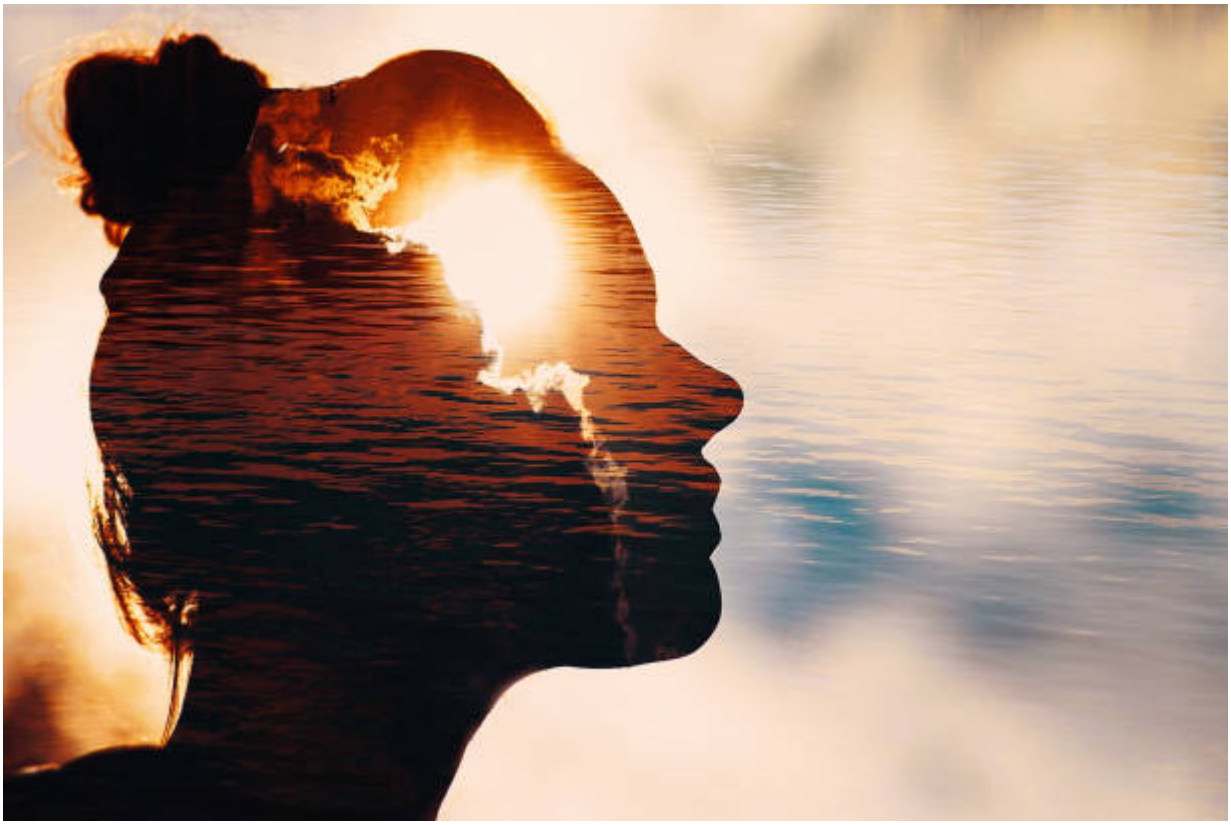
The conventional shows the way to the magnified



Why does the mind capture us into escaping into augmented states, happy at first, but also that state becomes a dizzy haze. It seems like a hazy television screen. The mind is a total slave diver which makes you neither eat not sleep. It has the power also for you to imagine amplified images sounds and situations that can make you first untroubled but slowly engulf you in a state of shock, disbelief and dubiety to the extent you start to even question your near and dear ones who have been with you for years. The heightened, enhanced state is the true python to swallow your mind.

I am not ashamed nor embarrassed to state that this condition occurs to me cyclically. The boosted sense of state of being, the surroundings environment around seems unreal to me so much that its only the magnified sense of the world that seems true and logical. I hear and see much more than I can imagine. Sounds of the timpani, drums and chords of a piano come in

waves but they also reach to the sounds of my late mother and father who had departed from this world more than twenty years ago. I hear them all like a radio in my head.

Coming back to reality is like coming down as a long trek from the Everest. The standard has value is what I want to argue here. Why is that I wish to leave that increased self is only to return back to the real. The conventional arising in me makes me more steady and a true wonted state. How then do I manage I am asked by many, and today I pick up my words without any sheepishness to say, I simply tell myself, ” Ok its time to get down the joyride and go back home.” I simply think its a home coming, pick up my apron strings and start making food once again.
Its easy to be customary, easy to be regular and habitual despite all the greater sense of self its easier to be meek rather than huge in the eyes of that jocular style. I only pray that the demons of dubiety makes us validate the accustomed as powerful, creative and advantageous to our body and mind. Its time to give way to the expected and get into the kitchen. Come on now all are hungry, dinner is to served!!

The Pearly Dew Drop Speaks



A few dew drops rests on the primroses with garden greens

It seems like glistening pearls to a few

But the drying drops knows for sure

That they are indeed not the pearly wealthy whites

But only a few drops of glistening moist moments

On the rich laden scented garden

They might be adorned. only come back may another day

If the willingness of fair weather and fade-in garden days

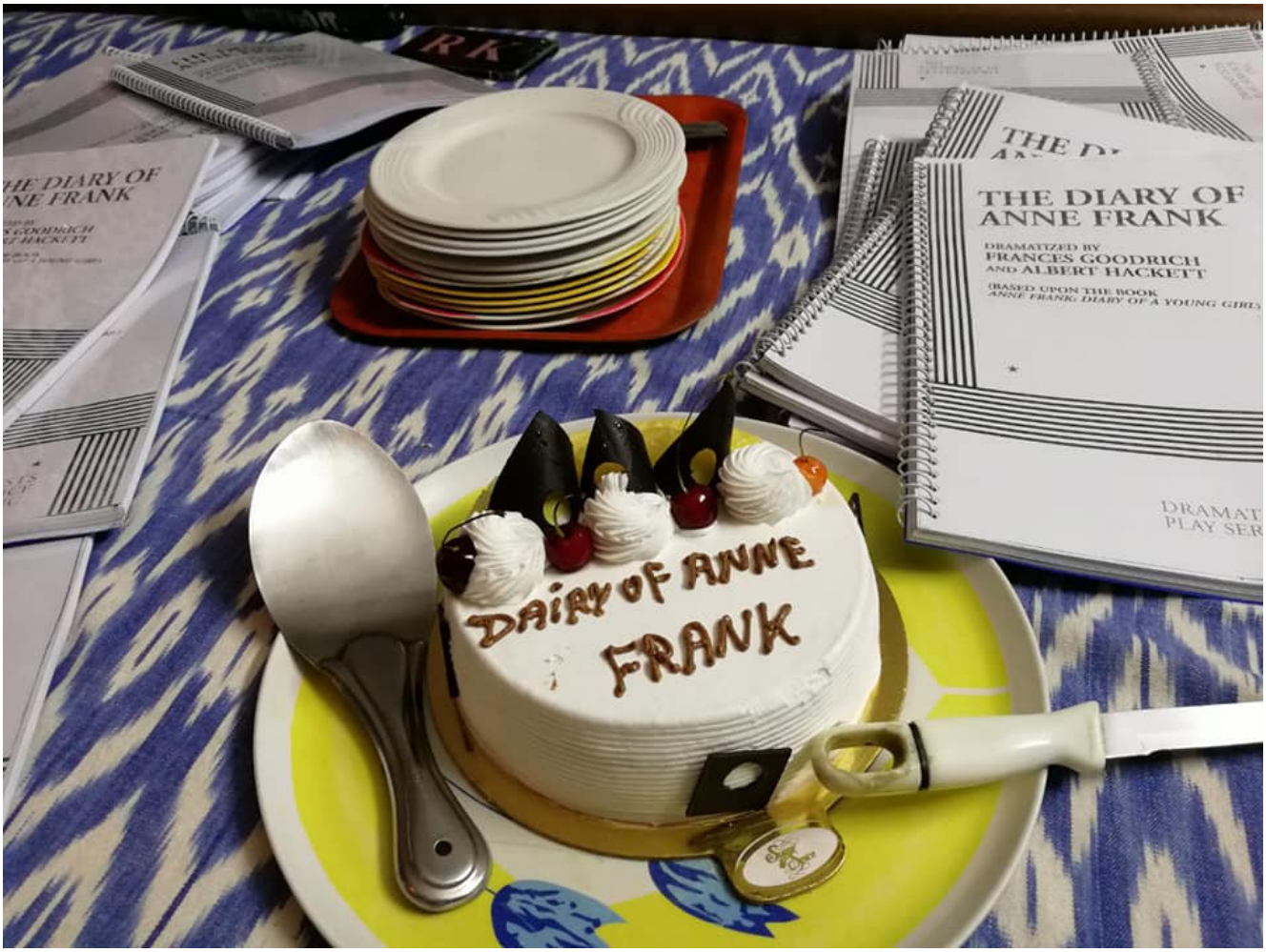
permits

We are forever anew



When its time to be heard, prepared to be silent
When its time to be considered, prepared to be hurt
When its time to say how many times more
Be prepared to be reminded your time might never come
In the solace that in your grave site
You will be marked forget or remembered
You will be seen as saint either a saint or a sinner
A fool or a fearless brave
With flowers at your feet or weeds
With no visiting tears or many who will place stones around your bed
To this land we will all go one day
Become the dust where new flowers will grow
Can we be happy only to know
That on our passing by we will
Not be silenced, not be hurt, not be torn apart by inner tears
Its time my friends to see this too
Our saga will be told forever a new

Quit Being the Same, Think Out of the Box: Creating New Opportunities in Theatre



I have heard enough, same lines over and over again, there is no money in theatre, so I am doing films; I have kept enough savings and now I have retired peacefully into theatre; I make enough money in theatre to sponsor my teams travels to festivals. To all of them I really want to say, no this is not the way out its time to think out of the box. I am not claiming that I have all the answers but certainly I have gained fairly good insight on how to create new economic opportunities in theatre after almost 35 years being in active theatre production work.

I will be going through some methods I used in my case and in case anyone wants me further collaborate on more details do comment in the section below and I would be more than happy to share more details. However right from the start I want to also add that I have faced colossal monetary losses, to the extent my bank balance was to the bare minimal but that only gave me more interest and zeal to think out of the box. The

fact that the ideas failed did not stop me from looking at other methods and I shall also discuss them here. To make things easier to understand I will be looking at the 35 years of theatre I did chronologically, from ages 21 to 54.

Age 21 to 32 EARLY YEARS, PRODUCER:
The first decade of my theatre stint I realised that my short comings as an actor and that I would not be casted much in films, though I consider myself aa an outstanding actor. My realisations was based on the tone of my skin, I am a deep brown coloured girl which I felt would be a prejudice against me. I also did not know perfect Hindi as I was a Tamil speaker. I however had the greatest skill sets in production. Name any difficult production licence, police permissions, props or sets I could procure them. As a production assistant my ranks rose to being a producer which would get me the money I needed which was enough. Besides that I also was given money for transportation and food. I started also composing music for children's plays and had a morning job both as a school teacher and a production controller in the afternoons. However age was not my side and by the time I had turned 32 the idea of going to police stations and talking to gruff constables was not comfortable and my mind was ready to embark into learning the creative part of theatre, direction. It was time to think out of the box.

Age 33-45 PROFESSIONAL CREATIVE FEILD:

I consider myself extremely lucky that the " actors bug" had not bitten me and I became totally interested in theatre direction. I also am lucky that films never seemed to attract my eyes and even today I watch few films (I am not trying to down play the value of films, I am just trying to put the value of theatre high). I was fortunate to get a scholarship to study theatre in Miami university and I jumped at the first chance. I learnt all I could there and decided to come back to India as I felt this learning will surely help me in India. I returned back to India in 2006 and formed my own company

Platform fir Action in Creative Theatre. My company did exceedingly well as we also got into corporate theatre and annual day programs. and the purple umbrella theatre festival for children and we were billing at almost 5 to 8 lakhs per month. We rose from a team of two (me and my founder Neeraj) to a team of almost 5 with a dedicated office. However my health was always a set back and despite us trying to find another artistic director for the company it became impossible so we had to downsize our work. Yes, it was time to think out of the box.

Age 45-51 SCRIPTWRITING and ACADEMIC WORK

Miami University had taught me the value of always keeping the academic factor alive in me. Being in an academic space gave me the opportunity to network with scholars and organisations all over the world, Dubai, Serbia, Japan Georgia America. I wrote and published papers and also got the chance to write for Indira Gandhi Open University and establish myself as established Academic writer. I now was ready to write scripts and I started experimenting with writing. I also was still doing direction till the pandemic! Gosh! Its time yes to think out of the box!

Age 51-53: SCRIPTWRITING

The pandemic really gave me a huge opportunity as a script writer and I was the script writer for almost 90 short youtube video films. Finally I also directed a film ” to know what it feels like!” and I can say “I fainted in just two days of work”! Is films for me that’s for time to say but yes script writing was a lot of fun despite the pandemic I was making money and was also able to support a team. But as we all know good times never last long and after one year my contract ended abruptly as it happens in all corporate sectors. Now what, think out of the box ,girl! Go for it!!

Age 51-53 NEW VENUE FOR PERFORMANCE REINCARNATION AS A

DIRECTOR

I always felt that my plays should be performed in Delhi and perhaps I will be known only as a skilled director if I perform in Delhi. I went in with a vengeance and the intensity was almost two plays. I played hard, put up costly sets lights did the works, but did it give me money?! Hahahah…ZILTCH I was broke by the July of 2024. I poured it all in and I am not sorry I did so since I did some effective plays. But with a zero Bank Balance it was time to think ahead!

Age 54: FESTIVAL CURATION

The time to find a bigger box came! I was very fortunate to have got selected for the South Asian Festival Academy Cohort which has taught me the value of festival creation. Yes I know I will be donning a new hat now, the box is yet to be opened its big and tedious and I have no clue what lies ahead! I am however excited by this phase too.

I have been totally candid in my journey with all of you readers and I welcome you all to partake in your stories with me! Some might not agree with me while some may, all I want to say is think out of the box you never know what is inside…

The Hearing of a Home



A Small Cottage near the Greens
With Neighbourly kind voices that were once Seen
Oh has Life Ever Been?
That Standing Stillness of Home?
Not to Move out, Not to Move On
The Standing Sense of Home
It’s the Scent of Home, the Sense of Home
The Sense of Hearing, the Sense of Greens…
That Beckons my Mind to Stay in this Hearth
As within the Steady Hands of a Clock Time Unseen
For I Wish not to Forget…not to move on
Not to move out
For that Sense I Belong to that no one Unseen
Are the Living Beats of time enough for me?
Yes, the Beating Steady time Beats are enough for me
Loud, Strong, Clicking, Sounds
Loud Enough to be Heard Forever by Me…

Why this Kolaveri D, its Gen Zee!



Constantly on the net, extreme social isolation due to covid, higher rising expectations on education and fearful of financial losses, these are the underplaying context of the present Genz. Much like the song Kolaveri D they make no sense to the rest, but yet are in total sync with everyone. This is only once we get their “ticking beat” and “endearing rhyme”. The new generation of the present late nineteens’ and the early twenties, can I just say are total “KOLAVERI DEE”!

They seem to know more than one can even imagine, as they are growing up in a digital world, with AI infringements’, being constantly in the face social media like facebook, twitter and instagram and a range of dating networks like tinder, bumble

etc which promises to hook any one up with anyone. Acutely aware of this global world, these zoomers are exposed to proves to be challenge to like most of the parents, some like me who belong to the generation Z.

This generation z are often confused with the rise of use of technology, and many a times a Generation Z mother seems to need the help of her gen Zee (note the difference in both Z and zee) to help her dash off her mail, to choose her phone or sometimes to help her declutter her desktop! This can often lead to a battle of the ignoramus to the ignorant. Both sides are in a huge battle, the Generation Z on one side who wishes technology can dissolve only to appear like a genie, and the Gen Zee cannot live with their bestie the digital guru! These are sidetracks of what all seems to be in the heady haze of Kolaveri Dee!

I personally seem to be always confused on what I should say to the Gen Zee, should I speak harshly, or softly? Should I predict to them the harsh realities of life or just mitigate them as they already are overloaded with information. My confusion and battles seem to never end as I never seem to figure the zoomers out.Wish one could only sing out loud to each other and say why this Kolaveri D? But wait stop, no need for it! It just requires coaching and coaxing on both the sides to come and laugh and enjoy a cup of coffee with each other at starbucks or let the two sips on a diet soda and a full sugar based one, each side to choose whatever they like.

That generation zee obviously is heavy, too loaded with data, analyses of education, of goals, of mental issues, of activities, of future and of heavy economic value, that their parents, some like me, contributing towards only more heaviness in the zoomers. They should not be read as being weak and unsupportive, but should be seen as supportive and dynamic. They are willing to go way beyond their ways and means and make sure that they are not only more educated but also more well behaved in society. This present youth is

aspirational, and the most important factor is that they are truly interested in creating a true democratic space and are truly interested in creating a strong, liberal, global, patriotism within themselves and others. While they feel connected to the globe they are very much connected to their own homes and conditions. It is this group the youth that will now become the next future leaders it is thus important that us, coming from the millennial or the generation Z stop looking at this group with contempt and suspicion. They know what they want, aspire to be or where they are placed in the globe. Lets change the playlist, Kolaveri Dee needs a change of thought!

Hello Mr Darcy, Jane Austen seems to know me too…



Many times, we reflect on our background and values within imaginary realities. Our inner realms of this association take us deeper into the world of fictionalized heroes. Frequently also the antihero. This intense relationship between us as

mere readers with the narrative's superheroes urges us, hence, investigate our truthful existence in life.

One such fictional character who has often made me reflect upon my actions is Mr. Darcy of Jane Austen's famous novel "Pride and Prejudice". The privileged position of Mr. Darcy, many times perceived as arrogance and pride, draws the onlookers to prejudice. Hence, he is labelled as being a "disagreeable character of sorts". This draws me into my own life, as I grew up in a privileged background. If I may add humbly I "belong to the minuscule minority of privilege amongst the large general populace of underdeveloped India.

As Mangesh Adgaonkar, reflects "pride and prejudice are Jane Austen's most sophisticated exploration between the individual and the society" (Parish, 1999, as cited by Adgaonkar, 2018,). I, like, Mr. Darcy, have often been drawn into the contempt of many of those who do not know me individually. Mr. Darcy and I are perhaps the "innocent victims" of being born into the restricted few. We both often come across, falsely having an inner pride, or overriding ego over others. This I see only as a gross misunderstanding of where we are coming from.

Mr. Darcy also remarks on his woe and says, "Pride will always be under good regulation" (Austen, 102). Frequently, I am personally disciplined, regulated and rudely reminded to think like the general masses of others" and have a "little more common sense". I wonder that can I smirk and say, "Wish I was born as a commoner to have more common sense"! However, I wish so many times when I read Mr. Darcy, that I too was born in the Elizabethan Era, so I am not punished severely for having pride. This pride causes prejudice to be raised often against me.

So, in short, I think and act like Mr. Darcy hoping to find solace in the green fresh gardens of my mind. While I keep the book, near my bedside table to read every day, I hold a few lines of conversation with him. A few truthful answers to

your seeking questions to him will get the real inner story of his “distinction between the proper pride and for vanity which is difficult to sustain” (Urquhart, 7). I hope by this a truthful rendering of my existence is developed. My conversations with Mr. Darcy thus create justice needed for the fictional him.

Adgaonkar, M. (2018). Elizabeth and Darcy Relation. Retrieved from

https://www.jetir.org/papers/JETIR1802256.pdf

Urquart, A. (1990). Elison of Class Difference. Retrieved from

https://openjournals.library.sydney.edu.au

The Neon in She



Rabid noise outside was unmindful to that careless and carefree mind, defining her completely. She lay in the dark that night, tied and tired down to her bed, quite forgetting

where she lay or why she was “asked to spend a just few nights”. True to her being a woman bound by her words, she was to do exactly that as per her bidding and did not seem to question any further nor even try to understand that her abode of “just those few nights” that might soon mock and scorn her during the day would turn into grace and relaxed tidings through the night. For her it was just another space, another bed she has been asked to rest in! The day in the forced rest house, who we defined as the lunatic’s hospital or an asylum, was easily spent in relaxed learnings. She simply followed the clock, time for prayers, time for the class for solving puzzles, time for therapy time for counselling, time for lunch, tea or dinner, so on day to day, back-to-back, moment to moment!

She knew somehow internally that her back-to-back days here made little sense to her distinct persona, one that she had carefully crafted as the tapestry within. It was that rich yet complex mosaic that she had constructed over the years that mattered to her the most. She liked the titles of allurement with dignity and grace so much that now being rather unattainable this asylum was literally a space where she would be made to take the much-required rest she needed to get back to the alive world outside. Hence, she never threw her arms up in despair and the few times she showed her frustration she quickly chose to make amends.

She looked around her here and wonders if all women here with only trying to do the same? They all seem to be in a sense of loss, it is the perfect place where you can be stripped of all your dignity and be given not titles nor rewards, and the little dignity that is alive is often removed by the women themselves. I choose to call this alluring character only as a “she” for she barred any name giving to her. “Do you really think you can contain me in just a name, the fact that you call me “she” is enough! Yes, having a deep sense of being a woman is enough for her to feel connected to me. No other

woman had approached me like her, she was quick to talk to me, never found me odd or mediated or so unreal.

While having introduced her, I think I need to let maybe a few lines follow in my own presence here, I am her shadowing over presence. Everyone I believe has a strong shadow of a deep over presence that one should follow. Many a times it's the female gender that wishes to negate that shadow and can dispense of it easily, however she was the only she who not only decided to talk to me, make me her buddy and perhaps might miss this cool banter we both often agree to share. The women you meet in these sympathetic places moan and cry to be sent back only to the construct of what they see as "home". Its just a device of the mind or a construct that women here create and often become so obsessed with that thought they overlook everything else including the lightful over playing shadow.

She did not know that she was being different the time she made me her eternal friend, she simply looked at the me the dark underway and said a simple, " hi" which turned to warm heart touching words of I love you. Had I made a place in her heart? It was not intended to be that way, but she looked at me for making sense of the place that she thought literally was like the wonderland. She was Alice, looking for her mad hatter, the talking queen, the spades and that the club yielding foot soldier. She seemed so quite happy content to make this confine of one km radius so much within her heart. Even if it meant that she would not be able to go to her real home in perhaps two months, she would be surprised yes, but not shocked enough to moan. She instead chose now to look ever forward for me, me that mediated reality, not only with a plain acceptance but also deep love in her heart.

She always was well known to choose carefully her buddies and here she honoured me as having judiciously chosen me. Always discreet about her loyal ones, she chose never to speak about me her eternal friend, in this so-called hell hole. Is it a

hell hole, she asked me and was quick to add but why should it be one for? “The fact that you always are ready with my answer makes me feel so secure and loved. You are quick with your responses of only in shadows of white with black, of strobes of light that flashes across the ceiling “but that is enough my sweetheart” she quips. I often blush in her praise. It gives me courage to feel that I can truly show my entire white light of glee while she looks piercingly at me in the perfect pitch needed to sing our song of the night.

She this time unlike the last time has not been able to make friends with the rest, more so of the woman folk here. They were all were sweet but their questions of knockings about her too soon did not give her the much-needed peace. Her mind raced to thoughts what should she say, so decided on lame quick prompt responses. To those eternal questions it was the same, I am an insomniac and sometimes I needed critical rest. Yes, now she finally knew the best answer as I am a terrible insomniac I came for critical rest. Her family had found her the perfect space. She does have a day light shadow buddy who comes always in literal form. I have no jealousy towards that daytime buddy for she makes everyone easy for each other. Each buddy was given their own needed time of self by her, as well to her the eternal night one. All seemed best to work forward.

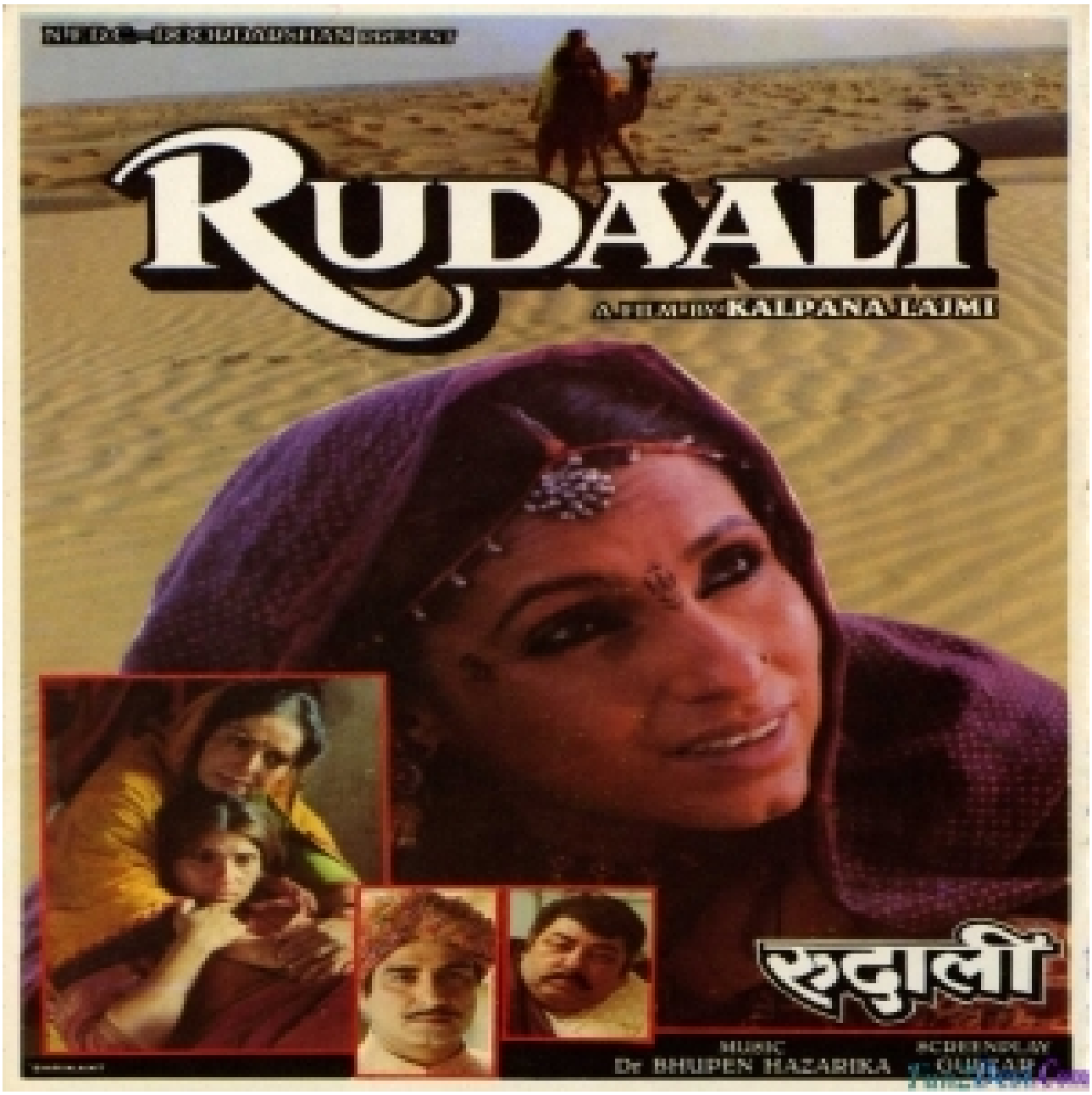
Her world of a real daylight buddy and a watchful rightful night seems so perfect, she wished it not to change nor ever nor do I. Is it the fact that she is always so fulfilled that causes anger in the rest of her female companions? She was certainly not anti-female but likes and preferred to find sincerity in neon shadows under the sun during the day and in night as luminous flashes that she defined as having a male voice. This makes me wonder in her choice of keeping a shadow of the neon flash as her core inner male intuition that made her carry her forward. It seemed so much easier to obey the male rather than a fellow female! Her interactions with her

own gender had led her to distrust that feminine presence even more and always seemed to believe that despite being so arbitrated as being lifeless always looked forward for her sweet dreams and goodnight!

She was certainly not hallucinating those heart touching greetings but as days of todays progressed it always seems much nicer to her, to call everything as being real, she felt touched by the untouched, heard by the unheard and safe within that dark confine to which any one would succumb easily to. Ultimately are we all not lost? Are we not all wanting to be in the confines of not only just one but a few. We want the few days lit lights and nights of stars that illuminates the dark world outside. The playful banter, the tidings back and forth will create no safe passages for all. Yes, the situation maybe seems illogical to many, maybe but for her it neither defined logic not seemed to be external to further examination. All she required was to have a deep sense of security and acceptance to who is defining to be.

Yes, that’s what has made us bind and many times bid to her bidding. The fact that she accepted us with a total sense of blindness, devotion and trusts us to never fail her makes all of us protect and overhaul her forever. Vain as we are often destined to be we also crave for her praise as she often remained in stoicism and looked at us with plain expressions. Her being a “she” was important for it only made our fluorescent effervesce brighter. Her laughter across the darkened room belted us to her not only in moments of her in unabandon gayness but also in her grief and many times copious tears.

Folklore and Hindi Films



Folklore and Hindi Films

India is the largest film producing country in the world; it produces about 900 films annually. Indian films are not only seen in South Asia but also almost all parts of the world love to watch “the song and dance routine” of Bollywood. Indian films are popular in Russia, Canada, Australia, Middle East, United States and Mauritius just to name a few countries. Incidentally, Raj Kapoor a popular actor of the 1950s and 1960s attained the status of a folk hero in some parts of

Soviet Union. His film Awaara in 1951 was highly acclaimed and popular not only in Russia but also in Africa and countries like Turkey.

Cinema opens a new window into culture by studying it we get a deeper understanding of the customs, behaviour patterns, values and arts and crafts of the Indian people. Deeper insights into the complex process of modernization, colonialism, nationalism and freedom and status of women can be acquired through Indian films. Cinema not only mirrors culture but also shapes it. By studying Indian cinema we can see how they have in turn shaped and promoted modernization, westernization, urbanization, secularism and emancipation of women.

Folk ideas and folk motifs have also found its way in Indian cinema and have regularly been used in particularly in Indian film songs and dances. Several folk tunes for example songs sung by Latha Mangeshkar in the film directed by Gulzar Lekin, Yara sili sili and Kesariya Balama are based on popular folk tunes. S.D. Burman, highly inspired by the Baul singers of Bengal, also used several folk tunes of these Bhatiyali while composing music; this can be seen in a very popular song Sun mere bhandu re in the film Sujatha. One of the best and popular music composer, who has won the Oscar, A.R. Rehman is greatly influenced by folk tunes, (said to be composed by Ghazi Khan) that can be seen in his composition Limbuda in the film Hum Dil De Chuke Sanam. He also uses sufi music to large extent that is heavily popular not only in India but also the west.

Many dance numbers also borrow folk concepts and Saroj Khan the famous dance choreographer is heavily influenced by folk dance of India. This can be seen in the dance of the famous actor Sri Devi in Morni Baaga main boli aadhi raat ma in the film Lamhe. Hybridized folk dancing can also be seen in many other films like used in Jhanak Jhanak Payal Bhaje. Another form of dancing was also popularized by actor Vyjayanthimala

who in the film New Delhi combined Bharat Natyam dance steps with Kathak dance and Bhangra, a Punjabi folk dance.

By studying Indian cinema we can enter productively into the thought worlds and the performance worlds of other traditional arts such as the folk ones. Many Indian film directors from pioneers such as Dadasaheb Phalke to directors like Satyajit Raj, Ritwik Ghatak and Shyam Benegal have sought to employ creatively the visualizations and the colour symbolisms that can be seen in folk dance, music, mime and theatre. In the use of song, dance, humor, structure of narrative, the melodrama, the folk plays of Lavani, Tamasha of Maharastra, Jatra of Bengal, Bhavai of Gujarat, Nautanki of northern India and Terukuttu of Tamilnadu have had great influence on popular Indian filmmakers.

Perhaps the greatest influence of folk in films can be seen in the genre of mythology. The first Indian feature film Raja Harishchandra directed by Phalke was based on the mythology from the Ramayana. Phakle was highly influenced by the film the Life of Christ and he decided to make a mythological film. His 50 minute film Raja Harishchandra became immensely successful that saw its influence on many other films based on the same genre. The myth has a strong cultural- religious tradition and the Indian mind is deeply attached to it. This can be seen in later films like Jai Santoshi Maa which helped in resurrecting a little known provincial goddess to a grand overpowering level where new temples for her have sprung up in all over the country. Among the most popular myths have been from the epics Ramayana and Mahabharata and the countless tales connected with Lord Krisna. These have been repeated frequently and we can give a number of instances such as Shataram’s Surekha Haran, Vijay Bhatt’s Bharat Milap and the actor Dara Singh playing lord Hanuman in Bajrangbhali. Many animation films like Hanuman and Return of Hanuman are also being created now to find the audience amongst children and keen adults.

Mythological themes like good fighting and destroying evil (Sholay by Ramesh Sippy,) brothers uniting (Kabhi Khusi Kabhi Gam by Karan Johar), reincarnation (Om Shanti Om by Farah Khan), sacrifice (Mother India by Bimal Roy) and tolerance (Bombay, and Roja by Mani Ratnam) can also be seen in films. Historical anecdotes and instances can be seen in films such as Mohenjadaro and Jodha Akbar.

Folklore legends about holy men and women (example Sant Tukaram and Savitri Satyavan),kings and queens (Mughal –e-Azam, Ruzia Sultana and Jodha Akbar) and even outlaws and dacoits (Reshma aur Shera by Sunil Dutt) can be seen in films. There are also stories about legendary love pairs who have lived and died for love which have been made into films such as Heer Ranjha, Sohni Mahiwal, Mirza Sahiban and Dhola Maru. Fantasy based and magic films were made by Kikubhai Desai as early as the 1930s. Today we see that Subhash Ghai and late Manmohan Desai have raised this genre to the opulent levels of grand, multistar films, good examples being Dharam Veer, Amar Akbar, Anthony and Parvarish. Pure fantasy films have also been made such as Alladin, Alibaba, Sindbad the Sailor and Thief of Baghdad. By and large, all the non myth genres in films have functioned as mythological by products, existing in a supernatural miracle world and promoting old world beliefs and superstitions.

Im-Pact: Innovative Digital Theatre Based Corporate Training Practices



Theatre has the ability to transform, to bring about a radical change and also the tool to enhance productivity by opening us creatively. Theatre often makes us work against our own body, our own emotions by getting “into the skin of others”. This art makes us think beyond us, and only create the characters. As we are living right now in insecure times, in total social distancing and also in grave economic implications theatre based digital training programs will solve many of the grave implications.

The economy has deeply impacting not only the daily wagers but also companies such as the aviation sector, education, lifestyle, wellness and beauty just to name a few. What hence is needed is that the company looks for solutions first and foremost to increase the productivity of the employees.

Training of the soft skills like boosting the morale of the

employees, improving
communication skills, stress management does increase the productivity of the employee;
however training has to primarily focus on increasing the revenue of a company and
bringing in more sales. For this what is critically needed is that while the company works
on the soft skills of the employees they also focus on the solutions to provide ways in which the revenues can be generated.

Here, is where Digital Theatre based Corporate Training Practices comes in. The Digital
methods that are focused not “inwards” or simply to “improve the soft skills of the
employee” but are “outward” driving most empathetically towards “enhancing production of the company.”

Here, one should realize that one should adopt the means of “gentle power of persuasion”
for employees to see and understand the needs of their mother company. Theatre being extremely persuasive and while keeping emotions as the cornerstone can further help in the this “gentle power of persuasion”. The employees should be urged to look beyond
themselves, their traditional roles in the company and think of the multiple ways they can
reinvent themselves in this stressful situation.

Rewards can be given to good solutions which could mean words of encouragement in a
mail forwarded to all employees or even small gifts and monetary benefits. No step should be seen as “not worthy enough”, if it is considered not worthy it enough then it should be analyzed why it is not worthy enough and what can be done to make it more effective.

Theatre does not discard any action but looks at it

critically. The same should apply in this
Im-pactful theatre- based training practice. We are here looking at times that need
innovation, reinvention and reconsideration of what we know. It’s time to SURGE
FORWARD AND NOT LAMENT!