

The Exodus Needs a Companion / Gouri Nilakantan

I see the human mind seeking and wandering eternally in the search of this unerring habitat. If our birth homes can define and allow such unconfined liberties, uncontested un-contemptuous ways, will only then, this never ending.....

The Prosaic Names the Profound

Vibrancy comes not from creating something new and novel all the time, but in the unchanging ways we have adapted ourselves into. The ordinary is the one that creates the true promise of the.....

The Dance of the Hyperbole

Let us not even once, then, discount these as mere undecorated flecks, but as gigantic astronomical atoms, that pinpoint to the immense creativity and churning in the human mind. If just one of these little mites gets charged, we create a gigantic reaction in our minds. That chemical reaction is sure to explode, not to destroy but ...

Myth of Social Media / Gouri Nilakantan

This self indulging practice that we are consumed with, becomes thus our daily practice show, our daily practice rehearsal, and our daily practice “for viewership and arduous, colossal, consumerism”.

The significance of props on stage

Andrew Sofer, in his book, “ The Stage life of Props” says that, “ the object must be seen as having a sign.” The stage props hence has a strong presence, sometimes as strong as the actor themselves. As Felix Bossonnet sees the props they are much more than the physical presence they hold. Props have to be read between the complex relationship between the actor the text and the audience. It provides a complete whole experience of transmission of the audience into the world of the “ play or krida”. As Sofer sees the distinctions between the props and the characters should become more and more blurred, it should be amalgamated as one whole. The responsibility of this hence is not just within the text but by the directors as well as the actors.

Schedule: 21st Bharat Rang Mahotsav Feb 2020

If you are at wits end on which play to see, just check out the preview in this E-Mag itself (www.stagebuzz.in), under the Category: Theatre



Stake holders in Artistic Practices: An Economic Model

When we hear the word stake holders, it reminds us of a company, with a marketing head looking into profits for the company. Do we see a theatre company to be functional as a profit making company, most unfortunately no! In India, with a strong tradition of socialism and the IPTA and the ideas of being the catalyst for change and activism we often fail to see a theatre company to have an economic model behind it. With increasing globalisation and now India adapting itself into a more and more global economy, theatre should also not fail to look at the most important aspect of being an economically strong and viable model. This hence will create more and more stake holders in artistic practices.

In India, the practices are dependent highly on grant giving

bodies and neglect to get into even selling tickets for their shows. The management practices are highly lacking and often times publicity is given the last minute emphasis and impetus. Often one sees that it is the management students, despite their little formal training students doing a much better job at marketing and public relations. What we really lack today is an equally strong focus on theatre management. Theatre in India should go much beyond waiting for the god in form to a government grant to arrive or to wait for a private benefactor to knock the doorsteps of the company.

The stake holders of a theatre company is thus not the role of only the producer and the director but the entire team. Unless and until the theatre company does not make profits it will impossible to give any monetary remuneration to the actors. The actors hence will be forced to look for work beyond theatre and get more and more into films (if lucky) or be forced to act in sometimes absurd television serials in which they might go largely unnoticed.

We lack a strong focus and determination to get beyond the mechanics of staging a play and not looking at marketing in specific and general terms. This input will also be able to not keep a record of all the old audiences but also create new ones and go to places that were unexplored before. Theatre management will also make sure that designing of the publicity, posters, brochures and handouts are created in most effective manner. One can perhaps see the role of the theatre manager as the most important person as he is the chief operative officer of the theatre company. His role is that of an COO like any other important company. Its time now to hence consider this role as a pivotal one and make sure that each theatre company has the focus and determination to start raking profits. The time is now to act!

understanding.

The Natyasastra states that natya was created to meet the demand of a plaything, it's a "Krida" (a source of pleasure and diversion to boredoms, wants the miseries of daily existence). Therefore an art form can induce a temporary state of diversion of one's immediate sorrow and an escape into a world of pleasure and happiness. Nataka or drama can do this more efficiently than other art form, because unlike other arts, it is both drisya and sravya, it has visual and aural appeal. It can satisfy us by graceful or spectacular senses presented on the stage, can gratify our ear or heart. This is efficient only through props that makes the experience of the audience go beyond his reality.

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Khamohsi

Aksar baat karne ki kosish main Zubaan Khamosh kyu nahi reh jaata

Kyu nahi gum main asoon nikalte nahi

Kya duniya ki aagosh main yese sawaar hui

ki angaar baraste hain asoon nahi

Kya aise haalaat sahi

kya sirf angaare hi ankhon ka ujala bankar rahe

Aur awaaz uski asoon

Ek baar sirf tum meri nami bhari ankhon ko hi meri pechaan
banao aur usi main meri baaton ki nishaani rakhna

To be eternally lived



Her crumpled clothes still lies on her beloved bed

Her uncombed strands of hair lying still

They are not strands of shredded shrouds

But create the wave of tumultuous lived lives
of moments ..of minutes...the hands of the clock lying still
To be unwound by her alone to live...to be eternally lived