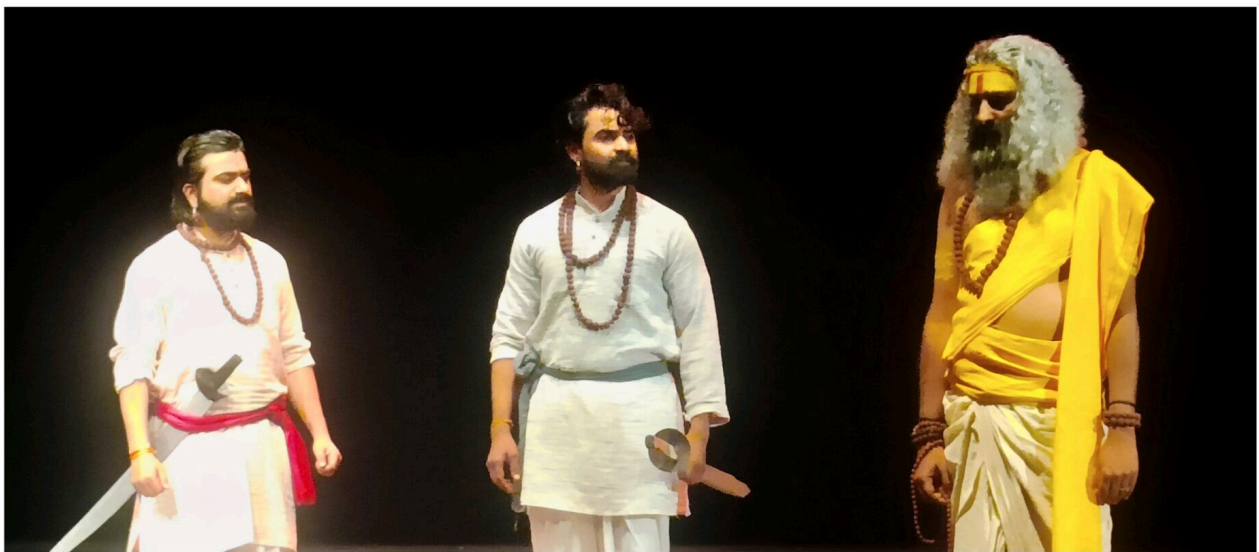


**Anand Math” at Hindi Academy:  
An Ensemble Journey of  
Conscience, Sacrifice, and  
National Awakening**



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Presented under the cultural initiative of **Hindi Academy, Delhi, Anand Math** by **Theatre Actor's Studio**, staged on 6

**January at Shri Ram Centre, Mandi House**, unfolded as a profound, disciplined, and ideologically resonant theatrical experience. Based on the timeless novel by **Bankim Chandra Chattopadhyay**, the production rose beyond historical retelling to become a living reflection on sacrifice, moral conflict, and collective awakening

The **adaptation by Ashraf Ali** retains the philosophical gravitas and nationalist spirit of the original text while shaping it into a theatrically fluid narrative. Personal stories are intricately woven into the larger political and spiritual struggle, allowing the audience to engage with the material at both emotional and ideological levels.

**Conceptualization and Direction by Rajesh Bakshi** emphasize restraint, clarity, and ensemble harmony. Eschewing ornamental spectacle, Bakshi builds the production on inner discipline, rhythmic staging, and collective physicality. His direction reinforces the idea that *Anand Math* is not a tale of isolated heroism, but of shared resolve—an approach deeply aligned with the ethos of the Sannyasi movement.

The performance opened with a traditional invocation, immediately situating the audience within the spiritual and cultural world of the play. The presence of eminent guests—**Former Hindi Academy Secretary Dr. Hari Suman Bisht, Senior Theatre Practitioner Shyam Kumar, Hindi Academy Secretary Sanjay Garg, along with Jagdish Sharma and Mridul Awasthi**—added institutional dignity and cultural depth to the evening. The Hindi Academy platform itself underscored the literary and historical significance of the production.

Set in **late 18th-century Bengal**, amid famine, colonial exploitation, and social upheaval, the play traces the emergence of the **Sannyasi movement**. Within this expansive ideological canvas, the characters of **Mahendra Singh (Raju Raje Singh)** and **Kalyani (Ritika Mishra)** form the emotional spine of the narrative. Mahendra's internal struggle—caught

between domestic responsibility and national duty—is portrayed with restraint and quiet intensity. His gradual moral awakening anchors the audience’s emotional journey.

**Kalyani**, portrayed with sensitivity and dignity, emerges as a pillar of emotional strength. Ritika Mishra lends the character a composed resilience and silent courage, transforming Kalyani into a moral compass rather than a passive presence. Her emotional endurance and spiritual clarity subtly guide Mahendra’s transformation and deepen the human dimension of the play.

The ideological axis of the production is embodied in **Satyanand (Nikhil Sahu)**, whose composed authority, ascetic discipline, and philosophical depth give voice to the spiritual foundation of the Sannyasi movement. His presence lends the play gravitas and ethical clarity. Characters such as **Jivanand (Vikrant Sharma)** and **Bhavanand (Naveen Kumar)** further reinforce the collective strength of the movement through performances rooted in physical discipline and controlled intensity.

An equally significant presence is **Shanti, portrayed by Pragya Singh Rawat**, whose performance brings a nuanced blend of emotional vitality and ideological commitment. Shanti functions as a bridge between personal emotion and collective purpose. Pragya Singh Rawat’s expressive clarity, controlled physicality, and sustained stage energy lend the character depth and conviction. Her presence in ensemble scenes adds momentum, while her individual moments reflect inner resolve and quiet determination, making Shanti an integral force within the narrative structure.

The entire ensemble—including **Muskan Bhandari (Bhabhi)**, **Disha Negi (Nimai)**, **Akshay Dobra (Dheeranand/Guard)**, **Akshat Avi Kishor (Captain)**, **Hemlata (Mata)**, **Saurabh Kumar (Lindley)**, and **Saurabh, Sachin Gehlot, and Nitesh Tiwari** as peasants, soldiers, and dacoits performed with remarkable cohesion. No

character dominates; instead, each contributes to a unified dramatic fabric through disciplined body language, focused expression, and shared rhythm. The collective energy, especially in group scenes, stands out as the production's greatest strength.

**Choreography by Neelakshi Khandkar** provides a powerful kinetic language to the play. The symbolic and rhythmically precise movement patterns—particularly in the Sannyasi formations—visually reinforce themes of unity, sacrifice, and spiritual discipline.

**Lighting Design by Rahul Chauhan** sensitively shapes the emotional landscape, while **music by Shivankar Deshwal** infuses the performance with restrained intensity, enhancing both dramatic tension and ideological resonance.

In its entirety, *Anand Math* stands as a compelling example of **ensemble-driven theatre**, where individual journeys—especially those of **Mahendra, Kalyani, and Shanti**—intersect meaningfully with a larger national and spiritual vision. Presented on the prestigious platform of Hindi Academy, this production reaffirms theatre's enduring power to engage history as living consciousness.

*Anand Math* is not merely a performance—it is a collective meditation on duty, sacrifice, and conscience, leaving the audience reflective, stirred, and deeply moved.

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## **Kala Sankul Hosts Engaging Symposium on Indian Art and**

# the Role of CCRT



## **New Delhi.**

The central office “*Kala Sankul*” of Sanskar Bharati hosted a meaningful symposium that brought together artistic perspectives, creative expression and cultural dialogue under one roof. The event marked *three successful years of the Kala Symposium Series*, making the gathering a moment of both reflection and renewal.

The program commenced with a traditional lamp-lighting ceremony performed by the Chief Guest **Dr. Vinod Narayan Indurkar** (Chairman, CCRT), Symposium Convener **Shruti Sinha**, Co-convener **Vishwadeep Ji**, Program Coordinators **Sakshi Sharma** and **Sneha Mukherjee**.

With the theme “**The Role of CCRT in the World of Art from an Indian Perspective,**”

Dr. Indurkar delivered the keynote address. He emphasized that:

*“Indian art is not merely an act of expression – it is a worldview, a way of life. Our responsibility is to carry this consciousness forward to the next generation through structured institutional efforts.”*

He highlighted CCRT’s contribution in preserving India’s **folk and classical traditions**, supporting artists, and strengthening cultural awareness at the national level. His address offered a deep insight into how **policy, pedagogy and cultural values** interconnect in shaping India’s artistic future.

## **Artistic Presentations Enrich the Dialogue**

The symposium was further elevated by soulful performances. **Ujra Akshara, Prof. (Dr.) Rachna and Sadhit Kaushal** presented musical renditions that echoed the cultural spirit of India.

**Aparna Sarathe and Aman Pandey** expressed philosophical ideas through **Kathak**, transforming thought into movement and emotion.

These artistic offerings ensured that the gathering was **not only intellectually stimulating but also emotionally resonant.**

## **A Gathering of Artists, Scholars and Young Voices**

The event witnessed enthusiastic participation from artists, cultural practitioners, scholars, students and young art enthusiasts.

The symposium concluded with a shared resolve to **revitalize cultural awareness and sustain the continuity of Indian artistic heritage.**

## **Organizing Team and Contributors**

The successful execution of the monthly symposium was supported by:

**Harshit Goyal, Sneha Mukherjee, Garima Rani, Pradeep Pathak, Priyanka, Nidhi Tiwari, Deepti, Brijesh Kumar, Vijender Kumar, Sushank and Mrityunjay Ji.**

**Kuldeep Sharma** skillfully conducted the proceedings.

## **Kala Sankul's Commitment**

*Kala Sankul* reaffirmed its mission:

*"This platform will continue to recognize and encourage artists and institutions that bring forward the sensitive, meaningful and socially relevant questions of art, culture and the nation with a constructive and courageous vision."*

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# A Graceful Beginning: Inauguration of the Padmashri Daya Prakash Sinha Theatre Studio & Art Gallery



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Delhi witnessed a moment of cultural significance as the *Disha Group of Visual and Performing Arts* inaugurated the **Padmashri Daya Prakash Sinha Theatre Studio & Art Gallery** on 2–3 December 2025. The ceremony, dignified and heartfelt in its essence, was formally opened by **Shri Somesh Ranjan**, senior social worker and son-in-law of the late Daya Prakash Sinha. The event brought together eminent personalities from the

fields of art, culture, education, and theatre – including **Subodh Sharma** (RSS/Sanskar Bharati), veteran theatre artist **J.P. Singh**, senior critic **Anil Goyal**, theatre personalities **Shyam Kumar** and **Anil Sharma**, critic-performer **Munmun**, Principal **Ravindra Kumar**, community figure **Lala Rajkumar**, renowned sculptor **Devidas Khatri**, and cultural coordinator **Dinesh Agrawal**

Founded in 1990, the Disha Group has carved a notable space in Indian theatre with more than **26 productions** staged across the country. For this studio initiative, **Dr. Satya Prakash** (Secretary) and **Sampa Mandal** (Theatre Director) played a pivotal role in shaping the vision and the event. Dr. Prakash described the studio as a *free, open creative space* where young artists can rehearse, experiment, and grow without any financial barriers. Significant contributions were also made by members **Sandhya Verma**, **Neelima Verma**, and **Varuna Verma**, whose dedication strengthened the foundation of this cultural endeavour.

Following the inauguration, **AAOMA – The Third Space Foundation** presented two plays based on the writings of Daya Prakash Sinha. The first, **“Naak Ka Sawal,”** a sharp humorous satire, kept the audience thoroughly engaged. **Ankit Chaudhary (Thakur)**, **Udit Koli (Pandey ji)**, and **Shreerag M.S. (Kunwar)** delivered lively and well-timed performances that evoked continuous laughter. The second play, **“Purane Chawal,”** unfolded with emotional depth and sincerity. **Shikha Arya (Chadmilal)**, **Gagan Chaudhary (Ranjit)**, **Kishlay Raj (Dheer)**, and **Mohammad Siraj (Harish)** portrayed the inner conflicts of their characters with remarkable nuance and sensitivity.

Behind the scenes, technical support by **Aditya Mukul** (Music/Lights), **Kashish** (Costume/Makeup), and **Vipin Kumar & Mohan Koli** (Camera) ensured a seamless theatrical experience. Both plays were directed by **Meeta Mishra**, whose thoughtful staging and rhythmic pacing elevated the aesthetic appeal even with minimal resources.

The next day offered a moment of pure artistic resonance through the Odissi presentation of **Tiara Tripathi**, who performed a soulful tribute to the late Daya Prakash Sinha. Trained under the acclaimed **Guru Madhavi Mudgal** since the age of five, Tiara has immersed herself in the Odissi tradition for over **15 years**, performing at prestigious festivals including the Youth Festival and Konark Festival, and at institutions such as **Sangeet Natak Akademi** and **National School of Drama**.

Her chosen piece, "**Khela Lola**," an Oriya *champu* from *Kishora Chandranand Champu*, brought forward the subtle charm of Radha being teased by her friend for desiring the unattainable. The choreography – shaped by legends like **Guru Kelucharan Mohapatra** and **Madhavi Mudgal** – allowed Tiara to display both expressive finesse and technical mastery. Her command over *abhinaya*, clean geometry of movement, and serene stage presence created a performance that was at once evocative and deeply poetic.

Holding both **BA and MA degrees in Dance** and awarded the **Scholarship for Young Artists**, Tiara's artistic journey now extends into the intersection of **dance and mental health**. As the founder of the **Mudrika Art Foundation**, she continues to nurture interdisciplinary collaborations in contemporary, Odissi, semi-classical movement, and therapeutic arts. Her presentation stood as one of the evening's most memorable highlights – a luminous blend of devotion, skill, and artistic maturity.

The ceremony was smoothly anchored by **Praveen Kumar Bharti**, while the organisational support of **Harish Tiwari (President)**, **Madhulika Singh (Vice-President)**, **Kewal Krishna Bhatia (Vice-President)**, and **Surendra Verma (Treasurer)** ensured a highly successful event.

The inauguration of the Padmashri Daya Prakash Sinha Theatre & Art Culture Studio emerges as a **meaningful cultural milestone**

– honouring a towering figure of Indian theatre while opening new pathways for training, experimentation, and innovation. It marks the arrival of a vibrant creative hub, offering young performers a dedicated space to learn, explore, and contribute to Delhi’s ever-evolving theatrical landscape.

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## A Profound Solo Performance of “Paagal Ki Diary”



On the evening of 12th November in Laxmi Nagar, Delhi, the cultural organization “*Shyama Gautam*”, Ranchi presented the solo play “*Paagal Ki Diary*” at 191 School Block, with the support of *Third Bell Art & Cultural Society* and of 13th November in Mitra Rangmanch, Patparganj, Delhi. Based on Lu

Xun's celebrated short story "*A Mad Man's Diary*", the play was adapted for the stage by Rajesh Kumar and performed as well as directed by **Malay Mishra**.

The narrative follows the inner journey of a man whose sensitivity compels him to see the world through an unsettling new lens. As he questions long-accepted beliefs, habits and inherited ideas, his diary becomes a reflection of his turmoil—filled with doubt, fear, rebellion and a relentless search for meaning. Malay Mishra portrayed this psychological depth with remarkable intensity, drawing the audience into the character's fractured inner world.

His performance stood out as the strongest pillar of the production. With subtle shifts in expression, controlled modulation of voice, and a body language that oscillated between restlessness and eerie stillness, he brought the protagonist's mental disintegration vividly to life. There were moments when the boundary between the stage and the audience seemed to dissolve, making viewers feel as though they had stepped into the character's mind themselves.

The stage design was minimal yet deeply evocative—a chair, a bookshelf and a handful of objects that created the claustrophobic atmosphere of a solitary, enclosed world. The lighting played a crucial role in shaping the emotional landscape, moving from dim warmth to stark illumination and creating a visual rhythm that mirrored the protagonist's spiralling thoughts.

The play resonates on multiple levels. Beyond depicting one man's struggle, it raises unsettling questions about the pressures and unquestioned traditions that often shape human behaviour. The blend of satire and sensitivity allows the story to comment on the fragility of perception and the elusive nature of what society calls "normal".

As the play progresses, the character's anxiety intensifies,

and this emotional surge reaches the audience as well. Many viewers later described the experience as gripping, disturbing and poignantly insightful. Despite its serious tone, the play holds attention throughout, leaving a lingering impact.

Ultimately, *“Paagal Ki Diary”* emerges as a powerful theatrical experience—one that goes beyond entertainment to explore the conflicts, contradictions and silent battles within the human mind. Malay Mishra’s direction and performance elevate the narrative to an impressive artistic height. The Delhi staging by *“Shyama Gautam”*, *Ranchi* turned out to be a memorable evening of profound thought and compelling theatre.

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## **35th Urdu Drama Festival: “Jeb Qatra” – A Living Portrayal of Manto’s Human Sensitivity**



**New Delhi | November 12**

**The 35th Urdu Drama Festival** at Shri Ram Centre, Mandi House, came alive with emotion and introspection as Adakar Theatre Society presented “**Jeb Qatra**”, a sensitive stage adaptation of Saadat Hasan Manto’s celebrated short story. The play was directed by **Himmat Singh Negi**, with **Prince Rajput** as the assistant director.

### □ **A Mirror to the Human Conscience**

Few writers have captured human vulnerability like Manto. His world is one where morality blurs, and truth emerges in the unlikeliest of hearts. “**Jeb Qatra**” (The Pickpocket) unfolds the story of a thief who, after stealing a woman’s purse, is struck by remorse upon realizing her pain. What begins as a simple act of theft becomes a journey of awakening – revealing that compassion and humanity never truly die within us.

*“Manto’s world is not black and white – it’s painfully,*

*beautifully human.”*

### □ **Direction: Simplicity with Depth**

Director Himmat Singh Negi handled the play with remarkable restraint and clarity. Using minimal stage material and precise visual language, he transformed Manto’s prose into a living, breathing experience. Through dialogue, gesture, and silence, Negi underlined a universal truth – “Humanity is the real religion; Hindu and Muslim are but names.”

The lighting and music intertwined beautifully to highlight emotional shifts, while the staging remained both symbolic and grounded – a hallmark of thoughtful direction that never overshadows the writer’s soul.

### □ **Performances that Breathe Life into Words**

**Javed Sameer** (as Kashi) and **Nidhi Mahawan** (as Bimla) led the cast with extraordinary poise and authenticity. Their chemistry, command over Urdu diction, and emotional restraint brought Manto’s text vividly to life.

Director Himmat Singh Negi, appearing briefly as the character Pandit, made a lasting impact through his controlled yet powerful presence.

The ensemble – **Asif Khan, Mukesh Gupta, Nikunj Raj, Deepika Bisht, Mayank Tiwari, Sachin, Ishika Khankwal, Deepika Sharma, Angel Suryavanshi, Prateek, Ashish Singh, Mohammad Umar, Suraj, and Rahul** – delivered strong performances that maintained rhythm and realism throughout.

*“Each performer seemed to live inside Manto’s sentences, not merely act them.”*

### □ **Behind the Curtains: The Invisible Strength**

The backstage team lent quiet brilliance to the performance.

The play's lighting, designed by **Dev**, deepened the emotional tone, while **Sham Najim Khan's** music lent poignancy and flow. **Nikunj, Ashish,** and **Dalchand** designed costumes that reflected cultural subtlety and simplicity. The make-up by **Umar** and **Angel** was balanced and character-driven, while **Rishabh, Mukesh,** and **Mayank** handled sets and properties with an understated elegance that allowed the focus to remain on the actors and emotions.

Together, they created a seamless aesthetic that reflected Manto's realism – raw, restrained, and real.

### □ **Final Takeaway**

**“Jeb Qatra”** was not merely a performance – it was a conversation between stage and soul. The fusion of Manto's empathy, Negi's direction, and the ensemble's sincerity crafted an experience that lingered beyond the final curtain.

*“Manto's stories are not meant just to be read – they are meant to be felt, staged, and lived.”*

As the audience rose in applause, it was clear that this rendition of **“Jeb Qatra”** had not only entertained but touched hearts – reminding us that even in darkness, humanity glows quietly within.

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**“Abhi Raat Baaki Hai” – A Deeply Moving Portrayal of Human Struggle and Social**

# Reality



Presented under the joint banner of Drishyama Trust and Disha Group of Visual and Performing Arts, the acclaimed Marathi playwright Jayant Pawar's play "*Abhi Raat Baaki Hai*" was staged on October 24, 2025, at 6:30 p.m. in the *Sammukh Auditorium* at the *National School of Drama (NSD)*, New Delhi.

Based on insights shared by **Dr. Satya Prakash**, the play draws inspiration from the industrial strikes of the 1980s, portraying the struggles of the working class. It powerfully reflects the economic disparities that divide society and the fragile emotional bonds that hold families together.

The narrative centers around **Aai**, a mother who, after her husband's death, strives to keep her family united amid growing emotional and financial turmoil. Her four children, each absorbed in their own ambitions and conflicts, gradually drift apart – one toward literature, another into sports, one down a destructive path, and the daughter misled under the

guise of work.

**Shampa Mandal**, who both directed the production and essayed the role of *Aai*, delivered a performance marked by depth, restraint, and emotional precision. Her portrayal of maternal resilience and fatigue formed the beating heart of the play.

The ensemble cast – **Shikha Arya, Aditya Mukul, Gagan Chaudhary, Aryan Singh, Sufiyan, Sachin, Mani, Saif, and Udit** – performed with sincerity and control. **Deepak Rana's** stage design authentically recreated the humble atmosphere of a working-class home, while **Dhirendra's** lighting and **Vishal Jodi's** music amplified the emotional cadence of the narrative.

The **costume design team** – *Nitin Tiwari, Nitish Kumar, Chanchal Agarwal, and Neeraj Singh* – enhanced the realism of the characters, supported by *Vikas Verma's photography, Noor Khan's videography, Madhvi's post-production, and props by Udit Kohli and Aryan Singh.*

**Mr. P.K. Mohanty**, Registrar of the *National School of Drama*, who attended the show, praised the direction and performances, calling it *“an artistically accomplished and emotionally stirring experience.”*

According to **Dr. Satya Prakash**, the audience was deeply moved by the performance. *“There was a profound silence in the hall – the kind that speaks of shared empathy,”* he observed. *“This play did not just unfold on stage; it lingered in the hearts of those who watched it.”*

In essence, *“Abhi Raat Baaki Hai”* stood out for its thoughtful direction, powerful performances, and sensitive depiction of social and emotional realities. It was not merely a play – it was an experience that resonated long after the curtain fell.

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# Kala Sankul Brings Art, Reflection and Devotion Together through “Yugpurush”



**New Delhi, October 26, 2025** – A thought-provoking **Theatrical Review Symposium** was organized at **Kala Sankul**, the cultural hub of *Sanskar Bharati*, on Sunday. The event commenced with the traditional **lighting of the lamp**, symbolizing the illumination of knowledge and creativity. Present on the occasion were **Mr. Ashok Tiwari**, Convenor of Kala Sankul; **Mr. Rajesh Jain “Chetan”**, Chief Guest; **Mr. J.P. Singh**, playwright and director of the featured play; and veteran theatre artist **Mr. Avtar Sahni** and **Mr. Raj Uadhyay**.

**Kala Sankul**, a vital initiative of *Sanskar Bharati*, aims to bring together the diverse dimensions of **Indian art and culture** on a shared platform. It is not only a space for

artists to engage in dialogue, critical reflection, and self-exploration, but also a medium for the **promotion of Indian life values and creative traditions.**

As part of this ongoing initiative, a **theatrical review session** was held on "*Yugpurush*", a play presented by **Rangbhoomi Delhi**. The play is based on the lives of **Sri Ramakrishna Paramhansa** and **Swami Vivekananda**, portraying the era when young Narendra had not yet become Vivekananda but was progressing toward self-realization and spiritual awakening.

Before the discussion, select impactful scenes from the play were screened for the audience. This was followed by an engaging interaction with the play's **director Mr. J.P. Singh**, along with **Mr. Vipin Kumar** (as Ramakrishna Paramhansa), **Mr. Sudhir Rikhari** (as Swami Vivekananda), and **Chief Guest Mr. Rajesh Jain "Chetan"**.

During the session, **Mr. Rajesh Jain** recited one of his beautiful poems, which resonated deeply with the spiritual essence of "*Yugpurush*." The discussion explored how the actors internalized such profound and spiritual roles—how portraying these revered personalities influenced their own perspectives and inner journeys.

Playwright **Mr. Jayvardhan (J.P. Singh)** shared insights into the creative process, explaining that "*Yugpurush*" is rooted in the sacred **guru-disciple relationship**, where both teacher and student act as reflections and complements of one another—together forming a spiritual unity that continues to inspire generations.

Following the review, **Mr. Sudhir Rikhari** rendered a soulful **bhajan** that filled the hall with emotional and devotional serenity, perfectly complementing the theme of the play. The musical moment brought an air of peace and reverence, leaving the audience deeply moved.

The play also featured notable performances by **Arun Sode**,

**Tripti Johri, Shuddho Banerjee, Gaurav Verma, Jitendra Chauhan, Ravi Parcha, Kaustubh Pandey, Anurag Malik, Sangeeta Sual, Shreya Agarwal, and Hari Singh Kholiya.** All the artists were felicitated by the Kala Sankul family with traditional *angavastras* and potted plants as a mark of respect.

The success of the event was made possible through the dedication of many committed contributors, especially **Ms. Bharti Dang**, who served as the **Convenor and gracefully anchored the entire evening**. Special appreciation was also extended to **Shruti Sinha, Garima Rani, Sneha Mukherjee, Raj Upadhyay, Shraboni Saha, and Harshit Goyal**, whose efforts and enthusiasm ensured the program's memorable success.

With every monthly symposium, **Kala Sankul** strengthens its resolve to celebrate India's artistic heritage and inspire new generations of creative thinkers. It stands as a living testament to the belief that art, when rooted in cultural values, becomes a guiding force for individual and social transformation.

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## **Shyam Swami: A Journey from Stage to Screen**



The theatrical journey of **Shyam Swami**, which began in the historic lanes of Bikaner, Rajasthan, has evolved over the years into a significant cultural odyssey, seamlessly bridging the worlds of stage and screen. His earliest tryst with performance took place during his school years, where weekly assemblies became a platform for reciting poems, narrating stories, and enacting skits. His selection for a drama in the annual function further nurtured this emerging passion for theatre.

A pivotal moment arrived before his college years when he was selected for the Theatre Summer Workshop organized by the *Jodhpur Sangeet Natak Akademi*. This workshop provided him with an intensive introduction to various theatrical forms and techniques. It was here that he played the lead role in *Charpai*, written by Suresh Awasthi and directed by S.D. Chauhan – a performance that marked his first significant step as a theatre practitioner.

Following this, Swami became associated with the Marudhara Theatre Society. Under the direction of Ashok Joshi, he performed the lead role in *Tidorav*, a Rajasthani play authored by Harish Bhadani, which was successfully staged across the state in nine performances. During this period, he also participated in a *National School of Drama (NSD) workshop* conducted by Vagish Kumar Singh. The workshop resulted in the creation of *Ek Ped Ki Kahani*, an environment-themed play that was performed over 37 times throughout Rajasthan and received widespread acclaim from audiences.

Upon completing his graduation, Swami moved to Delhi for professional reasons. Although he stepped away from active theatre for a period, his engagement with the art continued through regular attendance at performances. A fortuitous meeting with director Ashok Talwar at Shri Ram Centre opened new avenues, leading to his selection for a role in the television serial *Vaidik Kaleen Nariyaan*. This opportunity brought him closer to the worlds of acting and production,

marking the beginning of a new phase in his artistic journey.

Swami then fully embraced production work, collaborating with some of the most eminent figures in Indian theatre and cinema, including *Tigmanshu Dhulia*, *Gulzar Sahab*, *Sagar Sarhadi*, and *Meghna Gulzar*. His passion for theatre remained constant, reflected in his significant contribution to the production of *Amal Allana's* teleplay *Devyani Ka Kehna*, a noteworthy milestone in his career.

During the Commonwealth Games, he undertook the production responsibilities for NSD professor Hema Singh's acclaimed solo play *Zindagi Madhur Hai*, *Kuman Senu Mein*, which was successfully performed more than thirteen times across India, including at the Bharat Rang Mahotsav. His dual role as actor and production member in the Parsi play *Khoobsurat Bala*, directed by *Vagish Kumar Singh* and *Hema Singh* for the Theatre Olympics, stands as a highlight of his theatrical career.

Years of active involvement in both theatre and screen ultimately inspired him to establish the *Skin and Stage Foundation (Trust)*. Today, Shyam Swami brings together his acting expertise and production experience to lead this institution as a vibrant cultural initiative. His journey exemplifies how dedication, passion, and creativity can converge to shape a meaningful artistic legacy, contributing to both traditional theatre and contemporary media.

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## **Dance Tribute at Kala Sankul: A Divine Confluence of**

# Navaras and Navadurga



On 28th September, 2025, at the auspicious time of the festive season, the monthly stage art symposium organized under the aegis of Sanskar Bharati transformed the **Kala Sankul** premises in New Delhi into a vibrant cultural celebration. The theme “Navaras and Navadurga: Harmony of Emotion, Devotion and Art” brought together diverse performances and reflections that illuminated the depth and spiritual essence of Indian culture.

The evening commenced with the lighting of the ceremonial lamp by **Padma Shri Shovana Narayan**, whose presence added grace and solemnity to the occasion. The aura was filled with devotion and beauty, as though the blessings of Goddess Durga herself sanctified the gathering.

The first performance came from **Sh. Abdul Khalid**, whose Kuchipudi presentation vividly portrayed the essence of the nine sentiments (navaras). Following this, **Ms. Muskan Nagpal**

enthralled the audience with her Kathak recital, embodying the nine divine forms of Goddess Durga. Her mastery of rhythm, expression, and movement captivated the audience, drawing prolonged applause that resonated throughout the auditorium.

In her keynote address, chief guest and veteran Kathak danseuse **Padma Shri Shovana Narayan** remarked:

*“Art is not merely a medium of expression; it is a bridge that unites emotion, devotion, and social consciousness. The union of Navaras and Navadurga is a living testimony to the vastness and profundity of Indian culture.”*

Her words inspired the gathering to reflect deeply on the spiritual and cultural dimensions of art.

Art connoisseurs, students, and intellectuals in attendance experienced a rare blend of Indian classical dance and the spiritual power of culture. The performances were met with appreciation and admiration, leaving an indelible impression on all.

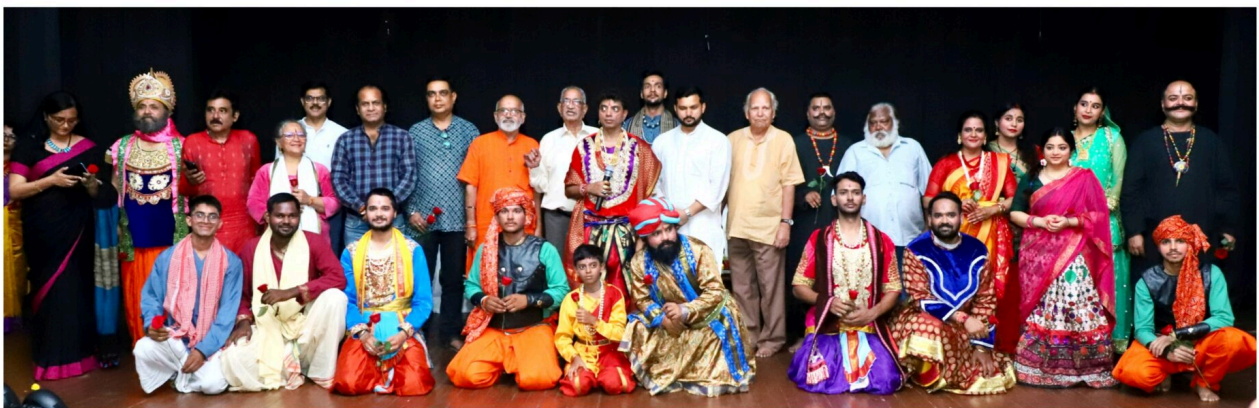
The Kala Sankul family of Sanskar Bharati expressed gratitude to the participants and guests, affirming that such events would continue to be organized regularly, preserving and promoting the invaluable heritage of Indian art and culture.

The event was successfully coordinated by **Sneha Mukherjee**, with stage comparing by **Garima Rani** and a gracious vote of thanks by **Shruti Sinha**. Valuable contributions were also made by **Raj Upadhyay**, Senior Announcer **Bharti Dang**, tabla maestro **Pradeep Pathak**, **O P Sagar** along with **Harshit Goyal**, **Raman Kumar**, **Mrityunjay**, **Faizy Abdul Kalam**, **Lavanya**, **Brajesh**, **Satyam** and others, whose collective efforts added grandeur to the evening.

Ultimately, the symposium held on 28th September, 2025 emerged as a spiritual dance offering to Goddess Durga, leaving the audience with a sense of fulfillment and cultural pride.

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# **Katha Ek Kans Ki – A Powerful Stage Production by Noida Theatre**



Noida Theatre, in collaboration with the Ministry of Culture, Government of India, recently staged the play "Katha Ek Kans Ki" as the culmination of a 45-day intensive workshop under

the **Parak Rangmanch initiative**. The production brought a refreshing experience to Delhi's theatre audiences. The play, written by the eminent playwright **Padmashree Daya Prakash Sinha**, was envisioned and directed by young theatre practitioner **Praveen Kumar Bharti**.

Unlike the conventional mythological portrayal, *Katha Ek Kans Ki* presents Kans in a new light. Here, Kans is not just the villain of the Puranas, but a timeless symbol of power-hunger and ambition. He emerges as a man consumed by authority, estranged from relationships, and trapped in a life of violence and loneliness. His journey is revealed through complex interactions with characters like his wife Asti, his beloved Swati, his friend Pradhot, and his minister Pralamb.

Praveen Kumar Bharti, essaying the role of Kans himself, held the audience spellbound with his performance. His piercing gaze and powerful delivery brought alive both the terrifying and the tragic shades of Kans. Other performers—**R.N. Srivastava, Rahul Varshney, David Solanki, Ganesh Kumar, Sanjay Kumar Yadav, Rahul Sharma, Aditya Sharma, Yogendra Narayan Yadav, Anshu Kapoor, Jeevesh Praveen, Mridula Nayak, and Pallavi Shrimant Sahu**—delivered memorable performances. Artists such as **Suvralina Mohanty, Dharam, Sanjay Kumar Yadav, Yogendra, Kisan Kumar Pandit, Jitendra Handa, and Abhay Mishra** also captivated the audience. Emotional moments, such as Swati's tearful expressions or Asti's poignant portrayal, moved the auditorium deeply. Devaki's suffering, Pralamb's shrewdness, and the innocence of young Jeevesh Bharti added striking layers to the narrative.

The visual and aural artistry of the play was heightened by **Meeta Mishra's lighting design** and **Mukesh Jha's music**, while the costumes and stage design further enriched the dramatic atmosphere.

The performance drew repeated applause, particularly during the scenes of Kans's inner conflict and ultimate downfall. The

final moments left the audience in profound silence, compelling reflection on the destructive nature of tyranny.

*Katha Ek Kans Ki* concluded with a powerful message: **every dictatorship inevitably ends in self-destruction.**

This production was not merely a play but the remarkable outcome of the Parak Rangmanch workshop—where youthful energy, creative direction, and collaborative spirit combined to create a theatrical experience destined to linger in memory.