

Katharang Gracefully with Tagore's "Samapti" Concludes



A Poetic Finale to a Festival of Stories

New Delhi | April 30, 2025 – The *Katharang* theatre series at the National School of Drama's Sannukh Auditorium concluded on a touching and emotionally rich note with the stage adaptation of Rabindranath Tagore's classic story "**Samapti**". Presented by **Mailorang** and performed by the **Sambhav Theatre Group**, the production was directed by the eminent **Professor Devendra Raj Ankur**, who brought to the stage his trademark sensitivity and refined theatrical sensibility.

"Samapti" (The Completion) is a gentle yet powerful tale of emotional maturity and the freedom to grow into love. At the heart of the story is **Mrinmoyee**, a free-spirited village girl

who is unready for the responsibilities of marriage and dismisses romantic expectations with the careless abandon of youth. When **Apurva**, a kind-hearted law student from Kolkata, falls in love with her and marries her against his mother's wishes, Mrinmoyee struggles to accept the union. Apurva, instead of pressuring her, quietly returns to Kolkata. Left alone, Mrinmoyee begins to reflect, mature, and discover the true meaning of love. When she later visits him in Kolkata, their love story finds its quiet, heartfelt completion—not in dramatic reunion, but in the soft, mutual understanding that comes with time and growth.

The performances were deeply evocative and nuanced. **Amit Saxena** portrayed Apurva with admirable restraint and tenderness, embodying the patience and dignity of a man in love. **Gouri Dewal** brought youthful vibrance and infectious energy to the role of young Mrinmoyee, while **Hema Bisht**, portraying her matured counterpart, captured the inner transformation of the character with great poise and depth. **Durga Sharma**, as Apurva's conservative mother, delivered a layered performance filled with conviction and emotional tension, while **Amitabh Srivastava**, as Mrinmoyee's father, offered a sincere and grounded portrayal of a man caught between tradition and his daughter's spirited nature. The ensemble of **Prakash Jha**, **Nidhi Mishra**, **Tripti Jauhari**, and **Sahej Harjai** supported the narrative with subtle and committed performances that helped bring the world of the play vividly to life.

Aesthetically, the play was a visual and auditory delight. The lighting design by **Raghav Prakash Mishra** added emotional texture to every scene, blending poetic softness with narrative clarity. The carefully curated music by **Rajesh Singh**, operated live by **Unis Yadav**, underscored key moments with sensitivity and restraint, enhancing the atmosphere without overpowering the dialogue or mood.

"Samapti" proved to be the perfect culmination to *Katharang*,

bringing the series to a meaningful and emotionally satisfying close. Following the performance, a special segment took place on stage in which the **writers of the plays featured during the festival—Vijay Pandit** (writer of *Jogiya Raag*), **Priyadarshan** (*Betiyan Mannu Ki*), and **Umashanker Choudhary** (*Ayodhya Babu Sanak Gaye Hain*)—shared with the audience the inspirations behind their stories. Their reflections revealed not only their literary intentions but also the personal and cultural resonances that shaped their writing.

Adding a warm and personal touch to the evening, **artists Nidhi Mishra, Amit Saxena, and Gouri Dewal** came forward to share their experiences during the preparation of these productions. They spoke fondly about the collaborative process, the challenges of inhabiting complex characters, and the enriching journey of working under the mentorship of **Professor Devendra Raj Ankur**. Their heartfelt memories underscored the deep sense of community, artistic discipline, and emotional investment that fueled the spirit of *Katharang*.

As the curtains fell on this moving performance, it was clear that *Katharang* had concluded not just with a play, but with a celebration of storytelling, shared experiences, and the quiet power of theatre to transform hearts. “Samapti” lived up to its name—a beautiful completion, both of a love story and of a remarkable festival.

Ayodhya Babu Sanak Gaye Hain— A Mirror to Modern Madness



On April 29, 2025, the Sammukh auditorium of the National School of Drama, New Delhi, witnessed a deeply moving theatrical experience as part of the 'Katharang' series. The play "**Ayodhya Babu Sanak Gaye Hain**", presented by Mailorang (Maithili Lok Rang) and staged by Sambhav Theatre Group, resonated profoundly with the audience. Based on a powerful short story of the same name by noted writer Umashankar Chaudhary, the production explored the contradictions and emotional fragmentation in contemporary society through an impactful dramatic interpretation.

Directed by Professor Devendra Raj Ankur, the play reflected a sharp eye for detail and a deep sense of social sensitivity. He intricately wove the essence of the original story into the dramatic structure, using characters as instruments to deliver a scathing commentary on present-day societal realities.

Amit Saxena delivered a layered and sensitive portrayal of the son. His internal conflict, the clash between duty and emotion, and the discomfort arising from Ayodhya Babu's

supposed madness were brought out with striking realism.

Hema Bisht, as the mother, left an unforgettable impression – especially in the final scene where her silent, broken presence on the deathbed conveyed volumes. Her performance evoked quiet grief and emotional depth.

Amitabh Srivastava brought the complex and multi-dimensional character of Ayodhya Babu alive on stage. His portrayal transcended mere eccentricity, revealing a soul tormented by truth and resistance against social hypocrisy. His ‘madness’ became a metaphor for the courage to speak truth in a world of convenient lies.

The lighting design by Raghav Prakash Mishra played a vital role in enhancing the emotional gravity of the scenes. Particularly in the strained moments between mother and son, the lighting subtly underlined the unspoken pain and tension.

With its naturalistic language, piercing dialogues, and emotionally resonant characters, the play captivated the audience from beginning to end. It was not merely a source of entertainment, but an invitation to introspect.

“Ayodhya Babu Sanak Gaye Hain” compels us to ask: who is truly mad – the one who dares to speak the truth, or the one who comfortably lives with lies? This remarkable production by Maithili Lok Rang and Sambhav Theatre Group stood out as a shining example of theatrical depth, creativity, and social commitment. By the final scene, the audience was not only emotionally moved but left with lingering questions and reflections.

'Katharang': A Stirring Theatrical Tribute to the Inner Worlds of Women



On April 28, 2025, the **Sammukh Auditorium** of the **National School of Drama**, New Delhi, transformed into a space of introspection and intensity as part of the *Katharang* series presented by *Mailorang* (Maithili Lok Rang). The evening featured two poignant theatrical presentations—“**Ek Stree Ke Kaarname**” by Suryabala and “**Betiyaan Mannu Ki**”, based on selected short stories of Mannu Bhandari. Both productions were helmed by acclaimed theatre director **Prof. Devendra Raj Ankur**, known for his ability to breathe theatrical life into literary works with sharp insight and emotional precision.

“Ek Stree Ke Kaarname” – A Satirical Soliloquy of the Self

The first play, “*Ek Stree Ke Kaarname*”, dived deep into the

psyche of a seemingly balanced and educated woman whose exterior composure masks an inner churning of suppressed emotions, quiet frustrations, and the desperate quest for identity. Suryabala's acerbic wit and psychological depth were beautifully translated on stage through a tight script and layered performances.

Durga Sharma, portraying the central character, delivered a finely tuned performance—her expressive control and emotional nuance navigating the character's journey from repression to quiet self-awareness. **Amitabh Srivastava** lent strength to the performance with his presence, bringing balance and rhythm to the narrative's unfolding. The interplay of speech, silence, and irony kept the audience deeply engaged, holding a mirror to the everyday contradictions of womanhood.

"Betiyaa Mannu Ki" – Fragments of Feminine Reality

The second presentation, *"Betiyaa Mannu Ki"*, was an ensemble performance based on several short stories by **Mannu Bhandari**, one of Hindi literature's most powerful voices on gender and identity. The play explored multiple dimensions of womanhood across varied roles and stages of life, offering moments of tenderness, conflict, vulnerability, and resistance.

The cast—**Amit Saxena**, **Gauri Deval**, **Aditi**, and **Rachita Verma**—brought these diverse female experiences to life with empathy and skill. Each transition between characters and narratives was handled with clarity and emotional depth. Whether as daughters, lovers, mothers, or rebels, the female characters emerged with raw honesty, making the stories resonate deeply with the audience.

The production's lighting, designed by **Raghav Prakash Mishra**, subtly enhanced each scene's emotional tone without overpowering the narrative. His use of soft transitions, warm shadows, and isolated highlights helped build the psychological landscapes of both plays. The minimalist set and gentle pacing allowed the performances and text to breathe, focusing the audience's attention squarely on the characters

and their journeys. The **music selection**, curated by **Rajesh Singh**, provided an evocative auditory backdrop, enhancing each emotional transition. **Sahaj Harjai** and **Unis Yadav** skillfully operated the music during the performances, ensuring smooth and expressive sonic flow that deepened audience immersion.

Katharang's theatrical evening was a thoughtful confluence of literature and performance—a celebration of women's stories told with dignity, irony, and emotional truth. Prof. **Devendra Raj Ankur** once again demonstrated his profound sensitivity as a director, translating literary narratives into stage experiences that speak directly to the conscience. The evening left the audience moved, provoked, and awakened reminding us that theatre, at its best, does more than entertain; it opens conversations and illuminates' silences.

When Objects Spoke, and 'Gareeb Nawaz' Raised a Question: A Moving Theatrical Evening in Katharang



On 27th April 2025, at the Sammukh Auditorium of the National School of Drama, Delhi, the theatrical evening under the “Katharang” program—organized by **Mailorang (Maithili Lok Rang)**, Delhi—featured Sambhav’s evocative presentation “**Unke Hisse Ka Prem evam Gareeb Nawaz**”. The performance offered an experience that touched audiences at their very core.

The direction was helmed by senior theatre practitioner Prof. Devendra Raj Ankur, whose theatrical finesse was evident in every scene and every emotion of the presentation.

The first story viewed love from an unusual yet striking perspective—where inanimate objects, rather than humans, become witnesses. Set in an office, the hidden layers of a boss’s romantic entanglements are brought to life through the voices of his desk, chair, diary, mirror, and pen. While the concept sounds extraordinary, it was executed on stage with remarkable ease and believability. These lifeless symbols transformed into living characters before the audience’s eyes, each one addressing the viewers—sometimes with sarcasm, at other times with compassion. The director’s choice to turn

objects into “characters” was a daring experiment in theatre, and it proved to be a wholly rewarding one.

The second story depicted a contemporary conflict within society, rendered in a simple yet powerful form. The struggle between Vishwamohan—who returns from America to start a BPO—and Riyaz, who opens a modest “Gareeb Nawaz Chicken Shop” next door, is not merely a business rivalry. It becomes a clash of two worldviews. Beneath its humor and wit, the story makes a poignant commentary: in the blind race for development, how many truths are trampled, and how many “Gareeb Nawaz” figures are pushed to the margins?

On stage, Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Harikesh Maurya, Sahaj Harjai, and Prakash Jha brought their characters to life with such intensity and nuance that each scene appeared to unfold right before the audience’s eyes. Their performances added soul to the characters, going beyond mere dialogues. Behind the scenes, too, a dedicated creative team worked tirelessly.

Music selection was curated by Rajesh Singh, and technical operation during the performance managed by Unish Yadav and Sahaj Harjai, whose acoustic execution ensured precise alignment of sound with the emotional tone and rhythm of each scene.

Lighting was sensitively designed by Raghav Prakash Mishra, whose balance of light and shadow added both visual clarity and thematic depth. Every aspect of stage design, management, and visual aesthetics reflected a mature professional sensibility and deep theatrical insight, elevating the performance to a level of artistic completeness.

It would not be an exaggeration to say that this presentation offered more than just two stories—it offered two distinct philosophies of life. One, where love remains forever incomplete; and the other, where in the name of “success,”

human relationships and grounded realities are blurred. Prof. Devendra Raj Ankur's endeavor reaffirmed that theatre does not end at the stage—it becomes an extension of our consciousness.

Sambhav's performance reminded us that when acting, direction, and thought move in unison, theatre becomes more than performance—it becomes a dialogue that resonates deeply within the viewer, long after the lights have dimmed.

**Sanskar Bharti Kala Sankul
Once Again became the Witness
of a Mesmerizing Journey of
Art, Devotion, and Dialogue**



The monthly symposium began with a heartfelt tribute to the innocent civilians martyred in the recent terrorist attack in Pahalgam. All present members observed two minutes of silence, expressing their emotions in an unspeakable way. The entire atmosphere seemed to be immersed in a silent prayer.

On the auspicious occasion of the lighting of the lamp, all distinguished guests performed the lamp lighting ceremony, illuminating the stage.

Following this, a melodious stream of music began. The soulful singing by Mr. Vijay Rawal and Mr. Veer Mani Trivedi touched the hearts of everyone present. Their mastery of voice filled the atmosphere with unseen compassion and hope.

The main attraction of the symposium was the analytical discussion on the theatrical presentation '**Arey Gadbadī Ho Gayī**', inspired by the Sanskrit play '**Bhagavadjukkam**' by Bodhayan, directed by Raj Upadhyay, and performed by Navras Group.

In this discussion, the depth of the story, authenticity of the acting, the liveliness of the stage arrangement, and the artistic features of the entire presentation were examined in detail. Critics appreciated the dedication and effort of the Navras Group artists, stating that the presentation not only entertained but also sparked deep contemplation.

The Navras Group artists were deeply moved after hearing such a heartfelt and in-depth review of their performance. They expressed that such analytical discussions inspired them to further deepen their theatrical practice. They also expressed their gratitude to Sanskar Bharti for providing such a valuable platform.

To elevate the dignity of the event, the presence of several distinguished guests was noteworthy. Dr. Prashant Upadhyay, Delhi Province Minister, Senior NSD theater artist Mr. Pradeep Mohanty, Mrs. Shashi Prabha Tiwari, educationist Dr. Ruchika,

and Mr. Manish Jha honored the event with their esteemed presence.

The success of the program was greatly aided by the contributions of Delhi Province's stage art coordinator Mr. Raj Upadhyay, senior theater artist Shyam Kumar, Shraboni Saha, Garima Rani, Vishwadeep, Sneha Mukherjee, Raman Kumar, Saurav Tripathi, Pradeep Pathak, Mrityunjay, Brijesh, Shivam, Sushank, and Sakshi.

The event was skillfully and warmly conducted by Bharti Dag, and Mrs. Shruti Sinha concluded the art-filled evening with a heartfelt vote of thanks.

Jogiya Raag a Saga of Unwavering Faith and Silent Longing



On 26th April 2025, at the Sammukh Auditorium of the National School of Drama, New Delhi, the play “**Jogiya Raag**” was presented under the theatre festival “**Katharang**”, organized by

the cultural organization Mailorang. Written by Vijay Pandit and directed by Prof. Devendra Raj Ankur, this production transformed a seemingly simple story into an extraordinary emotional experience on stage.

“Katharang” commenced on the same day with the stage being graced by the presence of senior theatre artist Mr. Amitabh Srivastava, who conducted the inaugural ceremony, and renowned literary figure Mr. Ashok Vajpeyi, who attended as the Chief Guest.

The story revolves around Savitri, a woman abandoned by her husband immediately after marriage as he renounces worldly life to become a hermit. Years pass as Savitri patiently waits for him, unwavering in her faith despite societal pressures. Eventually, in an act of poignant resignation, she accepts an unknown ascetic as her lost husband, surrendering herself to her destiny.

Nidhi Mishra, portraying the role of Savitri, delivered a truly exceptional performance. Her command over body movements, dialogue delivery, and the subtle expression of inner turmoil kept the audience deeply engrossed throughout the play. With remarkable ease and depth, she captured the complex emotions of hope, struggle, and despair dwelling within Savitri.

Mukti Das portrayed the character of Bal Mukund with great seriousness and authenticity. His restrained expression of internal conflict and the pain of renunciation, without falling into melodrama, added credibility and depth to his character. His dialogue delivery was composed and truthful, making his presence compelling on stage.

With only two actors on stage, multiple characters were seamlessly brought to life through masterful variations in posture, movement, and voice modulation. This technical challenge was executed with impressive smoothness, making the

character transitions natural and believable.

The innovative use of a simple prop – a saree – deserves special mention. Throughout the play, the saree symbolically transformed – representing femininity, sorrow, or the complex dynamics of shifting relationships, enhancing the thematic layers of the production.

Selection of the music that was played in the play by Sneha Kumar, deepening its mood and emotional texture. Nitin Bharadwaj's lighting design and its careful execution effectively elevated the story's atmosphere, aligning each scene with its emotional tone."

"Jogiya Raag" offered a profoundly moving theatrical experience. The balanced synergy of storytelling, direction, acting, and technical finesse elevated the performance to great artistic heights. The sensitive and sincere efforts of the team ensured that the audience remained deeply connected to the story from beginning to end.

This play is not merely the tale of Savitri's endless waiting and loyalty; it is also a beautiful exploration of human emotions, faith, and the silent resilience embedded in life's most difficult journeys.

Natsamrat Theatre Festival: A Celebration of Dramatic Excellence



Play Scene

Delhi's renowned theatre group "Natsamrat" once again mesmerized audiences with the 22nd Natsamrat Theatre Festival. This grand theatrical event brought together a collection of eight remarkable plays, each offering a unique blend of humor, drama, and thought-provoking narratives. With powerful performances and engaging storytelling, the festival successfully captured the essence of theatre, leaving a lasting impression on spectators.

The festival commenced on March 15 at 6:15 PM with Anton Chekhov's "The Proposal." This classic farce, filled with witty dialogue and situational humor, kept the audience engaged. The actors skillfully portrayed the irony of a marriage proposal turning into a heated argument over land and a pet dog. Their impeccable timing and expressive performances made the play a delightful experience. Following this, at 7:30 PM, the satirical play "Kallu Nai MBBS" took the stage. This play blended comedy with social critique, addressing themes of domestic violence and gender dynamics. The protagonist, a drunken barber, finds himself in a bizarre situation where he must endure beatings to prove his worth as a doctor. The fast-

paced narrative and lively performances ensured continuous laughter while subtly conveying a deeper message.

On March 16, the audience witnessed “Chekhov Ka Sansar,” a dramatization of two of Chekhov’s iconic stories. The play beautifully combined humor and profound emotions, bringing out the essence of human relationships and social contradictions. The nuanced portrayal of characters and their inner conflicts made it an enriching theatrical experience. Later that evening, at 7:30 PM, “Kambakht Ishq” explored the theme of companionship in old age. The story of two elderly individuals navigating loneliness and seeking emotional support struck a chord with the audience. The actors delivered heartfelt performances, making the play both touching and thought-provoking.

The festival continued on March 22 with “Kuch Tum Kaho Kuch Hum Kahein” by Ashish Kotwal. The narrative revolved around an elderly doctor and a lively woman, Mansi, whose contrasting worlds collide unexpectedly. The interplay of their personalities created a compelling and engaging storyline. At 4:15 PM the same day, “Meri Biwi Ki Shaadi” by Ranbir Singh entertained audiences with its hilarious premise. The protagonist, a hypochondriac, believes he is nearing death and becomes obsessed with planning his wife’s future after his demise. His anxious attempts to arrange her remarriage lead to an unexpected twist, making the play both humorous and insightful.

On March 29 at 3:00 PM, the thought-provoking drama “Aadhi Raat Ke Baad” by Dr. Shankar Shesh was staged. The story followed a thief who, instead of stealing, breaks into a judge’s house to confess a crime he witnessed—a powerful businessman’s involvement in a journalist’s murder. Afraid for his life, he seeks imprisonment as his only refuge. The intense dialogues between the thief and the judge exposed the flaws in the judicial system, leaving a lasting impact on the audience. The festival concluded with “Kaisa Hai Yeh Paisa” by

Shyam Kumar at 4:15 PM. This emotional drama explored the complexities of family relationships and material greed. A devoted father, who spent his life caring for his children, is neglected in his old age. However, when the children discover he is about to receive a large fortune, their attitude takes a drastic turn. The play's gripping narrative and emotional depth made it a memorable finale to the festival.

The festival's success was driven by the stellar performances of actors Vishwajeet, Munmun, Shivangi, Aman Kumar, Raman Kumar, Dhananjay, Ansh Rathore, and Rajan K. Bhatheja. Their dynamic portrayals brought depth and realism to each character, making every play a remarkable experience. Behind the scenes, Sunil Rathore and Suraj Singh managed stage operations efficiently, assisted by Himanshu and Nisha. Raj Rani's makeup artistry enhanced the visual appeal of the characters, while Rohit Prasad and Rekha Devi contributed to costume design. Vansh Rathore handled the musical arrangements, enriching the dramatic atmosphere. Under the expert direction of Shyam Kumar, each play maintained a unique artistic essence. Hosted at LTG Auditorium, Mandi House, the festival witnessed enthusiastic participation, with audiences applauding every performance. The overwhelming response reaffirmed the timeless charm of theatre and the vital role of groups like Natsamrat in preserving and promoting this rich cultural tradition.

22nd Natsamrat Theatre Festival: A Captivating Blend

of Humor, Satire, and Human Emotions



The prestigious Delhi-based theatre group *Natsamrat* mesmerized audiences with a diverse range of plays at the **22nd Natsamrat Theatre Festival**. Held on March 15 and 16, the festival showcased four plays, each offering a unique theatrical experience. From comedy and satire to deep human emotions, the performances left a lasting impression on theatre enthusiasts.

The festival opened with **“The Proposal”**, a play by Anton Chekhov that brilliantly captured his signature satirical style. The story revolved around a young man proposing marriage to his neighbor’s unmarried daughter, but instead of a romantic conversation, a hilarious argument over land and a pet dog ensued. The humor was not just in the dialogues but also in the absurdity of the situation and the characters’ temperaments, keeping the audience thoroughly entertained.

Next came **“Kallu Nai MBBS”**, a play that delivered a blend of humor and social commentary. The story followed a drunken barber who regularly abused his wife, only to be outwitted by

her cleverness. Meanwhile, two servants searching for a doctor to treat their master's mute daughter were tricked into believing that the barber was a doctor—but only after receiving a sound beating. The fast-paced narrative, physical comedy, and sharp dialogues made this play a crowd favorite.

On March 16, **“Chekhov Ka Sansar”** brought two of Anton Chekhov's most celebrated stories to life. This performance not only delivered humor but also highlighted the depth of Chekhov's storytelling, capturing the irony and struggles of human existence. The interplay of light-hearted comedy with underlying social commentary made this an engaging production.

The final play, **“Kambakht Ishq”**, struck a chord with the audience by portraying the loneliness of two elderly individuals who find solace in each other's company. The play beautifully explored the importance of companionship in old age, making it a deeply emotional experience. The actors' nuanced performances and heartfelt dialogues ensured that the message resonated with the audience.

Directed by **Shyam Kumar**, all four productions were masterfully staged, bringing out the essence of each story while maintaining their distinct theatrical styles. The performances by **Vishwajeet, Munmun, Shivangi, Aman Kumar, Vansh Rathore, Raman Kumar, Dhananjay, Kaushal Chauhan, Ansh and Rajan K. Bhatheja** were outstanding. Stage management was efficiently handled by **Sunil Rathore and Suraj Singh**, with **Himanshu and Nisha** assisting. **Payal and Raj Rani** managed makeup, while **Rohit Prasad, Rekha Devi, and Manu Kumar Singh** worked on costumes. **Vansh Rathore's** contribution to music operation, played a significant role in enhancing the theatrical experience. The Natya Utsav was held at LTG Auditorium, Mandi House, New Delhi.

Overall, the **22nd Natsamrat Theatre Festival** was a resounding success, offering a delightful mix of humor, satire, and emotional depth. Each play had a unique appeal, ensuring that

the audience left with unforgettable memories of this vibrant theatrical celebration.

An Unforgettable Evening of Theatre by “Mask Players Art Group”



The “Mask Players Art Group” theatre group organised two plays on 21 December 2024 at the Blank Canvas Theatre of LTG, Delhi.

The first presentation was "Dedh Inch Upar" which was invited and was performed by the theatre group Banjara of Haryana. In the play, a middle-aged hero is struggling with his memories in a bar against the backdrop of the Second World War. He loved his dead wife immensely but he himself hid from her that she was a part of a secret campaign against Nazism. This solo performance, entangled in many questions and answers like the untimely death of his wife, the helplessness of not being able to save her, the reasons for her death and betrayal, presents many truths of life before the audience. Senior artist Vijay Bhatotia brought this story of Nirmal Verma to life on stage with his direction and acting and kept the audience captivated till the end.

The second play "Daroga ji Chori Ho Gayi" was performed by the organizing team which was written by Jaivardhan and directed by Chandra Shekhar Sharma. The good acting of the actors in the play made the audience laugh a lot. People were rolling with laughter at the witty dialogues. On one hand, the play draws attention to the corruption of government officials, on the other hand, it shows the increasing tendency of the youth to do things like theft and robbery along with studies to live a dazzling life. They do not even think about how much hardship their parents go through for them. The message of the play was meaningful. In the play, the role of Babu was played by Ashish Sharma, the role of Deepak was played by Shipra Jain, the role of Fattelal and the role of the inspector was played by Nikhil Jha and Mamta Rani as a female constable received applause from the audience. In the backstage, Jatin Shaurya did the lighting, Manoj did the music direction and makeup, Sarita Rana did the costumes and Rakesh Sharma and Sangeeta Suyal did the set and props.

Natsamrat Delights Delhi Audiences with Laughter-Filled Performances



Play Scene

Delhi based Natsamrat again came up with its plays which were full of laughter and four plays which were loved by the audience.

Two plays were staged on 16th November. At 3:00 PM Anton Chekhov's famous story "The Proposal" was staged. The Proposal is the story of a young man who proposes marriage to his neighbour's unmarried daughter. The story turns worse when the three of them start arguing over whose property it is and whose dog is better. At 4:15 PM the same evening, the play "Kallu Barber MBBS" written by Moliere was staged in which a barber is always drunk and beats his wife. The barber's wife promises herself that she will teach her husband a lesson. During this time she meets two servants who are looking for a doctor to cure their master's daughter's muteness. The barber's wife tells him that there is such a doctor here, but

he does not consider himself a doctor until he is beaten up properly. Both the servants beat up the barber and force him to become a doctor and take him to their master. Later on, the play takes a very interesting turn.

On 17th November, two plays were staged. At 3 pm, the play "Haye Mera Dil" written by Ranbir Singh, which is the story of a delusional patient who believes that he is going to die and is worried about what will happen to his wife after him, she is very innocent, she will not be able to take care of herself, so he wants to get his wife married again. And later on, the play takes a different turn. At 4:15 pm the same evening, the play "Kambakht Ishq" written by Satya Prakash, which is the story of two old people who have fallen ill due to loneliness and when they meet each other, they understand that they need a support, so that they can share their loneliness.

All the four plays were directed by Shyam Kumar. Among the actors Vishwajeet, Munmun, Shivangi, Arvind Shandilya, Aman Kumar, Vansh Rathore, Raman Kumar and Shammi played their roles brilliantly. Stage managers Sunil Rathore and Suraj Singh, stage manager assistants Himanshu and Nisha, makeup Payal, costume assistants Rohit Prasad and Rekha Devi, music director Vansh Rathore. The play was staged at LTG auditorium Mandi House New Delhi.