

Folk Theatre Forms of India: Tamasha

Tamasha is considered a major traditional dance form of the Marathi theatre, which includes celebration filled with dancing and singing and is performed mainly by nomadic theatre groups throughout the Maharashtra region. Marathi theatre marked its journey at the beginning of 1843.^[3] In the following years, Tamasha primarily consisted of singing and dancing, expanded its range.

Folk Dances of India: Bihu

Bihu is a merry dance emphasizes the Assamese tradition's cultural roots symbolizing the beginning of the agricultural season in the Northern parts of India. It represents the integral relationship between agriculture and fertility and embodies growth and celebrates bountiful harvests and abundance. These traditions of songs and dances depict the feeling of support and love of the community with each other.

Folk Dances of India: Mohiniyattam

One of India's famous classical dances that represent the historical enchantress avatar of the Hindu god Vishnu was

developed in Kerala called Mohiniyattam. The Mohini myth forms the heart of every Mohiniyattam performance as it stands for good prevailing over evil. It utilizes the sign language (mudra) to expressing emotions through a musical performance wherein the performer identifies herself with the character and resonates her sentiments.

Folk Dances of India: Kathakali

Kathakali is a major classical dance form from Ancient India. It is a “story play” of art that includes elaborate, colourful makeup, beautiful mesmerizing costumes and face masks traditionally performed by male dancers. It is a Hindu folk dance performed in the Malayalam speaking southwest region of Kerala. Kathakali combines drama, dance, music, storytelling, costumes, makeup and devotion into a divided experience. It brings humanity into Hinduism and expresses emotions beyond words.

Folk Dances of India: Garhwali

Folk music, dance and theatre represent the traditions and cultural richness of an area. It sheds light on rural life, which is closely associated with inherent customs. Uttrakhand has a vibrant culture, and the diverse, authentic folk dance

forms reflect the same. Folklore of Uttarakhand represent the love, passion, agony, sacrifice, misery, and compassion of these locals and help us relate to them to share their feelings.

Folk Dances of India: Kuchipudi

Kuchipudi is one of the major Indian classical dance folk forms performed in India. It derives its name from its village of origin, Kuchelapuram and is one of the favourite dance forms of Lord Krishna. Kuchipudi is known for its fast rhythms and fluid movements, creating a blend of delicacy and strength. Kuchipudi has for sure occupied a special place among other Indian classical dance forms by being a country-wide celebrated dance folk form and is recognized worldwide in many international traditional festivals.

Folk Dances of India: Kalbeliya

The desert state's iconic Kalbeliya dance form performed and enjoyed by the Kalbeliyan community of Rajasthani snake charmers encompasses swirling and graceful movements that make this dance a treat to behold. Their dances and songs are a matter of pride and a marker of belonging for the Kalbelias, which reflect the imaginative adaptation of this group of

snake charmers to ever-changing socioeconomic circumstances in their Rajasthani society.

Editor Manohar Khushalani got Natsamrat Best Critic Award this day in 2019

The Glittering night of Natsamrat Theatre Awards. This was the most memorable moment of that year for StageBuzz Ed, Manohar Khushalani To be Awarded The 2019 Natsamrat Best Theatre Critic Award. It was indeed a fulfilling moment and an acknowledgement of his decades of consistent and persistent work as a critic for Pioneer (Column: Foot Lights), Mid Day (Culture Cocktail) and of course StageBuzz (Editor).

Pierrot's Troupe presents a new play on Sahir and it's all time popular comedy on Ghalib

Sahir Ka Khayal Aaya (Urdu) – The play celebrated Sahir Ludhianvi's 100th Birth Anniversary on March 8 this year. It is presented as a 'Monologue' (performed by Sharique Aziz) as it showcases young Sahir in the state of crafting his long

poem Parchhaiyan, arguably the best and definitely the longest anti-war poem of the last 100 years.

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 have 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.