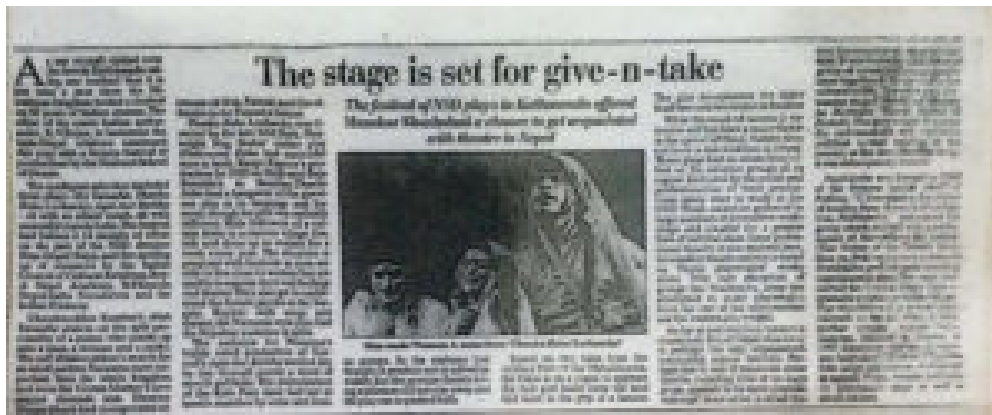


In the right direction by Manohar Khushalani



The stage is set for give-n-take by Manohar Khushalani



Too much Hamming by Manohar Khushalani



Driving away the ghosts by Manohar Khushalani



A good Threesome by Manohar Khushalani

A good threesome



FOOTLIGHTS

Manohar Khushalani

Miss Bharat Mohan

By Cassin Thayer

When Miss Mohan... (text continues in columns)



Police image gets a drubbing in South or Ohio

THE PIONEER

Jan 22, 1938

So much of Fairytails by Manohar Khushalani

So much for fairytales



FOOTLIGHTS

Manohar Khushalani

Fairy Fairytales

IT PEARLS and the brothers Jacob and Wilhelm Grimm were early collectors of fairy tales. And so would later be a big book of tales called "The Fairy Tale Book" by the same two men.

The kids in their innocence had turned the Fairy Godmother into a rotly-poly merry Godfather, Little Red Riding Hood became Little Red Spinnaker and Cinderella became a giggled Cindy.

Students used to explore and marvelously recall, directed by the school's director, the magic tales of fairytales. They would watch parents in the grand room of the school. Then, fairy tales were in their hands, and the books were open. They were great subjects for assignments. For example, although Hansel and Gretel's tale is very famous, it's one of the least read. The tale is full of magic. It's a story of a boy and a girl who are kidnapped by a witch. The tale is full of magic and mystery. The tale is full of magic and mystery.

very well-known. The tale Hansel and Gretel is one of the best. It's a story of a boy and a girl who are kidnapped by a witch. The tale is full of magic and mystery. The tale is full of magic and mystery.

The biggest problem in the play is the lack of imagination and creativity. The production was not very good. The production was not very good. The production was not very good.

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of both last week as well as last summer. The school has been very busy. The school has been very busy. The school has been very busy.

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Playing with Life by Manohar Khushalani

Playing with life



FOOTLIGHTS

Manohar Khushalani

Zehra Nisbi

Meeha Dehla

Life benefits staged the second play in its festival of life—Joseph Kessel's *Armer* and the old New England by Prakash Singh. The first play was *Armer* by Prakash Singh and directed by Prakash Singh at 11C.

While lacking the nerve and abandon of the first play, *Armer* by Prakash Singh, the comedy was written by Prakash Singh and directed by Prakash Singh at 11C.

Armer is an extremely relaxed production and somewhat unimpressive with the consistency of its characterization of a plastic surgeon, always smiling, who let his little Indian son crawl up on him. Deepak Mishra

displayed comically as he tackled two radically different roles in the two plays of the festival. While in *Armer* he played the role of Othello, a romantic that who 'dashed himself' in his frailty, in *Armer* he played the role of a man who was a doctor, a real villain, a short tempered bully, a dangerous killer on the loose and Gabriel Singh of *Armer* was all rolled in one. However the production was marred by lack of clarity of speech of Mishra who was doing a major role of the chief protagonist Deepak Mishra.

Two months old actors Ramesh and Nandini made a mistake out of relaxing too early and giving some of their energy by performing them in death. Most appropriately, the curtain opens with the booming music of a famous Hindi movie sequence, *Armer* and *Armer*, and the entire action takes place over one night. The scene appears to be completely parallel.

The only one breaking up the piece, with his trumpet, is the musician, Jai Singh, who appears himself to be field Marshall Manohar Khushalani and was obviously high up the grades for all the dead

bodies, supplied by the two cars, thinking them to be those of war heroes. Armer looks up when the only name member of the family, Deepak Mishra, discovers one such dead body. His on death of this discovery, his long estranged brother, Harish Mishra, also arrives with one dead body and one plastic surgeon in tow.

The dead bodies get exchanged between operating and changing beds of a ward. Harish has been given a number of faces by Dr. Alan, the plastic surgeon, and the latter one is of the very death from *Armer*, which Dr. Alan played was an accident, when he was struck during the operation. While Harish wishes to transfer the Master of the operation to his hands brother Jai, and protect his name, Harish enters into a competition with Harish, when he discovers that their body count is equal to his own.

Prakash Singh was able to inject an atmosphere of quiet tension necessary for generating the comic situation, that was called by the audience, the over-the-top of their emotions by both and both, but while Harish made a serious attempt to bring the production to a close, the production is resumed again.

Good Twice Over by Manohar Khushalani



'Oriental Idiosyncracies': a Review by Manohar Khushalani

Oriental idiosyncracies



FOOTLIGHTS

Manohar Khushalani

Manohar by

Dulu An Thuan

Manohar and have thought of the common people and the idiosyncratic, selfless and good-willed nature. When the story of the social structure of a philosopher to the most of England's stage has as much for India as for the rest of the world, it is not surprising that the story of Manohar, in its own right, is to be seen with interest. He is an Indian and somewhat with the world to be in their nature. The stage is an arena in which the story is to be played out. The story, then, is to be seen with interest.

By the idiosyncratic of Manohar, the story is to be seen with interest. He is an Indian and somewhat with the world to be in their nature. The stage is an arena in which the story is to be played out. The story, then, is to be seen with interest.

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Manohar Khushalani

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Uninhibited Performances by Manohar Khushalani

