

# **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. In the following years, Tamasha primarily consisted of singing and dancing, expanded its range.

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## **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).

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# **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.

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## **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.

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# **A Battle of Life That I Will Win| Bansi Kaul**

I have been unwell and have been detected with cancer of the brain as well as the lungs. Yet I am sure I will pull through and that we will soon meet again. Your good wishes are my strength – Bansi Kaul

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# **Theatre Legend Ebrahim Alkazi Passes away / Manohar Khushalani**

Theatre doyen and legendary Pedagog Ebrahim Alkazi, who shaped proscenium theatre in India, died peacefully on Tuesday afternoon after suffering a heart attack, his son, Feisal Alkazi, informed us. Feisal told me the whole family was proud of his fathers humongous achievements. A career spanning 74 active years he passed away at 94.

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# **Marathi Veteran Actress**

**Lalita Kenkre no more**



Lalita Kenkre, a Still from Pandit Raj Jagannath

A popular actor of yester years, **Lalita Kenkre**, passed away in her sleep peacefully on 28th July 2020 morning. She was 86. Wife of noted theatre director, actor, designer Damoo Kenkre, mother of director Vijay Kenkre, Lalitatai was the sister of Sudha Karmarkar, and along with her, a noted actor herself who did many major roles in *Sahitya Sangh* and *Lalitkaladarsh*. She was a student of **Parshwanath Altekar** and a contemporary and colleague of **Vijaya Mehta**. Coming from a traditional background of Sangeet Natak, she made a mark in plays by **P. L. Deshpande, Vijay Tendulkar, Vidyadhar Gokhale, Shirwadkar**. With her passing, Marathi theatre has lost a major actor. Lalitatai did memorable roles in films, especially of **Sai Paranjape, Katha** being one. मराठी साहित्याचा एक महान्वय.

Lamenting her death, **Kamlakar Sontakke** said; "Lalita Kenkre was a versatile actor of Mumbai Marathi Sahtya Sangha. She was supportive of young Theatre people and experimental groups. May her soul rest in peace".

**Lillette Dubey** adds: "For me she was full of love and warmth .. we rehearsed for 5/6 years in her top flat (which she gave generously to theatre wallahs ) in Kala nagar .. with on the house tea and often snacks ! God bless her .. she will be missed!"





RIP Lalita Kenkre

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## **About Charan Das Sidhu and his Plays by Manohar Khushalani**

This article was supposed to be a book review, but because one had known the playwright, Dr. Charan Das Sidhu, so intimately, the personal note is unavoidable. My mind races back to 1978 when I started my theatre career with Badal Sircar's 'There is

No End' an English rendition of his Bengali play 'Shesh Nei' directed by Tejeshwar Singh. Amongst the elite IIC Theatre Club audience was a stocky, dark, bespectacled professor of English from Hans Raj College, Delhi University, who spoke in what I later came to know as his irreverently rude but affectionate style

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## **An Opportunity to Look East – IIC Experience | Manohar Khushalani**

During the North East fest on Monday, the 29th October, at the Fountain Lawns, the audience was confronted by a disturbing solo performance by actor director, Lapdiang Syiem from Meghalaya, called A Being Human. Earlier on the same day we had a presentation by Soli Roy about a Manipuri play, Crimson Rainclouds, written by his own mother, Sahitya Akademi Awardee, Binodini Devi

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## **Aurangzeb – a critique of the play by Manohar Khushalani**

The story of Aurangzeb is well known. In 1657, Emperor Shahjahan fell ill, leading to a war of succession among his four sons, The main contenders were Dara Shuko and Aurangzeb supported by their sisters, Jahanara and Roshanara



respectively, The Emperor favoured his eldest son Dara, who,