

# **Ruchi Kishore's : DIRTY CHAI, a hip hop Bollywood musical**

Chai is a messy concoction of two very different cultures, two conflicting identities, and two opposing desires, just like the dirty chai she orders each morning- a perfect brew of espresso and chai (tea).

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## **As tributes pour in on Surekha Sikri's demise listen to her Swan Songs**

As a fitting tribute to the great performer she was we will listen to her mellifluous recitations of Hindi and Urdu Poetry. But before that, here are some of the tributes which poured in on social media and otherwise from her millions of admirers, and eminent people whom she knew, including actors and directors from film, television and theatre.

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## **Satish Alekar: Remembering Dilip Kumar**

Dilip Kumar used to speak Marathi fluently. He had seen many popular Marathi Sangeet Natak's. Sometime at his home he will take out harmonium and sing old Marathi theatre song made

popular by Bal Gandharva. Dilip Kumarji and Saira ji used to visit Pune during weekends

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## **Aneeta Chitale: Sojourn to Maldives – Book Review / Interview**

The turbulent times between the years spanning from 2008 to 2014 is presented on the canvas. The relations between the two countries were totally raptured in this era. The entire plethora of Indian nationals and foreigners had gone berserk. I had to study it in detail and follow it consistently.

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## **Resonances of the Past – a review by Manohar Khushalani**

Ruth is best known for her pioneering work integrating sacred texts into contemporary voice/body theatre. Her pioneering approach to the transcendental aspect of voice is founded solidly in sacred cantorial Jewish traditions. In Mirror Sky in a backdrop of dimly lit scenes Ruth, swirling, moaning, producing guttral sound explains the origin of her techniques:

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# The End and the Future of Theater

The first obituary of the theater was written in the 1920s when the talkies ushered in a new era of entertainment. But not only did the theater survive the competition from cinema, the Broadway Book Musicals became a billion-dollar industry around the time. The first real blow to small regional and off-off-Broadway theater came from the television in the 1960s when a television set became a household item. But that did not stop Tennessee Williams and Arthur Miller from writing great plays. They forced the audience to return to the theaters. Harold Pinter, Beckett, Albee, and more recently Mamet created scintillating works for the stage despite the competition from the cinema and the television industry. The competition challenged theater to become more daring and intelligent.

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## Folk Theatre of India: Nautanki

Nautanki is one of South Asia's most famous folk theatre performances, especially in northern India. Nautanki was the most significant source of entertainment in most of the cities and villages in north India. Nautanki's rich musical compositions and humorous storylines hold a strong influence over rural people's imagination. Nautanki, also known as svang, originated in the late 19th century in Uttar Pradesh and steadily gained popularity. Nautanki's origins lie in the Saangit, Bhagat, and Swang musical theatre traditions of

Northern India. One Saangit called Saangit Rani Nautanki Ka became so popular that the whole genre's name became Nautanki.□

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## **Folk Theatre of India: Yakshagana**

Yakshagana is a traditional folk art developed in the western parts of Chikmagalur districts in Karnataka and Kasaragod district in Kerala. Yakshagana comprises music, dance, theatre, costumes, and makeup with a blend of unique style and forms.□ It is said to have evolved from pre-classical music forms and theatrical arts during the Bhakti movement. Yakshgana is referred to as 'Thenku thittu' towards the south from Dakshina Kannada to Kasaragod in Tamil Nadu, whereas it is referred to as 'Badaga Thittu' north of Udupi.□

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## **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.

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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).