

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 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.

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

Theatre Legend Ebrahim Alkazi Passes away / Manohar Khushalani

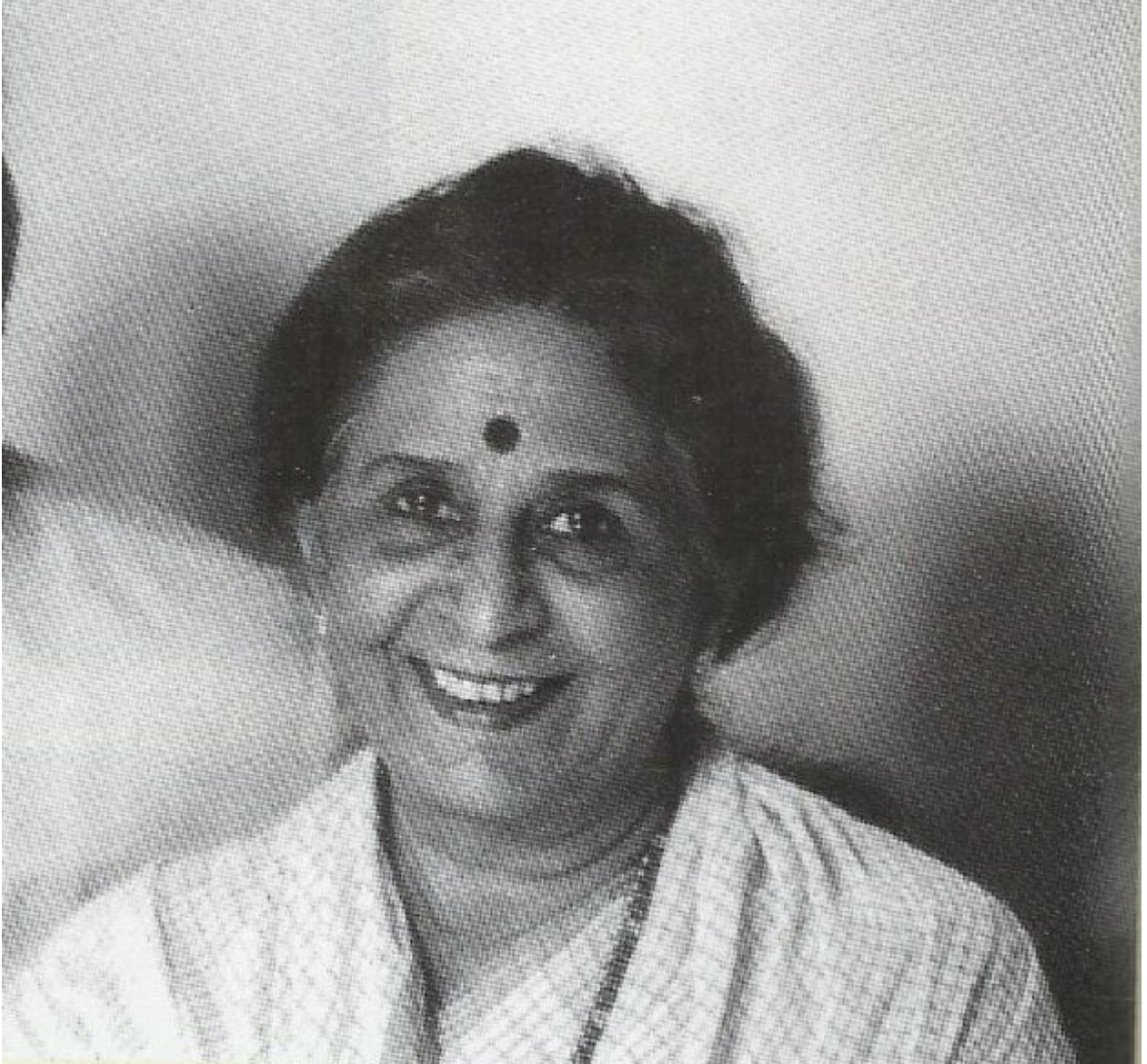
Theatre doyen and legendary Pedagog Ebrahim Alkazi, who shaped proscenium theatre in India, died peacefully on Tuesday afternoon after suffering a heart attack, his son, Feisal Alkazi, informed us. Feisal told me the whole family was proud of his fathers humongous achievements. A career spanning 74 active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

Marathi Veteran Actress

Lalita Kenkre no more



पंडितराज जगन्नाथ



RIP Lalita Kenkre

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

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

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,

Romeo, Juliet and Seven Clowns | Manohar Khushalani

The only thing this play had in common with Shakespeare's 'Romeo and Juliet' is the story line on which the spoof is based. Thankfully, the names of characters had been kept the same as those in the classic, otherwise one would have been at a loss on how to relate to the title of the play. The story has been given the look and feel of a folk lore in the tradition of romantic tales, such as those about; Umar-Marvi, Reshma-Shera, Sasi Punoh

Diary of Anne Frank – a review by Manohar Khushalani

This is recreation of a review Manohar Khushalani wrote in Dec 2000: Ruchika Theatre Group is one of the oldest surviving theatre groups of Delhi. The reason is simple. It keeps regenerating itself. The Diary of Anne Frank was one such exercise in which, Feisal Alkazi, the director of the play, used an entirely inexperienced cast, inducted from the Little Actors Club. Obviously, therefore, there would be unevenness of talent, but viewed within those limitations The show put up at India Habitat Centre last week held together due to sheer sincerity of effort and excellent performance