

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



Too much Hamming by Manohar Khushalani

Playing with life



FOOTLIGHTS

Manohar Khushalani

Zehra-Neela

Meeha Dehla

Lak Shambhu staged the second play in his festival of the festival—Joseph Kesselring's *Arms* and the old New England by Prabhu Thakur. The first production in the festival was *Arms* by Prabhu Thakur at 18C.

While lacking the nerve and abandon of the first play, *Arms* by Prabhu Thakur, the comedy nevertheless had a punch thanks to some excellent performances by Shikha Aish, Indu Vaidya, Ranish Thakur and Deepak Mishra.

Arms is an extremely relaxed production and somewhat tame, and with the consistency of his characterization of a plastic surgeon, always assisted, who let his hands follow you could well have Deepak Mishra

displayed versatility as he took on two radically different roles in the two plays of the Lak Shambhu festival. While in *Arms* he played the role of Dr. Arjun, a romantic and who 'dances himself' to be truly, in *Zehra-Neela* Lakshmi Dehla he was Harish Bahadur, a hot victim, a short tempered bully, a dangerous

After all the love and Gabriel Singh of *Zehra-Neela* were all rolled in one. However the production was marred by lack of clarity of speech of Lakshmi Dehla who was doing a major role of the chief protagonist Deepak Bahadur.

Two months old actors Rama and Nandini made a mistake out of relaxing loosely and giving some of their agency by performing them in such. Most appropriately, the curtain opens with the booming music of a famous Hindi movie sequence, *How Good Good*, 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 singer, Jai Bahadur, who appears himself to be field Marshall Manohar Khushalani and was delightfully off up the groove for all the dead

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

The dead bodies get exchanged between opening and closing bits of a work. Harish has been given a number of lines by Dr. Arjun, the plastic surgeon, and the latter one is of the story about from *Zehra-Neela*, which Dr. Arjun plays was an accident, when he was drunk during the operation. While Harish wants to transfer the matter of the accident to his hands brother Jai, and protect his name, Harish comes into a competition with Rama, when he discovers that their body count is equal to his own.

Good Twice Over by Manohar Khushalani



'Oriental Idiosyncracies': a Review by Manohar Khushalani

Uninhibited performances



FOOTLIGHTS

Manohar Khushalani

Superior Club

Theatre

During their 10-minute period of performance in a challenge over a period of two weeks, the children of the Superior Club have shown a maturity and confidence that is truly remarkable. The children, who are between the ages of 10 and 14, have been trained by the club's drama group for the past few months. Their performances have been a source of pride for the club and its members.

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Such a challenge and a pleasure: Children's Theatre

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Galileo Deserve More by Manohar Khushalani

PIONEER FRI MARCH 5, 1993

Galileo deserved more



FOOTLIGHTS

Manohar Khushalani

Galileo by Act One

The prolific Act One, put up yet another new production in the festival of plays at Dialogue Theatre that took place during the Engineering Fair.

Galileo is Brecht's deeply felt poetic tale based on the life of Galileo Galilei, the Italian mathematician, astronomer and physicist who made several significant contributions to modern scientific thought. His

struggle to establish truth, especially that which is proven through science, has been an inspiring tale. In fact his pioneering work in gravitation and optics, combining mathematical analysis with experimentation, makes the world refer to Galileo as the founder of modern mechanics and experimental physics.

Without tampering with events and facts, Brecht has reinterpreted history from his own radical viewpoint. Using his dialectic approach he lays stress on religious hypocrisy and the attempt of it's proponents to dominate man's thinking.

Brecht's play begins with the telescope and how it changed perceptions. As the first to use this instrument to study the skies, Galileo collected evidence that proved that the Earth revolves around the Sun and is not the center of the Universe as had been thought before, closer to findings of the disre-

served Copernicus and Brahe.

The Aristotelean professors, seeing their vested interest threatened to take a united stand against him, which could use the fact that there were contradictions between Copernicus theory and the scriptures. They obtained support of the Dominican preachers, who felt estranged from the pulpit again at the impingement of mathematics and severely denounced Galileo in the impetuous but his laughable observations.

Piyush Mishra, who played Galileo, was able to break away from his usual style of acting, and gave a highly concentrated and fully worked out interpretation to this new and unusual role. However, even with the departure, his approach was stylized and individualistic. It therefore stood out from the production itself which had been designed much more informally than the usual Act one productions.

N K Sharma, as the director, attempted to produce a proper Brechtian show, and laid greater stress on the chorus. This proved fruitful since the most impressive aspect of the production was the chorus, which sang well, and moved in unison. Acting, an area which is supposed to be Act One's forte was weak in this play, no one impressing except for Piyush.

A few people, like Sameeh Vaidyanathan and Anita Lal stood out in the chorus for their intensity. The black body suits belied the expectations they raised in terms of the actors using more body language. Whereas in a street play, actors use get away with stunts, with the striking of stage lights they stand. Despite this lapse, the use of religious symbols of guitars and bells, designed as the backdrop of the two Cardinals, added to the setting by their visual appeal.

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