

So much of Fairytails by Manohar Khushalani



Playing with Life by Manohar Khushalani

Playing with life



FOOTLIGHTS

Manohar Khushalani

Zehra Nisbi

Meetha Dehla

Lakha Senapati staged the second play in his festival of the festival—Joseph Kesselring's *Arms* and the old New England by Prabhakar Singh in the first play on Jalandhar. Nisha Anand Dehla and directed by Prabhakar Singh.

While lacking the nerve and abandon of the first play, *Arms* by Kesselring, the comedy nevertheless had a punch thanks to some excellent performances by Nisha Anand, Nisha Anand, Nisha Anand and Deepak Mishra.

Arms is an extremely relaxed production and Kesselring's comedy with the consistency of his characterization of a plastic surgeon, always amused, who let his little Indian you could tell from Deepak Mishra's

displayed comically as he tackled two radically different roles in the two plays of the festival. While in *Arms* he played the role of Dr. Singh, a romantic and who 'dances' himself to be truly, in *Arms* he played the role of a doctor, a short-tempered bully, a dangerous man, a man who was doing a major role of the chief protagonist Deepak Mishra.

Two months old, Nisha Anand and Nisha Anand make a mistake out of releasing comedy and aging some of their agency by presenting them in such a manner. Most appropriately, the curtain opens with the booming music of a famous Hindi movie sequence, *Arms* and *Arms*, and the entire action takes place over one night. The scene appears to be completely present.

The only one breaking up the piece, with his trumpet, is the Englishman, Jack Edwards, who appears himself to be Field Marshal Montgomery (Montgomery) and who obligingly dies up the ground for all the dead

bodies, supplied by the two cars, thinking them to be those of war horses. Arise from up where the only name member of the family, Deepak Mishra, discovers one such dead body. His on death of this discovery, his long-estranged brother, Nisha Anand, also arrives with one dead body and one plastic surgeon in tow.

The dead bodies get exchanged between operating and changing bits of a work. Nisha Anand has been given a number of lines by Dr. Singh, the plastic surgeon, and the latter one is of the story about from *Arms*, which Dr. Singh plays as an accident, where he was struck during the operation. While Dr. Singh wishes to transfer the matter of the accident to his hands brother Singh, and present his work, Nisha Anand acts a competition with them, when he discovers that their body count is equal to his own.

Prabhakar Singh was able to inject an atmosphere of great tension necessary for generating the comic situation. This was aided by the subdued observation of both characters by Nisha Anand and Nisha Anand. His comic and serious approach is going to have the production is resumed again.

Good Twice Over by Manohar Khushalani



'Oriental Idiosyncracies': a Review by Manohar Khushalani

Oriental idiosyncracies



FOOTLIGHTS

Manohar Khushalani

Musicals by

Dell An Theatre

The lights in Theatre presented *Mughals*, a musical play in two acts, in French, Italian and Urdu. The production was written by G. K. S. and directed by the grand old lady of the Indian theatre, Usha Khanna. It has been hailed as an outstanding work.

The play has been presented in many theatres in India and abroad. It has been seen in many of the best theatres in the world. It has been seen in many of the best theatres in the world.

...and have thought of the common people and the idiosyncrasy, individuality and general ideas ruling them. ...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.

...the play, it is to be seen with interest. It is an hour and a half long and is a play in two acts. It is a play in two acts. It is a play in two acts.

By the idiosyncrasy of justice to look at the generally accepted the masses and to the stage. The spirit, however, a self-control and the play, however, justice. It is a play in two acts. It is a play in two acts.

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Overhauling social structure

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Uninhibited Performances 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 Theatre group have shown that children, even at such a young age, can be trained to perform on stage and give an excellent performance.

The children are performing 'The Mystery of the Mystery' which is a play written by the author of the play 'The Mystery of the Mystery'.

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Such a challenge and a pioneer children's theatre

Acquaintance of the author of the play 'The Mystery of the Mystery'.

Galileo Deserve More by Manohar Khushalani

PIONEER FRI MARCH 5, 1993

Galileo deserved more



FOOTLIGHTS

Manohar Khushalani

Galileo by Act One

The profile Act One, put up yet another new production, Soviet Brecht's Galileo, as one of the productions in the festival of plays at Shri Ram 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 didactic 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 voyage 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 lectured from the pulpit against the findings 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, so 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 shows, with the arrival of stage lights they stick. 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.

PIONEER FRI MARCH 5, 1993

A Feisty show in Punjabi by Manohar Khushalani



Remembering Moliere to the Viewers by Manohar Khushalani



A review by Alka Raghuvanshi of Dario Fo's *Can't Pay Wont Pay* Directed by Manohar Khushalani

This is a clip of a theatre review published on 1st January 1990 in **Times of India** by the well known Critic and writer **Alka Raghuvanshi**. The review is of **Dario Fo's 'Can't Pay Won't Pay'** Directed by **Manohar Khushalani** for **Theatre Union**. This play was part of a festival on Women sponsored by **Trade Fair Authority of India** and performed at **Manzar Theatre** in **Pragati Maidan**.

Myriad facets of women

The Indian woman is not a mere and undifferentiated mass, but a complex of many different facets, each with its own characteristics. She is not a passive creature, but a being with a mind of her own, capable of the highest intellectual attainments. Her life is not a mere sequence of events, but a series of conscious choices and actions. She is a worker, a thinker, a creator, and a leader. Her strength lies in her ability to adapt to changing circumstances and to rise to the challenges of a new era. She is the backbone of the nation, the pillar of its progress, and the source of its future. Her multifaceted nature is a reflection of the diverse and vibrant culture of India.

DISCUSS

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These women are a group of dedicated workers who have kept their spirits high and their hands busy for the betterment of the nation. They are the backbone of the industry, the pillar of the economy, and the source of the nation's progress. Their multifaceted nature is a reflection of the diverse and vibrant culture of India.

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