

A good Threesome by Manohar Khushalani



So much of Fairytails by Manohar Khushalani

Playing with life



FOOTLIGHTS

Manohar Khushalani

Zehra Nisbi

Meetha Dehla

Lakshmi played the second play in its final act tonight—Joseph Kertes's *Arise and the old* was staged by Prakash Bhartiya from the National School of Drama, New Delhi and directed by Prakash Tark at 11C.

While lacking the nerve and abandon of the first play, *Act One* by Kertes, the comedy nonetheless had a punch thanks to some excellent performances by Shikha Aish, Indu Vaidya, Ranish Thakur and Deepak Malik.

Act One is an extremely relaxed production and somewhat unimpressive with the consistency of its characterization of a plastic surgeon, always smiling, who let his little Indian son crawl up on him. Deepak Malik

displayed comically as he tackled two radically different roles in the two plays of the last National Festival. While in *Act One* he continued to do the role of Othello, a romantic that who 'dashed himself' in his frailty, in *Arise and the old* he was Harish Bahadur, a fat villain, a short tempered bully, a dangerous killer on the loose and Gabriel Singh of *Arise and the old* rolled in one. However the production was marred by lack of clarity of speech of Malik who was doing a major role of the chief protagonist Deepak Bahadur.

Two months old actors Rama and Sushila made a mistake out of relaxing loosely and aging some of their agency by performing them in such. Most appropriately, the curtain opens with the booming music of a famous Hindi movie melody, *How Good Good*, and the entire action takes place over one night. The scene appears to be descriptively precise.

The only one breaking up the piece, with his trumpet, is the singer, Jai Bahadur, who appears himself to be field Marshal Manohar (Mohanraj) and was obligingly dug up the graves for all the dead

bodies, supplied by the two cars, thinking them to be those of war heroes. Arise looks up when the only name member of the family, Deepak Bahadur, discovers one such dead body. His on death 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 acts of a week. Harish has been given a number of lines by Dr. Alan, the plastic surgeon, and the latter one is of the story about from *Arise*, which Dr. Alan plays was an accident, when he was struck during the operation. While Harish wants to transfer the matter of the accident to his hands brother Jai, and protect his name, Harish enters into a competition with them, when he discovers that their body count is equal to his own.

Prakash Tark was able to inject an atmosphere of great tension necessary for generating the comic situation, that was called by the audience, irrespective of their distance by body and table, but while the comic undertone remains, the approach is going to have the production is resumed again.

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 remarkable for their age. The children, who are between 10 and 12 years old, were seen to perform with a grace and poise that was not only impressive but also a challenge to the audience.

The children's performance was a blend of drama and music, with the children taking on the roles of various characters. Their ability to convey emotion and tell a story through their actions and dialogue was a testament to their training and talent.

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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 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 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-

sputed 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 impious of mathematicians 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 shows, with the striking of stage lights they stood. 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 brilliant flow of talent and creative originality, which is the hallmark of the modern woman, is being expressed by many women, from all countries, in the most varied and original ways. The modern woman is not only a worker, but a thinker, a creator, and a leader. She is the backbone of the modern world, and her influence is being felt in every sphere of human activity.

THE FUTURE
 The future of women is bright and promising. As the world progresses, the role of women will become even more important. They will continue to break new ground in every field, and their contributions will be recognized and valued. The modern woman is not just a worker, but a leader, a creator, and a thinker. She is the backbone of the modern world, and her influence is being felt in every sphere of human activity.

These women are a group of dedicated individuals who have kept their heads down and worked hard for the betterment of their country. They are the backbone of the modern world, and their influence is being felt in every sphere of human activity.

Another group of women are those who are working in the field of education. They are the backbone of the modern world, and their influence is being felt in every sphere of human activity.