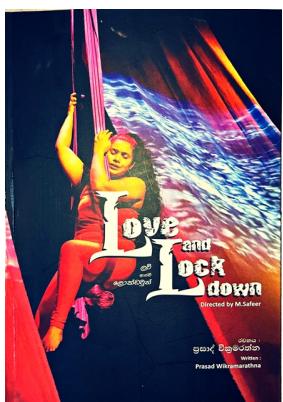


# ‘Manjula and I have a dream of performing the play in ten languages’ – Md Safeer.



*Jahnabi Bora / Reharshal photo by Utpal Datta*

Guwahati is about to experience an International Drama Production, likely the first of its kind, a play that brings together theatrical talent from several countries worldwide. Gathering such talent in one place for a purpose is incredibly challenging in terms of communication, time, money, and the arduous labour required. The point is that such plays impact the intellectual and cultural environment of the time, stirring the minds of creative individuals. This impact may initially be small, but it delves deep, illuminating the realm of creation with new possibilities. Creative individuals from different countries come together for work and reach a consensus after discussions—this creative process is challenging. However, these challenges give rise to new possibilities and experiences. It’s not just the creators who experience this but also the audience. Many such experiments are underway worldwide, but this will be the first artistic experiment of its kind in Guwahati, which is exciting news for the cultural community.



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Safeer combines various elements in drama production, transforming the play into a unique experience. He has been invited from various countries worldwide to showcase the achievements of his art. He is also an established book publisher and has made his debut as a film director. The film has already been screened at several film festivals.

Witnessing the first performance of a play, movie, exhibition, etc., is a satisfying and often rare experience. We will witness the first performance of Safeer's latest production here in Guwahati. I had the opportunity to witness a rehearsal of the production and engage in a brief discussion about it.

'The author of the play, Manjula Wedivardhana, originally from Sri Lanka but now living in France, is a renowned novelist and poet. I had a concept like this: there will be five scenes—five different colours, representing five men—and there will be one woman. She will be the last woman on earth, acting in front of the five men, her final act. He wrote a play based on this concept, a poetic play written in Sinhalese. The play was translated into English by the Australian author Dilini Areawala. In 2016, I met an Italian actress named Julia Filippo at the Colombo National Theater Festival. She was seeking an opportunity to work with an Asian director, having already worked with many European directors and wanting to

gain new experiences and knowledge. We began working on the play, which premiered in Dubai at the Foreza Monodrama Festival. The festival is attended by thousands of theatre professionals from different countries worldwide. The play was well-received by audiences worldwide. The main feedback was that monodrama is usually centered around the actor, but this play incorporates a combination of set design, lighting, dance, music, and acting. The play received invitations from many countries, and we performed it in several, including Korea and Azerbaijan. I also staged the play in Pune, India, and in Sri Lanka. My friends expressed the need for a Sinhalese version of the play, so I staged it in Sinhalese with a Sinhalese actress. Then came COVID, and the play was put on hold. Last year, I spoke to Mrinaljyoti Goswami, and finally, we are here. Mrinal translated the play into Assamese, and we will perform it with an Assamese actress,' Safeer said.



***Safeer directs Jahnabi Bora. photo Utpal Datta***  
***"How will the play continue after this, and what are your plans?"***

‘Manjula and I have a dream – we will perform the play in ten languages. It has been performed in English and Sinhalese, and it’s currently being performed in Assamese. Next year, it will be performed in French. The initial plans to perform the play in Hindi and Korean have been completed.’

**“A play, not just a play, any artwork, has its roots in the soil of its place. How can the context of those roots be preserved during such phases of transformation?”** ‘It’s quite simple. In this Assamese play, we have incorporated elements that evoke the essence of Assam. As a director, I don’t rely solely on the text of the play. I take the dialogue, and the rest is my own interpretation. Manjula wrote many things, and I have selected only certain parts. We have created several versions of the play, which means we have interpreted it in various ways. Each production is an interpretation.’

**“You are an advocate and practitioner of physical theatre. How do you view physical theatre?”** ‘Many people consider gestures alone as the essence of physical theatre. However, I believe and practice differently—physical theatre is not just about gestures. It encompasses dance, music, lights, sets—all components contribute to physical theatre.’

The play is translated by Dr. Mrinal Jyoti Goswami and will be staged on April 28 and 29 at the Madhavdev Auditorium of Srimanta Sankardev Kalakshetra. ‘Premar Dolna (Swings of Love)’ introduces Jahnabi Borah, a promising talent and National School of Drama, Sikkim Centre alumnus, to Guwahati’s theatre aficionados. Under the guidance of director M Safeer, Jayadewa Upeksha Sandeepani, and H.M. Pasindu Nirmal Perera from Sri Lanka contributed as associates, with Dhrubajyoti Deka from Assam serving as the production manager.

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# Inside Out, Rocks

By Dinesh Agrawal



Wacky Posters announced the opening of a new play in Gurgaon

The latest play, *Inside Out*, is one more feather in its writer and director, Gouri Nilmantan Mehta's cap. Gouri is a graduate in theatre from Miami University and has directed more than a dozen plays in English and Hindi. Last time when I watched Gouri take an account of her actors' preparedness (they were all on the stage and she was sitting with a mic down in the spectators' place) I think that propelled them into lively action. *Nine Jaloo Hill* was a grand success and the uproarious applause from the audience made the actors jubilant in the end. A similar thing happened this time too when Gouri pulled up her socks and sleeves and reprimanded her actors for a

lackluster approach (they lacked throw in their speech and crispness in their movement) in the first half of Inside Out and that resulted in a much animated and lively performance in the second half; and that made all the difference, compensating the loss suffered.

The play begins with a monologue of a teenaged bohemian girl, Kamini who now calls herself Nargis, played by Narayini Kumar. She comes from her secluded living in Kumyun her half Australian mother to Gurgaon aspiring to discover herself. The cactus pot that she carries along is her sole companion. In order to avoid sneering from the city guys, she pretends to have come from Bangalore. In another monologue, a young man Nikhil, played by Karan Madan, discloses his aspiration for becoming a lucratively paid litigation lawyer in Gurgaon. Nayantara and Nishant, played by Niyomi Dey and Sheel Kalia, through a light hearted conversation, portray a domineering wife and a henpeck husband. Nishant does not like her playing Mozart, her snoring in the bed, her using eight pillows in the bed, liking golgfish and suggesting to visit Vahamas and Neemrana. Nayan loathes his 'aromatic' socks, the overuse of air conditioning and a noisy flush in the bathroom, and so on. After twelve years of their married life, they decide to separate temporarily.



A Scene from the play – where two is company – three is ??

Nishant with the help of Nikhil, gets a room to share with Nargis, and Nayan is persuaded by the same Nikhil to accommodate Neil, a Kashmiri migrant and a Health Insurance personnel, as a tenant, played by Rajguru Mohan. Here, the guy playing Nikhil, Karan Madan, who replaced the actor playing this role in the last minute, made his presence felt with his remarkable confidence and zest. After some pretentious lies about herself, Nargis discovers her true identity. Nargis tries to befriend Nishant to which he gives a cold response. Both the actors – Narayini Kumar and Sheel Kalia – portray their characters well. However, more variations in tone and gestures when switching from the pretentious self to the true self could have done wonders.

Nishant makes an attempt to come back home but finds a chit left in the house by Nayan, dissuading him from coming back. When again he comes to fetch his belongings, Nayan tells him she had sold them off. Lok Kala Manch offers a stage which confines the scope for movement; and, apparently, the play seems to have been conceived for a bigger one. The stage encompasses a single bedroom of Nargis on the left, a bar at the right back and the sitting room of Nayan in the right front and the left front is used for Nikhil, and Neil meeting him. The wise use of stairs in the last scene deals well with the otherwise cramped stage.

By the last scene, actors seemed to have shed off any inhibitions they might have had so far and they came in the fore with their striking punches. In the two simultaneous scenes played by Narayini Kumar and Rajguru Mohan on the one hand and Niyomi Dey and Sheel Kalia on the other concluded the play marvellously well. Separation for over two months seems enough for Nayan and Nishant to realise that they could not live without each other. At the same time, Nargis and Neil too discover themselves to be a compatible match. Gouri surprises! She surprises with her zest and zeal, her innovations, her hard work and accuracy. She surprises by beginning with

amateurs and turning them into professionals. She surprised this time once again with the same set of her skills, and endeavour.

– Dinesh Agrawal

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## **The Triumph of Theater on Delhi's Stage through Natsamrat Natya Utsav**



Recently, Delhi's theater organization Natsamrat presented a total of eight of its seven different plays. Where the audience appreciated all the plays very much. The special thing about Natsamrat's plays is that this organization

performs plays that touch the souls of the audience, giving heart-touching messages to the society through laughter or simplicity. These plays were staged in LTG Auditorium, Mandi House, New Delhi.

The play 'Fauji', written and directed by Sanjay Basliyal, was staged on 16 March at 3 pm and the play "Sakharam Binder", written by Vijay Tendulkar and directed by Vishwajit Alexander, was staged at 4:15 pm on the same evening. The play "Kuch Tum Kaho Kuch Hum Kahan" written by Ashish Kotwal and directed by Shyam Kumar was staged on 17 March at 3 pm and the play "Kambakht Ishq" written by Satya Prakash and directed by Shyam Kumar was staged on the same evening at 4:15 pm. Went. The play "Comedy Junction", written by Anton Chekhov and directed by Fareed Ahmed, was staged on March 23 at 3 pm and the play "Chandralok.com", written by Harishankar Parsai and directed by Rakesh Kodinya, was staged at 4:15 pm. The comedy drama "Kallu Nayi MBBS", written by Molière and directed by Shyam Kumar, was staged on 30 March at 6:30 pm and 7:45 pm (2 shows).

All the actors associated with the drama created a different place in the minds of all the viewers with the magic of their acting. One audience even said that our family always waits for your plays. Another viewer said that Natsamrat's plays are such that every age member of the family feels happy. Natsamrat director Shyam Kumar said that we will continue to bring such plays in front of the audience and through our plays will continue to give messages to the society on deep topics through laughter.

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## **Natsamrat Natya Utsav Lights up Delhi's Stage with its Plays**



Natsamrat Natya Utsav has started in Delhi Theater. Amidst the fast-paced life of the city, there must be some moments of happiness and to fulfill the same, the audience can come to Natsamrat Natya Utsav which is going on at LTG Auditorium, Mandi House, New Delhi.

The first play “Fauji”, written and directed by Sanjay Basliyal, was highly appreciated by the audience. The drama ‘Fauji’ is the story of an 80-year-old ex-serviceman (Diler Singh) from Uttarakhand, whose family has a legacy of serving the Indian Army. A news channel wants to cover their story and present it sensationally to increase their TRP ratings. Parallelly, the news anchor who will cover the story (Kritika) and the cameraman (Kishore) were once in a relationship and have stopped working with each other since the breakup. They are now forced to work together on this story. As the play highlights the life of Diler Singh, a soldier who paid a great price to serve the country, it leaves a lasting impact on Kritika and Kishore’s relationship. Suresh Chandra played the role of editor, Sumita Sharma played the role of Pinky, Mantu

had Prateek Rawat, Krutika, Roshan played the role of Kishore and Sanjay Basliyal, the writer and director of this play played the role of Diler Singh. P.K.Khayal conducted the lighting, Ashu conducted the music, Hardeep Singh and Mr. Om Sharma took charge of the backstage. All the actors played their roles beautifully and the audience also got engrossed in their phenomenal acting. It was staged on 16 March at 3:00 pm.

The second play of the evening was “Sakharam Binder” written by Vijay Tendulkar and directed by Vishwajeet Alexander. The play's title alludes to Sakharam who is alone, devoid of familial ties, and whose profession as a book-binder enables him to stay away from the milieu of conservative society and live a quaint life on his own terms. Vishwajeet played the role of Sakharam, Ekta played the role of Lakshmi, Krutika played the role of Champa, Shammi played the role of Faujdar and Naveen played the role of Dawood. The acting of all the actors was impressive. Yash and Sachin were in music, Archana Kumari did the arrangement and Naina was in lighting operations. The play was staged on 16 March at 4:15 pm.

Two plays were staged on the second day of Natsamrat Natya Utsav. The first play was “Kuch Tum Kaho Kuch Hum Kahe” and the second play was “Kambakht Ishq”.

“Kuch Tum Kaho Kuch Hum Kahein” exemplifies excellence from the pen of Ashish Kotwal and directed by Shyam Kumar, which premiered on 17th March at 3:00 PM. Dr. Anand, closing the doors of happiness, gives life to Meets Mansi who wants to be adopted. Vivek Sharma and Munmun's heart-touching banter immersed the audience in emotions. The lead actors of the drama, Vivek Sharma and Munmun, sometimes have sweet and sour banter and sometimes support each other. The performance of both of them left the audience emotional. The audience appreciated the play a lot.

In the play “Kambakht Ishq” written by Satya Prakash, it was shown that the elderly, being victims of loneliness, create a

separate world within themselves and fall ill, even though they are not ill. Two elderly people, one Kishan and the other Radha, fall ill due to their loneliness. The director of the play, Shyam Kumar, has given a very beautiful message to the society that in old age, when children become busy in their life's work, they find it difficult to find time for their parents. Then how bad the condition of those elderly people becomes.

In the drama, Sanjay Basliyal played the role of Kishan and Munmun played the role of Radha, Vivek Sharma played the role of the son and Savita Gupta played the role of the daughter, P.K. Khayal played the role of the doctor. Aman played the role of compounder. The stage managers were Sunil Rathore and Rohit Prasad Prasad, Sooraj and Lokesh were in stage props, Rajrani was in makeup, Payal was in costume, Raman Kumar and Mahendra Kumar took charge of the backstage, Aman and Vansh Rathore were in song management. Light Designed was conceptualized by Natsamrat director Shyam Kumar. This play was staged on March 17 at 4:15 pm. This Natya Utsav is still going on. On 23rd March, two plays are being staged by "Comedy Junction" and "Chandralok.Com", and on 30th there is a comedy play Kallu Nai MBBS. The festival is being held in LTG Auditorium, Mandi House, New Delhi.

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## **Jaywardhan's Play 'Nirjan Karawas' Launched**



Shot on OnePlus

The play **Nirjan Karawas**, written by Jaywardhan, was launched on 2 March 2024 at 4:00 pm in Delhi.

JP Singh alias Jaiwardhan has received 'Honorary Degree' from Bharatendu Natya Academy, Lucknow. He is honored with the Akademi Award for the year 2007 for playwriting by Uttar Pradesh Sangeet Natak Akademi, Lucknow. He is an expert in acting, direction and lighting concept. He has written many famous plays, including 'Urgent Meeting', 'Kissa Maujpur Ka', 'Kaalpurush', 'Hai! Handsome', 'Mayaram Ki Maya', 'Jhansi Ki Rani', 'Madhyaantar', 'Mastmoula', 'Daroga ji Chori Ho Gayi', 'Jaisa Tum Kaho', 'Akhir Ek Din', 'Karmaev Dharmah', 'Antataha', 'Gorakhdhandha', 'Gandhari', 'Khairatilal Ka Kursi Tantra', 'Paro', 'Ek Aur Meeting' and 'Babu Harishchand'. 15 plays written by him have been published, along with 6 of his children's plays have also been published. He has also made an impressive drama adaptation of Munshi Premchand's classic novel 'Godaan'. Many of his plays have also been telecast on Doordarshan and All India Radio.

Padmashree Sh. Daya Prakash Sinha, Senior Dainik Jagran Journalist Shri Anant Vijay, Akhil Bharatiya Co-Treasurer Subodh Sharma, Senior playwright Sh. Pratap Sehgal, Senior Drama Critic Sh. Anil Goyal, Senior Theater Artist Sh. Avtar

Sahni were the chief guests at the inauguration. Jaywardhan welcomed all the chief guests. Pratap Sehgal, while praising his writing, was seen saying on some issues of the play that more pages of history could have been added to it. In response to this, Jaywardhan said that the play 'Nirjan Karawas' depicts the period of solitary confinement of Maharishi Aurobindo Ghosh, that is why only one incident has been discussed in detail in it, due to which the author focuses the attention of the readers on one place. All the chief guests said about his writing that just as he wrote comic plays, he also wrote on serious subjects, which touched the hearts of the readers. The special thing is that he is an actor as well as a director, so he writes the scenes of the story more beautifully. It was also said to him that despite being so busy, he is writing many plays, which are present in the library even today and the plays written by him are being played in every corner of India.

Senior Critic Sh. Diwan Singh Bajeli, Senior Writer Sh. Hari Suman Bisht, Senior Critic Sh. Sangam Pandey, Senior Drama Director Sh. Shyam Kumar, Senior Drama Director Vashishth Upadhyay, Senior Drama Director Sh. Bhupesh Joshi, Senior Drama Director Sh. Ravi Taneja etc. participated in the audience.

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## **Natsamrat's Theatrical Showcase: A Tapestry of Emotions Unveiled in Delhi's**

# Stage

Natsamrat unfolded a captivating display of theatrical brilliance, showcasing four remarkable plays. Commencing with "Kuch Tum Kaho Kuch Hum Kahan," written by Ashish Kotwal and directed by Shyam Kumar took stage on 20th January at 6:30 pm & 7:45 pm. The narrative delves into the collision of two disparate worlds. Dr. Anand, shutting doors to happiness, encounters Mansi, aspiring to embrace life. Vivek Sharma and Munmun's poignant exchange left the audience immersed in emotions.



Following this, "Sakharam Binder" by Vijay Tendulkar, directed by Vishwajeet Alexander, took center stage on January 21 at 3 pm & 4:15 pm.. Vishwajeet portrayed Sakaram alongside Shruti, Krutika, Nasir, and Naveen, delivering an impressive performance. The timeless narrative, dating back to 1972, resonated, with Akash handling music and lighting, Archana overseeing aesthetics, and Sangeeta managing props.

The comedic gem, “Kambakht Ishq,” written by Satya Prakash and directed by Shyam Kumar, unfolded on January 26 at 6:30 pm & 7:45 pm. Offering a humorous take on the loneliness in old age, Vishwajeet, Munmun, Sanjay Basliyal, and Savita Gupta, among others, left the audience oscillating between laughter and tears. A meticulous production, featuring Sunil Rathore and Rohit Prasad as stage managers, showcased the multifaceted talents of the Natsamrat team.

Closing the theatrical extravaganza was “Chandralok.com,” an adaptation of Harishankar Parsai’s story, directed by Rakesh Kodinya on 28th January at 3 pm & 4:15 pm. The ensemble cast, including Munmun, Vivek Sharma, Sanjay Basliyal, Sudhir Khanna, Jagbir Choudhary, and Aman, not only evoked laughter but also conveyed a profound message through their performance. With music conducted by Shivangi and lighting envisioned by Shyam Kumar, this play added a delightful conclusion to the series.

These four enthralling plays graced The Blank Canvas (LTG Auditorium), Copernicus Marg, Mandi House, New Delhi, leaving an indelible mark on the audience.



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# **Unveiling the Untold: Felicity Theatre's 'Humare Ram' Takes India by Storm**



Felicity Theatre's unprecedented presentation of the play "Humare Ram". Today the whole of India is rejoicing over the construction of Ram temple in Ayodhya, at the same time Rahul Bhuchar brought the play "Humare Ram" to the audience. It is written by Rahul Bhuchar and Naresh Kavayan and directed by Gaurav Bhardwaj. Very beautiful music was used in the play. The songs were written by Alok Srivastava and Ramkumar Singh and composed by Udbhav Ojha and Saurabh Mehta. Well-known Bollywood singer Shankar Mahadevan, Sonu Nigam, Kailash Kher and Ashutosh Rana gave voice to the songs.

This play is an epic in a way whose words have been beautifully woven into a garland. Felicity Theater director Rahul Bhuchar played the role of Shri Ram and well-known Bollywood actor Ashutosh Rana played the role of Ravana while Harleen Kaur Rekhi played the role of Mata Sita. Danish Akhtar was seen as Lord Hanuman, Tarun Khanna as Lord Shiva and Karan Sharma as Surya Dev.



While the audience got engrossed in devotion due to Ram's dialogue, the audience applauded a lot after seeing the style of Ravana (Ashutosh Rana). While Kailash Kher's voice created magic in the drama, Ashutosh Rana's voice also created magic. The audience became engrossed in devotion with the voice of Sonu Nigam.



The special thing about "Humare Ram" is that this drama exposed many hidden incidents of Ramayana which may not be known to many people. The story started from Luv and Kush's perspective. All the scenes were shown very beautifully and the entire Ramayana was depicted in three hours. Be it the arrival of Sun God on the stage or the entry of Hanuman on the stage. Shurpanakha got a lot of applause for her acting. The light design was amazing with LEDs. The children played the role of monkeys who are very adept dancers and made their entry with a beautiful and energetic dance. Rahul Bhuchar had laid the foundation of this play two years ago, which came true today and this play got a lot of love from the audience.

The play "Hamare Ram" was staged at Kamani Auditorium, New Delhi from 25 to 28 January.



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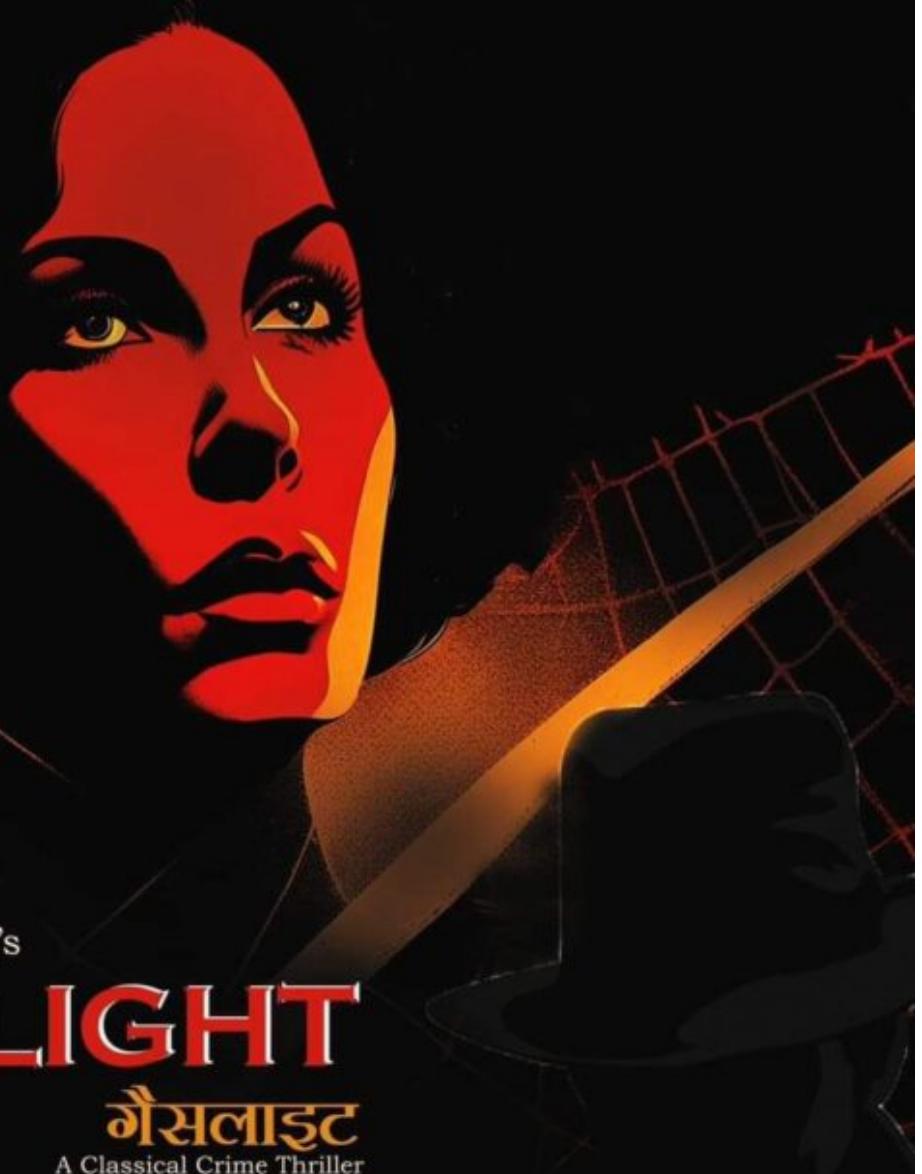


राष्ट्रीय नाट्य विद्यालय  
NATIONAL SCHOOL OF DRAMA  
(An Autonomous Institution of the Ministry of Culture, Govt. of India)



संस्कृति मंत्रालय  
MINISTRY OF  
CULTURE

*Final Year Diploma Production*



Patrick Hamilton's

# GASLIGHT

गैसलाइट

A Classical Crime Thriller

Scenography & Direction  
**Shekhar Kanwat**

Translation

**Priyamvar Shastri**

Sound Design

**Santosh Kr. Singh**  
(Sandy)

**14 January 2024**  
**4:00 PM & 6:30 PM**

**Abhimanch Auditorium**  
NSD Campus, Bahawalpur House  
New Delhi-110001

निःशुल्क प्रेसेज़, प्रवेश एवं प्रदर्शन के दिन ग्र. ना. वि. के स्वागत कक्ष से सुबह 11:00 बजे से शेषर 1:00 बजे तक एवं दोपहर 2:00 बजे से सायं 5:00 बजे तक ग्रात्र विद्ये जा सकते हैं।  
प्रवेश पहले आओ पहले पांचों के आवार पर होगा। फ़ूलताल : 011- 23389402/23031120/21/25

1965 ປີ ພັນຍາ ດີ ພັນຍາ ດີ ປີ, ‘ພັນຍາ’. ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ. ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ... ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ‘ພັນຍາ ດີ ພັນຍາ ດີ’, ພັນຍາ ດີ ‘ພັນຍາ’ ດີ ພັນຍາ. ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ. ພັນຍາ ດີ ພັນຍາ ດີ ‘ພັນຍາ’ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ, ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ. ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ‘ພັນຍາ’ ດີ, ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ. ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ, ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ ພັນຍາ ດີ, ພັນຍາ ດີ ພັນຍາ ດີ ‘ພັນຍາ’ ດີ.

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