

# 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.











राष्ट्रीय नाट्य विद्यालय  
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# 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 प्रवेश, प्रवेश पत्र प्रदर्शन के दिन रा. ना. वि. के स्वागत कक्ष से सुबह 11:00 बजे से दोपहर 1:00 बजे तक एवं दोपहर 2:00 बजे से सायं 5:00 बजे तक प्राप्त किये जा सकते हैं।  
प्रवेश पहले आओ पहले पाओ के आचार पर होगा। पृष्ठताह : 011- 23389402/23031120/21/25









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# Captivating Acts and Compelling plays: Natsamrat's Theater Extravaganza Leaves Mumbai Spellbound

Natsamrat staged four different plays at Creative Adda Auditorium, Versova, Andheri (W), Mumbai where the plays were greatly appreciated by the audience.



The first play, "Kuch Tum Kaho Kuch Hum Kahein," written by Ashish Kotwal, was performed on January 6th at 7:00 PM at the Creative Adda Auditorium, Versova, Andheri West, Mumbai. The play revolves around two individuals, an elderly doctor, Dr. Anand, who has created a small world for himself through his profession, and a lively woman named Manasi, who enjoys life in her unique way. Despite their different perspectives on life, Dr. Anand has closed the doors to happiness, while Manasi, having endured her sorrows, strives to move forward

and embrace life. The main actors, Vivek Sharma and Munmun, displayed a captivating chemistry on stage, alternating between witty banter and providing support to each other. The behind-the-scenes team, including director Shyam Kumar, lyrics by Rakesh Kodinya, Singer Ishan Tyagi, stage manager Sunil Rathore, stage properties by Suraj Singh, make-up by Payal Rani, costume by Chhobi Saha, Sound operated by Aman and other back stage team, contributed to the success of the play.

On January 6th at 8:15 PM, the second play, "Besahara Aurat," written by Anton Chekhov and directed by Fareed Ahmed. The story, featuring Munmun in the lead role and Vivek Sharma as the bank manager, Assistant played by Jagbir Choudhary and Helper by Aman was filled with laughter and poignant moments. Stage Management by Vishwajeet, stage property by Lokesh, make-up by Raj Rani, Light Design by Natsamrat's director Shyam Kumar. The play showcased the sweet and sour exchanges between the main characters, leaving a lasting impression on the audience. Shyam Kumar, the director of Natsamrat, brought this beautiful play to the Mumbai audience.

As part of the "Fourth Mumbai Theatre Festival" by Natsamrat on January 9th, two plays were staged. The first play, based on Harishankar Parsai's story titled "Nithalla," adapted by Kuldeep Kunal & Directed by Nagender Kumar Sharma, was presented as a solo performance by own Nagender Kr. Sharma, receiving much appreciation from the audience. The story revolves around an idealistic person, Nithalla, who dedicates his life to selfless deeds, challenging the societal trend that recognizes only those who work for their own gain.

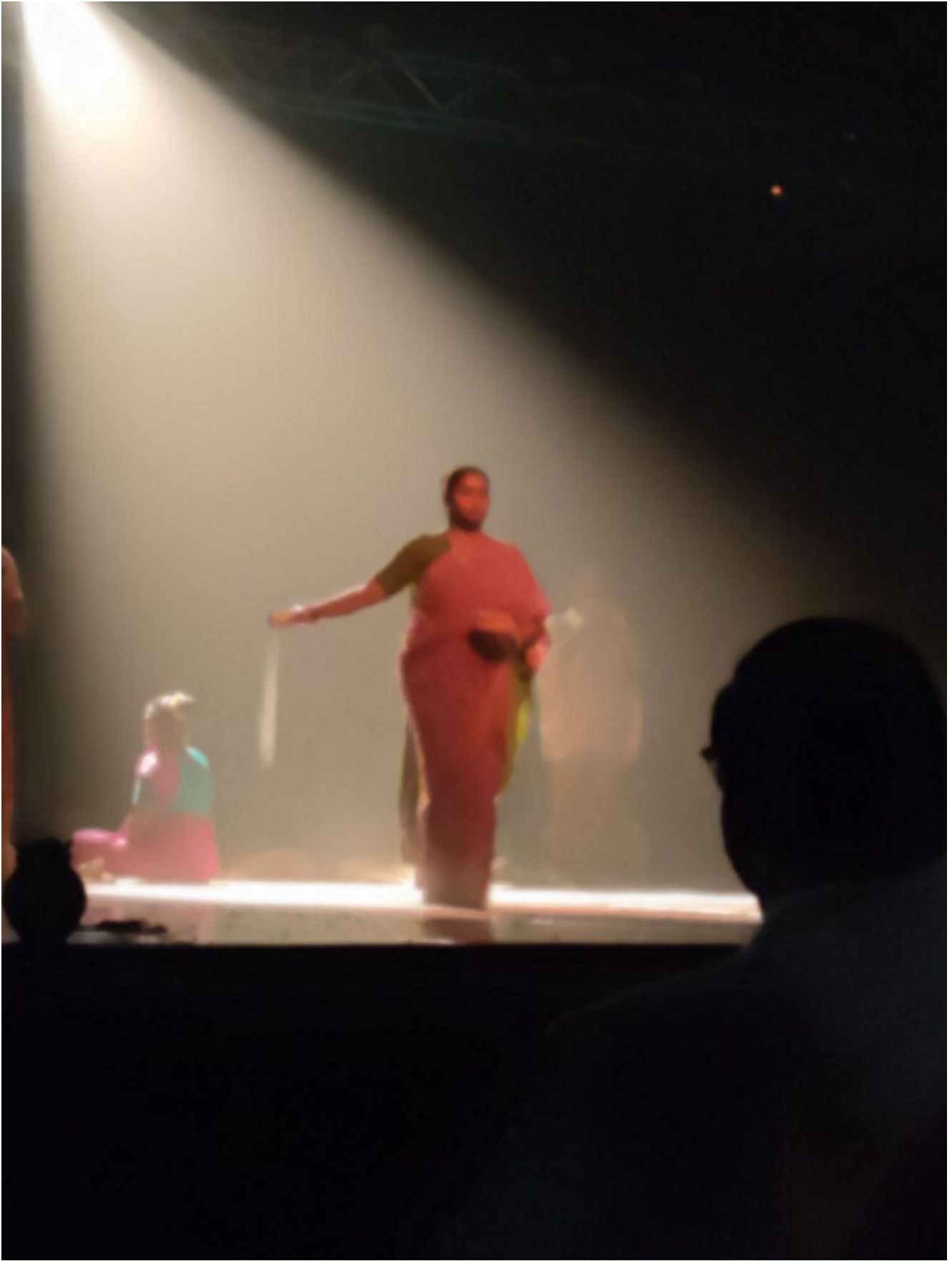


The second play, “Veer Savarkar,” written, enacted, and directed by Nagendra Kumar Sharma, depicted the journey of Savarkar in the struggle for independence. The emotional portrayal of Savarkar’s sacrifices left the audience moved. Both plays were presented with the support of Haryana Kala Parishad.

In conclusion, the “Fourth Mumbai Theatre Festival” organized by Natsamrat showcased a variety of plays, each leaving a distinct impact on the audience. The meticulous direction, powerful performances, and thoughtful themes made the festival a memorable experience for the Mumbai audience. Shyam Kumar, the director of Natsamrat, and the entire team received well-deserved appreciation for their efforts in bringing quality theatre to the city.

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**Dakṣakatha      Devikavya      –  
Provoking and Contemplative**



**A review by Manohar Khushalani for IIC DIARY**

Daklakatha Devikavya is an open ended play performed in an engagingly

informal folk style, evolved from the epic poetry and stories of K.B. Siddaiah's .

It was Directed by Lakshman K.P. It presents the inner workings and external experiences of the Daklas – a Dalit community.

*Presented by Jangama Collective, Bengaluru with Bindu Raxidi (Dakla Devi, Kadiramma); Santhosh Dindgur (Dakla, Cheluvaiah); Bharath Dingri (K.B. Siddiah & narrator); Narasimharaju B.K. (Narasappa); and Ramika Chaithra (Gangavva, Munivenkatamma)*

*Accompanists who also added tone and tenor to the performance were: Poorvi Kalyani & Skanda Ghate (vocal); Bharath Dingri (tamate); and Narasimharaju B.K. (arevadya)*



### The Flower Sellers

*The setting of the play had **flower sellers** squatting in the background and*

*rising in turns as actors with robust voices. The traditional Folk device, a half*

*curtain, known as, **Yavanika**, was used to introduce the important characters.*

*The actor would peep over the curtain which was lowered after he started*

*speaking or singing.*



### The Traditional Yavanika

The most important aspect of the performance was that it retained the spiritual richness of the Dakla community, through its music. Two of the characters appear on the stage playing tamate (hand drum) and arevadya (urmi), instruments not seen in contemporary theatre. Daklas are people who are protected by the untouchables and hence are still lower in the social hierarchy. But whatever notions people have about Adivasis or Daklas being a backward community, better revise them forthwith. First of, the female roles were done by women and not female impersonators. These women unhesitantly lighted beedis, and were not coy about

using cuss words,  
which is true to their life. It is also true of contemporary  
OTT films, which claim  
to be more modern and truer to our life.

The author had a strong faith in mysticism as exemplified by  
his poetry which  
was the soul of the performance:

*O mother as you rock the world  
And rock the child  
Bear me again in your womb  
Walk this infant from the cave of your vagina  
Into the cave of contemplation.*

Here in the above context the poet brings out that once the  
mother bears him  
in her womb the stigma of untouchability will not be so  
strong. One recurring  
metaphor that has remained constant is hunger. The poet throws  
a direct  
question to the creator:

*O God! Take birth like me  
Then  
Try to touch and be polluted!  
Try to take like me, like me take birth!*

Untouchability does not generate self-pity in the play, in  
fact it is an instrument  
of self-awareness and enlightenment. Sheer magic was created  
in the dark  
night by luminous display of improvised spinning fire wheels  
urns with radiant  
charcoal cinders. All elements in the play contributed to an  
experience of a  
magical night to remember.

Watch the entire play on You Tube:

## Provoking and Contemplative

**PLAY:** *Daklakatha Devikavya: An Experimental Play Drawing from the Epic Poetry and Stories of K. B. Siddaiah's Selected Writings*

**DEvised AND DIRECTED BY:** Lakshman K. P.

**PRESENTED BY:** Jangama Collective, Bengaluru with Bindu Raxidi (Dakla Devi, Kadiramma); Santhosh Dindgur (Dakla, Cheluvaiah); Bharath Dingri (K. B. Siddiah & narrator); Narasimharaju B. K. (Narasappa); and Ramika Chaithra (Gangavva, Munivenkatamma)

**ACCOMPANISTS:** Poorvi Kalyani & Skanda Ghate (vocal); Bharath Dingri (tamate); and Narasimharaju B. K. (areye)

**2 November 2023**

*Daklakatha Devikavya* is an open-ended play performed in an engagingly informal folk style, evolved from the epic poetry and stories of K. B. Siddaiah. It presents the inner workings and external experiences of the Daklas—a Dalit community.

The setting of the play was flower sellers squatting in the background and rising in turn as actors with robust voices. The traditional folk device, a half curtain, *yavanika*, was used to introduce the important characters. The actor would peep over the curtain which was lowered after he started speaking or singing. The most important aspect of the performance was that it retained the spiritual richness of the Dakla community through its music. Two of the characters appeared on stage playing *tamate* (hand drum) and *urumi* (hourglass drum), instruments not seen in contemporary theatre. Daklas are people who are protected by the untouchables and hence are still lower in the social hierarchy. But whatever notions people have



about Advasis or Daklas being a backward community better revise them forthwith. First, the female roles were played by women and not female impersonators. These women unhesitatingly lighted beedis, and were not coy about using cuss words, which is true to their lives. It is also true of contemporary OTT films, which claim to be more modern and truer to our lives.

The author had a strong faith in mysticism, as exemplified by his poetry, which was the soul of the performance.

*O mother as you rock the world  
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In the above context, the poet is saying that once the mother bears him in her womb the stigma of untouchability will not be so strong. One recurring metaphor that has remained constant is hunger. The poet throws a direct question to the creator:

*O God! Take birth like me  
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Untouchability does not generate self-pity in the play; in fact, it is an instrument of self-awareness and enlightenment. Sheer magic was created in the dark night by the luminous display of improvised spinning fire wheels and urns with radiant charcoal cinders. All elements in the play contributed to a magical night to remember.

■ MANOHAR KHUSHALANI







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# Play ‘Couples Shuffle’ Conveys Message to Audience with Laughter

The husband-wife relationship is considered to be the most sacred in the world. Love and trust bind both, but many times husband and wife quarrel by finding shortcomings in each other and a third takes advantage of it. Something similar was seen in Anuragna Theatre Group’s presentation “**Couples Shuffle**”, written and directed by Ashraf Ali. The play was performed on December 24 at Black Canvas, L.T.G. Auditorium, Mandi House, New Delhi-01.



Sharma ji (Chirag) house where he lives with his wife (Shruti Aastha) Chawla. There is always a tussle between the two over small things. Meanwhile, their neighbor Dubey (Bilal Khan) enters, who tries to take advantage of the conflict between those husband and wife and put a string on Shruti. Meanwhile, Maya (Manisha Sharma) enters. Sharma ji is very impressed by seeing Maya and tries to increase friendship. This dilemma

goes on for a long time and finally it is revealed that Dubey and Maya are husband and wife, and they came to Sharma ji's house to investigate them in search of the Best Couple Award in which both of them failed.

Amidst laughter, this play also gives a message to the audience that 'husband and wife should never leave each other in any situation and should maintain trust in each other'. Chirag played his character well in the role of Sharma, as well as his wife Shruti's character had many shades, which she succeeded in keeping in front of the audience. In the role of Dubey, Bilal Khan kept the entire drama tied with his acting and put many laughs in it, as well as the performance of Manisha Sharma in the role of Maya was also praise worthy.

Behind the stage were Goldie in the music, lighting was done by Manik Sharma, Kamal Negi was in the costumes and Ankit was in the stage material as well as Shamsher Khan and Avinash Tiwari in the set.



# Voicing Gender Fluidity

Maharashtra Sanskritik Sandhya at IIC

A review by **Manohar Khushalani** First Published in IIC Diary



**Maharashtra Sanskritik Sandhya**, is an annual feature at IIC. This year, they presented dramatized readings, *Beyond Gender*, on LGBTQ communities, from two plays: **Satish Alekar's 'Begum Barve'** & **Mahesh Dattani's 'Seven Steps Around the Fire'**. It was brilliantly and imaginatively directed by **Sohaila Kapur**, who has a knack for choosing very powerful and relevant themes. Six actors read the two plays. The event began with a mesmerising dance by Kaustav Ghosh, doing the role of Begum Barve, the female impersonator. The performance was also interspersed with carefully curated soulful marathi music played in the background.

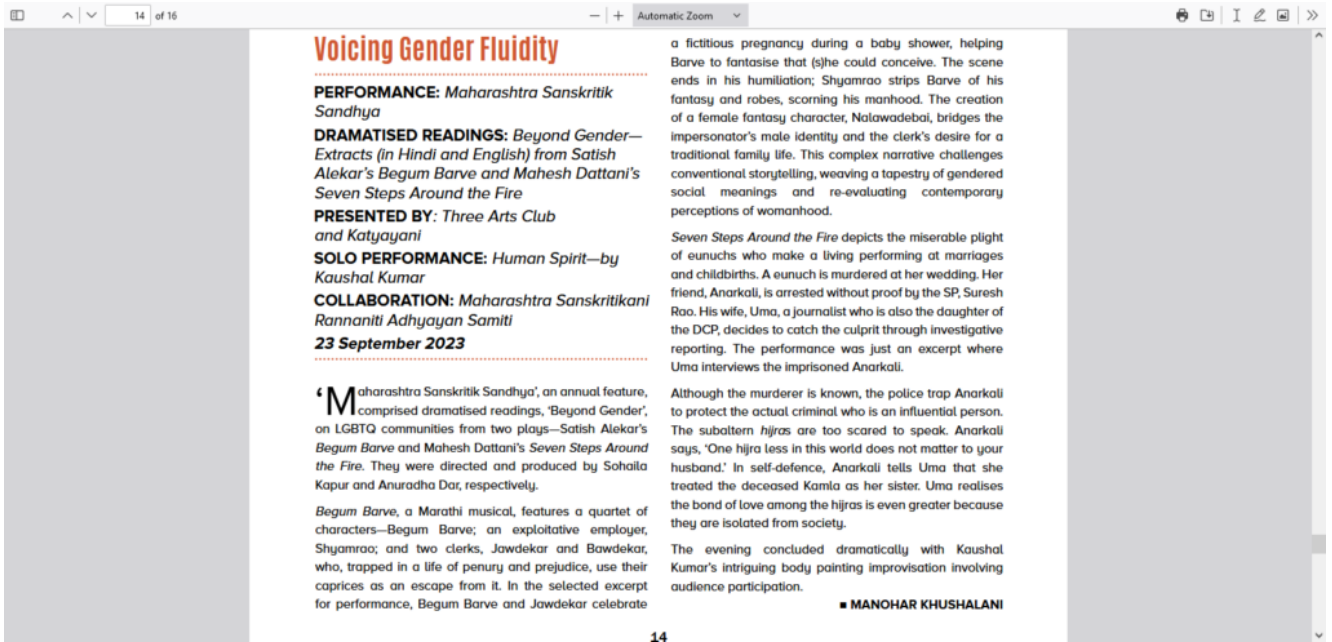
**Begum Barve**, the Marathi musical, features a quartet of characters: Begum Barve, an exploitative employer, Shyamrao, and two clerks, Jawdekar and Bawdekar, who, trapped in a life of penury and prejudice, use their caprices as an escape from it. In the selected excerpt for performance, Begum Barve and Jawdekar celebrate a fictitious pregnancy during a baby shower, helping Barve to fantasize that (s)he could conceive. The scene ends in his humiliation, **Shyamrao** strips **Barve** off his fantasy and robes and scorning his manhood. The script explores the intertwining of fantasies and reality through the creation of a female fantasy character, Nalawadebai, bridging the impersonator's male identity and the clerk's desire for a traditional family life. This complex narrative challenge's conventional storytelling, weaving a tapestry of gendered social meanings and re-evaluating contemporary perceptions of womanhood.



**Seven Steps Around the Fire**, depicts the miserable plight of eunuchs who make a living performing at marriages and child births. A eunuch is murdered at her wedding. Her friend, Anarkali, is arrested without proof by the SP, Suresh Rao. His wife Uma, a journalist, who is also the daughter of the DCP, decides to catch the culprit through investigative reporting. The performance was just an excerpt where Uma is interviewing the imprisoned Anarkali.

Although the murderer is known, the police traps Anarkali to protect the actual criminal who is a powerful person. The subaltern hijaras are too scared to speak. Anarkali says, "They will kill me even if I tell the truth. If I don't tell the truth, I will die in jail." The dramatist shows how the murder of Kamla has terrified other hijaras that they cannot reveal the truth and cannot get justice for the dead soul. Anarkali says, "One hijra less in this world does not matter to your husband.". In self-defense, Anarkali reminds Uma, that she treated the deceased Kamla as her sister. Uma realises the bond of love among the hijaras is even greater, because they are isolated from society.

The event was introduced by Suhas Borkar, Trustee IIC. It was concluded rather dramatically by Kaushal Kumar, a fine arts university professor with an intriguing body painting improvisation involving audience participation.



The 5th Tafarih Festival  
Marks the Beginning of a  
Unique Journey of Literature  
and Art



The unique event of **“Fifth Tafarih”** festival organized by Sili Sales Foundation provides us with a beautiful opportunity to connect with literature, art and cultural literacy. Under this festival, eminent persons from various fields have given us an opportunity to have an in-depth discussion on literary and artistic topics by sharing their experiences and perspectives.

The fifth edition began with the lighting a lamp by Senior Theatre Personalies K.K.Kohli, Diwan Singh Bajeli, Shyam Kumar, Pratap Sharma Somvanshi and Sili Sales Foundation’s director Priyanka Sharma. It began with a discussion on ‘Growing distance between novels and stage’, in which senior theatre persons, journalists, and writers shared their vision. It is a platform where an atmosphere of deep discussion on literary and artistic topics has been created. The guests were Diwan Singh Bajeli, Pratap Sharma Somvanshi, Aditi Maheshwari and Rama Yadav. In the discussion, Rama Yadav said, “Today the novel is getting distant from the stage, for which we have to take important steps. We have to inspire the youth to read books and novels. Maybe this will make today’s youth aware.”



Television actress Reena Agarwal and cinematographer Naresh Sharma shared their views on the impact and challenges of social media. The stage was moderated by Priyanka Sharma, Director, Silly Sales Foundation. Natsamrat director Shyam Kumar and senior theatre personality Himanshu B Joshi also shared their experiences.



The play "Stree Subodhini" brought the festival to life in an entertaining and cultural form. The solo presentation 'Stree Subodhini' written by Mannu Bhandari and was directed by late Tripurari Sharma. Munmun Singh was the winner of sangeet natak akademi award captivated the hearts of all the audience with his acting.



The last highlight of the first day of the festival was 'Mehfile Sukhand', which tied a different parallel and was directed by Shamir Khan. The fifth Tafarih Festival is being held from 2:00 pm to 9:30 pm on November 18th at 29/1 Civil Lines, Delhi, where there will be a confluence of art and culture.

In the same way, an atmosphere of partnership has been created in the world of experience, art, and literature associated with various aspects of the festival. This is a time when together we can fill our cultural heritage with richness by connecting with literature and art.



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# Celebrating Art and Culture: The Vibrant Tapestry of 5th 'Tafreeh' Festival in Delhi



“Tafreeh” is a unique celebration of the world of art and theater in Delhi organized by Silly Souls Foundation. It is the first garden arts festival known for plays, readings, mushairas, interviews, and musical performances. Its fifth edition is taking place from 16th November to 18th November at Silly Souls Studio, 29/1 Civil Lines, Delhi.

This year’s event is dedicated to the memory of Tripurari Sharma and will run from 2 pm to 9:30 pm every day. The main attraction this time is the plays performed every evening,

including the comedy play “Stree Subodhini” on the first evening. Apart from this, this time “Mushaira” is also going to be held for the first time in “Tafreeh”.

The festival will have daily conversations with renowned personalities from the field of theater and art, including Silly Souls directors Priyanka Sharma and Naveen Choudhary. The first day’s discussion is “The Growing Distance between Novel and Stage”, which will feature Devendra Raj Ankur, Diwan Singh Bajeli, Pratap Sharma Somvanshi, Aditi Maheshwari and Rama Yadav. The guests on the first day of Pratyaksha will be Reena Aggarwal and Naresh Sharma.



The Mushaira to be held on the second day will include Farhat Ehsaas, Tarkash Pradeep, Vikas Sharma Raaz, Irshad Khan Sikandar and Pallav Mishra. Professor and motivational speaker Vijendra Tafrih will be the guest of Pratyaksha. On the second

day of the festival, you will experience a special and unique musical performance in the form of "Wife's Letter". After the open mic on the last day, our direct guests will be Hema Singh and Kushal Dubey.

The evenings of 'Tafreeh' are famous for their musical performances. Presentation by Subhradeep Sahu and musical rendition of poetry by Sahir Ludhianvi, Faiz Ahmed Faiz, and Kaifi Azmi by Raabta Group are the attractions of this time. Watching the "Tafreeh" festival will be a unique and enjoyable experience. At Tafreeh Utsav, you will not only immerse yourself in the roots of theater but also enjoy sharing the wonderful art and literature of Delhi.



Director Priyanka Sharma

Silly Souls Foundation



SILLY SOULS FOUNDATION PRESENTS



Dedicated To:



Tripurari Sharma

**16 Nov**



**STREE SUBODHINI**

**Dir: Tripurari Sharma**

**Writer : Mannu Bhandari**

**6:30 PM**

**MEHFIL -E- SUKHAN**

**Dir: Shamir Khan**

**Musical Shayri**

**8:30 PM**



**DAASTAAN -E- GURU NANAK**

**Dir: Kuljeet Singh**

**Writer : Kuljeet Singh**

**6:30 PM**

**PATNI KA PATRA**

**Dir: Priyanka Sharma**

**Writer: Rabindranath Tagore**

**8:30 PM**



**17 Nov**

**18 Nov**



**JAB WE SEPARATED**

**Dir: Rakesh Bedi**

**Writer: Rakesh Bedi**

**6:30 PM**

**GHAZAL**

**Vocalist : Subhradeep Sahoo**

**8:30 PM**



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