

Natsamrat's Theatrical Showcase: A Vibrant Tapestry of Emotion, Satire, and Humour



On May 24, 31, and June 1, Delhi's L.T.G. Auditorium at Mandi House came alive with a rich blend of theatre as Natsamrat, a prominent performing arts group, presented a trio of compelling plays. Each piece offered a distinct flavour—ranging from heartfelt drama to sharp satire and uproarious comedy—beautifully reflecting the artistic breadth and emotional depth of contemporary Indian theatre.

Tender Reflections: Kambakht Ishq

Staged on May 31 at 3:00 PM, *Kambakht Ishq*, penned by Satyaprakash, offered a poignant look into the emotional needs of the elderly. Through the lives of two aging individuals coping with loneliness, the play delicately unraveled themes of companionship, vulnerability, and the quiet ache of growing old. With subtle dialogue and restrained yet powerful performances, the production struck a deep emotional chord with its audience, rendering it one of the most moving

performances of the festival.

Comic Wit and Social Satire: The Proposal

Staged twice—on May 24 at 11:30 AM and again on June 1 at 3:00 PM—Anton Chekhov’s iconic one-act play *The Proposal* was brought to life with remarkable flair. What begins as a simple marriage proposal spirals hilariously into a heated argument over land and pets. The actors’ crisp comic timing, expressive body language, and fluid stage presence transformed the absurdity into biting social satire. It was a delightful reminder that laughter, when layered with irony, becomes a powerful mirror to societal quirks.

Laughter with a Message: Kallu Nai MBBS

Inspired by Molière’s classic farce and performed on May 24 at 12:30 PM, May 31 and June 1 at 4:15 PM, *Kallu Nai MBBS* followed the misadventures of a drunk barber who is forcibly made to act as a doctor. Behind the laugh-out-loud moments lay darker undertones of domestic abuse and the systemic marginalization of women. The fast-paced narrative, witty dialogues, and exaggerated characters created a comic spectacle that managed to entertain while prompting deeper thought.

Direction and Technical Excellence

All three plays were skillfully directed by **Shyam Kumar**, whose vision and theatrical sensibility were evident in the seamless staging. The ensemble cast—Vishwajeet, Munmun, Shivangi, Aman Kumar, Dhananjay, Raman Kumar, Rajan, and Saumya—delivered heartfelt and dynamic performances. Behind the scenes, the production team added immense value: Sunil Rathore and Suraj Singh (stage management), Himanshu and Nisha (assistant stage managers), Payal and Raj Rani (makeup), Rohit Prasad and Rekha Devi (costumes), and Vansh Rathore (music coordination).

Natsamrat’s theatrical offering was more than a cultural

event—it was a celebration of theatre’s power to evoke, provoke, and connect. Through humour, emotion, and satire, the festival reminded us that the stage is not just a space for performance, but a living, breathing dialogue with society itself.

Katharang Gracefully with Tagore’s “Samapti” Concludes



A Poetic Finale to a Festival of Stories

New Delhi | April 30, 2025 – The *Katharang* theatre series at the National School of Drama’s Sammukh Auditorium concluded on

a touching and emotionally rich note with the stage adaptation of Rabindranath Tagore's classic story "**Samapti**". Presented by **Mailorang** and performed by the **Sambhav Theatre Group**, the production was directed by the eminent **Professor Devendra Raj Ankur**, who brought to the stage his trademark sensitivity and refined theatrical sensibility.

"Samapti" (The Completion) is a gentle yet powerful tale of emotional maturity and the freedom to grow into love. At the heart of the story is **Mrinmoyee**, a free-spirited village girl who is unready for the responsibilities of marriage and dismisses romantic expectations with the careless abandon of youth. When **Apurva**, a kind-hearted law student from Kolkata, falls in love with her and marries her against his mother's wishes, Mrinmoyee struggles to accept the union. Apurva, instead of pressuring her, quietly returns to Kolkata. Left alone, Mrinmoyee begins to reflect, mature, and discover the true meaning of love. When she later visits him in Kolkata, their love story finds its quiet, heartfelt completion—not in dramatic reunion, but in the soft, mutual understanding that comes with time and growth.

The performances were deeply evocative and nuanced. **Amit Saxena** portrayed Apurva with admirable restraint and tenderness, embodying the patience and dignity of a man in love. **Gouri Dewal** brought youthful vibrance and infectious energy to the role of young Mrinmoyee, while **Hema Bisht**, portraying her matured counterpart, captured the inner transformation of the character with great poise and depth. **Durga Sharma**, as Apurva's conservative mother, delivered a layered performance filled with conviction and emotional tension, while **Amitabh Srivastava**, as Mrinmoyee's father, offered a sincere and grounded portrayal of a man caught between tradition and his daughter's spirited nature. The ensemble of **Prakash Jha**, **Nidhi Mishra**, **Tripti Jauhari**, and **Sahej Harjai** supported the narrative with subtle and committed performances that helped bring the world of the play vividly

to life.

Aesthetically, the play was a visual and auditory delight. The lighting design by **Raghav Prakash Mishra** added emotional texture to every scene, blending poetic softness with narrative clarity. The carefully curated music by **Rajesh Singh**, operated live by **Unis Yadav**, underscored key moments with sensitivity and restraint, enhancing the atmosphere without overpowering the dialogue or mood.

“Samapti” proved to be the perfect culmination to *Katharang*, bringing the series to a meaningful and emotionally satisfying close. Following the performance, a special segment took place on stage in which the **writers of the plays featured during the festival—Vijay Pandit** (writer of *Jogiya Raag*), **Priyadarshan** (*Betiyan Mannu Ki*), and **Umashanker Choudhary** (*Ayodhya Babu Sanak Gaye Hain*)—shared with the audience the inspirations behind their stories. Their reflections revealed not only their literary intentions but also the personal and cultural resonances that shaped their writing.

Adding a warm and personal touch to the evening, **artists Nidhi Mishra, Amit Saxena, and Gouri Dewal** came forward to share their experiences during the preparation of these productions. They spoke fondly about the collaborative process, the challenges of inhabiting complex characters, and the enriching journey of working under the mentorship of **Professor Devendra Raj Ankur**. Their heartfelt memories underscored the deep sense of community, artistic discipline, and emotional investment that fueled the spirit of *Katharang*.

As the curtains fell on this moving performance, it was clear that *Katharang* had concluded not just with a play, but with a celebration of storytelling, shared experiences, and the quiet power of theatre to transform hearts. “Samapti” lived up to its name—a beautiful completion, both of a love story and of a remarkable festival.

Ayodhya Babu Sanak Gaye Hain— A Mirror to Modern Madness



On April 29, 2025, the Sammukh auditorium of the National School of Drama, New Delhi, witnessed a deeply moving theatrical experience as part of the '**Katharang**' series. The play "**Ayodhya Babu Sanak Gaye Hain**", presented by Mailorang (Maithili Lok Rang) and staged by Sambhav Theatre Group, resonated profoundly with the audience. Based on a powerful short story of the same name by noted writer Umashankar Chaudhary, the production explored the contradictions and emotional fragmentation in contemporary society through an impactful dramatic interpretation.

Directed by Professor Devendra Raj Ankur, the play reflected a

sharp eye for detail and a deep sense of social sensitivity. He intricately wove the essence of the original story into the dramatic structure, using characters as instruments to deliver a scathing commentary on present-day societal realities.

Amit Saxena delivered a layered and sensitive portrayal of the son. His internal conflict, the clash between duty and emotion, and the discomfort arising from Ayodhya Babu's supposed madness were brought out with striking realism.

Hema Bisht, as the mother, left an unforgettable impression – especially in the final scene where her silent, broken presence on the deathbed conveyed volumes. Her performance evoked quiet grief and emotional depth.

Amitabh Srivastava brought the complex and multi-dimensional character of Ayodhya Babu alive on stage. His portrayal transcended mere eccentricity, revealing a soul tormented by truth and resistance against social hypocrisy. His 'madness' became a metaphor for the courage to speak truth in a world of convenient lies.

The lighting design by Raghav Prakash Mishra played a vital role in enhancing the emotional gravity of the scenes. Particularly in the strained moments between mother and son, the lighting subtly underlined the unspoken pain and tension.

With its naturalistic language, piercing dialogues, and emotionally resonant characters, the play captivated the audience from beginning to end. It was not merely a source of entertainment, but an invitation to introspect.

“Ayodhya Babu Sanak Gaye Hain” compels us to ask: who is truly mad – the one who dares to speak the truth, or the one who comfortably lives with lies? This remarkable production by Maithili Lok Rang and Sambhav Theatre Group stood out as a shining example of theatrical depth, creativity, and social commitment. By the final scene, the audience was not only emotionally moved but left with lingering questions and

reflections.

'Katharang': A Stirring Theatrical Tribute to the Inner Worlds of Women



On April 28, 2025, the Sannukh Auditorium of the National School of Drama, New Delhi, transformed into a space of introspection and intensity as part of the *Katharang* series presented by *Mailorang* (Maithili Lok Rang). The evening featured two poignant theatrical presentations—"Ek Stree Ke Kaarname" by Suryabala and "Betiyaa Mannu Ki", based on selected short stories of Mannu Bhandari. Both productions were helmed by acclaimed theatre director Prof. Devendra Raj

Ankur, known for his ability to breathe theatrical life into literary works with sharp insight and emotional precision.

“Ek Stree Ke Kaarname” – A Satirical Soliloquy of the Self

The first play, *“Ek Stree Ke Kaarname”*, dived deep into the psyche of a seemingly balanced and educated woman whose exterior composure masks an inner churning of suppressed emotions, quiet frustrations, and the desperate quest for identity. Suryabala’s acerbic wit and psychological depth were beautifully translated on stage through a tight script and layered performances.

Durga Sharma, portraying the central character, delivered a finely tuned performance—her expressive control and emotional nuance navigating the character’s journey from repression to quiet self-awareness. **Amitabh Srivastava** lent strength to the performance with his presence, bringing balance and rhythm to the narrative’s unfolding. The interplay of speech, silence, and irony kept the audience deeply engaged, holding a mirror to the everyday contradictions of womanhood.

“Betiyaa Mannu Ki” – Fragments of Feminine Reality

The second presentation, *“Betiyaa Mannu Ki”*, was an ensemble performance based on several short stories by **Mannu Bhandari**, one of Hindi literature’s most powerful voices on gender and identity. The play explored multiple dimensions of womanhood across varied roles and stages of life, offering moments of tenderness, conflict, vulnerability, and resistance.

The cast—**Amit Saxena**, **Gauri Deval**, **Aditi**, and **Rachita Verma**—brought these diverse female experiences to life with empathy and skill. Each transition between characters and narratives was handled with clarity and emotional depth. Whether as daughters, lovers, mothers, or rebels, the female characters emerged with raw honesty, making the stories resonate deeply with the audience.

The production’s lighting, designed by **Raghav Prakash Mishra**,

subtly enhanced each scene's emotional tone without overpowering the narrative. His use of soft transitions, warm shadows, and isolated highlights helped build the psychological landscapes of both plays. The minimalist set and gentle pacing allowed the performances and text to breathe, focusing the audience's attention squarely on the characters and their journeys. The **music selection**, curated by **Rajesh Singh**, provided an evocative auditory backdrop, enhancing each emotional transition. **Sahaj Harjai** and **Unis Yadav** skillfully operated the music during the performances, ensuring smooth and expressive sonic flow that deepened audience immersion.

Katharang's theatrical evening was a thoughtful confluence of literature and performance—a celebration of women's stories told with dignity, irony, and emotional truth. Prof. **Devendra Raj Ankur** once again demonstrated his profound sensitivity as a director, translating literary narratives into stage experiences that speak directly to the conscience. The evening left the audience moved, provoked, and awakened reminding us that theatre, at its best, does more than entertain; it opens conversations and illuminates' silences.

When Objects Spoke, and 'Gareeb Nawaz' Raised a Question: A Moving Theatrical Evening in Katharang



On 27th April 2025, at the Sammukh Auditorium of the National School of Drama, Delhi, the theatrical evening under the “Katharang” program—organized by **Mailorang (Maithili Lok Rang)**, Delhi—featured Sambhav’s evocative presentation “**Unke Hisse Ka Prem evam Gareeb Nawaz**”. The performance offered an experience that touched audiences at their very core.

The direction was helmed by senior theatre practitioner Prof. Devendra Raj Ankur, whose theatrical finesse was evident in every scene and every emotion of the presentation.

The first story viewed love from an unusual yet striking perspective—where inanimate objects, rather than humans, become witnesses. Set in an office, the hidden layers of a boss’s romantic entanglements are brought to life through the voices of his desk, chair, diary, mirror, and pen. While the concept sounds extraordinary, it was executed on stage with remarkable ease and believability. These lifeless symbols transformed into living characters before the audience’s eyes, each one addressing the viewers—sometimes with sarcasm, at other times with compassion. The director’s choice to turn

objects into “characters” was a daring experiment in theatre, and it proved to be a wholly rewarding one.

The second story depicted a contemporary conflict within society, rendered in a simple yet powerful form. The struggle between Vishwamohan—who returns from America to start a BPO—and Riyaz, who opens a modest “Gareeb Nawaz Chicken Shop” next door, is not merely a business rivalry. It becomes a clash of two worldviews. Beneath its humor and wit, the story makes a poignant commentary: in the blind race for development, how many truths are trampled, and how many “Gareeb Nawaz” figures are pushed to the margins?

On stage, Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Harikesh Maurya, Sahaj Harjai, and Prakash Jha brought their characters to life with such intensity and nuance that each scene appeared to unfold right before the audience’s eyes. Their performances added soul to the characters, going beyond mere dialogues. Behind the scenes, too, a dedicated creative team worked tirelessly.

Music selection was curated by Rajesh Singh, and technical operation during the performance managed by Unish Yadav and Sahaj Harjai, whose acoustic execution ensured precise alignment of sound with the emotional tone and rhythm of each scene.

Lighting was sensitively designed by Raghav Prakash Mishra, whose balance of light and shadow added both visual clarity and thematic depth. Every aspect of stage design, management, and visual aesthetics reflected a mature professional sensibility and deep theatrical insight, elevating the performance to a level of artistic completeness.

It would not be an exaggeration to say that this presentation offered more than just two stories—it offered two distinct philosophies of life. One, where love remains forever incomplete; and the other, where in the name of “success,”

human relationships and grounded realities are blurred. Prof. Devendra Raj Ankur's endeavor reaffirmed that theatre does not end at the stage—it becomes an extension of our consciousness.

Sambhav's performance reminded us that when acting, direction, and thought move in unison, theatre becomes more than performance—it becomes a dialogue that resonates deeply within the viewer, long after the lights have dimmed.

**Sanskar Bharti Kala Sankul
Once Again became the Witness
of a Mesmerizing Journey of
Art, Devotion, and Dialogue**



The monthly symposium began with a heartfelt tribute to the innocent civilians martyred in the recent terrorist attack in Pahalgam. All present members observed two minutes of silence, expressing their emotions in an unspeakable way. The entire atmosphere seemed to be immersed in a silent prayer.

On the auspicious occasion of the lighting of the lamp, all distinguished guests performed the lamp lighting ceremony, illuminating the stage.

Following this, a melodious stream of music began. The soulful singing by Mr. Vijay Rawal and Mr. Veer Mani Trivedi touched the hearts of everyone present. Their mastery of voice filled the atmosphere with unseen compassion and hope.

The main attraction of the symposium was the analytical discussion on the theatrical presentation '**Arey Gadbadī Ho Gayī**', inspired by the Sanskrit play '**Bhagavadjukkam**' by Bodhayan, directed by Raj Upadhyay, and performed by Navras Group.

In this discussion, the depth of the story, authenticity of the acting, the liveliness of the stage arrangement, and the artistic features of the entire presentation were examined in detail. Critics appreciated the dedication and effort of the Navras Group artists, stating that the presentation not only entertained but also sparked deep contemplation.

The Navras Group artists were deeply moved after hearing such a heartfelt and in-depth review of their performance. They expressed that such analytical discussions inspired them to further deepen their theatrical practice. They also expressed their gratitude to Sanskar Bharti for providing such a valuable platform.

To elevate the dignity of the event, the presence of several distinguished guests was noteworthy. Dr. Prashant Upadhyay, Delhi Province Minister, Senior NSD theater artist Mr. Pradeep Mohanty, Mrs. Shashi Prabha Tiwari, educationist Dr. Ruchika,

and Mr. Manish Jha honored the event with their esteemed presence.

The success of the program was greatly aided by the contributions of Delhi Province's stage art coordinator Mr. Raj Upadhyay, senior theater artist Shyam Kumar, Shraboni Saha, Garima Rani, Vishwadeep, Sneha Mukherjee, Raman Kumar, Saurav Tripathi, Pradeep Pathak, Mrityunjay, Brijesh, Shivam, Sushank, and Sakshi.

The event was skillfully and warmly conducted by Bharti Dag, and Mrs. Shruti Sinha concluded the art-filled evening with a heartfelt vote of thanks.

Natsamrat Theatre Festival: A Celebration of Dramatic Excellence



Play Scene

Delhi's renowned theatre group "Natsamrat" once again mesmerized audiences with the 22nd Natsamrat Theatre Festival. This grand theatrical event brought together a collection of eight remarkable plays, each offering a unique blend of humor, drama, and thought-provoking narratives. With powerful performances and engaging storytelling, the festival successfully captured the essence of theatre, leaving a lasting impression on spectators.

The festival commenced on March 15 at 6:15 PM with Anton Chekhov's "The Proposal." This classic farce, filled with witty dialogue and situational humor, kept the audience engaged. The actors skillfully portrayed the irony of a marriage proposal turning into a heated argument over land and a pet dog. Their impeccable timing and expressive performances made the play a delightful experience. Following this, at 7:30 PM, the satirical play "Kallu Nai MBBS" took the stage. This play blended comedy with social critique, addressing themes of domestic violence and gender dynamics. The protagonist, a drunken barber, finds himself in a bizarre situation where he must endure beatings to prove his worth as a doctor. The fast-

paced narrative and lively performances ensured continuous laughter while subtly conveying a deeper message.

On March 16, the audience witnessed “Chekhov Ka Sansar,” a dramatization of two of Chekhov’s iconic stories. The play beautifully combined humor and profound emotions, bringing out the essence of human relationships and social contradictions. The nuanced portrayal of characters and their inner conflicts made it an enriching theatrical experience. Later that evening, at 7:30 PM, “Kambakht Ishq” explored the theme of companionship in old age. The story of two elderly individuals navigating loneliness and seeking emotional support struck a chord with the audience. The actors delivered heartfelt performances, making the play both touching and thought-provoking.

The festival continued on March 22 with “Kuch Tum Kaho Kuch Hum Kahein” by Ashish Kotwal. The narrative revolved around an elderly doctor and a lively woman, Mansi, whose contrasting worlds collide unexpectedly. The interplay of their personalities created a compelling and engaging storyline. At 4:15 PM the same day, “Meri Biwi Ki Shaadi” by Ranbir Singh entertained audiences with its hilarious premise. The protagonist, a hypochondriac, believes he is nearing death and becomes obsessed with planning his wife’s future after his demise. His anxious attempts to arrange her remarriage lead to an unexpected twist, making the play both humorous and insightful.

On March 29 at 3:00 PM, the thought-provoking drama “Aadhi Raat Ke Baad” by Dr. Shankar Shesh was staged. The story followed a thief who, instead of stealing, breaks into a judge’s house to confess a crime he witnessed—a powerful businessman’s involvement in a journalist’s murder. Afraid for his life, he seeks imprisonment as his only refuge. The intense dialogues between the thief and the judge exposed the flaws in the judicial system, leaving a lasting impact on the audience. The festival concluded with “Kaisa Hai Yeh Paisa” by

Shyam Kumar at 4:15 PM. This emotional drama explored the complexities of family relationships and material greed. A devoted father, who spent his life caring for his children, is neglected in his old age. However, when the children discover he is about to receive a large fortune, their attitude takes a drastic turn. The play's gripping narrative and emotional depth made it a memorable finale to the festival.

The festival's success was driven by the stellar performances of actors Vishwajeet, Munmun, Shivangi, Aman Kumar, Raman Kumar, Dhananjay, Ansh Rathore, and Rajan K. Bhatheja. Their dynamic portrayals brought depth and realism to each character, making every play a remarkable experience. Behind the scenes, Sunil Rathore and Suraj Singh managed stage operations efficiently, assisted by Himanshu and Nisha. Raj Rani's makeup artistry enhanced the visual appeal of the characters, while Rohit Prasad and Rekha Devi contributed to costume design. Vansh Rathore handled the musical arrangements, enriching the dramatic atmosphere. Under the expert direction of Shyam Kumar, each play maintained a unique artistic essence. Hosted at LTG Auditorium, Mandi House, the festival witnessed enthusiastic participation, with audiences applauding every performance. The overwhelming response reaffirmed the timeless charm of theatre and the vital role of groups like Natsamrat in preserving and promoting this rich cultural tradition.

22nd Natsamrat Theatre Festival: A Captivating Blend

of Humor, Satire, and Human Emotions



The prestigious Delhi-based theatre group *Natsamrat* mesmerized audiences with a diverse range of plays at the **22nd Natsamrat Theatre Festival**. Held on March 15 and 16, the festival showcased four plays, each offering a unique theatrical experience. From comedy and satire to deep human emotions, the performances left a lasting impression on theatre enthusiasts.

The festival opened with **“The Proposal”**, a play by Anton Chekhov that brilliantly captured his signature satirical style. The story revolved around a young man proposing marriage to his neighbor’s unmarried daughter, but instead of a romantic conversation, a hilarious argument over land and a pet dog ensued. The humor was not just in the dialogues but also in the absurdity of the situation and the characters’ temperaments, keeping the audience thoroughly entertained.

Next came **“Kallu Nai MBBS”**, a play that delivered a blend of humor and social commentary. The story followed a drunken barber who regularly abused his wife, only to be outwitted by

her cleverness. Meanwhile, two servants searching for a doctor to treat their master's mute daughter were tricked into believing that the barber was a doctor—but only after receiving a sound beating. The fast-paced narrative, physical comedy, and sharp dialogues made this play a crowd favorite.

On March 16, **“Chekhov Ka Sansar”** brought two of Anton Chekhov's most celebrated stories to life. This performance not only delivered humor but also highlighted the depth of Chekhov's storytelling, capturing the irony and struggles of human existence. The interplay of light-hearted comedy with underlying social commentary made this an engaging production.

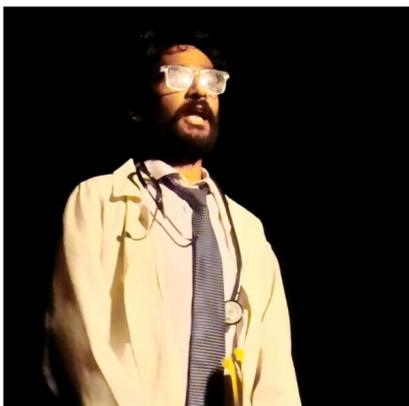
The final play, **“Kambakht Ishq”**, struck a chord with the audience by portraying the loneliness of two elderly individuals who find solace in each other's company. The play beautifully explored the importance of companionship in old age, making it a deeply emotional experience. The actors' nuanced performances and heartfelt dialogues ensured that the message resonated with the audience.

Directed by **Shyam Kumar**, all four productions were masterfully staged, bringing out the essence of each story while maintaining their distinct theatrical styles. The performances by **Vishwajeet, Munmun, Shivangi, Aman Kumar, Vansh Rathore, Raman Kumar, Dhananjay, Kaushal Chauhan, Ansh and Rajan K. Bhatheja** were outstanding. Stage management was efficiently handled by **Sunil Rathore and Suraj Singh**, with **Himanshu and Nisha** assisting. **Payal and Raj Rani** managed makeup, while **Rohit Prasad, Rekha Devi, and Manu Kumar Singh** worked on costumes. **Vansh Rathore's** contribution to music operation, played a significant role in enhancing the theatrical experience. The Natya Utsav was held at LTG Auditorium, Mandi House, New Delhi.

Overall, the **22nd Natsamrat Theatre Festival** was a resounding success, offering a delightful mix of humor, satire, and emotional depth. Each play had a unique appeal, ensuring that

the audience left with unforgettable memories of this vibrant theatrical celebration.

Natsamrat's Theatrical Saga: A Celebration of Drama, Depth, and Delight



Delhi's esteemed theatre group *Natsamrat* recently staged a grand theatrical festival at LTG Auditorium, Mandi House, New Delhi. Held on January 18, January 25-26, and February 1,

2025, the festival featured nine performances of seven different plays. This remarkable achievement showcased the group's commitment to presenting diverse themes and its ability to offer audiences a rich and varied theatrical experience.

The festival opened on January 18 with plays infused with humor and satire. Anton Chekhov's *The Proposal* brought laughter with its witty depiction of a marriage proposal entangled in disputes over land and dogs. *Kallu Nai MBBS*, a satirical take on domestic violence, used humor to highlight a serious social issue while engaging the audience with its sharp writing and compelling performances.

On January 25 and 26, the festival continued with a variety of plays exploring different themes. *Meri Biwi Ki Shaadi* depicted a man's paranoia about his own death and his wife's uncertain future, blending comedy with emotional depth. *Kambakht Ishq* sensitively portrayed loneliness and old age with a humorous touch. The following day saw a repeat performance of *The Proposal*, which once again delighted audiences. *Chekhov Ka Sansar* offered an insightful look into two of Chekhov's stories, capturing his signature satire and deep understanding of human nature. The evening concluded with another staging of *Kallu Nai MBBS*, reinforcing its impact with a fresh yet equally engaging performance.

The festival culminated on February 1 with *Kuch Tum Kaho Kuch Hum Kahein*, a play that explored the complexities of relationships, made even more compelling by the stellar performances of Munmun and Vishwajeet. *Kallu Nai MBBS* was staged for the third time, proving its popularity and ability to captivate audiences with every rendition.

Each play was brought to life by an ensemble cast, including Vishwajit, Munmun, Shivangi, Aman Kumar, Vansh Rathore, Raman Kumar, Shammi, and Archana. Under the skilled direction of Shyam Kumar, the performances struck a fine balance between

humor and depth, making each scene memorable. The sharp, thought-provoking dialogues kept the audience engaged, while the well-crafted set design and costumes added to the immersive experience.

Natsamrat's theatre festival was not just a celebration of performance arts but also a reflection of the richness of Indian theatre. The event demonstrated the power of humor as a vehicle for social messaging and reinforced the boundless potential of the stage. Staging nine performances of seven different plays is a significant accomplishment, and *Natsamrat* executed it flawlessly. The festival left the audience with a deeper appreciation for theatre, making it an unforgettable experience.

**Natsamrat's 6th Mumbai
Theatre Festival Won the
Hearts of the Audience**



The “6th Mumbai Theatre Festival” organized by Natsamrat at the Creative Adda Auditorium in Versova, Mumbai staged many wonderful plays on 3rd, 11th & 12th January. These plays not only entertained the audience but also presented deep social and emotional issues effectively.

3rd January: ‘Nithalla’ and ‘Napunsak’ staged

On the first day of the festival, the play ‘Nithalla’ based on the story of Harishankar Parsai was staged. It was adapted by Kuldeep Kunal and directed and solo acted by Nagendra Kumar Sharma. This play was the story of an ideal ‘Nithalla’ who

selflessly devotes his life for the betterment of the society. The play deeply impressed the audience by highlighting the conflict between selfishness and selflessness.

Nipunsak was then staged, written and directed by Manjul Bhardwaj. This play presents the life struggle and agony of eunuchs. The director brought this complex subject to life with his acting and sensitive presentation. Shivani's music made the presentation more effective.

January 11: Presentation of **'Darogaji Chori Ho Gayi'**

On January 11, the play 'Darogaji Chori Ho Gayi' written by Jaivardhan and directed by Chandra Shekhar Sharma was staged. Presented by Mask Players Art Group, this play exposed the corruption prevailing in the government system and the deviant tendencies of the youth through humor and satire.

In this play, Nikhil Jha (Daroga and Detective), Ashish Sharma (Babu), Shipra Jain (Deepak), and Eva Dandona (Pooja) made the audience laugh with their impressive acting. The play tried to show how the youth running after a glamorous life take the path of crime. This presentation gave a social message along with humor.

12 January: **'The Proposal'** and **'Kuch Tum Kaho Kuch Hum Kahen'** staged

On the last day of the festival, Anton Chekhov's famous play 'The Proposal' was staged. This comedy-satire play was based on family relations and property disputes. Vishwajeet, Munmun, Aman Kumar, and Raman Kumar made the audience laugh a lot with their excellent acting. The story showed funny arguments during a marriage proposal by a young man, which the audience applauded.

The second play 'Kuch Tum Kaho Kuch Hum Kahen' presented an emotional story. Vishwajeet and Munmun played the roles of Dr. Anand and Mansi in this play directed by Shyam Kumar. The play

beautifully presented the themes of life's struggle, human emotions and inspiration. The chemistry of both the actors moved the audience.

The contribution of the technical team in all the plays was commendable. Stage manager Sunil Rathore, music coordinator Aman, makeup experts Payal and Chhobi Saha, and Shyam Kumar in lighting design played an important role in bringing the plays closer to reality.

The audience appreciated all the plays. Nithalla and Napunsak touched upon sensitive issues deeply, while Darogaji Chori Ho Gayi gave a social message with humour. The Proposal and Kuch Tum Kaho Kuch Hum Kahen presented complex topics of life in a light-hearted manner.

The festival proved that theatre is not only a medium of entertainment, but it is also an effective medium to show the mirror to the society and inspire it to think deeply.