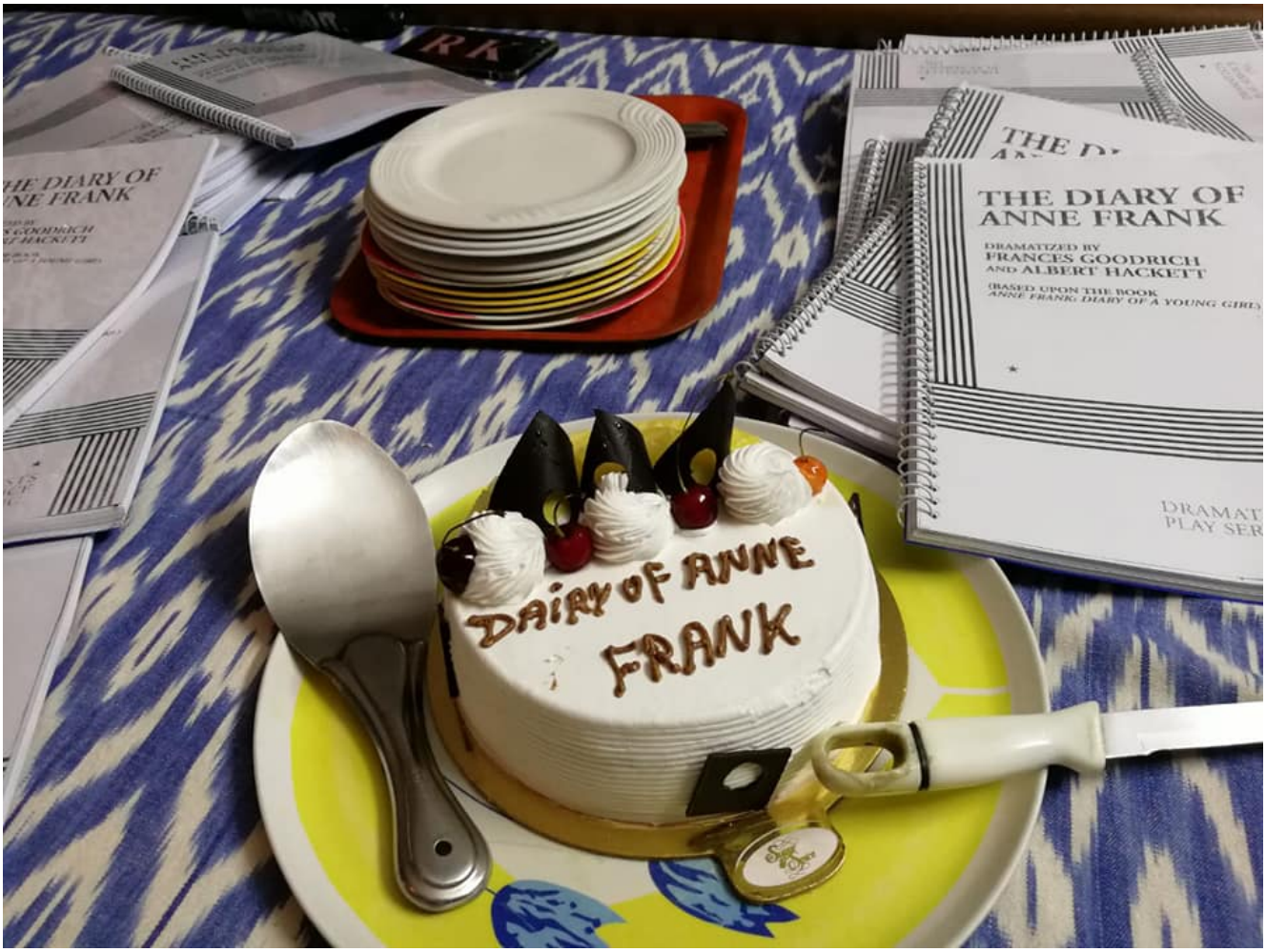
We are forever anew



When its time to be heard, prepared to be silent
When its time to be considered, prepared to be hurt
When its time to say how many times more
Be prepared to be reminded your time might never come
In the solace that in your grave site
You will be marked forget or remembered
You will be seen as saint either a saint or a sinner
A fool or a fearless brave
With flowers at your feet or weeds
With no visiting tears or many who will place stones around your bed
To this land we will all go one day
Become the dust where new flowers will grow
Can we be happy only to know
That on our passing by we will
Not be silenced, not be hurt, not be torn apart by inner tears
Its time my friends to see this too
Our saga will be told forever a new

Quit Being the Same, Think Out of the Box: Creating New Opportunities in Theatre



I have heard enough, same lines over and over again, there is no money in theatre, so I am doing films; I have kept enough savings and now I have retired peacefully into theatre; I make enough money in theatre to sponsor my teams travels to festivals. To all of them I really want to say, no this is not the way out its time to think out of the box. I am not claiming that I have all the answers but certainly I have gained fairly good insight on how to create new economic opportunities in theatre after almost 35 years being in active theatre production work.

I will be going through some methods I used in my case and in case anyone wants me further collaborate on more details do comment in the section below and I would be more than happy to share more details. However right from the start I want to also add that I have faced colossal monetary losses, to the extent my bank balance was to the bare minimal but that only gave me more interest and zeal to think out of the box. The

fact that the ideas failed did not stop me from looking at other methods and I shall also discuss them here. To make things easier to understand I will be looking at the 35 years of theatre I did chronologically, from ages 21 to 54.

Age 21 to 32 EARLY YEARS, PRODUCER:
The first decade of my theatre stint I realised that my short comings as an actor and that I would not be casted much in films, though I consider myself aa an outstanding actor. My realisations was based on the tone of my skin, I am a deep brown coloured girl which I felt would be a prejudice against me. I also did not know perfect Hindi as I was a Tamil speaker. I however had the greatest skill sets in production. Name any difficult production licence, police permissions, props or sets I could procure them. As a production assistant my ranks rose to being a producer which would get me the money I needed which was enough. Besides that I also was given money for transportation and food. I started also composing music for children's plays and had a morning job both as a school teacher and a production controller in the afternoons. However age was not my side and by the time I had turned 32 the idea of going to police stations and talking to gruff constables was not comfortable and my mind was ready to embark into learning the creative part of theatre, direction. It was time to think out of the box.

Age 33-45 PROFESSIONAL CREATIVE FEILD:

I consider myself extremely lucky that the " actors bug" had not bitten me and I became totally interested in theatre direction. I also am lucky that films never seemed to attract my eyes and even today I watch few films (I am not trying to down play the value of films, I am just trying to put the value of theatre high). I was fortunate to get a scholarship to study theatre in Miami university and I jumped at the first chance. I learnt all I could there and decided to come back to India as I felt this learning will surely help me in India. I returned back to India in 2006 and formed my own company

Platform fir Action in Creative Theatre. My company did exceedingly well as we also got into corporate theatre and annual day programs. and the purple umbrella theatre festival for children and we were billing at almost 5 to 8 lakhs per month. We rose from a team of two (me and my founder Neeraj) to a team of almost 5 with a dedicated office. However my health was always a set back and despite us trying to find another artistic director for the company it became impossible so we had to downsize our work. Yes, it was time to think out of the box.

Age 45-51 SCRIPTWRITING and ACADEMIC WORK

Miami University had taught me the value of always keeping the academic factor alive in me. Being in an academic space gave me the opportunity to network with scholars and organisations all over the world, Dubai, Serbia, Japan Georgia America. I wrote and published papers and also got the chance to write for Indira Gandhi Open University and establish myself as established Academic writer. I now was ready to write scripts and I started experimenting with writing. I also was still doing direction till the pandemic! Gosh! Its time yes to think out of the box!

Age 51-53: SCRIPTWRITING

The pandemic really gave me a huge opportunity as a script writer and I was the script writer for almost 90 short youtube video films. Finally I also directed a film ” to know what it feels like!” and I can say “I fainted in just two days of work”! Is films for me that’s for time to say but yes script writing was a lot of fun despite the pandemic I was making money and was also able to support a team. But as we all know good times never last long and after one year my contract ended abruptly as it happens in all corporate sectors. Now what, think out of the box ,girl! Go for it!!

Age 51-53 NEW VENUE FOR PERFORMANCE REINCARNATION AS A

DIRECTOR

I always felt that my plays should be performed in Delhi and perhaps I will be known only as a skilled director if I perform in Delhi. I went in with a vengeance and the intensity was almost two plays. I played hard, put up costly sets lights did the works, but did it give me money?! Hahahah…ZILTCH I was broke by the July of 2024. I poured it all in and I am not sorry I did so since I did some effective plays. But with a zero Bank Balance it was time to think ahead!

Age 54: FESTIVAL CURATION

The time to find a bigger box came! I was very fortunate to have got selected for the South Asian Festival Academy Cohort which has taught me the value of festival creation. Yes I know I will be donning a new hat now, the box is yet to be opened its big and tedious and I have no clue what lies ahead! I am however excited by this phase too.

I have been totally candid in my journey with all of you readers and I welcome you all to partake in your stories with me! Some might not agree with me while some may, all I want to say is think out of the box you never know what is inside…

Natsamrat Delights Audiences with a Blend of Comedy, Drama, and Social Messages



Delhi based Natsamrat once again brought comedy filled plays for the audience. Plays written by Anton Chekhov, Moliere and Satya Prakash were staged under the direction of Shyam Kumar. On 2nd and 5th October such plays were staged in LTG Auditorium (Blank Canvas), Mandi House, New Delhi in which the director also tried to give a message to the society through his plays and that message touched the hearts of the audience.

On 2nd October two plays were staged. The first play “The Proposal” written by Anton Chekhov was staged. This is the story of a young man who proposes marriage to his neighbour’s unmarried daughter. The story gets worse when the three of them start arguing about whose property it is and whose dog is better.

The play “Kallu Nai MBBS” written by Moliere was staged. The audience gathered in large numbers for the presentation of the play. The audience applauded every dialogue. All the characters played their roles well.
The gist of the play is that a barber is always drunk and beats his wife. The barber’s wife promises herself that she

will teach her husband a lesson. Meanwhile, she meets a servant who is looking for a doctor to treat their master's daughter's dumbness. The barber's wife tells him that there is such a doctor here, but he does not consider himself a doctor until he is beaten up properly. The servant beat the barber and force him to become a doctor and take him to his master. Later on, the play takes a very good turn.

On 5 October, again "The Proposal" play was staged along with "Kambakht Ishq" written by Satya Prakash. In today's time, life has become so busy that children do not have time for their parents, due to which their parents start falling ill. Especially when someone's mother is alone and someone's father is alone. The story of the play Kambakht Ishq touched the hearts of the audience along with laughter because somewhere probably everyone was finding themselves in the same place which was being shown in the play.

Artists Vishwajeet, Munmun, Arvind Shandilya, Sudhir Khanna, Aman Kumar, Soumya Yadav, Shivangi and Raman Kumar played their roles very well. Stage Managers Sunil Rathore and Suraj Singh, Set Managers Naushad and Rohit Prasad, Make-up artist Payal and Rajrani, Costume assistants Chhobi Saha and Rekha Devi, Music Operated by Vansh Rathore and light design by Natsamrat's director Shyam Kumar.

Jaya Bacchan- The snob is inevitably ok

They may say as they please. Call u a snob, a stoic, a conventional but u are the best Jayaji. People's memories are so shallow and so shortlived. Little do they remember how

arduous it has had been to be a BACCHAN’S WIFE. Sacrificing is not the word. A willing suspension of the yearning for the glam industry at the peak of your career, raising two children with an unparalleled wisdom of INDIAN SOLACE boldly facing every media gossip about the husband and standing true to all wifely responsibilities through the thick and thin of the BACCHAN PARIVAAR is indeed praiseworthy.. Everlastingly supporting a husband when he is a victim of both; public acclaim and accuse is not an easy achievement at all. PROUD of you. You have been the most dignified INDIAN actress ever. One can watch all your films with family is the best compliment that I think exemplifies your artless and immaculate persona as an INDIAN WOMAN ACTOR. Let them talk. They are of least importance. Indeed, a woman of your stature definitely has a reason to feel.proud of herself. And…it is NOT always important to put a fake smile in front of the media and walk the red carpet. I perfectly understand the irritation it causes. So, JAYAJI is avoiding media intervention and so justifiably indeed. If u want her to be kind, let her privacy be hers.

Those that intend to comment may use the comment box given below:

भारत रंग महोत्सव’ 1 से 21 फरवरी तक आयोजित

लेख : अनिल गोयल

राष्ट्रीय नाट्य विद्यालय (नेशनल स्कूल ऑफ ड्रामा) दिल्ली अपना पच्चीसवाँ अन्तर्राष्ट्रीय नाट्य समारोह ‘भारत रंग महोत्सव’ 1 से

21 फरवरी तक आयोजित कर रहा है. समारोह का उद्घाटन इस बार 1 फरवरी को मुम्बई में होगा. समारोह की समाप्ति दिल्ली में 21 फरवरी को होगी. भारत के 15 नगरों में 150 से अधिक भारतीय व विदेशी नाटकों का मंचन होगा. इनमें पुणे, भुज, विजयवाड़ा, जोधपुर, भुबनेश्वर, डिब्रूगढ़, पटना, रामनगर, श्रीनगर, वाराणसी, बंगलुरु, गंगटोक और अगरतला सम्मिलित हैं.
समारोह की प्रैस कांफ्रेंस को रानावि के अध्यक्ष परेश रावल ने ऑनलाइन संबोधित किया. इसमें रानावि के कुलसचिव, और रानावि समिति की सदस्य वाणी त्रिपाठी टिक्कू भी उपस्थित थीं. इस बार राष्ट्रीय नाट्य विद्यालय (रानावि) ने अभिनेता पंकज त्रिपाठी को अपना रंगदूत बनाया है. समारोह में लिविंग लीजेंड और मास्टर क्लास जैसे कुछ नये कार्यक्रम प्रारम्भ किये जा रहे हैं. इनके साथ-साथ निर्देशक से मुलाकर और राष्ट्रीय और अन्तर्राष्ट्रीय सेमिनार इत्यादि भी किये जा रहे हैं. रानावि के नये निदेशक चित्तरंजन त्रिपाठी ने बताया कि इस बार की चयन प्रक्रिया को ऑनलाइन करके पूर्ण पारदर्शिता लाने का प्रयास किया गया है, जहाँ चयनकर्ता भी एक-दूसरे के बारे में नहीं जानते थे.

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.



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 Subohdhini” 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. .



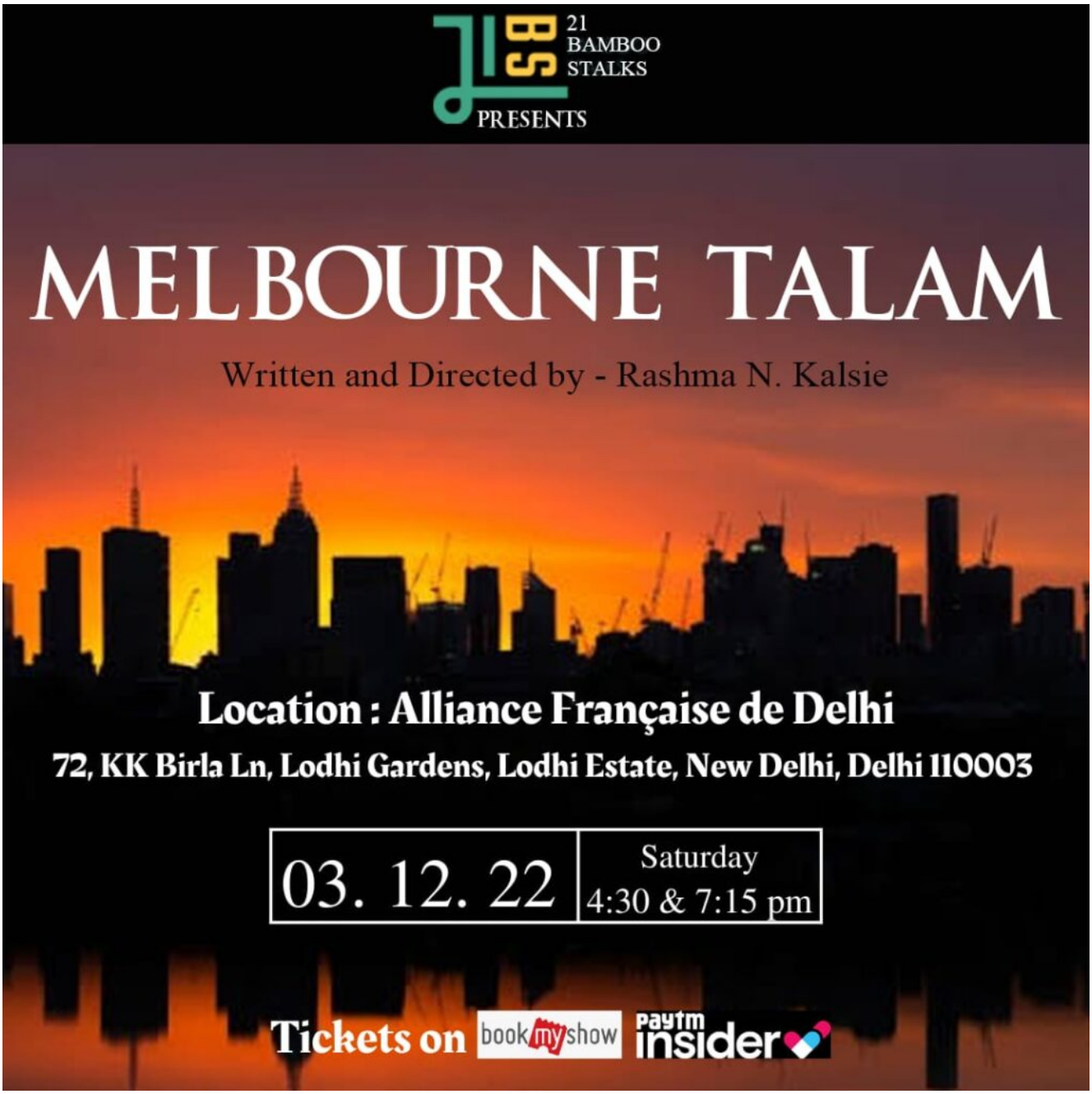
The last highlight of the first day of the festival was ‘Mehfile Sukhand’, which tied a different parallel and was directed by Shamir Khan. The fifth Tafarih Festival is being held from 2:00 pm to 9:30 pm on November 18th at 29/1 Civil Lines, Delhi, where there will be a confluence of art and culture.

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.



Casting Call for Female Lead

Production of an international play ‘Melbourne Talam’



T20 TEAM INDIA MIGHT GET A SEPARATE DIRECTOR – Any Guesses?

By **Sunil Sarpal**

According to a report in The Telegraph, BCCI feels that the load to manage multiple formats is too overwhelming for a single Coach like Rahul Dravid. There is a speculation that BCCI might split the coaching roles three ways and the issue could come up for discussion during the apex council meeting later this month. Biggest curiosity is ofcourse about the T20 FORMAT coach

Rumours are strong about one possibility. Guess who? Perhaps every child in India knows his name – MS Dhoni. Such is his charisma in Indian Cricket. He is tagged as the coolest captain to ever grace Team India.



Captain Cool

For this prestigious assignment to captain Team India, the script was written by none other than Sachin Tendulkar when he recommended Dhoni's name to the then BCCI President Sharad Pawar for captain material.

His attributes include his unique ability to read the game-situation, pitch-behaviour and team combinations which always bring laurels to the nation.

His timely guidance behind the stumps to bowlers was a treat to watch, so was his uncanny ability to go for DRS. These are some of the talents developed by him to turn him into an iconic figure. His timely bowling changes and field placements made him a street-smart thinker of the game. Dhoni was such a talent that he could enter Team India single-handedly on the basis of being a wicket keeper, or a batsman or just as a captain.

Dhoni was so agile and fitness personified that he used to run between the wickets as fast as anybody. Dhoni's body was so strong that he could hit a six at will. He was recognised for his 'helicopter shot'. Dhoni often lifted the morale of the team when the game-situation was slipping away from its grasp. Dhoni was so cool and calculating, that he could change the nature of the game with his determination and could 'weather the storm'. He was truly a game-changer, and takes the game away from the jaws of defeat.

After suddenly retiring from the game and handing over the reign to Kohli, he was just cooling his heels and playing only IPL, representing CSK.

In the just concluded ICC T-20 World Cup at Australia where India's ignominious defeat in semis, BCCI new President Roger Binny is reported to have decided that Dhoni should be made Team India Director. Along with the Coach Rahul Dravid, India needs to re-build the team with young legs.

Dhoni's possible appointment as Director, Team India T20,

could lift the morale of the team. Dhoni will build a team on the lines – horses for courses. His uncanny ability to yield the best from a player will take Team India shining once again on the world stage.

Design Thinking – and the Idea of India



An exploration of the meanings of identity and design in the Indian context – now and in earlier times.

Looking at the Idea of India, and ideas from India through the concept of lakshana – distinguishing characteristics.

Can these be used to illustrate principles of progressive thinking? This is the first part of a talk on **Design Identity** prepared as an online set of public lectures for the students of the School of Architecture, World University of Design in February 2021.

Anisha Shekhar Mukherji

To listen the second part of the talk and a further exploration of the relationship between design and identity, through a comparative analysis of the meanings of ‘modern’ and ‘Indian’, please see Identity and Design & Identity in Design: https://stagebuzz.in/2022/03/04/identity-and-design-identity-in-design/