The lot of the common man by Manohar Khushalani



14 THE PIONEER

TUESDAY OCTOBER 19, 1993

The lot of the common man

FOOTLIGHTS

Manohar Khushalani

A lesson to be learnt by all by Manohar Khushalani



A lesson to be learnt by all

FOOTLIGHTS

Manohar Khushalani

Nakkhat Krishna and

Kanin Pehla Bab

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The frutile search for freedom by Manohar Khushalani



June 11, 1993

The futile search for freedom

FOOTLIGHTS

In the right direction by Manohar Khushalani



In the right direction

Prabhjot S Kalkarni's book Drama in Education explains why children's theatre is all about, says Manohar Khushalani

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The stage is set for give-n-take by Manohar Khushalani



The stage is set for give-n-take

Too much Hamming by Manohar Khushalani



Too much hamming

FOOTLIGHTS

Manohar Khushalani

Driving away the ghosts by Manohar Khushalani



Driving away the ghosts

FOOTLIGHTS

Manohar Khushalani

THE PIONEER

6 July 1993

A good Threesome by Manohar Khushalani



A good threesome

FOOTLIGHTS

Manohar Khushalani

Mere Bharat Mahan

By Classic Theatre

THE PIONEER

So much of Fairytailes by Manohar Khushalani



Wednesday June 2 1993 THE PIONEER

So much for fairytales

FOOTLIGHTS

Manohar Khushalani

Funny Fairytales

Innocent

The kids in their irreverence had turned the Fairy Godmother into a roly-poly merry Godfather, Little Red Riding Hood became Little Red Raincoat and Cinderella became a goggle-eyed Cindy

The workshop productions had the kids doing everything including operating the lights. The costumes were strung up in full view of the audience and the kids got into their costumes right on stage

Playing with Life by Manohar Khushalani

THE PIONEER

FRIDAY MAY 14, 1993

Playing with life

FOOTLIGHTS

Manohar Khushalani

Zehreela Nehla

Meetha Dehla

Lok Sanskriti staged the second play in its festival of laughter—Joseph Kesselring's *Arsenic and the old lace* adapted by Prakash Bhatia into *Bhatiaiani* as *Zehreela Nehla Meetha Dehla* and directed by Prabha Tonk at SRC.

While lacking the verve and abandon of the first play, *Pati Gaye Re Kashiwanal*, the comedy nevertheless had a punch thanks to some excellent performances by Shiva Jain, Indu Vaishnavi, Ramesh Thakur and Deepak Mukarji.

Jain is an extremely relaxed performer and Ramesh impressed with the consistency of his characterisation of a plastic surgeon, always assisted, who hit the bottle before you could spell Jonas. Deepak Mukarji displayed versatility as he tackled two radically different roles in the two plays of the Lok Sanskriti festival. While in *Pati Gaye Re Kashiwanal* he did the role of Devangi, a romantic foil who fancied himself to be crafty, in *Zehreela Nehla Meetha Dehla* he was Naresh Bahadur, a foul villain, a short tempered bully, a dangerous killer on the loose and Gabbar Singh of Sholay fame all rolled in one. However the production was marred by lack of clarity of speech of Mister Shiva who was doing a major role of the chief protagonist Deepak Bahadur.

Two senile old sisters Rama and Sushila make a mission out of releasing lonely and ageing men of their agony by poisoning them to death. Most appropriately, the curtain opens with the haunting music of a famous black scarder mystery, *Been Sunt Bond*, and the entire action takes place over one night. The house appears to be deceptively peaceful.

The only one breaking up the peace, with his trumpet, is the nephew, Jang Bahadur, who fancies himself to be Field Marshal Mangomery (Montgomery) and who obligingly digs up the graves for all the dead bodies, supplied by the two cases, thinking them to be those of war horses. Action hots up when the only same number of the family, Deepak Bahadur, discovers one such dead body. Hot on heels of this discovery, his long estranged brother, Naresh Bahadur, also arrives with one dead body and one plastic surgeon in tow.

The dead bodies get exchanged between opening and closing lids of a trunk. Naresh has been given a number of faces by Dr Alam, the plastic surgeon, and the latest one is of the filmy dacoit from Sholay, which Dr Alam claims was no accident, since he was drunk during the operation. While Deepak wants to transfer the blame of the murders to his lunatic brother Jang, and protect his aunts, Naresh enters into a competition with them, when he discovers that their body count is equal to his own.

Prabha Tonk was able to inject an atmosphere of quiet lunacy necessary for generating the comic situations. She was aided by the subdued characterisation of mild dementia by Shiva and Indu, but Mister Shiva must undergo rigorous speech training before the production is mounted again.