Good Twice Over by Manohar Khushalani


THE PIONEER

WEDNESDAY MAY 12, 1993

Good twice over

FOOTLIGHTS

Manohar Khushalani

Pen Gaye Re Kachiwad

and Mahabhoj

‘Oriental Idiosyncracies’: a Review by Manohar Khushalani



WEDNESDAY MARCH 31, 1993 THE PIONEER 13

Oriental idiosyncracies

FOOTLIGHTS

Manohar Khushalani

Mugaddar by

Delhi Art Theatre

Uninhibited Performances by Manohar Khushalani



PIONEER 26 May 93

Uninhibited performances

FOOTLIGHTS

Manohar Khushalani

Saturday Club

Theatre

Galilieo Deserve More by Manohar Khushalani



PIONEER FRI MARCH 5, 1993

Galileo deserved more

FOOTLIGHTS

Manohar Khushalani

Galileo by Act One

The prolific Act One, put up yet another new production, Bertolt Brecht's Galileo, as one of the productions in the festival of plays at Shrinagar Theatre that took place during the Engineering Fair.

Galileo is Brecht's deeply felt poetic tale based on the life of Galileo Galilei, the Italian mathematician, astronomer and physicist who made several significant contributions to modern scientific thought. His struggle to establish truth, specially that which is proven through science, has been an inspiring tale. In fact his pioneering work in gravitation and motion, combining mathematical analysis with experimentation, makes the world refer to Galileo as the founder of modern mechanics and experimental physics.

Without tampering with events and facts, Brecht, has reinterpreted history from his own radical viewpoint. Using his didactic approach he lays stress on religious bigotry and the attempt of it's proponents to dominate man's thinking.

Brecht's play begins with the telescope and how it changed perceptions. As the first to use this instrument to study the skies, Galileo collected evidence that proved that the Earth revolves around the Sun and is not the centre of the Universe as had been thought before, closer to findings of the discredited Copernicus and Bruno.

The Aristotelean professors, seeing their vested interest threatened to take a united stand against him, which could use the fact that there were contradictions between Copernican theory and the scriptures. They obtained support of the Dominician preachers, who fulminated from the pulpit against the impiety of mathematicians and severely denounced Galileo to the inquisition for his blasphemous utterances.

Piyush Mishra, who played Galileo, was able to break away from his usual style of acting, and gave a highly concentrated and fully worked out interpretation to this new and unusual role. However, even with the departure, his approach was stylized and individualistic. It therefore stood out from the production itself which had been designed much more informally than the usual Act one productions.

N K Sharma, as the director, attempted to produce a proper Brechtian show, and laid greater stress on the chorus. This proved fruitful since the most impressive aspect of the production was the chorus, which sang well, and moved in unison. Acting, an area which is supposed to be Act One's forte was weak in this play, no one impressing except for Piyush.

A few people, like Ramesh Venkatraman and Anita Lal stood out in the chorus for their intensity. The black body suits belied the expectations they raised in terms of the actors using more body language. Whereas in a street play, actors can get away with shawls, with the scrutiny of stage lights they stick. Despite this lapse, the use of religious symbols of sparrow and lamb, designed as the headgear of the two Cardinals, added to the setting by their visual appeal.

PIONEER FRI MARCH 5, 1993

A Feisty show in Punjabi by Manohar Khushalani



A feisty show in Punjabi

FOOTLIGHTS

Manohar Khushalani

Yerma by The Company

Remembering Moliere to the Viewers by Manohar Khushalani



THE PIONEER 13

FRIDAY JANUARY 26, 1990

Remembering Moliere to the viewers

FOOTLIGHTS

Manohar Khushalani

Man Kerla by

Classic Theatre

A review by Alka Raghuvanshi of Dario Fo’s Can’t Pay Wont Pay Directed by Manohar Khushalani

This is a clip of a theatre review published on 1st January 1990 in **Times of India** by the well known Critic and writer **Alka Raghuvanshi.** The review is of **Dario Fo’s *‘Can’t Pay Won’t Pay’*** Directed by **Manohar Khushalani** for **Theatre Union**. This play was part of a festival on Women sponsored by **Trade Fair Authority of India** and performed at **Manzar Theatre** in **Pragati Maidan.**

Hindu Times Journal
Times of India 1-1-1990
The Statesman
The Tribune
The Telegraph
The Hindustan Times
Indian Express
National Herald

Myriad facets of women

[illegible]

Theatre Union, a group of dedicated theatre wallahs who have been collectively evolving issue based plays for performances in street corners, colleges and rehabilitation colonies came together once again under Manohar Khushalani's direction...

Manohar Khushalani has resurfaced after a long time and his control over the medium is commendable. Brilliant strokes lent colour and movement to a very professional production.