

# Sharp Satire and Lively Performances Mark *Kallu Nai M.B.B.S.* at 23rd Natsamrat Natya Utsav



On March 4, at the **LTG Auditorium, Mandi House, New Delhi**, the fourth play of the second day of the **23rd Natsamrat Natya Utsav** dedicated to eminent theatre personality **Daya Prakash Sinha**, was stage – *Kallu Nai M.B.B.S.*, based on a work by the renowned French playwright **Molière** and directed by **Shyam Kumar**. The play was presented twice during the festival day and received an enthusiastic response from the audience for its lively humor and satirical tone.

The play revolves around the story of a drunken barber who often mistreats his wife. Determined to put an end to his behavior, the wife decides to teach him a lesson. At the same time, two servants arrive in search of a doctor who can cure their master's mute daughter. The barber's wife cleverly convinces them that her husband is an accomplished doctor, but with an unusual condition – he only agrees to become a doctor

after being beaten.

What follows is a chain of comic situations and misunderstandings that create a humorous yet insightful theatrical experience. Through its witty narrative and exaggerated situations, the play also hints at the absurdities and contradictions present in social behavior, making the satire both entertaining and thought-provoking.

The performances were energetic and engaging. **Munmun, Rajan K. Batheja, Shivangi, Akshay, Vansh Rathore, and Shammi** delivered compelling portrayals, bringing their characters to life with strong stage presence and effective comic timing. Their expressive performances and lively interactions kept the audience engaged throughout the production.

The backstage team also played an important role in the successful presentation of the play. **Sunil Rathore, Suraj Singh, Amit, Nisha, Payal, Poonam, and Rohit Prasad** contributed significantly behind the scenes. **Vansh Rathore**, who also handled **music and lighting**, added depth to the overall theatrical atmosphere.

Overall, both performances of *Kallu Nai M.B.B.S.* stood out as an engaging presentation in the festival, offering an enjoyable blend of humor, satire, and dynamic stage performances that resonated well with the audience.

---

## **Natsamrat Delivers a Riot of Laughter at LTG Auditorium**



**Natsamrat** transformed the LTG Auditorium, Mandi House, New Delhi, into a vibrant space of laughter and theatrical joy with four engaging performances of two popular comedy plays on 26 January 2026. Directed with confidence and flair by Shyam Kumar, the evening stood out as a celebration of popular theatre, combining sharp humour, energetic performances, and relatable social themes that resonated strongly with the audience.

The programme opened with Anton Chekhov's iconic one-act comedy ***The Proposal***. What begins as a simple marriage proposal soon descends into a series of hilariously exaggerated arguments over land, pride, and even a pet dog. The production sparkled with impeccable comic timing, crisp dialogue delivery, and high-voltage performances. The actors handled Chekhov's fast-paced exchanges with remarkable ease, ensuring sustained laughter and spontaneous applause throughout the performance.

The second presentation, ***Kallu Nai MBBS***, brought a refreshing shift in tone with its rooted, desi humour and sharp rural

satire. The play revolves around a drunken and oppressive barber whose wife decides to teach him a lesson in his own language. The narrative takes a comic turn when two servants searching for a doctor to cure their master's mute daughter forcibly turn the barber into a 'doctor'. Packed with situational comedy, witty dialogues, and colourful characters, the play not only entertained in abundance but also subtly commented on social hypocrisies, superstition, and domestic violence, making the humour both engaging and meaningful.

Performers Munmun, Rajan K. Batheja, Shivangi, Raman Kumar, Aman Kumar, Vansh Rathore, Shammi, and Ansh Rathore brought infectious energy to the stage, keeping the audience thoroughly engaged from beginning to end. Their spirited performances, supported by disciplined direction, ensured that every comic moment landed effectively.

The success of both productions was equally strengthened by the dedicated efforts of the backstage artists and technical team. Behind the scenes, Sunil Rathore, Suraj Singh, Pawan, Nisha, Poonam, Rani, Rohit Prasad, Rohit Prasad, and Poonam contributed significantly through efficient costume management, enhancing the visual authenticity of the performances. The musical atmosphere created by Vansh Rathore added rhythm and emotional texture to the scenes, further amplifying the overall stage impact.

With these back-to-back comic successes, Natsamrat once again reaffirmed its command over popular theatre. The productions proved that when lively performances, thoughtful direction, and strong backstage support come together, comedy theatre becomes not just entertainment, but a powerful and memorable theatrical experience.

---

# Summer Theatre Festival: Natsamrat's Celebration of Stagecraft



The LTG Auditorium at Mandi House, New Delhi, reverberated this August with the vibrancy of theatre and the thunder of applause. Organized by *Natsamrat*, the **Summer Theatre Festival** offered audiences a kaleidoscope of performances that made them laugh, stirred their emotions, and provoked deep reflection. Each play was directed by the acclaimed Delhi-based theatre director **Shyam Kumar**, whose creative vision and disciplined stagecraft elevated every production into a memorable experience.

The festival commenced on **2nd August** with Anton Chekhov's celebrated one-act play *The Proposal*. What begins as a simple

marriage proposal soon spirals into a heated quarrel over land and dogs, leaving audiences in peals of unexpected laughter. On the same day, the satirical *Kallu Nai MBBS* was staged—an incisive portrayal of rural ironies through the comic clashes of a drunken barber and his wife. Both plays were so well received that they were restaged on **10th August**, once again drawing enthusiastic applause.

On **15th August**, marking Independence Day, the same two plays returned to the stage. Amid laughter and wit, audiences were invited not only to reflect upon rural contradictions but also to rediscover the sharp brilliance of Chekhov's pen.

The evening of **23rd August** brought a unique blend of sensitivity and humor. *Kuch Tum Kaho Kuch Hum Kahein* by Ashish Kotwal presented an intense dialogue between a lonely elderly doctor and the free-spirited Mansi, unraveling layers of relationships, empathy, and self-realization that touched the hearts of spectators. Following this, R.B. Singh's satirical gem *Meri Biwi Ki Shaadi* had the audience roaring with laughter, as a hypochondriac patient, obsessed with his own imaginary death, entangled himself in absurd worries about his wife's future.

The **30th August** evening immersed the audience in the layered world of Chekhov and the eternal theme of love. *Chekhov Ka Sansar* offered glimpses into the Russian master's life philosophy and stories, while Satya Prakash's *Kambakht Ishq* sensitively explored the loneliness of the elderly and their longing for true companionship—making the audience laugh as much as it moved them to tears.

The festival concluded on **31st August** with two powerful performances. J.N. Kaushal's *Kya Karega Qazi* kept audiences entertained with the hilarious failures and fumbling efforts of the clumsy barber Fakhruddin. This was followed by *Bichchu*, inspired by Molière's classic, which humorously portrayed the tug-of-war between lovers and fathers, blending satire with

sparkling wit.

Throughout the festival, performers such as **Vishwajit, Munmun, Shivangi, Aman Kumar, Raman Kumar, Dhananjay, Ansh Rathore, Rajan K. Bhatheja, and Adyasha Mohanty** brought each story alive through their powerful stage presence and spirited dialogue delivery. Balanced use of set design, lighting, and music added to the immersive experience, keeping the audience spellbound.

Equally significant was the contribution of the **technical team**, who worked tirelessly behind the scenes. **Sunil Rathore, Suraj Singh Pawan, Nisha, Raj Rani, Payal Rani, Rohit Prasad, and Poonam** managed costumes with precision, while **Vansh Rathore** created the musical atmosphere that enriched every performance.

More than a series of plays, the **Summer Theatre Festival** of NatSamrat Sanstha was a celebration of the diversity and power of Indian theatre. With humor, satire, and heartfelt storytelling, the festival not only entertained but also offered profound glimpses into the truths of life. For an entire month, LTG Auditorium pulsated with theatrical energy, leaving audiences with memories that will linger long beyond the final curtain call.

---

**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.

---

# **Dramatic Showcase: Masters in Performing Arts (Drama) Present's Two Plays "Kaalchakra" and "Bank Manager" at Rabindranath Tagore University**



A three-day workshop (28 to 30 in 2024) was organized at Rabindranath Tagore University under the Faculty of Sanskrit Prachaya Bhasha Kendra Manviki Udaar Kala Sankay. Its participants were students of Masters in Performing Arts (Drama). Two plays were prepared by them. The play "Kaalchakra" written and directed by J.P. Singh and the other play "Bank Manager" written by Anton Chekhov and directed by Shyam Kumar were staged in the Sharada Auditorium of the University on 30 May. The play "Kaalchakra" is based on the legend of Raja Bhoj and Gangu Teli, in which the lead roles were played by J.P. Singh as Raja Bhoj and Tarun Jalota as

Gangu Teli. Vaidyanath Sharma as Vaidya and Amatya, Vashishtha Upadhyay played the role of Ang Raj, Jyoti Upadhyay as Chandramukhi, Ashfaq as Musician, Vansh Rathore as Singer, Neeraj played the role of Dwarpal and Lights Designed by Shyam Kumar. The play Kaalchakra was started with a Jarjar Puja as per the rules of Natyashastra. A unique amalgamation of music and acting was seen in the play.



The second story full of humour “Bank Manager” is about a woman who comes to a bank, forces the manager to fulfill her unreasonable demands, the play is full of some humorous exchange of dialogues between the two and ends with the manager literally losing his mind. Nagendra Sharma played the role of the bank manager, the role of the woman was played by Shraboni Saha, Sachin Verma played the role of the assistant manager, music was directed by Vansh Rathore and lighting was designed and directed by Shyam Kumar.



In both the presentations, senior theatre artist and former director of M.P.S.D. Alok Chatterjee and the Vice-Chancellor of the University Dr. Aditi Chaturvedi Vats and the Vice Chancellor of the University graced their dignified presence as the chief guests. Alok Sir appreciated the play and praised the acting of all the artists. Dr. Aditi Chaturvedi Vats called the students' presentation commendable and called it the heritage of the University. All the students were given certificates after the play. The coordinators of this workshop were Dr. Sanjay Dubey and Dr. Savitri Singh Parihar, co-coordinator Dr. Deepak Tiwari, cooperation from the Faculty of Humanities and Liberal Arts and Mr. Sharad Mishra, Abhishek Deshmane.

---

## **Natsamrat Theatre Festival**

# **spreads its wings to Mumbai**

**By Shraboni Saha**

After establishing itself in Delhi, Natsamrat is now steadily making a mark in Mumbai as well. It successfully organised the 3rd Mumbai Theater Festival for Maharashtra audience



Natsamrat brought the Kumbh of plays for Mumbaikars i.e. 3rd Mumbai Theater Festival where five different plays were staged on May 26, 27 and 28 at Creative Adda Auditorium, Versova, Andheri West, Mumbai.

On May 26, at 6:30 pm, the play Napunsak, written by Manjul Bhardwaj, was staged and at 8:00 pm, the play Teen Bandar, written by Prabuddha Joshi, directed by Nagendra Kumar Sharma, both plays were staged.

The play Aadhi Raat ke Baad which was written by Dr. Shankar Shesh was staged on 27th May at 6:30 pm and the play Chukayenge Nahi, written by Dario-Fo and adapted by Amitabh Srivastava was staged at 8:00 pm and both the plays are directed by Chandrashekhar Sharma.

On May 28, at 7:30 pm, the play Kambakkht Ishq written by Satya Prakash was staged and the play is directed by Shyam Kumar, director of Natsamrat.

Artists from Delhi, Ambala, Mumbai presented the five different plays at the theater in Mumbai. In these plays, there was humor, adventure as well as social messages for the audience. Seeing the audience of Mumbai, it seemed as if they had a lot of love for theatre, that's why the entire auditorium was packed on all three days. Natsamrat director Shyam Kumar says that if anyone wants to give something to the society, it can be done through drama and the audience definitely pays attention to it because it does not give stress to the mind, instead it gives a beautiful message through entertainment.

---

**Editor Manohar Khushalani got  
Natsamrat Best Critic Award**

# **this day in 2019**

The Glittering night of Natsamrat Theatre Awards. This was the most memorable moment of that year for StageBuzz Ed, Manohar Khushalani To be Awarded The 2019 Natsamrat Best Theatre Critic Award. It was indeed a fulfilling moment and an acknowledgement of his decades of consistent and persistent work as a critic for Pioneer (Column: Foot Lights), Mid Day (Culture Cocktail) and of course StageBuzz (Editor).