

# 'Googli Jhanak Jhayein'

(Summer Internship Project)

PRITHVI THEATRE

Sayali R. Kadam.  
136340010

# Salim Arif

Date: 20<sup>th</sup> June 2014

To whomsoever it may concern

This is to certify that Ms. Sayali R. Kadam has successfully completed internship for the play 'Googli Jhanak Jhaayein' under the guidance of Salim Arif and Lubna Salim. The Duration of this Project was from 10th May 2014- 15th June 2014.

During the time of the internship she was found to be punctual, attentive and eager to learn.

We wish her success for her future.

Thanks and regards,



(Salim Arif)

## **Acknowledgement**

I take this opportunity to thank Salim Arif Sir and Lubna Salim Ma'am who gave me such a prestigious platform to work upon.

I also want to thank Prof. Shilpa Ranade for encouraging me to embark upon this journey. A big thanks to my colleague Sreelekha S. for partnering me in this internship.

# INDEX

• Introduction -----	1
• About Prithvi Theatre -----	2
• Director, Actor and Writer -----	3
• Why Theatre? -----	6
• The Play -----	8
('Googli Jhanak Jhayein')	
• Start of Journey -----	9
• Magic -----	10
• Process -----	11
• Material Procurement -----	12
• Making of Props -----	15
• Final Rehearsal -----	23
• Final Play -----	24
• Posters and Backgrounds -----	25
• Learnings -----	26
• Timeline -----	27
• References -----	28

## Introduction

All internships begin with a certain goal in mind, some with the end in sight. But when I set out on this project, little did I realise the magical journey that Gopi and Bagha would take me on! The internship goes beyond traditional animation and ventures into storytelling, acting, pre-production, production, stage ethics and a variety of other topics. The knowledge gained is just as Steve Jobs would have said, its like connecting the dots; you cannot connect them looking forward, you can only connect them looking backwards.

The internship is clearly split into various stages just like theatre acts. The first act included our introduction and initial discussions with eminent director, Salim Arif and his wife LubnaSalim, a distinguished personality in her own right. The second act included our struggles in outlining the requirements of the play and the consequent quest for materials and props. Act three was full of hectic schedules and deadlines, with long hours of rehearsals, on-the-spot decisions and delivering to challenges being thrown our way every second, the pressure ten-fold due to the imminent arrival of the play's date. But the final act was a treat, with all our hardwork paying off and mostly owing its success to the laughter and joys of every kid who watched this beautiful play.

## Prithvi Theatre

Prithvi theatre is one of Mumbai's finest and most prestigious stages to perform on. It opened in Juhu in 1978 under Shashi Kapoor who built in the memory of his father, Prithviraj Kapoor.

Prithviraj Kapoor was himself a prolific actor and ran a theatre group himself. Shashi Kapoor built the theatre to honour his father's love for the stage. Designed by architect Ved Segan, Shashi Kapoor's wife Jennifer Kapoor first managed the theatre. It is now run by Kunal Kapoor. The venue includes a compact, intimate stage with a comparatively low audience of around 200. There is also a small restaurant and bookstore on the premises.

The theatre's approach as described on its website are as follows:

1. An open and welcoming approach
2. A realistic sense of doing theatre in this country
3. A deep respect for the performance as a sacred space
4. A belief in other people's ideas
5. Constantly evolving, questioning ourselves, re-evaluating our work

Prithvi theatre is a lively place abuzz with a lot of celebrities, other important personalities and everybody with a love for the stage. Apart from normal plays, the theatre also holds Summertime workshops and plays for kids in the age group 6-16 years. The play 'Googli Jhanak Jhaayein' was held as a part of this program.



## Salim Arif



Salim Arif is an alumnus of the National School of Drama (NSD), New Delhi. In theatre, he has several production oriented workshops to his credit in a number of places in India. He was awarded an NSD fellowship to work on the subject of Interaction between Traditional and contemporary Indian theatre with reference to the works of Habib Tanvir, B.V. Karanth, Ratan Thiyam and K.N. Panikker.

Innovative in approach, exploring new contents for staging, his *Taj Mahal Ka Tender*, *Kaifi Saab*, *Ghalibnama*, *Kharaashein*, *Peele Patton Ka Ban*, *Dil Chahta Hai*, *Shyam Rang*, *Agar Aur Magar*, *Bayaane Ghalib*, *Rakt Kalyan*, *Parwaaze Bayaan Aur*, *Kachche Lamhe* and *Aapki Soniya* have made him one of the most popular directors of the Hindi theatre scene in India.

He is currently working as head of Production Design in Whistling Woods International, Mumbai. He is also on the visiting faculty of several prestigious institutions including National School of Drama, New Delhi, Film and Television Institute of India, Pune, BNA, Lucknow, National Institute of Fashion Technology, Mumbai and National Institute of Design, Ahmedabad.

He made his mark as a Designer of substance with Shyam Benegal's *Bharat Ek Khoj*, Gulzar's *Mirza Ghalib*, Dr. Chandraprakash Dwivedi's *Chanakya* and Nirja Guleri's *Chandrakanta*. Salim Sir has been instrumental in adapting the play to the stage, directing the play and making spontaneous changes to the scenes as and when the need arose.

## Lubna Salim



Born in a family that had a zest for the theatre, Lubna Salim's introduction to the stage was a natural progression. She met Salim Arif, her husband while she was doing the tele-serial 'Discovery of India'. She married early and soon thereafter took a long break to raise her two sons. Nevertheless she always had her husband's support and it was he who encouraged her to return to acting after her sabbatical. Tele-serials such as 'Daaman' and her role as Jijamata in 'Chhatrapati Shivaji' were appreciated. She has done ad-campaigns for ICICI Bank and for consumer products like Ariel, Pepsodent and others. These days her role as Leelabhabhi in the soap 'Baa, Bahu and Baby' has made her quite popular.

In theatre she has worked with many directors to date and has performed in plays such as Azar Ka Khwab, Atmakatha, Shyam Rang, Mera Kuch Saman, Collaborators and others. Indeed her father, Javed Siddiqui's reputation as one of India's best-known scriptwriters and playwrights has not stopped Lubna from emerging as a capable actor in her own right. She formed her own company, 'Essay Communications' along with her father and her husband and produced productions like Kharaashein, Ghalibnaama, Aapki Soniya, Peele Patton Ka Ban and the recent Kachche Lamhe. She has also acted in films with Kundan Shah and Raman Kumar.

Toggling between her own acting assignments, Lubna Ma'am brought life and dynamism to the stage, giving valuable inputs at various junctures. It's a pleasure to watch Salim Sir and her work as a team.

[source: <http://www.mumbaiatheatreguide.com/dramas/artists>]

## Gulzar



Its ironical, that words should fall short to describe this man, a man of words! Gulzar is an industry in himself. We had the honour of being in his presence on more than one occasion, the original play being adapted for the stage by him.

Sampooran Singh Kalra being his real name, Gulzar is his pen name. Gulzar also wrote poetry, dialogues and scripts. He was awarded Padma Bhushan, the third-highest civilian award in India, the Sahitya Akademi Award and the Dadasaheb Phalke Award the highest award in Indian cinema. He has won several Indian National Film Awards, Filmfare Awards, one Academy Award and one Grammy Award.

Gulzar has written lyrics and dialogues for several Doordarshan TV series including Jungle Book, Alice in Wonderland, Hello Zindagi, Guchche and Potli Baba Ki with Vishal Bhardwaj. He has more recently written and narrated for the children's audiobook series Karadi Tales.

[source: <http://en.wikipedia.org/wiki/Gulzar>]



## Why Theatre?

Theatre is a very different medium of expression as compared to TV, cinema, etc. Most of a theatre act depends largely on spontaneity, its about grasping the moment, being in the moment. Theatre allows scope for improvisation, with instant feedback from the audience. The passivity of a cinema hall is absent in the theatre. Since ancient times, theatre has been the preferred medium for art connoisseur's and enthusiasts. The audience involvement is one of the major reasons why theatre continues to flourish even in this digital age.

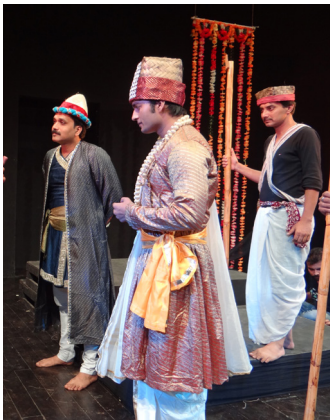
### How to develop characters?

Theatres flourish on actors. Actors flourish on well-written, well-defined roles. For the time they are on stage, they have to become the embodiment of the character that the director and the writer had envisioned. The actor's real skill lies in making the audience believe that he truly is the person. If an actor is hated for portraying a villainous character, slapped in some instances, that might be the biggest reward he gets.

To get into the character, many actors modulate their voices, grow beards, observe real-life similes and try interpreting the director's vision. While doing so, both of them have to be efficiently aware of the stage as a space to be utilised in every sense, to create dialogues that very well explain the intentions of the character without undermining the audience's intelligence. The costumes have to be eye-catching and apt. their entries and exits have to be well timed. Finally, unless it's a monologue, the actors feed off each other; they look out for each other. This is possible only if the actor is very well aware of the story and his character, his relationship with the other character and a keen understanding of the environment.

### Effective story telling ways:

Often a theatre production unfolds in in various acts. The purpose of each act is well defined. Initially, the characters are introduced, their personality traits are showcased and the stage is set for the story to unfold. Often the conflict is introduced in the second act and the protagonist's struggle in the third act. The fourth act is often the resolution. In some plays, these acts are often condensed. The conversations between the characters form the crux of storytelling. The settings are often simplified. This format of simplified backgrounds arises mostly out of the need for transportation by the theatre troupes and also to keep some things for the audience to interpret. The same applies to props too. Creatively-gifted directors use many alternative mundane things to represent



identifiable items. In a play like 'GoogliJhanakJhaayein' especially, this technique helps in creating magical settings acts are often condensed. The conversations between the characters form the crux of storytelling. The settings are often simplified. This format of simplified backgrounds arises mostly out of the need for transportation by the theatre troupes and also to keep some things for the audience to interpret. The same applies to props too. Creatively-gifted directors use many mundane things alternatively to represent identifiable items. In a play like 'Googli Jhanak Jhaayein' especially, this technique helps in creating magical settings.

### Parallels between story telling in theatre and animation:

Theatre does have some technical limitations as a medium. One can make the most advanced, special-effects laden play and the story might just lose its soul in the process. One can do anything as long as the story doesn't take a backseat. Even in animation, one can come up with the most elaborate techniques, but if the story does not connect with the audience, it fails. What makes this connect possible is the flow of the narrative. This is all the more important in a theatre, since one fail act can lead to a collapse of the entire play. Even if it's story, the cuts have to be well-placed. The backdrops also have to be considered in a similar way. It's like animating an entire stage with the audience seeing every inch of the process.

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## The Play

### 'Googli Jhanak Jhaayein'

The play is based on the original story 'Gopy Gyne Bagha Bajaye' written by Upendra Kishore Roy Chowdhary, the grandfather of Satyajit Ray. Ray would himself adapt the story into the film of same name in 1969. The story was later adapted into the animated medium in 2013 film, 'The adventures of Gopi and Bagha' by Prof. Shilpa Ranade. For Prithvi Theatre's summertime workshop, the story was adapted for the stage by Gulzar under the direction of Salim Arif.

The story basically revolves around the two protagonists, Gopi and Bagha; the former can sing while the latter plays the drum. They are both outcasts in their villages and meet by chance. While in the forest, they meet a Ghost-king who is impressed by them and grants them three wishes- to get food whenever they want, to travel anywhere with a pair of magic slipper, and to awe people with their musical talent. Using these three wishes, the duo manage to stop a war and have a fairytale ending with their princesses.

Kids across the decades continue to be enthralled by this story. They identify with misfits, Gopi and Bagha. They are both fearful and yet amazed by the Ghost King and the resulting sequence. That the power of music can bring peace is another important message too.

When adapted for the stage, especially one as intimate as Prithvi's, the kids get involved in the play, virtually becoming a part of the magical landscapes of Shundi, Halla and the enchanted forest. The dance sequence of the Ghost King's entry was particularly popular, owing to the extra bit of magic that we provided (mentioned later).

At the heart of the story is music and each adaptation has had its own versions. The first movie had music by Satyajit Ray himself. Shilpa Ma'am's movie had catchy music by Narayan Parsuram's Three brothers and a Violin. The music for this play was kept very raw and rustic with rousing tunes, most songs being sung by Ajitesh, the actor portraying Gopi.

## Start of the Journey

Initial rehearsals took place at a bungalow in MHADA, Andheri. These continued here till late May. By the time we entered, the scenes were mostly finalised and the actors were already rehearsing their lines with a ready script. Evenings were spent sitting in the rehearsal room, observing the actors repeat their lines till they got it right, to see their movements, their use of space and to think up of props for them to use. The play was explained to us very well by Salim Sir. He insisted on us being present all throughout, which in hindsight seems like a wise suggestion. Had we not been present for the rehearsal, initial though they were, no lucid script could have explained to us this story and brought out all its features.

In this stage, the work that we were expected to do was also being discussed. We gave the team suggestions to work with digital backgrounds, to use puppet animation and other graphics. But technical limitations of the venue would mean that we would have to approach the play in a threadbare manner and yet manage to infuse magic in it.

Like most adaptations, emphasis was laid strongly upon the Ghost sequence, because that forms the turning point for these simpletons. The sequence is as follows:

Gopi and Bagha are walking through the forest, singing and playing the drum when they encounter the Ghost king who is impressed by them. He invites them to perform for his daughter's wedding which is taking place the same night. The duo manage to impress him to such an extent that he grants them three boons, as mentioned earlier. The director was stubborn from the very beginning that he had to make this sequence very magical. While brainstorming on the possibilities, the option of a lit-up dance in a blackout came to the mind. The majority of time was spent in creating masks and other props for this sequence. The director himself admitted that the sequence was well received by everyone.

Bringing this magical story to life, working with a team that was magical in itself, be it Salim Sir as the taskmaster, Ajitesh and his melodious voice, all of it was magical in itself.

The most amazing part of the rehearsals were that along with actors, musicians and choreographers were also present for rehearsal. Their presence ensured a sync between the actors and musicians. The music provided a pace to the scene, a pace that would eventually be present in the theatre itself too. The director was very well able to gauge how a scene would pan out. For example, the war song, 'Laagi Re' has a distinct rising tempo that sends the actors and chorus into a fervour. In absence of accompanying music this sequence is just wild thumping and jumping around, which is too much chaos even for the actors. Sudip Banerji has provided raw and rustic music which brings out the flavours of the story. Its tempo and mood changes according to the situations, oscillating from morning melodies to war hymns.

## Magic

### UV Light

Our eyes can see visible light in a spectrum ranging from red through orange, yellow, green, blue and violet. Above violet is ultraviolet light, which we cannot see, the UV lights (referred to as black lights) emit light in the non-visible UV zone of light spectrum. When normal visible light sources are switched off and these lights are switched on, the materials/surfaces that reflect this light glow in an ethereal manner. This phosphorescence phenomenon was very useful to us and we concentrated all our efforts in this direction.

When we were brought on board, it was made very clear that the play had to have very interesting magical sequences. This was to be achieved considering technical limitations of Prithvi Theatre. This meant that digital backgrounds and puppets were out of the scene. In exploring possible ways to create illusions and magic, we stumbled upon the concept of UV lights. These work in a very unique way. Once the stage was in a blackout, the components, parts painted with these colors start glowing.

Once, this concept of UV lights was finalised, the next step was to source these colours. We worked with whatever fluorescent shades were available in the market. The fluorescent color scheme was followed for a majority of props in the play.



## Process

### **Needs of a Theatre Production**

Salim Sir insisted on keeping the production as simple as possible. Instead of spoon-feeding the audience, one can often leave things to imagination. This way the play can be kept very subjective allowing the audience to take away whatever they want, often sparking interesting debates and conversations. At the heart of a play is acting and music. A simple good actor with good sound design can achieve wonders. Sound design especially helps in setting the mood and tone of a play. The flatness of digital screens can be avoided by using makeshift props and other creative solutions.

## Material Procurement

Even though the list of props and materials was not yet finalised, I set out to explore the markets in Mumbai and what they had to offer in terms of off beat products, whacky materials and other miscellaneous stuff.

Almost all three major shopping zones were covered in the search for this stuff. This included:

### 1. **Bandra (western zone)**

Something Special

Party Hunterz

Both these shops are located in the vicinity of hill road Bandra, both specialising in novelty items like crepes, tapes, beads, masks, necklaces, feathers, etc. however, Something Special is less costlier as compared to Party Hunterz

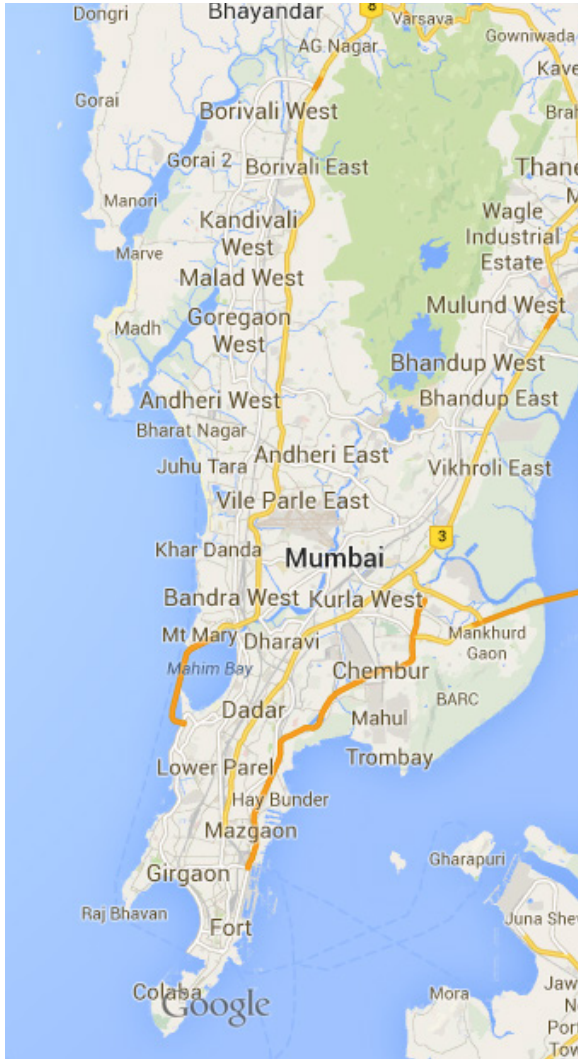
### 2. **Thane (central zone)**

Gokhale road

Ram Maruti road

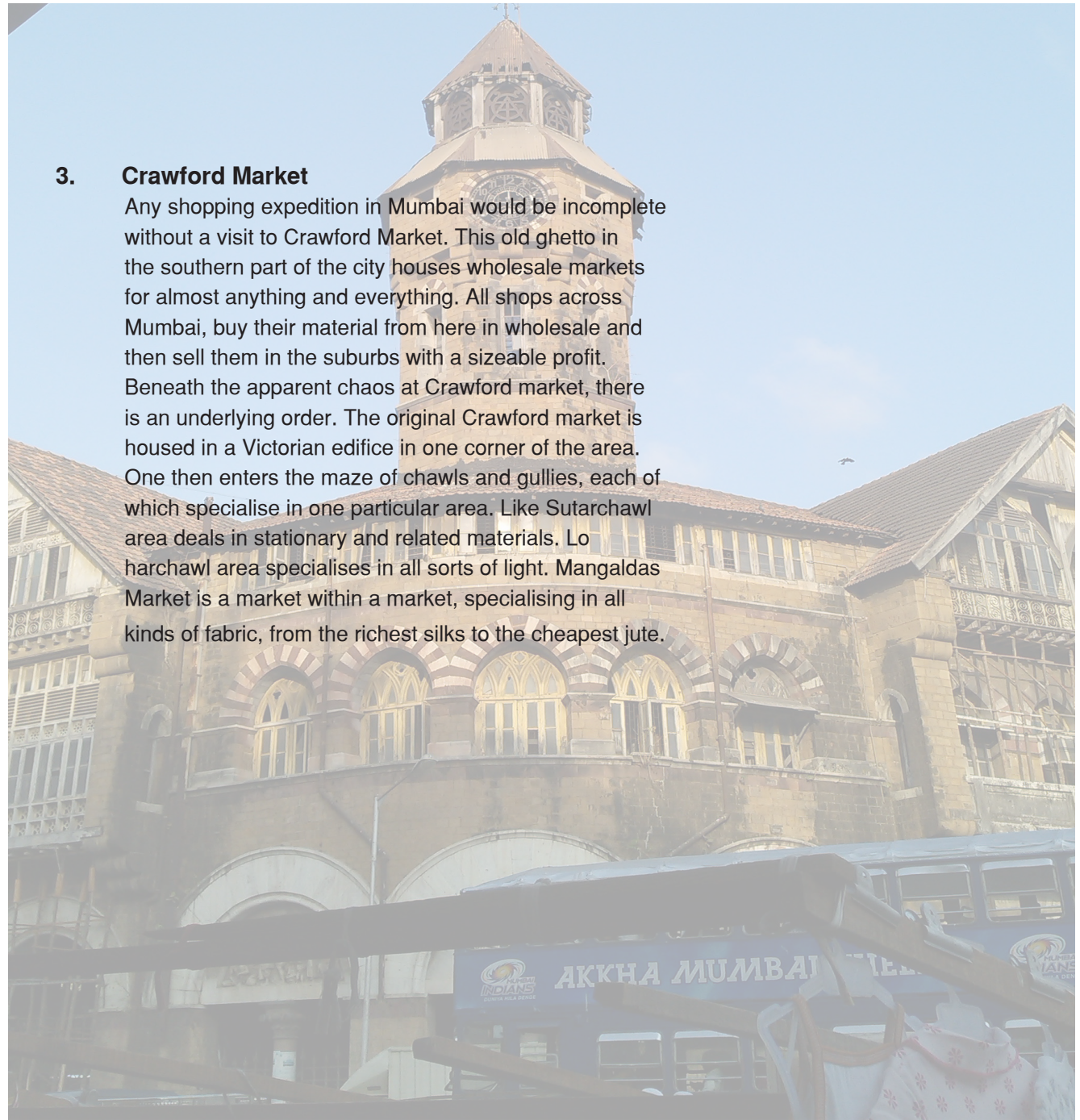
Both these roads form the shopping district of Thane metropolitan area. People from as far Mulund and Dom bivli come here for shopping.

Gokhale road leads east-west from Thane station, while Ram Maruti road bisects it perpendicularly



### 3. Crawford Market

Any shopping expedition in Mumbai would be incomplete without a visit to Crawford Market. This old ghetto in the southern part of the city houses wholesale markets for almost anything and everything. All shops across Mumbai, buy their material from here in wholesale and then sell them in the suburbs with a sizeable profit. Beneath the apparent chaos at Crawford market, there is an underlying order. The original Crawford market is housed in a Victorian edifice in one corner of the area. One then enters the maze of chawls and gullies, each of which specialise in one particular area. Like Sutarchawl area deals in stationary and related materials. Lo harchawl area specialises in all sorts of light. Mangaldas Market is a market within a market, specialising in all kinds of fabric, from the richest silks to the cheapest jute.







## Making of Props

### Costume Design

We first did a study of all the characters in the story and the people playing the characters. Accordingly we designed costumes for them. Salim Sir suggested that we design costumes that represent nature of the characters. The brief was to design costumes that had an Arabic and Indian flavour to it. Along with costumes, we designed jewellery for all the characters.

### Bhoot Dance

Bhoot dance was the major part to be focused on. Based on our decision to use UV lights, we had to colour everything in fluorescent colours. For bhoot dance, first we started by designing the masks. we had to create around 20 masks. We first tried making the masks in Plaster of Paris but the mould was very small and distinctly feminine in shape. Also owing to time constraints, we bought bigger readymade masks from Crawford market. To break away from the monotony and uniformity of these readymade masks, as well as to give three dimensional appearance and structure to the bhoot face we added features in paper mache. Before starting with paper mache, we referred various African and Indian traditional masks, and tried to fuse together both the inspirations in our designs.

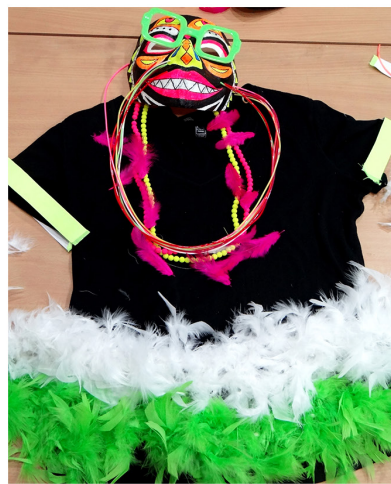
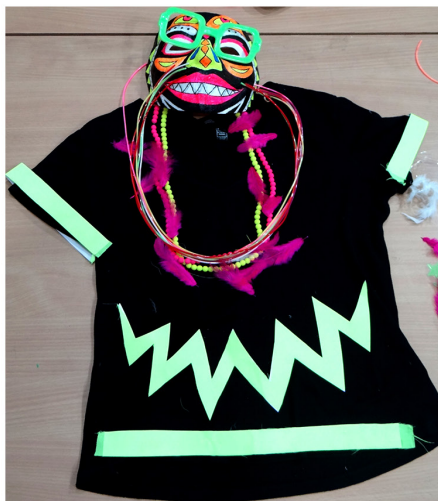


Then we added paper clay on the top of these features to make the design more interesting. The design was highlighted when we added colour to it. The colour palette we had chosen was to be fluorescent orange, yellow, pink and green along with white. After colouring the white spaces with black, the features were painted with these colours. The resulting colour contrast looked vibrant and eye-catching even in normal light. Under UV lights, the masks assumed unexpected levels of magical illusions. The production team was mighty impressed with the masks. They were very interested in the process of mask-making.

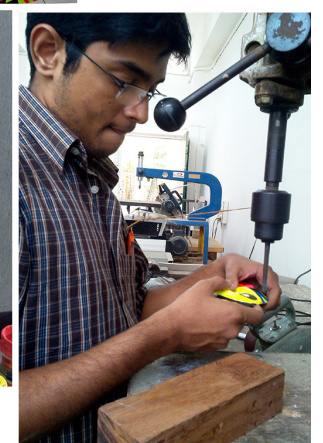
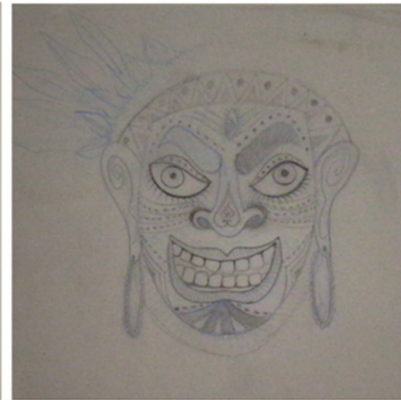


The next task was to design costume. First we thought of colouring the cloth with fluorescent fabric colour. But that idea was dumped as there was not enough manpower to work on designing 20 costumes and the time left for premiere was very less. So we sourced all the possible materials from the market which glow in UV light.

Our main intentions were to create costumes very different from usual costumes. So we bought all sorts of unusual materials. Along with costumes, we designed jewellery and colored it with fluorescent colours. Then the other additional props we designed was head gear for bhoot princess, dancing snake, garlands and magical sandals given to Gopi and Baga by Bhoot Raja.



Costumes and Props for Act



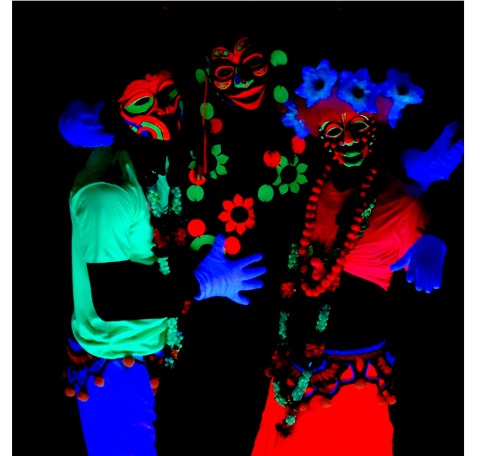
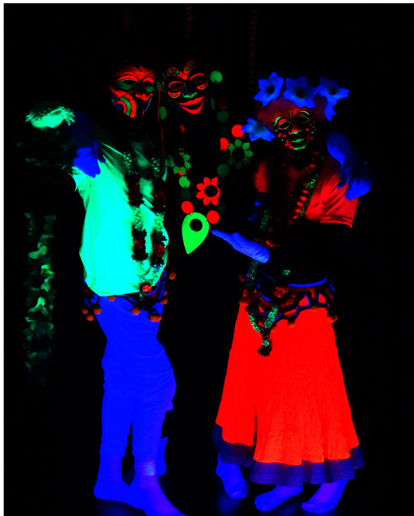
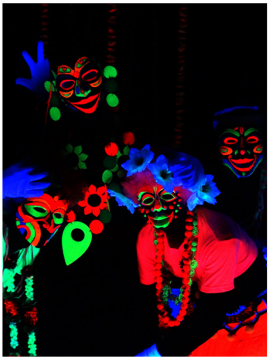
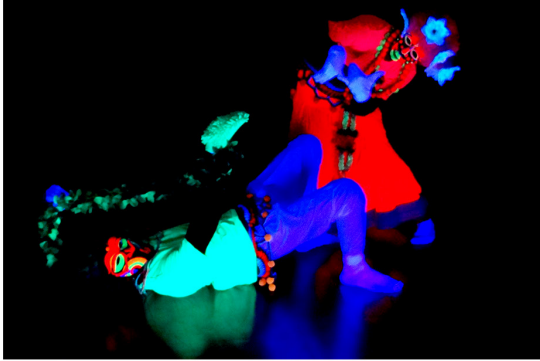
Making of masks and different types of masks





Jewellery designed for play using different materials



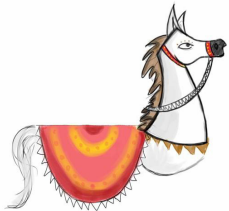


Bhoot Dance



### Boat

The basic requirement in boat design was simplicity. Instead of making it elaborate, the design had to just give an impression of it being a boat. Further it need to be modular and easy to carry. We first worked with paper and small sticks to create a mockup to finalise the structure. We constructed the body of the boat from bamboo as it is easy to build and its light weight to carry also. The jute material we had sourced from a dark corner in Crawford market was used as a cover to give it rusty look. We cut the jute bag into patches and then stitched them together to create the patchy pattern.

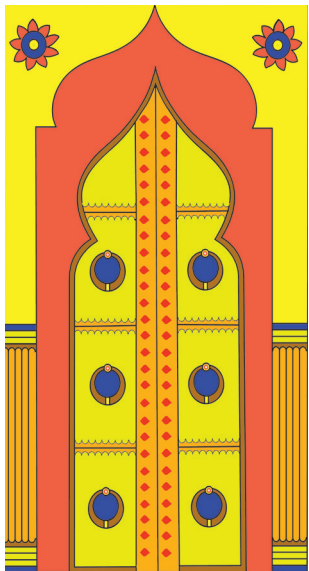


### Horse and Elephant

One of the scenes involved a horse chase sequence. For horse, we first designed the paper mock ups. Then we carved the upper body of horse using solid thermocole and pipes. But since the material we used was not sturdy enough, the idea got rejected. To avoid further complexity in scene, the use of horse was dropped entirely.

### Window

A window was planned for the scene where Gopi and Baga are looking at the princesses standing in window smiling at them. The requirement of design was simplicity and look of Rajasthan palace had to be emulated. It had to be attractive enough. To achieve a consistent look and feel we tried to match design of window and masks up to some extent.



### Door

Along with window, we also had to design the door with symbol of kingdom on top. For that we selected eagle as a symbol of the kingdom and stylized it. We also coloured it golden to show richness and prosperity.





Making of Boat



### Birds, Moon and Sun

For the song 'Madari', we had to show morning sequence. For that we designed some birds, several phases of the moon and the sun. The idea was to show the morning scene in contemporary way. We used foam for bird as the material is very light in weight, just moving it up and down in the air creates a feel of flying bird. To make it more realistic we shaped its contours like bird and also colored it with attractive colour shades. We used thick wire as a holder along the spine and moved piece of foam in air. We created four big birds. Further, the phase change of moon to sun was shown creating fairly huge circular discs depicting phase change from the yawning moon to fresh sun.

### Pizza Box

As modernised approach, Salim Sir decided to use magical food to be pizza instead of the traditional thali. For that purpose we created this small prop. The idea was to create a magical sequence in which a UV-lit Michael-Jackson brings pizza for Gopi and Baga and disappears.

### Flowers

We designed flowers for Venetian masks (masquerade masks) and also for backgrounds and decoration purpose. After trying out different methods and materials, we used satin ribbon, twisted it round and round in circles and stitched it from the bottom.

## Final Rehearsal

For final designing of all the props, we got clear idea of what changes need to be done only after seeing the rehearsal where music dance and acting was running simultaneously. For example we understood that tying ribbon to the masks was not possible owing to the rigorous dance sequence so we attached rubber strings to mask for convenience. Apart from managing backstage repair of materials, props, etc and providing them on time to the actors, we learned that how timing plays important role in theatre. Not just acting, but actors have to pay attention to many little but important things like entry-exit, music, punch line, lighting and most crucial of all, the timing. Even if you miss one second, the play goes offbeat. If one person forgets his line, the other person has to cleverly handle the situation. Theatre is a group work where team unity is important; also the communication between entire group. Gulzarji gave very important suggestion to lead actors that to hold audience attention you have to have eye contact with each other instead with audience while delivering dialogue. This creates a real conversation scenario among all characters. The song and rhythm of dholak was the best combination. They were complementing each other nicely and music was very crucial part of acting especially in plays like these.

Role of director is also very big. Salim Sir, the director of this play was very observant and tips he gave regarding acting was good. Though the play was written by Gulzarji, he tried to add his visualization and design sense to it. The best thing I learnt from him is that experimentation is very important to learn new ideas. Alsohow crucial time is. Apart from design view, we need to consider our audience happiness and requirements and accordingly need to make changes.

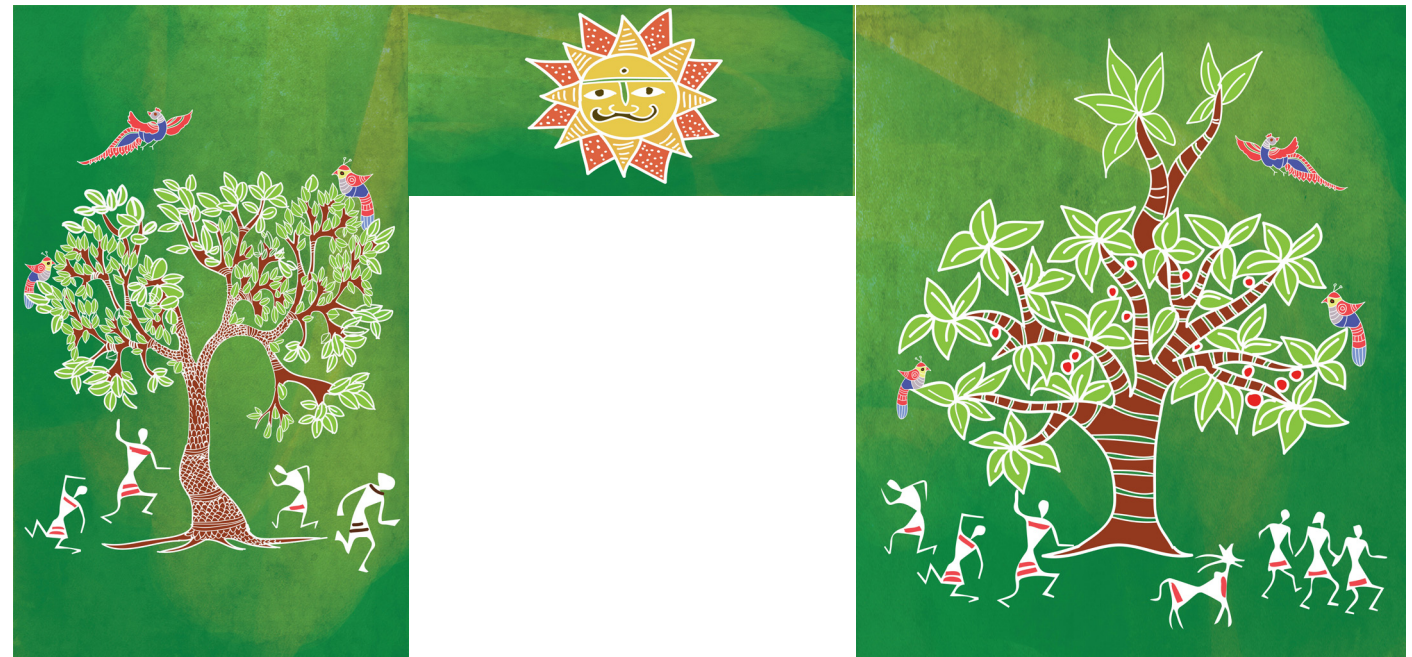
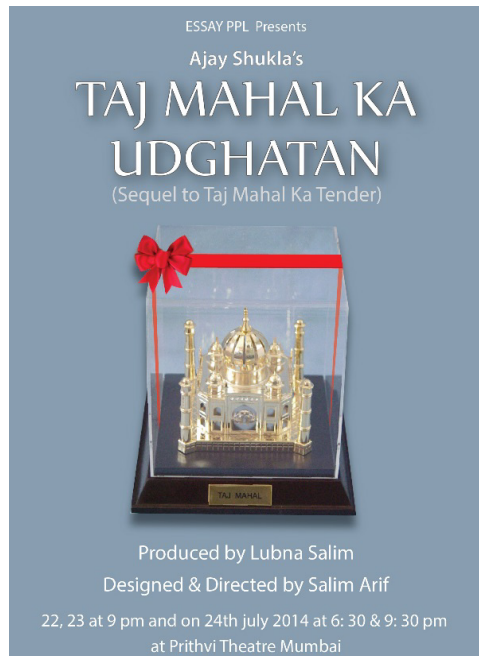
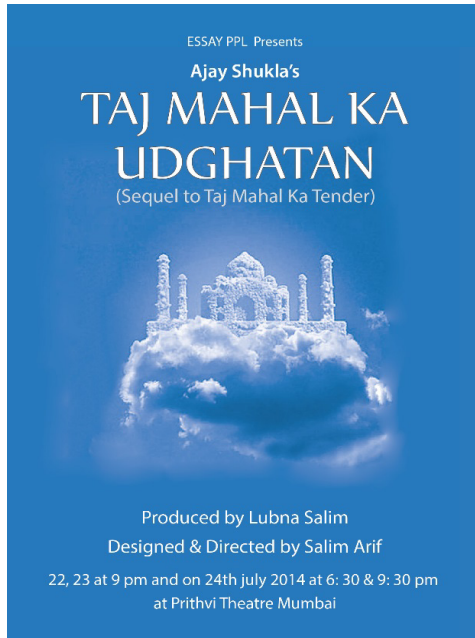
## Final Play



The play premiered on 14th June 2014. The experience we got on the day of show's premiere was very good. We got very great response from the audience for our work. Along with the kids, the adults also enjoyed the show. The Bhoot dance sequence especially was a hit, everyone was very curious about how it was executed. It was also an honour when Salim Sir and Lubna Ma'am called us on stage and appreciated us for work.

## Posters and Backgrounds

We also designed posters for Salim Sir's upcoming play 'Taj mahal ka Udghatan'. We designed backgrounds based on Indian traditional art styles of Madhubani and Warli. The play was based on concept of saving the environment.



## Learnings

Though our stint with theatre was for mainly production design and props, etc., the internship provided exposure to many facets of theatre life. The teams and how they work in tandem to achieve a certain deadline is commendable.

Considering a play like this, selection of actors was very crucial. The lead character Gopi had to sing and Baga had to know to play the drum. There was no other way to go about this. While delivering the witty lines, Gopi had to seize the moment and Baga had to hold his ground and be innocence personified. The actor's body language too played an important role. The evil king of Shundi was nervous, anxious and was constantly distracted, twitching uncomfortably delivering fast lines, almost each an order. The king of Halla was noble and graceful. His voice itself demonstrated how benevolent he was. The two kings contrasting personalities were well brought out by their opposite body languages.

In midst of all this, there was almost a certain fear of disconnect with modern generation. With their dwindling attention spans, how could one hold on the kids for almost an hour. This was possible not just by the physical comedy (of which there was heavy dose) but by putting in some clever scenes like a pizza in middle of nowhere, playstations, etc. Thus the play oscillated in a magical realm where anything was possible!

All people involved with the theatre fall in two categories: ones who perform and ones who experience. But they both love and respect the stage. The actors have an added responsibility of respecting the audience, accepting their feedback and performing on the stage with truth and without an ounce of arrogance. Since Prithvi's stage is so intimate, the actors have to be even more natural. Even a little detachment from the role would be clearly notice-able.

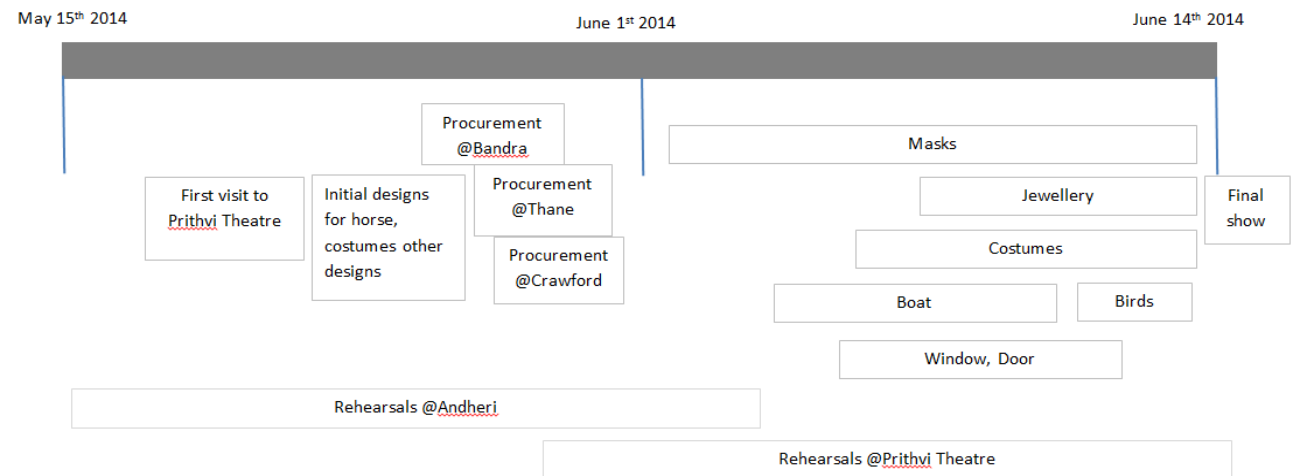
Another learning was on the music. How, often, music is not just a later addition, an afterthought but an integral part of the entire process. Salim Arif has worked with the music team before and hence there seemed to be perfect sync between what he wanted and what was being played. Sitting in the audience, one could almost feel the fervour in the music, thus enhancing the overall experience.

In a theatre troupe, no one was above anyone. So everyone helped out in all aspects. The actors helped out with lights, packing up huge trunks of costumes and props. No work was small enough for anybody. It was all for the love of the stage. Ajitesh the lead actor was a terrific team leader and helped in keeping everyone motivated. For the play he trimmed his hair and kept a small funny moustache. The actor portraying the king of Shundi walked around with an

air of nobility and grace and was immediately recognizable as a god king without uttering single dialogue. Such correct portrayals are very important in a kids' play, as any wrong interpretation could lead to collapse of the writer and director's vision.

As a part of internship, we explored a lot of materials and techniques that we normally would not have considered. Making moulds in plaster, understanding the ratio of water to plaster, understanding how moulds work was very useful. We worked in workshops on materials like thermocol, styrene, foamboards, etc. as well as on machines like saws, sanders, shears, wire cutters, etc

## Timeline



## References

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