

As tributes pour in on Surekha Sikri's demise listen to her Swan Songs

As a fitting tribute to the great performer she was we will listen to her mellifluous recitations of Hindi and Urdu Poetry. But before that, here are some of the tributes which poured in on social media and otherwise from her millions of admirers, and eminent people whom she knew, including actors and directors from film, television and theatre.

Bookmark: New Age Theories for Architectural Practice by Prof. Sagar Desai

Preface by the Author

It gives me great pleasure to introduce this book for Architecture students studying Professional Practice. Often, I have observed that the professor in the class keeps talking about contracts although he may be explaining it very well but the students does not seem to understand. After thorough introspection I realized that its now time to add few more topics to the entire subject like, to understand contract and its formation better. One needs to understand what a company is? What banking and financial markets are?

Aneeta Chitale: Sojourn to Maldives – Book Review / Interview

The turbulent times between the years spanning from 2008 to 2014 is presented on the canvas. The relations between the two countries were totally raptured in this era. The entire plethora of Indian nationals and foreigners had gone berserk. I had to study it in detail and follow it consistently.

Resonances of the Past – a review by Manohar Khushalani

Ruth is best known for her pioneering work integrating sacred texts into contemporary voice/body theatre. Her pioneering approach to the transcendental aspect of voice is founded solidly in sacred cantorial Jewish traditions. In Mirror Sky in a backdrop of dimly lit scenes Ruth, swirling, moaning, producing guttral sound explains the origin of her techniques:

Spic Macay – Pt. Rajan Mishra – IIT Delhi Program

The poster for the SPIC MACAY IIT Delhi Diamond Jubilee Program 2021 April – May is a vibrant yellow and red design. At the top, it reads "Society for the Promotion of Indian Classical Music And Culture Amongst Youth" and "Spreading Hope - The Diamond Jubilee Year of IIT DELHI Remembering Pt. Rajan Mishra". The central logo features the text "SPIC MACAY" with a stylized "44" below it. The program is divided into three main sections: 1. April 30th, 6 pm Friday: "Cinema Classics HIRAK RAJAR DESHE" by Shri Satyajit Ray, followed by an interaction with Sri Tuhinabha Majumdar. 2. May 1st, 3 pm Saturday: "Great Master Series" featuring Vidwan Lalgudi G. Jayaraman, followed by an interaction with Sri G. J. R. Krishnan. 3. May 1st, 6 pm Saturday: "Classical Evening Series" featuring Vidushi Nandini Bedekar (Hindustani Vocalist). 4. May 2nd, 12 noon Sunday: "Art/Craft Series" featuring Shri Rajaram Sharma (Pichwai Painting). The poster also includes logos for IIT Delhi, Digital India, and SRF Foundation, along with contact information and a link to the program's website.

Society for the Promotion of Indian Classical Music And Culture Amongst Youth
Spreading Hope - The Diamond Jubilee Year of IIT DELHI
Remembering Pt. Rajan Mishra

SPIC MACAY

6 pm Friday Cinema Classics HIRAK RAJAR DESHE Interaction with Sri Tuhinabha Majumdar

Great Master Series Vidwan Lalgudi G. Jayaraman Interaction with Sri G J R Krishnan 3 pm Saturday

30th April

1st May

1st May

2nd May

6 pm Saturday Classical Evening Series Vidushi Nandini Bedekar (Hindustani Vocalist)

Art/Craft Series Shri Rajaram Sharma (Pichwai Painting) 12 noon Sunday

Supported by SRF Foundation

Link Cinema Classic: bit.ly/smcinemaclassic
Link Great Master Series: bit.ly/smlivezoom

Link Classical Evening: bit.ly/smlivezoom
Link Sunday Folk & Talk :bit.ly/smvolunteemeet

for more info contact
www.spicmacay.org | info@spicmacay.com

Have every child experience the inspiration and mysticism in Indian and World Heritage

IIT Delhi, Diamond Jubilee Program 2021 April – May

The pandemic is growing rapidly all over the world. With aim of spreading hope and remembering **Pandit Rajan Mishra ji** (who passed away on the 25th of April), **SPIC MACAY** dedicates its online 3-day **IIT Delhi Diamond Jubilee year program** to him, the details of which are given in the link:

<https://spicmacay.org/rendezvousiitdelhidj>

☐☐ **April 30th, 6:00 pm, Friday:**

Cinema Classic “Hirak Rajar Deshe” by Shri Satyajit Ray, followed by an interaction with the expert, Tuhinabha Majumdar ji

Link: bit.ly/smcinemaclassic

☐☐☐ **1st May, 3:00 pm, Saturday Afternoon :**

Great Masters Series- Vidwan Lalgudi G Jayaraman, followed by an interaction with G J R Krishnan ji

Link: bit.ly/smlivezoom

☐☐☐ **May 1st, 6:00 pm, Saturday Evening:**

Classical Evening Series with Vidushi Nandini Bedekar
(Hindustani vocalist)

Link: bit.ly/smlivezoom

☐ **May 2nd, 12 noon, Sunday:**

Craft and Folk Series with Shri Rajaram Sharma
(Pichwai Painting)

Link: bit.ly/smvolunteermeet

Theatre Union's plays on Feminist Issues and those of Social Relevance

Firstly since Women's Day just happened this month, it is important to recall the innumerable street plays we did on women's issues mostly under the banner of Theatre Union and Workshop Theatre

But here we are discussing only Theatre Union

'Om Swaha' was about dowry and bride burning. It contributed towards sensitizing the media and the nation on this issue.'

'The Rape Bill' was about custodial rape and insensitive cross examination of victims in courts. It was performed when a select committee was examining the new rape bill before it became an act in the parliament. It also informed women about their rights.

'Pardon ka Parcham' was prepared by us after Roop Kanwar an

18-year old Rajput woman committed Sati on 4th September 1987 at Deorala village of Sikar district in Rajasthan. These plays were collectively evolved by our group Theatre Union.

Marz ka Munafa was about Drugs (medicines) banned abroad because of their side effects, but dumped in the third world by Multinational Companies. We were assisted in research by Mira Shiva of barefoot doctors

Toba Tek Singh the legendary story by Sadat Hasan Manto was developed into a super successful street play about partition. It took us six months to evolve the play, finally one of our members, Umesh Bist, finalised the script.

All our plays were not street plays. Theatre Union did two proscenium plays both written by the radical nobel prize laureate Dario Fo

Can't Pay Won't Pay directed by Manohar Khushalani was a feminist play in which women shoppers protest against high prices in a Super Market in a very unusual way

Accidental Death of an Anarchist directed by Manohar Khushalani was about custodial death in a prison

Dario Fo had scripted both plays in his black comedy comic farce style

I would also like to recall our brothers and sisters in arms, an endless procession of street theatre co-warriors who came, sometimes stayed for a while and sometimes stopped briefly for a production or two and moved on. In no particular order they were: Anuradha Kapoor, Ravi Shankar, Umesh Bisht, Maya Rao, Vandana Bisht, Sushil Prashar, Sujasha Dasgupta, Chandrashekar Iyer, Urvashi Butalia, Ragini Prakash, Vibhuti Nath Jha, Dr. Harivansh Chopra, Krishan Tyagi, Kumkum Sangaria, Rati Bartholomew, Dr. Ravi Mahajan, Satyajit Sharma, Tapush Chanda and me, Manohar Khushalani. If I have forgotten anybody then please remind me.

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

<https://stagebuzz.in/1990/01/01/a-review-by-alka-raghuvanshi-of-dario-fos-cant-pay-wont-pay-directed-by-manohar-khushalani/>

Theatre Legend Ebrahim Alkazi Passes away / Manohar Khushalani

Theatre doyen and legendary Pedagog Ebrahim Alkazi, who shaped proscenium theatre in India, died peacefully on Tuesday afternoon after suffering a heart attack, his son, Feisal Alkazi, informed us. Feisal told me the whole family was proud of his fathers humongous achievements. A career spanning 74 active years he passed away at 94.

About Charan Das Sidhu and his Plays by Manohar Khushalani

This article was supposed to be a book review, but because one had known the playwright, Dr. Charan Das Sidhu, so intimately, the personal note is unavoidable. My mind races back to 1978

when I started my theatre career with Badal Sircar's 'There is No End' an English rendition of his Bengali play 'Shesh Nei' directed by Tejeshwar Singh. Amongst the elite IIC Theatre Club audience was a stocky, dark, bespectacled professor of English from Hans Raj College, Delhi University, who spoke in what I later came to know as his irreverently rude but affectionate style

An Opportunity to Look East – IIC Experience | Manohar Khushalani

During the North East fest on Monday, the 29th October, at the Fountain Lawns, the audience was confronted by a disturbing solo performance by actor director, Lapdiang Syiem from Meghalaya, called A Being Human. Earlier on the same day we had a presentation by Soli Roy about a Manipuri play, Crimson Rainclouds, written by his own mother, Sahitya Akademi Awardee, Binodini Devi

Aurangzeb – a critique of the play by Manohar Khushalani

The story of Aurangzeb is well known. In 1657, Emperor Shahjahan fell ill, leading to a war of succession among his four sons, The main contenders were Dara Shuko and Aurangzeb

supported by their sisters, Jahanara and Roshanara respectively, The Emperor favoured his eldest son Dara, who,