

“Many people hear voices when no one is there. Some of them are called mad and are shut up in rooms where they stare at the walls all day. Others are called writers and they do pretty much the same thing.”– Margaret Chittenden



After months of intense cold, getting up late, sleeping in late I was left without feeling a sense of yes, I have done

it, I finally today found my day restored. It was as simple as getting back to my physical space that had given me so much comfort before. I have a beautiful office, small compact and well done to suit my writing and reading habits and finally almost after eight months I went back to it. The space enveloped me with total warmth and love. I felt finally that this was I was lacking all this while. I needed to just get back to my most loved space that I had somehow neglected over the months.

All of us I am sure have beautiful spaces in our homes where we find peace, maybe just as simple as a sofa or a comfortable desk. However we often avoid going there feeling that space is redundant and no longer serves the purpose for which it was constructed. Maybe that room gives just so much grief, so we want run away from it, we refuse to enter to enter and try and create new spaces in nameless domains. However we are yet never able to own it and hence we are at a loss. I see this as a blind refusal, a blind negation to create a new routine to back to the old one. I also see this as being thankless and to be harsh enough to say callous to a space maybe created with great love, fostered with warmth and growth of thoughts and ideas.

I would only gently nudge people to get back to disorganised spaces not because I wish them to find the keys to face their grief and remain there to be disheartened but to find new comforts. This time the new joys could be with others who wish to create a magical garden with you, each step together confident and delightful. Dear Readers, I urge you to find your comfortable magic spot at home to claim it back with the same love and care as always done before. Give it that special hug that it needs maybe with a song, maybe with a painting hung or just flowers on the desk that will always smile back at you.

Shyam Swami: A Journey from Stage to Screen



The theatrical journey of **Shyam Swami**, which began in the historic lanes of Bikaner, Rajasthan, has evolved over the years into a significant cultural odyssey, seamlessly bridging the worlds of stage and screen. His earliest tryst with performance took place during his school years, where weekly assemblies became a platform for reciting poems, narrating stories, and enacting skits. His selection for a drama in the annual function further nurtured this emerging passion for theatre.

A pivotal moment arrived before his college years when he was selected for the Theatre Summer Workshop organized by the *Jodhpur Sangeet Natak Akademi*. This workshop provided him with an intensive introduction to various theatrical forms and techniques. It was here that he played the lead role in *Charpai*, written by Suresh Awasthi and directed by S.D. Chauhan – a performance that marked his first significant step as a theatre practitioner.

Following this, Swami became associated with the Marudhara Theatre Society. Under the direction of Ashok Joshi, he performed the lead role in *Tidorav*, a Rajasthani play authored by Harish Bhadani, which was successfully staged across the state in nine performances. During this period, he also participated in a *National School of Drama (NSD) workshop* conducted by Vagish Kumar Singh. The workshop resulted in the creation of *Ek Ped Ki Kahani*, an environment-themed play that was performed over 37 times throughout Rajasthan and received widespread acclaim from audiences.

Upon completing his graduation, Swami moved to Delhi for professional reasons. Although he stepped away from active theatre for a period, his engagement with the art continued through regular attendance at performances. A fortuitous meeting with director Ashok Talwar at Shri Ram Centre opened new avenues, leading to his selection for a role in the television serial *Vaidik Kaleen Nariyaan*. This opportunity brought him closer to the worlds of acting and production,

marking the beginning of a new phase in his artistic journey.

Swami then fully embraced production work, collaborating with some of the most eminent figures in Indian theatre and cinema, including *Tigmanshu Dhulia*, *Gulzar Sahab*, *Sagar Sarhadi*, and *Meghna Gulzar*. His passion for theatre remained constant, reflected in his significant contribution to the production of *Amal Allana's* teleplay *Devyani Ka Kehna*, a noteworthy milestone in his career.

During the Commonwealth Games, he undertook the production responsibilities for NSD professor Hema Singh's acclaimed solo play *Zindagi Madhur Hai*, *Kuman Senu Mein*, which was successfully performed more than thirteen times across India, including at the Bharat Rang Mahotsav. His dual role as actor and production member in the Parsi play *Khoobsurat Bala*, directed by *Vagish Kumar Singh* and *Hema Singh* for the Theatre Olympics, stands as a highlight of his theatrical career.

Years of active involvement in both theatre and screen ultimately inspired him to establish the *Skin and Stage Foundation (Trust)*. Today, Shyam Swami brings together his acting expertise and production experience to lead this institution as a vibrant cultural initiative. His journey exemplifies how dedication, passion, and creativity can converge to shape a meaningful artistic legacy, contributing to both traditional theatre and contemporary media.

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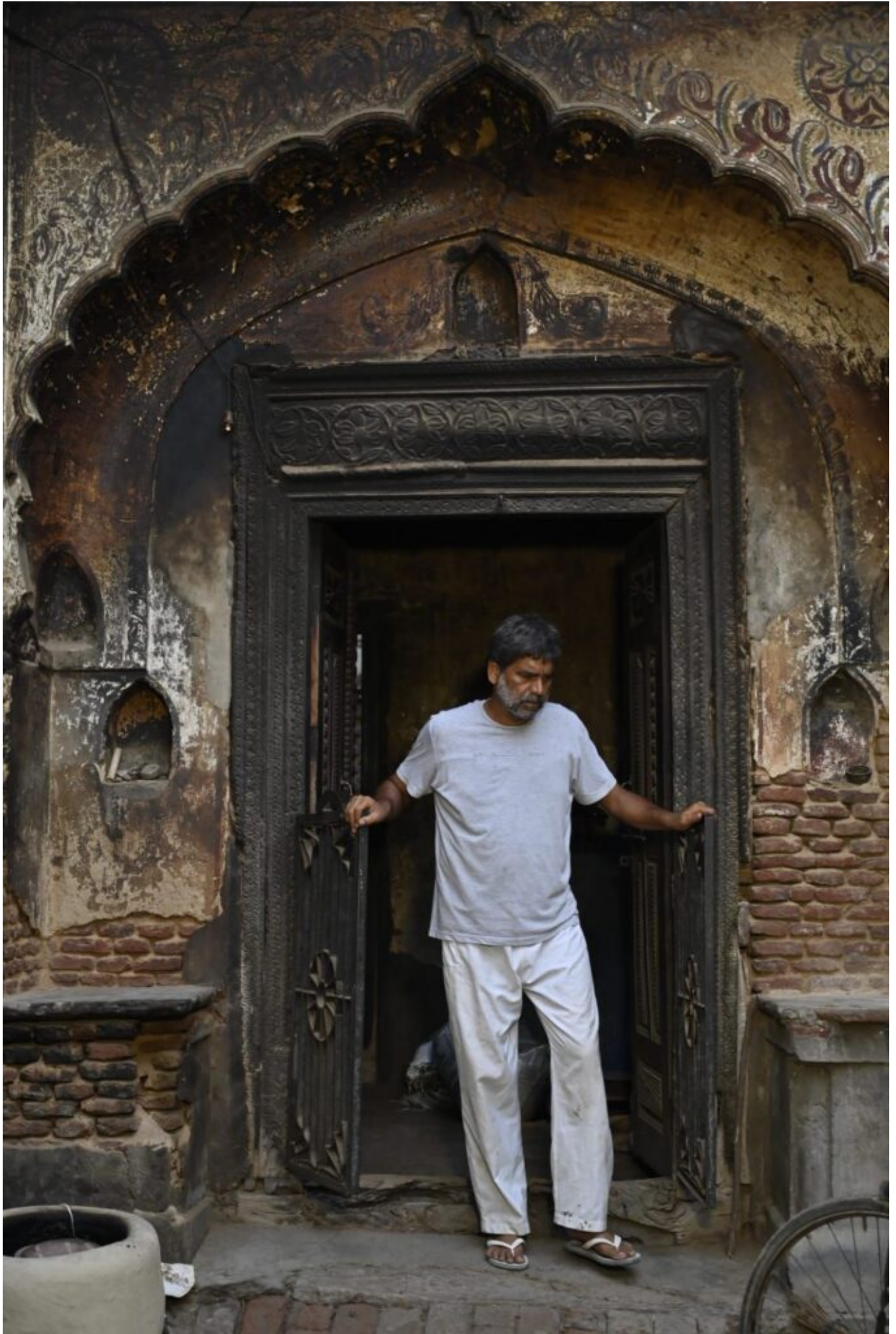


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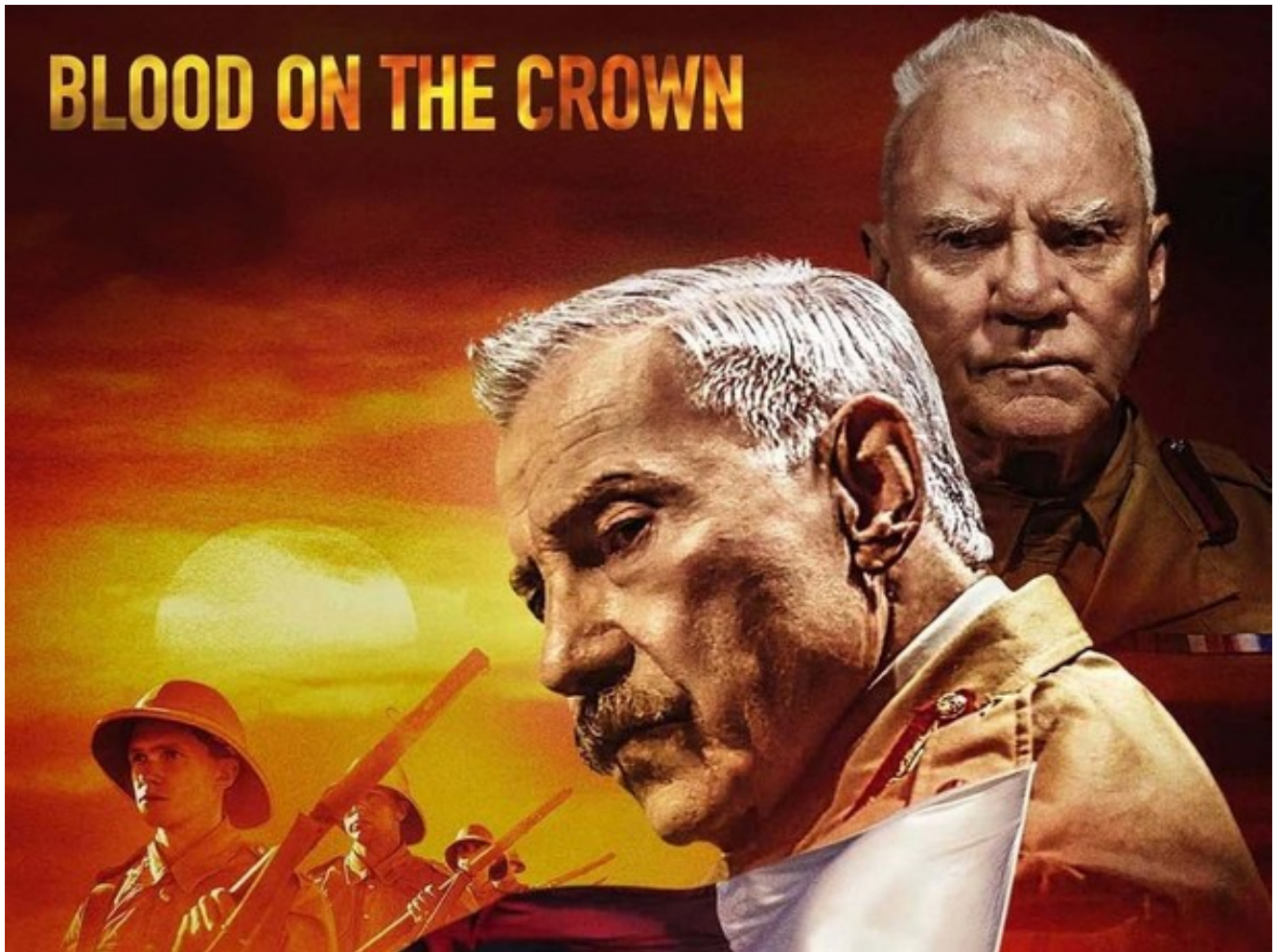
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Blood On The Crown – a film

from Malta and its Historical synergy with Indian History



Film Review: *Blood on the Crown*

Directed by Davide Ferrario | Starring Harvey Keitel, Malcolm McDowell, Tom Prior

Blood on the Crown (originally titled *Just Noise*) is a historical drama that brings to screen one of the most pivotal yet underrepresented events in Malta's history—the Sette Giugno (June 7) uprising of 1919. With an international cast and a subject deeply rooted in national identity, the film aims to spotlight a moment of civil unrest that marked the Maltese people's resistance to British colonial rule.

Historical Context

The film recounts the events surrounding June 7, 1919, when British troops opened fire on unarmed Maltese civilians protesting inflation, food shortages, and political marginalization under colonial administration. The uprising resulted in the deaths of four Maltese citizens and galvanized the movement for greater self-governance, which would eventually lead to Malta's independence decades later. It was presented by Reuben Gauci, High Commissioner of Malta in India on 1st May, 2025 to celebrate 60 years of Malta-India diplomatic relations and also to mark 106 years of Jallianwala Bagh massacre and the June 7 uprising in Malta, parallel events from the contemporary history of the two countries.

Story and Execution

Blood on the Crown attempts to balance dramatic storytelling with historical accuracy. The narrative alternates between perspectives—those of local protestors, British administrators, and foreign journalists—giving viewers a panoramic sense of the tensions on the island. Tom Prior plays a young journalist who uncovers the human cost of colonial suppression, while screen veterans Harvey Keitel and Malcolm McDowell lend weight to the roles of the high-ranking officials caught between imperial duty and conscience.

The film succeeds in portraying the injustice and brutality of colonial authority, especially in scenes depicting the shooting of protestors and the desperate attempts of civilians to assert their dignity. However, some aspects of the script feel overly expository, and at times the emotional resonance is undercut by uneven pacing and production constraints.

Visuals and Atmosphere



Shot on location in Malta, the film leverages its historical setting beautifully. Narrow streets, baroque architecture, and sunlit piazzas add authenticity to the period setting. The cinematography is evocative, though the limited budget occasionally shows in crowd scenes and action sequences that could have benefited from more scale or realism.

Cultural Impact

For a Maltese audience, *Blood on the Crown* is more than just a film—it's a cinematic reckoning with national trauma and pride. By dramatizing a moment often relegated to textbooks, the film contributes to a broader international awareness of Malta's struggle for sovereignty and the sacrifices made along the way.

Verdict

While not without its flaws, *Blood on the Crown* is a bold and important film that sheds light on a forgotten chapter of colonial resistance. It serves as a tribute to those who stood up against oppression and is a meaningful addition to the limited canon of Maltese historical cinema.

Rating: 3.5/5

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A **STAGE** ORIGINAL HARYANVI SHOW

घर की बात

कुछ मीठी, कुछ तीखी और कुछ रंगीन



CREATED BY HITESH DUA | WRITTEN BY NIMIT PHOGAT
DIRECTED BY ASHISH NEHRA

WATCH NOW |  **STAGE**



घर की बात

'घर की बात' एक मीठी, तीखी और रंगीन हारियाणवी शो है जो आपके घर के अंदर की कहानियों को दिखाता है।
यह एक मीठी, तीखी और रंगीन हारियाणवी शो है जो आपके घर के अंदर की कहानियों को दिखाता है।
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APPLE TREE VISUALS



HARYANWE



Pinjre ki Titliyan

AN ASHISH NEHRA FILM

CAST- RUCHITA DEOL, GEETA SAROHA, SOUMYA, MOHAN KANT, RONIT AGARWAL, YUVANG & DIGVIJAY OHLYAN
PRODUCED BY- RAKESH NEHRA & SUNIL SAROHA, CREATIVE PRODUCER- TARAN BAL

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APPLE TREE VISUALS



HARYANA



Pinjre ki Titliyan

AN ASHISH NEHRA FILM

CAST- RUCHITA DEOL, GEETA SAROHA, SOUMYA, MOHAN KANT, RONIT AGARWAL, YUVANG & DIGVIJAY OHLYAN
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