

Pulling Strings – A review of the Ishara International Puppet Theatre Festival by Divya Raina



Daddee Pudumjee with
his puppeteers and
puppets

It doesn't quite matter whether one pulls strings or uses larger than life marionettes, glove or rod puppets, its pure theatre that one is watching. Quite distinct from a puppet or the *kathputli* show this form of theatre is as creative, compelling and meant for adult audiences as much as for kids. In fact **Dadi Pudumjee** has been a staunch crusader for the cause and promotion of puppet theatre for decades now. An extraordinarily talented puppet creator and manipulator, director, performer and choreographer, he along with his remarkably versatile crew of the **Ishara puppet theatre troupe**, has entertained and enabled Indian (and international) audiences to view a totally different type of performance art.

This was vividly brought out at the staging of the Spanish "Batuta" or small baton, at the recent **Ishara International Puppet theatre Festival** held at the **India Habitat Centre** in collaboration with **ICCR** and others. It was quite a treat to watch the interplay of music, lighting, spoken dialogue and most of all, the entrancing moves and gestures of the animated puppets of different shapes and sizes.

What came through clearly was the constant refrain" I love

music" and also "*musica classica*", and the entire duration of the performance was devoted to an exploration of different forms of music with accompanying puppet movement. The saxophone puppet duet was the highlight with its foot –tapping rhythm, but there were many other musical elements incorporated. It was as though there was an earnest plea in this globalised TV-corrupted world, to both young and old viewers to re-connect with "purer" forms of music than the fusion and confusion of mtv-inspired forms one generally finds today.

Did it work? For most of the audience, with its short-attention -span habits and general restlessness it was quite a novel experience. One wishes however that anxious moms insisting on ramming 'culture' down their offspring's throats would dispense with their loud running commentaries which unfortunately become an unwelcome sound-track thrust upon one on such occasions.

Burqavaganza – Banned in Pakistan staged in BHARANGAM – Compiled by Manohar Khushalani





At the recently concluded **BHARANGAM**, the Theatre Fest organized by the National School of Drama, a Pakistani play, ***Burqavaganza***, produced by **Ajoka** Theatre Group, was staged at Kamani Auditorium, New Delhi. The play had been banned in Pakistan last year, because of its irreverence to the *Burqa*, a traditional veil and gown worn by conservative Muslim women. The play is especially relevant and contemporary because the controversy over women covering either their head with a *Hijab* or also their face and the whole body with a *Burqa* rages even in the Muslim majority countries which were known for their secular ideals.

For example, *Hijab*, an obligatory code of dress in Islam, was banned in public buildings, universities, schools and government buildings in Muslim-majority Turkey shortly after a 1980 military coup. Prime Minister of Turkey, **Recep Tayyip Erdogan** (whose wife and daughters are veiled) had promised before his first electoral victory in 2002 that the “unfair ban” would be abolished. Turkey’s ruling Justice and Development Party (AKP) and the far-right Nationalist Action Party (MHP) opposition party have thrashed out a deal on a compromise head-cover to be allowed on campus after decades of an all-out ban. Under the deal agreed to by the two parties, a day earlier, women at universities are permitted to cover their heads by tying the headscarf in the traditional way beneath the chin.

While the Turkish PM insists that respect for basic human rights is his sole motivation in pushing through the amendments, some believe that the move would cause immense

problems and deal a blow to the separation of state and religion, one of the founding principles of the modern Turkish Republic.

Told in a rollickingly funny mode, *Burqavaganza* laughs at the pointless rigidity of customs and dress code and ridicules the system that upholds their sanctity. The play follows the story of the young lovers: the progress of their romance, the wedding and the birth of the first child. Meantime, the police, looking for the terrorist leader Bin Batin, and the *Burqa* Brigade who suspect that their *Burqas* are too colourful and revealing constantly bicker because of their conflicting agendas. An unveiling ceremony follows where the Minister for *Burqa* Affairs makes a passionate speech about the significance of the *Burqa* and everyone celebrates with song and dance.

The charismatic scholar Hijab Hashmi inspires her devotees to keep their eyes open for the traitors in the *Burqa* Brigade. Bin Batin carries on his bloody fight against the helmet-covered enemy. The stage action is accompanied by telecast of '*Burqavision*' programmes which include a soap, a documentary '*Burqa* Though the Ages', News, Sports, a fashion show and 'Breaking News'. While *Burqas* of all shapes and sizes create images and situations reminding the audience of the socio-political situation in Pakistan, two *maulanas* sitting on the edges of the stage, in a TV show, respond to the questions from their viewers about apparently important questions about interpretation and application of religious teachings. The statements of the *maulanas* are in fact extracts from '*Beheshti Zaiver*', a book given to girls at the time of their marriage.

Denouncing the ban on the play **Madiha Gauhar** had then said that the ban was imposed because of pressure from the "*burqa* brigade", and that it proved that the government's enlightened moderation policies were a farce. It was in the early eighties that I had first met Madiha, when I was hanging around with Badal Sircar, Ragini Prakash and Vinod Dua at the Sri Ram Centre Canteen in New Delhi. We were told by Mrs. Acharya, the

owner of the canteen, that a Pakistani actress wanted to meet us. We were accosted by this strapping young and beautiful lady who told Badal Sircar that their group had performed his play **Juloos** (Procession) in Pakistan despite the censorship. A little later, Shahid Nadeem with his Ajoka Theatre Group, performed with our group, Theatre Union, at JNU. Shahid even recorded our play **Toba Tek Singh** and took it back with him to Pakistan.

Set up by a small group of cultural activists in 1983, during **General Zia-ul-Haq's** politically and culturally repressive regime, **Ajoka** has struggled with determination against very heavy odds to produce socially meaningful art. It has addressed vital, sometimes taboo subjects through its hard-hitting and innovative productions. Committed to the ideals of peace and tolerance within Pakistan and in the neighbouring regions, it has frequently collaborated with theatre activists from other countries of South Asia particularly from India, viz. Indian directors such as **Badal Sircar, Safdar Hashmi, Anuradha Kapur and Kewal Dhaliwal**.

Founder-playwright of **Ajoka** Theatre, **Shahid Nadeem**, known for his commitment to human rights and peace, is the author of more than 35 original plays and several adaptations. His plays have been performed in Pakistan, India, USA, UK, Norway, Bangladesh, Nepal, Iran and Oman. He is currently the Director of PTV Academy; and Co-director of Panjpaani Indo-Pak Theatre Festival, a festival pioneering interaction between theatre activists of India and Pakistan. He has also worked as Communications Officer of Amnesty International, based in London and Hong Kong. He was awarded **Feuchtwanger/Getty** fellowship in 2001 and has lectured at various universities in the US.

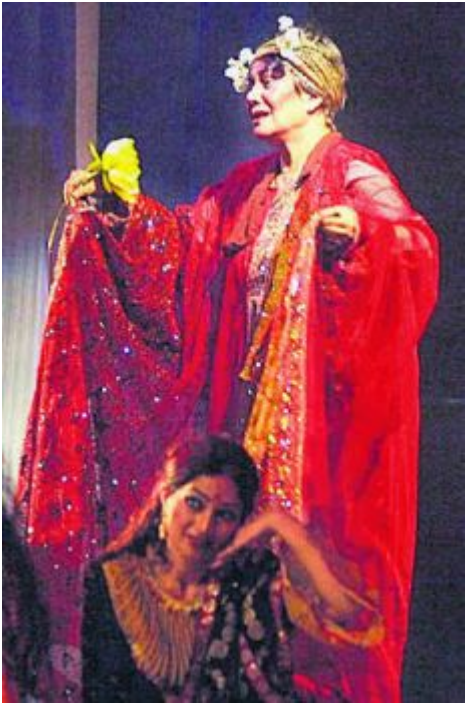
(Sources: *Islam Online/NSD/Reuters/ANI*)

Cast and Credits

Minister/ Bin Batin/ Chambeli/ Cameraman: Sarfraz Ansari
Maulana 1: Ziafat Arfat
Maulana 2: Imran-ul-Haq
Haseena: Samiya Mumtaz
Khoobroo: Furqaan Majid
Brigade Commander: Khola qurashi
Brigade 1: Asif Japani
Brigade 2: Azaan Malik
Police Officer: Usman Zia
Constable 1: Shahid Zafar
Constable 2: Shehzad
Chorus/Dancers: Taqoob Masih, Nadeem Abbas, Waseem Luka, Meena
Hijab Hashmi/ Mother: Samina Butt
Guitar Player: Vicky

Play and Direction: Shahid Nadeem
Sets and Lighting Design: Kewal Dhaliwal
Music: M Aslam
Costume: Zahra Batool
Assistant Director: Malik Aslam
Production Manager: Imran-ul-Haq
Research: Ziafat Arfat
Video recording / editing: Nadeem Mir, Shakeel Siddiqui

**NATI BINODINI steals the show
at Bharat Rang Mahotsav**



Nati Binodini, presented at Kamani in January 2008 in the **NSD Theatre Utsav 2008** by **Theatre and Television Associates**, New Delhi, Directed by Amal Allana received a standing ovation and was one of the landmark plays of the fest along with Kewal Dahliwal's ***Yatra***. Girish Ghosh, Binodini's Mentor and Theatre Director was brilliantly portrayed by Jayanto Das with his earthy and authentic performance style. The performance of the protagonist was rendered simultaneously by five actresses: Salima Raza, Swaroopa Ghosh, Natasha Rastogi, Sonam Kalra and Amita Ailawadi. Each one of them represented different ages and stages of the Nati's life. Salima Raza enthralled the audience with her virtuoso performance and her remarkable stage presence. Nissar Allana's Moving Venetian Blind style of backdrops with projected images and Glass floor gave the production a kind of slickness that only Nissar can create.

The play opens with the five actresses dressed in white hooded sarees creating a remarkable visual composition. The actresses one by one unfold the multilayered and colored identity of Binodini orchestrated by appropriately dramatic music composed by Devajit Bandyopadhyay. A take-off from Binodini Dasi's (1863-1942) autobiography, the play seeks to interrogate and problematize the layered and complex existence of the

immensely talented actresses, virtuoso performers in their own right, in nineteenth century Bengali theatre—an existence where their social and economic insecurity became a handle for exploitation by a whole section of the nouveau riche dandified gentry on the one hand, and the mentor-director-playwright-manager of the theatre, on the other. The action is divided into ten sequences, with the ageing Binodini as the Narrator addressing Girish Ghosh and recounting the story of her life, through all its losses and hurts, and its occasional moments of hope and joy. The play ends with an Epilogue where Binodini makes up an uneasy truce with life that had not been very kind to her.

The script jointly devised by Amal and Salima depicts two journeys—one, that of ‘becoming’ the actress, and the other, the writing of her autobiography, shifting constantly between construction and deconstruction of the dimensions of the persona. Binodini requested Girish Ghosh to write the preface to her book, because she needed the ‘father’ of theatre in Bengal to authenticate the document. He hesitated, declined, then wrote a sort of a condescending apologia. Structurally, the narrative does not follow any time sequence, but there is an overwhelming sense of skepticism about life, humanity and the Almighty.

The partition play, YATRA, moves Bharangam audiences



One has been a great admirer of Kewal Dhaliwal's work and when Madiha Gauhar, the theatre director and actor from Pakistan recommended it to me I realized that it would definitely be a momentous occasion with an intercontinental flavour. And sure enough it was. Like some of Kewal's previous productions, this too was an intensely moving experience.

Manch-Rangmanch's *Yatra 1947*, conceived without a script and structured through improvisations, was performed in the Bharangam Fest on 9th January 2008. It draws its material from real life incidents, often from oral history—tales told by elderly relatives who had been through the trauma of the times—portraying the suffering of the people who had to undertake arduous journeys, most often, away from their homeland, to another country and milieu. The play consists of more than 40 poems, originating from both India and Pakistan, with theatre students from both sides of the borders taking part.

At the end of the show with audience applauding quite a few of them holding lighted candles of peace and brotherhood in their hands. When Madiha Gauhar asked them if they knew which actors were from India and which ones were from Pakistan, they all said in unison "we don't even want to know." Such was the extent to which the audience had been moved by the depth and emotions of the poetry and the fluidly conceived choreography.

As Kewal puts it; "All of us had heard of Partition through the various stories told by our elders. As the days went by in the theatre workshop, and we started to actually perform those

stories, we gained profound insights into what those people would have gone through. Thus one of the purposes of this workshop was accomplished. We have taken small steps in making the younger generation aware of the tragedy of the Partition, making them value both the countries. The play does not try to rub salt into the wounds of Partition, but rather attempts to heal them, to transform the barbed wires of hatred into soft lines of life and love. The Punjabi Theatre group **Manch-Rangmanch** hails from Chandigarh and has also taken its plays to England, Canada, Germany, USA, Pakistan and Bangladesh.

Cast and Credits

John Paruej, Bakht Arif, Zora Brar, Prabhjot Kaur, Amir Ismail, M Abid Hussain, Bharat Sadana, Jaskaran Singh Sahota, Ranjit Bansal, Rajwinder Kaur Deol, Rupinder Kaur, Gurjot Singh, Gurleen Kaur, Jagwinder Singh Sodhi, Shallu Arora, Vikramjit Singh, Nitin Singh, Varun Patel, Veerpal Kaur, Gurinder Kumar, Kanwal Nain Kaur, Kanwar Gurpartap Singh, Yadwinder Singh, Rahi Batra, Rajiv Jindal, Ranjit Tapiala, Khola Qureshi, Meena Sadiq, Shahzad Sadiq, Nirwan Nadeem, Bikramjit Ranjha, Muhammad Azaz Khalid, Shahid Zafar, Usmaan Zia, Humayun Pervez

Music: Harinder Sohal Singer: Harinder Sohal, Misha
Accompaniment: Jagjit Singh (sarangi), Sony (dholak)
Properties: Rajiv Jindal, Gurinder Kumar Costume: Humayun
Parvez, Kunwargur Partap Sets: Shallu, Shahid and Shahzad
Assistant Director: Zora Brar, Jajwinder SodhiStage
Management: Varun Patel

Can Amateur Theatre Survive ? by Manohar Khushalani



And the Award Goes to... by Manohar Khushalani

And the award goes to...



Director, Consortium for International Communication (CIC), in Quito, Ecuador, heads the UIC-CIC Institute for best educational practices. Three models are included in programs and materials producing and

THE JURY ROOM
Monday, November 11

[illegible][illegible]

Authors may use the following for the copyright notice.

Life of Clay is an attempt at examining the contradictions of winning the office of being named president. It examines how the victim experiences change - mental, physical and spiritual - before, during and after the forced loss. The film is an exploration

environment and risk seriously for the possible ways by which it can be prevented. An example was given in the symposium by Peter Ballalieu, which deals with urban areas in a major environmental problem. The possible cause of these problems and the effects of such problems on different human beings are mentioned.



important family tree and
history.

Chomsky's program and Chomsky's Capitalism is an excellent series produced by Nelson Lick Dunbar, which explains the English language and a number of scientific ideas. The program shows the history of language from

per minute (bpm) at rest and 150 bpm during exercise.

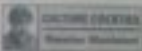
Environmental Science in the United States is a discipline that has grown rapidly in the past few decades. It is a field that is concerned with the study of the environment and the impact of human activities on it. The discipline is interdisciplinary, drawing on knowledge from biology, chemistry, physics, and social sciences. The primary goal of environmental science is to understand the complex interactions between the natural world and human society, and to develop strategies to protect and improve the environment. This involves studying the physical and chemical processes that govern the environment, as well as the social and economic factors that influence human behavior. Environmental scientists work in a variety of settings, including government agencies, research institutions, and the private sector. They are involved in a wide range of activities, from basic research to policy development and public education. The field of environmental science is constantly evolving, as new technologies and methods are developed, and as our understanding of the environment deepens. It is a field that is essential for addressing the challenges of the 21st century, such as climate change, pollution, and resource scarcity.

THE RESULTS

Strong testimony to the success of the program is the fact that the number of abortions being done voluntarily is growing. In 1970, 10,000 abortions were performed in the United States; in 1971, 12,000; and in 1972, 14,000. The number of abortions performed in 1973 is not yet available.

Promoting Enrichment through Cinema by Manohar Khushalani

Promoting enrichment through cinema



Increased demand for
supplies at the country and
international level led to
the situation.

[illegible]

Before it's too late... by Manohar Khushalani



Looking Towards a Brighter Future by Manohar Khushalani



Sans Frontiers – Hindu Temples in Pakistan by Manohar Khushalani

