OTT Series: Aranyak on Netflix / Sanjiva Sahay

Aranyak
The brand new Hindi webseries on Netflix



▫ Welcome to the world of murder mystery that has the deceptive appearance of a folklore. This character- □□ □□□□□□- imaginary or real, would hammer your brain across 8 episodes. Since a fresh killing and rape of a girl , the sleepy town of Himachal Pradesh is jolted again. The police station, uncountable natives …complete with an influential politician and a high status business family. The probe begins, so does your journey into a narrative which is thrilling in the beginning and a big disappointment after 3 episodes. Lengthy, tedious and long drawn.

▫ Casting is almost perfect. Parambrata excels as Angad Mallik, the investigating police officer. Surprisingly, Raveena as the SHO on leave, Kasturi Dogra, manages to get into the character effortlessly. Then we have actors like Ashutosh Rana, Zakir Husain, Meghna Malik among others who try earnestly to lift a dull screenplay. All remain stereotypes with some clichéd, overdramatic dialogues. The hangover of the forgotton era of the ’80s.

▫ A mixed bag indeed. Average direction and writing, above average performances (better than Candy at least), effective background score. O yes, watch the series on faster speed for the breathtaking and picturesque locations. The climax has been shot in thick snowfall all over and looks phenomenal.

▫ Nothing less, nothing more.

The General having crossed a Torii boundary – Drawing with a Torii and a figure

The trajectory of my art practice takes on a zigzag path sometimes; and at other times a circuitous one or a U-turn that I didn’t expect to take.
The work “The General” is one such. I started off with figure sculptures and then went on to study life drawing at Boston University.

AstroVish with Manohar Khushalani : Consequences of the Conjunction between Saturn and Jupiter

StageBuzz is a Lifestyle Magazine. Any thing creative, cultural, insightful that adds to your quality of life, finds its way here. So why not Astrology for those who believe in it With this webinar we begin a column on Astrology

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30 Best Spanish Movies on Netflix (2021) | Second-Half Travels

Here are some of the top Spanish movieson Netflix streaming in the US as of January 22, 2021. If you’re not in the US, just click the title to check if the show is available in your country. Watch these films while you can,

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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, Chandrashekhar 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/

SLING SHOT: Let’s say we

loved each other! Ojaswini Trivedi

“Let’s believe
the two birds
lived in a
seamless crave for freedom,
where the abyss
melted into the horizon”

Leading scholar of Indian classical dance, architecture, art history, culture Kapila Vatsyayan no more

Dr Kapila Vatsyayan passed away peacefully at her residence (No.85, SFS Flats, Gulmohar Enclave, New Delhi), Wednesday 16th September, 2020 at about 0900 hrs, this morning, . She was a leading scholar of Indian classical dance, art, architecture, and art history.

Check Your Covid 19 Safety Zone Here

Keep this Blog open as you travel. Be sure if you are living in or traveling in a safe zone in India. Very effective try your address; it will show whether you are in a hot spot.

Under the Grid of Sub Reality / Susmita Mukherjee



Hag
The old hag lay face down,

Her dried hair up in the air,
Like dry twigs after harvest.
Her scrawny left arm upturned
at an angle, as if not sure,
whether for alms or in benediction;
Her other hand, mottled, was tucked way under, gripping her squashed belly bag.

She lay there for eons,
under the grid of the sub reality radars that were new in the neighborhood,
their flickering light beams stinging her, serpent like, into convulsions.

Sometimes she moaned.
At times she farted, and,
noxious fumes
volcano like, filled the air.

Too tired to be angry,she lifted her aged bum to pee,
And out flowed waters
that swirled and twirled in dizzy vortexes and caused
unnecessary delay around the area.

Too tired to get up, she shook her head and colours,
like flashing lightning,
danced with the grid overhead and trapped her in place.

” I don’t like being watched, you wretches”
she said,
But the soundless sound,
rumbled into the countless clatter of car honks, and busyness,
as another coin dropped into her upturned hand.

” Can’t you spare an old hag who has done you no harm”?
Her moan took the shape of a saliva drop that fell under her breath.

No, no, she must not give up! Not yet!

The hag knew that as long as she wrapped herself around her belly bag,
her little ones would survive.

She remembers the hard years,
when the singeing blast
had ripped her right breast,
her milk buds had scattered and mushroomed in the sky,

She remembers how her pubic rain forest had been blazed down by a careless cigarette.

She remembers not so long ago,bullets, bayonettes, bombs and blasts,
whistling over her body,as she curled around her belly bag.

“Stop it”! she warned
“Stop it”! she wailed
“Stop it”! she whimpered a command.

But no one was listening
to the old hag,
Old Mother Earth,
as she lay face down,
Under the giant grid,
Walked over, used and thrown,
An old useless Mother.

Susmita Mukherjee
9- 4-2020

Balasubramanian G’s Play:

Thoothukudi Massacre 13

Dramaturge & Director: Balasubramanian G
Group: NSD Diploma Production, New Delhi
Language: Hindi
Duration: 1 hr

The Play

The play aims to give voice to the dramatic event of Tuticorin Massacre and how non-democratic practices thrive, law and order deteriorates, the high-handedness of military and security forces prevails, and the common man's life loses meaning. The play begins with the scene of protest against environmental pollution caused by a factory. The police resorts to baton charge and starts shooting at the unarmed innocent people. The play inevitably invites the audience to identify the hypocrisy of the so-called civilization in the contemporary world. The play also portrays the politics of atrocity and its ultimate purpose of acquiring power and wealth by exploiting and sacrificing the common people, who do not even understand the purpose for which they fight and die. The authoritarian body of the state and factory officials justifies this slaughter of democracy in the name of action against injustice. The people who are killed are neither the perpetrators of injustice, nor are they aware of the injustice. By showing how the authority and the management justify this massacre of innocents, the play tries to project the ambitions of the global powers to assimilate wealth and resources, and how these ambitions are realized through wars, neo-imperial political treaties and so on. The competing forces among the global powers work together but from different directions and for the same target – towards the ultimate and complete exploitation of the resources and territories of the people. Almost always, history has repeated itself in this way all around the world.

Director's Note

The play centres on the brutal killing of unarmed innocent civilians in Tuticorin who were murdered for protesting against the toxic Sterlite Copper plant factory. The government itself seems to have ignored rules on the use of force to quash protests by firing at the heads of protesters rather than their legs. The government killed its own people without any mercy. This shows the fascist dictatorship mentality of the so-called democratic country. The greatest political invention of mankind is nothing but democracy. It enables for the people to regulate their leaders and to overthrow them without the need for a revolution. Collecting and documenting the data from the newspaper articles about those who became the victim of this protest against the Sterlite Copper plant factory, the play is a documentary theatre form with fictional elements. The play provokes questions in the mind of common people who believe in democracy. Who ordered the policemen to fire on the protestors? Why were highly advanced weapons used to disperse the crowd and under what law was this permitted? Why was no warning given before the firing? Is it really a 'democratic' country?

The Director & Dramaturge

Balasubramanian G is a director, designer and dramaturge. He is also an actor, light-designer, set-designer, sound designer and projection designer. He holds a Diploma in Dramatic Arts, with Theatre Technique and Design as specialization from the National School of Drama (NSD), New Delhi, India, M.P.A. in Theatre Arts and B. Tech. in Electrical and Electronics from Pondicherry University, and Film Appreciation Course from FTII, Pune. He has participated in many theatre workshops in New Delhi, Goa and Pondicherry.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work

with a wider audience.

Cast & Credits
On Stage Snigdha Mondal, Suman Purthy, Melodi Dorcas, Jitu Rabha, Manoj Kumar Tapar, Sayan Sarkar, Boomisutha Das, Somnath Chatterjee

Set and Lights Sarthak Narula
Sound and Video Saras Kumar Namdeo
Music Marthandan, Abhishek, Prerna
Guitarist Raman Kakkar, Sounak Karmakar
Costume Boomisutha Das
Properties Suman Purthy, Snigdha Mondal
Stage Manager Harishankar Ravi
Video Guidance Sourov Poddar
Poster & Brochure Vishala R Mahale
Translation Vishala R Mahale
Carpentry Jiyual Hassan, Rizwan Ahmad
Sound Sourov, Ahsan

Dramaturgy & Direction Balasubramanian G

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