‘AFWAAH’ the Sudhir Mishra thriller opening 5th May

Rahab Ahmed, a top notch advertising professional takes an ill fated detour through his hometown and unwittingly rescues Nivi, a political heiress running away from her father’s legacy. This fateful night becomes a journey through hell as rumors run rife and social media becomes a lethal weapon.

Afwaah is a quirky thriller that explores the power of rumours in our society. Directed by **Sudhir Mishra** and produced by **Anubhav Sinha**, the film features **Nawazuddin Siddiqui** and **Bhumi Pednekar** in lead roles. The film is set to release on May 5, 2023.

Look out for this space tomorrow for a detailed analysis and review of the film by Poet, Thinker, Author: Dr. **Madhup Mohta**



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 gutrral sound explains the origin of her techniques:

Editor Manohar Khushalani got Natsamrat Best Critic Award this day in 2019

The Glittering night of Natsamrat Theatre Awards. This was the most memorable moment of that year for StageBuzz Ed, Manohar Khushalani To be Awarded The 2019 Natsamrat Best Theatre Critic Award. It was indeed a fulfilling moment and an acknowledgement of his decades of consistent and persistent work as a critic for Pioneer (Column: Foot Lights), Mid Day (Culture Cocktail) and of course StageBuzz (Editor).

Plays of Social Relevance and

on Feminist Issues / Manohar Khushalani

Firstly on **Women's Day** it is important to recall the innumerable **street play**s we did on women's issues mostly under the banner of **Theatre Union** and **Workshop Theatre**

'***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**.

I would also like to recall my 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: **Sudhir Mishra, Sushmita Mukherji, Bina Pal. Meenu Chatutvedi, Anamika Haksar, Nandini, Anil Mehta, Anuradha Kapoor, Ravi Shankar, Umesh Bisht, Maya Rao, Vandana Bisht, Sushil Prashar, Sujasha Dasgupta, Chandrashekhar, Urvashi Butalia, Ragini Prakash, Vibhuti Nath Jha, Dr. Harivansh Chopra, Krishan Tyagi, Kumkum Sangaria, Ein Lal, Dr.Ravi Mahajan, Satyajit Sharma, Tapush Chanda** and me, **Manohar Khushalani**. If I have forgotten anybody then please remind me.

I also directed Dario Fo's '***Can't Pay Won't Pay***' for **TU**, it was a proscenium play. The play Kanthi Tripathy's ***'Kurukshetra and After***' which I directed for StageBuzz was also a

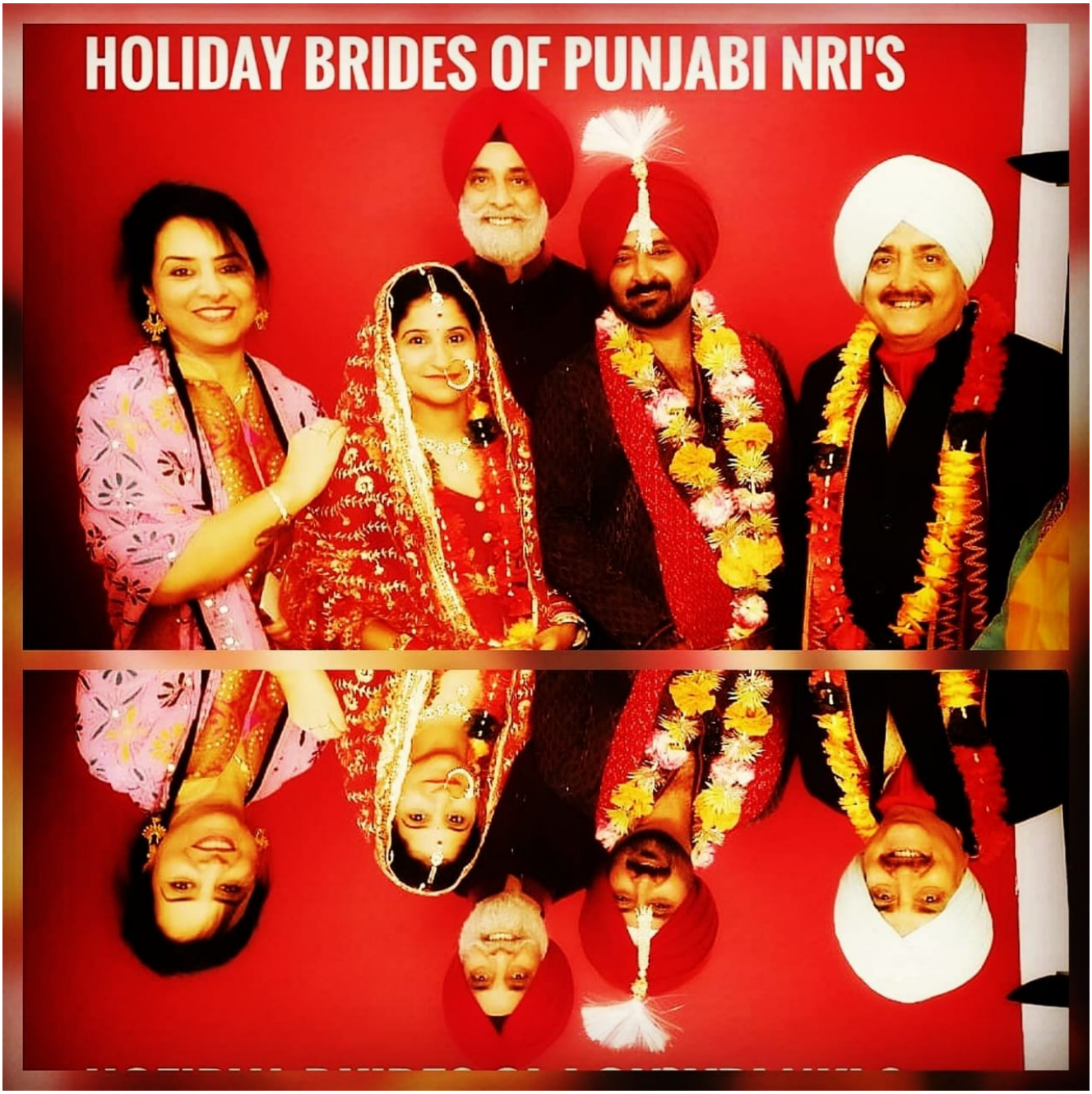
proscenium play based on the ***Stree Parv*** of ***Mahabharat***. Which takes up the issue of women's plight during War. And of course how can I forget that as an actor I acted in Henrik Ibsen's '***Dolls House***' and Tendulkar's '***Khamosh Adalat Zari hai***' ! Both monumental plays in their own right.

With **Workshop Theatre** which emerged out of a workshop conducted by the Theatre Giant **Badal Sircar** at Sri Ram Center in 1979-80 we did a few plays on social issues, the most important amongst the was Badal Sircar's, **Bhooma**. It took us 6 months to develop the play, which we translated from Bengali to Hindi collectively. We were young and sentimental, and broke down before the audience and audience too became sentimental about the plight of the villagers and farmers of Sunderbans who had to till and plow a land made fallow by salinity. Other plays we did was William Hinton's **Fanshen**, Bertolt Brecht's, **Measures Taken** and a children's play; **Kaddu Ram** evolved by Workshop Theatre

Would also invite the readers to a conference being conducted by Natrang Pratisthan to discuss our memories of Theatre Union and it's plays on

Manohar Khushalani

A film on how young brides of Punjab fall victims to some NRIs

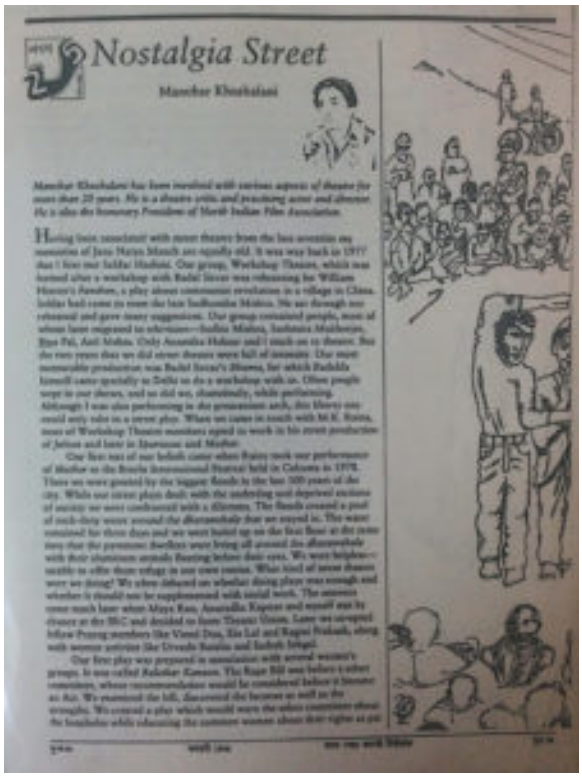


“Thousands of Brides are waiting for their NRI grooms in Punjab… This is perhaps amongst the top social malice of Punjab…” According to the director of the film, Satya Prakash Sabarwal, “These Runaway Grooms should be given capital punishment for this heinous crime.” You can watch this film and see if you agree with him.

This film is the latest, in a continuing web based series on Social Issues by TVNF.

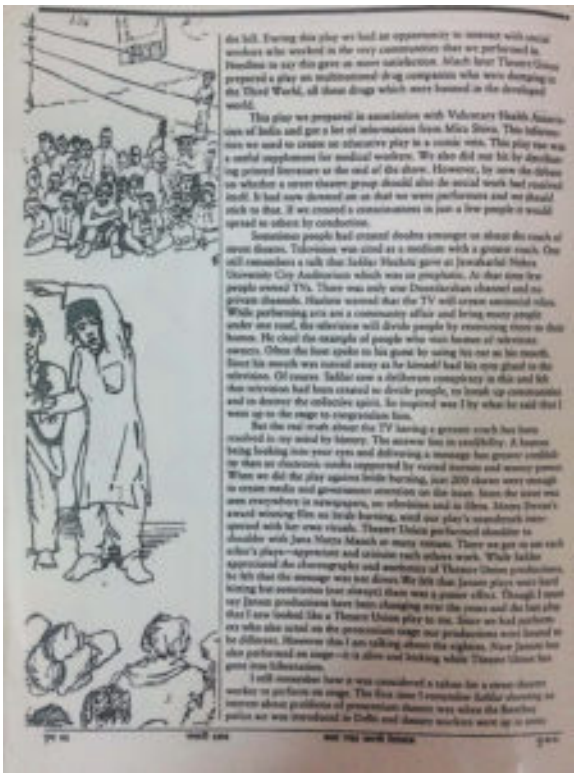
Watch the film on this link

Nostalgia Street by Manohar Khushalani



Nostalgia Street

Manohar Khushalani





Lights ! Camera ! Action ! by Manohar Khushalani



Lights ! Camera ! Action !

Manohar Khushalani Pune

Tripurari Sharan, who took over as director of Film and Television Institute of India (FTII) in Pune on November 1, 2003, finds a tranquil campus. Classes are in full swing. Students are having animated discussions on film —the relative merits of French New Wave and Italian Neorealism, the new parallel Indian cinema, etc. Several students are busy with filmmaking projects. Things seem, well, normal.

But it wasn't like this two years ago. Those were turbulent times. Between 1997 and 2002, FTII students went on more than four strikes. In 1996 a committee comprising outside experts, practising professionals, faculty and students prepared what they called a "revised syllabus." It provided for increased inputs from visiting professionals and was flexible and interactive in nature. The proposals were widely appreciated and according to T. Kalyanasuta, regional secretary (south) of the Federation of Film Societies of India, it was a much-needed improvement on the earlier syllabus.

Mohan Agashe, who took over as FTII director in 1997, decided not to implement the "revised syllabus". He then put on hold any new admissions to the institute as he proposed his own set of "conceptual proposals." Trouble began when he replaced the integrated three-year diploma with three individual courses of a year's duration each and also proposed a plan by which 'weak' students would be weeded out of the institute.

The Film and Television Institute has passed through an ordeal because its Director Mohan Agashe wanted to impose his concepts. With his departure, the campus is back to normal



CAMPUS COMPASS

INTERVIEW

The stage is now set for FTII to revitalize itself

Theatre – The Way Forward : A discussion between Prof. Waman Kendre (NSD) and Prof. Manohar Khushalani

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Can Amateur Theatre Survive ?

by Manohar Khushalani



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And the Award Goes to… by Manohar Khushalani

And the award goes to...



Director, Consortium for Educational Communication (CEC), Dr GD Sharma, finally announced the UGC-CEC Awards for best educational films last week. Three awards were instituted to promote and encourage producing and screening of environment films and documentaries. "This year we received 208 entries for 21 awards in various categories", informed Dr Sharma, "which include Best Educational Programme for general audience, for youngsters, for children, teachers, adults and best programme on Child & Women, on Environment and Ecology, on Communication and Human Rights. There were also awards for Technical and Best Animation Video Production of the Year.

An interesting feature this year was to open the competition to the producers of Asian countries in collaboration with CENCA for the category - Best Asian (Foreign) Educational Video Programme of the year. A prize money of Rs. 50,000/- in the foreign currency was awarded to 'The Story of the Nile Delta' produced by Ein Algama, Open University, Sri Lanka. An attractive award winning film that one would like to talk about is an amateur video by NRI Ismail producer by Chantal Sarnuggam and directed by a student, Bill Edwin. In this film, a grand father on his visit to his son's house finds that his youngsters no-more - not grandchildren are addicted to watch TV. The violent daughter of the house even failed to find the communication between all the family and is indifferent to schooling. The youngest son who comes home after the school is always found to watch TV. While the family is busy watching the idiot box, the inhospitable daughters-in-law picks up a quarrel with him. The old man, who used to narrate moral stories to the children in their younger days, feels sad and leaves the house of the unfortunate family the next morning.



'Chemistry Season' and 'Chemistry Solution' is an animal series produced by Indian IIT's Kerala, which explains the lifestyles, nutrition and sources of minerals, vitamins. The programme have received journey of everyone from which they are denied even the citizenship rights.

Dark At Dior is an attempt at examining the ramifications of banishing the effects of being raped/ brutalisation. It examines how the victims experiences (rape) - mental, physical and spiritual - before, during and after the forced trials. The film is an optimistic yet realistic look at survivors of this most heinous of tasks.

Environmental Science has series on the already subject meant to make the children of the nigger courses. The aim of the series is to develop motivation awareness in the learners so that they can identify the problems of environment and think seriously for the possible ways by which it can be protected. An award was given to the episode on 'Water Pollution' which deals with urban water as a major environmental problem. The possible cause of water pollution and the effects of such pollution on different human beings are examined in this episode.

While announcing the awards, Dr Sharma emphasised the need of educational programs being shown contemporarily on private channels as well to promote awareness of the younger generation.