

'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 guttural 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 plays** 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.

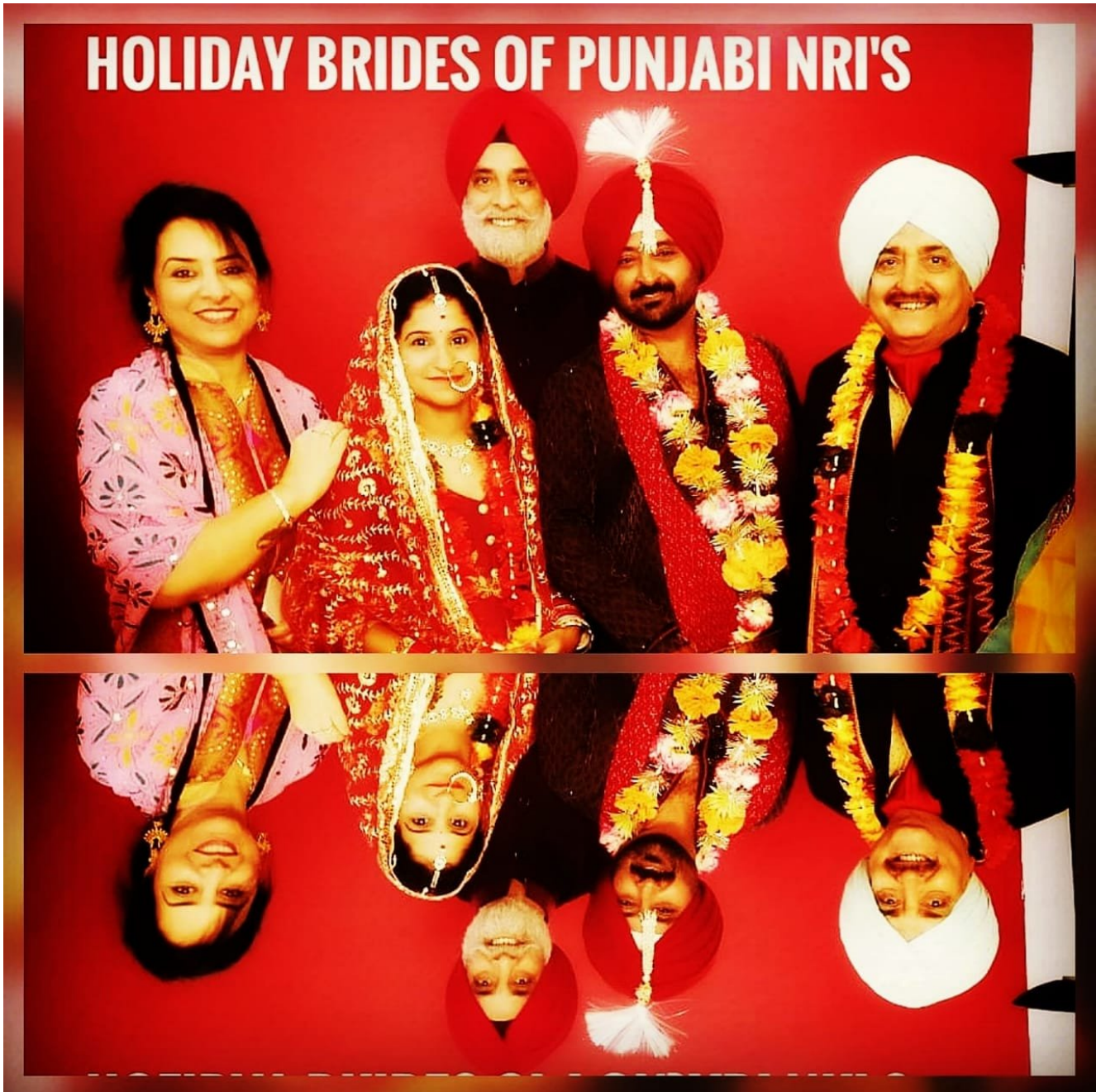
With **Workshop Theatre** which emerged out of a workshop conducted by the Theatre Giant **Badal Sircar** at Sri Ram Center in 1979-80 we did a few plays on social issues, the most important amongst the was Badal Sircar's, **Bhooma**. It took us 6 months to develop the play, which we translated from 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

HOLIDAY BRIDES OF PUNJABI NRI'S

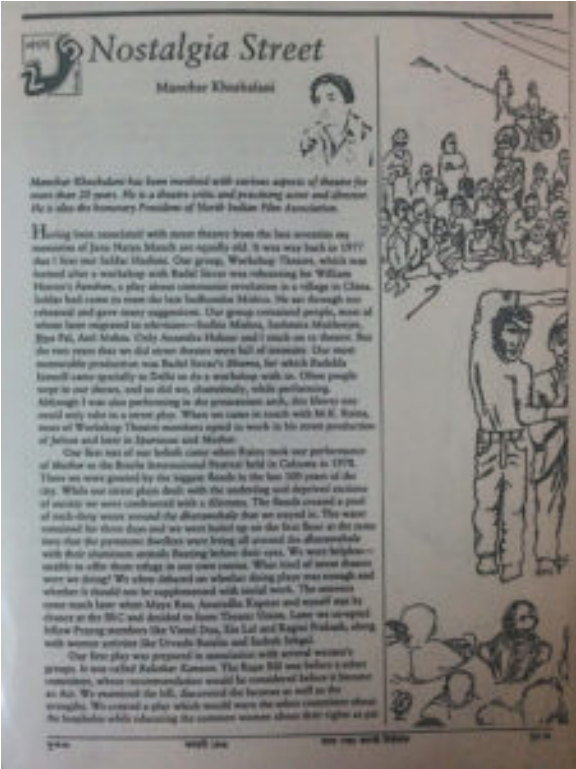


“Thousands of Brides are waiting for their NRI grooms in Punjab... This is perhaps amongst the top social malice of Punjab...” According to the director of the film, Satya Prakash Sabarwal, “These Runaway Grooms should be given capital punishment for this heinous crime.” You can watch this film and see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

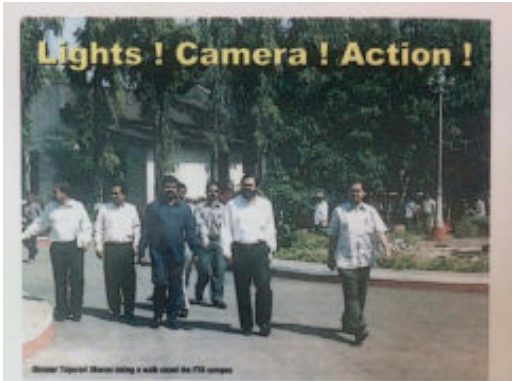


again is, that theatre is a medium specially organised against it. "This was the first step towards government censorship of theatre", I was particularly agitated about it since I felt that the police was disappointed in abolishing the nature of theatre. Little did I realize at that time, that in effect, given the total inefficiency of the official machinery, giving a police licence, meaning though it may be, was just another formula to be considered. Also, even theatre, which had the maximum potential of a political vehicle was outside the purview of a performance licence since these performances were not in its audience. Yet theatre spoke more actively followed by M.K. Bhatia who had a first in both the books.

Further theatre does not mean just mixing up any issue, moulding a bunch of emotions, and converging on the last over-riding aim which is to win the audience to bring a social or moral message. Workshop Theatre took these issues to include Bhatia's drama and six months to further realize the play. An issue may arise from a film, it may be with housing, or a disabled husband, or a middle-class down problem. It is theatre for a general audience, workshop sessions are organized and a script is evolved keeping in mind the target audience. Few people know that Bhatia's drama has been performed in Pakistan as well. In fact theatre has attracted a few people because of the excitement involved in the whole exercise. Since they are often expected, the police which never likes reformers in its own backyard, often tries to stop the performances. Sometimes even the audience gets pulled up because of the personal use of one relationship that the audience was to establish. When the police tried to stop a performance of Jai Bhav in Gurgaon or Gurgaon's cultural park, more than a decade ago, the audience intervened on behalf of the performers and battled with the police. Similarly, during the Emergency, when the police stopped a street performance in Central Park, Calcutta, the common people responded by turning up in thousands to watch the same performance the next day. The performances, however, were all about some issue. Only a few who are gradually converted stick to the movement. "If ever you are street theatre, forget that you will be happy, forget that you will be famous, forget that you will be rich," says Bhatia. However, Bhatia's unfortunate martyrdom has changed all that. People have become more conscious of a performer's right to perform. But street theatre which appeared to be an old fashion is bound to rise up again and fight the moments of social evil. It is with place like Bhatia's incomparable drama or Theatre Group's similarly remarkable 'Take Tell Jai'.



Lights ! Camera ! Action ! by Manohar Khushalani



Stronger Topographical Effects using a walk around the FDS complex

Manoj Kumar Khuntia *Ph.D.*

Tripuram Sharan, who took over as director of Films and Television Institute of India (FTI) in Pune on November 3, 2005, finds a stronged 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 2003, FTI students went on more than four strikes. In 1999 a student conspiracy involving

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.

experts, practicing professionals, faculty and students prepared what they called a "curriculum syllabus." It provided for increased input from visiting professionals and was flexible

and interactive in nature. The proposals were widely appreciated and according to T. Raghunathan, regional secretary (south) of the Federation of Film Instructors of India, it was a much-needed improvement on the earlier syllabus.

Michael Agazzi, who took over as FFI director in 1987, decided not to implement the "revival of studies" but then put on hold any new admissions to the institute as he prepared 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."

MAXIMUM-LENGTH-EXACT-EXACT CAMPUS COMPASS

In the proposed batch of 80 students who passed the first year, only 40 could be admitted to a further one-year certificate course in specialization. After the second year, only 10 of the 40 students who passed would be allowed to do the long one-year diploma course.

Students were angry at being told at the mercy of the faculty and the administration and were hardly stopped when they found out that they would have to pay more than others usually do here. So if this wasn't enough, there was a provision that the fees could be further increased at any time. Again, ultimately had to go in March 1992, one year ahead of the expiration of measures.

Pharm. Inquiry was made more an abstract concept in May 2002. The association had to show some diplomatic concern and asking the brief report, 479 students were sent a number of information packets. Multitask could not give the coordinated attention to PTN in France as he was once told that in the direction of the New & Drama Creative Ministry which is now truly, to the government appointed Teyssie, through, an MAI official, an F. Chénier. Shuman took part in November, it is still by doing this Shuman, with his considerable experience in the government, would be able to bring stability to the ally health.

The FTV has a long and storied history. It was established in 1902 by the International Brotherhood of Firemen.

ity. It is situated in the old Pradhan Mantri Bhawan property. A television training centre, which started in 1977 in New Delhi, was moved to this institute in 1974 and the Film Institute was merged as the Film and Television Institute of India (FTII). Being an autonomous institution, the FTII is run by a Governing Council (GC) and an Academic Council.

Important Olympians like retired
Swi, Myron Borge, Michael Watt,
have founded the U.S. National Team
Olympic Center, and Olympians like
Maurice Kline, Eugene Shustak, Sam
Miles, Andrew Coppersmith, and
James Brown, Eddy Merckx, Einar
Vik, (Czech Republic), Vladimir
Litvinov and Andrei Chur have
graduated from FFB.

194 T. L. P. W. & E. P. W.

The stage is now set for FTI to revitalize itself

The new FTI Director, **Tajwarul Bhattar**, is a post-graduate in Sociology from the Jawaharlal Nehru University. He is an IAS officer with considerable experience in finance and currency. He has worked with the Russian Treasury Group, Delhi in the 1970s and 1980s. He was involved in the Capital Club at Delhi University and the Silver Film Club. **Muskanur Khushabadi** caught up with him when he came to Delhi, recently.

ED: The teaching here is fairly well established but

the air during a low wave cycle in rough sailing conditions and a King, along with one regular Olympic course, with the aid of the assistance of the author.

ME: I have found that FTE's experience with the writing process has not been too good.

76. The selling season was discontinuous in 1978. There were problems with the way the circuit was structured and the involvement at the time. On joining later, I had an opportunity to interact with a lot of business executives. The well-taken into account their inputs and take appropriate measures where we have the circuit again.

MR. After the issue of political liberty there are three basic issues, M.R. Barkley: Civil Liberties and Human Rights, these issues are the

Full Text Available

It is my understanding from a lifetime in political science, because it affects a whole social reality. The other way I pointed out is to mention that a culture that is driven to mass-headed by high money. I am not sure if any film is made on party politics – more directed usually about the issue.

Will the fact that you're being so kind either be an advantage or a disadvantage?

The Haven't met here recently as a complementation
of the better. A complementary function. I am more than

of the Indian Administrative Service. I am an officer who serves voluntarily, such as having a suitable number of seats and availability, for which I am chosen for this job. After having worked with the government, I am aware of the administration and professional competence in managing a job like this. Since this institution is totally funded by the government, it needs certain skills. That actually puts me at an advantage.

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

Can Amateur Theatre Survive ?

by Manohar Khushalani



And the Award Goes to... by Manohar Khushalani

And the award goes to...



Director, Convention for Educational Communications (CEC), Dr. G.D. Sharma, today announced the UGC-CEC Awards for Best Educational Film for 2003. Three awards were bestowed to promote and encourage producing and

video production of the best. An interesting feature this year was to open the nomination to the producers of those countries which are not members of UNESCO for the category Best Asian (Foreign) Educational Video Programme of the year.

A prize money of Rs. 50,000 in the foreign category was awarded to 'The Day of the Fox' (Japan) produced by G.D. Sharma, Open University, St. Lucia. An attractive award winning film that one would like to take away is 'Computer class' by Chandra Samugan, and directed by a student, 188, 188m. In this film a grand father on his own by the name of Grandpa, that his computer is broken and gives him a chance to learn. The entire chapter of the film is devoted to the computer. A number of the film will be exhibited in

schools. The younger one who comes from after the school is presented to watch the film. The family is busy watching the film too. The in-ter-estable dialogue in the film is a great addition. The old man, who used to be a great teacher in the school in their younger days, has had and saved the house of the

school. The film is an attempt to encourage the children of the school to watch the film.

'Ujan di Oja' is an attempt to encourage the children of the school to watch the film. The film is an attempt to encourage the children of the school to watch the film.

environment and think seriously for the possible ways by which it can be protected. An award was given to the episode on 'House Pollution' which deals with other issues in a deeper environmental problem. The possible cause of house pollution and the effects of such pollution on different human beings are mentioned in



document for the next morning.

'Chomoro Jorani and Chomoro Jorani' is an award winning film that one would like to take away is 'Computer class' by Chandra Samugan, and directed by a student, 188, 188m. In this film a grand father on his own by the name of Grandpa, that his computer is broken and gives him a chance to learn. The entire chapter of the film is devoted to the computer. A number of the film will be exhibited in

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CULTURE CORNER

Booker Prize

award of excellence in literature. The prize was awarded to the author of 'The Day of the Fox' (Japan) produced by G.D. Sharma, Open University, St. Lucia. An attractive award winning film that one would like to take away is 'Computer class' by Chandra Samugan, and directed by a student, 188, 188m. In this film a grand father on his own by the name of Grandpa, that his computer is broken and gives him a chance to learn. The entire chapter of the film is devoted to the computer. A number of the film will be exhibited in