Promoting Enrichment through Cinema by Manohar Khushalani

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Promoting enrichment through cinema

Before it’s too late… by Manohar Khushalani

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Before it's too late...

Contemporary approach to fossilized folk theatre

FOREIGN

Looking Towards a Brighter Future by Manohar Khushalani

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LOOKING TOWARDS A BRIGHTER FUTURE

Sans Frontiers – Hindu Temples in Pakistan by Manohar Khushalani

Celebrating Women with Colours on Canvas by Manohar Khushalani

Celebrating women with colours on canvas

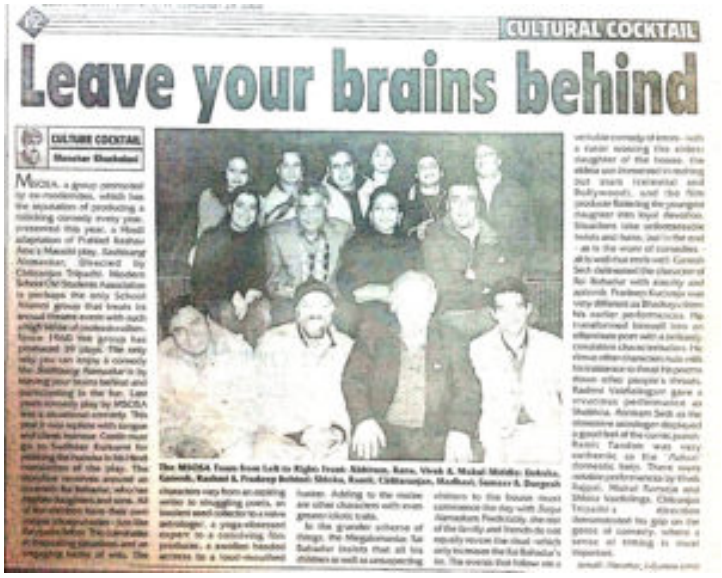
CULTURE COCKTAIL

Manohar Khushalani

TODAY MARCH 17, 2004

Short Stories come Alive Thru Drama by Manohar Khushalani

Leave Your Brains Behind by Manohar Khushalani



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Leave your brains behind

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Adultery by Appointment by Manohar Khushalani

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Adultery by Appointment

It is a bizarre love story of Ravi and Pooja who were in love but could not marry each other. After ten years they meet again, when they are happily married to their respective spouses and have children

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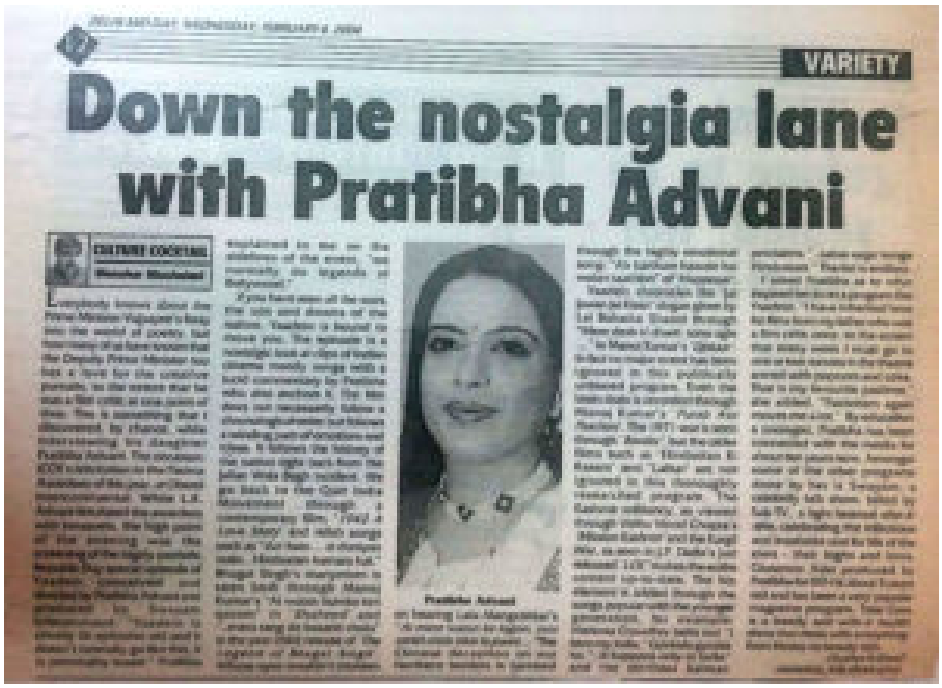
Down the Nostalgia Lane with Pratibha Advani by Manohar Khushalani



VARIETY

Down the nostalgia lane with Pratibha Advani

CULTURE COCKTAIL
Manohar Khushalani

Everybody knows about the Prime Minister-Rajkumar's foray into the world of poetry but more recently, it's also been known that the Deputy Prime Minister has had a 'love' for the creative pursuits, as the screen that he stole a 'flirt' with, at one point of time. The is interesting that t discovered, by chance, while I was attending the daughter Pratibha Advani. The occasion ICCR's celebration on the Festival Australia of the year, on Vasant memorial period. While L.K. Advani tiptoed the question with answers, the high point of the evening was the screening of the night's melodies Pratibha Advani. The occasion was a tribute to the legendary Yesudas - composer and singer by Pratibha Advani and produced by Tips Industries Commenting, Yesudas is already an extrovert and and it doesn't normally go like this. It is personality known

explained to the on the sidelines of the event, "we normally do legends of Bollywood."

If you have seen all the years, the hits and dreams of the nation, Yesudas is bound to move you. The remaster is a nostalgic look at ~dips of Indian cinema mostly songs with a lucid commentary by Pratibha who also anchors it. The film does not necessarily follow a chronological order but follows a rambling path of emotions and times. It follows the history of the nation right back from the Jallian Wala Bagh incident, the go back to the Quit India Movement through a contemporary film, 'Hey Ram Love Story' and relish songs such as "Dil hain... ki chahta nahin, Mitwaan karaara hai," Bhagat Singh's martyrdom is seen brief through Manoj Kumar's "Ai mooon bahaa ten tyaran" in 'Shaheed' and "...mera rang de basanti chola" in the post-1947 release of 'The Legend of Bhagat Singh'. Diverse ages invaded in between

Pratibha Advani on hearing Lata Mangeshkar's 'Ai mere watan ke logon' and (inset) once also to sweet... "The (Chinese) skirmishes on our northern borders in general

through the highly emotional song: "Ai Watan tujhpe hai mera tan-man" of Anupama".

Yesudas chronicles the 'Ja Jaan ke Kiye' slogan given by Lal Bahadur Shastri through "Main desh ki dharti sona ugle ..." in Manoj Kumar's 'Upkar'. In fact no major event has been ignored in this politically unbiased program. From the main dials is covered through Manoj Kumar's 'Purab Aur Pachim'. The IIFT year is seen through 'Roohi' but the oldies films such as 'Bindiya Ki Kasam' and 'Lalkar' are not ignored in this thoroughly researched program. The Eastmancolour, as viewed through Vishu Vinod Chopra's 'Mission Kashmir' and the Kargil War, as seen in J.P. Dutta's just released 'LOC' makes the entire concept up-to-date. The hip element is added through the songs popular with the younger generation. So invariably Hamsa Chowdhry sells and 'I Belong to India,' Yesudas gender as, " Ai kaajaara rekha ri tera" and the devotional kalmaz

personalities," - whose singer George Fernandes. The list is endless.

I asked Pratibha as to what inspired her to do a program like Yesudas. "I have inherited love for films from my father who was a film critic once. In the screen that sixty years I must go to one or two movies in the theatre armed with popcorn and coke. That is my favourite pastime," she smiled. "Yesudays again means one a day." By education a sociologist, Pratibha has been associated with the media for almost ten years now. Amongst some of the other programs done by her is 'Everyday' a celebrity talk show telled by Sub-TV, a high lowered after-affair celebrating the milestones and breakfast held for life of the stars - their highs and lows. Chairman Tulsi promised to Pratibha the 60's to direct Kranti next and has been a very popular magazine program. Time flies in a beauty and wife-n-mother where does she find everything from Monday to Sunday with.

(Sudha Kothari assistance, has also given)

A Young Dancer's Maiden Flight by Manohar Khushalani

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A young dancer's maiden flight

CULTURE COCKTAIL
Manohar Khushalani

An Arangetram dance is like an airplane pilot's first solo flight —an announcement to the world that you have arrived and can now do it alone. Shruti Gautam is still in school, in class twelve, yet has her Bharatanatyam Arangetram last weekend after having practised dance since the age of eight.

The dance performance was also the dancer's personal saga of triumph - despite a knee operation last November, she chose to go ahead with the show. Shruti's performance was exclusively flawless. Credit should also go to her Guru, Vasuki Sridhar, who was able to inspire her to push so hard for her performance.

Gautam's creation started with 'Ganapathi' to Raga Tala Hadika. Breathing of fervour in the audience, with bold and agile light footed movements which built up to a crescendo of the pulsating beat of rainsticks.

This was followed by Shanti Alladi-Iyer in Khamaj Jati 'Thillana' in a short and crisp item symbolising the flowering or opening up of the body as a dancer up for the more difficult pieces that follow. Shruti used her movements of the shoulder with ease and her arms to

exhibit this dance sequence. In Jatiswaram, which is a combination of jati (rhythmic syllables) and swara (the dance used) while stepping with symmetrical and circular movements of the arms. She gave an elegant performance of pure Nritya, drawing repeated applause of the audience.

Abhinaya was the piece de resistance of the show. Though sitting in the dressing room she described the naughty krishna and how he enchants the Gopis with his pranks. The enchanting trick is used by him while playing flute and seek with the Gopis, and the audience is conveyed by the intriguing confusion he creates in their mind by stealing their clothes when they bathe.

The transformation of this portrayer to a lab-designed artist by meticulously playing the flute along with the accompanying instruments to create the agitated gopika's popular sequence in Bhaktavatsalam.

The rapturous moment to bow with Krishna but she too lost consciousness of her own existence. Shruti displayed a range of expressions as she recreated the bhagavat chant. Aanan sequence playing the lady Durgeshwar and the supported Shaapart shrewdness.

The sequence included the age of the five tremendously

on the poisonous snake Kaliya. Its hoods was set to Ragam "Mohanam" Talam "Adi" Padam "Radha" set to Ragam "Kamboji" Talam "Roopakam", is a endearing interplay between the gopika who has recently fallen in love and her sakhi who is her confidante.

The solid crescendo rose to even an better about what she was being told. She only appears to admire her own self and was about retrieval a cave in the water.

The Nadha ultimately pleases to her sakhi to go back her lost

to her. Shruti concluded her recital with the Ritam in Ragam "Kedaram/Hamsa" and Talam "Adi". The young dancer displayed a great promise, provided she applies herself and internalised the rasasta of abhinay, something that will follow with age and practice.