

The Turban Man of Vadodra by Manohar Khushalani



Where Parents were Treated as Children by Manohar Khushalani



Secular Indians – Proof in

Bollywood Pudding by Manohar Khushalani



Mellow Drama by Manohar Khushalani



Reel Life meets Real People by Manohar Khushalani



Terrorism Revisited by Manohar Khushalani



Taking on its official responsibility means giving more thought to Bundelkhand.

HN: What made you think you could make a difference?

Bandela: My connections with the media were a big help. Some came out of curiosity, but at the end of the day they heard me out, at least. I was also able to garner support from the film industry. Javedkar Jari and Akshay Kumar had been there before. I have been urging them to do something for Bundelkhand. I just happen to work in Mumbai. Maharashtra is not my land, it's my karm bhoomi. If I can do something for my region, there's nothing like it.

HN: What do you tell the people when you meet them?

Bandela: That the Congress, Samajwadi Party, BSP and BJP are doing all the thinking for them. They have stopped thinking for themselves. Until then, you may have other things to think about at least don't surrender your minds. It is worse than slavery. Fifty per cent of Bundelkhand's population lives below the poverty line. According to an India Today survey in 2002, every third person in Bundelkhand either died of starvation or committed suicide. Isn't that shocking?

HN: Do you really think a separate state will solve the region's problems?

Bandela: No, just a separate state won't solve our problems. It is a question of identity and self-respect. We have seven rivers but do not get water from them. All the electricity goes to Lucknow, Kanpur and Allahabad. We have power cuts for 8-10 hours every day. Yet another survey has

revealed that the Bundelkhand region is more backward than other backward states like Assam. The maximum number of prime ministers and senior politicians have come from this region. Even Atal Bihari Vajpayee came from here. But nobody is willing to take any initiative for the betterment.

HN: Bundelkhand has a majority of Dalits, which is why Mayawati won so convincingly from this region. You are a Thakur, how did you become a mass leader of Dalits?

Bandela: The meaning of Thakur has changed in this region. Now Thakurs are those who carry guns. I have always been against this kind of culture and my people know it. That's why I went to Mumbai. I am a self-made man. I cannot without my bodyguards inside Bundelkhand.

HN: Will you give up your film and TV career if Bundelkhand becomes a separate state?

Bandela: The two are independent of each other. At the same time,

my work in films has remained connected with my soul. My first big, 10-episode TV serial for Zee, *Mahe Chand Chakre*, was made totally in this belt - Jhansi, Lathpura, Ujhani. Even the two films that I have made, *Pratha* and *Kano* *Manmoye Aare*



Lakhan Ri, were shot here and were based on local stories. When my films were released, nobody else was shooting in this belt. I wanted my people to see how films are made. I wanted to give them some employment. Even if it was just a token gesture, it was a way of returning the love that I have received from them.

Heritage, Humour at Habitat by Manohar Khushalani



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VARIETY

Heritage, humour at Habitat



CULTURE COCKTAIL
Manohar Khushalani

Habitat World is one of the most happening places in town; with live performances of theatre and dance, art and photo exhibitions, seminars, talks and celebrations. However, the basic mandate of the Habitat India is, as its very name suggests, to preserve the heritage of Delhi. In synergy with its objectives Habitat World took an initiative for beginning a movement to involve 'concerned' corporate citizens in restoration and conservation efforts by inviting eminent artists to sketch some of these prominent but depleted structures.

This initiative, launched in April 2000 by Chief Minister Sheila Dixit, is being taken forward each year with a host of talks, seminars and workshops by people who have been closely involved with preservation in one way or the other.

Artists such as Shamshad Hussain, Naresh Kapuria and Gopi Gajwani were commissioned to contribute towards this cause: Amongst the monuments that have already been sketched are: Subz Burz, Purana Quila and Lal Quila.

As part of the ongoing World Heritage Day celebrations, Habitat Heritage Initiative launched Vision Impossible - Photographic 'Delhiscapes', an exhibition of panorama prints of Delhi's monuments by photographer Amit Pasricha, last week. The name sounds familiar? Yes he is the son of the well-known photographer Avinash Pasricha. The exhibition displayed a cycloramic fish eye view — ranging from 180 to 360 degrees of Qutab Minar, Lodhi Tomb and Safdarjung Tomb. This was achieved by stitching together a series of pictures taken continuously using a Nikon Digital Camera with a 6 mega pixel resolution. Since the pictures are in digital format it becomes easy to merge the edges using a host of computer software such as Photoshop. Pasricha has perfected the technique while working with the Aga Khan Foundation on the Humayun's Tomb Restoration Project. This technique, with added innovations, has been used to photograph Delhi's other monuments.

While it may not be possible to judge the versatility of the photographer or the range of this format, since all the pictures were taken in daylight, there was a remarkable clarity of details in the pictures which perhaps appear to be superior to even the analog format of silveroxide prints. Amit cleverly used an ideal time to take the pictures - at sunrise or sunset — when the light is naturally soft.

One difficulty that comes up with such panoramic photographs is that they can be viewed only at an exhibition, but are cannot be used for publishing since they have an odd aspect ratio; as low as 1:8.

Another event at the Habitat was the readings of short stories of the late Navtej Singh, who was the former editor of the progressive Punjabi magazine, *Preet Lari*, founded in 1933.

Four of his short stories were read out by Madan Gopal Singh, Sumita Didi, Navtej Singh Johar and Poonam Singh, the present editor of the magazine.

They were accompanied by musical compositions of Amrit Kent.

Madan regaled the audience with *Sufi* songs, Navtej Singh Johar with a classical dance and Poonam with a solo performance of *Dil Di Than Jandiya*. However, it was Sumita Didi who stole the show through a dramatic presentation of an old Punjabi woman trying to get into a bus.

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Heritage, Humour at Habitat

Rewarding Unsung Heroes by

Manohar Khushalani



Music as Vehicle of Devotion by Manohar Khushalani



Bharat Rang Mahaotsav – the festive season is still on by Manohar Khushalani

Bharat Rang Mahotsava - the festive season is still on



Tishani Datta
Reviews Editor

It has almost become a tradition for the Bharat Rang Mahotsava to be held in the city of Delhi. The festival is a celebration of the Indian theatre scene, and it is a great opportunity for the audience to see some of the best work being done in the country. The festival is held over a period of several days, and it features a wide range of performances, from traditional Indian theatre to contemporary works. The festival is a great opportunity for the audience to see some of the best work being done in the country.

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