

# RAKSH by Daood Hussain

## The Play

Ravana, after completing his education, returns home only to find out how King of Devas (Indra), who resides in Devlok (present Iran), is suppressing Danavas and other small communities. Although he doesn't want to become the king of Lanka because his elder brother Kuber is already on the throne, but after getting encouraged by his mother and Sumbhali (His mother's father & and former king of Lanka) he is convinced to become the king. But before that, he travels all over Lanka and defeats all the other kingdoms to preach out the religion of *Raksh* i.e. defence and equality. After the victory he returns to Lanka to claim the throne. One day Tadka, wife of Sund, comes to Ravana's court, seeking for help as their kingdom is under attack from Devas and Aryas. Ravana decides to help her and goes to the battlefield where he confronts King Dashrath. During the fight King Dashrath gets hurt by Ravana's arrows. As Ravana approaches to kill Dashrath, Kaikayi (Dashrath's wife), comes in between and saves him. Through this battle Ravana warns Devas not to attack on Lanka ever again, or they will have to face Lankeshwar.

## Director's Note

*Raksh* is an effort to revive the story of Ravana in a different perspective.

According to me it was important to show it in a new form in respect of set or costumes.

Idea of the play moves around the idea of human supremacy, hierarchy, believe/disbelief, love, compassion and every other qualities. The word *Raksh* deals with the idea of 'raksh

sanskriti' in which Ravana is combining different types of community, tribal civilization etc. to form a new and better community. For him there is nothing like superior or inferior, everyone is equal and devotees of Shiva.

Making this production entertaining has also been a major consideration while working on it.

## **The Director**

Daood Hussain was born on 17th February 1989 in Nainital, Uttarakhand. He started participating in theatre from a very young age under the guidance of his father in a theatre group Yug Manch, acting in several plays. After that he directed few skits, plays like Anton Chekhov's *Girgit*, *Andher Nagri*, *A Day in a School* (Self Written) etc.

He has also been active in town's music band and is known for his music videos and continuous participation in musical programmes and theatre. He graduated from National School of Drama in the year 2017 and is currently working as a freelancer, organising workshops in several cities and working as a technician with various groups.

## **The Group**

This play is being presented as a part of national school of drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wider audience.

## **Cast & Credits**

Ravan: E.Vivek/ Aamir Mallik

Sumali: Rohit Jain

Prahast:	Aamir Mallik/ Mani Thapar
Sund:	Manohar Pandey
Vritri, Ilbal, Vibhishan:	Parmanand Budhania
Vatapi:	Jeetandra Rajput
Vaishnava:	Mahadev Singh Lakhawat / Chandan Kumar
Pishach:	Sagnik Human
Mandodari:	Rukmini Sircar
Hema: Baishya	Shweta Rani H.K, Babi Baruah, Jeena
Kekasi:	Jina Baishya
Shuparnkha:	Shweta Rani H.K
Tadka:	Babi Baruah

## **Yaksha**

Indra:	Gagan Shrivastava
Kuber:	Niranjan Naath
Dasrath:	Pallav Singh
Dushyant: Jadawat	Somnaath Chatterjee/ Bhupendra
Vishwaroopa:	Pallav Singh
Kauberi, Shakuntala:	Meenakshi Thapa
Indrani, Dancer:	Goge Bam

Kekai:

Rachna Gupta

Costume: Sweety Ruhel

Lights: Ujjwal Kumar

Sound: Ajay Khatri

Props: Mani Thapar

Drums, Vocal: Vikesh Bisht

Guitar: Nirmal Khatri

Guitar: Lanuakam

Nagada, Vocal: Daood Hussain

Thanks to Rohit Jain, Devendra Ahirwar.

**Design and Direction – Daood Hussain**

### **Contacts**

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# LOK SHAKUNTALA by K.V. Subbanna

## The Play

*Loka Shakuntala*, though based on the popular story of Shakuntala, has been made special by bringing about a subtle analysis of socio-political aspects of the period along with poetic depiction of the love tale of Dushyanta and Shakuntala. It depicts the ashram & palace cultures in a poignant way. There is a socio-economic confrontation between two different cultures. The play has been designed in the Yakshagana style of acting. Under the able and watchful direction of the acclaimed theatre activist Chidambara Rao Jambe, the play has the distinction of having movement design by Sanjeev Suvarna and Kalamandal Prashob. Melodious music is provided by K.N. Nagaraj who also lent his soulful voice. Costume design is ably handled by Banee Sharad.

## The Director

Born on 3rd January 1949 in Adderi, Karnataka, Shri Chidambara Rao Jambe is a well-known Kannada theatre director and cultural administrator. He is an alumnus of the National School of Drama. Karnataka Nataka Academy awarded him for his theatre work in 1994, Kerala Sangeetha Nataka Akademi honoured him as the Director of the National Theatre Festival 2003, and he received the Sangeet Natak Akademi Award for 2014 for his contribution to Indian theatre as a director.

Chidambara Rao Jambe is a well-known teacher of drama and was the Principal of Ninasam Theatre Institute, Heggodu for 22

years, and the Director of Mysuru Rangayana. He was trained in Yakshagana folk art of Dakshina Kannada.

## **The Playwright**

Kuntagodu Vibhuthi Subbanna (20 February 1932 – 16 July 2005) was an acclaimed dramatist and writer of Kannada language. He was the founder of the world-famous Ninasam (Neelanakantheshwara Natya Sangha) drama institute in 1949. In 1991, he was awarded the Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts, in recognition of his contribution to enrich rural Karnataka with the world's best films, and the delight and wonder of the living stage. He was awarded the Padmashri in 2004-5. He also established Akshara Prakashana, a publishing house, to publish literature related to theatre in Kannada, which included translations of plays from other languages.

## **The Group**

Antharanga is a creative amateur theatre troupe identifying itself with several facets of socio-cultural arena for the past 37 years. Antharanga was formed in August 1980 to promote and involve itself & others in theatre with its different activities. Since then, it has traversed a golden path, establishing on the way many achievements which have attracted the attention of both the common person & the discerning. Antharanga has been organizing a theatre festival every year inviting leading & upcoming troupes to stage plays along with its troupe, under its banner, on a grand scale. During the festival, Antharanga presents the Make-up Nani Award for senior make-up artists. Antharanga has encouraged its own creative people to direct plays for the troupe. It has stage more than 42 plays & seven street plays successfully. Antharanga has performed meaningful Kannada plays throughout

Karnataka and also in many places like New Delhi, Mumbai, Ahmedabad etc. quite successfully.

## Cast & Credits

On Stage	Karthik Gowtham, Archana
Shyam,	
	Deepak Subramanya,
Harsha Hosakere	
	Sridhar Gowda,
Pradeep kumar, Alok Urs,	
	Anil Kulkarni,
Bhargav Vasishta, Aravind MS,	
	Rakesh Santosh
Rahul, Ram Manjjonaath,	
	Bhamini Nagaraju,
Smita Kulkarni, Soumya Naik,	
	Sumaana
Muralidhar, Vasantha K	

Movement Design	Sanjeeva Suvarna & Kalamandalam
Prasobh	

Music	Nagaraj KN /Ravi Murur
	Mridanga Sharath

Costume Design	Banee Sharad
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Make-up	Ramakrishna Kannarapadi,
Ramakrishna Belthur,	

Basavaraj, Sanchari

Shashi

Set Property

Maltesh Badiger

Set work

Vishwanath Mandi and Team

Lighting

Vinay Chandra

Organized & Managed by

Uncle Shyam, Muralidhar BV, Ramdev

**Playwright**

**K.V. Subbanna**

**Director**

**Chidambara Rao Jambe**

**Contacts**

Antharanga Havyasi Nataka Thanda

Heggodu

Sagara Shimoga Distt. Karnataka

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## Anyone's humour

Caller: Hello, can I speak to Annie Wan?

Operator: Yes, you can speak to me



Caller: No, I want to speak to Annie Wan!

Operator: Yes I understand you want to speak to anyone.  
You can speak to me. Who is this?

Caller: I'm Sam Wan. And I need to talk to Annie Wan! It's urgent.

Operator: I know you are someone and you want to talk to anyone! But what's this urgent matter about?

Caller: Well... just tell my sister Annie Wan that our brother Noe Wan was involved in an accident. Noe Wan got injured and now Noe Wan is being sent to the hospital. Right now, Avery Wan is on his way to the hospital.

Operator: Look, if no one was injured and no one was sent to the hospital, then the accident isn't an urgent matter! You may find this hilarious but I don't have time for this!

Caller: You are so rude! Who are you?

Operator: I'm Saw Ree.

Caller: Yes! You should be sorry. Now give me your name!

Operator: That's what I said. I'm Saw Ree

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## Humour in Class Room

Children Are Quick and Always Speak Their Minds

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TEACHER: Maria, go to the map and find North America .

MARIA: Here it is.

TEACHER: Correct. Now I ask the class, who discovered America ?

CLASS: Maria.

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TEACHER: John, why are you doing your math multiplication on the floor?

JOHN: You told me to do it without using the tables.

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TEACHER: Glenn, how do you spell 'crocodile?'

GLENN: K-R-O-K-O-D-I-A-L'

TEACHER: No, that's wrong

GLENN: Maybe it is wrong, but you asked me how I spell it.

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TEACHER: Donald, what is the chemical formula for water?

DONALD: H I J K L M N O.

TEACHER: What are you talking about?

DONALD: Yesterday you said it's H to O.

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TEACHER: Winnie, name one important thing we have today that we didn't have ten years ago.

WINNIE: Me!

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TEACHER: Glen, why do you always get so dirty?

GLEN: Well, I'm a lot closer to the ground than you are.

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TEACHER: Millie, give me a sentence starting with ' I. '

MILLIE: I is...

TEACHER: No, Millie..... always say, 'I am.'

MILLIE: All right... 'I am the ninth letter of the alphabet'

( You Asked for it) \_\_\_\_\_

TEACHER: George Washington not only chopped down his father's cherry tree, but also admitted it. Now, Louie, do you know why his father didn't punish him?

LOUIS: Because George still had the axe in his hand.....

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TEACHER: Now, Simon , tell me frankly, do you say prayers before eating?

SIMON: No sir, I don't have to, my Mom is a good cook.

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TEACHER: Clyde , your composition on 'My Dog' is exactly the same as your brother's.. Did you copy his?

CLYDE : No sir, It's about the same dog.

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TEACHER: Harold, what do you call a person who keeps on talking when people are no longer interested?

HAROLD: A teacher

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# TWO-FACED MASK a poem by Adriana Scanferla

Behind the first feature  
blood is filtered mixed with sweat  
a consequence of the effort  
over a mouth twisted by an eager grin  
hangs an indignant forehead.

The other mask is sweet and passionate  
sharing and merciful in God  
one who has learned suffering and absence  
Sweet kisses lavished on tender flesh  
in the fragments of instants  
stolen from life's cares.

Translated by:

Ute Margaret Saine & Scanferla Adriana

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## Coming up @ Studio Safdar in February '18

February 22, 23. Thur, Fri. 1:30 pm.

Mandala – The Magic Circle presents *Akkarmashi* based on *Sharankumar Limbale's autobiography* with the same name.

It is a touching story of an illegitimate child born out of an unconventional and socially immoral relationship between a man and a woman.

In the story the writer tries to establish his identity by not just clinging on to his mother for support but also questioning the entire social system which perpetuates

oppression and discrimination.

The author has beautifully woven the words to bring out the suppressed anger, inferiority complex and anguish of the illegitimate child in the context of present social set up and caste system. *60 min. Hindi.*

February 25. Sun. 6:30 pm.

India Foundation for the Arts invites you to *The Goddess and Her Lieutenant. A presentation of research on the Poothan Thira ritual performance in North Kerala by Sarita Sundar.*

The Poothan Thira is traditionally performed during Velas or Poorams—festivals associated with temples, which also act as contact zones where cultures meet and clash. The performance ritual is believed to cleanse and purify villages and towns of evil spirits. The performers dress up as Poothan, the lieutenant of Shiva, and Thira, the goddess Kali. Based on conversations with community members, artists and spectators, Sarita will discuss the creation of biographies of ten objects related to this form, within the larger context of museums and understandings of heritage, knowledge, and cultural agency in India.

*Sarita Sundar* is a Graphic Artist and Researcher and is presently involved in research and writing on heritage, popular and visual culture and design theory.

Studio Safdar

*Advisory:* Avoid driving. Finding parking is tough, particularly on Saturdays and Mondays. If car unavoidable, park at Shadipur Metro Station's parking.

*Metro:* Shadipur on BLUE line

*Directions:* Shadipur metro – Satyam Cinema (now Inox) – cycle ricksha – 'Biyaasi number' – May Day next to Rahmat Medical Store.

☎: 9818386114

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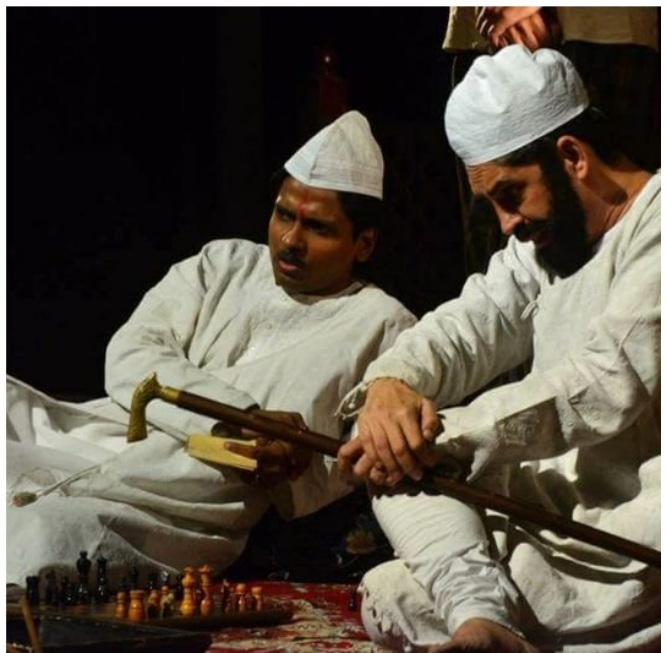
# Ghalib on 20th Feb '18

GHALIB'S LIFE, WIFE and LETTERS:

You are welcome to watch TODAY Pierrot's Troupe's - GHALIB KE KHUTOOT, 5 p.m.

JASHN-E VIRAAASAT, Central Park, CP, New Delhi:

The most unique presentation on Mirza Ghalib's celebrated letters so far as these are read and reviewed by his wife, his maid, his friends, even his foes.



# DEFENDING CHAMPIONS JINDAL PANTHER PICK UP THE BMW INDIAN OPEN POLO CHAMPIONSHIP 2017 TROPHY

**New** Delhi, November 26, 2017: The BMW Indian Open Polo Championship, the oldest trophy at stake on the Indian Open Polo Circuit which got underway in the capital on November 22 with the league rounds, culminated today into the finals at the Jaipur Polo Ground, with the top two teams the Jindal Panther and Sahara Warriors Achievers battling it out for the top honors.

Both teams were geared up to play the 117th year of the Prestigious IPA trophy. Star players like Naveen Jindal, Satinder Garcha, Abhimanyu Pathak, Shamsheer Ali, Mattew Perry won audience's heart from the beginning. Shamsheer Ali opened the scoreboard for Jindal Panther with his three quick successive goals followed by Simran Singh Shergill scoring one. While, Sahara Warriors Achievers could not open its account in the first chukkar.

The second and third chukkar saw Sahara Warriors Achievers opening with Abhimanyu Pathak scoring the first goal for the team. Making the score, 3 goals to 1 with Jindal Panther leading from the second

chukkar.

The third chukkar, twisted the game with 2 back to back goals for the team with Abhimanyu Pathak again getting his third goal of the day while, Jindal Panther's Simran Singh Shergill could only manage to score one goal for this team. A Similar scene was witnessed with another goal from Abhimanyu Pathak, but Shamsheer Ali played stronger and scored two goals for his team with one being a 30 -yard penalty . The end score of the forth chukkar was 7 goals to 5 with Jindal Panther all set to win another championship.

The fifth chukkar, was the nail biting round of the day. The stands were packed with the crowd cheering for their respective teams as Sahara Warriors Achievers made a surprising comeback scoring a sole goal in the end of chukkar.

In the final chukkar, Sahara Warriors Achievers almost gave a scare to the Jindal Panther , nicking in two more goals, scored by Abhimanyu Pathak and Mattew Perry respectively. But, Italian Star Cutinelli Goffredo scored three back to back goals for Jindals Panther, making them the most anticipated winners. The final scoreline read 10-8 in favour of Jindal Panther, making them champions of the BMW Indian Open Championship for the second year in a row. The Most Valuable Player of the



tournament

was undoubtedly

Abhimanyu Pathak as he scored the maximum number of goals .

And the Best

Polo Pony was won by Shamsheer Ali's Elerstina.

Scorers for Jindal Panther: Shamsheer Ali (2) Simran Singh Shergill (2)

Cutinelli Goffredo (4)

Scorers for Sahara Warriors Achievers: Abhimanyu Pathak (7)

Matthew Philip

Perry (1)

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## Geeta Chandran to Perform at IHC

rajivchan@gmail.com IHC/rajivchan@gmail.com has invited Dancer Geeta Chandran and her Natya Vriksha Dance Company to present ANEKANTA at the Stein Auditorium, India Habitat Centre, New Delhi.

The key leitmotif of Chandran's ANEKANTA is that there are multiple

realities to every issue – cultural, political, social, economic and, in

fact, every aspect of life and living! ANEKANTA celebrates acceptance of

multiple truths, embracing diversity and of universal acceptance.

In group choreographies, Geeta Chandran views ANEKANTA through dramatic

dance strategies like an ALARIPPU presented in three speeds;  
of exploring  
GRIHABHEDA through movement; and finding linkages between  
SOUND and  
SILENCE! She also presents NABAGUNJARA, a thrilling episode  
from an Oriya  
Mahabharata.

In her solo choreography, Geeta's abhinaya will throw the  
spotlight on  
RAVANA, King of Lanka, known in all three worlds as an  
exemplar Shiva  
Bhakta. And yet, universally considered a monstrous villain.  
Yet, within  
the Valmiki Ramayana itself, there is evidence that he was so  
much more.  
And these shades offer the dancer an opportunity to explore  
ANEKANTA within  
the context of the Ramayana.

Music for ANEKANTA is designed by Geeta Chandran in close  
collaboration  
with K. Venkateshwaran and Dr. S. Vasudevan. This lyrical  
music-scape is  
further enhanced with rhythmic inputs by K. Sivakumar and  
Lalgudi Sri  
Ganesh adding verve and vibrancy to the production.

Yet another path-breaking dance concept by Dancer GEETA  
CHANDRAN, ANEKANTA  
aspires to bring valuable oxygen to the larger public  
discourse on  
identity. It is a powerful artistic statement of Dancer Geeta  
Chandran who  
has moved tradition forward with her strategic performances.

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# Neeraj Gupta Wins Silver in Florence Biennale

Sculptor Neeraj Gupta became the first Indian artist to get the Lorenzo il Magnifico SILVER medal in sculpture in XIth Florence Biennale, the second highest award of an important art event of Europe. The award is significant because it comes from the Birth Place and work place of the most important artist of the history Michelangelo.

Michelangelo not only established the role of an artist in the society but also took the art to a new high. He proved that the best in the art is yet to come and demolished the myth that best art was created in Roman Era.

So this important award to an Indian sculptor improves the Image of India in terms of artistic capability on the international scene but also proves that Indian are second to none intellectual and art areha also.

The award was also significant because there was a staff completion from more than 1000 participating artist from around 73 major nations. Their award will help put the contemporary Indian art in international focus.