

Jashnebachpan: She Stood Up



She Stood Up

Writer & Director: Zubin Mehta

Group: Wings Theatre Academy & Vivek High School, Chandigarh

Language: English, Hindi & Punjabi

Duration: 1 hr 25 mins

About the Group

Wings Theatre Academy was established in 2012. The aim of the academy was to give a platform to the students in and around Chandigarh, whereby they could hone their skills, grow as individuals, and work constantly to grow the faculties of their mind, while simultaneously opening up the world of theatre to a city still in the process of finding its pulse. The academy is currently 150 students strong, all of whom are in the age group of 7 to 30 yrs. The academy has staged over 20 annual plays in the last six years.

About the Play

She Stood Up, directed by Zubin Mehta, focuses on different aspects of school life. The story is about two girls who despite having different personalities and backgrounds come together, become good friends, and take little steps of courage to change people's perspectives. They empower girls

through a soccer match. It is a very simple, realistic and relatable story which comes with a strong message of motivation and courage to stand up for what is right, and of breaking gender stereotypes from an early age. While highlighting the above, it has light, innocent and humorous moments for the audience to enjoy. This play was devised with a lot of inputs and ideas from the young actors who come from various schools in and around Chandigarh. The cast of the play comprises entirely of children between the ages of 8 and 11 years, who have been training with Wings Theatre Academy at Vivek High School, over the last few years.

Director

Zubin Mehta, started his theatre journey at the age of 8 as a child artist. He travelled extensively to the interiors of Punjab to perform plays based on socially relevant topics, using theatre as a medium of social reform. In 2004 at the age of nineteen, Zubin was appointed as a theatre teacher by Yadavindra Public School, Mohali to establish a dramatics society which later became a part of the curriculum. During his tenure, he directed school productions, worked with children of various age groups and developed content for theatre workshops. In 2012, he founded Wings Theatre Academy. He has worked with more than 3000 actors – children, adolescents and young adults.

Director's Note

The movement of Woman Empowerment has been gaining momentum in our country in the last decade, but we are still dealing with the horrors of Nirbhaya and Kathua. The real empowerment should happen at a young age. It is the young girls that we need to empower to make a significant difference. She Stood Up was devised with 45 students from 6 years to 12 years of age, studying in different schools of Chandigarh. We started the rehearsals with the wish to do something for young girls, but what and how, we had no idea. I sat with my young cast for the first few days and just explored the idea with them. I tried

to gauge what was it that they wanted to share on the subject, what empowerment meant to these young children. Brainstorming happened for the next few days and we had the outline of our story with us. It was a simple story of a young girl fighting with the school authorities for something that she thought was her right.

Cast & Credits

On Stage

Chamanlal	Eklavya Mogla
Satish	Aditya Goyal
Saurabh	Anhad Mogla
Sandhu Sir	Kanwardeep Singh
Pranay's father	Kevinpratap Singh Sidhu
Ravi Bhaiya	Aarav Joshi
Lata	Kashish Aggarwal
Pooja	Ridhi Ahluwalia
Promila	Navika Singh
Ria	Saira Mamik
Birso	Paakhii
Principal	Hiral Thakur
Mrs Subramaniam	Aahana Gupta
Mrs Chaddha	Simer Suri
Miss Negi	Kashish Dhingra
Mrs Misra	Dia Lekhi
Mrs Shergill	Rabbani Lehal
School Nurse	Ishrat
Sunny Singh	Abhaydeep Singh
Aakash	Angad Singh Tur
Gurfateh	Inderpal Singh
Pinky Singh	Pranit Singh
Umang Shankar	Adhiraj Sehgal
Pranay	Dev Pannu
Raghav Jain	Samay
Param	Sumeir Ahluwalia
Seerat	Saanvi Kanwar
Pallavi	Mishika Singh

Kaveri
Mili Mittal
Pavni Chaddha
Jhanvi Goyal
Priya Chauhan
Mrs Verma
School children
Vaanya Pathak,
Rehmat Sandhu, Brinda Thamman, Meher Kumar, Sarah Setia,
Nikasha Luthra

Aanvi Bahri
Sohaya Aulakh
Aaina Chaddha
Mannat Verma
Inayat Dhingra
Kashvi Wadhwa
Sidak Singh Talwar, Navya Singhal,

Off Stage

Assistant Director
Overall Coordination
Light Design & Execution
Set Design
Background Music
Costumes
Kaur
Make-up
Backstage Assistance
Produced by
Vivek High School, Chandigarh

Namita Chandhoke
Amrita Patti & Dashveen Kaur
Zubin Mehta
Zubin Mehta
Manav Bhinder
Amrita Patti, Dashveen
Balaji
Puneet
Wings Theatre Academy,

Playwright,

Design & Direction

Zubin Mehta

Contacts

Wings Theatre Academy, Vivek High
Sector 38-B, Chandigarh- 160036
M: +919888577481; +918288040900
E: wingstheatreacademy@gmail.com

Jashnebachpan : Dry Leaf



Dry Leaf

Director: Agung Gunawan

Group: Sampang Agung Centre for Performing Arts (SACPA), Indonesia

Language: Javanese

Duration: 1 hr

About the Group

Sampang Agung Centre for Performing Arts (SACPA) is located at Pelem village in East Java (Indonesia). The centre strives for the preservation of Javanese cultural heritage and traditions, and its members are committed to further exploration on new artistic ways of expression submerged within such heritage and also the contemporary arts. SACPA's performers (known as Breathing Forest Dance Theatre) have been recognised by the unique movements in the choreography of their performances inspired by the day to day movements of the village and the interactions of humans, animals, spirits and nature. 'Whiffling of the Forest Gamelan Ensemble' is a music group formed in 2015 at SACPA. Under the direction and mentorship of the established musician and composer, Johan Adiyatma Baktiar, the ensemble offers distinctive and theatrical Javanese gamelan based music.

About the Play

A fallen leaf never hates the wind. It falls itself as it does. Never against anything, there is only sincere acceptance and surrender. Wisdom offered by the harmony of the four elements of nature – Fire, Wind, Water, and Earth – shapes the expressions and characters in the body. Nature as a human being sometimes becomes the axis of problems, while nature quietly and permanently creates peace. Lessons from the fallen leaf to understand peace – whenever it should fall it falls, whatever makes it fall, it lets it do so, and wherever it takes off, the leaf will not complain and accept what God gives.

Director

Born in 1971, Agung Gunawan is a renowned and established dancer, artistic director, choreographer and vocalist. Since the beginning of his career in 2006 as an independent solo dancer and choreographer, he has worked with many multi-disciplinary artists, in companies and projects both inside and outside Indonesia.

He was a founder and artistic director of the Arts Island Festival from 2010 to 2014, and of Pelem Festival since 2016. His motivation to create the festivals was a manifestation of his conviction that “If they are not accessible to the poor, the arts are neither innovative nor revolutionary”. This belief has been the pillar of his daily practice. Currently, he is based in the rural village in East Java, as a co-director of SACPA, and a choreographer of ‘Breathing Forest Dance Theatre’ while continuously touring numerous countries for performances and projects.

Director’s Note

After having undergone years of intensive training and performances as a Yogyakarta classical court dancer in Indonesia, I moved to the country side in East Java, named Pelem village in 2008. At first, I felt that traditional dance and theatre performance in the village had not been refined and was edgy. However, it struck me that their dance was full

of energy, intensity and power of human creativity of arts. I sat in the forest for hours, searching for the meaning of the relationship between art and life, myself and nature, and nature and local people – now our people. A leaf is such a symbolic and artistic metaphor for me – it grows, and turns brown, and falls as it is. It is such a simple, peaceful life which casts a question to me. What is it behind the last moment of the leaf, not complaining and in total surrender? How does this relate to us, human beings?

Cast & Credits

On Stage

Performers (Breathing Forest Dance Theatre)

Anes Ayu Pratiwik

Ariesta Maharani

May Widhiyastuti

Yasinta Wenda Mulasari

Fitria Dania Julianti

Umi Royani

Very Muharyanti

Windiasari

Musicians (Whiffling of the Forest Gamelan Ensemble)

Anang Setiawan

Aryasa Yusuf Pratama

Deasylina da Ary

Diana Nur Hayati

Johan Adiyatma Baktiar

Anik Puji Rahayu

Agung Gunawan

Off Stage

Operation Manager Takashi Takiguchi

Production Assistant Kien Fei Lee

Design & Direction Agung Gunawan

Contacts

Sampang Agung Centre for Performing Arts (SACPA)

Jln. Punung-Gondosari Km 6,5
Krajan 1, Pelem, Pringkuku, Pacitan, Jawa Timur, Indonesia,
63552

M: +61 478 634 052 (English)

M: +62 823 28282801 (Indonesian)

E: info@takashitakiguchi.com

W: <https://sacpa-pelem.com>

Media/Enquiry: Takashi Takiguchi (ImPermanence Productions)

Jashnebachpan : Celebrating Childhood



Nine-day little actor's theatre festival Jashnebachpan begins

- Around 500 artists from across the globe will be a part of the fest.
- Children from Sri Lanka and Indonesia will showcase their art form

- **10 directors are making debut this time at Jashnebachpan**
- **Seminar will be held to discuss the importance of theatre in children**

New Delhi, November 17, 2018: With a colourful representation of the various folk dance and music from the diverse states of India including Assam, Rajasthan, Punjab and Manipur under the guidance of Dr. Laique Hussain, National School of Drama today inaugurated the much-awaited biannual theatre festival for children, Jashnebachpan, at the lush green lawns of the campus amid much fanfare.

The grand opening ceremony of the 14th edition of the theatre carnival saw the presence of Shri Arun Goel, Secretary, Ministry of Culture and eminent theatre personality-director Shri Rudraprasad Sengupta. Also present were Dr Arjun Deo Charan, Acting Chairman NSD, Suresh Sharma, director-in-charge, NSD, and Abdul latif Khatana, Chief TIE Co.

Shri Arun Goel said festivals like Jashnebachchan help them to develop their personality.

“I congratulate the National School of Drama for organising the 14th edition of the international theatre festival for children. Besides organizing festivals for children, they also organise various short term courses like Sunday Club, which is a very good initiative. Theatre is something which is not given to us by the colonial powers, rather it is our own art form which was born in our own land and has been practiced since ages,”Arun Goel said.

Shri Rudraprasad Sengupta, who was one of the guest of honours at the event, dedicated the recognition bestowed to him to the various theatre workers in the country.

“I am thankful to my NSD friends for honouring me. I don't know whether I am worthy of this honour. But I am glad to receive the honour. I am accepting this honour on behalf of

all the theatre workers, who probably don't have money to give shape to their craft. Theatre is expensive and it needs more money than any other art form because it doesn't depend upon technology. Man power is involved in every stage,"Rudraprasad Sengupta highlighted.

Dr Arjun Deo Charan pointed out why theatre is important in a child's life.

"Theatre plays an important role in children's life because it raises the observation power in a child. As plays are mostly based on the issues of our society, therefore it raises awareness among the kids and enable them to become a responsible citizen," said Arjun Deo Charan.

Abdul Latif Khatana shared the highlights of this year's Jashnebachpan.

"We have plays talking about various issues be it gender discrimination or parent-child relationship. We also have theatrical interpretation of Ramayana and Alice & Wonderland. This time we have three-year old play group to 133-year old play group,"he said.

Suresh Sharma said, "Ministry of Culture has allotted Rs 180 crore for the betterment of NSD. We have also proposed the formation of four new Sanskar Rang Toli and we are assured that ministry will help us in expanding theatre across the country."

The opening ceremony act titled as **Udaan** was comprised of four presentations by groups – Thangata Pung Cholam (Manipur), Kalboliya (Rajasthan), Gotipua (Odisha) and Bhangra/folksong (Punjab). Even folk dances from Assam (Bihu), Sikkim (Lion Dance), Nagaland (Kabul Naga Dance) and Manipur (Stick Balance) were received with loud applause from audience.

Almost 800 **underprivileged kids** from various NGOs across Delhi and NCR attended and enjoyed the opening ceremony. The idea

behind this initiative was to bring those children to the mainstream and inculcate enthusiasm for art and culture along with entertainment at a global platform.

Debuted in 1998, Jashnebachpan, is a venture of T.I.E Company of NSD, started in order to contribute to the growth and development of children's theatre across the country. Post its successful stint year after year; it has now become one of the largest and most important theatre festivals in India for children. This year 23 plays will be staged in the four auditoriums – Sammukh, Abhimanch, Abhikalp and Little Theatre Group (LTG).

Tathagat, the play by Abhishek Majumdar



Tathagat is

A play presented by Jana Natya Manch is written and directed by Abhishek Majumdar. Music is by M.D. Pallvi

Set in an imaginary Buddhist kingdom in ancient India, Tathagat explores the ideas of caste and gender, rebellion and nationalism, freedom and courage.

Haridas, a shudra sculptor, has carved a statue of Buddha out of black stone with three missing fingers. He is sentenced to death as a traitor. On insistence of the queen, the king agrees to listen to Haridas's plea in the court.

Expanding on the idea of *tark* (reason) in Buddhist philosophy, this play through the story of a vain king, a defiant queen, the rebellious sculptor, a courageous *daasi*, and a conniving courtier, examines the difference between a 'traitorous' and a 'rebellious' act.

Hindi, approx. 35 mins

Two shows of _Tathagat_ coming up that you can catch:

– Tuesday 14 Aug, 1 pm, AUD Kashmiri Gate Campus.

– Thursday 16 Aug, 6 pm, Sabarmati Hostel, JNU.

Tathagat is Jana Natya Manch's latest production, written and directed by Abhishek Majumdar, with music by MD Pallavi.

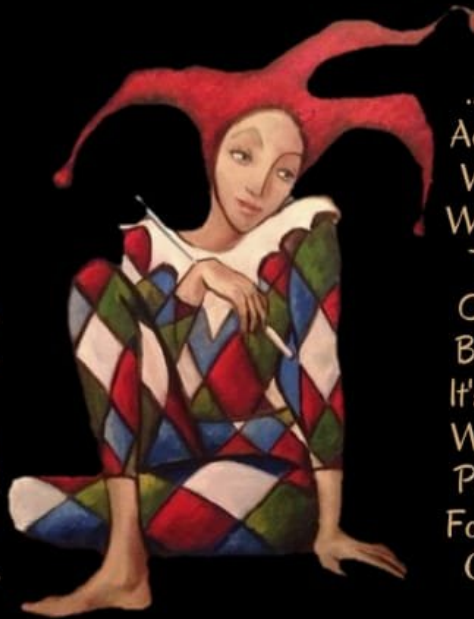
**Weekend Drama Workshop
starting 4th August '18**

Weekend DRAMA Workshop



For Young Men & Women Between 18-30 years of age
Culminating in the Performance of an Original, Musical Play

Every Weekend,
We meet at a Serene,
Green space for Fun.
Fly With Wings of
Imagination to Explore
Life, World and People,
In Past, Present, Future.
We Create and Float
In a Make-Believe, yet
Real, World of Theatre!
We play games for fun,
And Sharpen our Skills...



..Of Communication, to
Act & Express ourselves.
We Share Tales of Life
With Thoughts/Emotions.
Thus, when everyone's
Confidence Grows, and
Bonding of Team shows,
It's Time to Evolve A Tale
We all like.... to Create &
Perform an Original Play
For every near & dear one
On the Last Weekend.

Workshop Director

Kiran Deep, an Experienced Theatre / TV Actress, Theatre Director,
Designer, Writer and a Team of Other Professionals

Dates, Timings & Venue

4th August to 4th November 2018
4:00 pm To 8:00 pm (Saturdays) 3:00 pm To 8:00 pm (Sundays)
at ZORBA THE BUDDHA
7, Tropical Drive, Ghitorni, New Delhi II0030

Consideration: INR 25,000/-



Collaboration: Khilona &
Zorba The Buddha



Contact For More Info:

VK 8178812431, 9811127216 Aarti 9654271908 Aakash 9910656872

Nostalgia Street by Manohar Khushalani

Nostalgia Street
Manohar Khushalani





Manohar Khushalani has been involved with various aspects of theatre for more than 25 years. He is a theatre critic and practicing actor and director. He is also the honorary President of North Indian Film Association.

Having been associated with street theatre from the last six decades, my memories of late Maya Mahesh are deeply etched. It was way back in 1977 that I met late Ishikhar Khushani. Our group, Workshop Theatre, which was formed after a workshop with Bahadur Naresh was rehearsing for William Hazlitt's *Paradise*, a play about communist revolution in a village in China. Ishikhar had come to meet the late Indira Mahesh. He sat through our rehearsal and gave many suggestions. Our group consisted people, most of whom later engaged in television—Indira Mahesh, Indira Maheshwari, Raju Das, Anil Mishra, Chitra Anandika Mishra and I took on to theatre. But the only ones that we did never discuss were full of criticism. Our most memorable production was Bahadur Naresh's *Shikhar*, for which Indira Mahesh came specially to Delhi to do a workshop with us. Other people were in our shows, and so did we, occasionally, while performing. Although I was also performing in the government sector, this liberty was really only taken in a street play. When we came in touch with M.R. Ramesh, most of Workshop Theatre members agreed to work in his street production of *John and Jane* in *Shikhar* and *John*.

Our first set of our beliefs came when Raju Das took over performance of *John* at the Bhabha International Theatre held in Calcutta in 1978. There we were greeted by the biggest floods in the last 100 years of the city. While our street play dealt with the underlying and departed existence of society we were confronted with a dilemma. The floods created a pool of such things were around the atmosphere that we created. This water remained for three days and we were huddled up on the last floor at the time when the pressure built-up was being off around the atmosphere with their shunters outside flaring before their eyes. We were helpless—unable to offer them refuge in our own rooms. What kind of scene should we be doing? We were divided on whether doing plays was enough and whether it should not be supplemented with social work. The answer came much later when Maya Das, Anandika Kishore and myself sat by dinner at the NIC and decided to form Theatre Union. Later we swapped fellow Praying members like Varad Das, Raju Lal and Raju Prakash, along with some pointers like Urvashi Mishra and Indira Singh.

Our first play was prepared in association with several women's groups. It was called *Rehbari Karam*. The Raju Das was before a better committee, whose recommendations would be considered before it became an Act. We remained the full, answered the queries as well as the struggle. We created a play which would move the urban community about the health care while retaining the common women about their rights as per



the bill. During this play we had an opportunity to interact with social workers who worked in the very community that we performed in. Besides in 1978 the group was more satisfied. In fact, later Theatre Union prepared a play on malnutrition drug companies who were dumping in the Third World, all these drugs which were banned in the developed world.

This play was prepared in association with Voluntary Health Societies of India and got a lot of information from Mrs. Shree. This information was used to create an attractive play in a comic vein. This play was a useful supplement for medical workers. We also did not let by discussing general awareness at the end of the show. However, by now the debate on whether a street theatre group should also do social work had gained momentum. It had now dawned on us that we were performers and we should stick to that. If we crossed a commission in just a few people it would spread to others by contagion.

Somebody people had created doubts amongst us about the reach of street theatre. Television was cited as a medium with a greater reach. One still remembers a talk that Indira Mahesh gave at Jawaharbal Nehrú University City Auditorium which was so popular. At that time the people owned TV. There was only one Doordarshan channel and no private channels. Mahesh wanted that the TV will create national ideas. While performing we are a community affair and bring many people under one roof, the television will divide people by removing them to their homes. He cited the example of people who was because of television screens. Often the host speaks in his game by using his own as his mouth. Here his mouth was moved away as he himself had his eye glued to the television. Of course, Indira was a deliberate conspiracy in this and felt that television had been created to divide people, to break up communities and to destroy the collective spirit. He inspired me I by what he said that I went up to the stage to congratulate him.

But the real work about the TV having a greater reach has been resolved in my mind by history. The answer lies in possibility. A letter being looking into your eyes and following a message has greater credibility than an electronic media supported by social science and money power. When we did the play against India burning, just 200 shows were enough to create media and government attention on the issue. Later the issue was seen everywhere in newspapers, on television and in films. Maya Das's award winning film on high burning, used our play's soundtrack incorporated with her own visuals. Theatre Union performed steadily to double with Jaya Mahesh Mahesh at many times. There we got to see each other's plays—experiments and creative such other work. While Indira approached the choreographer and musician of Theatre Union productions, he felt that the message was not done. We felt that Jayas' play was not being but sometimes her always there was a positive effect. Though I used my Theatre Union productions have been changing over the years and do not play that I am limited like a Theatre Union play to me. Since we had performed we who also acted on the professional stage our productions were found to be different. However, this I am talking about the experience, Jaya Mahesh has also performed on stage—it is also and looking while Theatre Union has given me liberation.

I still remember here it was considered a taboo for a street theatre worker to perform on stage. The first time I remember Indira showing us scenes about problems of prostitution during my visit to the Kanchi police was introduced in Delhi and during workers went up to 1980.

agreed to, had studied in a manner specially organized 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 ill-equipped to administer the censor of theatre. Little did I realize at that time, that in effect, given the usual inefficiency of the official machinery, giving a police licence, meaning though it may be, was not another demand to be considered. This, even theatre, which had the maximum potential of a political vehicle was made the purview of a performance licence and these performances were not to be considered. The theatre scene was entirely followed by M.K. Bhanu who had a hand in both the books.

These days does not mean just rising up one more, mounting a bunch of enthusiasm, and converging on the law enforcement and censor action. It may take months to write a well-thought-out script. Working Theatre took three months to translate Bhabhi Bhabhi's *Almas* and six months to *Leather* realize the play. An actor may write them a time, it may be with training, or a glorified husband, or a middle-class downy problem. It is theatre for a general audience, working artists are organized and a script is evolved keeping in mind the target audience. Few people know that Bhabhi Bhabhi's *Jahan* has been performed in Pakistan as well. These days has attracted a few people because of the tremendous content in the whole scenario. Since they are often exposed, the police which never likes performers to be seen in costumes, often tries to stop the performances. Sometimes even the audience gets pulled up because of the personal use in one relationship that the audience uses to establish. When the police tried to stop a performance of *Jahan* for *Prayer* at *Commonwealth Place's* central 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 *Green Park, Calcutta*, the common people responded by turning up in thousands to watch the same performance the next day. The restrictions, however, were all about same then. Only a few who are gradually converted back to the movement. "If you see an actor there, forget that you will be happy, forget that you will be famous, forget that you will be rich," says Bhabhi Bhabhi. However, today theatre's ambivalent acceptance has changed all that. People have become more conscious of a performer's right to perform. But these days which appeared to be an era of freedom is based on the up and down and fight the masses of social evils. It is with these the *Janani's* contemporary scene or Theatre Group's similarly successful *Take Tell* songs. □



Politicians Make Touchy Celebs by Manohar Khushalani



About Theatre Olympics

The Theatre Olympics was established in 1993 at Delphi, Greece. As an international theatre festival, the Theatre Olympics presents some of the greatest theatre practitioners from around the world, offering a platform where despite ideological, culture and language differences, dialogue is encouraged. Since 1993, the Theatre Olympics has been held seven times in: Japan (1999), Russia (2001), Turkey (2006), South Korea (2010), China (2014), and Poland (2016).

17th February 2018: Imprinting her name in the global theatre map, India on this day threw the floor open to the 8th Theatre Olympics, the largest theatre festival of the world, being hosted for the first time in India by the National School of Drama, under the aegis of Ministry of Culture, Government of India. Shri Venkaiah Naidu,

Hon'ble Vice President of India, along with Union Minister of State for Culture (IC) Dr. Mahesh Sharma, inaugurated the mega event at the historic Red Fort.

"The 8 th Theatre Olympics will take Indian culture and heritage to the world and bring the world to us. Art has the power to unite people across the globe. India believes in the culture of Vasudhaiva Kutumbakam which means the entire universe is one, which is an integral part of the Indian cultural and theatrical tradition," said Vice President of India Shri Venkaiah Naidu on the occasion

"Through the 8 th Theatre Olympics, we meet the rich theatrical tradition of India and we encourage the articulation of a free and collective voice which will defend the value of the theatre tradition, research, and experimentation," said Chairman of International Committee of Theatre Olympics, Mr. Theodoros Terzopoulos.on the occasion

The video film, prepared by students of IIIT, Delhi, shows some of the major highlights of the festival including glimpses of Directors Meet in which Theatre Directors interacted with Theatre Critics, Theatre Students, Theatre Buffs a day after the show and so many other highlights like the Food and Theatre Bazar. It captures the festive ambience of the event

Theatre Olympics: First time in India

Kartik

The Play & Director's Note

This play has a storyline that could have been based on tomorrow morning's newspaper headlines. Using the wonderful theatrical device of three actors playing the central character of Kartik, we are able to enter his fractured world. We simultaneously see him as he was before the accident that changed his life; we also see him as he is immediately after the accident, recovering in hospital, at home and in school; as well as when he is an adult. The play brings together the present, past and future in a seamless whole. It has been a fascinating journey with the actors and my own team. We have interviewed teenagers, their parents and teachers; watched their interactions in school, home and on the metro; created improvisations; spent hours mastering the intricate choreography; enjoyed the shopping for clothes that capture today's Delhi; and worked hard at creating over 36 characters, played by just 14 actors!

The Director

Educationist, theatre director and activist, Feisal Alkazi lives and works in New Delhi. Over the past forty years he has carved his own niche with his group, Ruchika. He has directed over 200 plays with adults in Hindi, English and Urdu. Most recently, two plays, Noor and A Quiet Desire, written by him have been produced. In addition, he has directed over 100 productions for schools all over India. Ruchika also runs a training program in theatre for children since 1997. Feisal has written 24 books as well and is a counsellor with Sanjivani. In the field of disability, he has directed 30 films and produced several plays.

The Group

The Theatre-in-Education Company (Sanskaar Rang Toli) of the National School of Drama was established on October 16, 1989, and is one of the important educational resource centres in the country. The TIE Co. consists of a group of actor-teachers working-with and performing-for children. The major focus of the company is to perform creative, curriculum based, and participatory plays in school, designed and prepared specially for children of different age groups. The company holds a one month long intensive Summer Theatre Workshop for Children organized in May-June every year. TIE Co. has participated in many international theatre festivals and symposia in countries including Poland, China, Philippines and Japan. Jashn-e-Bachpan and Bal Sangam are biannual festivals organised by the company where it invites plays by and for the children from different parts of the country.

Cast & Credits

Sutradhar Kartik Manoj Kumar

Old Kartik, Gym Teacher, Shashank Manish Saini

New Kartik Mridul Anand

Mummy Aparna Kapoor

Papa, Changezi, Bhaiji Mahesh Kumar

Raghav Manoj Sharma

Himanshu, New Dancer Tasabber Ali

Nancy Jyoti Bala

Doctor Fatima, Rubina, Announcer Jyotsana

Inspector, Nurse1 Nidhi S Sasthri

Anshika, Nurse2, Vicky Soumita Kundu

Anthony, Shiny Piyush Verma

Drug Peddler, Teacher Kaleem Zafar

All Street Voices & Dancers Jyotsana , Aparna Kapoor, Soumita Kundu, Piyush Verma,

Mahesh Kumar, Manoj Sharma, Nidhi S Sasthri

Choreographer Vishwa Kant Singha

Assisted by Sandeep Kashyap

Costume Design Shaik Sheeba

Assisted by Jyotsana

Set, Poster & Brochure Design Jagan Shah

Assisted by Kamal Kumar

Light Design Mona Chawla

Assisted by Joginder Singh, Dhirender Kumar

Light Design Mona Chawla

Assisted by Joginder Singh, Dhirender Kumar

Music Operation Sheel/Vikram Jeet Singh

Stage Manager & Property Midhi S. Sasthri

Tailor Saroj Silswal, Akhtar Ali

Sound S. Manoharn, Pratap Singh, Subhanjan

Photography & Videography Deepak Kumar

Assistant TIE Co. B.S Rawat

Administration Staff Pirat Singh Negi, Darmiyan Singh,
Shailender Kumar,

Neha Bhatt

Attendant Md. Rashid, Pawan Kumar

Chief of TIE Co. Abdul Latif Khatana

Asst. Director Mona Chawla

Translation & Adaptation Kiran Deep Sharma

Design & Direction Feisal Alkazi