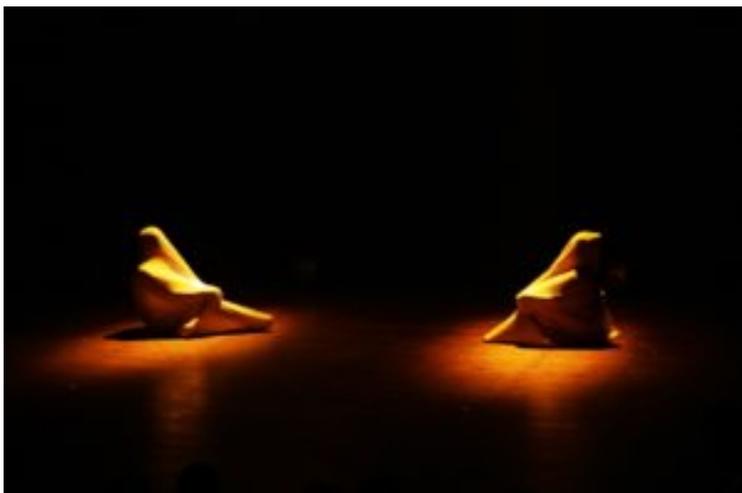


Kerala: Girl performs azaan in Kerala play, sparks stir | India News – Times of India

https://m.timesofindia.com/india/girl-performs-azaan-in-kerala-play-sparks-stir/amp_articleshow/66790824.cms

Jashnebachpan: Puberty



Puberty

Director: Sachithra Rahubadda

Group: Red Apple International Theatre Gathering, Sri Lanka

Language: Non-Verbal

Duration: 45 Minutes

About the Group

Red Apple Theatre Gathering seeks to develop appreciative skills in youth and children to create a new dimension in theatre while finding new methodology. It has received the

highest award in Sri Lanka at the State Drama Festival twice. This year Red Apple Theatre Gathering has participated in the National Children's Drama Festival. It will now be participating in the Colombo International Drama Festival, Kathmandu International Children's Drama Festival, and Jashn - e- Bachpan International Children's Theatre Festival, held by National School of Drama, Delhi, India.

About the Play

This is the story of the journey of a sperm and an ova. They get together and make a child. Be it a girl or a boy, the sperm and ova do not discriminate – same power, same energy and same hope. Just a different gender in the world. And then? Pink for the girl and blue for the boy which they never ask; car for the boy and doll for the girl which also they never ask. We divide them. We make different laws and rules for each. Then comes puberty!

In Sri Lanka we care so much about our 'nationality', but do not care about the nation of our girls. As an Asian country, our society is concerned more about the virginity of girls than the girls themselves, more about their discipline than their life, love or hope. Puberty makes it worst. This play talks about the difference in the life journey of a baby girl and a baby boy.

Director

Sachithra Rahubadda is an active director of children and youth theatre in Sri Lanka. He began his study of theatre at school. He began producing plays while still in school and later did a Diploma course in Drama and Theatre at the Institute of Sinhala culture, and then a Diploma in Script writing and Communication at the University of Sri Jayawardenapura. He obtained his BA degree in Drama and Theatre from the University of Kaleniya. He conducts workshops and stage shows in schools around the country, as a result of which Red Apple Theatre Gathering was founded. He gives the children and youth of Sri Lanka necessary training and makes

all the effort to bring their talents forth. Many of his students are contributing in many creative fields throughout the country.

Director's Note

Children's world is totally different from that of the adults. It is difficult to understand them. Our interpretation of children's imagination can be erroneous. Puberty reveals the modern children – instant and innovative. But with roots that are cultural and social. Within the Asian cultural background, life circle of two new born children is the theme of the play. The structure of the production is modern, choreographic, non-verbal and musical.

Cast & Credits

On Stage

Jayawardhana Pedige Yeshmi Thakshila Madhumali Jayawardhana, Samarasinghe Dhanushka, Sooriyaarachchige Nadun Tharanga, Dewathanthri Arachchige Tharindu Madusanka, Ambanwala Gedara Chandima Lakmali Sirinayake, Ilandari Pedige Jeewan Madusanka Kumara

Off Stage

Ilandari Pedige Janaka Sumith Kumara, Samarasinghe Vithana Pathirannahelage Chana Thushsari, Koralegama Hewage Ruwan Chandana

Direction **Sachithra Rahubadda**

Contacts

Red Apple Theatre Gathering

17, Bandaranayake mw

Papiliyana, Sri Lanka

Tel: +94112732619

Fax: +94112732619

M: +94711900514

E: rat.srilanka@gmail.com

Fb: [www. Facebook/Red+Apple+Theatre+Gathring.com](http://www.Facebook/Red+Apple+Theatre+Gathring.com)

Jashnebachpan: Ichhapuran



Ichhapuran

Writer: Rabindranath Tagore

Director: Rajesh Bakshi

Group: Theatre Actor Studio, Delhi

Language: Hindi

Duration: 1 hr

About the Group

Theatre Actor Studio has been participating in children's workshops for a long time now. Rajesh Bakshi, the founder of this group, has been directing these workshops for the last 10 years. Some of the group's important productions are Ichhapuran (Rabindranath Tagore), Kalakar (Phanishwar Nath Renu), Paazeb (Jainendra Kumar), Wizard of Oz (adapted by Bharti Dang) etc. Some of the short plays directed by Rajesh Bakshi are Savdhani Hi Suraksha, Rishi Ki Seekh, Swachh Bharat Abhiyan, Beti Bachao Beti Padhao, Nasha Mukti, Say No to Crackers, Sadak Yatayat Ke Niyam, Shiksha, Changu-Mangu, Ghogha Sant etc. Rajesh Bakshi has long been associated with Hindi Akademi, Sahitya Kala Parishad, Shri Ram Centre, Udyan Orphan Trust, Yuva Sanstha, Ayam Sansthan and Dramabaaz

Company.

About the Play

The play is about a father and son who wish to live each other's life. Devi Ichhapuran grants them their wish but living each other's age, joys and sorrows becomes unbearable for both.

Director

Rajesh Bakshi has acted in more than 45 plays and participated in many cultural theatre festivals including Bharat Rang Mahotsav, Nandikar Rang Mahotsav, Bharatendu Natya Utsav, Bharat Muni Rang Mahotsav, Sarang Rang Mahotsav, Uttar Pradesh Sanskritik Mahotsav, IPTA Rashtriya Utsav etc. He has 12 years of experience in teaching theatre. He has conducted many theatre workshops for children with organisations like Hindi Akademi, Dramabaaz, Multivalent, Ayam, CCRT etc. Some of the plays directed by him are Jasma Oden (folk play), Aankh Micholi, Doosra Admi – Doosri Aurat, and Ila.

Director's Note

Childhood, with its restless playfulness, can be understood only with love and intelligence, whereas adulthood brings not only independence but also responsibility along with it. To make this story written by Rabindranath Tagore, more interesting and meaningful, a few of Tagore's poems and another story by him 'Vidhyarthi Ki Pariksha' have been incorporated.

Cast & Credits

On Stage

Mrinalini Jindal, Aman Sharma, Vikrant Sharma, Jitesh Sharma, Olive Jain, Eshna Jain, Nandika Chadda, Gurjas Bhatia, Samaira Grover, Shivaye Madan, Diva Gandhi, Yuvraj Mavi, Maya Parashar, Saksham Gupta, Saksham Parashar, Ragav Mehta, Siya Singh, Ananaya Mukerjee, Rahul Mukherjee, Samarth Girotra, Yatharth Gaurav Gupta, Ayam Sharma, Sneha Chaubey, Dattatreya Buddhiraja Halder, Ira Jasuja. Naisha Prem, Dipti Purohit,

Mahua Aggarwal

Off Stage

Music

Bharti Dang

Music Operator

Garima Arya

Property in-charge

Aman, Vikrant, Jitesh, Narendra

Light Design

Rahul Chauhan

Make-up

Narendra Kumar

Choreography

Vikram Mohan

Costume

Yashasvini Bose

Creative Input

Bharti Dang

Special Thanks

Dramabaaz Company & Garima Arya

Playwright

Rabindranath Tagore

Design & Direction

Rajesh Bakshi

Contacts

D-301, Aggarwal Estate

Sector- 28, Rohini

Delhi-110042

M: +91 9891192267, 8920461628

E: ssrajeshsharma@gmail.com

**Jashnebachpan: How Cow Now
Cow**



How Cow Now Cow

Director: Vinod Ravindran

Group: Sandbox Collective, Bangalore

Language: English

Duration: 1hr

About the Group

Sandbox Collective is a creative services organisation that curates, produces and tours performances. It acts as a catalyst facilitating meaningful collaborations nationally and internationally between artists, cultural agencies and arts spaces creating an explosion of innovative artistic expression.

About the Play

Rosamma the Cow is fast turning into an unbearable pain. She scolds, rants and raves, and makes life miserable for all the other animals on the beautiful farm. Find out what happens to Rosamma when she's sent off to a mysterious country far, far away. A group of actors combine storytelling, object theatre, and shadow puppetry to tell a compelling tale of patience, love, adventure, and imagination.

Director

Vinod Ravindran has worked in the theatre in various capacities. He started his career in theatre with B.

Jayashree's Spandana Theatre in Bangalore. As an actor he has worked with directors like B. Jayshree, Atul Kumar, Ajay Krishnan, Manav Kaul, Abhishek Majumdar, Kirtana Kumar and Sachin Gurjale. He wrote and directed Somewhat like a Balloon which opened at the Jagriti Curtain Raisers 2013, he wrote and directed Raja Tantra Choo Mantra, a play for children which opened at the AHA, Ranga Shankara International Theatre Festival for children. He also directed Ajay Krishnan's Touching and Moving.

Director's Note

Stories are everywhere and everyone has a story... and we can tell stories together. What worked most importantly for us about How Cow Now Cow is the simplicity of the story. We wanted to work on this play in a way that it leaves enough space for our audience to have questions and thoughts. That is what keeps us excited about this play. We are often asked questions about the play that we ourselves have never thought about. We used common every-day household objects to bring the story to life. The play uses a now archaic technology of the overhead projector (OHP). The rudimentary nature of the OHP technology and the physical interaction that is required to bring images to life is the kind of rawness that we wanted in the play.

Cast & Credits

On Stage

Anirudh Mahesh

Shweta Desai

Vinod Ravindran

Off Stage

Light Design and Execution Parthasarathi S

Producers

Sandbox

Collective

Direction

Vinod Ravindran

Contacts

Beagles Loft

37/5, 2nd Floor, Yellappa Chetty Layout

Ulsoor Road

Bangalore – 560042

M: +91 9686865638

E: sandbox.medha@gmail.com

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	Aanvi Bahri
Mili Mittal	Sohaya Aulakh
Pavni Chaddha	Aaina Chaddha
Jhanvi Goyal	Mannat Verma
Priya Chauhan	Inayat Dhingra
Mrs Verma	Kashvi Wadhwa
School children	Sidak Singh Talwar, Navya Singhal,
Vaanya Pathak,	
Rehmat Sandhu, Brinda Thamman, Meher Kumar, Sarah Setia,	
Nikasha Luthra	

Off Stage

Assistant Director	Namita Chandhoke
Overall Coordination	Amrita Patti & Dashveen Kaur
Light Design & Execution	Zubin Mehta
Set Design	Zubin Mehta
Background Music	Manav Bhinder
Costumes	Amrita Patti, Dashveen Kaur
Make-up	Balaji
Backstage Assistance	Puneet
Produced by	Wings Theatre Academy,
Vivek High School, Chandigarh	

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, Jasnebachpan, 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 money 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.

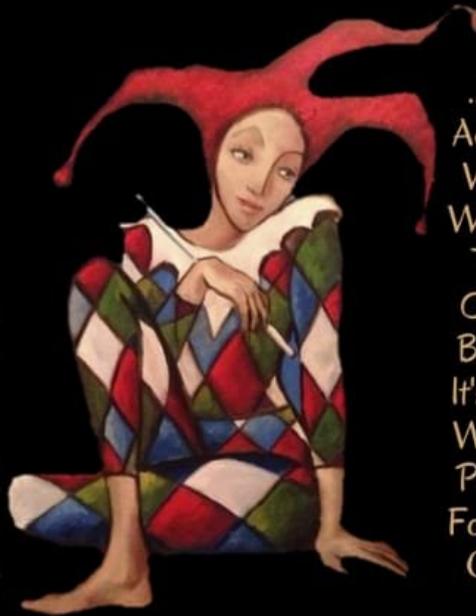
**Weekend Drama Workshop
starting 4th August '18**

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 Madhok. Our group, Workshop Theatre, which was formed after a workshop with Rajesh Khanna 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, Rajesh, Anil Mahesh, Vinay Anandika Mahesh and I took on to theatre. But the only ones that we did never discuss were full of criticism. Our most memorable production was Rajesh Khanna'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 very rare 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 *Madhok*.

Our first set of our beliefs came when Rajesh took over performance of *Shikhar* at the Bhabha International Festival 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 of floods were being all around the atmosphere with their thousand tons of water floating above 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 Rani, Anandika Rajesh and myself sat by dinner at the NIC and decided to form Theatre Union. Later we merged with Prasad members like Vinay Das, Rajesh Lal and Rajesh Khanna, along with some people like Vinay Das and Indira Mahesh.

Our first play was prepared in association with several women's groups. It was called *Rehbari Karam*. The Rajesh had one 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 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 great success satisfaction. 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 like by developing 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.

Sometimes 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 Jawaharbalal Nehru 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 connecting them in 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 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 Rani's award winning film on India burning, and our play's soundtrack merged with her own results. Theatre Union performed similarly to *Shikhar* 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 Jaya's play was not being but sometimes her always there was a positive effect. Though I read my Theatre 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 when she acted on the government stage the productions were limited to be different. However, this I am talking about the options. Jaya Mahesh has also performed on stage—it is also and looking while Theatre Union has given me liberation.

I still remember how it was considered a taboo for a street theatre worker to perform on stage. The first time I remember Indira Mahesh showing at screen about problems of prostitution during my time the Bombay police was introduced in Delhi and many workers went up to meet




again is, that theater is a medium specially required against it, "this was the first step towards government ownership of theater". I was particularly agitated about it since I felt that the police was ill-equipped to enforce the success of theater. Little did I realize at that time, that in effect, given the usual ineffectiveness of the official machinery, giving a police license, however though it may be, was not another formula to be considered. Also, every license, which had the maximum potential of a political license was outside the purview of a performance license since these performances were not in its jurisdiction. The Madison episode was actually followed by M.K. Ramesh who had a hand in both the issues.

Great theater does not mean just mixing up any ideas, introducing a touch of symbolism, and conveying on the line over-reaction and excess action. It may take months to write a well-thought-out script. Working Theater took three months to translate Bhabhi Bhabhi's *Almas* and six months to *Leather* realize the play! An actor may write from a story, it may be with training, or a playwright's hand, or a middle-class downy problem. It is theater for a general audience, working artists are required 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. Great theater has attracted a few people because of the tremendous content in the whole exercise. Since they are often exposed, the police which never likes reformers in its own jurisdiction, 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 handed over 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 communists, however, were all about same time. Only a few who are gradually converted stick to the movement. "If you see a street theater, forget that you will be happy, forget that you will be famous, forget that you will be rich," says Bhabhi Bhabhi. However, today theater's subliminal message has changed of that. People have become more conscious of a performer's right to perform. But great theater which appeared to be an old fashion is found to rise up again and fight the necessity of social work. It is with these the *Janan's* contemporary scene or *Theater Group's* similarly remarkable *Take Toll* group. □

