



JKK

Jawahar Kala Kendra, Jaipur Presents

Rang Rajasthan

RAJASTHAN THEATRE
& FOLK FESTIVAL

5-11 JANUARY, 2018
JAWAHAR KALA KENDRA, JAIPUR

Festival Curated by



Rang
Mastaney

EVENT SCHEDULE

FRI 5 JAN	13:30	Open Mic Jaipur: Rajasthani Band Performance	Indian coffee House
	15:30	Play Re Geliya by Kapil & Priyadarshani	Rangayan (ticketed)
	16:30	Talk Show with Mame Khan	Rangayan (Free Entry)
	17:30	Play: Anji by Rajendra Panchal (Kota)	Krishnayan (ticketed)
	18:30	Folk: Manganiyar, Bhawai, Ghoomar, Shekhawati Chang	Madhyavarti (ticketed)
SAT 6 JAN	13:30	Open Mic Jaipur: Accoustic Guitar & Vocals	Indian coffee House
	15:30	Aadhi Raat Ke Baad by Swapnil	Krishnayan (ticketed)
	16:30	Talk Show with Ms. Smita Bansal	Krishnayan (Free Entry)
	17:30	Play Sajjan Maina by Priti Dubey (Jaipur)	Rangayan (ticketed)
	18:30	Langa Gayan, Kathak folk, Kachi Ghodi	Madhyavarti (ticketed)
SUN 7 JAN	8:00	Morning Raag: Dhruvpad Sarod	Jkk, Garden
	13:30	Open Mic Jaipur: Poetry & Flute	Indian coffee House
	15:30	Deega Dhora Mai by Shubham Pareek	Krishnayan (ticketed)
	16:30	Talk Show with Mr. Anoop Soni	Krishnayan (Free Entry)
	17:30	Behmi Banyo by Sartaj Narain Mathur (Jaipur)	Rangayan (ticketed)
18:30	Folk: Fusion Band, Ghindad Dance, Bindori Kala	Madhyavarti (ticketed)	
MON 8 JAN	13:30	Open Mic Jaipur: Keyboard & Vocals	Indian coffee House
	15:30	Play: Hain by Kewal Kartik	Krishnayan (ticketed)
	16:30	Talk Show with Ms. Shashi Sankhla	Krishnayan (Free Entry)
	17:30	Play Teze ro Tez by Vipin Purohit (Bikaner)	Rangayan (ticketed)
	18:30	Folk Fusion band, Folk Dance, Ardhghoomar	Madhyavarti (ticketed)
TUE 9 JAN	10:00	Folk:- Bhapang, Manjeera & Chari	Madhyavarti
	13:30	Open Mic Jaipur: Accoustic Guitar & Vocals	Indian Coffee House
	15:30	Play: Gibraniyat by Nishant Kumar	Krishnayan (ticketed)
	16:30	Talk Show with Mr. Purnendu Shekhar	Krishnayan (Free Entry)
	17:30	Play: Mela Gangour by Tapan Bhat (Jaipur)	Rangayan (ticketed)
18:30	Folk: Fusion, Gangaur, Sahriya	Madhyavarti (ticketed)	
WED 10 JAN	10:00	Folk:- Gangaur, Kalbeliya	Madhyavarti
	13:30	Open Mic Jaipur: Band, Electronic Music set with Violin Fussion	Indian Coffee House
	15:30	Play: Kenchuli by Mehmood Ali	Krishnayan (ticketed)
	16:30	Talk Show with Mr. Sampat Saral	Krishnayan (Free Entry)
	17:30	Play Duvidha by Kaviraj Laique (Udaipur)	Rangayan (ticketed)
18:30	Folk: Fusion, Manjeera Dance, Khaari Dance	Madhyavarti (ticketed)	
THU 11 JAN	10:00	Folk: Bhawai, Mashak	Madhyavarti
	13:30	Open Mic Jaipur: Sufi Band	Indian Coffee House
	15:30	Play: Dohri Zindagi by Neha Singh	Krishnayan (ticketed)
	16:30	Talk Show with Shri Arjun Deo Charan	Krishnayan (Free Entry)
	17:30	Play Satyagrah by Dr. Arjun Deo Charan (Jodhpur)	Rangayan (ticketed)
18:30	Rhythm of Mewat, Chari Dance, Aangi Gair, Bhawai, DholCheep	Madhyavarti (ticketed)	

RE- GAILYAA

Directed by: **Kapil & Priyadarshini**
Group: **CURIO a performing art society**

ONSTAGE

Ashish Kumar, Ashish Mishra, Urvashi Sachoriya, Kanishk Roilla, Vivek Yadav, Shivam Saini, Jitendra Sharma, Neelam Titwala, Kajol Garg, Mukesh Kumar Anand Shekhar, Prasoya, Khushboo Gahlot, Richa Bhagchandani, Saket Sharma, Kritesh Agarwal, Rajani Mundotiya, Rahul Kumawat, Pragya Mittal, Ankit Saini



BACKSTAGE

Shahzor ali, urvashi patel, Hemendra Singh
Stage Management: **Rahul kumawat**
Technical director: **Gagan mishra**

SYNOPSIS

Our Rajasthan is endowed with folk art and folklore. Here we have many folklore that provides education with entertainment and one such folk tale is 'Re- Gailyaa' on which our drama is based on.

This is the story of an absent minded illiterate boy BHOMYA, who is neither studying nor going to school despite of his mother's urging and scolding. Suddenly one fine day the odd-o-poor dreamer Bhomya is suffering from stomach ache, to show that ache to the doctor he goes to another village. Over there tragedy ensues with Bhomya. Now, how this tragedy of him will be a comical situation for the viewer???? The answer to this lies in the musical drama - " Re-Gailyaa "

FRIDAY, 5 JAN

Venue: **Krishnayan**
Time: **5:30 PM**, Duration: **80Min**

ANJALI SHARMA URF ANJI

Directed by: **Rajendra Panchal**
Group: **Perafin Group, Kota**



CAST & CREDITS

Anji- **Sarika Pareek**

Bhagwat – **Rajesh Vilayatrai** | Sutradhar – **Hitesh Kumar** | Bapuji – **Shiv Gautam**
Prabhudayal – **Rajendra Panchal** | Manji – **Poonam Mehta**

Lights- **Govind Singh Hada** | Music Team- **Manoj Gaur, Kishanlal, Munis Anwar, Rohan Sharma** | Back Stage- **Shareef Nadan**

SYNOPSIS

“Anjali Sharma Urf Anji” is the Hindi adaptation by Dr. Vasant Dev of Marathi play “Chi Sau Ka” written by Vijay Tendulkar. In the play, Anji is undaunted by the fact that she is getting on in years. Determined to find a right match she sets out to search her dream man herself. During her inner and outer journey, Anji comes across several funny characters and situations and also faces difficulties. The climax persuades the play's audience to re-examine its value system that especially concerns women.

The hypocritical character Prabhudayal who eve-teases Anji symbolizes society; Baapu, Anji's father, symbolizes family; Sutradhar symbolizes Anjali's psyche; Bhaagwat, the foreign-returned stranger Anji meets during her journey, symbolizes the conditions imposed by the society.

SATURDAY, 6 JAN

Venue: **Krishnayan**
Time: **3:30 PM**, Duration: **60Min**

AADHI RAAT KE BAAD

Directed by: **Swapnil Jain**

Chor- **Ravindra Pareek**
Judge-**Gagan Sharma**
Patrakar- **Shubham Gupta**
Lights Supervision- **Pooja Sahay**
Set and Properties- **Kewal Kartik**
Music Supervision- **Nishant Kumar**
Rajasthani Adaptation- **Ravindra, Gagan, Kewal**



SYNOPSIS

In the times of "Yellow Journalism", "Paid News" and threatening conditions for honest journalists, I went back to Shankar Shesh's "AADHI RAAT KE BAAD".

The facts and aspects which were not addressed by the law and order in court came themselves in the midnight towards it so that no innocent gets punished.

The characters of the play start forgetting their social identity and make a long conversation.

Interesting part of this whole conversation is that it is lead by a thief and the listener is a Judge who comes to know various hidden facts related to his on going case.

Going above all the tags, posts and honors, it is a battle of justice led by a human being because of humanity.

SAJJAN MAINA

Written by: **D.M.Mirazdar**

Adapted and Directed by: **Priti Dubey**
Group: **Rachit (The Creation Begins Here)**

Gangaur group:-
Mukesh Jangid, Shankar Saini, Rakesh Kumar, Shloka, Anushka Sharma, Gehana Barupal, kriti Arora, Rupal Barupal

Nat- **Jay Karna Kawa** | Nati- **Sweety Mathur** | Ramkali- **Geeta Kuntal**
Rupwati- **Meenakshi Sharma** | Chacha- **Rajesh Khandelwal** | Saith ji- **Mukesh Gangwani** | Raja- **Dileep Sharma** Pahalwan- **Dr. Praveen Sharma** | Deewan- **Abhimanyu Singh Sekhawat** | Koyal- **Khushali Arora** | Pradhan- **Vishal Khatri** | Rani- **Dr.Soniya Sharma** | Sajjan- **Manish Gaur** | Maina:- **Priti Dubey** (Adapted and Directed)



BACKSTAGE: Music:- **Jay Karan Kawa, Rahul Bhaliya** | Makeup:- **Ravi Banka**
Dance choreography:- **Dr. Soniya Sharma** | Costume:- **Smita Ray Choudhary**
Set:- **Rakesh Vyas, Divya Arora, Rohit Bhardwaj** |
Light:- **Sohit Singh Sekhawat** |
Special Thanks and Support:
Priyadarshi kachwaha (Principal of Bhartiya Vidya Bhawan Vidhyashram, Pratap Nagar, Jaipur)

SYNOPSIS

This is a comedy play in Marathi written by D.M.Mirazdar as “mi ladachi maina tumchi” in Hindi and Rajasthani adapted by Priti Dubey as Sajjan-Maina.

It's a comedy story of a husband wife who are very clever and they spend lots of money for personal fun. They want to show off in society that's why they take lots of loans to fulfill their demands. In the end when they are not able to pay loan then they make a strategy in which they act like that the other partner is dead so they got fund from the government as government scheme. But in the end everything gets revealed and they realized their mistake. The all situation creates lots of laugh for audience.

SUNDAY, 7 JAN

Venue: **Krishnayan**
Time: **3:30 PM**, Duration: **65Min**

DEEGA DHORAN MEIN

Directed by: **Shubham Pareek**
Group: **Einsof Theatre Garage**

On Stage: **Shubham Pareek**
On lights: **Sahil Ahuja**
On Sound: **Rajaram Bishnoi**
On Instruments: **Anuranjan, Ritesh & Swapnil**
Stage Manager: **Sohit Shekhawat**
Original Text: **Ryunosuke Akutagawa & William Shakespeare**
Rajasthani Adaptation: **Arvind Singh Charan**
Director: **Shubham Pareek**



SYNOPSIS

The solo performance is a Rajasthani adaptation of Japan's one of the most famous writer REYUNOSUKE AKUTAGAWA'S short story YABU NO NAKA(In A Groove). After the adaptation, this particular folk tale from Japan shares a great resemblance to a Rajasthani folk tale.

The story is about a cursed imposter; who is left stranded in the parched lands of THAR. According to this curse; he has to narrate the entire preceding of the nearby village to a tree stump. In this preceding; the case is about the rape of a woman and the murder of her husband. The main accused is a famous dacoit. But the testimonies of the people and victims involved in this case make it extremely difficult for the panchayat to reach out to any conclusion.

SUNDAY, 7 JAN

Venue: **Rangayan**
Time: **5:30PM**, Duration: **80Min**

BEHMY BAANYO

An imitation of Play- **Sganarelle of Moliere's**
Directed by: **Sartaj Narain Mathur**
Group: **Rang Mastaaney**



ONSTAGE:

Bemi Banyo- **Hitesh Nalwya** | Teetri- **Neetu Shekhawat** | Rajni- **Vibha Sharma**
Ratan- **Rahul Garg** | Banwari Lal- **Nipun Mathur** | Seth - **Pranjal Upadhyay**
Nathya- **Neerav** | Kaki- **Kusha Malik** | Nariyal Wala- **Sujit**
Dancers- **Simiran Bhatiya, Yamini Sain, Nandita Rao, Nancy Dalia, Rajni Meena**

BACK STAGE:

Choreography-: **Krish Bhagela** | Music: **Apoorva Goyal** | Keyboard-: **Chinmay Vasu**
Stage Manager: **Sohit Shekhawat** | Singer- **Ravi Yadav** | Costume- **Surbhi**
Stage Decoration- **Ravi Ojha** | Lights: **Subhash Chaudhary** |
Production Controller: **Kashish Bhatiya**

SYNOPSIS

Greedy Banwari Lal is forcing his daughter Rajni to marry wealthy Gopal, but she is in love with Rattan and Rattan is in love with her. Rajni is digress at her impending marriage to Gopal, faints in the street and Chandani who see them from the window of his house attempts to receive he; in the process she loses her miniature locket. Director will do this play as Rajasthani adaptation of HANGAMA-E-LOCKET (a famous comedy play) with Jaipur actors with lots of confusion and assumptions from the characters of the play. The play is based on situational comedy and audience will have a treat to watch it.

MORNING RAAG

Sunday, 7 Jan | Time: 8:00AM | Venue: JKK Lawns

Program:- **Dhruvpad Sarod**
Artist's Name:- **Shri DEBANJAN BHATTACHARJEE**
Pakhawaj Accompanying by Shri Roman Das

MONDAY, 8 JAN

Venue: **Krishnayan**
Time: **3:30 PM**, Duration: **60Min**

HAIN..

Directed by: **Kewal Kartik**

ONSTAGE:

Rajesh Kasana, Nitika Arya, Gagan Trivedi, Pooja sahay, Anjali Pal, Jaspreet Kaur, Vikas Jain Ajmera, Shubham Sharma, Nikhil Sharma, Mohit Bhattt, Mohit Thadani, Nishatn Kumar, Gaurav Sharma, Vicky Sharma, Chetan Kumar, Yogesh Meena, Paras Bishnoi, Rahul Jangir, vipin Choudhary, Sandeep Mishra



MUSIC: **Tapesh R. Panwar** | DJEMBE: **Dino Banjara** | LIGHTS: **Swapni Jain**

SYNOPSIS

Do you also use the Hindi proverb "Din Kaat Rahe Hai". If you are using this statement frequently than beware, because it might happen that your day doesn't begins at all. What if you completely loose your right of "Din Kaatna". If you too "Din Kaat Rahe Ho" than it is a must watch play for you. It is based on fantasy. It talks about the importance of ones self desires and interests and shows that how people have ignores it and faces false consequences. It asks people to pursue their interests instead of living for survival only...

The story is based in a farming oriented village Hadamtiya, where lives a farmer Dhun singh. He is not at all interested in farming, but doing s just for the sake of not getting insulted. He wants to move to city for some job. His wife wants to open a new shop of bangles. His friend Dharma wants to be an actor. Youngsters of the village want to do Ramleela. Everyone in the village has some different interests, but are not pursuing it due to some social pressures. This puts them in a serious trouble. Sun disappears for them from the sky. But one of them can see the sun, clearly. This whole drama of solving the problem is very comical enriched with live music. It is a power packed entertainment.

TEJE RO TEJ

Directed by: **Vipin Purohit, Bikaner**

Onstage

Maa: **Anita Joshi Acharya**

Tejo: **Bharat Rajpurohit**

Bhabhi: **Jatan Singh Solanki**

Meena Sardar: **Yogesh Harsh**

Naagraj: **Amit Sharma**

Bhopo: **Madan Maaru** | Lacha: **Gunjan** | Rajal: **Kasak Solanki** | Pemaal: **Kumari Geetu**

Minakh: **Rajnish Maaru**



Backstage

Lights: **Vijay Singh Rathod** | Costume: **Kanhaiya Lal Ranga, Priyanka Purohit**

Makeup: **Bulaki Sharma, Vijay Singh Rathod** | Production: **Pradeep Bhatnagar,**

Suresh Bissa | Music: **Hemant Purohit, Jubair Hussain** | Tabla: **Kishan Kumar Bissa**

Design, Music & Direction: Vipin Purohit

SYNOPSIS

People coming out of the folk tradition, considered as miraculous, is folk deity "Tejaji". He keeps his own identity as other folk deities in public life. This is a modern drama of Rajasthani language.

Folk deity "Tejaji" is considered miraculous. While he was a man of words, pledge to foster and had a great personality. In story it is the evidently indicates he became the benefactor of the people with the power of spirit and being sacrifice of his own life, became god from human being. In story it evidently indicates.

In villages corianders and cities folk singers still sing heroic saga of Veer Tejaji. Still these days this evidently shows in heroic saga that Tejiji was brave. Hence in public life, people have not forgotten them.

TUESDAY, 9 JAN

Venue: **Krishnayan**
Time: **3:30 PM**, Duration: **60Min**

GIBRANIYAT..

Directed by: **Nishant Kumar**

Storyteller :- **Kewal kartik, Swapnil Jain**

Light coordinator :- **Pooja sahay**

Music :- **Nishant kumar**

Set & Backstage:- **Nitika Arya**



SYNOPSIS

In today's times when the whole world is stucked between the isms and fighting on the name of Religion and power here we need Gibran again who is not even celebrated by our modern world. The one who doesn't talk in favor of anything but shows the reality of this mortal world and proves That nothing is permanent but the humanity. Who wakes us up to stand for humanity and questions the bitter fact that we are going nowhere but towards the end of an era which is a part of a continuous process. This story telling session helps us to understand the unique personality and philosophy of Gibran.

This one to one connection with audience over Gibran will also introduce his amazing writings which are not bound around something specific but covers a lot of different things and shows them through his angle be it politics or market, be it philosophies or ideologies, be it humans or nature everything sounds so relevant and alive. Gibraniyat is nothing but the impression of a great philosopher over each and every relevant issue which everyone is discussing over.

MELA GANGAUR

Written & Directed by: **Tapan Bhatt**

Tapan Bhatt, Vishal Bhatt, Abhishek Jhankal, Samvad Bhatt, Rimjhim Jhilmil, Anuj Bhatt, Annpurna Sharma, Ashutosh, Abhishek Sharma, Naveen Akhil, Saurabh Bhatt

MUSIC: **Saurabh Bhatt, Shailendra Sharma**

Costume: **Preeti Bhatt** | LIGHTS: **Shahzor Ali** | MAKEUP: **Vishnu Sain**



SYNOPSIS

'Teej and Gangaur Mela' has been a medium of entertainment for the public of Rajasthan from many long years. It reflects the air of love and affection, the involvement of the whole society not only the families is a reason for it.

The 'Teej and Gangaur Mela' of Jaipur are the prominent ones from all among the famous melas. The whole Jaipur city contributes their presence at this time. Elephants, Horses, Camels, Oxen and Royalties entertains the public and then thousand heads been down with reverence at the darshan of 'Gangaur and Teej Mata'. Wives pray for the long-life of their husband and there established an environment of happiness all around. This Mela keeps an important place for the women of Rajasthan. All of them prepares a Pooja for sixteen days and pray for the success and long-life of their husbands, Young girls kept that prayers for getting a faithful husband. All women in a society together pray to God Isar (Lord Shankar) and Maa Gangaur (Devi Parvati), it creates a soulful surrounding when the ladies sings, *Gaur Gaur Ganpati, Isar Pooje Parvati, Parvati Ka Ala Gila, Gaur ka Sone ka Tika*

'Mela Gangaur' depicts this traditional belief in the form of a play. The story of the play is based on a lady who after completing the sixteen days Pooja visits the Gangaur Mela with her husband. But according to God Bramha Vidhaan, Gangaur darshan of the women is not in her destiny. Several obstacles created by god failed in front of the belief of the couple. Lastly, Lord Shankar & Parvati came to her as Isar and Parvati and give their true bhakt blessings.

'Mela Gangaur' is a mirror-image of the culture and tradition of Rajasthan which is been covered up by using Modern Theatre, Grotvasakey's Poor Theatre, Jaipur's Kathak and Kerala's Bharatnatyam techniques. It will be a unique thing that these diversified techniques will be constituted on the same platform to one fabulous play at this fabulous festival.

WEDNESDAY, 10 JAN

Venue: **Krishnayan**
Time: **3:30 PM**, Duration: **60Min**

KENCHULI

Directed by: **Mahmood Ali**

ONSTAGE:

Mehmood Ali and Rajdeep Verma

BACKSTAGE:

Stage Management : **Abhishek Jhankal**

Lights: **Gagan Mishra**

Music: **Megha Choudhary**

Costume: **Maitri Hatwaal**

Stage Assistance: **Kanishk Rohila**

Story:- **Vijaydan detha**

Concept and Direction: **Mahmood Ali**



SYNOPSIS

Leaving the comfort of her home, love of her family and accompaniment of her friends she came to an unfamiliar place with heart full of excitement and joy. But, within a second something happened that changed the entire scenario, the flowers that were blooming turned dry. The situation was as hideous as a scarecrow eating up the remains of a corpse.

If marrying was as bad as being a corpse for her then why did she get married at all? Just so that she can fill her stomach and satisfy her sexual needs or is there anything more to this marriage? It became impossible for “Laachi” to be with her husband anymore. What will she do now? Will the dilemmas of household keep this marriage intact which revolves around caste, culture, religion, values and many more layers that she is living under? Or at last she will throw away all these layers and be free from them?

DUVIDHA

Directed by: **kaviraj Laique**
Group: **The performers Udaipur (Raj.)**



ONSTAGE:

Sutradhar: **Mukul Jain, Ravindra Puri Goswami, Akash Bairwa, Satakshi, Karan, Sunil tank** | Bhoot: **Shubham Ameta, Jayesh Sindhi, Bhanu thakur, Pawan Mathur** Gramin: **Angel Sukhwani, Himakshi Lohar, Shipra Chatterjee**
Seth: **Mahipal Singh Rathod** | Sethani: **Heena Pandya** | Gadariya: **Manoj Sukhwani**
Seth ka ladka(Kishan): **Kaviraj Laique** | Dulhan: **Satakshi/Nutan/Meha**

BACKSTAGE:

Set: **Rajkumar Mongiya** | Lights: **Prabudh Pandey** | Costumes: **Anukampa Laique**
Music: **Ramlal, Roshan, Bavna, Yaseen, Sushil Sharma** |
Properties: **Narendra Singh Tanwar** | Play Translation: **Dr. Laique Hussain** Direction: **Kaviraj Laique** | Performed by: **The performers Udaipur (Rajasthan)**
Special Thanks: **Ajay Kumar**

SYNOPSIS

Duvidha, a story by Vijayadan Detha, relates a popular folktale from Rajasthan about a merchant's son whose relationship with his young bride is thwarted by his work and a ghost who falls in love with her, resulting in the ghost soon impersonating the husband.

The play would be performed in the narrative form of theatre with the entire cast present on the stage at all times, with actors playing multiple roles and providing narration. With the use of Rajasthani folk songs and dance, the popular folktale would be recreated using contemporary elements. Following the theory of alienation, the performance would see many shift-over's and a lot of interaction with the audience

THURSDAY, 11 JAN

Venue: **Krishnayan**
Time: **3:30 PM**, Duration: **65Min**

DOHRI ZINDAGI

Directed by: **Gurleen Judge**
Producers: **Neha Singh and Dhruv Lohumi**
Group Name: **Play On Productions**

Cast

Beeja and other characters: Neha Singh
Teeja and other characters: Bhumika Dube
Male Beeja: Shahab Ali

Crew

Director and Light Design: **Gurleen Judge**
Lights Operator: **Gurleen Judge**
Production and Sound Operation: **Dhruv Lohumi**
Production Assistant: **Nishant**



SYNOPSIS

When two miserly traders, living in two villages separated by a distance of 24 kilometres form a marriage pact between their unborn children, all seems well... that is until they both have daughters. Greed for dowry tempts one of the traders into declaring his daughter a boy. However on the night of the wedding his deception is revealed and this revelation will shake the foundations of morality, sexuality and society.vant issue which everyone is discussing over.

SATYAGRAH

Writer and Director: **Dr. Arjun Deo Charan**
Group Name: **'Rammat' Jodhpur**



ONSTAGE:

Alha & Uday Singh: **Deepak Bhatnagar**

Raav Choonda: **Rajesh vyas**

Gopaldas Champawat: **Ashish Charan**

Govind Bogsa: **Mahesh Mathur**

Chandan Khidiya & Akha Barath: **Megh Singh**

Rav Chandrasen & Charan Kavi Bhana: **Rajesh Vyas**

Veeram Wife: **Madhu Kumari**

Rao Jodha: **Ashish Charan**

Charan Kavi Kesa: **Rahul Bora**

Kisaan: **Ravinder Singh** Charwaha: **Saurabh Emoheet**

Soldier, Servant and Adiwasi: **Magh Singh, Krishna Taak, Love Chaudhary, Saurabh Tanwar, Divya Kala, Ashish Gautam, Mahendra Rawal, Mahit Baaniya**

BACKSTAGE: Music: **Professor Rajendra Vaishnav** | Lights: **Mohd. Shafi**

Set: **Magh Singh, Saurabh Tanwar** |

Writer and Director: **Dr. Arjun Deo Charan**

SYNOPSIS

After the assassination of Rao Viram, his wife takes shelter in Aalha Charan's house, in kalau village, to save her son, Chunda's life. Aalha brings up her son, protects and educates him. The same Chunda when got throne of Mandore, expressing his gratitude to his patroniser, presents him a manor (state) which he named "Sansan". It meant such a state from where the king would not collect any tax or realisation. Chunda promises that this manor cannot be retorted by generations to come. Chunda's son Rao Ridmal is assassinated in Mewar, his son Jodha with his brothers, escapes to save their lives. In Mewar a royal order is extended that his obsequies must not be performed. Their motto was to disgrace the Rathore blood, but a Charan poet, Chandhan Khiria, abdicating his kingdom, observes humanitarian service and performs Ridmal's funeral rites. In course of time when Jodha presents a manor of Sansan, promises that his would be progeny will not take back this manor.

The tradition of presenting 'Sansan' to the charan broke at the time of coronation of Maldev's son. Maldev declared his youngest son, Chandrasen, the king of Jodhpur. After Maldev's death his two elder sons Ram and Udai Singh began to fight with Rao Chandrasen. Rao Chandrasen defeats them but later they dethrone him with the help of Mughal King Akbar. Rao Chandrasen

fights for the freedom of his country against Emperor Akbar. This battle was fought prior to the struggle of Maharana Pratap against Akbar. In this struggle he gets full support of Charan poets. After the death of Rao Chandrasen, his elder brother Udai Singh, after gratifying Akbar by his service becomes the ruler of Jodhpur. To please the emperor he tries to obliterate Chandrasen's name from history. The Charan poets oppose this act of his and justify the freedom fight by Chandrasen. Infuriated king Udai Singh confiscates their Sansan. When Charan protest, he issues forth an order to vanish them from Marwar.

When Charan poets start leaving Marwar, the Aauwa thakur, Gopaldas Champawat stops them and provides place in his village to demonstrate against them. When the king Udai Singh comes to know this, he gets infuriated, due to which Gopaldas returns the lease of Pali and return to Aauwa. The king sends a drunken elephant to rupture their demonstration misguides tribes and send to quarrel but Charans didn't distract from the path of righteousness. Eventually against the king's injustice 185 Charan Poets sacrifice their lives by beheading themselves with their own Katar. This occurrence is registered in history in 1643.



FRI
5 JAN**BAND PERFORMANCE**

Hansraj Rajasthan folk music band (Hansraj & Group)

SAT
6 JAN**ACCOUSTIC GUITAR**

Shubham Sharma

CAJON PERCUSSIONS

Ashwani Pareek

ACCOUSTIC GUITAR & VOCALS

Aashreya Baweja

SUN
7 JAN**POETRY**

Bhavya Soni

Diva Mehta

Wamiq Saifi

Shobha Chandra

FLUTE

Deepak

MON
8 JAN**KEYBOARD**

Chinmay

VOCALS

Sanchit

TUE
9 JAN**GUITAR & VOCALS**

Akshay Bhardwaj

ACOUSTIC GUITAR & VOCALS

Abhishek Chatterji

WED
10 JAN**BAND**

The Nameless

ELECTRONIC MUSIC SET WITH**VIOLIN FUSSION**

Prologue Collective (Vishal ji, Lakshay & Mohak)

THU
11 JAN**SUFI BAND**

Saif Ali Khan

OPEN
MIC
JAIPUR

DATE	SCHOOL OUTREACH PROGRAM (10:00 AM)	EVENING FOLK PERFORMANCE (6:30 PM) <i>Ticketed</i>
5 JAN	_____	Maanganiyar Gayan- Mr. Nehru Khan Manganiyar & Group Jaisalmaer Bhawai- Mr. Murari Lal Saini & Group Jaipur Ghoomar- Dr. Jyoti Bharti Goswami Jaipur Shekhawati Chang - Mr. Shyam Sundar & Group Sikar
6 JAN	_____	Langa Gayan- Mr. Bundu khan Langa Badmer Rangeela Shabhu Kathak Based Folk Dance Mr. Chetan Jabda & Group Jaipur Kachi Ghodi- Mr. Banwari Lal Jaat (Bassi)
7 JAN	_____	Indradhanush Folk Fusion band - Dr. B.L. Sharma & Group Jaipur Ghindad Dance -Ms. Shweta Garg & Group Jaipur Bindori Kala- Mr. Ashok Kashyap Jhalawar
8 JAN	_____	Folk Fusion Band - Pt. Ramswaroop Rao & Group Tonk Baalam Choto so Folk Dance- Mr. Bheemraam, Moongaraam & Group Jaipur Ardhghoomar- Mr. Taarachand & Group Jhalawar
9 JAN	Bhappang - Mr. Yusuf Khan Manjeera & Chari - Ms. Sangeeta Singhal	Folk Fusion - Mr. Naathu Lal Solanki & Group Pushkar Gangaur - Ms. Vandna Rathore & Group Jaipur Sahriya- Mr. Harikesh Singh, Baaran
10 JAN	Gangaur- Ms. Swati agrwal Kaalbeliya- Ms. Meena Sapera	Folk Fusion - Parmeshwar Kathak & Bhanu pratap & Group, Jaipur Manjeera Dance - Pt. Kaushal Kaant, Jaipur Khaari Dance - Mr. Zakir Khan , Jhalawar
11 JAN	Bhawai - Ms. Ananya Singhvi Mashak- Mr. Mahmood Khan	Rhythm Of Mewat- Mr. Yusuf Khan Chari Dance- Mr. Virendra Singh & Group Kishangarh Aangi Gair - Mr. Paras Mal Maali, Maarwad Bhawai- Dr. Roop Singh Shekhawat, Jaipur Dhol Cheep- Mr. Chanan Khan , Baadmer



Mr. Maame Khan
5 JAN



Ms. Smita Bansal
6 JAN



Mr. Anoop Soni
7 JAN



Mrs. Shashi Sankhla
8 JAN



Mr. Purnendu shekhar
9 JAN



Mr. Sampat Saral
10 Jan



Dr. Arjun Deo Charan
11 Jan

JAWAHAR KALA KENDRA

Jawahar Kala Kendra is an arts centre, where something or the other is always happening drama festivals, music performances, art exhibitions, craft fairs, workshops, discussions, and seminars or film screenings.

Website: www.jawaharkalakendra.rajasthan.gov.in

Contact: - 0141-2706641

E-Mail - jkk@rajasthan.gov.in

RANG MASTAANEY

Rang Mastaaney primarily is a group of young artists who have come together to bring social and cultural awareness through various art forms.

RM Established in 2011, hosted an array of productions that are high on entertainment aesthetics and artistic quotient. Festivals like Rang Sartaj, Rang Rajasthan, are few iconic endeavors that appealed to both masses and classes. The team has also performed many street shows in recent while in many reputed and recognized schools and colleges. The purpose was to educate aware and evoke the masses to battle of the issues that lead us to social backwardness.

Contact: -9413115285

E-Mail - rangmastaaney@gmail.com

FESTIVAL DIRECTOR

Abhishek Mudgal

JAWAHAR KALA KENDRA

Pooja Sood, Director General

Manish Mathur, Addl. Director general (Admin)

Anuradha Singh, Addl. Director General (Technical)

Babita Madan, Theatre Manager

Chhavi Joshi, Program Officer (Music, Dance & Theatre)

All Programme Officer & Staff Jawahar Kala Kendra



Festival Curated by

