

#### About ASMITA

'ASMITA' came into existence when eleven both youthful and highly experienced Theatre enthusiasts grouped together in February 1993 and named their team as 'Asmita'. Since then, with lots of ups and again ups only its members have increased manifold of which most of them are Journalists, Fine Artists, Media Persons Entrepreneurs, Executives in Government and Private set up, College students and a few others full time actors only.

Asmita with its limited and humble resources has done lots of workshops on speech work, body movements, yoga, mime and various other forms of acting by inviting different famous expert individuals for the self appraisal of senior members and training of new ones.

So far been now Asmita has staged Bhisma Sahani's 'Hanoosh', 26 times including the first show for S.K.P.'s 8th Annual youth drama festival, Albert Camus' 'Caligula', 21 times, Raghuvir Chaudhary's 'Sikander Sani', once for Urdu Academy's annual festival, Girish Karnad's famous 'Tughlaq' 17 times (2 shows for S.K.P.'s Annual Drama Festival 1995), Dr. Dharamvir Bharti's 'Andha Yug' 10 times and Shakespeare's Julius Caesar 9 times and Exception & the Rule (Mobile Performance) all in Arvind Gaur's direction. Asmita stands for A SEDULOUS MOVE FOR INNOVATIVE THEATRE ACTIVITIES and as such the team stands committed for this motto'. Asmita has taken up theatre activity as a continuous effort and process by taking up themes relevant to our social, cultural, economic, and political times. Asmita's purpose isto give the best possible entertainment.

ASMITA's contact - 2424598 (Jaimini Kumar), 7231901 (Deepak Ochani), 5492036 (Tarun Bali), 2116554 (Arvind Gaur), 5741458 (Kapil Galati), 7210159 (Manu Rishi Chadha).

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GIRISH KARNAD'S

somewhere in 90-01  
2000s

# रक्त कल्याण

अनुवाद

रामगोपाल बजाज

निर्देशन

अरविन्द गौड़

ON SEPTEMBER 17, 18, 19, 20 & 21 AT 6.30 P.M. DAILY  
SRIRAM CENTRE, SAFDAR HASHMI MARG,  
MANDI HOUSE, NEW DELHI

AN' ASMITA' PRODUCTION



ON STAGE

Sambashiva Shastri	- Deepak Sethi
Amba	- Nalin Srivastava
Bhagirathi	- Archana Joshi
Savitri	- Suchita Mittel
Jagadeva	- Deepak Kumar
Mallibomma	- Rajesh Kumar
Sovideva	- Anand Shakti
Rambhavati	- Archana Joshi
Damodara Bhatta	- Manurishi Chadha
Kallappa	- Naveen Tyagi
Bijjala	- Deepak Ochani
Basavanna	- Jaimini Kumar
Manchanna Kramita	- Tarun Bali
Gundanna	- Vishnu Prasad/Manikant
Kalayya	- Satyakam Anand
Kakkayya	- Rakesh Baghel
Gangambika	- Nalin Srivastava
Haralayya	- Deepak Sethi
Kalyani	- Shivani
Sheelavanta	- Sahil/Himanshu Chadha
Madhavarasa	- Kapil Gulati
Lalitamba	- Archana Joshi
Kalavati	- Anupma Gupta
Indrani	- Shivani
Nariappa	- Hem Lal Sharma
Bankanna	- Vikrant
Eeravva	- Anupma Gupta
Rachappa	- Vikrant
Purohit	- Kapil Gulati
Sharnas	- Kiran Kumar, Parvez Khan, Chaman, Sudhir, Deepak Khanna, Om Parkash, Satyakam, Chandrapal, Surinder, Ajay Kr. Mani Kant, Vikrant, Kapil, Karan, Rajesh, Mahendra Sushil, Himanshu, Amit, Hem Lal, Sachin, Ashish Kumar, Vivek Nayyar.
Soldiers	- Ajay Kumar, Parvez Khan, Wasim Khan, Pankaj, Kiran Kumar, Sanjay, Sushil Gautam, Ajay, Vishnu Prashad, Himanshu Kalia, Karan Kumar, Sudhir Kumar

OFF STAGE

Costume	: D.D. Battuji
Costume Assistance	: Rakesh Baghel, Deepak Kumar, Rajesh, Ajay Kumar
Set Execution	: Naveen Tyagi, Kapil Gulati, Rakesh, Baghel, Om Parkash, Satyakam, Vishnu, Rajesh, Amit, Himanshu, Ashish, Mahendra.
Make-up	: Deepak Sethi, Nalin Srivastava
F.O.H.	: Tarun Bali, Nukesh Sharma, Shivani, Shyam Kumar
Presentation	: Paridhi Art Group
Stills	: Thyag Rajan, Madan Gopal, S.C. Nichal
Poster	: Kamal Kant
Brochure	: Jaimini Kumar/Tarun Bali
Publicity (Press)	: Rakesh Baghel
Publicity	: Vikrant, Hem Lal, Sushil Kumar
Lights	: Tribhuvan
Property	: Jaimini Kumar, Manu Rishi, Vikrant
Stage Manager	: Deepak Kumar, Rajesh Kumar
Production Controller	: Deepak Sethi
Assistance	: Tarul Bali, Rakesh Baghel, Kapil Gulati
Music	: Sangeeta Gaur
Playwright	: Dr. Girish Karnad
Translation	: Ram Gopal Bajaj
Director	: Arvind Gaur

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ABOUT PLAY

**RAKT-KALYAN** Written in 1989 in the backdrop of Mandir-Mandal conflict, the drama draws parallel between the Socio-Religious, Political and Economic conditions of existing times and Southern India in 12 century A.D. during Bhakti Movement.

Eight hundred years ago, in the city of Kalyan, a man called Basavanna assembled a congregation of poets, mystics, social revolutionaries and philosophers, unmatched for their creativity and social commitment in the history of Karnataka, even perhaps of India itself. They opposed idolatry, rejected temple worship, upheld the equality of the sexes and condemned the caste system. But events took a violent turn when they acted on their beliefs and a brahmin girl married a 'low-caste' boy. The movement ended in bloodshed. **Rakt-Kalyan** (Rak-danda) deals with the few weeks during which a vibrant, prosperous society plunged into anarchy and terror.

