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भारत

रंग
महोत्सव
2002

Rasaranjani, Hyderabad

अनगनगा ओका राजू ANAGNAGA OKA RAJU *(Telugu)*

Playwright : NAGABHUSHAN SHARMA

Direction : S. MOHAN

3 APRIL, 2002 SAMMUKH

MARCH 16 - APRIL 8

Rasaranjani, Hyderabad

అనగనగా ఆకా రాజు ANAGNAGA OKA RAJU (Telugu)

ABOUT THE GROUP

Rasaranjani, established in 1993 at Hyderabad, is a theatre group dedicated to the promotion of Telugu theatre by producing trend-setting plays, and helping other organisations to produce such plays by providing them a platform and find ways and means to create a serious and self-sustaining theatre activity in Andhra Pradesh. It has produced more than 500 plays till date, either by its own Repertory or by other important groups. It has also started a Theatre School which trains young actors, ultimately to work with the Repertory. Rasaranjani further announced awards for playwrights Rs. 50,000, 30,000 and 20,000 as 1st, 2nd and 3rd and two special awards of Rs. 10,000 each to be awarded in May 2002.

ABOUT THE DIRECTOR

Born on 2nd September, 1956 in Warangal (A.P.), S. Mohan did his B.Sc. and P.G. Diploma in Theatre Arts from Osmania University. He got his expertise in Folk Forms and Modern Theatre under the guidance of leading traditional gurus.

He is an accomplished actor and has won awards as Best Actor in 'Mareechika' and Best Comedian Award in 'Kakiengili' in Telugu theatre. He has to his credit six plays as a Director and got Jananpeeth Award for Pulimalla Vasthunda from different institutions.

He has worked as an artist with Doordarshan, Hyderabad and has acted in more than 20 plays.

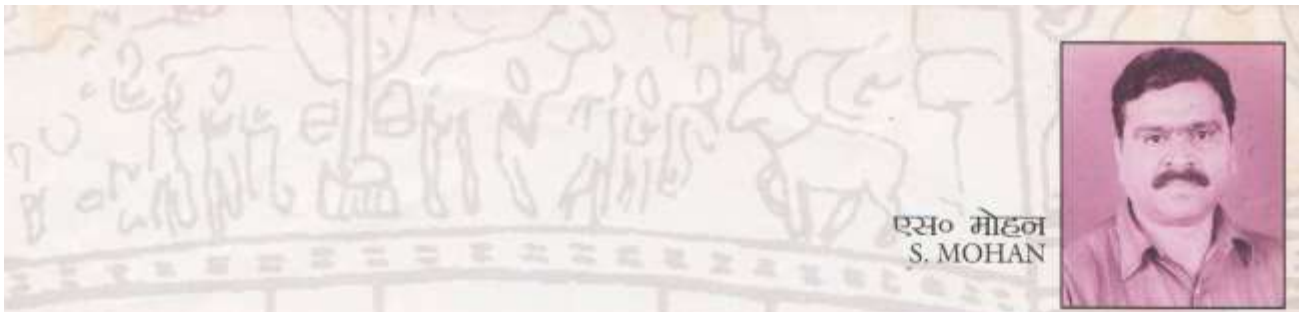
DIRECTOR'S NOTE

The play has got expressionistic background and its poetic format naturally demands a linguistic stylised production technique. While the production technique depends mainly on songs of various folk and tribal origin, the technical requirements insist on scenic and lighting innovations.

I look at the play as a variation of the political autocracy that exists in India at different levels right from the village level to the capital's level. As such I use the narrative songs to the best of my ability, which bridge the past with the present.

The total production design is based on combining the chaste folk narrative tunes with natural and supernatural elements carefully blended. The past is reflected in the supernatural characters whereas the present is mirrored in realistic characters.





एस० मोहन
S. MOHAN



ABOUT THE PLAY

Anaganaga Oka Raju (There was Once a King) is conceived as an expressionistic folk play. Part of the play's theme is drawn from Eugene O'Neill's Emperor Jones, a famous American play and deals with the life of a selfish and authoritarian person who becomes the Lord (Dora) of a tribal land by exploiting everyone who comes into his life and by cheating innocent people by cruelly suppressing them, threatening them and by forcibly taking away all their wealth and gold. There after he lives happily by spreading a myth that he would die only with a silver bullet, which he has in his possession.

The protagonist of Anaganaga Oka Raju reverts into his personal past, a past full of exploitation and deceit of even the near and the dear. All the exploited people haunt him and chase him as illusions when he undertakes a journey of escape from the tribal land into his own world of plenty and sensual pleasures. He is horrified of these spirits, these unearthly apparitions. He tries to run away from them, but when they confront him he kills them. Among his new victims is a jailor whom Dora killed to escape from a jail, a friend whom he cheated to take away his wife, his own beloved whom he sold to gain money and did not hesitate even to 'kill' his mother. The tribals chase him throughout his journey, equipped with silver bullets and silver spears. They catch hold of him after a right-long chase.

The past-present duality:

The play operates on two levels at the realistic level and the tribal people, having

come to know of the atrocities of the Dora, chase him to kill him; and at the level of fantasy the exploited and dead characters from the Dora's past life haunt him when he runs away for fear of his life. This dual attack on him, his past and present is alternated throughout the play. The central idea of this past-present duality is to bring to light the fact that atrocities committed by power-mongers would haunt them throughout their lives and ultimately cause their destruction.

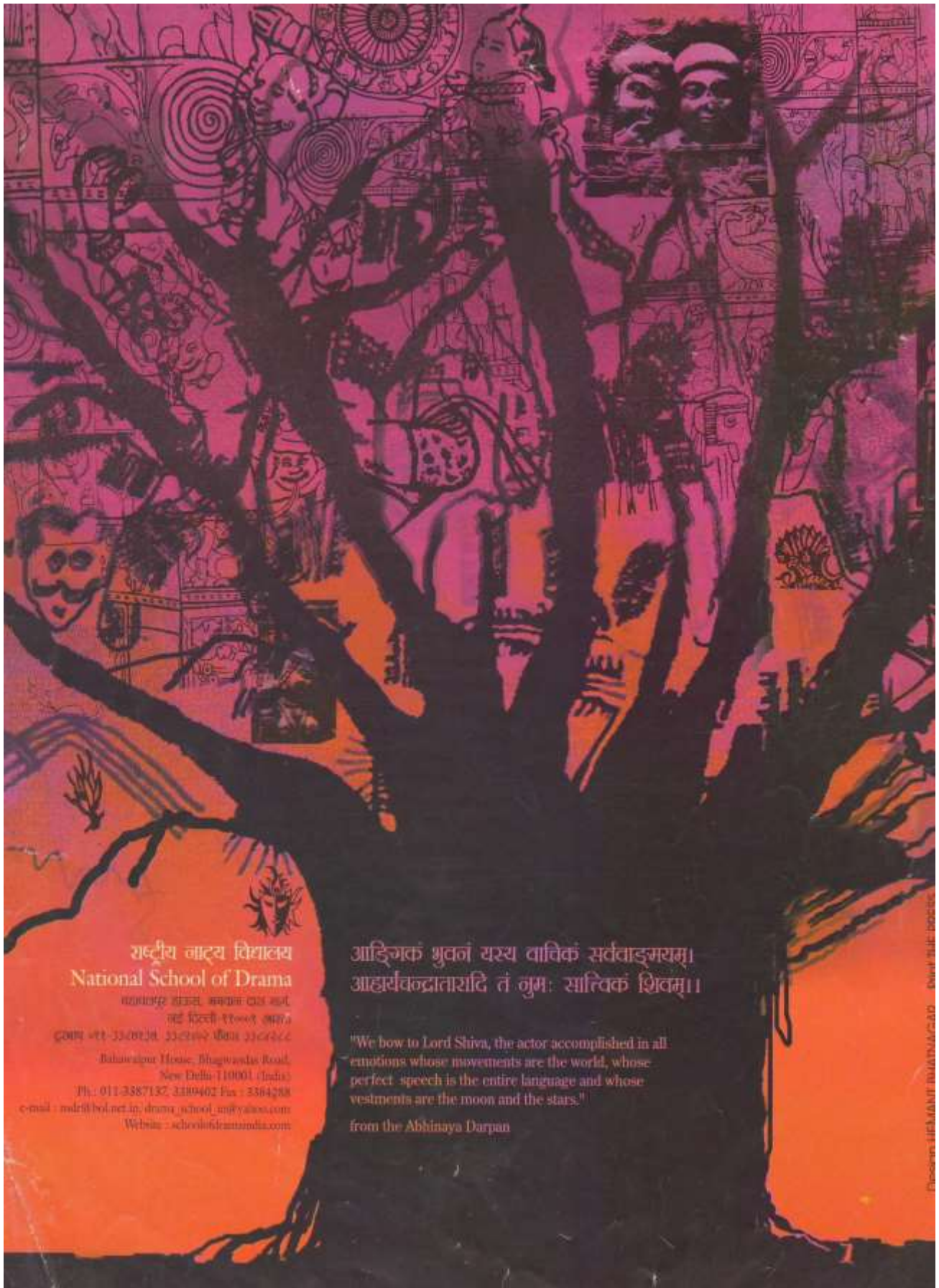


ON STAGE

Chief Narrator (Veera Jodu)	S. Mohan
Accompanying Singers & Drummers	Maresh, Babu, Nagesh, Ramesh and Mallesh
Tradesman	Tulasi Balakrishna
Old Woman & Sita	Bh. Padma Priya
Mother	P. Ratna Kumari
Dora	B. Marreddy
Jailor	Mallokarjun
Dishtibomma	Vanugopal
Tribal Oldman	B. Narayana
Tribal Leader	Keerthan
Tribal People	Chandu, Dayakar, Yedukondalu, Nareesh Kumar Krishna Mohan
Aakaralu	D. Someswara Rao, K.V. Sastry

OFF STAGE

Lighting	N. Sarath Kumar, Vijay
Stage Execution	V. Nagendra Prasad
Make-Up	R.R. Harishchandra
Musical Assistance	Madhu, Ravisankar
Stage Manager	Mikkili Francis
Writer	Dr. Modali Nagabhushana Sarma
Team Leader	Chattis Sreeramulu
Group Secretary	J.V. Somayajulu
Direction	S. Mohan



राष्ट्रीय नाट्य विद्यालय
National School of Drama

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आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम्।
आहार्यवन्द्यतायादि तं नुमः सात्त्विकं शिवम्॥

"We bow to Lord Shiva, the actor accomplished in all emotions whose movements are the world, whose perfect speech is the entire language and whose vestments are the moon and the stars."

from the Abhinaya Darpan