



Tehrik-e-Niswan
presents

2nd **tlism** طلسم
**Theatre & Dance Festival
for Peace & Disarmament**

19 to 28 MARCH 2010
ARTS COUNCIL THEATRE, KARACHI

In 2009 Tehrik-e-Niswan held the first TLISM Festival to celebrate 30 years. After the wonderful success of last year we decided to make this a yearly event.



Mr. & Mrs. Ghanshyam

*I wish to thank
Mr Khalid Mahmood,
Ms Zenat Adamjee Bayat,
Agha's Supermarket
the Tehrik team and
all those who helped
to make this
festival possible.*

2nd tlism طلسم

This year's *TLISM* is dedicated to Peace and Disarmament as well as to my first dance teacher - the great Dance and Yoga maestro Mr Ghanshyam who is returning to Pakistan after 27 years. It is to him that I owe the success of my career as a dancer and performer.

I learnt not only many dance forms from Mr Ghanshyam but also what goes into making a good performer, choreographer and director. For almost 35 years Mr and Mrs Ghanshyam ran their training institute in Karachi where Classical and Folk dance, Classical Vocal and Instrumental Music and Yoga were taught.

In 1983 they were hounded out of the country and sought asylum abroad. They are returning to Pakistan and I want the *2nd Tlism Festival* to be a tribute to them.

The performances that we have chosen for this years Festival are all related to Peace and Disarmament.

I would like to thank all the performers and cast members of all the productions in this festival for their time, energy and co-operation.

On a sad note I want to dedicate this Festival to Ms Parveen Kazmi, a founder member of Tehrik-e-Niswan who passed away in December 2009. Parveen was a dedicated and committed member of Tehrik and to the cause of Women's Rights. Without her constant help and support and encouragement we would never have been able to set up Tehrik-e-Niswan.

We will miss her intensely!

Sheema Kermani
March 2010



Parveen Kazmi

Tehrik-e-Niswan

Tehrik-e-Niswan was formed in 1979 with the objective to create awareness about women's rights and change moral, social, patriarchal attitudes towards women

Tehrik has produced over 50 artistic and socially relevant plays in a variety of forms and styles - musicals, folk traditions, stylised movements as well as modern and realistic. These plays are translations, adaptations and sometimes original plays by prominent writers.

We have consistently struggled to provide high quality entertainment and meaningful theatre. Tehrik-e-Niswan's plays usually integrate dialogue and narrative with dance and music, traditional story-telling techniques and conventions borrowed from the subcontinental folk traditions of Yatra, Nautanki and Tamasha.

Tehrik's cast members include adept singers, dancers, musician and designers lending the plays a vibrant energy. Many of Terik's plays have been land marks in the history of theatre in Pakistan.

Tehrik has invited and worked with many well-known theatre personalities from abroad.



2nd طلسم

*Tees Aur Ek Saal -
A Conference on Theatre
(24th. & 25th. May 2010)*

*To celebrate and recognise
its thirty-one years of existence
and continued contribution to
the field of culture and arts.*

*Tehrik-e-Niswan is
organising an international
workshop/conference that
explores the interconnections
between performance art and
the politics of gender and class.*

*Local and international
scholars will present papers.
The theme is how, within the
South Asian milieu, cultural
forms such as theatre, dance,
music, film or the fine arts
have been used to advocate
for gender and class equity,
women's rights and those of
the marginalised.*

*The conference will explore
how cultural forms and
performances integrate gender
and class issues and provoke
us to think beyond stereo-
typical representations of
gendered experiences.
We hope to bring the papers
presented into a book form
by the end of the year.*

2nd ^{tlism} طلسم

19th March 2010

Cast & Credit

Bhairvi

Sheema Kermani

Peelu

Amjad Ansari

Bibag

Mohsin Khan

Priest

Riaz

Mother Goddess

Hoori Noorani

Yogi Dancer

Mani Chao

City dwellers:

Suhaee, Huma,

Heba, Mumtaz,

Farha, Abid,

Yasir, Taimur,

Bilal, Ayaz, Imran,

Leila, Iman,

Maham,

Alia, Summer,

Salma and

Yogi Wajahat

Set & Light Design

Anwer Jafri

Duration: 90 mins

* First performed in 1992

* Many repeat
performances in major
cities of Pakistan

Song Of MohenjoDaro

a ballet

Choreography: *Sheema Kermani*

The ballet tells the story of Bhairvi who wants to become a dancer but her fiancé Peelu forbids her. In a fantasy, his imagination takes flight to Mohenjodaro and when he returns he is a changed person – he now understands and appreciates the art of dance!

I have tried to explore the origins of dance – how dance evolved in the process of collective labour activity.

The collective working process required a co-ordinating working rhythm and so emerged the folk dances.

The people of Mohenjodaro certainly knew the pleasures of dance and drama. Sculptural evidence found from the ruins show the figures of the Priest, the Yogi, the Mother -Goddess and of course the Dancing Girl.

I hope you emerge from this experience like Peelu did – feeling that dance is an inseparable part of human cultural existence and the most natural expression of our emotions.



Insha Ka Intezaar

a tragi-comedy

Adaptation & Direction: *Anwer Jafri*

Often called 'the quintessential play of the twentieth century', Samuel Beckett's 'Waiting for Godot' belongs to the Theatre of the Absurd genre.

It illustrates the poignancy, oppression, camaraderie, hope, corruption, exploitation and bewilderment of human experience - all of which lend themselves to both comedy and pathos.

The utter simplicity of the play has its own beauty and suggestiveness. Many aspects of the play have a particular relevance to the situation in Pakistan today.

The illusion of hope - that deeply embedded faith that (Insha'allah) Providence shall eventually come to their rescue flickers in people's minds in spite of the fact that they can perfectly well see the logic of renouncing it. It seems so appropriate a time for the play to be staged now when the whole country is in a state of waiting. Waiting for something to happen, for something to change and so both Zulekha and Karmu wait for Insha to come and save them.



2nd ^{tlism} طلسم

22nd March 2010

Cast & Credit

Zulekha
Sheema Kermami
Karmu
Salim Meraj
Maisha
Hafeez Ali
Naseeban
Shama Askari
Girl
Iman Mirza

Set & Light Design
Anwer Jafri

Duration: 90 mins

** First performed in 2008
in Karachi, 2009 in
Lahore.*

2nd ^{tlism} طلسم

23rd March 2010

Cast & Credit

Sheema Kermani
Saleem Meraj
Shama Askari
Imran Khan
Mehmood Bhatti
Schrish Mehmood
Haris Khan
Abdul Wali Khan
Mohsin Baber
Iman Mirza
Zeshan Ansari

Set & Light Design
Anwer Jafri

Duration: 60 mins

Rang Badal Lo Bhai

a satire

Director: *Anwer Jafri & Sheema Kermani*

Writer: *Anwer Jafri*

Partly adapted from Anton Chekov's short story called Chameleon, 'Rang Badal Lo Bhai' looks at how Pakistanis have learned to adapt to their environment, changing colours in a chameleon-like manner.

Performed in the traditional 'Nautanki' style with live music, dance and singing, the play explores in a humorous and satirical manner how the state of Pakistan has become riddled with corruption, hypocrisy and religious obscurantism.

It explores the bureaucratic system in our country and moves from the serious to the comical.



** Premiere Show*

Peace Dreams

dance ballet

Concieved & Choreographed by *Sheema Kermani*

A visual journey or a choreographic poem!

Act 1 :

A ritual of wisdom - an ancient city - geometry of meaning - all is destroyed as war breaks out.

Act 2:

Out of the debris emerge the survivors, bringing with them memories and experiences from the dark hands of forgetfulness. They enter into the theatre of the real - a crazy city with chaos and violence at every corner.

Enter mythological motifs - man/monster - woman/wisdom - a labyrinth until the final confrontation between love and hatred, stillness and motion, violence and truth, menace and hope, light and darkness, a spiral of life. A code of tenderness can trigger dialogues, energies, capable of making us jump off the wall and gathering together to begin our search.

Act 3: Love, Togetherness, Harmony, Freedom and Peace.

I would like to thank Asma Mundrawala for the visuals and Zaheer Kidvai for helping me find the right music.

I must acknowledge the inputs from all my dancers who, I feel have matured into, not only excellent performers, but also creative, thinking and concerned individuals. Without their creative inputs this could not have been possible.



2nd *tlism*
طلسم

25th March 2010

Dancers:

*Huma Naz
Suhaee Abro
Heba Hashmi
Mohsin Baber
Irfan
Sheema Kermani*

Set & Light Design
Anwer Jafri

Duration: 60 mins

2nd tivism
طلسم

26th March 2010

Cast & Credit

Sheema Kermani
Asma Mhindrawala
Fizza Zehra
Shama Askari
Sehrish Bhatti
Mehmood Bhatti
Paras Masroor
Imran Khan
Mohsin Khan

Set & Light Design
Anwer Jafri

Duration: 80 mins

* Zikr-e-Nashunida was first performed in March 2005 in Karachi and Lahore in 2006 in Lucknow and New Delhi and in 2009 in Murshidabad and Kolkata

Zikr-E- Nashunida

an anti-war play

Originally conceived & directed by Prasanna Ramaswamy

Director: Anwer Jafri & Sheema Kermani

Translation: Anwer Jafri

Zikr-e-Nashunida is basically an anti-war play and unravels the affects of war - especially on women.

The opening scene of the play is the second day of a Seminar on Peace. At the seminar there is an art Exhibition and the participants of the seminar are looking at the exhibits. A day earlier there had been a theatre performance as a presentation at the seminar.

Now on the second day of the seminar, the actors appearing as seminar participants, remember/recall/relive what they had witnessed at the theatre performance and relate it to their own experiences.

The play unfolds narratives of repeated incidents throughout history and leads the audiences into the much spoken but not often listened to narratives of war.

The play draws episodes from Euripides "Trojan Women", Julia Starzky, Kabir and Les Smith



To Celebrate World Theatre Day

Jang Ab Nahin Hogi

an anti-war comedy

Direction: Anwer Jafri & Sheema Kermani

Adaptation: Fahmida Riaz and Anwer Jafri

This play is based on Aristophanes Greek classic, Lysistrata, a feminist anti-war play written in 411B.C.

The comic element underpins a dire situation – the destructive nature of patriarchy! In our version, two tribes, Khaebani and Phool Machhi, after gaining their independence through a joint struggle against foreign colonial rule, are kept in a constant state war by chauvinistic rulers.

In the Greek original, Lysistrata is a far-sighted and wise woman who decides to find a way to end war.

We felt that the idea and desire to end wars is what all women want, therefore we introduced three women Gulabo, Gulbahaar and Gulnaar who, fed up with the regime of war and violence perpetrated by men, manage to convince women of both tribes that the only way to bring about peace is to wrest control of the state treasury from their men and go on a sex-strike. The war machinery, thus, comes to a grinding halt and the men-folk finally are made to see reason and give up wars.

The hilarious comedy ends with some very sobering reflections about the state of affairs in our sub-continent.



2nd ^{tlism} طلسم

27th March 2010

Cast & Credit

Sheema Kermani
Arjumand Rahim
Sana Hasan
Rubya Chaudhry
Fizza Zehra
Mehwish Javed
Schrish Mehmood
Samrah Malik
Hoori Noorani
Samecha Saifee
Zeenat Adomjee Bayat
Zahra Shahid Hussain
Mehmood Bhatti
Ali Rizvi
Saife Hasan
Haris Khan
Abdul Wali Khan
Paras Masroor
Imran Bhatti
Imran Khan
Zeshan Ansari

Set & Light Design

Anwer Jafri

Duration: 80 mins

* First performed in
2002 in Karachi, 2004 in
Lahore, 2005 Bombay

2nd طلسم
tivism

28th March 2010

Dancers:

Iman Mirza
Alia Mohyeddin
Summer Mahmud
Anjaleen Agrawalla
Mahum Hashmi
Sabriyah Chatoor
Shazareah Chatoor
Leila Khan
Schehrzade Khan
Amjad Ansari
Mani Chao
Suhace Abro
Heba Hashmi
Hoori Noorani
Huma Naz
Mohsin Baber
Sheema Kermani

Set & Light Design
Anwer Jafri

Duration: 90 mins

Classical Dance Recital

The four major schools of classical dance are Manipuri, Odissi, Bharatanatyam and Kathak. Each style has its distinctive technique, rhythmic pattern, music and costume

Manipuri:

In the north east of the subcontinent surrounded by mountain ranges is the beautiful valley of Manipur. The dances of Manipur are known for their lyrical grace, lightness of tread and delicacy of hand gestures.

Odissi:

The oldest dance style coming closest to the posture of the dancing figurine found from the ruins of Mohenjodaro. It is highly sensuous and lyrical with hip bends and swaying torso movements in curves and flexions.

Bharatanatyam:

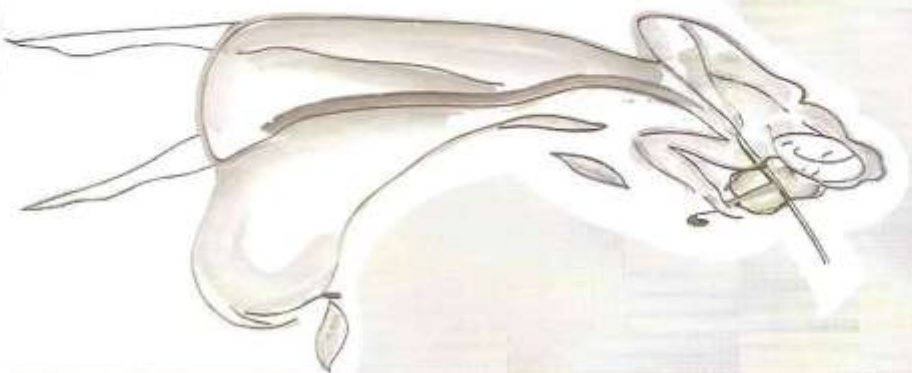
Highly stylised and sophisticated in its technique, with a geometric structure and sharp precise movements.

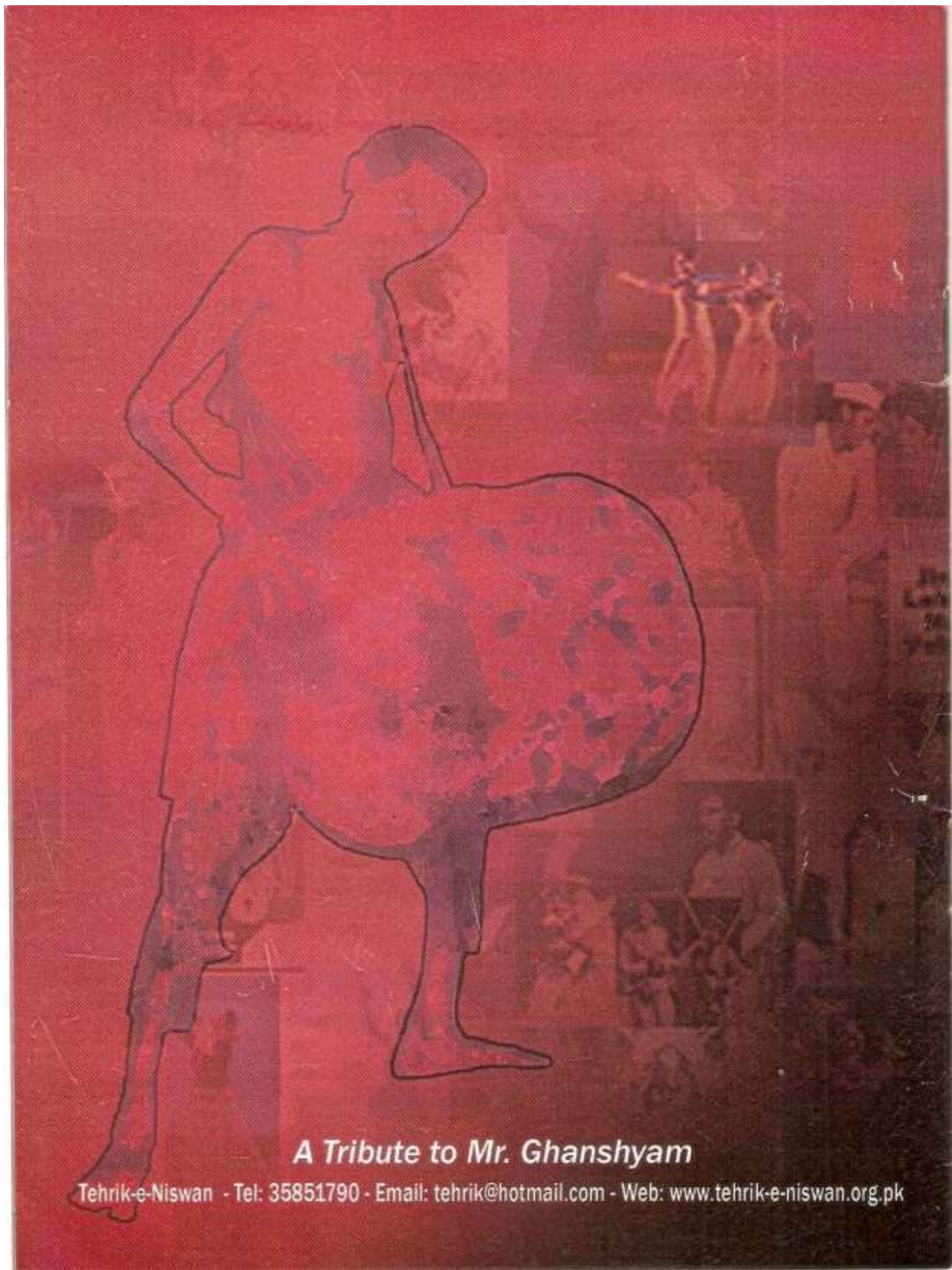
Kathak:

The coping stone of the kathak style is its brilliant footwork-laykari, with lightning pirouettes and complex rhythmic variations.



“We
Support
Peace,
Freedom of
Expression
&
Justice
for all”





A Tribute to Mr. Ghanshyam

Tehrik-e-Niswan - Tel: 35851790 - Email: tehrick@hotmail.com - Web: www.tehrik-e-niswan.org.pk