



ARUNACHAL PRADESH
Gateway to Serenity



| ARUNACHAL- EK SAFARNAMA | CHOWPHA-PLANG-LU | POJU MIMAK | NINU 80! |

A



4 Cities in India
Plays



R



M

Arunachal Rang Mahotsav 2023

A THEATRE FESTIVAL FROM THE LAND OF RISING SUN
18th July to 11th August, 2023

| DELHI | MUMBAI | KOLKATA | GUWAHATI |

Festival Schedule

ARUNACHAL - EK SAFARNAMA

DELHI : 18 July 2023 | 6:30 PM
MUMBAI : 26 July 2023 | 6:30 PM
KOLKATA : 03 August 2023 | 6:30 pm
GUWAHATI : 10 August 2023 | 6:30 PM

CHOWPHA-PLANG-LU

DELHI : 19 July 2023 | 6:30 PM
MUMBAI : 25 July 2023 | 6:30 PM
KOLKATA : 02 August 2023 | 6:30 pm
GUWAHATI : 11 August 2023 | 6:30 PM

POJU MIMAK

DELHI : 20 July 2023 | 6:30 PM
MUMBAI : 27 July 2023 | 6:30 PM
KOLKATA : 05 August 2023 | 6:30 pm
GUWAHATI : 09 August 2023 | 6:30 PM

NINU 80!

DELHI : 21 July 2023 | 6:30 PM
MUMBAI : 28 July 2023 | 6:30 PM
KOLKATA : 04 August 2023 | 6:30 pm
GUWAHATI : 08 August 2023 | 6:30 PM



Shri Pema Khandu
Hon'ble Chief Minister of Arunachal Pradesh



I am filled with immense pride and joy as our state embarks on an exciting new venture: hosting the Arunachal Rang Mahotsava, a four-city theatre festival! The flame that ignited with "Arunachal- Ek Safarnama," a groundbreaking theatre play, has truly sparked a revolution in our state's theatre scene. I commend the entire team for bringing such honor and recognition to our beloved Arunachal Pradesh.

As a state, we hold our rich cultural heritage in high regard—its vibrant colors and diverse tapestry. While theatre has always been a part of our varied cultures, witnessing its growth and unfoldment on the national platform is truly fascinating. We possess an abundance of captivating stories that yearn to be told. With the Arunachal Rang Mahotsav and the four plays—Arunachal-Ek Safarnama, as well as the three Anglo Wars—we will breathe life into our untold tales and share them with the rest of the country. I am confident that people will be equally captivated by the journey of Arunachal Pradesh, from its NEFA days to the thriving state it has become today. Furthermore, I believe that the stories of valor during the Tai-Khamti revolution, Anglo-Abor War, and Nyinu Massacre, in the Amrit Kaal, will resonate deeply with the sentiments of our nation.

I am certain that this festival will mark a significant milestone in the history of our state. I extend my best wishes to each and every individual involved in this event. May the Arunachal Rang Mahotsava be a resounding success! Best regards,

(Pema Khandu)



Shri Chowna Mein
Hon'ble Deputy Chief Minister of Arunachal Pradesh



Congratulations to Team Arunachal for organising the four-city theatre festival, The Arunachal Rang Mahotsava!

When the Unsung Heroes Theatre Production was initiated, our first aim was to bring the stories of our tribal heroes' fight and struggle against colonial rule, to a wider audience. Our foremost objective was to document and bring to life the lesser known historical facts of various indigenous tribes of Arunachal Pradesh and the three major conflicts of our people against the British colonial rule.

With the Arunachal Rang Mahotsava, we have so far been successful in bringing forth the lost history of our forefathers before the people of Arunachal Pradesh. And now, we have found an opportunity to regale our stories before the entire nation. It is our continued effort to add the names of our local heroes amongst those of our national heroes and to create a mark for the State in the history of our national freedom struggle.

In addition to our war stories, I am confident that the play 'Arunachal Safarnama' will enlighten the rest of the country about our state's journey from its initial days to present day Arunachal.

I am sure that the four plays will be a big success in all the four cities Delhi, Mumbai, Kolkata and Guwahati. I am hopeful that this will also open up new avenues for future collaborations both in national and international arenas and take the state further in the field of theatre and performing arts.

I wish the entire team all the success in this and their future endeavours.

(Chowna Mein)



Pasang D. Sona
Speaker, Arunachal Pradesh Legislative Assembly



I am happy to know that the 'Arunachal Rang Mahotsav-2023', the theatre festival of Arunachal Pradesh, is being organized in Delhi, Mumbai, Kolkata and Guwahati, the four major cities of India, with effect from 18/07/2023 to 11/08/2023, as part of celebration of 50 years of Arunachal Pradesh's journey since the days of North-East Frontier Agency (NEFA).

The theatre extravaganza that includes four plays namely Arunachal-ek-Safarnama, and three Anglo Wars - Chowpha-Plang-Lu, Ninu 80 and Pajo Mimak will showcase the rich cultural heritage, vibrant colours and diverse tapestry apart from unfolding and sharing the history of Arunachal Pradesh with rest of the country. I am hopeful that these theatre plays which have already enthralled people in the State and won their hearts will be grand success outside the State as well and will be appreciated by the audience.

I would like to appreciate Shri Riken Ngomle, Festival Director of Arunachal Rang Mahotsav and Assistant Professor and Chief of Theatre-in-Education, National School of Drama along with his entire team for taking the theatre plays outside the State and thus providing an apt platform to entertain and to make people aware of the rich culture & heritage and history of Arunachal Pradesh. Shri Riken Ngomle also deserves appreciation for being instrumental in making theatre plays popular in Arunachal Pradesh.

I extend my warm wishes to Shri Riken Ngomle, Festival Director, Arunachal Rang Mahotsav-2023 and his entire team for success of the theatre festival outside the State.

(P.D. Sona)



Foreword
Riken Ngomle
Project Director

For the first time in the history of Arunachal Pradesh, a momentous initiative has been undertaken by our esteemed Honorable Chief Minister Pema Khandu, Honorable Deputy Chief Minister Chowna Mein, and Honorable Speaker Pasang Dorjee Sona. Their visionary leadership has paved the way for a theatre festival that the entire fraternity can embrace with pride. This would also have not been possible without the immense support of the Directorate of Tourism. Therefore, it is with immense joy and gratitude that I extend my warmest welcome to all of you to the Arunachal Rang Mahotsav. As the Project Director, I am privileged to witness the culmination of countless efforts and the realization of a shared dream.

It is with immense joy and gratitude that I extend my warmest welcome to all of you to the Arunachal Rang Mahotsav. As the Project Director, it gives me great pleasure to witness the culmination of countless efforts and the realization of a shared dream.

The Arunachal Rang Mahotsav is not merely a theatre festival; it is a celebration of art, culture, and the inherent human desire for creative expression. It is a testament to the power of storytelling and its ability to touch the deepest recesses of our hearts, to provoke thought, and to bring people together in profound ways. Through this festival, we aim to create a platform for artists to showcase their talent, ignite conversations, and inspire change.

Arunachal Pradesh, our magnificent land, is a treasure trove of natural beauty and cultural heritage. It is a place where diverse traditions coexist harmoniously, reflecting the vibrant tapestry of our nation. The Arunachal Rang Mahotsav serves as a bridge, connecting the rich cultural heritage of our state with the wider India, fostering understanding, and promoting cultural exchange. It is also an effort to bring forth Arunachal's lost and fragmented tales of independence and place it in the popular history of the Indian Independence movement. This festival is a labor of love, made possible by the unwavering dedication and collaboration of numerous individuals, organizations, and artists. I extend my deepest gratitude to all the talented playwrights, directors, actors, technicians, and volunteers who have poured their hearts and souls into this endeavour. It is your passion and commitment that breathe life into each performance, creating moments that will linger in the memories of our audiences forever.

I also express my heartfelt appreciation to our sponsors, patrons, and the community for their generous support. Your belief in the transformative power of the arts has made it possible for us to bring this festival to fruition. To the audience members, both familiar and new, I invite you to immerse yourselves in the magic that unfolds on stage. Allow the performances to transport you to different worlds, to make you laugh, cry, and question, and ultimately to leave you with a renewed sense of wonder and empathy.

May the Arunachal Rang Mahotsav serve as a catalyst for the exploration of new ideas, the celebration of diversity, and the nurturing of artistic talent. Let us come together as a community, embracing the power of theatre to create dialogue, inspire change, and foster a more compassionate and inclusive India.

With deep appreciation and anticipation,

Riken Ngomle
Project Director
Arunachal Rang Mahotsav




ARUNACHAL RANG MAHOTSAV

Arunachal Rang Mahotsav is a mega theatre festival from Arunachal Pradesh which will start in the capital city of Delhi, and cover three other major cities in India; Mumbai, Kolkata and Guwahati from 18 July to 11 August. It is a colossal production organized by the Government of Arunachal Pradesh (GoAP) celebrating the unsung freedom fighters of the land of rising sun as part of Azadi ka Amrit Mahotsav, a celebration of India's 75 years of Independence.

More than 100 actors from Arunachal have arrived at Delhi to help make ARM a reality. They will be travelling to all the cities to showcase four plays: Arunachal-ek Safarnama- a vision reborn directed by Riken Ngomle and written by Duyu Tabyo, Chowpha-Plang Lu- Tai Khampti Rebellion of 1839 directed by Riken Ngomle and written by Himanshu B Joshi, Ninu 80!- Anglo Wangcho Conflict of 1857 directed by Rilli Ngomle and Poju Mimak - The War Cry of the Mountains directed by Goge Bam and written by Yeshe Dorjee Thongchi.

ARM aims to embrace the essence of unity in the state through the language of performing arts. This unique convergence of artists from various backgrounds and tribes, presenting their craft on a national stage, embodies the spirit of "Unity in Diversity."

ARM is a celebration of the soul of Arunachal Pradesh and aspires to stand as a testament to the power of art in bringing people together, bridging gaps, and fostering a deeper understanding of the richness of India's cultural heritage.



CHOWPHA-PLANG-LU

ABOUT THE PLAY

History has it that the Indian Independence movement started with the 1857 revolt when brave Indians like Mangal Pandey, Tatiya Tope and Rani Lakshmi Bai martyred themselves for the country. Truth be told, the Tai Khamtis of Arunachal Pradesh had already ignited this flame of revolution long before history denoted it. The battle cries in Sadia, Arunachal in 1839 became a harbinger for the revolution that was to come almost two decades later in the Indian mainland which came to be known as the first Indian Independence Movement. Chowpha-Plang-Lu is a tale of migration and uprising of great Tai Khamtis in 1839. It unravels the story of Khamti leaders like Fra Taka, a follower of Buddha, who migrated from Myanmar erstwhile Burma and became the ruler of Sadia (presently in Assam) and Lamtanga (presently in Arunachal). He was bestowed with the title of Sadia Khowa Gohain. After him, Chow Salan and his son Chow Kungpha followed by Chau Ai alias Ronua Gohain forged the history of Tai Khamti people, and fought for their sovereignty. Ronua Gohain planned skillfully against the British soldiers and destroyed their camps with guerilla tactics. He made the supreme sacrifice for his motherland on his own condition. His son Towa Gohain also became a martyr in the fight against Britishers.





DIRECTOR'S NOTE

History books have taught us that the Revolt of 1857 was the first freedom movement of India. So, when I was introduced to the stories of Chowpha-Plang-Lu, Chow Kungpha and Chow Towa and other Tai Khamti warriors and their struggle for our motherland, I was pleasantly surprised, shocked even. At the same time I was really saddened that as an Arunchalee, I wasn't aware of my own history. A little skeptical at first, I dived deep into Shri Nepha Wangsa's detailed research and archival documentation of the Tai Khamti history. The result being that I am now a proud Arunachalee and a proud Indian. Learning about our alternate history, a history that tells our own stories and tales of our own heroes whether that is the Tai Khamti history or the Abor-Anglo story has been a life changing experience.

One of the main motives of staging this play was not only to create awareness or celebrate the heroes but also to find budding actors within the state as well. Hence, from the initial stage of planning, we had decided to get the lead actors from the region that birthed these stories. For this, a month-long workshop was arranged in the respective region to train the natives and bring the story to life by providing authenticity to the play. So, only the extras or crowds as we call it would be actors from other region.


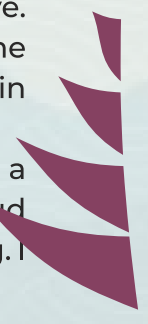
A big shout out to Tai Khamti Heritage and Literature Society for their help and support they lent in every capacity whether that was in transportation, accommodation, property, costume or script. They played a huge role in lending authenticity to the play.

I extend my deepest gratitude to the Chairman of our project, Hon'ble Deputy Chief Minister, Shri Chowna Mein. The play could not have been possible without his support. He went out of the way to accommodate our every little request without any qualms.

The credit for this play goes not only to me but everyone in the team, the cast and the crew. I have been extremely lucky to find a wonderful team especially my creative team. My work was only to polish; everything was already set by the team beforehand. The only stress that I had was if we could surpass the bar that we ourselves had set with 'Arunachal : Ek Safarnama'. I was not at all stressed for the play or management because of the team I have. The entire cast and crew lived together in harmony, eating and sleeping under the same roof. We had no hierarchy or differentiation amidst us. In fact, we helped each other out in everything, lending shoulders in hard times and rejoicing in happy times.

My gratitude also to the monks and management of Golden Pagoda. They lent us a rehearsal hall, mess hall and never interrupted or reprimanded us even when we were loud during our rehearsals. I am sure we got to this day only because of Lord Buddha's blessing. I am sure he has been looking over us from the first day we started our rehearsal here.

I believe theatre is not just an art form of entertainment but a way of life. As the play comes to an end, I am hopeful that this play will change the life of at least one person if not all who have been a part of this project. I am hopeful that we will all emerge as a better human being as we leave from here.



ARUNACHAL - EK SAFARNAMA

DIRECTOR'S NOTE & ABOUT THE PLAY

The core approach for this production was retrospection. The idea was to explore the meaningful connection between the events that have happened before and after the formation of Arunachal Pradesh, in 1972. And at the same time address the cultural complexities that have arisen back then and the ones that are present in our modern-day. The process was to cultivate and create everything organically instead of traditionally following a script. The actors were trained rigorously with necessary acting tools and simultaneously given improvisations to carry out. So it was both a process of learning and creating. The improvisations were aimed at pushing the actors to come up with material that is both relevant to them and the idea of the play. Through these improvisations, the script was generated. For example, in the process, when our actors asked to embody the struggle of child marriage in our society, they came up with dialogues and actions that are organically theirs and at the same time relevant to the theme of the play. Now in a span of 30 days, we gave these improvisations a shape and formed the structure of the performance. The important aspect of the production was to include the vast culture of Arunachal Pradesh, so the play is multilingual. We made sure that the actors spoke their own dialects of their own tribal language, which not only makes the process organic but also makes the performance soulful. To address the differences between our own tribes, we tried to bring in an essence of unity by combining characters, for example, a husband and wife, from two different tribes. In that sense, the performance is situated in a space where stereotypes don't exist. However to make it accessible to everybody, we have included Arunachali Hindi, references, and stories from our fathers, grandfathers, and ancestors in the light that the performance will connect to everyone.



POJU MIMAK

ABOUT THE PLAY

On the left bank of Siang River nestles the beautiful and serene Komsing village, which rose to prominence when Matmur Jamoh killed British officer Noel Williamson. However, the days after his surrender are shrouded in mystery. Unable to hide any longer in the face of an intense operation called the Abor Expedition of 1911-12, Mutmur and four others surrendered. There are hardly any records available of his days after he was separated from the other four revoltors who were later released. Much has been left to speculations and a lot remains still to be uncovered.

This is the tale of Matmur, the Abor hero and the story of the Abor Expedition which are lost from the pages of Indian history

DIRECTOR'S NOTE

The main purpose of making this play was to acquaint the people with the untold and unheard stories of the anonymous martyrs involved in the freedom movement. I am very happy to know that Padmashree Shri YD Thongchi ji from amongst us has done the arduous work of compiling Matmur Jamoh's sacrifice. Otherwise, perhaps the story of this unsung hero would have been lost forever. He also made a significant contribution in explaining the script. As the play is written in Hindi, which is not our mother tongue, it was challenging to remember the dialogues and speak them with emotion. To understand and assimilate the written text, we connected it with our everyday life and culture and then started improvising.

Since most of the people involved in the play had no training in theatre or acting, and are from families of farmers, we selected some of the scenes made by them and put them into the play. As a director, it was a very different experience for me to understand and systematically shape the hidden talent in ordinary people.

I express my heartfelt gratitude to Padmashri Shri YD Thongchi sir, Riken sir, my co-director Sunit Bora Ji, Props Designer Jagannath Ji, set and music designer Oasis Ji, music executioner Bhaskar Ji, Vedanta Ji, Durbom Tayeng Ji and all the actors for their cooperation and hard work to make this play successful.



NINU 80!



ABOUT THE PLAY

Ninu-80 is a celebration of the Wancho tribe and their warrior history. The story is based on the historical figures, facts and events that led to the killing of 80 British Army Men. It is based on the research paper on Ninu Massacre done by Shri Nepha Wangsa on the events that surrounded the Anglo-Wancho dispute. To compliment her own research and understanding about the Wancho tribe, the director has added a few scenes to fill a few gaps and dramatized them accordingly. The play does not discard any truths, facts or cultural activities just because they seem eccentric but instead portrays them aesthetically. In the past, Wanchos were known not just to be notorious, monarchic, and unconventional but also complex, musical and graceful in tradition and faith with a strong and deep understanding of what it means to be human. The play depicts the innocent love and respect Wanchos carry for their children, ancestors, community and land; and how it can transform into an earth-shaking war cry when it is under threat. The story follows the warrior village of Nyinu and their complex rivalry with their neighbouring villages. It then dives into the situation of the then Wangham's family and their son Dingwang, who unfortunately dies. What unfolds next is the British intrusion, a series of unfortunate events that lead to a strong dispute between both the parties and a well executed brutal attack on the British Army.

DIRECTOR'S NOTE

Wancho community has a unique history that includes a range of practices and beliefs such as Animism, a complex rival system with their neighboring villages and a social system which is fully in control of the chief. Their culture is intense, at times eccentric but had numerous traditional activities which defined their intricate community. To keep the performance true to the community's nature, I went around scouting for actors in their district. However none of them had any prior theatrical experience. Therefore the first two weeks of the production process was designed to train and immerse the actors in the craft of performance making and acting. After rigorous training, they quickly understood the aesthetic of theatre. The point of departure to start devising the play was to identify appropriate traditions and practices in the content of the story. To make the process organic, collaborative and meaningful to everyone involved, the actors especially those who belonged to the Wancho community were encouraged to come up with their own research and ideas. The scenes were derived as realistically as possible through various improvisational techniques and later dramatized to keep them entertaining and accessible to the audience. I find this occasion and the magnitude of Azadi Ka Amrit Mahotsav & Arunachal Rang Mahotsav as an opportunity to make a resounding statement that Arunachal Pradesh also has a history of warriors who stood up against mighty forces to safeguard their values and fight for their people. This has been the guiding principle since the beginning of the process to make this performance a celebration of the mighty warrior clan who took down 80 British Army subjects in honour of their land and loved ones.



ABOUT THE DIRECTOR

Riken Ngomle (Arunachal-Ek Safarnama ,Chowpha-Plang-lu)

Martial Artist, Actor, and Director, Riken Ngomle pursued advanced training in acting at studio Matejka, Grotowsky Institute, Poland after graduating in Acting from the National School of Drama (NSD), New Delhi. Later, he worked as an Assistant Professor at the Department of Theatre Arts, University of Hyderabad, and then joined the National School of Drama, New Delhi.

He is actively working on documenting the oral cultural traditions of Arunachal Pradesh through various performances. He has directed several plays based on the folk tales and folk-lore of the state like, 'Achi Tanyo', 'Abo Tani and Dugnaan', 'Big Brother', 'Tani la Mopin', 'Tani Taro', 'Jangte Ane', 'Chowpha-Plang-lu' and several others. He has also directed the play 'Main Arunachal' in celebration of Statehood Day in 2016.

As Arunachal's first NSD graduate in Acting, he has initiated a theatre revolution in the state with his very successful play, 'Arunachal: Ek Safarnama'. The play showcased the journey of 50 years of the state and its people since it received its name in 1972. It has initiated many laymen to theatre art by taking the audience through a memory lane - both in tears and laughter. In 2023, he started Arunachal Rang Mahotsav (Theatre Festival) with the support of the Government of Arunachal Pradesh. Currently, Riken is working as an Assistant Professor in Acting in NSD with the additional charge of Chief of the Theatre-In-Education Company (T.I.E. Co.).

ABOUT THE DIRECTOR

Goge Bam (Poju Mimak)

She is a graduate of Donyi Polo Govt. College, Kamki with Hindi Honors. She has completed her post graduation in Hindi from Rajiv Gandhi University in 2012. She did 1 year theatre training from Sikkim Theatre Training Centre in Dramatic arts. She completed her diploma from National school of Drama, New Delhi with specialisation in Design and Direction in 2017. After that she did a 1 year practice based research fellowship of NSD under the guidance of Mr. Devendra Raj Ankur in 2019.



She did her research project on Mopin festival and worked on the possibilities of Acting through rituals. Goge has worked with eminent theatre directors of India and abroad. As an actor she has performed nationally and internationally. She is a visiting faculty at SRFTI Itanagar, Sikkim Theatre Training Centre in Dramatic Arts, National School of Drama, Bengaluru and other theatre groups.



ABOUT THE DIRECTOR

Rilli Ngomle (Ninu 8o!)

Rilli Ngomle, is a professional theatre practitioner based out of Arunachal Pradesh. She holds a Master of Performing Arts Degree with a specialization in Design & Direction from the Department of Theatre Arts, HCU. She also holds a Diploma in Theatre in Education from NSD Tripura. Her practice ranges from acting, contemporary movement, musical plays and devised performances, design and direction to applied theatre for children, adults, and communities. She is known for her exceptional group/community-building skills, collaborative performance-making skills, quick-thinking strategies, and a dedicated passionate approach to growing the art of theatre. She has directed 5 productions, conducted more than 15 workshops, and acted in over 20 plays. She hopes to construct a holistic space and work towards the growth and creative nurturing of children.



ABOUT THE PLAYWRIGHT

Yeshe Dorjee Thongchi (Poju Mimak)

Yeshe Dorjee Thongchi is an Indian writer from Arunachal Pradesh. He is the recipient of India's prestigious award Padma Shri 2020 for his work in the field of literature and education. Thongchi, whose theme is mostly about the little-known communities of Arunachal Pradesh, is said to be the first author to have actually taken their inside stories to the outside world. Many of his works have been translated into Hindi, English and other languages. He received the Sahitya Akademi Award, 2005 for his Assamese novel 'Mauna Outh Mukhar Hriday'.

Other than this, many other awards have come his way so far including the Harihar Choudhury Award (Assam Sahitya Sabha, 1970), the Phulchand Khandelwal Samhati Award (Golaghat Sahitya Sabha, 2001), the Bishnu Rabha Award (Assam Sahitya Sabha, 2002), and the Bhasha Bharti Award (Central Institute of Indian Language, Mysore, 2005) and Bhupen Hazarika National Award, 2017.

A former Deputy Commissioner, he is also the founder and president of Arunachal Pradesh Literary Society. Yeshe Dorjee Thongchi not only leads the literary movement in Arunachal Pradesh, but is also a source of inspiration for hundreds of young writers who want to tell the story of the little-known frontier state to the outside world.

ABOUT THE PLAYWRIGHT

Himanshu B Joshi (Chowpha-Plang-lu)

Writer, designer and director, Himanshu B Joshi has a long association with National School of Drama. He has translated and adapted plays for Abhilash Pillai, Aniruddha Khutwad and Mariana Wainstein. He has written plays like 'Memsahab Prithivi', 'Haan Mein Geet Bechta Hoon', 'Ikkiswin Sadi ki Dadi', 'Mangal Griha ka Rahasya', 'Charkha' etc. His Hindi translation of Dario Fo's 'A Woman Alone' is published in Rang Prasang, a prestigious journal of NSD. He has directed plays like 'Khoj', 'Chhatariyan', 'Bambai ke Foothpath par Ek Hazar Ratein', 'Hanush', 'A-Ram ki Shakti Puja', 'Show Must Go on' and others.

He has designed lights for several plays directed by prominent directors such as Kirti Jain, Anuradha Kapur, MK Raina, Hema Singh, Tripurari Sharma, Bipin Kumar, Bharti Sharma, VK, Deepan Sivaraman, Noushad Md. Kunju, Aditee Biswas and Abhilash Pillai. His light & space design for well known Dalit painter Savi Savarkar's painting exhibition "Eyes Re-cast" held at Rabindra Bhavan, Delhi received rave reviews.

He has been technical coordinator for BRM, German Festival in India, Poorva (Women Directors' Theatre Festival), Days of Russian Culture in India and India shows of 'Memories of a Legend' produced by Japan Foundation, Tokyo. He was the Chief Technical Coordinator for Leela (South Asian Woman's Theatre festival) and Festival Coordinator for International Theatre festival of Kerala (ITFoK). A recipient of Junior and senior research fellowships on theatre from Govt. of India, Himanshu B Joshi has been teaching lighting, play writing, and space designing. He also provides consultancy services across the country to develop good auditoriums. He has travelled widely across the country and abroad for theatre performances. He was awarded with Natsamrat award for contribution in lighting design in 2019. Presently, he is the Guest Editor of Natarang, a prestigious theatre journal in Hindi.



Set Designer (Chowpha-Plang-Lu) Light Designer (Poju Mimak) **Loitongban Paringanba**

A graduate of National School of Drama, New Delhi with specialization in Design and Direction, Loitongban Paringanba has been associated with theatre since he started acting on stage plays at the age of ten years. He received training of Thang Ta (Manipuri Martial Arts) from Guru Gourakishore. As a director, he has several plays under his belt like 'Mirage', 'Nongban Soura', 'Bonsai' and others. Paringanba has also worked with many eminent theatre directors namely Anuradha Kapur, Kirti Jain, Santanu Bose, Abhilash Pillai, Ranjit Kapoor, Robin Das etc. He has participated in many National Theatre Festivals like Bharat Rang Mahotsava, Abhinaya National Theatre Festival, OCTAVE, NAVODIT (EZCC). He also conducted many theatre workshop organised by NSD. He also received a Junior Fellowship under CCRT Ministry of Culture. Currently, he is the artistic director of Imphal Theatre and works as a Guest Faculty in the department of Theatre in Manipur University of Culture.



PROPERTY DESIGNER (Chowpha-Plang-lu, Ninu 80!) **Jagannath Seth**

An alumnus of NSD, Jagannath Seth has acted in theatres for more than 16 years in over 15 major Sambalpuri plays in Odisha since 1998. He was a member of The Loo – a cultural organization devoted to art and theatre in Western Odisha and learnt realistic acting from theatre greats such as Naseeruddin Shah, Om Puri, Anupam Kher, Irrfan Khan, Nana Patekar and Adil Hussain. Later, he joined the famed Indian theatre troupe Rangmandal and performed extensively in India and abroad like China, Uzbekistan and Nepal.

He has worked in more than 42 plays till date with major professionals in the field of performance like Mr. Robin Das, Kirti Jain, Ranjit Kapoor, K. N. Panikar, Rajinder Nath, Anuradha Kapoor etc. He has performed in many Hindi and Telugu plays like 'Begum ka Takiya' and 'Hirasat'. He has also acted in Bollywood film 'Pari' and an Odia film 'Rendo Majhi'.

Property Designer (Ninu 80!) **Ravi Tayem**

Ravi Tayem has worked as a freelance theatrical artist since from 2017. He has completed acting for screen workshop from SRFTI. As a theatre artist, he has acted in Arunachal ek Safarnama (Namsai). He has also acted in social awareness short film, SCAR by APSCPCR.



Currently, he is working as a property designer for the play Nyinu 80! : The Anglo-Wancho Conflict of 1875, where he is being assisted by Wangthak Wangsa and Hokai Wangsa



Multimedia Graphics Designer

(Poju Mimak, Arunachal Ek-Safarnama, Chowpha-Plang-Lu)

Vishala Ramachandra Mahale

A dramaturge, director and designer, Vishala Ramachandra Mahale is an alumnus of NSD with specialization in Theatre Technique & Design. He has worked with Gangwayz Media, Utopia Productions and GPIER- which explores and innovates a performance language that expresses and juxtaposes the darker side of life and sets a geometric structuring through performances, videos, soundscapes and lights. He worked as Ambience Designer for Bharat Rang Mahotsav-2020, Manohar Singh Smriti Puraskar and B. V. Karanth Award 2019. He also worked as Technical Coordinator in Theatre Olympics-2018, Bharat Ranga Mahotsav-2017 and 2019 and North East Festival-2017 & 2018.

He has penned and directed plays like 'Inquilaab Zindabaad', 'Nidaan', 'Dot Dash Dream Delusion', 'Mad Man's Diary' etc. and adapted and directed plays like 'Yerma', 'Urubhangam', 'Dutavakyam' etc. He has also written a short film called 'February 29' and a feature film titled 'Spaces for Rent'. Apart from this, he has translated and adapted plays like 'Dr. Faustus', 'Infinite', 'A Vacant Lot', 'Titus Andronicus' and others. Vishala has also designed lights and sound for plays directed by prominent directors like Anuradha Kapur, K.S. Rajendran, Abhilash Pillai and Robin Das. In Arunachal Pradesh, he has worked as light designer and set designer in the play 'Naya Guitar' directed by Palin Kabak.

As an artist working in multi-disciplinary and for multilingual set-up, he has worked/collaborated with various groups of performance makers, directors, visual artists and choreographers to create a wide range of art works. At present, he works as a freelance writer/dramaturge, content developer and designer.



Choreographer (Chowpha-Plang-Lu)

Vikram Mohan



Recipient of the Ustad Bismillah Khan Yuva Puraskar in 2018, Vikram Mohan's interest as a dance practitioner lies in organic and improvisational movement. He has trained in Ballet, Jazz, Contemporary, Salsa and Tango from National Ballet Trust of India and received his training in Aerial dance from Anandam Dance Theatre and Vertical Circus, Australia. He has worked as a Choreography and dance classes' observer in Lucia Martha's Institute for performing art in Amsterdam and North Holland Studio. He attended International Choreographer Week in Netherlands. As a choreographer, he has performed and taught choreography in many national and international festivals, universities and schools. Apart from this, he has also attended intensive dance workshops with international and Indian teachers in Classical Indian, Contemporary and Ballet Technique.

Vikram Mohan is a film maker, performance maker and researcher. His production "After Death: The Spiritual Journey" was up for 8 nominations in Mahindra Excellence Theatre Awards in 2016. His short dance film "Stillness" was screened in many international festivals and came on top 10 in the '60 seconds dance' category at the Screen Film Festival in Sweden.

Light Designer (Chowpha-Plang-Lu)
Oasis Sougajam



An alumnus of NSD with specialization in Theatre Techniques & Designs, he's trained in folk and traditional forms of Manipur including Manipuri Martial Arts. He has worked with eminent national and international theatre directors and choreographers like Robin Das, Abhilash Pillai and Oviyakuli Khodjkuli etc.

He has participated in International Mime festival in South Korea, International Mime and Puppet festival in Greece, Surin International Folklore festival in Thailand and in various other National Theatre & Dance festivals. His play 'Basket of Dolls' was performed at International Theatre Festival of India in 2015 (BRM). His play 'Hojang Taret', a Greek tragedy by Euripides was performed at 19th BRM 2017 and at 8th Theatre Olympic 2018. Recently, his play won three awards in 13th Edition Mahindra Excellency in Theatre Awards 2018. He has directed more than 8 other plays including mime plays. He is now working as a designer/director at The Umbilical Theatre.



Light Designer (Arunachal-Ek Safarnama)
Sangeet Shrivastava

Sangeet Shrivastava graduated from the National School of Drama with Theatre Technique & Design in the year 2013. He has collaborated as a light designer and scenographer with several renowned performance makers from India and abroad. As a designer, performance maker, and mix-media artist his interest lies in creating Interdisciplinary work. He has travelled and worked in several festivals in national and international arenas.





Associate Director (Poju Mimak) Music Director (Chowpha Plang-Lu)
Suneet Bora

An NSD alumnus, Suneet Bora is an actor, singer, composer and musician. He is trained in Indian Classical theatre and Satriya theatre form. Suneet started his career as a musician and theatre artist in a regional theatre group in Assam called UTSA under Guru Bidyawati Phukon. As part of UTSA, he has participated in more than 5 Theatre workshops and 100 public shows with mentors like Prof. Robin Das, Adil Hussain, Prof. Abhilash Pillai and many more. In 2013 he had his big theatre break when he took over the lead role in the play

'Jim Morrison'.

A trained vocalist and master of instruments like Khol, Tabla, Flute, Guitar, Bihu dhol and other folk percussions, his music also covers genres such as electric, acoustic, folk, new-age Indian classical and semi-classical, fusion and Indian rock music, local river song and Sufi. He is a part of rock band called Troubadours and has performed in many music festivals and gigs around the country. He has also performed in Indo Pak Music and theatre collaboration event organized by National Academy of performing arts (NAPA) in Karachi, Pakistan. He has sung for the Bollywood projects like 'Haiyya Ho' for 'Aisa Yeh Jahaan' and 'Milan ki Bela' for 'Jagga Jasoos'. He has also worked in music projects with Octave, Sangeet Natak Academy and done music for 10 plays in various Indian languages.

He debuted as an actor in an Assamese film 'Bahniman' and has since then worked in various films and series, both regional and national. Some of his works include 'Local Kung Fu 2', 'Raktabeez', '99 Songs', 'She', 'God on the Balcony' and 'Forensic' etc.

Musician (Chowpha Plang-Lu, Ninu 80!)

Phil Jamja

A self taught musician, Phil Jamja is a well-known violinist of Arunachal Pradesh. He has played in various music festivals like Adventure@Mechukha, Orange Festival etc. across the state. He has also performed for various state events like Arunachal Statehood Day, Culture program for 15th Finance Commission and others. Apart from violin, he excels in Cello and Piano among other musical instruments.

He has assisted as a musician in the play 'Naya Guitar' directed by Palin Kabak.

He's also involved in philanthropic work like teaching underprivileged and poor students music.





Musician (Chowpha-Plang-Lu, Poju Mimak)

Bhaskarjyoti Konwar

A trained vocalist and multi instrumentalist Bhaskarjyoti Konwar has his Master's Degree in Hindustani Classical music from Dibrugarh University, Assam. He has also worked as a Music composer and producer, Film background scorer and instrumentalist. He is well versed in Folk music, Indian classical music and Western music. He can play around 50 different type of instruments.



He is a gold medalist in East zonal , National and International Inter University Youth Fest and has participated in South Asian University Youth Fest 2016 -2017.

He has been involved in Theatrical Background music for 7 years. He has also worked with renowned French theatre Director, Tim Deltan. He has worked as a Sound Designer, Music Composer and Live Musician with Taiwan's renowned theatre group EX THEATRE ASIA. He has also worked in many Sattriya Dramas with Gunakar Deva Goshwami, Upen Borgayan,Uttar Kamalabari sattri and in Assamese short films like Drishtikun, Aroniya, Bhranti etc. He has been a part of many folk orchestra bands and currently is a member of the popular folk rock band “jutimala & the tai folks”



Musician (Chowpha-Plang-Lu, Poju Mimak)

Bedanta Borpatra

A vocalist and Percussionist, Bedanta Borpatra has Master's degree in Hindustani classical music from Dibrugarh University. He has been involved in creating music for theatre productions from last 10 years. He has also worked as a Percussionist in Folk Orchestra Band.





CHOWPHA-PLANG-LU

Research (Chowpha-Plang-lu, Ninu 80!)

Nepha Wangsa

Nepha Wangsa, son of Wangjem Wangsa of Ngissa village under Longding District of Arunachal Pradesh is an independent researcher who has extensively worked on the Wancho-Anglo war at Ninu in 1875 and Tai Khamti rebellion of 1839. He is part of the Research team under the State Core

Committee on Unsung Heroes of Arunachal Pradesh headed by Hon'ble Dy. Chief Minister, Shri Chowna Mein.

He is an alumnus of Rajiv Gandhi University, Doimukh and was awarded Gold Medal for topping the State undergraduate exams (Political Science) in 2012. He soared to fame with his initiatives as a student leader of the apex student's organisation 'AAPSU' and authoring a book 'The Nyinu Massacre'- A tale of unsung Wancho warriors. He has collected numerous archival materials from across the globe relating to history of indigenous people of Arunachal Pradesh. His selfless effort and research are instrumental in revisiting the history of the State.



Overall Technical Coordinator

Jasvinder Singh

Jasvinder Singh has been associated with NSD as Network Coordinator for more than a decade. Currently, his company, Hargun Enterprises provides technical support for many high-end clients like Ministry of culture, NCZCC, NEZCC, DLF Gurugram, CBI, NSD, Salam Balak Trust and many more.

Chief Coordinator

Perna Joshi

Perna Joshi went to Army Public School, Noida and graduated from Jamia Millia Islamia University in Sociology (hon) after that, She post graduated from National School of Drama (Acting) in 2023. She's trained in Kathak, Chhau, Hindustani Classical Music (vocal), Tabla, light classical music, and Butoh.



Associate Director, Sound & Light Designer (Ninu 80!)

Cimba Parsapu

Cimba Parsapu is a dynamic and versatile theatre practitioner with a profound passion for the performing arts. With over 10 years of experience, Cimba's theatrical journey has been remarkable. As a master's graduate in Theatre Arts, specializing in Design and Direction, from Hyderabad Central University, Cimba possesses a wide range of talents that enrich their artistic endeavors. His skills span acting, directing, writing, and designing, contributing to his multidimensional approach to theatre production. Through collaborations with renowned national and international professionals and participation in workshops and residencies, Cimba has gained valuable insights into diverse cultural perspectives and artistic practices both. In addition to his theatrical pursuits, Cimba is a music producer and singer-songwriter. He is deeply interested in contemporary performance making, exploring innovative dramaturgical techniques that emphasize the a new perspective in the integration of sound, music, movement, text, and film.



Associate Director Kennedy Zirido

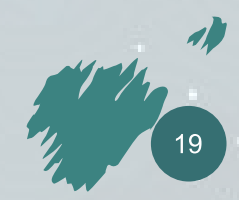
Actor and Director, Kennedy Zirido is an actor and director who made her debut as the lead actor in a Malyalam film, 'Android Kunjappan Ver 5.25' in 2019. Kennedy Zirido has a Masters in Performing Arts from Hyderabad Central University (HCU). She also did a certificate course in acting from NSD, Sikkim Centre. As a director, she has directed 'Jaye Bone' a play based on Galo folktale in various parts of Arunachal Pradesh. She was the actor and the property manager in 'Arunachal-Ek Safarnama'.

Assistant Director (Chowpha-Plang-Lu) Tengam Celine Koyu

Tengam Celine Koyu is an actor and activist who was crowned as Miss Arunachal in 2021. She represented the state in the Femina Miss India pageant as Femina Miss India Arunachal Pradesh in 2022. She made the state proud by winning two titles namely INIFD Miss Talented and Radiant Smile.

She debuted in theatre by playing the lead role, Monalisa Lyngdoh in the hit play 'Arunachal: EK Safarnama.'

Tengam is also a social activist and founder of "One for Education", a project that focuses on renovating and repairing dilapidated Government schools in various parts of Arunachal Pradesh.



Assistant Director (Chowpha-Plang-Lu)
Script Documentation (Arunachal-Ek Safarnama, Ninu 80!)

Duyu Tabyo

Arunachal based writer and director Duyu Tabyo, sparked interest with his very first film, 'Stranger in My Land,' which was based on social and racial discrimination faced by Northeasterns in mainland India, the film gained recognition from all the northeastern states and beyond.

Since then, he has made a prominent mark in the history of Arunachal Film Industry with films like 'Mudang Laling: The Journey of an extraordinary!' He has also directed music videos like 'Jajin Ja' and 'Sang Bey Yu Rey.' Apart from his work within the state, he has also made a documentary on former Chief Minister of Mizoram titled 'T.R Zeliang: The Story So Far.' In theatre, he worked as a dramator in the play, Arunachal: Ek Safarnama.



Assistant Property Designer (Chowpha-Plang-Lu)

Overall Production Incharge (Poju Mimak)

Takam Maga

Takam Maga is a theatre actor, stage performer and writer. He graduated from Himalayan University, Itanagar in 2021 and has been part of several theater productions since the year 2016. He has acted in plays like Ane Dungen, Arunachal Rising in 2016, Unsung Heroes in 2017, Jai Bone in 2019 and in Arunachal Ek Safarnama and Naya Guitar in 2022. Apart from being an actor, he is also a poet. He was invited to perform his poem titled "Ashifa" in the Arunachal Literature Festival in 2019.

Assistant Script Writer (Chowpha-Plang-Lu)
Assistant Property Designer (Chowpha-Plang-Lu, Poju Mimak)

News Coverage Incharge

Karpi Basar

Journalist and actor, Karpi Basar has a Diploma in Journalism and Media. She also holds a Master's degree in Hindi Literature from Rajiv Gandhi University. As a theatre actor, she has performed in 'Ane Dungen', a folk tale directed by Riken Ngomle in the year 2016. Since then, she is practising theatre and has worked in five productions in Arunachal as an actor.

Currently, Karpi is working as a Journalist in Arunachal's renowned News Channels such as Arun Bhumi, Doordarshan and Sudarshan.



Assistant Costume Designer (Chowpha-Plang-Lu, Ninu 80!, Poju Mimak)

Chakbi Lombi

An actor from Arunachal Pradesh, she has worked as a theatre actor in 'Arunachal Ek Safarnama', and as a costume designer for the film 'Urum'. Currently, she is working as Assistant Costume Designer in all the three plays under 'Unsung Heroes Theatre Productions'.

PR & Social Media

Yompe Chisi

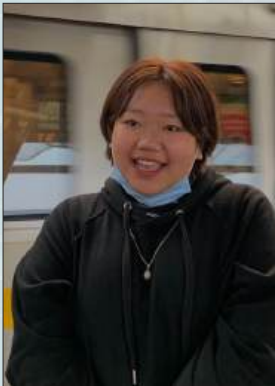
Yompe Chisi has completed her Post-graduate diploma in English Journalism from Indian Institute of Mass Communication(IIMC), New Delhi. She's also a graduate of Atma Ram Sanatan Dharma College(ARSD), Delhi University in English hons. She has an interest in storytelling through reporting, and she firmly believes in using journalism as a tool for positive change and giving a voice to the marginalized and underrepresented. Beyond her professional pursuits, she finds solace in the world of art and enjoys exploring various genres of literature and music.



PR & Social Media

Ponung Panyang

An English literature graduate from Ramjas College, Delhi University, Ponung has worked as Production Assistant for the international co-production (India-Italy) of the movie "Heroic Frenzies of Giordano Bruno". She has also worked as a Public Relations and Communications manager for Delhi based RK Films and Music Academy. Currently pursuing her Masters in English Literature, Ponung is an aspiring Writer and novelist who is also deeply interested in scriptwriting, film direction, and many other creative pursuits.



PR & Social Media

Topi Bagra

Topi Bagra is an English Postgraduate from University of Delhi. She's currently working as a freelance writer and artist, taking up projects that include research, teaching and all things creative.





Background Illustration

Jene Hai

Professional artist and cartoonist, Jene Hai art style expands over all styles of art and medium. He is especially well known across the state for his satirical cartoons depicting the social and political scenario of the state. He has been felicitated by various groups like GWS (Galo Welfare Society), Kara Welfare Society and Delhi Police and IGP Robin Hibu, for his contribution to the state.

He has also worked on a comic based on the indigenous fish of Arunachal for the Department of Fishery. His paintings and caricature have been solicited to felicitate various state guests like Hon'ble Speaker of Lok Sabha, Om Birla etc. Currently, he is working as a cartoonist at Eastern Sentinel Newspaper.

Coordinator (Guwahati)

Jyoti Narayan Nath

Jyoti Narayan Nath (Born in 1972) a graduate from National School of Drama, New Delhi is a freelancer actor, director and theatre trainer. He has been practicing theatre since the early 90s. Jyoti is a founder of an actors' guild called ANUBHAV. He has directed and acted in plays like Rakta Karabi of Rabindra Nath Tagore, 'Golpanaat of Manuj Goswami' and Tapan Das, 'Basanta akou Aahibo' of Dr. Jayanta Das, 'Romeo, Juliet 'N' TRP' written by Minakshi Goutam inspired by William Shakespeare, 'Pokhila' of Imran Hussain and Baxanta Nixar Xapun etc.

Other than theatre Jyoti is involved in visual media as an actor and director. Jyoti is well known as a theatre trainer and expert in teaching methodology. He has been involved more than 30 theatre workshops organized by NSD extension programme and other organizations as camp director and as visiting faculty. He is a visiting faculty in National School of Drama, Sikkim.

Jyoti is also a part of Spastics Society, Blind School, and Eco-conservation theatre. He was awarded a junior fellowship for the study of folk theater in Assam by Ministry of Culture, Govt. of India



Assistant Coordinator (Delhi)

Madhu Bhagat

Madhu Bhagat (She/her) is from Delhi, India and was brought up in a tribal family. Having travelled the length and breadth of the country, she is fond of travelling and exploring various cultures. She studied acting from National School of Drama, New Delhi in 2020. Currently she's working as a theatre artist.

**Coordinator (Kolkata)
Adrija Das Gupta**

She is a theatre professional and a freelancer for 22 years. She has completed her Post Graduate Diploma with a specialization in Acting from National School of Drama, New Delhi in 1998. Currently she's working as a theatre director-actor in Kolkata, West Bengal, India. She was awarded Sayak Natya Samman for Best Director in 2009.



**Coordinator (Mumbai)
Ashish Patodey**

Ashish Patode is an Actor (Theatre & Film) , an Acting & Dialect Coach and a Motion Capture Trainer. He graduated from National School of Drama, New Delhi with a P.G. Diploma (Acting Specialization) in 2010 and did his B.A. (Theatre Acting Specialization) from the Centre For Performing Arts, Pune University. He has received training from eminent personalities such as Nasiruddin Shah (Realistic Acting) , Dinesh Khanna, Satish Alekar, Anuradha Kapoor, Aadil Hussain and many more. He has coaching experience in films such as Adipurush, Welcome to Newyork and Dhishoom. He has also worked as a Acting coach & Dialect Coach for leading bollywood actors such as Prabhas, Ajay Devgan, Nawazuddin Siddiqui, Emraan Hashmi, Saif Ali Khan, Kajol, Vicky Kaushal, Kriti Sanon, Diljit Dosanjh, Sonakshi Sinha, Nargis Fakhri etc. He is also a visiting Faculty at the Centre for Performing Arts and Indira Institute of Mass Communication in Pune and National School Of Drama, New Delhi.





Documentation
Deepak Rajak



Documentation
Chow Newa Namchoom



Documentation
Tan Mansai



Documentation
Chow Anandra Namchoom



Management
Shailender Kumar



Traditional Costume Designer
Tai Khamti Heritage & Literature Society

Cast

CHOWPHA-PLANG-LU

The Sadiya Khwa Gohain
Tai-khamti Rebellion Of 1839

Chow Saratham Namchoom
Chow Mangno Longkan
Chow Kangsa Manlong
Chow Honseng Manlong
Chow Rajanam Mannow
Chow Qseng Mannoi
Chow Silipetsna Namchoom
Chow Phungtina Namchoom
Chow Rajanam Thaman
Chow Amita Longkeing
Chow Nithon Manlai
Chow Sujaya Hopak
Chow Athanam Thaman
Chow Khantaycha Namchoom
Chow Tana Mounkang
Chow Pinthimang Namchoom
Chow Ananda Mantaw
Chow Jikta Mounghom
Chow Chatiya Mounkang
Chow Nomee Longkeing
Nang Watika Mantaw
Nang Frina Manwai
Nang Chantini Namchoom
Nang Wenika Namchoom

Nang Leeza Chowmoung
Nang Alisha Chowhai
Nang Rasna Chowpoo
Nang Omtani Manphai
Nang Priya Longphoi
Nang Chandawang Chaupoo
Duyu Tabyo
Sumit Keshri
Biponjit Gogoi
Jumli Ngomle
Riyir Ngomle
Goge Bam
Tengam Celine Koyu
Chakbi Lombi
Sonam Kumari Rajak
Rikeh Ngomle
Monya Amo
Mriganka Dihingia
Toko Telyi
Ravi Tayem
Nyarish Nyicyor
Karsing Ripuk
Tabiram Tali
Niyaz Khan





Cast

ARUNACHAL- EK SAFARNAMA

A Vision Reborn

Jumli Ngomle
Tengam Celine Koyu
Janeth Pinggam
Dogin Randa
Karpi Basar
Monya Amo
Gulavee Rieng
Ravi Tayem
Chow Kangsa Manlong
Neyaz Khan
Radhe Rockpo
Marky Tadang
Guneet Singh
Rike Ngomle

Marpi Bam
Nyarish Nyicyor
Takam Maga
Sonam Rajak
Chakbi Lombi
Nang Leeza Chowmoung
Chow Tana Mounkang
Chow Rajanam Thaman
Yaniak Nacho
Lukter Nada
Bomju Riram



Cast
POJU MIMAK

War Cry of The Mountains
The Anglo Abor War

Jumli Ngomle
Tabiram Tali
Karsing Ripuk
Ravi Tayem
Nyarish Nyicyor
Osunam Jamoh
Minam Yirang
Karang Bitin
Rumi Taki
Bibi Panyang
Rike Ngomle
Sumit Keshri
Monya Amo

Toko Telyi
Doi Basar
Godh Bam
Kipa Radhe
Biponjit Gogi
Mriganka Dihingia
Nathan Dawe
Goge Bam
Tonnong Ering
Guneet Singh
Marpi Bam
Lukter Nada
Dogin Randa



Cast
NINU 80!

The Anglo Wancho Conflict of 1875

Yaniak Nacho
Bomju Riram
Chaidang Pansa
Gandak Ganam
Gotang Wangsa
Gulavee Rieng
Hokai Wangsa
Joyson Rakha Tassar
Jumli Ngomle
Karpi Basar
Lemkhow Jamikham
Longngan Nganham
Marky Tadang
Minjom Padu

Monya Amo
Naiwang Wangsa
Nyarish Nyicyor
Pigang Gangsa
Puman Toam
Pupho Wangsa
Radhe Rockpo
Ravi Tayem
Sennyei Wangsa
Takam Maga
Tana Rupali
Techi Kokololo
Wangthak Wangsa
Wangchang Wangsa

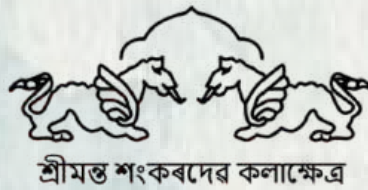




Acknowledgements

Shri Pema Khandu, Hon'ble Chief Minister
Shri Chowna Mein, Hon'ble Deputy Chief Minister
Smt. Gum Tayeng, Hon'ble MLA, Dambuk
Shri Nepha Wangsa, Research
Tai-Khamti Heritage & Literature Society
Bongal Yapgo Preservation Society
Wancho Literary Mission
Chau Sijanta Mansai, Executive Committee Member Tai Khamti-Shimpgu
Museum-cum-Research Centre, Chaukham
Chau Kaligna Mannoi, KHLS, Chaukham
Chau Rajawan, Renowned Writer, Chaukham
Chau Suwinwai Longkan, Artist, Chaukham
Apak Gadi, Documentation
Darbom Taying, Documentation
The Shop Around The Corner Production

COLLABORATORS



Media Partner



arunachal mirror

@arunachalrangmahotsav 