

Sorry Mamma and Top Secret by Abdul Latif Khatana

The Plays

Sorry Mamma

In this play, the mother thinks that she is aware of her daughter and son's activities, whereas, on the other hand the children are thinking vice-versa. The things they see, listen and observe, affect them, and according to the provided stimulus, they react and act genuinely.

Top Secret

In the play, the landlord threatens Vicky's father to either clear the rent that is due for last five months or vacate the house. Vicky's father has hardly earned anything in those five months. Vicky gets deprived of going for a picnic from school. His school friends arrange money for Vicky. But the landlord asks Vicky's father to leave the house.

Director's Note In context of children as well as the dramatic world, we started with the five psycho-social developmental stages of childhood as explained by Erik H. Erikson. All the developing phases of childhood have a through line of super-speed action for a child to trace his/her journey on the scale of life with parents, family, neighbourhood, school, peers, friends and role models, before entering into adulthood. During this rushed journey into the unknown, the child develops the desired qualities of hope, will, purpose, competence and the virtue of staying true to others. All these ideas were explored on floor with practical exercises, tasks and improvisation in sub-groups, encouraging students to understand childhood on one hand and develop a creative working experience with all the members of the group on the other.

The Director & Playwright

Abdul Latif Khatana graduated from NSD in 1986 with

specialisation in Acting. In addition to devising, writing and directing several plays that have been nationally and internationally performed, he has conducted numerous workshops on acting. He is the founder of Adabi Sangat(Kashmir) and the theatre group- Kirdar. He is a founder member and the Chief of NSD's Theatre-in-Education Company. He is credited with conceptualising and organising the company's first national theatre festival for children called 'Jashn-e-Bachpan', followed by another national festival, 'Bal Sangam', of folk and traditional performing arts by children. He has contributed in designing the theatre/drama syllabus of NCERT for classes 1 to 12. He has taught in various theatre institutions, colleges, universities, and NGOs throughout the country and abroad. Currently, he is an Associate Professor of acting at NSD, Delhi besides looking after its TIE Company. The GroupThe National School of Drama is a premier theatre institution imparting training in dramatic arts. It is an autonomous organization, fully financed by the Govt. of India. Over the year the school has progressed on various aspects of theatre including a rapid expansion of its activities in all part of the country. Under its outreach program the National School of Drama (T.I.E. Wing) Tripura started one-year certificate course in Theatre-in-Education on 9th August, 2012.

Cast & Credits

Sorry Mamma

Sushant : Samiran Brahma

Dinesh : Didwm Basumatary

Anand : Ankit Lohar

Riki : Rajat Singha

Rupa : Thokchom Roshni Devi

Mom : Haobam Hemlata Devi / Sharmistha Chakraborty

Teacher : Sharmistha Chakraborty

Top Secret

Vicky : Birendra Ganju

Mother : Dipika Dutta Mukherjee
Teacher : Dipika Dutta Mukherjee / Rupasree Debnath
Scrap Collection & Rocky : Kilang TemsuIm song / Raju Debnath
Father : Sonit Jyoti Saikia

Landlord & Champak : Binoytosh Ghosh / Rakesh Bora
Binto : G. Imotomba Sharma
Pinky : Ila Das
Assistant Director : Manik Roy
Designer : Babita Pandey
Music Director : Suneet Bora
Assistant Music : Surajit Debbarma
Choreography : Vikram Mohan
Light Design : G. Imotomba Sharma / Manojit Debroy
Light Operation : Manik Roy & G. Imotoba Sharma
Stage Manager : Jayanta Dey
Back Stage : Barsing Basumatary / Uttam Chakraborty / Pabitra
Mashahary & Kajal Das

Programme Coordinator : Subir Roy
Assistant : Jagmohan Singh Negi
Camp Director : Vijai Kumar Singh
Playwright & Director : Abdul Latif Khatana

Afternoon + Evening With A Faun by Artour Astman

The Play

Afternoon + Evening With A Faun is a show in two parts, without a clear separation. It departs from Nijinski's 12 minute piece & The Afternoon of a Faun, which Astman first recreates and explains to his audience in his own words.

Soon, Nijinski's biography gets interwoven with the performer's own: his life in Russia, his intensive dance training from an early age, his famous but absent mother. As the afternoon of the faun turns into evening, we find ourselves revisiting shadows of the past; defining moments and shifts in relationships

that have seduced and betrayed the artist. The audience gets a front row seat at his audition for a Tel Aviv night club, before stripping down to the most fragile layers of his adolescence. As the evening comes to a close, we find ourselves at a familiar place, where Astman connects past and present to find peace in being an artist.

Director's Note

Afternoon + Evening With A Faun is a daring personal clearance sale by Artour Astman. The solo crashes the idea of performative virtuosity, moving through regions of male identity, expanding the borders of the authentic and the fake and creating a unique synergy between theatre, movement, visual arts and even culinary

performance. The first part replicates the world famous piece 'The Afternoon of a Faun' (1912) by Vaslav Nijinski, which was considered a provocation, especially at the time it premiered for breaking with theatrical traditions. It transcends into Astman's early life at the unscrupulous boot camps of the Soviet ballet school, where his professional career as a dancer started at the age of four. But as he skillfully guides his audience through the winding and poetic paths of his life, they become increasingly involved in the performance. They join him in his immigration to Israel, where he works as a stripper and turns into a reality TV star, before finally deciding

how to live the life of an artist. Afternoon + Evening With A Faun is an autobiographical auction of Astman's life where whatever happens, no one can remain innocent and being an artist he has to pay a price.

The Director

Idit Herman (Tel Aviv, 1971) was trained as a professional dancer and choreographer. She joined the prestigious Batsheva Dance Company from 1989-1991 and continued her dance career till she met with actor and musician Dmitry Tyulpanov. Their partnership yielded a unique visual language, encompassing movement, sound, light and design. In 1995, their first piece Clipa (‘Peel’ in English) led to the establishment of Clipa Theatre,

whose signature style over the years has become synonymous to its many theatrical productions, creating 2-4 new works each year.

The Group

Clipa Theater was established in 1995 in Tel Aviv by dancer and director Idit Herman (Israel) and actor-creator-musician, Dmitry Tyulpanov (Russia). Their encounter and partnership led to the emergence of a unique theatrical language, interweaving the arts of theater, dance, design and music. The theatrical style synonymous with Clipa is characterized by a totality encompassing each and every element of the performance. It entails absolute knowledge and command of all the elements of creation: movement, space, costume, set, sound, lighting and direction. In the group’s work, these components are fundamental tools of expression alongwith the performer’s action on stage. Clipa Theater had performed at the 17th BRM in 2015.

Cast & Credits

Creator and Performer : Artour Astman

Artistic direction : Idit Herman

Lighting design : Yanir Liberman

Sound design : Yoni Tal

Light & sound operation : Rafael Haugas

Producer & tour manager : Zoya Bronshteyn / Dror Liberman

Director : Idit Herman

Soutan by Balwant Gargi

The Play

The play is about one of the many incidents that have happened in the life of Balwant Gargi. Soutan deals with the incestuous relationship between a mother, a son and a daughter, in the mud courtyard of a village. Two hags unfold the action with song and drum; a witch doctor questions and lashes the characters, aiming at healing them; in the end the mother possessed by the spirit, of the dead daughter, in a fit of hate, strangles the daughter in law. What follows is a macabre scene of incest.

Director's note

The play is about a triangular relationship of a mother, her son and her daughter in law. It revolves around the themes of lust, sarcasm, atrocity and the struggle between financial and physical possession. The characters mentally disguise themselves and enact all the forbidden feelings realizations and try to find the reality of their incomplete desired dreams.

The Director

An alumnus from National School of Drama, Satwinder Singh has come a long way since the day he started his career in Punjab. He developed his interest in set designing at an early stage of his life. He has designed sets for productions like Daughter of the Bin, Kudesan, Baba Bantu, Damroo, Mando, Vadda Banda Chotta Banda. At NSD, he did back-stage work for many plays. Now he is working with his own Amritsar based theatre group, Artistically Busy Unit.

The Playwright

A renowned personality of Punjabi Literature, Balwant Gargi is

known for his raw presentations. Inspired from an incident that happened in his childhood, he started writing this play in 1964 and completed its first draft in 1970. The incident left him an everlasting impression on his mind and he couldn't resist but thinking about it and penned it down.

The Group

This play is being presented as part of National School of Drama's Graduate Showcase (Class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wide audience.

Cast & Credit

On Stage : Aamir, Brinda, Pallavi, Manohor, Swati, Niranjan, Gurleen, Priyanka, Lakshmi, Gaytri, Talwar, Anjali, Deputy, Prabhjot

Stage Manager : Gopi

Music : Ravi Nandan

Lights : Ujjwal

Design & Direction : Satwinder Singh (Sunny Masson)

Shri 420 by Molière

The Play

Shri 420 is an Indian adaptation of Molière's masterful 17th century French comedy Tartuffe. It was adapted into Hindi by Atul Tiwari and performed for Australian audiences in 2017. The plot revolves around a wealthy expat Indian, Om Prakash Bhatti who is a devout follower of a Charlatan Swami Tarkeshwarnath Anandpunjanandji. It is a hilarious play that explores how, in seeking a shortcut to spirituality, people fall prey to phony '420' Babas and face its consequences.

Director's Note

Be it Bhas, Kalidas, or Shakespeare, the great classics of literature remain alive since they explore social dynamics that remain relevant throughout the ages, and across cultural boundaries. These stories engage with audiences because they are meaningful and touch a chord with the universal human experience. This phenomenon can be seen in Molière's oeuvre, notably in his masterpiece Tartuffe. The hallmark of Molière's works is his examination of serious social subjects through a comedic, playful lens. The spirit of Molière is thus transposed in our Indian adaptation, Shri 420. We hope you enjoy the play as much as we have enjoyed the process. We have had the pleasure of working with a delightful team of both experienced and young actors, and backstage crew from both India and Australia.

The Directors

Saba Zaidi is a graduate of AMU, Aligarh; NSD, Delhi; and UTS, Sydney. She began her career as a TV drama director and producer at Doordarshan. Having established her career in TV, she moved on to be a designer, director and actor in films and theatre in India and Australia. She has won a national award for costume design in Trikaal and Doordarshan Awards for her plays Wapsi and Zewar ka Dibba. Presently she is the founding Artistic Director of Adakar. Atul Tiwari is a graduate from NSD, Delhi. He has directed plays for professional repertoires, theatre companies, and drama schools in India and abroad. Apart from the production of classical and modern Indian plays, Atul has a repertoire of over 30 productions in different languages consisting of famous Western playwrights. He has written screen-plays and dialogues for feature films and has also acted in films like Three Idiots, PK and The Second Best Exotic Marigold Hotel. Atul is an executive member of Sangeeta Natak Academy and has recently been awarded Yash Bharti Samman by U.P. Government.

The Playwright

Moliere, a French playwright and actor, is considered one of the greatest master of comedy in Western literature and theatre. He brought elements of Commedia dell'arte to refine French comedy and amongs this best-known works are The Misanthrope, The School for Wives, Tartuffe, The Miser, The imaginary invalid and The Bourgeois Gentlemen.

The Group

Adakar was formed in 2014. It is committed to bring Australian sub-communities together through theatre and cultural exchanges. It staged Kanjoos (Molière's The Miser) as part of the Parramasala Festival in 2014, and Wedding Album and Shri 420 at NIDA's Parade Theatres.

Cast & Credits

Swami Tarkeshwarnath Anandpunjanand : Vipul Vyas

Ammaji Panna Bhatti : Saba Zaidi Abdi

Om Prakash Bhatti : Nisar Sirguroh

Sweety, Ira Bhatti : Aparna Vats

Mahi Bhatti : Jyotsna Sharma

Dev Prakash : Abhishek Mehrotra

Deepal : Avantika Tomar

Krishna Kant : Smarajit Dey

Phulki : Aditi Dey

Vivek : Jagat Sharma

Police Officer : Farjad Mahmood

Set Design : Jayant Deshmukh & Rajeev Maini

Light Design : Tushar Bose & Dhruv Jyoti Ghose

Costume Design : Mala Mehta & Richa Sharad

Music : Amod Bhatt

Sound : Sunil Kumar

Make-up : Sandhya Bose

Graphic Design : Shahid Malik & Katrina Lee

Photography : Freddy Handa & Prugya Maini

Choreography : Consultant Pooja Pant

Magic Consultant : Mangesh Desai

Production Manager & Ticketing : Smarajit Dey (Bapi)

Stage Manager : Aparna Tijoriwala

Properties : Saral Somaiya & Aditi Dey

Media & Communications : Tamanna Abdi

Playwright : Molière

Adaptation : Atul Tiwari

Direction : Saba Zaidi Abdi & Atul Tiwari

The Transparent Trap by Shrikant Prabhakar Bhide

The Play

From the day plastic was invented, humans have used it in almost each and everything except the edible stuff. We use this plastic, a non-degradable material, daily, because of its extreme user friendly character. Today it is an inseparable part of our lives and it is irreplaceable as well. It cannot be destroyed. Its non degradable nature has endangered the aquatic, terrestrial and amphibian species, and this is why it is the prime reason of destruction of many things and one of the prominent reasons of global warming. This artificial creation is also hazardous for humans and yet there is no end to its use. We are getting chocked by it and also destroying our surroundings. Hence we need to find a way out of this trap.

Director's Note

The Transparent Trap is a physical theatre based long-act play without any dialogues. It portrays the relationship between humans and plastic, as it is, without commenting on the use of plastic or advising people whatsoever.

The music composer and the light designer have tried to bring

in a sense of transparency which is seen being trapped in the music as well as visuals, as the name suggests.

Director & Playwright

Shrikant Prabhakar Bhide is an actor, writer, choreographer as well as director of plays. He is a founder and director of the experimental theatre group Dhyaas, Pune. Five of his plays have won state level competitions, three of them were performed in international festivals, and more than ten plays in national festivals. He specialises in visuals, compositions and mob sequences which are very well appreciated by the viewers. In Pune, he initiated working on Physical Theatre and is striving hard to reach out to maximum audience to explore this form of art. He has scripted 5 plays of Physical Theatre on social issues, which leave an impact on the audience.

Shrikant caught the knack of writing during his college days. His writing is inspired by stories which have a lot of visuals and which can keep the audience gripped. Two of his plays Parwana and Na Milaleli Patra are drama adaptations from the international best seller novels Bread Winner and Parwana. Most of his scripts have won state level awards and have been critically acclaimed by experts.

The Group

The organisation Dhyaas is based in Pune and was established in 2008 by youngsters and theatre enthusiasts, inspired from the inter-collegiate dance and drama competitions, and hence decided to work with complete dedication to theatre. In the year 2010, Dhyaas, Pune, got registered and began to work on state level and district level competitions. It is constantly working on one act/two act plays, long act plays, Physical Theatre, and other new platforms to enhance this field of experimental theatre. The group has performed and participated in different national and international festivals. Dhyaas, Pune is one of the active experimental groups among the well-known theatre groups of Pune and it has created a name by consistently working on Physical Theatre performances.

Cast & Credits

Artists : Akshaykumar Mande, Shrikant Bhide, Harshwardhan Waghmare, Shreyash Dhere, Mrunmayi Apte, achana Kakade

Music : Pradyumna Chaware

Lights : Rajas Bapat

Playwright & Director : Shrikant Prabhakar Bhide

Dziady – Noc Druga by Piotr Tomaszuk



The Play

1920's – Poland and Lithuania are under Russian occupation. Poles and Lithuanians are deprived of civil rights. They are oppressed, imprisoned or sentenced to forced labour deep into Russia and Siberia. Guślarz begins the 'Dziady' feast under the sacred tree. Ghosts conjured up by Guślarz appear for the feast. Ghosts gather in the cosmos. A young man's ghost seems to be stuck between the sky and the earth. It is the ghost of a poet. The other ghosts reveal their divine plan to him. The young man's ghost writes an inscription: 'Gustaw Died, Konrad was Born'. Then he falls to the floor, fainting. The ghost wakes up. He recognizes the cell of a tsarist prison in

Vilnius. He starts writing a poem about his imprisonment, inventing his fellow prisoners who are played by other ghosts. The prisoners of Vilnius tsarist prison tell their stories. Konrad himself fights with God. Evil spirits appear in the cell. They flee as a priest comes after being called by the nearby monastery. Konrad has a vision of future events. Konrad receives the gift of prophecy. The prophecy foretells the triumph of the oppressed and the failure of the tyrants. Under the sacred tree the ritual comes to an end. Guślarz walks away along with his 'Dziady' ritual.

Director's Note

Reading Mickiewicz is one thing, understanding Mickiewicz another. But listening to Mickiewicz is a completely different matter. Personally, after two years spent on working on 'Dziady', I have an impression that it is one great score. The music is hidden in words; it is a requiem for the martyrs of the 'national cause'.

The Playwright & Director

After graduating from the Faculty of Theatre Studies at The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Piotr Tomaszuk became the manager of The Białystok Puppet Theatre. In the beginning Tomaszuk directed performances for national theatres only – an important play was Turlajgroszek, based on his own screenplay. The presentation of the play led to the founding of TeatrWierszalin in Supraśl. In 2000-2003 Tomaszuk was the manager of the Banialuka Theatre in Bielsko-Biala. At that time he collaborated with BajPomorski in Toruń, staging his own play Circus Decameron based on the original text by Giovanni Boccaccio. Piotr Tomaszuk is the winner of numerous prizes, such as Konrad Swinarski Prize, Leon Schiller Prize, the Prize of the International

Theatre Institute, as well as the Fringe First Prize at the Fringe Festival of Edinburgh. In 2006 he was rewarded with the Polish Silver Medal 'Gloria Artis'.

The Group

TeatrWierszalin was established by PiotrTomaszuk in Supraśl, north-east Poland, in 1991. Plays by TeatrWierszalin draw on the cultural heritage of Podlasie region. Coarse aesthetics of folk art, simple stage design and choral chants are its distinctive features. Critics compare Wierszalin to such phenomena as Jerzy Grotowski's 'Laboratorium Theatre' or Tadeusz Kantor's 'Cricot 2'. The group has performed all over the world, including Delhi, Mumbai, Tokyo, New York, Chicago, Toronto, London, Sydney, as well as Germany, Italy and Switzerland. TeatrWierszalin has been rewarded with the prestigious Fringe First award three times. In 1994 Polish Foreign Minister awarded the group with a diploma of recognition for the promotion of Polish culture abroad. In 1998 Wierszalin received the Critics Award of the International Theatre Institute, for its outstanding contribution to world theatre.

Cast & Credits

Guślarz : Piotr Tomaszuk

Konrad : Rafał Gąsowski

Priest, Senator : Dariusz Matys

Devil : Bartłomiej Olszewski

Devil : Bartłomiej Kwiatkowski

Mrs. Rollinson : Monika Kwiatkowska

Eve : Katarzyna Wołak

Music : Piotr Tomaszuk, Adrian Jakuć-Łukaszewicz

Set design : Mateusz Kasprzak

Author : Adam Mickiewicz

Playwright & Director : Piotr Tomaszuk

Kafan – Kafan Chor by Munshi Premchand & Amin Kamil



The Play & Director's Note

In today's world, while we claim that the nations have come closer to each other, this global convergence has also unleashed a strange trail of war, violence and up-rootedness, where the victor and the vanquished are caught in the same ritual of death. This death, physical or metaphorical, is cutting across national borders, faiths and cultures. Seeds of hatred are fodder for brutality, poverty, misery and hopelessness. Kafan – Kafan Chor has two great short stories, one of Munshi Premchand and the other of Amin Kamil (A renowned Kashmiri author). The performance takes an absurd tragic journey, through the contemporary helpless human condition, looking at the past and present, known and unknown forces, which create this landscape of death and destruction. The performance has also

taken poems from different lands, different poets, and poems by soldiers in the battlefield. Despite great scientific advancement, has mankind lost the basic value of being humane?

The Director

M. K. Raina is a well-known theatre luminary, who has been working in the field of theatre for the last three and a half decades, innovating, studying, analyzing, writing and teaching. He has worked extensively in both contemporary and

traditional theatre in South Asia and has been instrumental in reviving the traditional folk theatre of Kashmir, Bhand Pather. He has been a visiting faculty of several national and international Institutions, such as National School of Drama, Central University of Hyderabad, Indian Institute of Technology Hyderabad, University of Hawaii USA etc. He has been a fellow at the Stanford University, USA and a scholar-in-residence at the Jamia Millia Central University, New Delhi. He is a well-known social and cultural activist and is a founder member of SAHMAT, a trust formed to promote communal harmony and social equality. He is also a trustee of the South Asia Foundation, India, and the Artistic Director of the theatre group, Prayog. He has also made documentaries and films for various national institutions and for national channels. For his long term contribution to theatre, he has received several awards including the Sangeet Natak Akademi Award, Sahitya Kala Parishad Samman, Sanskriti Award and B. V. Karanth lifetime achievement award.

The Group

Three Arts Club is one of Delhi's oldest theatre groups, founded in 1943. TAC enthralled and entertained its audiences for four decades (1943-1983). Former presidents Dr. Rajendra Prasad and Dr. Zakir Hussain, and former Prime Ministers Pandit Jawahar Lal Nehru and Shri Charan Singh, as well as theatre and film luminaries like Prithviraj Kapoor, Shobhana Samarth and Sunder graced its performances. The club also has the distinction of being one of the first groups to give a platform to women on the Delhi stage. Since its revival in 2008, Three Arts Club organizes annual theatre festivals and has to its credit production of 19 plays in various genres ranging from comedy to drama. TAC has made rapid strides in both the technical and artistic aspects of theatre, especially after its association with M.K. Raina. In June 2017 TAC organized a week-long workshop under his able guidance. Three Arts Club also extends its activities to educational institutes with the aim of promoting histrionic skills among

the new generation and has organized many inter-school theatre competitions. True to its original mission (TAC performed children's theatre in the 1950s), the group provides a platform to school children in Delhi NCR to explore their creative side and stage their own productions.

Cast & Credits

On Stage : Avanish Pandey, Durgesh Kumar, Kriti V. Sharma, Mukul Singh, Nupur Jain, Pankaj Sharawat, Sachin Srivastava, Shalini Singh, Vipani Kumar

Lights : Govind Yadav

Sound & Music : Rakesh Kumar Singh

Costumes : Kriti V. Sharma

Stage Manager : Shalini Singh

Back Stage : Avinash Singh, Nidhikant Pandey, Sanjeev Singh

Producer : Anuradha Dar

Hindi Translation of KafanChor : Asif Ali

Storywriters : Munshi Premchand & Amin Kamil

Director : M K Raina

Agarbatti by Ashish Pathak



The Play

In order to rehabilitate the widows of Behmai massacre, the government opened an incense stick factory. Until killing the jailed Bandit Queen of Chambal, Lala Ram Thakurain postpones the last rites of immersing the ashes of her husband. Damayanti initiates a discussion questioning why all those massacred were only men, and not women. Series of events, arguments, break-downs and imputing allusions lead them to the appalling truth that a convict committing the crime without participating in it is also a criminal. Lala Ram Thakurain mixes the ashes of her husband in the incense stick powder as natural justice.

Director's Note

This is not just a play for me but a relationship. It has my voice. Initially, I thought about the contemporary value of this play and came to the conclusion that it is a serious question on humanity, if caste, class and gender differences still exist in the 21 st century. This play has a serious discourse which reached a point that created a boiling turbulence felt by me during the process of the play. I consider this play as an extension of classic film 'Bandit Queen', although the questions and issues raised in the play go beyond that. It was painful going through Phoolan's life, character and Behmai as an event, but it is even more painful to perform this play since it brings us to the situation where we are ashamed as human beings

The Director

Swati Dubey was born on 1 st February 1988 in Chhatarpur (Madhya Pradesh). She did her graduation in Microbiology and Journalism. She did MBA in Rural Management from Gujarat. She did a one-year diploma course in theatre from Madhya Pradesh School of Drama. In 2014 she got selected for three year diploma course in National School of Drama and specialized in Design and Direction. Presently she is doing theatre in her city Jabalpur

The Playwright

Ashish Pathak was born on 8 September in 1977 at Jabalpur (M.P.). He got involved in theatre during his college days. His knowledge of psychology, sciences and social issues sharpened his writing skills. His plays Popcorn, Red Frock and many more have gained lot of popularity. Ashish believes Drama is be the best weapon to oppose social evils, which not only makes his dramas entertaining but also gives them a conservative and developing platform to innovate more. He has also directed many plays like Vishkanya, The Dumb Dancer, Maaya, Pratiuttar, Vijaynagar, Agarbatti, Popcorn, Red Frock, Yugpurush-Abhipurush, Manusmriti, Sugandhi, Hayvadan, Azaadi ki Mahagatha, Chouraha, Ek Akeli Aurat, Daariyo Fo, Jaadu ka Suit, etc.

The Group

This play is being presented as a part of National School of Drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wide audience.

Cast and Credit

Thakurain : Rukmini Sircar
Suman : Aruja Srivastava
Kaushalya : Babi Baruah
Parvati : Shwetha Rani H. K.
Lajjo : Pallavi Jadho
Kalli : Jina Baishya
Nanhi Bai : Goge Bam
Damyanti : Swati Dubey
Ramkali : Rachna Gupta
Sukkan Bai : Snehlata Tagde
Heera : Gagan Shrivatava
Sohan Singh : Bhupendra Singh Jadawat
Shivpal Lala : Aamir Mallick
Bansi Thakur : Vivek Emmaneni
Raghu Thakur : Niranjan Nath
Lala Ram Thakur : Manohar Pandey

Surjan Thakur : Baljit Singh
Set Execution : Rohit Jha
Light Operation : Susheel Mishra
Sound Operation : Pooja Vaidvikhyat
Voice-overs : Govind Namdev, Babi Baruah
Set, Light & Costume Design : Swati Dubey

Playwright : Ashish Pathak
Design & Direction : Swati Dubey

FIFA Fever..... □□

A man takes his seat at a FIFA world cup final.

He looks to his left & notices that there is a spare seat between himself & the next guy.

MAN: "who would ever miss the FIFA world cup final?"

GUY: "that was my wife's seat. We have been to the last five world cup finals together, but sadly she passed away."

MAN: "oh... that's terrible, and very sweet of you to have her here symbolically by having a vacant seatbut these are expensive tickets; couldn't you have brought another family member, friend or someone else with you?"

GUY: "no...they are all at her funeral!"

Children Are Quick and Always Speak Their Minds

TEACHER: Maria, go to the map and find North America .

MARIA: Here it is.

TEACHER: Correct. Now I ask the class, who discovered America ?

CLASS: Maria.

TEACHER: John, why are you doing your math multiplication on the floor?

JOHN: You told me to do it without using the tables.

TEACHER: Glenn, how do you spell 'crocodile?'

GLENN: K-R-O-K-O-D-I-A-L'

TEACHER: No, that's wrong

GLENN: Maybe it is wrong, but you asked me how I spell it.

TEACHER: Donald, what is the chemical formula for water?

DONALD: H I J K L M N O.

TEACHER: What are you talking about?

DONALD: Yesterday you said it's H to O.

TEACHER: Winnie, name one important thing we have today that we didn't have ten years ago.

WINNIE: Me!

TEACHER: Glen, why do you always get so dirty?

GLEN: Well, I'm a lot closer to the ground than you are.

TEACHER: Millie, give me a sentence starting with ' I. '

MILLIE: I is...

TEACHER: No, Millie..... always say, 'I am.'

MILLIE: All right... 'I am the ninth letter of the alphabet'

(You Asked for it) _____

TEACHER: George Washington not only chopped down his father's cherry tree, but also admitted it. Now, Louie, do you know why his father didn't punish him?

LOUIS: Because George still had the axe in his hand.....

TEACHER: Now, Simon , tell me frankly, do you say prayers before eating?

SIMON: No sir, I don't have to, my Mom is a good cook.

TEACHER: Clyde , your composition on 'My Dog' is exactly the same as your brother's.. Did you copy his?

CLYDE : No sir, It's about the same dog.

TEACHER: Harold, what do you call a person who keeps on talking when people are no longer interested?

HAROLD: A teacher
