

# James Graham's PRIVACY

## Director: Ajay Khatri



Playwright: James Graham

Director: Ajay Khatri

Group: N.S.D. Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

### **The Play**

The play *Privacy* is a story of a writer who is hiding all these years in her shell. She's afraid of coming out in public and the social media. Heartbroken and after having a deep interaction with a psychoanalyst, she is determined to take on the world. She wants to write a play, meet new people, interact and experience their lives. Through the process of meeting she is introduced to the social media and technologies and learns how they are involved in surveillance. She unveils and reveals herself to society and ends up meeting someone

similar.

## Director's Note

During my training in Direction at National School of Drama I tried exploring a new language of theatre in the contemporary world. Since past few years, I have been fascinated with technology, media and re-invention in theatre. In this era of globalization, I strive to locate a language that is mutually complementary to masses – as viewers and we as artists.

My interest in privacy and surveillance dates back to graduation days. Initially, social media always intrigued me instigating thoughts to question the way it interfered with our lives. I have extracted the recollections of collective impressions made on me in all these years in the play – *Privacy*.

This adaptation of the play involves gender inequality and how our society reacts to privacy and surveillance predominantly, of females begins from birth, continue into her teens till she matures. Then her next 'milestone' is when she belongs to the watchful eyes of her husband's family. The unstated social activities and other social elements intrude and lay claim on her life. Through this narrative / performance, we try to express and understand how a hitherto unknown woman protects her privacy from being waylaid by agents of society. Though it is strange and difficult for anybody to firstly realize and then accept that there are now new weapons and systems being engaged to trap, track and control targets especially those considered disruptive by society which is also the State. Our social, economic and political leanings are trapped by and handcuffed in a technologically – driven society. Surveillance is meant to intrude upon and deny privacy- a person struggles for his personal expression and existence amidst it's, all pervasive and overpowering presence in our lives.

Violence erupts and flourishes to stop or counter state

sponsored hostility. The State wields a powerful backup or 'in the wings', weapon of sophisticated technology-driven surveillance; destroying and disrupting natural human passages of vent: behavior, emotions, social, work, family or relationships. When an individual's surveillance is used unopposed against his/ her/ or their own will.

### **The Director**

Ajay Khatri is a graduate from National School of Drama. He is instrumental in guiding theater workshops and instilling these with creative energy befitting young independent theatre aspirants and groups, school, colleges and NGOs. Starting his journey in 2005 as director he presented: *Surya Ki Antim Kiran Se Surya Ki Pehli Kiran Tak*, *Yayati*, *Illa*, *Komal Gandhar*. He has worked and designed lights in national projects such as *Othello*, *Comedy of Terrors*, and *Arjun Partigya* among other experimental exploratory pieces include: *Saturday Night* and *Privacy*.

### **The Playwright**

James Graham (born 1982) is a British playwright, television writer and actor. His work has been staged throughout the UK, at theatres including the Bush, Soho Theatre, Clwyd Theatr Cymru and the National Theatre. He was discovered by, and has been a playwright – in – residence at, the Finborough Theatre.

He wrote the script for the film *X+Y*, which premiered in 2015. He has written *The Culture*, *This House*, *Labour of Love*, *Little Madam*, *The Whiskey Taster*, *The Vote*, *Finding Neverland*, *The Men* and *Sixty – Six Books* among several others. His play *Privacy* had its world premiere at the Donmar Warehouse, London.

### **The Group**

This play is being presented as a part of National School of Drama's graduate showcase (class of 2018), which aims to

provide a platform for emerging theatre practitioners, allowing them to share their work with a wider audience.

### **Cast & Credits**

On Stage: Meenakshi Thapa, Sanjeev Jaiswal, Rachna Gupta, Debashree Chakrabarty, Bhagyashree Tarke & Rahul Kumar, Jayanta Rabha, Parag Barouah, Sayan, Shruti

Technical Team: Vishala Mahale, Saras

Lights: Sarthak

Animation: Priyansh

Music: Daood Husain, Vikesh Bisth, Sachin Rohilla, Mahadev Singh Lakhawat, Devika

**Story: James Graham**

**Dramaturge: Ajay Khatri**

**Translation: Meenakshi Thapa**

**Adaptation, Design & Direction: Ajay Khatri**

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**Hara Bhattacharya's MEDEARA**  
**Director: Goutam Mukherjee**



Playwright: Hara Bhattacharya

Director: Goutam Mukherjee

Group: Chhandam, West Bengal

Language: Bengali

Duration: 1 hr 40 mins

### **The Play**

After 15 years of absence, veteran theatre actress Kamini returns to stage as the protagonist of Euripides' play *Medea*, directed by her ex-fiancé and famous theatre director Purushottam Dasgupta who had used Kamini's acting ability and charm to make his plays successful, but had later married Ipshita, the daughter of an influential Minister. Kamini's friend Kanchan is serving life-imprisonment for killing her new born male child out of vengeance towards her husband, who had got her previous pregnancies aborted since she was carrying a female foetus in her womb. For Kamini, Kanchan is the Medea of our time. Gradually Ipshita also starts identifying herself with Medea, Kanchan and Kamini. Kamini's

interview by a famous theatre critic Tonumoy, in Kolkata's leading newspaper, reveals the present day story of several Medeas.

### **Director's Note**

I have tried my best to give the complex fabric of gender politics a modern stage-language by designing the play with the austerity that it deserves. It was a challenging and thrilling project for me as a director, to bring out the essence of the concept of an intricate and intense subject brilliantly depicted by the playwright. Ultimately, I can humbly say, with chiaroscuro light design, absorbing sounds and a relatable set-design, *Medeara* has become a brilliant play to watch.

### **The Director**

Goutam Mukherjee started his theatre journey as an actor in 1985. He directed the play *Moinuddiner Bhoot* for the group Samay in 1993 which was awarded District's Best Production by Paschimbanga Natya Academy. In 1994, Goutam joined Chhandam and started acting in many remarkable plays by the troupe under the direction of Late Sudhansu Dey, the pioneer director of the troupe. In 2015, at Chhandam, Goutam directed the play *Lajja* written and compiled by him. The play *Medeara* is his second directorial work for the troupe Chhandam.

### **The Playwright**

Hara Bhattacharya is an eminent playwright of West Bengal who has been active in Bengali theatre since 1987. Most of his plays have been produced by eminent directors like Bibhas Chakraborty, Biplab Bandopadhyay, Chandan Sen, Anirban Bhattacharya and others. Some of his remarkable plays are *Nashta Asim*, *Noti o Ghorachor*, *Adbhut Andhar*, *Aguner Barnamala*, *Ashtitwer Akaar*, *Oedipus*, *Medeara*. He was awarded with Sundaram Puraskar in 1990, and West Bengal Journalists Association's Dishari Award for Best Playwright in 1996. His

play *Aguner Barnamala* was staged in Bharat Rang Mahotsav in 2007.

## **The Group**

Chhandam was founded by a few young theatre enthusiasts of Raiganj in 1962. Since then it has been traversing the path of theatre uncompromisingly. It celebrated its golden jubilee in 2012 and has almost 60 outstanding plays to its credit, one of which has been crowned with presidential award and some of which have been honoured with several other awards. It has established its own theatre auditorium where most of the theatre groups across the state regularly stage their productions. Besides producing plays, the group frequently arranges seminars and conducts intimate discussions and workshops to develop the physical skills as well as the mental capabilities of the theatre aspirants of the group.

## **Cast & Credits**

Kamini / Medea: Srabani Dey

Kanchan: Barnali Nandi

Jason: Koushik Das

Tonumoy: Santanu Chatterjee

Purushottam Dasgupta / Creon: Goutam Mukherjee

Reporter: Sumitra Bhowmick

Ipshita: Ratna Basu

Tapan: Subrata Talapatra

Satyada: Satyabrata Deb

Suman / Photo Journalist: Suvra Ghosh,

Medearas / Group of girls: Sangita Ghosh, Shilpa Deb,

Ritwika Biswas, Debolina Paul

Stage & Costume Design: Neel Koushik

Stage Designing Assistance: Koushik Saha, Goutam Basak

Light Design & Application: Soumen Chakraborty

Choreography & Music: Deb Kumar Pal

Music Application: Anirban Mandal

Make-up: Bhanu Mitra

Production Design: Shubhabrata Sinha Roy

**Playwright: Hara Bhattacharya**

**Director: Goutam Mukherjee**

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**Arjun Deo Charan's HIND  
SWARAJ**



(Based on Mahatma Gandhi's book)

Adaptation & Director: Arjun Deo Charan

Group: Rammat, Jodhpur

Language: Hindi

Duration: 1 hr 20 mins

### **The Play & Director's Note**

Why *Hind Swaraj*? Anybody can ask this question. Why is this book that was written in the first decade of 20th century being presented in the second decade of 21st century- an era of ultra-modernity? Did we receive the independence that Gandhiji dreamt of? In the name of independence blacks have replaced the white. Independence does not mean just a change in government, but a change in the overall lifestyle. It is like preparing a new land for the struggle for human values. This is why Gandhiji spoke of removing the English culture. He did not want the western influence on Indian land. But this is exactly what has happened. The rulers have changed, the vision has not. The generation born after independence is unaware of

the freedom struggle undertaken by our ancestors.

We have tried to present this struggle through the play. It is an effort to convey Gandhi ji's dream to the young generation, which he saw for the freedom of India in 1909. He was then in South Africa carrying out the Satyagraha. In this presentation Gandhiji has indicated the danger of the imposed western civilisation on India. This book can also be called a discussion on civilisation. Our production investigates the propaganda that the British worked for the so-called development which, on the contrary, was for the benefit of power.

What a dilemma it is that the youth of India, although familiar with the name of Gandhi, is unaware of his vision. I hope that the society understands his principles of truth, non-violence, love and Satyagraha through this play. The whole world considers our values eternal but we disregard them.

The book, along with creating the context of Satyagraha Andolan, also gives us a glimpse of India's freedom struggle. I hope that this production will be successful in establishing Gandhi's vision in the society.

### **The Director & Adaptor**

Dr. Arjun Deo Charan is an established Rajasthani poet, playwright and critic. He has written nineteen plays, has directed over thirty plays and has participated in many seminars at the national level. Some of his published works include plays like *Do Natak Aajra*, *Bol Mhari Machhali Itto Pani*, *Dharam-Judh*, *Virasat*, *Mugti Gatha*, *Jaatra* and *Jamleela*; poetry collections *Rindhrohi*, *Ghar To Ek Naam Hai Bharose Ro* and *Agan Sinaan*; monographs *Rawalon ki Rammat* and *Satya Prakash Joshi*. He has also translated *Mrichhkatikam*, *Nag Mandal* and *Caucasian Chalk Circle* into Rajasthani. Dr. Charan has been awarded by Sahitya Academy, New Delhi; Sangeet Natak Akademi, New Delhi; Rajasthani Bhasha Sahitya and Sanskriti

Academy; Rajasthan Sangeet Natak Academy; and Bihari Puruskar of K.K. Birla foundation. Presently he is the officiating Chairman of National School of Drama Society.

### **The Group**

Rammatt was founded three decades ago. It has been a movement that provides buoyancy to Rajasthani Theatre. It has had the privilege to be a part of festivals of repute like National Theatre Festival (1992) by Sangeet Natak Academy, Delhi; Multi-Language Theatre Festival (1992), Bharat Bhawan, Bhopal; National Theatre Festival (2000) by Kerala Sangeet Natak Akademi, and the 6th and 17th Bharat Rang Mahotsav (2004), NSD and 8th Theatre Olympics.

### **Cast & Credits**

On Stage: Deepak Bhatnagar, Mahesh Mathur, Ashish Charan, Mag Singh, Krishan Tak, Rahul Bora, Ashish Nabariya, Naveen Chitara, Kapil Daiya, Mahendra Rawal, Kushal Lodha, Nitish Borana, Dheeraj Choudhary, Mohit Baniya, Vishal Jatav, Arjun Kumar, Bhanwar Lal, Sandeep Khetani

Backstage: Md.Shaffi, Mag Singh, Mahendra Rawal, Hemant Choudhary

**Adaptation & Direction: Arjun Deo Charan**

*Based on the book 'Hind Swaraj' by Mohandas Karamchand Gandhi*

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**Mukesh Nema's HARUS MARUS**

# Director: Rasika Agashe



Playwright: Mukesh Nema

Director: Rasika Agashe

Group: Being Association, Mumbai

Language: Hindi

Duration: 1 hr 35 mins

## **The Play**

This play depicts the story of the transformation of rats into humans and humans into rats. 'Garibprasad' has been given the task of killing the rats but instead of killing them he brings the two rats (Harus and Marus) to his home. The two rats befriend Garibprasad's daughter 'Laali'. Harus Marus get to know that the 'Malik' is exploiting Gareebprasad and he doesn't even have money for her daughter's engagement. Harus Marus decide to help Gareebprasad. But in the process Gareebprasad gets convicted for the crime that he didn't do. And in all these chaos Gareebprasad realises that he is living the life of a puppet and everybody is pulling his strings as

per their wishes and that it's better to be a rat than being poor.

### **Director's Note**

**Harus-Marus** is an original contemporary play which unveils the parochial nature of human beings. We live in such a time where human life is of mere value. Our daily struggle for existence is even inferior than the life of rats. The widening inequality in our society forces a larger portion of population towards the silent epidemic of hunger. Their misery is not only restricted to food but they also don't have the right to live freely. *Harus-Marus* is a satire where the writer literally creates a mob of rats in searching for food and has two mice which speak human language. In a humorous satirical way, the play takes us into the realms of poverty where the poverty-stricken human being is compelled to choose a life of rat over human life. In juxtaposition, rats help the poor to get justice.

### **The Director**

Rasika Agashe is NSD graduate in acting. She has been an actress, a director and a writer for both TV and theatre. Currently she is working in Hindi, Marathi and English theatre. Her plays have been staged in all major festivals across India. She has directed plays like *Masti Mein Romeo Juliet*, *Iss Kammbakht Sathe Ka Kya Karein*, *Eidgaah*, *Collaborators*, *Museum of Species in Danger*, *Andhere Ke Romeo Juliet*, *Sat Bhashe Raidas*, *Maranat Kharokhar Jag Jagte*, *Raat Na Aaye*, *Hum Panchi Lahron Ke* and *Harus Marus*. And has acted in *Apna Apna Bhagya*, *Laila Majnu*, *Baghdad Burning*, *Popatpanchi*, *Wedding Album*, *Sadu Saduchi Bayko*, *Gholat Ghol*, *Museum of Species in Danger* and *Harus Marus*.

### **The Playwright**

Mukesh Nema was born on 21st March 1976 in Sagar, Madhya Pradesh. He did his primary schooling from Dabalchowki village

in Dewas district. He then did M.A. in Hindi Literature from Devi Ahilya Vishwavidyalaya Indore. He is a diploma holder in film screenplay writing from FTII Pune. From his school days, he has been active in theatre, has directed and acted in many popular plays. He has also written more than 15 plays. His one-act plays *Matamma* and *Kabeela* were honored at State and National Level. Presently he is writing screenplays and dialogues for variety of Hindi television shows.

## **The Group**

Being Association is a group formed with the sole purpose of theatre development and education. Social awareness through theatre is also one of the main purposes of Being. Mumbai, which has always been a cultural hub of India, which gives opportunity to all getting attracted to this entertainment port, allowed us to create and stage our theatrical concepts in very creative form. In this commercial environment of our entertainment Industry, it becomes very necessary to experiment and explore theatre, through reading our rich literature, and general awareness about social political conditions.

## **CASTS & CREDITS**

Harus: Saurabh Thakre

Marus: Atul Ramesh Kadam

Lampat Chuha: Shubham Goswami

Nirali Chuhiya/Rani: Kiran Pavaskar

Saloni Chuhiya/Premlata: Janhavi Deshpande

Gyani Muni Chuha/ Aurat Ek: Chaitanya Singh Rajput

Budha Chuha/ Andha Chuha/Aurat Teen/ Ganapati: Amit Vikram Pandey

Chaman Chuha/Aadmi Ek/ Aurat Do: Raaj Soni

Vaidyaraj Chuha/ Lula Chuha/ Writer: Pratik Suresh Gaikwad

Sayani Chuhiya: Dhritisree

Malik: Sanaatan Bajaj / Vipul Nagar

Malkin: Rasika Agashe

Laali: Aakanksha Kadre

Garib Prasad: Vikas Tripathi

Chuha Teen/ Aadmi Teen: Sahitya Pansare

Chuha Do/ Aadmi Do: Prashant Barole

Chuha Ek: Tejas Kamble

Assistant Director: Sanket Shanware

Music: Amod Bhatt

Light Design: Sachin Lele

Costumes: Swapnil Satardekar

Set Design: Santosh Jadhav

Set Execution: D. K. Rahul

Poster Design: Nikhil Kulkarni

Backstage: Aditi, Prashant, Nandan

**Playwright: Mukesh Nema**

**Director: Rasika Agashe**

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# Henrik Ibsen's WHEN WE DEAD AWAKEN Director: Sankar Venkateswaran



Playwright: Henrik Ibsen

Director: Sankar Venkateswaran

Group: Jangama Collective, Singapore

Language: English

Duration: 1 hr 25 mins

## **The Play**

The play consists of a few final episodes from the life of an ageing sculptor, who achieved fame at the expense of personal happiness. The artist in his old age has lost his inspiration, he wanders around aimlessly, has stopped producing art works and his marriage with his young wife is at the verge of a breakdown. He comes across a deranged stranger lady, who

claims to be dead. He comes to realize that the strange lady was once his muse and model to his most famous work of art. His interests were only artistic while she suffers a certain death of soul due to the unrequited love. His wife breaks free from him to find life and love in a bear hunter, while the artist and the model dredge up and dig through a difficult past to realize that the life they led is irretrievable.

### **Director's Note**

The questions are, why should we care about this play and the characters today? And how do we approach them? The answer to the first question, I think, is that these characters are like us, in their selfishness, denials and egos. My answer to the second question leads to another difficult question and is rather harsh. What if we deny the author his words, his rhetoric, the way the sculptor denies acknowledging a life beneath his model which then turned her into a statue! And when we do that to this play, we are left with a phantasmal envelope of silence where bodies move like ghosts and speak their silence. This might start to provoke our imaginations beyond the spoken, and we might start to see the irretrievable. We may begin to ask questions such as- are we awake? Are we dreaming? Or, are we dead? Do we need to wake from the dream or death? What happens when we dead awaken?

### **The Director**

Sankar Venkateswaran is a theatre director and dramaturg from Kerala, India. He graduated from the Calicut University School of Drama and Fine Arts, and pursued his post-graduate training at Theatre Training and Research Programme (now Intercultural Theatre Institute), Singapore. Currently, Sankar has set up a cultural space in Attappady, Kerala, and works with the indigenous communities of the region. He is a recipient of the International Ibsen Scholarship 2013 (Teater Ibsen, Norway) and Ustad Bismillah Khan Yuva Puraskar 2011, and was a jury member for Zurich Theater Spektakel 2016.

## **The Playwright**

Henrik Ibsen (1828-1906) was a Norwegian playwright, theatre director, and poet. He is considered by many as the 'father of realism' and remains one of the most influential playwrights of his time and is the most frequently performed dramatist in the world after Shakespeare. Ibsen's dramas have a strong influence upon contemporary culture, and continue to be staged in different languages around the world today.

## **The Group**

Jangama is a collective of five actors/performance-makers that strive to create work that may speak across cultural and linguistic barriers through their own forms and languages. The collective comprises of Lakshmana KP (India), Pooja Mohanraj (India), Hau Guei Sze (Malaysia), Caroline Chin (Singapore) and Alexander Beard (Australia). The five have been undergoing training at the Intercultural Theatre Institute in Singapore, an actor training institution that focuses on immersing actors in both Western and Eastern theatre forms. Each of them is working as independent artists in their own countries, while continuing to connect with each other and create work around the world.

## **Cast & Credits**

Maia Rubek: Pooja Mohanraj

Arnold Rubek: Lakshmana KP

Ulfheim, a bear hunter: Alexander Beard

Irene, a stranger lady: Caroline Chin

Sister of Mercy: Hau Guei Sze

Translator: William Archer

Original cast of Ulfheim: Yazid de Jalil

Movement consultant: Lim Chin Huat

Voice and Speech consultant: Simon Stollery

Production photographer: Bernie Ng

Headshot photographer: Gabriela Neeb

Supporting Institution: Intercultural Theatre Institute

**Playwright: Henrik Ibsen**

**Director: Sankar Venkateswaran**

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## **Jangama Collective, Singapore**

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# Roopram's SULTANA DAKU (Nautanki) Director: Devendra Sharma



Playwright: Roopram

Director: Devendra Sharma

Group: Brij Lok Madhuri, Uttar Pradesh

Language: Hindi

Duration: 1 hr 30 mins

## **The Form**

Before the advent of Bollywood, Nautanki was the biggest entertainment medium in the villages and towns of northern India. Nautanki's origin lies in the *Saangit*, *Bhagat*, and *Swang* musical theatre traditions of Northern India. Nautanki

performances are operas based on popular themes derived from romantic tales, mythology, or biographies of local heroes. The performance is often punctuated with songs, dances, and skits, which serve as breaks and comic relief for the audience. The pleasure of Nautanki lies in the intense melodic exchanges between two or three performers, and at times a chorus. Traditional Nautankis usually start late at night, often around 10 p.m. or so, and go on all night until sunrise the next morning (for a total of 8–10 hours).

### **The Play**

Written in the 1920s by Roopram, a writer of Natharam Gaud's Nautanki troupe, this Nautanki is the story of Sultana, the famous dacoit of early 20th century. **Sultana Daku**, the 'benevolent dacoit' is an equivalent of England's Robin Hood, who steals from the rich and gives to the poor with the help of his gang of three hundred dacoits. Sultana's love was Phoolkanwar, a *tawaayaf* (dancer), who lived with him in the jungle. The present Nautanki portrays that ironically, Sultana was betrayed by a poor person, whom he helped with money.

### **The Director**

Dr. Devendra Sharma is a Professor of Communication and Performance at California State University, USA. Dr. Sharma introduced and popularized Swang-Nautanki in America and Europe. He was trained in the famous Samai-Khera Gharana by his father guru Pandit Ram Dayal Sharma, and in film direction at University of Southern California (Cinema School). Dr. Sharma has been invited as a professor of media and communication, and to perform, direct, and produce musical theatre shows at renowned institutions such as the University of Oxford, University of London's School of Oriental and African Studies, Columbia University, Cornell University, University of California-Berkeley, University of California-Los Angeles, and University of Texas -Austin. In 2010, he was invited by the world-renowned Théâtre du Soleil in Paris,

France to train French actors in Nautanki. In 2012, he was a visiting professor and Director-in-Residence at the Film and Television Institute of India (FTII) Pune.

## **Guru**

Pandit Ram Dayal Sharma is a living legend of Swang, Bhagat, Nautanki, Rasiya, and Raaslila musical theatre traditions of north India, and is the present guru of Samai-Khera Rahasdhari Gharana. He is a famous singer, composer, actor, writer, director, and has performed more than 2000 shows all over the world. Panditji has been a visiting professor of Nautanki at the National School of Drama for more than three decades, and has taught music at many universities. In addition to numerous other awards, Panditji was awarded the Sangeet Natak Akademi Award for Nautanki by the President of India in 2015.

## **The Group**

Brij Lok Madhuri (BLM) was founded by Pandit Ram Dayal Sharma in 1970s. It has been invited by various institutions such as Sangeet Natak Akademi, Indira Gandhi National Centre for the Arts, and Tara Arts London. Led abroad by Panditji's son, Dr. Devendra Sharma, it has performed at prestigious venues like Théâtre du Soleil, Paris; School of Oriental and African Studies, London; Counter Pulse, San Francisco; Inner Eye Foundation, San Ramon; Mondavi Center for the Arts, California; Hindi Sangam, Portland, and also in various top universities of the world. For more than four decades, it has collaborated with organizations like United Nations Program for HIV/AIDS (UNAIDS), United States Agency for International Development (USAID), etc.

## **Cast & Credits**

Sultana Daku: Devendra Sharma

Sadhu: Pandit Ram Dayal Sharma

Phoolkunwar: Sharvari Deshpande

Mr. Young: Vishnu Sharma/Pandit Ram Dayal Sharma

Kavi/Ranga: Pandit Ram Dayal Sharma/Vishnu Sharma

Dakiya/Seth/Comic: Kishan Swaroop Pachori

Pradhan: Guddu

Abul Qasim/Deputy: Manish Bawa/Ashish Kumar Sharma

Sundari/Bedhini/Mahila: Patra Lalita, Kavya Mishra, Dolly Sharma, Anu Singh

Daakus/Munim: Jatin Sharma, Manish Bawa, Nathilal Yadav, Ashish Kumar Sharma

Dakiya Ka Beta: Kavi Sharma

Harmonium: Hari Singh

Nakkar: Matol

Dholak: Rasheed

Clarinet: MadanLal

Costume: Krishna Sharma

Make-up/Property: Sadhna Sharma

Management: Sahitya Sharma /Ashish Kumar Sharma

**Playwright: Roopram**

**Guru & Music Director: Ram Dayal Sharma**

**Director: Devendra Sharma**

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# **Brij Lok Madhuri, Uttar Pradesh**

Inner Eye Foundation, San Ramon; Mondavi Center for the Arts, California; Hindi Sangam, Portland, and also in various top universities of the world. For more than four decades, it has collaborated with organizations like United Nations Program for HIV/AIDS (UNAIDS), United States Agency for International Development (USAID), etc.

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**Ujjwal Chattopadhyay's NINE MILES TO GO... Director: Jayasree Bhattacharya**



Playwright: Ujjwal Chattopadhyay

Director: Jayasree Bhattacharya

Group: Pragya Cultural Centre, Kolkata

Language: Bengali

Duration: 1 hr 40 mins

### **The Play**

A dramatist wants to write a play on Baghajatin. He is trying to understand Baghajatin's strategy to fight against 500 British soldiers with only four companions. Was Baghajatin right? The writer appeared to have had an interaction with the soul of Baghajatin who answers all his queries. He explains how *Bhagawad Gita* and other holy scriptures of our Indian philosophy had defined true leaders. The melodrama begins when the dramatist rewinds the sequences, imagining that the five great fighters have won the battle.

### **Director's Note**

I believe it as my duty and responsibility to cover a few

moments of truth related to a charismatic freedom fighter of India. India's Freedom did not come all of a sudden. It was an outcome of great sacrifices of our freedom fighters who selflessly fought against the rulers. As a director, I started researching on the subject quite a while ago and discovered many unknown and interesting (sometimes unpleasant) happenings in the life of Baghajatin. I visited all the places where he had lived, worked and sacrificed his life for the country. The more I travelled, the more I was touched. Knowing Baghajatin is a journey and that I have tried to capture in this play *Nine Miles to Go*.

### **The Director**

Jayasree Bhattacharya did her M.Sc. in Archaeology from the University of Calcutta. She is a part-time lecturer at Maharaja Monindra Chandra College and Bagbazar Women College. Jayasree started her theatre journey in Kolkata at the age of three, with her paternal aunty and renowned actress, late Keya Chakraborty. She joined the National School of Drama (TIE), Sanakar Rang Toli as an artist-teacher in 1996. She conducted several theatre workshops under the extension programme of National School of Drama in North East and West Bengal. She is a founder member of Pragya Cultural Centre and works in the tribal areas using theatre-in-education as a tool. She is researching on theatre therapy for the differently-abled, and is presently doing theatre therapy and theatre workshops for differently-abled women and children. She assisted filmmakers Rituparno Ghosh and Buddhadeb Dasgupta. She has made 11 telefilms and one feature film and has won two international awards for her films *Madur* and *Binisutormala*.

### **The Playwright**

Ujjwal Chattopadhyay is a professor of Economics and an eminent playwright of West Bengal who has been serving Bengali theatre for decades. Most of his plays have been produced by directors like Bibhas Chakraborty, Meghnad Bhattacharya,

Bratya Basu, Soumitra Mitra, Kaushik Sen, Prokash Bhattacharya and others. Some of his remarkable plays are *Akarik*, *Antaral*, *Bhrom*, *Antoni-Soudamini*, *Arabyorajani*, *Biley*, *Drohokal*, *Dhrubatar*, *Nati Kiranshasi* etc. He has also adapted the works of Chekov, Tagore, Shakespeare and Kalidas.

## **The Group**

Pragya Cultural Centre is a Kolkata based theatre group. It works for social causes, and for differently abled people using theatre as a therapy. The group has been performing a popular play *Fight Cancer* since 2003. It runs theatre workshops for theatre lovers in the eastern zone. It has won several drama competitions and awards.

## **CAST & CREDITS**

Jatindranath Mukherjee (Baghajatin): Suman Saha

Dramatist: Gunjan Prasad Ganguly

Chittapriyo Roychoudhury: Samrat Roy

Jyotish Paul: Argha Roy

Niren Dasgupta: Soumya Bhattacharjee

Manoranjan Sengupta: Shinjanbasu

Manindra Chakraborty: Tanmoy Karmocar

Bhima: Madhusudan Chatterjee

Freedom Fighter 1: Arnab Mukherjee

Freedom Fighter 2: Aaishik Thakur

Villager 1: Dipankar Bose

Villager 2: Sukanta Pal

Jodu: Sovan Jana

Sharatshashi Devi: Bela Ghosh

Binodbala: Sulakshanasaha

Indubala: Nisha Haldar

Research Work: Prithwindra Mukherjee

Set Design: Kneel Kaushik

Light Design: Soumen Chakraborty

Music: Dishari

Make-up: Sk Amir Ali

Costume: Jakir

Publicity & Creatives: Gautam Barat

Singer: Tanmoy Bhattacharyya

Backstage: Madan Haldar, Somnath Chakraborty, Sanju Haldar,  
Supriyo Sur, Abhisekh Mallik

Production Controller: Jayanta Kundu

Entrepreneur: Sutanu Sinha

**Playwright: Ujjwal Chattopadhyay**

**Director: Jayasree Bhattacharya**

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**Pragya Cultural Centre,**

# Kolkata

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