

# Sumbel Gaffarova's ALIEN

## Director: Farid Bikchantaev



Playwright: Sumbel Gaffarova

Director: Farid Bikchantaev

Group: Galiaskar Kamal Tatar National Academic Theatre, Russia

Language: Tatar

Duration: 1 hr 20 mins

### The Play & Director's Note

After the fall of the Iron Curtain and the collapse of the USSR, the peoples of the former autonomous republics started to look into the blank pages of their history. One of these sad topics for Tatars, the second largest nation of Russia, was the fate of the captured Second World War soldiers and officers who refused to cross over to the side of fascist

Germany and passed all the hardships of Hitler's concentration camps, and after the collapse of the Third Reich became prisoners of the Stalin's GULAG. Those of them who were lucky enough to return home in the fifties only recently received the status of participants of the Second World War. However, there were some of them who, sensing a new arrest, did not return to their homeland and scattered all over the world...Naqip, the main character of the play, after the war, stayed in Canada by the will of fate and started his life with a clean slate. In a small town in the Canadian outback, he arranged a kind of a Tatar village, started growing potatoes and ....

### The Director

Farid Bikchantaev was born in Kazan in 1962. In 1991 he graduated from GITIS (Russian Institute of Theatre Arts) with a degree in Theatre Direction, a course run by Maria Knebel and Boris Golubosky. In 2002 he became the Artistic Director of Galiaskar Kamal Tatar National Academic Theatre. In 2011 Farid took on the role of head of the Republic of Tatarstan Theatre Union. In addition to his directing career, Farid has taught in the Kazan State Institute of Culture since 2002, first as the Head of the Acting Department, then as a Professor. Farid has also delivered two acting courses in the Kazan Theatre School.

He has received the Laureate of the Gabdulla Tukay State Prize of the Republic of Tatarstan. He was a nominee for the National Theatre Award 'Golden Mask' and is the winner of the XXII International Stanislavsky Prize 'For the contribution to the Russian theatrical art development'. He is the Chairman of the Theatre Union of Tatarstan.

### The Playwright

A prose writer, journalist and playwright Gaffarova Sumbel Gabdulahatovna graduated from the classical Tatar grammar

school named after Sh. Mardzhani. Then she studied at Kazan State University (now KFU), Faculty of Tatar Philology, Literature and English. She has authored a collection of children's fairy tales Long ago, recently ...and a children's novel A dream that will come true. She is a member of Kazan Opera Laboratory – Kazan Opera Lab. Sumbel collaborates with the youth creative organization Caleb. She writes in both Tatar and Russian languages.

## The Group

Galiaskar Kamal Tatar National Academic Theatre was founded in 1906 and is the oldest national theatre in the Russian Federation. It is the winner of the national theatre award Golden Mask. The theatre is located in the heart of the city of Kazan, which is recognized as the 'Third Capital of Russia. The repertoire of the Kamal Theatre harmoniously combines the classics of world literature and drama, and works of Tatar playwrights and contemporary authors. All performances are in the Tatar language, as is the tradition. A simultaneous interpretation of all the performances in English and Russian is also provided. Since 1998 the theatre, in cooperation with the Ministry of Culture of Russia and the Republic of Tatarstan, has held the International Theatre Festival of Turkic people 'Nauruz', the main theatre festival of the Turkic world. Since 2010 the same collaboration has held eponymous international theatrical and educational forums which consist of seminars, training sessions, and lectures by leading theatre professionals from around the world.

## Cast & Credits

Naqip: Radik Bariev

Naqip in youth: Rail Shamsuarov

Joanna: Lyutsiya Bikchantaeva

Samuel, Sergeant: Minvali Gabdullin

Zeytuneh, Mariambikeh: Aigul Abasheva

Khairullah, Head of the Concentration Camp, Captive, Military  
in the Cafe: Ilnur Zakirov

Hismatulla: Almaz Sabirzyanov

Production Designe: Albert Nesterov

Light Designer: Taras Mikhalevsky

Managing Director of the Theatre: Ilfir Yakupov

Playwright: Sumbel Gaffarova

Musical Design & Direction: Farid Bikchantaev

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# **Jit Sarkar's BAPU Director: Samir Biswas**

Playwright: Jit Sarkar

Director: Samir Biswas

Group: Mangolik, Kolkata

Language: Bengali

Duration: 1 hr 50 min.

## **The Play**

Mohandas Karamchand Gandhi was one of the prime leaders at the forefront of India's fight for freedom from British rule. He was a leading architect, who eschewed violence in every form, of non-violent civil disobedience that would influence the

world. When the protest at Chauri Choura against using British goods and attires, became violent Gandhi shouldered its responsibility and called for a cease of Non-co-operation Movement and Satyagraha and began five days fast subsequently. He was arrested and interned to the Sabarmati jail for six years on charges of instigating public through his anti-establishment literature. From the jail in South Africa Gandhi wrote on Satyagraha to spread the message of peaceful protests. Madeleine Slade, daughter of British Rear-Admiral Sir Edmond Slade, was an ardent admirer of his and was inspired enough to live in the ashram. Gandhi renamed her, Mirabehn. The British prime minister, Winston Churchill cast aspersions on BAPU's attire referring him as "half-naked fakir". Followers reacted but Bapu accepted it to describe the true condition of Indians under the British rule. He was left alone after wife Kasturba, his partner and fellow-fighter in the freedom struggle, passed away. We hereby try to recreate the essential relevance of Mahatma Gandhi's vision for coming generations in, Bapu.

#### Director's Note

The entire world is now a victim to intolerance which is a painful cause of concern for us. Our vast India is in panic by acts of violence. The warmth of father – son relationship is corroding and an icy coldness is spreading across the nation. We are meant for reviving the warmth of human values whereas factors of jealousy and brutality prevail. At this crucial juncture we refresh our collective memory by invoking an inspiring life of Mohandas Karamchand Gandhi also called, Bapu, as a reminder to our society. This Indian activist through his honesty, dedication and perseverance handled the non-violent movement and inspired movements for civil rights and freedom across the world winning hearts of the common masses. This flash back is a tribute to our freedom fighters.

The Director

Born on 12th April, 1947 his career on stage started as child artist in Tagore's play, Dakghar in the role of Amal. His fascination for drama and allied arts grew with age joining a theatre group in 1962. He started his group, Mangolik on 12th December, 1968. He has also worked with other major groups like Rangarup, Chetna, Samabeta Prayash etc. as an actor and director in last 50 years. He acted in the lead role in film, Manush Bhoot and the play Bapu.

He has received the Drama Academy of India's Jyosthna Makha Das Smarak Samman and Lebedev Drama awards.

### The Playwright

Jit Sarkar has consistently scripted several radio dramas, TV documentaries, telefilms, serials and films in Hindi and Bengali ever since his career as writer began in 1982. Some of his acclaimed works are – Dayen (The Witch) and Sundari (Quest for Beauty) Hindi feature films selected in children's film section of the 4th Kolkata Film Festival 1998 and Samporko in Bengali selected in the 9th Kolkata Film Festival 2003 under telefilm section.

### The Group

Formed on 12th December, 1968 Mangolik, is one of the few groups that have managed to sustain their creativity in Bengali theatre. Its founder, veteran actor-director, Samir Biswas has devoted his entire life to acting and designing serious theatre. They do not gather performers for their own sake rather believe in doing responsible theatre for social change and harness new talents. It seeks encouragement and inspiration from the audience. It grooms members towards struggle that is an inherent nature of theatre. The group celebrated its golden jubilee last year only.

### Cast & Credits

Bapu: Samir Biswas

Nathuram Godse: Shouvik Majumdar

Mahadev Desai: Soumya Biswas

Kasturba Gandhi: Upali Ghosh Bose

Madeleine Slade (Mirabeau): Debjani Mukherjee

Harilal: Debashish Ganguly

Md. Ali Jinnah: Samiran Mukhopadhyay

Sardar Vallabh Bhai Patel: Ujjal Biswas

Jawaharlal Nehru: Partho Roy Chowdhury

Lakhan: Nanigopal Pramanik

Manu Gandhi: Sanchita Chowdhury

Abha Chatterjee: Satabdi Bose

Nayar: Sudip Chatterjee

Rioters, Revolutionaries & Ashramwasi: Murari Chakraborty,  
Adrija Basu, Tanish Chatterjee, Priyotosh Dhar, Khokan,  
Biswas, Ashim Bose, Sanatan Hari

Lights: Bablu Sarkar

Music: Shanto Adhikary

Make Up: Ramen Chakraborty

Set: Swapan Das

Watch The Director's Meet for the play

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# Probir Guha's TITAS EKTI NODIR NAAM



Playwright & Director: Probir Guha

Group: Alternative Living Theatre, Kolkata

Language: Bengali

Duration: 2 hr 10 mins

## The Play

On the centenary year of Adwaita Mulla Burman, we decided to prepare a play based on his momentous novel, Titas Ekti Nadir Naam. The play talks about fishermen societies residing on the banks of Titas in Bangladesh. The play talks about Titas's change throughout years and its effect on the socio-economic

structure of societies around. The love and loss of the main characters is the central attraction of this play. The play enters into climax when the fishermen society finds out that Titas is drying up. What will the fishermen do now? How will they survive? How does it really feel to lose the only means of life? How does it feel to lose a river?

### Director's Note

The plan of making Titas Ekti Nadir Naam was there since my college days. The novel had a great influence on me, and I always wanted to express those elements with my language, my way of understanding. The first attempt at this play was in Tripura some years ago. Then in 2015, I directed this play but due to some unexpected situation we could not work with the play anymore, but the urge stayed. In 2017 I remade, rearranged, and rejuvenated the play in my style under the banner of my theatre group Alternative Living Theatre. Hope my attempt at this classic piece will be acceptable to the audience.

### The Director & Playwright

Born on 5th May, 1947, acclaimed playwright and director Probir Guha embarked on his career as a street theatre activist after graduation from Calcutta University. Initially he began working in Kolkata but soon becoming disillusioned with elitism, he established his own company, the Living Theatre, in 1977 at Khardaha. In 1991, Living Theatre was renamed as Alternative Living Theatre. From then till now he has been working as a writer-director of this group of rural-urban thought. He has worked with many renowned directors of theatre and dance worldwide. He is also a lecturer and teacher at several theatre schools and universities. Guha has been a common name among Alternative Theatre activists. He has received the Sangeet Natak Akademi Award for his excellence, along with other felicitations and awards for his contribution in alternative theatre practice.

## The Group

Living Theatre was formed by Mr. Probir Guha in 1977 at Khardaha, a suburb in West Bengal. Later in 1990 it was renamed and re-registered as Alternative Living Theatre. It was formed with an earnest resolution to break the clichéd rules of theatre. It was determined that it would not merely entertain people, but will work towards waking them, as it believes that not just entertainment but theatre can also be the voice of the grass-root people. It dealt with difficulties of marginal people so instead of heading for the city it started penetrating into the interior of the villages and has performed in a small class room for ten years. Hence it has discarded monotonous grammatical acting and has experimented and evolved a new aesthetics of theatre where physicality is the language. Later on, it built its residential workshop and rehearsal space named Akhara at Madhyamgram, where theatre lovers from all over the world come to learn.

## Cast & Credits

On Stage: Aftar Ali, Bikash Bose, Arkajyoti Ganguly, Avijit Biswas, Dhiman Bhattacharya, Pritam Chakraborty, Debobrata Banerjee, Raja Biswas, Santanu Sarkar, Chirantan Chakraborty, Sujoy Chakraborty, Anasua Das, Mousumi Sengupta, Anushka Sen, Ria Das, Ankita Ghosh, Abheepsha Ghosh, Sylvia Sharma Bhattacharya, Swagata Sen

Live Musicians: Subhadeep Guha, Chakrapani Dev, Madhuparna Debnath, Sushruta Goswami

Art & Set Designer: Arpita Burman

Costume Designer: Arpita Burman

Light Designer: Sadhan Parui

Light Execution: Samar Parui

Music Designer: Subhadeep Guha

Choreography: Sanchaita Basu

Production Controller: Shilpi Sarkar

Novelist: Adwita Mullabarman

Script & Direction: Probir Guha

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# **Sophocles' King Oedipus**

## **Director: Ashim Das**



Playwright: Sophocles

Director: Ashim Das

Group: Fame School of Dance, Drama & Music, Bangladesh

Language: Bengali

Duration: 1 hr 20 mins

## The Play

The abode of Cadmus was burnt to ashes because of the wrath of the Gods. After a long struggle Cadmus and his later posterity came to power one after another. At one point Oedipus came to the throne of Thebes. But predestined suffering dragged him to the brink of the formidable sin, and execution of the Oracle came true without his prior-knowledge. The Oracle said that he was destined one day to kill his father and to become his own mother's husband. At the end of the play, after the truth finally comes to the light, Jocasta hangs herself, and Oedipus, horrified at his patricide and incest, precedes to gouge out his own eyes in despair. Then on an empty space the Chorus repeats the common Greek maxim, that 'no man should be considered fortunate until he is dead'.

## Director's Note

Staging the Theban play, King Oedipus, the first and the best one of the Trilogy, of the great master playwright Sophocles was a challenge for me. I read Oedipus and other plays more than a 100 times. In every read I was thrilled, mesmerized and spell-bound by the knitting of plots and use of the riddles, and the power of the unwritten. References to eyesight and vision, both literal and metaphorical, are very frequent in all three plays of the trilogy. Quite often, the image of clear vision is used as a metaphor for knowledge and insight.

## The Director

A graduate from National school of Drama, Ashim Das is the Director of Fame School of Dance, Drama & Music, Chittagong, Bangladesh. He is an Assistant Professor of the Department of Dramatics, University of Chittagong, Bangladesh. Has directed and designed more than 80 plays. He has adapted a number of classics and written some plays for children. Ashim has conducted several workshops on acting and direction, organized by Bangladesh Group Theater Federation and others. He has

traveled to UK and France on the invitation of Human Rights Forum, UK, and Marie de Paris. He received the Zakaria Smriti Padok and the best director award for the play The Madwoman of Chaillot in International French Drama Festival, Dhaka.

## The Playwright

Sophocles (496-406 B.C.) born in Colonus, not far from Athens, was one of the best dramatists in his age. Sophocles tragedies gained recognition as among the best dramas written at a time when competition was at its highest. The fact that his works are studied today, approximately 2,400 years after they were written is a testament to the power of his words and the impact that his stories have on current culture.

## The Group

Fame School of Dance, Drama & Music was established in 1998 at Chittagong. In addition to other courses, it provides a year-long theatre appreciation course in acting and design, and a short course on acting, inspired by the teaching methodology of NSD. Some of the plays staged by the group include Antigone, Catastrophe, All That Fall, The Leader, The Lesson, A Trilogy (Oedipus, Oedipus at Colonus & Antigone), Raktakarabi, George Dandin, The Mad Woman of Chaillot, etc.

## Cast & Credits

Oedipus: Mubidur Rahman Sujat

Jocasta: Ashrafa Hossain

Creon: Dipta Chakraborty

Tiresias: Kamal Barua

Boy leading Tiresias: Anwesha Das

Priest, Messenger: Hasibul Alam

Shepherd: Kamal Barua

Attendant: Bappi Sikder

Guard: Md. Jahed Ali

Little Ismene & Antigone: Titly Biswas & Anwasha Das

Chorus of Theban Elders: Poly Chowdhury Bobby, Utpal Dasgupta, Bappi Sikder, Khadijatul Kubra Rishika, Sabiha Binte Jashim, Syful Sarder, Md Farhadul Abedin, Umme Kulsum Farhana, Md. Jahed Ali, Md. Farhad Hossain, Poly Chowdhry, Regan Barua

Citizens of Thebes: Bobby, Utpal, Hasib, Bappi, Ashrafa, Rishika, Sabiha, Syful, Farhad, Jahed, Farhana, Pappu, Poly, Regan, Anwasha & Titly.

Music, Light, Costume & Set Design: Ashim Das

Choreography: Tilottoma Sengupta

Music Control: Mohammed Rukan Uddin

Props Making: Amlan Barua

Mask Making : Showkat Ali

Technical Assistant: Ali Afsar Bhuiyan

Make-up: Shahenoor Sarwar

Set Making: Abdul Malek

FOH: Fameans

Production Manager: Showmen Rudra

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# **Tripurari Sharma's SHIFA... THE HEALING Director: Teekam Joshi**

Playwright: Tripurari Sharma

Director: Teekam Joshi

Group: Individual, Delhi

Language: Hindi

Duration: 1 hr 35 mins

## **The Play**

Shifa is based on HIV+ people talking about the positivity of life, and about searching within oneself to find a new way of life. It is a play within a play where three real characters share their life experiences with the audience, not for consolation but about social stigma, discrimination, empowerment, acceptance and primarily, healing.

## **Director's Note**

One needs an inspiration for doing things, and I had several for doing this play. The first reason was Shri Ravi Nagar Ji, and the second was the need to fight against odds like illness, loneliness, stigma and discrimination that one sees and feels all around in society. Theatre can be inspiring, entertaining, and a platform for sharing. But sharing needs courage, and this play gives you that courage, to talk about those deeper experiences which you generally don't and can't share. This play is like opening a window on those subjects about which society has many reservations. I would like to convey my humble thanks to Tripurari Sharma Ji who gave me the permission to do it.

## The Director

Teekam Joshi did P.G. diploma in Dramatic Arts from National School of Drama in 2001. He has received many awards including SangeetNatakAkadmiBismillah Khan YuvaPuruskar, Nat Samrat, IftekharAkadmi Award, and State Youth Festival Award. He has worked with the National School of Drama Repertory Co. and has been an expert faculty for NSD extension program; visiting faculty at NSD for acting, voice and speech; visiting faculty at NSD Sikkim Centre, Gangtok for acting; Actor (consultant) Kingdom of Dreams; Associate and Assistant Director for NSD students productions; Associate Director of some NSD repertory productions; expert faculty for communication skills in different private universities; Executive Director of Aaj Theatre company (founded by BhanuBharti); Artistic Director of Unicorn Actor's Studio; and Artistic Director of Flying Feather's Art Association. He has participated in many national and international festivals. Teekam has worked with eminent theatre personalities like HabibTanvir, B.V.Karant, Mohan Maharishi, M.K.Raina, BansiKaul, BhanuBharti, AnuradhaKapur, Kirti Jain, Ramgopal Bajaj, Robin Das, Tripurari Sharma, Rita Ganguly, D.R.Ankur, KavalamNarayan Panniker, John RusselBrown, WamanKendre, Prasanna, Kumar Verma, AlokChatterji, Sanjay Upadhyay, Raghunandan, K.S.Rajendran, Suresh Sharma, Bapi Bose, Ashok SagarBhagat etc.

## The Playwright

Tripurari Sharma completed her diploma in direction from National School of Drama in 1979. She is a playwright, translator and director of repute. She has written and directed various plays for groups and institutions all over India. She has conducted workshops all over India and abroad. She has also written scripts of critically acclaimed films like Mirch Masala and HazarChaurasi Ki Maa. She has been honoured with the Sanskriti award and SangeetNatakAkademi award. Ms. Sharma retired as Professor of Acting from National School of Drama.

## Cast & Credits

Sanjeev: Teekam Joshi

Chhaya: Nalini R Joshi / Nidhi Mishra

Barkha: PriyadarshiniPooja / ShradhaVasdev

Vinay: Manish Karnatak / Vaibhav Raj

Nani: GauriDewal / MuskanDua

Purush: Shaurya Shankar

Stage Manager: Harshvardhan / RajatDahiya

Reporter: MuskanDua / GauriDewal

Doctor: Akshay Sharma

Prof. Ganapati: AniruddhSagar

Students: Harshvardhan, Rajat, Akshay, Muskan, Shradha, Pooja

Child Artist: Nandini R Joshi , Lucky Lakshya

Group Actors: Harshvardhan, Rajat, Akshay, Akash, Muskan,Shradha, Nidhi, Nalini, Praveen Parashar, Nirbhay Jain, Vaibhav Raj, Nikhil Singh Bhatti

Music: LateShri Ravi Nagar

Light Design: SoutiChakraborty

Set Design: Rajesh Singh

Sound Design: Sandy Singh

Poster Image: Indira Tiwari

Poster, Brochure & Video: Happy Ranjit

Choreography: HarshitKhatana

Sculpture: AniruddhSagar

Property: Sachin Shrivastav

Production Manager: GauriDewal

Production Assistant: Vaibhav

Sound Operation: ShubhamPaliwal

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# Pratap Phad's ANANYA

Playwright & Director: Pratap Phad

Group: Suyog Production, Mumbai

Language: Marathi

Duration: 2 hrs 30 mins

## The Play

We often get inspired by various icons but seldom an ordinary person, who is just like one of us, steps out of all stereotypes, to do something unimaginable. This is a story of an ordinary girl, Ananya, who possesses the potential to do something extra – ordinary. Being a bright student, she was always showered by praise and her confidence never seemed to cease. She was a free girl with a lot of ambitions and had also got engaged to the person she saw a future with. Everything was pretty and full of sunshine until she meets with an accident. Things start turning upside down in no time and begin to change. But she doesn't quit. What she does to overcome the obstacles becomes a story which is beyond one's wildest imagination.

## The Director & Playwright

Pratap M. Phad, born on 15th August 1980, has written & directed various one act plays and experimental plays in Marathi and Hindi. He has been awarded with the Best Play and Best Director at Malhar '03, TESP0 2005-06, Parangat Sanman '08 and various other competitions. For Ananyaa, he has been awarded Best Director Maharashtra Shasan Puraskar, 2018, Best Writer Sanskruti Kala Darpan Puraskar 2018, Shreshtha Natakakar Aacharya Atre Puraskar 2018. He has also worked and contributed in film industry.

## The Group

Mr. Sudhir Bhat formed Suyog Production on 1st January 1985. In 32 years, around 80 plays were produced by Suyog production. Moruchi Mavashi, Gandhi Viruddha Gandhi, Vyaki aani Valli, Sandhyachaya, Char Divas Premache, Sunder Me Honar, Mitra, Lekure Udand Jhali are some of the best plays of Suyog Production. Dilip Prabhavalkar, Prashant Damale, Bharat Jadhav, Vijay Chavhan, Atul Parchure, Vandana Gupte, Bharati Aacharekar and Neena Kulkarni are amongst the known personalities who have performed under this production. Suyog Production is one of the best production houses in Marathi theater industry. Ananyaa is 85th presentation of Suyog Production and in 2018 Ananyaa received 34 awards in various competitions.

## Cast & Credits

Baba: Pramod Pawar

Ananyaa: Rutuja Bagwe

Priyanka: Anagha Bhagare

Dhananjay (Dada): Vishal More

Shekhar Sarpotdar: Karan Bendre

Jay Dikshit: Siddharth Bodke

Setting: Pravin Gavali aani Mandali

Lights: Devidas Shivgan, Akshay Jadhav

Music and Projector: Prathamesh Bhuvad, Ruchir Chavhan, Sanjay Umbarkar

Make-up and Hair Dressers: Sharad Sawant, Jyotsna, Chhaya

Costume and Property: Pravin, Prashant, Nilesh

Manager: Santosh Mahadik

Producer: Rajesh Patil, Sandesh Bhat, Pratap Phad

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**G. Krishanan's ABIMANYA  
SUNDARI THIRUKALYAM,  
Director: D. Elumalai**

Playwright: G. Krishanan

Director: D. Elumalai

Group: Sri Thanthoni Amman Therukkuthu Nadaga Sabha,  
Thiruvannamalai

Language: Tamil

Duration: 1 hr 30 mins

The Play

Duryodhana's son, Lakshmana Kumaran, is eligible to marriage

and Sakuni suggests he may be married to the daughter of Dhurgapuri's Lord Krishna. Duryodhana agrees and goes to Dhurgapuri Darbar. Entering, Duryodhana asks Lord Krishna to marry his daughter to his son. But Krishna decided to first speak with his wife. Duryodhana agrees. Mangalakshmi, wife of Lord Krishna, listens to Krishna, but reminds him that he has promised his daughter's marriage to Arjun's son. Lord Krishna says that as Arjun has lost almost all his land, we must reconsider the match. They finally decide to marry their daughter to Duryodhan's son and announcement of the same intent is made. When their daughter, Sundari, hears this, she gets upset, and sends a message to Abhimanyu through Vayu Bhagvan that he should come immediately and marry her. Abhimanyu gets the message and straightaway sets out to stop the wedding.

#### Director's Note

This play is dramatized from Mahabharata's story of Abhimanya Sundari Thirukalyanam. It was performed in our rural villages. The audience would eagerly wait for Sundari's entry. Whenever we performed this play, the Kattiya Karan (Narrator), makes jokes and adds humour to the whole play.

#### The Director

At the age of sixteen, after finishing his school, D. Elumalai underwent training with two Koothu teachers, Kishtappa Meshtri and Srinivasa Meshtri. He learnt Adavu and songs from them. Later he joined Purisai Kalaimamani Subramaniya Thambirar Therukoothu group as an actor. There he learnt Adavu from Kannappa Thambiran and Sambanthan in 1987-88. He founded the Sri Thanthoniamman Therukoothu Nadaga Sabha in the year 1997. He gave training to Thalai -K-kol, a modern theatre group in Pondichery and organised the performance of Nadu Koothan there. In 2006-2008, he got trained in Therukoothu at Pondichery University. He also conducted a 10 days' workshop at National School of Drama's Bangalore Centre. He is the

chief trainer for Therukoothu. He got Kalai Nan Mani award from the Government of Tamil Nadu.

### The Playwright

G. Krishnan has been writing for the last 30 years. His plays have been translated in German and French. He teaches Thabasu and Krishnan Doodhu to the village youths. Thakkayagam, Arjunan Thabasu, Lavakusha, Baratham, Sundari thirukalyam are some of his famous plays.

### The Group

Sri Thanthoniamman Therukoothu Nadaga Sabha is the leading Tamil folk Theatre group that promotes the traditional folk art form of Therukoothu. It was established in 1985 by a Group of folk theatre enthusiasts who were involved in promoting Therukoothu in the districts of Thiruvannamalai, Kanchipuram, Chennai, Vellore, Dharumapuri, Pondicherry. They have performed in the National Theatre festival (19th BRM at New Delhi) and have also conducted a number of workshops with college students, foreign research scholars and school children.

### Cast & Credits

On Stage: Ravichandran, Madhavan, Vijay, A. Ramakrishnan, M. Haridass, Ethiraj, E. Manikandan, Subramanian, Mukundan, Elavarasu, S. Rajesh, Venkatesan,

Harmonium: Seetharaman

Mirudangam: Krishnamoorthy

Mughaveenai: S. Chandiran

Lighting: E. Sukumar

Design & Props: E. Suresh

Translator & Coordinator: M. Manivanna