

KURUKSHETHRA Director: M. Ganesh



Playwrights: B. Puttaswammayya, P. Vajrappa, Kallor Shreenivas & P Kuvmpu

Director: M. Ganesh

Group: Satyashodhana Ranga Samudaya, Heggodu

Language: Kannada

Duration: 2 hrs 15 mins

The Play

On the basis of the text of Mahabharatha along with the text of the play Kurukshethra by B. Puttswamaiah and P.Vajrappa, the masters of Karnataka company theatre, this performance has evolved keeping in mind the present times. It has been performed as Kurukshethra/Shri Krishna Sandhana all over Karnataka by P. Vajrappa and Kalluru Shrinivas. Their texts and songs are used in our production along with the poems of Kuvempu.

Director's Note

In my native place, Thimmappana Halli and in surrounding villages, I enjoyed watching the enactment of Kurukshetra, Ramayana, Danashura Karna, Raja Vikrama etc. that were performed annually. When I came to Bangalore for my higher studies, my ties with company theatre were left behind. When I look back and think about how I felt then, watching company theatre, I feel amused. I wouldn't miss even the all-night rehearsals of these plays. As I was a kid I wouldn't get any opportunities to act but no one could withhold my opportunity to watch those plays. Saturdays and Sundays being holidays, it was my turn to look after the cattle. I used to rehearse these stories with my fellow cattle men. The mud from the wells that were being dug was our 'Aharya' (Make-up), the bamboo sticks were our bows and arrows, worn out plastic pitcher the weapons (Gada), the surrounding lakes became rivers and seas, the greenery was a dense forest, and we the characters of Ramayana and Mahabharatha. I had never thought that the games, which we played as kids, would become the texts for my future studies. Ninasam has taught me these playful games in our theatre course, but with discipline. In the year 2014-15 Ninasam trained students with different texts of Kurukshetra. Though the group was of young students, their singing and acting was of professional level. The nearby villagers came in crowds to watch this play. I had thought of doing this play much earlier for Janumanadata, but it couldn't be possible for many reasons. Now, the actors Manju Sirigere, Nagaraja Sirsi, Sharath S Mysore, Uma Y G Kolar, Shrinivasa Murthy Tumkuru, along with the help of other actors and technicians, came together to recreate this play for Janumanadata.

The Director

Dr. M. Ganesh did his Masters in Kannada from Bangalore University. He completed theatre training at Ninasam Ranga Shikshana Kendra, Heggodu and then got appointed as a faculty at Ninasam. He received Doctorate from Kuvempu University for his thesis on Kannada Rangabhoomiya Hosa Sadhyathegalu (New

possibilities in Kannada theatre). Being an actor, director and organizer, he has worked in many theatre troupes including Ninasam Tirugata, Charaka, Kinnaramela, Protheo, Spandana, Kagodu Rangamancha, Nanu Mandya and others. Sangeet Natak Academi awarded him with Bismillah Khan Yuva Puraskar. He was also awarded the best actor award for the movie Dhali in Bellimandala and Ambegalu film festival. Currently he is working as the Director of Shivamogga Rangayana.

The Group

In order to keep up the dreams of liberty, equality and fraternity, and to keep Ninasam training active and creative for two more months after completion of the course, a group Janumanadata was started and has been running for the past thirteen years. It was officially renamed Satyashodhana Ranga Samudaya in 2016. The group works under the leadership of Dr. M. Ganesh, the teacher at Ninasam institute, along with Ninasam pass-outs and other theatre lovers.

Cast & Credits

On Stage: Y Manjunath, Nagaraj Sirsi, Uma Y G, Alebasappa, Manjappa Huligi, Shivaraja, Vani Reddy, Poornima, Sathish Chauhan, Basavaraj, Dingri Naresh, Peerappa H Doddamani, Naveen Prathap, Rajath, Shruthi V, Mahantesh, Durga

Music: Arun Kumar M

Music operation: Raghav Kammar, Basavaraj

Lighting: Sathish Chauhan

Playwrights: B. Puttaswamayya, P. Vajrappa, Kallor Shreenivas & P Kuvmpu

Director: M. Ganesh

Satyashodhana Ranga Samudaya, Heggodu

In order to keep up the dreams of liberty, equality and fraternity, and to keep Ninasam training active and creative for two more months after completion of the course, a group Janumanadata was started and has been running for the past thirteen years. It was officially renamed Satyashodhana Ranga Samudaya in 2016. The group works under the leadership of Dr. M. Ganesh, the teacher at Ninasam institute, along with Ninasam pass-outs and other theatre lovers.

Parthi Subba's VAALI MOKSHA (Yakshagana) Director: Karemane Shivananda Hedge



Playwright: Parthi Subba

Director: Karemane Shivananda Hedge

Group: Sri Idagunji Mahaganapati Yakshgana Mandali, Keremane, Karnataka

Language: Kannada

Duration: 1 hr 30 mins

The Play

Vaali Moksha describes the incidents leading to the revelation and death of Vaali, the king of 'Vaanasas' or the tribe of the apes. The alliance between Rama and Sugreeva that happens here becomes a crucial point for the later happenings in the Ramayana.

Director's Note

This episode is selected from the Aranya Khanda of the Ramayana composed by Parthi Subba, a 16th century Yakshagana playwright. This play has an interesting conflict between two communities, viz human and semi-human/ape like. Traditionally, this play was limited to the dialogue/conversation/ vaachika based Taalamaddale. I have tried exploring the new interpretations and possibilities of already existing traditional theatre elements, music and rhythm which helped in enhancing the portrayal of characters and the story, using choreography to create a spectacle. Here one can see a spectrum of moods (other than the main-stream popular depiction of Veera, Bhayanak, Hasya) including Love (Shringara), Sorrow (Karuna), Wonder (Adbhuta) and Tranquility (Shanta). It is an effort to reach new audience, breaking the barriers of language through simple narration and direction, without losing the framework of impromptu dialogue delivery, dance and narrative motives of Yakshagana. A short and powerful presentation of the story within the limited performance time has made this play successful in and abroad India. To conclude in a nutshell, even though direction of this play was a challenge, I found it as an artistic opportunity.

The Director

Sri Keremane Shivanand Hegde is the present director of this Yakshagana Troupe. He is also Guru and Director of a Yakshagana Training Center – “Srimaya Yakshagana Ranga Shikshana Kendra” at a remote village of Coastal Karnataka. Shri Hegde is a fifth generation Yakshagana artist in Keremane family. He has studied and practiced many classical and folk dance forms apart from Yakshagana and has toured all over the globe heading the Yakshagana Mandali. He has been conferred with many awards (Aryabhata International Award, Kuvempu Deepa Award, Ajithashri, Kusumashri, Chittani Awards etc.) and titles (Yaksha Sarathi, Nritya Param etc.). Currently, he is Academic Council Member of Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University, Mysore and Member of Executive Board and The Chairman of Folk and Tribal Community of Sangeet Natak Academy.

The Playwright

Yakshagana poet Parthi Subba, believed to have lived in about 1600AD, is a celebrated composer of many Yakshagana Prasangas (or poetic episodes). Subba is believed to be the originator of new regional style, the Tenkutittu, the ‘Southern School’ of Yakshagana. He is also believed to be the author (probably the compiler and editor) of Sabhalakshana, a collection of songs used for the preliminary (Purva Ranga) of Yakshagana. Himself a Bhaagwatha and an actor, Subba widely travelled. His Ramayana is being used all over Karnataka by the traditional theatre by all styles of Bayalata.

The Group

Yakshagana is a rare 500 year old operative art form which belongs to our rich Indian heritage originating in Karnataka. It is a combination of dance, drama, music, dialogues and stories taken from Indian epics and mythology. Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane® was established in 1934 by my grandfather Shri Keremane Shivarama Hegde. This Mandali is a non-profit NGO, and the performing unit of our

organization has toured extensively in India and abroad i.e. USA, England, Spain, Bahrain, France, China etc. Many awards and recognitions have been conferred to the Mandali from all over the world, the prestigious 'Raja Mansingh Tomar Award' conferred by MP Govt. being the most recent i.e. last year.

Cast & Credits

Shri Rama: Keremane Shivanand Hegde

Hanuman: Timmappa Hegde

Sugreeva: Ishwar Bhat Hamsalli

Stree Vesha – Tara: Sadashiv Bhat Yellapura

Vaali: Vighneshwar Havgodi

Ravana: Seetaram Hegde Mudare

Lakshmana: Shridhar Hegde Keremane

Angada: Chandrashekar N.

Poorva Ranga / Kapi: Vinayak Naik

Poorva Ranga: Nakula Gouda

Poorva Ranga: Lokesh Naik

Poorva Ranga: Ganapati Kunabi

Tere / Kapi: Krishna Marathi

Bhaagwatha (Singer): Ananta Hegde Dantalige

Chande Player: Krishna Yaji Idagunji

Maddale Player: Narasimha Hegde Mururu

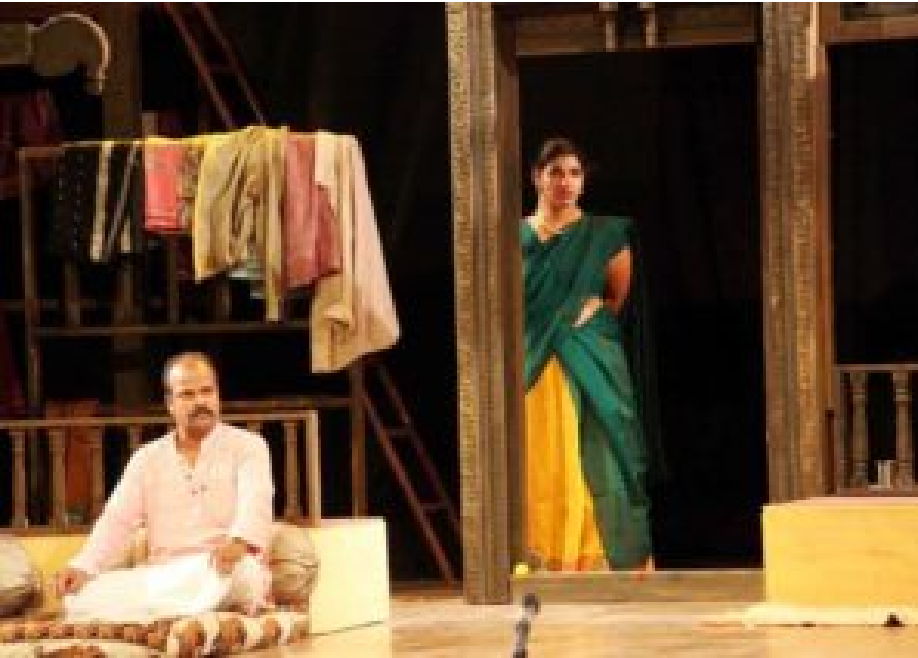
Director, Choreographer & Guru: Keremane Shivanand Hegde

Sri Idagunji Mahaganapati Yakshgana Mandali, Keremane,

Karnataka

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Mahesh Elkunchwar's KOLA **Director: Achyutha Kumar**



Playwright: Mahesh Elkunchwar
Director: Achyutha Kumar
Group: Theatre Tatkāl, Bangalore
Language: Kannada
Duration: 1 hr 45 mins

The Play

Kola is the second part (Magna Talyakathi in Marathi) in the Wada trilogy written by Mahesh Elkunchwar. It is a poignantly written family drama having its roots in the first part Wada Chirebandi. However watching Kola as an independent entity will give you an equally mesmerizing theatrical experience. Set in rural Vidharbha, the play talks about relationships, aspirations, joys, sorrows, anger, insecurity and many other human emotions which an individual from any place can easily relate to. It traces the story of three generations. It looks at how people from the older generation adapt to the ways of the new generation. The play also throws light on the lives of young people who live away from home but prefer to stay connected to their roots.

Director's Note

Kola unveils the tales of many generations of a family along with the emotional struggle of relationships. But the conversation is not just dramatic; it also takes you to the depths of the character. I feel, when instead of acting, actors try to live their roles on stage, the intensity of the play multiplies manifold. In this production, the actors have tried to explore the emotional side of each character. We have experimented to see if the actors can be prevented from falling prey to the obsession of acting and made to perform by forgetting the fact that they are acting before an audience for two hours. If, in each performance, the actors are able to be the characters themselves (only when on stage), the motive of this play is achieved. This is the belief and commitment of the play too. Through Kola the audience will witness the metaphorical and poetic form of the play.

The Director

Achyutha Kumar is a well-known actor in the Kannada and Tamil film industries. Achyutha received theatre training at Ninasam Theatre institute. He went on to form Protheu theatre with

like-minded friends, and acted and directed a number of plays under the banner. He started his acting career in television with filmmaker Girish Kasaravalli's serial Gruhabhanga. After a series of television serials, he started acting in Kannada films. He has acted in more than 150 films so far and has been honoured with two state awards, three Filmfare awards and a SIIMA award. He formed the team Theatre Tatkaal four years ago and has directed two plays under the banner – Nanna Thangigondu Gandu Kodi and Kola.

The Playwright

Mahesh Elkunchwar, born in Nagpur on 9 October 1939 is an Indian playwright who has written more than 20 plays, in addition to theoretical writings, critical works, and active work in parallel cinema as an actor and screenwriter. He is credited as one of the most influential and progressive playwrights, not just in Marathi theatre but also Indian theatre. He was awarded the Sangeet Natak Akademi Fellowship. His first play Rudravarsha was written in 1966.

The Group

Theatre Tatkaal is a group of artists active in both theatre and audio-visual media. Theatre Tatkaal has set out with a mission of producing plays of excellent artistic merit. The group comprises of professionally trained theatre artists, television actors, film artists, musicians, painters, writers, directors and intellectuals. Theatre Tatkaal has produced Shakespeare Manege Banda, written by Prof. Natraaj Huliyaar, and Nanna Tangigondu Gandu Kodi written by P. Lankesh. Kola written by Mahesh Elkunchwar, translated by Nandhini K.R. and Prashanth Hiremut, and directed by well-known actor Achyutha Kumar is the group's latest play.

Cast & Credits

On Stage: Apeksha Ghaligi, Bindu Raxidi, Kali Prasad, Kiran Naik, Nandini Patawardhan, Shailashree, Sharada GS, Shivaprasad, Shrunga BV, Veeresh MPM, Yashodha

Set Design: G Channakeshava

Lighting Design/Execution: Raghu Shivamogga, Naveen Sanehalli

Sound Design: Veeresh MPM

Technical Design (set): Raghu Sirsi

Translation to Kannada: Nandini KR and Prashanth Hiremath

Associate Director: Gopalakrishna Deshpande

Playwright: Mahesh Elkunchwar

Direction: Achyutha Kumar

Theatre Tatkāl, Bangalore

Theatre Tatkāl has produced Shakespeare Manege Banda, written by Prof. Natraaj Huliyaar, and Nanna Tangigonda Gandu Kodi written by P. Lankesh. Kola written by Mahesh Elkunchwar, translated by Nandhini K.R. and Prashanth Hiremath, and directed by well-known actor Achyutha Kumar is the group's latest play.

**Manish Mitra's KANKA O LEELA
(Based on Mymansingha
Geetika) Director: Mary
Acharya**



Playwright: Manish Mitra
Director: Mary Acharya
Group: Kasba Arghya, Kolkata
Language: Bengali
Duration: 1 hr 30 mins

The Play

Kanka, son of a poor Brahmin, loses both his parents when he is an infant and is adopted by an untouchable childless couple. But they too, die soon-after, and Kanka is adopted by a Brahmin, Garga, who gives him good education. Garga's daughter Leela is very fond of Kanka. Kanka, well-versed in Hindu scriptures becomes a Muslim. His compositions become famous all over the country, but the local Brahmin community hates Kanka and they incite Garga against him. Infuriated Garga poisons Kanka's food. Leela who has seen this asks Kanka to leave their house. Garga realizes his mistake and his disciples try in vain to find Kanka. It is said that he has drowned. But he comes back only to find Leela, unable to bear the news of his death, dead.

Director's Note

In this age of moribund capitalism and extravagant

consumerism, it is the task of the artist to look into the deep ethnic roots of traditions and culture of the society he/she belongs to. This search inspired us to structure the play with folk motifs and folk music. This episode from the ballads of Mymansingha Geetika has a social significance also. Kanka O Leela has a very strong religious implication. The love of Kanka and Leela is secular and in full accord with the themes of the other episodes of the ballads. And so is the criticism pointed against the Brahmin community which is the main culprit in this case, and also the cause of the tragedy.

The Director

Mary Acharya was an actor in the West Bengal Government State Repertory before joining Kasba Arghya. She has acted in all of Kasba Arghya's recent productions. She took training in Pandavani from Shanti Bai Chelak and performs Pandavani regularly. She is the Production Controller in Kasba Arghya's magnum opus production Urubhangam. Mary has also performed in Eugenio Barba's theatre Odin Teatret in Denmark and has extensively travelled Europe, especially Poland, where she gave a mesmerising solo performance as Lady Macbeth.

The Playwright

Manish Mitra has written eight plays in Bengali including Sankat, Riot, Journey to Dakghar, Binodini, Raktabhumi, Prem Parab Katha and Chanakya, the elaborated script of Urubhangam, Antigone, Before the Germination and many others. In recent times he has initiated a new process of developing plays on the basis of a unique collaboration between a group of musicians and the actors which gives rise to a flowing musicality of the subject text. His work with Sanskrit plays is significant. His plays have been performed widely all over the country and also in Europe.

The Group

Kasba Arghya is a group of creative theatre workers who have been engaged in various theatre activities for the past 27 years. Since its inception the group has worked to preserve

its connection with the country's ethnic roots and has done extensive work on folk dances, folklores and traditional theatre forms of the country under the guidance of eminent theatre director Manish Mitra. It also runs a child repertory with deprived and slum children of Kolkata. The group has travelled globally and the productions Urubhangam and Macbeth Badya have gained international repute. Kasba Arghya's work with Sanskrit plays is very significant. All Arghya productions are accompanied by live music played by a very efficient group of musicians.

Cast & Credits

On stage: Mary Acharya, Sayak Mukherjee, Sima Ghosh, Tapas Chatterjee, Raju Bera, Sanjib Kumar Das, Sourav Chakraborty, Shrabani Ghosh, Kaushtav Gupta, Lina Chatterjee, Aparupa Das, Samraj Das, Jyotiska Banerjee, Nimai Pramanik, Shikha Chowdhary, Jaya Basu, Anupam Das, Nibedita Ray

Vocal: Nilanjan Mishra, Sima Ghosh

Esraj: Samyabrata Mukherjee

Harmonium: Subir Sanyal

Percussion: Ratnadeep Mukherjee

Costume: Sima Ghosh

Light: Chandan Das

Production Manager: Bijoy Chatterjee

Playwright: Manish Mitra

Director: Mary Acharya

Kasba Arghya, Kolkata

Kasba Arghya is a group of creative theatre workers who have been engaged in various theatre activities for the past 27 years. Since its inception the group has worked to preserve

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Bhoja Raju Garu's JAI PATHALA BHAIRAVI Director: Surabhi Jayachandra Varma Rekandar



Playwright: Bhoja Raju Garu

Director: Surabhi Jayachandra Varma Rekandar

Group: Sri Venkateswara Surabhi Theatre, Hyderabad

Language: Telugu

Duration: 2 hrs

The Play

Thota Ramudu, a gardener's son, loves Indumathi (the only daughter of the king of Ujjaini). The king rejects their love but gives Ramudu an option that if Ramudu earns a lot of money, he can marry his daughter. To obtain evil spirits, Mantrik Nepala needs a good, bold and young man. He finds out about Thota Ramudu and brings him for this purpose, promising him the wealth which he needs to marry Indumathi. Just before the prayers, Thota Ramudu finds out about the Mantrik's evil intentions. He gets the evil spirit to kill the Mantrik and marries Indumathi. The disciple of the Mantrik comes to know about this. He bring back his master to life with the help of Sanjeevani. Mantrik obtains the idol of the evil spirit through cheap tricks and kidnaps Indumathi. Thota Ramudu with his moral strength kills the Mantrik and brings Indumathi back.

Director's Note

The play Pathala Bhairavi is based on the movie by the same name written by Pingali Nagendrarao Garu. This story has been dramatised by Sri Surabhi Bhoja Raju Garu. Our plays are mostly mythological stories, and the young audience is not interested in them. So I directed this love story with the young members of Surabhi. Finally, this play is running successfully in our repertory. The production has socially relevant messages, special effects, tricks, and music.

The Director

Surabhi Jayachandra Varma Rekandar is the grandson of Padmashri Surabhi Babji. He is a recipient of Ustad Bismillah Khan Yuva Purskar Award from Sangeet Natak Akademi, New Delhi; Narasimha Rao Rangasthala Yuvapuraskaar from Potti Sriramulu Telugu University, Telangana; and many other awards and honours. He has performed in more than 4,500 shows. He has

directed Jai Pathala Bhairavi, Kurukshetra, Annamayya Vennela, Kanaka Tara and Baala Mayabazaar and participated in many national and international theatre festivals. He has staged 13 performances in Passages International Theatre Festival, France. He has also conducted many workshops on Surabhi Theatre Techniques.

The Playwright

Rekandar Bhoja Raju was the second son of Rekandar China Venkata Rao and Nataka Kala Praveena Smt. Subhadramma. He was an actor and a great technical expert of theatre skills. He was a wig-maker, moulder, scenic painter, electrician, lighting expert, engine mechanic, besides being harmonium and tabla player. Bhoja Raju died in 2005 at Visakhapatnam while performing the role of Mayala Marati in Balanagamma.

The Group

Surabhi Theatre was established in 1885 at Surabhi village in the Kadapa District. It was invited by the Passages 2013 Festival Committee for performances in the cities of Metz and Paris in France, with 50 artists and technicians for a period of 35 days, and coordinated by Alliance Française, Hyderabad. French Minister for Culture, Aurélie Filipetti came to watch the play Bhakta Prahlada. The Hon'ble Mayor, Metz France, honoured Surabhi Babji with a gold medal. Now the children belonging to the 7th generation will be performing the play Mayabazaar.

Cast & Credits

Ramu (Hero): R. Jayachandra Varma

Organiser & Anji: V. Upendar

Indhumathi: V. Hema Manasa

Baka Baka: V. Lekhaj

Pourudu: V. Rishik

Pourudu: R. Ravi Varma

Santhamma: R. Padmaja Varma

Pathala Bhairavi: R. Shyamala

Sinikudu: R. Arun Kumar

Nalini: V. Saiteja
Thappu: Thappu V. Chenna Kesava
Ithihasam: V. Reeta Devi
Makari: V. Alekhya
Dingari: V. Nagaraju
Yakshini: V. Rajeswari
Chelikathe: V. Rajini
Chelikathe: V. Jabili
Chelikathe: V. Rupa
Raju: R. Vasudeverao
Poururalu: R. Thirumala
Rakshasa: S. A. Shiva
Vagalo Vagalu: S. A. Hema Maalini
Cheli Kathe: M. Neeraja
Pourudu: M. Koushik
Kathakuralu: M. Snigdha
Kathakuralu: Y. Dhiksha
Chelikathe: Y. Bhargavi
Rani: V. Lakshmi
Pourudu: A. Govind Rao
Jyothishyulu: Mallesh Ballastu
Sinikudu: V. Bhanu Prakash
Kathakralu: D. Annapurna
Chelikathe: A. Deepika
Sinyadhipathi: V. Krishna Babu
Beka Beka: V. Mohan Krishna
Muthaiduvu: V. Pankaja Syamala
Manthrikudu: V. Ajay Kumar
Sadhajapa: S. Sharath
Chelikathe: V. Bhavani

Special Effects: V. Niranjanrao
Harmonium: R. Seshu Raju
Tabla: V. Prabhu
Tabla: M. Nagaraj
Electrician: Sv. Kishore, R. Ravi Varma
Team Manager & Singer: R. Harika Varma

Playwright: Sri Bhoja Raju Garu

Director: Surabhi Jayachandra Varma Rekandar

Sri Venkateswara Surabhi Theatre, Hyderabad

French Minister for Culture, Aurélie Filipetti came to watch the play Bhakta Prahlada. The Hon'ble Mayor, Metz France, honoured Surabhi Babji with a gold medal. Now the children belonging to the 7th generation will be performing the play Mayabazaar.