

Saras Kumar Namdeo's Play: Infinite Walk

Please Watch Prof. Manohar Khushalani's video review of the play and interview with the director –

Director: Saras Kumar

Text: Deeksha, Salim, Sneha, Suman, Saras, Yashaswini

Group: NSD Students' Diploma Production, New Delhi

Language: Hindi

Duration: 45 mins

The Play

The play begins with the evolution of human beings, their emotions and their relationship with the five elements, and later the mechanization overpowering the human beings. It focuses on the life of mine-workers, their miserable living conditions, and their fight for basic rights. It is the story of Dana, his wife Aamti, and their friends. The mine-workers are working in the mine without any safety equipment, masks, or any support of an ambulance; in short at the cost of their lives. The play also highlights the power game of the elite over the working class, the continuous pressure from those with power over the stagnant social and economic life of the working-class, and finally a small volcanic step generated from this pressure.

Director's Note

As a student of Direction, my intent to do this play was to find out the relationship between the logic and the emotions in humans. I inferred that the two are parallel banks of the same river. Working with the actors was the interesting part of this production for me as a student of Direction, and as a human being. It was very hard to take the directorial decisions.

The production is in three parts. Coal mining began with the

purpose and need of energy generation, but the same coal verily became a cause of death. Illegal mining took the life of many people and created medical conditions in the workers. An ambulance can save a life, and a casualty can turn one into a rebel.

The dead body of an exploited worker shows the brutal nature of this society. Data on the internet can arouse either sympathy or anger. But a meaningful data transfer done on time can save a life. Technology works on logic and human emotion today is dependent on the logic being applied at the right place and at the right time.

The Director

Saras Kumar graduated from the National school of Drama with specialisation in Direction (2016-2019). He has directed a few plays viz. Accidental Death of Anarchist, Trishanku, Mann Laga Kar, and Infinite Walk, and written some short stories like Ghaas, Kal and Guinea Pig. He has also directed two short films Five Rupees and Gumshuda, and assisted in two feature films Chausar Firangi and Meri Nimmo. Saras has worked under renowned directors like Anuradha Kapur, Neelam Mansingh, M.K. Raina, Ranjit Kapoor, Deepan Sivaraman Etc.

The Playwrights

The text of the play has been prepared by Deeksha, Salim, Sneha, Suman, Saras, Yashaswini. All are students National School of Drama's batch of 2019.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

Aamti	Ashwini Joshi
Aabid	Jitu Rabha
Woman 1	Sejuti Bagchi

Ghisu	Salim Mulla
Manager	Sayan Sarkar
Daughter	Snehlata Tagde
Activist	Suman Purty/ Yashaswini R
Costume	Sejuti Bagchi
Lyrics	Salim Mulla
Song Composition	Sayan Sarkar
Sound	M Sunil Singh
Video Operation	Balasubramanian G
Set Execution /	
Lights Design & Operation	Sarthak Narula
Special Thanks to	Asgar Chacha, Rizwaan, Murjim,
Aas Mohammad, Taqmir	
Guidance	Anuradha Kapur, Abhilash
Pillai, Neelam Mansingh, Shantanu Bose, Vishala R Mahale	
Text	Deeksha, Salim, Sneha,
Suman, Saras, Yashaswini	
Concept & Direction	Saras Kumar Namdeo
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Prof. Manohar Khushalani's video review of the play and interview with the director –

Nikhildas and Sagar Sathyan's

Play: Mali

✖ Playwrights: Nikhildas Puranattukara & Sagar Sathyan

Director: Nikhildas Puranattukara

Group: Punchami Theatres, Thrissur

Language: Malayalam

Duration: 1 hr 15 mins

The Play

Mali is based on the folk culture of Kerala, as told through the songs and tale of the hero and the imaginary god Ayyappan. It begins with the description of a girl named Mali, and Chappan, a fighter who grew up in the jungle to defeat the hiding forces called Maravippada. Chappan learns the tactics and expertise from Vithari Mooppan and fights against Maravippada. He goes to meet his beloved Mali, but Mali asks him to come later since she is menstruating and therefore prohibited to meet anyone. Chappan is upset about this discrimination and tells her that now he will return for her only when the society gives up all such beliefs. Mali awaits his arrival, and when he doesn't return, breaks away from all social taboos and restrictions and leaves home to enter the forest to find her love.

Director's Note

The play begins with the resistance of people towards outside forces. A number of contemporary questions have been dealt with in this play, especially the ones dealing with discrimination. Why can't a warrior have a spiritual quest? Is the reason to create superstitions and customs a deliberate attempt to keep them subdued and at a distance? The play is based on folk tales and folk songs heard from the dalits of Sabarimala Sasthav, popular in Kerala. Live music related to Ayyappan is incorporated into the play.

The Director & Playwright

Nikhildas Puranattukara has received the Kerala Sangeetha

Nataka Academy Award for Best Director and Writer in 2019 for the play Mali. His children's plays have won accolades at the Kerala state youth festival during the last three years. Nikhildas has staged plays at national and international platforms like National School of Drama Theatre Festival, International Theatre Festival of Kerala, Bharat Rang Mahotsav, Rangayan Festival, Cuttack National Theatre Festival etc. He has adapted renowned writer Uroob's celebrated work Neelakuyil into a play. He was the director of Lavettam theatre camp in Perth, Australia; and Kalithattu theatre camp in Bombay. He is associated with Thrissur based theatre group Rangachetana and his own theatre group Punchami theatres. Some of his popular productions are Marathalayan, Manabave, Kunnukalkkumappuram, Palaharapanthayam, Markkadapuram etc.

The Co-Playwright

Sagar Sathyan has been active in cinema and theatre for the past few years and has made remarkable contributions to both. He has been a part of Rangachetana, a well-known theatre group in Thrissur, and has written four plays directed by Nikhildas Puranattukara. Sagar has also written the script of a Malayalam feature film Ladoo which was released last year.

The Group

Punchami Theatres is a group of young people who have been studying drama and are engaged in theatre activities. Everyone in the group finds time for theatrical work while practicing his/her routine work. Mali is the first theatre project of Panchami Theatres. It won the Best Play award at the Kerala Sangeet Natak Academy's amateur drama competition, and also the Best Actress, Best Director and Best Writing awards. A number of colleges of Kerala participate in theatre activities under the banner of Panchami Theatres. The centre of the group is in Adat, a village in Thrissur district of Kerala.

Cast & Credits

Mali

Karuthi

Athira

Anusha Bahuleyan

Mahishi
Chappan
Vithari Mooppan
Kandan
Kormi
Rajavu
Vendoran
Villan
Kadutha
Mallan
Karuppan
Moothoru
Kappatharu
Vaidhyar
Padayali

Light
Art
Co-ordinator
Music
Instruments
Make-up
Costumes
Sathyan
Light
Art Assistant
Assistant Director

Playwrights
Sagar Sathyan
Director

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Henson
Josprakash
Vishnu
Ramesh Ramakrishnan

Dhaneshkumar
Shinoj Asokan
Mejo
Midhun Malayalam
Manikandan
Francis Chirayath
Anjali Raman, Leela

Assistant Gokul
Mornima Dhanesh
Nijildas

Nikhildas Puranattukara,

Nikhildas Puranattukara

Prof. Khushalani's review of the play and interview with director –

https://youtu.be/QqWpPEQ1_KA?t=128

Mannu Bhandari's Play: Mahabhoj

Playwright: Mannu Bhandari

Translator: Viplob Pratik

Director: Anup Baral

Group: Mandala Theatre, Nepal

Language: Nepali

Duration: 2 hrs 20 mins

The Play

Mannu Bhandari tells a story of how politics, press and police are connected with each other, and how the vulnerable voiceless people are caged in a 'chakravyuha'. She has scripted this play from her popular novel Mahabhoj. The news of a death in the village and violent activities happening around, spread to the city, influencing the media and setting fire in the centre of politics and police force. Will that fire calm down or become a burning coal of questions?

Director's Note

The picture of social and political conflicts experienced by the society should be reflected on the canvas of theatre in a lively way. This is my trust, and that trust has stimulated me to choose Mahabhoj. Politics is one of the finest practices in governance. But, if it is guided by corrupt thoughts, its

nexus leads the society towards a weak state. Mahabhoj is the mirror of that corrupt nexus.

This is my ensemble with three generations of artists which I believe has created a new dynamics. I have tried to explore the painting techniques of renaissance period in this play. Chiaroscuro and Sfumato have been used in light design. I wanted to retell the story of Mahabhoj as if we are seeing contemporary events in a historical time frame. Almost monochromatic costumes, sets and props used in the play are a conscious choice.

The Director

Anup Baral is a renowned theatre director, actor and concept artist from Nepal. He has a master's degree in acting from the National School of Drama, New Delhi, India. During his two decade long journey, he has directed and conceptualized more than three dozen plays and performed as an actor too. His strong presence in Nepali theatre has been a source of inspiration for theatre lovers, theatre activists and practitioners.

The Playwright

Mannu Bhandari is an Indian author, known for her Hindi novels, Aapka Bunt and Mahabhoj. Bhandari's works reflect the changing moods of the society, as they shape her writing and subject matter. Modernism, prevailing social issues and transformations, contemporary social situations, daily struggles of an individual have all played a part in impacting and influencing Bhandari's works.

The Group

Mandala Theatre, Nepal is a group committed to develop and practice a creative style that is strongly based on Nepali theatre and culture, as well as deeply rooted in its desire to be a strong and aesthetic voice for social justice, political awareness and human rights. It owns a theatre centre in Anamnagar, Kathmandu where regular theatre shows are staged.

Cast & Credit

Atal Singh	Dayahang Rai /
Buddhi Tamang	
Ramesh Bikram	Ramesh Budhathoki
Bisu	Rajan Khatiwada
Rita Chamling	Sirjana Subba
Rishikesh	Viplob Pratik
Sijapati	Bijay Baral
Bhawani Giri	Som Nath Khanal
Juddhabir	Pradip Kumar
Chaudhary	
ASI D K Singh	Bikash Joshi
Sonam	Umesh Tamang
Dinesh Babu Panta	Shekhar Chapagain
Katuwal	Ghanashyam Joshi
Sapana/Villager	Sapana Chaudhary
Jamuna	Sushma Niraula
Gauri/DIG's Wife	Pramila Khanal
Rushma	Ranjana Oli
Head Constable/Villager	Sagar Dahal
Tirtha Kailo/Villager	Arjesh Regmi
Jogeshwar/Villager	Sabin Ghalan
Binod	Milan Karki
DIG	Raj Neupane
Shambhu/Villager	C K Bista
Hira/Villager	Devin Chaudhary
Mohan Singh/Villager	Kabiraj Rai
Mahesh	Sandeep Shrestha
Narayan/Villager	Rijan Pariyar
Music Director	Utsav Budhathoki
Sound Craft	Dev Neupane
Sound Operator	Chhejing Bhotia
Light Designer	Umesh Tamang
Light Operator	Vijaya Karki
Multimedia Operator	Sachin Lama
Choreography	Deeya Maskey

Set Designer	Bimal Subedi
Set Constructors	Hum B C/Johnen
Kshetri	
Set Painting	Bikash
Tamakhu/Sanisa Makaju	
Costume Designer	Arpana Nagarkoti/Sunu Rai
Poster Sketch	Anamika Gautam
Graphic Designer	Siddhanta Pudasaini
Photographer	Nabin Babu Gurung
Videography	Foto Crystal
Social Media	Sagar Prasain
Box Office	Nabina Aryal
Finance	Govind
Parajuli/Santosh Ghimire	
Backstage Volunteers	Abhishek Sharma/Deenju
Karki/Sanjay Gupta	
Stage Manager	Bijay Baral/Rijan
Pariyar	
Production Designer	Dev Neupane
Assistant Director	Som Nath Khanal
Script Translator/Lyrics	Viplob Pratik
Playwright	Mannu Bhandari
Director	Anup Baral

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Bratya Basu's Play: Rani Creusa

Playwright: Bratya Basu

Director: Sujan Mukhopadhyay

Group: Chetana, Kolkata

Language: Bengali

Duration: 2 hrs 10 mins

The Play

The childless couple of ancient Athens, Greece, King Xuthus and his gorgeous wife Queen Creusa, seeks the blessing of God Boreas and then visits God Apollo's temple in Delphi. Priestess Daphnis informs Creusa, daughter of King Erectheus, about the oracle of God Apollo that the royal couple will soon bear a male child, Doris. But till the prophecy comes true, they will have to adopt the attractive and handsome young man, Ion, who has grown up in the temple and crown him the prince of Athens. While King Xuthus happily agrees to obey the divine command, the Queen does not. As the King goes ahead with the plan of the adoption ceremony Creusa loses her cool and conspires with her servant Danius to kill Ion by poisoning his drink. Danius fails to carry out her order and gets caught red handed. Aghast, Ion returns to the temple of Delphi. Creusa admits her role in this conspiracy publicly. King Xuthus has no option but to initiate the trial for justice in a democracy. The arguments and counter arguments in the trial come to an abrupt end after the sudden appearance of Delphi's chambermaid, Pythia. The truth about Ion's birth leaves the royal couple stunned and overwhelmed...

Director's Note

There lies an innate resemblance in almost all the stories of tragedy of human conflicts and political conspiracies; and of the great wars waged by men. The most significant resemblance lies in their staying relevant throughout the years.

Therefore, to rediscover the age-old mythical tale of 'Ion and Creusa', Bratya Basu penned Queen Creusa, a tragic-satire. In the play, where the people demand retribution for a sacrilegious crime committed by the Queen herself, the hypocrisies of the elite are elucidated and illuminated as the fallacies hidden in the constitutional structure.

The Director

Sujan Mukhopadhyay has acted in about 30 plays and written several scripts for theatre, television and cinema. He was awarded the Stagecraft Award for Ghasiram Kotwal and Popular Viewer's Choice Award for Don..Take Bhalo Lage. He has performed in Mumbai, Pune, Hyderabad, Nagpur, Chennai and all the major cities of India, as well as USA. He has also directed a Bengali feature film Chocolate (available on Netflix).

The Playwright

Bratya Basu is an accomplished theatre artist, a playwright and director who started his career as a sound operator. He is a theatre thinker and activist, and has served Bengali theatre for nearly 20 years. His plays have been staged by eminent directors and a compilation of his plays has been published in three volumes.

The Group

Chetana was founded in 1972. It has produced 33 full-length Plays and 13 short Plays in its journey of 46 years. Chetana received numerous awards and citation from various cultural institutions. It has organised a number of Theatre Festivals, Seminars and Workshops etc., and performed in all the districts of West Bengal and in almost all the major cities of India. Chetana has staged different plays in the Theatre Festivals organised by the National School of Drama and Sangeet Natak Akademi. It has toured USA and Canada with its productions in 1980 and 1990. Chetana performed Mareech Sangbad in Bourdeaux (France) in 1999. Sponsored by the ICCR it took part in the Ibsen International Theatre Festival held

in Oslo (Norway) in 2004 and performed in London (UK) the same year.

Cast & Credits

Rani Creusa	Nivedita Mukhopadhyay
Glaucas	Supriya Dutta
Raja Xuthus	Shaheb Chattopadhyay
Ion	Subhra Sourav Das
Eziptus	Tarun Bhattacharyya
Senior Priest	Amitabha Ghosh
Danaus	Sushovan Guha
Orion	Rahul Sen Roy
Petroclus	Rajat Narayan
Bhattacharya	
Clotho	Somrashmi Ghosh
Lachesis	Monalisa Das
Atropos	Ashmita Ghosh
Pythia	Ruma Bakhuli
Daphnis	Santwana Banerjee
Singer	Daayaad Mukherjee
Chorus	Parikshit Ghosh,
Debashis Naskar, Biswajit Nayak,	Prateek Banerjee, Parag Roy,
Sayan Maji	
Music	Prabuddha Banerjee
Light	Soumen Chakraborty
Sound	Anindyo Nandy
Costume	Prabal Mondal
Make-up	Ayon Ghosh
Set	Partha Majumdar
Vocalists	Dipanwita Chowdhury,
Dibyendu Mukherjee, Sujan Mukhopadhyay,	Shaheb Chattopadhyay,
Prabuddha Banerjee, Bodhisattwa Banerjee	
Assistant Director	Snehansu Biswas
Playwright	Bratya Basu
Director	Sujan Mukhopadhyay

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Watch Prof. Khushalani's review of the play and interview with the director –

<https://youtu.be/9x4IIdxNTPU?t=3724>

Bhas ' Play: Madhyam Vyayog (Turan Kalangi)

✖ Playwright: Mahakavi Bhasa

Director: Hafiz Khan

Group: Ankur Rangmandal Samiti, Madhya Pradesh

Language: Malwi & Rajasthani

Duration: 1 hr 10 mins

The Forms

Maach is a folk theatre form of Malwa region of Madhya Pradesh, started in Ujjain by Guru Gopalji of Bhagsipura.

Turra Kalangi form of poetic and musical dialogues was jointly initiated by two saints Tukhangir and Shah Ali. Tukhangir was a Gusaain saint who wore saffron clothes and worshipped Shiva. Shah Ali was a Muslim Faqir who wore green and worshipped

Shakti. Yet, both these forms have some common features.

The Play

A Brahmin family is passing through the forest where the exiled Pandavas are dwelling. The family encounters Ghatotkacha who is in search of a human for his mother Hidimba's meal. He holds the family captive and asks them to decide who should accompany him. The eldest son of the family being dear to the father, and the youngest to the mother, the middle son is the only choice left to be handed over to Ghatotkacha. Being the middle one he is called 'Madhyama'. Madhyama is thirsty and requests Gatotkacha to be allowed to go to a nearby pond for water. Ghatotkacha agrees and asks him to return quickly. But Madhyama gets delayed and Gatotkacha starts calling out to him, "Madhyama...Madhyama..." Bhima, who was passing by, and he too being the middle son (Madhyama), thinking that someone is calling out to him, reaches where the family is being held captive. On hearing the story of the family, he offers himself as Hidimba's meal, on the condition that Gatotkacha defeats him in a duel. Gatotkacha defeats Bhima in a wrestling bout and takes him to his mother only to discover that Bhima is his father.

The Director

Hafiz Khan graduated from National School of Drama in 1981. He has been actively working in theatre, especially in the field of Children's theatre. He has been the founder member of the TIE Company of NSD. He has also been a part of many theatre workshops organized by NSD all over the country. As he was born and brought up at Ujjain, the local folk forms have always attracted him. The present production is the result of one such workshop.

The Co-Director

Born on 11th of October 1963 in village Nayakhe of district Ujjain, Babulal Deora, at the age of 15, joined Lokarg and Tejati Maharaj Katha Group and started his association with the folk theatre 'Maach'. His initial

inspirations were Guru Shri Siddheshwarji Sen and his elder brother Ratan Maharaj Lokesh Sen. He started as a chorus singer in the group. He continued the tradition after his guru died.

Director's Note

I had conducted a workshop on Turrakalangi in December 2014 at Ghosunda, Chittor village. The workshop began with Kalangi Ustad Mirza Akbar Baig Kaghzi and Turra Ustad Narayanji Joshi, and around 20 artists of Turralalangi. I felt as if I was transported to Indra's Darbar 300 years ago where Turrakalangi was Khayal, and Khayal was Maach. If one was to forget the intricacies of music and Rag-Raginis, then one finds that the form of rhythm, melody, abhinaya, singing and storytelling are all common in both. Thus, we selected Madhyam Vyayog of the great Sanskrit playwright Mahakavi Bhasa to be presented as a bouquet of Turrakalangi Khayal and Maach by the artists of Ujjain.

The Playwright

Mahakavi Bhasa (5th Century B.C.) was an Indian playwright who wrote in Sanskrit. His plays were lost to the world until 20th century A.D. when his manuscripts were rediscovered. Some of his available plays are Swapnavasavdutta, Pratibha-Natak, Panch-Ratra, Madhyam Vyayog, Doot Gatotkach, Urubhangham, Karnabharam, Hari Vansh, Abhishek Natak etc.

The Group

In the past four decades Ankur Rangmanch Samiti Ujjain has organised numerous theatre festivals, theatre camps, workshops and theatre productions. The primary objective of the group is education, literacy, health, social sciences and social justice. It uses regular theatre, children's theatre, educative theatre, folk theatre, literature and art as its medium. The group has participated and organised events in collaboration with the Ministry of culture (Govt. of India), Sangeet Natak Akademi, National School of Drama (New Delhi), Madhya Pradesh Kala Parishad, Madhya Pradesh Museum, Kalidas

Akademi Ujjain and many local organisations. Malwa Maach organised in 1999, 2005, 2007, 2016, 2017, 2018 and 2019 have been known for a wider promotion of this folk tradition.

Cast & Credits

Sutradhaar1	Babulal Deora
Sutradhaar2	Rajesh Bhati
Hidimba	Vishnu Chandel
Ghatotkach	Narendra
Bhanvariya	
Brahmin	Tikaram Bhati
Brahmani	Seema Kushwah
Son 1	Dilip Chauhan
Madhyam (Son 2)	Sonu Bodana
Son 3	Chirag Chandel
Bhima	Sudhir Sankhla
Harmonium	Ramesh Aswaar
Dholak	Pappu Chauhan
Tek	Raju Bhati
Synthesizer	Nilesh Manohar
Costume & Make-up	Vishal Mehta
Stage Management	Irshad Khan
Set	Ivan Khan
Light Operation	Amit Bhandari
Production Design	Kailash Chauhan
Stage Manager	Prakash Bhatia
Co-ordinator	Shailendra Vikal
Playwright	Mahakavi Bhas
Co-Director	Babulal Deora
Director	Hafiz Khan

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Prof. Khushalani's review of the play and interview with the director –

<https://youtu.be/9x4IIIdxNTPU?t=1956>

Girish Karnad's Play: Nagamandal



Playwright: Girish Karnad

Translator: Suresh Panda

Director: Nalini Nihar Nayak

Group: New Quest Repertory, Rourkela

Language: Odia

Duration: 2 hrs 15 mins

The Play

Almost all creation, be it animals, birds, trees or men, has two elemental components – male and female. Each wishes to keep the other under subjugation. Girish Karnad, in his play Nagamandal conveys that the companions should remain complementary to each other. Rani weds Apanna, who has the typical 'I am the master' role and expects his wife to submit unquestioningly to his shenanigans. Suppression of womanhood in this male-dominated society is a common phenomenon. The writer advocates gender-justice and freedom through Rani. By integrating folk tales into the play he has been able to create a drama of varied hues.

Director's Note

Trouble in the universal yet intricately delicate relationship between a man and a woman creates an imbalance, a disturbing ripple. Incorporating this social message, the play Nagamandal by Girish Karnad really fascinated me. I am able to relate to folktales and legends of such essence, since they are prevalent in my culture, land, and people. Hence I was allured to recreate this folktale. And in doing so I used many indigenous and dying art-forms of Odisha like Mayurbhanj Chhau dance, Odissi dance and song, Sambalpuri dance and songs, etc. The music is played using classical instruments, for classical dance forms beginning with Ranapa to Odissi and Bharatnatyam. I have tried to make it a musical and choreographically expressive play, hoping it will be well received by the audience.

The Director

Nalini Nihar Nayak is a well-known theatre director, actor, designer, and music composer of Odisha. He is a trained Chhau dancer in the Mayurbhanj style and has won many awards like the Ustad Bismillah Khan Yuva Puraskar 2012 in the field of theatre direction awarded by Sangeet Natak Akademi, Rajiv Gandhi Professional Award, National Youth Award, Baisakhi National Excellency Award, National Natya Vibhushan, and more than 200 Government & non-Government Awards. He has acted in 85 plays, directed 41 plays throughout India and abroad. He has participated in SNA Festival New Delhi; EZCC Festival; National Youth Festival; Inter-University theatre festival; Bharat rang Mahotsav and many more.

The Playwright

Girish Raghunath Karnad was an Indian actor, film director and Kannada writer. He is the recipient of Jnanpith Award, the highest literary honour conferred in India. For four decades Karnad composed plays, often using history and mythology to tackle contemporary issues. He was also active in the world of Indian cinema working as an actor, director, and screenwriter,

and earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the Government of India.

The Group

New Quest Repertory was established in 2003, under leadership of Nalini Nihar Nayak, with an objective to train young artists in theatre and to use their learning in professionally; to resurrect the dying art form of Odisha. It has participated in festivals organized by Odisha Sangeet Natak Akademi, Yuva Pratibha Mahostav, and SNA New Delhi; and experimental theatre festivals hosted by EZCC, Kolkata; National Youth Festival by Ministry of Youth Affairs, Govt. of India; 18th Bharat Rang Mahotsav, NSD; National Theatre Festival by Bharat Bhavan, Bhopal; Konark Festival and many more across the country besides theatre festivals by Govt. and non-Govt. organizations.

Cast & Credits

On Stage

Niranjan Acharya, Lalatendu Panigrahy, Pragyan Ranjan

Panda, Dwiti Krushna Panda, Swarup Ranjan Das, Chinmaya

Kumar Panda, Nabakishore Ghosh, Soumyaranjan Mohanty,

Pankaj Nath, Dinesh Mohanty, Surajsatapathy, Barsharani

Barik, Rashmita Das, Pinkiraninayak, Afreen Begum,

Shubhasmita Singh, Manasi Das, Tanushree Parida

Sound

Jasobanta Narayan Ray

Light

Sagar Swaroop Swain

Set

Chintamani Biswal

Make-up

Ramesh Chandra Sahoo

Music

Kailash Chandra Senapati

Props

Amit Kumar Meher

Camera

Dipankar Janah

Odia Translation

Sukesh

Panda

Playwright

Girish Karnad

Choreography, Light,

Design & Direction

Nalini

Nihar Nayak

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Watch Professor Khushlani's review of the play and interview with directors –

<https://youtu.be/9x4IIdxNTPU?t=124>

Abhishek Garg's Play: Jadu Mantar

Playwright & Director: Abhishek Garg

Group: Switch on Scurry Art Organization, Bhopal

Language: Hindi

Duration: 1 hr 10 mins

The Play

The central character of this story is Madhav, the best student in the ashram. Guruji is very happy with the helpful nature of Madhav and gives him a magic shankh which can fulfill all his wishes and desires. But Guruji puts a condition with this magical shankh that although whatever Madhav asks for himself will be duly fulfilled, but along with that his neighbour will get the double of the same.

So Madhav, out of jealousy, does not ask anything from the shankh, so that his neighbor shouldn't benefit from it. In the end he realize his mistake. This play compels the audience to see where we are headed in the present society and its degenerating values.

Director's Note

With the meaning of humanity gradually dying and man being totally self-driven, no one comes forward to help others and those who do make an effort, find themselves trapped. Thus I found this interesting folk tale apt in the context of present times. This play is a comic satire and the most important part is the style of the script and performance which has been woven around songs and poetic dialogues. This performance compels the audience to think and change its attitude and behaviour towards the world around it.

The Director & Playwright

The journey of playwright & director Abhishek Garg started in 2001 with Jabalpur's Vivechana Rangmandal, in which he acted

in various plays including street plays. He joined Bharatendu Natya Akademi, Lucknow in 2007 and after completing PG diploma in 2009, was selected by Theatre-in-Education (Sanskar Rang Toli) as actor-teacher (Acting). He completed his tenure there in 2016 and since then he is carrying forward his theatre activities with his own group Switch On Scurry Art Organisation.

The Group

Switch on Scurry Art Organization, Bhopal has been producing and performing plays since 2015. It started with a solo drama Nachani written by Bhanu Bharati. Since then the group has been staging plays every year viz. Kaggrajraj, specially designed for children, parents and teachers; two nukkad dramas, Bhagmabh and Cham Chama Chaat; and Jas Sangat Tas Rangat, performed in Yashodhara theatre festival organized by Tribal Boli and Vikas Academy of Bhopal, and selected for the 4th Minerva Theatre Festival (2019) organized by the Ministry of Culture of West Bengal. The group has also performed shows of its plays with the help of Sangeet Natak Academy, New Delhi and in different cities of Madhya Pradesh. This year it has produced a new play Jadu Mantar, based on a Bundeli folk tale, which will soon be staged at different theatres.

Cast & Credits

Guruji, Dhol (Padosi Bachcha1) Wasim Khan

Buddhia Ramesh Ahire

Hariya Rahul Jadhav

Maakhan Ashwini Mishra (Prabhu)

Rukmini (Rakku, Makhan's Wife) Priyanka Garg

Gachar (Bachcha 1) Vivek Tripathi

Pachar (Bachcha 2) Tilak Sharma

Seth, Dhamaka (Padosi Baccha2) Priyesh Pal

Birju (Maakhan ka Padosi) Amitesh Pratap Singh

Lila (Birju's Wife) Sangatna Bankar

Chorus All Artists

Stage Management Priyesh Pal

Stage Design Assistance Ashwini Mishra
Light Design & Operation Dhannulal Sinha
Music Shruti-Dharmesh
Rhythm T.S. Dharmesh, Prashant Shrivastav, Shrutdharmmeet
Harmonium T.S. Dharmesh
Singers T.S. Dharmesh, Shruti Rawat, Shailender Soni,
Nikhil Bakare, Bhavna Navale, Swati Saraf, Priyanka Garg
Percussion Shruti Rawat & Priyanka Garg
Speed Control Wasim Khan
Costumes Design Priyanka Garg
Costume Making Rakesh Bhaiyya
Gond Painting Rashmi Acharya
assisted by Priyanka, Gunjan, Sangartana, Nupur, Priyesh,
Amitesh, Priti, Tilak
Head-Gears Mukesh Prajapati
Stage Property Devendra Sharma (Joshi Ji)
Make-Up Sonam Sahni
Assistant Director Wasim Khan

Playwright & Director Abhishek Garg

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Farid-ud-Din Attar's Play: Conference of the Birds



Poet: Farid-ud-Din Attar

Director: Wendy Jehlen

Group: Anikaya, USA

Language: English (???)

Duration: 1 hr 20 mins

The Play

Conference of the Birds is an evening-length movement theatre work, conceived and directed by Wendy Jehlen and inspired by the epic poem of Farid ud Din Attar. It is a tale of a group of birds that set off in search of the mythical bird, the Simurgh. Many of the birds abandon the quest. When the remaining birds arrive in the land of the Simurgh, they find themselves reflected... they are the Simurgh. We use Attar's text as a frame for narratives gathered from refugees and other migratory people, symbolizing the journey that we, the diversity that is humanity, take together. It is a story of found community, of the necessity of difference. Conference of the Birds has been supported by the Doris Duke Foundation for Islamic Art, The Boston Foundation, Jacob's Pillow, Arts Emerson, Theatre Communications Group, New Music/USA and National Endowment for the Arts.

Director's Note

Conference of the Birds poses the question: How can we be different together? The performance proposes an answer. Anikaya explores this question by translating contemporary migrant stories into dance. In the creation of the work, the company directly engaged with refugee and other migrant

communities throughout the creative process. Through a community-based, artist-led process, we have created a framework within which a dynamic evolving presentation can happen – relevant to the moment. Conference of the Birds addresses many narratives at once. It addresses issues pertinent to religious and cultural minorities, gender and sexuality, refugees, and works to counteract xenophobia in its many manifestations – both in content and in the composition of the company. Re-contextualising this classical Sufi text illuminates current moment in history, bringing to full circle the idea that human history is a history of movement, mingling and entanglements.

The Director

Wendy Jehlen's career has been marked by international explorations, study and creative collaboration. Wendy engages in collaborations across languages, culture, media and genres. Her work questions the boundaries that we imagine between ourselves, and seeks to break down these imagined walls through an embodied practice of radical empathy. Her unique approach to choreography incorporates elements of Bharat Natyam, Odissi, Capoeira, Kalaripayattu, West African dance, Butoh, and a wide-range of contemporary movement forms. Her emotionally powerful choreography has been created and performed in the US, Canada, Italy, India, Japan, Brazil, Benin, Burkina Faso, Botswana, Mali and Turkey. Her works include *Delicateness in Times of Brutality* (2017), a duet with Deaf Butoh artist Dakei; *Entangling* (2015), a duet inspired by Quantum Entanglement; *The Deep* (2015), a work for 25 dancers created in Brazil; *Lilith* (2013), a solo on the first woman; *The Knocking Within* (2012), an evening-length duet on a disintegrating relationship; *Forest* (2010), a journey through the archetypal forest; and *He Who Burns* (2006).

The Poet

Abū Ḥamīd bin Abū Bakr Ibrāhīm, better known by his pen-name Farīd ud-Dīn Aṭṭār, was a Persian poet, theoretician of

Sufism, and hagiographer from Nishapur who had an immense and lasting influence on Persian poetry and Sufism. Mantıq-uṭ-Ṭayr (The Conference of the Birds) and Ilāhī-Nāma (The Book of Divine) are among his most famous works.

The Group

Anikaya's mission is to break down the perceived boundaries between people, cultures and art forms. Our work has so far extended to the US, Benin, Brazil, Burkina Faso, Canada, France, India, Italy, Japan, Korea, Mali and Turkey. Anikaya weaves together music, dance and storytelling to create works that pull from the full range of the body's communicative capabilities. We incorporate traditional forms, internalizing them and then allowing them to reemerge as part of a new contemporary movement vocabulary. The result is work that is resonant of deep-rooted traditions, without being bound to any particular genre, place or practice. The ensemble includes performers from Benin, Brazil, Egypt, Indonesia, India/South Africa, Japan, Turkey and the US.

Cast & Credits

Dancers Ibrahim Abdo
(Egypt), Yasin Anar (Turkey), Sarveshan Gangen (South
Africa/India), Kae
Ishimoto (Japan), Danang Pamungkas (Indonesia),
Luciane Ramos da Silva
(Brazil)

Music created by Fraction (Eric Raynaud)
(France), Shaw Pong Liu (USA), Shaho Andalibi
(Iran/Canada), Deraldo

Ferreira (Brazil/USA)

Light Design Stephen Petrilli (USA)

Light execution Gregory Casparian (USA)

Projection Design David Bengali (USA)

Calligraphy artist

& content consultant Pouya Jahanshahi (Iran/USA)

Director/Choreographer

Wendy Jehlen (USA)

Contacts

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Dharamvir Bharati's Play: Andha Yug

Playwright: Dharmavir Bharati

Translation: Sukesh Panda

Director: Chavan Pramod R.

Group: Department of Dramatics, M.S. University, Vadodara

Language: Gujarati

Duration: 1 hr 30 mins

The Play

Prologue: The prevailing fight between power and survival in the world, the wrath of the blind age.

Act 1: Dhrutarashtra and Gandhari crying for their dying sons and eagerly waiting for Sanjay. The Vrudhha Yachak enters with his predictions.

Act 2: Ashwatthama transforms himself into a destructive being and tries to kill Sanjay and Vrudhha Yachak, Krutvarma and Krupacharya question Ashwatthama's intentions.

Act 3: Yuyutsu enters Hastinapur after winning battle with Pandvas, and Gandhari dishonours him. Ashwatthama justifies his intentions, and Krutvarma and Krupacharya join his struggle.

Interlude: The Vruddha Yachak explains Andha Yug and the characters give a description of their world.

Act 4: Vidur and Sanjay narrate the details of Ashwatthama's cruelty to Gandhari. Ashwatthama releases Brahmastra. Sanjay leads Gandhari to the corpse of Duryodhan. Gandhari blames Krishna and curses him.

Epilogue: Question – "How to save humanity?"

Director's Note

This piece of work focuses solely on the thematic content of the play, rather than abiding by the conventional structure. It attempts to look beyond the barriers of time and space and emerges subtly and symbolically. The questions raised are regarding human tolerance and the atrocities of war, where women, children and youth are the major victims. "When will the world be peaceful?" is the quintessential quest. I have attempted to depict my perceptions about how various systems drive a region and its inhabitants into insoluble problems of restless society and political turmoil, where the sole sufferers are the common people.

The Director

A recipient of Sangeet Natak Akademi Ustad Bismillah Khan National Award for Theatre Direction, Dr. Chavan Pramod R. is a disciple of Guru Kavalam N. Panikkar, under whose guidance he pursued training of Natyashastra and Sanskrit Theatre. He also underwent the basic training of Kutiyattam at Kalamandalam and worked in-depth on different forms of Kerala. Dr. Chavan Pramod has done Ph.D., Masters and Bachelors in Theatre with 4 gold medals from the Dramatics Department, M. S. University of Baroda. Some of the plays designed and directed by him are Andhayug, Uttararmcharitam, Venisamhara, Ashadh Ka Ek Din, Waiting for Godot, Vikramorvashiyam's fourth Act, Dak Ghar, Julooos, Hayavadan etc. His book Rang Saptak – An Anthology of Panikkar's Plays Translated in Hindi has been published by Rajkamal Prakashan.

The Playwright

Dharmavir Bharati was a renowned Hindi poet, author, playwright and a social thinker of India. He was the chief editor of the popular magazine Dharmayug. Bharati was awarded the Padmashri for literature in 1972 and Sangeet Natak Akademy Award in playwriting in 1988. Prominent works by him include Gunahon ka Devta, Suraj ka Satwan Ghoda, Andha Yug etc.

The Group

Department of Dramatics, The Maharaja Sayajirao University of Baroda has nurtured a number of aspiring artists wanting to pursue theatre as profession. Along with the academic experience it also creates a platform for art events, festivals, workshops, seminars and research. It has started "Satur Theatre" to inculcate performance skills in the students and orient audiences for the Theatre Movement. It has been conducting the Manch Parva – National Theatre Festival since 2011.

Cast & Credits

Gandhari 1	Mallika
Lokhande	
Gandhari 2	Riya Doshi
Gandhari 3	Vaidesha
Lobiyal	
Dhrutarashtra	Shashank Jha
Ashwathama	Bhavesh Thakarel
Yuyutsu	Priyank
Gangwani	
Sanjay	Saket Chouhan
VruddhaYachak/	
Western Dance	Prashanjit Dey
Vidura	Mohammad
Nawaz Khan	
Krutvarma /Western Dance	Akhil Nair
Krupacharya	Hardik Soni
Prahari 1	Nirav Popat
Prahari 2 /Fashion Show	Himadri Vyas

Vyasa/Fashion Show
Chorus 1/Western Dance/
Fashion Show
Chorus 2
Garba Dance
Jain

Ivan MD Khan

Parth Nair
Sanket Chouhan
Nupur Thaker, Shweta

Music Composer
& Vocal
Music Composer
& Instrument
Music Arranger
Music Operator
Riken Chokshi
Light Design
Karanjgaokar
Make-up

Vipul Barot

Manish Barot
Birju Kanthariya
Sanket Chouhan /

Rishikesh

Gaurav Chaturvedi

Playwright
Director

Dharmvir Bharati
Chavan Pramod R.

Contacts

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Nishantha De Silva & Rajitha Hettiarachchi's Play: Grease Yaka Returns

GREASE YAKA RETURNS

Playwrights & Directors: Nishantha de Silva & Rajitha Hettiarachchi

Group: Ananda Drama, Sri Lanka

Language: English

Duration: 1 hr 05 mins

The Play

Prologue – Fear Walks

Study Partners – Sahani and Arun ‘study’ despite Kalana, when they see their creepy neighbour.

Lu, Lu – Sahani posts a story that goes viral.

Bus Stand – Kanthi and her daughter Charini learn about the grease yaka.

Shoe Shopping – Arukshi is shoe-shopping with Kishan, helped by a greasy salesman.

Lunchtime – Supun, Hansani, Ms. Shriya and Mr. Manjula are public servants. What happened to their dessert?

Channel Surfing – TV shows enthrall the nation. What is this grease disease?

Warriors – Sahani conducts a make-up tutorial, but can ‘darkies’ discuss beauty?

Spilt Coffee – Charini appeals to Arukshi for help against discrimination.

Fairness Treatment – Sahani needs help to become fairer.

Mirror – The politicians are with us.

The Cure – Kanthi seeks medical help for Charini.

Consequences – Riots!

Another Beginning – We look to our leaders.

Epilogue: A Mother's Love – Is there a cure?

Directors' Note

The Grease Yaka (grease demon) myth describes scantily clad, grease covered men suspected of crimes ranging from voyeurism to rape to abduction and murder in Sri Lanka. Although no grease yakas were ever caught, grease yaka 'sightings' hogged the headlines from time to time, causing widespread alarm and panic, especially during the conflict period. Ananda Drama's Grease Yaka (2014) examined the emergence and proliferation of fears in the society by using this urban legend as a metaphor and a tool.

Grease Yaka Returns, first staged in 2018, explores the corrosive and sometimes devastating consequences of those fears. It looks at how easily distrust can be sown between various groups in the society through the aggregation of relatively small event and incidents. It looks at how quickly this distrust can morph into social divisions, sometimes even erupting in violence. It holds a mirror, and a warning, to the society.

The Directors & Playwrights

Nishantha de Silva is the founder of Ananda Drama, a non-profit theatre company based in Colombo, Sri Lanka. Before Grease Yaka Returns (2018), Nishantha co-wrote and directed the trilingual political satire Picket Republic (2017) and a comic adaptation of Dracula (2015). He produced Grease Yaka (2014) and Grease Yaka Returns (2018) for Ananda Drama. Together with Rajitha, he won the awards for Best Direction and Best Original Script at Sri Lanka's State Drama Festival 2019 for Grease Yaka Returns, which won a total of 10 awards including Best Play. His other directing credits include The Tempest at The Workshop Players' Shakespeare in the Park Festival 2017 and Stuart Paterson's adaptation of Michael Morpurgo's Kensuke's Kingdom (2013). He holds an M. Phil from Cambridge University and a Fellowship in Directing from Trinity College London.

Rajitha Hettiarachchi joined Ananda Drama as a writer and

director following its establishment in 2013. Rajitha co-wrote Grease Yaka (2014) with its director Ruwanthie de Chickera whilst also acting in it. He acted in Stages Theatre' Group's Walking Path, which won Best Play and Best Ensemble Cast at the THESPO theatre festival in Mumbai in 2014. Rajitha founded the performance company Idea Couch and was an Art Think South Asia Fellow in 2018. He holds a B.A. in English from Sri Jayawardenepura University and is an Attorney at Law.

The Group

Ananda Drama grew from the work carried out by its founder Nishantha de Silva and other alumni at Ananda College, Colombo, since 2006. With many students involved in the school's English theatre activities wanting to continue their work in theatre after graduating, Ananda Drama was formed as a non-profit entity in 2014 to showcase their work to the general public.

Cast & Credits

Students	Leeth Singhage
(Kalana), Eshani Seneviratne (Sahani)	
Lakshitha Edirisinghe (Arun),	
Mother and Daughter	Dmitri Gunatilake (Kanthi),
Dinoo Wickramage (Charini)	
Couple	Ashini Fernando
(Arukshi), Chalana Wijesuriya (Kishan)	
Government Servants	Jayavi Jayawardhana
(Hansani), Sabreena Niles (Shriya),	
Lithmal Jayawardhana (Supun), Gavin Ranasinghe (Manjula)	
Opportunists	Charith Dissanayake,
Nandun Dissanayake	
Pemanthi Fernando, Eraj Gunawardena	
Ayudhya Gajanayake, Rithmaka Karunadhara	
Vidura Manoratne, Malith Kulathilake	
Amandi Kulathilake, Hiruni Herath	

Designer	Jayampathi Guruge
Stage Manager	Ishtartha Wellaboda

Playwrights & Directors
and Rajitha Hettiarachchi

Nishantha de Silva

Contacts

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