

# **Kalaimamani PK Sambandan's Play: Karna Motcham**

Director: Kalaimamani P.K.Sambandan

Group: Purisai Duraisami Kannappa Thambiran Parambarai  
Therukoothu Manram, Tamilnadu

Language: Tamil

Duration: 1 hr 35 mins

## **The Play**

After the 16 days of continuous defeat, on the 17th day, before going to war, Karnan visits his wife as it could be his last visit. His wife refuses to see him and calls him low-born. Then Karnan reveals the secret of his birth that he is the first son of Kunti and Sun god, and the eldest Pandava. His wife implores him to join their side in the battlefield. He refuses saying that it was Duryodhanan who accepted him despite his birth. In the battlefield, Karnan is defeated through Krishna's deceit. In a conversation with Duryodhana, Karnan reveals that he has readied the weapon of war, Nagastram, to kill Arjuna, but he needs King Salliyana as charioteer to depose or challenge Arjuna in the war.

## **Director's Note**

Therukoothu is a traditional and popular form of folk theatre from the interiors of Tamil Nadu. Its themes are drawn from Indian mythology and epics, particularly, the Mahabharata. Its performance is a combination of three main modes of creative expression i.e. verse recital, song and dance. Not only does it serve as means of entertainment for rural folks, but also displays a ritualized trajectory of traditional human values. Rituals are meant to merge the dramatic identities of performers with viewers' participation.

## **The Director**

Kalaimamani Sambandan was born in 1953. He is the younger son

of Kalaimamani Purisai Kannappa Thambiran and fifth generation artiste of the Purisai School of Therukoothu. He performs as lead actor in the productions. He has participated in workshops conducted in NSD, by Bansi Kaul at Gandhigram, and by Badal Sircar and Ingbor Mayor. He has conducted major workshops on Therukoothu with NSD and at a variety of venues and prestigious theatre organisations and occasions in cities including New Delhi, Pondicherry, Singapore and Colombia. He directed his group's Therukoothu version of Gabriel Garcia Marquez's An Old Man with Huge Wings, at Bogotá, Colombia, and Bertolt Brecht's, Caucasian Chalk Circle. Some of his Therukoothu choreographic performances have been in collaboration with Une Chambre En Inde of Theatre du Soleil, Paris; and God has changed his name with Avanthi Meduri. He has received many national and international honours and awards.

### The Group

Purisai troupe is run by a family of fifth generation of artistes of the traditional folk form of Tamil Nadu, Therukoothu, headed by Sambandan Thambiran. The group has widened the tableau of its presence by introducing contemporary, Indian and foreign works in their originally traditional repertoire from 1984 onwards. Along with Indian epics Ramayan and Mahabharata their work now spans Thenali Raman, Caucasian Chalk Circle (Bertolt Brecht), Gabriel Garcia Marquez's An Old Man with Huge Wings in Therukoothu, and a collaboration with Theatre du Soleil, Paris in Arianne's Une Chambre En Inde.

The group runs a school of Therukoothu in Purisai village since 2007 for all ages with an aim to prepare professional Therukoothu artistes and preserve the art form. The students are introduced to other art forms too. The group invites other art forms to perform at their eagerly awaited annual Kalaimamani Kannappa Thambiran Memorial Theatre Festival.

### Cast & Credits

Kattiyakaran V. Baskaran  
Duriyodhanan Kalaimamani P. K. Sambandan  
Karnan Palani Murugan  
Salliyan S. Muthukumar  
Ponnuruvi S. Gowri  
Arjunan E. Prakashraj  
Krishnan V. Hariprasath  
Mridangam G. Vijayan  
Harmonium S. Raghupathy  
Mugaveenai Elumalai  
Thaalam S. Baskaran, M. Sampath Kumar  
Curtain Holders S. Manikandan, K. Saravanan,  
Back stage P. Sivasankaran, R. Arunachalam

Director Kalaimamani P. K. Sambandan

#### Contacts

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# **Nabajyoti Bora's Play: Hayera Jutuki Bai**

Playwright: Nabajyoti Bora  
Director: Moni Bordoloi  
Group: Rangamancha, Assam  
Language: Assamese  
Duration: 1 hr 10 mins

## The Play

Jetuki Bai is a character in a famous song of Late Rudra Barua. Jetuki lives in a village situated at the bank of a river and her presence is a must on every occasion. She takes responsibility of everything from weaving on the loom to singing marriage songs. Young Naren and Tileswari were in love but their parents were opposed to their relationship. Jetuki, to whom Tileswari was like her daughter, persuaded both their parents to agree to their relationship.

But Jetuki Bai has a past... When she was a young girl, Jetuki fell in love with Bolai when he came to their village for fishing. They got married. One day Bolai went somewhere for a few days and did not return. She tried to find him but there was no information of his whereabouts. Jetuki gave birth to a girl child Sonpahi. After a while there were floods in the village and she lost her child too. From then on, Jetuki started working and helping all the families of the village, and spreading the spirit of humanity among the villagers.

## Director's Note

Jetuki Bai (sister) of the river-bank village is a known name in every household of Assam. Jetuki, whose husband has been missing for long, performs all the jobs including singing, dancing and cooking in almost all the family functions of the village. Everyone is fond of her in the village because of her selfless and ever-helping attitude. Jetuki shares the agony and joy of the villagers with a desire to help them especially at the time of distress. In doing so, she faces both obstacles and acceptance. She establishes the essence of eternal love and harmony of human being.

## The Director

Moni Bordoloi is a prominent actress of theatre, TV serials and films. From 1980 to 1987 she was an actress in the Mobile Theatre of Assam. She has produced 26 episodes of a sponsored serial Karagaror Diary for DDK Guwahati, under her production house Anajori Films, for which she received the best serial

award from Jyotirupa Oil India Joint Media Award. She has also produced fiction and documentary films for DDK Guwahati, and PPC (NE). Mrs. Bordoloi is also a drama artist of All India Radio, Guwahati. She received the Senior Fellowship in 2017 from the Ministry of Culture, Govt. of India. She also received the National film Award, Rajat Kamal, for the best voice-over/narration in 2012.

### The Playwright

Nabajyoti Bora was born in 1978 at Marangial Gaon of Nagaon, Assam. Till date he has penned nearly twenty one-act and full length dramas. At present Bora is working as a script writer and director of Rang Channel. He has written the screenplay of serials like Dahan, Abelir Ramdhenu, Ragini and Runjun. Some of his famous one-act plays are Phatajalar Mach, Deutar Paduli Uduli Muduli, Aa Bhaba Gahana Bana, Mahakabyar Alikhita Pristha, Jot Khusura Hoi Jiwan, Thupali Godhuli Rupali Banhi, and Charialit Eti Prasnabodhak. He has also written the story and screenplay of an Assamese feature film Ajanite Mone Mone.

### The Group

Rangamancha, a cultural organization, was established in the year 2000 by a group of active theatre workers. The group has staged several plays in Assam and participated in the Northeast Theatre Festival 2016 at Gangtok. Some of the group's popular productions are Mogribor Azan, Upahar, Akal Bodhan, Ajak Jonakir Jilmil, Thikana, Upapath, Lalukxula, Moi Jen Ek Rodor Bilap, Kakhyapath, Jibanar Ramdhenu, Bhupali Godhuli Rupali Banhi and Hayera Jetuki Bai.

### Cast & Credits

Hebang Upakul Bordoloi  
Naren Nilutpal Baruah  
Bhola Chandan Baruah  
Bolai Mantu Gogoi  
Boiragi Upamanyu Bordoloi  
Jetuki Moni Bordoloi  
Lakhimai Moon Saikia

Tileswari Atlanta Sarma  
Sonpahi Barsha Gohain  
Soru Jetuki Chayanika Bora

Art Direction Nuruddin Ahmed  
Assistant Nilut Pal  
Costume Ragini Bordoloi  
Make-up Prasanta Bora  
Assistant Bakul Bora  
Light Design Tapan Kumar Barua  
Property In-Charge Amshuman Sarma  
Team Leader Ram Krishna Sarma  
Music Direction Upakul Bodoloi, Yachinur Rahman

Playwright Nabajyoti Bora  
Director Moni Bordoloi

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# **Arun Yumkham's Play: Turel Wangmada**

Playwright: Arun Yumkham  
Director: H. Shatananda Sharma  
Group: Raag Tarang Mandal, Imphal  
Language: Manipuri  
Duration: 1 hr 10 mins

## The Play

Desperately seeking her lost spouse, a woman reaches the bank of a river. She wants to cross the river and reach the other side. A weird boatman in a strange boat ferries her across. On the other side of the river, an occultist is performing the rites of necromancy, invoking dead souls. The woman asks the sorcerer to call upon the spirit of her lost husband. The sorcerer agrees and the spirit appears. The woman tries to talk to the spirit of her spouse, but the spirit accuses her of being unchaste, and walks away to the eternal path of dead. The woman tries to drown herself but the boatman saves her. He points his finger to the golden rays of a new day in the eastern sky.

## Director's Note

In the future is an era of chaos, a catastrophic atmosphere where unpredictability is lurking everywhere. Chastity of women is a commodity. People are machines in a decaying state of sparsely populated society. In the hearts of humans, memory and pangs of separation burn like a hellish flame. Lust is not quenched even by the physical state of men and women. They are at their ugliest, maimed and tortured. Yesterday's truth is no longer the same because of the situation created by the unexpected, drastic changes.

## The Director

Hanjabam Shatananda Sharma received training from his father in the field of traditional performing art forms (Courtyard Theatre). He learned various forms of Manipuri Dance from his aunt H. Aruna Devi (MSPA Awardee). In the field of theatre he received training from Late M. Surshen (NSD Alumnus). Under his guidance he researched on body motion and movement in the theatre for three years in FFLT. He got the opportunity to interact with FFLT director, Lokendra Arambam, participate in theatre workshops and play productions as an artist along with MC. Thoiba (Director BRT) and Shree N. Tiken (Musicologist). After a long theatrical journey Shri Sharma began his new

ventures as a director.

### The Playwright

Arun Yumkham, is a playwright who has been associated with various theatre groups and artists, musicians and dancers of the state. He has published two books of poetry collection in English and also a novel. He has written more than 100 radio drama scripts for educational programmes of SCERT, Manipur. Currently he is working as the Assistant Editor (Design) in local news daily Ireibak.

### The Group

Raag Tarang Mandal was established in 1980 at Imphal East district of Manipur by Smt. Hanjabam Aruna Devi. Since its inception the organisation has been undertaking various cultural activities for the presentation and revival of the indigenous system of rare art forms including Manipuri folk dance and music, with its own resources. Under the leadership of H. Shatananda Sharma, a group of young talented artists, well-trained in various performing art forms, are producing stage plays for the last 10 years. The group's play Turel Wangmada was invited to participate at the Abhinya National Theatre Festival at Hyderabad in the month of August-2016. The play has also participated in Folk Narrative Art and Kangla Theatre Marathon 2017 at Uchiwa, Manipur and received the Best Director Award and bagged four awards in different categories. The organisation has been offering training courses, demonstration of Manipur classical and traditional art forms and its allied arts.

### Cast &Credits

On stage N. Lokeshwor, Ch. Basanta, Th. Roshan, W. Amarjit, M. Momocha,

L. Ananta Kumar, M. Captain, L. Birjit, H. Jamuna Devi

Stage & Setting W. Amarjit / Ch. Basanta

Costume & Make-up Arun Yumkham / Ch. Thanbi

Light Design A. Madan Sharma



Music Assistant H. Shreedhar

Playwright Arun Yumkham

Music, Design & Direction H. Shatananda Sharma

Contacts

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# Vasant Kanetkar's Play: Jaag Utha hai Raigad



Playwright: Vasant Kanetkar

Translator: Vasant Deo

Director: Abhijeet Choudhary

Group: Swatantra Kala Group, Pune

Language: Hindi

Duration: 2 hrs 10 mins

The Play

Jaag Utha Hai Raigad is a Hindi translation of Vasant Kanetkar's Marathi play Raigadala Jevha Jaag Yete. Woven within the play is an inbuilt, terse and fine sense of controlled dramatic tension. It depicts the great Maratha King, Chhatrapati Shivaji Maharaj and his youngest son, Sambhaji struggling with the gap between the two generations.

Shivaji's efforts are to keep his family united, and the young descendant's efforts are to control and consolidate the huge legacy and empire. The play unveils the rich Maharashtrian culture, and the heritage of a bygone era.

#### Director's Note

The Maratha Empire of the 17th century is the backdrop of this play and its key players are Chhatrapati Shivaji Maharaj and his youngest son Sambhaji. This epic is a witness to the acute and tense relationship between father and son. While the former cannot allow their dynasty to be divided, the latter is burdened by the task of a huge empire and legacy he has descended from. The situation holds true even today, with the rift in families due to greed and the choice of nuclear families. The play's text opines that had Shivaji succeeded in keeping the royalty together, the Maratha dynasty would have ruled much longer. I have tried to recreate the glorious era of Marathas on the stage. I feel more such Marathi plays could be translated for a Hindi speaking audience. Besides Vijay Tendulkar and Mahesh Elkunchwar, regional Marathi playwrights like Vasant Kanetkar and Sanjay Pawar too have a treasury of plays that can be produced in other languages.

#### The Director

Abhijeet Choudhary completed his graduation from Delhi University. He did a course in direction and editing. He started his theatre journey with Arvind Gaur's Asmita group and later shifted to Pune, where despite many hurdles and challenges he formed the Swatantra Kala Group in 2006. He has directed Hindi films Pune TC, Godse to Gandhi etc., and several full-length Hindi and English, one-act and street plays, one of which (on pirated CDs and DVDs) attracted appreciation from production houses. His play Suno Suno sketches the resilience of migrants, and another play is constructed on gathered personal and real voices and experiences of slum dwellers. Abhijeet has conducted workshops for the differently abled. He was the broadcasting editor with

Zoom channel and a press reporter for DD News.

### The Playwright

Vasant Kanetkar (1922 – 2000) born in Satara, Maharashtra was a Marathi playwright. His father, Shankar Keshav Kanetkar, was a well-known poet. After completing his education, Vasant was appointed as a lecturer in Nasik. His first play, Raigadala Jewha Jag Yete, was widely acclaimed and achieved recognition from audiences and the Government of Maharashtra as the best play of the year. He won the National Award for the film Ansoo Ban Gaye Phool. He was awarded the Padma Shri in 1992 for his literary astuteness and writing-craft.

### The Group

Abhijeet founded Swatantra Kala Group in Pune in 2006. The group focuses on contemporary and socio-political issues through its numerous performances and practices. It has performed at various public and private institutes of education including FTII, IITs and NDA. It is known for its repertoire of community-based theatre and was invited by the UK Parliament for engaging in community-service through theatre. Some of its noteworthy productions are Jis Lahore Nahin Vekhya Wo Janmeya Hi Nahin and Andha Yug,

### Cast & Credits

On Stage Ashwin Sharma, Chezan Lawyer, Dhanashree Heblkar, Prem Gowda,

Hennu Khanna, Ronak Kabra, Suyash Kukreja, Krushan Doshi, Mehul Dubey, Shreyansh Sanghvi, Shivraj Zumble

Back Stage Suraaj Nikaumb, Rishabh Jain, Rishabh Sarwate, Arun Jagtap, Manshi Bajpayee, Garima Mishra, Aniket Toro, Vijay Ratna Gogle, Buntly More, Varsha Israni, Renuka Gatelwar, Rishi Bhonde, Shahrukh Shaikh

Producer Yuwaraj Shah

Playwright Vasant Kanetkar

Director Abhijeet Choudhary

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# Sejuti Bagchi's Play: Neelkanth Pakshi Ki Khonj Main

Director: Sejuti Bagchi

Group: NSD Student Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

## The Play

In Bengal, Neelkanth bird is believed to be Shiva's friend who delivers the news of Durga's returning after Durga Puja. Atin Bandyopadhyay's novel Neelkantho Pakhir Khonje tells that this messenger of homecoming is lost to everybody. No character in the story finds refuge in the end.

This play has been structured by editing and extending the source novel. It is composed and presented in an alternative space, and the set and hand-props have deliberately been kept real so that the rawness of the narrative becomes an intense experience for the audience. The writing style of the novel deals with continuous painting and erasing of images which shows the immensely beautiful nature of Bengal and the gruesomeness lying under it. The play also proceeds through a thread of building and breaking of live images. It is a

venture to address the politics of generosity and how insecurity leads to a false idea of a nation.

### Director's Note

When we study history in schools, we are taught to remember the political events by dates. Hence, from childhood we are made to assume that such things happen suddenly, and some immediate reason is behind all sorts of political mishaps. But the way a pressure-cooker is heated long before it whistles, the problems within a society gradually rise. We only register the impact when it bursts. Nobody tries to put out the fire beneath the pressure cooker. We struggle to avoid the boiling point and keep our next generation indifferent about the fire beneath them. A disparate society is like having a tea-party on top of a volcano and dreaming that it will never erupt. What is the point of nation-building if we don't address the socio-economic disparities? Can a nation provide dignity and freedom to every citizen? Are we building nations and losing homes?

### The Director

Born in Kolkata, Sejuti Bagchi completed M.A. in English Literature and worked for nine years in the theatre group Uhinee Kolkata and a few other Bangla theatre groups as an actor, dramaturge, costume and light designer, and workshop instructor. During and after her diploma course in NSD (2016-19), she had been associated with set, costume and light design in several productions directed by nationally celebrated directors as well as directors from abroad. After her diploma production Neelkanth Pakshi Ki Khonj Me in NSD, she has directed one more Hindi play Khabri for Khwabida, Gurugram which is being performed in different states of the country. She is also one of the conceptualisers and guides in the theatre workshop project Understanding Theatre, and is teaching elementary theatre designing in several different states. Presently, she is practicing theatre as a director-designer in Kolkata.

## 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

Manindranath

(Pagla Thakur) Som

Badi Bahu Aditi Arya

Shachindranath

(Chhote Karta) Abhishek Koushal

Shamsuddin Sayan Sarkar

Malti Ashwini Makrand Joshi

Isham Salim Mulla

Jalali Snehalata Tagde

Fatima Prerna Joshi

Tista Aditi Arora

Chorus All Actors and Bhushan Patil

Art Direction & Set Execution Mayangbum Sunil Singh

Costume Assistant Bhumisuta Das, Ashwini Makrand Joshi

Property Assistant

& Floor Manager Aditi Arya

Make-up Bhumisuta Das

Music Sagnik Chakrabarty

Sound & Projection Saras Kumar Namdeo

Poster & Brochure Som

Light Operation &

Production Design Sejuti Bagchi

Dramaturge Team- 'Neelkanth Pakshi Ki Khonj Me'

Direction Sejuti Bagchi

## Contacts

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# Shib Mukhopadhyay's Play: Mahabharat 2

Playwright: Shib Mukhopadhyay

Director: Arna Mukhopadhyay

Group: Natadha, Howrah

Language: Bengali

Duration: 3 hrs

## The Play

The period of fourteen years of exile is over for the Pandavas. It is the time for the law to take its rightful course; Duryodhana is supposed to hand-over the land of Indraprastha to his cousins. He denies returning the rightful share. Draupadi urges the Pandavas towards war. At this moment of crisis, the Pandavas seek Krishna's advice. Krishna agrees to come to Hastinapur for discussion. He meets Bhishma Pitamaha, Karna, Shakuni and Gandhari and requests them not to wage a war. Duryodhana agrees to return the land but there is a mass upsurge against returning the land to the Pandavas. War becomes inevitable.

## Director's Note

Man desires everything for himself. He wishes to possess not only that which is his but also that what is not. In this greed he forgets that he too has a past, he too has kin and kinsmen. Slowly and steadily man moves towards decadence where everything is denuded and only the 'me' remains, isolated in the abyss of time. We have tried to understand the pulse of the modern times in the mirror of the mythology. We have tried

to convey the stereotypes of human reality in the characters of Duryodhana, Krishna, Draupadi, Arjuna etc. We delved deep to understand the changing facade of modern urban civilization and were amazed to find that Mahabharata is so contemporary!

#### The Director

Arna Mukhopadhyay is an actor and director with an M. Phil in Dramatic Arts. He started directing plays in the year 2007. Some of the plays directed by him are Ebong Socrates, Caesar-O-Cleopatra, Eka Tughlaq, Bishkaal, Shesh Rakshya, Aleekbabu, Athhoi, and Mahabharat 2. He has also acted in all the plays directed by him, as well as in many plays produced by other popular groups of Kolkata. He has been an actor-trainer imparting theatre training to the youth.

#### The Playwright

Shib Mukhopadhyay has written more than sixty plays. He has adapted the plays of Tennessee Williams, Bertolt Brecht, Jean Paul Sartre, Anton Chekhov and William Shakespeare. The first part of Mahabharata written by him ended with the Pandavas going to exile. This presentation is a sequel to the same.

#### The Group

Natadha was established in 1974, and besides performances and training, the group conducts social activities, festivals and publications on theatre. Natadha runs a regular theatre centre at Howrah, West Bengal. It publishes Natyamukhapatra, the only Bengali theatre newspaper which has been published every Thursday for 23 years. The group has staged Raktakarabi for almost forty years.

#### Cast & Credits

Gandhari Sadhana Mukhopadhyay

Dhritarashtra Koushik Chattopadhyay

Uttora Upabela Pal

Arjuna Arpan Ghoshal

Abhimanyu Rishav Basu

Draupadi Sohini Sarkar



Draupadi's attendant Anurupa Sen  
Nakula Milan Kundu  
Sahadeva Sarthak Ash  
Bheema Sumit Panja  
Yudhishtira Joydev Ghosh  
Kunti Saptadwipa Chattopadhyay  
Krishna Rudrarup Mukhopadhyay  
Dushshasana Sourav Samanta  
Duryodhana Arna Mukhopadhyay  
Bidura Subir Goswami  
Shakuni Ritam Sarkar  
Bheeshma Saumen Bandopadhyay  
Drona Susanta Chakraborty  
Bhanumoti Swagata Rit  
The father Subrata Chattopadhyay  
Ambassador of Virata Tufan Singharoy  
Sanjaya Sayam Das  
Karna Anujoy Chattopadhyay  
Bohitra (Attendant to Dhritarashtra) Saheb Dutta  
Budhika (Attendant to Gandhari) Tanuja Dey  
Young Duryodhana Tathagata Pal  
The Warrior Arup Chakraborty  
The People Madhuparna Hatua, Shrabanti Saha, Shrutakirti Rooj,  
Anupurba Goswami, Amit Das, Pushpendu Sardar, Souvik Mohanta,  
Sourodeep Mukherjee.

Set Milan Kundu  
Assisted by Sarthak Ash  
Set Making Subol Maiti  
Lights Jayanta Ghosh (Kalyan)  
Music operation Bandan Misra  
Costume making Bimal Maiti  
Paintings Susanta Chakraborty  
Make-up Joydev Ghosh  
Dance Movements Sumit Panja  
Publicity material Sourav Samanta  
Teaser Saikat Chattaraj

Logo Design Subrata Chattopadhyay  
Production control Sadhana Mukhopadhyay

Playwright Shib Mukhopadhyay  
Music & Direction Arna Mukhopadhyay

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# Kevin Duvall and Taylor Brewerton's Play: Live Nukes

✘ Playwrights & Directors: Kevin Duvall & Taylor Brewerton  
Group: The Central Scrutinizers, USA  
Language: English  
Duration: 1 hr

#### The Play

When two boorish government lackeys working in a nuclear facility accidentally launch a nuclear weapon into the stratosphere, the chase is on! The mismatched duo's quest to save the world from nuclear annihilation hurls them from a decrepit bunker, down a sketchy roadside, through the clouds, and down to the very depths of Hell itself. Their journey, of course, culminates in a valiant duel against the king of demons. This critically-renowned screwball comedy has toured across America in 2019, and has been hailed as a "master-class in mime and physical comedy". Live Nukes! is a truly

international play, performed without the use of props, set, or real words of any kind!

### Director's Note

We believe that theatre can be a universal art form. When we began working on what would become Live Nukes!, we set a few strict rules for ourselves in the hope of creating a performance which could be enjoyed by anyone, regardless of their native language or national origin. The rules were as follows: no props, no set, and no real words. Chicago is a city of immigrants, and in order to bridge the real gap that exists between the theatre community and Chicago's very diverse population, we needed to make a comedy which transcended language and culture. In the spirit of silent cinema, tinted with the apocalyptic concerns of our contemporary political climate, we devised a play which, we hope, will poke fun at our increasingly-grim global outlook.

### The Directors

Kevin Duvall and Taylor Brewerton are a physical theatre duo who have been collaborating as actors, directors, and writers for over a decade. Together they have developed work in myriad theatrical forms, from a devised farce, to an adaptation of Salman Rushdie's short story The Prophet's Hair, the high tragedies of Shakespeare and Euripides, environmentalist game shows, and beyond. They have performed at many venues across the United States and Canada. Kevin and Taylor both hold Masters from the Dell'Arte International School of Physical Theatre. They are honoured to be given the opportunity to present their wordless, absurdist pantomime Live Nukes! at the Bharat Rang Mahotsav.

### The Group

The Central Scrutinizers is not a theatre group in the traditional sense, but is an ensemble of a duo, Kevin Duvall and Taylor Brewerton who collaborate on script, performance and direction.

## Cast & Credits

Performers & Directors Kevin Duvall & Taylor Brewerton

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# Ravindra Tripathi's Play: Pehla Satyagrahi

Playwright: Ravindra Tripathy

Director: Suresh Sharma

Group: NSD Repertory Company, New Delhi

Language: Hindi

Duration: 1 hr 50 mins

## The Play

Pehla Satyagrahi is about the life and struggle of Mohandas Karamchand Gandhi, known as Mahatma Gandhi around the world. This is the story of Mohandas's journey of truth and non-violence as well as the story of the independence of India. He fought a political war for almost twenty years in South Africa and when he returned to India, he, through his non-violent crusades like Quit India movement, Champaran Satyagraha and Dandi March, made it difficult for the British government to rule India.

Gandhi had said, "My life itself is my message." What kind of life did the Mahatma lead, what were the challenges he faced, and what were the difficulties he encountered, is what we have

attempted to express and showcase through this play. Gandhi's life is larger than life and his personality quite dramatic. He was a walking and fasting saint-politician. He was spiritual and religious. And his death too was dramatic.

### Director's Notes

While working on a production for the 150th birth anniversary of Mohandas Karamchand Gandhi, I thought of a play which brought to light incidents from his life about which we have often heard but haven't seen being presented earlier, and the younger generation of our country doesn't know about.

Ravindra Tripathy and I discussed this project. What finally emerged was a narration of the story through Sonia Schlesin, Mahadev Desai, Pyare Lal, Colin Bach and Joseph K. Dock. The first three were associated with Gandhiji as his assistants, Joseph wrote Gandhiji's first biography, and Hermann Kallenbach was a very close friend.

I have to confess that one of the scenes in this play is fictitious (the creative liberty we are allowed to have). It is in the end where Gandhiji is interviewed by Gandhi and answers some unanswered questions to himself; the questions which till date are buried deep somewhere under the rubble of history.

The play is the story of the making of Mahatma from Gandhi. It isn't just history but also today's voice and necessity of being 'Swadeshi' and 'human'.

### The Director

Suresh Sharma did PG diploma with specialization in Acting from National School of Drama in 1985.

In 1987-88 he established the only non-government repertory in the district of Mandi (Himachal Pradesh). From 1996-98 he worked as the Artistic Director of Sri Ram Centre for Performing Arts, Delhi. In 1998 he established the first non-government fully residential Theatre Academy in Mandi, Himachal Pradesh. Mr. Sharma has been felicitated by Sahitya Kala Parishad. Sangeet Natak Academy awarded Mohana, a play

written and directed by him, under the Young Director's Scheme.

### Playwright

Ravindra Tripathy is a senior print and TV journalist, cultural critic, playwright, satirist, documentary film-maker, columnist and editor. Tripathy has directed two documentary films and scripted a popular news-satire show Pol-Khol for Star News and ABP News. He is currently associated with Swaraj TV as consultant. He was awarded Sahityakar Samman by Hindi Akademi, Delhi in 2001.

### The Group

Established in 1964 with just four members, the Repertory Company of NSD is the regular performing wing of the school. It was set up with the dual purposes of establishing professional theatre on one hand and continuing with regular experimental work on the other. Over the years it has produced a variety of plays ranging from stylized musicals to realistic contemporary Indian drama to translations and adaptations of foreign plays. In addition, several eminent persons of national and international repute have worked with the Company, and it has performed over one hundred and eighty one plays by ninety-eight playwrights and has worked with ninety directors. Quite a few of its actors have emerged as celebrities in theatre, cinema and television. The Company has toured extensively in India and abroad.

### Cast & Credits

Gandhi-1 Shanawaz Khan

Gandhi-2 Raju Roy

Mahadev Deep Kumar

Pyare Lal Parag Baruah

Sonia Schlesin Aparna Menon

Meer Alam Rahul Kumar

Attendant/Duda Bhai/ Muslim Sikandra Kumar

Train Officer, Kallenbach Shubham Pareek

Mr. Duke Jitu Rabha

Rajkumar Shukla Ashutosh Banerjee  
Aabha Ben/ Dani Ben Suman Purty  
Manu Ben Anamika Sagar  
Sushila Ben Sakshi Sharma  
Kasutrba Gandhi Shruti Mishra  
Brij Kishore Vishveshvar M. Gondhali  
Multi-Character (Female) Sampa Mandal  
Multi-Character (Male) Naveen Singh Thakur  
Chorus Sampa Mandal, Sikandra Kumar, Aparna Menon, Rahul  
Kumar,  
Sakshi Sharma, Shubham Pareek, Ashutosh Banerjee, Anamika  
Sagar,  
Virendra Singh, Snehalata S. Tagde, Suman Purty, Manish Dubey,  
Vishveshvar M. Gondhali, Jitu Rabha, Palak Jasrotia

Set Design Rajesh Bahl  
Set Execution Ram Pratap, Manoj Kumar, Brijesh Sharma  
Light Design & Operation Govind Singh Yadav  
Assistance Md. Suleman, Pradeep Aggarwal  
Costume Design C.S. Bhatia  
Costume Coordinator Sampa Mandal, Anamika Sagar  
Sound Operation Mukesh Kumar  
Sound Design Rajesh Singh  
Properties In-charge Moti Lal Khare  
Video Design Sourav Poddar  
Music Kajal Ghosh  
Tabla Om Prakash  
Harmonium Naveen Singh Thakur  
Key Board Kishore Kumar Malhotra  
Flute Anurag Sharma  
Sitar Matluf Husain  
Tabla, Percussion Pankaj Banai  
Dholak Sanjeev Kumar  
Make-up Sikandra Kumar, Shruti Mishra  
Assistance All Repertory Artists  
Stage Manager Govind Singh Yadav  
Production Coordinator Sukumar Tudu

Special Thanks for  
Dance Choreography Bharat Sharma  
Associate Director Pravin Kumar Gunjan

Playwright Ravindra Tripathy  
Design & Direction Suresh Sharma

#### Contacts

NSD Repertory Company  
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New Delhi – 110 001  
Ph: 011 23383420  
W: [www.nsd.gov.in](http://www.nsd.gov.in)

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# **Parthisubba's Play: Panchavati Yakshagan**

Playwright: Parthisubba

Director: Keremane Shivanand Hegde

Group: Sri Idagunji Mahaganapati Yakshagana Mandali, Karnataka

Language: Kannada

Duration: 1 hr 30 mins

#### The Play

The performance starts with the traditional invocation Poorvaranga to lord Ganesha with dance and music. Sri Rama moves to the forest, with wife Seeta and brother Laxmana. The sages of the forest complain about the demons and solicit his protection. Rama assures to help them.

Shoorpanakha, Ravana's sister, smells the odour of human flesh and approaches Rama's hermitage. Looking at Rama, she gets attracted by him. Using her magical powers she transforms



herself as a beautiful damsel and expresses her desire to marry him. Rama, for the sake of fun, advises her to marry his brother Laxmana who is younger, more handsome and yet to be married. With lust and desire, excited Shoorpanakha runs to Laxmana. Laxmana becomes angry, scolds her for her behaviour and asks her to bring proof from Rama. Rama writes on her back, suggesting Laxmana to chop off her ears and nose. Laxmana sees Rama's orders, and cuts off her ears and nose. Angry Shoorpanakha takes a vow that she will take revenge.

#### Director's Note

This episode is selected from the Aranya Kanda of the Ramayana. Happenings in Panchavati is a crucial part of Ramayana and forms a basis for abduction of Seeta. Traditionally, this play was limited to the conversation based Taalamaddale. I have tried to explore new possibilities, besides already existing traditional theatre elements, music and rhythm, in enhancing the portrayal of the characters and the story. Breaking the barriers of language through simple narration and direction, without losing the framework of impromptu dialogue delivery, dance and narrative motives of Yakshagana, has made this play successful in and abroad India. The depiction and dance of many rishis being choreographed into a single song, the depiction of intimacy of Seeta and Rama, entry and transformation of Shoorpanakha, the dramatic usage of the tere (traditional curtain), expressions of internal emotions, Rama and Laxmana's determinations are some of the notable parts of directions and choreography of the play.

One can see a spectrum of moods, other than the popular Veera, Raudra, Hasya in Yakshagana, i.e. Shringara, Bhayanaka, Karuna and Adbhuta as well.

#### 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 in a remote village of coastal Karnataka. Sri 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 (Yakshagana Kalashekhara, Yaksha Sarathi and Nritya Param). Currently, he is a member of the executive board of Sangeeta Nataka Akademi, New Delhi; the chairman of Folk and Tribal Community of SNA, New Delhi; academic council member of Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University, Mysore; and a member of many other renowned organisations.

#### The Playwright

Yakshagana poet Parthisubba, believed to have lived in about 1600 AD, 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.

#### 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 Sri Hegde's grandfather. This mandali is a non-profit NGO, and the performing unit of the organization has toured extensively in India, 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.

## Cast & Credits

Shri Rama Keremane Shivanand Hegde

Rushi Muni Timmappa Hegde

Shoorpanakha 1 Ishwar Bhat Hamsalli

Maya Shoorpanakha 2 Sadashiv Bhat Yellapura

Laxmana Vighneshwar Havgodu

Rushi Muni Seetaram Hegde Mudare, Shridhar Hegde Keremane,  
Ganapati Kunabi

Poorvaranga Chandrashekar N.

Seeta Maruti Naik Bailagadde

Poorvaranga Nakula Gouda

Tere Krishna Marathi

Tere &

Green Room Helper Mahaveer Indra Jain

Bhagawata (Singer) Ananta Hegde Dantalige

Chande Player Krishna Yaji Idagunji

Maddale Player Narasimha Hegde Mururu

Playwright Parthisubba

Director Keremane Shivanand Hegde

## Contacts

Sri Idagunji Mahaganapati Yakshagana

Mandali Keremane

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# Plaban Basu' Play: Jamila

Playwright & Director: Plaban Basu

Group: Moulali Rangashilpi, Kolkata

Language: Hindi

Duration: 2 hrs 10 mins

### The Play

It becomes an obsession with young Syed, a painter, to paint the portraits of his lady love, Jamila.

By a strange quirk of fate, Jamila arrives at Syed's hillside village as a bride of Sadiq, Syed's elder brother. Everyone takes it for a case of love marriage, which it is not. Defeated by Jamila in a horse-cart race, Sadiq abducts and forcibly marries and brings her to the house. Jamila tries her level best to reconcile with the situation by being dutiful to all the members of her newly acquired family. But her self-respect gets wounded at every step. The responsibility of selling crops falls upon Jamila's shoulder in a nearby market. There she meets a meek and outwardly weak person, Daniar, and discovers a strong sense of self-dignity in his character. A new chapter of life unfolds itself heralding the dawn of a new journey for Jamila.

### Director's Note

To me Jamila is not just a play, it is a journey of self-search, not just Jamila's but of all the oppressed women out there. As a director I faced several challenges from this novel. The story is written in such a way that it has a lot of cinematic elements. So to build a play was a big challenge. Jamila, for me, is a story of redemption, liberation of love from social bondage. It is a play about a woman's struggle to earn the freedom to express her love. Therefore to be able to work as the director of this play was truly a rewarding experience and an accomplishment.

### The Director & Playwright

Plaban Basu is an actor and theatre director who is active in media as well. He is a science graduate and practices martial art. In 2004, he formed a theatre group Rangashilpi. Plaban has worked with eminent directors like Usha Ganguly, Tim Supple, Habib Tanvir, Abanti Chakraborty, Kanhaiya Lal, Biplob



& Director

Plaban Basu

Contacts

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