

# Begam's Pillow from India or Muare from Argentina?

Ravindra Tripathi's

theaterama



## 'Muare' – Movements and Physicality

Tuesday (11.01.2011) was not as cold as the previous days. The sun was in the sky and the earth was having a sigh of relief. The atmosphere in the food hub (In 13<sup>th</sup> Bharat Rang Mahotsav) was a little bit warmer. Theatre fans and enthusiasts were talking about the plays being staged in different auditoriums. The question before me was whether to see '*Muare*' (an Argentinean play) or '*Begam Ka Takiya*' (a Hindi play by Ranjit Kapoor). I was sitting with NK, Banwari Taneja and Sudesh Syal (all of them theatre personalities). There was divided opinion there about the '*Muare*'. NK was not enthusiastic to see it but Mr. Taneja and Mr. Syal showed their willingness. Since I had already seen '*Begam Ka Takiya*', I preferred to see '*Muare*' and joined Mr. Taneja and Mr. Syal. Earlier Rijhu Bajaj (actor/director) showed his willingness to watch it. But later on he declined. He wanted

to do some purchasing for Shabdakar's coming production 'Roop Aroop' in this festival on 17<sup>th</sup> January).

Was '**Muare**' a satisfying play? For me, it was not. For others I can't say. It was unlike other South American plays being shown in the festival. It was a play basically of movements and physicality. There were two characters, both of them female. They were showing movements and stillness through their bodies. The concept was that a party is happening outside and two women/girls are trapped inside, in a small room. They are reciprocating to outside world through their bodies. The brochure of the play says that the production is based upon a novel, a breath of life, written by Ukrainian-Brazilian writer Clarice Lispector. Lispector wrote this when she was about to die. She saw the world as someone seeing it through a magnifying glass. The actresses duo, who are directors also, Marina Quesada and Natalia Lopez, treat their bodies as containers of a multiplicity of beings that reveal the different dynamics, qualities and expressive possibilities. They tried to create forms and deformities to portray the agony of human being outside of a happening, a party or anything like it.

Of course there were claims by the directors about the experimentation, but was the play really communicable? It might be so in Argentina, but certainly not in India. One can argue that we Indians only appreciate narrative plays and are not sensitive for physical theatre. But is it really correct? Many plays of movement are appreciated here by a large audience. Perhaps the difference of culture became the obstacle. Or maybe it was not so? The question remains.

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# Do you know Janusz Korczak?

Ravindra Tripathi's

theaterama



A Scene from 'Sunil Shanbaug's Play 'Dreams of Talim'

Sometime you hear a true story which is more dramatic than drama, more painful than Greek tragedies. Here is a story for you which Sunil Shanbaug, the director who presented 'Dreams of Talim' in 13<sup>th</sup> BRM (Bharat Rang Mahotsav), told before a gathering in NSD on 14<sup>th</sup> of January. We met in 'meet the director' program in BRM. I was officially asked to conduct the program by Dinesh Khanna, the coordinator. The idea of the meet is a very good concept and well organized by Dinesh and his team members' i.e. Suman Kumar Singh, Savita Rani, Vipin Bhardwaj and others. During the course of question-answer session, Sunil narrated a story which stunned the audience.

Replying to a question, Sunil said that this time (in 13<sup>th</sup> BRM) initially he wanted to bring another production based on Ravindra Nath Tagore's *Dak Ghar* (the post office) in 13<sup>th</sup> BRM.

But, regarding staging of *Dak Ghar*, there is another story attached to the play, the story of Janusz Korczak. Korczak was a Polish writer of children literature during the Second World War. He was also a principal of a school for orphans. It was the time when Hitler's German forces were encircling Poland. Himself a Jew, Korczak was at the receiving end of the Nazi German power, but he was continuing his work. He felt that something unexpected might happen any day and children of his orphanage should be prepared for this. At that horrible time of history, Korczak decided to do a play with orphan students and the name of the play was *Dak Ghar*. The play was staged. After sometime, the Nazis sent all the children to a concentration camp and they were massacred there. Korczak accompanied the children in graveyards.

In Sunil's production of *Dak Ghar* this story is interwoven and it is already staged in Calcutta. The staging of Tagore's play in those circumstances and story of Korczak's integrity and commitment tells a lot about strength of literature. Korczak was himself a *littérateur* and wrote for children. But he chose Tagore's play. Those who have either read or seen *Dak Ghar* know that it is a story of hope and faith of a young and innocent boy. Perhaps Korczak thought that this play will be a moral source of strength at that time of darkness. Or maybe something else was in his mind. Who knows? But one thing is certain that literature, drama or art has a moral relevance.

I am eager to see this production of Sunil.

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## A Magic Lantern Presentation

**Flash-point human rights film festival  
comes to Delhi**



Still From 'Suddenly Last

Winter'

The three-day Flashpoint Human Rights Film Festival, which brings together eight extraordinary films from around the world that deal with human rights issues, gets under way in New Delhi on Thursday. The films urge people to reflect, react, revolutionalise and act as a 'flashpoint' to usher in change.

The festival has already been held in Mumbai from December 8-10, 2010. The New Delhi edition would include special focused thematic screenings and panel discussions.

The eight documentaries to be screened at Flashpoint, which were part of the 'Matter of Act' programme at the Movies That Matter Film Festival 2010 in the Netherlands, highlight the extraordinary work done by human rights defenders across the world, and their fight against injustice and oppression. These films show what great dangers these activists have to face to do their work where freedom of speech, the right to a fair trial and the right to life are violated.

The films look at human rights issues like human trafficking and child prostitution; violation of international laws on war and peace; atrocities under military regimes; religious fundamentalism and homophobia; political annexation/occupation

and oppression; women disempowerment and honour killings; ravages of civil war and hostilities; and war crimes and killing of innocents.

The films being screened are *Redlight* by Guy Jacobson and Adi Ezroni; *Song For Amine* by Alberto Bougleux; *Suddenly, Last Winter* by Gustav Hofer and Luca Ragazzi; *The 10 Conditions Of Love* by Jeff Daniels; *The Sari Soldiers* by Julie Bridgham; *To Shoot An Elephant* by Alberto Arce and Mohammed Rujailah; *Women In Shroud* by Farid Haerinejad and Mohammad Reza Kazemi; and *Women In White* by Gry Winther.

“Screening of these films along with panel discussion and media campaigns could possibly bring about a change in perceptions and mindsets and initiate action. Flashpoint intends to spotlight human rights issues and make a call for the audience to act as ‘Flashpointers’,” said Sridhar Rangayan of Solaris Pictures, which is organising the festival.

Solaris Pictures has consistently been making films on issues such as homosexuality and gay rights, films that engage the audience and initiate dialogues on issues dealing with health and sexuality, human rights, and the gay and transgender communities.

The festival, which will be held at Alliance Francaise, is being co-organised by Magic Lantern Foundation, non-profit group working with culture and human rights. The foundation is involved with production of documentary films that explore aesthetics and politics, campaigning with films on issues of social justice, culture and censorship, media education to critically assess the dominant media, intervening in the construction of media policy, dissemination of independent films, and curation and organisation of film festivals.

There would also be two panel discussions. The first, on ‘Rising intolerance’, is being supported by the Human Rights Law Network. The second, on ‘Gender and conflict’, is being

supported by UN Women.

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**ANNEXURE – I**

**Redlight**

Dir: **Guy Jacobson / Adi Ezroni**

2009, 72 min / United States / English, Khmer / English  
Subtitles

According to estimates, one million children end up in the sex industry every year. Especially in Southeast Asia, the problem has taken on huge proportions. 'Redlight' tells the personal stories of two young Cambodian victims of child traffic and two brave women who fight this form of child abuse: human rights defender Somaly Mam and politician Mu Sochua. Both were nominated for the Nobel peace prize in 2005. The directors Guy Jacobson and Ali Ezroni, who received the prestigious Global Hero Award for the film, that contains poignant victims' accounts and hidden camera images from brothels.

Former sex slaves try to get back on track after their gruesome experiences. Others try to bring to trial those responsible for their ordeal. But they face tremendous risks to find eyewitnesses and sue brothel keepers.

**Official website:** <http://www.redlightthemovie.com>

**Song For Amine**

Dir : **Alberto Bougleux**

2009, 53 min. / Spain, France, Italy / Arabic, French /

## English Subtitles

Countless people have been subjected to forced disappearance since the early nineties, when Algeria waged war on radical Islam. According to official statistics published by the Algerian government 6,000 Algerians have 'disappeared' in the 1990s. Human rights organizations consider the actual number to be much higher, though. Amine Amrouch disappeared on 30 January 1997, when he was abducted by the security forces in Algiers. Since that time his mother Nasseria Dutour spends her days campaigning for truth and justice. She presides the Mediterranean Federation on Forced Disappearances (FEMED) and is a spokesperson of a movement created by the relatives of victims of forced disappearance in Algeria. "At first we asked the government to return our children alive", she says. "Now we ask them to tell us the truth and render their bodies." 'Chanson pour Amine' sheds new light on the impact of a forgotten war against Muslim fundamentalism. A war that has already cost more than 200,000 human lives.

**Official website:** <http://www.memorial-algerie.org/>

## **Suddenly, Last Winter**

**Dir: Gustav Hofer / Luca Ragazzi**

2008, 78 min. / Italy / Italian / English Subtitles

'Suddenly, Last Winter', an ironic documentary that won several prizes at international festivals, tells the story of Gustav Hofer and Luca Ragazzi, the directors of the film. Their lives are turned upside down when the Italian government introduces a bill to reinforce the legal status of gays and unmarried couples. The bill provokes a country-wide debate and stirs a wave of homophobia in Italy. The Vatican and the conservatives speak out against the government's plans, arguing that the end is near if the bill is voted. Gustav and Luca, who have been together for eight years, set out on a journey to hear all sides and come across an aspect of Italy they did not know



yet. Intolerance appears to be more widespread than they thought.

**Awards:** Special Jury Award – AFI Dallas IFF 2009 Special Mention Panorama Programme – Berlin Film Festival 2009 Best Documentary – Cordoba Idem Festival 2009 Nastro d'Argento for best documentary – Italian Film Critics Awards 2009 Best Film – El Ojo Cojo Festiva

**Official website:** <http://www.suddenlylastwinter.com>

## **The 10 Conditions Of Love**

**Dir: Jeff Daniels**

2009, 53 min / United States, Australia / English / English Subtitles

Rebiya Kadeer once embodied China's economic success. Born to penniless parents, she worked her way up and became one of the ten richest people in China. The government honoured her at the International Women's Conference that took place in Beijing in 1995. But besides being extremely successful, Rebiya is also an Uyghur woman. Uyghurs are people with a Turkish origin who live in the Xinjiang autonomous region. China is mainly interested in the territory of the Islamic Uyghurs because of the large oil and gas reserves. When delivering an address to the National People's Congress, Rebiya decides to put the cat among the pigeons. She criticizes the influx of Han migrants in Xinjiang, arguing that they take the Uyghurs' jobs and undermine their culture. Rebiya is arrested and detained. Six years later, more dead than alive, she is allowed to leave prison and goes to the United States. There, she campaigns for the human rights of the Uyghurs, which takes its toll on her children.

The human rights defender Rebiya Kadeer has been nominated three times for the Nobel Prize

**Awards:** Best Social & Political Documentary – Australia 2009

**Official website:** <http://www.10conditionsoflove.com>

## **The Sari Soldiers**

**Dir: Julie Bridgham**

2008, 92 min / Nepal, United States / English, Nepali / English Subtitles

When Devi, mother of a fifteen-year-old daughter, witnesses her niece being killed by the Royal Army of Nepal, she decides to speak out in public on this crime. In retaliation for her open-heartedness the army kidnaps her daughter. 'The Sari Soldiers' follows Devi on her quest to find her daughter and in her struggle for justice. Apart from Devi, five other brave women are portrayed who, based on different convictions, try to shape Nepal's future. They do this against the background of an intensifying civil war between the armed forces and the Maoist insurgents. The rebels have stepped up against king Gyanendra who is in power since his brother killed their father in 2001. The new king does not have much consideration for democracy and seeks to curtail civil liberties in Nepal. Although the women have different points of view regarding the conflict, director Julie Bridgham has succeeded admirably in getting their stories across. The documentary has received several prizes, including the Nestor Almendros Prize from the Human Rights Watch International Film Festival.

**Awards:** Nestor Almendros Prize – Human Rights Watch Film Festival 2009; Grand Jury Prize – Tri-Continental Film Festival 2009; Best of Festival Prize – Watch Docs 2009; Special Jury Award – One World Human Rights Documentary Festival 2008

**Official website:** <http://www.sarisoldiers.com> | [www.butterlampfilms.com](http://www.butterlampfilms.com)

## **To Shoot An Elephant**

**Dir: Alberto Arce / Mohammed Rujailah**

2009, 112 min. / Spain / Arabic, English / English Subtitles

What is it like to live in the Gaza Strip, an area of about 140 square miles that is home to one and a half million Palestinians? Unemployment is high and almost half the population is under fourteen year. In 'To Shoot an Elephant' director Alberto Arce zooms in on life in Gaza, which is occupied by Israel. As a member of the International Solidarity Movement, one of the few aid organizations that is still active in the Gaza Strip, Arce was filming there late 2008 and early 2009, when fighting between Israel and Hamas intensified. Approximately 1,300 civilians were killed in the hostilities and air attacks that took place during that period. Arce was one of the few foreign journalists that witnessed the shelling from within the Gaza Strip. The filmmaker turns his camera on the ambulance personnel. They take the dead and wounded off the street, putting their own lives on the line. When they try to shelter a corpse, they get fired at.

**Awards:** Best director award – Florence's Festival dei Popoli 2009; Golden Butterfly Amnesty International's A Matter of ACT Award for the best documentary – Movies that Matter Festival 2010

**Official website:** <http://www.toshootanelephant.com>

### **Women In Shroud**

**Dir: Farid Haerinejad / Mohammad Reza Kazemi**

2009, 73 min. / Iran, Canada / Farsi / English Subtitles

Imagine a 21-year-old woman being forced into prostitution by her mother since she was nine years old, and frequently being raped by her brothers. What would be an appropriate punishment in a case like this? In Iran, the death penalty is applied. For the 21-year-old woman, that is. Since the Islamic Revolution in 1979, the Iranian legal system has been all but favourable to women. Women accused of adultery can be stoned

to death – even without proof of guilt. Although stoning to death has been officially abolished since 2004, it still occurs. The documentary 'Women in Shroud' follows a group of Iranian lawyers and human rights defenders that campaign against these unfair convictions. Their activism is not without danger, though. The central figure in the documentary, Shadi Sadr, was arrested in 2007 during a peaceful protest, and in the summer of 2009 she was beaten up by militias while she was on her way to the Friday prayers. In 2009, Sadr received the Human Rights Defenders Tulip from Dutch foreign minister Verhagen, and she will be a guest of honour at this year's Movies that Matter Festival.

**Awards:** Cinema for Peace Human Rights Award- Berlin International Film Festival 2010;  
Golden Butterfly, Amnesty International's A Matter of ACT Award for the most impressive human rights activist / organization: Shadi Sadr – Movies that Matter Festival 2010

## **Women In White**

**Dir: Gry Winther**

2009, 52 min. / Cuba, United States, Spain / Spanish, English / English Subtitles

From the moment he came to power in 1959, Fidel Castro led Cuba with an iron fist. A system of informants and secret police ensured that dissidents were given no chance to voice their views. When, in March 2003, all eyes were directed at the invasion of Iraq, seventy-five journalists, writers and human rights activists were arrested. They received prison sentences of 20 to 30 years. Two weeks later, the wives, sisters and daughters of the prisoners decided to come together to pray for their loved ones. Since then, Las Damas de Blanco, or the women in white, walk silently through the streets of Havana. Their actions are not without success: twenty men have been released since they began. In 2005, the European Parliament awarded the women a freedom of speech

award. Although the regime keeps a close eye on the women, they continue on with their silent protest. Now only 12 are left in prison. The women's fight led to the release of the others, but the ones released were forced to live in exile. The 12 refused to leave Cuba and therefore are still in prison. The women therefore still march through the streets of Havana. For the first time, these women share their stories with the world in the documentary 'Women in White'.

**Awards:** Norwegian Award for Cinematography 2009

**Official**

**website:**

<http://www.nordicworld.tv/catalogue/1191/program/program/null>

**Full**

**details:**

<http://magiclanternfoundation.org/film-fest/flashpoint-new-delhi/>

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# A political play from Bolivia

Ravindra Tripathy's

**theaterama**

 **EN UN SOL AMARILLO-** Photo: Radoslav Pazameta-Lucasinos Cuadro

We, in India, are familiar with South American writers like Gabriel Garcia Marquez, Mario Vargas llyosa and others. But we know very little about theatre of Bolivia, Chile, Argentina and other Latin- American countries. Fortunately, in 13th Bharat Rang Mahotsav there are some plays from these countries which show how lively the theatre scene is there. One can feel the 'politics of theatre' in these plays. But it is not only

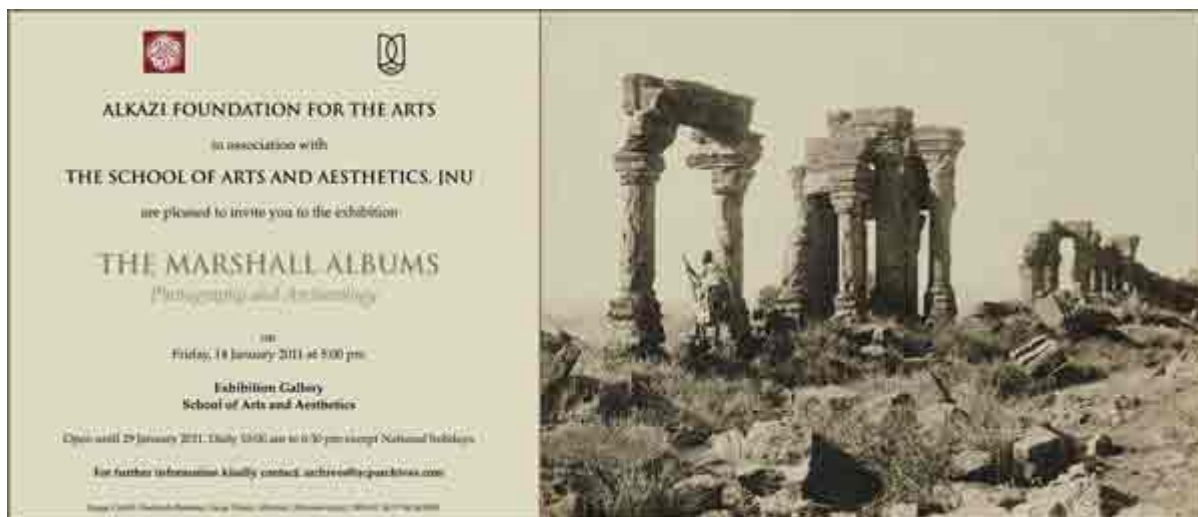
the political component which is important; there is also immense aesthetic depth in these plays. You can say that Latin-American theatre is as lively as its fiction and poetry.

**'En un sol Amarillo'** (In a yellow sun: memories of an earthquake) is play in Spanish from Bolivia. Directed by **Cesar Brie**, an eminent Bolivian director, this play is about a natural tragedy that took place in this South-American country. On the night of 22nd may 1998, Bolivia was rocked by a massive earthquake, which devastated many cities and towns. A lot of people became homeless. Children died without proper care. The international community sent all type of aids but the government of Bolivia couldn't distribute it properly and massive misuse of funds aggravated the plight of people. Corruption went rampant. The basic infrastructures were destroyed and remained inbuilt. Those who raised a voice were maimed, misappropriation of fund by the bureaucracy and political class knew no bounds and the victims were mistreated. People died and politicians laughed.

The play is based upon the research and information about this earthquake and subsequent suffering of the people. So there is a lot of reality here. But this is not only a docu-drama. Here you see reality as well as the imagination, prose as well as poetry and design as well as acting. There is physical theatre and comedy in it also. Interweaving of wit, humor, pathos makes this play a human tragedy. We can see here what is happening not only in Bolivia but all over the world. There are many stories of catastrophe also in India, which are full of administrative lapses, monetary mismanagement and political insensivities. The Indian audience will easily identify with this play. The director of the play, Cesar Brie, had to flee Argentina in 1976 because of dictatorship in that country. He lived and worked in Denmark, Italy and Poland before settling in Bolivia.

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# Exhibition at JNU – The Marshall Albums



E-Invite

**The Marshall Albums: Photography and Archaeology on 14th January, Friday, 5:00 pm at the Exhibition Gallery, School of Arts and Aesthetics, JNU.(E-invite attached).**

There will be an introductory talk on the exhibition by Akshaya Tankha and Joyoti Roy at 5:15 pm.

## ***About the exhibition:***

*One of the most important collections in the Alkazi Collection of Photography, **The Marshall Albums** displays images taken by Sir John Marshall and the ASI during his service as its first Director General between 1902 and 1928. The images reflect his keen interest in photography as a tool for successful conservation campaigns and highlight a unique process, which helped set important trends and standards in photography for archaeological scholarship in the formative years of the ASI.*

*The exhibition is drawn from a publication by the same name, edited by Dr. Sudeshna Guha, which explores the many*

*discoveries and interpretations of Indian history that emerged through archaeological fieldwork. While maintaining focus on Marshall's contributions to South Asian archaeology, the themes presented include the rise of archaeology as an authoritative element for historical scholarship during the eighteenth and nineteenth centuries, the politics and contestations involved in the archaeological preservation of monuments and historical landscapes, and the relationship between photography and archaeology.*

*The exhibition aims to present reflexive histories of an investigative technique that developed into a disciplinary science within British India.*

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# **Arunachal Pradesh on The Theatre Map of India**

Ravindra Tripathi's

**theaterama**



No doubt, the Hindi language has many local dialects. But have you ever heard of Arunachali Hindi? Yes, it exists. You want



to know where it is? It is in Arunachal Pradesh of course. But why is it Arunachali Hindi, it is difficult to say because it is just like standard *khariboli* chaste Hindi. But whatever it is, it was a nice experience to watch the play and listen to the language.

I am talking about '***Drowa Jhagmu: Ek Devi Ki Kahani***' ( Drowa Jhagmu: the story of a goddess). It is a play from Arunachal Pradesh, directed by **Suk Bahadur**, a National School of Drama graduate.

'***Drowa Jhagmu: Ek Devi Ki Kahani***' is based upon a mythological story of Arunachal Pradesh. A king named Kalawangphu was famous for his violent nature. He loved bloodshed. One day, when he went hunting, his dog got lost somewhere in the forest. While searching for his dog, he met a beautiful woman, who was really a fairy called Drowa Jhagmu. The king wanted to marry her, but Drowa Jhagmu put a condition before him – he will have to shun violence and lead a peaceful life. The king accepts this condition and both of them got married and had two children, a son and a daughter.

Meanwhile the king's first wife returned (she had gone somewhere for a long time). Seeing the new queen and her two children she becomes furious and plots a conspiracy. The king is dethroned and arrested. The fairy returns to her world, the two children had to hide themselves from the first queen, who acquires all the power. But at the end, all goes well. The son becomes the king with the help of his fairy mother. He rescues his father, the first queen, who is the conspirator is dethroned and killed. The daughter, who is a grown up woman, also joins her brother and father.

The director uses the local Aunachali dance forms; *yak dance*, *aji lhamu dance*, pantomimes and mask dances to weave the production. The actors did their hard work, although there is need of more refinement in the area of voice modulation. It is a good thing that Arunachal Pradesh is coming on the theatre

map of India.

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# Dreams of Talim – A Tribute to Chetan Datar

Ravindra Tripathi's

theaterama



Last year in BRM (the 12th Bharat Rang Mahotsav) when I saw *Sex, Morality and Censorship*, directed by **Sunil Shanbaug**, I was quite impressed. And not only me, the entire Kamani auditorium was electrified when the performance was over.

This year Sunil Shanbaug has brought another production ***Dreams Of Talim***, written by Sachin Kundalkar. But there is also a story behind it, which is essential to be told if you want to fully understand this. Actually, before the play starts, the story is told before the audience. It is about late Chetan Datar, a talented theatre person who died young in 2008.

Chetan had written a monologue title 'No I Madhavbagh' around 2004. It was never staged during his lifetime.

After Chetan's death Sunil decided to do one of Chetan's text on stage as a tribute. Then came **Sachin Kundalkar** for his support. Sachin wrote a full length play based on Chetan's monologue. The result is ***Dreams of Talim***.

It is a play about alternative sexuality, an emerging discourse in Indian society. The problem of alternative sexuality is that it is taboo. Despite that it has won a legal battle, the society at large doesn't accept it, the family abhors it. The play deals with this 'taboo', the issues, questions and passions associated with it.

It has four characters, Anay, Yash, Sita and Sita's mother. Anay is a young theatre director. He is abandoned by all his colleagues and friends except one, Yash who still admires him. Both the boys are in special relationship (gay) with each other. Meanwhile, Sita, an actress come in their life. She showed her willingness to act in play which Anay wants to direct a play. When the rehearsal get started the problems of alternative sexuality arise on different planes. Anay is individually facing the problem and Sita is finding it difficult to come to terms with it on emotional level. Simultaneously many issues about love, theatre and relationships emerge.

The strength of ***Dreams of Talim*** is its acting. All the actors, Anand Tewari as Yash, Suvrat Joshi as Anay, Geetanjali Kulkarni as Aai and Divya Jaddale as Sita, give commendable performances. There is an element of fantasy also in the play which makes it a little bit surrealistic. The play was multi-lingual with a mix of Hindi and English.

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# Bharangam 13 – All The Plays of Bharat Rang Mahotsav

Choose Your Plays before you Buy your Tickets



A Still from one of the plays: Othello

This year the Bharat Rang Mahotsav will be presenting a fare of 81 productions selected out of nearly 450 proposals received from across India and from around the world. Taking forward the 'Young Experimenters' component of last year, BRM 13 also includes productions by graduates of the school in a synthesis of experience, new energy and vision. We present the synopsis of all the plays so that you can pick and choose.

1. Play: A Wife's Letter

Playwright: Adapted from Rabindranath Tagore's play Stree Patra

Director: Neelam Man Singh Chowdhry

Group: The Company, Chandigarh

Language: Punjabi

Duration: 1 hour and 10 minutes

The protagonist is a child bride Mrinal who secretly writes poetry to assuage that dank listlessness of her routine and mundane life. She finds companionship with the cows and buffaloes in the house while fulfilling the routine chores of

her household. In this monotonous universe enters Bindu, the orphaned sister of her older sister-in-law. This simple event becomes the trigger which unravels layers of experiences that are then shared and collectively explored.

## 2. Play: About Ram

Director: Anurupa Roy

Animation Visualization: Vishal Dar

Group: Katkatha Puppet Arts Trust, Delhi

Language: Non-verbal

Duration: 55 mins

As the name suggests, the performance is about Ram, the prince who is sent on a long journey far away from his home when he is exiled by his father along with his wife Sita and brother Lakshman. About Ram was created with a performance grant from the India Foundation for the Arts and in collaboration with animator Vishal Dar. It is an experimental theatrical piece using excerpts from Bhavbhuti's Ramayana and told through animation, projected images, dance, masks and puppets.

## 3. Play: Aguner Barnamala

Playwright: Hara Bhattacharya

Director: Anirban Bhattacharya

Group: Drishyapat, West Bengal

Language: Bengali

Duration: 2 hrs 25 mins ( including 10 mins intermission)

The play is a psychological journey into the turbulent inner world of the protagonist Kushal, a seventeen-year old young man, who has been referred for psychiatric intervention and treatment after he burns his father to death. It talks about the language of fire as manifested through passion, rage, quest for truth, and desire. The fires of purity, morality, hunger, lust, anger, hatred, and warmth interlock and overlap with each other throughout the play. The concurrent theme of our present social reality intermingling with our past rituals and mythology is woven into the narrative.

#### 4. Play: Andhere Akele

Playwright: Inspired by Ariel Dorfman's Death and the Maiden

Director: Biplab Bandyopadhyay

Group: Niva Arts, West Bengal

Language: Bengali

Duration: 2 hrs 5 mins (including a 10 min intermission)

The play takes place in a closed room now occupied by three persons— Dr. Sadashib Samanta, a psychiatrist; Jayanta Sarkar, a young lecturer with his own set of aspirations; and Parna, a woman believing in the philosophy of life drenched in the songs of Rabindranath Tagore, yet aware of the stark reality of the pain suffered by her body and soul. As these three people try to establish their own versions of truth, the play looks at the dynamics of negotiations, interactions and conflicts that develop between them

#### 5. Play: Before the Germination (Inspired by Oriana Fallaci's Letter to a Child Never

Born

Playwright & Director: Manish Mitra

Group: Kasba Arghya, West Bengal

Language: Bengali & English

Duration: 1 hr 10 mins

A simple story, being simply told, Before the Germination, is about a mother's talk with her unborn child describing the world into which the child would be born in. After hearing what the mother tells it, the unborn child refuses to take birth in such a world. Inspired by Oriana Fallaci's "Letter to a Child Never Born," the play addresses the various crises and power structures in contemporary societies and also the aspects of deviant human behaviour.

#### 6. Play: Dreams of Taleem

Playwright: Sachin Kundalkar

Director: Sunil Shanbag

Group: Zero Theatre Company, Maharashtra

Language: Hindi & English

Duration: 2 hrs 10 mins

Anay, an ambitious theatre director is thrilled when Sita, an acclaimed but enigmatic actress agrees to work with him in his new play. Abandoned by most of his young colleagues, except for his gay lover Yash, Sita's acceptance is a great opportunity for Anay to take his fledgling career forward. But when rehearsals begin, nothing goes according to plan. Anay fears he has lost Yash, and Sita struggles to come to terms with gay relationships. The line between reality and fantasy is blurred, and characters are forced to examine their beliefs and convictions in the mirror of the play.

7. Play: Drowa Jhagmu: Ek Devi ki Kahani

Written & Directed by: Suk Bahadur

Group: Central Institute of Himalayan Cultural Studies (CIHCS), Himachal Pradesh

Language: Arunachali Hindi

Duration: 1 hr 30 mins

The play is based on a story from a 1400-year old region of Arunachal Pradesh. The reign of king Kalawangphu is one characterized by violence. One day he comes across a beautiful fairy called Dowra Jhangmu, falls in love with her and marries her after promising to change his ways. He converts to Buddhism and starts a family. But then, the king's evil first wife, Hachang, returns and tries to kill the children. The plot then moves on to what happens next and how the story comes to a happy ending.

8. Play: Jaan-E-Kalkatta

Playwright & Director: Bhadra Basu

Group: Paikpara Akhor, West Bengal

Language: Bengali

Duration: 2 hrs 20 mins (with 10 min. intermission)

The play tracks the trajectory of Gauharjaan, who, through

rigorous training from famous maestros and her innate finer artistic sensibilities, emerges as the 'Nightingale of Kolkata' in late 19th Century, Kolkata. Her sharp intellect and unique style of musical rendition make her the 'Jaan-E-Kalkatta'. One of the pioneers to record her voice in gramophone discs, she amasses huge wealth, but is betrayed and deprived of her fortune by the men she trusts most, and ends up fighting extended court cases. Finally she has to accept the job of the court singer at Mysore where she dies broken hearted in 1930.

9. Play: Kashmir Kashmir

Playwright: Ramu Ramanathan

Director: Mohit Takalkar

Group: Aasakta Kalamanch, Maharashtra

Duration: 100 minutes

Language: English

A honeymoon couple named Rajivlal and Champa, check in Hotel Kashmir Kashmir situated in the middle of nowhere. In this play, the hotel is the protagonist and the multiple story lines are borne along by a shadowy narrator who seems to represent historical influences. The hotel is the metaphor that projects the plight of the people, state and the seemingly endless disturbing situation. Freak and banal events keep occurring in the hotel and mysteries are never resolved. The drama combines the surreal with the satirical to present a dark, pithy and whacky story of Kashmir.

10. Play: Kumbh Katha

Playwright & Director: Trishla Patel

Group: Tpot Production, Maharashtra

Language: Hindi & English

Duration: 2 hours (with 15 mins intermission)

Kumbh Katha draws its storyline from Kumbh Mela, that is celebrated in India because it is believed that during the struggle for power between the devas and asuras, four drops of



amrit fell from the kumbh at the four holy places of Nasik, Ujjain, Allahabad, and Haridwar. The fifth drop remained a mystery. This play unravels the fantastical journey of the two brothers, Hari and Amrit, and reveals how their fate is tied to the fifth drop as they journey to bring together all the elements needed to end kalyug and save humanity.

11. Play: Macbeth

Playwright: William Shakespeare

Design & Direction: Pravin Kumar Gunjan

Group: Ahuti Nataya Akademi, Bihar

Language: Hindi

Duration: 2 hrs 10 mins

Macbeth is the last and shortest of Shakespeare's four great tragedies. Considered one of his darkest works, it is about Macbeth's bloody rise to power, the murder of the Scottish king, Duncan, the guilt-ridden pathology of evil deeds generating still more evil, the supernatural element of the three witches and their prophecies, and the memorable character, Lady Macbeth, whose ambition for power and love for her husband lead her into an unnatural, phantasmagoric realm of witchcraft, insomnia and madness.

12. Play: Mahakabyer Pare

Playwright & Director: Kallol Bhattacharya

Group: Ebong Amra, West Bengal

Language: Bengali & Santhali

Duration: 1 hour

In Mahakabyer Pare, the Kshatriyas are still rulers of the world. They oppress the Shudras, who finally declare war against them. Eklabya is sent to learn the art of warfare from Dronacharya, but since he is a shudra, Dronacharya refuses. Yet, Eklabya learns these skills, driven solely by his desire. When Dronacharya's Kshatriya disciples inform him of this, he meets Eklabya and asks for his right hand thumb as gurudakshina. Eklabya is ready to pay this price but the

Shudras stop him by claiming his thumb to be the weapon of the entire community. He refuses and Dronacharya along with his Kshatriya disciples are imprisoned by the Shudras.

13. Play: Mathematician

Playwright & Director: Gowri Ramnarayan

Group: JustUs Repertory, Chennai

Language: English

Duration: 1 hr 15 minutes

The monodrama, which is set in 500 CE Babylon, the commercial, centre of the ancient world, interweaves dialogue, music and poetry. Castrated and sold into slavery by his father, Nikor is apprenticed to the Greek Plautus, the Chief Economist of Babylon. With his brilliance in mathematics and stagecraft, he attains incredible fame and wealth as the state's Chief Mathematician, Accountant General and Keeper of the Seals. When he finds his childhood friend, Salla, now the wife of a debauched prince, Nikor is haunted about questions about himself, the pursuit of knowledge and what Salla means to him.

14. Play: Mirel Masingkha (Will of the Soul)

Playwright & Director: Dr. Yumnam Sadananda Singh

Group: Kanglei Mime Theatre Repertory, Manipur

Language: Non-verbal

Duration: 60 minutes

Presenting the chaotic social structure and utter lawlessness that characterise Manipuri society today, Mirel Masingkha, the Will of Soul, makes an attempt to raise awareness about the various atrocities and acts of terror that people witness in their daily lives. Dedicated to Irom Charu Sharmila, it is a physical play based on her campaign against terror. The soul of Sharmila emerges from these incorrigible events and the stinking rot, throws light on the people's plight, highlights brutalities like rape, fake-encounters, custodial deaths committed by the army and terrorist activities that threaten the delicate socio-cultural fabric of Manipuri society.

15. Play: Miruga Vidhusagam

Playwright & Director: S. Murugaboopathy

Group: Manalmagudi, Tamil Nadu

Language: Tamil

Duration: 1 hr 45 mins

Donning animal masks and motifs and carrying totem poles, miruga vidusagas (animal jesters), journey into war-torn lands, highlighting the plight of refugees affected by war calamities and drawing attention towards the problems faced by migratory population due to industrialization. They stop briefly to speak about the issues and concerns of indigenous people and women, questioning the control of people by the government and misuse of power by media, and finally appealing to the people for the creation of a world based on love, justice, respect and dignity for natural resources and people.

16. Play: Ms. Meena

Playwright: Rashmi Ruth Devadasann (Inspired by Friedrich Durrenmatt' The Visit)

Director: Rajiv Krishnan

Group: Perch, Chennai

Language: English (with a smattering of other Indian languages)

Duration: 1 hr 40 mins (with 10 min. intermission)

Ms.Meena, formerly known as Asha, is an iconic film star. She returns to her native village Pichampuram, which has descended into a state of dire poverty. after two decades to make her final film. With news of her arrival there is a new burst of energy and hope in the village and she is hailed as their saviour, while Ravi, her former lover, is pushed to appeal to her on the village's behalf. Ms. Meena arrives and seems quite willing to help the village. She promises to make the villagers prosperous beyond their wildest dreams. But in return, she demands a terrible price.

17. Play: Khidkiya

Based on Clemens Madge's German play Im Stillen  
Director: Girish Jayant Joshi  
Group: Maharashtra Cultural Center, Maharashtra  
Language : Marathi  
Duration: 1 hr 15 minutes

Khidikya portrays old age related issues, and is a window to the loneliness, failing health, lack of care and attention, and insecure future faced by the elderly in our society. The protagonist Kamala, as a child, used to watch an old woman sit and stare outside aimlessly in an attempt to stay connected with the world. Now, at seventy, she connects to people via the internet, creating an imaginary young girl in love, writing her blog, and receiving responses. However, even as she gets addicted to the interaction, she begins losing her battle against dementia.

18. Play: Ojha Fanoosh

Playwright: Based on Christopher Marlowe's Dr. Faustus  
Director: Gunaker Dev Goswami  
Group: Purbaranga, Assam  
Language: Assamese  
Duration: 1.20 hrs

Inspired and based on Christopher Marlowe's "Dr. Faustus", this play is its Assamese adaptation presented in a traditional theatre form. Ojha Fanoosh himself is not just a man, he is a myth. He is the tireless seeker, searching for knowledge, forbidden and otherwise. He is the driving force of curiosity and the ambitious yearning for control over knowledge and the universe, that lurks within all humanity. Since he is not definable as a historical being whose life can be substantiated in documentary evidence, in this play his mystic nature has been highlighted.

19. Play: Park

Playwright: Manav Kaul  
Director: Kumud Mishra  
Group: Aranya Theatre Group, Maharashtra

Language: Hindi

Duration: 1 hr 20 mins

Any park.

In...just about anywhere.

With three regular benches. And three men...just any men...squabble about the choicest of seats.

Because each one's claim is the greatest, and the most fundamental.

And...just about anywhere, there is never enough room for everyone.

20. Play: Roop Aroop

Playwright & Director: Tripurari Sharma

Group: Shabdaakaar Art & Cultural Society, New Delhi

Language: Hindi

Duration: 70 minutes

This play has the popular performing tradition of 'Nautanki' as its backdrop. Till some time back—and even today in certain parts of the country—female roles would be played by men who would take on feminine personas, in a performance style that was passed on from generation to generation. The play looks at what happens when women set foot on the stage and start performing. The tussle between accomplished male actors and the aspiring women who wanted to enter what was traditionally seen as the man's space, could not have been an easy one. This is an attempt by two young actors to explore some of the human dimensions of this phenomenon.

21. Play: Madhabi

Playwright : Bhasham Sahnii

Director: Smt Swatilekha Sengupta

Group: Nandikar, West Bengal

Language : Bengali

Duration: 2 hours & 15 minutes (including 10 min intermission)

When Galab offers Gurudakshina to Vishwamitra, the latter in

an attempt to teach him humility, demands eight hundred Ashwamedha horses. Unable to meet this demand, and driven by divine intervention he arrives at Yayati's hermitage. Yayati has nothing to offer to him except his daughter Madhabi, endowed with boons of eternal virginity and the gift of begetting sons destined to be king of kings. What follows is the great drama of Madhabi in quest of eight hundred Ashwamedha horses. Amidst several cross-currents the play explores different aspects of Madhabi—her duty, her love and her identity.

22. Play: Tiritiyo Anko, Otoeb

Playwright & Director: Soumitra Chatterjee

Group: Prachyo New Alipore, West Bengal

Language: Bengali

Duration: 1 hr 40 mins

The play starts with something of a prologue where the protagonist, as if in a nightmare, encounters an unknown guest, who is an assassin waiting to kill him. The protagonist then starts his autobiography and travels down memory lane. He reminisces about his family and recounts amusing incidents from his boyhood and youth; he reveals his traumatic experiences during the Great Famine of Bengal, the War of Independence and partition; and he talks about the third phase of his life which is characterized by failing health, the threat of incurable diseases, and the reality of death.

23. Name of the play: Suraj ka Satwaan Ghoda

Playwright: Dr. Dharamveer Bharati

Director: Rajkumar Rajak

Name of the group: Ex-Tra – An Organization, Uttar Pradesh

Languages: English, Polish, Bangla, Bhojpuri, Rajasthani, Hindi

Duration: 1 hr 30 mins

The play presents 'love' in various dimensions, and the individual's struggle to achieve it. The various factors that

cause turmoil between lovers include disparity in socio-economic conditions, and different cultural and traditional backgrounds. It focuses on the threats that love faces and also on its faulty interpretation. It aims to influence and initiate positive changes within individuals and society.

24. Play: Shamnadraba Mami

Concept & Direction: Heisnam Tomba

Group: Kalakshetra, Manipur

Language: Multilingual (Manipuri, Bengali, Gujarati, Assamese, Rabha)

Duration: 50 mins

Play:

The play Shamnadraba Mami, meaning disjointed image, is about the unending conflict in Manipur, contextualized against the growing disenchantment with strife, and the torment and turmoil a war-torn land creates in the minds of its people. Reflecting upon the bitter human conditions and the breakdown of social, legal and psychological support systems, the play, in its search for peace, talks about the captive citizens of a free country.

25. Play: Sanchari

Playwright: Sumathy Murthy

Director: A. Mangai

Group: Marappachi, Chennai

Language: Kannada

Duration: 50 mins

Play:

Sanchari is the story of Raag Kalyani. The play begins with the different versions of the origin of the raag, be it from medieval Greece, ancient Persia or Arabia. The play then moves on to speak of Indian composers and the history of the raag is traced through a mesh of stories from the sultanate period including Akbar's court in the north and Krishnadevaraya's court in south India. The attempt to codify the raag into

melakarthas and ragaraagini system is commented upon. The 17th century musicologist, Venkatamakhi, who is said to have banned the raag for her unconventional origins is spoken off and challenged.

26. Play: Some Stage Directions for Henrik Insen's John Gabriel Borkman

Based on Henrik Ibsen's John Gabriel Borkman and Texts by the Raqs

Media Collective (Monica Narula, Jeebesh Bagchi and Shuddhabrahta Sengupta)

Director: Zuleikha Chaudhari

Group: Zuleikha Chaudhari Productions, Delhi

Language: English and Hindi

Duration: 1 hr 10 mins

Play

The play revolves around John Gabriel Borkman, former bank manager imprisoned for financial fraud and released eight years ago; Ella, John's former lover; Gunhild, Ella's twin sister married to John; and Erhart, John and Gunhild's son. While John was in prison, Ella took great care of Erhart. When the play unfolds, she shares the fact that she suffers from a terminal illness and requests permission for him to live with her and take her name. Borkman agrees but Gunhild refuses; Erhart turns up to say that he cannot live for either of them, or for his father. John leaves the house, goes out into the winter night with Ella, and eventually dies.

27. Play: Siddhartha Gautama Dekhi Buddha Samma...Ek Yatra

Playwright: Vijay Mishra

Direction: Bipin Kumar

Group: Srijana Natya Manch, Sikkim

Language: Nepali

Duration: 1 hr 45 mins

Play



The play is based on an incident that occurred between Icchamati and Nillohith, two newcomers who wanted to join the Sangh started by Gautama Buddha and run by his disciple, Ananda. As Icchamati and Nillohith are about to enter the Sangh, a certain situation arises that takes Icchamati to the verge of violating its disciple. Ananda arrives on the scene and unable to answer her questions, he orders her to leave. Icchamati then expresses her desire to meet the Buddha, but is not allowed to do so. She, therefore, leaves, but only after accusing her accusers of misrepresenting the Buddha and with a promise to return someday. The play looks at what happens after this incident and stresses the multi-dimensional nature of truth.

28.

Play: Sangeet Ranadundubi

Playwright : Veer Ramanrao Joshi

Director: Uday Dhupkar

Group: Navneet Cultural Association, Maharashtra

Language : Marathi

Duration: 2 hours 45 minutes (including 10 min intermission)

Written in 1927 against the backdrop of the freedom struggle, the play tells the story of how King Kandarp of the Kadamba regime surrenders his kingdom as per a peace treaty with the enemy nation, but his fiancé, Tejaswini, opposes this decision. When the enemy's flag is hoisted, Tejaswini protests and is arrested. The enemy King Matang Yuvraj usurps all power and arrests King Kandarp. Matters come to a head, and finally all ends well as Kandarp, along with his loyalists, wins back kingdom by defeating Matang Yuvraj.

29. Play: The Surprised Body Project

Choreographer: Francesco Scavetta

Group: Wee Company, Italy

Language: Italian

The Surprised Body Project embodies different kind of

meetings, both in the sense of cultural meeting, by traveling with residencies in different countries, involving local dancers, but mostly in a conceptual way: through emphasizing that state of mind that allows us to be open physically and mentally, and that is related to awareness and perception. The goal is the scornful athleticism, the absurd acrobatics of a body in balance, that state of precariousness, not only physical, in which one might fall at any moment, even if this will not happen. The play also explores how the movement can be challenged by limitations in different body parts, with a sense of the body as damaged or scarred, fragmented; a disjointed body manipulation, a concentrate of fluidity and deformation, humour and folly.

30 Play: The Songs of Euripides

Playwright: Euripides

Director: Tomasz Rodowicz

Group: Theatre Association Chorea, Lodz, Poland

Language: Polish, Ancient Greek

Duration: 50 minutes

Play

Songs of Euripides revolves around women called the Bacchae. The performance focuses on reading the choir parts of Euripides' classic play through gesture, song and dance. The play is contemporary choreia, and through the unity of music, gesture and word is looking for a new language to communicate with the world. The primeval rhythm of Greek texts along with ancient music in the background sets the stage for choral, polyphonic interpretations of the Dionysian myth, as the atmosphere of Bacchic Maenads pervades space, sound, gesture and movement.

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31. Play: Ugetsu Monogatari

Written & Directed by: Madoka Okada

Group: Kaden Theatrical Art Company, Katsushika, Japan

Language: Japanese

Duration: 1 hour

The play that unfolds in 10th century Japan, opens on a seashore, where a beautiful lady named Manago comes to the house of Toyoo, a son of a rich fisherman, to take shelter from the rain. Toyoo lends her his umbrella and promises to meet her again. One day he goes to her house on the pretext of getting back his umbrella, and gets intimate with her. Due to a series of incidents he discovers that she is not human but a serpent who transforms herself into a woman. Driven by her deep passion for Toyoo, Manago, the serpent, stalks him. As the play develops, one is left with the question of whether or not her non-human love will be accepted by him?

32. Play: In a Yellow Sun: Memories of an Earthquake

Written & Directed by: Cesar Brie

Group: Teatro de los Andes, Bolivia

Language: Spanish, with English subtitles

Equal parts docu-play, physical theatre and comic burlesque, *En Un Sol Amarillo* sheds light on tragedy and corruption with wit and pathos. Fusing actual testimonies with electrifying theatrical imagery, it recreates the feverish atmosphere of Bolivia in 1998, when a massive earthquake rocked the country's foundations. An emotionally-charged retelling of a community faced with devastation, it is timeless in its urgency, and sheds light on the calamity wrought by the earthquake and the corruption that followed. A gripping story told with wit, pathos, simplicity and creativity that resonates the world over.

33. Play: Khatijabai of Karmali Terrace Based on Stella Kon's *Emily Of Emerald Hill*.

Director: Quasar Thakore Padamsee

Group: Q Theatre Productions, Maharashtra

Language: English

Duration: 1 hr 15 mins

The play is about an orphan girl who marries into the Karmali household. We discover Khatija through her exploits and the relationships with those around her as she moves along the fascinating journey of life. Gradually Khatijabai emerges as the powerful matriarch, wrapping her family in 'the web of her providing'.

Originally located in Singapore, this version has been set in the Khoja community of Bombay. The play opened in November 2004 at the prestigious Prithvi Theatre Festival and has been staged successfully in Bombay, Bangalore, Chennai and Hyderabad since then.

34. Play: Khwabon Ke Musafir

Playwright: Intizar Hussain

Director: Zia Mohyeddin

Group: National Academy of Performing Arts, Pakistan

Language: Urdu

Duration: 1 hr 20 mins

Khwabon Ke Musafir, based on a short story by the eminent Urdu writer, Intizar Hussain, deals with the clash that occurs between the different cultural lineages that migrants from different regions brought with them to Pakistan. It also looks at the new culture that started emerging in the new geographical and historical entity that Pakistan emerged as.

35 Play: Muaré

Concept, Direction & Performance: Marina Quesada and Natalia Lopez

Group: Marina Quesada and Natalia Lopez

Language: Spanish (with English subtitles)

Duration: 55 minutes

Play

'Movement and stillness' are the first in a vast game of oppositions that find their ground in the body of the characters in Muaré. Wandering around at the edge of a party, two slim, frail figures help each other between fantasies,

worries, and hope. They remain in suspension, without leaving or entering. They seem trapped in a system that includes being marginalized as part of it. Muaré is like a transparent prism that rotates, sometimes slowly, sometimes fast, showing many faces of the same thing, revealing pieces of the intimacy of those who stand at the border.

36. Play: Chumar Pathrangal

Playwright: N.A.Muthusamy

Director: K.S.Rajendran

Group: School of Drama and Fine Arts, University of Calicut

Language: Malayalam

Duration: 1 hr 10 mins

Chumar Pathrangal is about the political, religious, and film-related posters that are all over Chennai walls. These posters play a crucial role in the lives of the people. The play tries to portray the collective dreams and desires of the society, and is not about any individual. It talks about the clash between the popular, dominating cultural voices and the new radical, critical voices in social, political and cultural circles. The intolerance inherent in the dominating culture and its way of dealing with new voices is depicted in the play via theatrical language through the body, voice and imagination of the actors.

37. Play: Sharel-Sha

Playwright : Nelladhaja Khuman

Director: Domarendra Akham

Group: Public Theatre Artists Association, Manipur

Language: Manipuri

Duration: 1 hr 10 mins

Sharen-Sha (Sacrificial Animals) is about the evil of child abduction and sacrifice, and its traumatic impact on the parents of victims. Worried about their children's security, womenfolk become 'meira paibis' during the night, holding flames and guarding the village. They pressurize the abductors

to bring the kidnapped children for an open session in public. But the threatened children, unable to express their true feelings, agree to become sacrificial animals.

### 38. Play: Great Expectations

Group: National School of Drama Student Diploma Production

Playwright: Inspired by Charles Dickens' Great Expectations

Design and direction: Swati Mittal

Language: Hindi

Duration: 1 hour

Pip, an orphan, lives with his old sister and her husband. He meets an escaped convict named Abel Magwitch and helps him against his will. Magwitch is recaptured and Pip is taken care of by Miss Havisham. He falls in love with the cold-hearted Estella, Miss Havisham's ward. With the help of an anonymous benefactor, Pip is properly educated and he becomes a snob. But eventually, through a series of unfolding mysteries Pip's 'great expectations' are ruined. Finally, life makes him work as a clerk in a trading firm with his friend, and that is where he eventually finds his peace.

### 39. Play: Pedro Paramo: Love Stories of Our Cities Inscribed

Group: National School of Drama Student Diploma Production

Playwright: Adaptation of Juan Rulfo's short novel Pedro Paramo

Direction: Firoz Khan

Language: Hindi

Duration: 1 hour

Since the world around us has been formed because of continuous change and the rise and fall of civilizations, it is possible that our present world order may also follow the same path and get wiped out to give place to a new order. The play contains several interesting characters and is full of incidents structured around an entire world teeming with life and creatures that are in contact with our present world. The non-linearity of the text can be seen as symbolic of the ever-

changing shifts and points of view in our lives, its pace, complexities, etc.

40. Play: An Autobiography of a devil

Playwright: Kakarkapudi Narasimha Yoga Patanjali

Director: Shiva

Group: National School of Drama Student Diploma Production

Language: Hindi

Duration: 1 hour

Once upon a time a devil who lives in a forest decides to write his autobiography. As he does so, the forest is visited by Gandharva who comes to eat the mahua flower with his peacock, and the autobiography is read by him. The argument between the devil and Gandharva generates four stories, after which Gandharva suggests that the devil stop writing the autobiography.

41. Play: Bisarjan

Playwright: Rabindranath Tagore

Director: Suman Mukhopadhyay

Group: Tritiyo Sutra

Language: Bengali

Gobindamanikya, Tripura's monarch, on realizing the futility of blood sacrifices, issues a ban on these unnecessary slaughters at the altar of the Goddess, which causes a general discontent in the state that is encouraged by high priest Raghupati. In the fray is caught Jayasingha, a Rajput by birth, who has unquestionable faith in the deity and his mentor. Caught between blind faith and a mixed sense of morality, it seems that the only way he can break the stalemate is by his own sacrifice that would make possible the offering so cherished by Raghupati and would save the noble king as well.

42. Play: Archeekaal

Group: Roshan Art Centre

Playwright: Syed Yaqoob Dilkash

Director: Reshi Rashid

Duration: 1 hour and 10 minutes

Language: Kashmiri

### Play

Archeekaal is all about Kashmir. Kashmir as it was in the past, Kashmir as it is now, and the future Kashmir envisioned by the people. The play highlights the Kashmir of today as viewed from all spheres of life – social, political, cultural, economic, and intellectual. It examines and explores the reasons for the present turmoil, and also tries to bridge the gap between Kashmir and the rest of the country when it shows the feelings of a Kashmiri mother for her son and also for a soldier who dies. The play stresses on peace, humanity, and unity as the only solution to the Kashmir problem.

### 43. Play: The Barber of Seville

Text: Pierre-Augustin Caron De Beaumarchais

Director – Éric Vigner

Group: CDDB-Theatre of Lorient, National Drama Centre, France

Language: French

Duration:

### Play

The Barber of Seville is a love comedy confronting desire and feelings, reason and impulses. The plot involves a Spanish count, Almoviva, who has fallen in love at first sight with Rosine. To ensure that she really loves him and not just his money, the Count disguises himself as a poor college student named Lindor, and attempts to woo her. His plans are foiled by Rosine's guardian, Doctor Bartholo, who keeps her locked up in his house and intends to marry her himself. The Count's luck changes after a chance reunion with an ex-servant of his, Figaro, who is currently working as a barber and therefore has access to the Doctor's home. Figaro devises a variety of ways for the Count to access Bartholo's home and talk to Rosine. After many developments, the story culminates in the marriage of the Count and Rosine.



#### 44. Play: Forest & He Who Burns

Director: Wendy Jehlen

Group: ANIKAI Dance, USA

Forest

Language: Non-verbal

Duration: 1 hour

Brother Blue's voice, sound and breath open the door to the world of the Forest. The butterfly is the gatekeeper, our god of the threshold, discovery, wonder, the space between. In the end, his breath brings us back out into the mundane, changed. Brother Blue, to whom Forest is dedicated, was a storyteller and performer of international acclaim, and one of my personal mentors.

He Who Burns

Language: Urdu, some Korean and English

Duration: 1 hour

The play is an exploration through dance, text, video, and music of the figure of Iblis (Satan) as understood in Sufi traditions. It talks about the nature of humanity's relationship with the divine, the eternal quest for unity and the illusion of duality in the human experience.

#### 45. Play: Aroj Charitammrito

Playwright: Masum Reza

Director: Tariq Anam Khan

Group: Nattokendro

Language: Bengali

Duration: 2 hrs 30 mins

Aroj Charitammrito is a true story based on the life of Aroj Ali Matubbar – a self educated man, a philosopher, a thinker, asking questions and challenging all superstitions, as well as stories made up by religious leaders (clergymen), or the hujurs.

46. Play: All About Love

Playwright: Alexander Oles

Director: Alexey Kuzhelny

Group: Suzirya Kyiv Academic Theatre Art Studio

Language: Ukrainian

Duration: 1 hr 7 mins

The play, using classic literature and sounding sharply contemporary, unites different generations, centuries and even historical epochs in the understanding of supreme values of human life. The meaning of the performance is transmitted to the audience via an animated cartoon, a puppet show, and through pantomime and plastic drama. The performance is imbued with modern and folk Ukrainian music in contemporary adaptation, and the production uses metaphors, symbols, and allegories.

47. Play: Pueta Peralta

Director: Francisca Bernardi and Maria Pas Vicens

Group: Chile de Papel, Chile

Language: Spanish with English subtitles

Duration: 45 mins

The voice of the popular sectors of Chilean society at the end of the 19th, beginning of the 20th century was the Lira popular, single-sheet published poems in décimas that were illustrated with simple woodcuts, commenting from a distinctive perspective on national occurrences and local events affecting the poet. One of these poets was Juan Bautista Peralta.

This is his story, the story of a poor, illiterate and blind man who became a poet, a singer and a trade union leader; and it is the history of Chile in that era, seen from the perspective of the people, from the singing to the humane and the divine.

48. Play: Sagara Kanyaka (Lady from the Sea)

Playwright: Henrik Ibsen

Director: Jyothish M.G.

Group: Abhinaya Theatre Research Centre, Kerala

Language: Malayalam

Duration: 1hr 45 mins

### Play

The play, an adapted version of Ibsen's *Lady from the Sea*, focuses primarily on the three lead characters—Ellida Wangel, Dr. Wangel, and the stranger. This stranger, once engaged to Ellida, has a compelling power over her and has returned to take her away. The story weaves through absurdities, the lack of understanding and the constant search for meaning, selfhood and existence in human relationships.

49. Plays: Creeper

Playwright& Director: Ram Ganesh Kamatham

Group: Actors Ensemble India Forum (AEIF), Bengaluru

Language: English

Duration: 1 hr 10 mins

*Creeper* is a modern re-imagination of the tale of Vikram and Betal. It is about two story-tellers in the city, who have amazing stories to share, but the problem is that they don't agree on how to tell the story! The play slams this mythos into a contemporary urban setting – creating a shadowy world that is immediately recognizable, yet bizarre and entertaining. The performance freewheels us through a modern urban landscape, with a racy text and riveting performances.

50. Play: *Khatijabai of Karmali Terrace* Based on Stella Kon's *Emily Of Emerald Hill*.

Director: Quasar Thakore Padamsee

Group: Q Theatre Productions, Maharashtra

Language: English

Duration: 1 hr 15 mins

*Khatijabai of Karmali Terrace* is about an orphan girl who marries into the Karmali household. We discover Khatija

through her exploits and the relationships with those around her as she moves along the fascinating journey of life. Gradually Khatijabai emerges as the powerful matriarch, wrapping her family in 'the web of her providing'.

51. Play: Hamlet Machine

Group: National School of Drama Student Diploma Production

Playwright: Adapted from Heiner Muller's Hamlet Machine

Director: Anjali Shinde

Language: Hindi

Duration: 1 hour

Play

Hamlet Machine is supposed to be a historical play depicting the fall of Communism in Germany. It comprises characters from Shakespeare's Hamlet and also borrows a few situations from the original play, while departing from it in other ways. The play is about the broken dreams of revolution, motherhood, art, survival and humanity; about individuals who move with the times and those who get left behind.

52. Play: Reshmi Roomal

Group: National School of Drama Student Diploma Production

Playwright: Based on Shakespeare's Othello

Director: Prashant Parmar

Language: Hindi

Duration: 1 hour

Play

A non-professional theatre company is rehearsing Shakespeare's Othello. The actors playing the roles of Iago and Desdemona, Narendra and Neha respectively, are a couple in real life. However, Neha has a suspicion that Narendra is involved in an extra-marital affair with Priya, who is playing the role of Emilia in the play. Because of this suspicion, Neha is assailed by doubts that disrupt the rehearsals of the play. The climax is reached during the handkerchief sequence, and Neha is finally left feeling as heartbroken as Desdemona, who

was also betrayed and killed in a parallel tragic pattern.

53. Play: Aattramai

Group: Koothu-p-pattarai Trust

Playwrights: N.Muthuswamy, Sundara Ramaswamy,  
Ku.Pa.Rajagopalan & Siranjeevi

Director: N.Muthuswamy

Language: Tamil

Duration: 1 hr 30 mins

Play

The entire production is a compilation of 4 short – Aattramai deals with the contrasting lives of two young newly married women; Prasadam is about a poor policeman who wants to celebrate his daughter's birthday but lacks the money to do so; Karuvelamaram revolves around a tree that has grown in a disputed public land; and Jothidappuli is about a poor person trying desperately and unsuccessfully to get a job. The stories depict the irony and vices prevalent in our society, and strike just the right balance with their subtle and effective acting, authentic Tamil dialogues, countryside music, and tongue-in-cheek commentary.

54. Play: Gaddi Charan Di Kaahal Bari Si

Group: Manch-Rangmanch

Playwrights: Baldev Singh Dhindsa, Dr. Jaswinder Singh,  
Harpreet Sekha, Veena Verma, Surjit Patar (poet)

Direction: Kewal Dhaliwal

Language: Punjabi

Duration: 1hr 15 mins

Play

This play is a combination of poems and short stories that tell of the lives of young, illegal immigrants. Due to several compulsions they are forced to leave their countries and move to foreign lands that they have exalted and idealized images of. However, instead of paradise-like lands of opportunities and plenty, they are faced with lives of exploitation, bad

living conditions and a fugitive-like existence. The play, therefore, is the representation of the defeated hopes of such people.

55. Solo Performance: Sweet Sorrow

Choreographer: Preethi Athreya

Duration: 55 minutes

Language: Dance using texts in English, French, Tamil and Telugu

The theme of loss and the indulgence in pain is a most urgent story, waiting to be recounted in all its detail, if only to be exhausted in the continuous retelling of it. Combining dance, text, film, and music, Sweet Sorrow plays with the intersection of universal icons and well-known cliches about loss and longing with the more obscure personal narratives of the same. In doing so, it tries to touch the crucial 'absurd' that is at the heart of all loss.

56. Group Performance: Inhabited Geometry

Choreographer: Mandeep Raikhy

Collaborators: Anusha Lall, Swati Mohan, Manju Sharma, Rajat Bakshi, Sanjay Singh

Rana & Mandeep Raikhy

Language: Non-verbal

Duration: 43 minutes

Inspired by the notion of lived experience of architecture in Gaston Bachelard's Poetics of Space, Inhabited Geometry aims to define, architecturally and imaginarily, the idea of home. As an investigation of the idea of 'site,' cultural as well as architectural, and an attempt to create a new vocabulary emerging out of experiments with bharatanatyam, this piece is essentially an exploration undertaken with six dancers to paint a picture of an imaginary home. By tracing the entire process of inhabiting an architectural form – Inhabited Geometry engages with the idea of 'home' simultaneously as a tangible place and a place of dreams.

57. Play: Charandas Chor  
Playwright: Habib Tanvir  
Direction: Anup Hazarika  
Group: Ba (The Creative Breeze), Guwahati  
Duration: 1 hr 35 mins  
Language: Assamese

#### Play

The play is about a thief who promises his guru that he will never to tell a lie. Charan attempts to show his sincerity by offering never to do four things – eat off golden plates, ride an elephant at the head of a procession, marry a queen and accept the throne of a country. The guru then tells him that since he had so generously undertaken to give up four things on his own account, he should also undertake to give up one little thing – lying – at his guru's request. The thief consents and that is how the promise comes to pass.

58. Play: Salaam India  
Playwright: Nicholas Kharkongor (inspired by Pavan Verma's bestseller Being Indian)  
Director: Lushin Dubey  
Group: Theatre World, Delhi  
Language: Hindi, English  
Duration: 1 hr 30 mins

The play has four actors who portray sixteen characters altogether. Different situational excerpts from their life bring about contradictions, joy, humor, hope and aspirations that drive them. Inspired by Pavan Verma's bestseller Being Indian, four intertwined vignettes in the play explore the issues of regionalism, dowry, and the growth of technology in a traditional society. The stories cover all classes of society in contemporary India.

59. Play: Dara  
Playwright / Director: Shahid Nadeem  
Group: Ajoka Theatre, Pakistan

Language: Urdu  
Duration: 2 hrs

Dara is about the dramatic and moving story of Dara Shikoh, eldest son of Emperor Shahjahan, who was imprisoned and executed by his younger brother Aurangzeb. Dara was not only the Crown Prince, but also a poet, painter and sufi. The play also explores the existential conflict between Dara the crown prince, and Dara the Sufi and the artist.

60. Play: Santa Maria de Iquique: Revenge of Ramón Ramón  
Director: Manuel Loyola  
Group: El Oraculo Theatre Company, Chile  
Language: Non-verbal  
Duration: 55 mins

In 1907 there was a massive killing of miners and their families in the North of Chile in which four thousand people were murdered. The play is based on the mission of a survivor worker, Antonio Ramon Ramon, who decides to avenge the death of his brother by executing General Silva Renard, who was responsible for the genocide.

61. Play: The Bitter Belief of Cotrone the Magician  
Playwright & Director: Andrea Cusumano  
Group: Centre for the Experimentation of Space Applied Dramaturgy (CeSDAS)  
Language: English & Italian  
Duration:

A nomadic site-specific performance, the play draws inspiration from Luigi Pirendellos's The Giants of the Mountains, and is a stunning visual theatre piece fusing puppetry, projections, performance and live soundscapes. The creative process extends beyond the original site, continuing to evolve throughout the duration of the project; reaching, influencing and being influenced by multiple spaces, narratives and audiences.



62. Play: My Country, Life for Remembrance, and The Quest

Group: Lamusica Independent Theatre Group

Director: Nora Amin

Playwrights: Eva Balzer, Saleh Saad, and Nora Amin

Language:

My Country: English

Life for Remembrance: Arabic

The Quest: Live music & dance

Between the search for a personal and true homeland, the struggle to survive or even to die in dignity and be remembered, and the quest to grasp the soul and find one's own transcendence, this triple bill My Country, Life for Remembrance and The Quest navigates between three different theatre

styles, all heavily incorporating physical expression.

My Country is a highly poetic and metaphoric dance theatre piece. Set between Germany, Egypt and India, it tells a journey of a young woman who gathers pieces of

herself in different cultures to recreate her own identity.

Life for Remembrance is an unusual account of the incidents of Saleh Saad, a

theatre maker who died on 5 September 2005 along with almost seventy

theatre artist in a horrifying fire in a theatre venue in Upper Egypt.

The Quest is a piece based on vocal expression and physicality, combining live music

and physical and dramatic inspiration from sufism, on how to find our own

spirituality within and to affirm our being

63. Play: Othello

Playwright: William Shakespeare

Director: Atefeh Arab Tehrani

Group: Indra Theatre Group, Iran

Language: Non-verbal

Duration: 1 hr 15 mins

Shakespeare's Othello, the Moor of Venice is a tragedy revolving around four central characters: Othello, his wife Desdemona, his lieutenant Cassio, and his trusted advisor Iago. The play explores the complexities and conflicts of human emotions. This performance of Othello will be performed on the basis of the physical movement of actors, in relation to their partners as well as to their own individual actions.

64. Play: Miranda

Playwright: Farrukh Dhondy

Director: Jatinder Verma

Group: Tara and Lucid Arts, UK

Language: Dance, with musical score and text in English

The play is a tale of a wannabe bollywood actress, Miranda, who joins a mysterious touring theatre company in Goa, where she meets British actor, Ferdie who she falls in love with. Farrukh Dhondy's monologue weaves questions of identity, decolonisation and gender, to produce a gentle mix of mystery and magic realism.

65. Play: The Amorous Lotus Pan

Based on the original by Shi Nai'an, the homonymous Sichuan Opera by Wei Minglun and the play by Ouyang Yuqian

Director: Professor Chen Gang

Group: Central Academy of Drama, China

Language: Chinese

Duration:

The plot traces the story of Pan Jinlian, orphaned at an early age and sold to Zhang Dahu, a rich man, who rapes her and gives her to Wu Da, a dwarf, as a punishment. Over time Pan falls in love with Wu Song, Wu Da's younger brother, who doesn't reciprocate her feelings. Finally, she gets involved with Ximen Qing, with whose help she poisons her husband.

66. Play: Makaraakshaya (The Dragon)

Playwright: Yevgeny Shvarts

Director: Dharmasiri Bandaranayake

Group: TrikonE Cultural Foundation, Sri Lanka

Language: Sinhala with English subtitles

Duration: 2 hr 10 mins

This play is a political satire aimed at totalitarianism in all forms. The plot is based on the attempt of the hero, Lancelot, to liberate people in a land suffering under the Dragon's brutal rule. However, his killing of the Dragon in a fight does not free the people; all that changes is the Burgomaster acceding to the position formerly occupied by the Dragon, and he realizes that his task is much more complex – the killing of the dragon in each one of them.

67. Bikhre Bimb

Playwright: Girish Karnad

Dir: Rajinder Nath

Group: Padatik, Kolkata

Lang: Hindi

Duration:

Manjula Sharma is not a very successful Hindi short-story writer who suddenly becomes wealthy and internationally famous by writing a best-seller in English. The question haunting her, however, is whether in opting for the global audience, she has betrayed her own language and identity? Now, without warning, it is her own "image" that decides to play confessor, psychologist and inquisitor.

68. Homage to Shyamanand Jalan

Dir: Vinay Sharma

Presented by Padatik, Kolkata

Language: Hindi

Duration:

Homage presents excerpts from 5 plays directed by Shyamanand Jalan, showcasing at least one representative work from each decade of the Padatik years. In between the staged excerpts

are projected glimpses of his other directorial works and of Shyamanand the actor. Homage combines all their energies to express how Shyamanand's theatre explored a diverse range of styles and content.

#### 69. Garbage Project

By Harish Khanna, Delhi

A broad-based exploration of materiality, the project is an exploration of life in garbage by an actor, created in collaboration with other actors. Amongst other things it looks at the idea of garbage as waste, of the body as garbage or producer of garbage... in relation to the body of garbage. It will include four improvised performances based on images of lives in/and garbage from different parts of the country. Spread over four days the performances will be on the NSD campus.

#### 70. Play: What Happened? The 80\*81 findings.

By: Georg Diez and Christopher Roth

Language: English

Duration: 90 minutes

It was in the year 2010 that two researchers came up with the idea that the years 1980 and 1981 represented a major shift in world history, the Great Transition. The play is the representation of the findings of this research that Diez and Roth called 80\*81.

#### 71. Play: Jagadamba

Playwright: Ramdas Bhatkal

Director: Pratima Kulkarni

Groups: Aawishkar, Mumbai

Language: Hindi

Duration: 2 hrs with 10 mins intermission

The play Jagadamba tells the story of Kasturba Gandhi, a woman who neither followed Bapu blindly, nor resigned to her fate as the wife of the Mahatma. Most often, she resisted his

experiments, his new ideas; but once she understood what they meant and the bigger picture behind them, she followed him wholeheartedly, devotedly even. The play traces her personal, political as well as emotional journey from Kasturba to Jagadamba.

72. Play: The Hardcore Machine (Based on Bertolt Brecht's "Buckower Elegies")

Script & Direction: András Urbán

Group: András Urbán Company, Serbia

Language: Hungarian (with English subtitles)

Duration: 50 mins

Brecht-The Hardcore Machine tells the story of a young working girl, who, before polishing her nails, lifts up a worker's glove and enters the wonderful world of ideology and corporeality. During the rehearsal process the actor only exists as a body. The body acts. Physical action evokes dramatic and historic contents. This is where the dramatic actor – he who executes and plays – enters the scene.

73. Play: Quality Street

Author: Chimamanda Ngozi Adichie

Director: Maya Krishna Rao

Group: Vismayah, New Delhi

Language: English

Duration: 50 mins ( approx.)

Quality Street is a story of a mother and daughter, set in Lagos, Nigeria, but it can be transposed, with a few details changed, to several cities across the world. At a deeper level, it is a story that looks at issues that lie at the core of people's lives – of culture, values, relationships within a family.

74. Performance: Grey is Also a Colour

Choreographer: Navtej Johar

Group: Abhyas Trust

Duration:

Grey is Also a Colour is a dance-theater piece devised and performed by Navtej Johar. Inspired by Doris Lessing's novel The Grass is Singing, it is a story of human entanglements across class and colour boundaries. The piece examines and illustrates the theatrics of staunch social stances that are used to silently undermine, intimidate, control and steadfastly maintain class inequalities.

75. Solo Performance: Zindagi Madhur hai Kumansenu mein

Story: Abioseh Davidson Nicol

Adaptation, Design and Direction: Vageesh Kumar Singh

Language: Hindi

Duration: 50 min.

The story is about Bola, the protagonist of the story lives happily in the village Kumansenu, with her grand-daughter Asi, and is visited by her son, Meji. It portrays the beauty of life even though it depicts a society constrained in superstitions and supernatural powers. It shows the protest of a woman, almost living a life of enslavement in a male dominated society, in its own way.

76. Performance: In Vivo

Choreographer: Mickael Le Mer

Duration: 50 mins

In Vivo tells the story of the company, its doubts, its questioning, its searching. The dance is like the life of all human beings with its ups and downs, meetings and glances. In Vivo literally means 'within the living', and the performance is a living dance which does not need labels, and where the dancers enact emotions with their bodies, which when transformed into vocabulary, confirms the original identity of the company.

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# Complete Schedule Bharat Rang Mahotsava January 2011

13th BRM – Festival ([Click here to view schedule](#))



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## Manohar Khushalani Poetry Page



### She

She comes like a whisper riding on the wind

Quiet and nervous as a butterfly amongst the bees

She looks hither and tither ever so softly

as a feather twisting in the breeze

-MK, New Delhi, Spring, 1971

## **\* Lei\* (Italian Translation of 'She')**

Lei viene come un sussurro  
correndo nel vento  
silenzioso e nervoso  
come una farfalla tra le api  
guarda di qua e di là  
come una torsione di piuma al vento

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## **The first whiff of Matured Wine**

Thou art like the fruit of a heavenly tree  
Sweet as nectar  
Matured like old, but distilled, wine  
Yet,  
You fill my being with such freshness  
That I think of thee whenever I get...  
The first gust of morning breeze  
The first ray of morning light  
The first whiff of a bud about to bloom  
The first tumble of autumn leaves  
The first rustle of swinging trees  
The first flutter of a bird's wings



The first shuffle of a baby's feet

Thou always rest ...

ever so lightly on my thoughts ...

Like a fluffy feather wobbling in the wind

Oh Lord ...

Thou may not have been the first impression in my life

but, thou art the last word all right

-MK, New Delhi, 1st September 2001