

Pranjal K. Saikia's Play: Chengpung Border

Playwright & Director: Pranjal K Saikia

Group: Team Indipity, Guwahati

Language: Assamese

Duration: 1 hr 30 mins

The Play

A retired teacher of Chengpung village of Assam and Nagaland border, Mr. Dharmeshwar Bora has a small happy family – his wife, a goat and a dog. Although Mr. Bora has had a dream to be a car owner since he was young, his dream became stronger with the provident fund money he received on retirement. On being a car owner, he realised that it is not easy to survive in a bordering village, due to car-lifters, militant's etc. Day by day Mr. Bora became very possessive about his car, to the extent that the fear of losing his beloved car took away his sound sleep. The story takes a turn when Mr. Bora tries to save his car from such circumstances (Border miseries seem to have no end....).

Director's Note

Every border (national or state) has its own stories to tell. Living in a village of Assam and Nagaland border, I have experienced the border that has fear, relentless mountains and way-faring rivers. The border that has tasted blood, militant movements, illegal arms, cannabis (Ganja), banned pseudoephedrine tablets etc. The common and innocent people of bordering villages have endless miseries; their dreams are meant to be shot. This play deals with the struggle of their survival, aspirations, dreams and downfall.

The Director & Playwright

Pranjal K Saikia is a commerce graduate from Guwahati University and holds a diploma in Dramatic arts from the

Himachal Cultural Research Forum, Mandi (Himachal Pradesh). Since then he has worked as an actor, theatre director, script writer and also theatre trainer in different parts of India including Delhi, Bhopal, Meghalaya, Assam, Arunachal Pradesh and Tripura. Few of the important plays that he has acted in are Lower Depths, Andher Nagari Choupat Raja, Gaatha- the 1st text, Ashaad Ka Ek Din, Yatra Subha Houk etc. His major directorial works are Badal Sircar's Ballavpur ke Rupkatha and self-written Bhumura, Status Complicated, Indipity, Bhou, Kiri Daloi (Jaintia Play) etc. Apart from these he has worked with different NGOs on different social issues in Madhya Pradesh, Assam and Tripura. One of his plays Indipity was selected for the 8th Theatre Olympics, 2018, and his Play Bhou was selected for the inauguration of 20th BRM, 2019 at Dibrugarh. Both of these plays were written & directed by him.

The Group

Established in 2012 at Guwahati, Assam Team Indipity is a group of young and energetic Theatre Artists. Team Indipity conceived with the idea of raising consciousness about social and psychological issues through meaningful theatre activities. Right from its inception the group also conducts theatre workshops, street play in all over north-east. The group is dedicated towards establishing new practices of art forms in the drama world and to articulate talents both physically and mentally. The group has performed in various theatre festivals including 20th Bharat Rang Mahotsav.

Cast & Credits

Dharmeshwar	Bora Monuj Saikia
Sakuntala	Rimjhim Deka
Naga Militants	Arup Jyoti Rabha,
Gokul Mipun, Utpal Hazarika	
Goat	Monalisha
Rajbongshi	
Dog	Suraj Das
Villagers/Body Movements	Abhijit Chutia, Abhijit Roy,

Kulumoni Bharali, Rijumoni Deori

Jyotishman Kaushik,
Sanjiv Das Rakesh Bora, Bhaskar Dutta, Rinku
Bora, Bidyut Bikash
Borah, Desh Adhikari, Nandini Das, Achurjya Bora

Light

Tapan Borua

Music

Mandeep Mahanta

Costume

Rijumoni Deori

Production Manager

Achyut Saikia

Assistant Director

Gokul Mipun and

Bhaskar Dutta

Playwright & Director

Pranjal K Saikia

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Neelam Mansingh Chowdhry's Play: Gumm Hai

Director: Neelam Mansingh Chowdhry

Group: The Company Theatre, Chandigarh

Language: Hindi

Duration: 1 hr 15 mins

The Play & Director's Note

The play Gumm Hai has been sourced from many references including The Seven Stages of Grieving, a performance text by Wesley Enoch and Deborah Mailman, and Anuradha Kapur's play Nali Wali Larki.

The story begins with a child going missing in a village, and examines how an inexplicable loss irrevocably changes the dynamics within a family and the community. The varied skeins of narratives were dovetailed to examine and understand grief, loss, death, human affirmation and survival. This play was a way of engaging with the world, dealing with lost memories, and retrieval and archiving of these memories through performance and storytelling. The plays recurring leitmotif follows Pinki, a young girl of eleven who has gone missing from her village for two months. It portrays the broader, more abstract idea of something precious that has been lost, never to return. The narrative follows the experience of 'everywoman', chronicling her worldly grief and joys. This devised performance draws from traditional, popular and contemporary cultural practices, resorting fundamentally to the storytelling techniques that include song, dance and real life issues. Loss here is not communicated conventionally, but in an ironical, humorous and irreverent manner. However, despite the stories dealing with a subject that can be considered dark and brooding, the dominant atmosphere is one of affirmation, dance and song and sharing of stories. The overall tenor is the resilience and strength of the human condition i.e. the instinct for survival.

During the process of putting the play together, we tried to juggle the role of the storyteller, the actor and the social commenter. We made no attempt to preach, judge or invoke any feeling of rancor on either the human or social condition, but to seek a human connection between the personal and the public.

Whenever one develops something new, whether it is an agglomeration of memories, anecdotes, songs, poems or personal or historical experiences, the aim is to uncover or discover the 'internal logic' of what appears to be a set of random,

disjointed ideas. In this instance, the effort has simply been to tell a story within several stories, all coalesced together, to create a story of one's own.

The Director

NSD alumnus, Dr. Neelam Mansingh Chowdhry has a master's degree in the History of Arts. In 1976 she moved to Mumbai where she worked in schools and colleges, doing theatre workshops and children's theatre. In 1979, she moved to Bhopal and was associated with Rang Mandal, a theatre repertory attached to the multi-arts complex, Bharat Bhavan. In 1984, she came to Chandigarh where she set up her own theatre group, The Company. Along with international teaching assignments, she has also been teaching in the Department of Indian Theatre, Punjab University since 1990. Under her guidance the group has participated in major national and international festivals. Dr. Chowdhry is the recipient of several awards including the Sangeet Natak Akademi Award, Shiromani Bhasa Vibhag, Ford Foundation Award, and the Padma Shri which she received in 2011.

The Group

When Dr. Neelam Mansingh Chowdhry formed her own group, The Company in 1984 in Chandigarh, she was looking for a vocabulary for training urban actors in traditional forms that were available in Punjab. The Naqqal tradition, through which she explored her work, belonged to rural Punjab and did not have a well-developed theatrical tradition in terms of aesthetics, technique and style. By working with the natives for the last twenty-eight years, along with urban actors, a way of working has emerged which combines, through fusion and differences, a new way of looking at history, performance space, image and text. Most of the plays produced by The Company have been translated by the eminent poet Surjit Patar, with music composed by BV Karanth.

Cast & Credits

On Stage

Mahesh Saini,

Davinder Pal Singh, Surinder Arora, Chaman Lal,

Ambika Kamal,

Gursewak, Gurnam

Singer

Pamela Singh

Musicians

Satnam, Meher

Chand, Amarjit, Bhadur Chand, Ram Singh

Light Designer

Daulat Ram Vaid

Associate Director

Vansh Bhardwaj

Director

Neelam Mansingh

Chowdhry

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Euripides's Play: The Trojan Women



Playwright: Euripides

Director: Vasilisa Tepliakova

Group: Goloborodko's Workshop, Russia

Language: Russian

Duration: 1 hr

The Play

The play begins with two gods, Athena and Poseidon, descending from the heavens to discuss the aftermath of the war between the invading Greek armies and the people of the city of Troy. Poseidon has supported the Trojans, whereas Athena has supported the Greeks. However, she has now turned against them since the Greek warrior, Ajax, raped the Trojan princess Cassandra in Athena's temple, which the goddess sees as an act of great disrespect. As a result, she has called on Poseidon, as well as Zeus, to work with her and create stormy seas to punish the Greeks on their journey home. The gods exit, and the mortal plot unfolds. The stage shows a tent with the recently enslaved women of Troy. Hecuba, the former queen of Troy, laments the destruction of her city, and the horrible treatment her family has endured. The Chorus, made up of her former handmaidens and other noble Trojan women, joins her, and together they sing, wondering what will become of them when Greeks will be their masters.

Director's Note

The Trojan Women is based on the play by Euripides with the same title. This performance is an effort to understand tragedy as seen today, and to make the ancient text contemporary, but at the same time trying to keep traditions of ancient tragedy intact. Without the use of any props we are trying to create theatre with bodies, voices and psychological Russian theatre. It is an eclectic production with modern sounds and electric lights but with a deep and tragic soul. We are not trying to make the play's situation similar to the contemporary problems, but we hope that the audience will create its own associations.

The Director

Vasilisa Tepliakova is a young director from Moscow. She

Playwright

Euripides

Director

Vasilisa Tepliakova

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Heisnam Tomba's Play: Yamata Amasung Keibu Keioiba

Playwright & Director: Heisnam Tomba

Group: Kalakshetra Imphal

Language: Manipuri

Duration: 1 hr 5 mins

The Play

The play is an attempt to interweave two folktales – Yamata no Orochi from Japan, and Keibu Keioiba from Manipur. Yamata no Orochi is a serpent-dragon in Japanese myth, who has eight heads and eight tails, and its enormous body reaches across eight valleys and eight hills. It is a legendary story of how a young ingenious boy Susanoo saves a beautiful lady Kushinada from Yamata who was about to devour her. Yamata had already devoured seven of her elder sisters. In the Manipuri tale, Keibu Keioiba is a creature having half tiger and half human features. He kidnaps a young girl Thabaton, who was home alone. However, a clever old lady manages to make Thabaton's seven brothers take revenge and save their sister.

The play highlights the virtues of sacrifice and martyrdom

through the conversation between the mythical images of Japan and Manipur interwoven together to tell the stories of two hilltops.

Director's Note

The play is an attempt to capture two different cultural tales and explore the possibilities of interpretation of these two cultures. It is an intercultural experiment of stories, music, dance and performing traditions. However, the attempt is also to give a contemporary meaning to the rich folklore of both the cultures of Japan and Manipur.

The Director & Playwright

Heisnam Tomba began his exploration of the world of theatre with his parents, Kanhailal and Sabitri, both well-known Manipuri artists. From them he received extensive training to be a director, playwright, music director and actor-trainer. Heisnam Tomba absorbed finer nuances of these skills early in life. He has written eight plays; has directed more than ten dramas including Kshudito Pashan by Rabindranath Tagore and An Enemy of the People by Henrik Ibsen; and has been the music director for two of Kalakshetra's best known productions, Dakghar and Draupadi. He specializes in voice and movement training, and has taught at institutions in Delhi, Mumbai, Mysore, Kolkata, Chennai, Bangalore, Guwahati, Patna, Heggodu, Bangladesh and Singapore. His versatility received recognition when he was awarded the National Sanskriti Award and Senior Fellowship by the Ministry of Culture, New Delhi. He has directed an off-beat feature film Nobap in Manipuri.

The Group

Established in 1969 by late Shri Heisnam Kanhailal, Kalakshetra Manipur has evolved a distinctive theatrical style that is predominantly non-verbal. The group is dedicated towards expressing the realities of oppression and resistance that are a part of day-to-day living in Manipur today, through plays like Pebet and Memoirs of Africa. Other major productions of the group are Tamna-Lai (Haunting Spirit),

Keibu-Keioiba (Half Man-Half Tiger), Khomdon Meiroubi, Imphal '73, Izzat, Karna, Lajja, Kshudito Pashan, Draupadi, Dakghar, Samnadraba Mami (Disjointed Image), Hungry Stone and An Enemy of the People.

Cast & Credits

Yamata	Maisnam
Momocha	
Keibu Keioiba (1)	Kshetrimayum
Priyobrata Singh	
Keibu Keioiba (2)	Pangambam Tyson
Meitei	
Susanoo	Romario
Thoudam@Paona	
Iben Hanubi	Kh. Sanjukta
Devi	
Mapa	Ahanthem
Upendro Mangang	
Mama	Huidrom
Holina	
Kushinada	Roslin Akoijam
Chanu	
Thaba	Thangjam
Salini Devi	
Mithingai	Guru Koken
Chorus	Takhellambam
Budhichandra	
Anantakumar Longjam	
Lanchingna Laishram	
Light	Laishram
Ibochouba	
Sound Designer (Boby)	Oinam Prasanjit
Music Arranger	Moirangthem Bise
Music Operator Prasanta Singh	Moirangthem

Crafts	Ch.
Kunjakeshwar	
Costume	Khumanthem
Sanjukta	
Make-up	Huidrom Holina
Set & props	Guru Koken
Theme Picture Sketches	Wahwngbam Robin
Yamata Written by	Prof. Devraj
Translation (Manipuri)	Prof. IS Kangjam
Translation (Manipuri to Eng.)	Dr. Usham Rojio
Production Manager	Kh. Ushakanta Singh
Assistant Director	Pangambam Tyson
Meitei	
Production	Kalakshetra
Manipur	
Acknowledgements	Phurailatpam Nandakumar
Sharma	
Ningombam Jadumani	
Playwright & Director	Heisnam Tomba
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Phillippe Pelen Baldini's Play: Vast

Playwright & Director: Phillippe Pelen Baldini

Group: Surya Performance Lab, Auroville (T.N.)

Language: English

Duration: 1 hr

The Play

This is the story of a young boy from Nepal who has been abducted and taken away from his family and home in the Himalayan Mountains. Kidnapped and abused, he now lives in a slum in a big city in India. He is all alone in the world, living stifled in his small room. He tries, day after day, to find in his body a door that opens to the 'Vast', a path to his Himalaya, and his own limitless nature, beyond confinement and misery. An encounter with a strange character helps him on his journey. This is the god Hanuman, with monkey and human features, heroic, wise, and full of humour.

Vast is an organic, physical and dance based performance that is hypnotic, emotional and universal. It showcases how the human body carries in itself the memory of the 'Vast'. How the human body – beyond ruptures, oppression and confinements – has the nostalgia of nature and vastness.

Director's Note

For the young boy whose childhood and dreams were shattered, the journey from confinement to freedom is a process of reconnection with nature and with himself, without any limitation. In this journey he is helped by Hanuman. Together they reconnect with the 'Vastness' they both come from. Hanuman is introduced here as a special character, the symbol of primordial memory. The play proposes a work on the memory of the body.

We are also exploring the relationship between body and the mother-tongue, between body and the ancient mantric poetry, between body and words. We draw upon contemporary dance, theatre, vocal work, and even aerial dance to explore this inner territory between confinement and Vastness. From gravity to weightlessness, it is also an exploration of the body being free in three dimensions, and of its expansion into Vastness.

The Director & Playwright

Born in France, Phillippe Pelen Baldini is the founder of Surya Performance Lab in India. He had earlier founded the International Talipot Theatre in Reunion Island, France. He has created and directed 40 shows with dancers, actors, musicians, and video creators from Africa, India, Europe and territories in the Indian Ocean. His productions have been welcomed at Opera de Paris, Théâtre de la Ville de Paris and well-known festivals in Honk Kong, Singapore, Italy, Brazil and South Africa. He has toured and worked in 82 countries. His shows have received awards in Poland, Scotland, France, Italy and South Africa, among other countries. He also directs workshops worldwide with professional dance companies, universities, townships and communities. He is interested in indigenous culture and has worked a lot with people from different ethnic groups in South Africa including the San communities as well as other different communities.

The Group

Surya Performance Lab is a dance-theatre company based in Auroville, India. In its 50-year long history it has worked with devoted artists and has performed in more than 82 countries. This professional company is directed by Philippe Pelen Baldini and Thierry Moucazambo. The group welcomes dancers, actors, photographers, video designers, painters, etc. from India and all over the world. Surya Performance Lab endeavours to create a bridge between art, science and consciousness. Inspired by the 'First people', indigenous cultures, ancient traditions, new discoveries in the field of body-mind consciousness and quantum science, it creates a contemporary expression and art, a new dramaturgy holistic and humanist, open to nature and the planet.

Cast & Credits

Performers

Thierry

Moucazambo, Gopal Dalami

Light Technician

Ashwin Ezhumalai

Assistant Director

Thierry

Moucazambo

Director and Choreographer

Philippe Pelen Baldini

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Girish Karnad's Play: Ghoramukho Pala



Playwright: Girish Karnad

Director: Sanjib Ray

Group: Kathakriti, Kolkata

Language: Bengali

Duration: 2 hrs 20 mins

The Play

Kapil and Devdutta of Dharmapur are the heroes of our play. One comes from a Brahmin family and the other is a blacksmith's son. Devdutta falls in love with the daughter of

a gold-merchant, Padmini. He vows that if he marries Padmini, he would sacrifice his hands to Ma Kali, and his head to Rudra Dev. Eventually, Devdutta marries Padmini. They visit Ujjayini when Padmini is pregnant. Devdutta becomes furious when he discovers the intimacy between Kapil and Padmini. Sending Kapil and Padmini to the Rudra temple, he goes to the Kali temple and cuts his head off near the feet of Ma Kali. When Kapil returns, he sacrifices his life seeing his friend lying beheaded. Padmini too moves to do the same but Goddess Kali appears and stops her. Abiding by the direction of the goddess, she fixes the heads of Kapil and Devdutta, but on each other's body. Although the two friends are offered life again by the grace of Ma, their heads are transposed..

Director's Note

In 1972, Girish Karnad himself translated his play Hayavadana from Kannada into English in the eminent Theatre Journal Enact. The director of the Bengali theatre troupe Nakshatra, Shri Shyamal Ghosh requested the poet and litterateur Shri Shankha Ghosh to translate the play into Bengali at the earliest as the group was determined to stage it as their next production. Unfortunately, it was never performed by the group. Shyamal Ghosh before his demise entrusted Kathakriti to perform this play and it was revised by poet Shankha Ghosh. The present project is thus a modest endeavour of Kathakriti to accomplish the unfulfilled dream of Late Shyamal Ghosh, their preceptor.

The Director

Sanjib Ray, a retired Senior Manager in Allahabad Bank, has directed 9 one-act and 19 full-length plays for Kathakriti. He joined Nakshatra in 1967 and worked with legends like Shyamal Ghosh, Mohit Chattopadhyay, Mamata Chattopadhyay and Navendu Sen; and later worked under the direction of Jnanesh Mukherjee and Sohag Sen. Sanjib joined the drama section of Yuvavani under Akashvani as a news reader, actor, producer and reciter in 1969. He actively participated in audio plays by Akashvani

commercial broadcasting. In 1989, he formed his own group Kathakriti and has remained its President-Director. He has also been the chief editor of Kathakriti Natyapatra since its inception. He was awarded the Dishari Purashkar as Best Director twice and the Ritwick Ghatak Memorial Award also as Best Director.

Recently a book, narrating his tireless journey in theatre for the last 50 years, was published and unveiled by eminent actress Smt. Maya Ghosh. At the book launch a number of eminent personalities spoke on his excellence and benevolence.

The Playwright

Girish Karnad (May 19, 1938 – June 10, 2019) was an Indian playwright, author, actor, and film director whose movies and plays, written largely in Kannada, explore the present by way of the past.

The Group

Kathakriti has staged 9 short plays and 19 full-length plays till date under the direction of Shri Sanjib Ray. Kathakriti has also initiated audio plays, workshops and seminars on theatre, in different schools and colleges. It has also performed during the Swachh Bharat Abhiyaan under the Central Ministry. Since its inception, Kathakriti holds a drama festival every year on the occasion of its birthday. The publication Kathakriti Natyapatra is also an asset for drama enthusiasts.

Cast & Credits

On Stage Sanjib Ray,
Ashok Ganguly, Nabanita Mukherjee Das, Shambhu Nath Shaw,
Dipankar Haider, Bindia Ghosh, Kinjal Nanda, Parijat Das

Dance & Chorus Jayanta Ghosh,
Shraddha Chanda, Poulami Bag,
Barnamala Chatterjee, Sayani Roy, Chowdhury Laboni Sarkar,
Mithun Gupta

Singers & Accompanists Shubhadeep Guha,
Sushruta Goswami, Pritam Ghosh, Shubhajit
Dev, Susmita Sarma,
Jayanta Saha

Set Chanchal
Haider

Light & Accompanists Dipankar Dey, Ashim
Das, Arup Das

Make-up Biswajit
Halidar

Backstage Management Sourav Chatterjee, Bapi
Sarkar, Arup Kumar Deb
Team Leader Debasish Naskar

Playwright Girish Karnad
Director Sanjib Ray

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Manaobi MM's Play: Nupigee Thamoi (Shumang Leela)

Playwright: Manaobi MM
Director: Yumnam Rajendra
Group: Peace Maker Artistes' Association, Manipur
Language: Manipuri

Duration: 1 hr 30 mins

The Form

Shumang Leela, literally translated as Courtyard Theatre has been the mainstay of the Meiteis, the Tibeto-Burman people who have inhabited the Imphal valley since time immemorial. Originally a form of nautanki, Shumang Leela metamorphosed into full-fledged theatre over the years. A unique feature of this art form is that the audience surrounds the stage from all sides. Male artistes not only enact the roles of female characters to perfection, but also sing just like women do. The content of the leela can be comedy, folk-lore, legends or social commentaries.

The Performance

Prince Naothingkhong was the third son of emperor Urakonhouba of Manipur (568-663 AD). A stubborn young man, he ran away to the hills where he found Petanga, a beautiful girl who was the only child of Shelloi village chief. Naothingkhong married Petanga secretly and promised her that she would be the queen of Manipur when he sat on the throne. The villagers revolted and wished to kill Naothingkhong because his father was a bitter enemy of the clan. So he escaped from the house of Petanga and sought asylum under the patronage of Khuman King. Petanga was punished by her own people and had to escape. Naothingkhong ascended the Khuman throne and married the Khuman princess. No sooner did Petanga get the news, she invoked the goddess Yumjao Lairembi and vanished with her last words of lament, "man has no power to realise true love".

Director's Note

The story of the play is based on legendary events of Manipur that possibly took place during 665-785 AD. The actors have worked hard to represent the age-old society and to convey the emotions of the characters during a month-long Manipuri Shumang Leela workshop. This experimental production is still in its initial stage, rather incomplete and unfinished I would say, and has a long way to go.

The Director

Yumnam Rajendra is a renowned theatre director, playwright and actor. He was trained in Manipuri theatre under the noted director Heisnam Kanhailal from 1973 to 1982. He worked as a director of Panthoibi Natya Mandir, Imphal and participated in many national and international festivals of India and abroad. He was awarded the Vayoshrestha Samman Award in 2017, Sangeet Natak Akademi Award in 2007, award for sculpture in tribal wood carving art of Manipur and Junior and Senior fellowships by the Ministry of Culture, Govt. of India. At present he is a visiting guru of the Department of Theatre, Manipur University of Culture.

The Playwright

Manaobi M.M. is a renowned writer of radio-plays, Shumang Leela, Manipuri film-screenplays and lyrics. He has written more than 50 plays and published above 20 plays. He is presently working as the President of Cine Writers and Playwrights Forum of Manipur.

The Group

Peace Maker Artistes' Association, Manipur was established on 5th of August 2002 in Imphal. This association is an autonomous body and one of the leading Shumang Leela groups of Manipur. It has participated in various state, national and international festivals like 20th Bharat Rang Mahotsav 2019, 2nd Delhi International Art Festival 2008 at FICCI Auditorium organized by NSD, 8TH Delhi International Art Festival 2014 supported by Sangeet Natak Akademi at Meghdoot Theatre Complex etc. The group has produced more than 40 plays.

Cast and Credits

Naothingkhong	Yumnam
Arunkumar Singh	
Petanga	
Yumnam Milan	
Keirunghangbi	Senjam
Deepson	

Leima Naman Chaobi	Bishesh
Huirem	
Khuman Ningthou	Laishram
Ibotombi Singh	
Amukangoiba	
Sorokhaibamibohanbi Singh	
Luwang Ningthou, Pakchao Singh	Athokpam Santosh
Moirang Ningthou	Naorem
Tamphasana Meetei Goddess	
Maibam Roshan	
Soldier	
Gurumayum Rajesh Sharma	
Soldier	
Thoudam Premjit Singh	
Soldier	
Thoudam Premananda Singh	
Deity	
Leiphrakpam Survchand	
Deity	
Sougrakpam Chinglengganba	
Musician / Female-Vocal	Linkmabam
Biky	
Musician / Singer	
Naorem Jeetenkumar Meetei	
Musician / Actor	
Seramromajit	
Musician / Actor	
Laimujam Binoy Singh	
Music Director	
Moirangthem Robert Meetei	
Playwright	
Manaobi M M	
Director	

Yumnam Rajendra

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Irwin Shaw's Play: Bury the Dead

Playwright: Irwin Shaw
Adapter & Director: Surya Mohan Kulshreshtha
Group: NIPA Rangmandali, Lucknow
Language: Hindi
Duration: 1 hr 30 mins

The Play

This is a story of an unknown place and time where a war is being fought for the past two years. On the aforesaid day six soldiers who were killed two days ago are being buried in the battlefield. Suddenly, these soldiers rise and refuse to be buried. These dead soldiers have their own logic i.e. that wars are fought and the common man dies to feed the ambitions, business and greed of a handful of power-hungry people. The corpses say that they wish to live... the life of a farmer, of a son, with friends, with their beloved... enjoying nature, relationships and beauty that this life is endowed with. The women from their homes are called to convince them but that

too doesn't work. In the end the general tries to blow them with a machine gun but the corpses come out of their graves and stand amidst the people, thus underlining the importance of life, and drawing the attention towards the horrors of war generated by sheer greed.

Director's Note

Written in 1936 after the First World War, Irwin Shaw's play *Bury the Dead* is an anti-war story. The play boldly opposes the use of the common man as fodder for war and violence, to fulfil the personal gains of a few people. The play also conveys the un-lived dreams of dead soldiers, and those whom they leave behind to pay the price of war. The near and dears of the soldiers go through extreme trauma emotionally, socially and financially. Today violence, terror and war are being justified in the name of religion and nationalism. In these times, I feel, this play of Irwin Shaw is as contemporary as it was when he wrote it. This play was a challenge for the creative vision since sometimes it is expressionist and at places idealistic. We have tried to convey these factors with the help of scenography, lights, movements, make-up, costumes and acting. I felt that instead of translating, an adaptation would convey the feeling to the Indian audience more effectively. The presentation is for the audience to enjoy, introspect and analyse.

Director and Adapter

Recipient of the Sangeet Natak Akademi award, and former director of Bharatendu Natya Academy, Lucknow, Surya Mohan Kulshreshtha took his training in theatre from BNA, Lucknow, in 1976-77. He has organized many theatre workshops and his directorial ventures have been staged nationally and internationally. His original plays include *Tukde*, *Veer Lorik*, and *Natak Ganesh Markaaur Char Shikhaayen*. He has translated *The Caucasian Chalk Circle* and *Three Penny Opera* by Bertolt Brecht, Sanskrit plays *Bhagvadajjukeeyam* and *Mrichchhakatikam* and many other western and Indian plays to Hindi. He has

directed, co-directed, acted and scripted many films, TV serials and tele-films. He is known for his performance as Socrates in the play Bare Foot in Athens directed by Raj Bisaria. Surya Mohan Kulshreshtha has been awarded an honorary diploma in Norway; the best costume designer in America; Senior Fellowship by the Govt. of India; and Kala Bhushan by Uttar Pradesh Hindi Sansthan. He is the president and artistic director of NIPA, and has earlier been associated with IPTA and Meghdoot.

The Playwright

Irwin Shaw was an American playwright, cine writer, story writer and novelist who began writing at the age of 21. In 1935, he wrote an anti-war play Bury the Dead and his first screen play The Big Game. In the latter half of that decade his stories were published in many popular magazines. In 1948, inspired by his experiences in the American army, he wrote The Young Lions which was later made it into a film in 1958. He dedicated the rest of his life to writing novels.

The Group

NIPA Rangamandali was established in 1991 by a group of talented and popular artists of Lucknow. It has given highly acclaimed performances in India as well as in Norway, Finland, Germany, Sweden, Denmark, America, Canada and Pakistan. Bhagvadajjukeeyam has done more than 100 shows. Experimenting with different forms, the group has presented Mitti ki Gaadi, Kundmala, Pret, Lohar, Ashadh ka Ek Din, The Lesson, Exit the King, Jai Sidhnayak, Sambashiva, Vasamsi Jeernani, Balkan Women, Crusades and many more plays.

Cast & Credits

Soldier 1

Shubam Singh Chauhan

Soldier 2

Akshat

Soldier 3

Sandeep Kumar

Soldier 4	
Avinash	
Sargent	Sujeet
Singh Yadav 'Bunty'	
Priest 1	
Ramesh Saini	
Priest 2	
Abhishek	
Captain	Nitish
Bhardwaj	
High Command 1	Vinay Kumar
Mishra	
High Command 2	Anuj Nigam
High Command 3	Gaurav Dinghra
Doctor	
Akansha Aggarwal	
Typist	
Bajyanti Nath, Pallavi Singh	
Corpse 1	Shubam
Tiwari	
Corpse 2	Vikesh
Bajpayee	
Corpse 3	Suraj
Pratap Singh	
Corpse 4	Shivam
Singh	
Corpse 5	Sachin
Jaiswal	
Corpse 6	Saurabh
Kumar Mishra	
Sister of Corpse 1	Baijanti
Nath	
Wife of Corpse 2	Shivangi
Nigam	
Wife of Corpse 3	Puja Singh
Wife of Corpse 4	Pallavi
Beloved of Corpse 5	Komal Singh

Mother of Corpse 6 Bhardwaj	Mridula
Scenography Assistants Sachin	Vinay, Shubam,
Stage Property Sherya, Adarsh, Shivam, Sandeep, Gunjan Jain	Ritesh,
Costume Assistants Aggarwal, Amrita Paul, Komal Singh, Gaurav, Shivangi Nigam	Akanksha
Live Music Pal	Mahinder
Sound & Vocal Music Kashyap	Bharatendu
Sound & Music Assistants Vocal Music Operator	Anuj Nigam, Akshat Anant Sharma
Light Assistant Singh Yadav	Sujeet
Poster Ranjan, Gunjan Jain	Shreya
Stage Management	Aarav
Light Design & Operation 'Bunty'	Anoop Joshi
Make-up Namdeo, Shaahir Ahmad	Praveen
Costume Designer, Assistant Director & Presentation Controller Art Director Bharatendu Kashyap	Mridula Bhardwaj
Playwright Shaw	Irwin
Adaptation & Direction Kulshreshtha	Surya Mohan
Contacts Neepa Rangamandali	

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Kavita Srinivasan's Play: Kumari and the Beast

Playwright & Director: Kavita Srinivasan
Group: Sushila Arts Academy, Nepal
Language: English
Duration: 1hr 10mins

The Play

Satya Yuga (era of truth) was an era when gods, demons and humans cohabited the earth. Set in this time is the story of goddess Kumari who came to rule the kingdom of Kathmandu. The legend describes a young goddess Kumari, born to the gods Svet-Kali and Svet-Bhairav in the neighbourhood of Nardevi in ancient Kathmandu. To their alarm, she falls in love with an asura (demon), Chanda. Their tumultuous love story ends tragically, as Kumari ultimately sacrifices her love to in order to fulfil her duty. Her parents in return, make her the ruler of Kathmandu.

Kumari and the Beast is an interpretation of the story told by Maheswor Juju Rajopadhyay in his book of short stories Nepali Adhyaatma Jagat ko Itihas (History of Nepal's Spiritual World). The story is presented through a fusion of Nepal's classical Charya dance and contemporary dance-movement, with live music and vintage photography.

Director's Note

Three things attracted me to this story: First, the story provides a fascinating role model of how a female child can hold one of the highest positions of social and political power, and can remain unmarried of her own will. In a world where power has been known for eons to be held by the senior-most male, the relevance of such a figure is immense.

Second, the story's central theme of 'forbidden love' remains as relevant today as it was ages ago. Society's condemnation of certain kinds of love based on caste, creed, gender, race etc. continues to trample on the fundamental right to choose.

Last, the sacrifice of the beast is symbolic of the price that society extracts from each of us.

The Director & Playwright

Kavita Srinivasan has focused on stories of culturally iconic figures like Gautama Buddha and Goddess Kumari, reinterpreting and telling their stories in a way that fuses the classic and the contemporary, focusing on the human element, through movement, dance, music, theatre and visual art. She also created Nepal's first online sitcom P.S. Zindagi (Post Seismic Zindagi) which won local and international recognition. Kavita has done two Masters – in Architecture, and in City Planning – from the Massachusetts Institute of Technology (MIT, USA).

The Group

Sushila Arts Academy (SAA) is a theatre dance music and arts institution in Kathmandu, Nepal founded in 2012 with the aim to promote the Arts in Nepal. Since its establishment, it has been providing hundreds of scholarship seats to talented but financially limited or underprivileged Nepali students. The Academy has delivered numerous musical and theatre-dance productions, art exhibitions, shows and various art programs, all aimed at promotion of the arts in Nepal, as well as giving a platform to young, talented Nepali artists to flourish further.

Cast & Credits

Kumari

Kripa

Bajracharya	
Chanda	Kiran
Shrestha	
Svet-Bhairav	Sudan
Munikar	
Svet-Kali	
Vijaya Karki	
Representation of Kumari's feelings	Arpana Lama, Glory
Thapa, Sunita Darnal	
Representation of Chanda's feelings	Srijan Bhattarai,
Jerox Chaudhari, Nikesh Raj Chaudhary	
Charya Dance Choreographer	Sudan Munikar, Kripa
Bajracharya	
Musicians	
Chandra Man Shrestha (Drums, Percussion and effects),	
Prabesh Maharjan (Percussion and effects),	
Saroj Shahi (Guitar and effects),	
Rupesh Shakya (Flute, horn and effects)	
Original Music and Sound Effects	Dimitris
Giannopoulos	
Recorded Music	Various
Sources	
Narration	
Kavita Srinivasan	
Costume Designer	Sammriddhi
Mittal, Samita Kapali	
Beast Make-up	Sunita
Darnal, materials from Aesthete Studio	
Lights	
Dinesh Tuladhar	
Sound	
Tuphan Thapa	
Smoke/Projection	Kanchan
Pandey	
Black and White Photographs	Kiran Chitrakar
(Poster), Dominic Sansoni, GTZ,	

A. Proksh, AFP, Ian Trower and others

Publicity Stills

Avishesh Raj Maskey, Shilu Jain

Behind the Scenes Photographs

Suman Nagarkoti

Production Stills

Bijay

Tamrakar

Truss / Thermacol / Set

Binod

Pokharel (Stage Mind)

Producer

Sushila Arts Academy

Assistant Director/ Stage Manager

Vijaya Karki

Special Thanks – Jagannath Dhaugoda (Djimbe), Brikchya Band (Khen, Dhimey, Taa, Ghungro), Shree Guru Nitya Baja Khala (Dhime, Taa, Bapucha, Bhusya), Vajra Kala Kunja (Charya music and costume support), Swarnim Maharjan (Flute Melody concept tips), Pawan R. Joshi (Projections)

Story

Maheshwor Juju Rajopadhyay

Playwright & Director

Kavita

Srinivasan

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Ajay Shukla's Play: Taj Mahal

ka Tender

Playwright: Ajay Shukla

Direction: Chittaranjan Tripathy

Group: NSD Repertory Company, Delhi

Language: Hindi

Duration: 2 hrs 20 mins

The Play

Emperor Shah Jahan invites the chief engineer of CPWD, Guptaji and shares his dream of building a monument in the memory of his late, wife, Mumtaz. After much deliberation he comes to the conclusion that a mausoleum be built in her memory and he wants it to be named Taj Mahal.

Guptaji, a shrewd, corrupt, official, entraps the Emperor in the snares of bureaucracy and red-tapism leading to many hilarious situations. The ridiculous bureaucratic procedure takes 25 years only to float the tender notice of Taj Mahal. TajMahal Ka Tender is one of the successful satires of contemporary times.

Director's note

The state is the best creation of man as it is not an imitation of anything that existed before. With the emergence of the State, a primitive society is transformed into a civil society, leading to the germination of division of labour, division of time, rank, file, red-tape etc., thereby giving birth to official dom. TajMahal ka Tender is a satire on rank-file, red tapism and the sad state of officialdom. It focuses on the organizational diseases that India is suffering due to – corruption, idleness, favoritism, arrogance and insensitivity to public needs.

The Director

Chittaranjan Tripathy graduated from National School of Drama in 1996 with specialization in acting. He was also enrolled in the musical theatre department in the Guildford School of

Acting (GSA), Guilksford, UK, under the Charles Wallace fellowship.

Shri Tripathy has directed plays for many leading theatre groups and repertory companies including the National School of Drama Repertory Company, the Shri Ram Centre Repertory and the Sahitya Kala Parishad Rang Mandal. Some of his most popular plays include TajMahal Ka Tender with NSD Repertory Company, Capitol Express, Arre Mayavi Sarovar with SRC Repertory; Ladi Nazaria and Humare Sheher Ke Romeo Juliet with Sahitya Kala Parishad Rang Mandal.

The Playwright

Born in 1955, at Agra Ajay Shukla is a post-graduate in history from Lucknow University and then joined Indian Railway Traffic Service. His play, Doosra Adhyaay was directed by Ram Gopal Bajaj in 1998, and was broadcast from All India Radio later the same year. In 1993 he received the Delhi Sahitya Kala Parishad's Playwright – Award for Doosra Adhyaya and Mohan Rakesh Samman for his play Tajmahal Ka Tender. In 2000 he received the National Award by All India Radio (Akashvani) for his play Hum Honge Kaamyab.

The Group

Established in 1964 with a membership of only four persons, the Repertory Company 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. It is celebrating

fifty years of its existence this year.

Cast & Credit

Shahajahan

Shahnawaz Khan

Gupta

Suresh Sharma

Sudhir

Ashutosh Banerjee/ Virendra Singh

Bhaiyaji

Deep Kumar

Mahila Neta

Sampa

Mandal/ Shruti Mishra

Kanhaiyalal

Sikandra Kumar

Murarilal Sharma

Naveen

Singh Thakur

Shethi

Shubham Pareek

Ladka

Rahul kumar

Ladki

Sakshi Sharma

Aurangzeb

Parag

Baruah

Mummo/ Mumtaz

Snehalata S.

Tagde

Darbari

Shubham Pareek, Vishveshvar M. Gondhali, Manish Dubey,

Virendra Singh, Naresh Kumar

Jahanara

Anamika Sagar

Shaktiman

Jitu

Rabha

Four Friends

Virendra Singh , Manish Dubey, Vishveshvar M. Gondhali,

Naresh Kumar	
Dancer	
Aparna Menon	
News Paper Hawker	Shruti, Sampa,
Aparna Menon, Snehalata S. Tagde	
Other	
Palak Jasrotia	
Production Co-ordinator	Sukumar Tudu
Set Designer	Pankaj
Jha	
Set Execution	Ram
Pratap, Manoj Kumar, Brijesh Sharma	
Light Design	Govind
Singh Yadav	
Light Execution	Md.
Suleman, Pradeep Aggarwal	
Costume Design	Sunita
Costume Helping	Shruti
Mishra	
Chief Costume Co-ordinator	C.S. Bhatia
Dance Choreography	Meghana Malik
Singers	All
Repertory Artistes	
Music Rearrangement	Santosh Kumar
(Sandy)	
Property In-charge	Moti Lal
Khare	
Sound Operation	Mukesh Kumar
Make Up In-charge	Sikandra
Kumar, Shruti Mishra	
Stage Manager	Govind
Singh Yadav	
Assistant Director	Md. Abdul
Kadir Shah	
Playwright	Ajay

Shukla
Lyrics, Music, Design & Direction
Tripathy

Chittaranjan

Contacts

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