

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



Poet: Farid-ud-Din Attar

Director: Wendy Jehlen

Group: Anikaya, USA

Language: English (???)

Duration: 1 hr 20 mins

The Play

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

Director's Note

Conference of the Birds poses the question: How can we be

different together? The performance proposes an answer. Anikaya explores this question by translating contemporary migrant stories into dance. In the creation of the work, the company directly engaged with refugee and other migrant communities throughout the creative process. Through a community-based, artist-led process, we have created a framework within which a dynamic evolving presentation can happen – relevant to the moment. Conference of the Birds addresses many narratives at once. It addresses issues pertinent to religious and cultural minorities, gender and sexuality, refugees, and works to counteract xenophobia in its many manifestations – both in content and in the composition of the company. Re-contextualising this classical Sufi text illuminates current moment in history, bringing to full circle the idea that human history is a history of movement, mingling and entanglements.

The Director

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

The Poet

Abū Ḥamīd bin Abū Bakr Ibrāhīm, better known by his pen-name Farīd ud-Dīn Aṭṭār, was a Persian poet, theoretician of Sufism, and hagiographer from Nishapur who had an immense and lasting influence on Persian poetry and Sufism. *Manṭiq-uṭ-Ṭayr* (The Conference of the Birds) and *Ilāhī-Nāma* (The Book of Divine) are among his most famous works.

The Group

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

Cast & Credits

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

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

Ferreira (Brazil/USA)

Light Design Stephen Petrilli (USA)

Light execution Gregory Casparian (USA)

Projection Design David Bengali (USA)

Calligraphy artist
& content consultant

Pouya Jahanshahi (Iran/USA)

Director/Choreographer

Wendy Jehlen (USA)

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Dharamvir Bharati's Play: Andha Yug

Playwright: Dharmavir Bharati

Translation: Sukesh Panda

Director: Chavan Pramod R.

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

Language: Gujarati

Duration: 1 hr 30 mins

The Play

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

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

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

Act 3: Yuyutsu enters Hastinapur after winning battle with Pandvas, and Gandhari dishonours him. Ashwatthama justifies

his intentions, and Krutvarma and Krupacharya join his struggle.

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

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

Epilogue: Question – "How to save humanity?"

Director's Note

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

The Director

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

published by Rajkamal Prakashan.

The Playwright

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

The Group

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

Cast & Credits

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

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

Nirav Popat
Himadri Vyas
Ivan MD Khan

Parth Nair
Sanket Chouhan
Nupur Thaker, Shweta

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

Vipul Barot

Manish Barot
Birju Kanthariya
Sanket Chouhan /

Rishikesh

Playwright
Director

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

GREASE YAKA RETURNS

Playwrights & Directors: Nishantha de Silva & Rajitha Hettiarachchi

Group: Ananda Drama, Sri Lanka

Language: English

Duration: 1 hr 05 mins

The Play

Prologue – Fear Walks

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

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

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

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

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

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

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

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

Fairness Treatment – Sahani needs help to become fairer.

Mirror – The politicians are with us.

The Cure – Kanthi seeks medical help for Charini.

Consequences – Riots!

Another Beginning – We look to our leaders.

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

Directors' Note

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

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

The Directors & Playwrights

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

Rajitha Hettiarachchi joined Ananda Drama as a writer and

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

The Group

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

Cast & Credits

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

Designer	Jayampathi Guruge
Stage Manager	Ishtartha Wellaboda

Playwrights & Directors
and Rajitha Hettiarachchi

Nishantha de Silva

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Henrik Ibsen's Play: Peecha Karti Parchhaiyan



Playwright: Henrik Ibsen

Adapter: Ila Arun

Director: K. K. Raina

Group: Surnai Theatre and Folk Arts Foundation, Mumbai

Language: Hindi

Duration: 2 hrs 20 mins

The Play

This is an adaptation of Henrik Ibsen's controversial play Ghosts which was first staged in 1881 causing quite a stir. This is the story of the family of late Maharaja Kunwar Viraj Bhanu Pratap Singh, whose death is shrouded in mystery, talked of in whispers, and hidden in the inscrutable eyes of his widow, Yashodhara Baisaheb. As the story unfolds, we see the causes of the break-down of families, symbolised in the destruction of the havelis they inhabit. But yet the ghosts of the past cannot be destroyed. The play deals with the issue of domestic violence and suppression of women, whose voices are silenced by tradition and society. The voices of Ibsen's women, just as the voices of women all over the world, need to be heard.

Director's Note

Ghost is a family drama that deals with the conflict between generations due to changing human conditions, beliefs and customs which are handed down from one generation to another, thus degenerating the social system that was created to protect and nurture. These beliefs and customs turn into ghosts and keep haunting us in one way or the other. This relationship between past and future can make our present unbearable if not understood and analysed well. Ibsen had said "we sail with a corpse in cargo". Therefore these ghosts need to be re-examined in the light of each individual's experience, and socio-political and religious system he is confronted with. If not, the most gifted of society's future generation will face destruction.

The Director

With over 30 years of experience actor, director and writer, K. K. Raina is a graduate of the National School of Drama, New Delhi. He joined Surnai theatre group as an actor but soon was entrusted with additional responsibility of direction. He has been directing and acting in all its plays since 1983 and is amongst the earliest members of the core group. He has acted in over three hundred theatrical performances and

directed over two hundred fifty shows. He has directed two short T.V. films and has been writing, directing and producing T.V. serials for Kashir Channel independently. He has acted in prime roles in over 30 Bollywood films and continues to do so. In the past he had acted in many T.V. serials.

The Playwright

Henrik Johan Ibsen (20 March 1828 – 23 May 1906) was a Norwegian playwright and theatre director. As one of the founders of modernism in theatre, Ibsen is often referred to as 'the father of realism', and one of the most influential playwrights of his time. His major works include Brand, Peer Gynt, An Enemy of the People, Emperor and Galilean, A Doll's House, Hedda Gabler, Ghosts, The Wild Duck, When We Dead Awaken, Rosmersholm, and The Master Builder. He is the most frequently performed dramatist in the world after Shakespeare, and by the early 20th century A Doll's House became world's most performed play.

The Group

In 1982, Surnai began its journey with the twin objectives of promoting the folk arts of India and staging contemporary plays which are thought-provoking and focus on relevant social issues. In 2016, the group re-established itself under the aegis of its newly-established Surnai Theatre and Folk Arts Foundation. This foundation is committed to the uplift of women, starting with the survival of the girl-child, her literacy, health and the seemingly insurmountable problem of child-marriage and widowhood. The Surnai Foundation, with its focus on folk theatre, puppetry, and traditional story-telling forms like the phad hopes to reach out not only to urban audiences but also to rural platforms to carry these themes to villages in far-flung areas.

Cast & Credits

Yashodhra Baisa

Purohitji

Yuvraj Bana

Ila Arun

K. K. Raina

Rahul Bagga

Thomas
/ Gaurav Amlani
Reena

Rajeev Pandey

Mia Maelzer

Music Arrangement
Sets & Lights
Music Operation

Ila Arun.
Salim Akhtar
Sanjoy Daz

Adapted by
Director

Ila Arun
K K Raina

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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
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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 graduated and post-graduated from one of the best theatre universities in Russia – GITIS. Nowadays she is working as a teacher and director in the Institute of the Theatre Arts in Moscow. She is a specialist in contemporary theatre with all her performances very different and experimental, not only with regard to the text but with regard to the audience as well. Her performances as a director are Dear Elena Sergeevna (2017), The Slide (Moscow, 2018), The Trojan Women (Yuzhno-Sakhalinsk, 2019), Yerma-Show (Moscow, 2019).

The Playwright

Euripides (480 – 406 BC) was a tragedian of classical Athens. Along with Aeschylus and Sophocles, he is one of the three ancient Greek tragedians of whom a significant number of plays have survived. Euripides is identified with theatrical innovations that have profoundly influenced drama down to

modern times, especially in the representation of traditional, mythical heroes as ordinary people in extraordinary circumstances.

The Group

Institute of Theatre Arts' Goloborodko's Workshop is a group of young actors who are studying in Moscow in the Institute of Theatre Arts. They produce classical performances that are contemporary. The group's method of acting is based on Stanislavsky's system, with an attempt to deal with the psychology of the play while keeping it radical and contemporarily aesthetic.

Cast & Credit

On Stage Arina Rozhkova, Anastasia Belova,
Marina Frolova, Ekaterina Berezina,
Anna Melnichenko, Olga Bogdanova, Svetlana Kuleshova, Timur
Shukshin, Mikhail
Losev, Artem Komlev

Light & Sound Oksana Kolesnikova

Playwright Euripides

Director Vasilisa Tepliakova

Contacts

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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	Oinam Prasanjit
(Boby)	
Music Arranger	Moirangthem Bise
Music Operator	Moirangthem
Prasanta Singh	
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

Contacts

Director

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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

Contacts

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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
Halдар

Backstage Management Sourav Chatterjee, Bapi

Sarkar, Arup Kumar Deb
Team Leader

Debasish Naskar

Playwright
Director

Girish Karnad
Sanjib Ray

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