

# Kafan – Kafan Chor by Munshi Premchand & Amin Kamil



## The Play & Director's Note

In today's world, while we claim that the nations have come closer to each other, this global convergence has also unleashed a strange trail of war, violence and up-rootedness, where the victor and the vanquished are caught in the same ritual of death. This death, physical or metaphorical, is cutting across national borders, faiths and cultures. Seeds of hatred are fodder for brutality, poverty, misery and hopelessness. Kafan – Kafan Chor has two great short stories, one of Munshi Premchand and the other of Amin Kamil (A renowned Kashmiri author). The performance takes an absurd tragic journey, through the contemporary helpless human condition, looking at the past and present, known and unknown forces, which create this landscape of death and destruction. The performance has also

taken poems from different lands, different poets, and poems by soldiers in the battlefield. Despite great scientific advancement, has mankind lost the basic value of being humane?

## The Director

M. K. Raina is a well-known theatre luminary, who has been working in the field of theatre for the last three and a half decades, innovating, studying, analyzing, writing and teaching. He has worked extensively in both contemporary and

traditional theatre in South Asia and has been instrumental in reviving the traditional folk theatre of Kashmir, Bhand Pather. He has been a visiting faculty of several national and international Institutions, such as National School of Drama, Central University of Hyderabad, Indian Institute of Technology Hyderabad, University of Hawaii USA etc. He has been a fellow at the Stanford University, USA and a scholar-in-residence at the Jamia Millia Central University, New Delhi. He is a well-known social and cultural activist and is a founder member of SAHMAT, a trust formed to promote communal harmony and social equality. He is also a trustee of the South Asia Foundation, India, and the Artistic Director of the theatre group, Prayog. He has also made documentaries and films for various national institutions and for national channels. For his long term contribution to theatre, he has received several awards including the Sangeet Natak Akademi Award, Sahitya Kala Parishad Samman, Sanskriti Award and B. V. Karanth lifetime achievement award.

### **The Group**

Three Arts Club is one of Delhi's oldest theatre groups, founded in 1943. TAC enthralled and entertained its audiences for four decades (1943-1983). Former presidents Dr. Rajendra Prasad and Dr. Zakir Hussain, and former Prime Ministers Pandit Jawahar Lal Nehru and Shri Charan Singh, as well as theatre and film luminaries like Prithviraj Kapoor, Shobhana Samarth and Sunder graced its performances. The club also has the distinction of being one of the first groups to give a platform to women on the Delhi stage. Since its revival in 2008, Three Arts Club organizes annual theatre festivals and has to its credit production of 19 plays in various genres ranging from comedy to drama. TAC has made rapid strides in both the technical and artistic aspects of theatre, especially after its association with M.K. Raina. In June 2017 TAC organized a week-long workshop under his able guidance. Three Arts Club also extends its activities to educational institutes with the aim of promoting histrionic skills among

the new generation and has organized many inter-school theatre competitions. True to its original mission (TAC performed children's theatre in the 1950s), the group provides a platform to school children in Delhi NCR to explore their creative side and stage their own productions.

#### Cast & Credits

On Stage : Avanish Pandey, Durgesh Kumar, Kriti V. Sharma, Mukul Singh, Nupur Jain, Pankaj Sharawat, Sachin Srivastava, Shalini Singh, Vipani Kumar

Lights : Govind Yadav

Sound & Music : Rakesh Kumar Singh

Costumes : Kriti V. Sharma

Stage Manager : Shalini Singh

Back Stage : Avinash Singh, Nidhikant Pandey, Sanjeev Singh

Producer : Anuradha Dar

Hindi Translation of KafanChor : Asif Ali

**Storywriters : Munshi Premchand & Amin Kamil**

**Director : M K Raina**

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## **Agarbatti by Ashish Pathak**



**The Play**

In order to rehabilitate the widows of Behmai massacre, the government opened an incense stick factory. Until killing the jailed Bandit Queen of Chambal, Lala Ram Thakurain postpones the last rites of immersing the ashes of her husband. Damayanti initiates a discussion questioning why all those massacred were only men, and not women. Series of events, arguments, break-downs and imputing allusions lead them to the appalling truth that a convict committing the crime without participating in it is also a criminal. Lala Ram Thakurain mixes the ashes of her husband in the incense stick powder as natural justice.

### **Director's Note**

This is not just a play for me but a relationship. It has my voice. Initially, I thought about the contemporary value of this play and came to the conclusion that it is a serious question on humanity, if caste, class and gender differences still exist in the 21 st century. This play has a serious discourse which reached a point that created a boiling turbulence felt by me during the process of the play. I consider this play as an extension of classic film 'Bandit Queen', although the questions and issues raised in the play go beyond that. It was painful going through Phoolan's life, character and Behmai as an event, but it is even more painful to perform this play since it brings us to the situation where we are ashamed as human beings

### **The Director**

Swati Dubey was born on 1 st February 1988 in Chhatarpur (Madhya Pradesh). She did her graduation in Microbiology and Journalism. She did MBA in Rural Management from Gujarat. She did a one-year diploma course in theatre from Madhya Pradesh School of Drama. In 2014 she got selected for three year diploma course in National School of Drama and specialized in Design and Direction. Presently she is doing theatre in her city Jabalpur

### **The Playwright**

Ashish Pathak was born on 8 September in 1977 at Jabalpur (M.P.). He got involved in theatre during his college days. His knowledge of psychology, sciences and social issues sharpened his writing skills. His plays Popcorn, Red Frock and many more have gained lot of popularity. Ashish believes Drama is be the best weapon to oppose social evils, which not only makes his dramas entertaining but also gives them a conservative and developing platform to innovate more. He has also directed many plays like Vishkanya, The Dumb Dancer, Maaya, Pratiuttar, Vijaynagar, Agarbatti, Popcorn, Red Frock, Yugpurush-Abhipurush, Manusmriti, Sugandhi, Hayvadan, Azaadi ki Mahagatha, Chouraha, Ek Akeli Aurat, Daariyo Fo, Jaadu ka Suit, etc.

### **The Group**

This play is being presented as a part of National School of Drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wide audience.

### **Cast and Credit**

Thakurain : Rukmini Sircar  
Suman : Aruja Srivastava  
Kaushalya : Babi Baruah  
Parvati : Shwetha Rani H. K.  
Lajjo : Pallavi Jadho  
Kalli : Jina Baishya  
Nanhi Bai : Goge Bam  
Damyanti : Swati Dubey  
Ramkali : Rachna Gupta  
Sukkan Bai : Snehlata Tagde  
Heera : Gagan Shrivatava  
Sohan Singh : Bhupendra Singh Jadawat  
Shivpal Lala : Aamir Mallick  
Bansi Thakur : Vivek Emmaneni  
Raghu Thakur : Niranjan Nath  
Lala Ram Thakur : Manohar Pandey

Surjan Thakur : Baljit Singh  
Set Execution : Rohit Jha  
Light Operation : Susheel Mishra  
Sound Operation : Pooja Vaidvikhyat  
Voice-overs : Govind Namdev, Babi Baruah  
Set, Light & Costume Design : Swati Dubey

**Playwright : Ashish Pathak**  
**Design & Direction : Swati Dubey**

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# Bipannata

## The Play

*Bipannata* is the story of the helplessness of Sulagna Dutta, a woman in her late 50s, a widow and a single parent. She represents the middle class, who wakes up to a daily routine expecting a more or less secured lifestyle. She is neither a political bigwig nor a celebrity, but one of those you wouldn't even notice when passing by. She has raised her son Ujaan to be a responsible man and who is now a computer engineer. The only problem is that he has his own well defined opinions. He is sensitive and reacts like a normal human being to events happening around him...events of large scale state generated violence that permeate into our lives and induce a constant state of fear. Sulagna is worried for her son, who goes into bouts of depression and hides at home, refusing to go out and participate in a world he cannot question. She sets up an appointment with a renowned psychoanalyst Dr. Ahana Roy.

What follows is a heartrending search into fear psychosis and the resulting helplessness. Are we all trying to hide in our cocoons? Are we afraid to question? How is an individual supposed to negotiate in these circumstances? Do we need help?

And who can help?

### **Director's note**

Choice of *Bipannata* – a rationale: The play tries to address the feelings of fear and helplessness that we carry within us in these hard times. How is one supposed to react to the violence that one witnesses daily? To questions of state induced terrorism, rape, capital punishment.....? Is one expected merely to drink it in with his morning cup of coffee? Or can one exercise his basic right of speech and thought? Can one help himself? Is there someone who can help? Can he expect any help at all?

### **The Director**

**Sohini Sengupta** is an upcoming director and a leading stage artist and trainer of Nandikar. She has acted as the lead in most of Nandikar's recent productions and also in some of the plays sponsored by the British Council and other reputed theatre groups from Kolkata. Her character in Aparna Sen's film *Paromitar Ekdin* brought her major acclaims, including the award for the Best Supporting Actress at National Film Awards, the highest Indian recognition given to film artists. She has also received the Sangeet Natak Akademi's Ustad Bismillah Khan Yuva Puraskar for her contribution to theatre.

### **The Playwright**

Debatosh Das (born 11<sup>th</sup>, January 1972) is a contemporary Bengali novelist and short story writer. He is a Post-Graduate in Comparative Literature from Jadavpur University. He has written- two novels, four plays and fifteen short stories so far. He also writes features on varied topics in different newspapers regularly. He appeared in Bengal theatre with his maiden play

*O Chand* in 2012, which deals with the Maoist movement in India. *Bipannata* is his second play. It was published in the

theatre magazine 'Bahurupi' in 2013.

### **The Group**

'Nandikar' is a 53-year-old institution which has been at the forefront of the national theatre movement since its birth in 1960, and is recognized for the diversity, quality and scale of its sustained activities. Nandikar has produced about 80 plays, performed nearly 8000 times across the nation, featuring in all major national and state festivals, as well as abroad. Many of its productions, e.g. *Natyakarer Sandhane*, *Chhati Charitra*, *Tin Poysar Pala*, *Bhalomanush*, *Football*, *Antigone*, etc., have had more than 400 performances. Beyond its theatre mould, with wide reach and professional quality, it has also carried out diverse socio-cultural activities in various segments over the years. It holds workshops and works with institutions and organizations like Ministry of Women and Child Development, Human Resource Development, Sangeet Natak Akademi, ICCR and NSD under different collaborations. Nandikar is also involved in research, documentation & dissemination of literary, audio and video formats; organizes national integration camps; and hosting international exchange programmes.

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## **Ke ?**

### **The Play**

Dr. Sunil Sen. has a tiff with his wife Kurchi, following which he comes to stay at his sister Bula's and brother-in-law, Arun's farm house. Manoj, a successful businessman, is Kurchi's lover. One fine morning, a stranger, Srikanta Gupta, comes to meet Sunil and informs him that his wife, Lily who is Sunil's patient, has committed suicide that morning. The

reason behind the suicide is Lily's alleged affair with Sunil and her pregnancy. Srikanta threatens Sunil with murder. Sunil, in self defense, approaches his college pal, Rabi, a high rank police officer. But Srikanta is violent with Rabi as well and injures him. Left with no choice, both Rabi and Sunil approach a private detective, Chatak Chattaraj, on Arun's advice. Can Chatak Chattaraj solve the mystery?

### **Director's Note**

**Ke? (Who?)** apparently conveys the sense of a thriller, but at its core is a blend of complex human relations, empowerment of women, and the modern day stagnancy of the institution of marriage. The soul of the play carries a delicate hint that helplessness arising from individual vulnerability adds to the philosophical belief of life, more than human vaunting. Every space in this production penetrates the other. The office enters the house, the coffee shop makes way into the office, the doctor's chamber breaks out of the coffee shop – each intertwined with the other, expanding into the entire city and society in the end. Casting of light is meant not merely to represent illumination or darkness, but to signify a process of psychological continuum. In this production, the transition from one scene to the next never occurs in darkness; rather the accompanying music portrays a world proportional to the light, entwining the conscious with the sub-conscious. While a prototype of music and light has been used to illustrate the consciousness of the mind, another pattern is used to depict its sub-consciousness. The association of cricket comes as a requisition in the play. Costumes and make up represent two different colors and mental states. Finally, is 'Ke? (Who?)' about analyzing the registers of life, unconsciousness, cricket, and society, placing them all on the same premise?

### **The Playwright & Director**

Bratya Basu is an accomplished theatre artist, playwright, actor and director. His noted plays include *Aranyadeb*, *Shahar*

*Yaar, Virus-M, Winkle-Twinkle, 17th July, Ruddhasangeet, Chatushkon* etc. His plays have been staged by various and renowned groups and directors. He has directed three films viz. *Raasta, Teesta* and *Tara* and has acted in many films including, *Kaalbela, Icchey, Sthaniyo Sambad* etc. Basu has bagged many awards and recognitions such as Shyamal Sen Memorial Award, Dishari Award, and Satyen Mitra Award.

Bratya Basu, currently Hon'ble Cabinet Minister and in charge of the Ministry of Tourism for the state of West Bengal, formed his own theatre group Bratyajon in 2008. His recent plays *Cinemar Moto* and *Ke?* are milestones in Bengali Theatre.

### The Group

'Bratyajon' is the brainchild of ace playwright and actor-director Bratya Basu. The group's productions have been influenced by the learning, motivation, inspiration and experiences of the renowned playwright and theatre artist himself. Some of the important productions of Bratyajon are *Ruddhasangeet, Canvasser, Byomkesh, Chiro Kumar Sobha, Cinemar Moto* and *Ke?*. An important activity of the group is to organize an annual theatre festival, Bratyajon Natya Aayojan. Bratyajon confers Bishnu Basu Smriti Puroskar in the loving memory of the late Bishnu Basu and also organizes Bishnu Basu Memorial Lectures.

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## **BASKET OF DOLLS**

### The Play

It is for children to play with dolls. In this play a girl Lwangbi and her friend play with their dolls called Thoinu and Lwangba. The play reflects the culture, politics and

violence against women of the region. The dolls enact an old story which was a conspiracy hatched between the Burmese army and prince Koirengba who forcibly wants to marry a beautiful married woman called Thoinu. Luwangba, Thoinu's husband who is the protagonist of the play dies heroically and honorably in the battle. Their small son is buried alive in order to check the overflowing water in the spate of flood. The masquerade gang of Koringba is unable to preserve the chastity of Thoinu. The play shows the courage and patriotism of the Meitei women (Manipuri women). It concludes metaphorically with a belief that if the dolls are not properly kept in their place, they appear in dreams, crying and weeping.

### **Director's Note**

This play deals with the situation after the historical event of the battle of Manipur and Myanmar. We say that children reflect the society in their activity and the games they play. In this play, children play with their dolls in which they put up the socio-economic, cultural and political issues that they see in their daily life. The dolls represent the characters and the basket represents the society metaphorically.

The play also attempts to show the condition of the people, crime against women and children at the time of war as well as the power game in the society. This power play is happening since the reign of Kings. Through this power they treat people brutally. Women and children are the worst affected. Nowadays, the armed men are in power. They exercise their power according to their will. Koirengba symbolizes the man in power. In the children's game, the way the doll is discarded after the play, so is Thoinu, who is raped brutally, and discarded by the gang of Koirengba.

The play shows us the effect of war on children. Today children, who are the pillars of the nation, are gradually getting trapped into the inhuman situation. They are losing their feelings, hope in humanity and their peace of mind,

which is not a good sign for the future. The original text has been edited heavily and made concise. It has been put together in a symbolic and stylized form with the help of music and choreography, sustaining the whole essence of the original text.

### **The Director**

Oasis Sougaijam has worked with different theatre directors and choreographers. He has been trained in Manipuri Martial Arts for five years under the guidance of Chingtham Ranjit and also in Manipuri folk dance under the guidance of Nameirakpam Tiken Singh.

He graduated from National School of Drama (NSD) in 2014 with the specialization in Theatre Techniques & Design. During the course of National School of Drama he assisted prominent theatre directors of India and abroad.

### **The Playwright**

R.K. Leingaklembi is a well known playwright, poet and social activist. She writes both stage and radio plays. Her radio play *Ibengi Tampakta Lotluro* received National award of all Indian competition. Leingaklembi's plays attempt different themes working mainly for the weaker section and natural environment. Her play *Laidhi Lubak* (Basket of Dolls) has been staged at different theatres and has also been made into a movie. She was a junior fellow of Ministry of Culture Govt. of India. As a social activist she works for woman empowerment and to help unrest in the society.

### **The Group**

This play is being presented as part of the National School of Drama's Graduate Showcase (Class of 2014), which aims to provide a platform for emerging theatre practitioners, while allowing them to share their work with a wide audience.

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# The Misunderstanding



## The Play

The son, Jan, who for 22 years has been living in an unnamed land, returns to Europe to visit his mother and his sister, Martha. He comes with his wife, Maria, and decides not to disclose his true identity. This is unfortunate, because the two women, who run a lonely inn, murder their guests and rob them for survival. The only other character is the mute manservant, who in the final scene is Camus stand-in for God.

## Director's Note

The play is based on Camus's concept of an unjust and indifferent world. The misunderstandings of the play exist on several levels, all of which are applicable to life. First there is the simple misunderstanding of identity. Then there is Jan's failure to recognize the importance of words in relationships. There is the misunderstanding of Maria who failed to recognize that men and women in love cannot share every moment and at some point must part. The mother failed to recognize the promptings of her own sympathy and valued her need for peace more than another human being. And there is Martha with her own complexities. So for me, these misunderstandings separate a human from himself, from others and from the world. Human desire is in a perpetual

conflict with a world that is arbitrary, illogical and unfair; and the life is equally cruel to the innocents and the criminals which defines the absurdity of existence. Just like the saying “grass always looks greener on the other side” the characters of this play dream of something beyond their league and these farfetched ambitions become suffocating for each one. To sum it all “everyone imagines their heaven in the place where somebody hell is”.

### **The Director**

After graduating from Indraprastha College for Women in 2014, Aruja completed her Diploma in Dramatic Arts from National School of Drama in 2017 with specialization in Design and Direction. She is practicing theatre since 2002 with prominent theatre personalities and artists across the country. During college days she has directed and acted in various plays and has recently assisted Sanjna Kapoor in a Children’s Theatre Workshop and film director Leena Yadav in her forthcoming venture, Rajma Chawal.

### **The Playwright**

Albert Camus was born on November 7, 1913, in Mondavi, French Algeria. Camus became known for his political journalism, novels and essays during the 1940s. His best-known works, including *The Stranger* (1942) and *The Plague* (1947), are exemplars of absurdism. Camus won the Nobel Prize for Literature in 1957 and died on January 4, 1960, in Burgundy, France.

### **The Group**

This play is being presented as a part of national school of drama’s graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wide audience.

### **Cast & Credits**

Martha:	Aruja Srivastava
Mother:	Jina Baishya
Manservant:	Lanuakum
Jan:	Baljeet Singh
Maria:	Indra Tiwari
Costume:	Aruja Srivastava
Set Execution:	Sagnik
Light:	Swati Dubey
Sound:	Susheel Kant Mishra
Video Design:	Vishala
Video Operation:	Vinati Sehgal
Playwright	Albert Camus
Dramaturgy, Design & Direction	Aruja Srivastava

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## Rajula Malushahi



### The Play

Rajula Malushahi is a folklore of love between Rajula, daughter of trader Sunpati Shauka, and Malushahi, a great king

of the Bairatha region in Uttarakhand. On knowing that Rajula has been engaged, Malushahi, disguised as a mendicant, reaches Sunpati's residence. Sunpati poisons Malushahi and disposes off his body in the mountains. But Mirtu Garhwali, a mystic sent by Malushahi's mother Dharmadehi, revives him from death. Malushahi returns and, after a battle, reunites with Rajula.

### **Director's Note**

Rajula Malushahi, composed by the renowned theatre musician, late Shri Mohan Upreti is based on his extensive research as imbibed in his work on the folklores of Uttarakhand, and sung by legendary folklorists. The melody and rhythm structure were ingeniously adapted while composing this retelling of the folklore Rajula Malushahi. This production is a tribute to Sh. Mohan Upreti, founder of the group Parvatiya Kala Kendra, who adapted the folk dances and songs of this region to the requirements of contemporary stage, creating various choreographic compositions which were staged in Delhi and other cities of the country and abroad.

### **The Director**

Amit Saxena is an alumnus of National School of Drama, New Delhi. He is trained in Seraikella Chhau dance and Pantomime. Amit has directed plays and musicals for various cultural organizations of Delhi on multifarious themes. He regularly conducts Art & Culture Appreciation Course focusing on inter-disciplinary subjects like body-movement, dance-therapy, mime, voice and speech, ethnic visual arts, and literature, for young students, theatre practitioners and art lovers.

### **The Playwright**

Shri Brajendra Lal Shah was a renowned writer, novelist, poet and playwright of Uttarakhand. In 1992, he was honoured with the prestigious Uttar Pradesh Sangeet Natak Akademi award for his contribution in the field of play-writing.

### **The Music Composer**

Late Shri Mohan Upreti was a teacher, singer, researcher and

theatre musician who pioneered the operatic singing traditions of Uttarakhand like Kumauni Ramlila, Jagar and other folk forms and created forays on the modern theatre platforms during the 1970s to 1990s. Operas for which he composed music are Rajula Malushahi, Ajuwa Bafaul, Rasik Ramol, Bhana Gangnath, Uttar Ramcharitmanas, Andha Yug, Inder Sabha, Meghdoot to name a few. He was honoured with prestigious awards like Uttar Pradesh Sangeet Natak Akademi award, Sahitya Kala Parishad award for Theatre Music and Uttar Pradesh Yash Bharati award amidst many others.

### **The Group**

Parvatiya Kala Kendra was founded by Late Shri Mohan Upreti with a view to promote the folk forms of Uttarakhand. The Kendra's aim is to build an indigenous theatre, which could reflect the life of the hill- people of Kumaon and Garhwal, their aspirations and their problems, their aesthetic sensibilities and awareness.

### **Cast & Credits**

Rajula Ridhima Bagga

Ganguli (Rajula's Mother) Chandra Bisht

Sakhiyan Abhilasha, Laxmi Mahato, Suman Rani, Neelam Rana,

Tripti Thapliyal, Shreshtha

Pariyan Tripti, Shreshtha, Suman & Abhilasha

Dharmadehi

(Malushahi's Mother) Babita Pandey

Chorus & Villagers Laxmi Mohato, Neelam Rana, Gargi Latwal, Suman Rani,

Namrata Negi, Abhilasha, Shreshtha, Tripti Thapliyal

Malushahi Sudhir Rikhari

Sunpati Shauka Mahender Singh Latwal

Sidua Ramol Khilanand Bhatt

Bidua Ramol Mukesh Sanwal

Pujari Dinesh Sharma

Phachuwa Duryal Dhruv Kumar

Kalu Kahad & Lachchu Mahar Gaurav Verma  
Pachhu Mahar Mukesh Sanwal  
Mama Nagmal Gopal Pandey/Dinesh Sharma  
Jogi Dal (Khekidas, Bhekidas,  
Henidas, Phenidas) Deepak Rana, Gautam Kumar Singh, Laxmi Dutt  
Sharma,

Dhruv Kumar  
Bheku Darwan & Pahri Bhupal Singh Bisht  
Mirtu Gharwali Mukesh Sanwal  
Chorus & Villagers Deepak Rana, Gaurav Verma, Govind  
Mahato, Khilanand Bhatt,

Bhuvan Rawat, Gautam Kumar Singh, Shanu

Harmonium/ Cue Control Bhairab Tiwari  
Harmonium Navneet Pandey  
Tabla Mohd. Idris Khan  
Flute Rajender Samwal  
Sitar Sayeed Khan  
Sarangi Anil Mishra  
Percussions Gagan  
Folk Instruments of Uttarakhand Ramesh & Party  
Music Arrangement Dr. Pushpa Tewari Bagga  
Choreography Divya Upreti, Diksha Upreti  
Make-up Hari Kholiya  
Costume Late Shri Anand Singh Kumaoni, Hari Kholiya  
Costume Assistance Mahender Singh Latwal, Chandra Bisht  
Property & Set Gopal Pandey  
Property & Set Assistance Khilanand Bhatt, Govind Mahto,  
Bhupal Singh Bisht  
Aipan Art Asha Upreti  
Lighting Shyam Kumar Sahni  
Music Composition Late Sh. Mohan Upreti  
Playwright Brajendra Lal Shah  
Direction Amit Saxena

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# Agnijatak



## **The Play**

The play Agnijatak concerns children who are the future citizens of the world and who happen to be the most marginalised beings as they are exposed to both emotional and physical threats. Being vulnerable and defenceless, they cannot fight the atrocities by adults. The play addresses the burning issues of the globe through allegory. Monika, the protagonist hears from her unborn child that no baby is to be born in this ghastly world anymore. The foetus disturbingly questions the mother about the atrocities taking place worldwide. Throughout the interaction between the mother and the unborn child we get to see this planet in a horrifying light. The play ends in an optimistic note where all hope is yet not lost.

## **Director's Note**

Through directing this play I found an opportunity to convey the disturbing thoughts that come to a thinking mind while observing the terrible degeneration of the world both by physical and metaphysical parameters. Since the play addresses the issues of atrocities, which is becoming a global phenomenon, I, on principle tried to give it a look which is not area, geo or locale specific. Only time is specific here

because the acts captured in this play are very much contemporary. I worked with a big cast which is always challenging for a play which is organically intimate. Though this play has elements of an adult fairy tale, I intentionally crafted pieces of news highlighting the morbidities happening worldwide to transform this play from surreal to real, from soul to skin, from the world of fantasy to the burning realities.

### **Director & Playwright**

Ishita Mukhopadhyay has scripted and directed over 20 plays for her own group Ushneek and other groups as well. She had been associated with Desh, a biweekly magazine as a theatre critic for 3 years. She also has written more than 15 plays which have been aired by all India Radio, also scripted and co-directed numerous programmes of Kolkata Doordarshan. She also showed her multi-direction talent while scripted and directed tele-serials for channel Zee (Hindi). In 1984, at the age of 20, she directed the play Ghar, an adaptation of Jean Paul Sartre's The Room. She also performed as an actor under the direction of Salil Bandhopadyay, Sunil Das, Manoj Mitra, Alope Ranjan Dasgupta, Wolfram Mehering and others. Ishita has received Uttam Kumar Award, Pramathesh Barua Award, All India Critics Award, All India Women Association Award, Kalaratan Award and many more.

### **The Group**

Ushneek was formed in 1984, and has produced 10 full-length plays, five one-act plays, organized theatre workshops and taken part in various theatre related activities. It has received A.I.C.C award, Pramathesh Barua award, Uttam Kumar award and many more. Ushneek has participated in almost all major theatre festivals and has conducted theatre workshops for mentally challenged children with NGOs. It has also produced a workshop based production Raat Parider Rupkatha with sex workers of Kolkata. Ushneek is

regularly involved in different theatrical activities like organizing workshops, seminars, play reading sessions and arranging lectures by eminent theatre personalities.

### Cast & Credits

Monika	Arpita Ghosh
Prof. Harishankar Mohanti	Babu Duttaroy
Biman	Gambhira Bhattacharjee
Deb	Subhojit Bakshi
Bimbo	Arko Sen
Chandrima Sanyal	Hena Chatterjee
Doctor	Debjit Bhattacharjee
News Reader	Subhasish Mukherjee
Chorus	Tuli Chatterjee, Chitra Dey, Sagarika Mondal, Sukanya Chatterjee, Debjit Bhattacharjee, Rittik Patra, Debasish Mukhopadhyay, Ayan Debnath
Child Artistes	Sanchari Dutta, Arkendu Bhattacharjee, Souvik Das, Asmita Chatterjee, Arunika Dey
Set, Costume and Puppet	Sudip Gupta
Music	Goutam Ghosh
Light	Dipankar Dey
Sound	Operation Koushik Sajjan
Make-up	Aloke Debnath
Script and Direction	Ishita Mukhopadhyay

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# Novelas Ejemplares



## **The Play**

Our will is to stage all of Cervantes' Exemplary Novels, and time will let us do so in our theatre life. Now is the time to stage *The Spanish-English Lady* and *The Two Maidens* – two novels with women as main characters and a common issue: travelling. Travelling with three comedians from the XVII centuries, who are fixed to the stage since then, telling stories to the audiences of all the centuries. Each tale is drawn as a different world, with different languages and resources: by ship, over the sea... by horse, on land.

## **The Director**

Gonzala Martin Scherman was originally an actress at the Royal Drama Art School in Madrid. She started directing plays for her company Factorfa Teatro in 2004. Her drama education also includes Mar Navarro's School following Jacques Lecoq's techniques. She has directed and written plays for children, young audiences and adults. In the last four years she has specialized in classical dramatic plays for young audiences, adapting the best authors of the Spanish Golden Age such as Cervantes or Lope de Vega. She has won several prizes as best director and her plays have received several Audience awards.

## **The Playwright**

Diana I Luque is a playwright and translator. She is a member of several theatre investigation magazines in the writing department. She has written plays both for young and senior audiences, such as EI Nino Erizo (La Machina Teatro), Fisuras CON, Escritos En 10 Escena, La Imagen De 105 Sometidos, La Tierra En 10 Que Habitan 105 Peces, Y Tras 10 Puerto, Premio Ricardo Lopez Aranda, among others. She has translated The Quality of Mercy, by Peter Brook (La Pajarita de Popel. 2014) and The Power of Yes by David Hare (Primer Acto 244, 2013).

## **The Group**

Factorfa Teatro Theatre group was founded in 1993 by Salvador Sanz and Gonzala Martin Scherman. Factorfa has dedicated its creations to young and senior audiences with very important achievements, such as being the finalist in the Max Awards for children theatre with Pinochio. We are located in a Cultural Centre in La Eipa, a District in Madrid since 2007, where we both rehearse and organize theatre workshops for children. We receive the support of the Madrid Community and the Ministry of Culture and Education. We have visited several countries with our plays such as Turkey, Dominican Republic, Equatorial Guinea, Chile, Argentina, USA, Morocco, Mexico and Colombia.

## **Cast & Credits**

On Stage	Teresa Espejo, Paloma Vidal, Ivan Ugalde
Technician	Rosa Ana Garda Lara
Custom Designer	Juan Ortega
Light Designer	Rosana Garcia
Music Advisor	Marcos Leon
Stage Movement	Mar Navarro
Voice Advisor	Chelo Garcia

Music Selection	Gonzala Martin
Photography	Miguel Sarti
Video	Jose Del Rio
Playwright	Diana I Luque
Direction	Gonzala Martin Scherman

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# Gul-e-Bakavali



## The Play

Gul-e-Bakavali is a play based on an original popular fairy tale written in Persian. Many films have been made on this story, in various languages including Tamil, Telugu, Punjabi, Urdu and others. This production has a new script in a musical format. It has originated from the state of Reva on the banks of the river Narmada. Although Gubbi Veeranna's Nataka Mandali used to play this story on stage, this version is totally new.

## The Director

M S Sathyu has been into theatre since the 1950s. He has a number of plays to his credit, in Hindi, Urdu, Kannada and

English. He is also a set and costume designer, having designed almost 100 plays in Gujarati, Marathi, Hindi, Kannada and English, for various groups of Delhi, Bangalore and Bombay. He is also a film producer and director.

The Playwright Sudhir Attavar is a new playwright of Kannada. He is a lyricist in Kannada films. He has also produced and directed films in Kannada. This version of the play is totally original. It brings about the fairy tale in an effective manner. This year he has received the Karnataka Sahitya Academy Award for Gul-e-Bakavali.

### **The Group**

Amateur Dramatic Association (ADA) is the oldest theatre group of Bangalore, formed over a hundred years ago. The group has its own fully equipped theatre, with a capacity of 600, called ADA Rangamandira. The group has produced a number of plays in English and Kannada. The Rangamandira is also let out for dance, music and other theatrical activities. Gule-e-Bakavali is its latest production with an altogether new set of actors and dancers. This is a collaborative production of Amateur Dramatic Association (ADA) and M S Sathyu Productions.

### **Cast & Credits**

On Stage .	Imran Pasha, Sarika, Pavithra PS, Aishwarya Bhaskar, Vasudha Bharighat, Sriprasad, Pradeep Kumar, Rakesh Adiga/ Ninad Harithsa, Srivatsa KS, Manoj Kumar, Shreyas, Yogesh, Sushma Nanaiah, Vidya Chakravarthy, Hiranmaie S
Sound	Vanishree Kulkarni
Décor	MC Chethan

Lights	Arun Murthy
Make-up	NK Ramakrishna
Costumes	Jayanthi Marulasiddhappa
Singers	Chandrashekar, Subramanya Hegde, Shivalinga, Akanksha Badami
Music	Sameer Kulkarni
Co-director	MC Anand
Asst. Director	Sushma Nanaiah
Playwright	Sudhir Attavar
Director	M S Sathyu