

Paule Chalati Pandharichi Vaat



The Play

Vari, a religious procession, has mesmerized the whole Maharashtra for the past 800 years. It is a valuable treasure of Maharashtrian culture. It is not only a celebration but also underlines the human progress, cultural and religious overflow, and gives us universal energy. It also symbolizes religious humanism, unity, and brother-hood, and gives us experience of stress-free life with self-discipline and physical fitness. Due to today's stress-full life, competition and rat race, it is difficult for an individual to participate in *Vari*, and experience the sublimity. Keeping the same in mind we have planned this *Vari Natya* (Vari through drama/play)

so the audience can experience this procession from Alandi to Pandharpur.

Director's Note

Vari Natya is a celebration that points out the vices in human nature and gives a social message.

It makes you realize the importance of going to Pandharpur once in a life time. After viewing the play everyone will carry the grandeur and the positive attitude of varkaris. They have the potential to keep themselves content in any condition with their and peace of mind. Though Pandurang is the God of suppressed/down trodden class, our play will highlight their richness and importance too. Our play is a revolution for new generation to be one with the tradition, worship, unity, diversity and the immersion of *Vari*.

The Director & Co-Playwright

Dr. Sandeep Mane, despite working with the Government also manages Karmbhumi drama

at Kashil, Satara district. He has also worked with Saraswati Theatres to provide recognition to the

rural districts' performers. He has managed various plays at Shahapur, Thane, Panvel, Raigad

and many other places in and around Mumbai. He is the co-writer & director for *Paule Chalati Pandharichi Vaat*.

The Playwright

Paule Chalati Pandharichi Vaat (A million steps heading

towards the abode of God in Pandharpur) is a

Vari Natya (Musical performance of a Theatrical Play). We are leaping towards 21st century with the wings of novelty and modern thinking, in a fast paced life. Progress in life is evident when we follow such virtues and vices, especially in a modern day society which is under stress. While we move ahead towards progress we may also get stuck like a stick in mud, with social insecurities and incurable diseases of mind and body. Keeping this in mind Joy Kalamanch and Saraswati Theatre joined hands to produce and present *Paule Chalati Pandharichi Vaat*.

Cast & Credits

Kirtankar	Suresh Chauhan
Gojakka	Sulbha Jadhav
Mann	Mangesh Kasekar
Mukta	Sayli Kajdodkar
Vinekari	Madhu Shinde
Shantakka	Sneha Paradkar
Rukmani	Archana Jagtap
Vitthal	Sachin Gajmal
Co- artists Kasare	Komal Kasare, Kajal Kasare, Tejal Madhuri Gayakwad,
Aankanksha Rakde,	
Dongre,	Krutika Kambde, Ruchita

Vayal, Rajesh Vadunj,
Aakash Rajguru,
Jadhav, Pravin Kadam,
Chandorkar,
Palande

Shefali Sawant, Monika
Prakash Bhagat, Vikas Kot,
Prashant Dawde, Pradeep
Sailesh Godpade, Vishwanath
Rohan Kasare, Somesh

Set & Lights Design Sunil Devdekar

Lyrics Shashank Kondilkar &
Mohan Samant

Music Datta Thite

Choreographer Sachin Gajmal

Make-up Aniket Kadokhe & Vaibhav
Parshette

Costume Master Balwant & Savita
Jethe

Sound Nilesh Gawde

Setting Boys Ram Sagre & Team

Lights Equipment Sayli Lights

Backstage Savita Jethe, Rajesh Valunj
& Gajendra Sapte

Instrument player Vinay Sawant

Sculptor
Aambekar

Srikant Dhalkar & Ratan

Host

Sandeep Vichare

Production Manager

Moiz Tarwadi

Producer
Kalamanch)

Joy Nagesh Bhosle (Joy

Concept

Sachin Gajmal

Playwrights

Yuvraj Patil & Dr. Sandeep Mane

Director

Dr. Sandeep Mane

**A STRAIGHT PROPOSAL by Happy
Ranjit**



The Play

The play covers the life of Mitesh the protagonist of the play, the ups and downs in his life which goes parallel to the ups and downs of the LGBT movement in India. The play unfolds a series of love stories of Mitesh and his relationship with his brother and father which bring out the several problems in gay community. A secret life and a mysterious death of Mitesh in this play are not just incidents they become metaphors for us.

Director's Note

The pink triangle was one of the Nazi concentration camp badges, used to identify male prisoners who were sent there because of their homosexuality. We all condemn Hitler for his deeds. The play speaks about the problems and possibilities of LGBT (Lesbian Gay Bisexual and Transgender) culture in India in current political scenario in India. It's about a man who

is in constant search of a committed relationship and who wants to live with dignity. Each scene of this play is a portion of diary of an imaginary character Mitesh. Each page of the diary is related to the moment of LGBT in India, an article number of IPC which makes every act of an individual a crime in some or the other way.

A story of one diary, four love stories, one phone call, four days of love, one promise, four lovers and one gun.

The Playwright & Director

Happy Ranajit started working in theatre since his childhood at Odisha and after completing masters in science, he joined NSD and successfully completed his degree with specialization in acting in 2008. He has acted in more than 60 plays with many eminent directors like Ram Gopal Bajaj, Amal Allana, Anuradha Kapur, Tripurari Sharma, Anamika Haksar, Abhilash Pillai, K.S Rajendran, Dilip Shankar, David Freeman and Powel Miskinviz. In 2010, he participated in the physical theatre workshop by theatre ZAR, Poland.

Apart from acting, he also conducts acting workshops, writes and directs plays. He has written and directed following plays – *Familiar Strangers*, *Moth*****er*, *Hangover*, *Love ka Overdose*, *Wizard of Numbers* *Genuine Liars*, *A Straight Proposal*, *Ward No. 30*, *Bhagyashree ka MMS Dekha Kya*. Out of which *Familiar Strangers* and *Genuine Liars* got published recently in one book called “Strangers and Liars”

He got the best actor award at Mahindra theatre awards 2010 for his performance in *Roop Aroop*. He also won the best actor award at the international GATS theatre festival for the play *Richard III* at Beijing, China. He has received the Bismillah Khan Yuva Puraskar by Sangeet Natak Akademy for acting for the year 2012.

The Group

Established in 2010 and got registered in 2012 by a group of young artists. Unicorn Actors' Studio is set with a purpose to give platform to ideas, new thoughts and experimental performances. The group focuses on evolving new texts, new language of performances, collaborative works and performances on a regular basis. The group has produced two plays so far such as Ernest Hemmingway's *The Old Man and the Sea* and Shakespeare's *Romeo and Juliette*. *Familiar Strangers* is the third and latest production of this group. The group has travelled in many parts of India and has conducted acting workshops.

Cast and Credits

Mitesh Shankar	Dilip
Dhruv Joshi	Teekam
Amar Goel	Nitin
Kranti Bajwa	Yuvraj
Turag Kaifi	Junaid
Amitesh Shankar	Shaurya
Colonel Bakshi	Ashok Dhawan
Pink Boys	Vaibhav Raj, Aditya Sinha, Anjeet

Tushir, Aman Sood.

Harshvardhan Chaturvedi

Lights Happy Ranajit

Sound Design Sandy Singh

Sound Operation Akshay Sharma

Video Projection Akash Mahamana

Costumes Anupriya Bhagat

Choreography Gilles Chuyan

Property Deepanand

Backstage Lucky

Production Sachin kumar

Stage Manager Mohit Raj Saxena

Asst. Director Gauri Dewal

Playwright & Director Happy Ranajit

KHAMOSHI SILI SILI by Joseph

Stein



The Play

This play is a translation of *Fiddler on the Roof* written by Joseph Stein. It is a musical that deals with the displacement of communities. The story is neatly bound to the Kashmiri situation in our country. Prithvi Nath loves his daughters, and goes against the traditional norms, allowing them to marry men of their choice. Shuhul, the third daughter chooses to marry a Muslim...

Director's Note

Going along with the central theme of the play, the contemporary situation of our society took the forefront. The final situation chosen is the plight of the Kashmiri Pandit community. This choice is to support the script with a

relevant social background which can be projected on a larger canvas, and can highlight the pain and problems of the people who have been displaced from their own land.

The Director

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

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

The Playwright

Joseph Stein (May 30, 1912 – October 24, 2010) was an American playwright best known for writing the books for the musicals *Fiddler on the Roof* and *Zorba*. His greatest success came from writing the book for the 1964 musical play *Fiddler on the Roof*, for which he won three major awards, including two Tonys.

The Translator

A playwright, actor and director of great repute, Asif Ali Haider Khan obtained a PG diploma with specialization in Acting from Nation School of Drama. Later, he worked with NSD Repertory Company as an actor for many years. He received the

Sangeet Natak Academy's Ustad Bismillah Khan Yuva Puraskar for playwriting in the year 2006. Currently, he is teaching Modern Indian Drama at National School of Drama, New Delhi.

The Group

Established in 1964 with only four members, 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.

Cast & Credits

Prithvinath Zutshi	Shanawaz Khan
Jungaash Mandal	Shruti Mishra/ Sampa
Shuhul	Aparajita Dey
Sheen	Sukhinjeet Kaur
Nonika	Rukmini Sircar
Himaal	Aparna Menon
Didda	Bornali Borah
Leelawati Mishra	Sampa Mandal/ Shruti
Shambhunath	Deep Kumar
Gaffara	Sikandra Kumar
Bakshi Singh (Kimma)	Rajib Kalita

Brijlal Raju Roy	Niranjan Nath /
Rajguru Babasaheb	Dhutadmal Ravi
Policeman	Vivek Emmaneni
Somnath	Mazibur Rehman
Badrinath	Naveen Singh Thakur
Paadshah Thorat	Siddheshwar Kashinath
Makkhan Lal	Raghvendra Pratap Singh
Krishanpir	Mahendra Singh
Firdous	Mohan Lal Sagar
Grandmother	Shruti Mishra / Sampa Mandal
Chorus Kadir Shah,	Moti Lal Khare, Abdul
Thakur, Md.Suleman,	Naveen Singh
Bisht, Naresh Kumar,	Dharam Singh
Menon	Mazibur Rehman
Male	Bijja Aparna
Male-1	Naveen Singh Thakur
Male-2	Naresh Kumar
	Mazibur Rehman

Kukka	Raju Roy/Niranjan Nath
Woman-1	Sukhinjeet Kaur
Woman-2 Mandal	Shruiti Mishra / Sampa
Male-1	Dharam Singh Bisht
Male-2	Pradeep Aggarwal
Set Design	Bansi Kaul
Set, Props Execution	Rajesh Bahl
Set Execution Singh, Manoj Kumar	Ram Pratap, Dharam
Light Design & Operation	Govind Singh Yadav
Assistance Pradeep Aggarwal	Md. Suleman,
Costume Design	Kirti V. Sharma
Assistance Vishwakarma	Pushpa
Costume in-charge	Budh Ram
Chief Costume Coordinator	C.S. Bhatia
Assistance	Parvati Bisht
Sound Operation	Mukesh Kumar
Sound & Music Recording	S. Manoharan, Subhanjan
Property Design	Suresh Sharma
Property in-charge	Motilal Khare

Music	Kajal Ghosh
Tabla & Dholak	Om Prakash
Octopad	Narender Kumar
Harmonium	Naveen Singh Thakur
Tumbkh	Feroz Ahmed
Rabab	Gulam Qadir
Gara	Fearoq Ahmed
Sarangi	Syed Yaseen
Kashmiri Diction	Ashwath Bhatt
Dance Classes	Sonal Modi Vorah
Choreography	Norbu Tshering
Make-up Mishra	Raju Roy, Shruti
Assistance All Repertory Artists	

Playwright

Joseph Stein

Translator

Asif Ali Haider Khan

Director

Suresh Sharma

AKA-NANDUN by Bhawani Bashir Yasir



The Play

The play *Aka-Nandun*, which means 'The Beautiful', is based on a mystic legend, about a Hindu king who has seven daughters but no son. When he gets old he prays for a son who could inherit his kingdom. A jogi comes in his dream and blesses him with a son on the condition that he should name the son Aka-Nandun and promise to return him to the jogi when he is 12 year old.

The son is born, named Aka-Nandun, brought up with royal care, and sent to the royal Pathshala to learn Vedas and Puranas. When he is 12, the saint appears before the king. The king begs the Jogi to take his whole kingdom and wealth, but not his son. The jogi declines and orders the king to slaughter

his son, and orders the queen to cook him for his feast. When the feast is ready, he orders the queen to divide it in 11 plates – eight for ladies, one for the king, one for the saint, and the eleventh for Aka-Nandun. Then he orders the queen to call out for Aka-Nandun to enjoy the feast. The queen calls for Aka-Nandun, who, to the surprise of all, appears. The jogi disappears and all sing the glory of the jogi.

Director's Note

Kashmir has a distinctive culture, based on the fusion of Shiv-mat and Islam, which has given birth to a tolerant, mystic and socio-religious philosophy during the last seven hundred years. And this is mostly known as Kashmiriyat. *Aka-Nandun* is based on a mystic Kashmiri poetic fable, written by mystic poets and endorsed popularly, and which emphasises the highest sacrifice of ones greed, lust, power, ego and worldly luxuries, and submit to the highest authority of the Almighty. The play translates this through the folk format of Daastan with sublime actions, theatrical visuals and traditional music and dance.

The Playwright & Director

Bhawani Bashir Yasir, born at Doru-Shahabad in Anantnag district of Kashmir, is a post-graduate in Kashmiri literature, a renowned Playwright and Theatre Director, who after passing out from National School of Drama, New Delhi in 1987 with distinction in Stage Craft, preferred to go back to his state to institutionalise the theatre of Kashmir on professional standards, in line with Kashmiri sensibilities. He established EKTA in 1988, now internationally recognised as the authentic theatre institution of the state.

The Group

Ensemble Kashmir Theatre Akademi, popularly known as EKTA was founded in 1988 by Bhawani Bashir Yasir after passing out from NSD. EKTA organises a national theatre festival known as Budshah Theatre Festival, in which plays from all regional languages of the state, and special entries from rest of India are also invited. EKTA has participated in many national and international theatre festivals.

Cast & Credits:

King (Ram Gopal)

Bhawani Bashir Yasir

Queen (Sonei Maal)
Haseena Sofi

Shaheena Nazir /

Seven Princesses
Rukhsana Tantrey,

Nusrat Jalal,

Tabbasum Aslam, Iqra Binti Hassan,

Naazima Yusuf, Kousar Aejaaz,

Khushbu Bashir

Aka -

Nandun Arhaan Nisar

Tabeena Manzoor

The Hermit (Jogi)

Aamir Hussain Mir

Raj-Guru

Farooq Ahmad

Mir

Daastaango Bashir Lone

Chorus (Dancers & Singers)
Hussain,

Nisar Ahmad Rah, Mir Shaukat

Syed

Muzamil Rasool, Asrat Hussain,

Junaid

Ahmad Rather

Harmonium
(Sultanpuri)

Shaukat Bhat

Rabaab

Farooq Ahmad

Saarangi

Mohd. Amin

Dholak/Nout

Tariq Ahmad

Stage Props
& Syed Muzamil

Nisar Ahmad Rah

Costumes
Yasir / Bashir Lone

Bhawani Bashir

Light Design
Bhawani

M. Muzamil Hayat

Production Controller

Gulzar Ganaie

Stage Manager

Mir Shaukat Hussain

Associate Director

M. Muzamil Hayat

Bhawani

Music, Design & Direction

Bhawani Bashir Yasir

THE HOUSE OF USHER by Edgar Allan Poe



The Play

An unnamed protagonist (the Narrator) is summoned to a remote mansion of his boyhood friend, Roderick Usher. Filled with a sense of dread by the sight of the house itself, the Narrator reunites with his old companion, who is suffering from a strange mental illness and whose sister Madeline is near death due to a mysterious disease. The Narrator provides company to

Usher while he paints and plays guitar, spending all his days inside, avoiding the sunlight and obsessing over the sentience of the non-living. When Madeline dies, Usher decides to bury her temporarily in one of his house's large vaults. A few days later, however, she emerges from her provisional tomb, killing her brother while the Narrator flees for his life. The House of Usher splits apart and collapses, wiping away the last remnants of the ancient family.

Director's Note

I have looked at this story as that of a man living with a peculiar psychological state. The house of Usher, the pond, the tree, and everything inside the house, is symbolic of the inmates and their inner struggles. There are many personalities dwelling in the mind of the protagonist. He finds himself psychologically unwell, and to cure himself creates another personality within him to help him come out of this problem. I have tried to present this story as per my interpretation and as per my search.

The Director

Born and brought up in Arunachal Pradesh, Goge has completed her graduation from Donyi Polo Government College, Kamki with Masters in Hindi. She attended a 45-day workshop by Riken Ngomle (NSD graduate) organised by National School of Drama in 2013. She completed her One Year Residential Certificate Course in Dramatic Arts from NSD, STTC in the year 2014. Then she graduated from National School of Drama with specialization in Design and Direction in 2017. She has been actively working on the Folk Tales of Arunachal Pradesh with Riken Ngomle and Tai Tugung.

The Playwright

American writer, poet and critic, Edgar Allan Poe is famous for his tales and poems of horror and mystery, including *The Fall of the House of Usher*, *The Tell-Tale Heart* and *The Raven*. Poe's work as an editor, a poet, and a critic had a profound impact on American and international literature. His stories mark him as one of the originators of both horror and detective fiction. Many anthologies credit him as the "architect" of the modern short story. He was also one of the first critics to focus primarily on the effect of style and structure in a literary work; as such, he has been seen as a forerunner to the "art for art's sake" movement. French Symbolists such as Mallarmé and Rimbaud claimed him as a literary precursor. Baudelaire spent nearly fourteen years translating Poe into French. Today, Poe is remembered as one of the first American writers to become a major figure in world literature.

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 wider audience.

Cast & Credit

Usher	Abhinav Lucky Pateriya
Narrator	Niranjan Nath
Lady Madeline	Suman Purpi

Doctor Rohit Jain

Servant Daood Hussain

Dai, Child Narrator Pallavi Jhadhao

Child Madeline Swati Dubey

Child Usher Lanu Akum

Make-up Pallavi

Jhadhao, Daood Hussain

Sound & Poster brochure Sagnik Chakrabarty

Research &

Script Analysis Karni Singh

Charan

Set Shifting Shubham

Paliwal, Gopal Kumar,

Gonya Bam

Technical in-charge Gurnam Kaiharba

Playwright

Edgar Allan Poe

Director

Goge Bam

Contacts

Goge Bam

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RAKSH by Daood Hussain

The Play

Ravana, after completing his education, returns home only to find out how King of Devas (Indra), who resides in Devlok (present Iran), is suppressing Danavas and other small communities. Although he doesn't want to become the king of Lanka because his elder brother Kuber is already on the throne, but after getting encouraged by his mother and Sumbhali (His mother's father & and former king of Lanka) he is convinced to become the king. But before that, he travels all over Lanka and defeats all the other kingdoms to preach out the religion of *Raksh* i.e. defence and equality. After the victory he returns to Lanka to claim the throne. One day Tadka, wife of Sund, comes to Ravana's court, seeking for help as their kingdom is under attack from Devas and Aryas. Ravana decides to help her and goes to the battlefield where he confronts King Dashrath. During the fight King Dashrath gets

hurt by Ravana's arrows. As Ravana approaches to kill Dashrath, Kaikayi (Dashrath's wife), comes in between and saves him. Through this battle Ravana warns Devas not to attack on Lanka ever again, or they will have to face Lankeshwar.

Director's Note

Raksh is an effort to revive the story of Ravana in a different perspective.

According to me it was important to show it in a new form in respect of set or costumes.

Idea of the play moves around the idea of human supremacy, hierarchy, believe/disbelief, love, compassion and every other qualities. The word *Raksh* deals with the idea of 'raksh sanskriti' in which Ravana is combining different types of community, tribal civilization etc. to form a new and better community. For him there is nothing like superior or inferior, everyone is equal and devotees of Shiva.

Making this production entertaining has also been a major consideration while working on it.

The Director

Daood Hussain was born on 17th February 1989 in Nainital, Uttrakhand. He started participating in theatre from a very young age under the guidance of his father in a theatre group Yug Manch, acting in several plays. After that he directed few skits, plays like Anton Chekhov's *Girgit*, *Andher Nagri*, *A Day in a School* (Self Written) etc.

He has also been active in town's music band and is known for his music videos and continuous participation in musical programmes and theatre. He graduated from National School of

Drama in the year 2017 and is currently working as a freelancer, organising workshops in several cities and working as a technician with various groups.

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 wider audience.

Cast & Credits

Ravan:	E.Vivek/ Aamir Mallik
Sumali:	Rohit Jain
Prahast:	Aamir Mallik/ Mani Thapar
Sund:	Manohar Pandey
Vritri, Ilbal, Vibhishan:	Parmanand Budhania
Vatapi:	Jeetandra Rajput
Vaishnava:	Mahadev Singh Lakhawat / Chandan Kumar
Pishach:	Sagnik Human
Mandodari:	Rukmini Sircar
Hema: Baishya	Shweta Rani H.K, Babi Baruah, Jeena
Kekasi:	Jina Baishya
Shuparnkha:	Shweta Rani H.K
Tadka:	Babi Baruah

Yaksha

Indra: Gagan Shrivastava
Kuber: Niranjan Naath
Dasrath: Pallav Singh
Dushyant: Somnaath Chatterjee/ Bhupendra
Jadawat
Vishwaroopa: Pallav Singh
Kauberi, Shakuntala: Meenakshi Thapa
Indrani, Dancer: Goge Bam
Kekai: Rachna Gupta

Costume: Sweety Ruhel
Lights: Ujjwal Kumar
Sound: Ajay Khatri
Props: Mani Thapar
Drums, Vocal: Vikesh Bisht
Guitar: Nirmal Khatri
Guitar: Lanuakam
Nagada, Vocal: Daood Hussain

Thanks to Rohit Jain, Devendra Ahirwar.

Design and Direction – Daood Hussain

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LOK SHAKUNTALA by K.V. Subbanna

The Play

Loka Shakuntala, though based on the popular story of Shakuntala, has been made special by bringing about a subtle analysis of socio-political aspects of the period along with poetic depiction of the love tale of Dushyanta and Shakuntala. It depicts the ashram & palace cultures in a poignant way. There is a socio-economic confrontation between two different cultures. The play has been designed in the Yakshagana style of acting. Under the able and watchful direction of the acclaimed theatre activist Chidambara Rao Jambe, the play has the distinction of having movement design by Sanjeev Suvarna

and Kalamandal Prashob. Melodious music is provided by K.N. Nagaraj who also lent his soulful voice. Costume design is ably handled by Banee Sharad.

The Director

Born on 3rd January 1949 in Adderi, Karnataka, Shri Chidambara Rao Jambe is a well-known Kannada theatre director and cultural administrator. He is an alumnus of the National School of Drama. Karnataka Nataka Academy awarded him for his theatre work in 1994, Kerala Sangeetha Nataka Akademi honoured him as the Director of the National Theatre Festival 2003, and he received the Sangeet Natak Akademi Award for 2014 for his contribution to Indian theatre as a director.

Chidambara Rao Jambe is a well-known teacher of drama and was the Principal of Ninasam Theatre Institute, Heggodu for 22 years, and the Director of Mysuru Rangayana. He was trained in Yakshagana folk art of Dakshina Kannada.

The Playwright

Kuntagodu Vibhuthi Subbanna (20 February 1932 – 16 July 2005) was an acclaimed dramatist and writer of Kannada language. He was the founder of the world-famous Ninasam (Neelanakantheshwara Natya Sangha) drama institute in 1949. In 1991, he was awarded the Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts, in recognition of his contribution to enrich rural Karnataka with the world's best films, and the delight and wonder of the living stage. He was awarded the Padmashri in 2004-5. He also established Akshara Prakashana, a publishing house, to publish literature related to theatre in Kannada, which included translations of plays from other languages.

The Group

Antharanga is a creative amateur theatre troupe identifying itself with several facets of socio-cultural arena for the past 37 years. Antharanga was formed in August 1980 to promote and involve itself & others in theatre with its different activities. Since then, it has traversed a golden path, establishing on the way many achievements which have attracted the attention of both the common person & the discerning. Antharanga has been organizing a theatre festival every year inviting leading & upcoming troupes to stage plays along with its troupe, under its banner, on a grand scale. During the festival, Antharanga presents the Make-up Nani Award for senior make-up artists. Antharanga has encouraged its own creative people to direct plays for the troupe. It has stage more than 42 plays & seven street plays successfully. Antharanga has performed meaningful Kannada plays throughout Karnataka and also in many places like New Delhi, Mumbai, Ahmedabad etc. quite successfully.

Cast & Credits

On Stage	Karthik Gowtham, Archana
Shyam,	
	Deepak Subramanya,
Harsha Hosakere	
	Sridhar Gowda,
Pradeep kumar, Alok Urs,	
	Anil Kulkarni,
Bhargav Vasishta, Aravind MS,	
	Rakesh Santosh
Rahul, Ram Manjunaath,	

Bhamini Nagaraju,

Smita Kulkarni, Soumya Naik,

Sumaana

Muralidhar, Vasantha K

Movement Design
Prasobh

Sanjeeva Suvarna & Kalamandalam

Music

Nagaraj KN /Ravi Murur

Mridanga Sharath

Costume Design

Banee Sharad

Make-up
Ramakrishna Belthur,

Ramakrishna Kannarapadi,

Basavaraj, Sanchari

Shashi

Set Property

Maltesh Badiger

Set work

Vishwanath Mandi and Team

Lighting

Vinay Chandra

Organized & Managed by

Uncle Shyam, Muralidhar BV, Ramdev

Playwright

K.V. Subbanna

Director

Chidambara Rao Jambe

Contacts

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ADHE ADHURE by Mohan Rakesh

The Play

Savitri, a middle aged woman, is dissatisfied with her circumstances. She has an unemployed son, a promiscuous teen daughter and a husband, who has failed to provide her emotional and financial security. She tries to find fulfilment in relationships outside her marriage, only to realize that all men are the same beneath different faces. What makes Mohan Rakesh's portrait of Savitri, one of Hindi theatre's first feminist icons, so gripping, is that one is never sure whether he admires her rage to get a grip on her life, or whether he suggests that she is a woman caught in her destiny and circumstances in the manner of a tragic Greek heroine.

Director's Note

I thought of doing this play in eighties as an expressionistic farce. In the nineties again thought of doing in a simple manner but with controlled and more believable performance instead of actors' greed to jump in to rhetoric and overplaying. At last now in 2018 got a chance to direct it for

the theatre Olympics, when all my ideas and the ways of theatre have crossed to 21st century.

Hence, in this poetic theatre piece we, the team are trying to find out what all the sequences of the play mean to us at 2018.

The play a definite confluence of Sanskrit plays, Parsi theatre prototype characters is schemed and the approaches of the western playwrights like Tennessee Williams, Jean Anouilh poses multi-layered pressure for actors.

Thanks to the encouragement of Nalini, Rajesh Singh, Rana Santosh, Chetan and later on the whole team. Special Thanks to Neelu Dogra for having accepted the burden of Savitri. Thanks to Rajesh Bahl for designing the set and poster. Thanks to Vijay Srivastava for adjusting time in spite of busy schedule, Bharat Sharma and Devender Mann. Thanks to the Director of NSD and Festival Cell for the invitation to perform at the 8 Theatre Olympics.

The Director

A graduate from Utkal University and an NSD alumnus, Robin Das joined the National School of Drama teaching faculty in 1977-78. As a designer he has worked with important directors of the country and has produced exciting and innovative designs for over 50 plays of diverse genres. As a director, he has brought forward many complex and important aspects of traditional Indian theatre, in the context of contemporary global theatre. He has also worked as an art director and actor for films and other media. As a senior teacher he has held many workshops with students, theatre groups, theatre institutes and at regional and tribal levels. He was awarded by the Sangeet Natak Akademi in the year 2000 for his contribution in the theatre.

The Playwright

Born as Madan Mohan Guglani on 8 January 1925 in Amritsar (Punjab), Mohan Rakesh did M.A. in English and Hindi from Punjab University, Lahore. He was one of the pioneers of the Nai Kahani literary movement of Hindi literature in the 1950s. He wrote the first modern Hindi play, *Ashadh Ka Ek Din* in 1958. He made significant contributions to the novel, short story, travelogue, criticism, memoir and drama. He was awarded the Sangeet Natak Akademi Award in 1968.

Cast & Credit

Kale Suit Wala Aadmi

Kaviraj Laique

Savitri

Neelu Dogra

Mahendranath

Rana Santosh Kamal

Jagmohan

Rahil Bhardwaj

Juneja

Vijay

Srivastava

Singhania

Chandan Kumar

Binni

Ankita

Sharma

Kinni

Deepika Roy

Ashok

Chetan

Padhiyar

Set Design

Rajesh Bahl

Light Design

Avtar Sahni

Music

Vishala R

Mahaley, Sourav Poddar

Properties
& Team

Mrinalini Pandey

Choreography

Vikram Mohan

Photography

Shiv Bharadwaj

Executive Producer
Rajesh Singh

Devendra Man, Nalini,

Stage Manager

Mrinalini Pandey

Playwright

Mohan Rakesh

Director

Robin Das

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Luminaries Galore at The Closing Ceremony of 8th Theatre Olympics in Mumbai



Mumbai, 8th April 2018: After a glorious run of 51 days across 17 cities of India, the historic event 8th Theatre Olympics drew to a colourful close here today.

Hon'ble Chief Minister of Maharashtra Shri Devendra Fadnavis was the Chief Guest at the closing ceremony. Hon'ble Minister of State (I/C), Ministry of Culture, Dr. Mahesh Sharma and eminent theatre and film personality Shri Nana Patekar were Guests of Honour at the closing ceremony.

The closing ceremony was honoured by the gracious presence of Artistic Director, 8th Theatre Olympics, Shri Ratan Thiyam and presided over by Acting Chairman, National School of Drama Society, Dr. Arjun Deo Charan. Shri Theodoros Terzopoulos, Chairman of the International Committee of Theatre Olympics, Joint Secretary, Ministry of Culture, Shri M L Srivastava, and popular theatre and film personality Shri Nawazuddin Siddiqui were special guests at the closing ceremony. Director of National School of Drama, Prof. Waman Kendre, was also present on the occasion.

“We get many chances to show our strength and potentials, but 8th Theatre Olympics has given us unprecedented opportunity to show the power of our culture. 8th Theatre Olympics could not have been possible without the inspirational support of Dr. Mahesh Sharma, our beloved and visionary Culture Minister, Government of India. NSD is proud to have organised an event that has shown the cultural might of India, a vision shown by our honourable Prime Minister Narendra Modi,” says Director, National School of Drama Prof. Waman Kendre.

“I wish the Indian theatre with support of Indian government should dominate the world. The 9th Theatre Olympics will be jointly organised by Russia and Japan,” says Chairman of the International Committee of Theatre Olympics, Shri Theodoros Terzopoulos.

“I am really happy that Prof. Waman Kendre has taken theatre on another platform. I appreciate your work and thanks that you kept theatre alive, thanks for being associated with theatre for so long in all possible manner,” says eminent

theatre and film personality Shri Nana Patekar.

“Our rich heritage and culture is the reason that India stands united today despite the diversity. My friends, Life is like Theatre. Like life, it goes on; it is only time, settings and people that change. It is true for this city Mumbai, which goes on in all situations. Entire nation should be woven in the cultural fabric to create a united India. Through Theatre Olympics, we have commenced our journey to reach that goal,” says Hon’ble Minister of State (I/C), Ministry of Culture, Dr. Mahesh Sharma.

“I thank Dr Mahesh Sharma and NSD to have selected Mumbai to organise the final phase of Theatre Olympics. Maharashtra is known as birthplace of cinema but actually much before that Maharashtra has been the centre for theatrical activities. Our theatre will flourish from generation to generation. Without even the technical aspects of movies, theatre is able to create the effect through acting, and hence our theatre will never die,” says Hon’ble Chief Minister of Maharashtra Shri Devendra Fadnavis.

“Theatre is a place where we can reflect all emotions and sentiments of society. Politics also has a bit of theatre in this. If we do our role well, people give us support and when we fail to play our role, they reject us. This I see a parallel between the theatre and politics,” Hon’ble Chief Minister Shri Devendra Fadnavis adds.

“We thank Dr. Mahesh Sharma; he took this initiative and took Theatre Olympics on another level. I am grateful to the

students and faculty of NSD who have supported all through the event. Also, I thank all the coordinators in the 17 cities who have worked very hard to make this a success,” says Acting Chairman, National School of Drama Society, Dr. Arjun Deo Charan.

‘Rang Shikhar’, a vibrant collage of tribal, folk and theatre performances, followed the closing ceremony. Renowned actors Shri Nawazuddin Siddiqui, Shri Manoj Joshi, Ms. Himani Shivpuri, Shri Sachin Khedekar, along with well-known ventriloquist and puppeteer Shri Ramdas Padhye, famous Bharatnatyam dancer Ms. Sandhya Purecha and famed Lavani dancer Ms. Vaishali Jadhav, performed at the presentation.

The 8th Theatre Olympics was inaugurated by Hon’ble Vice President of India, Shri Venkaiah Naidu on 17th February 2018 at the majestic Red Fort in New Delhi. This edition of Theatre Olympics brought together around 25,000 artists under the theme “Flag of Friendship”. The event witnessed 450 shows from more than 30 countries performed across 17 cities such as Agartala, Ahmedabad, Bengaluru, Bhopal, Bhubaneswar, Chandigarh, Chennai, Guwahati, Imphal, Jaipur, Jammu, Kolkata, Mumbai, New Delhi, Patna, Thiruvananthapuram, and Varanasi during the festival.

The 51-day long 8th Theatre Olympics, the biggest international theatre festival held in India for the first time, staged more than 400 plays and hosted 78 allied events including 34 Living Legend series, 29 Master Classes, 7 Interfaces, 6 national and international seminars and 2 workshops across 17 cities. Besides, about 600 ambience performances and 250 youth forum shows took place during the nationwide event.

Polish Director Talks to Prof. Manohar Khushalani about his play Caesarean Section

Play: Caesarean Section: Essays on Suicide

Director: Jarosław Fret

Group: Teatr ZAR, Poland

Language: Non Verbal

Duration: 1 hr

The Play

The title of the performance is a metaphor for suicidal compulsion, and the involuntary force that pulls us back from the brink. It is about the potential of the necessary ability to prolong one's breathing at the moment when one feels in the veins the pieces of glass that haven't yet managed to reach the heart.

Caesarean Section's musical structure was developed from a base of polyphonic Corsican songs, into which Bulgarian, Romanian, Icelandic and Chechen songs have been woven. It's subtle power and energy owes a debt to composer Eric Satie, and his discovery of the intensity that can be transmitted by each and every drop of sound. Through contact with, and integration into, this contemporary theatre piece the traditional musical material becomes transformed and taken on a new form, becoming seamlessly interwoven with intensive movement by the performers. ZAR also acknowledges the great

literary influence of Aglaya Veteranyi on this work.

During the research process, members of ZAR made several trips to Corsica in search of new material for the emerging musical score. Their active participation in paschal liturgy in Tox near Bastia represented a pivotal moment. Therefore the climax of the performance is characterised by the liturgical music of Corsican confraternities. While the score's basic 'tectonics' are grounded in Corsican music, they have been interwoven by Bulgarian cries, calls and incantations to enhance the musical dramaturgy.

The Director

Jarosław Fret is the founder and leader of Teatr ZAR; theatre director and actor; Director of the Grotowski Institute; lecturer at the Ludwik Solski State Theatre School, Filia in Wrocław; and the curator of the theatre programme of Wrocław: European Capital of Culture 2016. In 1999–2002 he carried out a series of expeditions to Georgia, Armenia and Iran, conducting research into the oldest forms of religious music of Eastern Christianity. He was the Director of five performances of the theatre: Three parts of Gospels of Childhood the Triptych which have been staged in Los Angeles, Florence, San Francisco, Chicago, Sybin, Athens, Edinburgh, Madrid, Belgrade, Paris, Cairo, Seoul, Sao Paulo, Rio de Janeiro and New Delhi. In November 2013 he completed the work on *Armine, Sister* for which he elaborated original musical dramaturgy and special stage architecture. His newest piece *Medeas, On Getting Across* was premiered in 2016. He lectures and leads work sessions within Poland and internationally.

The Group

Teatr ZAR is a multinational group that was formed in Wrocław by apprentices of the Grotowski Institute and took shape during annual research expeditions to Georgia between 1999 and 2003. During these expeditions, the apprentices collected much musical material, including a core of centuries-old polyphonic songs that are probably the oldest forms of polyphony in the

world. The name of the group, ZAR, is taken from the title of funeral songs, which in Caucasian tradition, among others in Svaneti, are the essence of singing understood as “column of sound”.

Work of Teatr ZAR attempts to demonstrate that theatre does not only relate to the word thea (Greek for “seeing”) but it is something that above all should be heard. From such hearing, deep images are born that would be impossible to create even by means of the most modern theatre technology; where the body of a singing actor shines and emanates with the energy of sound, of the song that lies within.

Cast & Credits

Women Kamila Klamut / Ditte Berkeley

Man Matej Matejka

Others Nini Julia Bang, Przemysław Błaszczak,
Alessandro Curti, Jarosław Fret, Aleksandra Kotecka,
Ewa Pasikowska, Orest Sharak, Tomasz Wierzbowski

Music Collaboration Mariana Sadowska

Collaboration on the

Movement Score Vivien Wood

Realization of Lights Jarosław Fret

Director Jarosław Fret

Contacts

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A clip from the play:

https://youtu.be/kvsf_0i0iC0