

P. Melodi Dorcas's Play: Behind the Borders

Dramaturgy & Direction: Petrishia Melodi Dorcas

Group: NSD Student Diploma Production, New Delhi

Language: Non verbal

Duration: 1 hr 10 mins

The Play

Behind the Borders discusses the issue of 'rage' in an episodic manner. Throughout the play the issues of lynching, rape, land-occupation, honour killing, and writers'-murders are depicted in a visual vocabulary. This is a new medium of narration to communicate with the audience where each scene has strong images and each image is different from every other in the scene. The music instruments used in the play have a strong interpretation to every scene, depending on how the performer's body is transforming in every scene and how the bodies that deal with different characters and craft are a part of scene. There is no backstage or green room in Behind the Borders, and the idea of bringing the backstage musicians onto the stage has its own narrative in the scene.

Director's note

During the process, it was quite a task for us to bring out the visual language of the text we were dealing with. We started improvising each incident from the script. Each one of us came up with different ideas and we started exploring everything. As a collective, we explored different mediums during the process like sound, music, visual installation, durational images, digital narrations, drawings, five senses of the script etc. Behind the Borders is thus a production which is developed by each and every artist of this play collectively. We carried a responsibility of bringing out an ideal production, following the dramaturgy, but later we just went with the flow of the process.

The Director

Petrishia Melodi Dorcas is a versatile artist who graduated from the National School Of Drama, Bengaluru centre, with specialization in Acting. Later she joined the National School of Drama, New Delhi and graduated with specialization in Direction in 2019. She has been working in theatre as a director and actress for the past decade. She is an active participant in social and cultural activities all over India. Currently, she is traveling all over India for her research in the field of theatre to understand the roots and cultures of different parts of India to bring out the importance of various traditional and tribal forms and their contributions to the performer's body.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

On Stage Anmol Guliani

Bhumisuta Das

Jitu Rabha

Manoj Thapar

Snehlata Siddartha Tagde

Tamilaasi Anandhavalli

Yashaswini R / Silpi Dutta

Recorded Vocal Palin Kabak

Scenography Ramkumar Kannadasan

Property Bhandari Arun

Drawings Elan Cheziyan

Video Vishala R Mahale

Sound Mayengban Sunil Singh

Chreography Petrishia Melodi Dorcas

Lights Sarthak Narula

Poster & Brochure Partha P. Hazarika

Stage Manager Sejuti Bagchi

Music Mayengban Sunil Singh

Dramaturgy & Direction Petrishia Melodi Dorcas

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Mahasweta Devi's Play: Bayan

BAYAN

Writer: Mahasweta Devi

Director: Usha Ganguli

Group: NSD Repertory Company, New Delhi

Language: Hindi

Duration: 1 hr 35 mins

The Play

Based on a story by Mahashweta Devi, Bayan is that play which creates awareness about the core expression of her writing, i.e. socio-economic disparities and the different shades of human life. Bayan's Chandi Dassi is one who, at a very young age, is thrown into the work of burying dead animals. By invoking her responsibility towards the work of her ancestors, she is forced to live a life of great hardship. In time she decides to tie the knot with Malinder, a man who works in the government crematorium, and one who takes on her responsibility. However, the same Malinder later declares her to be a 'bayan' and Chandi Daasi loses all her rights to live a decent life. She starts believing that her life of inhuman exile is simply the norm.

Director's Note

In my creative journey in field of theatre, along with the works of Rabindranath, Manto, Kabir and Premchand, the works of Mahashweta Devi have also struck me with a strange sharpness and intellectual perceptiveness that moves alongside their human aspects. Even before Rudali or Ganesh Mahima. Bayan's Chandi Daasi had made a place for herself in my memory. Over the past few days, she has been helping this director search for a new vision, sometimes searching for a new theatrical language, shirking from the complexities of realism on the stage and trying to both give and take in the exchange of creative energies. For the past many years, the prop-less stage has appealed to me and attracted me for many reasons. I believe that minimalism on the stage might be able to help in the search for a new theatre vocabulary as drawn from the power of the actor's body language, the internally developed characterization the symbolic imagery on stage, and the sounds of music- and this is what I kept trying for. Chandi Daasi and her creator Mahashweta Devi and those human shapes that get lost in the darkness and then remerge with strength and burn like sparks, are the ones who have been the sources of my inspiration.

The Director & Adapter

Usha Ganguli, a renowned theatre activist, known for her presentations like Lok Katha, Mahabhoj , Holi , Himmat Mai, Court Martial , Rudali , Mukti , Chandalika , Manasi , Hum Mukhtara and many others.

Rangakarmee, the Theatre troupe found by Usha Ganguli in 1976, remains the most active and prolific group, performing in Hindi, not only across India but also travelling abroad extensively. Usha Ganguli is perhaps the first and only theatre Director in India to be directing a play for a Pakistan theatre group Ajoka Theatre under their two-year long programme Theatre for Peace which includes theatre festivals, workshops, seminars etc. She has received the Best Production and Best Director Award (1993-94) by All India Critic

Association and Paschim Banga Natya Academy for Rudali, Best Director Award for Lok Katha by Ritwik Ghatak Memorial Committee, Sangeet Natak Academy Award (1998), Girish Puraskar by West Bengal Govt in 2016 and several other awards from West Bengal and Uttar Pradesh State Academies. At present, apart from being the Director and President of Rangakarmee, Usha Ganguli is a member of SWAN (South Asia Women's Network) which is a wing of SAARC. She is also currently the Scholar in Residence at the Viswa Bharati University.

The Author

Mahasweta Devi (14 January 1926 – 28 July 2016) was an Indian Bengali fiction writer and socio-political activist. Her notable literary works include Hajar Churashir Maa, Rudali, and Aranyer Adhikar. She was honoured with various literary awards such as the Sahitya Akademi Award, Jnanpeeth Award, and Ramon Magsaysay Award, along with India's civilian awards Padma Shri and Padma Vibhushan.

The Group

Established in 1964 with a membership of only four persons, the Repertory Company is the regular performing wing of the School. It was set up with the dual purposes of establishing professional theatre on one hand and continuing with regular experimental work on the other. Over the years it has produced a variety of plays ranging from stylized musicals to realistic contemporary Indian drama to translations and adaptations of foreign plays. In addition, several eminent persons of national and international repute have worked with the Company, and it has performed over one hundred and eighty one plays by ninety-eight playwrights and has worked with ninety directors. Quite a few of its actors have emerged as celebrities in theatre, cinema and television. The Company has toured extensively in India and abroad. It is celebrating fifty years of its existence this year.

Cast & Credits

Chandi Dasi Shruti Mishra

Joshi Sampa Mandal
Jhumu Anamika Sagar
Kali Suman Purty
Chumki Palak Jasrotia
Somari Sakshi Sharma
Puti Kaki Snehalata S. Tagde
Chorus Sampa Mandal, Anamika Sagar,
Palak Jasrotia, Suman Purty, Aparna Menon,
Snehalata S. Tagde, Debomita Sur
Malinder Deep Kumar
Bhagirath Sikandra Kumar
Ketan Kaka Shahnawaz Khan
Sutradhar (Debu) Ashutosh Banerjee / Shubham Pareek
Dhuna Virendra Singh
Ganju (Gajendra) Naveen Singh Thakur
Budhu Manish Dubey
Dulu Rahul Kumar
Kali Mata, Khokan Jitu Rabha
Mintu Parag Baruah
Tulu Shubham Pareek / Ashutosh Banerjee
Khokha Vishveshvar M. Gondhali

Set Design Sanchayan Ghosh
Set Execution Ram Pratap, Manoj Kumar, Brijesh Sharma
Music Kajal Ghosh
Light Design & Operation Souti Chakraborty
Light Operation & Execution Govind Singh Yadav
Assistance Md. Suleman, Pradeep Aggarwal
Sound Mukesh Kumar
Costume Design Usha Ganguli
Chief Costume Co-ordinator C.S. Bhatia
Properties Design Dipankar Ghoshal
Assistant Mole Kumar Jana
Property Incharge Moti Lal Khare
Make Up Sikandra Kumar, Shruti Mishra
Assistance All Repertory Artists
Tabla & Dholak Om Prakash

Shehnai Shakti Pada Matti
Octopad Narender Kumar
Harmonium Naveen Singh Thakur
Production Co-ordinator Sukumar Tudu
Stage Manager Govind Singh Yadav

Story Mahasweta Devi
Dramatization, Design
& Direction Usha Ganguli

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Anagha Deshpande's Play: Ved Haran



Playwright: Anagha Deshpande
Director: Saish Deshpande
Group: Abhivyaktee, Panaji
Language: Konkani & Marathi
Duration: 1 hr 15 mins

The Form

Kaalo is a popular folk-art of Goa, dedicated to the village deity and lord Vishnu. Traditionally it is performed in the mandap or matov, a roofed structure just outside the temple.

Each character's entry is announced by the Hardas through a melodious song. Kaalo is presented in two parts – Poorvarang (The first half) and the Uttarakanga (the later part consisting of an episode from Puranas). The entire performance is supported by classical vocal music to the accompaniment of two Mridangas (now replaced with Pakhawaj) and a number of Jhanj i.e. cymbals.

The Play

Vedharan is a Kaalo that depicts the story of Shankasura stealing Vedas from Brahmadev. After stealing the Vedas, Shankasur comes back to his kingdom and makes his half-witted aides, Chimo and Poklo in-charge of the 'Institute of Vedas'. This leads to a sense of discomfort and unrest amongst commoners while their political representatives struggle to use Vedas for their political gains. Shankasur annoyed with this development decides to meet his political Guru, Brihaspati, for a solution. Brihaspati informs him of the misuse of powers by his ministers and the adulteration of knowledge that is being done in the Asurnagari for selfish interests due to which Shankasur is fast losing support of his people.

The play ends with Lord Vishnu getting the Vedas back from Shankasur, and the artists singing the traditional hymn, thus expressing the hope that each one may get an access to education which is everyone's right.

Director's Note

Vedharan was conceived in a special theatre festival, Lok Rang, which involved research and production of plays based on Goan folk theatre styles. It was a dream project which helped us to seek and learn the possibilities of our traditional theatre form Kaalo. The word 'kaalo' in Konkani means a mixture of various items, and here it refers to the blend of various theatrical elements like dance, song, music and dialogue which are aptly used in this production to weave an impressive story of misuse of powers for political gains.

Vedharan , while incorporating the elements of Kaalo, has been designed for the proscenium and utilises the benefits that the modern performing space offers. While maintaining the authenticity, like the elaborate Poorvarang, the presentation later takes freedom of the theatrical reality which I feel is a step towards exploring the form.

I am grateful to Shri Vinayak Khedekar and Pt. Ulhas Velingkar who guided us during the process.

The Director

Saish Deshpande, alumnus of Kala Academy's School of Drama and founder member of Abhivyaktee-Panaji, has designed and directed more than 100 full-length plays since 1986, comprising of professional, semi-professional, traditional and experimental productions in Konkani, Marathi, Hindi, English and Sanskrit. He is a recipient of the National Award for Programme & Technical Excellence by Prasar Bharati, Govt of India.

The Playwright

A versatile theatre personality from Goa, Anagha Deshpande has written several plays in Marathi, Hindi, Konkani and English. Her recognized works include Teen Da, Swapnavasavadatta and Nagananda, Dashavatar Darshan and Face Off-line. Two of her plays Chitralkha and Vedharan have been published.

The Group

The cultural organization Abhivyaktee was formed in the year 1997 at Panaji by the alumnus of Kala Academy's School of Drama. Its regular activities include theatre classes and workshops. Abhivyaktee designs and produces issue based plays and theatre festivals.

Cast and Credits

Shankasur Dnyaneshwar Govekar/Raghuvir Govekar

Hardas Sachin Naik

Mahabal Abhijit Ekawde

Chhota Bhatiji Anish Deshpande

Chimo Saurabh Karkhanis

Poklo Gautam Gaude

Brahmadev & Brihaspati Raghoba Parab

Vishnu Sagar Haldonkar

Narad Shounak Deshpande

Piso Abhishek Dhawaskar /Rhutvik Sawant

Ganapati & Mahamantri Raghuvir Govekar/Dnyaneshwar Govekar

Saraswati & Nartaki Prerna Palekar

Maharani Priyanka Verekar

Mantri & Chorus Shambhavi Deshpande

Rhutvik Sawant, Abhishek Dhawaskar,

Anish Deshpande, Chaitra Deshbhandari,

Sriya Bandodkar, Manjusha Bandodkar

Vocals & Taal Varad Tari and Sachin Naik

Pakhawaj Mahanand Kawlekar, Abhijit Ekawde

Set Sandip Deshpande

Lights Vaibhav Naik

Costume Anagha Deshpande

Make-up Eknath Naik

Property Manjusha Bandodkar

Choreography Priyanka Verekar

Special thanks to Shri Vinayak Khedekar, Pt. Ulhas Velingkar,

Dr. Pramod Pathak, Prabhakar Sanskritik Sanstha, Caranzale

Script Anagha Deshpande

Music & Direction Saish Deshpande

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Govind Ballal Deval's Play: Mruchchakatik

Playwright: Govind Ballal Deval

Director: Ravindra Khare

Group: Bharat Natya Sanshodhan Mandir, Pune

Language: Marathi

Duration: 3 hrs 10 mins

The Play

Originally, Mruchchakatika (The Little Clay Cart) is a ten-act Sanskrit drama written by Shudrak, an ancient playwright, sometime around the 2nd century. The play is set in the ancient city of Ujjayini during the reign of King Pālaka, The central story is that of a nobleman Charudatta, who falls in love with a wealthy courtesan Vasantasena. Despite their mutual affection the couple's lives and love are threatened when a vulgar courtier, Samsthānaka, also known as Shakara, begins to aggressively pursue Vasantasena. We would like to mention that this Marathi play Mruchchakatik had been written by Govind Ballal Deval in 1887. The characters are drawn from the mundane world. It is peopled with gamblers, courtesans, thieves, and so on. Though Vasantasena is a courtesan, her exemplary attitude and dignified behaviour impress the audience. The nobility of the characters does not stem from their social conditioning but from the inner virtues and behaviour.

Director's Note

The subject of Charudatta – Vasantsena from Shudrak's Sanskrit play, although translated in Marathi but with the same name Mruchchakatik, is very attractive & appealing to the audience in general. Many traditional singing forms & ragas add to the

popularity of this production. This musical is interestingly woven with traditional Kathak dance which is the highlight of the play. It also depicts the earlier traditions of Central India, sometime in 3rd century, and also the politics in that particular era, bearing similarity to the contemporary one.

The Director

Ravindra Khare is a well-known actor on Marathi stage & media. He has also composed a musical Nishabda Majgharat, which won prizes at state level and also in Marathi drama competition in Delhi. He is closely associated with Bharat Natya Mandir Group for more than 40 years now and is the Trustee of the institution. He has directed more than 15 Marathi musicals and lends his voice to many ad-films, and also acts in TV-series by renowned directors. He has produced, directed & edited many plays for AIR Pune.

The Playwright

A well-known Marathi playwright, Late Shri Govind Ballal Deval (1855-1916), has written Durga, Sharada, Shapsambhram, Sanshayakallol, Zunzaarrao, Vikramorvasiya and many other plays. He composed the lyrics and music of many songs in Kirloskar's play Shakuntal. Deval worked for a few years at Kirloskar Natak Mandali as a playwright, actor, and director. After his move to Pune in 1894, he founded Aryoddharak Natak Mandali; and also worked with Bal Gandharva's newly established Gandharva Natak Mandali. He was the first drama guru of legendary Bal Gandharva.

The Group

Bharat Natya Sanshodhan Mandir is known to be the oldest Marathi theatre education institution since its foundation in 1894 in Pune. It is producing, organising, performing dramas & conducting dance & music classes since then. The institution completed 125th year of its existence in October 2019. It has a well-stocked library with many rare manuscripts, old photographs, material related to drama and several rare drama scripts which have been written in the past 150 years.

Cast & Credits

Maitreya Ram Sathaye

Sanvahak Sanjay Dole

Sutradhar / Sharvilak Sanjeev Mehendale

Veet Rajan Kulkarni

Karnapurak / Nyayadhish Abhay Jabde

Rajshalak Shakaar Anand Panse

Shodhanak Vishwas Pangarkar

Radanika Aparna Pendase

Madanika Kavita Tikekar

Dancers Maitreyi Nirgun, Radhika Bhinge, Bhagyashree Kulkarni,

Revati Sant, Samrudhdhi Pujari

Vasantsena Gauri Patil

Charudatta Charudatta Aphale

Music Accompaniment Rahul Gole (Organ)

Omkar Deodhar (Tabla)

Lights Shubham Kute

Sound Jayadeep Nemade

Drapery Rakesh Gholap

Make-up Madhav Thatte

Back Stage Viththal Hulawale, Abhijeet Gaikwad, Jitendra Sutar

Team Manager Vijay Kumar Potdar

Playwright G. B. Deval

Director Ravindra Khare

Contacts

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Sarthak Narula's Play: Ruins in Reverse

RUINS IN REVERSE

(A devised performance based on the poems of 'Pash')

Poet: Avtar Singh Sandhu 'Pash'

Director: Sarthak Narula

Group: NSD Student Diploma Production, New Delhi

Language: Multilingual

Duration: 1hr

The Play

The process of this collaboration started with reading aloud the poetry of Pash in Hindi and Punjabi. A piece without any script or characters but with people, a site and the words of Pash. Sieving through poetry and oscillating from selection to rejection of the text multiple times; engaging with protest music; reading critical material written on Pash; and staying with the site for long hours, the idea of this piece was to revel in what would emerge when people come collectively to produce a performance on the poetry of Pash. On developing a scene on poetry, the performers were wary of not getting into plain recitation or a visualisation of the written word. There was an attempt to delve into the how, why and what is Pash communicating through his poems; its significance in the times we live in being a crucial aspect of the play.

Director's note

One image of lynching shows up on our Facebook screen and all our senses are captured by it. Soon the number goes up and one sees 16 lynching in a span of two months, and then it becomes a scroll. One scrolls and scrolls till the geography of fear gets etched on our forehead and we become immune to a 'fact' to which bowing down seems like an option which, if not opted for, shall lead to serious consequences. What are those

moments of encounter wherein we interrogate the self and the other and what are those repetitions that make violence a routine?

The summoning of Pash's poetry in the current socio-political context of the spaces we inhabit is a provocation to unearth the silences that have been buried underneath the official, documented and visible discourses which have made the repetition of violence so inevitable that even yearning for a near-utopia seems as a task that is unrealistic. The ruins of what remains of the alternate discourse though, are potential sites wherein a traversing into the past has led to the future of these silences. Rummaging through the silences and staying with them, these ruins seek to take things in reverse and then starts the commencement of the trial of the portrayal of a robust entity through Pash's poetry.

The Director

Sarthak Narula is a graduate of National School of Drama, with specialisation in Direction. Before joining NSD, he had completed his Masters in Theatre from Academy of Theatre Arts, University of Mumbai. His area of interest is the intersection between Scenography and Light design. He has designed lights for more than 30 productions in the last two years. Presently, he is doing a fellowship at NSD in the field of technological advancements in lighting in context to the alternative spaces of performance.

The Poet

Pash (9 September 1950 – 23 March 1988) was the pen name of Avtar Singh Sandhu, one of the major poets of the Naxalite movement in the 1970s. He was killed by Khalistani extremists on 23 March 1988. His strongly left-wing views were reflected in his poetry. The poetry of Pash invokes dissent and rebellion against the violence and marginalization that takes place on the basis of class. In his poems he protests against the idealistic portrayal of folk life; interprets love as an expression of pain, which surfaces

as one gives it up for a more important or substantial cause. His poems split open the game of 'democracy' and yearn for dreaming towards a world where equality and freedom shall make the ground fecund for progress.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

On Stage Aditi Rora, Anmol Ghuliani,
Ashlesha Phad, Bhumisuta Das,
Hari Shankar Ravi, Jitu Rabha,
Manoj Kumar Thapar, Pallav Singh,
Salim Hussain Mulla, Snehalata Tagde,
Snigdha Mondal, Suman Purty,
Mujib Takhmeer, Rizwan, Imran

Lights Sarthak Narula

Scenography Nitish Arora, Vidur Sethi

Video Sourav Poddar

Costume Bhumisuta Das, Snigdha Mondal

Property Nitish Arora, Manoj Kumar Thapar

Poster & Brochure Mehak, Divyangana, Vidur, Saras

Sound Vishala R Mahale

Music Composition Navdeep Singh, Masood Malik, Manoj Kumar Thapar

Percussion Sayan Sarkar, Paalin Kabak, Bhaskar Jha

Vocals Navdeep Singh, Manoj Kumar, Snehalata Tagde, Ayushi Masood

Dramaturgy Vidur Sethi, Bhaskar Jha, Pallav Singh

Dramaturgical Guidance Avijit Solanki, Vicky Maheshwari

Poet Pash

Director Sarthak Narula

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Maya K. Rao's Play: Loose Woman



Playwright & Director: Maya Krishna Rao

Group: Vismayah, Delhi

Language: English

Duration: 1 hr 15 mins

The Play

Loose Woman is about the travels of a woman – into and out of herself. To make this show, a performer, a video & sound designer, and a singer, through a series of improvisations, 'looked for her' in different places, in different manifestations. The stories that emerged were given an episodic form. They each stand alone, though a loose thread connects them all. We see her at home getting ready for office and then, on a whim, stepping out of her cab and disappearing altogether. In 'Dancer' she discovers what it means to not walk the straight and narrow but to 'side-step'. 'The Line' jolts her into the realization of how precious her own looseness really is. And so on...

She looks for, she muses, she discovers the possibilities of 'looseness' in her life – of new directions she can create. The very ground beneath her seems to shift when she reacts with objects and characters from the world around her. She

rediscovers her own mother. Even Gandhi enters her universe. With humour, yet serious introspection, Loose Woman has been conjured, coaxed and driven by different mediums – theatre, sound, dance and the camera. Of course, the underlying reference here is to the heavy irony in the throwaway expression ‘loose woman’, whose application is rampant in a skewed familial and social setting crafted by just one sex. For the purposes of this show, though, she’s not loose enough....not yet!

Director’s Note

Way back in 2002, I had made a show called A Deeper Fried Jam. In trying to recreate it, I found myself veering towards this woman – the ‘loose woman’. Possibly, it’s the sign of our times – it is by looking through a woman’s gaze that we see, in sharp relief, currents and under currents at play in society. The one person who carried over from the 2002 show is Gandhi – he seems to have travelled over the years and found a firm place in the ‘loose woman’s’ universe. This performance derives in its entirety from improvisations with a guitar player and a singer. Musically too, we wanted to keep it open – traverse a range of musical references – from rock to blues to sounds closer home. For each show we change the mix of episodes, to keep her fresh and alive.

The Director & Playwright

Maya Krishna Rao is a theatre artist and teacher. Her shows range from dance-theatre to cross media collaborations to comedy. She is her own performer, writer and director. Some of her celebrated performances are, Khol Do, The Job, A Deeper Fried Jam, Heads are Meant for Walking Into and Ravanama. Walk was created in response to the horrific gang rape in a moving bus and eventual tragic death of Jyoti Singh in 2012. Her latest, Loose Woman, are explorations of the extents to which a woman can stretch and redefine herself.

The Group

Vismayah was founded in 1993 under the chairpersonship of Shri

P.N. Haksar, diplomat and iconic policy maker. On a regular basis Vismayah attempts to create new theatre, drawing upon our traditions of dance, music and the other arts. Among it's celebrated productions are Khol Do, A Deep Fried Jam, Heads are Meant for Walking Into, Are You Home, Lady Macbeth? and Ravanama. Vismayah also works in the area of education, conducting workshops for teachers and students on drama as a methodology of education. Vismayah performances have travelled to various places, both across the world and in India and have been received with critical acclaim.

Cast & Credits

Performer Maya Krishna Rao

Sound design Sumant Balakrishnan,

Video design Santana Issar

Lights Sujay Saple

Costume Pratima Pandey

Concept, Creation

& Direction Maya Krishna Rao

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Atik Rehman's Play: Mrityu Ghar

Playwright: Dea Loher

Adaptation: Atik Rahman

Director: Mukul Ahmed

Group: Mukul Ghetto Tigers, Bangladesh

Language: Bengali

Duration: 1 hr 5 mins

The Play

In this play an hour takes us inside the heads of Asha, Kalpana and Bina as they pit themselves against their torturer, Zafar, who has the power to decide their fate in the jail. Eventually Asha will be placed in a gas chamber. Asha's resistance and ability to turn the tables on her torturer provide one of the most compelling stories. The central question of the play relates to what someone should sacrifice for their relationships, dignity and political affiliation. Asha's story is a searing tale of survival as she, along with her fellow prisoners, struggles to hold onto her disintegrating sense of self.

Director's Note

Mrityu Ghar is an adaptation of Dea Loher's first play Olga's Room (published in 1992). Dea Loher is one of the most celebrated playwrights of Germany today. Special thanks to Shameem Chawdhury for a fluid translation. I would like to acknowledge the contribution of Atik Rahman for accepting the offer to adapt Olga's Room into a new play.

The Director

Mukul Ahmed grew up in Bangladesh and was taught at home till the age of 10 by his mother. His early memory is filled with ritual festivals, open-air music concerts, chaotic street markets, tropical calamity and community living. The dual

heritage and displacement help him being unreasonably optimistic and rationally helpless, someone with love for classics and modernism, rebellion and discipline. He likes to explore the role of arts and imagination in creating new connections between people and the community in order to strengthen participation in community life. In 2007 he completed the Birkbeck MFA Theatre Directing programme. He has since directed a series of classics, new writing and play readings. Mukul has Staff Directed at the National Theatre, England. He is a fellow of the Royal Society of Arts, UK.

The Playwright

Atik Rahman is a theatre practitioner (performer, script writer and light designer) based in Bangladesh. He completed B.A. (Hons.) and M.A. in Theatre from the Department of Theatre, University of Dhaka, Bangladesh. He has participated in numerous national and international theatre festivals in Bangladesh, India and the UK as actor, designer and musician. He is currently working as a script writer, performer and light designer for Mukul and Ghetto Tigers (Bangladesh), and is also a freelance theatre worker and a performer for 'theatreX' in Bangladesh.

The Group

Mukul and Ghetto Tigers is a UK and Bangladesh based theatre company that offers story, relationship and entertainment to the regular and non-theatre going audience. We take genuine interest in new writing and world classics. MGT is a platform for emerging talents. Our aim is to mentor and nurture the new comers and offer them the opportunity to excel in their respective fields. Our mantra is re-imagination, innovation and collaboration. We aim to develop a community-oriented, quality training service in a fun and safe environment by staff committed to continuously developing their skills. We also strive to create new audiences of performing arts from non-theatre going and disadvantaged communities.

Cast & Credits

Asha Usha Ganguli
Kalpana Lopamudra Guha Neogi
Beena Swagata Biswas
Zafar Biswajit Das

Light Designer Mirza Shahkhesep Sakib
Set Designer Sabiha Ambereen Haque
Sound Designer Tarun Jasani
Sound and Video Projection Operator Atik Rahman
Stage Manager Polash Rahman
Documentation Shishir Karim
Subtitles Shubhaluxmi Mukherjee
Production Manager Tahmina Shaily
Publicity Material Mong Mong Sho
Video Projection Material Shishir Karim, Shishir Imran
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Bhasa's Play: Madhyama Vyayoga

Playwright: Mahakavi Bhasa
Director: Jagadeesh R
Group: Sri Shivakumara Rangaprayoga Shale, Sanehalli,

Karnataka

Language: Kannada

Duration: 1 hr 20 mins

The Play

A Brahmin family is captured by Ghatotkach, son of the demoness Hidimbā and the middle Pandava prince, Bhima, who is doing his mother's bidding, for she has asked him to find a human for her meal. Upon painfully discussing who will sacrifice his life, it is decided that the middle son, Madhyama, is to be taken for Hidimbā. Before facing his fate, the middle son asks permission to quench his thirst at a nearby lake.

The middle son is gone for some time and Ghatokach calls out to him... "Madhyama... Madhyama..." Incidentally, Bhima, also called Madhyama by his brothers, is passing by. He responds to the call and finds the priest and his family in a state of despair. Bhima inquires the identity of Ghatokach's mother, only to find that Ghatokach is his own son. Bhima is amused and without giving away his identity gets into a duel with his son and defeats him. Bhima asks Ghatokach to call his mother so that she can satiate her hunger. Hidimba appears and reveals the identity of Bhima to their son. Ghatokach is shocked and humbled by the sudden revelation. Hidimba says that her appetite is satisfied by the return of her husband, and both families go their separate ways.

Director's Note

In contemporary society middle path symbolizes weakness and defeat, and is related to adjustments. The play carries the notion that one who has the power and utilizes it to serve and protect the poor and weak knows the middle path... madhyama. To interpret the above view, I have chosen the Sanskrit play Madhyama Vyayoga to be presented in folk forms like Kudiyattum and Yakshagana by folk artistes. The stylised acting method gives performers room for improvisation and the austerity of the presentation ensures uninterrupted flow of action. In

these productions, it is the actors' bodies which become the vehicle of manifestation of human emotions and action. The actors acquire the central space in these productions marked by a variety of colours, musical tunes and themes.

The Director

Jagadeesh R was born in Chikkamagalur district, Karnataka, India in 1981. He graduated in Design and Direction from National School of Drama, New Delhi in 2013. He is a sculptor and a musician and is active in theatre giving direction, music, light and scenic design. He has won the State Award for Theatre Music in the year 2006. He participated in the 2nd Asian Theatre Festival at Beijing, China (2012), and The NAPA (National Academy of Performing Arts) International Theatre Festival at Karachi, Pakistan (2014). Currently he is working as a director at Sri Shivakumara Rangaprayoga Shale, Sanehalli, Karnataka.

The Playwright

The earliest known Sanskrit dramatist, Bhasa, is believed to have lived sometime during the 3rd century AD. Thirteen of his plays were rediscovered in 1912. Most of these surviving works are romances taken from the famous epics the Mahabharata and the Ramayana, although two of Bhasa's plays do boast of original plots viz. Avimaraka and Charudatta.

The Group

Sri Shivakumara Rangaprayoga Shale was established in year 2008 and is a residential theatre school. It has been designed in the Gurukula system with a broad syllabus, adapted from the best theatre institutions of the country. Its course is backed by 25 years of experience of Kalashangha and 15 years of the Shivasanchara Theatre repertory. It is training today's youth in both traditional and experimental ways.

Cast & Credits

Hidimba Madhushree V A

Ghatotkacha Naveen M

Bhima Abhishek K
Brahmana Santhosh Guledagudda
Brahmani Pooja Gajakosh
Prathama K S Gireesh
Madhyama Golla Ramesh
Trutiya Shivanagouda Maalipatil
Devi Chetan J
Sahachareyaru Tulasi P Karigar, Asha M R
Rakshasa Gana Madan S V, K Prem Kumar
K V Ganesha, Guruprasad
Ateem Dadapeer Nadaf, Sanath Kumar

Light Design Vinod Laxman Bhandari
Choreography Prathibha B G
Make-up Mithun Balakrishna
Costume Kiran T C, Panduranga Nayak
Vocals Jagadeesh R
Percussion B Prakash, Madhu E
Sound Design Lava Kumar
Assistant Directors Vinod Laxman Bhandari, Pratibha B G

Playwright Mahakavi Bhasa
Music, Design and Direction Jagadeesh R

Contacts

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Pallav Singh's Play: Khwahish Gali

Playwright: Pallav Singh

Director: Hari Shankar Ravi

Group: NSD Student Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr 20 mins

The Play

The seed of this play was planted during the site visit of G.B. Road (now Shraddhanand Marg), and was nurtured by the news and facts i.e. real incidents which were fictionalized and merged with the geography and social fabric of the site. This gave rise to the characters of the play, whose stories were intertwined by the dramaturgy team. The visual references were drawn from works of many new media and visual artists. The narrative was conceptualized by the playwright in the form of blogs written by the protagonist Baidehi Chandola, which reach us through a web journalist Meeta, thus unbuttoning the repercussions on the residence of 'Khwahish Gali', a destination of desire and a dead-end to love, according to Baidehi.

Director's Note

Being a young Indian director, I make sure that my art speaks about the marginalized and the victims of social oppression. Violence, be it physical, mental or verbal has severely affected the women of every region. When I was looking for a subject for my diploma production, I intended to share my thoughts on this subject. But it was challenging to choose the kind of oppression I would wish to convey through my production. I discussed this with my teachers and classmates and decided to choose the suffering of sex workers as the subject. My classmate Pallav Singh took the responsibility of dramatizing the concept. We started our research through

films, plays, documentaries, and books, and by visiting brothels. On meeting the sex workers, we discussed their problems and their lives. After this we made our first draft and kept editing it with the help of Asif Ali Haider Khan and our guide Dr. Abhilash Pillai. The play came to its final draft during the process of making this performance. Our team has gone through many ups and downs in the process of the making of this play, but we stood together as a team and took up the challenge of making the worst circumstances favourable. Being a designer and director I love to portray a large canvas in my artworks. Thus resulted the design of Khwahish Gali with the collaboration of 45 artists as the cast and crew.

The Director

Hari Shankar Ravi is a post-graduate in theatre studies, with specialisation in Direction from National School of Drama. As an artist working in multidisciplinary set-up, he has worked and collaborated with various groups, performance makers, directors, visual artists and choreographers to create a wide range of art works as a designer, assistant director, director and collaborator in Bihar and throughout India. He has worked with several NGOs and groups to create social awareness through theatre.

The Playwright

Pallav Singh is a post graduate with specialization in Acting from National School of Drama. He is an actor and a playwright. He started writing plays while he was pursuing Engineering at Sikkim Manipal University.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

Baidehi Chandola Yashaswini R

Kajal Diksha Tiwari
Salu Aditi Arora/ Snehalata Tagde
Meeta Sugandha Pandey
Durga Poonam Dhaiya
Rukhsaar Bhumisuta Das
Rumi Snigdha Mondal
Surbhi Anmol Ghuliani
Monty Pallav Singh
Master Manoj Thapar
Trumpet Parmanand
Banjo Jitu Rabha
Dholak Mridul Chawla
Sonu Shiv Swaroop
Photographer Pushkar Tripathi
Parikshit Singh Ankur Saxena/ Vivek kumar
Thumri Dance Team Ashwini Joshi, Shruti, Diksha Tiwari, Aditi
Arora, Poonam Dahiya, Sugandha Pandey, Apsara Khan, Arzoo,
Juhi, Akaanksha, Vaibhavi, Savita, Aditi, Gurleen Kaur
(Aashna)
Guest Artists Arzoo, Juhi, Akaanksha, Vaibhavi, Savita, Aditi,
Avinash, Sumit, Gurleen Kaur (Aashna), Ankit, Sunny, Pushkar,
Shiv

Choreography Ishita Agarwal, Agrima Grover
Music Composition Swayam Gadhvai, Manoj, Jitu, Sayan, Sandy
Background Score Sandy
Saranghi Anil Mishra
Dholak Dhiraj Kumar
Harmonium Rajesh Pathak
Guitar Sandy
Graphic Artist Tribhuman Nath
Properties Poonam Dhaiya, Apsara Khan
Lead Vocal Ayushi Mishra
Special Vocal Rajnish Ranjan
Projection Balasubramanian G., Saras Namdeo, Vishala R Mahale
Sound Design Vishala R Mahale
Light Design Sarthak Narula

Costume Design Priyanshi Agrawal

Supported by Jitu Rabha, Diksha Tiwari

Make-up Sejuti Bagchi, Abhilasha B Paul

Archiving & Photography Amresh K. Anand

Poster Jitu Rabha

Brochure Amresh K. Anand

Dramaturgy Pallav Singh, Hari Shankar Ravi, Vishala R Mahale

Special Thanks M K Raina, N K Sharma, Anuradha Kapur,

Geetanjali Shree,

Asif Ali Haider Khan, Randhir Kumar

Guidance Abhilash Pillai

Lyricist & Playwright Pallav Singh

Design & Direction Hari Shankar Ravi

Contacts

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Chandan Sen's Play: Damini Hay

Playwright: Chandan Sen

Director: Meghnad Bhattacharya

Group: Sayak, Kolkata

Language: Bengali

Duration: 1 hr 30 mins

The Play

Damini Hay is an elaborate and symbolic portrayal of how a woman stricken by poverty remains unburdened by it. The play

is a tribute to a woman's inner strength and ability to rise above problems such as grinding poverty. The situation of the play is a poverty-stricken, out-of-the-way village of Bengal where hunger, exploitation, greed, and deception reign unbridled, and the poorest subalterns living there grow-up believing everything is an unchangeable lot.

Director's Note

The space between the parameters of poverty and utopia is difficult to describe and justify. The play moves between the real and the surreal, between poverty and hunger, and dreams of utopia and motherhood. The play is also concentrated on well established truths about poverty and exploitation, most of which is man-made. Simultaneously it pays tribute to a woman's inner strength and ability to rise above grinding poverty.

The set design demonstrates an experiment of a dwelling place that is visually in ruins and is a representation of the stark reality of poverty that has gripped even those who claim the right to live. The light and music have been designed to describe the dreams of motherhood that the protagonist has.

The Director

Meghnad Bhattacharya has directed the translations as well as adaptations of plays by great masters like Tolstoy, Brecht, Schvedrin, Somerset Maugham and Moliere. His noted play productions are Dui Hujurer Gappo, Gnan Briksher Fol, Daibaddha, Bashbhumi, Badhutantra, Karnaboti, Aa Awa Ka Kha, Sanjhbela, Dildar, Pinki Buli, Dhruvatar, Damini Hay, Passing Show, Premkatha etc. Meghnad has also directed three plays in Canada produced by Prabasi Toronto in 2006, 2008, 2013 and three plays in USA, one produced by Epic Actors' Workshop in 2013, and two by Spotlight Columbus in 2015 and 2016. He has also directed a play Charduar by Gandhar Kolkata in 2002. Apart from theatre Meghnad has directed several TV plays in different channels and has also acted in at least 50 TV serials and films.

The Playwright

One of the frontline playwrights of Bengal, Chandan Sen has written more than hundred plays including his adaptations and inspired works of Schedrin, Chekov, Tolstoy, Lorca, Eugene O'Neil, Sartre, Brecht and others for the Bengali Theatre. His plays have been translated in Hindi, Assamese, Oriya, and Telugu.

The Group

Sayak has the pride distinction of staging more than 3000 performances of 26 full length and 7 short plays, not only in all corners of West Bengal but also in different parts of the country and in countries like U.S.A. Canada, Bangladesh and Kuwait. Sayak, with its large involvement in multifarious theatrical activities has built a theatre hall Bijon Theatre, in North Kolkata. The group also conducts lectures on dramaturgy, and organises festivals of selected Bengali plays and children theatre workshops, and publishes a yearly theatre journal Sayak Natyapatra.

Cast & Credits

Lakshmikanta Biswanath Roy

Ganesh Pradip Das

Kartick Uttam Kumar Dey

Damini Kathakali

Jabali Aruna Mukherjee

Judhistir (Chief) Subrata Bhawal

Kalyan (Head Clerk) Dhurjati De

Bonomali (Tout) Meghnad Bhattacharya

Chakka Ajoy Sankar Banerjee

Panja Goutam Sen

Gunga Jayanta Das

Farash Samar Das

Villagers & Ghosts Kartick Maitra, Santanu Bhattacharya,

Susanta Dasgupta,

Samir Deb, Prasenjit Kundu, Samiran Bhattacharya,

Parimal Chakraborty

Music Subhendu Maity
Light Joy Sen
Stage Soumik, Piyali
Choreography Subhendu Mukherjee, Kabir Sen Barat
Make-up Panchanan Manna
Light Operator Somenath Chattapadhyay
Background Music Swapan Bandhopadhyay
Music Operator Asit Maitra

Story Amar Mitra
Playwright Chandan Sen
Director Meghnad Bhattacharya

Contacts

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