

Parthisubba's Panchavati Yakshagan

Play:

Playwright: Parthisubba

Director: Keremane Shivanand Hegde

Group: Sri Idagunji Mahaganapati Yakshagana Mandali, Karnataka

Language: Kannada

Duration: 1 hr 30 mins

The Play

The performance starts with the traditional invocation Poorvaranga to lord Ganesha with dance and music. Sri Rama moves to the forest, with wife Seeta and brother Laxmana. The sages of the forest complain about the demons and solicit his protection. Rama assures to help them.

Shoorpanakha, Ravana's sister, smells the odour of human flesh and approaches Rama's hermitage. Looking at Rama, she gets attracted by him. Using her magical powers she transforms herself as a beautiful damsel and expresses her desire to marry him. Rama, for the sake of fun, advises her to marry his brother Laxmana who is younger, more handsome and yet to be married. With lust and desire, excited Shoorpanakha runs to Laxmana. Laxmana becomes angry, scolds her for her behaviour and asks her to bring proof from Rama. Rama writes on her back, suggesting Laxmana to chop off her ears and nose. Laxmana sees Rama's orders, and cuts off her ears and nose. Angry Shoorpanakha takes a vow that she will take revenge.

Director's Note

This episode is selected from the Aranya Kanda of the Ramayana. Happenings in Panchavati is a crucial part of Ramayana and forms a basis for abduction of Seeta. Traditionally, this play was limited to the conversation based Taalamaddale. I have tried to explore new possibilities, besides already existing traditional theatre elements, music and rhythm, in enhancing the portrayal of the characters and

the story. Breaking the barriers of language through simple narration and direction, without losing the framework of impromptu dialogue delivery, dance and narrative motives of Yakshagana, has made this play successful in and abroad India. The depiction and dance of many rishis being choreographed into a single song, the depiction of intimacy of Seeta and Rama, entry and transformation of Shoorpanakha, the dramatic usage of the tere (traditional curtain), expressions of internal emotions, Rama and Laxmana's determinations are some of the notable parts of directions and choreography of the play.

One can see a spectrum of moods, other than the popular Veera, Raudra, Hasya in Yakshagana, i.e. Shringara, Bhayanaka, Karuna and Adbhuta as well.

The Director

Sri Keremane Shivanand Hegde is the present director of this Yakshagana Troupe. He is also Guru and director of a Yakshagana Training Center – Srimaya Yakshagana Ranga Shikshana Kendra in a remote village of coastal Karnataka. Sri Hegde is a fifth generation Yakshagana artist in Keremane family. He has studied and practiced many classical and folk-dance forms apart from Yakshagana and has toured all over the globe heading the Yakshagana Mandali. He has been conferred with many awards (Aryabhata International Award, Kuvempu Deepa Award, Ajithashri, Kusumashri, Chittani Awards etc.) and titles (Yakshagana Kalashekhara, Yaksha Sarathi and Nritya Param). Currently, he is a member of the executive board of Sangeeta Nataka Akademi, New Delhi; the chairman of Folk and Tribal Community of SNA, New Delhi; academic council member of Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University, Mysore; and a member of many other renowned organisations.

The Playwright

Yakshagana poet Parthisubba, believed to have lived in about 1600 AD, is a celebrated composer of many Yakshagana Prasangas

(or poetic episodes). Subba is believed to be the originator of new regional style, the Tenkutittu, the 'Southern School' of Yakshagana. He is also believed to be the author (probably the compiler and editor) of Sabhalakshana, a collection of songs used for the preliminary (Purva Ranga) of Yakshagana.

The Group

Yakshagana is a rare 500 year old operative art form which belongs to our rich Indian heritage originating in Karnataka. It is a combination of dance, drama, music, dialogues and stories taken from Indian epics and mythology. Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane® was established in 1934 by Sri Hegde's grandfather. This mandali is a non-profit NGO, and the performing unit of the organization has toured extensively in India, USA, England, Spain, Bahrain, France, China etc. Many awards and recognitions have been conferred to the mandali from all over the world; the prestigious 'Raja Mansingh Tomar Award' conferred by MP Govt. being the most recent.

Cast & Credits

Shri Rama Keremane Shivanand Hegde

Rushi Muni Timmappa Hegde

Shoorpanakha 1 Ishwar Bhat Hamsalli

Maya Shoorpanakha 2 Sadashiv Bhat Yellapura

Laxmana Vighneshwar Havgodu

Rushi Muni Seetaram Hegde Mudare, Shridhar Hegde Keremane,
Ganapati Kunabi

Poorvaranga Chandrashekar N.

Seeta Maruti Naik Bailagadde

Poorvaranga Nakula Gouda

Tere Krishna Marathi

Tere &

Green Room Helper Mahaveer Indra Jain

Bhagawata (Singer) Ananta Hegde Dantalige

Chande Player Krishna Yaji Idagunji

Maddale Player Narasimha Hegde Mururu

Playwright Parthisubba
Director Keremane Shivanand Hegde

Contacts

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Plaban Basus' Play: Jamila

Playwright & Director: Plaban Basu
Group: Moulali Rangashilpi, Kolkata
Language: Hindi
Duration: 2 hrs 10 mins

The Play

It becomes an obsession with young Syed, a painter, to paint the portraits of his lady love, Jamila.

By a strange quirk of fate, Jamila arrives at Syed's hillside village as a bride of Sadiq, Syed's elder brother. Everyone takes it for a case of love marriage, which it is not. Defeated by Jamila in a horse-cart race, Sadiq abducts and forcibly marries and brings her to the house. Jamila tries her level best to reconcile with the situation by being dutiful to all the members of her newly acquired family. But her self-respect gets wounded at every step. The responsibility of selling crops falls upon Jamila's shoulder in a nearby market. There she meets a meek and outwardly weak person, Daniar, and discovers a strong sense of self-dignity in his character. A new chapter of life unfolds itself heralding the dawn of a new

journey for Jamila.

Director's Note

To me Jamila is not just a play, it is a journey of self-search, not just Jamila's but of all the oppressed women out there. As a director I faced several challenges from this novel. The story is written in such a way that it has a lot of cinematic elements. So to build a play was a big challenge. Jamila, for me, is a story of redemption, liberation of love from social bondage. It is a play about a woman's struggle to earn the freedom to express her love. Therefore to be able to work as the director of this play was truly a rewarding experience and an accomplishment.

The Director & Playwright

Plaban Basu is an actor and theatre director who is active in media as well. He is a science graduate and practices martial art. In 2004, he formed a theatre group Rangashilpi. Plaban has worked with eminent directors like Usha Ganguly, Tim Supple, Habib Tanvir, Abanti Chakraborty, Kanhaiya Lal, Biplob Bandyopadhyay, Maloy Roy and many others. Plaban has also been working with children at railway stations and streets and with people with disabilities. He has written and directed plays focused on the rights of disabled children and on various other human rights. He has also acted in several Bengali and Hindi serials and films.

The Group

Rangashilpi was established in August 2004. In the past 15 years the group has experienced a journey of Bengali & Hindi productions of theatre, either on the streets or on stage, and concerning various subject matters ranging from social issues, factual facts of history, to the fragrance of folk culture.

The group has restlessly engaged in theatre workshops with disabled women, railway workers, schools, street children and village youth. Rangashilpi has been working with various non-government organisations, to improve their mental and social condition through theatre. Rangashilpi organizes regular

events like Mukho Mukhi, Musafirana and Salam Safder to sustain the cultural practice. Rangashilpi productions have been staged successfully at various prestigious festivals.

Cast & Credits

On Stage Sushil Kanti, Ashok Chakroborty, Bimal Chandra Dey, Partha Sarathi Basu, Shakti Chakroborty, Tarun Kumar Nath, Subanti Banerjee, Dalia Pramanick, Shraboni Bonik, Ruposree Majumdar, Kathanjali Pramanick, Suchandra Bhattacharyay, Sabaree Sen, Bishwabandhu Choudhury, Saibal Sarkhel, Writtick Basak, Madhusudan Dhar, Saikat Roy, Shanta Swarup Mukherjee, Ritabrato Naskar

Light Operator Sashankha Mondal
Music Operator Biswajit Biswas
Light Assistant Brindaban Das
Make-up Pijush Ghosh Choudhury

Story Chingiz Aitmatov
Playwright
& Director Plaban Basu

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Vasant Deo's Play: Sudama ke

Chawal

Playwright: Vasant Deo

Director: Jagdish Sharma

Group: Anveshan Theatre Group, Sagar (M. P.)

Language: Hindi & Bundeli

Duration: 1 hr 10 mins

The Play

Lord Krishna's friend Sudama Sharma and his wife Savitri are living a difficult life of poverty. Sudama's wife urges him to go to Dwarka and seek Krishna's help. Sudama goes to Dwarka. On hearing of Sudama's arrival, Krishna leaves his throne and runs towards his friend and embraces him. Sudama receives great hospitality in Dwarka and after a while Krishna bids him farewell but without offering any help. Angry Sudama gets back home to find that his hut is transformed into a palace now and his house is filled with riches. On asking his wife as to how this happened, she tells him that Lord Krishna appeared himself and gave them this prosperity. Sudama has many doubts and expresses his distrust. What next...?

The purpose of this play is to convey a contemporary version of the legendary tale, and not to undermine the pleasure that it is supposed to bring you.

Director's Note

Sudama Ke Chawal is a narrative of the contemporary human situation and is a satire on today's man, his double standards and polluted mind. The age old tale and its characters have been used only as reference. The protagonist of the play is Krishna who cries at the sight of poor Sudama, his childhood friend. Krishna is an epitome of friendship and his love for Sudama is exemplary. Krishna does not appear on stage but he pervades the play throughout. Sudama of this play is used as a medium to convey the hypocritical human of today. The language of the play is Hindi, blended with Bundeli, and the performance is made richer with the blend of Bundeli folk

songs and Dhimaryai, a traditional folk dance.

The Director

Born on 20 Jun 1965, Jagdish Sharma has been active in theatre for more than 25 years. He formed Anveshan Theatre Group in Sagar, Madhya Pradesh in 1992. He has been an actor and director of this group. Some of his popular productions are Andha Yug, Sudama Ke Chawal, Bhagam-Bhag, Aadhe-Adhure etc. Jagdish has worked with the famous film director Shyam Benegal. He has acted in many TV serials and written scripts for a few street plays and the film Acharya.

The Playwright

Prof. Vasant Deo was a teacher by profession and had taught for many years at Bundelkhand University, Jhansi. During this period he wrote scripts in Hindi blended with Bundeli. Sudama Ke Chawal was written sometime in the 90s. Strangely enough, even after a lot of search, his whereabouts today are not known.

The Group

Anveshan Theatre Group was established in Sagar (M.P.) in 1992. In the past 26 years Anveshan has not only produced plays but has also organised many theatre festivals, workshops, seminars and conferences. It has organised production based workshops with renowned thespians like B.V. Karanth, Habib Tanvir, Govind Namdeo, Sunil Sinha, Mukesh Tiwari and Ishtiaq Arif Khan. The group has performed in numerous theatre festivals at Bhopal, Jabalpur, Balaghat, Indore, Ujjain, Khajuraho, Delhi, Chandigarh etc. The artists of Anveshan are now serving in prestigious institutions in different parts of the country. Many of them have established themselves in films, journalism, theatre and other fields.

Cast & Credits

Sudama

Jagdish Sharma

Savitri

Deepganga Sahu

Dwarpal 1

Atul Shrivastava

Dwarpal 2	Manoj Soni
Dwarpal 3	Kapil Nahar
Shadow Play	Nitin Dubey, Rishabh Saini
Folk Songs & Dance	Liladhar Raikvaar
Instrumentalists	Amar Raikvaar, Khemchand
Sen, Ranjeet Raikvaar	
Scenography	Rajeev Jat, Satish Sahu
Lights	Santosh Dangi, Akash
Vishwakarma	
Sound	Praveen Kaimya
Make-up	Karishma Gupta
Playwright	Vasant Deo
Direction	Jagdish Sharma

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Saras Kumar Namdeo's Play: Infinite Walk

Please Watch Prof. Manohar Khushalani's video review of the play and interview with the director –

Director: Saras Kumar

Text: Deeksha, Salim, Sneha, Suman, Saras, Yashaswini

Group: NSD Students' Diploma Production, New Delhi

Language: Hindi

Duration: 45 mins

The Play

The play begins with the evolution of human beings, their emotions and their relationship with the five elements, and later the mechanization overpowering the human beings. It focuses on the life of mine-workers, their miserable living conditions, and their fight for basic rights. It is the story of Dana, his wife Aamti, and their friends. The mine-workers are working in the mine without any safety equipment, masks, or any support of an ambulance; in short at the cost of their lives. The play also highlights the power game of the elite over the working class, the continuous pressure from those with power over the stagnant social and economic life of the working-class, and finally a small volcanic step generated from this pressure.

Director's Note

As a student of Direction, my intent to do this play was to find out the relationship between the logic and the emotions in humans. I inferred that the two are parallel banks of the same river. Working with the actors was the interesting part of this production for me as a student of Direction, and as a human being. It was very hard to take the directorial decisions.

The production is in three parts. Coal mining began with the purpose and need of energy generation, but the same coal verily became a cause of death. Illegal mining took the life of many people and created medical conditions in the workers. An ambulance can save a life, and a casualty can turn one into a rebel.

The dead body of an exploited worker shows the brutal nature of this society. Data on the internet can arouse either sympathy or anger. But a meaningful data transfer done on time can save a life. Technology works on logic and human emotion today is dependent on the logic being applied at the right place and at the right time.

The Director

Saras Kumar graduated from the National school of Drama with specialisation in Direction (2016-2019). He has directed a few plays viz. Accidental Death of Anarchist, Trishanku, Mann Laga Kar, and Infinite Walk, and written some short stories like Ghaas, Kal and Guinea Pig. He has also directed two short films Five Rupees and Gumshuda, and assisted in two feature films Chausar Firangi and Meri Nimmo. Saras has worked under renowned directors like Anuradha Kapur, Neelam Mansingh, M.K. Raina, Ranjit Kapoor, Deepan Sivaraman Etc.

The Playwrights

The text of the play has been prepared by Deeksha, Salim, Sneha, Suman, Saras, Yashaswini. All are students National School of Drama's batch of 2019.

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

Aamti	Ashwini Joshi
Aabid	Jitu Rabha
Woman 1	Sejuti Bagchi
Ghisu	Salim Mulla
Manager	Sayan Sarkar
Daughter	Snehlata Tagde
Activist	Suman Purty/ Yashaswini R

Costume	Sejuti Bagchi
Lyrics	Salim Mulla
Song Composition	Sayan Sarkar
Sound	M Sunil Singh
Video Operation	Balasubramanian G
Set Execution /	
Lights Design & Operation	Sarthak Narula

Special Thanks to
Aas Mohammad, Taqmir

Asgar Chacha, Rizwaan, Murjim,

Guidance Anuradha Kapur, Abhilash
Pillai, Neelam Mansingh, Shantanu Bose, Vishala R Mahale

Text Deeksha, Salim, Sneha,
Suman, Saras, Yashaswini

Concept & Direction Saras Kumar Namdeo

Contacts

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Prof. Manohar Khushalani's video review of the play and
interview with the director –

Nikhildas and Sagar Sathyan's Play: Mali

✘ Playwrights: Nikhildas Puranattukara & Sagar Sathyan

Director: Nikhildas Puranattukara

Group: Punchami Theatres, Thrissur

Language: Malayalam

Duration: 1 hr 15 mins

The Play

Mali is based on the folk culture of Kerala, as told through the songs and tale of the hero and the imaginary god Ayyappan. It begins with the description of a girl named Mali, and Chappan, a fighter who grew up in the jungle to defeat the hiding forces called Maravippada. Chappan learns the tactics

and expertise from Vithari Mooppan and fights against Maravippada. He goes to meet his beloved Mali, but Mali asks him to come later since she is menstruating and therefore prohibited to meet anyone. Chappan is upset about this discrimination and tells her that now he will return for her only when the society gives up all such beliefs. Mali awaits his arrival, and when he doesn't return, breaks away from all social taboos and restrictions and leaves home to enter the forest to find her love.

Director's Note

The play begins with the resistance of people towards outside forces. A number of contemporary questions have been dealt with in this play, especially the ones dealing with discrimination. Why can't a warrior have a spiritual quest? Is the reason to create superstitions and customs a deliberate attempt to keep them subdued and at a distance? The play is based on folk tales and folk songs heard from the dalits of Sabarimala Sasthav, popular in Kerala. Live music related to Ayyappan is incorporated into the play.

The Director & Playwright

Nikhildas Puranattukara has received the Kerala Sangeetha Nataka Academy Award for Best Director and Writer in 2019 for the play Mali. His children's plays have won accolades at the Kerala state youth festival during the last three years. Nikhildas has staged plays at national and international platforms like National School of Drama Theatre Festival, International Theatre Festival of Kerala, Bharat Rang Mahotsav, Rangayan Festival, Cuttack National Theatre Festival etc. He has adapted renowned writer Uroob's celebrated work Neelakuyil into a play. He was the director of Lavettam theatre camp in Perth, Australia; and Kalithattu theatre camp in Bombay. He is associated with Thrissur based theatre group Rangachetana and his own theatre group Punchami theatres. Some of his popular productions are Marathalayan, Manabave, Kunnukalkkumappuram, Palaharapanthayam, Markkadapuram etc.

The Co-Playwright

Sagar Sathyan has been active in cinema and theatre for the past few years and has made remarkable contributions to both. He has been a part of Rangachetana, a well-known theatre group in Thrissur, and has written four plays directed by Nikhildas Puranattukara. Sagar has also written the script of a Malayalam feature film Ladoo which was released last year.

The Group

Punchami Theatres is a group of young people who have been studying drama and are engaged in theatre activities. Everyone in the group finds time for theatrical work while practicing his/her routine work. Mali is the first theatre project of Panchami Theatres. It won the Best Play award at the Kerala Sangeet Natak Academy's amateur drama competition, and also the Best Actress, Best Director and Best Writing awards. A number of colleges of Kerala participate in theatre activities under the banner of Panchami Theatres. The centre of the group is in Adat, a village in Thrissur district of Kerala.

Cast & Credits

Mali	Athira
Karuthi	Anusha Bahuleyan
Mahishi	Mekha Manoj
Chappan	Anand
Vithari Mooppan	Sathyajith
Kandan	Ramkumar
Kormi	Akhilesh Paliyan
Rajavu	Ramadas
Vendoran	Sajith Alukkal
Villan	Appu K.G
Kadutha	Athul
Mallan	Kiran
Karuppan	Abhishek
Moothoru	Henson
Kappatharu	Josprakash
Vaidhyar	Vishnu

Padayali

Ramesh Ramakrishnan

Light

Dhaneshkumar

Art

Shinoj Asokan

Co-ordinator

Mejo

Music

Midhun Malayalam

Instruments

Manikandan

Make-up

Francis Chirayath

Costumes

Anjali Raman, Leela

Sathyan

Light

Assistant Gokul

Art Assistant

Mornima Dhanesh

Assistant Director

Nijildas

Playwrights

Nikhildas Puranattukara,

Sagar Sathyan

Director

Nikhildas Puranattukara

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Prof. Khushalani's review of the play and interview with director –

https://youtu.be/QqWpPEQ1_KA?t=128

Mannu Bhandari's Play:

Mahabhoj

Playwright: Mannu Bhandari

Translator: Viplob Pratik

Director: Anup Baral

Group: Mandala Theatre, Nepal

Language: Nepali

Duration: 2 hrs 20 mins

The Play

Mannu Bhandari tells a story of how politics, press and police are connected with each other, and how the vulnerable voiceless people are caged in a 'chakravyuha'. She has scripted this play from her popular novel Mahabhoj. The news of a death in the village and violent activities happening around, spread to the city, influencing the media and setting fire in the centre of politics and police force. Will that fire calm down or become a burning coal of questions?

Director's Note

The picture of social and political conflicts experienced by the society should be reflected on the canvas of theatre in a lively way. This is my trust, and that trust has stimulated me to choose Mahabhoj. Politics is one of the finest practices in governance. But, if it is guided by corrupt thoughts, its nexus leads the society towards a weak state. Mahabhoj is the mirror of that corrupt nexus.

This is my ensemble with three generations of artists which I believe has created a new dynamics. I have tried to explore the painting techniques of renaissance period in this play. Chiaroscuro and Sfumato have been used in light design. I wanted to retell the story of Mahabhoj as if we are seeing contemporary events in a historical time frame. Almost monochromatic costumes, sets and props used in the play are a conscious choice.

The Director

Anup Baral is a renowned theatre director, actor and concept artist from Nepal. He has a master's degree in acting from the National School of Drama, New Delhi, India. During his two decade long journey, he has directed and conceptualized more than three dozen plays and performed as an actor too. His strong presence in Nepali theatre has been a source of inspiration for theatre lovers, theatre activists and practitioners.

The Playwright

Mannu Bhandari is an Indian author, known for her Hindi novels, Aapka Bunty and Mahabhoj. Bhandari's works reflect the changing moods of the society, as they shape her writing and subject matter. Modernism, prevailing social issues and transformations, contemporary social situations, daily struggles of an individual have all played a part in impacting and influencing Bhandari's works.

The Group

Mandala Theatre, Nepal is a group committed to develop and practice a creative style that is strongly based on Nepali theatre and culture, as well as deeply rooted in its desire to be a strong and aesthetic voice for social justice, political awareness and human rights. It owns a theatre centre in Anamnagar, Kathmandu where regular theatre shows are staged.

Cast & Credit

Atal Singh	Dayahang Rai /
Buddhi Tamang	
Ramesh Bikram	Ramesh Budhathoki
Bisu	Rajan Khatiwada
Rita Chamling	Sirjana Subba
Rishikesh	Viplob Pratik
Sijapati	Bijay Baral
Bhawani Giri	Som Nath Khanal
Juddhabir	Pradip Kumar
Chaudhary	
ASI D K Singh	Bikash Joshi

Sonam	Umesh Tamang
Dinesh Babu Panta	Shekhar Chapagain
Katuwal	Ghanashyam Joshi
Sapana/Villager	Sapana Chaudhary
Jamuna	Sushma Niraula
Gauri/DIG's Wife	Pramila Khanal
Rushma	Ranjana Oli
Head Constable/Villager	Sagar Dahal
Tirtha Kailo/Villager	Arjesh Regmi
Jogeshwar/Villager	Sabin Ghalan
Binod	Milan Karki
DIG	Raj Neupane
Shambhu/Villager	C K Bista
Hira/Villager	Devin Chaudhary
Mohan Singh/Villager	Kabiraj Rai
Mahesh	Sandeep Shrestha
Narayan/Villager	Rijan Pariyar
Music Director	Utsav Budhathoki
Sound Craft	Dev Neupane
Sound Operator	Chhejing Bhotia
Light Designer	Umesh Tamang
Light Operator	Vijaya Karki
Multimedia Operator	Sachin Lama
Choreography	Deeya Maskey
Set Designer	Bimal Subedi
Set Constructors	Hum B C/Johnen
Kshetri	
Set Painting	Bikash
Tamakhu/Sanisa Makaju	
Costume Designer	Arpana Nagarkoti/Sunu Rai
Poster Sketch	Anamika Gautam
Graphic Designer	Siddhanta Pudasaini
Photographer	Nabin Babu Gurung
Videography	Foto Crystal
Social Media	Sagar Prasain
Box Office	Nabina Aryal

Finance	Govind
Parajuli/Santosh Ghimire	
Backstage Volunteers	Abhishek Sharma/Deenju
Karki/Sanjay Gupta	
Stage Manager	Bijay Baral/Rijan
Pariyar	
Production Designer	Dev Neupane
Assistant Director	Som Nath Khanal
Script Translator/Lyrics	Viplob Pratik
Playwright	Mannu Bhandari
Director	Anup Baral

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Bratya Basu's Play: Rani Creusa

Playwright: Bratya Basu

Director: Sujan Mukhopadhyay

Group: Chetana, Kolkata

Language: Bengali

Duration: 2 hrs 10 mins

The Play

The childless couple of ancient Athens, Greece, King Xuthus and his gorgeous wife Queen Creusa, seeks the blessing of God Boreas and then visits God Apollo's temple in Delphi.

Priestess Daphnis informs Creusa, daughter of King Erectheus, about the oracle of God Apollo that the royal couple will soon bear a male child, Doris. But till the prophecy comes true, they will have to adopt the attractive and handsome young man, Ion, who has grown up in the temple and crown him the prince of Athens. While King Xuthus happily agrees to obey the divine command, the Queen does not. As the King goes ahead with the plan of the adoption ceremony Creusa loses her cool and conspires with her servant Danius to kill Ion by poisoning his drink. Danius fails to carry out her order and gets caught red handed. Aghast, Ion returns to the temple of Delphi. Creusa admits her role in this conspiracy publicly. King Xuthus has no option but to initiate the trial for justice in a democracy. The arguments and counter arguments in the trial come to an abrupt end after the sudden appearance of Delphi's chambermaid, Pythia. The truth about Ion's birth leaves the royal couple stunned and overwhelmed...

Director's Note

There lies an innate resemblance in almost all the stories of tragedy of human conflicts and political conspiracies; and of the great wars waged by men. The most significant resemblance lies in their staying relevant throughout the years. Therefore, to rediscover the age-old mythical tale of 'Ion and Creusa', Bratya Basu penned Queen Creusa, a tragic-satire. In the play, where the people demand retribution for a sacrilegious crime committed by the Queen herself, the hypocrisies of the elite are elucidated and illuminated as the fallacies hidden in the constitutional structure.

The Director

Sujan Mukhopadhyay has acted in about 30 plays and written several scripts for theatre, television and cinema. He was awarded the Stagecraft Award for Ghasiram Kotwal and Popular Viewer's Choice Award for Don..Take Bhalo Lage. He has performed in Mumbai, Pune, Hyderabad, Nagpur, Chennai and all the major cities of India, as well as USA. He has also

directed a Bengali feature film Chocolate (available on Netflix).

The Playwright

Bratya Basu is an accomplished theatre artist, a playwright and director who started his career as a sound operator. He is a theatre thinker and activist, and has served Bengali theatre for nearly 20 years. His plays have been staged by eminent directors and a compilation of his plays has been published in three volumes.

The Group

Chetana was founded in 1972. It has produced 33 full-length Plays and 13 short Plays in its journey of 46 years. Chetana received numerous awards and citation from various cultural institutions. It has organised a number of Theatre Festivals, Seminars and Workshops etc., and performed in all the districts of West Bengal and in almost all the major cities of India. Chetana has staged different plays in the Theatre Festivals organised by the National School of Drama and Sangeet Natak Akademi. It has toured USA and Canada with its productions in 1980 and 1990. Chetana performed Mareech Sangbad in Bourdeaux (France) in 1999. Sponsored by the ICCR it took part in the Ibsen International Theatre Festival held in Oslo (Norway) in 2004 and performed in London (UK) the same year.

Cast & Credits

Rani Creusa

Glaucas

Raja Xuthus

Ion

Eziptus

Senior Priest

Danaus

Orion

Petroclus

Bhattacharya

Nivedita Mukhopadhyay

Supriya Dutta

Shaheb Chattopadhyay

Subhra Sourav Das

Tarun Bhattacharyya

Amitabha Ghosh

Sushovan Guha

Rahul Sen Roy

Rajat Narayan

Clotho
Lachesis
Atropos
Pythia
Daphnis
Singer
Chorus
Debashis Naskar, Biswajit Nayak, Prateek Banerjee, Parag Roy,
Sayan Maji

Somrashmi Ghosh
Monalisa Das
Ashmita Ghosh
Ruma Bakhuli
Santwana Banerjee
Daayaad Mukherjee
Parikshit Ghosh,

Music
Light
Sound
Costume
Make-up
Set
Vocalists
Dibyendu Mukherjee, Sujan Mukhopadhyay, Shaheb Chattopadhyay,
Prabuddha Banerjee, Bodhisattwa Banerjee
Assistant Director

Prabuddha Banerjee
Soumen Chakraborty
Anindyo Nandy
Prabal Mondal
Ayon Ghosh
Partha Majumdar
Dipanwita Chowdhury,
Snehansu Biswas

Playwright
Director

Bratya Basu
Sujan Mukhopadhyay

Contacts

Chetana

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Watch Prof. Khushalani's review of the play and interview with
the director –

<https://youtu.be/9x4IIdxNTPU?t=3724>

Bhas ' Play: Madhyam Vyayog (Turan Kalangi)

✘ Playwright: Mahakavi Bhasa

Director: Hafiz Khan

Group: Ankur Rangmandal Samiti, Madhya Pradesh

Language: Malwi & Rajasthani

Duration: 1 hr 10 mins

The Forms

Maach is a folk theatre form of Malwa region of Madhya Pradesh, started in Ujjain by Guru Gopalji of Bhagsipura.

Turra Kalangi form of poetic and musical dialogues was jointly initiated by two saints Tukhangir and Shah Ali. Tukhangir was a Gusaain saint who wore saffron clothes and worshipped Shiva. Shah Ali was a Muslim Faqir who wore green and worshipped Shakti. Yet, both these forms have some common features.

The Play

A Brahmin family is passing through the forest where the exiled Pandavas are dwelling. The family encounters Ghatotkacha who is in search of a human for his mother Hidimba's meal. He holds the family captive and asks them to decide who should accompany him. The eldest son of the family being dear to the father, and the youngest to the mother, the middle son is the only choice left to be handed over to Ghatotkacha. Being the middle one he is called 'Madhyama'. Madhyama is thirsty and requests Ghatotkacha to be allowed to go to a nearby pond for water. Ghatotkacha agrees and asks him to return quickly. But Madhyama gets delayed and Ghatotkacha starts calling out to him, "Madhyama...Madhyama..." Bhima, who was

passing by, and he too being the middle son (Madhyama), thinking that someone is calling out to him, reaches where the family is being held captive. On hearing the story of the family, he offers himself as Hidimba's meal, on the condition that Gatotkacha defeats him in a duel. Gatotkacha defeats Bhima in a wrestling bout and takes him to his mother only to discover that Bhima is his father.

The Director

Hafiz Khan graduated from National School of Drama in 1981. He has been actively working in theatre, especially in the field of Children's theatre. He has been the founder member of the TIE Company of NSD. He has also been a part of many theatre workshops organized by NSD all over the country. As he was born and brought up at Ujjain, the local folk forms have always attracted him. The present production is the result of one such workshop.

The Co-Director

Born on 11th of October 1963 in village Nayakhe of district Ujjain, Babulal Deora, at the age of 15, joined Lokarg and Tejati Maharaj Katha Group and started his association with the folk theatre 'Maach'. His initial inspirations were Guru Shri Siddheshwarji Sen and his elder brother Ratan Maharaj Lokesh Sen. He started as a chorus singer in the group. He continued the tradition after his guru died.

Director's Note

I had conducted a workshop on Turrakalangi in December 2014 at Ghosunda, Chittor village. The workshop began with Kalangi Ustad Mirza Akbar Baig Kaghzi and Turra Ustad Narayanji Joshi, and around 20 artists of Turrakalangi. I felt as if I was transported to Indra's Darbar 300 years ago where Turrakalangi was Khayal, and Khayal was Maach. If one was to forget the intricacies of music and Rag-Raginis, then one finds that the form of rhythm, melody, abhinaya, singing and storytelling are all common in both. Thus, we selected Madhyam Vyayog of the

great Sanskrit playwright Mahakavi Bhasa to be presented as a bouquet of Turrakalangi Khayal and Maach by the artists of Ujjain.

The Playwright

Mahakavi Bhasa (5th Century B.C.) was an Indian playwright who wrote in Sanskrit. His plays were lost to the world until 20th century A.D. when his manuscripts were rediscovered. Some of his available plays are Swapnavasavdutta, Pratibha-Natak, Panch-Ratra, Madhyam Vyayog, Doot Gatotkach, Urubhangham, Karnabharam, Hari Vansh, Abhishek Natak etc.

The Group

In the past four decades Ankur Rangmanch Samiti Ujjain has organised numerous theatre festivals, theatre camps, workshops and theatre productions. The primary objective of the group is education, literacy, health, social sciences and social justice. It uses regular theatre, children's theatre, educative theatre, folk theatre, literature and art as its medium. The group has participated and organised events in collaboration with the Ministry of culture (Govt. of India), Sangeet Natak Akademi, National School of Drama (New Delhi), Madhya Pradesh Kala Parishad, Madhya Pradesh Museum, Kalidas Akademi Ujjain and many local organisations. Malwa Maach organised in 1999, 2005, 2007, 2016, 2017, 2018 and 2019 have been known for a wider promotion of this folk tradition.

Cast & Credits

Sutradhaar1	Babulal Deora
Sutradhaar2	Rajesh Bhati
Hidimba	Vishnu Chandel
Ghatotkach	Narendra
Bhanvariya	
Brahmin	Tikaram Bhati
Brahmani	Seema Kushwah
Son 1	Dilip Chauhan
Madhyam (Son 2)	Sonu Bodana
Son 3	Chirag Chandel

Bhima

Sudhir Sankhla

Harmonium

Ramesh Aswaar

Dholak

Pappu Chauhan

Tek

Raju Bhati

Synthesizer

Nilesh Manohar

Costume & Make-up

Vishal Mehta

Stage Management

Irshad Khan

Set

Ivan Khan

Light Operation

Amit Bhandari

Production Design

Kailash Chauhan

Stage Manager

Prakash Bhatia

Co-ordinator

Shailendra Vikal

Playwright

Mahakavi Bhas

Co-Director

Babulal Deora

Director

Hafiz Khan

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Prof. Khushalani's review of the play and interview with the director –

<https://youtu.be/9x4IIIdxNTPU?t=1956>

Girish Karnad's Play: Nagamandal



Playwright: Girish Karnad

Translator: Sukesh Panda

Director: Malini Nihar Nayak

Group: New Quest Repertory, Rourkela

Language: Odia

Duration: 2 hrs 15 mins

The Play

Almost all creation, be it animals, birds, trees or men, has two elemental components – male and female. Each wishes to keep the other under subjugation. Girish Karnad, in his play Nagamandal conveys that the companions should remain complementary to each other. Rani weds Apanna, who has the typical 'I am the master' role and expects his wife to submit unquestioningly to his shenanigans. Suppression of womanhood in this male-dominated society is a common phenomenon. The writer advocates gender-justice and freedom through Rani. By integrating folk tales into the play he has been able to create a drama of varied hues.

Director's Note

Trouble in the universal yet intricately delicate relationship between a man and a woman creates an imbalance, a disturbing ripple. Incorporating this social message, the play Nagamandal by Girish Karnad really fascinated me. I am able to relate to folktales and legends of such essence, since they are prevalent in my culture, land, and people. Hence I was allured to recreate this folktale. And in doing so I used many indigenous and dying art-forms of Odisha like Mayurbhanj Chhau dance, Odissi dance and song, Sambalpuri dance and songs, etc. The music is played using classical instruments, for classical

dance forms beginning with Ranapa to Odissi and Bharatnatyam. I have tried to make it a musical and choreographically expressive play, hoping it will be well received by the audience.

The Director

Nalini Nihar Nayak is a well-known theatre director, actor, designer, and music composer of Odisha. He is a trained Chhau dancer in the Mayurbhanj style and has won many awards like the Ustad Bismillah Khan Yuva Puraskar 2012 in the field of theatre direction awarded by Sangeet Natak Akademi, Rajiv Gandhi Professional Award, National Youth Award, Baisakhi National Excellency Award, National Natya Vibhushan, and more than 200 Government & non-Government Awards. He has acted in 85 plays, directed 41 plays throughout India and abroad. He has participated in SNA Festival New Delhi; EZCC Festival; National Youth Festival; Inter-University theatre festival; Bharat rang Mahotsav and many more.

The Playwright

Girish Raghunath Karnad was an Indian actor, film director and Kannada writer. He is the recipient of Jnanpith Award, the highest literary honour conferred in India. For four decades Karnad composed plays, often using history and mythology to tackle contemporary issues. He was also active in the world of Indian cinema working as an actor, director, and screenwriter, and earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the Government of India.

The Group

New Quest Repertory was established in 2003, under leadership of Nalini Nihar Nayak, with an objective to train young artists in theatre and to use their learning in professionally; to resurrect the dying art form of Odisha. It has participated in festivals organized by Odisha Sangeet Natak Akademi, Yuva Pratibha Mahostav, and SNA New Delhi; and experimental theatre festivals hosted by EZCC, Kolkata; National Youth Festival by Ministry of Youth Affairs, Govt. of

India; 18th Bharat Rang Mahotsav, NSD; National Theatre Festival by Bharat Bhavan, Bhopal; Konark Festival and many more across the country besides theatre festivals by Govt. and non-Govt. organizations.

Cast & Credits

On Stage

Niranjan Acharya, Lalatendu Panigrahy, Pragyan Ranjan

Panda, Dwiti Krushna Panda, Swarup Ranjan Das, Chinmaya

Kumar Panda, Nabakishore Ghosh, Soumyaranjan Mohanty,

Pankaj Nath, Dinesh Mohanty, Surajsatapathy, Barsharani

Barik, Rashmita Das, Pinkiraninayak, Afreen Begum,

Shubhasmita Singh, Manasi Das, Tanushree Parida

Sound

Jasobanta Narayan Ray

Light

Sagar Swaroop Swain

Set

Chintamani Biswal

Make-up

Ramesh Chandra Sahoo

Music

Kailash Chandra Senapati

Props

Amit Kumar Meher

Camera

Dipankar Janah

Odia Translation

Sukesh

Panda

Playwright

Girish Karnad

Choreography, Light,
Design & Direction
Nihar Nayak

Nalini

Contacts

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Watch Professor Khushlani's review of the play and interview
with directors –

<https://youtu.be/9x4IIdxNTPU?t=124>

Abhishek Garg's Play: **Jadu Mantar**

Playwright & Director: Abhishek Garg

Group: Switch on Scurry Art Organization, Bhopal

Language: Hindi

Duration: 1 hr 10 mins

The Play

The central character of this story is Madhav, the best student in the ashram. Guruji is very happy with the helpful nature of Madhav and gives him a magic shankh which can fulfill all his wishes and desires. But Guruji puts a condition with this magical shankh that although whatever

Madhav asks for himself will be duly fulfilled, but along with that his neighbour will get the double of the same.

So Madhav, out of jealousy, does not ask anything from the shankh, so that his neighbor shouldn't benefit from it. In the end he realize his mistake. This play compels the audience to see where we are headed in the present society and its degenerating values.

Director's Note

With the meaning of humanity gradually dying and man being totally self-driven, no one comes forward to help others and those who do make an effort, find themselves trapped. Thus I found this interesting folk tale apt in the context of present times. This play is a comic satire and the most important part is the style of the script and performance which has been woven around songs and poetic dialogues. This performance compels the audience to think and change its attitude and behaviour towards the world around it.

The Director & Playwright

The journey of playwright & director Abhishek Garg started in 2001 with Jabalpur's Vivechana Rangmandal, in which he acted in various plays including street plays. He joined Bharatendu Natya Akademi, Lucknow in 2007 and after completing PG diploma in 2009, was selected by Theatre-in-Education (Sanskar Rang Toli) as actor-teacher (Acting). He completed his tenure there in 2016 and since then he is carrying forward his theatre activities with his own group Switch On Scurry Art Organisation.

The Group

Switch on Scurry Art Organization, Bhopal has been producing and performing plays since 2015. It started with a solo drama Nachani written by Bhanu Bharati. Since then the group has been staging plays every year viz. Kaggrajraj, specially designed for children, parents and teachers; two nukkad dramas, Bhagmabh and Cham Chama Chaat; and Jas Sangat Tas Rangat, performed in Yashodhara theatre festival organized by

Tribal Boli and Vikas Academy of Bhopal, and selected for the 4th Minerva Theatre Festival (2019) organized by the Ministry of Culture of West Bengal. The group has also performed shows of its plays with the help of Sangeet Natak Academy, New Delhi and in different cities of Madhya Pradesh. This year it has produced a new play *Jadu Mantar*, based on a Bundeli folk tale, which will soon be staged at different theatres.

Cast & Credits

Guruji, Dhol (Padosi Bachcha1) Wasim Khan

Buddhia Ramesh Ahire

Hariya Rahul Jadhav

Maakhan Ashwini Mishra (Prabhu)

Rukmini (Rakku, Makhan's Wife) Priyanka Garg

Gachar (Bachcha 1) Vivek Tripathi

Pachar (Bachcha 2) Tilak Sharma

Seth, Dhamaka (Padosi Baccha2) Priyesh Pal

Birju (Maakhan ka Padosi) Amitesh Pratap Singh

Lila (Birju's Wife) Sangatna Bankar

Chorus All Artists

Stage Management Priyesh Pal

Stage Design Assistance Ashwini Mishra

Light Design & Operation Dhannulal Sinha

Music Shruti-Dharmesh

Rhythm T.S. Dharmesh, Prashant Shrivastav, Shrutdharmmeet

Harmonium T.S. Dharmesh

Singers T.S. Dharmesh, Shruti Rawat, Shailender Soni,

Nikhil Bakare, Bhavna Navale, Swati Saraf, Priyanka Garg

Percussion Shruti Rawat & Priyanka Garg

Speed Control Wasim Khan

Costumes Design Priyanka Garg

Costume Making Rakesh Bhaiyya

Gond Painting Rashmi Acharya

assisted by Priyanka, Gunjan, Sangartana, Nupur, Priyesh, Amitesh, Priti, Tilak

Head-Gears Mukesh Prajapati

Stage Property Devendra Sharma (Joshi Ji)

Make-Up Sonam Sahni

Assistant Director Wasim Khan

Playwright & Director Abhishek Garg

Contacts

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Switch on Scurry Art Organization

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