

Lyudmila Razumovskaya's DEAR ELENA SERGEEVNA Director: Vailisa Teplyakova



Playwright: Lyudmila Razumovskaya

Director: Vailisa Teplyakova

Group: Nazarov's Workshop Institute of Theatre Arts, Russia

Language: Russian

Duration: 1 hr 30 mins

The Play

After the final exams at a regular school, four school children realize that they will not pass the exams and the result would be disastrous to their future career. The teenagers enter the house of their teacher Elena Sergeevna and demand the key to the safe in which the examination papers are stored. At first, they try to persuade the teacher and then they try bribing her, and in the end threaten to blackmail her. But the principled teacher does not agree to the deal and tries to explain to the school children all the meanness and

baseness of their actions.

Director's Note

In *Dear Elena*, the youth are four students and their hostage is their teacher, Elena Sergeevna. The student leader, Volodya, is a handsome and innocent looking kid, yet his mind is where his heart should be. He is ready to commit even rape to break Elena Sergeevna, and terrorizes her by saying that it would be out of 'a purely sporting interest'. Complete rejection of morality and social norms has made him a sociopath. Part of the complexity of this play is that Elena Sergeevna herself is in a way compromised. She herself is a moral woman, but her fidelity is towards an indefensibly corrupt system. This story is not just about students and teachers, or kids and adults, it is about the modern Russian society and the conflicts between different type of people in Russia, and the conflict of different ways of upbringing in the modern society.

The Director

Vasilisa Teplyakova finished Gitis (Russian Institute of Theatre Art) as an actress in 2014. She works as an actress and director in different independent theatre projects, and as a teacher in the Institute Of Theatre Art, and is pursuing Ph.D. at Gitis.

The Playwright

Lyudmila Razumovskaya is a Russian playwright. She received an assignment from the Ministry of Culture to write a play about 'difficult teenagers'. Hence she wrote *Dear Elena Sergeevna*. Although the ministry rejected it, the play was staged in Tallinn (in Estonian) in 1981 and in Leningrad Lenkom in 1982. The performance was a huge success, the play was accepted by more than 20 theatres of the country, but in 1983, by order of the Ministry of Culture, it was removed from the repertoire. Allowed again with the beginning of Perestroika in 1987, the play was staged a number of times abroad, including more than a hundred theatres in Europe. Since Lyudmila's plays too

openly reflect the state of the society, the Ministry of Culture allowed the performances only after censoring parts of the original text.

The Group

Artem Nazarov's Workshop is a community of young, talented actors who have just graduated from the Institute of Theatre Art. The artists are experienced in acting on different type of stages, from small rooms to big auditoriums and also street stages. The group has six different plays in its repertoire and is always ready to play for charity. The actors annually take part in the festival of theatre schools of the BRIC countries, in performances by Valentin Teplyakov. These artists are young, ambitious, and most importantly, in love with Theatre.

Cast & Credits

Elena Sergeevna: Evgeniya Rozanova

Vladimir: Ivan Nabiullin

Pavel: Vladimir Rogachevskii

Viktor: Alexander Laptev

Lyalya: Anastasia Nyshpora

Playwright: Lyudmila Razumovskaya

Director: Vasilisa Teplyakova

**Dwija Kanai's MOIMONSINGHA
GEETIKA Director: Goutam
Halder**



Story: Dwija Kanai

Director: Goutam Halder

Group: Naye Natua, Kolkata

Language: Bengali

Duration: 2 hrs 20 mins

The Play

The ballads of Moimonsingha Geetika belong to a matriarchal society. Some of the characteristics of the matriarchal society are – choosing a husband, freedom of love, and marrying in old age. Love in this society is like a divine wild flower which the vices of city life cannot destroy. In this society, selecting one's partner is valued over marriage. This folk literature is like the history of mankind. According to Dinesh Chandra Sen, a schedule caste brahmin Dwija Kanai created these ballads, now known as Moimonsingha Geetika. The ballad starts with a beautiful secular form. Far in the north is Gara Mountain. There lives a Brahmin with his six-month old daughter. The leader of a gypsy group Hoomra steals (kidnaps) the beautiful child one night. When the girl turns sixteen she falls in love with the prince Nader Chand. Hoomra does not like this love affair and ordered Mahua to kill Nader Chand. But Mahua kills herself instead of killing her husband.

Afterwards the Gypsy Group killed Nader Chand. In Bengals folk literature Mahua (A ballad of Moimonsingha Geetika) has been representing womanhood of our society.

Director's Note

While reading Moimonsingha Geetika, the ballad of Mohua and Nader Chand had inspired me. We have performed many serious, political and social plays dealing with complex problems of existence. The ballad of Moimonsingha Geetika explores Love, along with the complexities, that mankind can treasure. This story speaks of ideals, norms and ethics of the society, the status difference and its effects on human relationships.

The Director

President and founder member of theatre troupe Naye Natua, Goutam Halder was awarded State Award of Best Production for Meghnad Badh Kabya, State Award as Best Director for Chile Kothar Sepai, and Aditya Vikram Birla Kala Kiran Award. He has directed and acted in many plays for Nandikar, Naye Natua and other theatre troupes of Kolkata. He is trained in Kathak, Bharat Natyam & Classical Vocal Music, and is an actor – trainer in various institutions in India and abroad.

The Playwright

Dwija Kanai wrote and sang Bengali folk ballads of Moimonsingha around 350 years back. He belonged to the scheduled caste, but his works influenced the people of the society and they upgraded his status to that of a brahmin. There were times when these songs of Mohua were sung by everyone in east Moimonsingha in the undivided Bengal. It was the initiative of Sir Ashutosh Mukhopadhyay and the University of Bengal which officially appointed Chandra Kumar Dey to collect the ballads of Dwija Kanai. Sri Dinesh Chandra Sen collected these songs from Chandra Kumar Dey in 1921 and later published them as a book Moimonsingha Geetika.

The Group

Naye Natua, a theatre troupe of Kolkata, has around 40 young

talented actors, dancers and musicians, including casual and regular artists who are working tirelessly throughout the year. The group has performed in USA (New Jersey, Baltimore, Los Angeles, San Diego, Kansas, Nashville, Washington etc.), Canada (Toronto, Ottawa, Edmonton, Calgary – Alberta), Oman (Muscat), Bangladesh (Dhaka), Kuwait, Delhi, Mumbai, Bangalore, Hyderabad, Assam, Kolkata, West Bengal and many other places.

Cast & Credits

On Stage: Goutam Halder, Dyuti Ghosh Halder, Santanu Ghosh, Parthib Roy, Tamsuk Routh, Pronay Biswas, Tanmoy Maji, Alamin Amin, Mousumi Ghatak, Teesta Mondal, Swati Dasgupta, Sanghita Dutta Chakraborty, Swaralipi Chakraborty, Sujana Sikdar

Music Associates: Satyajit Chowdhury, Nilansuk Datta, Probir Das, Niraj Mondal, Joydeep Biswas

Costume: Dyuti Ghosh Halder

Light Operation: Debashish Chakraborty

Associates: Chandan Mitra, Bholu Chatterjee

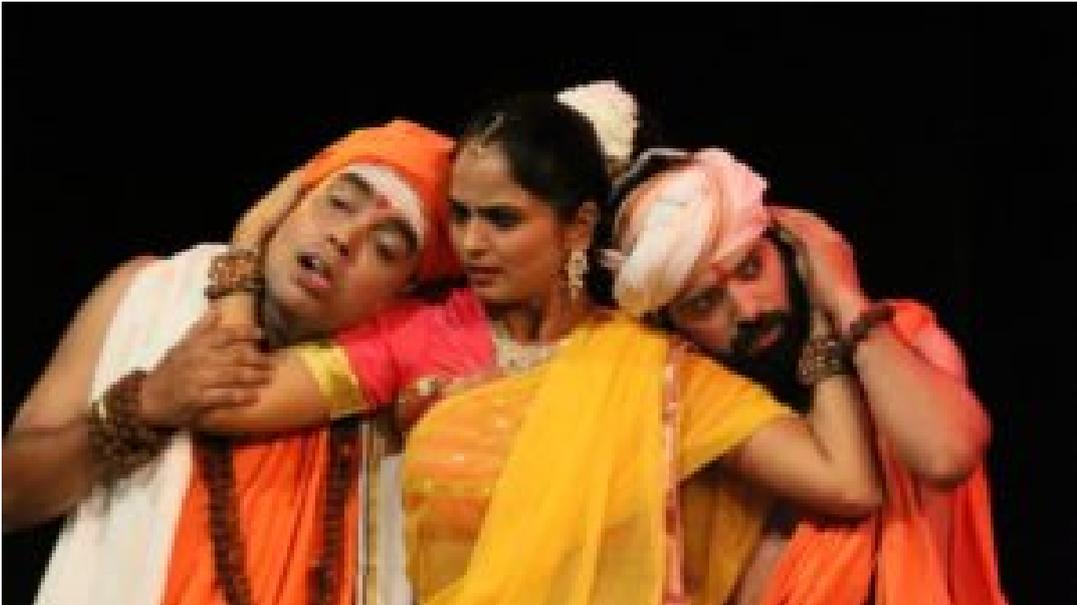
Make-up: Samir Ghosh

Backstage & Technical Management (Sound): Soumitra Bhandari

Story: Dwija Kanai (Moimonsingha Geetika)

Dramatization, Music, Choreography, Set, Light & Direction:
Goutam Halder

**Jyotishwar Thakur's DHURT
SAMAGAM Director: Prakash Jha**



Playwright: Jyotishwar Thakur

Director: Prakash Jha

Group: Mailorang Repertory, Delhi

Language: Maitihli

Duration: 1 hr 20 mins

The Play

Most of the plays in Maithili language are based on the stories derived from the lineage of Lord Krishna and his characteristics. But in Dhurt Samagam a saint and his students are the central characters. Every character in the narrative is one up in cunningness from the other. The saint along with his student, Snatak visits late Thakur's place for alms, the household people take plea of impurity due to death in family. Vishwanagar and Snatak then visit Suratpriya's place. Here, the mentor-disciple start fighting amongst themselves for a prostitute named Anangsen. Both of them take the prostitute to Assajaati Mishra to resolve their fight, but Assajaati Mishra and his helper Bandhubanchak both turn out to be more lecherous than them. Finally, Assajaati Mishra proclaims that it is this sly nature that has helped him to con the world and obtain his beloved. It is this essential nature which is the most precious thing for him in the world. However, he says that he always hopes for the peace and happiness of the universe.

Director's Note

Dhurta Samagam, written in thirteenth century is the first Maithili play. As Jyotishwar Thakur himself belonged to the Mithila region he placed the action of the play in same region. A seven hundred years old play is as relevant today as it was back then. This became a strong reason for us to produce it. The physical postures in our production are inspired from Sanskrit drama tradition and folk form Kiratniya.

The Director

Dr. Prakash Jha, a Phd in theatre, has been associated with theatre since 1994. He is the only director working in Maithili presently. He is the founder director of Mailorang Repertory and a senior research fellow of the Min. of Culture, Govt. of India. He has, to his credit four published works, out of these three are edited works and the fourth one is a translation. He has directed more than 30 plays and acted in more than 40 plays. His plays have been a part of Bharat Rang Mohatsav. Presently, he is working as a co-editor of Rang Prasang, a magazine published by the National School of Drama.

The Playwright

Poet and playwright, Jyotishwar Thakur is assumed to have lived from 1260 to 1340. He was a resident of Pali Village of Madhubani district of the present-day Bihar. He was an ardent devotee of Lord Shiva. He was given the the title of "Kavi-Shekar" because of his great writings. His Sanskrit text titled Panchsayak is based on 'Kaamshastra'. His other work, Varnaratnakaar is assumed to be the best work of that time.

The Group

Mailorang Repertory, Delhi was founded in 2005 with the aim to preserve the essence of cultural heritage and diversity of Mithila region amongst the people living in NCR. Since then it had served the objective of promoting the regional art and culture such as Natua-naach, rasanchowki, kirtaniya etc. This group has presented more than 60 plays within the country and

also in neighbouring states like Nepal. Several renowned artists have been associated with Mailorang with the sole objective of promoting art and culture. The plays presented by the group have been appreciated worldwide.

Cast & Credits

Nati: Pooja Priyadarshini

Nat: Raman Kumar

Suratpriya: Manisha Jha

Anangsen: Sonia Jha

Baba Vishwanath Jha: Mukesh Jha

Snatak/Bangat Lal: Jitendra Kumar

Thakur ji: Sanjeev Yadav/Mayanand Jha/Santosh

Misar ji: Rituraj

Vidushak/Bandhubanchak: Nitish Kumar Jha/ Manoj Pandey

Moolnashak : Mayanand/ Mannu Jha

Chorus 1: Nitish/Govind

Chorus 2: Deepanand/ Nikhil

Chorus 3: Shivswaroop/ Vivek

Chorus 4: Mnish Raj/ Manishankar

Chorus 5: Mannu Jha/ Roshan/ Harsh

Music: Rajesh Pathak, Anil Mishra and Deepak Thakur

Lead Singers: Rajeev Ranjan/ Sushmita Jha

Co-Singers: Amarjeet, Bhaskar Jha, Jyoti Jha, Shivani Jha, Nitish

Choreography: Bhoomikeshwar Singh

Assistance: Pratibha Singh, Puja Priyadarshani & Raman Kumar

Costumes: Sonia Jha

Assistance: Mannu Jha, Sony Jha and Daalchand (costumes)

Set & Light Design: Shyam Kumar Sahni

Assistance: Sanjeev Kumar Bittu

Make-up: Mukesh Jha and Deepak Thakur

Property: Nitish Kumar, Mannu Jha and Sanjeev Kumar

Communication: Deepak Yatri, Mayanand Jha and Sanjeev Kumar

Brochure and Poster: Sanjeev Kumar

Photography: Deepak Yatri, Swabhimaan, Vikram

Rehearsal Supervision: Neera Jha, Manish Tiwari
Production Controller: Mukesh Jha
Performance Text: Prakash Jha

Playwright: Jyotishwari Thakur
Co-director: Shyam Kumar Sahni
Director: Prakash Jha

KURUKSHETHRA Director: M. Ganesh



Playwrights: B. Puttaswammya, P. Vajrappa, Kallor Shreenivas
& P Kuvmpu

Director: M. Ganesh

Group: Satyashodhana Ranga Samudaya, Heggodu

Language: Kannada

Duration: 2 hrs 15 mins

The Play

On the basis of the text of Mahabharatha along with the text of the play Kurukshethra by B. Puttswamaiah and P.Vajrappa, the masters of Karnataka company theatre, this performance has evolved keeping in mind the present times. It has been performed as Kurukshethra/Shri Krishna Sandhana all over Karnataka by P. Vajrappa and Kalluru Shrinivas. Their texts and songs are used in our production along with the poems of Kuvempu.

Director's Note

In my native place, Thimmappana Halli and in surrounding villages, I enjoyed watching the enactment of Kurukshetra, Ramayana, Danashura Karna, Raja Vikrama etc. that were performed annually. When I came to Bangalore for my higher studies, my ties with company theatre were left behind. When I look back and think about how I felt then, watching company theatre, I feel amused. I wouldn't miss even the all-night rehearsals of these plays. As I was a kid I wouldn't get any opportunities to act but no one could withhold my opportunity to watch those plays. Saturdays and Sundays being holidays, it was my turn to look after the cattle. I used to rehearse these stories with my fellow cattle men. The mud from the wells that were being dug was our 'Aharya' (Make-up), the bamboo sticks were our bows and arrows, worn out plastic pitcher the weapons (Gada), the surrounding lakes became rivers and seas, the greenery was a dense forest, and we the characters of Ramayana and Mahabharatha. I had never thought that the games, which we played as kids, would become the texts for my future studies. Ninasam has taught me these playful games in our theatre course, but with discipline. In the year 2014-15 Ninasam trained students with different texts of Kurukshethra. Though the group was of young students, their singing and acting was of professional level. The nearby villagers came in crowds to watch this play. I had thought of doing this play much earlier for Janumanadata, but it couldn't be possible for many reasons. Now, the actors Manju Sirigere, Nagaraja Sirsi,

Sharath S Mysore, Uma Y G Kolara, Shrinivasa Murthy Tumkuru, along with the help of other actors and technicians, came together to recreate this play for Janumanadata.

The Director

Dr. M. Ganesh did his Masters in Kannada from Bangalore University. He completed theatre training at Ninasam Ranga Shikshana Kendra, Heggodu and then got appointed as a faculty at Ninasam. He received Doctorate from Kuvempu University for his thesis on Kannada Rangabhoomiya Hosa Sadhyathegalu (New possibilities in Kannada theatre). Being an actor, director and organizer, he has worked in many theatre troupes including Ninasam Tirugata, Charaka, Kinnaramela, Protheo, Spandana, Kagodu Rangamancha, Nanu Mandya and others. Sangeet Natak Academi awarded him with Bismillah Khan Yuva Puraskar. He was also awarded the best actor award for the movie Dhali in Bellimandala and Ambegalu film festival. Currently he is working as the Director of Shivamogga Rangayana.

The Group

In order to keep up the dreams of liberty, equality and fraternity, and to keep Ninasam training active and creative for two more months after completion of the course, a group Janumanadata was started and has been running for the past thirteen years. It was officially renamed Satyashodhana Ranga Samudaya in 2016. The group works under the leadership of Dr. M. Ganesh, the teacher at Ninasam institute, along with Ninasam pass-outs and other theatre lovers.

Cast & Credits

On Stage: Y Manjunath, Nagaraj Sirsi, Uma Y G, Alebasappa, Manjappa Huligi, Shivaraja, Vani Reddy, Poornima, Sathish Chauhan, Basavaraj, Dingri Naresh, Peerappa H Doddamani, Naveen Prathap, Rajath, Shruthi V, Mahantesh, Durga

Music: Arun Kumar M

Music operation: Raghav Kammar, Basavaraj

Lighting: Sathish Chauhan

Playwrights: B. Puttaswammayya, P. Vajrappa, Kallor Shreenivas
& P Kuvmpu

Director: M. Ganesh

Parthi Subba's VAALI MOKSHA (Yakshagana) Director: Karemane Shivananda Hedge



Playwright: Parthi Subba

Director: Karemane Shivananda Hedge

Group: Sri Idagunji Mahaganapati Yakshgana Mandali, Keremane,
Karnataka

Language: Kannada

Duration: 1 hr 30 mins

The Play

Vaali Moksha describes the incidents leading to the revelation

and death of Vaali, the king of 'Vaanaras' or the tribe of the apes. The alliance between Rama and Sugreeva that happens here becomes a crucial point for the later happenings in the Ramayana.

Director's Note

This episode is selected from the Aranya Khanda of the Ramayana composed by Parthi Subba, a 16th century Yakshagana playwright. This play has an interesting conflict between two communities, viz human and semi-human/ape like. Traditionally, this play was limited to the dialogue/conversation/ vaachika based Taalamaddale. I have tried exploring the new interpretations and possibilities of already existing traditional theatre elements, music and rhythm which helped in enhancing the portrayal of characters and the story, using choreography to create a spectacle. Here one can see a spectrum of moods (other than the main-stream popular depiction of Veera, Bhayanak, Hasya) including Love (Shringara), Sorrow (Karuna), Wonder (Adbhuta) and Tranquility (Shanta). It is an effort to reach new audience, breaking the barriers of language through simple narration and direction, without losing the framework of impromptu dialogue delivery, dance and narrative motives of Yakshagana. A short and powerful presentation of the story within the limited performance time has made this play successful in and abroad India. To conclude in a nutshell, even though direction of this play was a challenge, I found it as an artistic opportunity.

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" at a remote village of Coastal Karnataka. Shri 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 (Yaksha Sarathi, Nritya Param etc.). Currently, he is Academic Council Member of Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University, Mysore and Member of Executive Board and The Chairman of Folk and Tribal Community of Sangeet Natak Academy.

The Playwright

Yakshagana poet Parthi Subba, believed to have lived in about 1600AD, 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. Himself a Bhaagwatha and an actor, Subba widely travelled. His Ramayana is being used all over Karnataka by the traditional theatre by all styles of Bayalata.

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 my grandfather Shri Keremane Shivarama Hegde. This Mandali is a non-profit NGO, and the performing unit of our organization has toured extensively in India and abroad i.e. 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 i.e. last year.

Cast & Credits

Shri Rama: Keremane Shivanand Hegde

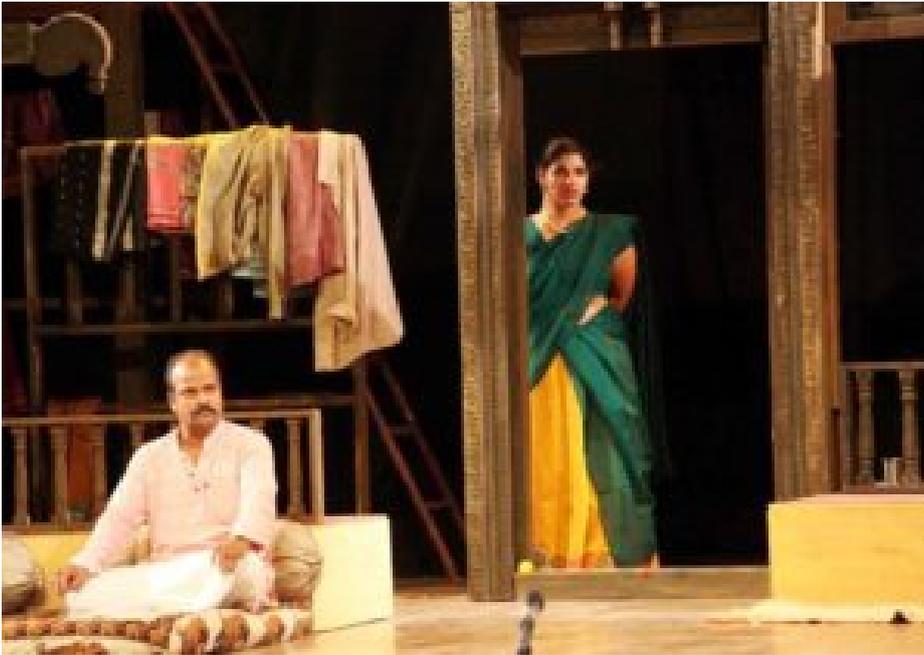
Hanuman: Timmappa Hegde

Sugreeva: Ishwar Bhat Hamsalli
Stree Vesha – Tara: Sadashiv Bhat Yellapura
Vaali: Vighneshwar Havgodu
Ravana: Seetaram Hegde Mudare
Lakshmana: Shridhar Hegde Keremane
Angada: Chandrashekar N.
Poorva Ranga / Kapi: Vinayak Naik
Poorva Ranga: Nakula Gouda
Poorva Ranga: Lokesh Naik
Poorva Ranga: Ganapati Kunabi
Tere / Kapi: Krishna Marathi

Bhaagwatha (Singer): Ananta Hegde Dantalige
Chande Player: Krishna Yaji Idagunji
Maddale Player: Narasimha Hegde Mururu

Director, Choreographer & Guru: Keremane Shivanand Hegde

Mahesh Elkunchwar's KOLA
Director: Achyutha Kumar



Playwright: Mahesh Elkunchwar

Director: Achyutha Kumar

Group: Theatre Tatkal, Bangalore

Language: Kannada

Duration: 1 hr 45 mins

The Play

Kola is the second part (Magna Talyakathi in Marathi) in the Wada trilogy written by Mahesh Elkunchwar. It is a poignantly written family drama having its roots in the first part Wada Chirebandi. However watching Kola as an independent entity will give you an equally mesmerizing theatrical experience. Set in rural Vidharbha, the play talks about relationships, aspirations, joys, sorrows, anger, insecurity and many other human emotions which an individual from any place can easily relate to. It traces the story of three generations. It looks at how people from the older generation adapt to the ways of the new generation. The play also throws light on the lives of young people who live away from home but prefer to stay connected to their roots.

Director's Note

Kola unveils the tales of many generations of a family along with the emotional struggle of relationships. But the

conversation is not just dramatic; it also takes you to the depths of the character. I feel, when instead of acting, actors try to live their roles on stage, the intensity of the play multiplies manifold. In this production, the actors have tried to explore the emotional side of each character. We have experimented to see if the actors can be prevented from falling prey to the obsession of acting and made to perform by forgetting the fact that they are acting before an audience for two hours. If, in each performance, the actors are able to be the characters themselves (only when on stage), the motive of this play is achieved. This is the belief and commitment of the play too. Through Kola the audience will witness the metaphorical and poetic form of the play.

The Director

Achyutha Kumar is a well-known actor in the Kannada and Tamil film industries. Achyutha received theatre training at Ninasam Theatre institute. He went on to form Protheu theatre with like-minded friends, and acted and directed a number of plays under the banner. He started his acting career in television with filmmaker Girish Kasaravalli's serial Gruhabhanga. After a series of television serials, he started acting in Kannada films. He has acted in more than 150 films so far and has been honoured with two state awards, three Filmfare awards and a SIIMA award. He formed the team Theatre Tatkaal four years ago and has directed two plays under the banner – Nanna Thangigonda Gandu Kodi and Kola.

The Playwright

Mahesh Elkunchwar, born in Nagpur on 9 October 1939 is an Indian playwright who has written more than 20 plays, in addition to theoretical writings, critical works, and active work in parallel cinema as an actor and screenwriter. He is credited as one of the most influential and progressive playwrights, not just in Marathi theatre but also Indian theatre. He was awarded the Sangeet Natak Akademi Fellowship.

His first play Rudravarsha was written in 1966.

The Group

Theatre Tatkāl is a group of artists active in both theatre and audio-visual media. Theatre Tatkāl has set out with a mission of producing plays of excellent artistic merit. The group comprises of professionally trained theatre artists, television actors, film artists, musicians, painters, writers, directors and intellectuals. Theatre Tatkāl has produced Shakespeare Manege Banda, written by Prof. Natraaj Huliyaar, and Nanna Tangigonda Gandu Kodi written by P. Lankesh. Kola written by Mahesh Elkunchwar, translated by Nandhini K.R. and Prashanth Hiremut, and directed by well-known actor Achyutha Kumar is the group's latest play.

Cast & Credits

On Stage: Apeksha Ghaligi, Bindu Raxidi, Kali Prasad, Kiran Naik, Nandini Patawardhan, Shailashree, Sharada GS, Shivaprasad, Shrunga BV, Veeresh MPM, Yashodha

Set Design: G Channakeshava

Lighting Design/Execution: Raghu Shivamogga, Naveen Sanehalli

Sound Design: Veeresh MPM

Technical Design (set): Raghu Sirsi

Translation to Kannada: Nandini KR and Prashanth Hiremath

Associate Director: Gopalakrishna Deshpande

Playwright: Mahesh Elkunchwar

Direction: Achyutha Kumar

Manish Mitra's KANKA O LEELA

(Based on Mymansingha Geetika) Director: Mary Acharya



Playwright: Manish Mitra
Director: Mary Acharya
Group: Kasba Arghya, Kolkata
Language: Bengali
Duration: 1 hr 30 mins

The Play

Kanka, son of a poor Brahmin, loses both his parents when he is an infant and is adopted by an untouchable childless couple. But they too, die soon-after, and Kanka is adopted by a Brahmin, Garga, who gives him good education. Garga's daughter Leela is very fond of Kanka. Kanka, well-versed in Hindu scriptures becomes a Muslim. His compositions become famous all over the country, but the local Brahmin community hates Kanka and they incite Garga against him. Infuriated Garga poisons Kanka's food. Leela who has seen this asks Kanka

to leave their house. Garga realizes his mistake and his disciples try in vain to find Kanka. It is said that he has drowned. But he comes back only to find Leela, unable to bear the news of his death, dead.

Director's Note

In this age of moribund capitalism and extravagant consumerism, it is the task of the artist to look into the deep ethnic roots of traditions and culture of the society he/she belongs to. This search inspired us to structure the play with folk motifs and folk music. This episode from the ballads of Mymansingha Geetika has a social significance also. Kanka 0 Leela has a very strong religious implication. The love of Kanka and Leela is secular and in full accord with the themes of the other episodes of the ballads. And so is the criticism pointed against the Brahmin community which is the main culprit in this case, and also the cause of the tragedy.

The Director

Mary Acharya was an actor in the West Bengal Government State Repertory before joining Kasba Arghya. She has acted in all of Kasba Arghya's recent productions. She took training in Pandavani from Shanti Bai Chelak and performs Pandavani regularly. She is the Production Controller in Kasba Arghya's magnum opus production Urubhangam. Mary has also performed in Eugenio Barba's theatre Odin Teatret in Denmark and has extensively travelled Europe, especially Poland, where she gave a mesmerising solo performance as Lady Macbeth.

The Playwright

Manish Mitra has written eight plays in Bengali including Sankat, Riot, Journey to Dakghar, Binodini, Raktabhumi, Prem Parab Katha and Chanakya, the elaborated script of Urubhangam, Antigone, Before the Germination and many others. In recent times he has initiated a new process of developing plays on the basis of a unique collaboration between a group of musicians and the actors which gives rise to a flowing musicality of the subject text. His work with Sanskrit plays

is significant. His plays have been performed widely all over the country and also in Europe.

The Group

Kasba Arghya is a group of creative theatre workers who have been engaged in various theatre activities for the past 27 years. Since its inception the group has worked to preserve its connection with the country's ethnic roots and has done extensive work on folk dances, folklores and traditional theatre forms of the country under the guidance of eminent theatre director Manish Mitra. It also runs a child repertory with deprived and slum children of Kolkata. The group has travelled globally and the productions Urubhangam and Macbeth Badya have gained international repute. Kasba Arghya's work with Sanskrit plays is very significant. All Arghya productions are accompanied by live music played by a very efficient group of musicians.

Cast & Credits

On stage: Mary Acharya, Sayak Mukherjee, Sima Ghosh, Tapas Chatterjee, Raju Bera, Sanjib Kumar Das, Sourav Chakraborty, Shrabani Ghosh, Kaushtav Gupta, Lina Chatterjee, Aparupa Das, Samraj Das, Jyotiska Banerjee, Nimai Pramanik, Shikha Chowdhary, Jaya Basu, Anupam Das, Nibedita Ray

Vocal: Nilanjan Mishra, Sima Ghosh

Esraj: Samyabrata Mukherjee

Harmonium: Subir Sanyal

Percussion: Ratnadeep Mukherjee

Costume: Sima Ghosh

Light: Chandan Das

Production Manager: Bijoy Chatterjee

Playwright: Manish Mitra

Director: Mary Acharya

Bhoja Raju Garu's JAI PATHALA BHAIRAVI Director: Surabhi Jayachandra Varma Rekandar



Playwright: Bhoja Raju Garu

Director: Surabhi Jayachandra Varma Rekandar

Group: Sri Venkateswara Surabhi Theatre, Hyderabad

Language: Telugu

Duration: 2 hrs

The Play

Thota Ramudu, a gardener's son, loves Indumathi (the only daughter of the king of Ujjaini). The king rejects their love but gives Ramudu an option that if Ramudu earns a lot of money, he can marry his daughter. To obtain evil spirits, Mantrik Nepala needs a good, bold and young man. He finds out about Thota Ramudu and brings him for this purpose, promising him the wealth which he needs to marry Indumathi. Just before

the prayers, Thota Ramudu finds out about the Mantrik's evil intentions. He gets the evil spirit to kill the Mantrik and marries Indumathi. The disciple of the Mantrik comes to know about this. He bring back his master to life with the help of Sanjeevani. Mantrik obtains the idol of the evil spirit through cheap tricks and kidnaps Indumathi. Thota Ramudu with his moral strength kills the Mantrik and brings Indumathi back.

Director's Note

The play Pathala Bhairavi is based on the movie by the same name written by Pingali Nagendrarao Garu. This story has been dramatised by Sri Surabhi Bhoja Raju Garu. Our plays are mostly mythological stories, and the young audience is not interested in them. So I directed this love story with the young members of Surabhi. Finally, this play is running successfully in our repertory. The production has socially relevant messages, special effects, tricks, and music.

The Director

Surabhi Jayachandra Varma Rekandar is the grandson of Padmashri Surabhi Babji. He is a recipient of Ustad Bismillah Khan Yuva Purskar Award from Sangeet Natak Akademi, New Delhi; Narasimha Rao Rangasthala Yuvapuraskaar from Potti Sriramulu Telugu University, Telangana; and many other awards and honours. He has performed in more than 4,500 shows. He has directed Jai Pathala Bhairavi, Kurukshetra, Annamayya Vennela, Kanaka Tara and Baala Mayabazaar and participated in many national and international theatre festivals. He has staged 13 performances in Passages International Theatre Festival, France. He has also conducted many workshops on Surabhi Theatre Techniques.

The Playwright

Rekandar Bhoja Raju was the second son of Rekandar China Venkata Rao and Nataka Kala Praveena Smt. Subhadramma. He was an actor and a great technical expert of theatre skills. He was a wig-maker, moulder, scenic painter, electrician,

lighting expert, engine mechanic, besides being harmonium and tabla player. Bhoja Raju died in 2005 at Visakhapatnam while performing the role of Mayala Marati in Balanagamma.

The Group

Surabhi Theatre was established in 1885 at Surabhi village in the Kadapa District. It was invited by the Passages 2013 Festival Committee for performances in the cities of Metz and Paris in France, with 50 artists and technicians for a period of 35 days, and coordinated by Alliance Française, Hyderabad. French Minister for Culture, Aurélie Filipetti came to watch the play Bhakta Prahlada. The Hon'ble Mayor, Metz France, honoured Surabhi Babji with a gold medal. Now the children belonging to the 7th generation will be performing the play Mayabazaar.

Cast & Credits

Ramu (Hero): R. Jayachandra Varma

Organiser & Anji: V. Upendar

Indhumathi: V. Hema Manasa

Baka Baka: V. Lekhaj

Pourudu: V. Rishik

Pourudu: R. Ravi Varma

Santhamma: R. Padmaja Varma

Pathala Bhairavi: R. Shyamala

Sinikudu: R. Arun Kumar

Nalini: V. Saiteja

Thappu: Thappu V. Chenna Kesava

Ithihasam: V. Reeta Devi

Makari: V. Alekhya

Dingari: V. Nagaraju

Yakshini: V. Rajeswari

Chelikathe: V. Rajini

Chelikathe: V. Jabili

Chelikathe: V. Rupa

Raju: R. Vasudeverao

Poururalu: R. Thirumala

Rakshasa: S. A. Shiva
Vagaloi Vagalu: S. A. Hema Maalini
Cheli Kathe: M. Neeraja
Pourudu: M. Koushik
Kathakuralu: M. Snigdha
Kathakuralu: Y. Dhiksha
Chelikathe: Y. Bhargavi
Rani: V. Lakshmi
Pourudu: A. Govind Rao
Jyothishyulu: Mallesh Ballastu
Sinikudu: V. Bhanu Prakash
Kathakralu: D. Annapurna
Chelikathe: A. Deepika
Sinyadhipathi: V. Krishna Babu
Beka Beka: V. Mohan Krishna
Muthaiduvu: V. Pankaja Syamala
Manthrikudu: V. Ajay Kumar
Sadhajapa: S. Sharath
Chelikathe: V. Bhavani

Special Effects: V. Niranjanrao
Harmonium: R. Seshu Raju
Tabla: V. Prabhu
Tabla: M. Nagaraj
Electrician: Sv. Kishore, R. Ravi Varma
Team Manager & Singer: R. Harika Varma

Playwright: Sri Bhoja Raju Garu
Director: Surabhi Jayachandra Varma Rekandar

William Shakespeare's ENCRYPTION (HAMLET) Director: Susheel Kant Mishra



Playwright: William Shakespeare

Dramaturgy: Vishala Ramachandra Mahale

Director: Susheel Kant Mishra

Group: NSD Students' Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

The Play

Encryption is based on William Shakespeare's Hamlet. It is an attempt to weave a parallel narrative which represents the present day. At the centre of this narrative is a person who is troubled by the ever increasing absurdity and contradictions of the society. Indecisive – 'To be or not to be' (Hamlet) and the inference of a person from the present time, in varying situations are juxtaposed; do they match? Duration of the events in this play is one day. Two coffin

makers/gravediggers are making another coffin. Along with the narrative of Hamlet, a coffin is being constructed. The coffin which is being constructed is waiting for a corpse. Completion of the coffin, hence awaiting death, is the circle that brings an end to the performance.

Director's Note

My association with the characters of the play Hamlet goes back to my initial days in theatre. The conflict, not being able to decide, and drifting between being and non-being becomes the destiny of Hamlet. Even today, I observe similar situations around me. By introducing the character, I intend to address the links of such situations. As a student of Theatre Technique and Design I started to work with fellow performers, and our explorations began with sources from space, scale, texture and colour. During this process, performers experimented various ways of expressing, which in turn developed into a body of performers and designers, working in tandem. Along with this, through installations, we tried to explore sexuality, sense of loss etc.

The Director

Susheel belongs to Satna, Madhya Pradesh. As a member of Rang Vidushak, he participated in various national and international theatre festivals. He did a one-year certificate course from National School of Drama, Sikkim Theatre Training Centre. He has worked as a guest artist/designer/visiting faculty at Madhya Pradesh School of Drama, where he has conducted stage-craft classes. He has designed sets for plays directed by NSD Direction Students and Santanu Bose. Susheel has designed property and head-gears for the play Skandgupt directed by Alok Chatterjee. He has directed Pagla Ghoda, Bhasa's Urubhangam and Panchhi Aise Aate Hain.

Dramaturgy

Vishala Ramachandra Mahale, graduated from NSD in 2014 with specialization in Theatre Techniques and Design. He has written many plays including □Inquilaab Zindaabad, Pratiksha,

MKD, Nidaan, Dot Dash Dream Delusion, Inertia.303, 01:12:58 (A play based on Lakshman Purbathe Massacre), Incision 66M, Mad Man's Diary (based on a story by Lu Xun), Jehanara (A play based on a Novel by Lyane Guillaume) to name a few. He has translated and developed performance texts Roti (based on a Kannada story by P. Lankesh), □ Tarr Aaya/Tarr Arrives (based on a Kannada story by Devanuru Mahadeva); adapted Dr. Faustus, Titus Andronicus, Peer Gynt, A Vacant Lot (based on a play by Ota Shogo), Hamlet Machine (based on Heiner Muller's play), A Doll's House Story, □Infinite (based on Proof by David Auburn). He has co-scripted short films February 29, Yeduretu; feature length films Spaces for Rent... and Kaggantu in Kannada. Currently Vishala is working as a freelance designer, playwright, dramaturge, and director.

Cast & Credits

On Stage: Sanjeev Gupta, Rachana Gupta, Sarfaraz Ali Mirza, ShalucYadav, Debashree Chakraborty, Indira Tiwari, Bhagyashree Tarke, Bulkic Kalita, Melody Dorcus, Param Badhania, Jayanta Rabha, Guneet Singh, Parag Baruah, Punsilemba Meitei, Ravi Chahar, Rakesh Kumar, Rahul Kumar

Assistance in Light: Kiran Kumar

Assistance in Set: Shyam Kumar Sahni

Make-up: Parag Baruah, Rachna Gupta

Sound/Music: Santosh Kumar (Sandy)

Sound Operation: Melody Dorcas, Ajay Khatri

Video & Operation: Ujjwal Kumar

Video Execution: Pranshu Chowdhary, Nitin Kumar

Installation & Exhibition: Maneesh Pachairu, Dillip Majhi, Pooja Dange

Assistance in Installation & Exhibition: Ankur, Melody Dorcus, Tushar Karan, Shohaib Tyagi, Akki Kumar, Akash Srivastav, Hemant Raj Konwar, Kavita Yadav, Chaman, Ashish Kumar Nayak, Nirutpol Mohan, Kamal Anand, Shamsheer Ahmed

Choreography: Vikram Mohan

Poster & Brochure: Ujjwal Kumar

Production Controller: Mahadev Singh Lakhawat

Playwright: William Shakespeare

Dramaturge: Vishala R. Mahale

Concept, Design & Direction: Susheel Kant Mishra

Jehan Aloysius' STORMY WEATHER



Playwright & Director: Jehan Aloysius

Group: CentreStage Productions, Sri Lanka

Language: English

Duration: 1hr 10 mins

The Play

Stormy Weather is a murder mystery that keeps the audience guessing till the end. One morning, Noel, a man with many enemies, is discovered murdered in his bed with fifteen stab wounds. The prime suspects are summoned to the house by an unconventional inspector who interrogates each of them. Noel's wife, sister and lover seem to have strong motives. The arrival of a storm complicates the investigation further, till the murderer is finally revealed.

Director's Note

Stormy Weather is presented as a black & white murder thriller, in the film noir or 'Dark

Cinema' style of movie-making of the 1940's and 50's. The show also consciously uses melodramatic elements from 'whodunit' and horror genres. The show aims to take elements of the film noir genre and transplant those elements into the three dimensional space of live theatre. The characters may seem to reveal a desire to escape the characters they are forced to play while trapped within the silver screen. There are several layers to the performance that attempt to allow the characters to transcend their cinematic stereotypes. I wrote *Stormy Weather* in 1995, inspired by a nightmare. My script was first produced in 1999 by the University of Colombo and also included in my collection of plays which was shortlisted for the Gratiaen Prize for literature for the year 2000. I approached the script as a director rather than playwright, when I decided to include the movie element and add clichés from horror and thriller genres in the new production.

The Director /Playwright

Jehan Aloysius is a full-time theatre practitioner as well as a visiting lecturer at the University of

Visual and Performing Arts. Over the last two decades, he has been associated with The Royal Court Theatre of London, ART of Bangalore, Theatrum Botanicum of Edinburgh, Brave Theatre

Festival of Poland, Rikskonsertene of Norway, The British Council, as well as the National School of Drama (by participating in the Bharat Rang Mahotsav Drama Festivals and also the 8th Theatre Olympics 2018). Jehan played lead roles at the Edinburgh Fringe Festival in the multi-award winning productions of *Children of the Sea* and *Finding Marina*. He has produced theatre and workshops in Norway, Poland, Scotland, Qatar and India. In 2001, Jehan founded CentreStage Productions, an amateur theatre troupe which produces original theatre in Sri Lanka. As a playwright, Jehan has been shortlisted for The Gratiaen Prize for literature, for *The Screaming Mind* (2000) and *The Ritual* (2008), and was on the panel of judges of the 2014 Gratiaen Prize. Jehan's humanitarian efforts, through his Stage Hands Project, include work with children affected by poverty, natural disaster and war, as well as physical theatre productions with those living with mental and physical challenges.

The Group

CentreStage Productions is an amateur theatre troupe founded in 2001 by Jehan Aloysius, in order to produce and promote original theatre in Sri Lanka. Its productions are regularly studied in local universities, and several scripts have been nominated for Sri Lanka's highest literary award, The Gratiaen Prize. Its ground-breaking 'mix-able' productions of *An Inspired Swan Lake* and *Nutcracker* (which have been featured on CNN and the BBC), combined soldiers who had lost limbs in the recently concluded ethnic war, with hearing impaired and mentally challenged performers who were all trained and choreographed by Jehan Aloysius.

Cast & Credits

The Inspector: Jehan Aloysius

Noel Richards: Joshua Joseph

Therese: Michelle Herft

Avanti: Tanisha Wijesinghe

Charmaine: Trudy Herft

Rachel: Melmari Cruse

Lighting: Thushan Dias

Sound: Stephan Wijesinghe

AV Screen: Dion Nanayakkara

Backstage: Aadil Osman

Music Composed & Performed: Jehan Aloysius

Video Designed & Directed: Jehan Aloysius

Playwright & Director: Jehan Aloysius