

# Ingrid Bonta's THOUSAND AND ONE NIGHTS (BARBARIAN NIGHTS)



Director: Ingrid Bonta

Group: Theatre Coquette, Romania

Language: Romanian

Duration: 1 hr 20 mins

## The Play & Director's Note

We have decided to approach the classical Thousand and One Nights with a contemporary eye and abstract theatrical techniques (dance, physical expressions etc.). It is a delicate, yet intense performance. Scheherazade is the only woman to have become the wife of cruel and feared Shahriar, of her own free will and choice. The main question was 'why is she sacrificing herself?', 'does she run willingly in the arms of Death?' But there is more to her than the first sight. She is no martyr nor does she want to become one. Just like the mythical Sheherazade takes the cruel tyrant on a journey of fantasy and imagination through unknown worlds – in which the

extremes of the human soul entwine like the lights and shadows of the Yin and Yang- we wish to take the audience through 1001 states of mind, 1001 fantasies, 1001 mysteries – only to come to the thought that wisdom and love can conquer it all, even cruelty. Theatrical dance, gracefully mastered by the two actors' body expressions, gets more intense as the story starts to unravel and makes the invisible seen to the audience: their bond grows stronger. With only two actors, the play focuses on the male and female harmony, emphasizing the empowerment of women through wit. It also aims to bring to light the importance of art and the subtle power of theatre.

### The Director

Ingrid Bonta was born in 1984 in Arad, Romania, in a small Saxon community. She decided to take up theatre courses at the age of 16 and pursued a short acting class at The School of Arts, in Arad and later joined the Arad Puppet Theatre as a puppeteer for a year. Ingrid studied Foreign Languages and Literature (German) at the National University of Bucharest and took a Master's Degree in Theatre Direction. After graduating she staged various plays in theatres across Romania and took part in several theatre festivals in Romania and Europe. In 2015 she joined the initiative of Romanian actress Ruxandra Balasu and together they found Theatre Coquette, in the heart of Bucharest. This was the beginning of a constant directing career. Ingrid staged various successful performances at Theatre Coquette, and other state theatres in Bucharest.

### The Group

Theatre Coquette is a young independent company in Bucharest, established in 2015 by a young group of theatre makers, at the initiative of actress & director Ruxandra Balasu. Since then, the group has been selected in various theatre festivals in Romania and abroad, and its productions have quickly entered the Independent Theatre movement in Romania and its performances have been showcased in various festivals and

staged around the country. The group was awarded Best Foreign Group at the Nova Drama Festival, Bulgaria in 2016 with the performance The Colonel and The Birds. In 2017 it has been the only Romanian theatre to be selected at the largest theatre festival in Asia, receiving excellent reviews, being endorsed by the Romanian Cultural Institute. Our group is led by Ingrid Bonta, theatre director and puppeteer, and Ruxandra Balasu, actress, director and cultural manager, along with Daniel Divrician, visual artist and stage designer. The production Barbarian Nights had been invited to open the International Independent Theatre Festival in Bucharest in November 2017. Since 2017, Theatre Coquette has been a founding partner for the Association of Independent Theatres in Romania, thus becoming a strong supporter and active member in the indie Romanian arts.

#### Cast & Credits

Sheherazade: Ruxandra Balasu

King: Shahriar Ovidiu Usvat

Stage design: Daniel Divrician

Choreography: Andreea Novac

Direction: Ingrid Bonta

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## **KATHIVANNUR VEERAN (THEYYAM)**

### **Group Leader: Sasikumar V**



Group Leader: Sasikumar V

Group: Story Teller's Grove, Kerala

Language: Malayalam

Duration: 4 hrs 30 mins (with rituals)

### The Form

Theyyam is a socio-religious ritual in the north Malabar region of the Kerala state in India. The mythological, divine, ancestral, animal, serpent or heroic characters are represented in it, each with its distinct physical shape, and a story of its origin. It is a subaltern performing art as the performers of Theyyam belong to the lower caste community, and have an important position in Theyyam. People of north Malabar consider Theyyam itself as a God and seek his blessings.

### The Play

Kathivannur Veeran has earned an indomitable place in the memory of the local folk, both as an accomplished warrior and an excellent lover. Mandappan was the son of Chakki of Parakkayillam and Kumarachan of Meathali Illam, in Kannur district, born with the blessings of Chuzhali Bhagavathi. While enjoying life as a carefree youth, he happened to quarrel with his father once. In rage, Kumarachan stamped on Mandappan's bow, and broke it into two. Upset with his father,

and convinced that a warrior who was bereft of his weapon was as good as dead, the boy left his house with his friends, to join his uncle. On the way, he was cheated by his friends. Finally, he reached his uncle's house in Kudagu where he settled down to a life of farming and trading. He happened to see the beautiful Chemmaruthi of Velaarkotta Veettil and married her. The young couple was so much in love that their ardour and possessiveness often led to quarrels. One day, she picked up an argument with him because he had returned late. He was not able to convince her that he got delayed trying to sell sesame oil. As soon as he sat down to eat, he heard the sound of the war bugles announcing the beginning of the war between Muthaarmudi Kudagar and Malayaaalees. Mandappan got up and rushed to the battle field, not heeding Chemmmaruthi's words and curses. During the battle he lost his little finger and the ceremonial ring. He got worried that his wife would pick up an argument about his lost ring. So, he returned to the battlefield, and the Kudagars ambushed and shot him to death. Mandappan's grieving friends, gathered the strewn pieces of Mandappan's body and took them to Velaarkotta Veedu, and got the pyre ready to cremate the remains. The grief stricken Chemmaruthi, who divined her husband's death beforehand, ended her life, jumping into her husband's burning pyre. The efforts of her brothers proved of no use as she distracted them before immolating herself. It is this hero and his love who are celebrated through Kathivannur Theyyam performance. It is said that the Chemmaruthi Thara, built in the name of Chemmaruthi, famed for her excessive love, is symbolic of Kathivannur Veeran's enduring affection for his beloved wife. The panthams (lighted torches or flames) on her Thara, are said to commemorate Kathivannur Veeran's loyal friends, and evoke the atmosphere of the battlefield. Mandappan and Chemmaruthi continue to live in the hearts of the people as the unforgettable lovers of Thayyattam stories. Lengthy thottams, sword fights, acrobatics, martial moves and Urumi fights keep the spectators spell bound during Kathivannur Veeran Theyyam performance. Its ritual practices

last for three days. Hence, as far as the viewer is concerned, Kathivannur Veeeran is not an easy Theyyam to enjoy.

#### Cast & Credits

Karmi: Sanil Peruvannan

Theyyam: Shanu Peruvannan

Thottakkaran & Singer: Biju Vengara

Thottakkaran: Sudev Pallikkara

Chenda & Singer: Adarsh

Chenda: Abhiram

Veeku Chenda: Aswanth

Artistic Coordinator: A Sreekanth

Theyyam Attendent: Vignesh

Team Leader: Sasikumar V

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**Peter Brook & Jean-Claude  
Carrière's CHARAHARUKO  
SAMMELAN (Conference of the  
birds) Director: Deeya Maskey**



Playwright: Peter Brook & Jean-Claude Carrière

Director: Deeya Maskey

Group: Actors' Studio, Nepal

Language: Nepali

Duration: 1 hr 30 mins

### The Play

Birds from all over the world gather together for a great conference. The nation of birds is in crisis, and urged by one of their flock, the Hoopoe, they have to chart a path to find their king Simurgh. For this they need to travel a long way towards the mountain called Kaf. During this journey, some die, some drop out, while others continue their quest of discovery, love, understanding, disappointment, destruction, unity and death. At last the survivors come into the presence of the great one, and discover that they themselves are the embodiment of the divine.

### Director's Note

Seven years ago, I came across Conference of the Birds while attending a physical theatre workshop jointly organized by Actors' Studio and Embassy of US in Nepal. Description of the

seven valleys seemed mythical and ancient on one hand and new and ultra-modern on the other. It was the perspective and relevancy that enabled me to stage the ancient masterpiece in today's context. Through physical gestures and dialogues, each actor has tried to convey different unexplored meanings of the text. I have left a few things as mystery.

#### The Director

Deeya Maskey is a renowned actor, dancer and TV personality in Nepal. She initially trained as a professional Indian classical dancer from Allahabad, India and later completed her training in acting at Actors' Studio, Nepal. Since then she has been practicing contemporary dances to explore a unique style by using the body, spatial relationship, kinesthetic responses and voice. Some of the famous films that she has acted in are Kagbeni, Soongava, and Fitkiri. She has worked as a choreographer for several theatre and film productions. She is also a judge in the Nepali edition of MTV Roadies show, Himalayan Roadies.

#### The Playwrights

Peter Brook contributed significantly to the development of 20th century's avant-garde stage. He established the International Centre of Theatre Research in 1970 in Paris. He has won multiple Tony and Emmy Awards, a Laurence Olivier Award, the Praemium Imperiale, and the Prix Italia. He has been called 'The greatest living theatre director'.

Jean-Claude Carrière is a renowned French novelist, story-writer and actor. He is known for his works as writer and actor in Luis Buñuel's films Unbearable Lightness of Being, The Discreet Charm of the Bourgeoisie, and Birth. He has received Best Live Action Short Film Award (1963) as well as Academy Honorary Award (2014) for lifetime achievement. He has also been honoured with the Padma Shree, award in India.

#### The Group

The Actors' Studio has been performing in Nepal and abroad for

more than one and a half decade. It has carved a niche in Nepali theatre by staging artistic yet committed and socially relevant plays, and establishing the presence of Nepali theatre in the international arena by producing radical and experimental works.

### Cast & Credits

The Hoopoe: Suraj Malla

Heron Aayushman: Pyakurel

Partridge/Slave 2: Arjun Neupane

Sparrow: Roshani Tamang

Falcon: Gaurav Bista

King 1/Dervish/Slave 1: Sudam CK

First Exotic Bird: Anup Neupane

Second Exotic Bird: Manoj Thapa Magar

King 2/Walking Bird/ Bat: Anoj Pandey

Old Man/Mahatma: Anup Baral

Duck/ Thief 1: Prakriti Rayamajhi

Nightingale/Cal bird/ Slave: Binita Thapa Magar

Princesses: Sadhana Bhandari

Parrot: Anu Dahal

Peacock: Deeya Maskey

Owl: Keshav Thagunna

Thief 2: Aashish Shrestha

Chamberlain/Executioner: Suryaman Limbu

Double Bird: Shiksha KC

Hermit: Bikas Neupane

Guilty Bird: Ranjana Bhattarai

Dove bird: Hena Nagarkoti

Production Manager: Dev Neupane

Set Construction: Hum BC / Sagar BC

Stage Props: Suryaman Limbu / Anil Subba

Marketing Manager: Aayushman Pyakurel

Costume Design: Sunu Rai / Binita Thapa Magar /Sadhana Bhandari

Finance Manager: Keshav Thagunna

Light Design: Anup Baral  
Light Operator: Dev Raj Sunuwar  
Sound Craft / Operator: Devendra Neupane  
Stage Manager: Anoj Pandey / Roshani Syangbo  
Documentation: Sushil Paudel  
Translation: Pushpa Raj Acharya

Playwrights: Peter Brook and Jean-Claude Carrière  
Direction: Deeya Maskey

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**Anil Saha's ARSHINAGAR**  
**Director: Debasish**  
**Chakraborty**



Playwright: Anil Saha  
Director: Debasish Chakraborty  
Group: Tala Dhrupad Natya Sanstha, Hooghly  
Language: Bengali

Duration: 2 hr 10 mins

### The Play

Arshinagar speaks about love and true emotions. In this era, where love has been commoditized, this story talks about the real definition of love and the magic it can create. Chaya Kumar, son of a rich merchant has to leave his wife on the next day of his marriage for business expansion. The newly wedded bride, Lilabati, lives with her in-laws, but feels a vacuum. But the power of love brings joy in Lilabati's life and helps her overcome the void.

### Director's Note

Presented in a folk form, the flight of imagination in the play soars without any bondage of religion, cast or culture. To express the language of love and fathom its power, music is a vital character in this play. Various folk songs in the traditions of Jhumur, Bhadu, Tusu, Sari, Jari and Sufi are wonderfully tuned in the atmosphere through which the story runs smoothly. Various workshops and endless brainstorming sessions on choreography, costumes, light, set and editing resulted in this brilliant play.

### The Director

Debasish Chakraborty, a theatre student of Sri Bivas Chakraborty since 1998, is a promising director of this generation. He joined Annya, a theatre group, under the direction of Sri Bivas Chakraborty and acted in numerous plays. He started his own theatre group Dhrupad in 2002 at Serampore. He has acted in many tele-series. He has also acted in the feature film One, directed by Birsa Dasgupta, and performs in other theatre groups of Kolkata as well.

### The Playwright

Anil Saha was born in Bagbazar, Kolkata. He is a retired employee of State Bank of India. He joined a theatre workshop and is now a full-time theatre worker. He has acted in many plays and has been writing plays for 30 years.

## The Group

Tala Dhrupad Natya Sanstha started its theatre journey in 2002. The group has produced Simantika written by the eminent dramatist Chandan Sen, Hastabud dramatized by Pradip Moulik and based on the story of Sahajad Firdous, The Numbers based on Nikolai Gogol's story, Ranger Haat by Manoj Mitra, Bodli by Anil Saha, Bhan by Amiya Chattaraj, Uro Megh by Mohit Chattopadhyay, Punajjanma by Dwijendralal Roy and many more.

## Cast & Credits

Chaya Kumar: Dhruvo Adhikari

Lilabati: Shreya Biswas

DebokiNandan: Arup Manna

Surobhi Devi: Mita Roy

Sarkar Mosai: Jayanta Chattopadhyay

Bhnaru: Biswanath Saha

Kanai: Parikshit Chattopadhyay

Maya Kumar: Jayanta Chakraborty

Raja & Sutrodhar: Debasish Chakraborty

Paharadar Gautam: Bikash Chandra

Panchir Maa: Mausumi Goswami/Sanchita Singha Roy

Sokhi Dol Poulubi: Sarkar Gupta, Moumita Chakraborty Basu, Priyanka Dey, Sukla Pal, Sanchari Singha Roy

Grambasi: Abhijit Chatterjee, Tanay Banerjee, Wasim Ali, Suman Chakraborty, Utsab Chattopadhyay, Iman Das, Jayanta Dhar

Baul: Sourabh Dutta

Backstage: Suman Mukhopadhyay, Subhankar Mukherjee, Tapan Mallick

Lyrics & Music: Bhaskar Choudhury

Choreography: Abhijit Mahato

Light: Debabrata Sarkar

Set: Moni Shankar

Make-up: Pratap Roy

Title: Utpal Ghosh

Harmonium: Subir Sanyal

Rhythm: Tanmoy Sashmal

Sound: Control Bivas Gupta

Photograph: Sumanta Bora

Playwright: Anil Saha

Director: Debasish Chakraborty

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# **Ota Shogo's VACANT LOT**

## **Director: Apoorva Anagalli**



Playwright: Ota Shogo

Director: Apoorva Anagalli

Group: NSD Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

### The Play

Sarachi relates to Ota's many preoccupations; dispossession; wandering; a search for connectedness; questioning, comforting and reaffirmation of reality. Likewise, Sarachi contains

virtually no socio-political themes as reference points, as Ota searches for a philosophical understanding of life and human relationships on what he evidently perceives a universal level. The ideological vacuum in which the play seems to operate might strike some western readers as swimming against the tide of times. No matter how one judges Ota's recent work in this regard, it is overtly apolitical. As such, it is in step with much contemporary Japanese drama. Sarachi involves much hauling, pulling and crawling. It is a work that offers both a preliminary look at Ota the playwright and a more rounded picture of Ota the theatre artist. The play reveals a middle aged couple forced to come to grips with a sense of ennui that has fallen over their lives, a fact represented literally by the sudden disappearance of their house. Wife and husband push, pull, drag and crawl their way through the theatre-space and their lives embark upon a search for the meaning of reality.

#### Director's Note

To go from place to place is a species-specific instinct among humans. What is at the back of it? This is the object of exploration in this play. People's search for a dwelling place and its directly opposite impulse to abandon it is ordained in the pages of the Vacant Lot. In this course of a to and fro ticking in a pendulum – like fashion there is a movement of universal phenomenon. Reciting a human desire for- sex & marriage, children & home, job & income. Residing within the bowels of 'location' is a lingering boundless and endless wandering lust that shies away and beyond! Inspired by a simile of a constantly ticking pendulum from left to right in search of? Like a hapless kinetic energy propelling towards actions that behove in the horizon perhaps. Or mostly like spiralling into depth from heights! An abstract – turn and twirl – like art.

#### The Director

Apoorva Anagali started her theatre carrier as a child actor

from Koshika cultural organization and Benakamakkalanataka Kendra (headed by B. V. Karanth and Prema Karanth). She trained in Carnatic classical music and Bharatnatyam in both Kalashetram and Valavur styles. Has trained in make-up and mime workshop, NSD. She debuted as a director with B V Karanth's Heddayana. She has acted in almost 25 plays and directed eight. She pursued a – year long diploma course in Neenasam theatre institute. Has experience of participating in international theatre festival of India like Jashne Bachpan, Bharat Rang Mahotsav, Multilinguistic Theatre Festival – Kerala, Tamilnadu, Pondicherry, Mumbai and Goa.

### The Playwright

Ota Shogo (b.1939) is one of the notable artists to emerge from the new Japanese theatre of the 1960s. His work received recognition in Japan in the 1970s and he gained an international reputation in the 1980s. To a great extent attention outside Japan has been received for his wordless theatre pieces, such as Water Station which consists of extremely slow, mostly silent movement. From the beginning of his carrier, Ota has relied heavily on works structured on dialogue. First published in the theatre magazine Teatoro in February 1992, Sarachi (Vacant Lot) is his latest example of work. Ota has ever since been associated with Tenkei Gekijo (Transformation Theatre), he found in 1968 also marks a new phase of his involvement in theatre.

Currently he functions as an independent artist and an artistic director of the new Civic Theatre, a municipal theatre in the Tokyo suburb of Fujisawa.

### The Group

This play is a part of National School of Drama's graduate showcase of class 2018. It aims to provide a platform to encourage emerging theatre practitioners to share their work with wider audience.

### Cast & Credits

On Stage: Debarati Sikder, Indira Tiwari, Punsilemba, Ravi Chahar

Music Direction: Bhushan Bhatt

Music Assistance: Ravishankar Sharma

Poster & Brochure Design: Indira Tiwari, Saras

Costume Assistant: Debarati Sikder

Light Design & Operation: Sarthak Narula

Stage Manager: Paramanad

Literary Guide: Asif Ali

Translation Vishal Mahale

Playwright Ota Shogo

Director Apoorva Anagalli

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# **Anton Chekhov's THREE SISTERS**

## **Director: Rose Schwietz**



Playwright: Anton Chekhov  
Director: Rose Schwietz  
Group: One World Theatre, Nepal  
Language: English  
Duration: 2 hrs 15 mins

### The Play

The story takes place in a modern, provincial town that is in the Russian countryside and simultaneously far away from it. The three Prozorov sisters, Olga, Masha, and Irina, are celebrating the 20th birthday of Irina, the youngest. Moods are light and festive, despite this also being the first death anniversary of their father. The play is a window opening into four moments across four years of their lives, showing the emotions that humans experience in a lifetime. The sisters spend their days longing for their youth in Moscow and staving off malaise with the officers from the nearby artillery post. As the years pass, the sisters fall in and out of love, attempting and failing to create the beautiful life they dream of. Unfulfilled in work and in love, they face despair as Moscow becomes a continually more distant dream.

### Director's Note

Though set in a traditional 1900s provincial Russian town, this production is reimagined into a modern, less classically Russian setting to make it relevant for South Asian audiences. One thing I adore about the play is that the Prozorovs' world is as real and full as the one we know in our daily lives, and that is the lasting beauty, and heartache, of this show. We cannot help but see ourselves in each character. We cannot help but feel what they feel. Whether Russian or Nepali or somebody else, this play speaks to what it means to work, to suffer, to love... to be human.

### The Director

Rose Schwietz is a director, actor, musician, and teacher currently based in New York City. She has directed five shows—most recently Chekhov's *Three Sisters* and Stoppard's

Rosencrantz & Guildenstern Are Dead—with high school and professional actors. Acting credits include notable stage roles (Mrs. Edith Frank, Lieutenant Colonel Vershinina) as well as leads in ads, short films, and one feature length film. She is an accomplished musician, with years of training in voice, saxophone and piano, and performs regularly in Kathmandu and New York City. She teaches in theatre workshops for students and professional theatre-makers in the US, Nepal, and India. She also works with the Wooster Group and SITI Company. Her interests include discovering new cultures and places, literature, crossword puzzles, and taekwondo.

### The Playwright

Anton Pavlovich Chekhov (1860-1904) was a Russian medical doctor, short-story writer, and playwright. He is considered one of the originators of early modernism in the theatre. He worked closely with Stanislavsky and Moscow Art Theatre later in his career. He is most famous for his four classics: The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard.

### The Translator

Paul Schmidt (1934-1999) was an American translator, poet, playwright, and essayist. His work as a translator led him to serve in the US Army Intelligence; his work in mime and acting with Marceau and Charon led him back to the theatre. He taught at a Texas university and at Yale. He wrote several plays, and is best known for his translations of Euripides, Chekhov, Brecht, Genet, Gogol, and others.

### The Group

One World Theatre (OWT) is a non-profit English and Nepali language theatre company in Kathmandu, Nepal, dedicated to presenting intercultural, social justice productions, especially plays from South Asia, the Western canon, and contemporary American plays that are affordable, professional, experimental, and relevant.

## Cast & Credits

Olga: Loonibha Tuladhar

Masha: Akanchha Karki

Irina: Samapika Gautam

Chebutykin: Rajkumar Pudasaini

Tuzenbach: Utpal Jha

Solyony: Sandeep Shrestha

Anfisa: Surabhi Sapkota

Ferapont: Saroj Aryal

Vershinina: Rose Schwietz

Andrei: Bijay Tamrakar

Kulygin: Hemanta Chalise

Natasha: Pooja Lama

Fedoti:k Razen Thapa

Rohde: Amrit Dahal

Stage Manager: Saraswati Adhikari

Sound: Ragendra Shrestha

Lights: Diljung Gurung

Producer: Deborah Merola

Playwright: Anton Chekhov

Translator: Paul Schmidt

Director: Rose Schwietz

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**Ajay Shukla's TajMahal ka  
Tender Direction:  
Chittaranjan Tripathy**



Playwright: Ajay Shukla

Direction: Chittaranjan Tripathy

Group: NSD Repertory Company, Delhi

Language: Hindi

Duration: 2 hrs

### The Play

Emperor Shah Jahan invites the chief engineer of CPWD, Guptaji and shares his dream of building a monument in the memory of his late, wife, Mumtaz. After much deliberation he comes to the conclusion that a mausoleum be built in her memory and he wants it to be named Taj Mahal.

Guptaji, a shrewd, corrupt, official, entraps the Emperor in the snares of bureaucracy and red-tapism leading to many hilarious situations. The ridiculous bureaucratic procedure takes 25 years only to float the tender notice of Taj Mahal. TajMahal Ka Tender is one of the successful satires of contemporary times.

### Director's note

The state is the best creation of man as it is not an imitation of anything that existed before. With the emergence of the State, a primitive society is transformed into a civil society, leading to the germination of division of labour,

division of time, rank, file, red-tape etc., thereby giving birth to official dom. TajMahal ka Tender is a satire on rank-file, red tapism and the sad state of officialdom. It focuses on the organizational diseases that India is suffering due to – corruption, idleness, favoritism, arrogance and insensitivity to public needs.

#### The Director

Chittaranjan Tripathy graduated from National School of Drama in 1996 with specialization in acting. He was also enrolled in the musical theatre department in the Guildford School of Acting (GSA), Guildford, UK, under the Charles Wallace fellowship.

Shri Tripathy has directed plays for many leading theatre groups and repertory companies including the National School of Drama Repertory Company, the Shri Ram Centre Repertory and the Sahitya Kala Parishad Rang Mandal. Some of his most popular plays include TajMahal Ka Tender with NSD Repertory Company, Capitol Express, Arre Mayavi Sarovar with SRC Repertory; Ladi Nazaria and Humare Sheher Ke Romeo Juliet with Sahitya Kala Parishad Rang Mandal.

#### The Playwright

Born in 1955, at Agra Ajay Shukla is a post-graduate in history from Lucknow University and then joined Indian Railway Traffic Service. His play, Doosra Adhyaay was directed by Ram Gopal Bajaj in 1998, and was broadcast from All India Radio later the same year. In 1993 he received the Delhi Sahitya Kala Parishad's Playwright – Award for Doosra Adhyaya and Mohan Rakesh Samman for his play Tajmahal Ka Tender. In 2000 he received the National Award by All India Radio (Akashvani) for his play Hum Honge Kaamyab.

#### 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 & Credit

Shahajahan: Shahnawaz Khan

Gupta: Suresh Sharma

Sudhir: Siddeshwar Kashinath Thorat

Bhaiyaji: Deep Kumar

Mohila: Neta Sampa Mandal/Shruti Mishra

Kanhaiyalal: Sikander Kumar

Murarilal Sharma: Naveen Singh Thakur

Shethi: Shubham Pareek

Ladka: Ashutosh Banerjee/Rahul Kumar

Ladki: Sakshi Sharma

Aurangzeb: Parag Baruah

Mummo/Mumtaz: Bornali Borah

Darbari: Ashutosh, Punshi, Rahul, Naresh, Virender

Jahanara: Anamika Sagar

Shaktiman: Raju Roy

Four Friends: Naresh, Virender, Ashutosh, Rahul

Dancer: Aparna

News Paper Hawker: Sampa, Shruti, Bornali, Aparna

Production Coordinator: Md. Abdul Kadir Shah

Set Designer: Pankaj Jha

Set execution: Ram Pratap, Dharam Singh, Manoj Kumar

Light Design: Govind Singh Yadav

Light Execution: Md. Suleman, Pradeep Aggarwal

Costume Design: Sunita Chand Rajwar  
Costume Helping: Shurit Mishra, Akhil Pratap Gautam  
Costume In –Charge: Bharat Singh Negi, C.S. Bhatia  
Assistant: Budhram  
Dance Choreography: Meghna Malik  
Dance Execution: Annapurna Soni  
Singers: Mohan Lal, Yetendra Bahuguna, Akhil Pratap, Gautam,  
Siddheswar Kashinath Throat, Sampa Mandal, Annapuran Soni,  
Anamika Sagar, Ankita Gusain, Shurti Mishra & Chittranjan  
Tripathy  
  
Playback Singers: Sneha Mishra & Chittranjan Tripathy  
Music rearrangement: Santosh Kumar (Sandy)  
Property In-charge: Moti Lal Khare  
Sound recording & Editing: S. Manoharan, Subhanjan  
Sound Operation: Mukesh Kumar  
Make Up In- Charge: Raju Roy, Reena Saini  
Photography: S. Thyagrajan, Deepak Kumar  
Poster & Brochure Design: Rajesh Bahl  
Brochure: Materials Govind, Satyender, Tikaram Bhatt  
Exhibition: Prithvi Singh Negi  
Stage Manager: Govind Singh Yadav  
Assistant Director: Md. Abdul Kadir Shah  
  
Playwright: Ajay Shukla  
Lyrics, Music, Design & Direction: Chittaranjan Tripathy

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**Nalini                      Nihar                      Nayak's**  
**BRUNDABANARA      SHESA      DHUPA**



Playwright & Director: Nalini Nihar Nayak

Group: New Quest Repertory, Rourkela

Language: Odia

Duration: 1 hr 40 mins

### The Play

The Bhakti Movement flourished in Eastern India, and the temples provided shelter to the destitute, abandoned children, widows and community dancers. The play talks of a modern day situation where, as time passes, darkness spreads on those glorious days. The priest, failing to receive patronage of the modern generation, is accused of inheriting temple property. The successor, a differently abled and abandoned child once picked up by the temple priest, shoulders the responsibility of the spiritual world. The spiritual world of women and the devadasi tradition are accused of prostitution. The last hope of the destitute suffers major losses in the claws of modernity. The prayers are often interrupted by DJ's music that profoundly challenges the existence of traditional bhajans and dances. Threatened, abandoned and unprotected, the temple shrine suffers much on all fronts. It becomes a meeting places for junkies who steal temple ornaments for drugs and accuse the priest for the theft. A vicious plan to smuggle a two thousand year old Krishna idol is about to be executed by

robbers when the differently abled priest self immolates himself along with the idol, destroying the attempt of plunderers, thereby offering the last 'rite' to the lord. The plot is centred on changes and transgressions of human attitude towards religious devotion, and how the new generation responds to devotion and spirituality.

#### Director's Note

This widely acclaimed story by Mohapatra Nilamani Sahoo was considered for production for its emotional and spiritual values, devotion to God, and of the laudable concept that in modern times too there exists spiritualism and devotion. The play blends folk dance, classical music, culture, rituals and customs of Odisha.

#### The Director & Playwright

Nalini Nihar Nayak is not only a well-known theatre director of Odia plays but also an actor, designer, and music composer. He earned his Masters and M.Phil in Drama (Direction) from Utkal University of Art and Culture. He is now pursuing Ph.D. in Analytical Practice with Classical Indian Theatre. He has also learnt Chhau dance in Mayurbhanj style. He has received prestigious awards like Ustad Bismillah Khan Yuva Puraskar, Rajiv Gandhi Professional Award, National Youth Award, Konark Samman, Master of Odisha Award, Baisakhi National Excellency Award, Shrestha Natua Samman and more than 120 Government and Non-Government awards. He has acted in about 80 play and directed about 35 plays staged in India, Malaysia, Singapore, Bangladesh etc. Nalini is serving as a student activity officer at National Institute of Technology, Rourkela and is striving hard to encourage the students towards art and culture.

#### The Group

New Quest Repertory made its debut in the year 2003 under the visionary leadership of Nalini Nihar Nayak, with the objective to train young artists in theatre and resurrect the dying art forms of Odisha. It has participated in the theatre festival

organised by Odisha Sangeet Natak Academi, Yuva Pratibha Mahostav by Sangeet Natak Academi, New Delhi; Experimental theatre festivals by EZCC, Kolkata; National Youth Festival; Bharat Rang Mahotsav by NSD, National Theatre Festival by Bharat Bhavan, Bhopal; Konark festival and many more across the country, besides theatre festivals organised by government and non-government organisations.

#### Cast & Credits

On Stage: Niranjan Acharya, Pragyan Ranjan Khatua, Bhisma Narayan Swain, Dinesh Mohanty, Kishore Chandra Moharana, Manash Barik, Sagar Rout, Ashutosh Pati, Chinmaya Panda, Samir Patri, Sapan Routray, Abhijit Mishra, Swagatika Mohanty, Sunayana Mishra, N. Sweeta, Monalisa Sahoo, Subrata Nayak, Debasmita Nayak, Rashmita Lakra

Music: Kailash Chandra Moharana

Sound: Jasobanta Narayan Ray

Make-up & Costume: Ashok Pattnayak

Set: Amit Meher

Team Manager: Swayam Sampurna

Story: Mohapatra Nilamani Sahoo

Playwright, Design & Direction: Nalini Nihar Nayak

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**Nicola  
DESAPARECIDOS#43  
Anna Dora Dorno**

**Pianzola's  
Director:**



Playwright: Nicola Pianzola

Director: Anna Dora Dorno

Group: Instabili Vaganti

Language: English & Spanish

Duration: 55 mins

### **The Play**

***Desaparecidos#43*** aims to give voice to the dramatic event of the 43 Mexican students of Ayotzinapa who disappeared on 26th September 2014. It is a strong performance of great emotional impact, an artistic Re-Action to a tragic reality: the enforced disappearances afflicting Mexico, and an original dramaturgy, made not only of words but also of physical actions, sounds, songs and projected images.

### **Director's Note**

*Desaparecidos#43* is not only a performance but also an authentic act of rebellion, a work exalting freedom of opinion, expression and demonstration, which are being worldwide threatened. It is an artistic example of the international influence of mass media and globalization and

how they can sensitise the public opinion and help to ask for justice. It is a hope hymn, able to let red flowers grow from a stack of bloody clothes – ‘They wanted to bury us but they didn’t know we were seeds’.

### **The Director**

Anna Dora Dorno was born in 1976 in Italy. She graduated at the University of Bologna – Department of Music and Performance. In 2004 she founded the experimental theatre company Instabili Vaganti. She has directed and acting in – *Avan-lulu*, which received the special award of the Jury at the 6th International Festival of Theatre and Visual Arts, Zdarzenia (Poland), *The Ritual*, the result of a 10-year research project all around the world and performed at the 18 Bharat Rang Mahostav in Delhi, *Ausencia – Alone in the crowd*, premiered at the 32nd Fadjr International festival of Teheran (Iran), *Made In Ilva*, which received a nomination at the Total Theatre Awards at the Edinburgh Fringe Festival 2014 and was the winner of 10 national awards for the best performance, *Desparecidos* based on the true story of the missing students in Mexico and winner of the patronage of Amnesty International. She holds workshops for performers in universities and academies all over the world including: Grotowski Institute in Poland, Shanghai Theatre Academy in China, National School of Drama in India, and UNAM in Mexico.

### **The Playwright**

Born in 1977 in Italy, Nicola Pianzola graduated at the University of Bologna – Department of Music and Performance. He graduated in physical theatre at the Nouveau Cirque school of Bologna and at the Grotowski Institute of Wroclaw (Poland). He is currently a performer and playwright in all the productions of Instabili Vaganti Theatre Company. He has won several national and international awards as a performer of the solo show *Made in Ilva* including the nomination at the Total Theatre Awards at the Edinburgh Fringe 2014. He

collaborates with the University of Bologna, Department of Music And Performance where he gives workshops, work demonstrations, lectures and film screenings about physical theatre. He won the DAMS award for his research and experience in theatre with actors with handicaps. He writes for *Hystrio* theatre magazine and *fattiditeatro* theatre webzine.

## **The Group**

Founded in 2004 by Anna Dora Dorno and Nicola Pianzola, the company focuses on an experimental ongoing research in physical theatre and performing arts. Anna Dora Dorno works worldwide, producing performances and directing projects, collaborating with international artists, performers, musicians and video makers. Their poetic work is able to overcome the labels and the divisions between theatre, dance, visual arts, and to communicate strong, emotional, impacting messages. Their performances have been translated in 3 languages and presented in more than 20 countries in Europe, Middle East, North Africa, Latin America and Asia, winning several awards, including the nomination to the Total Theatre awards at the Edinburgh Fringe, and premiering in important festivals such as FIDAE in Uruguay, NLGX in Beijing, and 8th Theatre Olympics in India. Their methodology is valued and requested in many universities and academies all over the world.

## **Cast & Credits**

Main Performers: Anna Dora Dorno, Nicola Pianzola, Armida Pieretti

Original dramaturgy: Nicola Pianzola

Production: Instabili Vaganti

*With the patronage of Amnesty International Italy*

**Playwright:** Nicola Pianzola

**Design & Direction:** Anna Dora Dorno

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# David Auburn's NIRNOY Translator & Director: Arun Mukherjee



Playwright: David Auburn

Translator & Director: Arun Mukherjee

Group: Nirnoy, Kolkata

Language: Bengali

Duration: 2 hrs 10 mins

## **The Play**

Catherine, a troubled young woman of 25 spends years caring for her brilliant but unstable father, a famous mathematician. Following his death she has to deal with her own volatile emotions, the arrival of her estranged sister, Claire, and the attention of Hal, a former student of her father who hopes to discover valuable works in the 103 note books that her father left behind. Over the long weekend that follows, a burgeoning romance and the discovery of a mysterious notebook draws Catherine in to the most difficult problem of all – how much of her father's madness or genius does she inherit!

## **Director's Note**

The first reading of the play *Proof* written by David Auburn had a mesmerising effect on me. The second made me love it. And the subsequent readings slowly but steadily arouse in me the desire to stage it in my language. Thoughts of adapting it to Indian situations, I found, was unnecessary. Male chauvinism is a great leveller. The content of the play amply exposes the same being prevalent in a very developed country too. I therefore thought of translating it in my language with hardly any alteration. Some small changes were incorporated though to adjust them to Indian values. I decided to go for minimum set- light- music for more than one reasons. Such a poignant content demands soulful acting. And to bring out the best in all my actors we rehearsed for more than a year before the inaugural show. My actors were encouraged to argue on any point of confusion, find out his/her own way guided by me. For music Beethoven came in handy. Set was designed simple yet meaningful. Doing this play was a very enriching experience indeed.

## **The Director & Translator**

Arun Mukherjee, born in 1937, has been practicing theatre since 1955. Main director of theatre group Chetana, he has

written many plays- *Mareech Sangbad, Jagannath, Nirnoy, Putul Nacher Itikatha* etc.. He is an actor and music director also. He toured USA, Canada, France, Norway and London as the leader of the troupe. He was a member of the delegation sent to Moscow film festival in 1978. He was awarded Bharat Puroshkar in 1978 for his acting in the title role of the film *Parashuram* directed by Mrinal Sen. He received SNA award for theatre direction. He has been awarded Dinobondhu Puroshkar by the State Government. A number of his plays have been published in Bengali, Hindi and English.

### **The Group**

The theatre Group Nirnoy began its journey on 22nd August 2013. In essence Nirnoy is an open platform for likeminded performing artists not only for practicing theatre but also other genres of art and culture. Till date Nirnoy has produced three full length plays- *Ras, Nayancharer Byabsa, Jodi* and one short play. All the three plays were directed by Sangita Pal. Nirnoy has performed its plays at Allahabad National Theatre Festival organized by West Bengal State Drama Academy, Natyaswapnakolpo, Minerva Natya Sanskriti Charcha Kendra National Theatre Festival, Narir Mancha National Theatre Festival and various other prestigious theatre festivals of India. *Ras* has been awarded best theatre production in the full length drama competition organized by Sayak in 2016. Nirnoy has organized two theatre and dance workshops with Silvia Viufona, theatre personality and dance guru of Italy and renowned Odissi dancer Rina Jana.

### **Cast & Credits**

Catherine: Manisha Adak

Claire: Sangita Pal

Hal: Suman Nandy

Robert: Pradip Chakraborty

Set Assistant: Kamal Kumar Awon

Set Assistant: Jit Sundar Chakraborty

Makeup Assistant: Debjit Paul

Props Assistant: Rahul Sen

Light Designer: Dipak Mukhopadhyay

Board Assistant: Sadhan Parui

Light Assistant: Samar Parui

Music: Bandan Mishra

Team Manager: Angshuman Bhowmick

Stage Manager: Subhankar Dassharma

Costume Assistant: Barnali Roy Chowdhury

Production Controller: Tanmay Bhattacharyya

Set Design: Hiran Mitra

Costume Design: Sangita Pal

**Playwright: David Auburn**

**Translation, Music Direction & Direction: Arun Mukherjee**