

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 officialdom. 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

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 place 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

Nicola

Pianzola's

DESAPARECIDOS#43 Director: Anna Dora Dorno



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#43* 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

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*, *Nayanchander Byabasa*, *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

Nimmy Raphael's BALI



Playwright & Director: Nimmy Raphel

Group: Adishakti Laboratory for Theatre Art Research,
Pondicherry

Language: English

Duration: 1 hr 40 mins

The Play

One of the unsung heroes of the Indian epic *Ramayana* is the army of monkeys from the land of Kishkindha that helped King Ram win his war against the demon king Ravana. But before these simian soldiers followed him into war, the ruler of Kishkindha, Bali commanded them. A meditation on justice, ethics and morality, Adishakti's *Bali* is a retelling of the crucial events surrounding the death of king Bali, which helped Rama to ally himself with the army. Through a seamless transition from the epic to the everyday, Adishakti's *Bali* explores the notion of right and wrong in this tale of brotherhood and revenge.

Director's Note

The Indian epics, *Ramayana* and *Mahabharata*, have shaped our country's politics, arts and culture. Its stories have been retold and its characters reimagined in many ways through various retellings, which have been a part of the literary and performative traditions in India. Each retelling has challenged the traditional narrative by subverting the dominant versions of the text to throw a light on various other interpretations. Often, these interpretations strongly reflect the writer's subjective preferences with respect to his/her identity and ideologies. An excerpt from the Indian epic *Ramayana*, Adishakti's *Bali* is a retelling of various events that led to the battle between Bali, the ruler of Kishkindha and Ram, the King of Ayodhya and eventually, the death of Bali. Here, the writer has tried to explore the notion of right or wrong through its various characters, while steering clear of any subjective influences. Through this play, we explore how one evaluates this notion, and how it can change when each and every character is given an opportunity to voice thoughts and opinions. The play weaves multiple stories through the points of view of Bali, Tara, Sugreev, Angad, Ram and Ravan and talks about how each of them make decisions and take actions based on the ethics that define their lives.

The Director & Playwright

Nimmy Raphel studied Mohiniyattam and Kuchipudi dance in Kerala Kalamandalam from 1995-2001, and has performed all over India. She is currently a resident actor, dancer, musician, and puppeteer at Adishakti, practicing its methodology of theatre since 2001. In 2010 Nimmy received the APPEX Fellowship, which took her to Bali. She collaborated with Indonesian dancer Sardono W. Kusumo to create a theatre production called *Rama, Hanuman, Ravana* which premiered in Adishakti. The production also went to The International Conference on *Ramayana: Reinterpretation in Asia*, in Singapore. In 2012 she was part of an exchange programme held

in Korea between Adishakti and the performing group Tuida. As part of Adishakti's three-year Ramayana Project, in 2011 she created a play called *Nidrawathwam* which she wrote, directed, and performed in. Nimmy was also the recipient of the Junior Fellowship from the Ministry of Culture for the year of 2012-13. She is currently performing in the play *The Tenth Head* directed by Veenapani Chawla, and also in Veenapani's next production, *Sita*. Nimmy is also a recipient of Vinod Doshi Fellowship in 2015.

The Group

Adishakti Laboratory for Theatre Art Research was founded in 1981 in Mumbai. It now has its campus on the outskirts of Pondicherry, where artists and experts from a variety of other fields come for residency programs, sabbaticals, performances and workshops. Adishakti also engages with different spaces and disciplines. Adishakti's work and experiments are driven, quite simply, by its comprehension of art/aesthetic practice as a unique bridge between a range of diverse realms, which are not normally, or visibly, in communication with each other.

Cast & Credits

On Stage: Vinay Kumar, Arvind Rane, Ashiq Salvan, Kiyomi Mehta, Rijul Ray

Music Arrangement & Composition: Vinay Kumar

Sound Operation: Meedhu Miriyam

Light Desig: Vinay Kumar

Light Operation: Anand Satheendran

Creative Guidance: Anmol Vellani & Vinay Kumar

Stage Manager: Dhavamani Arumugam

Production Manager: Bharavi

Costumes: Viji Joy

Playwright & Director: Nimmy Raphel

Watch The Director's Meet for the play

Apu Bhardwaj's SWABHAV Adaptation & Direction: Baharul Islam



Story: Apu Bhardwaj

Adaptation & Direction: Baharul Islam

Group: Seagull Theatre, Guwahati

Language: Hindi

Duration: 1 hr 20 minutes

The Play

Daya Phukan, a young photographer, lives in an old Assamese house. He is bored of his stress-free, simple and easy life. The kind of life he leads is getting intolerable for him. To bring a change and excitement in his life he decides to beat an old man. An unexplainable situation takes place, and he is sent to jail, gets fired from his job and thrown out of his rented house. But as always, he manages everything and begins a simple and monotonous life once again. Once again he is confused and upset with his life and wishes for a life with fun and excitement...

Director's Note

After graduation in Acting (1990) from National School of Drama, I came back to Assam and started doing theatre regularly. I prefer simple presentations with meaningful expression and theatrical aesthetics. I refrain from the execution of a play with a huge back drop, but I enjoy carrying out tiny details of a small situation from modern life. It gives me pleasure in discovering masks, dilemmas, dreams, conflicts, love and unhappiness of the human being.

In this play I have tried to blend two stories by a young writer Apu Bhardwaj. The protagonist is a successful young man with a job, money and social status, but is discontented for no reason. He wants a change in his mundane life. He is isolated from his family, lives in a metro city, enjoys internet more than obeying his grandmother's advice and religious rituals.

The play is an analytical depiction of a human being's desire, void, frustration and the reality.

The Director & Adapter

Born in Rangjuli, Assam, Baharul Islam is a film and theatre actor, and theatre director. He graduated in acting from National School of Drama, New Delhi in 1990 and thereafter formed his own theatre group, Seagull in Guwahati, Assam in the same year. He joined Tara Art, London in 1992-93 for the production of the play *Heer Ranjha* and directed a short film *Rani Gaidenleu* in 1997, produced by Girish Karnad for Doordarshan Kendra, New Delhi. He worked as a coordinator in the film *Dil Se* (Directed by Mani Rathnam), and directed the film *Rodor Sithi* (Scare Crow) in 2014 which received many awards including the Best Foreign Film award in the Canada International Film Festival in 2015. He has acted in feature films, some TV serials, Tele films and 80 plays. He has designed and directed almost 30 plays for Seagull; plays for NSD Repertory, New Delhi; Ninasam Repertory, Karnataka; Rangayana, Mysore; Banjara Theatre, Mumbai and for many commercial theatres in Assam.

The Story Writer

Apu Bhardwaj was born in 1980 at Jorhat, Assam. He is a writer, journalist and sub editor of *Satsari* Magazine. He is a recipient of Chandraprasad Saikia Memorial Award and Munin Borkotoki Award. His works have been adapted in various languages.

The Group

Seagull was established in 1990 in Guwahati by a few young and dedicated theatre activists, including some graduates from NSD. It runs a theatre academy and conducts a one-year training course under NSD Drama Extension Programme. It has its own infrastructure including an open air theatre, studio theatre, rehearsal hall, class rooms and a library, and various wings, each responsible for diverse activities and functions like theatre-in-education, publication, organizing

theatre festivals, working for spastic children in association with Sishu Sarothi, conducting theatre workshops for children and youth, and the Seagull Repertory company. The troupe has participated in various national and international theatre festivals.

Cast & Credits

On Stage: Baharul Islam, Dibosh Baruah, Partha Bordoloi, Safdar Arif Ahmed, Prasanta Kalita, Kunal Sarma, Arup Deka, Megha, Prarthana Sharma, Meghali Kalita, Neeha Mullah, Ompratim Gogoi, Saibal Krishna Sharma, Nirmali Sharma

Music Design: Birinchi Kumar Gogoi

Light Designing: Rajiv Medhi

Story Writer: Apu Bhardwaj

Script, Design & Direction: Baharul Islam

Watch Meet the Director for this play

**Satish Georgy Kashyap &
Sandhya Sharma's PHOOL SINGH
– NAUTANKI (SWANG)**



Directors: Satish Georgy Kashyap & Sandhya Sharma

Group: Swang, A Folk Art Academy, Haryana

Language: Haryanvi

Duration: 1 hr 15 mins

The Form

Swang is a folk dance drama of Rajasthan, Haryana, Uttar Pradesh and Malwa region of Madhya Pradesh. It incorporates suitable theatrics and mimicry accompanied by song and dialogue. It is dialogue-oriented rather than movement-oriented. Religious stories and folk tales are enacted by a group of people in an open area or an open air theatre surrounded by the audience. The themes are drawn from subjects like morality, lives of inspiring personalities, folk-tales, stories from Indian mythology and in recent times, more current themes like health and hygiene, literacy, etc.

The Play

This is a hilarious romantic love story of Sialkot province and Multan State, now in Pakistan. King Gaje Singh is the

ruler of Sialkot. He has two sons, Bhoop Singh and Phool Singh. Once, Prince Phool Singh returns home after a hunting expedition and asks his sister-in-law (Bhabhi) for water. She retorts by saying, "If you really want to dominate this way, go and get married to the beautiful Nautanki, so that you can ask her for water more gracefully". Young Phool Singh feels insulted and is determined to marry Shehzadi Nautanki. How he marries Nautanki is a beautiful narrative of Swang/ Nautanki tradition.

Director's Note

It is always a great pleasure for us to associate ourselves with Swang whenever we get a chance. Folk music and folk dances are the main ingredients of Swang. Phool Singh-Nautanki is a fantastic love story on morality and governance and leaves an impact on the contemporary world. The content of the story inspired us to work on this script. It came as a blessing in disguise. Shortage of an actor changed the design of the play in such a creative manner that it became an original Swang. Swang means to imitate, 'Rang bharna, Roop bharna'. The final design is a classic example of Swang. Costume design was kept in its original mythological form. Nakkara, clarinet, dholak, harmonium and the singing chorus made this a memorable production.

The Directors

Dr Satish Georgy Kashyap got initial education from his father Pt. Shiv Kumar Kashyap. A trained surgeon, Satish left the field of Medicine and joined the family tradition and his passion. For further training he went to Denmark and learned *Commedia dell'arte* at Copenhagen. Under the leadership of his mentor Ole Brekke, he has performed as a clown in Sweden, Norway and Finland. Back in India, along with his partner Dr Sandhya Sharma, he became a disciple of Pt. Suraj Bhan Shastri and started performing the Swangs of Pt. Lakhmi Chand Gharana.

Dr Sandhya Sharma learnt the wonderful art of folk drama, Swang, from her mentor and Guru, Dr. Satish Kashyap, while performing Swangs like *Jaani Chor*, *Pingla-Bharthri* and *Nautanki*. She is a trained folk dancer and has won various National awards. Presently, Dr Sandhya Sharma is working as Asst. Prof. of Culture in CCS Haryana Agricultural University, Hisar and contributing in the research and development of Haryana Folk Lore and Culture, especially Swang.

The Group

Swang – A Folk Art Academy, is an amateur group formed by artists of the region and led by Pt. Shiv Kumar, an eminent Swang performer. Pt. Suraj Bhan Shastri, a disciple of Pt. Lakhmi Chand Gharana, and Dr Ram Kumar Yadav, a pioneer art promoter, are patrons of the group. Swang – A Folk Art Academy is primarily working for the preservation of Swang, an ancient folk theatre form of Northern India. The group has produced many ancient, mythological stories in Swang form and staged them all over India.

Cast & Credits

On Stage: Satish Kashyap, Sandhya Sharma, Vinod Goldi, Hawa Singh, Rajesh (Nagada), Om Parkash (Clarinet), Pankaj Bhardwaj, Richa Valecha, Chanchal Goyal, Ashish Sharma

Back Stage: Anil Saini, Shri Niwas, Mahesh Sufi, Ram Narayan, Ram Nivas

Directors: Satish Georgy Kashyap & Sandhya Sharma

Arpita Dhagat's ITEM



Playwright & Director: Arpita Dhagat

Group: Astitva Art Foundation, Ahmedabad

Language: Gujarati

Duration: 1 hr 5 mins

The Play

The play begins by establishing how any girl who grows up in an average middle-class family, is expected to become the son of the family. These girls continue to make an effort to become the son of the family till the point they break down. The women have never been taught how to love themselves or respect their own identity. They are conditioned to follow set standards of beauty as per prevailing popular culture. We, the society, want women to play an expected role and follow all social norms. We become insecure with independent women having their own mind. Thus, the play is a constant juggling of the expected roles and the real self, narrated as a story and

popular imagery.

Director's Note

When we talk about mental health issues, we focus mainly on the younger generation, denying the other sections of the society, especially women home-makers. If a woman is going through any mental illness, it would reflect on the mental health of the whole family. My research topic for NSD fellowship – “The role of theatre as an aid for mental health for women” – made me question the performance language in which I could communicate with larger number of audience and make them realize how the society conditions a person's psyche and gives it inferiority or superiority complex which causes anxiety and depression. Bollywood, being a popular medium of entertainment and storytelling, reflects the state of the society, builds and breaks many beliefs, and also influences us. Throughout the performance we have questioned the ways in which the women are being portrayed. In pursuit of ideal role model against the real self, one finds that one is losing own voice.

The Director & Playwright

Freelancer Arpita Dhagat is a performer and performance maker, with specialization in design and theatre techniques from National School of Drama, New Delhi. She has worked as a Cultural Outreach Programmer with LEAF Foundation, under which she has curated and coordinated a month-long arts festival, Abhivyakti City Arts Project. Arpita, as an artist, is keen about different mediums of art expression, and has been exploring how it changes the equation between the audience and the artist, and the art work itself, and what scope of interaction it may open up. She is interested in collaborative interdisciplinary art through performances. She is also a founder member of Astitva Art Foundation, which aspires to grow as an inter-disciplinary art school.

The Group

Astitva Art Foundation is a result of artist Navin Dhagat's vision. It was established in 2002 with the intention to nurture the expression in society. Astitva Art Foundation is a long term commitment in art education for children and interdisciplinary arts. AAF is a group of multi-disciplinary artists coming together and working in the field of theatre and visual arts. The group has also worked as theatre consultant for MGIS (Mahatma Gandhi International School) in Ahmedabad. It has done 21 productions with many shows along with two art residencies and many workshops in Ahmedabad.

Cast & Credits

On Stage: Vaidehi Bhagwat, Pooja Purohit, Harshika Joshi, Dhruvi Joshi, Bhoomiti Prajapati, Arpita Dhagat

Off Stage: Dhruv Pandit, Sangeet Shrivastava, Aarti Zala, Drashti Dhagat, Akshy Thakar

Singer: Prachi Shah

Music Composer: Harshit Acharya

Recording and Mixing: Ocean Harmony

Music Operator: Aarti Zala

Lighting Design: Sangeet Shrivastava

Video Art: Jigna Goaudana, Sumedh Kumar

Set & Props in-charge: Akshy Thakar

Costume in-charge: Drashti Dhagat

Production Manager: Dhruv Pandit

Produced by: Abhivyakti City Arts Project 2018

Concept, Design, Script & Direction: Arpita Dhagat

Sujan Mukhopadhyay'S DON...TAKE BHALO LAGE



Adaptation & Direction: Sujan Mukhopadhyay

Group: Chetana, Kolkata

Language: Bengali

Duration: 2 hrs 25 mins

The Play

Renowned poet, theatre director, and actor Subhomoy Dutt, has been arrested for his outrageous comments against the state, and locked in custody with other petty convicts. Subhomoy transforms the jail into a stage and starts performing the story of the 'Mad Knight' Don Quixote, with all the jail inmates as performers. The prison cell metamorphoses into a space of eloquent metaphors and bizarre events of Don and his

mate, Sancho. Adapted into a modern day situation, this musical carnival emerges with forms like Kirtan, Flamenco, Rabindranath's song, Rock-N-Roll, Toppa and Western Classical.

Director's Note

"To dream, the impossible dream"... has been the quest of Don Quixote, and his squire Sancho Panza. The play begins in a local prison, where a famous playwright, actor and poet, Subhamoy Dutt, is arrested for his illegal step towards the state through his propagandist play. I wish to study today's terror and ill-tolerance in this "play within the play" through the local jail inmates, who are waiting for their verdict. Designed as an opera, this is a hard hitting musical, questioning our reality, and arguing our existence in the modern socio-cultural situation.

The Director & Adapter

Sujan Mukhopadhyay has acted in about 30 plays and written several scripts for theatre, television and cinema. He was awarded with 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 other cities of India, and major cities of the USA, Theatre Olympics in Agartala, and Bharat Rang Mahotsav. He was awarded the Best Director and Actor awards in various competitive events. He has also directed a feature film *Chocolate* in Bengali (available in Netflix).

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 Sanbad* 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

Don/Subhomoy: Suman Mukhopadhyay

Sancho Panza/Satyajit: Sujan Mukhopadhyay

Aldonza: Nibedita Mukhopadhyay

Governor: Amitabha
Ghosh

Inn-Keeper: Tarun Bhattacharyya

Dr. Carrasco: Debnath Chatterjee

Padree: Sushovan Guha

Pedro: Rahul Sen Roy

Antonia: Sourali Ghosh

House-keeper: Somrashmi Ghosh

Inn-Keeper's wife: Monalisa Das

Horse/Gypsy dancer: Beauty Das

Mule/Gypsy dancer: Ashmita Ghosh

Mother: Ruma Bakhuli

Son: Parikshit Ghosh

Police: Rajat Narayan Bhattacharya

Muleteers: Pinaki Chakraborty, Debashis Naskar, Abhisek Mukherjee, Suvajit Dutta, Krishanu Das

Guest Appearance as Barber: Arun Mukhopadhyay

Dance: Sudarshan Chakraborty

Music Arrangement/

Background Score: Probuddha Bandyopadhyay

Light: Soumen Chakraborty

Sound Design: Anindyo Nandy

Costume: Arnab Sengupta

Make-up: Md. Ali, Ayon Ghosh

Set Design: Sujan Mukhopadhyay

Set: Bilu Dutta

Songs: Suman Mukhopadhyay, Arun Mukhopadhyay

Musicians: Subir Sanyal, Subhodip Guha, Deeptesh Mukherjee, Daayaad Mukherjee

Translation: Arun Mukhopadhyay

Adaptation & Direction: Sujan Mukhopadhyay

Dr. B M Shrikantiah's
ASHWATTHAMAN Director:
Jagadeesh R.



Playwright: Dr. B M Shrikantiah

Director: Jagadeesh R.

Group: Sri Shivakumara Rangaprayoga, Chitradurga

Language: Kannada

Duration: 1 hr 30 mins

The Play

This play is said to be the first poetic play in Kannada. In this play Ashwatthama, an immortal hero from *Mahabharata*, is transformed by the author to enable him to meet his tragic end. The play breaks from the traditional image of Ashwatthama

as one blessed with the gift of immortality. Ashwatthama in the *Mahabharata* is a bachelor while in the play he is married and has a son called Rudrashakti. Ashwatthama attempts to avenge the death of his father (who had been deceitfully killed by the Pandavas) by attacking them at night. However, he ends up killing their young children and is so embarrassed that he takes his own life.

Director's Note

Ashwatthaman throws light on how fate plays a vital role in the life of a powerful warrior and an honest human being named Ashwatthama, his character, personality, and his relationship with his father and guru Dronacharya. This adaptation of Sophocles' *Ajax* into Kannada by B M Shri is a wonderful attempt of blending the story of Ashwatthama with the famous Greek tragedy. Being a theatre practitioner I have attempted to bring this play on stage to express my views on war. A civilization evolves with the belief in harmony with everything around it. But in war, killing other people must somehow become acceptable—morally, legally and psychologically. One way to conceive this is to imagine that the enemy is a non-human entity. Ashwatthaman, in B M Shri's haunting adaptation of Sophocles' *Ajax*, comments on the hero's crazed attempt to massacre his own comrades-in-arms, and is a metaphorical interpretation of the cruelty of war, an ongoing phenomenon from the mythological world to the contemporary world. This play is an attempt to make one realise how war is the wicked output of the human race and a paradox to the concept of civilization.

The Director

Jagadeesh. R graduated in Design and Direction from National School of Drama, New Delhi in 2013. He is also a sculptor and a musician. He won the state award for theatre music in 2006. He visited the 2nd Asian Theatre Festival at Beijing, China & NAPA (National Academy of Performing Arts) International

Theatre Festival at Karachi, Pakistan. Currently he is working as the Director at Sri Shivakumara Rangaprayoga Shale, Sanehalli, Karnataka.

The Playwright

Belluru Mylaraiah Srikantaiah, known popularly as B. M. Shri, was an Indian author, writer and translator of Kannada literature. He was awarded the Rajasevasakta Award by the Maharaja of Mysore. He was the president of the Kannada Sahithya Sammelana in 1938 at Gulburga. B M Sri Circle, a circle in Bangalore, has been named after him.

The Group

Sri Shivakumara Rangaprayoga Shale is a residential theatre school established in 2008. The course is backed by 25 years of experience of Kalashangha and 15 years of the Shivasanchara Theatre repertory. This school is designed in the Gurukula system, with a broad syllabus adapted from the best theatre institutions of the country.

Cast & Credits

Ashwatthama: Chetan Dharwad

Krishna : Pinjar Aashif

Rudra: Prasanna Chalawadi

Bhargavi: Anupallavi G

Rudrashakti: Basavaraj

Draupadi: Sangeetha D M

Duryodhana: Varun Gowda K L

Eklavya: Vinayak Suresh Kalal

Bheema: Hanumantha

Messenger: Harish Kumar T

Chorus: Boregowda, Thippeswamy R Sarvesha, Niranjan Rao Pawar,
Rajkumar, Dilip Kumar, Priyanka Somanatha, Shashank H M,
Yashas Nagaraj Srivatsa

Light Design: Vinod Laxman Bhandari

Make-up: Kiran T C

Singer: Jagadeesh R

Percussion: Prakash Badiger, Raju L, Madhu E

Playwright: Dr. B M Shrikantaiah

Director: Jagadeesh R.