

Macbeth Mirror by William Shakespeare

[ratings]

The Play

Macbeth is a play about evil that emanates from the dark power whose agents are the three weird sisters. The present interpretation does not visualize Macbeth externally as a historical record; but rather as a re-creation of the event as mirrored in the minds of the weird sisters. It is seen as a phenomenon transcending time and space: the incantations and rituals of the dark aspect of the Tantric cult used throughout the presentation represent this pervasive evil embodied in Shakespeare's play. Evil is here invoked by, and its outcome experienced by, the three weird sisters. To concentrate on this emergence of evil, the original text has been edited so as to focus on the two central victims of the historical event who succumb to this evil due to their lust for power.

The text followed is the only Bengali translation which is faithful both to the rich poetry and the metric structure of Shakespeare's original text, and runs in harmony with the Sanskrit incantations used in the production.

Director's Note

In Hinduism, goddess Kali has two different powers; one positive and the other negative. Generally we worship the positive power. But some people worship the negative power to practice hypnotism, basikaran, maron etc. They start wearing all sorts of things in their hands, waist, neck etc. In our production three women worship the negative power of Goddess Kali. They start worshiping the negative power. As a result they turn into witches. We believe that witches exist only in the mind. Therefore in our production all the characters like Macbeth, Banquo, Lady Macbeth etc. continuously switch between witches and the original character. In this production three

actresses perform all the characters.

Director

Santanu Das took the Diploma in Dramatics from National School of Drama, New Delhi. Presently he is working at Rabindra Bharati University as Assistant Professor in the Department of Drama. He started his career as director & designer in 1990 with the play Atha Dar Pal Katha. He has directed Power of Darkness, Ebom Indrajit, Romeo Jeannette, Raisin in the Sun, Manushi, Oedipus Turranus, Ghare Baire, and many more. In 2015 he jointly directed a production named 'Crossing' with Aude Marehsal, at Mondvil, France. He has presented papers at Rhodes University, South Africa & Elsinore Conference 2016, at Helsingor, Denmark. Recently his production Macbeth Mirror was invited to the Summer Shakespeare Festival, Ostrava, Czech Republic, and 21 st Gdansk International Shakespeare Festival, Gdansk, Poland.

Translator

Prof. Dutt was awarded D.Lit. in Drama for his pioneering multi-disciplinary work on the extra-rational roots of the Tragic Experience. He has written and directed children's plays, translated and produced Shakespeare in Bengali, and also directed Tagore plays as well as improvised play-texts. In the international arena, he has collaborated with Gunter Grass, Hansgunther Heyme and Peter von Becker. He has also been invited to Italy and Poland, to deliver lectures.

The Group

Kalyani Kalamandalam was established in 1995 and in the last twenty-two years the group has produced fourteen major productions. Some of its previous productions are Ebong Indrajit, Romeo Jeannette, Manushi, Oedipus Turranus, Ghare Baire, Gollachut and Shakespeare's Macbeth as 'Macbeth Mirror' directed by Sri Santanu Das. It has performed in countries like France, Poland, Czech Republic, Nepal and Bangladesh.

Cast & Credits

Actors Monalisa Chatterjee, Ananya Das, Jayeeta Das
Drums Chakra Pani Dev, Shovan Chakraborty, Prasenjit Halder
Set & Costume Santanu Das
Asst. Set Dipankar Halder
Asst. Costume Shipra Dey
Lettering Neelavo Chottpadhyay
Choreographer Deb Kumar Paul
Music Subhadeep Guha
Lights Arnab Kumar Ray
Properties Prasenjit Halder & Jayeeta Das
Subtitle Controller Anirban De
Production Manager Mahabub Biswas / Haradhan Ankureh
Playwright William Shakespeare
Translator Dattatreya Dutt
Design & Direction Santanu Das

Ruddhasangeet by Shri Bratya Basu

The Play

Shri Debabrata Biswas was a popular Rabindra Sangeet singer of Bengal. The artist's involvement with, and severance from, Gananatya Sangha, his renunciation of the communist party, his differences with the music board of Biswabharati University and his inexorable rise to fame, his opposition against socially renowned institutions, all echoed through the many associations he shared, are some of the notable areas of focus within the many levels of this play. Apart from Debabrata Biswas, the other celebrated characters in the play are Hemanga Biswas, Salil Chowdhury, Ritwik Ghatak, Shambhu Mitra, Bijon Bhattacharya,

Tripti Mitra, Jyoti Basu, Pramod Dasgupta, Suchitra Mitra, Manjushree Chaki Sarkar, Santosh Kumar Ghosh. Ruddhasangeet bears a historic testimony to the lives of Bengalis in East India, to their social, economical and political ups and downs through almost half a century.

Director's Note

Ruddhasangeet is a chronical, a saga, the flavour of mass music, the fashion – Ruddhasangeet, the spread of popular music, and the liaison with both, the singer and the person Debabrata Biswas, are all represented in this play. A journey of thirty years through the thick and thin of the artist's life and limelight, are given the freedom of voice, the liberty of stage and a course of light. Providing an extra edge to the play is an original and rare treat involving both verbal and physical expertise.

The Director & Playwright

Bratya Basu, is an accomplished theatre artist, a playwright and director. Basu launched his career as a dramatist and director with the play Ashaleen (1996), described by theatre critics as the first post-modernist Bengali play. His noted plays (playwright, acting, direction) thereafter include Aranyadeb, Shahar Yaar, Virus-M, Winkle-Twinkle, 17th July, Chatuskon and many more. Basu has bagged many awards and recognitions both in Theatre and Film. Some of them include Hyderabad Bengali Film Festival Award, Ritwik Ghatak Honorary Award, Kalakar Award, Shyamal Sen Memorial Award, Dishari Award, Satyen Mitra Award, Shilpayan Samman, Srestho Natya Nirman etc. Bratya

Basu, is currently Hon'ble Cabinet Minister and in charge of the Ministry of Information Technology & Electronics for the state of West Bengal. He has created his own space in contemporary theatre by moving beyond its existing boundaries. He formed his own theatre group Bratyajon in 2008.

The Group

Bratyajon was established by Bratya Basu in 2008. Apart from

theatrical productions, the group is active in many associated fields. An important activity of the group is to organize an annual theatre festival. Bratyajon confers Bishnu Basu Smriti Puroskar in the loving memory of late Bishnu Basu and also organizes Bishnu Basu Memorial Lectures & Nitika Basu Memorial Lectures. Other activities include theatre publications comprising of a theatre journal and participation in the book fair. Bratyajon conducts theatre workshops for children that culminate in a stage performance.

Cast & Credits

Debabrata Biswas Debsankar Halder
Arun Debasish Roy
Bijan Bhattacharya Raktim Datta
Jyoti Basu Bishmoy Roy
Promod Dasgupta Prantik Choudhury
Nirmal Gosh Nabarun Barik
Binay Roy Prasenjit Chattopadhyay
Chorus Ranjan Dutta
Chorus Moloy Bera

Hemanga Biswas Samrat Ghatak
Rittwik Ghatak Krishnendu Dewanji
Salil Chowdhury Subrata Pathak
Subhas Mukhopadhyay Tanmay Sur
Police/Purnendu Chandranath Roy
Khokon Surojit Paul
Shambhu Mitra Billwatosh Chattopadhyay
Police/Angshu Abhijit Ghatak
Srikanta Prabir Basu
Gopesh Pradip Roy
Tushar Arindom Ghosh
Tripti Mitra Rumpi Paul
Lalita Ananya Roy
Manjusree Chaki Antara Bandopadhyay
Suchitra Mitra Sushmita Bandopadhyay
Dancer Sayeri Bhattacharya

Dancer Priyanka Chatterjee
Shila Poulami Basu
Santosh Kumar Ghosh Bratya Basu
Light Design Sudip Sanyal
Light Operation Prithiwis Rana
Set Design Soumik-Piyali
Set Making Tinku-Modon
Music Tapan Sinha
Make-up Alok Debnath
Background Score Swapan Bandopadhyay
Costume Amit Roy
Co-ordination Prithiwis Rana
Playwright & Director Shri Bratya Basu

Kinu Kaharer Thetar by Manoj Mitra

The Play & Director's Note

The minister of state of Putna has abused a woman. The governor general says, 'If it is not settled by law, the throne will be seized'. The king is now in trouble... the minister of state is his best friend, so how can he submit him to 14 slams of whip? He advises the minister to find out someone who will come to the court and state that he is the one who has committed the crime, not the minister, so that the punishment will be delivered to him. Jagadamba hands her lazy husband Ghontakarna to the minister, in exchange of four bags of money. Since then, all thieves, robbers, marked criminals gather in line at Ghontakarna's yard, with bags of money; they do the evil, and punishment goes to 'punishment receiving officer' Ghontakarna. Jagadamba is happy that finally her husband has learnt to earn money...The king is happy for the

throne is saved...The minister of state is happy, because there is no problem of law and order...Peace is everywhere....But, it doesn't continue as easily...The king suddenly gets accused of murdering a goat. The intelligent governor general submits him to be hanged. The king says, 'What to worry for? I have Ghontakarna. Go, Ghontakarna, stand up on the dice and get hanged.' And then...?

The Director

Kazi Toufikul Islam is a creative, highly trained and confident actor with strong stage instincts and extensive formal training. He has the ability to work successfully as part of a team in cooperation with directors, designers, stage managers, fellow actors, camera operators, and a variety of backstage and production workers. He possesses a proven ability to learn lines and stage techniques quickly, as well as being punctual and prepared when attending rehearsals and auditions. He is committed to achieving the highest standard of performance and is always willing to listen and learn from others.

The Playwright

Manoj Mitra is the winner of Sangeet Natak Academy award for playwriting, Calcutta University Gold Medal and Calcutta University Best Bengali Stage Centenary Award, Asiatic Society's Gold Medal, Munir Chowdhury Award from Bangladesh Theatre Society, Dinabandhu Puraskar, D Litt., Kalyani award, ABP Ananda Shera Bengali award for Theatre, Filmfare Award for Best Actor, Kalakar Award for legendary performance in cinema and many more.

Manoj Mitra, along with late Parthaprati Chaudhuri and some college friends, founded the theatre group Sundaram. He has till date written over a hundred plays. Many of his plays like Sajano Bagaan, Galpo

Hekim Saheb, Parabas, Ja Nei Bharatey etc. are considered classics of Bengali literature and included in school and college texts. His plays are performed in Bangladesh, America,

Australia, England and other places.

The Group

Established in 1997, Prachyanat is one of the leading theatre groups of Bangladesh. The group has many wings including Prachyanat School of Acting and Design, The Theatre in the Open, Prachyanat for Children, Theatre-lab Production, Prachyanat Research Cell, and the Musical Ensemble. In the last eighteen years Prachyanat has given eleven full-length productions.

Cast & Credits

Narrator Jaganmoy Paul

Clown Md Mizanurrahman

Kinukahar/Ghontakarna Mohammad Monirul Islam

Wazir Rontikbipu

Mouni Baba Mohammad Abu Bakar Siddiki

Lord Shahriarrana Jewel

Jagadamba Chetonarahmanvasha

Udashini Sanjida Anwar

King Shahriar Ferdous

Sentry Mohammad Rafiqul Islam

Police Officer Md Saiful Islam Jarnal

Musician 1/ Neighbour 1/Courtier 1/ Robber 1 Mohammad Fuadmian

Neighbour 2 /Courtier 2/Robber 2 Tanjim Imran Mahmood

Neighbour 3/Courtier 3/Robber 3 Been E Amin

Neighbour 4/Courtier 4/Robber 4 Al Amin Khandoker

Neighbour 5/Courtier 5/Robber 5 Mohammad Asad-Uz-Zaman

Musician 2/Neighbour 6 Parvin Akhter

Neighbour 7/Courtier 6/Robber 6 Md Faysalkabirsadi

Musician 3 Syed Rifatahammad Nobel

Musician 4 Kamrul Islam

Lights Mukhlesurrahman

Props Kamrunnahermony

Set Shafaat Khan

Make-up Mohammad Ali Babul

Playwright Manoj Mitra

Director Kazi Toufikul Islam

Court Martial by Swadesh Deepak

The Play

Court Martial's central character is Ram Chander, a jawan in the army. He has been accused of murdering one of his senior officers, Captain Verma, and injuring another, Captain B.D. Kapoor. When the play begins, Ram Chander is already in the court, facing trial. Col. Surat Singh is presiding over the proceedings. During the course of the trial the prosecution, Major Ajay Puri, sees no complication in the case as Ram Chander himself has confessed to the crime. But defence counsel Captain Bikas Roy is up to something else. He poses ostensibly irrelevant questions to the witnesses but they are actually related to the genesis of the whole saga. The witnesses Subedar Balwan Singh, Captain B.D. Kapoor, Captain Dr Gupta, Lt. Col. Rawat and Ram Chander respond to the queries initially in a roundabout way but as Captain Roy persists with his line of reasoning, they find it hard to suppress the truth. The truth is that Ram Chander belongs to a low caste and Verma and Kapoor (prior to the shooting incident) often insulted him using derogatory words such as harijan, bhangi and chammaar. Kapoor's aversion to Ram Chander was aggravated by the fact that he's an outstanding sprinter who once beat Kapoor in a race. Kapoor had left no stone unturned in insulting Ram Chander and made him do menial work.

Director's note

I have not seen any dramatic work, in my journey of twenty-five years of theatre, as my livelihood. It is always a way to

identify my surroundings, human beings, and life. Court Martial surprised me; not because of its social relevance but because of the thought process of human beings. Political and social inequalities are working behind the debilitating minds. I've been trying to talk to the actors about the strange ways of the human mind... the distance between truth and justice ... which is measured in this Court Martial.

The Director

Artistic Director of Abhinaya Theatre Research Centre, Kerala M G Jyothish is a director, designer, actor and teacher with more than two decades of experience. He graduated in Theatre Arts from the renowned School of Drama, at the University of Calicut, and post graduated in Theatre Arts (Direction) from the University of Pondichery. Later, M G Jyothish started practising with Abhinaya Theatre Research Centre, conceiving and scenographing more than twenty major productions. Many of his critically acclaimed plays have regularly been invited to and presented at numerous festivals like World Theatre Festival, Brisbane; Avignon Off Festival, France; etc. He has won many awards and recognitions including Sanskriti National Award for Theatre Excellence, Sangeet Natak Academy Award, and the Culture Fellowship from the Ministry of Culture.

The Playwright

Swadesh Deepak (born 1943) is an Indian playwright, novelist and short-story writer. Deepak has been active on the Hindi literary scene since the mid-1960s and is best known for Court Martial, a path breaking play that he published in 1991. Several of his works have been staged and made into television programmes. Deepak holds master's degrees in both Hindi and English. For twenty-six years, he taught English literature at Ambala's Gandhi Memorial College.

Cast & Credits

Bikas Roy Ananth Gejo Antony

B. D. Kapoor Nanda Kishor
Balvan Singh Chanthu S Panicker
Major Ajay Puri Vineeth PR

Ramachander Govind U
Ganesh Rahul Reghu
Brajendra Rawat Jitheesh Samuel
Maneesh Kapoor Suseel S
Mahesh Varma Renju Sebastian
Colonel Surat Singh Renjith M
Abhishek Athul Ramkumar
Dr Captain Gupta Jibin K Babu
Vivek Sujith KS
Music Execution Subeesh ES
Make-up Ajayakumar C
Light execution Renjith PR
Playwright Swadesh Deepak
Director Jyothish M G

Satyagrah by Dr. Arjun Deo Charan

The Play

After the assassination of Rao Viram, his wife takes shelter in Aalha Charan's house, in Kalau village, to save her son, Chunda's life. Aalha brings up her son. He protects and educates him. When Chunda gets the throne of Mandore, he expresses his gratitude to his patroniser, and presents him a manor (state) and calls it 'Sansan', which meant such a state from where the king would not collect any tax. The tradition of presenting 'Sansan' to the Charan broke at the time of coronation of Maldev's son. Maldev declared his youngest son,

Chandrasen, the king of Jodhpur. After Maldev's death his two elder sons Ram and Udai Singh began to fight with Rao Chandrasen. Rao Chandrasen defeats them but later they dethrone him with the help of Mughal King Akbar. Rao Chandrasen fights for the freedom of his country against Emperor Akbar. In this struggle he gets full support of Charan poets.

After the death of Rao Chandrasen, his elder brother Udai Singh, after gratifying Akbar with his services, becomes the ruler of Jodhpur. To please the emperor he tries to obliterate Chandrasen's name from history. The Charan poets oppose this act of his and justify the freedom fight by Chandrasen. Infuriated king Udai Singh confiscates their Sansan. When Charans protest, he issues forth an order to remove them from Marwar. When Charan poets start leaving Marwar, the Aauwa Thakur, GopalDas Champawat stops them and provides place in his village to demonstrate against the king. When king Udai Singh comes to know this, he gets infuriated, due to which GopalDas returns the lease of Pali and returns to Aauwa. Eventually 185 Charan Poets sacrifice their lives against the king's injustice by beheading themselves with their own Kataar. This occurrence is registered in history in 1643.

Director's Note

In this era of post-modernism, it has been realised that we should review our past. Satyagrah is based on a historical incident that occurred in 1643. This incident stirred the then political environment. sacrifices by the Charan Poets against the throne will remain a source of inspiration for generations to come. In history, such unprecedented occurrence is viewed again in the freedom struggle for India, during Mahatma Gandhi's 'Satyagrah'. It is considered that Mahatma Gandhi was inspired by the demonstration of the Charans.

The Director & Playwright

Arjun Deo Charan is an established Rajasthani poet, playwright and critic. He has written nineteen plays and has participated

in many seminars at the national level. Arjun Deo Charan has been awarded by Sahitya Academy, New Delhi; Sangeet Natak Akademi, New Delhi; Rajasthani Bhasha Sahitya and Sanskriti Academy; Rajasthan Sangeet Natak Academy; and Bihari Puruskar of K.K.Birla foundation. Presently he is the officiating Chairman of National School of Drama Society, and Convener of Rajasthani Sahitya Academy Delhi.

The Group

Rammatt was founded three decades ago. It has been a movement that provides buoyancy to Rajasthani Theatre. It has had the privilege to be a part of festivals of repute like National Theatre Festival (1992) by Sangeet Natak Academy, Delhi; Multi-Language Theatre Festival (1992), Bharat Bhawan, Bhopal; National Theatre Festival (2000) by Kerala Sangeet Natak Akademi, and the 6th and 17th Bharat Rang Mahotsav (2004), NSD, New Delhi.

Cast & Credits

Aalha & Udai Singh Deepak Bhatnagar

Rao Chunda Rajesh Vyas

Gopaldas Champawat Ashish Charan

Govind Bogsa Mahesh Mathur

Chaandan Khidhiya & Akha Barath Magh Singh

Rao Chandersen & Charan Poet Bhana Rajesh Vyas

Pardhan Ravindra Singh

Viram's wife Madhu Kumari

Rao Jodha Ashish Cgaran

Charan Poet Kesa Rahul Bora

Bind Krishna Tak

Charwaha Krishna Tak, Mohit

Sainik/Sewak/Adivasi Magh Singh

Raj Kapil

Krishna Tak

Love Chaudhary

Saurabh Tanwar

Ashish Gautam

Mahendra Rawal
Mohit Baniya
Mahendra Singh
Dheeraj

Vocals Prof. Rajendra Vaishnav
Lights Mohammad Shafi
Set Magh Singh, Saurabh Tanwar
Playwright & Director Dr. Arjun Deo Charan

Chekhov ki Duniya by Neil Simon

The Play

Chekhov ki Duniya is a collection of six short stories by Chekhov. Cheenk: The story is filled with irony. It includes "The Sneezer" who cannot apologize enough to a blustering general for splattering a sneeze on his head at the opera. Surgery: The story of a man with a toothache faced with what looks like medieval instruments of torture and an inexperienced dental assistant. Shikari shows a man-about-town using a husband as the conduit for his attempted seduction of the man's wife, Irena. Besahara Aurat: It features a wild woman with a nervous disorder who tries to extort money from a banker. Dooba Hua Aadmi: It is the story of a man who earns by 'drowning'. The Gift: A tale of a very concerned and dedicated father who thrusts his shy, 19-year old son into manhood.

Director's Note

This collection of stories from Chekhov touches every major human emotion. I wanted this width in emotional panorama for

this production. I wanted this play to be an emotional journey for the audience. So while I have used music and lighting to make the emotional experience come alive I have kept the stage bereft of any major set that may distract. The characterization is so strong that as a Director my job really was to make the actor understand the character, the circumstances and the emotional state rather than tell them what to do. This gives tremendous freedom to the actor and an immense satisfaction to me to see the play unravel. The actor and I begin to think on the same wavelength as the play progresses. This allows for experimentation, discussion and innovation, making the entire process and the final product truly delightful to the actors, me and hopefully for the audience.

The Director & Adaptor

Ranjit Kapoor joined the National school of Drama, where he specialized in Direction, winning the Best Director Award when he qualified for his diploma in 1976. Ranjit Kapoor is well known also as a translator and adaptor of plays, and an actor and a writer of screenplays. He has directed a number of television serials, written dialogues for popular films such as Jane Bhi Do Yaron, Mohan Joshi Haazir Hon, Woh Saat Din, and Bandit Queen, as well as screenplays for Ek Ruka Hua Faisla, Khamosh, Lajja, The Legend of Bhagat Singh, Mangal Pandey, Halla Bol and other films. He has written songs and composed music for several films and directed feature films viz.

Chintu ji starring Rishi Kapoor, and Jai Ho Democracy. He is a recipient of the Sahitya Kala Parishad Samman of Delhi, Shikhar Samman, the Sansui Award, and Sangeet Natak Akademi Award.

The Group

The first production of The Entertainers, New Delhi was Lomar Vesh directed by Shailendra Goel. Ek Ghoda Chhey Sawaar, Court Martial, Kaua Chala Hans Ki Chaal, Mera Dost Bhootnath, Ek

Sansadiya Samiti Ki Utthak Baithak, Afvaah and Chekhov ki Duniya are some of its major productions. The group has performed extensively for the Sangeet Natak Akademi, NSD Annual festivals and World Performing Arts Festival in Lahore. In the year 2007, its play Chekhov Ki Duniya was nominated for five awards at the prestigious Mahindra Excellence in Theatre Awards.

Cast & Credits

Chheenk

Clerk Ashwin Chadha

Clerk's Wife Mukta Singh

General Amitabh Srivastava

General's Wife Tabbasum

Surgery

Padri Shailendra Jain

Dr.'s Assistant Brij Bhushan Shukla

Shikari

Peter Ashwin Chadha

Husband Amitabh Srivastava

Wife Mukta Singh

Besahara Aurat

Bank Manager Amitabh Srivastava

Assistant Wamiq Abbasi

Besahara Aurat Poonam Girdhani

Dooba Hua Aadmi

Writer Sunil Upadhyay

Aadmi Wamiq Abbasi

Sipahi Shailendra Jain

The Gift

Father Amitabh Srivastava

Son Sunil Upadhyay

Prostitute Mukta Singh

Chekhov (in all stories) Sunil Upadhyay

Lights Raghav Prakash

Costume Anila Singh

Music Operator Daniyaal Abbasi

Music Design Ranjit Kapoor

Playwright Neil Simon

Adaption & Direction Ranjit Kapoor

Ek Safar Parvaton Ke Aage by Gabriel Cousin

The Play

Journey to the Mountain Beyond is based on a Japanese folklore, dramatized by Gabriel Cousin and opened in Paris in 1965. The play talks about the idiosyncrasies of the living conditions, as they still exist, in the so called under-developed countries, and the theme of hunger is introduced as a disparity to the a la mode scenario confronting mankind. This play was reckoned rather as a kind of a dramatic narrative. The self-destruction of O Rin in the play is shown as an exemplary idealism; refusing to accept degradation, but retaining control of her fate, and dying by a deliberate act of will.

Director's Note

Like always, the whole process started with four-month long classes with the first year students. In the beginning it never seemed feasible to come up to this point. The faith and the mutual co-operation is always the uniting cause for us. I found the shades of sensibility that my students have, and how deeply they are connected with the cause and in a singularity. The play deals with a grave issue and is a universal appeal making the whole understanding process very challenging and way too imaginative. Pallav Singh, 2 nd year acting student, translated the English text as the rehearsals went on. Rather than a director's creation it is a collaborative output of the

students. It is very overwhelming for me to think about their emotional attachment and efforts towards the play. I would like to express

my gratitude to Prof. Waman Kendre, Director NSD, for always prioritizing the effort of the students, and including this production in the 8 th Theatre Olympics.

The Director

Dinesh Khanna graduated from the National School of Drama in 1986 and is currently an Associate Professor of Acting in NSD, Delhi. He is more of an artist than a director. He lives for his art and considers actors as a prominent tool of his creation. His passion for acting and its deeper understanding helps him to get the best out of them. The habit of voracious reading helps him to find untouched and divine topics to deal with. Staying far away from limelight, Dinesh has mastered various methodologies of acting, which eventually help his actors to flourish aesthetically. His production on Jim Morrison was highly acclaimed. Most of his creations have travelled across the continents.

The Playwright

Gabriel Cousin, born on July 7, 1918 at Droué in the Loir-et-Cher, and died on February 19th, 2010 in Grenoble, was a French poet and playwright. He is the author of some 35 books including about fifteen plays and twenty books of poetry.

The Group

National School of Drama is one of the foremost theatre training institutions in the world, and the only one of its kind in India. Training in the School is highly intensive and is based on a thorough, comprehensive, carefully planned syllabus which covers every aspect of theatre, and in which theory is related to practice. As a part of their training, students are required to produce plays which are then performed before the public.

Cast & Credits

Sutradhar Puneet, Anirban, Utsav

O Rin Devika, Smriti, Ketaki, Rita, Sugandh Madhu

Tappei Saquib, Saurabh, Aamir, Vikash, Navdeep, Bobo

Shino Nikita

Kisakichi Meenu, Masood, Paalin

Fumiko Shilpa, Bhakti

Tamyan Silpi, Ipsita

Children Payal, Silpi

Ikomo Tribhuvan

Ikomos' Son Meenu

Gramin Bhuneshwar, Tribhuvan, Payal, Silpi, Meenu, Bhakti

Set & Costume Design Rajesh Bahl

Light Guidance Govind Yadav

Light Design Anirban & Nikita

Sound Design Masood & Paalin

Make-up Smriti & Sugandh

Brochure/Poster Tribhuvan, Nikita, Menu, Anirban & Bhakti

Costumes Assistance Saurabh, Ketaki & Sugandh

Set Assistance Navdeep, Bhuneshwar, Bobo, Ipsita, Madhu Meenu, Payal, Utsav

Floor Manager Vikash, Nikita

Stage Manager Saquib

Song Puneet, Rita, Devika, Utsav & Silpi

Playwright Gabriel Cousin

English Translation Gretchen R. Besser

Hindi Translation Pallav Singh

Direction Dinesh Khanna

My name is Gauharjan by

Sumitro Banerjee

The Play

The play is an autobiography of Gauharjan, who was a famous classical singer of India. She was born in 1873 in Ajamgarh. Her mother Malkajan too was a renowned classical singer. In 1883 Malka came to Calcutta to perform and settled there permanently. During her stay in Calcutta with her mother, Gauharjan developed a keen interest in singing and dancing. Gradually she became a famous classical singer.

Director's Note

The inherent blessings of God introduced Gauharjan to the country and the world. Her recitations & presentations in Hindustani Classical Music brought about the recognition of Gauharjan world-wide. But to achieve mental peace & happiness Gauharjan stopped performing, and decided to embrace love and lead a social life. But the pious desire of Gauharjan ended in smoke. Except for Amrit Keshab Nayak (the famous playwright, director and hero of Gujarati & Hindi Theatre) who died soon after they met, she could not find any man whom she could truly love. She was deceived on the pretext of love by other men. The play deals with the miseries of her later life.

Director

Priyanku Sekhar Das achieved success early in life as an actor by performances in various plays. As an Assistant Director he has successfully assisted in the direction of plays like Bharat Puran, Desodrohi, Dak Ghar. As a director he has directed Sesh Adhyaya, Jagaran Pala and My name is Gauharjan.

The Playwright

Sumitro Banerjee is the founder director of Sanyogsutra, a theatre group. He has done his masters in Buddhist studies and

Mass Communication from Calcutta and Rabindra Bharati University. His early play Jhara Somoyer Kabyo (Based on the life and times of Mirza Ghalib) received the prestigious Sundaram award. Some of his major plays are Birpurus, Muche Jaoa Din Guli, and My Name Is Gauharjan. Sumitro has participated in national and international workshops and seminars organized by NSD, Delhi and other institutions.

Translator

Sri Sandip Bagchi has been writing, translating and producing plays since his youth. He translated Macbeth in Bengali as Mobarak. He has written almost a dozen plays. Some of his popular productions are Raja Krishnanath, Bhor, The Car of Time and Siraj.

The Group

Prantik is a registered theatre group of Berhampore, Murshidabad, West Bengal. Since 1968 Prantik is organizing workshops and producing plays regularly. It has bagged many awards and certificates of excellence for various productions. Prantik is known for its milestone production Nana Hey in 1978. The popularity of Prantik has reached its zenith by staging the play My name is Gauharjan.

Cast & Credits

Gauhar (Child) : Oshiaan Das Bhattacharya

Gauhar (Teen) : Oishi Bhattacharya

Gauhar (Young) : Ranita Lahiri/Piyali Roychowdhury

Gauhar (Senior) & Malkajan : Jhulan Bhattacharjee

Salma : Ritwika Bhattacharjee / Ananya Rajbanshi

Ashia : Swasti Bhattacharya

Rehena : Ishani Bhattacharya

Bhaglu : Ardhendu Majumder

Ganesh Chandra Chandra/Moulana Sowkat Ali : Tapan Jyoti Das

Goswami : Priyanku Sekhar Das

Bose : Goutam Majumder

Roy Sahab/Ganpat Rou : Goutam Bhattacharya
Mitra : Bidyut Baran Mahajan
Representatives : Sadhan Roy, Sidhartha Mahajan
Chagon : Anwar Hossain
Abbas : Somnath Bhattacharya
Tabla Assit. : Amit Moitra
Maid : Moumita Saha
Set & Light : Shyamaprasahad Bandhyopadhy
Set & Assistant : Rahul Das, Srabon Saha
Set Drawing : Soumen Mondal
Music : Subhamoy Bandhyopadhy
Make-up : Kanai Routh, Praloy Routh

Music Execution : Kajal Mondal
Costume : Jhulan Bhattacharya
Dresser : Abanish Chandra Sinha, Moumita Saha
Technical Assistant : Nilanjan Pandey
Still Photography : Tamoghnajyoti Das
Team Manager : Sabir Zaman

Playwright : Sumitro Banerjee

Editing, Design & Direction : Priyanku Sekhar Das

Ashok Ki Chinta by Dr. Vinaye Goodary

The Play & Director's Note

The journey for Ashok Ki Chinta started when I was thinking about my new Hindi play for 2017. I asked Dr. Vinaye to write something for me. He showed me the script of Ashok ki Chinta. The play is the journey of Samrat Ashok, the great emperor, conveying the contemporary issues like war, oppression and

misuse of power. Ashok has been portrayed as not only the one who rules the state but also, as one who tries his best to keep the power in his hands. Three specific situations, that are contemporary to Mauritius, have been retained in this play – war and terrorism, conquering world- market through money and power, and marginalization of the Diego Garcia people by uprooting them to Mauritius. Having won various wars, Ashok starts realizing his ultimate goal towards life – his love for simplicity and Nature. Ultimately, after winning the Kalinga war, Ashok's heart is truly transformed by grief and love and he becomes the proponent of humanity by adopting the path of Buddhism.

The Director

Rajeshwar Seetohul won his first award as Best Junior Actor in 2010 at the age of 14. He became the youngest actor ever who won the Best actor award at National level in Bhojpuri language at the age of 17, and Hindi language at the age of 18. He became the youngest Director in Mauritius. After that he won many awards for his performances. After winning three Best Actor awards at the National Level, he was offered his first play in Hindi for direction in 2015. That was his initiation into direction. He directed the play Shakuntala, authored by the greatest poet and dramatist Kālidāsa, and won the second-best director award. He is also a cinematographer and has made several short movies for social awareness and competitions organized by Mauritius film Development Corporation.

The Playwright

Dr Kumarduth Goodary (Vinaye) is presently Senior Lecturer at the School of Indian Studies with about 17 years of experience in teaching and research at tertiary level. His interests vary from creative writing, leadership skills and motivational pedagogies to multi-disciplinary research. He is the presenter of Srijan-Your Rendez-vous with Culture, a talk show programme aired on MBC 1 TV weekly, since 2015 with some 60 interviews

with scholars in Hindi. He has also acted in local serials and short films in Hindi, Creole, Bhojpuri, French and English. He has directed a short film Reperkision based on domestic violence. He wrote a film on mother's day named Merci which was

projected at Jaipur International Film Festival in which he played the lead role. He has been scriptwriting for numerous films and serials. Having authored Ashok ki Chinta, a contemporary play, he won the best local writer and best actor awards for the national drama competition. He has been awarded at several occasions for his contribution to Hindi in Mauritius.

The Group

The Vacoas Rang Bhoomi Kala Mandir (VRBKM) was founded in 1977 by Late Shri Gawkurrin Seetohul. VRBKM presents plays and films in English, Hindi, Bhojpuri, Urdu and Mauritian Creole (Local Language). In the Past 40 years, VRBKM has presented more than 150 one-act plays and 200 Radio Bhojpuri Jokes on the National Radio. Lately, VRBKM has been producing short films to create awareness on social issues.

Cast & Credits

Ashok : Goodary Kumarduth

Radhagupt : Seetohul Rajeshwar

Sushim/ Soldier : Mohundin Mounesh

Dancer/ Keem Loo/ Villager : Gunesh Girisha

Dancer/ Bankarm/ Chanda : Soorooop Sonam

Dancer/ Widow : Ghurbhurrin Joshita Devi

Village Child : Reetam Keshav

Buddha/Senapati : Seetohul Rajiv

Soldier/Buddha's Disciple : Gooljar Shakshi

Light Designer : Dabydoyal Leenisha

Music / Sound Effect : Konnjah Yashveer

Stage Manager : Ramdeny Krishnanand Singh

Technical : Seerkissoo Rakesh, Sovidia Sunkur

Head of Delegation : Rashid Neerooa

Playwright : Dr. Vinaye Goodary

Director : Rajeshwar Seetohul

Aparichit

The Play

A man and a woman meet in a waiting room of a deserted railway station. Is it real?

Director's note

The relationships between human beings always push me to explore them. They excite me to go beyond what we see at the surface level. Human minds are fascinating and at the same time complicated too. The way we act sometimes, probably not just by a single command of mind but a rather nascent desire of our mind. What we see and what we perceive are different. What we carry and what we want are different too. In reality, our minds are bounded by a web of socio-cultural norms which sometimes create incompleteness inside us. How to come out from it? Fantasising is a very common phenomenon to fulfil our incompleteness.

How does it feel to fantasise someone with whom we live 24 X 7, in a different way?

The Director

Born in Kolkata, Souti Chakraborty started theatre in 1984. He was associated with the Grips theatre in Kolkata for 6 years. He graduated from National School of Drama in the year 2001 with specialization in Design and Direction. He has worked in National School of Drama Repertory Company for 7 years as a Designer, Director and Actor. He has worked with almost all the renowned theatre directors of India. As a director, he has done Chanakya Vishnugupta for

NSD's Repertory Company, and Look Back in Anger. As an actor, he has done almost 1000 performances across India. As a light designer he has designed more than 70 productions. He represented India in Young Theatre-Workers' Workshop in Berlin, Germany. For the last 5 years, along with other theatre activities, he is also teaching at NSD, various universities and theatre institutes across India.

Cast & Credits

On Stage : Teekam Joshi, Sonia Mahajan

Music : Rajesh Singh

Video Creation : Sourav Poddar

Concept, Design & Direction : Souti Chakraborty