

Politicians Make Touchy Celebs by Manohar Khushalani



Lights ! Camera ! Action ! by Manohar Khushalani

Lights ! Camera ! Action !



Director Mohan Agashe taking a walk round the FTII campus

Mansukh Khushkhant Pawe

Tripurari Sharan, who took over as director of Film and Television Institute of India (FTII) in Pune on November 5, 2015, finds a cramped campus. Classes are in full swing. Students are having animated discussions on film—the relative merits of French New Wave and Italian Neorealism, the new parallel Indian cinema, etc. Several students are busy with filmmaking projects. Things seem, well, normal. But it wasn't like this two years ago. There were turbulent times. Between 1997 and 2002, FTII students went on more than four strikes. In 1996 a committee comprising members

The Film and Television Institute has passed through an ordeal because its Director Mohan Agashe wanted to impose his concepts. With his departure, the campus is back to normal

experts, practicing professionals, faculty and students proposed what they called a "revised syllabus." It provided for increased input from visiting professionals and new flexible

and interactive in nature. The proposals were widely appreciated and according to T. Subramanian, regional secretary (north) of the Federation of Film Societies of India, it was a much-needed improvement on the entire syllabus.

Mohan Agashe, who took over as FTII director in 1997, decided not to implement the "revised syllabus." He then put on hold any new initiatives to the institute as he proposed his own set of "conceptual proposals." Trouble began when he explained the integrated three-year diploma with three individual courses of a year's duration each and also proposed a plan by which "weak" students would be weeded out of the Institute.

WARRIOR OF THE MASS MEDIA CAMPUS COMPASS

In the proposed batch of 100 students who joined the first year, only 40 would be admitted to a further one-year certificate course in specialisation. After the second year, only 10 of the 40 students who passed would be allowed to do the final one-year diploma course.

Students were angry at being left in the lurch by the faculty and the administration and wrote letters straight to the head office that they could have to pay more than three times annually at that. As if this wasn't enough, there was a guarantee that the fee would be further increased if any more Agashe initiatives had to be implemented in March 2002, one year ahead of the regular admissions.

The situation worsened after

Pravin Marathe took over as director in March 2002. He requested the three-year diploma course and during his first tenure, FTII students were given a number of international awards. Marathe could not give his undivided attention to FTII in Pune as he was also, just off to the director of the Sony & Twinkl, Division, Ministry of IITs in New Delhi, to be government appointed Tripurari Sharan, an IAS officer, as FTII Director. Sharan took over in November. It is still to be seen, but Sharan, with his considerable administrative experience, would be able to bring stability to the ailing institute.

The FTII has a long and checkered history. It was established in 1969 by the Information & Broadcasting sta-

tions. It continued to be the Public Trustee property. A government-owning centre, which started in 1971 in New Delhi, was moved to the institute in 1974 and after the Institute was renamed as the Film and Television Institute of India (FTII). Being an autonomous institution, the FTII is headed by a Governing Council (GC) and an Academic Council.

Regional filmmakers like Shyam Benegal, Ishant Banerji, Anand Mehta, and others who had been GC members have been invited to the FTII. Sharan, who has worked with the GC, has invited back to the FTII some of the GC members like Anand Mehta, Shyam Benegal, Shyam Benegal, Rajeev Mehta, Ramesh Mehta, Chittabhanuvelu, Vishwanath, Shrikant and Anand Chak have graduated from FTII.

INTERVIEW

The stage is now set for FTII to revitalize itself

The new FTII Director, Tripurari Sharan, is a post-graduate in Sociology from the Jawahar Nehru University. He is an IAS officer with considerable experience in higher education. He has worked with the National Theatre Group, Delhi, in the 1970s and 1980s. He was involved in the Cultural Club of Delhi University and the Drama Film Club. Mansukh Khushkhant caught up with him after he came to Delhi, recently.

MS: How do you think about the proposals that you would like to work on?

TS: The teaching has already well established but we are starting a few new courses in script writing, cinematography, along with our regular diploma courses which are the backbone of the institute.

MS: I have heard that FTII is negotiating with the writing courses that will have the great.

TS: The writing courses were discontinued in 1978. These were put back with the way the institute was structured and the arrangement of the time. On joining here, I had an opportunity to interact with a lot of former students. They will take into account their inputs and take appropriate measures when we start the writing again.

MS: After the years of political storm by directors like Ramesh Mehta, M.S. Subhani, Govind Mehta and Shyam Benegal, their tenure is to

a full. Your views.

TS: In my understanding every course is political course, because it affects a certain social reality. The other day I pointed out to a student that while that is clearly a clear-headed by high school. I was curious if any films could be made on that. Some directors would not do that.

MS: Do you think that your being an IAS officer is an advantage or a disadvantage?

TS: Director's role has to be mostly to representation of the Indian Administrative Services. I am sure there are other professionals, such as having a certain expertise and capability, for which I will depend on the job. Also, having worked with the government, I am aware of the administrative and procedural requirements in carrying out the job. These also would come in really handy to the government. It really comes with. That actually puts me in the advantage.

NSD Hosts the 8th Theatre Olympics – India 2018



About Theatre Olympics

The Theatre Olympics was established in 1993 at Delphi, Greece. As an international theatre festival, the Theatre Olympics presents some of the greatest theatre practitioners from around the world, offering a platform where despite ideological, culture and language differences, dialogue is encouraged. Since 1993, the Theatre Olympics has been held seven times in: Japan (1999), Russia (2001), Turkey (2006), South Korea (2010), China (2014), and Poland (2016).

17th February 2018: Imprinting her name in the global theatre map, India on this day threw the floor open to the 8th Theatre Olympics, the largest theatre festival of the world, being hosted for the first time in India by the National School of Drama, under the aegis of Ministry of Culture, Government of India. Shri Venkaiah Naidu,

Hon'ble Vice President of India, along with Union Minister of State for Culture (IC) Dr. Mahesh Sharma, inaugurated the mega event at the historic Red Fort.

"The 8 th Theatre Olympics will take Indian culture and heritage to the world and bring the world to us. Art has the power to unite people across the globe. India believes in the culture of Vasudhaiva Kutumbakam which means the entire universe is one, which is an integral part of the Indian cultural and theatrical tradition," said Vice President of India Shri Venkaiah Naidu on the occasion

"Through the 8 th Theatre Olympics, we meet the rich theatrical tradition of India and we encourage the articulation of a free and collective voice which will defend the value of the theatre tradition, research, and experimentation," said Chairman of International Committee of Theatre Olympics, Mr. Theodoros Terzopoulos.on the occasion

The video film, prepared by students of IIIT, Delhi, shows some of the major highlights of the festival including glimpses of Directors Meet in which Theatre Directors interacted with Theatre Critics, Theatre Students, Theatre Buffs a day after the show and so many other highlights like the Food and Theatre Bazar. It captures the festive ambience of the event

Theatre Olympics: First time in India

Kartik

The Play & Director's Note

This play has a storyline that could have been based on tomorrow morning's newspaper headlines. Using the wonderful theatrical device of three actors playing the central character of Kartik, we are able to enter his fractured world. We simultaneously see him as he was before the accident that changed his life; we also see him as he is immediately after the accident, recovering in hospital, at home and in school; as well as when he is an adult. The play brings together the present, past and future in a seamless whole. It has been a fascinating journey with the actors and my own team. We have interviewed teenagers, their parents and teachers; watched their interactions in school, home and on the metro; created improvisations; spent hours mastering the intricate choreography; enjoyed the shopping for clothes that capture today's Delhi; and worked hard at creating over 36 characters, played by just 14 actors!

The Director

Educationist, theatre director and activist, Feisal Alkazi lives and works in New Delhi. Over the past forty years he has carved his own niche with his group, Ruchika. He has directed over 200 plays with adults in Hindi, English and Urdu. Most recently, two plays, Noor and A Quiet Desire, written by him have been produced. In addition, he has directed over 100 productions for schools all over India. Ruchika also runs a training program in theatre for children since 1997. Feisal has written 24 books as well and is a counsellor with Sanjivani. In the field of disability, he has directed 30 films and produced several plays.

The Group

The Theatre-in-Education Company (Sanskaar Rang Toli) of the National School of Drama was established on October 16, 1989, and is one of the important educational resource centres in the country. The TIE Co. consists of a group of actor-teachers working-with and performing-for children. The major focus of the company is to perform creative, curriculum based, and participatory plays in school, designed and prepared specially for children of different age groups. The company holds a one month long intensive Summer Theatre Workshop for Children organized in May-June every year. TIE Co. has participated in many international theatre festivals and symposia in countries including Poland, China, Philippines and Japan. Jashn-e-Bachpan and Bal Sangam are biannual festivals organised by the company where it invites plays by and for the children from different parts of the country.

Cast & Credits

Sutradhar Kartik Manoj Kumar

Old Kartik, Gym Teacher, Shashank Manish Saini

New Kartik Mridul Anand

Mummy Aparna Kapoor

Papa, Changezi, Bhaiji Mahesh Kumar

Raghav Manoj Sharma

Himanshu, New Dancer Tasabber Ali

Nancy Jyoti Bala

Doctor Fatima, Rubina, Announcer Jyotsana

Inspector, Nurse1 Nidhi S Sasthri

Anshika, Nurse2, Vicky Soumita Kundu

Anthony, Shiny Piyush Verma

Drug Peddler, Teacher Kaleem Zafar

All Street Voices & Dancers Jyotsana , Aparna Kapoor, Soumita Kundu, Piyush Verma,

Mahesh Kumar, Manoj Sharma, Nidhi S Sasthri

Choreographer Vishwa Kant Singha

Assisted by Sandeep Kashyap
Costume Design Shaik Sheeba
Assisted by Jyotsana
Set, Poster & Brochure Design Jagan Shah
Assisted by Kamal Kumar
Light Design Mona Chawla
Assisted by Joginder Singh, Dhirender Kumar
Light Design Mona Chawla
Assisted by Joginder Singh, Dhirender Kumar
Music Operation Sheel/Vikram Jeet Singh
Stage Manager & Property Midhi S. Sasthri
Tailor Saroj Silswal, Akhtar Ali
Sound S. Manoharn, Pratap Singh, Subhanjan
Photography & Videography Deepak Kumar
Assistant TIE Co. B.S Rawat
Administration Staff Pirat Singh Negi, Darmiyan Singh,
Shailender Kumar,

Neha Bhatt

Attendant Md. Rashid, Pawan Kumar
Chief of TIE Co. Abdul Latif Khatana
Asst. Director Mona Chawla
Translation & Adaptation Kiran Deep Sharma
Design & Direction Feisal Alkazi

Sukhanshi Bhandato Amhi by Abhiram Bhadkamkar

The Play

Dr Shridhar is enjoying a successful, happy and rich lifestyle with his beautiful wife Mita and teenage son Akshay. He wants

to build a multi-utility hospital as a future provision for Akshay. He eyes a central piece of land to build his dream hospital. But the land is reserved as children's playground. He is prepared to use his political influence and monetary powers to acquire the land. And then enters Sada (Sadashiv) in Dr Shridhar's life. Sada, a schizophrenic patient, was jailed for killing his own wife and son, in his schizophrenic state. Throughout the treatment period, Sada keeps on asking intriguing questions, and throws some challenging situations at Dr Shridhar and Mita. The play finishes on an interesting and unexpected turn.

The Director

Napolian Almeida was born in Vasai, Maharashtra, India in Christian family. Napolian's father was a teacher in a Marathi medium school. His father always encouraged the children to read books. Napolian developed interest in reading books about drama and plays. He started performing at a very young age. The challenges and difficulties faced during the early years motivated Napolian to study more about acting and acquire formal training from workshops. Napolian's theatre career then progressed by active participation in dramas for organizations like Nutan

Mandal, Jeevan Darshan, Jeevan Jyoti, St Xavier's Club and currently in Australia with Marathi Association Sydney Incorporated. Though an engineer by profession, Napolian continued to follow his passion in acting and direction. He has acted and directed many plays including one-act plays and has won awards.

The Playwright

Abhiram Bhadkamkar is an alumnus of National School of Drama. His acting in films has won him accolades. Abhiram has explored many possibilities of expression in various art forms, and created a niche for himself as a multidimensional artist. Abhiram is adroitly active in feature films, plays and literature. He has been successful in making a mark on the

front of writing plays, novels and screen plays; conceiving films as a director; and expressing as an actor. His plays are performed in Hindi, Kannad and Guajarati in addition to Marathi theatre. His collection of stories and novels are published by publishers/ publications of repute. Some of his popular plays / production are Hasat Khelat, Pahuna, Jyacha Tyacha Prashna (Sawal Apna Apna), Ladi Najaria, Dehbhan, and Sukhanshi Bhandto Amhi.

The Group

The team of Sukhanshi Bhandato Amhi are members of the Marathi Association Sydney Incorporation (MASI). MASI is a non-profit community organisation established more than 27 years ago. MASI promotes Marathi language, culture and customs through Marathi Akashwani Sydney, Marathi school, and cultural events and drama activities. Theatre is one of the iconic interests of Marathi community. Members of Sukhanshi Bhandato Amhi are volunteers and come from various professions. Despite being busy with their professional career, they are passionate about Performing Arts and theatre activities. This passion and interest brings them together and keeps them energised and motivated even through the initial settlement challenges. Members of MASI have staged a drama activity almost every year. Few names to mention here are Ghashiram Kotwal, Mala Kahi Sangayachay, Durga Ban Gayi Gauri, etc.

Cast & Credits

Mrs Pradhan Apoorva Athawale

Dr Shridhar Napolian Almeida

Kamalabai and Suman Nilima Berde

Sadashiv Chinmay Abhyankar

Mita Manasi Gore

Akshay Mandar Pathak

Lights Makarand Bildikar

Background Music Nitin Kundap

Stage Ahirwad Athawale, Ganesh Gavde, Charudatta Bhadkamkar

Costumes Sanjyot Samudra, Olivia Almeida

Make-up Sanjyot Dongre
Playwright Abhiram Bhadkamkar
Direction Napolian Almeida

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 worshipping 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, Ganantya 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 Katar. 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