

# 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**

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# **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 chamaar. 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**

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# 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**

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# **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**

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# **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<sup>nd</sup> 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<sup>th</sup> 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, Amir, Vikash, Navdeep, Bobo

Shino Nikita

Kisakichi Meenu, Masood, Paalin

Fumiko Shilpa, Bhakti

Tamyas 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**

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# **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 reations & 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**

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# 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 : Ghurbhurrun 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**

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# 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**

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# **Under Construction**

### **The Play**

Three men wake up in the morning and slowly head in one direction – towards the kettle – the magic key for the new day. They press the button and wait, cups in their hands. But

the world is unpredictable, and nothing can be taken for granted. Just when the tea is about to be poured, all phones and gadgets start to ring at once. Then a huge cockroach jumps out of the kettle. Then it turns out that there was no water in the kettle to start with, and a trip from the bathroom can be quite complicated if one follows the GPS... Once the water's in the kettle, men start to boil instead of the kettle; pipes burst, flat fills up with smoke, mosquitos attack... And the kettle seems to be dead. But these gentlemen want to have tea, and they will have it! In the pursuit of their modest desire, the heroes of the play gradually destroy their apartment, and finally discover that the kettle was unplugged! Happy end follows and everybody is welcome to the tea party.

### **DAVAI's Note**

The show was written and directed through the collective work of DAVAI group. Our genre is physical theatre, or non-verbal comedy. In our shows, it is important for us to tell a simple story -like this one. Three lonely men, each one with his bizarre character, wake up in the morning and want to have a cup of tea, and they have to go through an entire odyssey to get it. Using such a minimal plot helps our concentration during the show's creation, and provides a steady base for the flight of our imagination. The atmosphere of the show is reminiscence of our Soviet childhood. Three of us were born in the former USSR and moved to Israel when we were teenagers. Throughout these years, we have preserved a sense of belonging to another culture, and we still feel "aliens" in our country of residence. In this show we invite the audience to join our "alien" capsule, get carried away in our daydreams and laugh together with us at the absurdity of our life.

### **DAVAI**

As a group, we have written and directed Under Construction, That Round Thing (a show for the entire family), and Mama (an outdoor show). As individuals, we have directed shows for

adults: The Benefit For Don Vitorio, Baby Faust, One Thing Show; shows for children: Red Riding Hood, Apchee, Smartphone Bros., Old Hag With A Bag; street shows: The Lost Wheels Of Time, Everything Show; as well as 4 family shows with live orchestral music.

### **The Group**

DAVAI was formed in Tel-Aviv (Israel) in 2013 by Fyodor Makarov, Alexey (Losha) Gavriellov and VitalyAzarin. Our common interest is physical theatre. Background training includes drama, clown, voice, photography, philosophy, cinematography, circus and music. The company is based in Tel-Aviv, Israel. DAVAI is an independent theatre group, supported by the Israeli Ministry of Culture (in regard to new productions) and by the Israeli Ministry of Foreign affairs (in regard to international travels).

### **Cast & Credits**

Set Design : Losha Gavriellov

Costumes : Yasmin Wollek

Sound Design : Losha Gavriellov

Original music : Daniel Sinaisky

Technical Director : Iliya Gerchikov

Producer : Alina Feldman

**Written, Directed and Performed by DAVAI i.e. Vitaly Azarin, Losha Gavriellov, Fyodor Makarov**

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# **It's me, Edith Piaf by Nina Mazur**

### **The Play**

It's me, Edith Piaf is a monodrama performance in German or

Russian (both are possible) with songs of Edith Piaf's repertoire in original language. When alive, she was called 'The Soul of the French Nation'. After she died she became an icon of French music. The songs of her repertoire are still popular in the whole world. The legendary singer, who began her career on the Parisian pavements, answered the question about the meaning of her life with "Love. What else?" This production on the play written by Nina Mazur has been created by the alumnae of St. Petersburg Theatre Academy.

### **The Director**

Evgenia Boginskaya, theatre director and actress, born in 1984, lives in St. Petersburg. She graduated as an actress from the Theatre Academy of Vadivostok. While being an actress she felt that the boundaries of her activity could be wider. She moved to St. Petersburg, where she studied at the Academy of Theatre Arts under the Russian legendary theatre teacher, V. Filshtinsky. In 2016 she graduated and got the diploma for being a theatre director. She has been working as a theatre director and a teacher of acting, with professional actors since 2008. Her directorial works include A Wife written by A. Chekhov, Antony and Cleopatra by W. Shakespeare, A holiday long sleep by N.

Ostrovsky, The choir is dying by A. Volodin, Three Stories based on A. Skivko-Korovkina's play Bugs, It's me, Edith Piaf by N. Mazur, and Rainbows over Hiroshima by Inoue Hisasi. Evgenia has worked as an acting teacher at Teatr Nowy im. T. Łomnickiego, Poznan, Poland; Teatr Zagłębia, Sosnowiec, Poland; and Teatr Współczesny im. Edmunda Wiercińskiego, Wrocław, Poland.

### **The Playwright**

Nina Mazur (Germany, Hanover) was born in Bishkek, Kirgizstan. She graduated from Moscow State Theatre Academy (GITIS), Faculty of History and Theory of Theatre, and post-graduated at St. Petersburg Academy of Theatre, Music and Cinema. Before leaving for Hanover, she worked at the theatre department of

Ukrainian Ministry of Culture and Arts (Kiev), and was a professor of History of Art in the University. Nina Mazur is the creator, coordinator and consultant of many international theatre festivals all around the world. Her activity in ITI, UNESCO is well-known. She is the Vice- President of Monodrama Forum, International Theatre Institute, UNESCO, and a member of German Centre of ITI. Nina Mazur is also a member of the International Association of Theatre Critics (IATC) and a member of the International Dance Council by UNESCO. She is a theatre critic and author of many articles on theatre in professional magazines. She is also the author of the book *The Stage Interpretations of the Ballets of Ukrainian Composers*. Nina Mazur is a member of literature society *Die Faehre* (Hanover, Germany) and a member of literature association *APIA* (London, UK). She is a playwright and her plays have been translated into many languages and staged in many countries.

### **The Group**

*Internationales Berliner Drama Theater* (International Berlin Theatre of Drama) was founded in 2014 by the German actress, Anastasia Weinmar and her stage partner and an honorary actor of Russia, A. Ivanov, as an international company of professional theatre artists. It aims to exchange scenic experiences between West and East European theatre traditions and to promote the culture of each other. In three years of its existence, the IBDT has created 3 plays. The 4<sup>th</sup> production is being rehearsed. The last production of the company, a monodrama after Nina Mazur's play, *It's me, Edith Piaf* has been performed all-over Europe and was/is invited to numerous monodrama festivals, such as *Saint Muse* in Ulaanbaatar (Mongolia), *Impulse* in Bishkek (Kirgizstan), *Maria* in Kiev (Ukraine), *Small Theatre Festival* in Lublin (Poland), and *Albamono* in Albania.

### **Cast & Credits**

Edith Piaf : Anastasia Weinmar

Set & Costume : Ilshat Vildanov

Musical Arrangement : Natalia Smotritskaya

**Playwright : Nina Mazur**

**Direction : E. Boginskaya**