

Afternoon + Evening With A Faun by Artour Astman

The Play

Afternoon + Evening With A Faun is a show in two parts, without a clear separation. It departs from Nijinski's 12 minute piece & The Afternoon of a Faun';, which Astman first recreates and explains to his audience in his own words. Soon, Nijinski's biography gets interwoven with the performer's own: his life in Russia, his intensive dance training from an early age, his famous but absent mother. As the afternoon of the faun turns into evening, we find ourselves revisiting shadows of the past; defining moments and shifts in relationships

that have seduced and betrayed the artist. The audience gets a front row seat at his audition for a Tel Aviv night club, before stripping down to the most fragile layers of his adolescence. As the evening comes to a close, we find ourselves at a familiar place, where Astman connects past and present to find peace in being an artist.

Director's Note

Afternoon + Evening With A Faun is a daring personal clearance sale by Artour Astman. The solo crashes the idea of performative virtuosity, moving through regions of male identity, expanding the borders of the authentic and the fake and creating a unique synergy between theatre, movement, visual arts and even culinary

performance. The first part replicates the world famous piece 'The Afternoon of a Faun'; (1912) by Vaslav Nijinski, which was considered a provocation, especially at the time it premiered for breaking with theatrical traditions. It transcends into Astman's early life at the unscrupulous boot camps of the Soviet ballet school, where his professional career as a dancer started at the age of four. But as he

skillfully guides his audience through the winding and poetic paths of his life, they become increasingly involved in the performance. They join him in his immigration to Israel, where he works as a stripper and turns into a reality TV star, before finally deciding

how to live the life of an artist. *Afternoon + Evening With A Faun* is an autobiographical auction of Astman's life where whatever happens, no one can remain innocent and being an artist he has to pay a price.

The Director

Idit Herman (Tel Aviv, 1971) was trained as a professional dancer and choreographer. She joined the prestigious Batsheva Dance Company from 1989-1991 and continued her dance career till she met with actor and musician Dmitry Tyulpanov. Their partnership yielded a unique visual language, encompassing movement, sound, light and design. In 1995, their first piece *Clipa* (‘Peel’ in English) led to the establishment of Clipa Theatre,

whose signature style over the years has become synonymous to its many theatrical productions, creating 2-4 new works each year.

The Group

Clipa Theater was established in 1995 in Tel Aviv by dancer and director Idit Herman (Israel) and actor-creator-musician, Dmitry Tyulpanov (Russia). Their encounter and partnership led to the emergence of a unique theatrical language, interweaving the arts of theater, dance, design and music. The theatrical style synonymous with Clipa is characterized by a totality encompassing each and every element of the performance. It entails absolute knowledge and command of all the elements of creation: movement, space, costume, set, sound, lighting and direction. In the group's work, these components are fundamental tools of expression alongwith the performer's action on stage. Clipa Theater had performed at the 17th BRM in 2015.

Cast & Credits

Creator and Performer : Artour Astman

Artistic direction : Idit Herman

Lighting design : Yanir Liberman

Sound design : Yoni Tal

Light & sound operation : Rafael Haugas

Producer & tour manager : Zoya Bronshteyn / Dror Liberman

Director : Idit Herman

Soutan by Balwant Gargi

The Play

The play is about one of the many incidents that have happened in the life of Balwant Gargi. Soutan deals with the incestuous relationship between a mother, a son and a daughter, in the mud courtyard of a village. Two hags unfold the action with song and drum; a witch doctor questions and lashes the characters, aiming at healing them; in the end the mother possessed by the spirit, of the dead daughter, in a fit of hate, strangles the daughter in law. What follows is a macabre scene of incest.

Director's note

The play is about a triangular relationship of a mother, her son and her daughter in law. It revolves around the themes of lust, sarcasm, atrocity and the struggle between financial and physical possession. The characters mentally disguise themselves and enact all the forbidden feelings realizations and try to find the reality of their incomplete desired dreams.

The Director

An alumnus from National School of Drama, Satwinder Singh has

come a long way since the day he started his career in Punjab. He developed his interest in set designing at an early stage of his life. He has designed sets for productions like Daughter of the Bin, Kudesan, Baba Bantu, Damroo, Mando, Vadda Banda Chotta Banda. At NSD, he did back-stage work for many plays. Now he is working with his own Amritsar based theatre group, Artistically Busy Unit.

The Playwright

A renowned personality of Punjabi Literature, Balwant Gargi is known for his raw presentations. Inspired from an incident that happened in his childhood, he started writing this play in 1964 and completed its first draft in 1970. The incident left him an everlasting impression on his mind and he couldn't resist but thinking about it and penned it down.

The Group

This play is being presented as part of National School of Drama's Graduate Showcase (Class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wide audience.

Cast & Credit

On Stage : Aamir, Brinda, Pallavi, Manohor, Swati, Nirranjan, Gurleen, Priyanka, Lakshmi, Gaytri, Talwar, Anjali, Deputy, Prabhjot

Stage Manager : Gopi

Music : Ravi Nandan

Lights : Ujjwal

Design & Direction : Satwinder Singh (Sunny Masson)

Shri 420 by Molière

The Play

Shri 420 is an Indian adaptation of Molière's masterful 17th century French comedy Tartuffe. It was adapted into Hindi by Atul Tiwari and performed for Australian audiences in 2017. The plot revolves around a wealthy expat Indian, Om Prakash Bhatti who is a devout follower of a Charlatan Swami Tarkeshwarnath Anandpunjanandji. It is a hilarious play that explores how, in seeking a shortcut to spirituality, people fall prey to phony '420' Babas and face its consequences.

Director's Note

Be it Bhas, Kalidas, or Shakespeare, the great classics of literature remain alive since they explore social dynamics that remain relevant throughout the ages, and across cultural boundaries. These stories engage with audiences because they are meaningful and touch a chord with the universal human experience. This phenomenon can be seen in Molière's oeuvre, notably in his masterpiece Tartuffe. The hallmark of Molière's works is his examination of serious social subjects through a comedic, playful lens. The spirit of Molière is thus transposed in our Indian adaptation, Shri 420. We hope you enjoy the play as much as we have enjoyed the process. We have had the pleasure of working with a delightful team of both experienced and young actors, and backstage crew from both India and Australia.

The Directors

Saba Zaidi is a graduate of AMU, Aligarh; NSD, Delhi; and UTS, Sydney. She began her career as a TV drama director and producer at Doordarshan. Having established her career in TV, she moved on to be a designer, director and actor in films and theatre in India and Australia. She has won a national award for costume design in Trikaal and Doordarshan Awards for her plays Wapsi and Zewar ka Dibba. Presently she is the founding Artistic Director of Adakar. Atul Tiwari is a graduate from

NSD, Delhi. He has directed plays for professional repertories, theatre companies, and drama schools in India and abroad. Apart from the production of classical and modern Indian plays, Atul has a repertoire of over 30 productions in different languages consisting of famous Western playwrights. He has written screen-plays and dialogues for feature films and has also acted in films like Three Idiots, PK and The Second Best Exotic Marigold Hotel. Atul is an executive member of Sangeeta Natak Academy and has recently been awarded Yash Bharti Samman by U.P. Government.

The Playwright

Moliere, a French playwright and actor, is considered one of the greatest master of comedy in Western literature and theatre. He brought elements of Commedia dell'arte to refine French comedy and amongs this best-known works are The Misanthrope, The School for Wives, Tartuffe, The Miser, The imaginary invalid and The Bourgeois Gentlemen.

The Group

Adakar was formed in 2014. It is committed to bring Australian sub-communities together through theatre and cultural exchanges. It staged Kanjoos (Molière's The Miser) as part of the Parramasala Festival in 2014, and Wedding Album and Shri 420 at NIDA's Parade Theatres.

Cast & Credits

Swami Tarkeshwarnath Anandpunjanand : Vipul Vyas

Ammaji Panna Bhatti : Saba Zaidi Abdi

Om Prakash Bhatti : Nisar Sirguroh

Sweety, Ira Bhatti : Aparna Vats

Mahi Bhatti : Jyotsna Sharma

Dev Prakash : Abhishek Mehrotra

Deepal : Avantika Tomar

Krishna Kant : Smarajit Dey

Phulki : Aditi Dey

Vivek : Jagat Sharma
Police Officer : Farjad Mahmood
Set Design : Jayant Deshmukh & Rajeev Maini
Light Design : Tushar Bose & Dhruv Jyoti Ghose
Costume Design : Mala Mehta & Richa Sharad
Music : Amod Bhatt
Sound : Sunil Kumar
Make-up : Sandhya Bose
Graphic Design : Shahid Malik & Katrina Lee
Photography : Freddy Handa & Prugya Maini
Choreography : Consultant Pooja Pant
Magic Consultant : Mangesh Desai
Production Manager & Ticketing : Smarajit Dey (Bapi)
Stage Manager : Aparna Tijoriwala
Properties : Saral Somaiya & Aditi Dey
Media & Communications : Tamanna Abdi
Playwright : Molière
Adaptation : Atul Tiwari
Direction : Saba Zaidi Abdi & Atul Tiwari

The Transparent Trap by Shrikant Prabhakar Bhide

The Play

From the day plastic was invented, humans have used it in almost each and everything except the edible stuff. We use this plastic, a non-degradable material, daily, because of its extreme user friendly character. Today it is an inseparable part of our lives and it is irreplaceable as well. It cannot be destroyed. Its non degradable nature has endangered the aquatic, terrestrial and amphibian species, and this is why it is the prime reason of destruction of many things and one of

the prominent reasons of global warming. This artificial creation is also hazardous for humans and yet there is no end to its use. We are getting choked by it and also destroying our surroundings. Hence we need to find a way out of this trap.

Director's Note

The Transparent Trap is a physical theatre based long-act play without any dialogues. It portrays the relationship between humans and plastic, as it is, without commenting on the use of plastic or advising people whatsoever.

The music composer and the light designer have tried to bring in a sense of transparency which is seen being trapped in the music as well as visuals, as the name suggests.

Director & Playwright

Shrikant Prabhakar Bhide is an actor, writer, choreographer as well as director of plays. He is a founder and director of the experimental theatre group Dhyaas, Pune. Five of his plays have won state level competitions, three of them were performed in international festivals, and more than ten plays in national festivals. He specialises in visuals, compositions and mob sequences which are very well appreciated by the viewers. In Pune, he initiated working on Physical Theatre and is striving hard to reach out to maximum audience to explore this form of art. He has scripted 5 plays of Physical Theatre on social issues, which leave an impact on the audience.

Shrikant caught the knack of writing during his college days. His writing is inspired by stories which have a lot of visuals and which can keep the audience gripped. Two of his plays Parwana and Na Milaleli Patra are drama adaptations from the international best seller novels Bread Winner and Parwana. Most of his scripts have won state level awards and have been critically acclaimed by experts.

The Group

The organisation Dhyaas is based in Pune and was established in 2008 by youngsters and theatre enthusiasts, inspired from

the inter-collegiate dance and drama competitions, and hence decided to work with complete dedication to theatre. In the year 2010, Dhyaas, Pune, got registered and began to work on state level and district level competitions. It is constantly working on one act/two act plays, long act plays, Physical Theatre, and other new platforms to enhance this field of experimental theatre. The group has performed and participated in different national and international festivals. Dhyaas, Pune is one of the active experimental groups among the well-known theatre groups of Pune and it has created a name by consistently working on Physical Theatre performances.

Cast & Credits

Artists : Akshaykumar Mande, Shrikant Bhide, Harshwardhan Waghmare, Shreyash Dhere, Mrunmayi Apte, achana Kakade

Music : Pradyumna Chaware

Lights : Rajas Bapat

Playwright & Director : Shrikant Prabhakar Bhide

Dziady – Noc Druga by Piotr Tomaszuk



The Play

1920's – Poland and Lithuania are under Russian occupation. Poles and Lithuanians are deprived of civil rights. They are oppressed, imprisoned or sentenced to forced labour deep into Russia and Siberia. Guślarz begins the 'Dziady' feast under the sacred tree. Ghosts conjured up by Guślarz appear for the feast. Ghosts gather in the cosmos. A young man's ghost seems to be stuck between the sky and the earth. It is the ghost of a poet. The other ghosts reveal their divine plan to him. The young man's ghost writes an inscription: 'Gustaw Died, Konrad was Born'. Then he falls to the floor, fainting. The ghost wakes up. He recognizes the cell of a tsarist prison in Vilnius. He starts writing a poem about his imprisonment, inventing his fellow prisoners who are played by other ghosts. The prisoners of Vilnius tsarist prison tell their stories. Konrad himself fights with God. Evil spirits appear in the cell. They flee as a priest comes after being called by the nearby monastery. Konrad has a vision of future events. Konrad receives the gift of prophecy. The prophecy foretells the triumph of the oppressed and the failure of the tyrants. Under the sacred tree the ritual comes to an end. Guślarz walks away along with his 'Dziady' ritual.

Director's Note

Reading Mickiewicz is one thing, understanding Mickiewicz another. But listening to Mickiewicz is a completely different matter. Personally, after two years spent on working on 'Dziady', I have an impression that it is one great score. The music is hidden in words; it is a requiem for the martyrs of the 'national cause'.

The Playwright & Director

After graduating from the Faculty of Theatre Studies at The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Piotr Tomaszuk became the manager of The Białystok Puppet Theatre. In the beginning Tomaszuk directed performances for national theatres only – an important play

was Turlajgroszek, based on his own screenplay. The presentation of the play led to the founding of TeatrWierszalin in Supraśl. In 2000-2003 Tomaszuk was the manager of the Baniałuka Theatre in Bielsko-Biala. At that time he collaborated with BajPomorski in Toruń, staging his own play Circus Decameron based on the original text by Giovanni Boccaccio. PiotrTomaszuk is the winner of numerous prizes, such as KonradSwinarski Prize, Leon Schiller Prize, the Prize of the International

Theatre Institute, as well as the Fringe First Prize at the Fringe Festival of Edinburgh. In 2006 he was rewarded with the Polish Silver Medal 'Gloria Artis'.

The Group

TeatrWierszalin was established by PiotrTomaszuk in Supraśl, north-east Poland, in 1991. Plays by TeatrWierszalin draw on the cultural heritage of Podlasie region. Coarse aesthetics of folk art, simple stage design and choral chants are its distinctive features. Critics compare Wierszalin to such phenomena as Jerzy Grotowski's 'Laboratorium Theatre' or Tadeusz Kantor's 'Cricot 2'. The group has performed all over the world, including Delhi, Mumbai, Tokyo, New York, Chicago, Toronto, London, Sydney, as well as Germany, Italy and Switzerland. TeatrWierszalin has been rewarded with the prestigious Fringe First award three times. In 1994 Polish Foreign Minister awarded the group with a diploma of recognition for the promotion of Polish culture abroad. In 1998 Wierszalin received the Critics Award of the International Theatre Institute, for its outstanding contribution to world theatre.

Cast & Credits

Guślarz : Piotr Tomaszuk

Konrad : Rafał Gąsowski

Priest, Senator : Dariusz Matys

Devil : Bartłomiej Olszewski

Devil : Bartłomiej Kwiatkowski

Mrs.Rollinson : Monika Kwiatkowska

Eve : Katarzyna Wołak

Music : Piotr Tomaszuk, Adrian Jakuć-Łukaszewicz

Set design : Mateusz Kasprzak

Author : Adam Mickiewicz

Playwright & Director : Piotr Tomaszuk

Kafan – Kafan Chor by Munshi Premchand & Amin Kamil



The Play & Director's Note

In today's world, while we claim that the nations have come closer to each other, this global convergence has also unleashed a strange trail of war, violence and up-rootedness, where the victor and the vanquished are caught in the same ritual of death. This death, physical or metaphorical, is cutting across national borders, faiths and cultures. Seeds of hatred are fodder for brutality, poverty, misery and hopelessness. Kafan – Kafan Chor has two great short stories, one of Munshi Premchand and the other of Amin Kamil (A renowned Kashmiri author). The performance takes an absurd tragic journey, through the contemporary helpless human

condition, looking at the past and present, known and unknown forces, which create this landscape of death and destruction. The performance has also taken poems from different lands, different poets, and poems by soldiers in the battlefield. Despite great scientific advancement, has mankind lost the basic value of being humane?

The Director

M. K. Raina is a well-known theatre luminary, who has been working in the field of theatre for the last three and a half decades, innovating, studying, analyzing, writing and teaching. He has worked extensively in both contemporary and traditional theatre in South Asia and has been instrumental in reviving the traditional folk theatre of Kashmir, Bhand Pather. He has been a visiting faculty of several national and international Institutions, such as National School of Drama, Central University of Hyderabad, Indian Institute of Technology Hyderabad, University of Hawaii USA etc. He has been a fellow at the Stanford University, USA and a scholar-in-residence at the Jamia Millia Central University, New Delhi. He is a well-known social and cultural activist and is a founder member of SAHMAT, a trust formed to promote communal harmony and social equality. He is also a trustee of the South Asia Foundation, India, and the Artistic Director of the theatre group, Prayog. He has also made documentaries and films for various national institutions and for national channels. For his long term contribution to theatre, he has received several awards including the Sangeet Natak Akademi Award, Sahitya Kala Parishad Samman, Sanskriti Award and B. V. Karanth lifetime achievement award.

The Group

Three Arts Club is one of Delhi's oldest theatre groups, founded in 1943. TAC enthralled and entertained its audiences for four decades (1943-1983). Former presidents Dr. Rajendra Prasad and Dr. Zakir Hussain, and former Prime Ministers Pandit Jawahar Lal Nehru and Shri Charan Singh, as well as

theatre and film luminaries like Prithviraj Kapoor, Shobhana Samarth and Sunder graced its performances. The club also has the distinction of being one of the first groups to give a platform to women on the Delhi stage. Since its revival in 2008, Three Arts Club organizes annual theatre festivals and has to its credit production of 19 plays in various genres ranging from comedy to drama. TAC has made rapid strides in both the technical and artistic aspects of theatre, especially after its association with M.K. Raina. In June 2017 TAC organized a week-long workshop under his able guidance. Three Arts Club also extends its activities to educational institutes with the aim of promoting histrionic skills among the new generation and has organized many inter-school theatre competitions. True to its original mission (TAC performed children's theatre in the 1950s), the group provides a platform to school children in Delhi NCR to explore their creative side and stage their own productions.

Cast & Credits

On Stage : Avanish Pandey, Durgesh Kumar, Kriti V. Sharma, Mukul Singh, Nupur Jain, Pankaj Sharawat, Sachin Srivastava, Shalini Singh, Vipin Kumar

Lights : Govind Yadav

Sound & Music : Rakesh Kumar Singh

Costumes : Kriti V. Sharma

Stage Manager : Shalini Singh

Back Stage : Avinash Singh, Nidhikant Pandey, Sanjeev Singh

Producer : Anuradha Dar

Hindi Translation of KafanChor : Asif Ali

Storywriters : Munshi Premchand & Amin Kamil

Director : M K Raina

Agarbatti by Ashish Pathak



The Play

In order to rehabilitate the widows of Behmai massacre, the government opened an incense stick factory. Until killing the jailed Bandit Queen of Chambal, Lala Ram Thakurain postpones the last rites of immersing the ashes of her husband. Damayanti initiates a discussion questioning why all those massacred were only men, and not women. Series of events, arguments, break-downs and imputing allusions lead them to the appalling truth that a convict committing the crime without participating in it is also a criminal. Lala Ram Thakurain mixes the ashes of her husband in the incense stick powder as natural justice.

Director's Note

This is not just a play for me but a relationship. It has my voice. Initially, I thought about the contemporary value of this play and came to the conclusion that it is a serious question on humanity, if caste, class and gender differences still exist in the 21 st century. This play has a serious discourse which reached a point that created a boiling turbulence felt by me during the process of the play. I consider this play as an extension of classic film 'Bandit Queen', although the questions and issues raised in the play go beyond that. It was painful going through Phoolan's life, character and Behmai as an event, but it is even more painful to perform this play since it brings us to the situation where

we are ashamed as human beings

The Director

Swati Dubey was born on 1 st February 1988 in Chhatarpur (Madhya Pradesh). She did her graduation in Microbiology and Journalism. She did MBA in Rural Management from Gujarat. She did a one-year diploma course in theatre from Madhya Pradesh School of Drama. In 2014 she got selected for three year diploma course in National School of Drama and specialized in Design and Direction. Presently she is doing theatre in her city Jabalpur

The Playwright

Ashish Pathak was born on 8 September in 1977 at Jabalpur (M.P.). He got involved in theatre during his college days. His knowledge of psychology, sciences and social issues sharpened his writing skills. His plays Popcorn, Red Frock and many more have gained lot of popularity. Ashish believes Drama is be the best weapon to oppose social evils, which not only makes his dramas entertaining but also gives them a conservative and developing platform to innovate more. He has also directed many plays like Vishkanya, The Dumb Dancer, Maaya, Pratiuttar, Vijaynagar, Agarbatti, Popcorn, Red Frock, Yugpurush-Abhipurush, Manusmriti, Sugandhi, Hayvadan, Azaadi ki Mahagatha, Chouraha, Ek Akeli Aurat, Daariyo Fo, Jaadu ka Suit, etc.

The Group

This play is being presented as a part of National School of Drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wide audience.

Cast and Credit

Thakurain : Rukmini Sircar

Suman : Aruja Srivastava

Kaushalya : Babi Baruah

Parvati : Shwetha Rani H. K.
Lajjo : Pallavi Jadho
Kalli : Jina Baishya
Nanhi Bai : Goge Bam
Damyanti : Swati Dubey
Ramkali : Rachna Gupta
Sukkan Bai : Snehlata Tagde
Heera : Gagan Shrivatava
Sohan Singh : Bhupendra Singh Jadawat
Shivpal Lala : Aamir Mallick
Bansi Thakur : Vivek Emmaneni
Raghu Thakur : Niranjana Nath
Lala Ram Thakur : Manohar Pandey
Surjan Thakur : Baljit Singh
Set Execution : Rohit Jha
Light Operation : Susheel Mishra
Sound Operation : Pooja Vaidvikhyat
Voice-overs : Govind Namdev, Babi Baruah
Set, Light & Costume Design : Swati Dubey

Playwright : Ashish Pathak

Design & Direction : Swati Dubey

Bipannata

The Play

Bipannata is the story of the helplessness of Sulagna Dutta, a woman in her late 50s, a widow and a single parent. She represents the middle class, who wakes up to a daily routine expecting a more or less secured lifestyle. She is neither a political bigwig nor a celebrity, but one of those you wouldn't even notice when passing by. She has raised her son

Ujaan to be a responsible man and who is now a computer engineer. The only problem is that he has his own well defined opinions. He is sensitive and reacts like a normal human being to events happening around him...events of large scale state generated violence that permeate into our lives and induce a constant state of fear. Sulagna is worried for her son, who goes into bouts of depression and hides at home, refusing to go out and participate in a world he cannot question. She sets up an appointment with a renowned psychoanalyst Dr. Ahana Roy.

What follows is a heartrending search into fear psychosis and the resulting helplessness. Are we all trying to hide in our cocoons? Are we afraid to question? How is an individual supposed to negotiate in these circumstances? Do we need help? And who can help?

Director's note

Choice of *Bipannata* – a rationale: The play tries to address the feelings of fear and helplessness that we carry within us in these hard times. How is one supposed to react to the violence that one witnesses daily? To questions of state induced terrorism, rape, capital punishment.....? Is one expected merely to drink it in with his morning cup of coffee? Or can one exercise his basic right of speech and thought? Can one help himself? Is there someone who can help? Can he expect any help at all?

The Director

Sohini Sengupta is an upcoming director and a leading stage artist and trainer of Nandikar. She has acted as the lead in most of Nandikar's recent productions and also in some of the plays sponsored by the British Council and other reputed theatre groups from Kolkata. Her character in Aparna Sen's film *Paromitar Ekdin* brought her major acclaims, including the award for the Best Supporting Actress at National Film Awards, the highest Indian recognition given to film artists. She has

also received the Sangeet Natak Akademi's Ustad Bismillah Khan Yuva Puraskar for her contribution to theatre.

The Playwright

Debatosh Das (born 11th, January 1972) is a contemporary Bengali novelist and short story writer. He is a Post-Graduate in Comparative Literature from Jadavpur University. He has written- two novels, four plays and fifteen short stories so far. He also writes features on varied topics in different newspapers regularly. He appeared in Bengal theatre with his maiden play

O Chand in 2012, which deals with the Maoist movement in India. *Bipannata* is his second play. It was published in the theatre magazine 'Bahurupi' in 2013.

The Group

'Nandikar' is a 53-year-old institution which has been at the forefront of the national theatre movement since its birth in 1960, and is recognized for the diversity, quality and scale of its sustained activities. Nandikar has produced about 80 plays, performed nearly 8000 times across the nation, featuring in all major national and state festivals, as well as abroad. Many of its productions, e.g. *Natyakarer Sandhane*, *Chhati Charitra*, *Tin Poysar Pala*, *Bhalomanush*, *Football*, *Antigone*, etc., have had more than 400 performances. Beyond its theatre mould, with wide reach and professional quality, it has also carried out diverse socio-cultural activities in various segments over the years. It holds workshops and works with institutions and organizations like Ministry of Women and Child Development, Human Resource Development, Sangeet Natak Akademi, ICCR and NSD under different collaborations. Nandikar is also involved in research, documentation & dissemination of literary, audio and video formats; organizes national integration camps; and hosting international exchange programmes.

Ke ?

The Play

Dr. Sunil Sen. has a tiff with his wife Kurchi, following which he comes to stay at his sister Bula's and brother-in-law, Arun's farm house. Manoj, a successful businessman, is Kurchi's lover. One fine morning, a stranger, Srikanta Gupta, comes to meet Sunil and informs him that his wife, Lily who is Sunil's patient, has committed suicide that morning. The reason behind the suicide is Lily's alleged affair with Sunil and her pregnancy. Srikanta threatens Sunil with murder. Sunil, in self defense, approaches his college pal, Rabi, a high rank police officer. But Srikanta is violent with Rabi as well and injures him. Left with no choice, both Rabi and Sunil approach a private detective, Chatak Chattaraj, on Arun's advice. Can Chatak Chattaraj solve the mystery?

Director's Note

Ke? (Who?) apparently conveys the sense of a thriller, but at its core is a blend of complex human relations, empowerment of women, and the modern day stagnancy of the institution of marriage. The soul of the play carries a delicate hint that helplessness arising from individual vulnerability adds to the philosophical belief of life, more than human vaunting. Every space in this production penetrates the other. The office enters the house, the coffee shop makes way into the office, the doctor's chamber breaks out of the coffee shop – each intertwined with the other, expanding into the entire city and society in the end. Casting of light is meant not merely to represent illumination or darkness, but to signify a process of psychological continuum. In this production, the transition from one scene to the next never occurs in darkness; rather

the accompanying music portrays a world proportional to the light, entwining the conscious with the sub-conscious. While a prototype of music and light has been used to illustrate the consciousness of the mind, another pattern is used to depict its sub-consciousness. The association of cricket comes as a requisition in the play. Costumes and make up represent two different colors and mental states. Finally, is 'Ke? (Who?) about analyzing the registers of life, unconsciousness, cricket, and society, placing them all on the same premise?

The Playwright & Director

Bratya Basu is an accomplished theatre artist, playwright, actor and director. His noted plays include *Aranyadeb*, *Shahar Yaar*, *Virus-M*, *Winkle-Twinkle*, *17th July*, *Ruddhasangeet*, *Chatushkon* etc. His plays have been staged by various and renowned groups and directors. He has directed three films viz. *Raasta*, *Teesta* and *Tara* and has acted in many films including, *Kaalbela*, *Ichhey*, *Sthaniyo Sambad* etc. Basu has bagged many awards and recognitions such as Shyamal Sen Memorial Award, Dishari Award, and Satyen Mitra Award.

Bratya Basu, currently Hon'ble Cabinet Minister and in charge of the Ministry of Tourism for the state of West Bengal, formed his own theatre group Bratyajon in 2008. His recent plays *Cinemar Moto* and *Ke?* are milestones in Bengali Theatre.

The Group

'Bratyajon' is the brainchild of ace playwright and actor-director Bratya Basu. The group's productions have been influenced by the learning, motivation, inspiration and experiences of the renowned playwright and theatre artist himself. Some of the important productions of Bratyajon are *Ruddhasangeet*, *Canvasser*, *Byomkesh*, *Chiro Kumar Sobha*, *Cinemar Moto* and *Ke?*. An important activity of the group is to organize an annual theatre festival, Bratyajon Natya Aayojan. Bratyajon confers Bishnu Basu Smriti Puroskar in the

loving memory of the late Bishnu Basu and also organizes Bishnu Basu Memorial Lectures.

BASKET OF DOLLS

The Play

It is for children to play with dolls. In this play a girl Lwangbi and her friend play with their dolls called Thoinu and Lwangba. The play reflects the culture, politics and violence against women of the region. The dolls enact an old story which was a conspiracy hatched between the Burmese army and prince Koirengba who forcibly wants to marry a beautiful married woman called Thoinu. Lwangba, Thoinu's husband who is the protagonist of the play dies heroically and honorably in the battle. Their small son is buried alive in order to check the overflowing water in the spate of flood. The masquerade gang of Koringba is unable to preserve the chastity of Thoinu. The play shows the courage and patriotism of the Meitei women (Manipuri women). It concludes metaphorically with a belief that if the dolls are not properly kept in their place, they appear in dreams, crying and weeping.

Director's Note

This play deals with the situation after the historical event of the battle of Manipur and Myanmar. We say that children reflect the society in their activity and the games they play. In this play, children play with their dolls in which they put up the socio-economic, cultural and political issues that they see in their daily life. The dolls represent the characters and the basket represents the society metaphorically.

The play also attempts to show the condition of the people,

crime against women and children at the time of war as well as the power game in the society. This power play is happening since the reign of Kings. Through this power they treat people brutally. Women and children are the worst affected. Nowadays, the armed men are in power. They exercise their power according to their will. Koirengba symbolizes the man in power. In the children's game, the way the doll is discarded after the play, so is Thoinu, who is raped brutally, and discarded by the gang of Koirengba.

The play shows us the effect of war on children. Today children, who are the pillars of the nation, are gradually getting trapped into the inhuman situation. They are losing their feelings, hope in humanity and their peace of mind, which is not a good sign for the future. The original text has been edited heavily and made concise. It has been put together in a symbolic and stylized form with the help of music and choreography, sustaining the whole essence of the original text.

The Director

Oasis Sougaijam has worked with different theatre directors and choreographers. He has been trained in Manipuri Martial Arts for five years under the guidance of Chingtham Ranjit and also in Manipuri folk dance under the guidance of Nameirakpam Tiken Singh.

He graduated from National School of Drama (NSD) in 2014 with the specialization in Theatre Techniques & Design. During the course of National School of Drama he assisted prominent theatre directors of India and abroad.

The Playwright

R.K. Leingaklembi is a well known playwright, poet and social activist. She writes both stage and radio plays. Her radio play *Ibengi Tampakta Lotluro* received National award of all Indian competition. Leingaklembi's plays attempt different

themes working mainly for the weaker section and natural environment. Her play *Laidhi Lubak* (Basket of Dolls) has been staged at different theatres and has also been made into a movie. She was a junior fellow of Ministry of Culture Govt. of India. As a social activist she works for woman empowerment and to help unrest in the society.

The Group

This play is being presented as part of the National School of Drama's Graduate Showcase (Class of 2014), which aims to provide a platform for emerging theatre practitioners, while allowing them to share their work with a wide audience.