

# Lavani

## The Form

It is said that the word Lavani is derived from the word lavanya which means beauty. Lavani is a genre of music popular in Maharashtra. It is a combination of traditional song and dance, which is performed on the beats of Dholki, a percussion instrument. Lavani is noted for its powerful rhythm. This traditional form has contributed substantially to the development of Marathi folk theatre. In Maharashtra, Southern Madhya Pradesh and North Karnataka, it is performed by female performers wearing nine-yard long saris. The songs are sung in a quick tempo.

## The Performance

The presentations in this performance will be as following:

Mujra, Gan – Natrang Ubha

Gavalan – Kheltana Rangbai Holicha

Baithakichi Lavani – Bharal Abhal Pausali Pavan Ga Bai  
Shravanacha Un Mala Zhepena

Phadachi Lavani: Rajasa Dhya Va Govind Vida

Chhakkad: Bai Ga Bai Ga Kasala Naura Hawa Ga Tuzhla Saang Mala

## The Director & Danseuse

Vaishali Jadhav is a popular dancer and actor known for her work in the Marathi film industry. From a very young age Vaishali has been participating in dance competitions and has been a winner for three years consecutively. She has travelled to the USA to participate in a cultural programme. For the first time she appeared in an 'Item Song' in the film Jau Tithe Khaad directed by Abhay Kirti in 2007. Vaishali has also performed a Lavani song in Malak, a film produced in 2015. Her film Ghuma, directed by Abhishek Datar was released in 2017.

## **Cast & Credits**

On Stage : Vaishali Jadhav, Rupali Jadhav

Dholki : Ram Gondhali

Tabla : Vikas Dawale

Harmonium : Vinayak Aundhkar

Co-artists : Sandeep Gaadhe, Hanmant Mandwale, Sonali Jadhav, Shubhangi Jadhav, Puja Jadhav, Rani Musle, Ragini Kale, Maya Andhare, Lata Shinde, Tejaswini Shinde, Shama Sheikh

Choreography : Sarla Bai Nandorekar, Yogesh Deshmukh

Make-up & Hair : Yogesh Deshmukh, Vijay Gaekwad

Group Leaders : Asha Bai Jadhav, Anika Jadhav

Proprietor : Kishan Appa Jadhav

**Director : Vaishali Jadhav**

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# **Syaah Hashiyon ki Roshni by Kaj Himmelstrup**

## **The Play**

Syaah Hashiyon ki Roshni revolves around three people who are caught in an isolated place situated near the merging borders of two regions which may have a common ethnic background. The dialects spoken by the characters differ from each other, aggravating the conflict further to the level of violence.

The whole world, including India, stands at a juncture where internal boundaries are being created due to political reasons. Marxists, Jihadis, Hindu fundamentalists and other such groups have emerged in the last decade or so due to political dissatisfaction and nonchalance of the government's attitude towards civil liberty and human rights. This play is an attempt to touch the depths of the human psyche by permeating through the layers of culture, religion,

ethnicity and language.

### **Director's Note**

Many opinions are made and many are changed when the characters of this play start questioning each other. The situation may have been caused due to war. But a much more sinister battle is happening within the confines of one's soul. These characters meet at a point where no ideological jargon can support their voices. It is a situation where no pretensions or false notions find a place.

### **The Director**

Rajesh Singh was born in West Champaran district of Bihar in 1979. He completed his graduation from Bihar University and studied theatre at Shri Ram Centre for performing arts. After completing the course he worked with the Sahitya kala Parishad repertory and Shri Ram Centre repertory. Then, he studied at National School of Drama, New Delhi with specialization in Theatre Techniques and Design. He also took training in music from Gandharva Mahavidyalaya, Delhi. In 2008 he was awarded with INLAKS Scholarship and went to London Academy of Music and Dramatic Arts, UK for a course in Theatre Design, Direction and Stage Management. After completing his NSD & LAMDA training he engaged creatively with many theatre groups as designer, director and music designer and also actively participated in various theatre workshops organized by National School of Drama, Extension

Department as a resource person. He was awarded the Mahindra Award for Excellence in Theatre Arts for Sound design of the play Laila Majnu. Currently, he is working as the artistic show director for the musical theatrical production in Kingdom of Dream Company, Gurgaon. He is also running a theatre company Flying Feathers Art Association.

### **The Playwright**

Kaj Himmelstrup is a retired teacher, musician and playwright from Denmark. He was the member of the Board of the Danish Dramatists' Association for 8 years in the 1970s and the

federal representative of the Danish Art Council. He has written many screenplays for television and is the recipient of numerous awards. Some of his famous plays are Clatta, The Mansion, The Dear Little Ones, Black Laces Green Olives, Richard's Guest and The Spoilsport amongst others.

### **Cast & Credits**

Man : Teekam Joshi

Girl : Nidhi Mishra

Soldier : Shaurya Shanker

Light Design : Govind Singh Yadav

Scenic Painting : Aruna Malik

Sound Design : Sandy

Poster & Brochure : Vishala R Mahale

Backstage : Mazibur Rehman, Souti Chakraborty

Original Playwright : Kaj Himmelstrup

Hindi Translation : Nalini R Joshi

**Scenic Design & Direction : Rajesh Singh**

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# **Sorry Mamma and Top Secret by Abdul Latif Khatana**

## **The Plays**

### **Sorry Mamma**

In this play, the mother thinks that she is aware of her daughter and son's activities, whereas, on the other hand the children are thinking vice-versa. The things they see, listen and observe, affect them, and according to the provided stimulus, they react and act genuinely.

### **Top Secret**

In the play, the landlord threatens Vicky's father to either clear the rent that is due for last five months or vacate the house. Vicky's father has hardly earned anything in those five months. Vicky gets deprived of going for a picnic from school. His school friends arrange money for Vicky. But the landlord asks Vicky's father to leave the house.

**Director's Note** In context of children as well as the dramatic world, we started with the five psycho-social developmental stages of childhood as explained by Erik H. Erikson. All the developing phases of childhood have a through line of super-speed action for a child to trace his/her journey on the scale of life with parents, family, neighbourhood, school, peers, friends and role models, before entering into adulthood. During this rushed journey into the unknown, the child develops the desired qualities of hope, will, purpose, competence and the virtue of staying true to others. All these ideas were explored on floor with practical exercises, tasks and improvisation in sub-groups, encouraging students to understand childhood on one hand and develop a creative working experience with all the members of the group on the other.

### **The Director & Playwright**

Abdul Latif Khatana graduated from NSD in 1986 with specialisation in Acting. In addition to devising, writing and directing several plays that have been nationally and internationally performed, he has conducted numerous workshops on acting. He is the founder of Adabi Sangat (Kashmir) and the theatre group- Kirdar. He is a founder member and the Chief of NSD's Theatre-in-Education Company. He is credited with conceptualising and organising the company's first national theatre festival for children called 'Jashn-e-Bachpan', followed by another national festival, 'Bal Sangam', of folk and traditional performing arts by children. He has contributed in designing the theatre/drama syllabus of NCERT for classes 1 to 12. He has taught in various theatre institutions, colleges,

universities, and NGOs throughout the country and abroad. Currently, he is an Associate Professor of acting at NSD, Delhi besides looking after its TIE Company. The GroupThe National School of Drama is a premier theatre institution imparting training in dramatic arts. It is an autonomous organization, fully financed by the Govt. of India. Over the year the school has progressed on various aspects of theatre including a rapid expansion of its activities in all part of the country. Under its outreach program the National School of Drama (T.I.E. Wing) Tripura started one-year certificate course in Theatre-in-Education on 9th August, 2012.

## **Cast & Credits**

### **Sorry Mamma**

Sushant : Samiran Brahma

Dinesh : Didwm Basumatary

Anand : Ankit Lohar

Riki : Rajat Singha

Rupa : Thokchom Roshni Devi

Mom : Haobam Hemlata Devi / Sharmistha Chakraborty

Teacher : Sharmistha Chakraborty

### **Top Secret**

Vicky : Birendra Ganju

Mother : Dipika Dutta Mukherjee

Teacher : Dipika Dutta Mukherjee / Rupasree Debnath

Scrap Collection & Rocky : Kilang TemsuImsong / Raju Debnath

Father : Sonit Jyoti Saikia

Landlord & Champak : Binoytosh Ghosh / Rakesh Bora

Binto : G. Imotomba Sharma

Pinky : Ila Das

Assistant Director : Manik Roy

Designer : Babita Pandey

Music Director : Suneet Bora

Assistant Music : Surajit Debbarma

Choreography : Vikram Mohan

Light Design : G. Imotomba Sharma / ManojitDebroy

Light Operation : Manik Roy & G. Imotoba Sharma

Stage Manager : JayantaDey

Back Stage : Bansing Basumatary / UttamChakraborty / Pabitra Mashahary& Kajal Das

Programme Coordinator : Subir Roy

Assistant : Jagmohan Singh Negi

Camp Director : Vijai Kumar Singh

**Playwright & Director : Abdul Latif Khatana**

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# **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**

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# **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)**

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# 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**

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# 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

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# 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 Bialystok 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. Piotr Tomaszuk is the winner of numerous prizes, such as Konrad Swinarski 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 Piotr Tomaszuk 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

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# **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**

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## 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 : Niranjan 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**