

Arjun Deo Charan's HIND SWARAJ



(Based on Mahatma Gandhi's book)

Adaptation & Director: Arjun Deo Charan

Group: Rammat, Jodhpur

Language: Hindi

Duration: 1 hr 20 mins

The Play & Director's Note

Why *Hind Swaraj*? Anybody can ask this question. Why is this book that was written in the first decade of 20th century being presented in the second decade of 21st century- an era of ultra-modernity? Did we receive the independence that Gandhiji dreamt of? In the name of independence blacks have replaced the white. Independence does not mean just a change in government, but a change in the overall lifestyle. It is like preparing a new land for the struggle for human values.

This is why Gandhiji spoke of removing the English culture. He did not want the western influence on Indian land. But this is exactly what has happened. The rulers have changed, the vision has not. The generation born after independence is unaware of the freedom struggle undertaken by our ancestors.

We have tried to present this struggle through the play. It is an effort to convey Gandhi ji's dream to the young generation, which he saw for the freedom of India in 1909. He was then in South Africa carrying out the Satyagraha. In this presentation Gandhiji has indicated the danger of the imposed western civilisation on India. This book can also be called a discussion on civilisation. Our production investigates the propaganda that the British worked for the so-called development which, on the contrary, was for the benefit of power.

What a dilemma it is that the youth of India, although familiar with the name of Gandhi, is unaware of his vision. I hope that the society understands his principles of truth, non-violence, love and Satyagraha through this play. The whole world considers our values eternal but we disregard them.

The book, along with creating the context of Satyagraha Andolan, also gives us a glimpse of India's freedom struggle. I hope that this production will be successful in establishing Gandhi's vision in the society.

The Director & Adaptor

Dr. Arjun Deo Charan is an established Rajasthani poet, playwright and critic. He has written nineteen plays, has directed over thirty plays and has participated in many seminars at the national level. Some of his published works include plays like *Do Natak Aajra*, *Bol Mhari Machhali Itto Pani*, *Dharam-Judh*, *Virasat*, *Mugti Gatha*, *Jaatra* and *Jamleela*; poetry collections *Rindhrohi*, *Ghar To Ek Naam Hai Bharose Ro* and *Agan Sinaan*; monographs *Rawalon ki Rammat* and *Satya*

Prakash Joshi. He has also translated *Mrichhkatikam*, *Nag Mandal* and *Caucasian Chalk Circle* into Rajasthani. Dr. 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.

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 and 8th Theatre Olympics.

Cast & Credits

On Stage: Deepak Bhatnagar, Mahesh Mathur, Ashish Charan, Mag Singh, Krishan Tak, Rahul Bora, Ashish Nabariya, Naveen Chitara, Kapil Daiya, Mahendra Rawal, Kushal Lodha, Nitish Borana, Dheeraj Choudhary, Mohit Baniya, Vishal Jatav, Arjun Kumar, Bhanwar Lal, Sandeep Khetani

Backstage: Md.Shaffi, Mag Singh, Mahendra Rawal, Hemant Choudhary

Adaptation & Direction: Arjun Deo Charan

Based on the book 'Hind Swaraj' by Mohandas Karamchand Gandhi

Mukesh Nema's HARUS MARUS

Director: Rasika Agashe



Playwright: Mukesh Nema

Director: Rasika Agashe

Group: Being Association, Mumbai

Language: Hindi

Duration: 1 hr 35 mins

The Play

This play depicts the story of the transformation of rats into humans and humans into rats. 'Garibprasad' has been given the task of killing the rats but instead of killing them he brings the two rats (Harus and Marus) to his home. The two rats befriend Garibprasad's daughter 'Laali'. Harus Marus get to know that the 'Malik' is exploiting Gareebprasad and he doesn't even have money for her daughter's engagement. Harus Marus decide to help Gareebprasad. But in the process Gareebprasad gets convicted for the crime that he didn't do.

And in all these chaos Gareebprasad realises that he is living the life of a puppet and everybody is pulling his strings as per their wishes and that it's better to be a rat than being poor.

Director's Note

Harus-Marus is an original contemporary play which unveils the parochial nature of human beings. We live in such a time where human life is of mere value. Our daily struggle for existence is even inferior than the life of rats. The widening inequality in our society forces a larger portion of population towards the silent epidemic of hunger. Their misery is not only restricted to food but they also don't have the right to live freely. *Harus-Marus* is a satire where the writer literally creates a mob of rats in searching for food and has two mice which speak human language. In a humorous satirical way, the play takes us into the realms of poverty where the poverty-stricken human being is compelled to choose a life of rat over human life. In juxtaposition, rats help the poor to get justice.

The Director

Rasika Agashe is NSD graduate in acting. She has been an actress, a director and a writer for both TV and theatre. Currently she is working in Hindi, Marathi and English theatre. Her plays have been staged in all major festivals across India. She has directed plays like *Masti Mein Romeo Juliet*, *Iss Kammbakht Sathe Ka Kya Karein*, *Eidgaah*, *Collaborators*, *Museum of Species in Danger*, *Andhere Ke Romeo Juliet*, *Sat Bhashe Raidas*, *Maranat Kharokhar Jag Jagte*, *Raat Na Aaye*, *Hum Panchi Lahron Ke* and *Harus Marus*. And has acted in *Apna Apna Bhagya*, *Laila Majnu*, *Baghdad Burning*, *Popatpanchi*, *Wedding Album*, *Sadu Saduchi Bayko*, *Gholat Ghol*, *Museum of Species in Danger* and *Harus Marus*.

The Playwright

Mukesh Nema was born on 21st March 1976 in Sagar, Madhya Pradesh. He did his primary schooling from Dabalchowki village in Dewas district. He then did M.A. in Hindi Literature from Devi Ahilya Vishwavidyalaya Indore. He is a diploma holder in film screenplay writing from FTII Pune. From his school days, he has been active in theatre, has directed and acted in many popular plays. He has also written more than 15 plays. His one-act plays *Matamma* and *Kabeela* were honored at State and National Level. Presently he is writing screenplays and dialogues for variety of Hindi television shows.

The Group

Being Association is a group formed with the sole purpose of theatre development and education. Social awareness through theatre is also one of the main purposes of Being. Mumbai, which has always been a cultural hub of India, which gives opportunity to all getting attracted to this entertainment port, allowed us to create and stage our theatrical concepts in very creative form. In this commercial environment of our entertainment Industry, it becomes very necessary to experiment and explore theatre, through reading our rich literature, and general awareness about social political conditions.

CASTS & CREDITS

Harus: Saurabh Thakre

Marus: Atul Ramesh Kadam

Lampat Chuha: Shubham Goswami

Nirali Chuhiya/Rani: Kiran Pavaskar

Saloni Chuhiya/Premlata: Janhavi Deshpande

Gyani Muni Chuha/ Aurat Ek: Chaitanya Singh Rajput

Budha Chuha/ Andha Chuha/Aurat Teen/ Ganapati: Amit Vikram

Pandey

Chaman Chuha/Aadmi Ek/ Aurat Do: Raaj Soni

Vaidyaraj Chuha/ Lula Chuha/ Writer: Pratik Suresh Gaikwad

Sayani Chuhiya: Dhritisree

Malik: Sanaatan Bajaj / Vipul Nagar

Malkin: Rasika Agashe

Laali: Aakanksha Kadre

Garib Prasad: Vikas Tripathi

Chuha Teen/ Aadmi Teen: Sahitya Pansare

Chuha Do/ Aadmi Do: Prashant Barole

Chuha Ek: Tejas Kamble

Assistant Director: Sanket Shanware

Music: Amod Bhatt

Light Design: Sachin Lele

Costumes: Swapnil Satardekar

Set Design: Santosh Jadhal

Set Execution: D. K. Rahul

Poster Design: Nikhil Kulkarni

Backstage: Aditi, Prashant, Nandan

Playwright: Mukesh Nema

Director: Rasika Agashe

Henrik Ibsen's WHEN WE DEAD AWAKEN Director: Sankar Venkateswaran



Playwright: Henrik Ibsen

Director: Sankar Venkateswaran

Group: Jangama Collective, Singapore

Language: English

Duration: 1 hr 25 mins

The Play

The play consists of a few final episodes from the life of an ageing sculptor, who achieved fame at the expense of personal happiness. The artist in his old age has lost his inspiration, he wanders around aimlessly, has stopped producing art works

and his marriage with his young wife is at the verge of a breakdown. He comes across a deranged stranger lady, who claims to be dead. He comes to realize that the strange lady was once his muse and model to his most famous work of art. His interests were only artistic while she suffers a certain death of soul due to the unrequited love. His wife breaks free from him to find life and love in a bear hunter, while the artist and the model dredge up and dig through a difficult past to realize that the life they led is irretrievable.

Director's Note

The questions are, why should we care about this play and the characters today? And how do we approach them? The answer to the first question, I think, is that these characters are like us, in their selfishness, denials and egos. My answer to the second question leads to another difficult question and is rather harsh. What if we deny the author his words, his rhetoric, the way the sculptor denies acknowledging a life beneath his model which then turned her into a statue! And when we do that to this play, we are left with a phantasmal envelope of silence where bodies move like ghosts and speak their silence. This might start to provoke our imaginations beyond the spoken, and we might start to see the irretrievable. We may begin to ask questions such as- are we awake? Are we dreaming? Or, are we dead? Do we need to wake from the dream or death? What happens when we dead awaken?

The Director

Sankar Venkateswaran is a theatre director and dramaturg from Kerala, India. He graduated from the Calicut University School of Drama and Fine Arts, and pursued his post-graduate training at Theatre Training and Research Programme (now Intercultural Theatre Institute), Singapore. Currently, Sankar has set up a cultural space in Attappady, Kerala, and works with the indigenous communities of the region. He is a recipient of the International Ibsen Scholarship 2013 (Teater Ibsen, Norway)

and Ustad Bismillah Khan Yuva Puraskar 2011, and was a jury member for Zurich Theater Spektakel 2016.

The Playwright

Henrik Ibsen (1828-1906) was a Norwegian playwright, theatre director, and poet. He is considered by many as the 'father of realism' and remains one of the most influential playwrights of his time and is the most frequently performed dramatist in the world after Shakespeare. Ibsen's dramas have a strong influence upon contemporary culture, and continue to be staged in different languages around the world today.

The Group

Jangama is a collective of five actors/performance-makers that strive to create work that may speak across cultural and linguistic barriers through their own forms and languages. The collective comprises of Lakshmana KP (India), Pooja Mohanraj (India), Hau Guei Sze (Malaysia), Caroline Chin (Singapore) and Alexander Beard (Australia). The five have been undergoing training at the Intercultural Theatre Institute in Singapore, an actor training institution that focuses on immersing actors in both Western and Eastern theatre forms. Each of them is working as independent artists in their own countries, while continuing to connect with each other and create work around the world.

Cast & Credits

Maia Rubek: Pooja Mohanraj

Arnold Rubek: Lakshmana KP

Ulfheim, a bear hunter: Alexander Beard

Irene, a stranger lady: Caroline Chin

Sister of Mercy: Hau Guei Sze

Translator: William Archer

Original cast of Ulfheim: Yazid de Jalil

Movement consultant: Lim Chin Huat

Voice and Speech consultant: Simon Stollery

Production photographer: Bernie Ng

Headshot photographer: Gabriela Neeb

Supporting Institution: Intercultural Theatre Institute

Playwright: Henrik Ibsen

Director: Sankar Venkateswaran

**Roopram's SULTANA DAKU
(Nautanki) Director: Devendra
Sharma**



Playwright: Roopram

Director: Devendra Sharma

Group: Brij Lok Madhuri, Uttar Pradesh

Language: Hindi

Duration: 1 hr 30 mins

The Form

Before the advent of Bollywood, Nautanki was the biggest entertainment medium in the villages and towns of northern India. Nautanki's origin lies in the *Saangit*, *Bhagat*, and *Swang* musical theatre traditions of Northern India. Nautanki performances are operas based on popular themes derived from romantic tales, mythology, or biographies of local heroes. The performance is often punctuated with songs, dances, and skits, which serve as breaks and comic relief for the audience. The pleasure of Nautanki lies in the intense melodic exchanges between two or three performers, and at times a chorus.

Traditional Nautankis usually start late at night, often around 10 p.m. or so, and go on all night until sunrise the next morning (for a total of 8–10 hours).

The Play

Written in the 1920s by Roopram, a writer of Natharam Gaud's Nautanki troupe, this Nautanki is the story of Sultana, the famous dacoit of early 20th century. **Sultana Daku**, the 'benevolent dacoit' is an equivalent of England's Robin Hood, who steals from the rich and gives to the poor with the help of his gang of three hundred dacoits. Sultana's love was Phoolkanwar, a *tawaayaf* (dancer), who lived with him in the jungle. The present Nautanki portrays that ironically, Sultana was betrayed by a poor person, whom he helped with money.

The Director

Dr. Devendra Sharma is a Professor of Communication and Performance at California State University, USA. Dr. Sharma introduced and popularized Swang-Nautanki in America and Europe. He was trained in the famous Samai-Khera Gharana by his father guru Pandit Ram Dayal Sharma, and in film direction at University of Southern California (Cinema School). Dr. Sharma has been invited as a professor of media and communication, and to perform, direct, and produce musical theatre shows at renowned institutions such as the University of Oxford, University of London's School of Oriental and African Studies, Columbia University, Cornell University, University of California-Berkeley, University of California-Los Angeles, and University of Texas -Austin. In 2010, he was invited by the world-renowned Théâtre du Soleil in Paris, France to train French actors in Nautanki. In 2012, he was a visiting professor and Director-in-Residence at the Film and Television Institute of India (FTII) Pune.

Guru

Pandit Ram Dayal Sharma is a living legend of Swang, Bhagat,

Nautanki, Rasiya, and Raaslila musical theatre traditions of north India, and is the present guru of Samai-Khera Rahasdhari Gharana. He is a famous singer, composer, actor, writer, director, and has performed more than 2000 shows all over the world. Panditji has been a visiting professor of Nautanki at the National School of Drama for more than three decades, and has taught music at many universities. In addition to numerous other awards, Panditji was awarded the Sangeet Natak Akademi Award for Nautanki by the President of India in 2015.

The Group

Brij Lok Madhuri (BLM) was founded by Pandit Ram Dayal Sharma in 1970s. It has been invited by various institutions such as Sangeet Natak Akademi, Indira Gandhi National Centre for the Arts, and Tara Arts London. Led abroad by Panditji's son, Dr. Devendra Sharma, it has performed at prestigious venues like Théâtre du Soleil, Paris; School of Oriental and African Studies, London; Counter Pulse, San Francisco; Inner Eye Foundation, San Ramon; Mondavi Center for the Arts, California; Hindi Sangam, Portland, and also in various top universities of the world. For more than four decades, it has collaborated with organizations like United Nations Program for HIV/AIDS (UNAIDS), United States Agency for International Development (USAID), etc.

Cast & Credits

Sultana Daku: Devendra Sharma

Sadhu: Pandit Ram Dayal Sharma

Phoolkunwar: Sharvari Deshpande

Mr. Young: Vishnu Sharma/Pandit Ram Dayal Sharma

Kavi/Ranga: Pandit Ram Dayal Sharma/Vishnu Sharma

Dakiya/Seth/Comic: Kishan Swaroop Pachori

Pradhan: Guddu

Abul Qasim/Deputy: Manish Bawa/Ashish Kumar Sharma

Sundari/Bedhini/Mahila: Patra Lalita, Kavya Mishra, Dolly Sharma, Anu Singh

Daakus/Munim: Jatin Sharma, Manish Bawa, Nathilal Yadav, Ashish Kumar Sharma

Dakiya Ka Beta: Kavi Sharma

Harmonium: Hari Singh

Nakkar: Matol

Dholak: Rasheed

Clarinet: MadanLal

Costume: Krishna Sharma

Make-up/Property: Sadhna Sharma

Management: Sahitya Sharma /Ashish Kumar Sharma

Playwright: Roopram

Guru & Music Director: Ram Dayal Sharma

Director: Devendra Sharma

**Ujjwal Chattopadhyay's NINE
MILES TO GO... Director:**

Jayasree Bhattacharya



Playwright: Ujjwal Chattopadhyay

Director: Jayasree Bhattacharya

Group: Pragya Cultural Centre, Kolkata

Language: Bengali

Duration: 1 hr 40 mins

The Play

A dramatist wants to write a play on Baghajatin. He is trying to understand Baghajatin's strategy to fight against 500 British soldiers with only four companions. Was Baghajatin right? The writer appeared to have had an interaction with the soul of Baghajatin who answers all his queries. He explains how *Bhagawad Gita* and other holy scriptures of our Indian philosophy had defined true leaders. The melodrama begins when the dramatist rewinds the sequences, imagining that the five great fighters have won the battle.

Director's Note

I believe it as my duty and responsibility to cover a few moments of truth related to a charismatic freedom fighter of India. India's Freedom did not come all of a sudden. It was an outcome of great sacrifices of our freedom fighters who selflessly fought against the rulers. As a director, I started researching on the subject quite a while ago and discovered many unknown and interesting (sometimes unpleasant) happenings in the life of Baghajatin. I visited all the places where he had lived, worked and sacrificed his life for the country. The more I travelled, the more I was touched. Knowing Baghajatin is a journey and that I have tried to capture in this play *Nine Miles to Go*.

The Director

Jayasree Bhattacharya did her M.Sc. in Archaeology from the University of Calcutta. She is a part-time lecturer at Maharaja Monindra Chandra College and Bagbazar Women College. Jayasree started her theatre journey in Kolkata at the age of three, with her paternal aunty and renowned actress, late Keya Chakraborty. She joined the National School of Drama (TIE), Sanakar Rang Toli as an artist-teacher in 1996. She conducted several theatre workshops under the extension programme of National School of Drama in North East and West Bengal. She is a founder member of Pragya Cultural Centre and works in the tribal areas using theatre-in-education as a tool. She is researching on theatre therapy for the differently-abled, and is presently doing theatre therapy and theatre workshops for differently-abled women and children. She assisted filmmakers Rituparno Ghosh and Buddhadeb Dasgupta. She has made 11 telefilms and one feature film and has won two international awards for her films *Madur* and *Binisutormala*.

The Playwright

Ujjwal Chattopadhyay is a professor of Economics and an

eminent playwright of West Bengal who has been serving Bengali theatre for decades. Most of his plays have been produced by directors like Bibhas Chakraborty, Meghnad Bhattacharya, Bratya Basu, Soumitra Mitra, Kaushik Sen, Prokash Bhattacharya and others. Some of his remarkable plays are *Akarik*, *Antaral*, *Bhrom*, *Antoni-Soudamini*, *Arabyorajani*, *Biley*, *Drohokal*, *Dhrubatar*, *Nati Kiranshasi* etc. He has also adapted the works of Chekov, Tagore, Shakespeare and Kalidas.

The Group

Pragya Cultural Centre is a Kolkata based theatre group. It works for social causes, and for differently abled people using theatre as a therapy. The group has been performing a popular play *Fight Cancer* since 2003. It runs theatre workshops for theatre lovers in the eastern zone. It has won several drama competitions and awards.

CAST & CREDITS

Jatindranath Mukherjee (Baghajatin): Suman Saha

Dramatist: Gunjan Prasad Ganguly

Chittapriyo Roychoudhury: Samrat Roy

Jyotish Paul: Argha Roy

Niren Dasgupta: Soumya Bhattacharjee

Manoranjan Sengupta: Shinjanbasu

Manindra Chakraborty: Tanmoy Karmocar

Bhima: Madhusudan Chatterjee

Freedom Fighter 1: Arnab Mukherjee

Freedom Fighter 2: Aaishik Thakur

Villager 1: Dipankar Bose

Villager 2: Sukanta Pal

Jodu: Sovan Jana

Sharatshashi Devi: Bela Ghosh

Binodbala: Sulakshanasaha

Indubala: Nisha Haldar

Research Work: Prithwindra Mukherjee

Set Design: Kneel Kaushik

Light Design: Soumen Chakraborty

Music: Dishari

Make-up: Sk Amir Ali

Costume: Jakir

Publicity & Creatives: Gautam Barat

Singer: Tanmoy Bhattacharyya

Backstage: Madan Haldar, Somnath Chakroborty, Sanju Haldar,
Supriyo Sur, Abhisekh Mallik

Production Controller: Jayanta Kundu

Entrepreneur: Sutanu Sinha

Playwright: Ujjwal Chattopadhyay

Director: Jayasree Bhattacharya

Subhadip Raha's HASH ERNESTO TAG GUEVARA



Playwright & Director: Subhadip Raha

Group: Krishiv Creations, Pune

Language: Hindi & English

Duration: 1 hr 15 mins

The Play

Delhi based lecturer Rajashree and her sister arrive at a country side place to stay in a government guest house. This place is a guerrilla warzone. Rajashree is a self – styled political idealist sympathiser of the guerrillas. An alibi for her presence is that of a researcher pursuing a PhD related to the place. Her sister Sudha is a college girl without an ideology, but flamboyant and rebellious. She is told not to step out of the guest-house. The bored collegiate draws her sister into a discussion around political ideology, questions her leanings, compelling Rajshree to reveal her true purpose.

She is an undercover scribe on a mission to uncover the police's human rights violation for holding a guerrilla leader captive. She seeks permission to meet the leader in lieu of finding out his name. She enters the cell surprised on seeing the guerrilla who (it seems) is no one else, but – Che Guevara! He / his look alike engage and disrobe her 'pseudo' socio-political ideology, in conversation. Doubtful, she leaves the cell casually naming the captive leader as, Che Guevara to the police, returning to the guesthouse. Sub-inspector Sant gleefully reveals the captive's identity, to be Che and gets beaten for no one believes him. Sudha too is shocked by the sting video. Rajashree reaches the police station to meet the leader and clear her doubts. Sant allows her a last chance while threatening her with death. She confronts Che, but ends up distressed at her inability to justify her belief and his identity. Meanwhile the inspector hears an animal's howl coming from the captive's cell. Reaching there he spots a wolf donning Rajshree's earrings and necklace. The sight is full of blood spilling from the wolf's mouth onto the floor. Che Guevara is witnessing the sight, (defiantly).

Director's Note

At mid-night when the moon rises on top of the sky I always try and find my twin but am attacked always. Memories of childhood have been giving productive-ambiguity to my socio political stand. As it's like I am in the children's park digging the soil at my feet and concentrating my whole effort to witness a color – which, punches my head, touches me, penetrates my sweat, grills my eyes, blasts my ears repeatedly. I and they fly probably, from the dug up hole – the three musketeers meet move their heads looking at me I pick my pen up. Something has given birth out of our own critical political ideologies; we then approach the cloudy rehearsals, like boxers punch at their adversaries inside a ring spilling blood in the center. We smell it and approach

the unbearable crisis daily. We all put glasses to see the approaching shadow of, supersonic Ernesto Che Guevara – we kiss, hit, dig, burn and hug him finally. Each day becomes its last, the last chance, we explore, deal with this edgy, long lasting poisonous fact. I look around me eternally! Which direction? There's one... **Hash Ernesto Tag Guevara** takes birth!

The Director and Playwright

Subhadip Raha began professional theatre in the 1980's in Siliguri, West Bengal. He is the fourth generation in a family of theatre practitioners. He was trained in theatre at HCRFTA Mandi, Himachal Pradesh and subsequently at National School of Drama 2007. Started teaching at Anupam Kher's school, Actor Prepares, Mumbai and Center for Research in Film and Television, Delhi. He is on the panel of visiting faculty of Bhartendu Natya Academy, Lucknow. Now, he is creative Director at Indira school of Communication and Acting Academy, Pune. He has directed about 40 plays and acted in hundreds, has also written 5 plays.

The Group

Krishiv Creations was formed on 28th August 2014. The main purpose of the group is to promote and encourage experimental, alternative theater. Its previous productions are *Antaryatra* (Marathi, Wri. Dr. Sameer Mone), *Udakshanti* (Sanskrit, Wri. Vinaya Kshirsagar), *Titiksha* (Marathi, Wri. Dr. Sameer Mone), *Anthaarambha* (Sanskrit, Wri. Yatin Mazire), *Naa Jaane Kyun* (Hindi, Wri. Pramod Kale), *Thumba se Tapal* (Marathi, Wri. Yatin Mazire) all directed by Yatin Mazire. *Hash Ernesto Tag Guevara* is written and directed by Subhadip Raha. *Just Assassins* is group's latest production written by Albert Camus and Directed by Girish Pardeshi.

Cast & Credits

Che Guevara: Girish Pardeshi

Rajshree: Gita Guha

Inspector: Amit Kumar

Sudha: Pramitee Narake

Stage Manager: Aditya More

Property: Nishchay Atal, Sudhakar Ingole

Light Design: Sagnik Chakravarty

Backstage: Prasoonratam

Music Execution: Amay Surve

Stage Management: Hardik Kaushal

Playwright & Director: Subhadip Raha

Mahesh Dattani's GAUHAR
Director: Lillette Dubey



Playwright: Mahesh Dattani

Director: Lillette Dubey

Group: The Primetime Theatre Co., Mumbai

Language: English & Hindustani

Duration: 2 hrs

The Play & Director's Note

This is a fascinating story of one of the classical superstars of her time and a fiery, feisty, independent minded woman of her generation, who was the first to sing on a wax record, and whose personal life was as mesmerising as her professional one. The play also offers an exciting glimpse of that period... Allahabad, Benares, Lucknow and Kolkata at the turn of the 20th century, both from the historical, political and cultural point of view! The play will have some live singing, though it is essentially a drama. It's an important, powerful and moving story of a person who was a pioneer of the Thumri Tradition in Indian Classical Music and the play is a revelation for the younger generation, who know little about those times or about

this great musician. Her story has all the ingredients for a very exciting and dramatic script, which will appeal not just to music lovers, but to lay audiences as well.

The Director

Lillette Dubey is a renowned Indian film and theatre actor and a theatre director. She has been Artistic Director of her own Theatre Company. The Primetime Theatre Company, for over 28 years and her theatrical work, which has travelled the globe, has been much acclaimed nationally and internationally, both in the sphere of actor and Director. Over a span of nearly 40 years, she has played the lead in over 60 theatre productions ranging from Shakespeare, Greek Tragedy, Brecht, Musical Comedies, Farce, Contemporary Drama, Absurd Theatre, to Contemporary Drama, including Ibsen, Tennessee Williams, Arthur Miller, Pinter, Dario Fo, Edward Albee and a gamut of famous Indian playwrights, from Vijay Tendulkar, Partap Sharma, Mahesh Dattani, Girish Karnad, Mahesh Elkunchwar to name just a few.

Most of the plays she has produced and directed, platform outstanding Indian playwrights, and many have won Best Play of the Year awards, and many have received Best Director and Actor awards at National Festivals. Ms. Dubey herself has won several Best Actress awards for her plays and films, including for *Adhe Adhure* (META 2013), *Pankh* (Jagran Film Festival 2010), *Driving Miss Palmen* (Dutch TV 2007), *Bow Barracks Forever* (Madrid international Film Festival) and others.

Several of the Company's productions, directed by Ms. Dubey, have traveled widely across India and abroad, with a few having played for long runs at the Bloomsbury Theatre & Watermans in London, at the Tribeca in New York, at the Portland International Performance Festival in the U.S, as well as in Chicago, San Francisco, Houston, Dallas, Washington DC, Stamford, Raleigh (North Carolina), Los Angeles, Boston and New York.

The Playwright

Mahesh Dattani is a playwright, stage director, and filmmaker. In 1998 he won the Sahitya Akademi award for his published plays. His plays are taught in several universities across the country and internationally as well. The International Herald Tribune hailed him as “one of India’s best and most serious contemporary playwrights”. He lives in Mumbai.

The Group

The Primetime Theatre Company was set up in March 1991 with the twin objectives of providing a platform for original Indian writing in English and travelling with its work across India and abroad to showcase indigenous work in different cultures and milieus, and also explore performances in different spaces and venues. The company has tried to showcase its work to the largest possible audience at prestigious International and National Festivals to Educational Institutions of all kinds, from Supper Theatre to some of the best performance venues in the world, from large open air auditoria to pocket sized black box theatres from factories to gardens.

Cast & Credits

On Stage: Rajeshwari Sachdev, Zila Khan, Denzil Smith, Danny Sura, Rajeev Siddhartha, Gillian Pinto & Parinaz Jal

Set & Light Designer: Salim Akhtar

Costume Designer: Pia Benegal

Kathak: Uma Dogra

Playwright: Mahesh Dattani

Producer & Director: Lillette Dubey

Tennessee Williams' SHEESHE KE KHILONE (THE GLASS MENAGERIE) Director: Govind Singh Yadav

Playwright: Tennessee Williams

Director: Govind Singh Yadav

Group: The Dramatic Art& Design Association, Delhi

Language: Hindi

Duration: 1 hr 30 mins

The Play

Aijaz is an aspiring poet who works in a factory to support his mother Nafeesa and sister Lubna who has a problem with one of her legs. Aijaz's father had run away many years ago. Nafeesa asks Aijaz to find a match for Lubna. Aijaz brings home Amjad who had studied with Lubna in school. Amjad reveals that he is already engaged to another girl, and leaves. Aijaz says he wants to join the merchant navy. Nafeesa is disillusioned by now. Lubna has been preserving glass dolls since her childhood. At some point her favourite glass doll is disfigured by Amjad. Aijaz leaves home after this incident and arrives back in town after many years laden with guilt towards his mother and sister.

Director's Note

SheeshekeKhilone is an Urdu adaptation of the play The Glass Menagerie written by Tennessee Williams and adapted by Bilquis Zafeerul Hasan. The play questions why God doesn't take

care of us humans, as Lubna takes care of her glass menageries. Why does God leave us to wander alone in tough times? This is in fact the motive of the play as expressed by Lubna's brother Aijaaz, at the end of the play. Based on a simple storyline, this play portrays many things, which is why a drawing room set has been chosen for the stage setting.

The Director

Govind Singh Yadav studied at National School of Drama and Bharatendu Natya Akademi. He has to his credit the direction of plays like Lolita, Andha Yug, Adhe Adhure, Khamosh Adalat Jaari Hai, Miss Julie, Kabira Khada Bazar Me, Duvidha, Ballabhpurki Roop Katha, Do Koudika Khel and Tansen, his most recent show. He received Sangeet Natak Akademi's Bismillah Khan Award for Best Lighting in 2008. He studied theatre and light techniques at the National Theatre in Korea. Recently he visited the Royal Academy of Dramatic Art (RADA) in London to study theatre further. He has designed light for the productions of the National School of Drama Repertory Company, the Theatre in Education wing (NSD), and NSD's student productions. He is presently working as the stage manager, and light designer and executor for NSD Repertory Company.

The Playwright

Thomas Lanier 'Tennessee' Williams III (1911 – 1983) was an American playwright. Along with Eugene O'Neill and Arthur Miller, he is considered among the foremost playwrights of 20th-century American Drama. Much of Williams' most acclaimed work has been adapted for the cinema. He also wrote short stories, poetry, essays and a volume of memoirs. In 1979, four years before his death, Williams was inducted into the American Theatre Hall of Fame.

The Group

The Dramatic Art and Design Association is an active theatre group working since 2005. The group has been active since a decade in New Delhi, Ghaziabad, Allahabad and Bangalore. Many

young artists have worked in the group and gained training as actors for theatre, and also for the media i.e. TV and films.

Cast& Credits

Aijaz1: Suresh Sharma

Aijaz 2: PrasannaSoni

Nafeesa: AnjuJaitley/RatikaMehra

Lubna: Shipti Saberwal /TanviGoel

Amjad: Chinmoy Das/Deepak

Costumes: MotilalKhare

Assistant: RatikaMehra

Music: Mukesh Kumar

Light: Govind Singh Yadav

Set: Rajesh Bahl

Property: MotilalKhare

Assistant: TanviGoel

Video Design: Nitin Kumar

Stage Manager: UpinNirmal, TanviGoel

Poster & Brochure: Govind Singh Yadav

Urdu Adaptation: BilquisZafeerulHasan

Playwright: Tennessee Williams

Design & Direction: Govind Singh Yadav

Vasant Kanetkar's RAKTBEEJ
Adaptation & Direction: Pooja
Vedvikhyat



Playwright: Vasant Kanetkar

Adaptation & Direction: Pooja Vedvikhyat

Group: N.S.D. Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr. 20 mins

The Play

Raktbeej is an adaptation of a famous Marathi play, Ithe Oshalala Mrutyu. It tells a story about war between two of the most powerful empires in 17th century, that of Marathas led by Chatrapati Sambhaji and Mughals by Alamgir Aurangzeb. The play has a complex web of characters including Yesubai the dutiful wife and queen, Kavi Kalash an ardent friend, Ganoji Shirke the devious sardar but a loving and doting brother of Yesubai and Asad Khan the devoted and loyal uncle of Aurangzeb. The play draws upon a mental canvas of conflicts between both Sambhaji and Aurangzeb as Kings fighting contradictions in personal and political battlefields.

Director's Note

I wanted to explore the relevance of history in our contemporary socio – political scenarios. This play is not just a representation of a historic event, but dwells deep

into complex psychological realities of those characters vividly. Although at a glance it seems like a historical narrative – of two kings and their kingdoms but its personages enact a complex web of human behavior.

Raktbeej is a story that explores varied perspectives of human personas than those just as – larger – than – life characters recorded in the annals of history. It also draws multiple facets of their natures and varied shades of their character. I approached the play through this dual purpose of having stood by an authentic historical narrative while exploring its nuance and niche.

The Director

Pooja Vedvikhyat is a Performer, Director and Designer who places her work in new spirit of emerging theater and relates it to contemporary issues. She graduated from National School of Drama 2018 while completing a course from DUENDE School of Ensemble Physical Theater under the guidance of director, John Britton. She directs plays of varied nature and flavor like: Kus Badaltana and Andher Nagri Chaupat Raja. Her forte is history and family dramas.

The Playwright

Vasant Shankar Kanetkar (20 March 1920 – 31 January 2000) was a Marathi playwright and novelist. He was born in the town of Rahimatpur in Satara district, Maharashtra, India.

After passing M.A. exam in 1948 from Sangli, he joined as lecturer in Nashik in 1950. He received wide acclaim from audiences for his play, Raigadala Jewha Jag Yete and continued writing several successful renderings for the stage. He kept the Marathi commercial theatre vibrant and alive for more than two decades with several successful stage renderings. His best five plays received awards of the year by Maharashtra State Government.

The Group

This play is being presented as a part of National School of Drama's graduate showcase (class of 2018), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wider audience.

Cast & Credits

Yesubai: Pallavi Jadhao

Sambhaji: Prasanna Hambarde

Kavi Kalash: Sanjeev Jaiswal

Aurangzeb: Punsilemba Maitai

Asadkhan: Ankur Saxena

Pralhad Niraji: Salim Mulla

Ganoji Shirke: Guneet Singh

Rakshak: Ajay Khatri, Nikhil Pandey, Jayant Rabha, Ravindra Garewal, Abhishek, Tanay, Abhishek, Azim Mirza

Shahir: Snehalata Tagde, Deeksha Tiwari

Set Design: Pooja Vedvikhyat.

Sound Design & Execution: Aniruddha Bhodhar, Vraty Bhoopati, Sham Rastogi, Akash Gupta, Nikhil Pandey

Costume & Headgear: Aruja Srivastava, Bhagyashree Tarke

Costume Assistance: Nishigandha Ghanekar

Light Design: Saras Kumar, Gaurav Sharma

Poster Design: Ujjwal Kumar, Adwait Morey

Playwright: Vasant Kanetkar

Adaptation, Design & Direction: Pooja Vedvikhyat

Saptarshi Maulik's PRITHIBI

RAASTA SHABDO Director: Rudraprasad Sengupta



Playwright: Saptarshi Maulik
Director: Rudraprasad Sengupta
Group: Nandikar, Kolkata
Language: Bengali
Duration: 1 hr 50 mins

The Play

The story starts with a pregnant lady taking her dying husband to the hospital by pulling a rickshaw on her own. But the hospital refuses to treat him and finally he dies. The pregnant lady cremates her husband and takes shelter on the footpath. The night guards of the city rape her repeatedly and one night she bites their sex organs! After a few days, Rabi, a rickshaw-puller, hears a baby weeping in a pile of garbage. He adopts the abandoned baby and names her Pari. He has now found a motive to live... in bringing up Pari.

Time passes. Now, Pari is a mother but she surrenders her little son, Bodhisotwo, to Rabi's custody and disappears. Rabi raises Bodhisotwo and leaves behind him a stable along with poor pets – an unfledged parrot, a lame cat, etc. Will

Bodhisotwo's life maintain an undisturbed flow with these pets? Will the roads of our city allow him to grow up as its citizen? Will he be able to live alone...?

The Director

Rudraprasad Sengupta was born in Calcutta (now Kolkata), Bengal. He studied at the Scottish Church College of the University of Calcutta where he earned his B.A. and M.A degrees in English literature. He was formerly a reader in English at the Brahmananda Keshab Chandra College, Calcutta, and a visiting lecturer in the Drama Department of Rabindra Bharati University. In 1961 he joined the Kolkata-based theatre group Nandikar and in the early 1970s started to direct several plays for the group. In the late 1970s he became the leader of the group. He has directed many plays for Nandikar including Football and Feriwalār Mrityu among others. He has also appeared in some Bengali art films, Bernardo Bertolucci's Little Buddha, and Roland Joffé's City of Joy. He has received numerous awards to include Best Actor and Director Award from Theatre Journalists Assn. (W.B.) in 1975 & 1976, Best Director's Award from Critics' Circle of India in 1979, the highest national award from Sangeet Natak Akademi in 1980, Girish Award as Eminent Theatre Personality in 1980, Senior Fellowship, Department of Culture, Government of India (1984-1987 & 1996-1998), Kalakar Award as Best Actor in 1997, Carey Award for life-long contribution in 1998, Natya-Swapna-Kalpa 2000, Dinabandhu Puraskar in 2006, B V Karanth Samman (Bhopal) in 2007 and many more.

The Playwright

Saptarshi Maulik is presently the Assistant Treasurer of Nandikar. He is also a Training Assistant in Nandikar's In-House Training and Theatre-in-Education Programmes in schools. He has worked with the inmates of Dumdum Central Correctional Home; students of IEST, Shibpur; students of Seth Anandram Jaipuria College; and the students of IMI, Kolkata. He has acted in Nandikar productions and is the author of four plays.

The Group

Nandikar is a 56-year-old institution which has been at the forefront of the national theatre movement. Nandikar has participated in International festivals in the New York Fringe Theatre Festival, Bonn Biennale, four festivals in Sweden, and the London Nehru Centre and Edinburgh Festival in the UK. It has interacted with Universities of New York, California, and Riverside; Brecht Zentrum, FIRT and a number of ITIs in various countries. It has worked with the Ministries of Culture, Youth Affairs and Sports, Women and Child Development, and Human Resource Development (Department of Education); and also with the Sangeet Natak Akademi, Sahitya Akademi, National School of Drama, Indian Council for Cultural Relations, and the Indian Council for Social Science Research.

Cast & Credits

On Stage: Saptarshi Maulik, Anindita Chakraborty, Arghya Dey Sarkar, Rakesh Das, Shubhadeep Roy,
Ayon Ghosh, Pritam Kalyan Chakraborty, Souvik Bhattacharya,
Somesh Saha

Costume: Solanki Dev

Decor: Ayon Ghosh

Light: Arghya Dey Sarkar

Music: Souvik Bhattacharya

Make-up: Shusree Mukherjee

Associate Director: Sohini Sengupta

Playwright: Saptarshi Maulik

Director: Rudraprasad Sengupta