

Euripides's Play: The Trojan Women



Playwright: Euripides

Director: Vasilisa Tepliakova

Group: Goloborodko's Workshop, Russia

Language: Russian

Duration: 1 hr

The Play

The play begins with two gods, Athena and Poseidon, descending from the heavens to discuss the aftermath of the war between the invading Greek armies and the people of the city of Troy. Poseidon has supported the Trojans, whereas Athena has supported the Greeks. However, she has now turned against them since the Greek warrior, Ajax, raped the Trojan princess Cassandra in Athena's temple, which the goddess sees as an act of great disrespect. As a result, she has called on Poseidon, as well as Zeus, to work with her and create stormy seas to punish the Greeks on their journey home. The gods exit, and the mortal plot unfolds. The stage shows a tent with the recently enslaved women of Troy. Hecuba, the former queen of Troy, laments the destruction of her city, and the horrible treatment her family has endured. The Chorus, made up of her former handmaidens and other noble Trojan women, joins her, and together they sing, wondering what will become of them when Greeks will be their masters.

Director's Note

The Trojan Women is based on the play by Euripides with the same title. This performance is an effort to understand tragedy as seen today, and to make the ancient text contemporary, but at the same time trying to keep traditions of ancient tragedy intact. Without the use of any props we are trying to create theatre with bodies, voices and psychological Russian theatre. It is an eclectic production with modern sounds and electric lights but with a deep and tragic soul. We are not trying to make the play's situation similar to the contemporary problems, but we hope that the audience will create its own associations.

The Director

Vasilisa Tepliakova is a young director from Moscow. She graduated and post-graduated from one of the best theatre universities in Russia – GITIS. Nowadays she is working as a teacher and director in the Institute of the Theatre Arts in Moscow. She is a specialist in contemporary theatre with all her performances very different and experimental, not only with regard to the text but with regard to the audience as well. Her performances as a director are Dear Elena Sergeevna (2017), The Slide (Moscow, 2018), The Trojan Women (Yuzhno-Sakhalinsk, 2019), Yerma-Show (Moscow, 2019).

The Playwright

Euripides (480 – 406 BC) was a tragedian of classical Athens. Along with Aeschylus and Sophocles, he is one of the three ancient Greek tragedians of whom a significant number of plays have survived. Euripides is identified with theatrical innovations that have profoundly influenced drama down to modern times, especially in the representation of traditional, mythical heroes as ordinary people in extraordinary circumstances.

The Group

Institute of Theatre Arts' Goloborodko's Workshop is a group of young actors who are studying in Moscow in the Institute of

Theatre Arts. They produce classical performances that are contemporary. The group's method of acting is based on Stanislavsky's system, with an attempt to deal with the psychology of the play while keeping it radical and contemporarily aesthetic.

Cast & Credit

On Stage Arina Rozhkova, Anastasia Belova,
Marina Frolova, Ekaterina Berezina,
Anna Melnichenko, Olga Bogdanova, Svetlana Kuleshova, Timur
Shukshin, Mikhail
Losev, Artem Komlev

Light & Sound Oksana Kolesnikova

Playwright Euripides
Director Vasilisa Tepliakova

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Heisnam Tomba's Play: Yamata Amasung Keibu Keioiba

Playwright & Director: Heisnam Tomba
Group: Kalakshetra Imphal
Language: Manipuri
Duration: 1 hr 5 mins

The Play

The play is an attempt to interweave two folktales – Yamata no Orochi from Japan, and Keibu Keioiba from Manipur. Yamata no Orochi is a serpent-dragon in Japanese myth, who has eight heads and eight tails, and its enormous body reaches across eight valleys and eight hills. It is a legendary story of how a young ingenious boy Susanoo saves a beautiful lady Kushinada from Yamata who was about to devour her. Yamata had already devoured seven of her elder sisters. In the Manipuri tale, Keibu Keioiba is a creature having half tiger and half human features. He kidnaps a young girl Thabaton, who was home alone. However, a clever old lady manages to make Thabaton's seven brothers take revenge and save their sister.

The play highlights the virtues of sacrifice and martyrdom through the conversation between the mythical images of Japan and Manipur interwoven together to tell the stories of two hilltops.

Director's Note

The play is an attempt to capture two different cultural tales and explore the possibilities of interpretation of these two cultures. It is an intercultural experiment of stories, music, dance and performing traditions. However, the attempt is also to give a contemporary meaning to the rich folklore of both the cultures of Japan and Manipur.

The Director & Playwright

Heisnam Tomba began his exploration of the world of theatre with his parents, Kanhailal and Sabitri, both well-known Manipuri artists. From them he received extensive training to be a director, playwright, music director and actor-trainer. Heisnam Tomba absorbed finer nuances of these skills early in life. He has written eight plays; has directed more than ten dramas including Kshudito Pashan by Rabindranath Tagore and An Enemy of the People by Henrik Ibsen; and has been the music director for two of Kalakshetra's best known productions, Dakghar and Draupadi. He specializes in voice and movement

training, and has taught at institutions in Delhi, Mumbai, Mysore, Kolkata, Chennai, Bangalore, Guwahati, Patna, Heggodu, Bangladesh and Singapore. His versatility received recognition when he was awarded the National Sanskriti Award and Senior Fellowship by the Ministry of Culture, New Delhi. He has directed an off-beat feature film Nobap in Manipuri.

The Group

Established in 1969 by late Shri Heisnam Kanhailal, Kalakshetra Manipur has evolved a distinctive theatrical style that is predominantly non-verbal. The group is dedicated towards expressing the realities of oppression and resistance that are a part of day-to-day living in Manipur today, through plays like Pebet and Memoirs of Africa. Other major productions of the group are Tamna-Lai (Haunting Spirit), Keibu-Keioiba (Half Man-Half Tiger), Khomdon Meiroubi, Imphal '73, Izzat, Karna, Lajja, Kshudito Pashan, Draupadi, Dakghar, Samnadraba Mami (Disjointed Image), Hungry Stone and An Enemy of the People.

Cast & Credits

| | |
|-------------------|-----------------|
| Yamata | Maisnam |
| Momocha | |
| Keibu Keioiba (1) | Kshetrimayum |
| Priyobrata Singh | |
| Keibu Keioiba (2) | Pangambam Tyson |
| Meitei | |
| Susanoo | Romario |
| Thoudam@Paona | |
| Iben Hanubi | Kh. Sanjukta |
| Devi | |
| Mapa | Ahanthem |
| Upendro Mangang | |
| Mama | Huidrom |
| Holina | |
| Kushinada | Roslin Akoijam |
| Chanu | |

| | |
|--------------------------------|-------------------------|
| Thaba | Thangjam |
| Salini Devi | |
| Mithingai | Guru Koken |
| Chorus | Takhellambam |
| Budhichandra | |
| Anantakumar Longjam | |
| Lanchingna Laishram | |
| Light | Laishram |
| Ibochouba | |
| Sound Designer | Oinam Prasanjit |
| (Boby) | |
| Music Arranger | Moirangthem Bise |
| Music Operator | Moirangthem |
| Prasanta Singh | |
| Crafts | Ch. |
| Kunjakeshwar | |
| Costume | Khumanthem |
| Sanjukta | |
| Make-up | Huidrom Holina |
| Set & props | Guru Koken |
| Theme Picture Sketches | Wahwngbam Robin |
| Yamata Written by | Prof. Devraj |
| Translation (Manipuri) | Prof. IS Kangjam |
| Translation (Manipuri to Eng.) | Dr. Usham Rojio |
| Production Manager | Kh. Ushakanta Singh |
| Assistant Director | Pangambam Tyson |
| Meitei | |
| Production | Kalakshetra |
| Manipur | |
| Acknowledgements | Phurailatpam Nandakumar |
| Sharma | |
| Ningombam Jadumani | |
| Playwright & Director | Heisnam Tomba |
| Contacts | |
| Director | |

Kalakshetra Manipur

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Philippe Pelen Baldini's Play: Vast

Playwright & Director: Phillippe Pelen Baldini

Group: Surya Performance Lab, Auroville (T.N.)

Language: English

Duration: 1 hr

The Play

This is the story of a young boy from Nepal who has been abducted and taken away from his family and home in the Himalayan Mountains. Kidnapped and abused, he now lives in a slum in a big city in India. He is all alone in the world, living stifled in his small room. He tries, day after day, to find in his body a door that opens to the 'Vast', a path to his Himalaya, and his own limitless nature, beyond confinement and misery. An encounter with a strange character helps him on his journey. This is the god Hanuman, with monkey and human features, heroic, wise, and full of humour.

Vast is an organic, physical and dance based performance that is hypnotic, emotional and universal. It showcases how the human body carries in itself the memory of the 'Vast'. How the human body – beyond ruptures, oppression and confinements – has the nostalgia of nature and vastness.

Director's Note

For the young boy whose childhood and dreams were shattered,

the journey from confinement to freedom is a process of reconnection with nature and with himself, without any limitation. In this journey he is helped by Hanuman. Together they reconnect with the 'Vastness' they both come from. Hanuman is introduced here as a special character, the symbol of primordial memory. The play proposes a work on the memory of the body.

We are also exploring the relationship between body and the mother-tongue, between body and the ancient mantric poetry, between body and words. We draw upon contemporary dance, theatre, vocal work, and even aerial dance to explore this inner territory between confinement and Vastness. From gravity to weightlessness, it is also an exploration of the body being free in three dimensions, and of its expansion into Vastness.

The Director & Playwright

Born in France, Phillippe Pelen Baldini is the founder of Surya Performance Lab in India. He had earlier founded the International Talipot Theatre in Reunion Island, France. He has created and directed 40 shows with dancers, actors, musicians, and video creators from Africa, India, Europe and territories in the Indian Ocean. His productions have been welcomed at Opera de Paris, Théâtre de la Ville de Paris and well-known festivals in Honk Kong, Singapore, Italy, Brazil and South Africa. He has toured and worked in 82 countries. His shows have received awards in Poland, Scotland, France, Italy and South Africa, among other countries. He also directs workshops worldwide with professional dance companies, universities, townships and communities. He is interested in indigenous culture and has worked a lot with people from different ethnic groups in South Africa including the San communities as well as other different communities.

The Group

Surya Performance Lab is a dance-theatre company based in Auroville, India. In its 50-year long history it has worked with devoted artists and has performed in more than 82

countries. This professional company is directed by Philippe Pelen Baldini and Thierry Moucazambo. The group welcomes dancers, actors, photographers, video designers, painters, etc. from India and all over the world. Surya Performance Lab endeavours to create a bridge between art, science and consciousness. Inspired by the 'First people', indigenous cultures, ancient traditions, new discoveries in the field of body-mind consciousness and quantum science, it creates a contemporary expression and art, a new dramaturgy holistic and humanist, open to nature and the planet.

Cast & Credits

Performers Thierry
Moucazambo, Gopal Dalami

Light Technician Ashwin Ezhumalai

Assistant Director Thierry
Moucazambo

Director and Choreographer Philippe Pelen Baldini

Contacts

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**Girish Karnad's Play:
Ghoramukho Pala**



Playwright: Girish Karnad

Director: Sanjib Ray

Group: Kathakriti, Kolkata

Language: Bengali

Duration: 2 hrs 20 mins

The Play

Kapil and Devdutta of Dharmapur are the heroes of our play. One comes from a Brahmin family and the other is a blacksmith's son. Devdutta falls in love with the daughter of a gold-merchant, Padmini. He vows that if he marries Padmini, he would sacrifice his hands to Ma Kali, and his head to Rudra Dev. Eventually, Devdutta marries Padmini. They visit Ujjayini when Padmini is pregnant. Devdutta becomes furious when he discovers the intimacy between Kapil and Padmini. Sending Kapil and Padmini to the Rudra temple, he goes to the Kali temple and cuts his head off near the feet of Ma Kali. When Kapil returns, he sacrifices his life seeing his friend lying beheaded. Padmini too moves to do the same but Goddess Kali appears and stops her. Abiding by the direction of the goddess, she fixes the heads of Kapil and Devdutta, but on each other's body. Although the two friends are offered life again by the grace of Ma, their heads are transposed...

Director's Note

In 1972, Girish Karnad himself translated his play Hayavadana from Kannada into English in the eminent Theatre Journal Enact. The director of the Bengali theatre troupe Nakshatra, Shri Shyamal Ghosh requested the poet and litterateur Shri Shankha Ghosh to translate the play into Bengali at the

earliest as the group was determined to stage it as their next production. Unfortunately, it was never performed by the group. Shyamal Ghosh before his demise entrusted Kathakriti to perform this play and it was revised by poet Shankha Ghosh. The present project is thus a modest endeavour of Kathakriti to accomplish the unfulfilled dream of Late Shyamal Ghosh, their preceptor.

The Director

Sanjib Ray, a retired Senior Manager in Allahabad Bank, has directed 9 one-act and 19 full-length plays for Kathakriti. He joined Nakshatra in 1967 and worked with legends like Shyamal Ghosh, Mohit Chattopadhyay, Mamata Chattopadhyay and Navendu Sen; and later worked under the direction of Jnanesh Mukherjee and Sohag Sen. Sanjib joined the drama section of Yuvavani under Akashvani as a news reader, actor, producer and reciter in 1969. He actively participated in audio plays by Akashvani commercial broadcasting. In 1989, he formed his own group Kathakriti and has remained its President-Director. He has also been the chief editor of Kathakriti Natyapatra since its inception. He was awarded the Dishari Purashkar as Best Director twice and the Ritwick Ghatak Memorial Award also as Best Director.

Recently a book, narrating his tireless journey in theatre for the last 50 years, was published and unveiled by eminent actress Smt. Maya Ghosh. At the book launch a number of eminent personalities spoke on his excellence and benevolence.

The Playwright

Girish Karnad (May 19, 1938 – June 10, 2019) was an Indian playwright, author, actor, and film director whose movies and plays, written largely in Kannada, explore the present by way of the past.

The Group

Kathakriti has staged 9 short plays and 19 full-length plays till date under the direction of Shri Sanjib Ray. Kathakriti has also initiated audio plays, workshops and seminars on

theatre, in different schools and colleges. It has also performed during the Swachh Bharat Abhiyaan under the Central Ministry. Since its inception, Kathakriti holds a drama festival every year on the occasion of its birthday. The publication Kathakriti Natyapatra is also an asset for drama enthusiasts.

Cast & Credits

On Stage Sanjib Ray,
Ashok Ganguly, Nabanita Mukherjee Das, Shambhu Nath Shaw,
Dipankar Haider, Bindia Ghosh, Kinjal Nanda, Parijat Das

Dance & Chorus Jayanta Ghosh,
Shraddha Chanda, Poulami Bag,
Barnamala Chatterjee, Sayani Roy, Chowdhury Laboni Sarkar,
Mithun Gupta

Singers & Accompanists Shubhadeep Guha,
Sushruta Goswami, Pritam Ghosh, Shubhajit Dev, Susmita Sarma,
Jayanta Saha

Set Chanchal
Haider

Light & Accompanists Dipankar Dey, Ashim
Das, Arup Das

Make-up Biswajit
Haldar

Backstage Management Sourav Chatterjee, Bapi
Sarkar, Arup Kumar Deb
Team Leader Debasish Naskar

Playwright Girish Karnad
Director Sanjib Ray

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Manaobi MM's Play: Nupigee Thamoi (Shumang Leela)

Playwright: Manaobi MM

Director: Yumnam Rajendra

Group: Peace Maker Artistes' Association, Manipur

Language: Manipuri

Duration: 1 hr 30 mins

The Form

Shumang Leela, literally translated as Courtyard Theatre has been the mainstay of the Meiteis, the Tibeto-Burman people who have inhabited the Imphal valley since time immemorial. Originally a form of nautanki, Shumang Leela metamorphosed into full-fledged theatre over the years. A unique feature of this art form is that the audience surrounds the stage from all sides. Male artistes not only enact the roles of female characters to perfection, but also sing just like women do. The content of the leela can be comedy, folk-lore, legends or social commentaries.

The Performance

Prince Naothingkhong was the third son of emperor Urakonhouba of Manipur (568-663 AD). A stubborn young man, he ran away to the hills where he found Petanga, a beautiful girl who was the only child of Shelloi village chief. Naothingkhong married Petanga secretly and promised her that she would be the queen

of Manipur when he sat on the throne. The villagers revolted and wished to kill Naothingkhong because his father was a bitter enemy of the clan. So he escaped from the house of Petanga and sought asylum under the patronage of Khuman King. Petanga was punished by her own people and had to escape. Naothingkhong ascended the Khuman throne and married the Khuman princess. No sooner did Petanga get the news, she invoked the goddess Yumjao Lairembi and vanished with her last words of lament, "man has no power to realise true love".

Director's Note

The story of the play is based on legendary events of Manipur that possibly took place during 665-785 AD. The actors have worked hard to represent the age-old society and to convey the emotions of the characters during a month-long Manipuri Shumang Leela workshop. This experimental production is still in its initial stage, rather incomplete and unfinished I would say, and has a long way to go.

The Director

Yumnam Rajendra is a renowned theatre director, playwright and actor. He was trained in Manipuri theatre under the noted director Heisnam Kanhailal from 1973 to 1982. He worked as a director of Panthoibi Natya Mandir, Imphal and participated in many national and international festivals of India and abroad. He was awarded the Vayoshrestha Samman Award in 2017, Sangeet Natak Akademi Award in 2007, award for sculpture in tribal wood carving art of Manipur and Junior and Senior fellowships by the Ministry of Culture, Govt. of India. At present he is a visiting guru of the Department of Theatre, Manipur University of Culture.

The Playwright

Manaobi M.M. is a renowned writer of radio-plays, Shumang Leela, Manipuri film-screenplays and lyrics. He has written more than 50 plays and published above 20 plays. He is presently working as the President of Cine Writers and Playwrights Forum of Manipur.

The Group

Peace Maker Artistes' Association, Manipur was established on 5th of August 2002 in Imphal. This association is an autonomous body and one of the leading Shumang Leela groups of Manipur. It has participated in various state, national and international festivals like 20th Bharat Rang Mahotsav 2019, 2nd Delhi International Art Festival 2008 at FICCI Auditorium organized by NSD, 8TH Delhi International Art Festival 2014 supported by Sangeet Natak Akademi at Meghdoot Theatre Complex etc. The group has produced more than 40 plays.

Cast and Credits

| | |
|--------------------------------|------------------|
| Naothingkhong | Yumnam |
| Arunkumar Singh | |
| Petanga | |
| Yumnam Milan | |
| Keirunghangbi | Senjam |
| Deepson | |
| Leima Naman Chaobi | Bishesh |
| Huirem | |
| Khuman Ningthou | Laishram |
| Ibotombi Singh | |
| Amukangoiba | |
| Sorokhaibamibohanbi Singh | |
| Luwang Ningthou, Pakchao Singh | Athokpam Santosh |
| Moirang Ningthou | Naorem |
| Tamphasana Meetei | |
| Goddess | |
| Maibam Roshan | |
| Soldier | |
| Gurumayum Rajesh Sharma | |
| Soldier | |
| Thoudam Premjit Singh | |
| Soldier | |
| Thoudam Premananda Singh | |
| Deity | |

Leiphrakpam Survchand
Deity
Sougrakpam Chinglengganba

Musician / Female-Vocal
Biky
Musician / Singer
Naorem Jeetenkumar Meetei
Musician / Actor
Seramromajit
Musician / Actor
Laimujam Binoy Singh
Music Director
Moirangthem Robert Meetei

Linkmabam

Playwright
Manaobi M M
Director
Yumnam Rajendra

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Irwin Shaw's Play: Bury the

Dead

Playwright: Irwin Shaw

Adapter & Director: Surya Mohan Kulshreshtha

Group: NIPA Rangmandali, Lucknow

Language: Hindi

Duration: 1 hr 30 mins

The Play

This is a story of an unknown place and time where a war is being fought for the past two years. On the aforesaid day six soldiers who were killed two days ago are being buried in the battlefield. Suddenly, these soldiers rise and refuse to be buried. These dead soldiers have their own logic i.e. that wars are fought and the common man dies to feed the ambitions, business and greed of a handful of power-hungry people. The corpses say that they wish to live... the life of a farmer, of a son, with friends, with their beloved... enjoying nature, relationships and beauty that this life is endowed with. The women from their homes are called to convince them but that too doesn't work. In the end the general tries to blow them with a machine gun but the corpses come out of their graves and stand amidst the people, thus underlining the importance of life, and drawing the attention towards the horrors of war generated by sheer greed.

Director's Note

Written in 1936 after the First World War, Irwin Shaw's play *Bury the Dead* is an anti-war story. The play boldly opposes the use of the common man as fodder for war and violence, to fulfil the personal gains of a few people. The play also conveys the un-lived dreams of dead soldiers, and those whom they leave behind to pay the price of war. The near and dears of the soldiers go through extreme trauma emotionally, socially and financially. Today violence, terror and war are being justified in the name of religion and nationalism. In these times, I feel, this play of Irwin Shaw is as

contemporary as it was when he wrote it. This play was a challenge for the creative vision since sometimes it is expressionist and at places idealistic. We have tried to convey these factors with the help of scenography, lights, movements, make-up, costumes and acting. I felt that instead of translating, an adaptation would convey the feeling to the Indian audience more effectively. The presentation is for the audience to enjoy, introspect and analyse.

Director and Adapter

Recipient of the Sangeet Natak Akademi award, and former director of Bharatendu Natya Academy, Lucknow, Surya Mohan Kulshreshtha took his training in theatre from BNA, Lucknow, in 1976-77. He has organized many theatre workshops and his directorial ventures have been staged nationally and internationally. His original plays include Tukde, Veer Lorik, and Natak Ganesh Markaaur Char Shikhaayen. He has translated The Caucasian Chalk Circle and Three Penny Opera by Bertolt Brecht, Sanskrit plays Bhagvadajjukeeyam and Mrichchhakatikam and many other western and Indian plays to Hindi. He has directed, co-directed, acted and scripted many films, TV serials and tele-films. He is known for his performance as Socrates in the play Bare Foot in Athens directed by Raj Bisaria. Surya Mohan Kulshreshtha has been awarded an honorary diploma in Norway; the best costume designer in America; Senior Fellowship by the Govt. of India; and Kala Bhushan by Uttar Pradesh Hindi Sansthan. He is the president and artistic director of NIPA, and has earlier been associated with IPTA and Meghdoot.

The Playwright

Irwin Shaw was an American playwright, cine writer, story writer and novelist who began writing at the age of 21. In 1935, he wrote an anti-war play Bury the Dead and his first screen play The Big Game. In the latter half of that decade his stories were published in many popular magazines. In 1948, inspired by his experiences in the American army, he wrote The

Young Lions which was later made it into a film in 1958. He dedicated the rest of his life to writing novels.

The Group

NIPA Rangamandali was established in 1991 by a group of talented and popular artists of Lucknow. It has given highly acclaimed performances in India as well as in Norway, Finland, Germany, Sweden, Denmark, America, Canada and Pakistan. Bhagvadajjukeeyam has done more than 100 shows. Experimenting with different forms, the group has presented Mitti ki Gaadi, Kundmala, Pret, Lohar, Ashadh ka Ek Din, The Lesson, Exit the King, Jai Sidhnayak, Sambashiva, Vasamsi Jeernani, Balkan Women, Crusades and many more plays.

Cast & Credits

Soldier 1

Shubam Singh Chauhan

Soldier 2

Akshat

Soldier 3

Sandeep Kumar

Soldier 4

Avinash

Sargent

Sujeet

Singh Yadav 'Bunty'

Priest 1

Ramesh Saini

Priest 2

Abhishek

Captain

Nitish

Bhardwaj

High Command 1

Vinay Kumar

Mishra

High Command 2

Anuj Nigam

High Command 3

Gaurav Dinghra

Doctor

Akansha Aggarwal

Typist

Bajyanti Nath, Pallavi Singh

Corpse 1

Shubam

Tiwari

Corpse 2

Vikesh

Bajpayee

Corpse 3

Suraj

Pratap Singh

Corpse 4

Shivam

Singh

Corpse 5

Sachin

Jaiswal

Corpse 6

Saurabh

Kumar Mishra

Sister of Corpse 1

Baijanti

Nath

Wife of Corpse 2

Shivangi

Nigam

Wife of Corpse 3

Puja Singh

Wife of Corpse 4

Pallavi

Beloved of Corpse 5

Komal Singh

Mother of Corpse 6

Mridula

Bhardwaj

Scenography Assistants

Vinay, Shubam,

Sachin

Stage Property

Ritesh,

Sherya, Adarsh, Shivam, Sandeep, Gunjan Jain

Costume Assistants

Akanksha

Aggarwal, Amrita Paul, Komal Singh, Gaurav,

Shivangi Nigam

Live Music

Mahinder

Pal

Sound & Vocal Music

Bharatendu

Kashyap

Sound & Music Assistants

Anuj Nigam, Akshat

Vocal Music Operator

Anant Sharma

Light Assistant Singh Yadav Sujeet
Poster Ranjan, Gunjan Jain Shreya
Stage Management Aarav
Light Design & Operation 'Bunty' Anoop Joshi
Make-up Praveen
Namdeo, Shaahir Ahmad
Costume Designer,
Assistant Director
& Presentation Controller Mridula Bhardwaj
Art Director
Bharatendu Kashyap
Playwright Irwin
Shaw
Adaptation & Direction Surya Mohan
Kulshreshtha
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Kavita Srinivasan's Play: Kumari and the Beast

Playwright & Director: Kavita Srinivasan
Group: Sushila Arts Academy, Nepal

Language: English

Duration: 1hr 10mins

The Play

Satya Yuga (era of truth) was an era when gods, demons and humans cohabited the earth. Set in this time is the story of goddess Kumari who came to rule the kingdom of Kathmandu. The legend describes a young goddess Kumari, born to the gods Svet-Kali and Svet-Bhairav in the neighbourhood of Nardevi in ancient Kathmandu. To their alarm, she falls in love with an asura (demon), Chanda. Their tumultuous love story ends tragically, as Kumari ultimately sacrifices her love to in order to fulfil her duty. Her parents in return, make her the ruler of Kathmandu.

Kumari and the Beast is an interpretation of the story told by Maheswor Juju Rajopadhyay in his book of short stories Nepali Adhyaatma Jagat ko Itihas (History of Nepal's Spiritual World). The story is presented through a fusion of Nepal's classical Charya dance and contemporary dance-movement, with live music and vintage photography.

Director's Note

Three things attracted me to this story: First, the story provides a fascinating role model of how a female child can hold one of the highest positions of social and political power, and can remain unmarried of her own will. In a world where power has been known for eons to be held by the senior-most male, the relevance of such a figure is immense.

Second, the story's central theme of 'forbidden love' remains as relevant today as it was ages ago. Society's condemnation of certain kinds of love based on caste, creed, gender, race etc. continues to trample on the fundamental right to choose.

Last, the sacrifice of the beast is symbolic of the price that society extracts from each of us.

The Director & Playwright

Kavita Srinivasan has focused on stories of culturally iconic figures like Gautama Buddha and Goddess Kumari, reinterpreting

and telling their stories in a way that fuses the classic and the contemporary, focusing on the human element, through movement, dance, music, theatre and visual art. She also created Nepal's first online sitcom P.S. Zindagi (Post Seismic Zindagi) which won local and international recognition. Kavita has done two Masters – in Architecture, and in City Planning – from the Massachusetts Institute of Technology (MIT, USA).

The Group

Sushila Arts Academy (SAA) is a theatre dance music and arts institution in Kathmandu, Nepal founded in 2012 with the aim to promote the Arts in Nepal. Since its establishment, it has been providing hundreds of scholarship seats to talented but financially limited or underprivileged Nepali students. The Academy has delivered numerous musical and theatre-dance productions, art exhibitions, shows and various art programs, all aimed at promotion of the arts in Nepal, as well as giving a platform to young, talented Nepali artists to flourish further.

Cast & Credits

| | |
|---|---|
| Kumari | Kripa |
| Bajracharya | |
| Chanda | Kiran |
| Shrestha | |
| Svet-Bhairav | Sudan |
| Munika | |
| Svet-Kali | |
| Vijaya Karki | |
| Representation of Kumari's feelings | Arpana Lama, Glory Thapa, Sunita Darnal |
| Representation of Chanda's feelings | Srijan Bhattarai, Jerox Chaudhari, Nikesh Raj Chaudhary |
| Charya Dance Choreographer | Sudan Munika, Kripa Bajracharya |
| Musicians | |
| Chandra Man Shrestha (Drums, Percussion and effects), | |

Prabesh Maharjan (Percussion and effects),
 Saroj Shahi (Guitar and effects),
 Rupesh Shakya (Flute, horn and effects)
 Original Music and Sound Effects Dimitris
 Giannopoulos
 Recorded Music Various
 Sources
 Narration
 Kavita Srinivasan
 Costume Designer Samriddhi
 Mittal, Samita Kapali
 Beast Make-up Sunita
 Darnal, materials from Aesthete Studio
 Lights
 Dinesh Tuladhar
 Sound
 Tuphan Thapa
 Smoke/Projection Kanchan
 Pandey
 Black and White Photographs Kiran Chitrakar
 (Poster), Dominic Sansoni, GTZ,
 A. Proksh, AFP, Ian Trower and others
 Publicity Stills
 Avishesh Raj Maskey, Shilu Jain
 Behind the Scenes Photographs Suman Nagarkoti
 Production Stills Bijay
 Tamrakar
 Truss / Thermacol / Set Binod
 Pokharel (Stage Mind)
 Producer
 Sushila Arts Academy
 Assistant Director/ Stage Manager Vijaya Karki

Special Thanks – Jagannath Dhaugoda (Djimbe), Brikchya Band
 (Khen, Dhimey, Taa, Ghungro), Shree Guru Nitya Baja Khala
 (Dhime, Taa, Bapucha, Bhusya), Vajra Kala Kunja (Charya music
 and costume support), Swarnim Maharjan (Flute Melody concept

tips), Pawan R. Joshi (Projections)

Story

Maheshwor Juju Rajopadhyay
Playwright & Director
Srinivasan

Kavita

Contacts

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Ajay Shukla's Play: Taj Mahal ka Tender

Playwright: Ajay Shukla

Direction: Chittaranjan Tripathy

Group: NSD Repertory Company, Delhi

Language: Hindi

Duration: 2 hrs 20 mins

The Play

Emperor Shah Jahan invites the chief engineer of CPWD, Guptaji and shares his dream of building a monument in the memory of his late, wife, Mumtaz. After much deliberation he comes to the conclusion that a mausoleum be built in her memory and he wants it to be named Taj Mahal.

Guptaji, a shrewd, corrupt, official, entraps the Emperor in the snares of bureaucracy and red-tapism leading to many hilarious situations. The ridiculous bureaucratic procedure takes 25 years only to float the tender notice of Taj Mahal.

TajMahal Ka Tender is one of the successful satires of contemporary times.

Director's note

The state is the best creation of man as it is not an imitation of anything that existed before. With the emergence of the State, a primitive society is transformed into a civil society, leading to the germination of division of labour, division of time, rank, file, red-tape etc., thereby giving birth to officialdom. TajMahal ka Tender is a satire on rank-file, red tapism and the sad state of officialdom. It focuses on the organizational diseases that India is suffering due to – corruption, idleness, favoritism, arrogance and insensitivity to public needs.

The Director

Chittaranjan Tripathy graduated from National School of Drama in 1996 with specialization in acting. He was also enrolled in the musical theatre department in the Guildford School of Acting (GSA), Guildford, UK, under the Charles Wallace fellowship.

Shri Tripathy has directed plays for many leading theatre groups and repertory companies including the National School of Drama Repertory Company, the Shri Ram Centre Repertory and the Sahitya Kala Parishad Rang Mandal. Some of his most popular plays include TajMahal Ka Tender with NSD Repertory Company, Capitol Express, Arre Mayavi Sarovar with SRC Repertory; Ladi Nazaria and Humare Sheher Ke Romeo Juliet with Sahitya Kala Parishad Rang Mandal.

The Playwright

Born in 1955, at Agra Ajay Shukla is a post-graduate in history from Lucknow University and then joined Indian Railway Traffic Service. His play, Doosra Adhyaay was directed by Ram Gopal Bajaj in 1998, and was broadcast from All India Radio later the same year. In 1993 he received the Delhi Sahitya Kala Parishad's Playwright – Award for Doosra Adhyaya and Mohan Rakesh Samman for his play Tajmahal Ka Tender. In 2000

he received the National Award by All India Radio (Akashvani) for his play Hum Honge Kaamyab.

The Group

Established in 1964 with a membership of only four persons, the Repertory Company is the regular performing wing of the School. It was set up with the dual purposes of establishing professional theatre on one hand and continuing with regular experimental work on the other. Over the years it has produced a variety of plays ranging from stylized musicals to realistic contemporary Indian drama to translations and adaptations of foreign plays. In addition, several eminent persons of national and international repute have worked with the Company, and it has performed over one hundred and eighty one plays by ninety-eight playwrights and has worked with ninety directors. Quite a few of its actors have emerged as celebrities in theatre, cinema and television. The Company has toured extensively in India and abroad. It is celebrating fifty years of its existence this year.

Cast & Credit

Shahajahan

Shahnawaz Khan

Gupta

Suresh Sharma

Sudhir

Ashutosh Banerjee/ Virendra Singh

Bhaiyaji

Deep Kumar

Mahila Neta

Sampa

Mandal/ Shruti Mishra

Kanhaiyalal

Sikandra Kumar

Murarilal Sharma

Naveen

Singh Thakur

Shethi

Shubham Pareek

Ladka

Rahul kumar

Ladki

Sakshi Sharma

Aurangzeb

Parag

Baruah

Mummo/ Mumtaz

Snehalata S.

Tagde

Darbari

Shubham Pareek, Vishveshvar M. Gondhali, Manish Dubey,

Virendra Singh, Naresh Kumar

Jahanara

Anamika Sagar

Shaktiman

Jitu

Rabha

Four Friends

Virendra Singh , Manish Dubey, Vishveshvar M. Gondhali,

Naresh Kumar

Dancer

Aparna Menon

News Paper Hawker

Shruti, Sampa,

Aparna Menon, Snehalata S. Tagde

Other

Palak Jasrotia

Production Co-ordinator

Sukumar Tudu

Set Designer

Pankaj

Jha

Set Execution

Ram

Pratap, Manoj Kumar, Brijesh Sharma

Light Design

Govind

Singh Yadav

Light Execution

Md.

Suleman, Pradeep Aggarwal

Costume Design

Sunita

Costume Helping

Shruti

| | |
|-----------------------------------|---------------|
| Mishra | C.S. Bhatia |
| Chief Costume Co-ordinator | Meghana Malik |
| Dance Choreography | All |
| Singers | |
| Repertory Artistes | |
| Music Rearrangement | Santosh Kumar |
| (Sandy) | |
| Property In-charge | Moti Lal |
| Khare | |
| Sound Operation | Mukesh Kumar |
| Make Up In-charge | Sikandra |
| Kumar, Shruti Mishra | |
| Stage Manager | Govind |
| Singh Yadav | |
| Assistant Director | Md. Abdul |
| Kadir Shah | |
| Playwright | Ajay |
| Shukla | |
| Lyrics, Music, Design & Direction | Chittaranjan |
| Tripathy | |

Contacts

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Bhagwandas Road
New Delhi – 110 001
Ph: 011 23383420
W: www.nsd.gov.in

Arijit Biswas & Prithunandan Ghose's Play: Priyotamasu

Playwright: Arijit Biswas & Prithunandan Ghose

Director: Prithunandan Ghose

Group: Bachhor Koori Porey, Kolkata

Language: Bengali

Duration: 2 hrs 15 mins

The Play

Priyotamasu is a chronicle of ten turbulent months in 1942. Set in a small mofussil town of Central India, the story is woven around a family of affluent Bengali settlers and a group of old or invalidated British officers, who are posted in that town. Away from the swirling passions of time, the two groups closely interact with each other till time overtakes them and the symbiosis is broken.

Director's Note

Inspired from a short story by Somerset Maugham, which I read in late eighties, I couldn't stop myself exploring how the drama in it could be brought on stage? I shared it with my childhood friend Arijit Biswas, co-playwright in this case, and asked him to read it as well. We had a series of debates on the context, the perspective and its acceptability by our viewers etc., which used to end up in tussles.

Finally, we had to change the whole of it completely, keeping only the essence of the outcome intact, and as such it took the shape of an original creation. We named it, Priyotamasu, the beloved.

A reading session was arranged for our acting and technical team who were awestruck listening to it and enjoyed all the rehearsals till it was launched on the evening of 1st June, 2019 at Gyan Manch, Kolkata.

As a Director of the play, I would not like to add any attribute, whatsoever, in favour of the play. Let the play be staged, it would be capable enough to substantiate its merit through its presentation.

The Director & Co-Playwright

Prithunandan Ghose's approach to theatre is an amalgam of science and art. His presentations are uncanny and aesthetic owing to a background of engineering and the passion for theatre. His first group, Kathik, performed till 1977. When the group dissolved due to other professional callings for a living, he could not reconcile with his staying away from theatre. He formed Bachhor Koori Porey, which means 'after 20 years.' In 2015 the same compatriots, re-grouped for a sensational production, Ebong Andhokar, and in the following year for Adhora, a play scripted from a novel of Neelohit. In 2019 the group produced Priyotamasu that has been highly acclaimed. In all these plays Prithunandan has proven himself as a script-writer, lyricist, director and designer.

The Co-Playwright

Arijit Biswas, a writer of repute, is a graduate in engineering from Jadhavpur, and a post graduate in management from XLRI, Jamshedpur. Despite his professional demands he found time to write plays. He has co-written two Bengali plays viz. Priyotamasu and Ebong Andhokar that have been appreciated in and around Kolkata. Another play, Uttordroho, written by him was published in 1996 issue of theatre journal, Gandharba. He has written scripts and serials in Hindi for Zee TV, and for telefilms in Bengali. He is also the script-writer for Bollywood films Agent Vinod, Badlapur and Andhadhun. Under the section of Indian Feature Films category at KIFF, 2018, he won the best director award for the Bengali film Surjo Prithibir Chardike Ghore.

The Group

After a long break the group Kathik reassembled as Bachhor Koori Porey to perform Ebong Andhokar in 2015. The play was

presented at important theatre congregations, mesmerizing the audiences and critics alike. Then followed Adhora, in 2016, and after three years, in June 2019, Priyotamasu. The latter has been a much awaited and promising piece that instantly caught the discerning attention of viewers and has now been invited to perform at NSD.

Cast & Credits

Sumi

Aishani De

Aloka

Amrita Mukhopadhyay

Surya

Dipyaman Chatterjee

Doglus

Sudip Mukherjee

Parsu

Kunal Sen

Mr. Mahendra Banerjee

Biswarup Das

Purakayastha

Mrs. Sarbani Banerjee

Enakshi Sen

Nikhil

Arghya Basu Roy

Bannu

Navoneel Sarkar

Jayaram

Rittwik Roy

Alexis

Avik Das

Monroe

Arijit Chakraborty

Bharat

Prabir Dutta

Bearer

Abhishek Ghosh Roy

Light Design

Badal

Das

Technical Assistants
& Surajit Mandal

Ranjit Das

Keyboard

Krishnendu Chatterjee

Sound Projection

Kaushik

Sajjan

Make-up Artist

M. M.

Rahman (Md. Babu)

Costume in-charge

Rupa Ghose

Property in-charge

Sima Ghose

Accessories in-charge

Maloy Kanti

Ghose

Set in-charge

Avirup

Maity

Shifting in-charge

Sthitadhi

Roy

Shifter

Kakoli Chakraborty

Costume Design & Stagecraft Design

Prithunandan Ghose

Playwright Arijit Biswas & Prithunandan Ghose

Co-Playwright & Director Prithunandan Ghose

Contacts

Director

Bachhor Koori Porey,

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Kolkata-700095, West Bengal

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Daniil Kharm's Play: Mondays are best for flying out of windows



Playwright: Daniil Kharms

Director: Rajiv Krishnan

Group: Perch, Chennai

Language: English

Duration: 1 hr 30 mins

The Play

A girl finds a job as a cashier in your store, turns the handle on the cash-till and dies. What do you do? Stick a mushroom in her hand and pretend she's alive. People throw themselves off windows, they leap out of cupboards, they spend maddeningly long hours in queues, they attack each other with snot and cucumbers, they fall, they sleep, they fight, they die. This is the world of Daniil Kharms. Chaotic, absurd, sometimes frightening, often incomplete. And you find that the only rational response is to laugh. The worse it gets, the more you laugh. Kharms is the master of dark laughter. It's so ridiculous, so absurd, it can't be true, right? Right?

Director's Note

Our approach to Kharms was from a state of complete unknowing. A piece of text, a thought, an idea or an image triggered off

our explorations. The entire process was a challenging one to say the least. This play represents our individual and collective response to Kharms, conceived in a true spirit of collaboration.

Puppets play an important role in this piece. The choice of working with puppets was a chance occurrence. Not being trained puppeteers we started from scratch, using storytelling as a guide. Like every piece of ours, we see this work too as a work in progress, evolving as we present it to audiences. And as much as we want to engage and provoke you, the audience, we hope that you will engage with the piece and provoke us in turn. In true Kharmsian spirit, we invert the typical theatre greeting and direct it to the audience – Break a leg!

The Director

Rajiv Krishnan is a theatre director and actor based in Chennai. His first play as a director was an adaptation of the comic satire *Accidental Death of an Anarchist* (Dario Fo) in 2000. In 2004, he organized a fortnight long festival called 'Angloscapes' focused on the Anglo-Indian community for which he co-adapted and directed a play inspired by Tennessee Williams *Glass Menagerie* in English. It was with this festival that the theatre collective Perch informally came into being.

The Playwright

Daniil Kharms (1905-1942), was an early Soviet era absurdist poet, writer and dramatist. He was often incarcerated by the Stalinist regime of his time for his unconventional and rebellious ways. His adult literature was not published during his lifetime and he was confined to writing for children. He is said to have starved to an anonymous death in the psychiatric ward of a Soviet hospital after being arrested during the siege of Leningrad in 1942. His stories defy easy characterization – they may start humorously but quickly turn dark, many featuring random acts of violence.

The Group

Perch is a theatre collective based in Chennai. It was formed by a motley bunch of actors, designers, filmmakers, journalists and others in 2008. Perch has been constantly exploring new ways of storytelling on a variety of themes from pure fantasy to contemporary Indian reality, from humour to political satire. Starting with adaptations of well-known plays and short stories, they have also explored devised work which is multilingual, collaborative and ensemble driven with a strong focus on visual design and music.

Cast & Credits

Created & Performed by Iswar Lalitha, Rency Philip, Sachin Gurjale, Vijay Ravikumar, Vinod Ravindran

Music

Abhaydev Praful

Photography

Richa

Bhavanam

Costumes

Kaveri

Lalchand

Puppets and Prop making

Iswar Lalitha, Rency

Philip, Sachin Gurjale, Vijay Ravikumar, Vinod Ravindran

Set and Light Design

Kalpana

Balaji, John V. Mathew

Production Management

Anushka Meenakshi,

Bharavi

Commissioned by The Serendipity Arts Festival

Playwright

Daniil

Kharms

Director

Rajiv

Krishnan

Contacts

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