

Sattar Khan & Laxman Deshmukh's Play: Mahua ke Paani

Playwright: Sattar Baig & Lakshman Deshmukh

Director: Poonam Tiwari

Group: Rang Chhattisa, Chhattisgarh

Language: Chhattisgarhi

Duration: 1 hr 30 mins

The Form

Nacha is a traditional folk-theatre and a legacy of Chhattisgarh. According to some scholars the basis of this theatrical form is Gammat Nacha, which is mainly a singing form. Gammat Bhajans include expressions of emotions, humour, longing etc. The performance is conducted throughout the night and the audience enjoys it wholeheartedly. It includes singing of bhajans of Tulidas, Surdas, Kabirdas, Meera, followed by filmy Ghazals, Qawwalis and folk songs like Karma, Dadriya, Yuvapanthi, Holi etc. The performance includes all colours ranging from humour, compassion, love, anger etc.

The Play & Director's Note

This play is to encourage the audience to help in getting rid of the increasing dilemmas in the society, and build a clean and beautiful nation. It also urges those who are in the grip of an addiction, to give up the bad habit/s so that one's health, family future generation, and the society does not have to pay for one's folly. The addiction to liquor is driving the society astray. Through this play we wish to convey that alcohol, known as 'Mahua ke Pani' (Water of Mahua) in our region, is destroying our world. Families are suffering due to this evil habit. I, Poonam Tiwari, and my team are honoured to present this play at NSD, Delhi.

The Director

Born on 13th November 1963 in Chhattisgarh, Poonam Tiwari attended school till class four. At the age of nine she started participating in the productions of Nacha parties like Dau Mandaraji Nacha Party, Jaalbandha Nacha party, Pateva Nacha party and Nishad Nacha party. While working for Champa Barsan Nacha party of Durg, she came in contact with the great thespian Habib Tanvir and from 1984 to 2005 worked under him as an actor in Charandas Chor, Mitti Ki Gadi, Mor Nau Damad Gaon Ke Nau Sasural and many other productions. She has been awarded with Dauji Mandara Samman 2005, Sharad Vairahagkar Samman 2015 by IPTA, and Dau Ramchandra Deshmukh Bahuman Samman 2020.

The Playwrights

Lakshman Deshmukh was born in a farmer's family in Village Dugatola, 10 kms from the forest of Ambagarh. He has written many songs and plays on social issues like de-addiction, dowry system, oppression of women etc. He along with Sattar Baig has adapted this play to bring awareness about the evil and ill effects of alcohol that are spreading in the society. The play focuses on the addiction of liquor, made from the fruits of Mahua tree, in tribal villages. The play has been written in Chhattisgarhi Nacha style.

The Group

Rang Chhattisa based in district Rajnandgaon (Chhattisgarh), is a folk and cultural theatre group which has been presenting plays mainly based on the folk-art form Nacha. The group prioritises social issues over commercial ventures. It has performed numerous plays including Lottery, Rajim Bhaktin, Pathshala, Mahua Ke Pani and many more, in cities like Jaipur, Wardha, Bilaspur, Raigarh, Ajmer, Delhi, Indore, Patna, Ranchi, Guwahati etc.

Cast & Credits

Guru's Wife

Guruji

Poonam Tiwari

Sattar Baig

Sahinav	Mitr Shailender
Rajak	
Sahinav's Wife	Kumari Kaushik
Baba/Dada	Chhannu Sahu
Guruji's Daughter	Lakshmi Yadav
Friends	Divya Tiwari,
Annu	
Liquor Seller	Tejram Devangan
Bania	Rajkumar
Chauhan	
Bania's Assistant	Murad Khan
Policeman	Deva
Pallbearer (Arthi Uthane Wala)	Mahesh Sahu
Saheli	Pramila
Yadav	
Student	Chhotu
Meshram, Mahesh Sahu	

Harmonium	Limesh Shukla
Bansuri	Hemraj Sinha
Tabla	Monu Pandiya
Banjo	Chetan
Dance Director	Varsha
Dance	Jeetu Yadav
Singer (female)	Anita Jhanghel
Singer (male)	Narottam Das
Guidance	Deepak Virat
Playwright	Sattar Baig &
Lakshman Deshmukh	
Director	Poonam Tiwari

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Tushar Sonu Naik's Play: Veer Babruvahan

Director: Tushar Sonu Naik

Group: Naik Mochemadkar Paramparik Dashavtari Loknatya Mandal, Maharashtra

Language: Marathi

Duration: 1 hr 40 mins

The Form

Dashavtar is a popular form of folk-art characterizing rural theatre of South Konkan region, the coastal Sindhudurg district of Maharashtra. Dashavtar is generally the presentation of different incarnations of Lord Vishnu, with 'akhyanas' (stories) from great epics Mahabharata and Ramayana, though these days more secular themes are also presented.

Dashavtar is an all-male performance. It has music, mime, colourful costumes, extempore dialogues, dance steps, and battle scenes. Dashavtar regales, instructs, and edifies the rural masses through the themes it presents. The music has harmonium, tabla or pakhawaj, and cymbals as accompanying musical instruments, and is based on the Hindustani style.

The Performance

Babruvahana, the king of Manipur, takes in his custody the horse of the Pandavas which they had sent as symbol of their supremacy over all the kings. Meghavarna, son of Ghatotkacha, and Rushiketa, son of Karna go in search of the horse but fail to find it and return. Chitrangi, mother of Babruvahana, reveals to him that he is the son of the great warrior Arjuna. Babruvahana goes to meet Arjuna, but Arjuna gets angry and insults him. This makes Babruvahana furious. He challenges

Arjuna for a fight. In the battlefield Arjuna gets defeated and Babruvahana decides to behead him. Chitrangi and Ulupi, Babruvahana's stepmother order him get the divyamani, a precious stone, from the head of Shesh Nagraj, to save Arjuna and other martyrs in the battlefield.

Babruvahana goes to Shesh Nagraj, who is also his grandfather, and succeeds in getting the divya Nagamani. Meanwhile Bheema, the elder brother of Arjuna, arrives on the scene and on seeing Arjuna beheaded, fights with Babruvahana. Chitrangi and Ulupi stop them and tell him what actually happened.

All of them pray to Shree Krishna who appears and brings life to Arjuna and the others by touching the Nagamani on their heads. Babruvahana and his father Arjuna embrace each other.

Director's Note

While directing this play, I have selected the artists who are able to portray the character assigned to them. I have worked on the dialogues, costumes, make-up, and hairstyles, especially of males who perform the role of females. I thank the music director of this play for his single-handed contribution in this production.

The Director

Tushar Sonu Naik is a Matriculate. Though he is young, he has directed many plays, such as Veer Babruvahana, which is most popular among all. Most of the plays directed by him are in the traditional folk form of Maharashtra – Dashavtar.

The Group

The troupe known as Naik Mochemadkar Parmparik Dashavtari Loknatya Mandal is headed by Sonu alias Babal Shripad Naik, and managed by his son Tushar Sonu Naik, who is also a musician.

The family resides on the picturesque sea-shore in a small village called Mochemad, in Maharashtra. Dashavtar, a traditional folk art of this area, has been practiced by the family for more than six generations. The performers and musicians of the troupe come from different villages of

Sindhudurg district and a few also from the nearby state of Goa. They all are from poor, rustic, rural areas, mainly farmers, agriculturists or artists dedicated to this folk art with devotion and love. Naik Mochemadkars are frequently invited to perform their plays in annual festivals, rural fairs in the courtyards of temples, and these days even in urban areas. More than 240 performances are staged by this group every year.

Cast & credit

Ganesh	Gajanan Vengurlekar
Riddhi	Akshay Naik
Siddhi	Dipak Mayekar
Babruvahana	Nitin Asayekar
Hansadhvaja	Sudhakar Parab
Arjuna	Narayan Asayekar
Meghvarna	Nilesh Naik
Rushiket	Sagar Gaonkar
Ulupi	Ratnakar Manjarekar
Chitrangi	Mahesh Dhuri
Bheema	Krishana Naik
Shesh Nagraj	Guru Varadkar
Shrikrishana	Aatmaram Sawant
Harmonium	Rajan Gawade
Mrudang or Pakhvaj	Piyush Khandare
Cymbals	Snatosh Gudulekar
Singer	Mahadev Dalvi
Backstage Artists	Sitaram Gawade, Pravin Tandel,
Raman Parab, Harishchandra	Manjarekar
Music Director	Jayram Shripad Naik
Head of the Troupe	Sonu Shripad Naik
Research	Vijaykumar Phatarpekar
Director & Manager	Tushar Sonu Naik

Contacts

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Snehasish Bhattacharyay's Play: Anahuta



Playwright: Snehasish Bhattacharyay
Director: Sima Mukhopadhyay
Group: Samstab, Kolkata
Language: Bengali
Duration: 2 hrs 20 mins

The Play

Nirupam Goswami, an ex-army man, who has now become an entrepreneur, is living a contented life with his wife Sujata Goswami and son Debopam Goswami, when one afternoon all of a sudden, there appears a stranger, and intruding into their

house claims to be the real Nirupam Goswami, who had fought as a Major in the Dras Sector, 237 battalion, during the Kargil War. He claims that Sujata is his wife, and says that this Nirupam Goswami is actually Mainak Ghosh, who had fought under his domination in the Kargil War. Surprised and astonished by the attitude of the 'uninvited guest', Nirupam and Sujata struggle to fight against all odds. The case is then taken to the police, who is also taken aback, when the stranger presents proof after proof. Lawyers from both the sides look into the matter, and finally, the case reaches the court.

Director's Note

I feel every director wants to work on a play that goes beyond its words and delves into a deeper philosophy of life. Anahuta (The Uninvited) compelled me to look within me while presenting it on the stage. The known tactics of executing plays went topsy-turvy while working on Anahuta. The more I faced these challenges the more I felt zealous about it. Not only was it me but the actors too went through all these challenges while playing their parts. In fact, the different selves that inhabit our being remain, for the most part of our lives, unknown, unrecognized and uninvited to the fore. When these selves come to the fore and confront us, the familiarity with life vanishes instantly. Everything legal and illegal, true and false, the victorious and the defeated, stand on an unstable ground. Here, in this play, we too have faced something unknown and been on a journey with it. That the journey of life is the only truth is what our team has tried to present through this play on stage.

The Director

Sima Mukhopadhyay (born 5 December 1959) is a director, playwright and actor from Kolkata. She made her stage debut as a child artiste with M.G. Enterprise, a professional theatre ensemble. She received Master's Degree in Drama (Acting) from Rabindra Bharati University in 1985. At present she heads Rangroop. As an actress Sima has acted in productions directed

by eminent directors, beside her own. She has written twelve full-length plays, and six short-length plays for children. Besides the ones written by her, Sima has directed works of Rabindranath Tagore, Oscar Wilde, Tripti Mitra, Arthur Arbuzov, and many other world renowned writers. She is a recipient of Senior Fellowship from HRD Ministry for the year 2002, Ritwik Ghatak Smriti Puraskar, Paschim Banga Natya Akademi award, Dishari Puraskar, Kalakar Award, Bengal Shraichi Award, and Anukul Samman.

The Playwright

Dr. Snehasis Bhattacharyya, started his journey as a playwright with Swapnoparosh which was staged by Natyaranga theatre group in 2011. After that, he was selected in the International Playwrights' Workshop held the same year with the playwrights of West Bengal and Bangladesh, and the Cultural Ministry of India. He is also an actor and has performed many plays for Bangla theatre.

The Group

Samstab was formed in 1982 under guidance of Guru Sri Dwijen Bandyopadhyay. Its first production was Abhimukh, a poetic play written by Shri Navendu Sen and staged in 1983. The group has tried to encourage new, and not-too-well-known playwrights too. With Naak, Kalpomon and Dhuni Stambha, we introduced a new author Kajal Sengupta and also produced Sokratiser Jabanbandi by Dr. Sisir Kumar Das, which was later telecast through Kolkata Doordarshan.

Cast & Credits

Stranger	Sanjib Sarkar
Sujata	Amrita Mukherjee
Nirupam	Susnata Bhattacharjyay
Police Officer	Srikanta Manna
Yudhistir	Parthasarathi Chandra
Menoka	Kankabati Bandyopadhyay
Prasenjit	Ashish Mazumder
Raghabendra	Parthasarathi Sengupta

Peon

Sanjoy Das

Light

Badal Das

Music

Disari Chakraborty

Set Design

Sandipsuman Bhattacharjya

Sound

Pinaki Mukherjee

Playwright

Snehasish Bhattacharyay

Director

Sima Mukhopadhyay

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Director, Samstab

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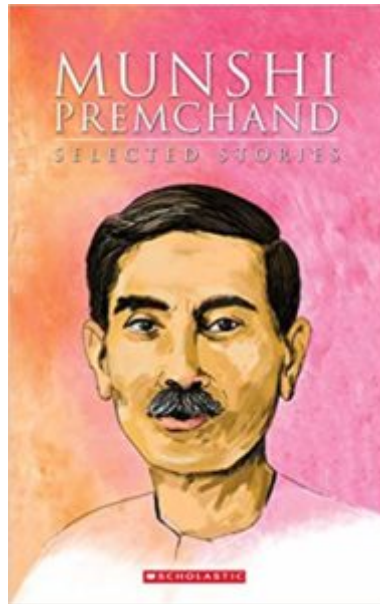
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Everything Personal – a taut and gripping play | Manohar Khushalani

The latest new playwright to hit the horizon is Nilanjan Mukhopadhyay, a seasoned journalist; whose first play, 'Everything Personal', was presented by Yatrik under the direction of Bhaskar Ghosh. Incidentally, all the three plays were produced by the India International Center, though the first two were presented by Ruchika Theatre Group at IIC earlier.

Rajendranath's Play on Stories of Premchand | Manohar Khushalani



A Review by Prof. Manohar Khushalani

IICs Annual Day was celebrated with a fitting tribute to Munshi Premchand by dramatic renditions of four of his most well known short stories directed by Rajinder Nath and presented by Nepathya Foundation. All the four plays were really heartwarming epitomized by the Director's deft presentation, which was minimalistic and intellectually stimulating, thus doing justice to the author's own style of writing. Competent performances by all the actors, especially Mala Kumar, Rekha Johri, Animesh Singhal and Gaurav Sehgal propelled the play.

Known as a pragmatist, social reality and pathos has been the focus of Premchand's writings, which was also emulated by two of the plays performed that day; Shanti and Satgati. But, pathos isn't the only emotion he could write about. In 'Motaram Ji Shastri', the story of a lovable charlatan, who, like Moliere's Mock Doctor, gives us twinkle-eyed humour of

unbelievable situations. But, despite his wife's warnings, of not getting entangled with women, Moteram ends up becoming the Queen's physician, enchanting her with his gift of poetic gab, only to be kicked unceremoniously out by the guards.

Bade Bhai Sahab, a light-hearted story of sibling rivalry between two brothers, one of whom is five years elder to the other. While the elder brother is prone to sermonize the younger one; on the need to take studies seriously, much to his own embarrassment, the younger one catches up with him as he gets promoted each year. Unfortunately, the older one stays put in the same class. Charmingly enacted, the mirthful story ends with food for thought. Is educational qualification really superior to wisdom laden experience?

Published earlier in IIC Diary

Dramatised Stories of Premchand

IIC ANNUAL DAY

Stories of Premchand.

Directed by Rajinder Nath

Presented by Nepathya Foundation

22 January 2019

The IIC Annual Day was celebrated with a tribute to Munshi Premchand. It featured dramatic renditions of four of his best-known short stories, directed by Rajinder Nath and presented by Nepathya Foundation. All the four plays were heartwarming, epitomised by the director's deft presentation, which was minimalistic and intellectually stimulating, thus doing justice to the author's own style of writing. Competent performances by all the actors, especially Mala Kumar, Rekha Johri, Animesh Singhal and Gaurav Sehgal, propelled the play.

Known as a pragmatist, social reality and pathos have been the focus of Premchand's writings, and two of the plays performed that day, *Shanti* and *Satgati*, reflected this. But pathos isn't the only emotion he could write about. *Moteram Ji Shastri* is the humorous story of a lovable charlatan, who like Moliere's Mock Doctor, gives us twinkley-eyed humour of unbelievable situations. Despite his wife's warnings of not getting entangled with women, Moteram ends up becoming the Queen's physician, enchanting her with his gift of poetic prattle, only to be unceremoniously kicked out by the guards.

Bade Bhai Sahab is a light-hearted story of sibling rivalry between two brothers. While the elder brother is prone to sermonising the younger one to take his studies seriously, much to his embarrassment, the younger one catches up with him as he gets promoted each year. Unfortunately, the older one remains in the same class. Charmingly enacted, the mirthful story ends with food for thought. Is educational qualification really superior to wisdom-laden experience?

■ MANOHAR KHUSHALANI



Performance of *Moteram J Shastri*



Scanned with
CamScanner

James Graham's PRIVACY

Director: Ajay Khatri



Playwright: James Graham

Director: Ajay Khatri

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

Language: Hindi

Duration: 1 hr

The Play

The play *Privacy* is a story of a writer who is hiding all these years in her shell. She's afraid of coming out in public and the social media. Heartbroken and after having a deep interaction with a psychoanalyst, she is determined to take on the world. She wants to write a play, meet new people, interact and experience their lives. Through the process of

meeting she is introduced to the social media and technologies and learns how they are involved in surveillance. She unveils and reveals herself to society and ends up meeting someone similar.

Director's Note

During my training in Direction at National School of Drama I tried exploring a new language of theatre in the contemporary world. Since past few years, I have been fascinated with technology, media and re-invention in theatre. In this era of globalization, I strive to locate a language that is mutually complementary to masses – as viewers and we as artists.

My interest in privacy and surveillance dates back to graduation days. Initially, social media always intrigued me instigating thoughts to question the way it interfered with our lives. I have extracted the recollections of collective impressions made on me in all these years in the play – *Privacy*.

This adaptation of the play involves gender inequality and how our society reacts to privacy and surveillance predominantly, of females begins from birth, continue into her teens till she matures. Then her next 'milestone' is when she belongs to the watchful eyes of her husband's family. The unstated social activities and other social elements intrude and lay claim on her life. Through this narrative / performance, we try to express and understand how a hitherto unknown woman protects her privacy from being waylaid by agents of society. Though it is strange and difficult for anybody to firstly realize and then accept that there are now new weapons and systems being engaged to trap, track and control targets especially those considered disruptive by society which is also the State. Our social, economic and political leanings are trapped by and handcuffed in a technologically – driven society. Surveillance is meant to intrude upon and deny privacy- a person struggles for his personal expression and existence amidst it's, all

pervasive and overpowering presence in our lives.

Violence erupts and flourishes to stop or counter state sponsored hostility. The State wields a powerful backup or 'in the wings', weapon of sophisticated technology-driven surveillance; destroying and disrupting natural human passages of vent: behavior, emotions, social, work, family or relationships. When an individual's surveillance is used unopposed against his/ her/ or their own will.

The Director

Ajay Khatri is a graduate from National School of Drama. He is instrumental in guiding theater workshops and instilling these with creative energy befitting young independent theatre aspirants and groups, school, colleges and NGOs. Starting his journey in 2005 as director he presented: *Surya Ki Antim Kiran Se Surya Ki Pehli Kiran Tak, Yayati, Illa, Komal Gandhar*. He has worked and designed lights in national projects such as *Othello, Comedy of Terrors*, and *Arjun Partigya* among other experimental exploratory pieces include: *Saturday Night* and *Privacy*.

The Playwright

James Graham (born 1982) is a British playwright, television writer and actor. His work has been staged throughout the UK, at theatres including the Bush, Soho Theatre, Clwyd Theatr Cymru and the National Theatre. He was discovered by, and has been a playwright – in – residence at, the Finborough Theatre.

He wrote the script for the film *X+Y*, which premiered in 2015. He has written *The Culture, This House, Labour of Love, Little Madam, The Whiskey Taster, The Vote, Finding Neverland, The Men* and *Sixty – Six Books* among several others. His play *Privacy* had its world premiere at the Donmar Warehouse, London.

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

On Stage: Meenakshi Thapa, Sanjeev Jaiswal, Rachna Gupta, Debashree Chakrabarty, Bhagyashree Tarke & Rahul Kumar, Jayanta Rabha, Parag Barouah, Sayan, Shruti

Technical Team: Vishala Mahale, Saras

Lights: Sarthak

Animation: Priyansh

Music: Daood Husain, Vikesh Bisth, Sachin Rohilla, Mahadev Singh Lakhawat, Devika

Story: James Graham

Dramaturge: Ajay Khatri

Translation: Meenakshi Thapa

Adaptation, Design & Direction: Ajay Khatri

Hara Bhattacharya's MEDEARA
Director: Goutam Mukherjee



Playwright: Hara Bhattacharya

Director: Goutam Mukherjee

Group: Chhandam, West Bengal

Language: Bengali

Duration: 1 hr 40 mins

The Play

After 15 years of absence, veteran theatre actress Kamini returns to stage as the protagonist of Euripides' play *Medea*, directed by her ex-fiancé and famous theatre director Purushottam Dasgupta who had used Kamini's acting ability and charm to make his plays successful, but had later married Ipshita, the daughter of an influential Minister. Kamini's friend Kanchan is serving life-imprisonment for killing her new born male child out of vengeance towards her husband, who had got her previous pregnancies aborted since she was carrying a female foetus in her womb. For Kamini, Kanchan is the Medea of our time. Gradually Ipshita also starts identifying herself with Medea, Kanchan and Kamini. Kamini's

interview by a famous theatre critic Tonumoy, in Kolkata's leading newspaper, reveals the present day story of several Medeas.

Director's Note

I have tried my best to give the complex fabric of gender politics a modern stage-language by designing the play with the austerity that it deserves. It was a challenging and thrilling project for me as a director, to bring out the essence of the concept of an intricate and intense subject brilliantly depicted by the playwright. Ultimately, I can humbly say, with chiaroscuro light design, absorbing sounds and a relatable set-design, *Medeara* has become a brilliant play to watch.

The Director

Goutam Mukherjee started his theatre journey as an actor in 1985. He directed the play *Moinuddiner Bhoot* for the group Samay in 1993 which was awarded District's Best Production by Paschimbanga Natya Academy. In 1994, Goutam joined Chhandam and started acting in many remarkable plays by the troupe under the direction of Late Sudhansu Dey, the pioneer director of the troupe. In 2015, at Chhandam, Goutam directed the play *Lajja* written and compiled by him. The play *Medeara* is his second directorial work for the troupe Chhandam.

The Playwright

Hara Bhattacharya is an eminent playwright of West Bengal who has been active in Bengali theatre since 1987. Most of his plays have been produced by eminent directors like Bibhas Chakraborty, Biplab Bandopadhyay, Chandan Sen, Anirban Bhattacharya and others. Some of his remarkable plays are *Nashta Asim*, *Noti o Ghorachor*, *Adbhut Andhar*, *Aguner Barnamala*, *Ashtitwer Akaar*, *Oedipus*, *Medeara*. He was awarded with Sundaram Puraskar in 1990, and West Bengal Journalists Association's Dishari Award for Best Playwright in 1996. His

play *Aguner Barnamala* was staged in Bharat Rang Mahotsav in 2007.

The Group

Chhandam was founded by a few young theatre enthusiasts of Raiganj in 1962. Since then it has been traversing the path of theatre uncompromisingly. It celebrated its golden jubilee in 2012 and has almost 60 outstanding plays to its credit, one of which has been crowned with presidential award and some of which have been honoured with several other awards. It has established its own theatre auditorium where most of the theatre groups across the state regularly stage their productions. Besides producing plays, the group frequently arranges seminars and conducts intimate discussions and workshops to develop the physical skills as well as the mental capabilities of the theatre aspirants of the group.

Cast & Credits

Kamini / Medea: Srabani Dey

Kanchan: Barnali Nandi

Jason: Koushik Das

Tonumoy: Santanu Chatterjee

Purushottam Dasgupta / Creon: Goutam Mukherjee

Reporter: Sumitra Bhowmick

Ipshita: Ratna Basu

Tapan: Subrata Talapatra

Satyada: Satyabrata Deb

Suman / Photo Journalist: Suvra Ghosh,

Medearas / Group of girls: Sangita Ghosh, Shilpa Deb,

Ritwika Biswas, Debolina Paul

Stage & Costume Design: Neel Koushik

Stage Designing Assistance: Koushik Saha, Goutam Basak

Light Design & Application: Soumen Chakraborty

Choreography & Music: Deb Kumar Pal

Music Application: Anirban Mandal

Make-up: Bhanu Mitra

Production Design: Shubhabrata Sinha Roy

Playwright: Hara Bhattacharya

Director: Goutam Mukherjee

**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 Jadhav

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