

Parthi Subba's VAALI MOKSHA (Yakshagana) Director: Karemane Shivananda Hedge



Playwright: Parthi Subba

Director: Karemane Shivananda Hedge

Group: Sri Idagunji Mahaganapati Yakshgana Mandali, Keremane, Karnataka

Language: Kannada

Duration: 1 hr 30 mins

The Play

Vaali Moksha describes the incidents leading to the revelation and death of Vaali, the king of 'Vaanaras' or the tribe of the apes. The alliance between Rama and Sugreeva that happens here becomes a crucial point for the later happenings in the Ramayana.

Director's Note

This episode is selected from the Aranya Khanda of the Ramayana composed by Parthi Subba, a 16th century Yakshagana

playwright. This play has an interesting conflict between two communities, viz human and semi-human/ape like. Traditionally, this play was limited to the dialogue/conversation/ vaachika based Taalamaddale. I have tried exploring the new interpretations and possibilities of already existing traditional theatre elements, music and rhythm which helped in enhancing the portrayal of characters and the story, using choreography to create a spectacle. Here one can see a spectrum of moods (other than the main-stream popular depiction of Veera, Bhayanak, Hasya) including Love (Shringara), Sorrow (Karuna), Wonder (Adbhuta) and Tranquility (Shanta). It is an effort to reach new audience, breaking the barriers of language through simple narration and direction, without losing the framework of impromptu dialogue delivery, dance and narrative motives of Yakshagana. A short and powerful presentation of the story within the limited performance time has made this play successful in and abroad India. To conclude in a nutshell, even though direction of this play was a challenge, I found it as an artistic opportunity.

The Director

Sri Keremane Shivanand Hegde is the present director of this Yakshagana Troupe. He is also Guru and Director of a Yakshagana Training Center – “Srimaya Yakshagana Ranga Shikshana Kendra” at a remote village of Coastal Karnataka. Shri Hegde is a fifth generation Yakshagana artist in Keremane family. He has studied and practiced many classical and folk dance forms apart from Yakshagana and has toured all over the globe heading the Yakshagana Mandali. He has been conferred with many awards (Aryabhata International Award, Kuvempu Deepa Award, Ajithashri, Kusumashri, Chittani Awards etc.) and titles (Yaksha Sarathi, Nritya Param etc.). Currently, he is Academic Council Member of Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University, Mysore and Member of Executive Board and The Chairman of Folk and Tribal Community of Sangeet Natak Academy.

The Playwright

Yakshagana poet Parthi Subba, believed to have lived in about 1600AD, is a celebrated composer of many Yakshagana Prasangas (or poetic episodes). Subba is believed to be the originator of new regional style, the Tenkutittu, the 'Southern School' of Yakshagana. He is also believed to be the author (probably the compiler and editor) of Sabhalakshana, a collection of songs used for the preliminary (Purva Ranga) of Yakshagana. Himself a Bhaagwatha and an actor, Subba widely travelled. His Ramayana is being used all over Karnataka by the traditional theatre by all styles of Bayalata.

The Group

Yakshagana is a rare 500 year old operative art form which belongs to our rich Indian heritage originating in Karnataka. It is a combination of dance, drama, music, dialogues and stories taken from Indian epics and mythology. Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane® was established in 1934 by my grandfather Shri Keremane Shivarama Hegde. This Mandali is a non-profit NGO, and the performing unit of our organization has toured extensively in India and abroad i.e. USA, England, Spain, Bahrain, France, China etc. Many awards and recognitions have been conferred to the Mandali from all over the world, the prestigious 'Raja Mansingh Tomar Award' conferred by MP Govt. being the most recent i.e. last year.

Cast & Credits

Shri Rama: Keremane Shivanand Hegde

Hanuman: Timmappa Hegde

Sugreeva: Ishwar Bhat Hamsalli

Stree Vesha – Tara: Sadashiv Bhat Yellapura

Vaali: Vighneshwar Havgodi

Ravana: Seetaram Hegde Mudare

Lakshmana: Shridhar Hegde Keremane

Angada: Chandrashekhar N.

Poorva Ranga / Kapi: Vinayak Naik

Poorva Ranga: Nakula Gouda

Poorva Ranga: Lokesh Naik

Poorva Ranga: Ganapati Kunabi

Tere / Kapi: Krishna Marathi

Bhaagwatha (Singer): Ananta Hegde Dantalige

Chande Player: Krishna Yaji Idagunji

Maddale Player: Narasimha Hegde Mururu

Director, Choreographer & Guru: Keremane Shivanand Hegde

Mahesh Elkunchwar's KOLA Director: Achyutha Kumar



Playwright: Mahesh Elkunchwar

Director: Achyutha Kumar

Group: Theatre Tatkal, Bangalore

Language: Kannada

Duration: 1 hr 45 mins

The Play

Kola is the second part (Magna Talyakathi in Marathi) in the Wada trilogy written by Mahesh Elkunchwar. It is a poignantly written family drama having its roots in the first part Wada Chirebandi. However watching Kola as an independent entity will give you an equally mesmerizing theatrical experience. Set in rural Vidarbha, the play talks about relationships, aspirations, joys, sorrows, anger, insecurity and many other human emotions which an individual from any place can easily relate to. It traces the story of three generations. It looks at how people from the older generation adapt to the ways of the new generation. The play also throws light on the lives of young people who live away from home but prefer to stay connected to their roots.

Director's Note

Kola unveils the tales of many generations of a family along with the emotional struggle of relationships. But the conversation is not just dramatic; it also takes you to the depths of the character. I feel, when instead of acting, actors try to live their roles on stage, the intensity of the play multiplies manifold. In this production, the actors have tried to explore the emotional side of each character. We have experimented to see if the actors can be prevented from falling prey to the obsession of acting and made to perform by forgetting the fact that they are acting before an audience for two hours. If, in each performance, the actors are able to be the characters themselves (only when on stage), the motive of this play is achieved. This is the belief and commitment of the play too. Through Kola the audience will witness the metaphorical and poetic form of the play.

The Director

Achyutha Kumar is a well-known actor in the Kannada and Tamil film industries. Achyutha received theatre training at Ninasam Theatre institute. He went on to form Protheu theatre with like-minded friends, and acted and directed a number of plays

under the banner. He started his acting career in television with filmmaker Girish Kasaravalli's serial Gruhabhanga. After a series of television serials, he started acting in Kannada films. He has acted in more than 150 films so far and has been honoured with two state awards, three Filmfare awards and a SIIMA award. He formed the team Theatre Tatkaal four years ago and has directed two plays under the banner – Nanna Thangigondu Gandu Kodi and Kola.

The Playwright

Mahesh Elkunchwar, born in Nagpur on 9 October 1939 is an Indian playwright who has written more than 20 plays, in addition to theoretical writings, critical works, and active work in parallel cinema as an actor and screenwriter. He is credited as one of the most influential and progressive playwrights, not just in Marathi theatre but also Indian theatre. He was awarded the Sangeet Natak Akademi Fellowship. His first play Rudravarsha was written in 1966.

The Group

Theatre Tatkal is a group of artists active in both theatre and audio-visual media. Theatre Tatkal has set out with a mission of producing plays of excellent artistic merit. The group comprises of professionally trained theatre artists, television actors, film artists, musicians, painters, writers, directors and intellectuals. Theatre Tatkal has produced Shakespeare Manege Banda, written by Prof. Natraj Huliyar, and Nanna Tangigondu Gandu Kodi written by P. Lankesh. Kola written by Mahesh Elkunchwar, translated by Nandhini K.R. and Prashanth Hiremut, and directed by well-known actor Achyutha Kumar is the group's latest play.

Cast & Credits

On Stage: Apeksha Ghaligi, Bindu Raxidi, Kali Prasad, Kiran Naik, Nandini Patwardhan, Shailashree, Sharada GS, Shivaprasad, Shrunga BV, Veeresh MPM, Yashodha

Set Design: G Channakeshava

Lighting Design/Execution: Raghu Shivamogga, Naveen Sanehalli

Sound Design: Veeresh MPM

Technical Design (set): Raghu Sirsi

Translation to Kannada: Nandini KR and Prashanth Hiremath

Associate Director: Gopalakrishna Deshpande

Playwright: Mahesh Elkunchwar

Direction: Achyutha Kumar

Manish Mitra's KANKA O LEELA (Based on Mymensingha Geetika) Director: Mary Acharya



Playwright: Manish Mitra

Director: Mary Acharya

Group: Kasba Arghya, Kolkata

Language: Bengali

Duration: 1 hr 30 mins

The Play

Kanka, son of a poor Brahmin, loses both his parents when he is an infant and is adopted by an untouchable childless couple. But they too, die soon-after, and Kanka is adopted by a Brahmin, Garga, who gives him good education. Garga's daughter Leela is very fond of Kanka. Kanka, well-versed in Hindu scriptures becomes a Muslim. His compositions become famous all over the country, but the local Brahmin community hates Kanka and they incite Garga against him. Infuriated Garga poisons Kanka's food. Leela who has seen this asks Kanka to leave their house. Garga realizes his mistake and his disciples try in vain to find Kanka. It is said that he has drowned. But he comes back only to find Leela, unable to bear the news of his death, dead.

Director's Note

In this age of moribund capitalism and extravagant consumerism, it is the task of the artist to look into the deep ethnic roots of traditions and culture of the society he/she belongs to. This search inspired us to structure the play with folk motifs and folk music. This episode from the ballads of Mymensingh Geetika has a social significance also. Kanka & Leela has a very strong religious implication. The love of Kanka and Leela is secular and in full accord with the themes of the other episodes of the ballads. And so is the criticism pointed against the Brahmin community which is the main culprit in this case, and also the cause of the tragedy.

The Director

Mary Acharya was an actor in the West Bengal Government State Repertory before joining Kasba Arghya. She has acted in all of Kasba Arghya's recent productions. She took training in Pandavani from Shanti Bai Chelak and performs Pandavani regularly. She is the Production Controller in Kasba Arghya's

magnum opus production Urubhangam. Mary has also performed in Eugenio Barba's theatre Odin Teatret in Denmark and has extensively travelled Europe, especially Poland, where she gave a mesmerising solo performance as Lady Macbeth.

The Playwright

Manish Mitra has written eight plays in Bengali including Sankat, Riot, Journey to Dakghar, Binodini, Raktabhumi, Prem Parab Katha and Chanakya, the elaborated script of Urubhangam, Antigone, Before the Germination and many others. In recent times he has initiated a new process of developing plays on the basis of a unique collaboration between a group of musicians and the actors which gives rise to a flowing musicality of the subject text. His work with Sanskrit plays is significant. His plays have been performed widely all over the country and also in Europe.

The Group

Kasba Arghya is a group of creative theatre workers who have been engaged in various theatre activities for the past 27 years. Since its inception the group has worked to preserve its connection with the country's ethnic roots and has done extensive work on folk dances, folklores and traditional theatre forms of the country under the guidance of eminent theatre director Manish Mitra. It also runs a child repertory with deprived and slum children of Kolkata. The group has travelled globally and the productions Urubhangam and Macbeth Badya have gained international repute. Kasba Arghya's work with Sanskrit plays is very significant. All Arghya productions are accompanied by live music played by a very efficient group of musicians.

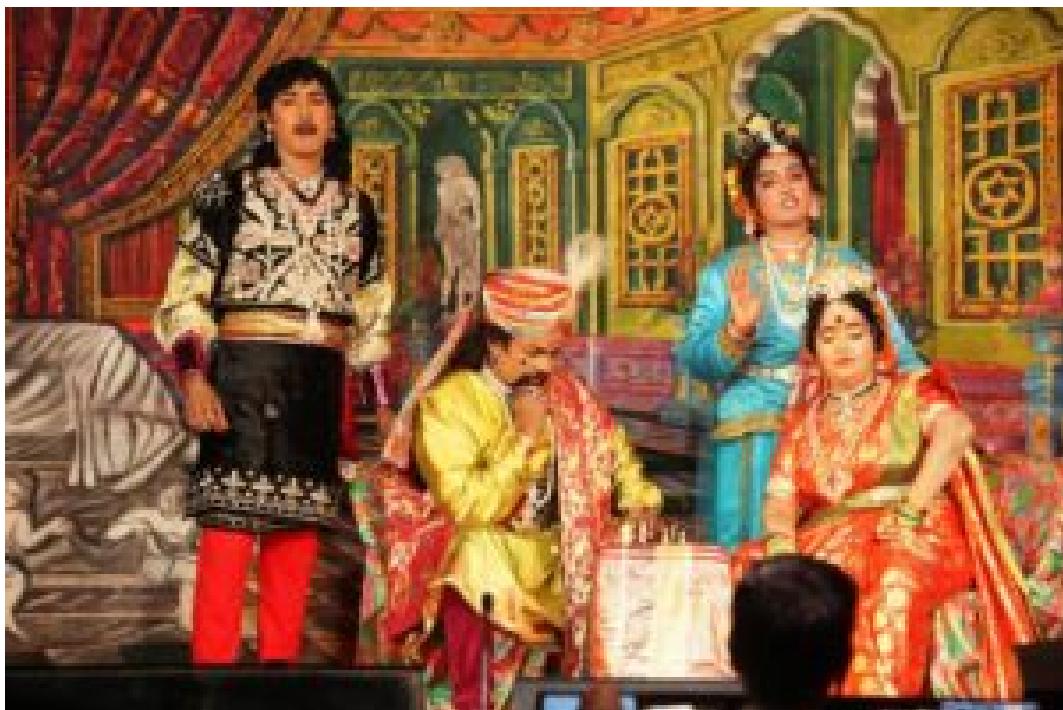
Cast & Credits

On stage: Mary Acharya, Sayak Mukherjee, Sima Ghosh, Tapas Chatterjee, Raju Bera, Sanjib Kumar Das, Sourav Chakraborty, Shrabani Ghosh, Kaushtav Gupta, Lina Chatterjee, Aparupa Das, Samraj Das, Jyotiska Banerjee, Nimai Pramanik, Shikha Chowdhary, Jaya Basu, Anupam Das, Nibedita Ray

Vocal: Nilanjan Mishra, Sima Ghosh
Esraj: Samyabrata Mukherjee
Harmonium: Subir Sanyal
Percussion: Ratnadeep Mukherjee
Costume: Sima Ghosh
Light: Chandan Das
Production Manager: Bijoy Chatterjee

Playwright: Manish Mitra
Director: Mary Acharya

Bhoja Raju Garu's JAI PATHALA BHAIRAVI Director: Surabhi Jayachandra Varma Rekandar



Playwright: Bhoja Raju Garu
Director: Surabhi Jayachandra Varma Rekandar

Group: Sri Venkateswara Surabhi Theatre, Hyderabad

Language: Telugu

Duration: 2 hrs

The Play

Thota Ramudu, a gardener's son, loves Indumathi (the only daughter of the king of Ujjaini). The king rejects their love but gives Ramudu an option that if Ramudu earns a lot of money, he can marry his daughter. To obtain evil spirits, Mantrik Nepala needs a good, bold and young man. He finds out about Thota Ramudu and brings him for this purpose, promising him the wealth which he needs to marry Indumathi. Just before the prayers, Thota Ramudu finds out about the Mantrik's evil intentions. He gets the evil spirit to kill the Mantrik and marries Indumathi. The disciple of the Mantrik comes to know about this. He brings back his master to life with the help of Sanjeevani. Mantrik obtains the idol of the evil spirit through cheap tricks and kidnaps Indumathi. Thota Ramudu with his moral strength kills the Mantrik and brings Indumathi back.

Director's Note

The play Pathala Bhairavi is based on the movie by the same name written by Pingali Nagendraraao Garu. This story has been dramatised by Sri Surabhi Bhoja Raju Garu. Our plays are mostly mythological stories, and the young audience is not interested in them. So I directed this love story with the young members of Surabhi. Finally, this play is running successfully in our repertory. The production has socially relevant messages, special effects, tricks, and music.

The Director

Surabhi Jayachandra Varma Rekandar is the grandson of Padmashri Surabhi Babji. He is a recipient of Ustad Bismillah Khan Yuva Puraskar Award from Sangeet Natak Akademi, New Delhi; Narasimha Rao Rangasthala Yuvapuraskar from Potti Sriramulu Telugu University, Telangana; and many other awards and honours. He has performed in more than 4,500 shows. He has

directed Jai Pathala Bhairavi, Kurukshtera, Annamayya Vennela, Kanaka Tara and Baala Mayabazaar and participated in many national and international theatre festivals. He has staged 13 performances in Passages International Theatre Festival, France. He has also conducted many workshops on Surabhi Theatre Techniques.

The Playwright

Rekandar Bhoja Raju was the second son of Rekandar China Venkata Rao and Nataka Kala Praveena Smt. Subhadramma. He was an actor and a great technical expert of theatre skills. He was a wig-maker, moulder, scenic painter, electrician, lighting expert, engine mechanic, besides being harmonium and tabla player. Bhoja Raju died in 2005 at Visakhapatnam while performing the role of Mayala Marati in Balanagamma.

The Group

Surabhi Theatre was established in 1885 at Surabhi village in the Kadapa District. It was invited by the Passages 2013 Festival Committee for performances in the cities of Metz and Paris in France, with 50 artists and technicians for a period of 35 days, and coordinated by Alliance Françoise, Hyderabad. French Minister for Culture, Aurélie Filipetti came to watch the play Bhakta Prahlada. The Hon'ble Mayor, Metz France, honoured Surabhi Babji with a gold medal. Now the children belonging to the 7th generation will be performing the play Mayabazaar.

Cast & Credits

Ramu (Hero): R. Jayachandra Varma

Organiser & Anji: V. Upendar

Indhumathi: V. Hema Manasa

Baka Baka: V. Lekhaj

Pourudu: V. Rishik

Pourudu: R. Ravi Varma

Santhamma: R. Padmaja Varma

Pathala Bhairavi: R. Shyamala

Sinikudu: R. Arun Kumar

Nalini: V. Saiteja
Thappu: Thappu V. Chenna Kesava
Ithihasam: V. Reeta Devi
Makari: V. Alekhya
Dingari: V. Nagaraju
Yakshini: V. Rajeswari
Chelikathe: V. Rajini
Chelikathe: V. Jabili
Chelikathe: V. Rupa
Raju: R. Vasudeverao
Poururalu: R. Thirumala
Rakshasa: S. A. Shiva
Vagalo Vagalu: S. A. Hema Maalini
Cheli Kathe: M. Neeraja
Pourudu: M. Koushik
Kathakuralu: M. Snigdha
Kathakuralu: Y. Dhiksha
Chelikathe: Y. Bhargavi
Rani: V. Lakshmi
Pourudu: A. Govind Rao
Jyothishyulu: Mallesh Ballastu
Sinikudu: V. Bhanu Prakash
Kathakralu: D. Annapurna
Chelikathe: A. Deepika
Sinyadhipathi: V. Krishna Babu
Beka Beka: V. Mohan Krishna
Muthaiduvu: V. Pankaja Syamala
Manthrikudu: V. Ajay Kumar
Sadhajapa: S. Sharath
Chelikathe: V. Bhavani

Special Effects: V. Niranjanrao
Harmonium: R. Seshu Raju
Tabla: V. Prabhu
Tabla: M. Nagaraj
Electrician: Sv. Kishore, R. Ravi Varma
Team Manager & Singer: R. Harika Varma

Playwright: Sri Bhoja Raju Garu
Director: Surabhi Jayachandra Varma Rekandar

William Shakespeare's ENCRYPTION (HAMLET) Director: Susheel Kant Mishra



Playwright: William Shakespeare
Dramaturgy: Vishala Ramachandra Mahale
Director: Susheel Kant Mishra
Group: NSD Students' Diploma Production, New Delhi
Language: Hindi
Duration: 1 hr

The Play

Encryption is based on William Shakespeare's Hamlet. It is an attempt to weave a parallel narrative which represents the

present day. At the centre of this narrative is a person who is troubled by the ever increasing absurdity and contradictions of the society. Indecisive –‘To be or not to be’ (Hamlet) and the inference of a person from the present time, in varying situations are juxtaposed; do they match? Duration of the events in this play is one day. Two coffin makers/gravediggers are making another coffin. Along with the narrative of Hamlet, a coffin is being constructed. The coffin which is being constructed is waiting for a corpse. Completion of the coffin, hence awaiting death, is the circle that brings an end to the performance.

Director's Note

My association with the characters of the play Hamlet goes back to my initial days in theatre. The conflict, not being able to decide, and drifting between being and non-being becomes the destiny of Hamlet. Even today, I observe similar situations around me. By introducing the character, I intend to address the links of such situations. As a student of Theatre Technique and Design I started to work with fellow performers, and our explorations began with sources from space, scale, texture and colour. During this process, performers experimented various ways of expressing, which in turn developed into a body of performers and designers, working in tandem. Along with this, through installations, we tried to explore sexuality, sense of loss etc.

The Director

Susheel belongs to Satna, Madhya Pradesh. As a member of Rang Vidushak, he participated in various national and international theatre festivals. He did a one-year certificate course from National School of Drama, Sikkim Theatre Training Centre. He has worked as a guest artist/designer/visiting faculty at Madhya Pradesh School of Drama, where he has conducted stage-craft classes. He has designed sets for plays directed by NSD Direction Students and Santanu Bose. Susheel has designed property and head-gears for the play Skandgupt

directed by Alok Chatterjee. He has directed Pagla Ghoda, Bhasa's Urubhangam and Panchhi Aise Aate Hain.

Dramaturgy

Vishala Ramachandra Mahale, graduated from NSD in 2014 with specialization in Theatre Techniques and Design. He has written many plays including *■Inquilaab Zindaabad*, *Pratiksha*, *MKD*, *Nidaan*, *Dot Dash Dream Delusion*, *Inertia.303, 01:12:58* (A play based on Lakshman Purbathe Massacre), *Incision 66M*, *Mad Man's Diary* (based on a story by Lu Xun), *Jehanara* (A play based on a Novel by Lyane Guillaume) to name a few. He has translated and developed performance texts *Roti* (based on a Kannada story by P. Lankesh), *■ Tarr Aaya/Tarr Arrives* (based on a Kannada story by Devanuru Mahadeva); adapted *Dr. Faustus*, *Titus Andronicus*, *Peer Gynt*, *A Vacant Lot* (based on a play by Ota Shogo), *Hamlet Machine* (based on Heiner Muller's play), *A Doll's House Story*, *■Infinite* (based on *Proof* by David Auburn). He has co-scripted short films *February 29*, *Yeduretu*; feature length films *Spaces for Rent...* and *Kaggantu* in Kannada. Currently Vishala is working as a freelance designer, playwright, dramaturge, and director.

Cast & Credits

On Stage: Sanjeev Gupta, Rachana Gupta, Sarfaraz Ali Mirza, ShalucYadav, Debashree Chakraborty, Indira Tiwari, Bhagyashree Tarke, Bulkic Kalita, Melody Dorcus, Param Badhania, Jayanta Rabha, Guneet Singh, Parag Baruah, PunsiLemba Meitei, Ravi Chahar, Rakesh Kumar, Rahul Kumar

Assistance in Light: Kiran Kumar

Assistance in Set: Shyam Kumar Sahni

Make-up: Parag Baruah, Rachna Gupta

Sound/Music: Santosh Kumar (Sandy)

Sound Operation: Melody Dorcas, Ajay Khatri

Video & Operation: Ujjwal Kumar

Video Execution: Pranshu Chowdhary, Nitin Kumar

Installation & Exhibition: Maneesh Pachairu, Dillip Majhi, Pooja Dange

Assistance in Installation & Exhibition: Ankur, Melody Dorcus, Tushar Karan, Shohaib Tyagi, Akki Kumar, Akash Srivastav, Hemant Raj Konwar, Kavita Yadav, Chaman, Ashish Kumar Nayak, Nirutpol Mohan, Kamal Anand, Shamsher Ahmed

Choreography: Vikram Mohan

Poster & Brochure: Ujjwal Kumar

Production Controller: Mahadev Singh Lakhawat

Playwright: William Shakespeare

Dramaturge: Vishala R. Mahale

Concept, Design & Direction: Susheel Kant Mishra

Jehan Aloysius' STORMY WEATHER



Playwright & Director: Jehan Aloysius

Group: CentreStage Productions, Sri Lanka

Language: English

Duration: 1hr 10 mins

The Play

Stormy Weather is a murder mystery that keeps the audience guessing till the end. One morning, Noel, a man with many enemies, is discovered murdered in his bed with fifteen stab wounds. The prime suspects are summoned to the house by an unconventional inspector who interrogates each of them. Noel's wife, sister and lover seem to have strong motives. The arrival of a storm complicates the investigation further, till the murderer is finally revealed.

Director's Note

Stormy Weather is presented as a black & white murder thriller, in the film noir or 'Dark

Cinema' style of movie-making of the 1940's and 50's. The show also consciously uses melodramatic elements from 'whodunit' and horror genres. The show aims to take elements of the film noir genre and transplant those elements into the three dimensional space of live theatre. The characters may seem to reveal a desire to escape the characters they are forced to play while trapped within the silver screen. There are several layers to the performance that attempt to allow the characters to transcend their cinematic stereotypes. I wrote *Stormy Weather* in 1995, inspired by a nightmare. My script was first produced in 1999 by the University of Colombo and also included in my collection of plays which was shortlisted for the Gratiaen Prize for literature for the year 2000. I approached the script as a director rather than playwright, when I decided to include the movie element and add clichés from horror and thriller genres in the new production.

The Director /Playwright

Jehan Aloysius is a full-time theatre practitioner as well as a visiting lecturer at the University of

Visual and Performing Arts. Over the last two decades, he has been associated with The Royal Court Theatre of London, ART of Bangalore, Theatrum Botanicum of Edinburgh, Brave Theatre Festival of Poland, Rikskonsertene of Norway, The British Council, as well as the National School of Drama (by participating in the Bharat Rang Mahotsav Drama Festivals and also the 8th Theatre Olympics 2018). Jehan played lead roles at the Edinburgh Fringe Festival in the multi-award winning productions of *Children of the Sea* and *Finding Marina*. He has produced theatre and workshops in Norway, Poland, Scotland, Qatar and India. In 2001, Jehan founded CentreStage Productions, an amateur theatre troupe which produces original theatre in Sri Lanka. As a playwright, Jehan has been shortlisted for The Gratiaen Prize for literature, for *The Screaming Mind* (2000) and *The Ritual* (2008), and was on the panel of judges of the 2014 Gratiaen Prize. Jehan's humanitarian efforts, though his Stage Hands Project, include work with children affected by poverty, natural disaster and war, as well as physical theatre productions with those living with mental and physical challenges.

The Group

CentreStage Productions is an amateur theatre troupe founded in 2001 by Jehan Aloysius, in order to produce and promote original theatre in Sri Lanka. Its productions are regularly studied in local universities, and several scripts have been nominated for Sri Lanka's highest literary award, The Gratiaen Prize. Its ground-breaking 'mix-able' productions of *An Inspired Swan Lake* and *Nutcracker* (which have been featured on CNN and the BBC), combined soldiers who had lost limbs in the recently concluded ethnic war, with hearing impaired and mentally challenged performers who were all trained and

choreographed by Jehan Aloysius.

Cast & Credits

The Inspector: Jehan Aloysius

Noel Richards: Joshua Joseph

Therese: Michelle Herft

Avanti: Tanisha Wijesinghe

Charmaine: Trudy Herft

Rachel: Melmari Cruse

Lighting: Thushan Dias

Sound: Stephan Wijesinghe

AV Screen: Dion Nanayakkara

Backstage: Aadil Osman

Music Composed & Performed: Jehan Aloysius

Video Designed & Directed: Jehan Aloysius

Playwright & Director: Jehan Aloysius

Samik Bindu's STORY OF LORI
Director: Mayukh Dutta



Playwright: Samik Bindu

Director: Mayukh Dutta

Group: Chetla Krishti Sansad, Kolkata

Language: Bengali

Duration: 1 hr 30 mins

The Play

The play opens with two cats ushering in a retro-future backdrop. Three notorious business tycoons monopolize the 'intangible cultural heritage' through diplomatic support of the greedy state-minister, by luring the Master Chef King, an indifferent, careless food aficionado. 'Nerdy', a pseudo-human-robot designs surveillance gadgets to track hapless commoners, daring their basic rights of singing lullabies and cooking food, which have now become red-listed. Public life is jeopardized with hungry, sleepless children and a helpless king in self-proclaimed exile. Ultimately the cats come to rescue by finding a special little girl. Together, they find the king and make him cook a unique recipe with powers to instil humane sanity in 'Nerdy' by deleting his robot-mode.

Director's Note

The story is set in a fairy-tale-like background. The play symbolically depicts how crony capitalism is denying the basic

rights of the people via monopolizing the natural resources of a country. The greedy corporates use state-of the-art technology to accomplish their mission. In the play three notorious businessmen monopolize two intangible cultural heritage of the people; bed-time folk-tale lullabies, ritually sung by the people for their children to make them fall asleep at night, and traditional recipes. Red-listing and commercialization of these basic rights, along with severe surveillance, results in sleepless nights, hungry, imprisoned offenders, and choked public life. Two cats find a little-girl and the king, a Master chef, to cook an ancient recipe which destroys the 'villains' strategies, finally restoring the situation to some extent.

The Director

Mayukh Dutta has performed in more than 40 plays of Chetla Krishti Sansad. He has worked with renowned directors of Bengal like Pinaki Guha, Raja Bhattacharyya, Manish Mitra, Tulika Das, Debdesh Roychowdhury and many others. He has attended workshops of many eminent personalities like Goutam Halder, Anjan Deb and Feisal Alkazi. Story of Lori is his first directorial work in theatre.

The Playwright

Dr. Samik Bindu is currently an Assistant Professor in the Department of Zoology at Panchanan Barma University (Coochbehar, West Bengal). He is a member of Chetla Krishti Sansad and is associated with children's theatre for last 30 years. He has acted in 15 plays produced by the Sansad and written four plays staged by it.

The Group

Chetla Krishti Sansad was established in 1985 for the welfare of children, and with the dream of making a social change by giving expression to the thoughts of down-trodden children through theatre. Till date it has staged more than 40 productions and has received rave reviews. Now, the group has extended to a large family; the ones who started their journey

as child artists in the group have now grown up to mature theatre workers. In addition to children's welfare, the group is now equipped with productions by adults. Although the group is run only by donation and meager financial support from the common people, without any Government or non-Government sponsorship, the determination and discipline of our theatre workers give us the hope to change the mode of life through theatre.

Cast & Credits

Bhije Biral: Partha Debnath

Biral Tapaswsi: Piali Samanta

Mr. Baron: Aritra Dey

Mr. Tycoon: Tanmay Banerjee

Mr. Magnate: Abhishek Dey

Mantri Charmagaj: Swarnendu Das

Raja: Adrija Basu

Adabata & Man 1: Chiranjeet Haldar

Jeera Bata & Man 2: Ayan Debnath

Mr. Nerdy & Sena 2: Arkoranjan Bhattacharya

Miss Info: Shubhannita Guha / Monomita Chaudhury

Special Child: Mrittika Chakraborty

Children 1: Tanirika Das

Children 2: Dibyatanu Dutta

Children 3: Aman Ghosh

Senapati: Sundarraj Roy

Radhuni & Man 3: Anirban Saha

Women 1: Pritha Biswas

Woman 2: Sayantika Dey

Woman 3: Srabana Chattopadhyay

Sena 1: Mayukh Dutta

Music: Subhadeep Sarkar & Aritra Dey

Set Design: Swarnendu Das

Stage set-up: Surojit Dey

Make-up: Bhanu Mitra

Light: Kalyan Ghosh

Costume: Piali Samanta

Props: Adrija Basu

Choreography: Sreya Das

Special thanks to Pinaki Guha, Samarjeet Dey, Sayantani Dey, Rshitobroto Mukherjee, Pushan Dasgupta, Anwesh Bhattacharya, Kaushik Pal, Arka Chakraborty, Debajyoti Bhattacharya, Tunak Banerjee

Playwright: Samik Bindu

Director: Mayukh Dutta

SOCRATES Director: Rajoo Barot



Novel: Shri Manubhai Pancholi 'Darshak'

Adaptation: Bharat Dave

Director: Rajoo Barot

Group: Ahmedabad Theatre Group, Ahmedabad

Language: Gujarati

Duration: 2 hrs

The Play

Socrates is a classic testimony of the most remarkable period of Greek history (Peloponnesian War period). The story dawns with the era of the staunchly democratic leader Pericles and his years of contribution towards the society of Athens, and culminates when Socrates, the brilliant thinker, is sentenced to death by a venom quaff. Greeks are known for their superior body built, and exquisite features. However, the story forms Socrates' image as 'protuberant lips, flat nose, huge and lost eyes' which is quite different from typical Greek masculine features. Who can call such a differently looking and thinking human an enlightened personality? What was 'true wisdom' to Socrates?

Director's Note

I have genuinely felt that the nation's democracy is blemished through the deceitful acts of derision and shady deals. This instigated and inspired me to show the speculum of Socrates to the society that is governed by mockery and corruption. The apostle of Nirvana, Lord Buddha, has paid the utmost reverence to the tyranny of citizens, meagre and lavish alike. This has built within me, an acute conviction and faith in the autonomic form of government. My forthright rationale to stage this classic is to give the society an aspiration as its law systems and governance are undergoing a very delicate phase.

The Director

Rajoo Barot, an NSD Graduate (1977), is an actor, director, singer, documentary film-maker and light designer. He is the founder of the Ahmedabad Theatre Group, and the initiator of documentation and promotion of theatre songs of Gujarat through a group activity titled Tarz-e-Thatter. He has directed several commercial television serials and has travelled extensively with the NSD Repertory Company. He has

received many awards such as the Sangeet Natak Akademi's Gaurav Puraskar, Information Department of Gujarat's Best Documentary Award, and the Best Playback Singer Award for the film Dikari Mari Vhalno Dario. One of his most appreciated works is Haiye Ham to Tarasnu Na Rahe Tham, which he made for the Pravah Drinking Water & Sanitation Campaign, and which was performed by 50 groups in their own dialects and traditions in more than a thousand villages in Gujarat.

The Playwright

Bharat Dave did Diploma in Direction from National School of Drama, Delhi in 1976. He retired as the Chief Producer, Video Production Group, Development & Educational Communication Unit (DECU) of Indian Space Research Organisation (ISRO) Ahmedabad after serving for 32 years. He was in USA for the Fulbright Internship programme in the field of communication technology in television programme productions and public broadcasting. He received the Gaurav Puraskar 1991 for the commendable contribution to Gujarati theatre.

The Group

Ahmedabad Theatre Group, was set up in 1992. It has produced and performed many plays reflecting its vision. ATG has been invited many times to participate in the international drama festival Bharat Rang Mahotsav organised by NSD, New Delhi and has also participated in the 8th Theatre Olympics with the production Paritraan at Mumbai.

Cast & Credits

Socrates: Praveen Hirpara

Xanthippe: Deepti Joshi

Crito: Priyank Upadhyay

Media: Garima Bharadwaj

Crishiyas: Kamal Joshi

Aspasia: Vaibhavi Bhatt

Pericles: Rajoo Barot

Apollodorus: Vaishakh Rathod

Judge: Chirag Parekh, Nitish Parekh

Meno: Harshdeep Jadeja

Harmippus: Gopal Barot

Anateus: Vishal Shah

Ajes: Praful Panchal

Meletus: Dhruv Pandit

Jailor: Harshdeep Jadeja

Soldiers: Harshdeep Jadeja, Jigar Shah

Chorus: Female Mausam Mehta, Malka Mehta, Nupoor Shah,

Vaibhavi Bhatt, Neeta Pattani, Deepti Joshi,

Garima Bharadwaj

Chorus: Male Rajoo Barot, Jigar Shah, Harshdeep Jadeja,

Priyank Upadhyay

Stage Manager: Chirag Parekh

Back Stage: Dhruv Pandit, Neeta Pattani, Anil Rathod, Vishal Chauhan, Shubham Balapure, Ravi Patil

Set & Lights: Kabir Thakor

Lights Operation: Kamal Joshi, Vaishakh Rathod, Dhruv Pandit

Costumes & Props: Arpita Dhagat

Assistant: Vaibhavi Bhatt

Chorus Text: Chirag Tripathi

Music: Nitish Parekh

Assistant: Priyank Upadhyay

Music Operator: Nitish Parekh, Dhruv Pandit

Make-up: Shabana

Novel: Shri Manubhai Pancholi 'Darshak'

Adaptation: Bharat Dave

Direction: Rajoo Barot

SATYA KE PRAYOG (BASED ON THE AUTOBIOGRAPHY OF GANDHIJI)

Director: Devendra Raj Ankur



Hindi Translation: Kashinath Trivedi

Director: Devendra Raj Ankur

Group: Sambhav, Delhi

Language: Hindi

Duration: 1 hr 20 mins

The Play

This play is based on some of the untouched aspects of the self-written autobiography of Mohandas Karamchand Gandhi. Gandhiji divided his autobiography into five parts. The play has a few excerpts from Part one – Janm, High School Mein, Vilaayat ki Taiyari, Sabhya Poshak Main; Part two – Pehla Mukaddama , Netaal Pahuncha, Ko Jane Kal Ki?, Dharma Nirikshan, Ghar ki Vyavastha, Desh ki Ore, Hindustan Mein, Raj Nishtha and Shushrusha; Part three – Toofan ki Aagahi, Bachchon ki Shiksha, Saadagi, Desh- Gaman, Clerk Aur Beira, Dharma Sankat, Ek Punya Smaran aur Prayashchit, Patni ki

Dridhta; and from the last Part- Pehla Anubhav, Gokhale Ke Saath Mein, Ashram ki Sthaapna, Neel ka Daag, Mazdooron Ke Sampark Main, Mrityu Shayya Par, and Purnaahuti. The play follows the simplicity of Gandhiji's life. It portrays Gandhi as a common man, who is later established as a Mahatma.

Director's Note

On the occasion of the 150th anniversary of Mahatma Gandhi we decided to prepare a play that had him in the centre. A number of different texts related to Gandhi were read. In the end it was decided to prepare a play on his own story, Satya ke Prayog. Many incidents related to his life have often been staged earlier. Our effort has been to select the sections that are less familiar or untouched. We have tried to stage the translation as it is. Yes, there has been an effort to give it a chronological sequence. The play is around one and a half hour in duration. We have tried to catch different aspects of Gandhi's life from childhood till the end.

The Director

Devendra Raj Ankur did M.A. in Hindi Literature from Delhi University, and specialised in Direction from National School of Drama. He has directed many professional and amateur theatre groups all around the country. He is a founder member of the popular theatre group Sambhav, and the initiator of 'Kahani ka Rangmanch'. He has participated as a director in theatre workshops and his plays have been staged in numerous cities. He has translated many plays from English and other languages, and is a regular columnist of theatre in many magazines and journals. More than seven of his books on theatre criticism have been published. He has been the director of National School of Drama. He was awarded with the Sangeet Natya Akademi award for special contribution in the field of theatre.

Cast & Credit

On Stage: Amit Saxena, Durgesh Kumar, Prakash Jha, Gauri Deval, Nidhi Mishra, Amitabh Srivastav

Music Compilation & Operation: Rajesh Singh

Light Design: Raghav Prakash Mishra

Concept & Direction: Devendra Raj Ankur

Siddique Mohammad's GOGA CHAUHAN KA KUCHAMANI KHAYAL



Director: Siddique Mohammad

Group: Pt. Ugamraj Khiladi Lok Kala Prashikshan E�am Shodh
Sansthan, Rajasthan

Language: Rajasthani

Duration: 1 hr 15 mins

The Form

Khayal is an all-night recital of the historic and Pauranic love-stories sung and enacted in the villages. Kuchamani

Khayal is the most popular form of Rajasthani folk art. Late Lachhi Ram Ji of Kuchaman was the father of this form, and had a strong voice. Around a hundred years ago he created this form for the village Kuchaman and thus it came to be known popularly as Kuchamani. Initially the performance was accompanied by Dholak, Nagara, Turri etc. but over the years Harmonium, Tabla Sitar and Sarangi also got incorporated. The costumes of the artists are often symbolic. For example, the king doesn't wear expensive clothes but puts on a crown or a kalangi over his regular clothes. By wearing a lehnga, kurti and kaanchali, and drawing a goonhat a man represents a woman. Pt. Ugamraj ji has contributed immensely in this folk form for the past 65 years, staging the message of patriotism, bravery and truth, in every nook and corner of the country. He has created a world record by staging more than 20000 performances of Kuchamani form of Khayal from Kashmir to Kanyakumari.

The Play

Mahapurush Goga ji is popular as a secular god of the middle ages who was above caste, creed, Hindu, Muslim and Sikh. Goga ji of Rajasthan, as per a famous story, was born as a blessing given by Guru Gorakhnath. His mother could not bear children and went to meet Guru Gorakhnath who was then meditating on a hillock. He gave her a boon that she will bear a son and gave her a fruit called Gogal as a blessing. On eating the fruit she conceived and later Goga ji was born. He was called Goga ji after the fruit Gogal. Qayamkhani Muslim society calls him Jahar Pir. He became a disciple of Guru Gorakhnath. To commemorate Goga ji, in the month of Bhadra, a fair is organised and is visited by all communities including Hindus and Muslims. This production is based on the life and works of the aforesaid Goga Chauhan.

The Director

Born in 1958 in village Medhta, District Nagaur of Rajasthan, Dr. Siddique Mohammad is currently the chairman of Ugamraj

Khiladi Lok Kala Prashikshan Evam Shodh Sansthan. After completing B.A. (Hons), M.A. and Ph.D., and gaining popularity in the universities, he served as an associate professor. He has been an avid translator, publisher and researcher. During his research he was given a grant by the Department of Hindi by Jai Narayan Vyas University, Jodhpur; and Ambedkar Fellowship by Bhartiya Dalit Sahitya Akademi, Delhi. He has also received many awards and honours.

Cast & Credits

Team: Kachruddin, Sardar Khan, Chaman Khan, Mehboob Ali, Sishupal, Iqbal Khan, Raju Nagadhchi, Janwru Khan, Prakash Mand, Shaukhat Khan, Nema Ram Roisa, Mangilal Kanoonga, Sarwan Sardi, Ayub Khan, Bilada, Shriniwas Sharma, Naryan Singh Peethal, Satyanarayan Sharma, Ramgopal Sharma

Director: Siddique Mohammad