

Saptarshi Maulik's PRITHIBI RAASTA SHABDO Director: Rudraprasad Sengupta



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

The Play

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

Time passes. Now, Pari is a mother but she surrenders her little son, Bodhisotwo, to Rabi's custody and disappears. Rabi

raises Bodhisotwo and leaves behind him a stable along with poor pets – an unfledged parrot, a lame cat, etc. Will Bodhisotwo's life maintain an undisturbed flow with these pets? Will the roads of our city allow him to grow up as its citizen? Will he be able to live alone...?

The Director

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

The Playwright

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

Jaipuria College; and the students of IMI, Kolkata. He has acted in Nandikar productions and is the author of four plays.

The Group

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

Cast & Credits

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

Costume: Solanki Dev

Decor: Ayon Ghosh

Light: Arghya Dey Sarkar

Music: Souvik Bhattacharya

Make-up: Shusree Mukherjee

Associate Director: Sohini Sengupta

Playwright: Saptarshi Maulik

Director: Rudraprasad Sengupta

Tripurari Sharma's MAYA MEGH



Playwright & Director: Tripurari Sharma

Group: NSD Sikkim Repertory, Gangtok

Language: Nepali

Duration: 1 hr 30 mins

The Play

This is a tale which revolves around the life of a couple that leads an ordinary life and bicker incessantly. The wife is depressed about how her life turned out to be and hopes for salvation. One day the God of Death, Yama sends his messengers to inform her that she has only twenty-four hours from now to live, after which she would depart from the earth. The husband grows furious when he learns of this but is later deeply saddened by the news. He gradually realizes how precious his wife is to him. The wife, knowing that her end is near, tries to live her entire life within the span of a day. The play follows how the husband finds ways and means to fight the order of universe and dissuade the God of Death from taking her away.

Director's Note

The Gond tale, on which the play is based, deals with the ingenuity of a man who wants his wife to live. The story reflects the imagination of a community which places men and

Gods in a frame of combat that has reference both in the might of the divine and human behavior. The tale talks of a time when Gods personally came to earth to take a person away at the time of departure from earth. This is also a moment of reckoning, of being born anew and a rediscovery of the world. Set in the midst of mist and clouds, the performance creates a narrative of fantasy. The simple minded clear focus of husband contrasts with that of wife's emotions oscillating between life and death; and the narrow minded avarice and complacency of others around. The logic that a woman cannot go without her husband's consent is carried to extreme in order to keep her away from death. The tale with its ambiguity intrigues. The man is both villainous and heroic. The triumph renders possessiveness, tempered with love and integrity, almost a virtue. It was a rare opportunity to explore the tale with the actors of the Repertory Company of Sikkim, NSD. Each moment was full of spirit and delight.

The Director & Playwright

Prof. Tripurari Sharma, born in 1956, is a graduate from Delhi University with Honors in English Literature. She completed her diploma from NSD in 1979 with specialization in Direction. She has written and directed a number of plays and has been associated with several theatre groups throughout the country and abroad. She has written scripts of critically acclaimed films like Mirch Masala and Hazar Chaurasi Ki Maa and has also written and co-directed a few short films on the theme of the adolescent girl child and has been associated with the Street Theatre Movement. Prof. Sharma has travelled with her group to Norway, England and Pakistan and represented India in the first Women Playwright's Conference in USA, 1988. She was honored with the Sanskriti Award, Delhi, in 1986 and also by the Delhi Natya Sangh in 1990. In 2013, she was conferred with the Sangeet Natya Akademi Award for her immense contribution in the field of theatre direction. At present, she is a Professor of Acting in the National School of Drama.

The Group

Sikkim Theatre Training Centre is the first centre of the National School of Drama outside Delhi established in the year 2011. Situated in the lush green picturesque valley of Gangtok, the centre offers a year-long extensive training in theatre. In 2012, the centre started its Repertory Company in which students from the previous year's training program are selected as artists.

Cast& Credits

Maya: Ranjana Manger

Santey: Bikram Lepcha

Bhatti Wala: Tashi Lepcha

Bhatti Wali: Prarthna Chettri

2 Old Women: Pabitra Kri. Gautam, Tila Rupa Sapkota

Yam Doot 1: Satyam Gurung

Yam Doot 2: Buddiman Rai

Yamraj: Tushar Nirala

Pregnant Woman: Chandrika Chettri

Shikari Kancha: Birbal Subba

Old Man: Nitlesh Chhetri

Sabji Wali: Balsrame A Sangma

Jhakri: Birbal Subba

Bhes Dance: Suman Rai / Birbal Subba

Badal: Chandrika Chettri, Prarthna Chettri, Suman Rai, Balsrame A Sangma, Vupen Gurung, , Bhuwan Sharma, Barsha Basu Thakur

Dance: Chandrika Chettri, Tashi Lepcha, Prarthna Chettri, Vupen Gurung, Bhuwan Sharma, Balsrame A Sangma

Villagers: Vupen Gurung, Anil Kr. Manger, Tashi Lepcha, Nitlesh Chhetri, Birbal Subba, Pabitra Kri. Gautam, Prarthna Chettri, Tila Rupa Sapkota, Balsrame A Sangma, Bhuwan Sharma, Barsha Basu Thakur.

Technical in-charge: Goge Bam

Production Coordinator: Lhakpa Lepcha

Stage Manager: Chakra Bdr. Chettri

Light & Set Design: Dipankar Paul

Light Assistant, Execution & Operation: Chakra Bdr Chettri

Set Execution: Tashi Lepcha, Sanjeev Sharma

Costume Design: Anil Kr. Manger

Sound Execution: Nitlesh Chhetri

Assistant: Uttam Gurung

Musicians: Uttam Gurung, Birbal Subba, Subrata Banerjee,
NishithMajumdar, Tathagata Banerjee, Partha Sil, Suman Rai,
Sayan Chakraborty

Stenography Painting: Dhiraj Pradhan

Poster & Brochure: Sangeet Shrivastava

Choreographer: Kiran Lama

Nepali Translation: Hasta Kr. Chettri

Property Design & Making: Jeewan Limboo

Assistant: Prem Pradhan, Buddiman Rai

Assistant Director: Bikram Lepcha

Associate Director: Vinod Bahadur Rai

Music Director Raghuvir Yadav

Playwright & Director: Tripurari Sharma

Bratya Basu's EKDIN ALADIN
Director: Kanchan Mullick



Playwright: Bratya Basu

Director: Kanchan Mullick

Group: Paikpara Indraranga, Kolkata

Language: Bengali

Duration: 1 hr 50 mins

The Play

Madhab Marik is a politician who aspires to become the leader of the country. He dreams of taking the oath as the Prime Minister. But everything goes haywire when during his dream of oath-taking ceremony a voice interrupts calling him a hooligan, cheat, and rioter. Madhab realizes the voice to be that of his childhood friend Satya who had died when he was in school. Madhab's latest transition from one party to another keeps him wondering about what people are actually thinking about him. Through his encounter with Satya, Madhab's fears come to light. Satya, to get his friend out of the turmoil, helps him with the magic lamp of Aladin. But this lamp functions a bit differently. It helps Madhab to see the true face of the person towards whom he points the lamp. Madhab finds that all his political party members, high-command leader, even his elder daughter and her husband, have pretentious faces, and the lamp reveals them all, except for

his wife, and Satya's mother who genuinely care for him. Madhab breaks down knowing the reality. He returns the lamp. Satya suggests Madhab to leave all his political pursuits and settle down and look after his family but Madhab disagrees and decides to start exploring his life afresh in a different light, for the people.

Director's Note

This was the first time I was asked to direct a play, and I will always cherish this offer and respect the confidence Paikpara Indraranga showed in my abilities. I had a smooth experience directing the play since the group is so professionally managed that besides direction I did not have to get involved in any other aspect of this big production. I especially thank Bratya Basu for believing in me and for giving me the opportunity to direct a play for the first time ever in my 27 years of living and breathing theatre.

The Director

In the year 1990 Kanchan Mullick started his theatre career with the group Hindol. He has been associated with the theatre group Swapnasandhani for almost 25 years. Here he learned acting, back stage work, set, light etc. Kanchan Mullick is known as a Bengali film and television actor. He has acted in movies like Mahakaal, Ranjala Ami Aar Asbo Na, Dhruba, Kelor Kirti, Lakshyabhed etc.

The Playwright

Bratya Basu, is an accomplished theatre artist, a playwright and director, who started his career as a sound operator. He is a theatre thinker and activist, and has served Bengali theatre for nearly 20 years. His plays have been staged by various directors like Suresh Bhardwaj, Bapi Bose, Arpita Ghosh, Debesh Chattopadhyay, Suman Mukhopadhyay, Koushik Sen, Kishore Sengupta, Anirban Bhattacharya, Sekhar Samaddar, Biplab Bandopadhyay, Debashis Biswas, Debashis Ray, Debashis Dutta, Avi Chakraborty etc. A compilation of his plays has been published in three volumes in 2004, 2010 and 2016

respectively.

The Group

Indraranga was renamed Paikpara Indraranga in 2012. Ekdin Aladin is our fifth production since then, after Nishshanga Samrat, Arabya Rajani, Awdyo Sesh Rajani and Banijye Basate Lakshmi. Our six-year journey in the world of group theatre has been one of ups and downs. It was a learning experience, for it taught us the philosophy and introspection of the art of theatre.

Cast & Credits

On Stage: Kanchan Mullick, Taranga Sarkar, Indrajit Chakraborty, Aruna Mukhopadhyay, Sumana Mukhopadhyay, Shantanu Nath, Indranil Mukhopadhyay, Prasun Bandyopadhyay, Pankaj Sarkar, Tutul Ghosh, Mouli Roy, Pubali Bandyopadhyay, Sukanta Saha, Soham Mukhopadhyay, Soumadipta Mondal, Joydeep Acharya, Sanjay Das, Anish Ghosh, Subrata Sadhukhan, Richa Roy, Payel Ghosh, Bhagyasree Roychowdhury, Ranjana Karmakar

Set Design: Debasish Roy

Set Making: D'moy

Sound Design: Dishari Chakraborty

Sound Operation: Santanu Paul, Soumya Mukherjee

Light: Sudip Sanyal

Make-up: Md. Ali & Sanjoy Paul

Choreography: Sumit Roy

Costume: Madhumita Dham

Logo & Publicity Design: Hiran Mitra

Brochure Design & Still Photography: Abhijit Nath

Production Assistants: Paromita Chakraborty, Bijay Basu, Ranita Das, Indranil Mukhopadhyay, Nairwita Dutta

Playwright: Bratya Basu

Direction: Kanchan Mullick

Watch Meet the Director segment for the play

Lyudmila Razumovskaya's DEAR ELENA SERGEEVNA Director: Vailisa Teplyakova



Playwright: Lyudmila Razumovskaya

Director: Vailisa Teplyakova

Group: Nazarov's Workshop Institute of Theatre Arts, Russia

Language: Russian

Duration: 1 hr 30 mins

The Play

After the final exams at a regular school, four school children realize that they will not pass the exams and the result would be disastrous to their future career. The teenagers enter the house of their teacher Elena Sergeevna and demand the key to the safe in which the examination papers are stored. At first, they try to persuade the teacher and then

they try bribing her, and in the end threaten to blackmail her. But the principled teacher does not agree to the deal and tries to explain to the school children all the meanness and baseness of their actions.

Director's Note

In *Dear Elena*, the youth are four students and their hostage is their teacher, Elena Sergeevna. The student leader, Volodya, is a handsome and innocent looking kid, yet his mind is where his heart should be. He is ready to commit even rape to break Elena Sergeevna, and terrorizes her by saying that it would be out of 'a purely sporting interest'. Complete rejection of morality and social norms has made him a sociopath. Part of the complexity of this play is that Elena Sergeevna herself is in a way compromised. She herself is a moral woman, but her fidelity is towards an indefensibly corrupt system. This story is not just about students and teachers, or kids and adults, it is about the modern Russian society and the conflicts between different type of people in Russia, and the conflict of different ways of upbringing in the modern society.

The Director

Vasilisa Teplyakova finished Gitis (Russian Institute of Theatre Art) as an actress in 2014. She works as an actress and director in different independent theatre projects, and as a teacher in the Institute Of Theatre Art, and is pursuing Ph.D. at Gitis.

The Playwright

Lyudmila Razumovskaya is a Russian playwright. She received an assignment from the Ministry of Culture to write a play about 'difficult teenagers'. Hence she wrote *Dear Elena Sergeevna*. Although the ministry rejected it, the play was staged in Tallinn (in Estonian) in 1981 and in Leningrad Lenkom in 1982. The performance was a huge success, the play was accepted by more than 20 theatres of the country, but in 1983, by order of the Ministry of Culture, it was removed from the repertoire.

Allowed again with the beginning of Perestroika in 1987, the play was staged a number of times abroad, including more than a hundred theatres in Europe. Since Lyudmila's plays too openly reflect the state of the society, the Ministry of Culture allowed the performances only after censoring parts of the original text.

The Group

Artem Nazarov's Workshop is a community of young, talented actors who have just graduated from the Institute of Theatre Art. The artists are experienced in acting on different type of stages, from small rooms to big auditoriums and also street stages. The group has six different plays in its repertoire and is always ready to play for charity. The actors annually take part in the festival of theatre schools of the BRIC countries, in performances by Valentin Teplyakov. These artists are young, ambitious, and most importantly, in love with Theatre.

Cast & Credits

Elena Sergeevna: Evgeniya Rozanova

Vladimir: Ivan Nabiullin

Pavel: Vladimir Rogachevskii

Viktor: Alexander Laptev

Lyalya: Anastasia Nyshpora

Playwright: Lyudmila Razumovskaya

Director: Vasilisa Teplyakova

Dwija Kanai's MOIMONSINGHA

GEETIKA Director: Goutam Halder



Story: Dwija Kanai
Director: Goutam Halder
Group: Naye Natua, Kolkata
Language: Bengali
Duration: 2 hrs 20 mins

The Play

The ballads of Moimonsingha Geetika belong to a matriarchal society. Some of the characteristics of the matriarchal society are – choosing a husband, freedom of love, and marrying in old age. Love in this society is like a divine wild flower which the vices of city life cannot destroy. In this society, selecting one's partner is valued over marriage. This folk literature is like the history of mankind. According to Dinesh Chandra Sen, a schedule caste brahmin Dwija Kanai created these ballads, now known as Moimonsingha Geetika. The ballad starts with a beautiful secular form. Far in the north is Gara Mountain. There lives a Brahmin with his six-month old

daughter. The leader of a gypsy group Hoomra steals (kidnaps) the beautiful child one night. When the girl turns sixteen she falls in love with the prince Nader Chand. Hoomra does not like this love affair and ordered Mahua to kill Nader Chand. But Mahua kills herself instead of killing her husband. Afterwards the Gypsy Group killed Nader Chand. In Bengals folk literature Mahua (A ballad of Moimonsingha Geetika) has been representing womanhood of our society.

Director's Note

While reading Moimonsingha Geetika, the ballad of Mohua and Nader Chand had inspired me. We have performed many serious, political and social plays dealing with complex problems of existence. The ballad of Moimonsingha Geetika explores Love, along with the complexities, that mankind can treasure. This story speaks of ideals, norms and ethics of the society, the status difference and its effects on human relationships.

The Director

President and founder member of theatre troupe Naye Natua, Goutam Halder was awarded State Award of Best Production for Meghnad Badh Kabya, State Award as Best Director for Chile Kothar Sepai, and Aditya Vikram Birla Kala Kiran Award. He has directed and acted in many plays for Nandikar, Naye Natua and other theatre troupes of Kolkata. He is trained in Kathak, Bharat Natyam & Classical Vocal Music, and is an actor – trainer in various institutions in India and abroad.

The Playwright

Dwija Kanai wrote and sang Bengali folk ballads of Moimonsingha around 350 years back. He belonged to the scheduled caste, but his works influenced the people of the society and they upgraded his status to that of a brahmin. There were times when these songs of Mohua were sung by everyone in east Moimonsingha in the undivided Bengal. It was the initiative of Sir Ashutosh Mukhopadhyay and the University of Bengal which officially appointed Chandra Kumar Dey to collect the ballads of Dwija Kanai. Sri Dinesh Chandra Sen

collected these songs from Chandra Kumar Dey in 1921 and later published them as a book Moimonsingha Geetika.

The Group

Naye Natua, a theatre troupe of Kolkata, has around 40 young talented actors, dancers and musicians, including casual and regular artists who are working tirelessly throughout the year. The group has performed in USA (New Jersey, Baltimore, Los Angeles, San Diego, Kansas, Nashville, Washington etc.), Canada (Toronto, Ottawa, Edmonton, Calgary – Alberta), Oman (Muscat), Bangladesh (Dhaka), Kuwait, Delhi, Mumbai, Bangalore, Hyderabad, Assam, Kolkata, West Bengal and many other places.

Cast & Credits

On Stage: Goutam Halder, Dyuti Ghosh Halder, Santanu Ghosh, Parthib Roy, Tamsuk Routh, Pronay Biswas, Tanmoy Maji, Alamin Amin, Mousumi Ghatak, Teesta Mondal, Swati Dasgupta, Sanghita Dutta Chakraborty, Swaralipi Chakraborty, Sujana Sikdar

Music Associates: Satyajit Chowdhury, Nilansuk Datta, Probir Das, Niraj Mondal, Joydeep Biswas

Costume: Dyuti Ghosh Halder

Light Operation: Debashish Chakraborty

Associates: Chandan Mitra, Bholā Chatterjee

Make-up: Samir Ghosh

Backstage & Technical Management (Sound): Soumitra Bhandari

Story: Dwija Kanai (Moimonsingha Geetika)

Dramatization, Music, Choreography, Set, Light & Direction:
Goutam Halder

Jyotishwar Thakur's DHURT SAMAGAM Director: Prakash Jha



Playwright: Jyotishwar Thakur

Director: Prakash Jha

Group: Mailorang Repertory, Delhi

Language: Maithili

Duration: 1 hr 20 mins

The Play

Most of the plays in Maithili language are based on the stories derived from the lineage of Lord Krishna and his characteristics. But in Dhurt Samagam a saint and his students are the central characters. Every character in the narrative is one up in cunningness from the other. The saint along with his student, Snatak visits late Thakur's place for alms, the household people take plea of impurity due to death in family. Vishwanagar and Snatak then visit Suratpriya's place. Here, the mentor-disciple start fighting amongst themselves for a prostitute named Anangsen. Both of them take the prostitute to Assajaati Mishra to resolve their fight, but Assajaati Mishra and his helper Bandhubanchak both turn out to be more lecherous than them. Finally, Assajaati Mishra proclaims that

it is this sly nature that has helped him to con the world and obtain his beloved. It is this essential nature which is the most precious thing for him in the world. However, he says that he always hopes for the peace and happiness of the universe.

Director's Note

Dhurta Samagam, written in thirteenth century is the first Maithili play. As Jyotishwar Thakur himself belonged to the Mithila region he placed the action of the play in same region. A seven hundred years old play is as relevant today as it was back then. This became a strong reason for us to produce it. The physical postures in our production are inspired from Sanskrit drama tradition and folk form Kiratniya.

The Director

Dr. Prakash Jha, a Phd in theatre, has been associated with theatre since 1994. He is the only director working in Maithili presently. He is the founder director of Mailorang Repertory and a senior research fellow of the Min. of Culture, Govt. of India. He has, to his credit four published works, out of these three are edited works and the fourth one is a translation. He has directed more than 30 plays and acted in more than 40 plays. His plays have been a part of Bharat Rang Mohatsav. Presently, he is working as a co-editor of Rang Prasang, a magazine published by the National School of Drama.

The Playwright

Poet and playwright, Jyotishwar Thakur is assumed to have lived from 1260 to 1340. He was a resident of Pali Village of Madhubani district of the present-day Bihar. He was an ardent devotee of Lord Shiva. He was given the the title of "Kavi-Shekar" because of his great writings. His Sanskrit text titled Panchsayak is based on 'Kaamshastra'. His other work, Varnaratnakaar is assumed to be the best work of that time.

The Group

Mailorang Repertory, Delhi was founded in 2005 with the aim to preserve the essence of cultural heritage and diversity of Mithila region amongst the people living in NCR. Since then it had served the objective of promoting the regional art and culture such as Natua-naach, rasanchowki, kirtaniya etc. This group has presented more than 60 plays within the country and also in neighbouring states like Nepal. Several renowned artists have been associated with Mailorang with the sole objective of promoting art and culture. The plays presented by the group have been appreciated worldwide.

Cast & Credits

Nati: Pooja Priyadarshini

Nat: Raman Kumar

Suratpriya: Manisha Jha

Anangsen: Sonia Jha

Baba Vishwanath Jha: Mukesh Jha

Snatak/Bangat Lal: Jitendra Kumar

Thakur ji: Sanjeev Yadav/Mayanand Jha/Santosh

Misar ji: Rituraj

Vidushak/Bandhubanchak: Nitish Kumar Jha/ Manoj Pandey

Moolnashak : Mayanand/ Mannu Jha

Chorus 1: Nitish/Govind

Chorus 2: Deepanand/ Nikhil

Chorus 3: Shivswaroop/ Vivek

Chorus 4: Mnish Raj/ Manishankar

Chorus 5: Mannu Jha/ Roshan/ Harsh

Music: Rajesh Pathak, Anil Mishra and Deepak Thakur

Lead Singers: Rajeev Ranjan/ Sushmita Jha

Co-Singers: Amarjeet, Bhaskar Jha, Jyoti Jha, Shivani Jha, Nitish

Choreography: Bhoomikeshwar Singh

Assistance: Pratibha Singh, Puja Priyadarshani & Raman Kumar

Costumes: Sonia Jha

Assistance: Mannu Jha, Sony Jha and Daalchand (costumes)

Set & Light Design: Shyam Kumar Sahni

Assistance: Sanjeev Kumar Bittu
Make-up: Mukesh Jha and Deepak Thakur
Property: Nitish Kumar, Mannu Jha and Sanjeev Kumar
Communication: Deepak Yatri, Mayanand Jha and Sanjeev Kumar
Brochure and Poster: Sanjeev Kumar
Photography: Deepak Yatri, Swabhimaan, Vikram
Rehearsal Supervision: Neera Jha, Manish Tiwari
Production Controller: Mukesh Jha
Performance Text: Prakash Jha

Playwright: Jyotishwari Thakur
Co-director: Shyam Kumar Sahni
Director: Prakash Jha

KURUKSHETHRA Director: M. Ganesh



Playwrights: B. Puttaswammayya, P. Vajrappa, Kallor Shreenivas & P Kuvmpu

Director: M. Ganesh

Group: Satyashodhana Ranga Samudaya, Heggodu

Language: Kannada

Duration: 2 hrs 15 mins

The Play

On the basis of the text of Mahabharatha along with the text of the play Kurukshethra by B. Puttswamaiah and P.Vajrappa, the masters of Karnataka company theatre, this performance has evolved keeping in mind the present times. It has been performed as Kurukshethra/Shri Krishna Sandhana all over Karnataka by P. Vajrappa and Kalluru Shrinivas. Their texts and songs are used in our production along with the poems of Kuvempu.

Director's Note

In my native place, Thimmappana Halli and in surrounding villages, I enjoyed watching the enactment of Kurukshetra, Ramayana, Danashura Karna, Raja Vikrama etc. that were performed annually. When I came to Bangalore for my higher studies, my ties with company theatre were left behind. When I look back and think about how I felt then, watching company theatre, I feel amused. I wouldn't miss even the all-night rehearsals of these plays. As I was a kid I wouldn't get any opportunities to act but no one could withhold my opportunity to watch those plays. Saturdays and Sundays being holidays, it was my turn to look after the cattle. I used to rehearse these stories with my fellow cattle men. The mud from the wells that were being dug was our 'Aharya' (Make-up), the bamboo sticks were our bows and arrows, worn out plastic pitcher the weapons (Gada), the surrounding lakes became rivers and seas, the greenery was a dense forest, and we the characters of Ramayana and Mahabharatha. I had never thought that the games, which we played as kids, would become the texts for my future studies. Ninasam has taught me these playful games in our theatre

course, but with discipline. In the year 2014-15 Ninasam trained students with different texts of Kurukshethra. Though the group was of young students, their singing and acting was of professional level. The nearby villagers came in crowds to watch this play. I had thought of doing this play much earlier for Janumanadata, but it couldn't be possible for many reasons. Now, the actors Manju Sirigere, Nagaraja Sirsi, Sharath S Mysore, Uma Y G Kolara, Shrinivasa Murthy Tumkuru, along with the help of other actors and technicians, came together to recreate this play for Janumanadata.

The Director

Dr. M. Ganesh did his Masters in Kannada from Bangalore University. He completed theatre training at Ninasam Ranga Shikshana Kendra, Heggodu and then got appointed as a faculty at Ninasam. He received Doctorate from Kuvempu University for his thesis on Kannada Rangabhoomiya Hosa Sadhyathegalu (New possibilities in Kannada theatre). Being an actor, director and organizer, he has worked in many theatre troupes including Ninasam Tirugata, Charaka, Kinnaramela, Protheo, Spandana, Kagodu Rangamancha, Nanu Mandya and others. Sangeet Natak Academi awarded him with Bismillah Khan Yuva Puraskar. He was also awarded the best actor award for the movie Dhali in Bellimandala and Ambegalu film festival. Currently he is working as the Director of Shivamogga Rangayana.

The Group

In order to keep up the dreams of liberty, equality and fraternity, and to keep Ninasam training active and creative for two more months after completion of the course, a group Janumanadata was started and has been running for the past thirteen years. It was officially renamed Satyashodhana Ranga Samudaya in 2016. The group works under the leadership of Dr. M. Ganesh, the teacher at Ninasam institute, along with Ninasam pass-outs and other theatre lovers.

Cast & Credits

On Stage: Y Manjunath, Nagaraj Sirsi, Uma Y G, Alebasappa,

Manjappa Huligi, Shivaraja, Vani Reddy, Poornima,
Sathish Chauhan, Basavaraj, Dingri Naresh, Peerappa H
Doddamani, Naveen Prathap, Rajath, Shruthi V, Mahantesh, Durga

Music: Arun Kumar M

Music operation: Raghav Kammar, Basavaraj

Lighting: Sathish Chauhan

Playwrights: B. Puttaswammayya, P. Vajrappa, Kallor Shreenivas
& P Kuvmpu

Director: M. Ganesh

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 'Vaanas' 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: Chandrashekar N.

Poorva Ranga / Kapi: Vinayak Naik

Poorva Ranga: Nakula Gouda

Poorva Ranga: Lokesh Naik

Poorva Ranga: Ganapati Kunabi

Tere / Kapi: Krishna Marathi

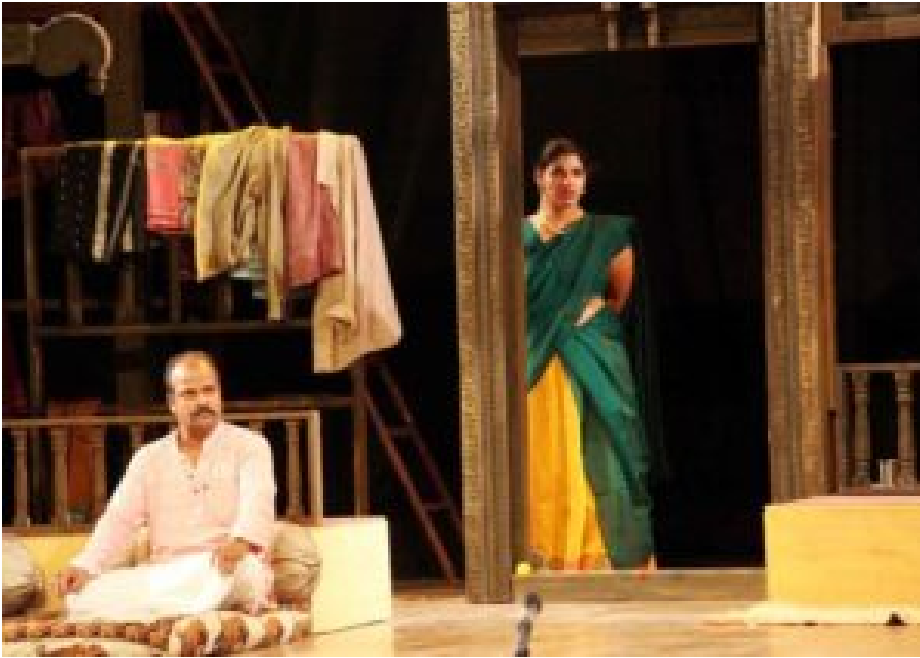
Bhaagwatha (Singer): Ananta Hegde Dantalige

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 Vidharbha, 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 Thangigonda 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 Tatkāl is a group of artists active in both theatre and audio-visual media. Theatre Tatkāl 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 Tatkāl has produced Shakespeare Manege Banda, written by Prof. Natraaj Huliyaar, and Nanna Tangigonda 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 Patawardhan, 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 Mymansingha 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 Mymansingha Geetika has a social significance also. Kanka 0 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