

# Nicola DESAPARECIDOS#43 Anna Dora Dorno

Pianzola's  
Director:



Playwright: Nicola Pianzola

Director: Anna Dora Dorno

Group: Instabili Vaganti

Language: English & Spanish

Duration: 55 mins

## **The Play**

**Desaparecidos#43** aims to give voice to the dramatic event of the 43 Mexican students of Ayotzinapa who disappeared on 26th September 2014. It is a strong performance of great emotional impact, an artistic Re-Action to a tragic reality: the enforced disappearances afflicting Mexico, and an original dramaturgy, made not only of words but also of physical actions, sounds, songs and projected images.

## Director's Note

*Desaparecidos#43* is not only a performance but also an authentic act of rebellion, a work exalting freedom of opinion, expression and demonstration, which are being worldwide threatened. It is an artistic example of the international influence of mass media and globalization and how they can sensitise the public opinion and help to ask for justice. It is a hope hymn, able to let red flowers grow from a stack of bloody clothes – ‘They wanted to bury us but they didn’t know we were seeds’.

## The Director

Anna Dora Dorno was born in 1976 in Italy. She graduated at the University of Bologna – Department of Music and Performance. In 2004 she founded the experimental theatre company Instabili Vaganti. She has directed and acting in – *Avan-lulu*, which received the special award of the Jury at the 6th International Festival of Theatre and Visual Arts, Zdarzenia (Poland), *The Ritual*, the result of a 10-year research project all around the world and performed at the 18 Bharat Rang Mahostav in Delhi, *Ausencia – Alone in the crowd*, premiered at the 32nd Fadjr International festival of Teheran (Iran), *Made In Ilva*, which received a nomination at the Total Theatre Awards at the Edinburgh Fringe Festival 2014 and was the winner of 10 national awards for the best performance, *Desparecidos#43* based on the true story of the missing students in Mexico and winner of the patronage of Amnesty International. She holds workshops for performers in universities and academies all over the world including: Grotowski Institute in Poland, Shanghai Theatre Academy in China, National School of Drama in India, and UNAM in Mexico.

## The Playwright

Born in 1977 in Italy, Nicola Pianzola graduated at the University of Bologna – Department of Music and Performance.

He graduated in physical theatre at the Nouveau Cirque school of Bologna and at the Grotowski Institute of Wroclaw (Poland). He is currently a performer and playwright in all the productions of Instabili Vaganti Theatre Company. He has won several national and international awards as a performer of the solo show *Made in Ilva* including the nomination at the Total Theatre Awards at the Edinburgh Fringe 2014. He collaborates with the University of Bologna, Department of Music And Performance where he gives workshops, work demonstrations, lectures and film screenings about physical theatre. He won the DAMS award for his research and experience in theatre with actors with handicaps. He writes for *Hystrio* theatre magazine and *fattiditeatro* theatre webzine.

## **The Group**

Founded in 2004 by Anna Dora Dorno and Nicola Pianzola, the company focuses on an experimental ongoing research in physical theatre and performing arts. Anna Dora Dorno works worldwide, producing performances and directing projects, collaborating with international artists, performers, musicians and video makers. Their poetic work is able to overcome the labels and the divisions between theatre, dance, visual arts, and to communicate strong, emotional, impacting messages. Their performances have been translated in 3 languages and presented in more than 20 countries in Europe, Middle East, North Africa, Latin America and Asia, winning several awards, including the nomination to the Total Theatre awards at the Edinburgh Fringe, and premiering in important festivals such as FIDAE in Uruguay, NLGX in Beijing, and 8th Theatre Olympics in India. Their methodology is valued and requested in many universities and academies all over the world.

## **Cast & Credits**

Main Performers: Anna Dora Dorno, Nicola Pianzola, Armida Pieretti

Original dramaturgy: Nicola Pianzola

Production: Instabili Vaganti

*With the patronage of Amnesty International Italy*

**Playwright:** Nicola Pianzola

**Design & Direction:** Anna Dora Dorno

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# David Auburn's NIRNOY Translator & Director: Arun Mukherjee



Playwright: David Auburn

Translator & Director: Arun Mukherjee

Group: Nirnoy, Kolkata

Language: Bengali

Duration: 2 hrs 10 mins

## **The Play**

Catherine, a troubled young woman of 25 spends years caring for her brilliant but unstable father, a famous mathematician. Following his death she has to deal with her own volatile emotions, the arrival of her estranged sister, Claire, and the attention of Hal, a former student of her father who hopes to discover valuable works in the 103 note books that her father left behind. Over the long weekend that follows, a burgeoning romance and the discovery of a mysterious notebook draws Catherine in to the most difficult problem of all – how much of her father's madness or genius does she inherit!

## **Director's Note**

The first reading of the play *Proof* written by David Auburn had a mesmerising effect on me. The second made me love it. And the subsequent readings slowly but steadily arouse in me the desire to stage it in my language. Thoughts of adapting it to Indian situations, I found, was unnecessary. Male chauvinism is a great leveller. The content of the play amply exposes the same being prevalent in a very developed country too. I therefore thought of translating it in my language with hardly any alteration. Some small changes were incorporated though to adjust them to Indian values. I decided to go for minimum set- light- music for more than one reasons. Such a poignant content demands soulful acting. And to bring out the best in all my actors we rehearsed for more than a year before the inaugural show. My actors were encouraged to argue on any point of confusion, find out his/her own way guided by me. For music Beethoven came in handy. Set was designed simple yet meaningful. Doing this play was a very enriching experience indeed.

## **The Director & Translator**

Arun Mukherjee, born in 1937, has been practicing theatre since 1955. Main director of theatre group Chetana, he has written many plays- *Mareech Sangbad*, *Jagannath*, *Nirnoy*, *Putul Nacher Itikatha* etc.. He is an actor and music director also. He toured USA, Canada, France, Norway and London as the leader of the troupe. He was a member of the delegation sent to Moscow film festival in 1978. He was awarded Bharat Puroshkar in 1978 for his acting in the title role of the film *Parashuram* directed by Mrinal Sen. He received SNA award for theatre direction. He has been awarded Dinobondhu Puroshkar by the State Government. A number of his plays have been published in Bengali, Hindi and English.

## **The Group**

The theatre Group Nirnoy began its journey on 22nd August 2013. In essence Nirnoy is an open platform for likeminded performing artists not only for practicing theatre but also other genres of art and culture. Till date Nirnoy has produced three full length plays- *Ras*, *Nayanchander Byabsa*, *Jodi* and one short play. All the three plays were directed by Sangita Pal. Nirnoy has performed its plays at Allahabad National Theatre Festival organized by West Bengal State Drama Academy, Natyaswapnakolpo, Minerva Natya Sanskriti Charcha Kendra National Theatre Festival, Narir Mancha National Theatre Festival and various other prestigious theatre festivals of India. *Ras* has been awarded best theatre production in the full length drama competition organized by Sayak in 2016. Nirnoy has organized two theatre and dance workshops with Silvia Viufona, theatre personality and dance guru of Italy and renowned Odissi dancer Rina Jana.

## **Cast & Credits**

Catherine: Manisha Adak

Claire: Sangita Pal

Hal: Suman Nandy

Robert: Pradip Chakraborty

Set Assistant: Kamal Kumar Awon

Set Assistant: Jit Sundar Chakraborty

Makeup Assistant: Debjit Paul

Props Assistant: Rahul Sen

Light Designer: Dipak Mukhopadhyay

Board Assistant: Sadhan Parui

Light Assistant: Samar Parui

Music: Bandan Mishra

Team Manager: Angshuman Bhowmick

Stage Manager: Subhankar Dassharma

Costume Assistant: Barnali Roy Chowdhury

Production Controller: Tanmay Bhattacharyya

Set Design: Hiran Mitra

Costume Design: Sangita Pal

**Playwright: David Auburn**

**Translation, Music Direction & Direction: Arun Mukherjee**

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# Nimmy Raphael's BALI



Playwright & Director: Nimmy Raphael

Group: Adishakti Laboratory for Theatre Art Research,  
Pondicherry

Language: English

Duration: 1 hr 40 mins

## The Play

One of the unsung heroes of the Indian epic *Ramayana* is the army of monkeys from the land of Kishkindha that helped King Ram win his war against the demon king Ravana. But before these simian soldiers followed him into war, the ruler of Kishkindha, Bali commanded them. A meditation on justice, ethics and morality, Adishakti's *Bali* is a retelling of the crucial events surrounding the death of king Bali, which helped Rama to ally himself with the army. Through a seamless transition from the epic to the everyday, Adishakti's *Bali* explores the notion of right and wrong in this tale of



brotherhood and revenge.

### Director's Note

The Indian epics, *Ramayana* and *Mahabharata*, have shaped our country's politics, arts and culture. Its stories have been retold and its characters reimaged in many ways through various retellings, which have been a part of the literary and performative traditions in India. Each retelling has challenged the traditional narrative by subverting the dominant versions of the text to throw a light on various other interpretations. Often, these interpretations strongly reflect the writer's subjective preferences with respect to his/her identity and ideologies. An excerpt from the Indian epic *Ramayana*, Adishakti's *Bali* is a retelling of various events that led to the battle between Bali, the ruler of Kishkindha and Ram, the King of Ayodhya and eventually, the death of Bali. Here, the writer has tried to explore the notion of right or wrong through its various characters, while steering clear of any subjective influences. Through this play, we explore how one evaluates this notion, and how it can change when each and every character is given an opportunity to voice thoughts and opinions. The play weaves multiple stories through the points of view of Bali, Tara, Sugreev, Angad, Ram and Ravan and talks about how each of them make decisions and take actions based on the ethics that define their lives.

### The Director & Playwright

Nimmy Raphel studied Mohiniyattam and Kuchipudi dance in Kerala Kalamandalam from 1995-2001, and has performed all over India. She is currently a resident actor, dancer, musician, and puppeteer at Adishakti, practicing its methodology of theatre since 2001. In 2010 Nimmy received the APPEX Fellowship, which took her to Bali. She collaborated with Indonesian dancer Sardono W. Kusumo to create a theatre production called *Rama, Hanuman, Ravana* which premiered in

Adishakti. The production also went to The International Conference on Ramayana: Reinterpretation in Asia, in Singapore. In 2012 she was part of an exchange programme held in Korea between Adishakti and the performing group Tuida. As part of Adishakti's three-year Ramayana Project, in 2011 she created a play called *Nidrawathwam* which she wrote, directed, and performed in. Nimmy was also the recipient of the Junior Fellowship from the Ministry of Culture for the year of 2012-13. She is currently performing in the play *The Tenth Head* directed by Veenapani Chawla, and also in Veenapani's next production, *Sita*. Nimmy is also a recipient of Vinod Doshi Fellowship in 2015.

## **The Group**

Adishakti Laboratory for Theatre Art Research was founded in 1981 in Mumbai. It now has its campus on the outskirts of Pondicherry, where artists and experts from a variety of other fields come for residency programs, sabbaticals, performances and workshops. Adishakti also engages with different spaces and disciplines. Adishakti's work and experiments are driven, quite simply, by its comprehension of art/aesthetic practice as a unique bridge between a range of diverse realms, which are not normally, or visibly, in communication with each other.

## **Cast & Credits**

On Stage: Vinay Kumar, Arvind Rane, Ashiq Salvan, Kiyomi Mehta, Rijul Ray

Music Arrangement & Composition: Vinay Kumar

Sound Operation: Meedhu Miriyam

Light Desig: Vinay Kumar

Light Operation: Anand Satheendran

Creative Guidance: Anmol Vellani & Vinay Kumar

Stage Manager: Dhavamani Arumugam

Production Manager: Bharavi

Costumes: Viji Joy

**Playwright & Director: Nimmy Raphel**

Watch The Director's Meet for the play

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# Apu Bhardwaj's SWABHAV Adaptation & Direction: Baharul Islam



Story: Apu Bhardwaj

Adaptation & Direction: Baharul Islam

Group: Seagull Theatre, Guwahati

Language: Hindi

Duration: 1 hr 20 minutes

### **The Play**

Daya Phukan, a young photographer, lives in an old Assamese house. He is bored of his stress-free, simple and easy life. The kind of life he leads is getting intolerable for him. To bring a change and excitement in his life he decides to beat an old man. An unexplainable situation takes place, and he is sent to jail, gets fired from his job and thrown out of his rented house. But as always, he manages everything and begins a simple and monotonous life once again. Once again he is confused and upset with his life and wishes for a life with fun and excitement...

### **Director's Note**

After graduation in Acting (1990) from National School of Drama, I came back to Assam and started doing theatre regularly. I prefer simple presentations with meaningful expression and theatrical aesthetics. I refrain from the execution of a play with a huge back drop, but I enjoy carrying out tiny details of a small situation from modern life. It gives me pleasure in discovering masks, dilemmas, dreams, conflicts, love and unhappiness of the human being.

In this play I have tried to blend two stories by a young writer Apu Bhardwaj. The protagonist is a successful young man with a job, money and social status, but is discontented for no reason. He wants a change in his mundane life. He is isolated from his family, lives in a metro city, enjoys internet more than obeying his grandmother's advice and religious rituals.

The play is an analytical depiction of a human being's desire,

void, frustration and the reality.

### **The Director & Adapter**

Born in Rangjuli, Assam, Baharul Islam is a film and theatre actor, and theatre director. He graduated in acting from National School of Drama, New Delhi in 1990 and thereafter formed his own theatre group, Seagull in Guwahati, Assam in the same year. He joined Tara Art, London in 1992-93 for the production of the play *Heer Ranjha* and directed a short film *Rani Gaidenleu* in 1997, produced by Girish Karnad for Doordarshan Kendra, New Delhi. He worked as a coordinator in the film *Dil Se* (Directed by Mani Rathnam), and directed the film *Rodor Sithi* (Scare Crow) in 2014 which received many awards including the Best Foreign Film award in the Canada International Film Festival in 2015. He has acted in feature films, some TV serials, Tele films and 80 plays. He has designed and directed almost 30 plays for Seagull; plays for NSD Repertory, New Delhi; Ninasam Repertory, Karnataka; Rangayana, Mysore; Banjara Theatre, Mumbai and for many commercial theatres in Assam.

### **The Story Writer**

Apu Bhardwaj was born in 1980 at Jorhat, Assam. He is a writer, journalist and sub editor of *Satsari* Magazine. He is a recipient of Chandraprasad Saikia Memorial Award and Munin Borkotoki Award. His works have been adapted in various languages.

### **The Group**

Seagull was established in 1990 in Guwahati by a few young and dedicated theatre activists, including some graduates from NSD. It runs a theatre academy and conducts a one-year training course under NSD Drama Extension Programme. It has its own infrastructure including an open air theatre, studio theatre, rehearsal hall, class rooms and a library, and various wings, each responsible for diverse activities and

functions like theatre-in-education, publication, organizing theatre festivals, working for spastic children in association with Sishu Sarothi, conducting theatre workshops for children and youth, and the Seagull Repertory company. The troupe has participated in various national and international theatre festivals.

### **Cast & Credits**

On Stage: Baharul Islam, Dibosh Baruah, Partha Bordoloi, Safdar Arif Ahmed, Prasanta Kalita, Kunal Sarma, Arup Deka, Megha, Prarthana Sharma, Meghali Kalita, Neeha Mullah, Ompratim Gogoi, Saibal Krishna Sharma, Nirmali Sharma

Music Design: Birinchi Kumar Gogoi

Light Designing: Rajiv Medhi

**Story Writer: Apu Bhardwaj**

**Script, Design & Direction: Baharul Islam**

Watch Meet the Director for this play

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**Satish Georgy Kashyap &  
Sandhya Sharma's PHOOL SINGH  
– NAUTANKI (SWANG)**



Directors: Satish Georgy Kashyap & Sandhya Sharma

Group: Swang, A Folk Art Academy, Haryana

Language: Haryanvi

Duration: 1 hr 15 mins

### **The Form**

Swang is a folk dance drama of Rajasthan, Haryana, Uttar Pradesh and Malwa region of Madhya Pradesh. It incorporates suitable theatrics and mimicry accompanied by song and dialogue. It is dialogue-oriented rather than movement-oriented. Religious stories and folk tales are enacted by a group of people in an open area or an open air theatre surrounded by the audience. The themes are drawn from subjects like morality, lives of inspiring personalities, folk-tales, stories from Indian mythology and in recent times, more current themes like health and hygiene, literacy, etc.

### **The Play**

This is a hilarious romantic love story of Sialkot province and Multan State, now in Pakistan. King Gaje Singh is the

ruler of Sialkot. He has two sons, Bhoop Singh and Phool Singh. Once, Prince Phool Singh returns home after a hunting expedition and asks his sister-in-law (Bhabhi) for water. She retorts by saying, "If you really want to dominate this way, go and get married to the beautiful Nautanki, so that you can ask her for water more gracefully". Young Phool Singh feels insulted and is determined to marry Shehzadi Nautanki. How he marries Nautanki is a beautiful narrative of Swang/ Nautanki tradition.

### **Director's Note**

It is always a great pleasure for us to associate ourselves with Swang whenever we get a chance. Folk music and folk dances are the main ingredients of Swang. Phool Singh-Nautanki is a fantastic love story on morality and governance and leaves an impact on the contemporary world. The content of the story inspired us to work on this script. It came as a blessing in disguise. Shortage of an actor changed the design of the play in such a creative manner that it became an original Swang. Swang means to imitate, 'Rang bharna, Roop bharna'. The final design is a classic example of Swang. Costume design was kept in its original mythological form. Nakkara, clarinet, dholak, harmonium and the singing chorus made this a memorable production.

### **The Directors**

**Dr Satish Georgy Kashyap** got initial education from his father Pt. Shiv Kumar Kashyap. A trained surgeon, Satish left the field of Medicine and joined the family tradition and his passion. For further training he went to Denmark and learned *Commedia dell'arte* at Copenhagen. Under the leadership of his mentor Ole Brekke, he has performed as a clown in Sweden, Norway and Finland. Back in India, along with his partner Dr Sandhya Sharma, he became a disciple of Pt. Suraj Bhan Shastri and started performing the Swangs of Pt. Lakhmi Chand Gharana.



**Dr Sandhya Sharma** learnt the wonderful art of folk drama, Swang, from her mentor and Guru, Dr. Satish Kashyap, while performing Swangs like *Jaani Chor*, *Pingla-Bharthri* and *Nautanki*. She is a trained folk dancer and has won various National awards. Presently, Dr Sandhya Sharma is working as Asst. Prof. of Culture in CCS Haryana Agricultural University, Hisar and contributing in the research and development of Haryana Folk Lore and Culture, especially Swang.

### **The Group**

Swang – A Folk Art Academy, is an amateur group formed by artists of the region and led by Pt. Shiv Kumar, an eminent Swang performer. Pt. Suraj Bhan Shastri, a disciple of Pt. Lakhmi Chand Gharana, and Dr Ram Kumar Yadav, a pioneer art promoter, are patrons of the group. Swang – A Folk Art Academy is primarily working for the preservation of Swang, an ancient folk theatre form of Northern India. The group has produced many ancient, mythological stories in Swang form and staged them all over India.

### **Cast & Credits**

On Stage: Satish Kashyap, Sandhya Sharma, Vinod Goldi, Hawa Singh, Rajesh (Nagada), Om Parkash (Clarinet), Pankaj Bhardwaj, Richa Valecha, Chanchal Goyal, Ashish Sharma

Back Stage: Anil Saini, Shri Niwas, Mahesh Sufi, Ram Narayan, Ram Nivas

**Directors: Satish Georgy Kashyap & Sandhya Sharma**

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# Arpita Dhagat's ITEM



Playwright & Director: Arpita Dhagat

Group: Astitva Art Foundation, Ahmedabad

Language: Gujarati

Duration: 1 hr 5 mins

## The Play

The play begins by establishing how any girl who grows up in an average middle-class family, is expected to become the son of the family. These girls continue to make an effort to become the son of the family till the point they break down. The women have never been taught how to love themselves or respect their own identity. They are conditioned to follow set standards of beauty as per prevailing popular culture. We, the society, want women to play an expected role and follow all social norms. We become insecure with independent women having their own mind. Thus, the play is a constant juggling of the expected roles and the real self, narrated as a story and

popular imagery.

### **Director's Note**

When we talk about mental health issues, we focus mainly on the younger generation, denying the other sections of the society, especially women home-makers. If a woman is going through any mental illness, it would reflect on the mental health of the whole family. My research topic for NSD fellowship – “The role of theatre as an aid for mental health for women” – made me question the performance language in which I could communicate with larger number of audience and make them realize how the society conditions a person's psyche and gives it inferiority or superiority complex which causes anxiety and depression. Bollywood, being a popular medium of entertainment and storytelling, reflects the state of the society, builds and breaks many beliefs, and also influences us. Throughout the performance we have questioned the ways in which the women are being portrayed. In pursuit of ideal role model against the real self, one finds that one is losing own voice.

### **The Director & Playwright**

Freelancer Arpita Dhagat is a performer and performance maker, with specialization in design and theatre techniques from National School of Drama, New Delhi. She has worked as a Cultural Outreach Programmer with LEAF Foundation, under which she has curated and coordinated a month-long arts festival, Abhivyakti City Arts Project. Arpita, as an artist, is keen about different mediums of art expression, and has been exploring how it changes the equation between the audience and the artist, and the art work itself, and what scope of interaction it may open up. She is interested in collaborative interdisciplinary art through performances. She is also a founder member of Astitva Art Foundation, which aspires to grow as an inter-disciplinary art school.

## **The Group**

Astitva Art Foundation is a result of artist Navin Dhagat's vision. It was established in 2002 with the intention to nurture the expression in society. Astitva Art Foundation is a long term commitment in art education for children and interdisciplinary arts. AAF is a group of multi-disciplinary artists coming together and working in the field of theatre and visual arts. The group has also worked as theatre consultant for MGIS (Mahatma Gandhi International School) in Ahmedabad. It has done 21 productions with many shows along with two art residencies and many workshops in Ahmedabad.

## **Cast & Credits**

On Stage: Vaidehi Bhagwat, Pooja Purohit, Harshika Joshi, Dhruti Joshi, Bhoomiti Prajapati, Arpita Dhagat

Off Stage: Dhruv Pandit, Sangeet Shrivastava, Aarti Zala, Drashti Dhagat, Akshy Thakar

Singer: Prachi Shah

Music Composer: Harshit Acharya

Recording and Mixing: Ocean Harmony

Music Operator: Aarti Zala

Lighting Design: Sangeet Shrivastava

Video Art: Jigna Goaudana, Sumedh Kumar

Set & Props in-charge: Akshy Thakar

Costume in-charge: Drashti Dhagat

Production Manager: Dhruv Pandit

Produced by: Abhivyakti City Arts Project 2018

**Concept, Design, Script & Direction:** Arpita Dhagat

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# Sujan Mukhopadhyay'S DON...TAKE BHALO LAGE



Adaptation & Direction: Sujan Mukhopadhyay

Group: Chetana, Kolkata

Language: Bengali

Duration: 2 hrs 25 mins

## **The Play**

Renowned poet, theatre director, and actor Subhomoy Dutt, has been arrested for his outrageous comments against the state, and locked in custody with other petty convicts. Subhomoy transforms the jail into a stage and starts performing the story of the 'Mad Knight' Don Quixote, with all the jail inmates as performers. The prison cell metamorphoses into a space of eloquent metaphors and bizarre events of Don and his

mate, Sancho. Adapted into a modern day situation, this musical carnival emerges with forms like Kirtan, Flamenco, Rabindranath's song, Rock-N-Roll, Toppa and Western Classical.

### Director's Note

"To dream, the impossible dream"... has been the quest of Don Quixote, and his squire Sancho Panza. The play begins in a local prison, where a famous playwright, actor and poet, Subhamoy Dutt, is arrested for his illegal step towards the state through his propagandist play. I wish to study today's terror and ill-tolerance in this "play within the play" through the local jail inmates, who are waiting for their verdict. Designed as an opera, this is a hard hitting musical, questioning our reality, and arguing our existence in the modern socio-cultural situation.

### The Director & Adapter

Sujan Mukhopadhyay has acted in about 30 plays and written several scripts for theatre, television and cinema. He was awarded with Stagecraft award for *Ghasiram Kotwal* and Popular Viewer's Choice Award for *Don..Take Bhalo Lage*. He has performed in Mumbai, Pune, Hyderabad, Nagpur, Chennai and all the other cities of India, and major cities of the USA, Theatre Olympics in Agartala, and Bharat Rang Mahotsav. He was awarded the Best Director and Actor awards in various competitive events. He has also directed a feature film *Chocolate* in Bengali (available in Netflix).

### The Group

Chetana was founded in 1972. It has produced 33 full-length Plays and 13 short Plays in its journey of 46 years. Chetana received numerous awards and citation from various cultural institutions. It has organised a number of Theatre Festivals, Seminars and Workshops etc., and performed in all the districts of West Bengal and in almost all the major cities of India. Chetana has staged different plays in the Theatre

Festivals organised by the National School of Drama and Sangeet Natak Akademi. It has toured USA and Canada with its productions in 1980 and 1990. Chetana performed *Mareech Sanbad* in Bourdeaux (France) in 1999. Sponsored by the ICCR it took part in the Ibsen International Theatre Festival held in Oslo (Norway) in 2004 and performed in London (UK) the same year.

### Cast & Credits

Don/Subhomoy: Suman Mukhopadhyay

Sancho Panza/Satyajit: Sujan Mukhopadhyay

Aldonza: Nibedita Mukhopadhyay

Governor:	Amitabha
Ghosh	

Inn-Keeper: Tarun Bhattacharyya

Dr. Carrasco: Debnath Chatterjee

Padree:	Sushovan	Guha
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Pedro:	Rahul	Sen	Roy
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Antonia:	Sourali	Ghosh
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House-keeper: Somrashmi Ghosh

Inn-Keeper's	wife:	Monalisa	Das
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Horse/Gypsy dancer: Beauty Das

Mule/Gypsy	dancer:	Ashmita	Ghosh
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Mother: Ruma Bakhuli

Son: Parikshit Ghosh

Police: Rajat Narayan Bhattacharya

Muleteers: Pinaki Chakraborty, Debashis Naskar, Abhisek Mukherjee, Suvajit Dutta, Krishanu Das

Guest Appearance as Barber: Arun Mukhopadhyay

Dance: Sudarshan Chakraborty

Music Arrangement/

Background Score: Probuddha Bandyopadhyay

Light: Soumen Chakraborty

Sound Design: Anindyo Nandy

Costume: Arnab Sengupta

Make-up: Md. Ali, Ayon Ghosh

Set Design: Sujan Mukhopadhyay

Set: Bilu Dutta

Songs: Suman Mukhopadhyay, Arun Mukhopadhyay

Musicians: Subir Sanyal, Subhodip Guha, Deeptesh Mukherjee, Daayaad Mukherjee

Translation: Arun Mukhopadhyay

**Adaptation & Direction: Sujan Mukhopadhyay**



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# Dr. B M Shrikantaiah's ASHWATTHAMAN Director: Jagadeesh R.



Playwright: Dr. B M Shrikantaiah

Director: Jagadeesh R.

Group: Sri Shivakumara Rangaprayoga, Chitradurga

Language: Kannada

Duration: 1 hr 30 mins

## **The Play**

This play is said to be the first poetic play in Kannada. In this play Ashwatthama, an immortal hero from *Mahabharata*, is transformed by the author to enable him to meet his tragic end. The play breaks from the traditional image of Ashwatthama

as one blessed with the gift of immortality. Aswatthama in the *Mahabharata* is a bachelor while in the play he is married and has a son called Rudrashakti. Ashwatthama attempts to avenge the death of his father (who had been deceitfully killed by the Pandavas) by attacking them at night. However, he ends up killing their young children and is so embarrassed that he takes his own life.

### Director's Note

**Ashwatthaman** throws light on how fate plays a vital role in the life of a powerful warrior and an honest human being named Ashwatthama, his character, personality, and his relationship with his father and guru Dronacharya. This adaptation of Sophocles' *Ajax* into Kannada by B M Shri is a wonderful attempt of blending the story of Ashwatthama with the famous Greek tragedy. Being a theatre practitioner I have attempted to bring this play on stage to express my views on war. A civilization evolves with the belief in harmony with everything around it. But in war, killing other people must somehow become acceptable—morally, legally and psychologically. One way to conceive this is to imagine that the enemy is a non-human entity. Ashwatthaman, in B M Shri's haunting adaptation of Sophocles' *Ajax*, comments on the hero's crazed attempt to massacre his own comrades-in-arms, and is a metaphorical interpretation of the cruelty of war, an ongoing phenomenon from the mythological world to the contemporary world. This play is an attempt to make one realise how war is the wicked output of the human race and a paradox to the concept of civilization.

### The Director

Jagadeesh. R graduated in Design and Direction from National School of Drama, New Delhi in 2013. He is also a sculptor and a musician. He won the state award for theatre music in 2006. He visited the 2nd Asian Theatre Festival at Beijing, China & NAPA (National Academy of Performing Arts) International

Theatre Festival at Karachi, Pakistan. Currently he is working as the Director at Sri Shivakumara Rangaprayoga Shale, Sanehalli, Karnataka.

### **The Playwright**

Belluru Mylaraiah Srikantaiah, known popularly as B. M. Shri, was an Indian author, writer and translator of Kannada literature. He was awarded the Rajasevasakta Award by the Maharaja of Mysore. He was the president of the Kannada Sahithya Sammelana in 1938 at Gulbarga. B M Sri Circle, a circle in Bangalore, has been named after him.

### **The Group**

Sri Shivakumara Rangaprayoga Shale is a residential theatre school established in 2008. The course is backed by 25 years of experience of Kalashangha and 15 years of the Shivasanchara Theatre repertory. This school is designed in the Gurukula system, with a broad syllabus adapted from the best theatre institutions of the country.

### **Cast & Credits**

Ashwatthama: Chetan Dharwad

Krishna : Pinjar Aashif

Rudra: Prasanna Chalawadi

Bhargavi: Anupallavi G

Rudrashakti: Basavaraj

Draupadi: Sangeetha D M

Duryodhana: Varun Gowda K L

Eklavya: Vinayak Suresh Kalal

Bheema: Hanumantha

Messenger: Harish Kumar T

Chorus: Boregowda, Thippeswamy R Sarvesha, Niranjan Rao Pawar, Rajkumar, Dilip Kumar, Priyanka Somanatha, Shashank H M, Yashas Nagaraj Srivatsa

Light Design: Vinod Laxman Bhandari

Make-up: Kiran T C

Singer: Jagadeesh R

Percussion: Prakash Badiger, Raju L, Madhu E

**Playwright: Dr. B M Shrikantaiah**

**Director: Jagadeesh R.**

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# William Shakespeare's MACBETH

## Director: Israfil Shaheen



Playwright: William Shakespeare

Director: Israfil Shaheen

Group: Department of Theatre and Performance Studies,  
University of Dhaka, Bangladesh

Language: Bengali

Duration: 1 hr 30 mins

## The Play

The play begins in a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies one from Ireland, led by the rebel Macdonald and another from Norway. Macbeth is a brave and loyal Thane to King Duncan. After hearing a prophecy that he will become king himself, Macbeth is overcome by ambition and greed. Bolstered by the prophecy and his wife's encouragement, he kills King Duncan and takes the throne. Afterwards, Macbeth's guilt, fear, and paranoia lead him to commit even more murders to secure his power. His confidence in the prophecies eventually leads to his downfall and he is overthrown and killed by those he had wronged.

## Director's Note

Border-crossing and timeless author Shakespeare is one of the focal points in my artistic engagement in theatre for the last twenty five years. Working on Shakespeare's *Macbeth*, for me, is questioning about the dynamics of contemporary political power structure in Bangladesh and the globe as well. Since theatrical creation is always a collaborative effort, this production of *Macbeth* is also an outcome of a group effort that comes from my colleagues and students (performers) in terms of dramaturgy, scenography, choreography and acting. At the Department of Theatre and Performance Studies in University of Dhaka, my works primarily concentrates on the

pedagogy of training the students as performers, and then I try to set the aesthetic criteria for a theatrical production that seeks to generate its meaning in relation to the immediate realities of people. They never give the answers to the vibrant questions of the time, but offer various choices so that audience can think and ponder. This production will also engage the audience in same way.

### **The Director**

Dr. Israfil Shaheen is an internationally acclaimed director based in Bangladesh, and a Professor at the Department of Theatre and Performance Studies, University of Dhaka. He graduated from the National School of Drama (India) in 1991, and obtained PhD on political theatre from the Rabindra Bharati University (Kolkata, India) in 1999. He served the Department of Theatre and Performance Studies as its Chair from 2006 to 2009. He has taught at Rabindra Bharati University in India, conducted numerous workshops, and delivered lectures on acting, improvisation, and ethnographic research in Bangladesh, India, South Korea, China, Russia, UAE, USA and United Kingdom, Spain, Italy, Poland, France, Czech Republic etc.

### **The Playwright**

William Shakespeare (26 April 1564 – 23 April 1616) was an English poet, playwright and actor, widely regarded as the greatest writer of the English language and the world's greatest dramatist. His plays have been translated into every major living language and are performed more often than those of any other playwright.

### **The Group**

In 1989, a subsidiary course on Theatre was instituted directly under the supervision of the Dean of Arts at the University of Dhaka. A similar course on Music was instituted in 1992, also under the Dean of Arts. These two separate units

were brought together in August 1994 and named Department of Theatre and Music.

Now after some administrative and pedagogic transformation the Department of Theatre and Performance Studies sets its educational and artistic criteria that envisions to produce Graduates and Postgraduates through its praxis in context of local, regional and global histories, trends, aesthetics and politics.

### **Cast & Credits**

Witch & Apparition: Tamanna Islam, Farzia Hoque Farin, Adity Chatterjee

Macbeth: Rageeb Nayeem, S M Latiful Khabir

Lady Macbeth: Kirtee Bejoya

Duncan: Syed Al Mehedi Hasan

Malcolm: Moammad Rafiqul Islam Sabuj

Donalbain: Rageeb Nayeem, S M Latiful Khabir

Banquo: Md. Tariqul Haque

Fleance: Md. Aminur Rahman,

Macduff: Moammad Moniruzzaman Ripon

Lady Macduff: Tamanna Islam

Son of Macduff: Ahammed Raufur Rahim

Lennox: Md. Aklakuzzaman Anik

Ross: Abdullah Al Zahir

Captain: Md. Shamim Miah

Murderers: Md. Shamim Miah, Md. Aklakuzzaman Anik, Sk .Abdul

Kiyum

Doctor: Md. Owali Hossain Amdad

Gentlewomen: Tamanna Islam, Farzia Hoque Farin

Seyton: Md. Sanzidul Islam

Attendants & Soldiers: Syed Al Mehedi Hasan, Md. Aklakuzzaman Anik, Sk. Abdul Kiyum, Md. Owali Hossain Amdad, Md. Shamim Miah, Md. Tariqul Haque, Rageeb Nayeem, S M Latiful Khabir, Md. Sanzidul Islam, Md. Aminur Rahman, Ahammed Raufur Rahim

Set and Light (Redesign): Ashiq Rahman Leon

Directorial Assistants: Tanvir Nahid Khan, Mohsina Akhter, Amit Chowdhury

Technical Assistant: Shahabuddin Miah

Makeup and Costume Design: Kazi Tamanna Haque Sigma, Ummei Somaiya

Costume Design Supervision: Wahida Mollick

Choreography: Amit Chowdhury

Music: Mohsina Akhter

Music Operation: Rudra Sawjal

Stage Managers: Md. Shamim Miah, Farzia Hoque Farin

Production Manager: Rafiqul Islam Sabuj

Overall Coordination: Ahmedul Kabir

**Dramaturge: Shahman Moishan**

**Playwright: William Shakespeare**

**Director: Israfil Shaheen**



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# Sasidharan Naduvil's HIGUITA – A GOALIE'S ANXIETY AT THE PENALTY KICK



Playwright & Director: Sasidharan Naduvil

Group: Remembrance Theatre Group, Kerala

Language: Malayalam

Duration: 1 hr 30 mins

## **The Play & Director's Note**

This is an independent dramatization of two famous works, one by N.S Madhavan (*Higuita*) and the other by Peter Handke (*The Goalie's Anxiety at the Penalty Kick*). *Higuita* was staged for the first time 20 years ago as a 30-minute short play. The

stage arrangement consists of a football ground with a church on one side. Father Geevarghese is the church vicar of a small town somewhere near southern part of Delhi. He had once heard the story *The Goalie's Anxiety at the Penalty box* from Father Capriaty, his friend from Italy. Geevarghese, on his tiny television set in his room, is watching the world cup football match. In the centre circle of the football ground, the then and now Father Geevarghese, meets the people from his past – Lucy Marandy, Jabbar, his friends, and family. Imprisoned in their boxes, the goalkeepers stand like caged birds under the scorching sun. But what excites Geevarghese is the image of Higueta, walking back peacefully to his own post, after kicking the ball to the farthest striker of his team towards the rival post. Father Geevarghese watches himself overcoming all barriers like Higueta. He retorts against the injustice happening in front of him. Footballs are ablaze and swinging in the air, and from the dark, someone yells...

### **The Director & Playwright**

Sasidharan Naduvil was born in 1963 in a remote village named Vallachira in Thrissur district of Kerala. Since his childhood, he was fond of theatre and performed many plays during his school and college days. Later in 1980s, he became a disciple of Jose Chirammel and joined the Root Theatre Group, one of the renowned theatre groups in Kerala, run by the theatre activist Chirammel. Being a theatre person for the last 35 years, Sasidharan has acted in more than 12 plays, written 27 plays, and directed more than 400 plays. He has won inter-university drama competitions eleven times held at various universities of Kerala, including the South Zone and National Festival, and has been awarded many a times.

### **The Group**

Campus theatre personnel of NSS Engineering College, Palakkad and theatre artists from various districts of Kerala founded Remembrance Theatre Group (RTG) in 2003. It has participated

in festivals like Mahindra Excellence in Theatre Awards, Bharat Rang Mahotsav, PRD Festival, KSNA Festival, Keli Theatre Festival, Prithvi Theatre Mumbai, 8th Theatre Olympics 2018, and Ochre Theatre Festival, Canberra, Australia. RTG is actively performing in Trichur, Calicut, Bangalore, Doha, Sharjah, Dubai, Abu Dhabi and Australia. It has an ensemble of plays like Hemingway's *Old Man and the Sea*, Jean Genet's *Balcony*, Shakespeare's *Macbeth*, Sasidharan Naduvil's *Pithalasalabham*, and N S Madhavan's *Higuita*.

### **Cast & Credits**

Fr Geevarghese: Jijoy P R

Jabbar: Manikandan

K Geevarghese/Higuita: Rishnan Unni

Narrator 1/ Commentary: Thamam Mubarish

Narrator/P T Master/Geevarghese Father: Sumesh Manithara

Priest 2/Footballer 1: Roshin

Team Manager /Malappuram Guy: Sreekumar Prigi

Stage Manager/Referee 2/Coach 2: Paul D Joseph

Referee/ Actor: Aravind Patel, Hena Patel

Sevens Foot Baller 2: Aditya Patel, Athira Patel

Foot Baller 3: Sanaji Kumar

Foot Baller 4: Rajesh Prasad

Foot Baller 5: Vyshakh

Foot Baller 6: Henson

Foot Baller 7: Tom

Foot Baller 8: Jithin

Foot Baller 9: Githin

Foot Baller 10: Viswajith V Menon

Foot Baller 11: Hiran

Foot Baller 12: Akhilesh Pali

Others: Sonia Giri, Archana, Ganga, Aswathy, Kavitha, Abhilash Arimbur

Technical/Malappuram Guy: Francis

Music Direction & Execution: Satyajith

Light Design & Execution: Murali

**Playwright & Director: Sasidharan Naduvil**