

Bhasa's Play: Madhyama Vyayoga

Playwright: Mahakavi Bhasa

Director: Jagadeesh R

Group: Sri Shivakumara Rangaprayoga Shale, Sanehalli, Karnataka

Language: Kannada

Duration: 1 hr 20 mins

The Play

A Brahmin family is captured by Ghatotkach, son of the demoness Hidimbā and the middle Pandava prince, Bhima, who is doing his mother's bidding, for she has asked him to find a human for her meal. Upon painfully discussing who will sacrifice his life, it is decided that the middle son, Madhyama, is to be taken for Hidimbā. Before facing his fate, the middle son asks permission to quench his thirst at a nearby lake.

The middle son is gone for some time and Ghatokach calls out to him... "Madhyama... Madhyama..." Incidentally, Bhima, also called Madhyama by his brothers, is passing by. He responds to the call and finds the priest and his family in a state of despair. Bhima inquires the identity of Ghatokach's mother, only to find that Ghatokach is his own son. Bhima is amused and without giving away his identity gets into a duel with his son and defeats him. Bhima asks Ghatokach to call his mother so that she can satiate her hunger. Hidimba appears and reveals the identity of Bhima to their son. Ghatokach is shocked and humbled by the sudden revelation. Hidimba says that her appetite is satisfied by the return of her husband, and both families go their separate ways.

Director's Note

In contemporary society middle path symbolizes weakness and defeat, and is related to adjustments. The play carries the

notion that one who has the power and utilizes it to serve and protect the poor and weak knows the middle path... madhyama. To interpret the above view, I have chosen the Sanskrit play Madhyama Vyayoga to be presented in folk forms like Kudiyattum and Yakshagana by folk artistes. The stylised acting method gives performers room for improvisation and the austerity of the presentation ensures uninterrupted flow of action. In these productions, it is the actors' bodies which become the vehicle of manifestation of human emotions and action. The actors acquire the central space in these productions marked by a variety of colours, musical tunes and themes.

The Director

Jagadeesh R was born in Chikkamagalur district, Karnataka, India in 1981. He graduated in Design and Direction from National School of Drama, New Delhi in 2013. He is a sculptor and a musician and is active in theatre giving direction, music, light and scenic design. He has won the State Award for Theatre Music in the year 2006. He participated in the 2nd Asian Theatre Festival at Beijing, China (2012), and The NAPA (National Academy of Performing Arts) International Theatre Festival at Karachi, Pakistan (2014). Currently he is working as a director at Sri Shivakumara Rangaprayoga Shale, Sanehalli, Karnataka.

The Playwright

The earliest known Sanskrit dramatist, Bhasa, is believed to have lived sometime during the 3rd century AD. Thirteen of his plays were rediscovered in 1912. Most of these surviving works are romances taken from the famous epics the Mahabharata and the Ramayana, although two of Bhasa's plays do boast of original plots viz. Avimarka and Charudatta.

The Group

Sri Shivakumara Rangaprayoga Shale was established in year 2008 and is a residential theatre school. It has been designed in the Gurukula system with a broad syllabus, adapted from the best theatre institutions of the country. Its course is backed

by 25 years of experience of Kalashangha and 15 years of the Shivasanchara Theatre repertory. It is training today's youth in both traditional and experimental ways.

Cast & Credits

Hidimba Madhushree V A

Ghatotkacha Naveen M

Bhima Abhishek K

Brahmana Santhosh Guledagudda

Brahmani Pooja Gajakosh

Prathama K S Gireesh

Madhyama Golla Ramesh

Trutiya Shivanagouda Maalipatil

Devi Chetan J

Sahachareyaru Tulasi P Karigar, Asha M R

Rakshasa Gana Madan S V, K Prem Kumar

K V Ganesha, Guruprasad

Ateem Dadapeer Nadaf, Sanath Kumar

Light Design Vinod Laxman Bhandari

Choreography Prathibha B G

Make-up Mithun Balakrishna

Costume Kiran T C, Panduranga Nayak

Vocals Jagadeesh R

Percussion B Prakash, Madhu E

Sound Design Lava Kumar

Assistant Directors Vinod Laxman Bhandari, Pratibha B G

Playwright Mahakavi Bhasa

Music, Design and Direction Jagadeesh R

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Jagadeesh R

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Pallav Singh's Play: Khwahish Gali

Playwright: Pallav Singh

Director: Hari Shankar Ravi

Group: NSD Student Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr 20 mins

The Play

The seed of this play was planted during the site visit of G.B. Road (now Shraddhanand Marg), and was nurtured by the news and facts i.e. real incidents which were fictionalized and merged with the geography and social fabric of the site. This gave rise to the characters of the play, whose stories were intertwined by the dramaturgy team. The visual references were drawn from works of many new media and visual artists. The narrative was conceptualized by the playwright in the form of blogs written by the protagonist Baidehi Chandola, which reach us through a web journalist Meeta, thus unbuttoning the repercussions on the residence of 'Khwahish Gali', a destination of desire and a dead-end to love, according to Baidehi.

Director's Note

Being a young Indian director, I make sure that my art speaks about the marginalized and the victims of social oppression. Violence, be it physical, mental or verbal has severely affected the women of every region. When I was looking for a subject for my diploma production, I intended to share my thoughts on this subject. But it was challenging to choose the kind of oppression I would wish to convey through my production. I discussed this with my teachers and classmates

and decided to choose the suffering of sex workers as the subject. My classmate Pallav Singh took the responsibility of dramatizing the concept. We started our research through films, plays, documentaries, and books, and by visiting brothels. On meeting the sex workers, we discussed their problems and their lives. After this we made our first draft and kept editing it with the help of Asif Ali Haider Khan and our guide Dr. Abhilash Pillai. The play came to its final draft during the process of making this performance. Our team has gone through many ups and downs in the process of the making of this play, but we stood together as a team and took up the challenge of making the worst circumstances favourable. Being a designer and director I love to portray a large canvas in my artworks. Thus resulted the design of Khwahish Gali with the collaboration of 45 artists as the cast and crew.

The Director

Hari Shankar Ravi is a post-graduate in theatre studies, with specialisation in Direction from National School of Drama. As an artist working in multidisciplinary set-up, he has worked and collaborated with various groups, performance makers, directors, visual artists and choreographers to create a wide range of art works as a designer, assistant director, director and collaborator in Bihar and throughout India. He has worked with several NGOs and groups to create social awareness through theatre.

The Playwright

Pallav Singh is a post graduate with specialization in Acting from National School of Drama. He is an actor and a playwright. He started writing plays while he was pursuing Engineering at Sikkim Manipal University.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

Baidehi Chandola Yashaswini R

Kajal Dikhsha Tiwari

Salu Aditi Arora/ Snehalata Tagde

Meeta Sugandha Pandey

Durga Poonam Dhaiya

Rukhsaar Bhumisuta Das

Rumi Snigdha Mondal

Surbhi Anmol Ghuliani

Monty Pallav Singh

Master Manoj Thapar

Trumpet Parmanand

Banjo Jitu Rabha

Dholak Mridul Chawla

Sonu Shiv Swaroop

Photographer Pushkar Tripathi

Parikshit Singh Ankur Saxena/ Vivek kumar

Thumri Dance Team Ashwini Joshi, Shruti, Diksha Tiwari, Aditi Arora, Poonam Dahiya, Sugandha Pandey, Apsara Khan, Arzoo, Juhi, Akaanksha, Vaibhavi, Savita, Aditi, Gurleen Kaur (Aashna)

Guest Artists Arzoo, Juhi, Akaanksha, Vaibhavi, Savita, Aditi, Avinash, Sumit, Gurleen Kaur (Aashna), Ankit, Sunny, Pushkar, Shiv

Choreography Ishita Agarwal, Agrima Grover

Music Composition Swayam Gadhvai, Manoj, Jitu, Sayan, Sandy

Background Score Sandy

Sarangi Anil Mishra

Dholak Dhiraj Kumar

Harmonium Rajesh Pathak

Guitar Sandy

Graphic Artist Tribhuman Nath

Properties Poonam Dhaiya, Apsara Khan

Lead Vocal Ayushi Mishra

Special Vocal Rajnish Ranjan

Projection Balasubramanian G., Saras Namdeo, Vishala R Mahale

Sound Design Vishala R Mahale
Light Design Sarthak Narula
Costume Design Priyanshi Agrawal
Supported by Jitu Rabha, Diksha Tiwari
Make-up Sejuti Bagchi, Abhilasha B Paul
Archiving & Photography Amresh K. Anand
Poster Jitu Rabha
Brochure Amresh K. Anand
Dramaturgy Pallav Singh, Hari Shankar Ravi, Vishala R Mahale
Special Thanks M K Raina, N K Sharma, Anuradha Kapur,
Geetanjali Shree,
Asif Ali Haider Khan, Randhir Kumar

Guidance Abhilash Pillai

Lyricist & Playwright Pallav Singh
Design & Direction Hari Shankar Ravi

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Chandan Sen's Play: Damini Hay

Playwright: Chandan Sen
Director: Meghnad Bhattacharya
Group: Sayak, Kolkata
Language: Bengali
Duration: 1 hr 30 mins

The Play

Damini Hay is an elaborate and symbolic portrayal of how a woman stricken by poverty remains unburdened by it. The play is a tribute to a woman's inner strength and ability to rise above problems such as grinding poverty. The situation of the play is a poverty-stricken, out-of-the-way village of Bengal where hunger, exploitation, greed, and deception reign unbridled, and the poorest subalterns living there grow-up believing everything is an unchangeable lot.

Director's Note

The space between the parameters of poverty and utopia is difficult to describe and justify. The play moves between the real and the surreal, between poverty and hunger, and dreams of utopia and motherhood. The play is also concentrated on well established truths about poverty and exploitation, most of which is man-made. Simultaneously it pays tribute to a woman's inner strength and ability to rise above grinding poverty.

The set design demonstrates an experiment of a dwelling place that is visually in ruins and is a representation of the stark reality of poverty that has gripped even those who claim the right to live. The light and music have been designed to describe the dreams of motherhood that the protagonist has.

The Director

Meghnad Bhattacharya has directed the translations as well as adaptations of plays by great masters like Tolstoy, Brecht, Schedrin, Somerset Maugham and Moliere. His noted play productions are Dui Hujurer Gappo, Gnan Briksher Fol, Daibaddha, Bashbhum, Badhutantra, Karnaboti, Aa Awa Ka Kha, Sanjhbel, Dildar, Pinki Buli, Dhrubatara, Damini Hay, Passing Show, Premkatha etc. Meghnad has also directed three plays in Canada produced by Prabasi Toronto in 2006, 2008, 2013 and three plays in USA, one produced by Epic Actors' Workshop in 2013, and two by Spotlight Columbus in 2015 and 2016. He has also directed a play Charduar by Gandhar Kolkata in 2002. Apart from theatre Meghnad has directed several TV plays in

different channels and has also acted in at least 50 TV serials and films.

The Playwright

One of the frontline playwrights of Bengal, Chandan Sen has written more than hundred plays including his adaptations and inspired works of Schedrin, Chekov, Tolstoy, Lorca, Eugene O'Neil, Sartre, Brecht and others for the Bengali Theatre. His plays have been translated in Hindi, Assamese, Oriya, and Telugu.

The Group

Sayak has the pride distinction of staging more than 3000 performances of 26 full length and 7 short plays, not only in all corners of West Bengal but also in different parts of the country and in countries like U.S.A. Canada, Bangladesh and Kuwait. Sayak, with its large involvement in multifarious theatrical activities has built a theatre hall Bijon Theatre, in North Kolkata. The group also conducts lectures on dramaturgy, and organises festivals of selected Bengali plays and children theatre workshops, and publishes a yearly theatre journal Sayak Natyapatra.

Cast & Credits

LakshmiKanta Biswanath Roy

Ganesh Pradip Das

Kartick Uttam Kumar Dey

Damini Kathakali

Jabali Aruna Mukherjee

Judhistir (Chief) Subrata Bhawol

Kalyan (Head Clerk) Dhurjati De

Bonomali (Tout) Meghnad Bhattacharya

Chakka Ajoy Sankar Banerjee

Panja Goutam Sen

Gunga Jayanta Das

Farash Samar Das

Villagers & Ghosts Kartick Maitra, Santanu Bhattacharya, Susanta Dasgupta,

Samir Deb, Prasenjit Kundu, Samiran Bhattacharya,
Parimal Chakraborty

Music Subhendu Maity

Light Joy Sen

Stage Soumik, Piyali

Choreography Subhendu Mukherjee, Kabir Sen Barat

Make-up Panchanan Manna

Light Operator Somenath Chattapadhyay

Background Music Swapan Bandhopadhyay

Music Operator Asit Maitra

Story Amar Mitra

Playwright Chandan Sen

Director Meghnad Bhattacharya

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Jainendra Dost's Bhikhari Naama

Play:

Playwright & Director: Jainendra Dost

Group: Bhikhari Thakur Repertory, Chhapra (Bihar)

Language: Hindi & Bhojpuri

Duration: 1 hr 15 mins

The Play

Bhikari Nama is a musical play based on Bhikhari Thakur's life and his contribution to theatre. The play is broadly divided into four parts, each exploring one phase of his life. The first part presents his childhood, seamlessly moving into the section exploring his youth where Bhikhari Thakur narrates his life and talks about his marriage and his migration to Bengal in search of livelihood. He continues to work as a barber, his caste profession, in Bengal and also takes a keen interest in the Ramleela performances. Not too long after that, he returns to his village and starts putting up Ramleela performances. The next segment shows how Bhikhari Thakur goes on to set up his own theatre troupe, writing plays that go on to be wildly popular.

Director's Note

As a researcher and director, I was amazed by the expertise in his work despite him being formally uneducated, and the way he worked behind the scenes. Ranchandra Manjhi, Shivlal Bari and Lakhichand Manjhi, three seasoned performers from Bhikhari Thakur's original troupe, were a great support and it was with their guidance that I started the study of Bhikhari's biographical songs, the play Naayi-Bahar, and the Bhikhari Thakur Shanka Samadhan. After this, I began collecting stories and events from Bhikhari's life, right from his birth to when he created the Naach group. These were then re-assembled in chronological order before being made into a written performance text. The real challenge here was to think of the form that would best reflect the multifaceted artist's work and life. We found the answer in our very own Launda Naach tradition. We weaved together songs, music, dance, drama and comedy in a documentary theatre form. The play uses purbi, nirgun, doha, choubola and many other folk singing traditions in a theatrical form which highlight the cultural, sociological, and economic facets of Bhikahri Thakur's life.

The Director & Playwright

Jainendra Dost is the founding director of Bhikhari Thakur Repertory and Research Centre. He studied theatre at the Department of Dramatics and Film Studies (MGAHV, Wardha). He also pursued a PhD in the School of Arts and Aesthetics, Department of Theatre and Performance Studies, Jawaharlal Nehru University, New Delhi. He completed his PhD thesis on the Launda Nach tradition, focusing on Bhikhari Thakur's invaluable contribution to the form, this year. He has directed more than fifteen plays and many folk musical programs, and his theatre company has been invited to international theatre festivals in Pakistan, Sri Lanka, Bhutan and Nepal where it performed successfully. Recently Jainendra made a documentary film on Bhikhari Thakur's life and theatre performances, Naach Bhikhari Naach, with the support of Doordarshan and Public Service Broadcasting Trust (PSBT). The film has been screened at film festivals in the country and abroad, and has received much appreciation.

The Group

Bhikhari Thakur Repertory Training & Research Centre is dedicated to the study and research of folk theatre traditions. Traditional actors who were trained and worked under the guidance of Bhikhari Thakur himself are an integral part of this repertory. The collective has performed at famous national and international festivals. The eldest member and artist of the Bhikhari Thakur Repertory, Ramchandra Manjhi, received the Sangeet Natak Akademi Award in 2017. In the same year, the repertory and Sangeet Natak Akademi of India also organized an event, Bhikhari Thakur Theatre Centennial Celebration, at Bhikhari Thakur's birth place, Kutubpur, and also in Chhapra (Bihar).

Cast and Credits

Sutradhar Jainendra Dost

Pyari Sundari/Singer Sarita Saaz

Story Teller/Singer Ramchandra Manjhi

Story Teller/Singer Lakhichand Manjhi

Story Teller Shiv Lal Bari
Harmonium Jaleshwar Mali
Dholak Bharat Thakur
Jhaal Raghu Paswan, Ramchandra Manjhi Chhote
Tabla Rahul Kumar
Chorus Priyanka Kumari, Gauri Shankar, Brijnath Singh

Light Shiv Kumar
Light Assistant Vivek Kumar
Set Ramlakhan
Property Naresh Gautam
Make-up Ankita Chaudhry
Music Design Sarita Saaz
Backdrop Design Dipti Ogre
Production Manager Nashim Ahmad
Stage Manager Ranjeet Kumar Ram

Script, Design &Direction Jainendra Dost

Contacts

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Ernest Hemmingway's Play: The Old Man

Story: Ernest Hemingway
Director: Sahidul Haque
Group: Orchid Theatre, Nagaon
Language: Assamese

Duration: 1 hr 10 mins

The Play

As the play opens, the audience is acquainted with the fact that the protagonist of the story, the old fisherman Vodai, has gone 84 days without catching a single fish. 'Vodai' is considered the worst form of misfortune. In fact, this fisherman is so unlucky that his young apprentice, Rongmon, has been forbidden by his parents to sail with the old man, and been ordered to fish with more successful fishermen. Still dedicated to the old man, however, the boy visits Vodai's hut each night, hauling back his fishing gear, getting him food and talking to him about his life journey and stories from his past...

Director's Note

The Old Man is a dramatic adaptation of Ernest Hemingway's classic The Old Man and the Sea in Assamese. The mighty Brahmaputra with its tributaries flows through Assam, a state in the North Eastern region of India. It is the lifeline of the people of this valley. The river is witness to the several ups and downs in the life of people living in and around it. People in the valley earn their livelihood and are dependent on the river directly or indirectly, either as fishermen, boatmen or as daily wage labourers. We humans have destroyed nature for our greed. Nature has begun to show its anger in return in the form of disasters. This region around the Brahmaputra River faces frequent floods. This conflict between humans and nature goes on year after year.

Loneliness is a complex and usually unpleasant emotional response to isolation. Loneliness typically includes anxious feelings about a lack of connection or communication with other beings, both in the present moment while also extending into the future. As people grow old, loneliness begins to get manifested in their lives in different forms. At some point in time, this feeling becomes synonymous to existence as one grows old. But, even as

this situation seems hopeless, life gifts one with the will power to push oneself mentally, beyond the powers of reasoning, towards a stronger, more positive and optimistic world view.

The Director

Sahidul Haque, an actor, director, designer and painter, belongs to the beautiful land of Assam. He was an active practitioner of folk theatre till college, and then love for theatre led him to HCRFTA, Himachal Pradesh. He then joined the NSD TIE Co. as an actor-teacher for 7 years. He directed more than 35 plays in Hindi, English, Assamese, Non-verbal, Tiwa and Rabha and participated in many national-international theatre festivals like Bharat Rang Mahotsav, Poorvottar Natya Samaroh, Natasurjya Theatre Festival etc.

The Writer

Ernest Hemingway (July 21, 1899 – July 2, 1961) was an American novelist and short-story writer. He was awarded the Nobel Prize for Literature in 1954. He was noted both for the intense masculinity of his writing and for his adventurous and widely publicized life. His succinct and lucid prose style exerted a powerful influence on American and British fiction in the 20th century.

The Group

Orchid Theatre was established on September 2, 2005 at Nagaon, 100 km away from Guwahati, Assam. Guided by famous theatre personality Janada Borah, it was established by Sahidul Haque with the help of 50 energetic young workers of Nagaon. Around 10 villages of Nagaon district are actively attached with the group. Orchid Theatre is engaged in training theatre, dance, music, drawing and painting and holds workshops and activities.

Cast & Credits

On Stage Chanku Niranjan Nath, Barnali Medhi, Bikash Bangthai, Himangshu Dewri, Sahidul Haque

Music Sonmoni Sharma
Light Tapan Baruah
Costume & Make-up Barnali Medhi
Voice-over poem Chanku Niranjan Nath
Set Sahidul Haque

Assamese Adaptation Dikha Moni Bora
Story Ernest Hemingway
Director Sahidul Haque

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Girish Karnad's Play: Tughlaq



Playwright: Girish Karnad
Translator: B.V. Karanth
Director: Bharti Sharma
Group: Kshitij, Delhi
Language: Hindustani
Duration: 2 hrs

The Play

Tughlaq explores the series of events that led to the downfall of one of the most fascinating kings of Delhi, Mohammed-bin-Tughlaq. The protagonist, known for his reformist, ahead-of-times ideas had a grand vision, but his reign was an abject

failure. He started his rule with great ideals of unifying India, but in twenty years his reign had degenerated into anarchy and his kingdom had become a 'kitchen of death'. The vision of Tughlaq to unify India and keep religion out of politics cost him dearly.

Director's Note

Muhammad bin Tughlaq wanted to build a secular state, moving his capital from Delhi to Daulatabad, a Hindu-majority city. His ideas about the economy were new but he turned into a whimsical tyrant who couldn't control the kingdom any more. The life of the people is governed and corrupted by the interaction of the saints and the politicians. Tughlaq, who pretends to be a true follower of religion, commits countless murders to retain his monarchy. The play is eerily contemporary with thirteen scenes woven around the life and times of Muhammad bin Tughlaq, the 14th century sultan of Delhi, and an authoritarian but idealistic king who disintegrates into failure in a span of twenty years. Tughlaq is noted for its symbols like prayer, sleep, game of chess and the rose which are used to heighten the effect of the play.

The Director

Bharti Sharma is a National School of Drama graduate and has been doing theatre in Delhi for last 38 years. She has acted in over fifty plays and has directed more than 35 plays. She has been awarded the Senior Fellowship by the Ministry of Culture, Govt. of India. She has directed and co-produced a comedy serial for Doordarshan, directed documentaries made by Kshitij for Dept. Of Culture, Govt. of India, and has directed short-films and educational films for Deepaliya Plan Project (a social organization). She has acted in tele-films and a few episodes of the popular TV serial Bhanwar.

The Playwright

Girish Raghunath Karnad was an Indian actor, film director, Kannada writer. He is the recipient of Jnanpith Award for Kannada, the highest literary honour conferred in India. He

was also active in the world of Indian cinema working as an actor, director, and screenwriter, earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the government of India.

The Group

Kshitij theatre group was established in 1987 by a few graduates of National School of Drama, headed by NSD alumna Bharti Sharma, with the aim of promoting Indian art and culture through theatre. Apart from producing plays it has also been organizing theatre workshops in remote areas of the country in collaboration with the Department of Culture, Govt. of India.

Cast & Credits

Tughlaq Mohit Tripathi
Sauteli Ma Bharti Sharma
Barni Lakshya Goel
Najeeb Nitin Koul
Azeez Anurag Kumar
Aazam Divyanshu Kumar
Sheikh Prabhat Mishra
Shahbuddin Akshay Malik
Ratan Singh Vishal Kasana
Ghiyasuddin Vishal Kasana
Kaka Prabhat Mishra
Mazhabi Aadmi Naveen Panday
Jawaan Sudhanshu
Shareef Lokesh Patel
Hindu Kamal Sharma
Sipahi Naveen Pandey
Hindu Aurat Priya Yadav
Jawaan Atul Pandey
Darbaan Kapil
Naqeeb Abhishant
Qareem Khan Bhartendu Pandey
Aurat 1 Ritu Sharma

Aurat 2 Shweta Gupta

Aurat 3 Shivani Arora

Dhindhorchi Lokesh, Atul Pandey, Abhishek

Ameer Umra Nitesh, Abhishek Bajpayee, Kamal, Pankaj, Sanjeev, Kapil, Jaideep, Ankit Rawal, Prakhar

Hindu Sipahi Lokesh Patel, Tarun Srivastava, Naveen Pandey, Atul Pandey, Abhishek Kamboj, Namit Singh, Ankit Raj, Vishal Kasana

Crowd Ritu, Shweta, Shivani, Naveen, Lovely, Abhishek Bajpayee, Nitesh, Kamal, Ishan Pundir, Nitin Joshi, Sanchit Agarwal, Ankush Singh, Nishant Singh, Tarun, Abhishek Kamboj, Namit, Ankit, Vishal, Bhartendu, Kapil, Lokesh, Jaideep, Ankit Rawal

Mulazim/Muslim Sipahi Ankit Raj Singh, Naveen, Atul, Bhartendu, Nitin Joshi, Abhishek, Namit Singh

Lights Himanshu B. Joshi

Music Rupesh Bhimta

Set Management Abdul Hakim

Costume Nitin, Naveen, Abhishek, Ishaan

Property Abhishek Bajpaye, Lovely, Atul

Poster/Brochure Anurag Thakur

Assistant Director Anurag, Divyanshu

Playwright Girish Karnad

Director Bharti Sharma

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Salim Mullah & Aditi Arya's Play: Ashanti Mullah

Playwrights: Salim Husan Mullah & Aditi Arya

Director: Mayengbam Sunil Singh

Group: NSD Student Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

The Play

This play begins with a series of family crises. All the members of this family are ambitious in their attempts to prove themselves. But living under the same roof, they fail to hold the family together. Each individual wants to take the entire family on his/her own journey. The patriarch of the household has a few expectations from his children but the children have different dreams. The play can be seen as a tussle between individual dreams and familial realities. As the play progresses, we find echoes of an entire nation in this household with each representative putting forward the problems concerning his field of interest. The social, political and economic aspects of the country are reflected in the bizarre yet relatable circumstances that one family encounters. All the relationships, ambitions and socio-political issues in this play have a satirical undercurrent.

Director's Note

In our society, one doesn't always appreciate individual endeavour. Each of us has his/her own story. What role does family play in this story of ours? What role does the government play in this story of ours? Do people with government jobs need to depend solely on the government? Do people with no jobs need to depend solely on their families?

Is the development of a state only its government's responsibility? I believe it's every individual's prerogative to work for his/her own well-being while contributing to the family as well as the state's welfare. These scenarios make the premise of our play. With family crisis at its centre, it is a mini parliament in itself!

The Director

Mayengbam Sunil Singh is a graduate of 2019 with specialization in Direction from National School of Drama. In Manipur, he worked as an artist in the group Yumjao Lairembi Dramatic and Cultural Union, and Kangleipak Lamyanba theatre. He has also completed a three-year course of Manipuri classical dance and folk dance. Now he is working as an artist in T.I.E Company at NSD.

The Playwrights

The play has been co-written by Salim Mulla and Aditi Arya. Salim Mulla is from Kolhapur, Maharashtra. He graduated in political science and then completed his diploma with acting as specialization, from National School of Drama (2016-2019) Aditi Arya is from Haryana. She did her graduation and masters in commerce, and completed her diploma with acting as specialisation from National School of Drama (2016-2019) Aditi and Salim are conducting a series of workshops with the theme 'Understanding Theatre', in different parts of India.

The Group

This play is a part of National School of Drama's graduate showcase of class 2019. It aims to provide a platform to encourage emerging theatre practitioners to share their work with a wider audience.

Cast & Credits

On Stage Jitu Rabha, Aditi Arya, Manoj Kumar Thapar, Sayan Sakar,
Pallav Singh, Somnath, Salim Husan Mullah, Bhumisuta Das

Light Sejuti Bagchi
Music Vetri Boopathy
Costume Ashwini Joshi
Property Aditi Arya, Somnath
Choreography Gujan Shukla
Script-writing Salim Husan Mullah, Aditi Arya
Special thanks Aditi Arora

Playwrights Salim Husan Mullah & Aditi Arya
Concept, Design
& Direction Mayengbam Sunil Singh

Contacts

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William Shakespeare's Play: Richard III

Playwright: William Shakespeare
Director: Guy Roberts
Group: Prague Shakespeare Company, Czech Republic
Language: English
Duration: 2 hrs 50 mins

The Play

Shakespeare's conclusion to his epic Wars of the Roses chronicles, Richard III is a riveting portrayal of the politics of power, both personal and political, at their most devious and bloody. Deformed in body and spirit, this depraved madman is obsessed with becoming King of England. Does he fall? Of course, but not before he has taken all of us on his

wickedly entertaining ride. Jealous and crippled, Richard of Gloucester murders his brothers, nephews, and any opposition to become King Richard III. In the end, Henry of Richmond raises an army, kills Richard in battle, and becomes King Henry VII.

Director's Note

Like Richard eating away at anyone in his path, the play Richard III gnaws on our global consciousness. It is a story that plays out time and time again, and, if anything, has become even more relevant now, over four hundred years after it was written, with corrupt leaders doing absolutely anything to achieve and maintain power. I am excited to present a new production of this timely play supported by the exciting and dynamic multi-national artists we have assembled for this special event. PSC is continental Europe's only professional English-language Shakespeare company, employing artists from across Europe, Asia and North America, by bringing together a group of artists from many different cultural sensibilities. We are able to come together, united by the words of William Shakespeare, as we explore the deep resonances this play brings out concerning national identity, politicians, corruption, honor, duty and the extreme measures, people – both good and bad, will push themselves to in their ambitious climb to the heights of power.

The Director

Guy Roberts is the Founding Artistic Director of Prague Shakespeare Company (PSC). Guy won the 2018 Best Actor Houston Theatre Award for his performance of the Poet in *An Iliad*. Guy has been awarded the TG Masaryk Medal of Honor from the Masaryk Democratic Movement in recognition for his work promoting arts and artistic freedom, and the inaugural Sidney Berger Award from the Shakespeare Theatre Association in recognition of his outstanding talent and dedication to the works of William Shakespeare. His award-winning work as actor, director and producer has been seen in over 200 productions in

the US, Czech Republic, France, the Netherlands, India, Hungary, Austria, Slovakia, Poland, Qatar and Egypt and has been honored with multiple awards and over 100 US theatre award-nominations for Best Actor, Director and Production.

The Playwright

William Shakespeare was a renowned English poet, playwright, and actor born in 1564 in Stratford-upon-Avon. Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period). Shakespeare's works include 38 plays, 2 narrative poems, 154 sonnets, and a variety of other poems.

The Group

Based in Prague, Czech Republic, the award-winning Prague Shakespeare Company presents professional theatre productions, workshops, and other theatrical events of the highest quality, conducted primarily in English by a multinational ensemble of professional theatre artists, with an emphasis on the plays of William Shakespeare. Celebrating its 12th year, PSC has entertained, enriched, enlightened and inspired students and audiences not only in the Czech Republic but in India, United States, Hungary, France, Egypt, Qatar, Netherlands and elsewhere around the world.

Cast & Credits

Richard Duke of Gloucester/King Richard III Guy Roberts
Queen Elizabeth Jessica Boone/Lady Anne Deputy High Commissioner Jan Thompson, OBE
Edward IV Lane Davies
Buckingham Scott Bellefeuille
Richmond/Henry VII Taylor Napier
Clarence/Catesby Jeff Smith
Margaret Abigail Rice
Duchess of York Julie Josephson
Hastings/Lord Chamberlain John Poston
Archbishop Robert Orr

Lord Rivers Dan Brown
Lord Grey Stanislav Callas
Lord Stanley Bob Boudreaux
Tyrrel Vanessa Gendron
Ratcliffe Grant Podelco
Sir Robert Brackenbury/Keeper of the tower David Fisher
Princess Elizabeth Natassia Bustamente
Prince Edward Julian Bellefueille

Light Designer Premysl Janda
Costume Designer Eva Bellefeuille
Hair & Make-up Designer Eva Nyklickova
Stage Manager Eric Sammons
Assistant Stage Manager Kris Ayers

Playwright William Shakespeare
Director Guy Roberts

Contacts

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Rakesh Ghosh's Play: Upal Bhaadury... Tale of a Dead Star

Playwright & Director: Rakesh Ghosh
Group: Dum Dum Shabdomugdho Naatyokendra, Kolkata
Language: Bengali
Duration: 1 hr 50 mins

The Play

Upal Bhaadury...Tale of a Dead Star is based on the life of a living legend Sri Chapal Bhaduri. He is a renowned female impersonator in Bengali Jatra. As a teenager, after the death of his mother, Chapal Bhaduri came to perform in Jatra for the purpose of raising money due to severe poverty. His voice was girlish, so he got a chance to play female roles. For this, he had to endure humiliation by the society. After a while, Chapal Bhaduri became 'Chapal Rani'. Gradually he became a popular actor and a star of Jatra world. But the moment female artists joined the Jatra, Chapal Rani was rejected. The 'rani' began to work as a servant in households for survival. In exchange for a little money, he started singing bhajans in front of the temples, slums and streets of Kolkata. Someone from theatre saw his performance and gave him an opportunity to perform in theatre. According to Chapal, Jatra has given him money, but theatre has given him respect. Chapal Bhaduri has played the role of Upal Bhaduri in this play.

Director's Note

What does a creative artiste desire? He wants wealth, fame, honour. But all of these become insubstantial at a certain point in his life. What drives him relentlessly is an intense desire to create exquisite art. This drive gives him fulfilment, guiding him to explore new horizons in his creativity.

Upal Bhaadury...Tale of a Dead Star is not just a play, but also the journey of an actor who has devoted his life to art. His life is a tutorial to be followed not only by actors but by artists from any field. The play takes on a complex, layered and nuanced meaning, stirring up in its vortex all the intricate shades of love, dependence, endearment, affection, desire, illusion and... betrayal. It is a strange conflict between the flesh and the spirit, the performing body and the soul, the inner workings of the artiste's mind and its manifestation in performance.

I felt the importance of making the audience aware of this

forgotten 'rani' or 'diva' of Bengali theatre, and bring him again into limelight when he is in his 80's, when he is all alone staying in an old age home in his last days. It is a tribute to our beloved Jatra-diva Chapal Rani.

The Director & Playwright

Rakesh Ghosh is a professional playwright, director & actor for theatre, television & films. In the beginning, he joined Dwandik, a Howrah based theatre group & performed in its plays. He also worked with the theatre group Natadha. In 2006 he formed his own theatre group Shabdomugdho for which he writes and directs plays. Rakesh has worked with legendary theatre personalities. He has worked under Sri Manoj Mitra. His group had been selected for National Theatre Festival organized by State Govt. of West Bengal in 2017 & 2019. Rakesh Ghosh has worked as a writer and assistant director for television serials and films. He has also acted in short films, television serials & telefilms. Presently he is working with Star Jalsa as a story developer and script writer.

The Group

Dum Dum Shabdomugdho Naatyokendra was established in the year 2006. The organization has produced 16 contemporary productions till date and has performed all over West Bengal, in the 20th Bharat Rang Mahotsav, and at 4th National Theatre Festival 2018 organized by Minerva Natasanskriti Charcha Kendra, Natya Mela.

Cast & Credits

Upal Bhaadury Chapal Bhaduri

Gour Mohan Rakesh Ghosh

Madhab Pradip Roy

Pratap Jayesh Laha

Masterji Nilanjan Saha

Chorus Aninda Roy, Prasenjit Kundu, Raja Rajbhar, Abhijit Dutta, Rahul Roy, Abhi Banerjee, Barnali Roy Chowdhury, Sampreeti Chakraborty, Priyanka Das, Pampa Goswami, Ranjan Bose

Light Design Debabrata Sarkar

Scenography Atanu Sarkar

Music Recording & Mixing Abhijit Acharya & Jagmohan Singh

Make-up SK Israfil

Costume Ranjan Bose

Sound Operator Bandan Mishra

Art Setup Manindra Bera

Vocals Ranjan Bose, Abhijit Acharya, Prakriti Dutta, Jagmohan Singh

Playwright & Director Rakesh Ghosh

Contacts

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Prokopy Yadrikhinsky's Play: **DJYRYBYNA**



Playwright: Prokopy Yadrikhinsky- Bedjeele

Director: Matrena Kornilova

Group: The Olonkho Theatre, Russia

Language: Russian

Duration: 1 hr 40 mins

The Play

Djyrybyna, The Warrior Woman is an ancient Yakut legend about the importance of each thing's place in our universe. Our

universe is composed of three worlds. The lower world is a place where evil spirits live. The middle world is a place for human beings and animals, and the upper world is where our ancestors and good spirits live. There was a baby who was born to be a hero and to defend the people's world from evil spirits. The lower world stole him and Djyrybyna, who was supposed to become his wife, went through the three worlds, defeated all enemies and obstacles and brought the man back to the people's world.

The Director

Honoured artist of the Republic of Sakha, Marya Vladimirovna Kornilova was born in the city of Yakutsk in a family of actors. In 1985 she graduated from the Yakut Actors Studio at the Moscow Higher Theatre School in M. S. Shchepkina (HEI). Immediately after graduation, she entered the Yakut state theatre P.A.Oyunsky, in the service of which she devoted her entire life and became one of the leading actresses of the main troupe of the Yakut. Her last years were devoted to the revival of Olonkho as an actress, researcher and director of the Theatre of Olonkho. She died in February 2019.

The Group

There are many traditional classical theatres of the peoples of the world such as the Nogaku Theatre (Japan), the Sanskrit Theatre Kutiyattam (India), the Kunqu Opera (China) and others. The Olonkho Theatre is a unique multi-genre phenomenon of theatrical culture aimed at preserving the mythology, and ethical and aesthetical principles of the Yakut people (of Russia). In addition, The Olonkho Theatre meets the requirements of the most demanding audience using modern and high technology. The idea of this project is to promote The Olonkho Theatre as a unique phenomenon of modern culture. Acquaintance with The Olonkho Theatre should prompt ideas on promotion of theatre, on its original function, and the role it should undertake today.

Cast & Credits

Narrator Petr Basnaev
Dyrynyba Lena Olenova
Dyrynyba's Brother Pavel Kolesov
White Female Horse Nyurguyaana Markova
Galloping Horse Valeri Savvinov
Messenger Vladislav Ivanov
Sacred Bird Udaganka Anastasia Alexeeva
Spirit of the Earth mistress Lilia Filippova
Girl from the Middle World Olga Egorova
Shaman from the Lower World Maria Tastygina
Warrior from the Upper World Alexandr Dyatchkovski
Warrior from the Lower World Dmitri Khoyutanov
Upper World Sovereign Dmitri Ivanov
Warrior from the Middle World,
transformed into a Monster Gavril Menkyarov
National Instruments Player Ivanida Alexeeva

Choreography Maria Markova
Text Adaptation Zoya Popova
Set Design Ekaterina Shaposhnikova
Toyuk Coach Dmitri Ivanov
National Rites Consultant Valentin Isakov
Music Innokenti Tytygynaev
Lighting Vitali Vlasov, Andrey Sofronov
Assistant Director Venera Kolesova
Technical Director Innokenti Vasiliev
Costumes Maria Tatarina
Machinist Chief Artem Osipov
Administration Prokopi Ivanov
Producer Rustam Akhmedshin

Playwright Prokopi Yadrikhinsky- Bedjeele
Director Matrena Kornilova

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