Vasant Kanetkar’s Play: Jaag Utha hai Raigad

Playwright: Vasant Kanetkar
Translator: Vasant Deo
Director: Abhijeet Choudhary
Group: Swatantra Kala Group, Pune
Language: Hindi
Duration: 2 hrs 10 mins

The Play
Jaag Utha Hai Raigad is a Hindi translation of Vasant Kanetkar’s Marathi play Raigadala Jevha Jaag Yete. Woven within the play is an inbuilt, terse and fine sense of controlled dramatic tension. It depicts the great Maratha King, Chhatrapati Shivaji Maharaj and his youngest son, Sambhaji struggling with the gap between the two generations. Shivaji’s efforts are to keep his family united, and the young descendant’s efforts are to control and consolidate the huge legacy and empire. The play unveils the rich Maharashtrian culture, and the heritage of a bygone era.

Director’s Note
The Maratha Empire of the 17th century is the backdrop of this play and its key players are Chhatrapati Shivaji Maharaj and his youngest son Sambhaji. This epic is a witness to the acute and tense relationship between father and son. While the former cannot allow their dynasty to be divided, the latter is burdened by the task of a huge empire and legacy he has descended from. The situation holds true even today, with the rift in families due to greed and the choice of nuclear families. The play’s text opines that had Shivaji succeeded in

keeping the royalty together, the Maratha dynasty would have ruled much longer. I have tried to recreate the glorious era of Marathas on the stage. I feel more such Marathi plays could be translated for a Hindi speaking audience. Besides Vijay Tendulkar and Mahesh Elkunchwar, regional Marathi playwrights like Vasant Kanetkar and Sanjay Pawar too have a treasury of plays that can be produced in other languages.

The Director

Abhijeet Choudhary completed his graduation from Delhi University. He did a course in direction and editing. He started his theatre journey with Arvind Gaur's Asmita group and later shifted to Pune, where despite many hurdles and challenges he formed the Swatantra Kala Group in 2006. He has directed Hindi films Pune TC, Godse to Gandhi etc., and several full-length Hindi and English, one-act and street plays, one of which (on pirated CDs and DVDs) attracted appreciation from production houses. His play Suno Suno sketches the resilience of migrants, and another play is constructed on gathered personal and real voices and experiences of slum dwellers. Abhijeet has conducted workshops for the differently abled. He was the broadcasting editor with Zoom channel and a press reporter for DD News.

The Playwright

Vasant Kanetkar (1922 – 2000) born in Satara, Maharashtra was a Marathi playwright. His father, Shankar Keshav Kanetkar, was a well-known poet. After completing his education, Vasant was appointed as a lecturer in Nasik. His first play, Raigadala Jewha Jag Yete, was widely acclaimed and achieved recognition from audiences and the Government of Maharashtra as the best play of the year. He won the National Award for the film Ansoo Ban Gaye Phool. He was awarded the Padma Shri in 1992 for his literary astuteness and writing-craft.

The Group

Abhijeet founded Swatantra Kala Group in Pune in 2006. The group focuses on contemporary and socio-political issues

through its numerous performances and practices. It has performed at various public and private institutes of education including FTII, IITs and NDA. It is known for its repertoire of community-based theatre and was invited by the UK Parliament for engaging in community-service through theatre. Some of its noteworthy productions are Jis Lahore Nahin Vekhya Wo Janmeya Hi Nahin and Andha Yug,

Cast & Credits
On Stage Ashwin Sharma, Chezan Lawyer, Dhanashree Heblikar, Prem Gowda,
Hennu Khanna, Ronak Kabra, Suyash Kukreja, Krushan Doshi, Mehul Dubey, Shreyansh Sanghvi, Shivraj Zumble

Back Stage Suraaj Nikaumb, Rishabh Jain, Rishabh Sarwate, Arun Jagtap, Manshi Bajpayee, Garima Mishra, Aniket Toro, Vijay Ratna Gongle, Bunty More, Varsha Israni, Renuka Gatelwar, Rishi Bhonde, Shahrukh Shaikh
Producer Yuwaraj Shah

Playwright Vasant Kanetkar
Director Abhijeet Choudhary

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Sejuti Bagchi’s Play:

Neelkanth Pakshi Ki Khonj Main

Director: Sejuti Bagchi
Group: NSD Student Diploma Production, New Delhi
Language: Hindi
Duration: 1 hr

The Play
In Bengal, Neelkanth bird is believed to be Shiva's friend who delivers the news of Durga's returning after Durga Puja. Atin Bandyopadhyay's novel Neelkantho Pakhir Khonje tells that this messenger of homecoming is lost to everybody. No character in the story finds refuge in the end.
This play has been structured by editing and extending the source novel. It is composed and presented in an alternative space, and the set and hand-props have deliberately been kept real so that the rawness of the narrative becomes an intense experience for the audience. The writing style of the novel deals with continuous painting and erasing of images which shows the immensely beautiful nature of Bengal and the gruesomeness lying under it. The play also proceeds through a thread of building and breaking of live images. It is a venture to address the politics of generosity and how insecurity leads to a false idea of a nation.

Director's Note
When we study history in schools, we are taught to remember the political events by dates. Hence, from childhood we are made to assume that such things happen suddenly, and some immediate reason is behind all sorts of political mishaps. But the way a pressure-cooker is heated long before it whistles, the problems within a society gradually rise. We only register the impact when it bursts. Nobody tries to put out the fire beneath the pressure cooker. We struggle to avoid the boiling point and keep our next generation indifferent about the fire

beneath them. A disparate society is like having a tea-party on top of a volcano and dreaming that it will never erupt. What is the point of nation-building if we don’t address the socio-economic disparities? Can a nation provide dignity and freedom to every citizen? Are we building nations and losing homes?

The Director

Born in Kolkata, Sejuti Bagchi completed M.A. in English Literature and worked for nine years in the theatre group Uhinee Kolkata and a few other Bangla theatre groups as an actor, dramaturge, costume and light designer, and workshop instructor. During and after her diploma course in NSD (2016-19), she had been associated with set, costume and light design in several productions directed by nationally celebrated directors as well as directors from abroad. After her diploma production Neelkanth Pakshi Ki Khonj Me in NSD, she has directed one more Hindi play Khabri for Khwabida, Gurugram which is being performed in different states of the country. She is also one of the conceptualisers and guides in the theatre workshop project Understanding Theatre, and is teaching elementary theatre designing in several different states. Presently, she is practicing theatre as a director-designer in Kolkata.

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

Manindranath
(Pagla Thakur) Som
Badi Bahu Aditi Arya
Shachindranath
(Chhote Karta) Abhishek Koushal
Shamsuddin Sayan Sarkar

Malti Ashwini Makrand Joshi
Isham Salim Mulla
Jalali Snehalata Tagde
Fatima Prerna Joshi
Tista Aditi Arora
Chorus All Actors and Bhushan Patil

Art Direction & Set Execution Mayangbum Sunil Singh
Costume Assistant Bhumisuta Das, Ashwini Makrand Joshi
Property Assistant
& Floor Manager Aditi Arya
Make-up Bhumisuta Das
Music Sagnik Chakrabarty
Sound & Projection Saras Kumar Namdeo
Poster & Brochure Som
Light Operation &
Production Design Sejuti Bagchi

Dramaturge Team- ‘Neelkanth Pakshi Ki Khonj Me’

Direction Sejuti Bagchi

Contacts
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Shib Mukhopadhyay’s Play: Mahabharat 2

Playwright: Shib Mukhopadhyay
Director: Arna Mukhopadhyay
Group: Natadha, Howrah

Language: Bengali
Duration: 3 hrs

The Play

The period of fourteen years of exile is over for the Pandavas. It is the time for the law to take its rightful course; Duryodhana is supposed to hand-over the land of Indraprastha to his cousins. He denies returning the rightful share. Draupadi urges the Pandavas towards war. At this moment of crisis, the Pandavas seek Krishna's advice. Krishna agrees to come to Hastinapur for discussion. He meets Bhishma Pitamaha, Karna, Shakuni and Gandhari and requests them not to wage a war. Duryodhana agrees to return the land but there is a mass upsurge against returning the land to the Pandavas. War becomes inevitable.

Director's Note

Man desires everything for himself. He wishes to possess not only that which is his but also that what is not. In this greed he forgets that he too has a past, he too has kin and kinsmen. Slowly and steadily man moves towards decadence where everything is denuded and only the 'me' remains, isolated in the abyss of time. We have tried to understand the pulse of the modern times in the mirror of the mythology. We have tried to convey the stereotypes of human reality in the characters of Duryodhana, Krishna, Draupadi, Arjuna etc. We delved deep to understand the changing facade of modern urban civilization and were amazed to find that Mahabharata is so contemporary!

The Director

Arna Mukhopadhyay is an actor and director with an M. Phil in Dramatic Arts. He started directing plays in the year 2007. Some of the plays directed by him are Ebong Socrates, Caesar-O-Cleopatra, Eka Tughlaq, Bishkaal, Shesh Rakshya, Aleekbabu, Athhoi, and Mahabharat 2. He has also acted in all the plays directed by him, as well as in many plays produced by other popular groups of Kolkata. He has been an actor-trainer imparting theatre training to the youth.

The Playwright

Shib Mukhopadhyay has written more than sixty plays. He has adapted the plays of Tennessee Williams, Bertolt Brecht, Jean Paul Sartre, Anton Chekhov and William Shakespeare. The first part of Mahabharata written by him ended with the Pandavas going to exile. This presentation is a sequel to the same.

The Group

Natadha was established in 1974, and besides performances and training, the group conducts social activities, festivals and publications on theatre. Natadha runs a regular theatre centre at Howrah, West Bengal. It publishes Natyamukhapatra, the only Bengali theatre newspaper which has been published every Thursday for 23 years. The group has staged Raktakarabi for almost forty years.

Cast & Credits

Gandhari Sadhana Mukhopadhyay
Dhritarashtra Koushik Chattopadhyay
Uttora Upabela Pal
Arjuna Arpan Ghoshal
Abhimanyu Rishav Basu
Draupadi Sohini Sarkar
Draupadi’s attendant Anurupa Sen
Nakula Milan Kundu
Sahadeva Sarthak Ash
Bheema Sumit Panja
Yudhishthhira Joydev Ghosh
Kunti Saptadwipa Chattopadhyay
Krishna Rudrarup Mukhopadhyay
Dushshasana Sourav Samanta
Duryodhana Arna Mukhopadhyay
Bidura Subir Goswami
Shakuni Ritam Sarkar
Bheeshma Saumen Bandopadhyay
Drona Susanta Chakraborty
Bhanumoti Swagata Rit

The father Subrata Chattopadhyay
Ambassador of Virata Tufan Singharoy
Sanjaya Sayam Das
Karna Anujoy Chattopadhyay
Bohitra (Attendant to Dhritarashtra) Saheb Dutta
Budhhika (Attendant to Gandhari) Tanuja Dey
Young Duryodhana Tathagata Pal
The Warrior Arup Chakraborty
The People Madhuparna Hatua, Shrabanti Saha, Shrutakirti Rooj, Anupurba Goswami, Amit Das, Pushpendu Sardar, Souvik Mohanta, Sourodeep Mukherjee.

Set Milan Kundu
Assisted by Sarthak Ash
Set Making Subol Maiti
Lights Jayanta Ghosh (Kalyan)
Music operation Bandan Misra
Costume making Bimal Maiti
Paintings Susanta Chakraborty
Make-up Joydev Ghosh
Dance Movements Sumit Panja
Publicity material Sourav Samanta
Teaser Saikat Chattaraj
Logo Design Subrata Chattopadhyay
Production control Sadhana Mukhopadhyay

Playwright Shib Mukhopadhyay
Music & Direction Arna Mukhopadhyay

Contacts
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Kevin Duvall and Taylor Brewerton’s Play: Live Nukes

Playwrights & Directors: Kevin Duvall & Taylor Brewerton
Group: The Central Scrutinizers, USA
Language: English
Duration: 1 hr

The Play
When two boorish government lackeys working in a nuclear facility accidentally launch a nuclear weapon into the stratosphere, the chase is on! The mismatched duo’s quest to save the world from nuclear annihilation hurls them from a decrepit bunker, down a sketchy roadside, through the clouds, and down to the very depths of Hell itself. Their journey, of course, culminates in a valiant duel against the king of demons. This critically-renowned screwball comedy has toured across America in 2019, and has been hailed as a “master-class in mime and physical comedy”. Live Nukes! is a truly international play, performed without the use of props, set, or real words of any kind!

Director’s Note
We believe that theatre can be a universal art form. When we began working on what would become Live Nukes!, we set a few strict rules for ourselves in the hope of creating a performance which could be enjoyed by anyone, regardless of their native language or national origin. The rules were as follows: no props, no set, and no real words. Chicago is a city of immigrants, and in order to bridge the real gap that exists between the theatre community and Chicago’s very diverse population, we needed to make a comedy which transcended language and culture. In the spirit of silent

cinema, tinted with the apocalyptic concerns of our contemporary political climate, we devised a play which, we hope, will poke fun at our increasingly-grim global outlook.

The Directors

Kevin Duvall and Taylor Brewerton are a physical theatre duo who have been collaborating as actors, directors, and writers for over a decade. Together they have developed work in myriad theatrical forms, from a devised farce, to an adaptation of Salman Rushdie’s short story The Prophet’s Hair, the high tragedies of Shakespeare and Euripides, environmentalist game shows, and beyond. They have performed at many venues across the United States and Canada. Kevin and Taylor both hold Masters from the Dell’Arte International School of Physical Theatre. They are honoured to be given the opportunity to present their wordless, absurdist pantomime Live Nukes! at the Bharat Rang Mahotsav.

The Group

The Central Scrutinizers is not a theatre group in the traditional sense, but is an ensemble of a duo, Kevin Duvall and Taylor Brewerton who collaborate on script, performance and direction.

Cast & Credits

Performers & Directors Kevin Duvall & Taylor Brewerton

Contacts

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Ravindra Tripathi’s Play: Pehla Satyagrahi

Playwright: Ravindra Tripathy
Director: Suresh Sharma
Group: NSD Repertory Company, New Delhi
Language: Hindi
Duration: 1 hr 50 mins

The Play
Pehla Satyagrahi is about the life and struggle of Mohandas Karamchand Gandhi, known as Mahatma Gandhi around the world. This is the story of Mohandas’s journey of truth and non-violence as well as the story of the independence of India. He fought a political war for almost twenty years in South Africa and when he returned to India, he, through his non-violent crusades like Quit India movement, Champaran Satyagraha and Dandi March, made it difficult for the British government to rule India.
Gandhi had said, “My life itself is my message.” What kind of life did the Mahatma lead, what were the challenges he faced, and what were the difficulties he encountered, is what we have attempted to express and showcase through this play. Gandhi’s life is larger than life and his personality quite dramatic. He was a walking and fasting saint-politician. He was spiritual and religious. And his death too was dramatic.

Director’s Notes
While working on a production for the 150th birth anniversary of Mohandas Karamchand Gandhi, I thought of a play which brought to light incidents from his life about which we have often heard but haven’t seen being presented earlier, and the younger generation of our country doesn’t know about.
Ravindra Tripathy and I discussed this project. What finally emerged was a narration of the story through Sonia Schlesin, Mahadev Desai, Pyare Lal, Colin Bach and Joseph K. Dock. The

first three were associated with Gandhiji as his assistants, Joseph wrote Gandhiji's first biography, and Hermann Kallenbach was a very close friend.
I have to confess that one of the scenes in this play is fictitious (the creative liberty we are allowed to have). It is in the end where Gandhiji is interviewed by Gandhi and answers some unanswered questions to himself; the questions which till date are buried deep somewhere under the rubble of history.
The play is the story of the making of Mahatma from Gandhi. It isn't just history but also today's voice and necessity of being 'Swadeshi' and 'human'.

The Director
Suresh Sharma did PG diploma with specialization in Acting from National School of Drama in 1985.
In 1987-88 he established the only non-government repertory in the district of Mandi (Himachal Pradesh). From 1996-98 he worked as the Artistic Director of Sri Ram Centre for Performing Arts, Delhi. In 1998 he established the first non-government fully residential Theatre Academy in Mandi, Himachal Pradesh. Mr. Sharma has been felicitated by Sahitya Kala Parishad. Sangeet Natak Academy awarded Mohana, a play written and directed by him, under the Young Director's Scheme.

Playwright
Ravindra Tripathy is a senior print and TV journalist, cultural critic, playwright, satirist, documentary film-maker, columnist and editor. Tripathy has directed two documentary films and scripted a popular news-satire show Pol-Khol for Star News and ABP News. He is currently associated with Swaraj TV as consultant. He was awarded Sahityakar Samman by Hindi Akademi, Delhi in 2001.

The Group
Established in 1964 with just four members, the Repertory Company of NSD is the regular performing wing of the school.

It was set up with the dual purposes of establishing professional theatre on one hand and continuing with regular experimental work on the other. Over the years it has produced a variety of plays ranging from stylized musicals to realistic contemporary Indian drama to translations and adaptations of foreign plays. In addition, several eminent persons of national and international repute have worked with the Company, and it has performed over one hundred and eighty one plays by ninety-eight playwrights and has worked with ninety directors. Quite a few of its actors have emerged as celebrities in theatre, cinema and television. The Company has toured extensively in India and abroad.

Cast & Credits
Gandhi-1 Shanawaz Khan
Gandhi-2 Raju Roy
Mahadev Deep Kumar
Pyare Lal Parag Baruah
Sonia Schlesin Aparna Menon
Meer Alam Rahul Kumar
Attendant/Duda Bhai/ Muslim Sikandra Kumar
Train Officer, Kallenbach Shubham Pareek
Mr. Duke Jitu Rabha
Rajkumar Shukla Ashutosh Banerjee
Aabha Ben/ Dani Ben Suman Purty
Manu Ben Anamika Sagar
Sushila Ben Sakshi Sharma
Kasutrba Gandhi Shruti Mishra
Brij Kishore Vishveshvar M. Gondhali
Multi-Character (Female) Sampa Mandal
Multi-Character (Male) Naveen Singh Thakur
Chorus Sampa Mandal, Sikandra Kumar, Aparna Menon, Rahul Kumar,
Sakshi Sharma, Shubham Pareek, Ashutosh Banerjee, Anamika Sagar,
Virendra Singh, Snehalata S. Tagde, Suman Purty, Manish Dubey,
Vishveshvar M. Gondhali, Jitu Rabha, Palak Jasrotia

Set Design Rajesh Bahl
Set Execution Ram Pratap, Manoj Kumar, Brijesh Sharma
Light Design & Operation Govind Singh Yadav
Assistance Md. Suleman, Pradeep Aggarwal
Costume Design C.S. Bhatia
Costume Coordinator Sampa Mandal, Anamika Sagar
Sound Operation Mukesh Kumar
Sound Design Rajesh Singh
Properties In-charge Moti Lal Khare
Video Design Sourav Poddar
Music Kajal Ghosh
Tabla Om Prakash
Harmonium Naveen Singh Thakur
Key Board Kishore Kumar Malhotra
Flute Anurag Sharma
Sitar Matluf Husain
Tabla, Percussion Pankaj Banai
Dholak Sanjeev Kumar
Make-up Sikandra Kumar, Shruti Mishra
Assistance All Repertory Artists
Stage Manager Govind Singh Yadav
Production Coordinator Sukumar Tudu
Special Thanks for
Dance Choreography Bharat Sharma
Associate Director Pravin Kumar Gunjan

Playwright Ravindra Tripathy
Design & Direction Suresh Sharma

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Parthisubba’s Play: Panchavati Yakshagan

Playwright: Parthisubba
Director: Keremane Shivanand Hegde
Group: Sri Idagunji Mahaganapati Yakshagana Mandali, Karnataka
Language: Kannada
Duration: 1 hr 30 mins

The Play
The performance starts with the traditional invocation Poorvaranga to lord Ganesha with dance and music. Sri Rama moves to the forest, with wife Seeta and brother Laxmana. The sages of the forest complain about the demons and solicit his protection. Rama assures to help them.
Shoorpanakha, Ravana’s sister, smells the odour of human flesh and approaches Rama’s hermitage. Looking at Rama, she gets attracted by him. Using her magical powers she transforms herself as a beautiful damsel and expresses her desire to marry him. Rama, for the sake of fun, advises her to marry his brother Laxmana who is younger, more handsome and yet to be married. With lust and desire, excited Shoorpanakha runs to Laxmana. Laxmana becomes angry, scolds her for her behaviour and asks her to bring proof from Rama. Rama writes on her back, suggesting Laxmana to chop off her ears and nose. Laxmana sees Rama’s orders, and cuts off her ears and nose. Angry Shoorpanakha takes a vow that she will take revenge.

Director’s Note
This episode is selected from the Aranya Kanda of the Ramayana. Happenings in Panchavati is a crucial part of Ramayana and forms a basis for abduction of Seeta. Traditionally, this play was limited to the conversation based

Taalamaddale. I have tried to explore new possibilities, besides already existing traditional theatre elements, music and rhythm, in enhancing the portrayal of the characters and the story. Breaking the barriers of language through simple narration and direction, without losing the framework of impromptu dialogue delivery, dance and narrative motives of Yakshagana, has made this play successful in and abroad India.
The depiction and dance of many rishis being choreographed into a single song, the depiction of intimacy of Seeta and Rama, entry and transformation of Shoorpanakha, the dramatic usage of the tere (traditional curtain), expressions of internal emotions, Rama and Laxmana's determinations are some of the notable parts of directions and choreography of the play.
One can see a spectrum of moods, other than the popular Veera, Raudra, Hasya in Yakshagana, i.e. Shringara, Bhayanaka, Karuna and Adbhuta as well.

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 in a remote village of coastal Karnataka. Sri 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 (Yakshagana Kalashekhara, Yaksha Sarathi and Nritya Param). Currently, he is a member of the executive board of Sangeeta Nataka Akademi, New Delhi; the chairman of Folk and Tribal Community of SNA, New Delhi; academic council member of Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University, Mysore; and a member of many other renowned organisations.

The Playwright

Yakshagana poet Parthisubba, believed to have lived in about 1600 AD, 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.

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 Sri Hegde's grandfather. This mandali is a non-profit NGO, and the performing unit of the organization has toured extensively in India, 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.

Cast & Credits

Shri Rama Keremane Shivanand Hegde
Rushi Muni Timmappa Hegde
Shoorpanakha 1 Ishwar Bhat Hamsalli
Maya Shoorpanakha 2 Sadashiv Bhat Yellapura
Laxmana Vighneshwar Havgodi
Rushi Muni Seetaram Hegde Mudare, Shridhar Hegde Keremane, Ganapati Kunabi
Poorvaranga Chandrashekar N.
Seeta Maruti Naik Bailagadde
Poorvaranga Nakula Gouda

Tere Krishna Marathi
Tere &
Green Room Helper Mahaveer Indra Jain

Bhagawata (Singer) Ananta Hegde Dantalige
Chande Player Krishna Yaji Idagunji
Maddale Player Narasimha Hegde Mururu

Playwright Parthisubba
Director Keremane Shivanand Hegde

Contacts
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Plaban Basus' Play: Jamila

Playwright & Director: Plaban Basu
Group: Moulali Rangashilpi, Kolkata
Language: Hindi
Duration: 2 hrs 10 mins

The Play
It becomes an obsession with young Syed, a painter, to paint the portraits of his lady love, Jamila.
By a strange quirk of fate, Jamila arrives at Syed's hillside village as a bride of Sadiq, Syed's elder brother. Everyone takes it for a case of love marriage, which it is not. Defeated by Jamila in a horse-cart race, Sadiq abducts and forcibly marries and brings her to the house. Jamila tries her level best to reconcile with the situation by being dutiful to all the members of her newly acquired family. But her self-respect gets wounded at every step. The responsibility of selling crops falls upon Jamila's shoulder in a nearly market.

There she meets a meek and outwardly weak person, Daniar, and discovers a strong sense of self-dignity in his character. A new chapter of life unfolds itself heralding the dawn of a new journey for Jamila.

Director’s Note

To me Jamila is not just a play, it is a journey of self-search, not just Jamila’s but of all the oppressed women out there. As a director I faced several challenges from this novel. The story is written in such a way that it has a lot of cinematic elements. So to build a play was a big challenge. Jamila, for me, is a story of redemption, liberation of love from social bondage. It is a play about a woman’s struggle to earn the freedom to express her love. Therefore to be able to work as the director of this play was truly a rewarding experience and an accomplishment.

The Director & Playwright

Plaban Basu is an actor and theatre director who is active in media as well. He is a science graduate and practices martial art. In 2004, he formed a theatre group Rangashilpi. Plaban has worked with eminent directors like Usha Ganguly, Tim Supple, Habib Tanvir, Abanti Chakraborty, Kanhaiya Lal, Biplob Bandyopadhyay, Maloy Roy and many others. Plaban has also been working with children at railway stations and streets and with people with disabilities. He has written and directed plays focused on the rights of disabled children and on various other human rights. He has also acted in several Bengali and Hindi serials and films.

The Group

Rangashilpi was established in August 2004. In the past 15 years the group has experienced a journey of Bengali & Hindi productions of theatre, either on the streets or on stage, and concerning various subject matters ranging from social issues, factual facts of history, to the fragrance of folk culture.
The group has restlessly engaged in theatre workshops with disabled women, railway workers, schools, street children and

village youth. Rangashilpi has been working with various non-government organisations, to improve their mental and social condition through theatre. Rangashilpi organizes regular events like Mukho Mukhi, Musafirana and Salam Safder to sustain the cultural practice. Rangashilpi productions have been staged successfully at various prestigious festivals.

Cast & Credits

On Stage Sushil Kanti, Ashok Chakroborty, Bimal Chandra Dey, Partha Sarathi Basu, Shakti Chakroborty, Tarun Kumar Nath, Subanti Banerjee, Dalia Pramanick, Shraboni Bonik, Ruposree Majumdar, Kathanjali Pramanick, Suchandra Bhattacharyay, Sabaree Sen, Bishwabandhu Choudhury, Saibal Sarkhel, Writtick Basak, Madhusudan Dhar, Saikat Roy, Shanta Swarup Mukherjee, Ritabrato Naskar

Light Operator Sashankha Mondal
Music Operator Biswajit Biswas
Light Assistant Brindaban Das
Make-up Pijush Ghosh Choudhury

Story Chingiz Aitmatov
Playwright
& Director Plaban Basu

Contacts
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Saras Kumar Namdeo’s Play: Infinite Walk

Please Watch Prof. Manohar Khushalani’s video review of the play and interview with the director –

Director: Saras Kumar
Text: Deeksha, Salim, Sneha, Suman, Saras, Yashaswini
Group: NSD Students’ Diploma Production, New Delhi
Language: Hindi
Duration: 45 mins

The Play
The play begins with the evolution of human beings, their emotions and their relationship with the five elements, and later the mechanization overpowering the human beings. It focuses on the life of mine-workers, their miserable living conditions, and their fight for basic rights. It is the story of Dana, his wife Aamti, and their friends. The mine-workers are working in the mine without any safety equipment, masks, or any support of an ambulance; in short at the cost of their lives. The play also highlights the power game of the elite over the working class, the continuous pressure from those with power over the stagnant social and economic life of the working-class, and finally a small volcanic step generated from this pressure.

Director’s Note
As a student of Direction, my intent to do this play was to find out the relationship between the logic and the emotions in humans. I inferred that the two are parallel banks of the same river. Working with the actors was the interesting part of this production for me as a student of Direction, and as a human being. It was very hard to take the directorial decisions.
The production is in three parts. Coal mining began with the

purpose and need of energy generation, but the same coal verily became a cause of death. Illegal mining took the life of many people and created medical conditions in the workers. An ambulance can save a life, and a casualty can turn one into a rebel.
The dead body of an exploited worker shows the brutal nature of this society. Data on the internet can arouse either sympathy or anger. But a meaningful data transfer done on time can save a life. Technology works on logic and human emotion today is dependent on the logic being applied at the right place and at the right time.

The Director
Saras Kumar graduated from the National school of Drama with specialisation in Direction (2016-2019). He has directed a few plays viz. Accidental Death of Anarchist, Trishanku, Mann Laga Kar, and Infinite Walk, and written some short stories like Ghaas, Kal and Guinea Pig. He has also directed two short films Five Rupees and Gumshuda, and assisted in two feature films Chausar Firangi and Meri Nimmo. Saras has worked under renowned directors like Anuradha Kapur, Neelam Mansingh, M.K. Raina, Ranjit Kapoor, Deepan Sivaraman Etc.

The Playwrights
The text of the play has been prepared by Deeksha, Salim, Sneha, Suman, Saras, Yashaswini. All are students National School of Drama’s batch of 2019.

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

Aamti	Ashwini Joshi
Aabid	Jitu Rabha
Woman 1	Sejuti Bagchi

Ghisu Salim Mulla
Manager Sayan Sarkar
Daughter Snehlata Tagde
Activist Suman Purty/ Yashaswini R

Costume Sejuti Bagchi
Lyrics Salim Mulla
Song Composition Sayan Sarkar
Sound M Sunil Singh
Video Operation Balasubramanian G
Set Execution /
Lights Design & Operation Sarthak Narula
Special Thanks to Asgar Chacha, Rizwaan, Murjim, Aas Mohammad, Taqmir

Guidance Anuradha Kapur, Abhilash Pillai, Neelam Mansingh, Shantanu Bose, Vishala R Mahale

Text Deeksha, Salim, Sneha, Suman, Saras, Yashaswini
Concept & Direction Saras Kumar Namdeo

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Prof. Manohar Khushalani's video review of the play and interview with the director –

Nikhildas and Sagar Sathyan's

Play: Mali

Playwrights: Nikhildas Puranattukara & Sagar Sathyan
Director: Nikhildas Puranattukara
Group: Punchami Theatres, Thrissur
Language: Malayalam
Duration: 1 hr 15 mins

The Play
Mali is based on the folk culture of Kerala, as told through the songs and tale of the hero and the imaginary god Ayyappan. It begins with the description of a girl named Mali, and Chappan, a fighter who grew up in the jungle to defeat the hiding forces called Maravippada. Chappan learns the tactics and expertise from Vithari Mooppan and fights against Maravippada. He goes to meet his beloved Mali, but Mali asks him to come later since she is menstruating and therefore prohibited to meet anyone. Chappan is upset about this discrimination and tells her that now he will return for her only when the society gives up all such beliefs. Mali awaits his arrival, and when he doesn't return, breaks away from all social taboos and restrictions and leaves home to enter the forest to find her love.

Director's Note
The play begins with the resistance of people towards outside forces. A number of contemporary questions have been dealt with in this play, especially the ones dealing with discrimination. Why can't a warrior have a spiritual quest? Is the reason to create superstitions and customs a deliberate attempt to keep them subdued and at a distance? The play is based on folk tales and folk songs heard from the dalits of Sabarimala Sasthav, popular in Kerala. Live music related to Ayyappan is incorporated into the play.

The Director & Playwright
Nikhildas Puranattukara has received the Kerala Sangeetha

Nataka Academy Award for Best Director and Writer in 2019 for the play Mali. His children's plays have won accolades at the Kerala state youth festival during the last three years. Nikhildas has staged plays at national and international platforms like National School of Drama Theatre Festival, International Theatre Festival of Kerala, Bharat Rang Mahotsav, Rangayan Festival, Cuttack National Theatre Festival etc. He has adapted renowned writer Uroob's celebrated work Neelakuyil into a play. He was the director of Lavettam theatre camp in Perth, Australia; and Kalithattu theatre camp in Bombay. He is associated with Thrissur based theatre group Rangachetana and his own theatre group Punchami theatres. Some of his popular productions are Marathalayan, Manabave, Kunnukalkkumappuram, Palaharapanthayam, Markkadapuranam etc.

The Co-Playwright

Sagar Sathyan has been active in cinema and theatre for the past few years and has made remarkable contributions to both. He has been a part of Rangachetana, a well-known theatre group in Thrissur, and has written four plays directed by Nikhildas Puranattukara. Sagar has also written the script of a Malayalam feature film Ladoo which was released last year.

The Group

Punchami Theatres is a group of young people who have been studying drama and are engaged in theatre activities. Everyone in the group finds time for theatrical work while practicing his/her routine work. Mali is the first theatre project of Panchami Theatres. It won the Best Play award at the Kerala Sangeet Natak Academy's amateur drama competition, and also the Best Actress, Best Director and Best Writing awards. A number of colleges of Kerala participate in theatre activities under the banner of Panchami Theatres. The centre of the group is in Adat, a village in Thrissur district of Kerala.

Cast & Credits

Mali	Athira
Karuthi	Anusha Bahuleyan

Mahishi	Mekha Manoj
Chappan	Anand
Vithari Mooppan	Sathyajith
Kandan	Ramkumar
Kormi	Akhilesh Paliyan
Rajavu	Ramadas
Vendoran	Sajith Alukkal
Villan	Appu K.G
Kadutha	Athul
Mallan	Kiran
Karuppan	Abhishek
Moothoru	Henson
Kappatharu	Josprakash
Vaidhyar	Vishnu
Padayali	Ramesh Ramakrishnan

Light	Dhaneshkumar
Art	Shinoj Asokan
Co-ordinator	Mejo
Music	Midhun Malayalam
Instruments	Manikandan
Make-up	Francis Chirayath
Costumes	Anjali Raman, Leela Sathyan
Light	Assistant Gokul
Art Assistant	Mornima Dhanesh
Assistant Director	Nijildas

Playwrights	Nikhildas Puranattukara, Sagar Sathyan
Director	Nikhildas Puranattukara

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Prof. Khushalani’s review of the play and interview with director –

https://youtu.be/QqWpPEQ1_KA?t=128

Mannu Bhandari’s Play: Mahabhoj

Playwright: Mannu Bhandari
Translator: Viplob Pratik
Director: Anup Baral
Group: Mandala Theatre, Nepal
Language: Nepali
Duration: 2 hrs 20 mins

The Play
Mannu Bhandari tells a story of how politics, press and police are connected with each other, and how the vulnerable voiceless people are caged in a ‘chakravyuha’. She has scripted this play from her popular novel Mahabhoj. The news of a death in the village and violent activities happening around, spread to the city, influencing the media and setting fire in the centre of politics and police force. Will that fire calm down or become a burning coal of questions?

Director’s Note
The picture of social and political conflicts experienced by the society should be reflected on the canvas of theatre in a lively way. This is my trust, and that trust has stimulated me to choose Mahabhoj. Politics is one of the finest practices in governance. But, if it is guided by corrupt thoughts, its

nexus leads the society towards a weak state. Mahabhoj is the mirror of that corrupt nexus.
This is my ensemble with three generations of artists which I believe has created a new dynamics. I have tried to explore the painting techniques of renaissance period in this play. Chiaroscuro and Sfumato have been used in light design. I wanted to retell the story of Mahabhoj as if we are seeing contemporary events in a historical time frame. Almost monochromatic costumes, sets and props used in the play are a conscious choice.

The Director
Anup Baral is a renowned theatre director, actor and concept artist from Nepal. He has a master's degree in acting from the National School of Drama, New Delhi, India. During his two decade long journey, he has directed and conceptualized more than three dozen plays and performed as an actor too. His strong presence in Nepali theatre has been a source of inspiration for theatre lovers, theatre activists and practitioners.

The Playwright
Mannu Bhandari is an Indian author, known for her Hindi novels, Aapka Bunty and Mahabhoj. Bhandari's works reflect the changing moods of the society, as they shape her writing and subject matter. Modernism, prevailing social issues and transformations, contemporary social situations, daily struggles of an individual have all played a part in impacting and influencing Bhandari's works.

The Group
Mandala Theatre, Nepal is a group committed to develop and practice a creative style that is strongly based on Nepali theatre and culture, as well as deeply rooted in its desire to be a strong and aesthetic voice for social justice, political awareness and human rights. It owns a theatre centre in Anamnagar, Kathmandu where regular theatre shows are staged.

Cast & Credit

Atal Singh	Dayahang Rai / Buddhi Tamang
Ramesh Bikram	Ramesh Budhathoki
Bisu	Rajan Khatiwada
Rita Chamling	Sirjana Subba
Rishikesh	Viplob Pratik
Sijapati	Bijay Baral
Bhawani Giri	Som Nath Khanal
Juddhabir	Pradip Kumar Chaudhary
ASI D K Singh	Bikash Joshi
Sonam	Umesh Tamang
Dinesh Babu Panta	Shekhar Chapagain
Katuwal	Ghanashyam Joshi
Sapana/Villager	Sapana Chaudhary
Jamuna	Sushma Niraula
Gauri/DIG’s Wife	Pramila Khanal
Rushma	Ranjana Oli
Head Constable/Villager	Sagar Dahal
Tirthe Kailo/Villager	Arjesh Regmi
Jogeshwar/Villager	Sabin Ghalan
Binod	Milan Karki
DIG	Raj Neupane
Shambhu/Villager	C K Bista
Hira/Villager	Devin Chaudhary
Mohan Singh/Villager	Kabiraj Rai
Mahesh	Sandeep Shrestha
Narayan/Villager	Rijan Pariyar

Music Director	Utsav Budhathoki
Sound Craft	Dev Neupane
Sound Operator	Chhejing Bhotia
Light Designer	Umesh Tamang
Light Operator	Vijaya Karki
Multimedia Operator	Sachin Lama
Choreography	Deeya Maskey

Set Designer Bimal Subedi
Set Constructers Hum B C/Johnen Kshetri
Set Painting Bikash Tamakhu/Sanisa Makaju
Costume Designer Arpana Nagarkoti/Sunu Rai
Poster Sketch Anamika Gautam
Graphic Designer Siddhanta Pudasaini
Photographer Nabin Babu Gurung
Videography Foto Crystal
Social Media Sagar Prasain
Box Office Nabina Aryal
Finance Govind Parajuli/Santosh Ghimire
Backstage Volunteers Abhishek Sharma/Deenju Karki/Sanjay Gupta
Stage Manager Bijay Baral/Rijan Pariyar
Production Designer Dev Neupane
Assistant Director Som Nath Khanal
Script Translator/Lyrics Viplob Pratik

Playwright Mannu Bhandari
Director Anup Baral

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