

Schedule: 21st Bharat Rang Mahotsav Feb 2020

If you are at wits end on which play to see, just check out the preview in this E-Mag itself (www.stagebuzz.in), under the Category: Theatre



Godava and Shruti's Play: A Case of Clairvoyance or Executing Miss K

Dramaturge: Godavar & Shruti

Director: Shruti

Group: NSD Student Diploma Production, New Delhi

Lang: Hindi

Duration: 1 hr

The Play

K, a gender queer writer living a reclusive life with his brother, is visited one evening by two police officers. In the Kafkaesque interrogation that follows, K finds that the police has resorted to Orwellian measures – it has hacked K's Wog to discover their whereabouts. The subsequent interrogation is an attempt to determine the connection between K's stories and two murders, although other motivations flit around like shadows telling their own tales – and foretelling K's destiny. A Case of Clairvoyance or Executing Miss K is a sketch of the questions that need to be asked, rather than those asked – and

perhaps answered during K's interrogation. Questions also surface from the palimpsest of memories unravelled through the interrogation and K's stories. The play is presented as a dystopian drama inspired by Martin McDonagh's *The Pillowman*, Franz Kafka's *The Trial*, the works of Jorge Luis Borges, and colloquial folk narratives, besides drawing from the vast pools of real life incidents. Its production also digs deep into various traditions of storytelling thus paying homage to a long, rich literary history.

Director's Note

The title of this play is a reverent salaam to the various tropes and traditions that have enriched and informed our worldview and gone a long way in lending flesh and blood to the characters whose lives we trace through our play. It highlights the theme of foreknowledge, which is woven multiply into our narrative. The play's title also underscores the perception of our protagonist, K, by the State, as a delinquent needing to be silenced. In Brechtian sense, the title foreshadows the play's conclusion, but leaves us wondering as to the whys and the wherefores of the impending execution.

The Director

Founding Director of The P[ART]licle Collective, a multidisciplinary artists collective, Shruti is an English (Hons.) graduate (gold medallist) from Delhi University, a Postgraduate-Diploma holder in Acting (gold medallist) from Jamia Milia Islamia University, and a graduate in Dramatic Arts with specialization in Direction from the National School of Drama, New Delhi. She also holds a Senior Diploma in Hindustani Classical Music (vocal) from Prayag Sangeet Samiti (Allahabad). With an amateur and professional theatre background spanning eight years and over twenty productions, she has donned the hats of an actor, director, designer, as well as significant managerial posts for which she has been awarded at various events and competitions. She has appeared

in cameo roles in full-length feature and short films.

Dramaturg

Godavar, formally known as Raghuram S Godavarthi, is a writer focusing primarily on poetry and stage plays, with one published collection of poems to his credit (A Turn of Poetry, Brown Critique-Sampark, 2013). As a student at the University of Alabama in Huntsville in the USA, he participated extensively in amateur theatre, writing, adapting, and translating – as well as directing (and acting in) as many as 12 productions (4 full-length) between 2006-2010 in Hindi and English. He lives with his family on the outskirts of Mumbai.

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

K Aditi Arora

K's Alter Ego Yashaswini R.

Tilottama Tukaram Aditi Arya

Abhigyan Atmaram Salim Husen Mulla

Taher K. Kamm Sayan Sarkar

Chorus Ayush Awasthi, Indra Bhushan, Vishesh Bajpai, Deepan Singh, Himanshu Pal, Sachin Jha,

Arpit Chauhan

Associate Director & Light Designer Greeny Francis

Art Director Argha Kamal Ganguly

Associate Art Director Shiv Swaroop

Documentation & Media Designer Amresh K. Anand

Movement Director Yashaswini R.

Live Music Ramesh Hembrams

Abhishek Kaushal

App. Developers Immersive Stories Pvt. Ltd

Costume & Make-up Abhilasha B. Pout

Stage Manager Arpit Chauhan

Floor Manager Sachin Jha

Production Assistants Akshay Singh, Animesh Barman

Scenographer Shruti

Dramaturg Godavar

Co-Dramaturg & Director Shruti

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Binod Sharma's Play: Murta Murta Neel Dipali

Playwright & Director: Binod Sharma

Group: Gandharba, Guwahati

Language: Assamese

Duration: 1 hr 45 mins

The Play

The play is based on the lives of the acclaimed Assamese singer Dipali Borthakur and fine artist Neel Pawan Baruah. The couple had lived a life of eternal love. The conjugal bliss of the couple was plagued by a rare motor-neuron disease that Dipali Borthakur had been suffering from before her marriage. After the demise of Dipali, Neel Pawan is left in solitude with an array of memories of his beloved wife. A journalist visits Neel Pawan for an interview and Neel Pawan speaks about his beloved wife Dipali, their heavenly love and life. He speaks what his art is all about, remembers great artists and eminent persons of all times for their contribution to their

specific fields of work. Neel Pawan Baruah, the son of a great Assamese poet Binanda Chandra Baruah, recalls his childhood. He tells how he was fascinated towards fine arts since he was a child. The play showcases the achievements earned by both the artists in their specific fields.

Director's Note

I have designed the play to ensure lucidity in different sequences while the scenes are being enacted by artists. A child born in Sonari of Sivasagar, a small place in the eastern part of Assam, comes in touch with the greatest contemporary artists of her time in Assam and India, and struggles throughout her life to uphold the interest of the masses in the matured stage of her life through her songs and in the long run, makes a name for herself. The characters are given original touches through their dialogues, behaviour and costumes. In many of the scenes, indigenous folk art forms are used to choreograph stage blocks.

The Director & Playwright

A graduate of NSD, Binod Sharma is currently working in theatre and films, acting and directing plays for Gandharba, a Guwahati (Maligaon) based institute of acting and music. He has had acting experience under reputed directors like Kirti Jain, Ram Gopal Bajaj, Devendra Raj Ankur, M K Raina, Anuradha Kapur and Raj Bisaria. He has worked as an actor in NSD Repertory and as an instructor in camps across the country. He has 25 plays to his credit as a playwright. Binod has received training at Kanhaiyalal's theatre camp in Manipur. He is the founder secretary of Antaranga Natya Gosthi, Assam's Mirza-based drama group.

The Group

Gandharba is an acting and music institute based at Boripara, Maligaon in Guwahati which was founded in 2004. It has been imparting lessons to students on music, acting and fine arts, and conducting workshops on drama including that of NSD, and pursuing research works on folk culture. Gandharba's recent

production Murta-Bimurta Neel-Dipali has been successfully staged at Baan Theatre in Tezpur, at Shankardev International Auditorium at Kalakshetra in Guwahati, and at Jonaki Kareng Naat Utsav, Nalbari in the state of Assam.

Cast & Credits

Neel Pawan Baruah (Young/Old) Jagadish Deka

Neel Pawan Baruah (Child) Suraj Das

Dipali Borthakur (Child) Harshita Das

Dipali Borthakur (Young) Dipannita Das

Dipali Borthakur (Old) Santana B Thakuria

Nabakanta Baruah Chandra Shekhar Choudhary

Tribeni Jha Bulen Bharali

Bhaben Borthakur Pradyut Bikash Das

Mukul Baruah Dhiraj Mazumder

Nirmal Prabha Bardoloi Chandamita Goswami

Rudra Baruah Dhrubajyoti Kumar

Dipika Borthakur/ Jonali Nilakshi Sarma

Sunil Pawan Baruah Prasanta Kumar Das

P.C. Goenka Gautam Kumar

Journalist Bhupen Deka

Rikshawala Hirendra Kumar Pathak

Light Dimpal Das

Music Arnab Bashistha

Projector Himjyoti Baishya,

Voice & Vocal Dr. Amarjyoti Choudhary, Hiranmoi Goswami,

Bhaskar Jyoti Acharya & Rinki Thakuria Kumar

Costume Bishwajyoti Misra & Pankaj Kalita

Make-up Tibrajyoti Boiragi

Set Design Manik Kakati/Mintu Bhuyan

Concept & Design Dhrubajyoti Kumar

Asst. Director Akhilesh Hazari

Playwright & Director Binod Sharma

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Girish Karnad's Play: Bhangra Bhangra Chhobi



Playwright: Girish Karnad
Translator: Srotoswini Dey
Director: Tulika Das
Group: Kolkata Bohuswar, Kolkata
Language: Bengali
Duration: 1 hr 10 mins

The Play

The play opens with Manjula Ray in a television studio, giving one of her countless interviews. Manjula is a successful Bengali writer whose first novel in English has got favourable reviews from the West. She talks about her life and her darling husband Pramod, and fondly reminisces about Malini, her wheel-chair bound sister. After the interview, Manjula is ready to leave the studio but is confronted by an image. Gradually Manjula starts unfolding her life showing two facets of the same character. The conversations between the character on stage and the chhaya-murti go on and Manjula peels layer after layer, revealing raw emotions and complexities of the relationship between Manjula, Pramod and Malini. We can relate to both Manjula and Malini... all of us being flawed in some way or the other, and that's what makes us human.

Director's Note

I wanted to explore the text of Girish Karnad's Broken Images with my own understanding of Manjula, the lady portraying two facets of the same character. Despite all her shortcomings and flaws, she did not degenerate into a stereotypical vamp. Although she had made unforgivable mistakes, wasn't there enough reason for her to exercise duplicity and betrayal? I found myself asking this question and wanting to see the larger picture through another prism. It has taken years for the Bengali stage to come up with an adaptation of the 2004 play. The Bengali translation by Srotoswini Dey Bhanga Bhanga Chhobi helped me to stage it. Theatre, I feel, should not be just entertainment. It should encourage a bit of soul searching too. I am thankful to Mr. Karnad, Srotoswini and the team of Bhanga Bhanga Chhobi of Kolkata Bohuswar to help me do just that.

The Director

Tulika Das is an actor and director of Kolkata Bohuswar. After her M.A. in Theatre, she joined Bohurupee and acted in several plays under the direction of Kumar Roy and also directed four plays, which received a lot of appreciation. In Kolkata Bohuswar, she directed Choturthir Jor, Bhanga Bhanga Chhobi, Agnipaak and Anandamath. Tulika is working with under privileged children and young adults, using theatre as a tool to build their capacity to overcome the barriers around them. She is actively involved in Human Rights movement of people with disabilities.

The Translator

Srotoswini Dey, M.A., MPhil, is an Assistant Professor of English Language in a college of West Bengal. She is a theatre lover and is trying her best to enrich the Bengali theatre through the translation of scripts of famous playwrights who have written in other Indian languages. She has also published a book Re-reading of Vijay Tendulkar's Ghasiram Kotwal: a Critical Study of Vijay Tendulkar.

The Group

Kolkata Bohuswar was established in January 2017 in order to create and promote innovative theatre. The word 'Bohuswar' means a collective of different kinds of voices. True to its name, Bohuswar is home to individuals of different ages, genders, religious identities and places of residence. The group has produced the play Choturthir Jor, based on a story by Ismat Chughtai (selected for 8th Theatre Olympic), Bhangra Bhangra Chhobi, based on Girish Karnad's Broken Images (selected for 21st BRM), and Agnipaak, based on a play by Mahesh Dattani. The group had organised a November theatre festival (2018) along with a theatre workshop for young theatre workers with Ruchika theatre group, Delhi. The group facilitates inclusive theatre workshops for the under-privileged children in the rural areas of West Bengal.

Cast & Credits

On stage Sukriti Lahori Sinha, Piyali Guha Roy, Tulika Das

Off stage Mayukh Dutta, Monomita Chaudhury, Rashmi Natua, Sampreeti Chakraborty

Sumita Basu, Biswajit Roy, Arka Ranjan Bhattacharya, Tanmoy Das, Bobby

Kar, Arko Roy, Tapas Roy, Indrajit Mukhoty

Music Kalyan Sen Barat

Set & Light Gagandeep

Make-up Piali Samanta

Playwright Girish Karnad

Translator Srotoswini Dey

Director Tulika Das

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Sheshpal Singh's Munshiganj Golikand urf MookBalidaan

Playwright: Sheshpal Singh 'Shesh'

Director: Atamjeet Singh

Group: Individual, Lucknow

Language: Awadhi

Duration: 1 hr 40 mins

The Play

In 1886, the British made the Avadh Rent Act and implemented it. In the Act, the Kings and Talukedaars got the right to collect Rent. Since their tax collection was arbitrary, the poor farmers opposed this recovery and under the leadership of Baba Ramchander, this movement spread in the districts of Rae Bareli, Barabanki, Sultanpur, Pratapgarh and Faizabad. Baba Janaki Das took over from Baba Ramchander, and was later captured along with his companions and put in the Rae Bareli Jail. Till then the Kisan Sabha had been formed. In 1920 farmers gathered in Munshiganj, across the Sai River, to free their leaders from jail. The farmers were fired on and hundreds of them were killed. Pandit Jawaharlal Nehru came to Rae Bareli to meet the farmers, and the District Magistrate took him into custody. The commissioner, Colonel Founteray, realizing the gravity of the incident of the Munshiganj firing, ordered the injured to be shot as well so that they do not become witnesses of the massacre. Some of the dead bodies were loaded into Ikka-Taangas and drowned overnight in the

Dalmai Ganges River. For the remaining corpses, four big pits were dug in Munshiganj, and a hundred corpses each were buried in them. Munshiganj is also called the second Jallianwala incident.

Director's Note

I had read about the Munshiganj shoot-out about 30 – 35 years ago, and the writer of our Nautanki, Sheshpaal ji, had also told me about it. Since then the design of staging it has been in my mind. Since this incident was from Awadh region, the idea was that it should be performed in Awadhi language. Since I have experimented in Nautanki area, I decided to get it written in Awadhi language. I asked Sheshpaal ji to take up the responsibility of writing which he gladly accepted. In this Nautanki, about 30 young artists have rehearsed with complete dedication. It was a difficult task for city artists to memorize dialogues in Awadhi but they did well. I think this is the first full-length Nautanki written in Awadhi language.

The Director

A theatre group Meghdoot was formed in 1974 in Lucknow by theatre lovers and young people. Atamjeet associated himself with this group right from its inception. It was under the aegis of Meghdoot that he acted in a number of plays. In 1977, Atamjeet Singh acted in Aala Afsar. The play was in nautanki form, written Mudrarakshash and directed by Bansi Kaul.

Later Atamjeet Singh started directing nautankis independently. He has directed around 20 Nautankis; some of these are Laila Majnu, Bhaand Charitram and Shaheed Bhagat Singh. Nautanki Baje Dhindhora urf Khoon ka Rang was performed in Bharat Rang Mohatsava. Apart from acting in a few movies and T.V. Serials, Atamjeet Singh has toured countries like Finland, Norway and Pakistan on theatre projects. He has been honoured by different institutions in India, and has been awarded an Honorary Diploma by International Amateur Theatre Association. In 2003 U.P. Sangeet Natak Academy also honoured

him for his contribution in the field of theatre.

The Playwright

Sheshpal Singh 'Shesh' was born on 20th December 1958 in village Kasna, Dist. Raebareli

He has written and directed a number of plays and nautankis for various government and semi government offices of Uttar Pradesh. He has written full-length proscenium nautankis Shaheed Bhagat Singh and Bhand Charitram and staged them in Lucknow under the direction of Sri Atamjeet Singh.

Cast & Credits

Sootradhar/Ahelkaar/Grameen Sandeep Kumar, Saurabh Kumar Mishr

Munshi Kalika Prasad/Grameen Aditya Vishwakarma

Sootradhar/Zileदार/Pagal Sujeet Singh Yadav

Mangloo/Durga/Grameen Shivakant Awasthi

Sheetlu/Binda/Grameen Manoj Singh

Grameen/Isri Kaka Adarsh Singh

Raja Veerpal Singh Gagandeep Singh

Raja Tiloi/Ram Narayan Ramesh Chandra Saini

Raja Rampal/Mayor/Grameen Ashutosh Jaiswal

Raja Arkha/Sherif Vinay Kumar Mishra

Raja Tribhuvan Devasheesh Misra

Sootradhar/Zileदार/Grameen Subham Singh Chauhan

Gayika/Baandi Shreya Awasthi

Gayika/Grameen Pallavi Singh, Shubhra Pandey

Baba Ramchander/Kedar Pandit/Grameen Vikesh Bajpai

Siphai/Grameen Sarabjeet Singh

Siphai/Grameen/Daak Babu Abhishek Yadav

Amol Sharma Harsh Jaggi

Acchi Jaan/Gayika Supriya Chaterjee

Chapراسي/Grameen Ravindra Nath Yadav

Nasrullah Khan/Grameen Shubham Tiwari

Shivbalak/Badri Narayan/Grameen Shivam Singh

Gangadeen/Grameen Avinash Kumar Singh

Ram Awtar/Grameen Gaurav Dhingra

Baba Jankidaas/Grameen/Commissioner Abhishek Singh

Nehru Ji/Grameen Akshat Sunil

Stage Design Gagandeep Singh/ Manoj Singh

Stage Décor Abhishek Singh/ Ramesh Chanra Saini

Stage Property Aditya/Shubham/Shivakant

Rehearsal In-charge Devasheesh/Rozy Dubey/ Abhishek/Sujeet

Costume Karamjeet Kaur

Music Harsh Jaggi

Make-up Shaheer Ahmad

Harmonium Zubair

Nakkara Md. Siddiqui

Dholak Md. Imran

Light Assistant Nitish Bharadwaj

Light Design Devasheesh Misra

Dance Choreography Rozy Dubey

Presentation Controller Assistant Sujeet Singh Yadav

Presentation Controller Sarabjit Singh

Playwright Sheshpal Singh

Concept, Sound Design & Direction Atamjeet Singh

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August Strindberg's Play:

Babai



Playwright: August Strindberg

Adapter & Director: Ishita Mukhopadhyay

Group: Ushneek, Kolkata

Language: Bengali

Duration: 2 hrs 10 mins

The Play

Babai is a trans-creation of August Strindberg's *The Father*. Taking inspiration from the original, playwright Ishita Mukherjee has adapted the play into an Indian locale and has given it a relevance to the socio-economic reality of today. The play is about an extremely complex relationship between a husband and a wife, which culminates when it comes to the question of the future of their only child. Not wanting to lose her custody over the child, the wife induces suspicion in her husband's mind about him not being the real father, thus pushing the husband into an abyss of doubts, and taking over the household and making everybody believe that the husband's sanity is under question. The husband, unable to bear this painful predicament, gradually loses his mind and in the end the family, under the vigilance of his wife, sends him to an asylum. The play talks about the eternal power politics between man and woman, state and religion, and society and individual.

Director's Note

Strindberg's *The Father* is considered as one of the finest naturalistic psychological drama. Often it is seen as a tragedy of a husband falling into the trap laid by his wife. As a woman director I have a different take on that. To me, Strindberg created sympathetic characters. He created a strong impression of male dominant society of his era which is quite relevant even today. To me, the wife is also a victim of

patriarchy just like her husband is. The proof of fatherhood is instrumental to form a social-respectability which is inspired and instructed by the voice of patriarchy. I found that the play not only speaks about the gender politics but also speaks about the mistrust, unfaithfulness, loss of trust and the general lack of communication between man and society, society and politics, politics and religion, religion and concept, concept and individual.

The Director & Playwright

Active in Bengali theatre for more than three decades, Ishita Mukhopadhyay has created her place as an important theatre director of our times. As a director, she brings a sensibility in her work that is the result of her experience as a woman. She has well-formed views about group theatre, the economy of theatre and the challenges of being political in theatre. Over the years, Ishita Mukhopadhyay has directed a host of plays of which Ghar, Kamalkamini, Gawaharjan, Khela Bhangar Khela, Kallu Mama, Ora Tinjon and Agnijatak deserve special mention. Ishita has received numerous awards as the best director, some of which are Uttam Kumar Award, Pramathesh Barua Award, All India Critics Award, All India Women Association Award, Kalaratan Award and many more.

The Group

Ushneek was formed in 1984 by enthusiastic young theatre lovers and was registered in 1991. Till date Ushneek has produced 14 full-length plays, 5 one-act plays and 3 audio plays. Ushneek has participated in all the major theatre festivals in India like Nandikar Natya Utsav, Natya Academy Natya Utsav, Yuva Utkal International Festival, Sangeet Natak Academy festival, and 8th Theatre Olympics etc. Ushneek has travelled with its productions to almost all the major cities of India, not to mention the small towns. Besides staging plays Ushneek has also organised seminars and held workshops to enhance its capability to do better theatre. Ushneek has organised theatre workshops for mentally challenged children

for two NGOs and has also worked with the male and female sex workers of Kolkata.

Cast & Credits

Professor Dipankar Bose Debshankar Halder

Doctor Samanta Subhasish Mukherjee

Maya Srijata Bhattacharjee

Mashi Chhanda Chatterjee

Mimi Arunika Dey

Dinu Thakur Prabir Dutta

Nakul Majhi Saptarshi Bhowmick

Light Designer Debabrata Sarkar

Music Ablu Bhattacharjee

Make-up Alope Debnath

Set Designer Sanchayan Ghosh

Sound Operation Kalyan Sarkar

Crew Sujit Chottopadhyay, Subhojit Bakshi,

Chitra Dey, Shreyashi Barua,

Ayan Debnath, Deepan Roy,

Parthosarathi Ghosh, Arnab Acharyya,

Sourav Ghosh Roy, Sushmita Halder,

Soumen Halde, Pinaki Das,

Sumitra Das, Debabrata Sarkar,

Ritesh Kumar Mondal

Playwright & Director Ishita Mukhopadhyay

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Balasubramanian G's Play: Thoothukudi Massacre 13

Dramaturge & Director: Balasubramanian G

Group: NSD Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

The Play

The play aims to give voice to the dramatic event of Tuticorin Massacre and how non-democratic practices thrive, law and order deteriorates, the high-handedness of military and security forces prevails, and the common man's life loses meaning. The play begins with the scene of protest against environmental pollution caused by a factory. The police resorts to baton charge and starts shooting at the unarmed innocent people. The play inevitably invites the audience to identify the hypocrisy of the so-called civilization in the contemporary world. The play also portrays the politics of atrocity and its ultimate purpose of acquiring power and wealth by exploiting and sacrificing the common people, who do not even understand the purpose for which they fight and die. The authoritarian body of the state and factory officials justifies this slaughter of democracy in the name of action against injustice. The people who are killed are neither the perpetrators of injustice, nor are they aware of the injustice. By showing how the authority and the management justify this massacre of innocents, the play tries to project the ambitions of the global powers to assimilate wealth and resources, and how these ambitions are realized through wars, neo-imperial political treaties and so on. The competing forces among the global powers work together but from different directions and for the same target – towards the

ultimate and complete exploitation of the resources and territories of the people. Almost always, history has repeated itself in this way all around the world.

Director's Note

The play centres on the brutal killing of unarmed innocent civilians in Tuticorin who were murdered for protesting against the toxic Sterlite Copper plant factory. The government itself seems to have ignored rules on the use of force to quash protests by firing at the heads of protesters rather than their legs. The government killed its own people without any mercy. This shows the fascist dictatorship mentality of the so-called democratic country. The greatest political invention of mankind is nothing but democracy. It enables for the people to regulate their leaders and to overthrow them without the need for a revolution. Collecting and documenting the data from the newspaper articles about those who became the victim of this protest against the Sterlite Copper plant factory, the play is a documentary theatre form with fictional elements. The play provokes questions in the mind of common people who believe in democracy. Who ordered the policemen to fire on the protestors? Why were highly advanced weapons used to disperse the crowd and under what law was this permitted? Why was no warning given before the firing? Is it really a 'democratic' country?

The Director & Dramaturge

Balasubramanian G is a director, designer and dramaturge. He is also an actor, light-designer, set-designer, sound designer and projection designer. He holds a Diploma in Dramatic Arts, with Theatre Technique and Design as specialization from the National School of Drama (NSD), New Delhi, India, M.P.A. in Theatre Arts and B. Tech. in Electrical and Electronics from Pondicherry University, and Film Appreciation Course from FTII, Pune. He has participated in many theatre workshops in New Delhi, Goa and Pondicherry.

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 Snigdha Mondal, Suman Purthy, Melodi Dorcas, Jitu Rabha, Manoj Kumar Tapar, Sayan Sarkar, Boomisutha Das, Somnath Chatterjee

Set and Lights Sarthak Narula

Sound and Video Saras Kumar Namdeo

Music Marthandan, Abhishek, Prerna

Guitarist Raman Kakkar, Sounak Karmakar

Costume Boomisutha Das

Properties Suman Purthy, Snigdha Mondal

Stage Manager Harishankar Ravi

Video Guidance Sourov Poddar

Poster & Brochure Vishala R Mahale

Translation Vishala R Mahale

Carpentry Jiyual Hassan, Rizwan Ahmad

Sound Sourov, Ahsan

Dramaturgy & Direction Balasubramanian G

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Atul Satya Koushik's Play: Ballygunge 1990

Playwright & Director: Atul Satya Koushik

Group: Films & Theatre Society, Delhi

Language: Hindi

Duration: 1 hr 20 mins

The Play

The play Ballygunge 1990 is a thriller. The place is Ballygunge, Calcutta and the year is 1990. Kartik and Vasuki had been in a passionate relationship for more than ten years, before Kartik left Vasuki behind to chase his dreams in Mumbai. Vasuki is now married to a famous painter and is living a life full of regrets and vendetta. She holds Kartik, and their failed love, responsible for her miserable life. Now she has invited him over for a coffee at her mansion. Kartik is a bit confused and happily surprised to see the same ten-year-old passion and love in Vasuki's eyes. Vasuki is unpleasantly surprised to see the same hostility and detachment in Kartik's eyes. A well-crafted plan is going to change the course of their lives forever.

Director's Note

Having successfully presented grand historical productions, musicals, comedies and social satires, I wanted to take up a subject which has not been explored much, especially in Hindi Theatre. Suspense and thrill was for sure one genre which I personally had not seen much in my theatre viewing memory of about ten years. Therefore I coined the idea 'Ballygunge 1990' and started writing it. As I went deeper into the process of writing and designing the show, I realized that this play is more than a mere suspense plot. It is more of a love story... a story full of emotions and passion. All the regrets,

complaints and vendetta that appear in the story, have roots in love which flowered between the two protagonists over a decade.

The Director & Playwright

Atul Satya Koushik is well-known in the field of modern Hindi commercial theatre of India. An alumnus of Sri Ram College of Commerce (SRCC, Delhi) and a qualified Chartered Accountant, he also holds a degree in Law. He is in his early 30s and has already written 15 full-length theatre plays, and produced and directed them with over 700 shows in different parts of India. Atul is a recipient of many awards including the Times Entrepreneurship Award and the Yuva Natya Nirdeshak award by Sahitya Kala Parishad. He has been one of the flag-bearers of commercial theatre in Delhi, running many ticketed shows to full houses and casting celebrities in his theatre productions. His popular productions include The Legend of Ram, Chakravyuh, Raavan Ki Ramayan, Dad's Girlfriend, Ballygunge 1990, Pajama Party, Draupadi, Wo Lahore etc. He writes his own plays and is emerging as an important modern playwright of India.

The Group

Established in 2009, Films & Theatre Society, Delhi is one of India's leading theatre companies which has its own original scripts and in-house direction, production and marketing. The group has performed more than 700 shows of its 15 productions in over 30 cities of India. Many of its productions feature famous film, TV and theatre personalities, and put together, they offer a wide range of themes, genres and presentation styles. FTS conceptualises and organises various theatre events and art festivals, like Rang, at a large scale, bringing artists, sponsors and audience together for larger-than-life art extravaganzas.

Some of the group's popular productions are Chakravyuh, Ballygunge 1990, Raavan Ki Ramayan, Pajama Party, The Legend of Ram, Dad's Girlfriend, Wo Lahore etc. which have been

staged at various prestigious festivals and platforms such as Jaipur Rang Mahotsav, Kala Ghoda Festival, Parliament House auditorium etc.

Cast & Credits

On Stage Annup Soni

Nishtha Paliwal

Kunal Kaushik

Background Score & Music Rajesh Das

Creative Design Ashwani Kumar

Graphic Design Kunal Kumar

Production Manager Sumit Negi

Backstage Manager Sonam Kanotra

Music Operation Latika Jain

Light Operation Tarun Dang

Backstage Team Devansh Gulati, Rajeev Sachdeva

Set maker Mohd. Gulpham

Producer Ishaan Yadav, Aditi Chauhan

Concept Atul Satya Koushik & Nipul Malik

Playwright & Director Atul Satya Koushik

Contacts

Films and Theatre Society

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Paresh Pasad Parit's Play:

Mahishasur Mardini



Director: Paresh Prasad Parit

Group: Purulia Chhau Dance Academy, Jharkhand

Language: Bengali

Duration: 1 hr 15 mins

The Form

Chhau is a traditional dance-drama performed during the Chaitra festival (April-May) in the adjoining districts of the three bordering states of West Bengal, Bihar and Orissa. Ramayana and Mahabharata, as well as stories from the Puranas, and those from everyday life, are portrayed through this masked dance form. A Chhau troupe consists of 15-20 artists. The musical instruments used are drums (dhol) and flute (shehnai).

The Play

The performance begins with an invocation to Lord Ganesha, and then to Lord Kartikeya.

Mahishasura, a demon who has created terror in the world of the gods, has captured heaven, earth and the nether world. Goddess Durga, who rides a lion and has been bestowed upon with weapons from Brahma, Vishnu and Mahesh to fight Mahishasura, after a long battle slays him.

The Director

Paresh Prasad Parit is a well-known artist of Purulia Chhau and is popularly known as Guru Paresh Kumar. He is an M. A. in History and a trained dancer, musician, composer and choreographer who is dedicated to this art since childhood. His inspirations have been Padma Shri Gambhir Singh Mura, Padma Shri Nepal Mahto, Ustad Juru Kumar, Ustad Laal Mahto, Ustad Rasu Sahis, Ustad Gopal Suri (Mandal), and his own parents. He was trained under Chhau Guru Sudhir Kumar who is

an international famed artist of Purulia Chhau. He has struggled for the preservation and promotion of Purulia Chhau in the borderlands of West Bengal & Jharkhand, hoping for a bright future of this traditional form. He has received the Fellowship for Purulia Chhau from the Ministry of Culture, Govt. of India. He has also been awarded the Panchal Ratna Award from All India Cultural Association (Regd.), Chhau Guru Award, MRD cultural award, and Jharkhand Sanskritik Samman. He is a member of CCRT Regional Selection Committee under the aegis of Ministry of Culture, Govt. of India.

The Group

Purulia Chhau Dance Academy was founded in 1985. The group is based in the village Jamdih, under Tila Panchayat, Nimdih block of Seraikela Kharsawan, a district state of Jharkhand in India and a border-land area of West Bengal. It is a troupe and training centre aiming to preserve and promote Purulia Chhau. The dancers and musicians of the group are farmers, farm labourers and students. Although the academy is dedicated to Purulia Chhau, it actively participates in social service as well. It is registered under the Govt. of Jharkhand and empanelled under Indian Council for Cultural Relations. It has performed in cities like Delhi, Kolkata, Patna, Mumbai, Hyderabad, Bangalore, Ahmadabad, Gurgaon, Bareilly, Agra, Jaipur, Baripada etc. The academy has received many prizes and awards in festivals and fairs held at different places in India.

Cast & Credits

Lord Ganesha Swapan Machhua

Lord Kartikeya Gunadhar Kumar

Goddess Durga Falari Kumar

Demon Mahishasur Dhiren Singh

Devil Lakhindar Machhua, Parmeshwar Majhi,

Alang Chand Kumar, Sudip Yogi

Laxmi Gansh Karmakar

Saraswati Gayapati Mahato

Lion Ram Nath Singh, Ram Charan Singh
Peacock Bhut Nath Machua
Dhol Dhar Kalindi
Shahnai Shikant Kalindi
Maracas Bibhuti Singh
Tasa / Nagara Purna Kalindi
Casio Bhis Dev Machhua
Prompter Udai Mahali

Director & Group Leader Paresh Prasad Parit

Contacts

Purulia Chhau Dance Academy
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Jyoti Prasad Agarwala's Play: Manimugdha

Playwright: Jyoti Prasad Agarwala
Director: Himangshu Prasad Das
Group: Guernica Creatovista, Kamrup (Assam)
Language: Assamese
Duration: 1 hr 5 mins

The Play

Manimugdha is the central character of our version of Rupalim, a timeless play written by Jyoti Prasad Agarwala, one of the torch-bearers of the literary and cultural field of Assam.

Originally, Rupalim is a play based on the love story of a pure hearted young girl, Rupalim, who becomes a victim of the complexity of relationships and its outcome, and is brutally put to death for being in the quagmire of love, obduracy and humiliation. Battered between the psychological dilemma of good and evil, the multi-dimensional character, Manimugdha, is one of the best creations of Jyoti Prasad Agarwala and has been widely discussed. We have made an effort to cast a glance around our surroundings through the dilemma of Manimugdha.

Director's Note

We have made an effort to depict the core theme along with a few additional scenes rather than staging the original one as it is. New dialogues have been incorporated considering the need of the hour. All the plays of Jyoti Prasad Agarwala are famous for their abundance in song and dance. We are trying to maintain the footprints of his direction in our play Manimugdha. The music has been composed with the salient features of his songs as the backdrop. We have made a sincere effort to capture the verse-like feature in the scene depiction, complying with Jyoti Prasad's literature.

The Director

Himangshu Prasad Das is an alumnus of the National School of Drama. He is known for his progressive outlook and varied approach. He has tried to strike a balance between works of critical acclaim and mass appeal. He is associated with the street-play movement and has done a thousand shows of a play in various locations in a single day. A popular play written and directed by him is *Moi Shah Rukh Khan Hobo Khuju*. Himangshu has conducted many workshops and training sessions through the length and breadth of Assam. He has established a theatre village in Mirza, 50 kms from Guwahati. In 2007 he formed his own drama group *Guernica*. Along with theatre excellence, he also has to his credit published volumes of poetry and regular contribution to newspapers on topics of social interest.

The Playwright

Jyoti Prasad Agarwala was a prominent modern Assamese literature writer in the pre-independence era who created history for Assam by writing, directing, filming, editing and producing the first Assamese film Joymoti in 1935. He wrote a number of plays including Sonit Kunwari, Lovitaa, Karengar Ligiri, Nimati Koina etc. He composed a unique style of songs in which every song starts with the same note. This is now known as 'Jyoti Sangeet'. A humanitarian, and harbinger of new and modern thought, he is popularly known as 'Rupkonwar'.

The Group

Himangshu Prasad Das started his own theatre group Guernica in 2007. This group has done quite a few plays, some of which are its original productions. A very successful production of the group is Moi Shah Rukh Khan Hobo Khuju. The group performed one thousand shows of a street-play in various locations in a single day. The group has a theatre village where the students have residential quarters, library and classrooms where various courses in theatre are pursued by students.

Cast & Credits

On Stage Narayan Baishya

Apurba Barman

Rupamjyoti Das

Pradip Kalita

Pranabjyoti Das

Ayub Ali Sarma

Paramananda Saikia

Anamika Sarania

Pranami Bora

Bandita Sarma

Mamata Das

Puja Kaibortya

Sikha Thakuriya

Off Stage Pranab Kalita, Jyoti Prasad Das, Prasanta Bora

Design & Choreography Pranami Bora

Music Design & Operator Arnab Bashistha
Light Design & Scenography Mintu Bora

Playwright Jyoti Prasad Agarwala
Director Himangshu Prasad Das

Contacts

Director

Guernica Creatovista

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