

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

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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-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
Yudhishtira 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

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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

Contacts

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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 Havgoddi

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

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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,

Vasant Deo's Play: Sudama ke Chawal

Playwright: Vasant Deo

Director: Jagdish Sharma

Group: Anveshan Theatre Group, Sagar (M. P.)

Language: Hindi & Bundeli

Duration: 1 hr 10 mins

The Play

Lord Krishna's friend Sudama Sharma and his wife Savitri are living a difficult life of poverty. Sudama's wife urges him to go to Dwarka and seek Krishna's help. Sudama goes to Dwarka. On hearing of Sudama's arrival, Krishna leaves his throne and runs towards his friend and embraces him. Sudama receives great hospitality in Dwarka and after a while Krishna bids him farewell but without offering any help. Angry Sudama gets back home to find that his hut is transformed into a palace now and his house is filled with riches. On asking his wife as to how this happened, she tells him that Lord Krishna appeared himself and gave them this prosperity. Sudama has many doubts and expresses his distrust. What next...?

The purpose of this play is to convey a contemporary version of the legendary tale, and not to undermine the pleasure that it is supposed to bring you.

Director's Note

Sudama Ke Chawal is a narrative of the contemporary human situation and is a satire on today's man, his double standards and polluted mind. The age old tale and its characters have been used only as reference. The protagonist of the play is Krishna who cries at the sight of poor Sudama, his childhood friend. Krishna is an epitome of friendship and his love for Sudama is exemplary. Krishna does not appear on stage but he pervades the play throughout. Sudama of this play is used as a medium to convey the hypocritical human of today. The language

of the play is Hindi, blended with Bundeli, and the performance is made richer with the blend of Bundeli folk songs and Dhimariyai, a traditional folk dance.

The Director

Born on 20 Jun 1965, Jagdish Sharma has been active in theatre for more than 25 years. He formed Anveshan Theatre Group in Sagar, Madhya Pradesh in 1992. He has been an actor and director of this group. Some of his popular productions are Andha Yug, Sudama Ke Chawal, Bhagam-Bhag, Aadhe-Adhure etc. Jagdish has worked with the famous film director Shyam Benegal. He has acted in many TV serials and written scripts for a few street plays and the film Acharya.

The Playwright

Prof. Vasant Deo was a teacher by profession and had taught for many years at Bundelkhand University, Jhansi. During this period he wrote scripts in Hindi blended with Bundeli. Sudama Ke Chawal was written sometime in the 90s. Strangely enough, even after a lot of search, his whereabouts today are not known.

The Group

Anveshan Theatre Group was established in Sagar (M.P.) in 1992. In the past 26 years Anveshan has not only produced plays but has also organised many theatre festivals, workshops, seminars and conferences. It has organised production based workshops with renowned thespians like B.V. Karanth, Habib Tanvir, Govind Namdeo, Sunil Sinha, Mukesh Tiwari and Ishtiaq Arif Khan. The group has performed in numerous theatre festivals at Bhopal, Jabalpur, Balaghat, Indore, Ujjain, Khajuraho, Delhi, Chandigarh etc. The artists of Anveshan are now serving in prestigious institutions in different parts of the country. Many of them have established themselves in films, journalism, theatre and other fields.

Cast & Credits

Sudama

Jagdish Sharma

Savitri
Dwarpal 1
Dwarpal 2
Dwarpal 3

Deepganga Sahu
Atul Shrivastava
Manoj Soni
Kapil Nahar

Shadow Play
Folk Songs
& Dance
Instrumentalists
Sen, Ranjeet Raikvaar
Scenography
Lights
Vishwakarma
Sound
Make-up

Nitin Dubey, Rishabh Saini

Liladhar Raikvaar
Amar Raikvaar, Khemchand

Rajeev Jat, Satish Sahu
Santosh Dangi, Akash

Praveen Kaimya
Karishma Gupta

Playwright
Direction

Vasant Deo
Jagdish Sharma

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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

Contacts

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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, Markkadapuram 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
Kappatharu
Vaidhyar
Padayali

Henson
Josprakash
Vishnu
Ramesh Ramakrishnan

Light
Art
Co-ordinator
Music
Instruments
Make-up
Costumes
Sathyan

Dhaneshkumar
Shinoj Asokan
Mejo
Midhun Malayalam
Manikandan
Francis Chirayath
Anjali Raman, Leela

Light
Art Assistant
Assistant Director

Assistant Gokul
Mornima Dhanesh
Nijildas

Playwrights
Sagar Sathyan
Director

Nikhildas Puranattukara,
Nikhildas Puranattukara

Contacts
Punchami Theatres
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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
Tirtha 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 Constructors	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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