

Natsamrat Delights Delhi Audiences with Laughter-Filled Performances



Play Scene

Delhi based Natsamrat again came up with its plays which were full of laughter and four plays which were loved by the audience.

Two plays were staged on 16th November. At 3:00 PM Anton Chekhov's famous story "The Proposal" was staged. The Proposal is the story of a young man who proposes marriage to his neighbour's unmarried daughter. The story turns worse when the three of them start arguing over whose property it is and whose dog is better. At 4:15 PM the same evening, the play "Kallu Barber MBBS" written by Moliere was staged in which a barber is always drunk and beats his wife. The barber's wife promises herself that she will teach her husband a lesson. During this time she meets two servants who are looking for a doctor to cure their master's daughter's muteness. The barber's wife tells him that there is such a doctor here, but

he does not consider himself a doctor until he is beaten up properly. Both the servants beat up the barber and force him to become a doctor and take him to their master. Later on, the play takes a very interesting turn.

On 17th November, two plays were staged. At 3 pm, the play "Haye Mera Dil" written by Ranbir Singh, which is the story of a delusional patient who believes that he is going to die and is worried about what will happen to his wife after him, she is very innocent, she will not be able to take care of herself, so he wants to get his wife married again. And later on, the play takes a different turn. At 4:15 pm the same evening, the play "Kambakht Ishq" written by Satya Prakash, which is the story of two old people who have fallen ill due to loneliness and when they meet each other, they understand that they need a support, so that they can share their loneliness.

All the four plays were directed by Shyam Kumar. Among the actors Vishwajeet, Munmun, Shivangi, Arvind Shandilya, Aman Kumar, Vansh Rathore, Raman Kumar and Shammi played their roles brilliantly. Stage managers Sunil Rathore and Suraj Singh, stage manager assistants Himanshu and Nisha, makeup Payal, costume assistants Rohit Prasad and Rekha Devi, music director Vansh Rathore. The play was staged at LTG auditorium Mandi House New Delhi.

The Triumph of Theater on Delhi's Stage through

Natsamrat Natya Utsav



Recently, Delhi's theater organization Natsamrat presented a total of eight of its seven different plays. Where the audience appreciated all the plays very much. The special thing about Natsamrat's plays is that this organization performs plays that touch the souls of the audience, giving heart-touching messages to the society through laughter or simplicity. These plays were staged in LTG Auditorium, Mandi House, New Delhi.

The play 'Fauji', written and directed by Sanjay Basliyal, was staged on 16 March at 3 pm and the play "Sakharam Binder", written by Vijay Tendulkar and directed by Vishwajit Alexander, was staged at 4:15 pm on the same evening. The play "Kuch Tum Kaho Kuch Hum Kahan" written by Ashish Kotwal and directed by Shyam Kumar was staged on 17 March at 3 pm and the play "Kambakht Ishq" written by Satya Prakash and directed by

Shyam Kumar was staged on the same evening at 4:15 pm. Went. The play "Comedy Junction", written by Anton Chekhov and directed by Fareed Ahmed, was staged on March 23 at 3 pm and the play "Chandralok.com", written by Harishankar Parsai and directed by Rakesh Kodinya, was staged at 4:15 pm. The comedy drama "Kallu Nayi MBBS", written by Molière and directed by Shyam Kumar, was staged on 30 March at 6:30 pm and 7:45 pm (2 shows).

All the actors associated with the drama created a different place in the minds of all the viewers with the magic of their acting. One audience even said that our family always waits for your plays. Another viewer said that Natsamrat's plays are such that every age member of the family feels happy. Natsamrat director Shyam Kumar said that we will continue to bring such plays in front of the audience and through our plays will continue to give messages to the society on deep topics through laughter.

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]lcle 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

Contacts

Shruti

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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

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Films and Theatre Society

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Mahasweta Devi's Play: Bayan

BAYAN

Writer: Mahasweta Devi

Director: Usha Ganguli

Group: NSD Repertory Company, New Delhi

Language: Hindi

Duration: 1 hr 35 mins

The Play

Based on a story by Mahashweta Devi, Bayan is that play which creates awareness about the core expression of her writing, i.e. socio-economic disparities and the different shades of human life. Bayan's Chandi Dassi is one who, at a very young age, is thrown into the work of burying dead animals. By invoking her responsibility towards the work of her ancestors, she is forced to live a life of great hardship. In time she decides to tie the knot with Malinder, a man who works in the government crematorium, and one who takes on her

responsibility. However, the same Malinder later declares her to be a 'bayan' and Chandi Daasi loses all her rights to live a decent life. She starts believing that her life of inhuman exile is simply the norm.

Director's Note

In my creative journey in field of theatre, along with the works of Rabindranath, Manto, Kabir and Premchand, the works of Mahashweta Devi have also struck me with a strange sharpness and intellectual perceptiveness that moves alongside their human aspects. Even before Rudali or Ganesh Mahima. Bayan's Chandi Daasi had made a place for herself in my memory. Over the past few days, she has been helping this director search for a new vision, sometimes searching for a new theatrical language, shirking from the complexities of realism on the stage and trying to both give and take in the exchange of creative energies. For the past many years, the prop-less stage has appealed to me and attracted me for many reasons. I believe that minimalism on the stage might be able to help in the search for a new theatre vocabulary as drawn from the power of the actor's body language, the internally developed characterization the symbolic imagery on stage, and the sounds of music- and this is what I kept trying for. Chandi Daasi and her creator Mahashweta Devi and those human shapes that get lost in the darkness and then remerge with strength and burn like sparks, are the ones who have been the sources of my inspiration.

The Director & Adapter

Usha Ganguli, a renowned theatre activist, known for her presentations like Lok Katha, Mahabhoj , Holi , Himmat Mai, Court Martial , Rudali , Mukti , Chandalika , Manasi , Hum Mukhtara and many others.

Rangakarmee, the Theatre troupe found by Usha Ganguli in 1976, remains the most active and prolific group, performing in Hindi, not only across India but also travelling abroad extensively. Usha Ganguli is perhaps the first and only

theatre Director in India to be directing a play for a Pakistan theatre group Ajoka Theatre under their two-year long programme Theatre for Peace which includes theatre festivals, workshops, seminars etc. She has received the Best Production and Best Director Award (1993-94) by All India Critic Association and Paschim Banga Natya Academy for Rudali, Best Director Award for Lok Katha by Ritwik Ghatak Memorial Committee, Sangeet Natak Academy Award (1998), Girish Puraskar by West Bengal Govt in 2016 and several other awards from West Bengal and Uttar Pradesh State Academies. At present, apart from being the Director and President of Rangakarmee, Usha Ganguli is a member of SWAN (South Asia Women's Network) which is a wing of SAARC. She is also currently the Scholar in Residence at the Viswa Bharati University.

The Author

Mahasweta Devi (14 January 1926 – 28 July 2016) was an Indian Bengali fiction writer and socio-political activist. Her notable literary works include Hajar Churashir Maa, Rudali, and Aranyer Adhikar. She was honoured with various literary awards such as the Sahitya Akademi Award, Jnanpeth Award, and Ramon Magsaysay Award, along with India's civilian awards Padma Shri and Padma Vibhushan.

The Group

Established in 1964 with a membership of only four persons, the Repertory Company 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. It is celebrating fifty years of its existence this year.

Cast & Credits

Chandi Dasi Shruti Mishra

Joshi Sampa Mandal

Jhumu Anamika Sagar

Kali Suman Purty

Chumki Palak Jasrotia

Somari Sakshi Sharma

Puti Kaki Snehalata S. Tagde

Chorus Sampa Mandal, Anamika Sagar,

Palak Jasrotia, Suman Purty, Aparna Menon,

Snehalata S. Tagde, Debomita Sur

Malinder Deep Kumar

Bhagirath Sikandra Kumar

Ketan Kaka Shahnawaz Khan

Sutradhar (Debu) Ashutosh Banerjee / Shubham Pareek

Dhuna Virendra Singh

Ganju (Gajendra) Naveen Singh Thakur

Budhu Manish Dubey

Dulu Rahul Kumar

Kali Mata, Khokan Jitu Rabha

Mintu Parag Baruah

Tulu Shubham Pareek / Ashutosh Banerjee

Khokha Vishveshvar M. Gondhali

Set Design Sanchayan Ghosh

Set Execution Ram Pratap, Manoj Kumar, Brijesh Sharma

Music Kajal Ghosh

Light Design & Operation Souti Chakraborty

Light Operation & Execution Govind Singh Yadav

Assistance Md. Suleman, Pradeep Aggarwal

Sound Mukesh Kumar

Costume Design Usha Ganguli

Chief Costume Co-ordinator C.S. Bhatia

Properties Design Dipankar Ghoshal
Assistant Mole Kumar Jana
Property Incharge Moti Lal Khare
Make Up Sikandra Kumar, Shruti Mishra
Assistance All Repertory Artists
Tabla & Dholak Om Prakash
Shehnai Shakti Pada Matti
Octopad Narender Kumar
Harmonium Naveen Singh Thakur
Production Co-ordinator Sukumar Tudu
Stage Manager Govind Singh Yadav

Story Mahasweta Devi
Dramatization, Design
& Direction Usha Ganguli

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Pallav Singh's Play: Khwahish Gali

Playwright: Pallav Singh
Director: Hari Shankar Ravi
Group: NSD Student Diploma Production, New Delhi
Language: Hindi
Duration: 1 hr 20 mins

The Play

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

Director's Note

Being a young Indian director, I make sure that my art speaks about the marginalized and the victims of social oppression. Violence, be it physical, mental or verbal has severely affected the women of every region. When I was looking for a subject for my diploma production, I intended to share my thoughts on this subject. But it was challenging to choose the kind of oppression I would wish to convey through my production. I discussed this with my teachers and classmates and decided to choose the suffering of sex workers as the subject. My classmate Pallav Singh took the responsibility of dramatizing the concept. We started our research through films, plays, documentaries, and books, and by visiting brothels. On meeting the sex workers, we discussed their problems and their lives. After this we made our first draft and kept editing it with the help of Asif Ali Haider Khan and our guide Dr. Abhilash Pillai. The play came to its final draft during the process of making this performance. Our team has gone through many ups and downs in the process of the making of this play, but we stood together as a team and took up the challenge of making the worst circumstances favourable. Being a designer and director I love to portray a large canvas

in my artworks. Thus resulted the design of Khwahish Gali with the collaboration of 45 artists as the cast and crew.

The Director

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

The Playwright

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

The Group

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

Cast & Credits

Baidehi Chandola Yashaswini R
Kajal Dikhsha Tiwari
Salu Aditi Arora/ Snehalata Tagde
Meeta Sugandha Pandey
Durga Poonam Dhaiya
Rukhsaar Bhumisuta Das
Rumi Snigdha Mondal
Surbhi Anmol Ghuliani
Monty Pallav Singh
Master Manoj Thapar
Trumpet Parmanand

Banjo Jitu Rabha
Dholak Mridul Chawla
Sonu Shiv Swaroop
Photographer Pushkar Tripathi
Parikshit Singh Ankur Saxena/ Vivek kumar
Thumri Dance Team Ashwini Joshi, Shruti, Diksha Tiwari, Aditi Arora, Poonam Dahiya, Sugandha Pandey, Apsara Khan, Arzoo, Juhi, Akaanksha, Vaibhavi, Savita, Aditi, Gurleen Kaur (Aashna)
Guest Artists Arzoo, Juhi, Akaanksha, Vaibhavi, Savita, Aditi, Avinash, Sumit, Gurleen Kaur (Aashna), Ankit, Sunny, Pushkar, Shiv

Choreography Ishita Agarwal, Agrima Grover
Music Composition Swayam Gadhvai, Manoj, Jitu, Sayan, Sandy
Background Score Sandy
Sarangi Anil Mishra
Dholak Dhiraj Kumar
Harmonium Rajesh Pathak
Guitar Sandy
Graphic Artist Tribhuman Nath
Properties Poonam Dhaiya, Apsara Khan
Lead Vocal Ayushi Mishra
Special Vocal Rajnish Ranjan
Projection Balasubramanian G., Saras Namdeo, Vishala R Mahale
Sound Design Vishala R Mahale
Light Design Sarthak Narula
Costume Design Priyanshi Agrawal
Supported by Jitu Rabha, Diksha Tiwari
Make-up Sejuti Bagchi, Abhilasha B Paul
Archiving & Photography Amresh K. Anand
Poster Jitu Rabha
Brochure Amresh K. Anand
Dramaturgy Pallav Singh, Hari Shankar Ravi, Vishala R Mahale
Special Thanks M K Raina, N K Sharma, Anuradha Kapur, Geetanjali Shree,
Asif Ali Haider Khan, Randhir Kumar

Guidance Abhilash Pillai

Lyricist & Playwright Pallav Singh

Design & Direction Hari Shankar Ravi

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Girish Karnad's Play: Tughlaq



Playwright: Girish Karnad

Translator: B.V. Karanth

Director: Bharti Sharma

Group: Kshitij, Delhi

Language: Hindustani

Duration: 2 hrs

The Play

Tughlaq explores the series of events that led to the downfall of one of the most fascinating kings of Delhi, Mohammed-bin-Tughlaq. The protagonist, known for his reformist, ahead-of-times ideas had a grand vision, but his reign was an abject failure. He started his rule with great ideals of unifying India, but in twenty years his reign had degenerated into anarchy and his kingdom had become a 'kitchen of death'.

The vision of Tughlaq to unify India and keep religion out of politics cost him dearly.

Director's Note

Muhammad bin Tughlaq wanted to build a secular state, moving

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

The Director

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

The Playwright

Girish Raghunath Karnad was an Indian actor, film director, Kannada writer. He is the recipient of Jnanpith Award for Kannada, the highest literary honour conferred in India. He was also active in the world of Indian cinema working as an actor, director, and screenwriter, earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the government of India.

The Group

Kshitij theatre group was established in 1987 by a few graduates of National School of Drama, headed by NSD alumna

Bharti Sharma, with the aim of promoting Indian art and culture through theatre. Apart from producing plays it has also been organizing theatre workshops in remote areas of the country in collaboration with the Department of Culture, Govt. of India.

Cast & Credits

Tughlaq Mohit Tripathi

Sauteli Ma Bharti Sharma

Barni Lakshya Goel

Najeeb Nitin Koul

Azeez Anurag Kumar

Aazam Divyanshu Kumar

Sheikh Prabhat Mishra

Shahbuddin Akshay Malik

Ratan Singh Vishal Kasana

Ghiyasuddin Vishal Kasana

Kaka Prabhat Mishra

Mazhabi Aadmi Naveen Panday

Jawaan Sudhanshu

Shareef Lokesh Patel

Hindu Kamal Sharma

Sipahi Naveen Pandey

Hindu Aurat Priya Yadav

Jawaan Atul Pandey

Darbaan Kapil

Naqeeb Abhishant

Qareem Khan Bhartendu Pandey

Aurat 1 Ritu Sharma

Aurat 2 Shweta Gupta

Aurat 3 Shivani Arora

Dhindhorchi Lokesh, Atul Pandey, Abhishek

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

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

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

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

Lights Himanshu B. Joshi

Music Rupesh Bhimta

Set Management Abdul Hakim

Costume Nitin, Naveen, Abhishek, Ishaan

Property Abhishek Bajpaye, Lovely, Atul

Poster/Brochure Anurag Thakur

Assistant Director Anurag, Divyanshu

Playwright Girish Karnad

Director Bharti Sharma

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Salim Mullah & Aditi Arya's Play: Ashanti Mullah

Playwrights: Salim Husan Mullah & Aditi Arya

Director: Mayengbam Sunil Singh

Group: NSD Student Diploma Production, New Delhi

Language: Hindi

Duration: 1 hr

The Play

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

Director's Note

In our society, one doesn't always appreciate individual endeavour. Each of us has his/her own story. What role does family play in this story of ours? What role does the government play in this story of ours? Do people with government jobs need to depend solely on the government? Do people with no jobs need to depend solely on their families? Is the development of a state only its government's responsibility? I believe it's every individual's prerogative to work for his/her own well-being while contributing to the family as well as the state's welfare. These scenarios make the premise of our play. With family crisis at its centre, it is a mini parliament in itself!

The Director

Mayengbam Sunil Singh is a graduate of 2019 with specialization in Direction from National School of Drama. In

Manipur, he worked as an artist in the group Yumjao Lairembi Dramatic and Cultural Union, and Kangleipak Lamyamba theatre. He has also completed a three-year course of Manipuri classical dance and folk dance. Now he is working as an artist in T.I.E Company at NSD.

The Playwrights

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

The Group

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

Cast & Credits

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

Light Sejuti Bagchi

Music Vetri Boopathy

Costume Ashwini Joshi

Property Aditi Arya, Somnath

Choreography Gujan Shukla

Script-writing Salim Husan Mullah, Aditi Arya

Special thanks Aditi Arora

Playwrights Salim Husan Mullah & Aditi Arya

Concept, Design

& Direction Mayengbam Sunil Singh

Contacts

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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 Heblkar, 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, Buntly More, Varsha Israni, Renuka Gatelwar, Rishi Bhonde, Shahrukh Shaikh

Producer Yuwaraj Shah

Playwright Vasant Kanetkar

Director Abhijeet Choudhary

Contacts

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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

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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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