

# Anagha Deshpande's Play: Ved Haran



Playwright: Anagha Deshpande

Director: Saish Deshpande

Group: Abhivyaktee, Panaji

Language: Konkani & Marathi

Duration: 1 hr 15 mins

## The Form

Kaalo is a popular folk-art of Goa, dedicated to the village deity and lord Vishnu. Traditionally it is performed in the mandap or matov, a roofed structure just outside the temple. Each character's entry is announced by the Hardas through a melodious song. Kaalo is presented in two parts – Poorvarang (The first half) and the Uttarakaranga (the later part consisting of an episode from Puranas). The entire performance is supported by classical vocal music to the accompaniment of two Mridangas (now replaced with Pakhawaj) and a number of Jhanj i.e. cymbals.

## The Play

Vedharan is a Kaalo that depicts the story of Shankasura stealing Vedas from Brahmadev. After stealing the Vedas, Shankasur comes back to his kingdom and makes his half-witted aides, Chimo and Poklo in-charge of the 'Institute of Vedas'. This leads to a sense of discomfort and unrest amongst commoners while their political representatives struggle to use Vedas for their political gains. Shankasur annoyed with this development decides to meet his political Guru, Brihaspati, for a solution. Brihaspati informs him of the misuse of powers by his ministers and the adulteration of knowledge that is being done in the Asurnagari for selfish interests due to which Shankasur is fast losing support of his

people.

The play ends with Lord Vishnu getting the Vedas back from Shankasur, and the artists singing the traditional hymn, thus expressing the hope that each one may get an access to education which is everyone's right.

### Director's Note

Vedharan was conceived in a special theatre festival, Lok Rang, which involved research and production of plays based on Goan folk theatre styles. It was a dream project which helped us to seek and learn the possibilities of our traditional theatre form Kaalo. The word 'kaalo' in Konkani means a mixture of various items, and here it refers to the blend of various theatrical elements like dance, song, music and dialogue which are aptly used in this production to weave an impressive story of misuse of powers for political gains. Vedharan , while incorporating the elements of Kaalo, has been designed for the proscenium and utilises the benefits that the modern performing space offers. While maintaining the authenticity, like the elaborate Poorvarang, the presentation later takes freedom of the theatrical reality which I feel is a step towards exploring the form.

I am grateful to Shri Vinayak Khedekar and Pt. Ulhas Velingkar who guided us during the process.

### The Director

Saish Deshpande, alumnus of Kala Academy's School of Drama and founder member of Abhivyaktee-Panaji, has designed and directed more than 100 full-length plays since 1986, comprising of professional, semi-professional, traditional and experimental productions in Konkani, Marathi, Hindi, English and Sanskrit. He is a recipient of the National Award for Programme & Technical Excellence by Prasar Bharati, Govt of India.

### The Playwright

A versatile theatre personality from Goa, Anagha Deshpande has written several plays in Marathi, Hindi, Konkani and English.

Her recognized works include Teen Da, Swapnavasavadatta and Nagananda, Dashavatar Darshan and Face Off-line. Two of her plays Chitralekha and Vedharan have been published.

### The Group

The cultural organization Abhivyaktee was formed in the year 1997 at Panaji by the alumnus of Kala Academy's School of Drama. Its regular activities include theatre classes and workshops. Abhivyaktee designs and produces issue based plays and theatre festivals.

### Cast and Credits

Shankasur Dnyaneshwar Govekar/Raghuvir Govekar

Hardas Sachin Naik

Mahabal Abhijit Ekawde

Chhota Bhataji Anish Deshpande

Chimo Saurabh Karkhanis

Poklo Gautam Gaude

Brahmadev & Brihaspati Raghoba Parab

Vishnu Sagar Haldonkar

Narad Shounak Deshpande

Piso Abhishek Dhawaskar /Rhutvik Sawant

Ganapati & Mahamantri Raghuvir Govekar/Dnyaneshwar Govekar

Saraswati & Nartaki Prerna Palekar

Maharani Priyanka Verekar

Mantri & Chorus Shambhavi Deshpande

Rhutvik Sawant, Abhishek Dhawaskar,  
Anish Deshpande, Chaitra Deshbhandari,  
Sriya Bandodkar, Manjusha Bandodkar

Vocals & Taal Varad Tari and Sachin Naik

Pakhawaj Mahanand Kawlekar, Abhijit Ekawde

Set Sandip Deshpande

Lights Vaibhav Naik

Costume Anagha Deshpande

Make-up Eknath Naik

Property Manjusha Bandodkar

Choreography Priyanka Verekar

Special thanks to Shri Vinayak Khedekar, Pt. Ulhas Velingkar,  
Dr. Pramod Pathak, Prabhakar Sanskritik Sanstha, Caranzale

Script Anagha Deshpande

Music & Direction Saish Deshpande

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# Govind Ballal Deval's Play: Mruchchakatik

Playwright: Govind Ballal Deval

Director: Ravindra Khare

Group: Bharat Natya Sanshodhan Mandir, Pune

Language: Marathi

Duration: 3 hrs 10 mins

The Play

Originally, Mruchchakatika (The Little Clay Cart) is a ten-act Sanskrit drama written by Shudrak, an ancient playwright, sometime around the 2nd century. The play is set in the ancient city of Ujjayini during the reign of King Pālaka, The central story is that of a nobleman Charudatta, who falls in love with a wealthy courtesan Vasantasena. Despite their mutual affection the couple's lives and love are threatened when a vulgar courtier, Samsthānaka, also known as Shakara, begins to aggressively pursue Vasantasena. We would like to mention that this Marathi play Mruchchakatik had been written

by Govind Ballal Deval in 1887. The characters are drawn from the mundane world. It is peopled with gamblers, courtesans, thieves, and so on. Though Vasantasena is a courtesan, her exemplary attitude and dignified behaviour impress the audience. The nobility of the characters does not stem from their social conditioning but from the inner virtues and behaviour.

#### Director's Note

The subject of Charudatta – Vasantsena from Shudrak's Sanskrit play, although translated in Marathi but with the same name Mruchchakatik, is very attractive & appealing to the audience in general. Many traditional singing forms & ragas add to the popularity of this production. This musical is interestingly woven with traditional Kathak dance which is the highlight of the play. It also depicts the earlier traditions of Central India, sometime in 3rd century, and also the politics in that particular era, bearing similarity to the contemporary one.

#### The Director

Ravindra Khare is a well-known actor on Marathi stage & media. He has also composed a musical Nishabda Majgharat, which won prizes at state level and also in Marathi drama competition in Delhi. He is closely associated with Bharat Natya Mandir Group for more than 40 years now and is the Trustee of the institution. He has directed more than 15 Marathi musicals and lends his voice to many ad-films, and also acts in TV-serials by renowned directors. He has produced, directed & edited many plays for AIR Pune.

#### The Playwright

A well-known Marathi playwright, Late Shri Govind Ballal Deval (1855-1916), has written Durga, Sharada, Shapsambhram, Sanshayakallol, Zunzaarrao, Vikramorvasiya and many other plays. He composed the lyrics and music of many songs in Kirloskar's play Shakuntal. Deval worked for a few years at Kirloskar Natak Mandali as a playwright, actor, and director. After his move to Pune in 1894, he

founded Aryoddharak Natak Mandali; and also worked with Bal Gandharva's newly established Gandharva Natak Mandali. He was the first drama guru of legendary Bal Gandharva.

### The Group

Bharat Natya Sanshodhan Mandir is known to be the oldest Marathi theatre education institution since its foundation in 1894 in Pune. It is producing, organising, performing dramas & conducting dance & music classes since then. The institution completed 125th year of its existence in October 2019. It has a well-stocked library with many rare manuscripts, old photographs, material related to drama and several rare drama scripts which have been written in the past 150 years.

### Cast & Credits

Maitreya Ram Sathaye

Sanvahak Sanjay Dole

Sutradhar / Sharvilak Sanjeev Mehendale

Veet Rajan Kulkarni

Karnapurak / Nyayadhish Abhay Jabde

Rajshalak Shakaar Anand Panse

Shodhanak Vishwas Pangarkar

Radanika Aparna Pendase

Madanika Kavita Tikekar

Dancers Maitreyi Nirgun, Radhika Bhinge, Bhagyashree Kulkarni,

Revati Sant, Samrudhdi Pujari

Vasantsena Gauri Patil

Charudatta Charudatta Aphale

Music Accompaniment Rahul Gole (Organ)

Omkar Deodhar (Tabla)

Lights Shubham Kute

Sound Jayadeep Nemade

Drapery Rakesh Gholap

Make-up Madhav Thatte

Back Stage Viththal Hulawale, Abhijeet Gaikwad, Jitendra Sutar

Team Manager Vijay Kumar Potdar

Playwright G. B. Deval  
Director Ravindra Khare

#### Contacts

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