

# 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

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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

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## 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

## Contacts

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# P. Melodi Dorcas's Play: Behind the Borders

Dramaturgy & Direction: Petrishia Melodi Dorcas

Group: NSD Student Diploma Production, New Delhi

Language: Non verbal

Duration: 1 hr 10 mins

## The Play

Behind the Borders discusses the issue of 'rage' in an episodic manner. Throughout the play the issues of lynching, rape, land-occupation, honour killing, and writers'-murders are depicted in a visual vocabulary. This is a new medium of narration to communicate with the audience where each scene has strong images and each image is different from every other in the scene. The music instruments used in the play have a strong interpretation to every scene, depending on how the performer's body is transforming in every scene and how the bodies that deal with different characters and craft are a part of scene. There is no backstage or green room in Behind the Borders, and the idea of bringing the backstage musicians onto the stage has its own narrative in the scene.

## Director's note

During the process, it was quite a task for us to bring out the visual language of the text we were dealing with. We started improvising each incident from the script. Each one of us came up with different ideas and we started exploring everything. As a collective, we explored different mediums during the process like sound, music, visual installation, durational images, digital narrations, drawings, five senses of the script etc. Behind the Borders is thus a production which is developed by each and every artist of this play collectively. We carried a responsibility of bringing out an ideal production, following the dramaturgy, but later we just went with the flow of the process.

## The Director

Petrishia Melodi Dorcas is a versatile artist who graduated from the National School Of Drama, Bengaluru centre, with specialization in Acting. Later she joined the National School of Drama, New Delhi and graduated with specialization in Direction in 2019. She has been working in theatre as a director and actress for the past decade. She is an active participant in social and cultural activities all over India. Currently, she is traveling all over India for her research in the field of theatre to understand the roots and cultures of different parts of India to bring out the importance of various traditional and tribal forms and their contributions to the performer's body.

## The Group

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## Cast & Credits

On Stage Anmol Guliani

Bhumisuta Das

Jitu Rabha

Manoj Thapar

Snehlata Siddhartha Tagde

Tamilaasi Anandhavalli

Yashaswini R / Silpi Dutta

Recorded Vocal Palin Kabak

Scenography Ramkumar Kannadasan

Property Bhandari Arun

Drawings Elan Cheziyan

Video Vishala R Mahale

Sound Mayengban Sunil Singh

Chreography Petrishia Melodi Dorcas

Lights Sarthak Narula

Poster & Brochure Partha P. Hazarika



Stage Manager Sejuti Bagchi

Music Mayengban Sunil Singh

Dramaturgy & Direction Petrishia Melodi Dorcas

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# Sarthak Narula's Play: Ruins in Reverse

RUINS IN REVERSE

(A devised performance based on the poems of 'Pash')

Poet: Avtar Singh Sandhu 'Pash'

Director: Sarthak Narula

Group: NSD Student Diploma Production, New Delhi

Language: Multilingual

Duration: 1hr

## The Play

The process of this collaboration started with reading aloud the poetry of Pash in Hindi and Punjabi. A piece without any script or characters but with people, a site and the words of Pash. Sieving through poetry and oscillating from selection to rejection of the text multiple times; engaging with protest music; reading critical material written on Pash; and staying with the site for long hours, the idea of this piece was to revel in what would emerge when people come collectively to produce a performance on the poetry of Pash. On developing a scene on poetry, the performers were wary of not getting into

plain recitation or a visualisation of the written word. There was an attempt to delve into the how, why and what is Pash communicating through his poems; its significance in the times we live in being a crucial aspect of the play.

#### Director's note

One image of lynching shows up on our Facebook screen and all our senses are captured by it. Soon the number goes up and one sees 16 lynching in a span of two months, and then it becomes a scroll. One scrolls and scrolls till the geography of fear gets etched on our forehead and we become immune to a 'fact' to which bowing down seems like an option which, if not opted for, shall lead to serious consequences. What are those moments of encounter wherein we interrogate the self and the other and what are those repetitions that make violence a routine?

The summoning of Pash's poetry in the current socio-political context of the spaces we inhabit is a provocation to unearth the silences that have been buried underneath the official, documented and visible discourses which have made the repetition of violence so inevitable that even yearning for a near-utopia seems as a task that is unrealistic. The ruins of what remains of the alternate discourse though, are potential sites wherein a traversing into the past has led to the future of these silences. Rummaging through the silences and staying with them, these ruins seek to take things in reverse and then starts the commencement of the trial of the portrayal of a robust entity through Pash's poetry.

#### The Director

Sarthak Narula is a graduate of National School of Drama, with specialisation in Direction. Before joining NSD, he had completed his Masters in Theatre from Academy of Theatre Arts, University of Mumbai. His area of interest is the intersection between Scenography and Light design. He has designed lights for more than 30 productions in the last two years. Presently, he is doing a fellowship at NSD in the field of technological

advancements in lighting in context to the alternative spaces of performance.

### The Poet

Pash (9 September 1950 – 23 March 1988) was the pen name of Avtar Singh Sandhu, one of the major poets of the Naxalite movement in the 1970s. He was killed by Khalistani extremists on 23 March 1988. His strongly left-wing views were reflected in his poetry. The poetry of Pash invokes dissent and rebellion against the violence and marginalization that takes place on the basis of class. In his poems he protests against the idealistic portrayal of folk life; interprets love as an expression of pain, which surfaces as one gives it up for a more important or substantial cause. His poems split open the game of 'democracy' and yearn for dreaming towards a world where equality and freedom shall make the ground fecund for progress.

### The Group

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### Cast & Credits

On Stage Aditi Rora, Anmol Ghuliani,  
Ashlesha Phad, Bhumisuta Das,  
Hari Shankar Ravi, Jitu Rabha,  
Manoj Kumar Thapar, Pallav Singh,  
Salim Hussain Mulla, Snehalata Tagde,  
Snigdha Mondal, Suman Purty,  
Mujib Takhmeer, Rizwan, Imran

Lights Sarthak Narula

Scenography Nitish Arora, Vidur Sethi

Video Sourav Poddar

Costume Bhumisuta Das, Snigdha Mondal

Property Nitish Arora, Manoj Kumar Thapar

Poster & Brochure Mehak, Divyangana,Vidur, Saras  
Sound Vishala R Mahale  
Music Composition Navdeep Singh, Masood Malik, Manoj Kumar  
Thapar  
Percussion Sayan Sarkar, Paalin Kabak, Bhaskar Jha  
Vocals Navdeep Singh, Manoj Kumar, Snehalata Tagde, Ayushi  
Masood  
Dramaturgy Vidur Sethi, Bhaskar Jha, Pallav Singh  
  
Dramaturgical Guidance Avijit Solanki, Vicky Maheshwari  
  
Poet Pash  
Director Sarthak Narula  
  
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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

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### 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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# 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

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## 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

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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

Uhinnee 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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#### 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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