

# 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

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# William Shakespeare's Play: Richard III

Playwright: William Shakespeare  
Director: Guy Roberts  
Group: Prague Shakespeare Company, Czech Republic  
Language: English  
Duration: 2 hrs 50 mins

## The Play

Shakespeare's conclusion to his epic Wars of the Roses chronicles, Richard III is a riveting portrayal of the politics of power, both personal and political, at their most devious and bloody. Deformed in body and spirit, this depraved madman is obsessed with becoming King of England. Does he fall? Of course, but not before he has taken all of us on his wickedly entertaining ride. Jealous and crippled, Richard of Gloucester murders his brothers, nephews, and any opposition to become King Richard III. In the end, Henry of Richmond

raises an army, kills Richard in battle, and becomes King Henry VII.

#### Director's Note

Like Richard eating away at anyone in his path, the play Richard III gnaws on our global consciousness. It is a story that plays out time and time again, and, if anything, has become even more relevant now, over four hundred years after it was written, with corrupt leaders doing absolutely anything to achieve and maintain power. I am excited to present a new production of this timely play supported by the exciting and dynamic multi-national artists we have assembled for this special event. PSC is continental Europe's only professional English-language Shakespeare company, employing artists from across Europe, Asia and North America, by bringing together a group of artists from many different cultural sensibilities. We are able to come together, united by the words of William Shakespeare, as we explore the deep resonances this play brings out concerning national identity, politicians, corruption, honor, duty and the extreme measures, people – both good and bad, will push themselves to in their ambitious climb to the heights of power.

#### The Director

Guy Roberts is the Founding Artistic Director of Prague Shakespeare Company (PSC). Guy won the 2018 Best Actor Houston Theatre Award for his performance of the Poet in An Iliad. Guy has been awarded the TG Masaryk Medal of Honor from the Masaryk Democratic Movement in recognition for his work promoting arts and artistic freedom, and the inaugural Sidney Berger Award from the Shakespeare Theatre Association in recognition of his outstanding talent and dedication to the works of William Shakespeare. His award-winning work as actor, director and producer has been seen in over 200 productions in the US, Czech Republic, France, the Netherlands, India, Hungary, Austria, Slovakia, Poland, Qatar and Egypt and has been honored with multiple awards and over 100 US theatre

award-nominations for Best Actor, Director and Production.

### The Playwright

William Shakespeare was a renowned English poet, playwright, and actor born in 1564 in Stratford-upon-Avon. Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period). Shakespeare's works include 38 plays, 2 narrative poems, 154 sonnets, and a variety of other poems.

### The Group

Based in Prague, Czech Republic, the award-winning Prague Shakespeare Company presents professional theatre productions, workshops, and other theatrical events of the highest quality, conducted primarily in English by a multinational ensemble of professional theatre artists, with an emphasis on the plays of William Shakespeare. Celebrating its 12th year, PSC has entertained, enriched, enlightened and inspired students and audiences not only in the Czech Republic but in India, United States, Hungary, France, Egypt, Qatar, Netherlands and elsewhere around the world.

### Cast & Credits

Richard Duke of Gloucester/King Richard III Guy Roberts  
Queen Elizabeth Jessica Boone/Lady Anne Deputy High  
Commissioner Jan Thompson, OBE  
Edward IV Lane Davies  
Buckingham Scott Bellefeuille  
Richmond/Henry VII Taylor Napier  
Clarence/Catesby Jeff Smith  
Margaret Abigail Rice  
Duchess of York Julie Josephson  
Hastings/Lord Chamberlain John Poston  
Archbishop Robert Orr  
Lord Rivers Dan Brown  
Lord Grey Stanislav Callas  
Lord Stanley Bob Boudreaux

Tyrrel Vanessa Gendron  
Ratcliffe Grant Podelco  
Sir Robert Brackenbury/Keeper of the tower David Fisher  
Princess Elizabeth Natassia Bustamente  
Prince Edward Julian Bellefeuille

Light Designer Premysl Janda  
Costume Designer Eva Bellefeuille  
Hair & Make-up Designer Eva Nyklickova  
Stage Manager Eric Sammons  
Assistant Stage Manager Kris Ayers

Playwright William Shakespeare  
Director Guy Roberts

#### Contacts

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## **Rakesh Ghosh's Play: Upal Bhaadury... Tale of a Dead Star**

Playwright & Director: Rakesh Ghosh  
Group: Dum Dum Shabdomugdho Naatyokendra, Kolkata  
Language: Bengali  
Duration: 1 hr 50 mins

#### The Play

Upal Bhaadury...Tale of a Dead Star is based on the life of a living legend Sri Chapal Bhaduri. He is a renowned female

impersonator in Bengali Jatra. As a teenager, after the death of his mother, Chapal Bhaduri came to perform in Jatra for the purpose of raising money due to severe poverty. His voice was girlish, so he got a chance to play female roles. For this, he had to endure humiliation by the society. After a while, Chapal Bhaduri became 'Chapal Rani'. Gradually he became a popular actor and a star of Jatra world. But the moment female artists joined the Jatra, Chapal Rani was rejected. The 'rani' began to work as a servant in households for survival. In exchange for a little money, he started singing bhajans in front of the temples, slums and streets of Kolkata. Someone from theatre saw his performance and gave him an opportunity to perform in theatre. According to Chapal, Jatra has given him money, but theatre has given him respect. Chapal Bhaduri has played the role of Upal Bhaduri in this play.

#### Director's Note

What does a creative artiste desire? He wants wealth, fame, honour. But all of these become insubstantial at a certain point in his life. What drives him relentlessly is an intense desire to create exquisite art. This drive gives him fulfilment, guiding him to explore new horizons in his creativity.

Upal Bhaadury...Tale of a Dead Star is not just a play, but also the journey of an actor who has devoted his life to art. His life is a tutorial to be followed not only by actors but by artists from any field. The play takes on a complex, layered and nuanced meaning, stirring up in its vortex all the intricate shades of love, dependence, endearment, affection, desire, illusion and... betrayal. It is a strange conflict between the flesh and the spirit, the performing body and the soul, the inner workings of the artiste's mind and its manifestation in performance.

I felt the importance of making the audience aware of this forgotten 'rani' or 'diva' of Bengali theatre, and bring him again into limelight when he is in his 80's, when he is all alone staying in an old age home in his last days. It is a

tribute to our beloved Jatra-diva Chapal Rani.

#### The Director & Playwright

Rakesh Ghosh is a professional playwright, director & actor for theatre, television & films. In the beginning, he joined Dwandik, a Howrah based theatre group & performed in its plays. He also worked with the theatre group Natadha. In 2006 he formed his own theatre group Shabdomugdho for which he writes and directs plays. Rakesh has worked with legendary theatre personalities. He has worked under Sri Manoj Mitra. His group had been selected for National Theatre Festival organized by State Govt. of West Bengal in 2017 & 2019. Rakesh Ghosh has worked as a writer and assistant director for television serials and films. He has also acted in short films, television serials & telefilms. Presently he is working with Star Jalsa as a story developer and script writer.

#### The Group

Dum Dum Shabdomugdho Naatyokendra was established in the year 2006. The organization has produced 16 contemporary productions till date and has performed all over West Bengal, in the 20th Bharat Rang Mahotsav, and at 4th National Theatre Festival 2018 organized by Minerva Natasanskriti Charcha Kendra, Natya Mela.

#### Cast & Credits

Upal Bhaadury Chapal Bhaduri

Gour Mohan Rakesh Ghosh

Madhab Pradip Roy

Pratap Jayesh Laha

Masterji Nilanjan Saha

Chorus Aninda Roy, Prasenjit Kundu, Raja Rajbhar, Abhijit Dutta, Rahul Roy, Abhi Banerjee, Barnali Roy Chowdhury, Sampreeti Chakraborty, Priyanka Das, Pampa Goswami, Ranjan Bose

Light Design Debabrat Sarkar

Scenography Atanu Sarkar



Music Recording & Mixing Abhijit Acharya & Jagmohan Singh  
Make-up SK Israfil  
Costume Ranjan Bose  
Sound Operator Bandan Mishra  
Art Setup Manindra Bera  
Vocals Ranjan Bose, Abhijit Acharya, Prakriti Dutta, Jagmohan Singh

Playwright & Director Rakesh Ghosh

#### Contacts

Dum Dum Shabdomugdho Naatyokendra  
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# ProkopiY Yadrikhinsky's Play: DJYRYBYNA



Playwright: ProkopiY Yadrikhinsky- Bedjeele  
Director: Matrena Kornilova  
Group: The Olonkho Theatre, Russia  
Language: Russian  
Duration: 1 hr 40 mins

#### The Play

Djyrybyna, The Warrior Woman is an ancient Yakut legend about the importance of each thing's place in our universe. Our universe is composed of three worlds. The lower world is a place where evil spirits live. The middle world is a place for

human beings and animals, and the upper world is where our ancestors and good spirits live. There was a baby who was born to be a hero and to defend the people's world from evil spirits. The lower world stole him and Djyrybyna, who was supposed to become his wife, went through the three worlds, defeated all enemies and obstacles and brought the man back to the people's world.

### The Director

Honoured artist of the Republic of Sakha, Marya Vladimirovna Kornilova was born in the city of Yakutsk in a family of actors. In 1985 she graduated from the Yakut Actors Studio at the Moscow Higher Theatre School in M. S. Shchepkina (HEI). Immediately after graduation, she entered the Yakut state theatre P.A.Oyunsky, in the service of which she devoted her entire life and became one of the leading actresses of the main troupe of the Yakut. Her last years were devoted to the revival of Olonkho as an actress, researcher and director of the Theatre of Olonkho. She died in February 2019.

### The Group

There are many traditional classical theatres of the peoples of the world such as the Nogaku Theatre (Japan), the Sanskrit Theatre Kutiyattam (India), the Kunqu Opera (China) and others. The Olonkho Theatre is a unique multi-genre phenomenon of theatrical culture aimed at preserving the mythology, and ethical and aesthetical principles of the Yakut people (of Russia). In addition, The Olonkho Theatre meets the requirements of the most demanding audience using modern and high technology. The idea of this project is to promote The Olonkho Theatre as a unique phenomenon of modern culture. Acquaintance with The Olonkho Theatre should prompt ideas on promotion of theatre, on its original function, and the role it should undertake today.

### Cast & Credits

Narrator Petr Basnaev

Dyrynyba Lena Olenova

Dyrynyba's Brother Pavel Kolesov  
White Female Horse Nyurguyaana Markova  
Galloping Horse Valeri Savvinov  
Messenger Vladislav Ivanov  
Sacred Bird Udaganka Anastasia Alexeeva  
Spirit of the Earth mistress Lilia Filippova  
Girl from the Middle World Olga Egorova  
Shaman from the Lower World Maria Tastygina  
Warrior from the Upper World Alexandr Dyatchkovski  
Warrior from the Lower World Dmitri Khoyutanov  
Upper World Sovereign Dmitri Ivanov  
Warrior from the Middle World,  
transformed into a Monster Gavril Menkyarov  
National Instruments Player Ivanida Alexeeva

Choreography Maria Markova  
Text Adaptation Zoya Popova  
Set Design Ekaterina Shaposhnikova  
Toyuk Coach Dmitri Ivanov  
National Rites Consultant Valentin Isakov  
Music Innokenti Tytygynaev  
Lighting Vitali Vlasov, Andrey Sofronov  
Assistant Director Venera Kolesova  
Technical Director Innokenti Vasiliev  
Costumes Maria Tatarina  
Machinist Chief Artem Osipov  
Administration Prokopi Ivanov  
Producer Rustam Akhmedshin

Playwright Prokopi Yadrikhinsky- Bedjeele  
Director Matrena Kornilova

#### Contacts

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# **Kalaimamani PK Sambandan's Play: Karna Motcham**

Director: Kalaimamani P.K.Sambandan

Group: Purisai Duraisami Kannappa Thambiran Parambarai  
Therukoothu Manram, Tamilnadu

Language: Tamil

Duration: 1 hr 35 mins

## **The Play**

After the 16 days of continuous defeat, on the 17th day, before going to war, Karnan visits his wife as it could be his last visit. His wife refuses to see him and calls him low-born. Then Karnan reveals the secret of his birth that he is the first son of Kunti and Sun god, and the eldest Pandava. His wife implores him to join their side in the battlefield. He refuses saying that it was Duryodhanan who accepted him despite his birth. In the battlefield, Karnan is defeated through Krishna's deceit. In a conversation with Duryodhana, Karnan reveals that he has readied the weapon of war, Nagastram, to kill Arjuna, but he needs King Salliyana as charioteer to depose or challenge Arjuna in the war.

## **Director's Note**

Therukoothu is a traditional and popular form of folk theatre from the interiors of Tamil Nadu. Its themes are drawn from Indian mythology and epics, particularly, the Mahabharata. Its performance is a combination of three main modes of creative expression i.e. verse recital, song and dance. Not only does it serve as means of entertainment for rural folks, but also displays a ritualized trajectory of traditional human values. Rituals are meant to merge the dramatic identities of performers with viewers' participation.

## The Director

Kalaimamani Sambandan was born in 1953. He is the younger son of Kalaimamani Purisai Kannappa Thambiran and fifth generation artiste of the Purisai School of Therukoothu. He performs as lead actor in the productions. He has participated in workshops conducted in NSD, by Bansi Kaul at Gandhigram, and by Badal Sircar and Ingbor Mayor. He has conducted major workshops on Therukoothu with NSD and at a variety of venues and prestigious theatre organisations and occasions in cities including New Delhi, Pondicherry, Singapore and Colombia. He directed his group's Therukoothu version of Gabriel Garcia Marquez's *An Old Man with Huge Wings*, at Bogotá, Colombia, and Bertolt Brecht's, *Caucasian Chalk Circle*. Some of his Therukoothu choreographic performances have been in collaboration with *Une Chambre En Inde* of Theatre du Soleil, Paris; and *God has changed his name* with Avanthi Meduri. He has received many national and international honours and awards.

## The Group

Purisai troupe is run by a family of fifth generation of artistes of the traditional folk form of Tamil Nadu, Therukoothu, headed by Sambandan Thambiran. The group has widened the tableau of its presence by introducing contemporary, Indian and foreign works in their originally traditional repertoire from 1984 onwards. Along with Indian epics *Ramayan* and *Mahabharata* their work now spans *Thenali Raman*, *Caucasian Chalk Circle* (Bertolt Brecht), *Gabriel Garcia Marquez's An Old Man with Huge Wings* in Therukoothu, and a collaboration with Theatre du Soleil, Paris in *Arianne's Une Chambre En Inde*.

The group runs a school of Therukoothu in Purisai village since 2007 for all ages with an aim to prepare professional Therukoothu artistes and preserve the art form. The students are introduced to other art forms too. The group invites other art forms to perform at their eagerly awaited annual Kalaimamani Kannappa Thambiran Memorial Theatre Festival.

## Cast & Credits

Kattiyakaran V. Baskaran  
Duriyodhanan Kalaimamani P. K. Sambandan  
Karnan Palani Murugan  
Salliyar S. Muthukumar  
Ponnuruvi S. Gowri  
Arjunan E. Prakashraj  
Krishnan V. Hariprasath  
Mridangam G. Vijayan  
Harmonium S. Raghupathy  
Mugaveenai Elumalai  
Thaalam S. Baskaran, M. Sampath Kumar  
Curtain Holders S. Manikandan, K. Saravanan,  
Back stage P. Sivasankaran, R. Arunachalam

Director Kalaimamani P. K. Sambandan

## Contacts

Purisai Duraisami Sannappa Thambiran  
Parambarai Therukoothu Manram  
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# Nabajyoti Bora's Play: Hayera Jutuki Bai

Playwright: Nabajyoti Bora  
Director: Moni Bordoloi  
Group: Rangamancha, Assam  
Language: Assamese

Duration: 1 hr 10 mins

### The Play

Jetuki Bai is a character in a famous song of Late Rudra Barua. Jetuki lives in a village situated at the bank of a river and her presence is a must on every occasion. She takes responsibility of everything from weaving on the loom to singing marriage songs. Young Naren and Tileswari were in love but their parents were opposed to their relationship. Jetuki, to whom Tileswari was like her daughter, persuaded both their parents to agree to their relationship.

But Jetuki Bai has a past... When she was a young girl, Jetuki fell in love with Bolai when he came to their village for fishing. They got married. One day Bolai went somewhere for a few days and did not return. She tried to find him but there was no information of his whereabouts. Jetuki gave birth to a girl child Sonpahi. After a while there were floods in the village and she lost her child too. From then on, Jetuki started working and helping all the families of the village, and spreading the spirit of humanity among the villagers.

### Director's Note

Jetuki Bai (sister) of the river-bank village is a known name in every household of Assam. Jetuki, whose husband has been missing for long, performs all the jobs including singing, dancing and cooking in almost all the family functions of the village. Everyone is fond of her in the village because of her selfless and ever-helping attitude. Jetuki shares the agony and joy of the villagers with a desire to help them especially at the time of distress. In doing so, she faces both obstacles and acceptance. She establishes the essence of eternal love and harmony of human being.

### The Director

Moni Bordoloi is a prominent actress of theatre, TV serials and films. From 1980 to 1987 she was an actress in the Mobile Theatre of Assam. She has produced 26 episodes of a sponsored serial Karagaror Diary for DDK Guwahati, under her production

house Anajori Films, for which she received the best serial award from Jyotirupa Oil India Joint Media Award. She has also produced fiction and documentary films for DDK Guwahati, and PPC (NE). Mrs. Bordoloi is also a drama artist of All India Radio, Guwahati. She received the Senior Fellowship in 2017 from the Ministry of Culture, Govt. of India. She also received the National film Award, Rajat Kamal, for the best voice-over/narration in 2012.

### The Playwright

Nabajyoti Bora was born in 1978 at Marangial Gaon of Nagaon, Assam. Till date he has penned nearly twenty one-act and full length dramas. At present Bora is working as a script writer and director of Rang Channel. He has written the screenplay of serials like Dahan, Abelir Ramdhenu, Ragini and Runjun. Some of his famous one-act plays are Phatajalar Mach, Deutar Paduli Uduli Muduli, Aa Bhaba Gahana Bana, Mahakabyar Alikhita Pristha, Jot Khusura Hoi Jiwan, Thupali Godhuli Rupali Banhi, and Charialit Eti Prasnobodhak. He has also written the story and screenplay of an Assamese feature film Ajanite Mone Mone.

### The Group

Rangamancha, a cultural organization, was established in the year 2000 by a group of active theatre workers. The group has staged several plays in Assam and participated in the Northeast Theatre Festival 2016 at Gangtok. Some of the group's popular productions are Mogribor Azan, Upahar, Akal Bodhan, Ajak Jonakir Jilmil, Thikana, Upapath, Lalukxula, Moi Jen Ek Rodor Bilap, Kakhyapath, Jibanar Ramdhenu, Bhupali Godhuli Rupali Banhi and Hayera Jetuki Bai.

### Cast & Credits

Hebang Upakul Bordoloi

Naren Nilutpal Baruah

Bhola Chandan Baruah

Bolai Mantu Gogoi

Boiragi Upamanyu Bordoloi

Jetuki Moni Bordoloi



Lakhimai Moon Saikia  
Tileswari Atlanta Sarma  
Sonpahi Barsha Gohain  
Soru Jetuki Chayanika Bora

Art Direction Nuruddin Ahmed  
Assistant Nilut Pal  
Costume Ragini Bordoloi  
Make-up Prasanta Bora  
Assistant Bakul Bora  
Light Design Tapan Kumar Barua  
Property In-Charge Amshuman Sarma  
Team Leader Ram Krishna Sarma  
Music Direction Upakul Bodoloi, Yachinur Rahman

Playwright Nabajyoti Bora  
Director Moni Bordoloi

#### Contacts

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# **Arun Yumkham's Play: Turel Wangmada**

Playwright: Arun Yumkham  
Director: H. Shatananda Sharma  
Group: Raag Tarang Mandal, Imphal  
Language: Manipuri

Duration: 1 hr 10 mins

### The Play

Desperately seeking her lost spouse, a woman reaches the bank of a river. She wants to cross the river and reach the other side. A weird boatman in a strange boat ferries her across. On the other side of the river, an occultist is performing the rites of necromancy, invoking dead souls. The woman asks the sorcerer to call upon the spirit of her lost husband. The sorcerer agrees and the spirit appears. The woman tries to talk to the spirit of her spouse, but the spirit accuses her of being unchaste, and walks away to the eternal path of dead. The woman tries to drown herself but the boatman saves her. He points his finger to the golden rays of a new day in the eastern sky.

### Director's Note

In the future is an era of chaos, a catastrophic atmosphere where unpredictability is lurking everywhere. Chastity of women is a commodity. People are machines in a decaying state of sparsely populated society. In the hearts of humans, memory and pangs of separation burn like a hellish flame. Lust is not quenched even by the physical state of men and women. They are at their ugliest, maimed and tortured. Yesterday's truth is no longer the same because of the situation created by the unexpected, drastic changes.

### The Director

Hanjabam Shatananda Sharma received training from his father in the field of traditional performing art forms (Courtyard Theatre). He learned various forms of Manipuri Dance from his aunt H. Aruna Devi (MSPA Awardee). In the field of theatre he received training from Late M. Surshen (NSD Alumnus). Under his guidance he researched on body motion and movement in the theatre for three years in FFLT. He got the opportunity to interact with FFLT director, Lokendra Arambam, participate in theatre workshops and play productions as an artist along with MC. Thoiba (Director BRT) and Shree N. Tiken (Musicologist).

After a long theatrical journey Shri Sharma began his new ventures as a director.

#### The Playwright

Arun Yumkham, is a playwright who has been associated with various theatre groups and artists, musicians and dancers of the state. He has published two books of poetry collection in English and also a novel. He has written more than 100 radio drama scripts for educational programmes of SCERT, Manipur. Currently he is working as the Assistant Editor (Design) in local news daily Ireibak.

#### The Group

Raag Tarang Mandal was established in 1980 at Imphal East district of Manipur by Smt. Hanjabam Aruna Devi. Since its inception the organisation has been undertaking various cultural activities for the presentation and revival of the indigenous system of rare art forms including Manipuri folk dance and music, with its own resources. Under the leadership of H. Shatananda Sharma, a group of young talented artists, well-trained in various performing art forms, are producing stage plays for the last 10 years. The group's play Turel Wangmada was invited to participate at the Abhinya National Theatre Festival at Hyderabad in the month of August-2016. The play has also participated in Folk Narrative Art and Kangla Theatre Marathon 2017 at Uchiwa, Manipur and received the Best Director Award and bagged four awards in different categories. The organisation has been offering training courses, demonstration of Manipur classical and traditional art forms and its allied arts.

#### Cast &Credits

On stage N. Lokeshwor, Ch. Basanta, Th. Roshan, W. Amarjit, M. Momocha,

L. Ananta Kumar, M. Captain, L. Birjit, H. Jamuna Devi

Stage & Setting W. Amarjit / Ch. Basanta

Costume & Make-up Arun Yumkham / Ch. Thanbi

Light Design A. Madan Sharma

Music Assistant H. Shreedhar

Playwright Arun Yumkham

Music, Design & Direction H. Shatananda Sharma

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, Bunt 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

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

### Contacts

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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-O-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

Contacts

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