

Girish Karnad's Play: Nagamandal



Playwright: Girish Karnad

Translator: Sukesh Panda

Director: Nalini Nihar Nayak

Group: New Quest Repertory, Rourkela

Language: Odia

Duration: 2 hrs 15 mins

The Play

Almost all creation, be it animals, birds, trees or men, has two elemental components – male and female. Each wishes to keep the other under subjugation. Girish Karnad, in his play Nagamandal conveys that the companions should remain complementary to each other. Rani weds Apanna, who has the typical 'I am the master' role and expects his wife to submit unquestioningly to his shenanigans. Suppression of womanhood in this male-dominated society is a common phenomenon. The writer advocates gender-justice and freedom through Rani. By integrating folk tales into the play he has been able to create a drama of varied hues.

Director's Note

Trouble in the universal yet intricately delicate relationship between a man and a woman creates an imbalance, a disturbing ripple. Incorporating this social message, the play Nagamandal by Girish Karnad really fascinated me. I am able to relate to folktales and legends of such essence, since they are prevalent in my culture, land, and people. Hence I was allured to recreate this folktale. And in doing so I used many indigenous and dying art-forms of Odisha like Mayurbhanj Chhau dance, Odissi dance and song, Sambalpuri dance and songs, etc. The music is played using classical instruments, for classical

dance forms beginning with Ranapa to Odissi and Bharatnatyam. I have tried to make it a musical and choreographically expressive play, hoping it will be well received by the audience.

The Director

Nalini Nihar Nayak is a well-known theatre director, actor, designer, and music composer of Odisha. He is a trained Chhau dancer in the Mayurbhanj style and has won many awards like the Ustad Bismillah Khan Yuva Puraskar 2012 in the field of theatre direction awarded by Sangeet Natak Akademi, Rajiv Gandhi Professional Award, National Youth Award, Baisakhi National Excellency Award, National Natya Vibhushan, and more than 200 Government & non-Government Awards. He has acted in 85 plays, directed 41 plays throughout India and abroad. He has participated in SNA Festival New Delhi; EZCC Festival; National Youth Festival; Inter-University theatre festival; Bharat rang Mahotsav and many more.

The Playwright

Girish Raghunath Karnad was an Indian actor, film director and Kannada writer. He is the recipient of Jnanpith Award, the highest literary honour conferred in India. For four decades Karnad composed plays, often using history and mythology to tackle contemporary issues. He was also active in the world of Indian cinema working as an actor, director, and screenwriter, and earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the Government of India.

The Group

New Quest Repertory was established in 2003, under leadership of Nalini Nihar Nayak, with an objective to train young artists in theatre and to use their learning in professionally; to resurrect the dying art form of Odisha. It has participated in festivals organized by Odisha Sangeet Natak Akademi, Yuva Pratibha Mahostav, and SNA New Delhi; and experimental theatre festivals hosted by EZCC, Kolkata; National Youth Festival by Ministry of Youth Affairs, Govt. of

India; 18th Bharat Rang Mahotsav, NSD; National Theatre Festival by Bharat Bhavan, Bhopal; Konark Festival and many more across the country besides theatre festivals by Govt. and non-Govt. organizations.

Cast & Credits

On Stage

Niranjan Acharya, Lalatendu Panigrahy, Pragyan Ranjan

Panda, Dwiti Krushna Panda, Swarup Ranjan Das, Chinmaya

Kumar Panda, Nabakishore Ghosh, Soumyaranjan Mohanty,

Pankaj Nath, Dinesh Mohanty, Surajsatapathy, Barsharani

Barik, Rashmita Das, Pinkiraninayak, Afreen Begum,

Shubhasmita Singh, Manasi Das, Tanushree Parida

Sound

Jasobanta Narayan Ray

Light

Sagar Swaroop Swain

Set

Chintamani Biswal

Make-up

Ramesh Chandra Sahoo

Music

Kailash Chandra Senapati

Props

Amit Kumar Meher

Camera

Dipankar Janah

Odia Translation

Sukesh

Panda

Playwright

Girish Karnad

Choreography, Light,
Design & Direction
Nihar Nayak

Nalini

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Watch Professor Khushlani's review of the play and interview
with directors –

<https://youtu.be/9x4IIIdxNTPU?t=124>

Abhishek Garg's Play: Jadu Mantar

Playwright & Director: Abhishek Garg
Group: Switch on Scurry Art Organization, Bhopal
Language: Hindi
Duration: 1 hr 10 mins

The Play

The central character of this story is Madhav, the best student in the ashram. Guruji is very happy with the helpful nature of Madhav and gives him a magic shankh which can fulfill all his wishes and desires. But Guruji puts a condition with this magical shankh that although whatever

Madhav asks for himself will be duly fulfilled, but along with that his neighbour will get the double of the same.

So Madhav, out of jealousy, does not ask anything from the shankh, so that his neighbor shouldn't benefit from it. In the end he realize his mistake. This play compels the audience to see where we are headed in the present society and its degenerating values.

Director's Note

With the meaning of humanity gradually dying and man being totally self-driven, no one comes forward to help others and those who do make an effort, find themselves trapped. Thus I found this interesting folk tale apt in the context of present times. This play is a comic satire and the most important part is the style of the script and performance which has been woven around songs and poetic dialogues. This performance compels the audience to think and change its attitude and behaviour towards the world around it.

The Director & Playwright

The journey of playwright & director Abhishek Garg started in 2001 with Jabalpur's Vivechana Rangmandal, in which he acted in various plays including street plays. He joined Bharatendu Natya Akademi, Lucknow in 2007 and after completing PG diploma in 2009, was selected by Theatre-in-Education (Sanskar Rang Toli) as actor-teacher (Acting). He completed his tenure there in 2016 and since then he is carrying forward his theatre activities with his own group Switch On Scurry Art Organisation.

The Group

Switch on Scurry Art Organization, Bhopal has been producing and performing plays since 2015. It started with a solo drama Nachani written by Bhanu Bharati. Since then the group has been staging plays every year viz. Kaggrajraj, specially designed for children, parents and teachers; two nukkad dramas, Bhagmabh and Cham Chama Chaat; and Jas Sangat Tas Rangat, performed in Yashodhara theatre festival organized by

Tribal Boli and Vikas Academy of Bhopal, and selected for the 4th Minerva Theatre Festival (2019) organized by the Ministry of Culture of West Bengal. The group has also performed shows of its plays with the help of Sangeet Natak Academy, New Delhi and in different cities of Madhya Pradesh. This year it has produced a new play Jadu Mantar, based on a Bundeli folk tale, which will soon be staged at different theatres.

Cast & Credits

Guruji, Dhol (Padosi Bachcha1) Wasim Khan

Buddhia Ramesh Ahire

Hariya Rahul Jadhav

Maakhan Ashwini Mishra (Prabhu)

Rukmini (Rakku, Makhan's Wife) Priyanka Garg

Gachar (Bachcha 1) Vivek Tripathi

Pachar (Bachcha 2) Tilak Sharma

Seth, Dhamaka (Padosi Baccha2) Priyesh Pal

Birju (Maakhan ka Padosi) Amitesh Pratap Singh

Lila (Birju's Wife) Sangatna Bankar

Chorus All Artists

Stage Management Priyesh Pal

Stage Design Assistance Ashwini Mishra

Light Design & Operation Dhannulal Sinha

Music Shruti-Dharmesh

Rhythm T.S. Dharmesh, Prashant Shrivastav, Shrutdharmmeet

Harmonium T.S. Dharmesh

Singers T.S. Dharmesh, Shruti Rawat, Shailender Soni,

Nikhil Bakare, Bhavna Navale, Swati Saraf, Priyanka Garg

Percussion Shruti Rawat & Priyanka Garg

Speed Control Wasim Khan

Costumes Design Priyanka Garg

Costume Making Rakesh Bhaiyya

Gond Painting Rashmi Acharya

assisted by Priyanka, Gunjan, Sangartana, Nupur, Priyesh, Amitesh, Priti, Tilak

Head-Gears Mukesh Prajapati

Stage Property Devendra Sharma (Joshi Ji)

Make-Up Sonam Sahni

Assistant Director Wasim Khan

Playwright & Director Abhishek Garg

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Farid-ud-Din Attar's Play: Conference of the Birds



Poet: Farid-ud-Din Attar

Director: Wendy Jehlen

Group: Anikaya, USA

Language: English (???)

Duration: 1 hr 20 mins

The Play

Conference of the Birds is an evening-length movement theatre work, conceived and directed by Wendy Jehlen and inspired by

the epic poem of Farid ud Din Attar. It is a tale of a group of birds that set off in search of the mythical bird, the Simurgh. Many of the birds abandon the quest. When the remaining birds arrive in the land of the Simurgh, they find themselves reflected... they are the Simurgh. We use Attar's text as a frame for narratives gathered from refugees and other migratory people, symbolizing the journey that we, the diversity that is humanity, take together. It is a story of found community, of the necessity of difference. Conference of the Birds has been supported by the Doris Duke Foundation for Islamic Art, The Boston Foundation, Jacob's Pillow, Arts Emerson, Theatre Communications Group, New Music/USA and National Endowment for the Arts.

Director's Note

Conference of the Birds poses the question: How can we be different together? The performance proposes an answer. Anikaya explores this question by translating contemporary migrant stories into dance. In the creation of the work, the company directly engaged with refugee and other migrant communities throughout the creative process. Through a community-based, artist-led process, we have created a framework within which a dynamic evolving presentation can happen – relevant to the moment. Conference of the Birds addresses many narratives at once. It addresses issues pertinent to religious and cultural minorities, gender and sexuality, refugees, and works to counteract xenophobia in its many manifestations – both in content and in the composition of the company. Re-contextualising this classical Sufi text illuminates current moment in history, bringing to full circle the idea that human history is a history of movement, mingling and entanglements.

The Director

Wendy Jehlen's career has been marked by international explorations, study and creative collaboration. Wendy engages in collaborations across languages, culture, media and genres.

Her work questions the boundaries that we imagine between ourselves, and seeks to break down these imagined walls through an embodied practice of radical empathy. Her unique approach to choreography incorporates elements of Bharat Natyam, Odissi, Capoeira, Kalaripayattu, West African dance, Butoh, and a wide-range of contemporary movement forms. Her emotionally powerful choreography has been created and performed in the US, Canada, Italy, India, Japan, Brazil, Benin, Burkina Faso, Botswana, Mali and Turkey. Her works include *Delicateness in Times of Brutality* (2017), a duet with Deaf Butoh artist Dakei; *Entangling* (2015), a duet inspired by Quantum Entanglement; *The Deep* (2015), a work for 25 dancers created in Brazil; *Lilith* (2013), a solo on the first woman; *The Knocking Within* (2012), an evening-length duet on a disintegrating relationship; *Forest* (2010), a journey through the archetypal forest; and *He Who Burns* (2006).

The Poet

Abū Ḥamīd bin Abū Bakr Ibrāhīm, better known by his pen-name Farīd ud-Dīn Aṭṭār, was a Persian poet, theoretician of Sufism, and hagiographer from Nishapur who had an immense and lasting influence on Persian poetry and Sufism. *Manṭiq-uṭ-Ṭayr* (The Conference of the Birds) and *Ilāhī-Nāma* (The Book of Divine) are among his most famous works.

The Group

Anikaya's mission is to break down the perceived boundaries between people, cultures and art forms. Our work has so far extended to the US, Benin, Brazil, Burkina Faso, Canada, France, India, Italy, Japan, Korea, Mali and Turkey. Anikaya weaves together music, dance and storytelling to create works that pull from the full range of the body's communicative capabilities. We incorporate traditional forms, internalizing them and then allowing them to reemerge as part of a new contemporary movement vocabulary. The result is work that is resonant of deep-rooted traditions, without being bound to any particular genre, place or practice. The ensemble includes

performers from Benin, Brazil, Egypt, Indonesia, India/South Africa, Japan, Turkey and the US.

Cast & Credits

Dancers Ibrahim Abdo
(Egypt), Yasin Anar (Turkey), Sarveshan Gangen (South
Africa/India), Kae
Ishimoto (Japan), Danang Pamungkas (Indonesia),
Luciane Ramos da Silva
(Brazil)

Music created by Fraction (Eric Raynaud)
(France), Shaw Pong Liu (USA), Shaho Andalibi
(Iran/Canada), Deraldo

Ferreira (Brazil/USA)

Light Design Stephen Petrilli (USA)

Light execution Gregory Casparian (USA)

Projection Design David Bengali (USA)

Calligraphy artist

& content consultant Pouya Jahanshahi (Iran/USA)

Director/Choreographer Wendy Jehlen (USA)

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Dharamvir Bharati's Play:

Andha Yug

Playwright: Dharmavir Bharati

Translation: Sukesh Panda

Director: Chavan Pramod R.

Group: Department of Dramatics, M.S. University, Vadodara

Language: Gujarati

Duration: 1 hr 30 mins

The Play

Prologue: The prevailing fight between power and survival in the world, the wrath of the blind age.

Act 1: Dhrutarashtra and Gandhari crying for their dying sons and eagerly waiting for Sanjay. The Vrudhha Yachak enters with his predictions.

Act 2: Ashwatthama transforms himself into a destructive being and tries to kill Sanjay and Vrudhha Yachak, Krutvarma and Krupacharya question Ashwatthama's intentions.

Act 3: Yuyutsu enters Hastinapur after winning battle with Pandvas, and Gandhari dishonours him. Ashwatthama justifies his intentions, and Krutvarma and Krupacharya join his struggle.

Interlude: The Vruddha Yachak explains Andha Yug and the characters give a description of their world.

Act 4: Vidur and Sanjay narrate the details of Ashwatthama's cruelty to Gandhari. Ashwatthama releases Brahmastra. Sanjay leads Gandhari to the corpse of Duryodhan. Gandhari blames Krishna and curses him.

Epilogue: Question – "How to save humanity?"

Director's Note

This piece of work focuses solely on the thematic content of the play, rather than abiding by the conventional structure. It attempts to look beyond the barriers of time and space and emerges subtly and symbolically. The questions raised are regarding human tolerance and the atrocities of war, where women, children and youth are the major victims. "When will

the world be peaceful?" is the quintessential quest. I have attempted to depict my perceptions about how various systems drive a region and its inhabitants into insoluble problems of restless society and political turmoil, where the sole sufferers are the common people.

The Director

A recipient of Sangeet Natak Akademi Ustad Bismillah Khan National Award for Theatre Direction, Dr. Chavan Pramod R. is a disciple of Guru Kavalam N. Panikkar, under whose guidance he pursued training of Natyashastra and Sanskrit Theatre. He also underwent the basic training of Kutiyattam at Kalamandalam and worked in-depth on different forms of Kerala. Dr. Chavan Pramod has done Ph.D., Masters and Bachelors in Theatre with 4 gold medals from the Dramatics Department, M. S. University of Baroda. Some of the plays designed and directed by him are Andhayug, Uttararmcharitam, Venisamhara, Ashadh Ka Ek Din, Waiting for Godot, Vikramorvashiyam's fourth Act, Dak Ghar, Julooos, Hayavadan etc. His book Rang Saptak – An Anthology of Panikkar's Plays Translated in Hindi has been published by Rajkamal Prakashan.

The Playwright

Dharmavir Bharati was a renowned Hindi poet, author, playwright and a social thinker of India. He was the chief editor of the popular magazine Dharmayug. Bharati was awarded the Padmashri for literature in 1972 and Sangeet Natak Akademy Award in playwriting in 1988. Prominent works by him include Gunahon ka Devta, Suraj ka Satwan Ghoda, Andha Yug etc.

The Group

Department of Dramatics, The Maharaja Sayajirao University of Baroda has nurtured a number of aspiring artists wanting to pursue theatre as profession. Along with the academic experience it also creates a platform for art events, festivals, workshops, seminars and research. It has started "Satur Theatre" to inculcate performance skills in the students and orient audiences for the Theatre Movement. It has

been conducting the Manch Parva – National Theatre Festival since 2011.

Cast & Credits

Gandhari 1	Mallika
Lokhande	
Gandhari 2	Riya Doshi
Gandhari 3	Vaidesha
Lobiyal	
Dhrutarashtra	Shashank Jha
Ashwathama	Bhavesk Thakarel
Yuyutsu	Priyank
Gangwani	
Sanjay	Saket Chouhan
VruddhaYachak/	
Western Dance	Prashanjit Dey
Vidura	Mohammad
Nawaz Khan	
Krutvarma /Western Dance	Akhil Nair
Krupacharya	Hardik Soni
Prahari 1	Nirav Popat
Prahari 2 /Fashion Show	Himadri Vyas
Vyasa/Fashion Show	Ivan MD Khan
Chorus 1/Western Dance/	
Fashion Show	Parth Nair
Chorus 2	Sanket Chouhan
Garba Dance	Nupur Thaker, Shweta
Jain	
Music Composer	
& Vocal	Vipul Barot
Music Composer	
& Instrument	Manish Barot
Music Arranger	Birju Kanthariya
Music Operator	Sanket Chouhan /
Riken Chokshi	
Light Design	Rishikesh

Karanjgaokar

Make-up

Gaurav Chaturvedi

Playwright

Dharmvir Bharati

Director

Chavan Pramod R.

Contacts

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Nishantha De Silva & Rajitha Hettiarachchi's Play: Grease Yaka Returns

GREASE YAKA RETURNS

Playwrights & Directors: Nishantha de Silva & Rajitha Hettiarachchi

Group: Ananda Drama, Sri Lanka

Language: English

Duration: 1 hr 05 mins

The Play

Prologue – Fear Walks

Study Partners – Sahani and Arun 'study' despite Kalana, when

they see their creepy neighbour.

Lu, Lu – Sahani posts a story that goes viral.

Bus Stand – Kanthi and her daughter Charini learn about the grease yaka.

Shoe Shopping – Arukshi is shoe-shopping with Kishan, helped by a greasy salesman.

Lunchtime – Supun, Hansani, Ms. Shriya and Mr. Manjula are public servants. What happened to their dessert?

Channel Surfing – TV shows enthrall the nation. What is this grease disease?

Warriors – Sahani conducts a make-up tutorial, but can 'darkies' discuss beauty?

Spilt Coffee – Charini appeals to Arukshi for help against discrimination.

Fairness Treatment – Sahani needs help to become fairer.

Mirror – The politicians are with us.

The Cure – Kanthi seeks medical help for Charini.

Consequences – Riots!

Another Beginning – We look to our leaders.

Epilogue: A Mother's Love – Is there a cure?

Directors' Note

The Grease Yaka (grease demon) myth describes scantily clad, grease covered men suspected of crimes ranging from voyeurism to rape to abduction and murder in Sri Lanka. Although no grease yakas were ever caught, grease yaka 'sightings' hogged the headlines from time to time, causing widespread alarm and panic, especially during the conflict period. Ananda Drama's Grease Yaka (2014) examined the emergence and proliferation of fears in the society by using this urban legend as a metaphor and a tool.

Grease Yaka Returns, first staged in 2018, explores the corrosive and sometimes devastating consequences of those fears. It looks at how easily distrust can be sown between various groups in the society through the aggregation of relatively small event and incidents. It looks at how quickly this distrust can morph into social divisions, sometimes even

erupting in violence. It holds a mirror, and a warning, to the society.

The Directors & Playwrights

Nishantha de Silva is the founder of Ananda Drama, a non-profit theatre company based in Colombo, Sri Lanka. Before *Grease Yaka Returns* (2018), Nishantha co-wrote and directed the trilingual political satire *Picket Republic* (2017) and a comic adaptation of *Dracula* (2015). He produced *Grease Yaka* (2014) and *Grease Yaka Returns* (2018) for Ananda Drama. Together with Rajitha, he won the awards for Best Direction and Best Original Script at Sri Lanka's State Drama Festival 2019 for *Grease Yaka Returns*, which won a total of 10 awards including Best Play. His other directing credits include *The Tempest* at The Workshop Players' Shakespeare in the Park Festival 2017 and Stuart Paterson's adaptation of Michael Morpurgo's *Kensuke's Kingdom* (2013). He holds an M. Phil from Cambridge University and a Fellowship in Directing from Trinity College London.

Rajitha Hettiarachchi joined Ananda Drama as a writer and director following its establishment in 2013. Rajitha co-wrote *Grease Yaka* (2014) with its director Ruwanthie de Chickera whilst also acting in it. He acted in Stages Theatre' Group's *Walking Path*, which won Best Play and Best Ensemble Cast at the THESPO theatre festival in Mumbai in 2014. Rajitha founded the performance company *Idea Couch* and was an Art Think South Asia Fellow in 2018. He holds a B.A. in English from Sri Jayawardenepura University and is an Attorney at Law.

The Group

Ananda Drama grew from the work carried out by its founder Nishantha de Silva and other alumni at Ananda College, Colombo, since 2006. With many students involved in the school's English theatre activities wanting to continue their work in theatre after graduating, Ananda Drama was formed as a non-profit entity in 2014 to showcase their work to the general public.

Cast & Credits

Students Leeth Singhage
(Kalana), Eshani Seneviratne (Sahani)

Lakshitha Edirisinghe (Arun),
Mother and Daughter Dmitri Gunatilake (Kanthi),
Dinoo Wickramage (Charini)

Couple Ashini Fernando
(Arukshi), Chalana Wijesuriya (Kishan)

Government Servants Jayavi Jayawardhana
(Hansani), Sabreena Niles (Shriya),
Lithmal Jayawardhana (Supun), Gavin Ranasinghe (Manjula)

Opportunists Charith Dissanayake,
Nandun Dissanayake

Pemanthi Fernando, Eraj Gunawardena
Ayudhya Gajanayake, Rithmaka Karunadhara
Vidura Manoratne, Malith Kulathilake
Amandi Kulathilake, Hiruni Herath

Designer Jayampathi Guruge
Stage Manager Ishtartha Wellaboda

Playwrights & Directors Nishantha de Silva
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Henrik Ibsen's Play: Peecha Karti Parchhaiyan



Playwright: Henrik Ibsen

Adapter: Ila Arun

Director: K. K. Raina

Group: Surnai Theatre and Folk Arts Foundation, Mumbai

Language: Hindi

Duration: 2 hrs 20 mins

The Play

This is an adaptation of Henrik Ibsen's controversial play Ghosts which was first staged in 1881 causing quite a stir. This is the story of the family of late Maharaja Kunwar Viraj Bhanu Pratap Singh, whose death is shrouded in mystery, talked of in whispers, and hidden in the inscrutable eyes of his widow, Yashodhara Baisaheb. As the story unfolds, we see the causes of the break-down of families, symbolised in the destruction of the havelis they inhabit. But yet the ghosts of the past cannot be destroyed. The play deals with the issue of domestic violence and suppression of women, whose voices are silenced by tradition and society. The voices of Ibsen's women, just as the voices of women all over the world, need to be heard.

Director's Note

Ghost is a family drama that deals with the conflict between generations due to changing human conditions, beliefs and customs which are handed down from one generation to another, thus degenerating the social system that was created to protect and nurture. These beliefs and customs turn into ghosts and keep haunting us in one way or the other. This relationship between past and future can make our present unbearable if not understood and analysed well. Ibsen had said "we sail with a corpse in cargo". Therefore these ghosts need to be re-examined in the light of each individual's experience, and socio-political and religious system he is confronted with. If not, the most gifted of society's future generation will face destruction.

The Director

With over 30 years of experience actor, director and writer, K. K. Raina is a graduate of the National School of Drama, New Delhi. He joined Surnai theatre group as an actor but soon was entrusted with additional responsibility of direction. He has been directing and acting in all its plays since 1983 and is amongst the earliest members of the core group.

He has acted in over three hundred theatrical performances and directed over two hundred fifty shows. He has directed two short T.V. films and has been writing, directing and producing T.V. serials for Kashir Channel independently. He has acted in prime roles in over 30 Bollywood films and continues to do so. In the past he had acted in many T.V. serials.

The Playwright

Henrik Johan Ibsen (20 March 1828 – 23 May 1906) was a Norwegian playwright and theatre director. As one of the founders of modernism in theatre, Ibsen is often referred to as 'the father of realism', and one of the most influential playwrights of his time. His major works include Brand, Peer Gynt, An Enemy of the People, Emperor and Galilean, A Doll's House, Hedda Gabler, Ghosts, The Wild Duck, When We Dead Awaken, Rosmersholm, and The Master Builder. He is the most

frequently performed dramatist in the world after Shakespeare, and by the early 20th century A Doll's House became world's most performed play.

The Group

In 1982, Surnai began its journey with the twin objectives of promoting the folk arts of India and staging contemporary plays which are thought-provoking and focus on relevant social issues. In 2016, the group re-established itself under the aegis of its newly-established Surnai Theatre and Folk Arts Foundation. This foundation is committed to the uplift of women, starting with the survival of the girl-child, her literacy, health and the seemingly insurmountable problem of child-marriage and widowhood. The Surnai Foundation, with its focus on folk theatre, puppetry, and traditional story-telling forms like the phad hopes to reach out not only to urban audiences but also to rural platforms to carry these themes to villages in far-flung areas.

Cast & Credits

Yashodhra Baisa	Ila Arun
Purohitji	K. K. Raina
Yuvraj Bana	Rahul Bagga
Thomas	Rajeev Pandey
/ Gaurav Amlani	
Reena	Mia Maelzer

Music Arrangement	Ila Arun.
Sets & Lights	Salim Akhtar
Music Operation	Sanjoy Daz

Adapted by	Ila Arun
Director	K K Raina

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Pranjal K. Saikia's Play: Chengpung Border

Playwright & Director: Pranjal K Saikia

Group: Team Indipity, Guwahati

Language: Assamese

Duration: 1 hr 30 mins

The Play

A retired teacher of Chengpung village of Assam and Nagaland border, Mr. Dharmeshwar Bora has a small happy family – his wife, a goat and a dog. Although Mr. Bora has had a dream to be a car owner since he was young, his dream became stronger with the provident fund money he received on retirement. On being a car owner, he realised that it is not easy to survive in a bordering village, due to car-lifters, militant's etc. Day by day Mr. Bora became very possessive about his car, to the extent that the fear of losing his beloved car took away his sound sleep. The story takes a turn when Mr. Bora tries to save his car from such circumstances (Border miseries seem to have no end....).

Director's Note

Every border (national or state) has its own stories to tell. Living in a village of Assam and Nagaland border, I have experienced the border that has fear, relentless mountains and way-faring rivers. The border that has tasted blood, militant movements, illegal arms, cannabis (Ganja), banned pseudoephedrine tablets etc. The common and innocent people of

bordering villages have endless miseries; their dreams are meant to be shot. This play deals with the struggle of their survival, aspirations, dreams and downfall.

The Director & Playwright

Pranjal K Saikia is a commerce graduate from Guwahati University and holds a diploma in Dramatic arts from the Himachal Cultural Research Forum, Mandi (Himachal Pradesh). Since then he has worked as an actor, theatre director, script writer and also theatre trainer in different parts of India including Delhi, Bhopal, Meghalaya, Assam, Arunachal Pradesh and Tripura. Few of the important plays that he has acted in are Lower Depths, Andher Nagari Choupat Raja, Gaatha- the 1st text, Ashaad Ka Ek Din, Yatra Subha Houk etc. His major directorial works are Badal Sircar's Ballavpur ke Rupkatha and self-written Bhumura, Status Complicated, Indipity, Bhou, Kiri Daloi (Jaintia Play) etc. Apart from these he has worked with different NGOs on different social issues in Madhya Pradesh, Assam and Tripura. One of his plays Indipity was selected for the 8th Theatre Olympics, 2018, and his Play Bhou was selected for the inauguration of 20th BRM, 2019 at Dibrugarh. Both of these plays were written & directed by him.

The Group

Established in 2012 at Guwahati, Assam Team Indipity is a group of young and energetic Theatre Artists. Team Indipity conceived with the idea of raising consciousness about social and psychological issues through meaningful theatre activities. Right from its inception the group also conducts theatre workshops, street play in all over north-east. The group is dedicated towards establishing new practices of art forms in the drama world and to articulate talents both physically and mentally. The group has performed in various theatre festivals including 20th Bharat Rang Mahotsav.

Cast & Credits

Dharmeshwar
Sakuntala

Bora Monuj Saikia
Rimjhim Deka

Naga Militants	Arup Jyoti Rabha,
Gokul Mipun, Utpal Hazarika	
Goat	Monalisha
Rajbongshi	
Dog	Suraj Das
Villagers/Body Movements	Abhijit Chutia, Abhijit Roy,
Kulumoni Bharali, Rijumoni Deori	
	Jyotishman Kaushik,
Sanjiv Das Rakesh Bora, Bhaskar Dutta, Rinku	
	Bora, Bidyut Bikash
Borah, Desh Adhikari, Nandini Das, Achurjya Bora	
Light	Tapan Borua
Music	Mandeep Mahanta
Costume	Rijumoni Deori
Production Manager	Achyut Saikia
Assistant Director	Gokul Mipun and
Bhaskar Dutta	
Playwright & Director	Pranjal K Saikia
Contacts	
Director, Team Indipity	
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Neelam Mansingh Chowdhry's

Play: Gumm Hai

Director: Neelam Mansingh Chowdhry

Group: The Company Theatre, Chandigarh

Language: Hindi

Duration: 1 hr 15 mins

The Play & Director's Note

The play Gumm Hai has been sourced from many references including The Seven Stages of Grieving, a performance text by Wesley Enoch and Deborah Mailman, and Anuradha Kapur's play Nali Wali Larki.

The story begins with a child going missing in a village, and examines how an inexplicable loss irrevocably changes the dynamics within a family and the community. The varied skeins of narratives were dovetailed to examine and understand grief, loss, death, human affirmation and survival. This play was a way of engaging with the world, dealing with lost memories, and retrieval and archiving of these memories through performance and storytelling. The plays recurring leitmotif follows Pinki, a young girl of eleven who has gone missing from her village for two months. It portrays the broader, more abstract idea of something precious that has been lost, never to return. The narrative follows the experience of 'everywoman', chronicling her worldly grief and joys. This devised performance draws from traditional, popular and contemporary cultural practices, resorting fundamentally to the storytelling techniques that include song, dance and real life issues. Loss here is not communicated conventionally, but in an ironical, humorous and irreverent manner. However, despite the stories dealing with a subject that can be considered dark and brooding, the dominant atmosphere is one of affirmation, dance and song and sharing of stories. The overall tenor is the resilience and strength of the human condition i.e. the instinct for survival.

During the process of putting the play together, we tried to

juggle the role of the storyteller, the actor and the social commenter. We made no attempt to preach, judge or invoke any feeling of rancor on either the human or social condition, but to seek a human connection between the personal and the public.

Whenever one develops something new, whether it is an agglomeration of memories, anecdotes, songs, poems or personal or historical experiences, the aim is to uncover or discover the 'internal logic' of what appears to be a set of random, disjointed ideas. In this instance, the effort has simply been to tell a story within several stories, all coalesced together, to create a story of one's own.

The Director

NSD alumnus, Dr. Neelam Mansingh Chowdhry has a master's degree in the History of Arts. In 1976 she moved to Mumbai where she worked in schools and colleges, doing theatre workshops and children's theatre. In 1979, she moved to Bhopal and was associated with Rang Mandal, a theatre repertory attached to the multi-arts complex, Bharat Bhavan. In 1984, she came to Chandigarh where she set up her own theatre group, The Company. Along with international teaching assignments, she has also been teaching in the Department of Indian Theatre, Punjab University since 1990. Under her guidance the group has participated in major national and international festivals. Dr. Chowdhry is the recipient of several awards including the Sangeet Natak Akademi Award, Shiromani Bhasa Vibhag, Ford Foundation Award, and the Padma Shri which she received in 2011.

The Group

When Dr. Neelam Mansingh Chowdhry formed her own group, The Company in 1984 in Chandigarh, she was looking for a vocabulary for training urban actors in traditional forms that were available in Punjab. The Naqqal tradition, through which she explored her work, belonged to rural Punjab and did not have a well-developed theatrical tradition in terms of

aesthetics, technique and style. By working with the natives for the last twenty-eight years, along with urban actors, a way of working has emerged which combines, through fusion and differences, a new way of looking at history, performance space, image and text. Most of the plays produced by The Company have been translated by the eminent poet Surjit Patar, with music composed by BV Karanth.

Cast & Credits

On Stage	Mahesh Saini,
Davinder Pal Singh, Surinder Arora, Chaman Lal,	Ambika Kamal,
Gursewak, Gurnam	

Singer	Pamela Singh
Musicians	Satnam, Meher
Chand, Amarjit, Bhadur Chand, Ram Singh	
Light Designer	Daulat Ram Vaid
Associate Director	Vansh Bhardwaj
Director	Neelam Mansingh
Chowdhry	

Contacts

The Company Theatre
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Euripides's Play: The Trojan

Women



Playwright: Euripides

Director: Vasilisa Tepliakova

Group: Goloborodko's Workshop, Russia

Language: Russian

Duration: 1 hr

The Play

The play begins with two gods, Athena and Poseidon, descending from the heavens to discuss the aftermath of the war between the invading Greek armies and the people of the city of Troy. Poseidon has supported the Trojans, whereas Athena has supported the Greeks. However, she has now turned against them since the Greek warrior, Ajax, raped the Trojan princess Cassandra in Athena's temple, which the goddess sees as an act of great disrespect. As a result, she has called on Poseidon, as well as Zeus, to work with her and create stormy seas to punish the Greeks on their journey home. The gods exit, and the mortal plot unfolds. The stage shows a tent with the recently enslaved women of Troy. Hecuba, the former queen of Troy, laments the destruction of her city, and the horrible treatment her family has endured. The Chorus, made up of her former handmaidens and other noble Trojan women, joins her, and together they sing, wondering what will become of them when Greeks will be their masters.

Director's Note

The Trojan Women is based on the play by Euripides with the same title. This performance is an effort to understand tragedy as seen today, and to make the ancient text contemporary, but at the same time trying to keep traditions of ancient tragedy intact. Without the use of any props we are trying to create theatre with bodies, voices and psychological Russian theatre. It is an eclectic production with modern sounds and electric lights but with a deep and tragic soul. We are not trying to make the play's situation similar to the contemporary problems, but we hope that the audience will create its own associations.

The Director

Vasilisa Tepliakova is a young director from Moscow. She graduated and post-graduated from one of the best theatre universities in Russia – GITIS. Nowadays she is working as a teacher and director in the Institute of the Theatre Arts in Moscow. She is a specialist in contemporary theatre with all her performances very different and experimental, not only with regard to the text but with regard to the audience as well. Her performances as a director are Dear Elena Sergeevna (2017), The Slide (Moscow, 2018), The Trojan Women (Yuzhno-Sakhalinsk, 2019), Yerma-Show (Moscow, 2019).

The Playwright

Euripides (480 – 406 BC) was a tragedian of classical Athens. Along with Aeschylus and Sophocles, he is one of the three ancient Greek tragedians of whom a significant number of plays have survived. Euripides is identified with theatrical innovations that have profoundly influenced drama down to modern times, especially in the representation of traditional, mythical heroes as ordinary people in extraordinary circumstances.

The Group

Institute of Theatre Arts' Goloborodko's Workshop is a group of young actors who are studying in Moscow in the Institute of Theatre Arts. They produce classical performances that are

contemporary. The group's method of acting is based on Stanislavsky's system, with an attempt to deal with the psychology of the play while keeping it radical and contemporarily aesthetic.

Cast & Credit

On Stage Arina Rozhkova, Anastasia Belova,
Marina Frolova, Ekaterina Berezina,
Anna Melnichenko, Olga Bogdanova, Svetlana Kuleshova, Timur
Shukshin, Mikhail
Losev, Artem Komlev

Light & Sound Oksana Kolesnikova

Playwright Euripides
Director Vasilisa Tepliakova

Contacts

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Heisnam Tomba's Play: Yamata Amasung Keibu Keioiba

Playwright & Director: Heisnam Tomba
Group: Kalakshetra Imphal
Language: Manipuri
Duration: 1 hr 5 mins

The Play

The play is an attempt to interweave two folktales – Yamata no Orochi from Japan, and Keibu Keioiba from Manipur. Yamata no Orochi is a serpent-dragon in Japanese myth, who has eight heads and eight tails, and its enormous body reaches across eight valleys and eight hills. It is a legendary story of how a young ingenious boy Susanoo saves a beautiful lady Kushinada from Yamata who was about to devour her. Yamata had already devoured seven of her elder sisters. In the Manipuri tale, Keibu Keioiba is a creature having half tiger and half human features. He kidnaps a young girl Thabaton, who was home alone. However, a clever old lady manages to make Thabaton's seven brothers take revenge and save their sister.

The play highlights the virtues of sacrifice and martyrdom through the conversation between the mythical images of Japan and Manipur interwoven together to tell the stories of two hilltops.

Director's Note

The play is an attempt to capture two different cultural tales and explore the possibilities of interpretation of these two cultures. It is an intercultural experiment of stories, music, dance and performing traditions. However, the attempt is also to give a contemporary meaning to the rich folklore of both the cultures of Japan and Manipur.

The Director & Playwright

Heisnam Tomba began his exploration of the world of theatre with his parents, Kanhailal and Sabitri, both well-known Manipuri artists. From them he received extensive training to be a director, playwright, music director and actor-trainer. Heisnam Tomba absorbed finer nuances of these skills early in life. He has written eight plays; has directed more than ten dramas including Kshudito Pashan by Rabindranath Tagore and An Enemy of the People by Henrik Ibsen; and has been the music director for two of Kalakshetra's best known productions, Dakghar and Draupadi. He specializes in voice and movement training, and has taught at institutions in Delhi, Mumbai,

Mysore, Kolkata, Chennai, Bangalore, Guwahati, Patna, Heggodu, Bangladesh and Singapore. His versatility received recognition when he was awarded the National Sanskriti Award and Senior Fellowship by the Ministry of Culture, New Delhi. He has directed an off-beat feature film Nobap in Manipuri.

The Group

Established in 1969 by late Shri Heisnam Kanhailal, Kalakshetra Manipur has evolved a distinctive theatrical style that is predominantly non-verbal. The group is dedicated towards expressing the realities of oppression and resistance that are a part of day-to-day living in Manipur today, through plays like Pebet and Memoirs of Africa. Other major productions of the group are Tamna-Lai (Haunting Spirit), Keibu-Keioiba (Half Man-Half Tiger), Khomdon Meiroubi, Imphal '73, Izzat, Karna, Lajja, Kshudito Pashan, Draupadi, Dakghar, Samnadraba Mami (Disjointed Image), Hungry Stone and An Enemy of the People.

Cast & Credits

Yamata	Maisnam
Momocha	
Keibu Keioiba (1)	Kshetrimayum
Priyobrata Singh	
Keibu Keioiba (2)	Pangambam Tyson
Meitei	
Susanoo	Romario
Thoudam@Paona	
Iben Hanubi	Kh. Sanjukta
Devi	
Mapa	Ahanthem
Upendro Mangang	
Mama	Huidrom
Holina	
Kushinada	Roslin Akoijam
Chanu	
Thaba	Thangjam

Salini Devi	
Mithingai	Guru Koken
Chorus	Takhellambam
Budhichandra	
Anantakumar Longjam	
Lanchingna Laishram	
Light	Laishram
Ibochouba	
Sound Designer	Oinam Prasanjit
(Boby)	
Music Arranger	Moirangthem Bise
Music Operator	Moirangthem
Prasanta Singh	
Crafts	Ch.
Kunjakeshwar	
Costume	Khumanthem
Sanjukta	
Make-up	Huidrom Holina
Set & props	Guru Koken
Theme Picture Sketches	Wahwngbam Robin
Yamata Written by	Prof. Devraj
Translation (Manipuri)	Prof. IS Kangjam
Translation (Manipuri to Eng.)	Dr. Usham Rojio
Production Manager	Kh. Ushakanta Singh
Assistant Director	Pangambam Tyson
Meitei	
Production	Kalakshetra
Manipur	
Acknowledgements	Phurailatpam Nandakumar
Sharma	
Ningombam Jadumani	
Playwright & Director	Heisnam Tomba
Contacts	
Director	
Kalakshetra Manipur	

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