

# Snehasish Bhattacharyay's Play: Anahuta



Playwright: Snehasish Bhattacharyay

Director: Sima Mukhopadhyay

Group: Samstab, Kolkata

Language: Bengali

Duration: 2 hrs 20 mins

## **The Play**

Nirupam Goswami, an ex-army man, who has now become an entrepreneur, is living a contented life with his wife Sujata Goswami and son Debopam Goswami, when one afternoon all of a sudden, there appears a stranger, and intruding into their house claims to be the real Nirupam Goswami, who had fought as a Major in the Dras Sector, 237 battalion, during the Kargil War. He claims that Sujata is his wife, and says that this Nirupam Goswami is actually Mainak Ghosh, who had fought under his domination in the Kargil War. Surprised and astonished by the attitude of the 'uninvited guest', Nirupam and Sujata struggle to fight against all odds. The case is then taken to the police, who is also taken aback, when the stranger presents proof after proof. Lawyers from both the sides look into the matter, and finally, the case reaches the court.

## **Director's Note**

I feel every director wants to work on a play that goes beyond

its words and delves into a deeper philosophy of life. Anahuta (The Uninvited) compelled me to look within me while presenting it on the stage. The known tactics of executing plays went topsy-turvy while working on Anahuta. The more I faced these challenges the more I felt zealous about it. Not only was it me but the actors too went through all these challenges while playing their parts. In fact, the different selves that inhabit our being remain, for the most part of our lives, unknown, unrecognized and uninvited to the fore. When these selves come to the fore and confront us, the familiarity with life vanishes instantly. Everything legal and illegal, true and false, the victorious and the defeated, stand on an unstable ground. Here, in this play, we too have faced something unknown and been on a journey with it. That the journey of life is the only truth is what our team has tried to present through this play on stage.

### **The Director**

Sima Mukhopadhyay (born 5 December 1959) is a director, playwright and actor from Kolkata. She made her stage debut as a child artiste with M.G. Enterprise, a professional theatre ensemble. She received Master's Degree in Drama (Acting) from Rabindra Bharati University in 1985. At present she heads Rangroop. As an actress Sima has acted in productions directed by eminent directors, beside her own. She has written twelve full-length plays, and six short-length plays for children. Besides the ones written by her, Sima has directed works of Rabindranath Tagore, Oscar Wilde, Tripti Mitra, Arthur Arbuzov, and many other world renowned writers. She is a recipient of Senior Fellowship from HRD Ministry for the year 2002, Ritwik Ghatak Smriti Puraskar, Paschim Banga Natya Akademi award, Dishari Puraskar, Kalakar Award, Bengal Shrichi Award, and Anukul Samman.

### **The Playwright**

Dr. Snehasis Bhattacharyya, started his journey as a playwright with Swapnoparosh which was staged by Natyaranga theatre group

in 2011. After that, he was selected in the International Playwrights' Workshop held the same year with the playwrights of West Bengal and Bangladesh, and the Cultural Ministry of India. He is also an actor and has performed many plays for Bangla theatre.

### **The Group**

Samstab was formed in 1982 under guidance of Guru Sri Dwijen Bandyopadhyay. Its first production was Abhimukh, a poetic play written by Shri Navendu Sen and staged in 1983. The group has tried to encourage new, and not-too-well-known playwrights too. With Naak, Kalpomon and Dhuni Stambha, we introduced a new author Kajal Sengupta and also produced Sokratiser Jabanbandi by Dr. Sisir Kumar Das, which was later telecast through Kolkata Doordarshan.

### **Cast & Credits**

Stranger	Sanjib Sarkar
Sujata	Amrita Mukherjee
Nirupam	Susnata Bhattacharjya
Police Officer	Srikanta Manna
Yudhistir	Parthasarathi Chandra
Menoka	Kankabati Bandyopadhyay
Prasenjit	Ashish Mazumder
Raghabendra	Parthasarathi Sengupta
Peon	Sanjoy Das
Light	Badal Das
Music	Disari Chakraborty
Set Design	Sandipsuman Bhattacharjya
Sound	Pinaki Mukherjee
Playwright	Snehasish Bhattacharyay
Director	Sima Mukhopadhyay

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# Curtain goes up on National School of Drama's 21st Bharat Rang Mahotsav



The annual theatre festival, that will open with veteran actor-director Amol Palekar's **KUSUR**, *will showcase a mix of Indian and international plays*

**New Delhi, February 1:** The 21<sup>st</sup> edition of the Bharat Rang Mahotsav (BRM) – the annual theatre festival organised by the National School of Drama (NSD) is all set to bring an assortment of plays, interactive sessions, and other cultural events to cheer up winter afternoons of theatre enthusiasts in the Capital.

The inaugural function for BRM 2020 kick started at the Kamani auditorium with **Panchvadyam** – a South Indian devotional music.

The dignitaries present on the occasion included **Chief Guest Prof. Vidushi Rita Ganguly**, eminent theatre artist and vocalist, **Guest of Honour Dr. Mohan Agashe**, renowned theatre and film personality and **Special Guest Ms. Nirupama Kotru**, IRS, Joint Secretary, Ministry of Culture, Govt. of India among others. The function was presided over by **Dr. Arjun Deo Charan**, Acting Chairman, NSD Society.

**Prof. Suresh Sharma, Director In-charge**, National School of Drama, welcomed the guest at the inaugural function and appreciated all the participants from National & International theatre fraternity who came all across. Also, he specially expressed his gratitude to the Actor Amol Palekar who came & graced the occasion by presenting his play at the inauguration ceremony. He also said through the years, Bharat Rang Mahotsav has presented some masterpieces from the world of theatre. The idea is to reach out to a much wider set of audiences with works from post-modern and regional theatre. We hope to highlight the importance of theatre and plays and promote the culture of appreciating various forms of performing arts.

**Chief Guest Prof. Vidushi Rita Ganguly**, present at the event said "Eventual expression of human race is theatre, I give credit to all these honours that I receive to Ebrahim Alkazi. NSD treats everyone equally and in theatre everyone has their own place."

**Guest of Honour Dr. Mohan Agashe**, renowned theatre and film personality who was present at the event said "theatre occupies the highest place in art forms. I am really elated to see that year after year NSD is giving this living art a stage."

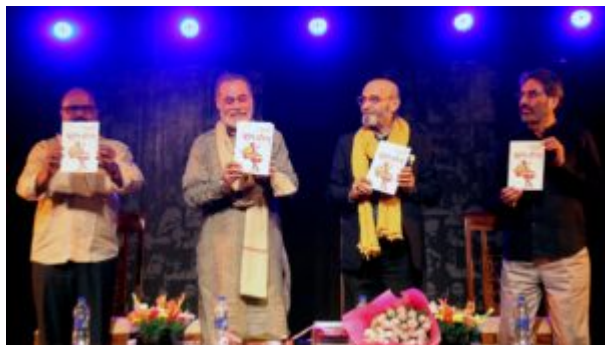
Present at the event the **Special Guest Ms. Nirupama Kotru**, IRS, Joint Secretary, and Ministry of Culture, Govt. of India Said "NSD is one of the nine gems that we have in our country. We should encourage more participation and spectatorship of theatre."

Echoing his thoughts, **Dr. Arjun Deo Charan, Acting Chairman, NSD Society** said, "Theatre brings meaning to people and the position of an actor is held highly in theatre of our country. An actor should be mindful of their own emotions and the emotions of their character and this understanding if conceived can help anyone and everyone."

Like each year, this year too, BRM promises a diverse experience featuring a host of plays depicting various shades of emotions along with masterclasses by stalwarts from the theatre fraternity. The festival will stage 91 plays that include a combination of post-modern and regional theatre by Indian and international thespians. It will open with veteran theatre and film personality **Amol Palekar's crime-drama *Kusur – The Mistake*** that revolves around the life of retired Assistant Police Commissioner Dandavate, whose life changes overnight when he volunteers to serve at the police control room. Besides, the festival will also showcase a mix of romance, suspense, comedy and music along with international plays, interactive sessions and allied events.

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**11th Bal Sangam begins in the Capital amidst much fanfare /  
Manohar Khushalani**



National School of Drama today inaugurated its, evergreen, much-awaited **11<sup>th</sup> Bal Sangam** – a folk & traditional performing Arts & folk Theatre festival, at the lush green lawns of the campus amid much fanfare. Watch the film made on the occasion by my Digital Media students at IIITD: Sahil Yadav, Aseem Saini & Dilnawaz Ashraf

<https://youtu.be/BtmyaJwBD2I>

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The opening ceremony of Bal Sangam witnessed the gracious presence of Renowned Theatre Actor & Director, **Prof. Ram Gopal Bajaj**, **Prof. Suresh Sharma**, Director-in-Charge, NSD, **Abdul Latif Khatana**, Chief, TIE Co., and **Prof. (Dr.) Abhilash Pillai**, Dean-Academic.

The opening ceremony was followed by **Rangoli** – a stage performance by Folk & Traditional child artistes of India, choreographed by renowned choreographer **Shri Bharat Sharma**, who has an illustrious career spanning over three decades.

Renowned Theatre Actor & Director, **Prof. Ram Gopal Bajaj** said, *"Without relation and communication there is no world. Festival like Bal Sangam help building relationship among the*

*children of different culture. Strong relationship and bonding lead to form a strong nation."*

**Prof. Suresh Sharma, Director-in-Charge, National School of Drama** said, *"I'd like to thank everyone who managed to take out their valuable time to come here and give their blessing to the participating kids. I welcome all the participants and audience to this festival. We are proud that the TIE Company has been working hard to make children know about their own culture, traditions, and values. NSD will continue taking such initiatives in the future as well."*

**Mr. Abdul Latif Khatana, Chief, Theatre-in-Education** said, *"Theatre-in-Education has been continuously trying to reach and touch the lives of children across the country in last three decades. Apart from folk & traditional performing arts and folk theatre, we conduct interactive workshops among participant children from different parts of the country. The experience and exposure they get at such a young age, will definitely inspire them to do something in the field of folk and traditional performing arts and folk theatre in the future."*

**Prof. (Dr.) Abhilash Pillai, Dean-Academic**, extended the vote of thanks to chief guest, children and the audience for taking out their time and being a part of Bal Sangam.

Bal Sangam provides the platform for young talent who have never got chance to show their talent and whose performances have never been witnessed at national level. Long Man, Rajasthani Puppet, Behroopiya, and Magician etc. are the special attraction of the festival. Various types of art and craft workshops are also being conducted during the festival.

This year around 15 productions from 12 states are participating in the festival. Bhavesh Chau Nritye Kala Kendra Jharkhand will perform Kharsama Chaun Sholi, likewise Manipuri Folk by Thang-Ta Cultural Association Manipur, Rajasthani Lok



Kala by Manganiar Group Rajasthan Rajasthan, Gotipua Dance by Aradhana Dance Academy Odisha, Bodo Folk by Sifung Harium Afad Assam, Oggudolu by Kunta Sadaiah Oggudolu Group Telangana, Kalarippayat by Hindustan Kalari Sangam Kerala, Punjabi Folk by Punjabi Folk Art Centre Punjab, Malvi Lok Nritye by Pratikalpa Sanskrit Sansthan Madhya Pradesh, Gujarati Folk Dance by Kalrav Sewa Trust Gujarat, Pasumukha (Animal Mask Dance), Kandhei Nata (Puppet Dance) Kothishala by Bichitra Barnali Natya Sansada Odisha, Tiwa by Tiwa Bhakha – Sanskriti Charcha Somittee Assam and Folk & Traditional Theatre performances will be Ram Vijay by Manjula Kalakendra Assam, “Gosian Pather” by National Bhand Theatre J & K, and Yakshagana Dance Drama by Yakshagana Kendra Karnataka.

The Bal Sangam festival is an ensemble of various performing traditional art forms presented by children, with the objective of encouraging children to continue traditional performances so as to preserve our cultural heritage in this rapidly changing world. The fanfare and hub of **Bal Sangam 2019** start from 9<sup>th</sup> November and goes on till 12<sup>th</sup> November 2019 at the New Delhi Campus of NSD at Bhagwandas Road. Timing- 4:00PM to 8:00PM. Entry to the event is free.

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## **National School of Drama's 11th Bal Sangam to begin from 9th November**



National School of Drama, the foremost theatre training institutions in the world and the only one of its kind in India today announced the commencement of its much awaited **11<sup>th</sup> edition of Bal Sangam** from **9<sup>th</sup>-12<sup>th</sup> November 2019**, in its premises. The 11<sup>th</sup> edition of the festival will showcase enthralling folk & traditional performing Arts & folk Theatre from **12 states** of India dedicated to children.



Bal Sangam, an outreach programme of **Sanskara Rang Toli (Theatre-in-Education Company)**, in every alternate year brings forth both the heritage and legacy of traditional art forms and performances that are presented by children belonging to traditional performing families, guru-paramparas, and institutions across the country.

The four-day cultural mela will begin on November 9th, five days ahead of the Children's Day with an inaugural performance '**Rangoli**' by folk and traditional child artistes of India, choreographed by renowned choreographer Shri Bharat Sharma,

who has an illustrious career spanning over three decades. The Festival also includes folk dance, martial arts, acrobatics, street play performances and also acts like juggling, puppetry and magic shows.

To encourage eagerness in children for traditional performances, states like Assam, Odisha, Rajasthan, Manipur, Jammu and Kashmir, Karnataka, Telangana, Kerala, Gujarat, Punjab, Jharkhand, and Madhya Pradesh will bring to the fore the magic of folk performances and plays so that Indian cultural heritage will be preserved in this rapidly changing world.

**Dr. Arjun Deo Charan, Acting Chairman, National School of Drama** said, *"The festival is an ensemble of various performing traditional art forms that are presented by children. We are proud that the TIE Company has been working hard to make children know about their own culture, traditions and values,"*

Highlighting the importance of theatre and folk performances, **Shri Suresh Sharma, Director-in-Charge, National School of Drama** said *"Theatre and folk performances are a great learning medium for exploring and sensitizing children towards issues. Such activities and festivals are a wonderful platform to not just perform, but learn, travel, and share. NSD believes that theatre makes a person sensitive towards issues and an active participant of society as it boosts powers of communication. Theatre brings in all these qualities and if children are introduced to this wonderful, they become better human beings".*

**Mr. Abdul Latif Khatana, Chief, Theatre-in-Education,** said, *"Bal Sangam is a confluence of folk and traditional art forms performed by children. When the child artistes imbibe these folk and traditional art forms with the mastery of their art and their innocence then the performance becomes magic."*

NSD authorities will be making special arrangements through various NGOs working with underprivileged children and social organisations, to reach out and invite children from not so privileged class so as to give them the due privilege to experience and be enriched by this long awaited festival of National School of Drama for children.

There will also be various types of art and craft workshops during the festival from 9<sup>th</sup>–12<sup>th</sup> November.

### **About National School of Drama**

National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India. It's an autonomous organization, fully financed by the Ministry of Culture, Government of India. Training in the School is highly intensive and is based on a thorough, comprehensive, carefully planned syllabus which covers every aspect of theatre and in which theory is related to practice.

### **About T.I.E. Co.**

Sanskaar Rang Toli (T.I.E. Co.) of NSD was established on October 16, 1989, and completed 30 years of its existence. Sanskaar Rang Toli is the only theatre education resource centers in the country and has worked with around 20 thousand children till date in various workshops. It consists of a group of actor-teachers working with and performing for children. The major focus of the TIE Company is to perform creative, curriculum-based and participatory plays in schools, specially designed and prepared for children of different age groups.

The TIE Company has done more than 2000 performances in various parts of the country. More than 10 lakh children, apart from college students, teachers, parents and theatre lovers, have witnessed these plays in approximately all the states in the country as well as internationally such as

Poland, China, Philippines and Japan.

The Toli began with an objective of bridging the gap between passive education and an active method of learning by doing through its performances of varied plays, Summer Theatre Workshops on self-development and social integration, Sunday Club for devising original performances with children, workshops with teachers on effective teaching-learning process. All these activities are practiced round the year as per the children's annual school calendar in Delhi and other parts of the country.

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## Women Against War | Manohar Khushalani



NSD Play Directed by Waman Kendre

A review **by Manohar Khushalani**

First Published in IIC Diary

National School of Drama's "*Ghazab Teri Ada*", an anti-war play, adapted from Aristophane's Greek comedy, *Lysistrata*, was staged at IIC. Adaptation, music design and direction is by Waman Kendre and light design by Suresh Bharadwaj. The play

was initially performed at NSD as a tribute to war victims around the centenary of World War I. However, with the prevailing war psychosis, the play has contemporary relevance too. Taking a cue from the Greek play, first performed in classical Athens in 411 BC, which was a comic account of one woman's extraordinary mission to end the Peloponnesian War, the protagonist of the Hindi play, Laya, convinces the wives of soldiers, to withdraw sexual favours to their husbands, until they agree to desist from fighting the War Mongering King's battles. In the non-violent protest, even the Queen is co-opted. In order to seal all alternatives for men, even the lady brothel-keeper is made a co-conspirator. There are hilarious scenes of desperate men trying to win favours first from their wives and later, in futility, from the women in the brothel. Even the King is brought on his knees by the Queen. The play ends with the soldiers laying down their arms.

The racy musical, with a folk flavor, has been intricately designed by Kendre. The women's protest, was unusually orchestrated with strident ringing of hand held temple bells, in a martial style. He avoided the obvious *Ghungroo*, realizing that it was more a symbol of femininity than feminism.

### Women against War

**THEATRE**  
**Ghazab Ten Aals**  
 Directed by Waman Kendre  
 COLLABORATION: National School of  
 Drama Repertory Company  
 23 October 2016



The National School of Drama presented Ghazab Ten Aals, an anti-war play adapted from Aristophanes's Greek comedy, *Lysistrata*. The adaptation, music, design and direction was by Waman Kendre and the light design by Suresh Bhargava. The play was initially performed at NSD as a tribute to war victims around the centenary of World War I. However, with the prevailing war psychosis, the play has contemporary relevance too. Taking a cue from the Greek play, first performed in classical Athens in 411 BC, which was a comic account of one woman's extraordinary mission to end the Peloponnesian War, the protagonist of the Hindi play, Laya, convinces the wives of soldiers to withdraw sexual favours to their husbands until they agreed to desist from fighting the war-mongering king's battles. In the non-violent protest, even the queen is co-opted. In order to seal all alternatives for men, even the lady brothel-keeper is made a co-conspirator. The play ends with the soldiers laying down their arms.

The racy musical, with a folk flavour, was intricately designed by Kendre. The women's protest was unusually orchestrated with the strident ringing of hand-held temple bells in martial style. He avoided the obvious *Ghungroo*, realising that it was more a symbol of femininity than feminism.

— MANOHAR KHUSHALANI

# **Theatre – The Way Forward : A discussion between Prof. Waman Kendre (NSD) and Prof. Manohar Khushalani**

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## **17th Bharat Rang Mahotsav – A Report**



Bharat Rang Mahotsav was established a decade ago by the National School of Drama to stimulate the growth and development of theatre across the country. Originally a national festival showcasing the work of the most creative theatre workers in India, it has evolved to international scope, hosting theatre companies from around the world, and is

now the largest theatre festival of Asia. The 17th Mahotsav included several national and international performances, and various associated events in a wrap-around program.

[Click here](#) for the list of plays.