NSD Hosts the 8th Theatre Olympics – India 2018

About Theatre Olympics

The Theatre Olympics was established in 1993 at Delphi, Greece. As an international theatre festival, the Theatre Olympics presents some of the greatest theatre practitioners from around the world, offering a platform where despite ideological, culture and language differences, dialogue is encouraged. Since 1993, the Theatre Olympics has been held seven times in: Japan (1999), Russia (2001), Turkey (2006), South Korea (2010), China (2014), and Poland (2016).

17th February 2018: Imprinting her name in the global theatre map, India on this day threw the floor open to the 8th Theatre Olympics, the largest

theatre festival of the world,
being hosted for the first time in India by the National School of Drama, under the aegis of
Ministry of Culture, Government of India. Shri Venkaiah Naidu, Hon’ble Vice President of
India, along with Union Minister of State for Culture (IC) Dr. Mahesh Sharma, inaugurated
the mega event at the historic Red Fort.

“The 8 th Theatre Olympics will take Indian culture and heritage to the world and bring the
world to us. Art has the power to unite people across the globe. India believes in the culture
of Vasudhaiva Kutumbakam which means the entire universe is one, which is an integral part
of the Indian cultural and theatrical tradition,” said Vice President of India Shri Venkaiah
Naidu on the occasion

“Through the 8 th Theatre Olympics, we meet the rich theatrical tradition of India and we
encourage the articulation of a free and collective voice which will defend the value of the
theatre tradition, research, and experimentation,” said Chairman of International
Committee of Theatre Olympics, Mr. Theodoros Terzopoulos.on the occasion

The video film, prepared by students of IIIT, Delhi, shows some of the major highlights of the festival including glimpses of Directors Meet in which Theatre Directors interacted with Theatre Critics, Theatre Students, Theatre Buffs a day after the show and so many other highlights like the Food and Theatre Bazar. It captures the festive ambience of the event

Badi Bua Ji

The Play

Set in the 1960’s, this play moves from comic relief to comic relief…! The relief, however, one shall realize, is from the rather serious determination and steadfast passion that a fairly large crowd of young theatre enthusiasts nurtures in its attempt to stage a play that is meant to open in two days’ time. Their dream of doing well is hindered by an aged matron

who also happens to be the aunt of the heroine of the play. Theatre or no theatre, acting or no acting, lies or no lies, this generation or that generation – you shall join these dilemmatic crossroads with the characters of the play to partake in a roller coaster ride of love, unity, traditions and passion for the stage. And yes…they finally staged the play successfully!

Director's Note

Can a language have what has come to be called 'purity'? Is accent a part of one's identity or does it exists outside an individual's personality, therefore demanding avoidance, removal, extermination? Is language necessary for communication, to build one's identity? Our body carries its culture with it – a fact that no one can escape. I wanted to incorporate our multifarious cultural codes entwining and entangling with each other within the context of the play. Dealing with this concern seemed exciting and through the process a *Garbha Nataka* i.e. a play within a play, could generate. You shall find, like in our lives, that many events take place simultaneously throughout the play. This simultaneity is what I see as an important characteristic emerging within my performance-making process. The structure of the play, and the structure of the space-design for the play, both carry strong threads of simultaneity. Do not be disturbed by it! One does not get to witness everything happening around one's life! Maybe, one does not need to. Let's be as realistic as possible! So…. Lights, Sound, Make-Up, Costume … Action….!

The Director

Sagnik Chakraborty has done the three-year diploma course with specialization in Design and Direction from National School of

Drama, New Delhi. He has been an active theatre worker from Siliguri, West Bengal. Now he is working as a freelance designer and director.

The Playwright

Badal Sircar was a dramatist and theatre director from Bengal. He was the founder of Shatabdi, a theatre company founded in 1976. His plays *Ebong Indrajit, Basi Khabar* and *Saari Raat* are regarded as classics and are timeless. He was awarded the Sangeet Natak Akademi Award in 1968, Padmashri in1972, and the Sangeet Natak Akademi Fellowship in 1997. His real name was Sudhindra Sircar, and he was born on July 15, 1925 in Kolkata. Badal studied Engineering and Literature. His earlier works were comedies, and later he wrote on serious subjects. After writing the landmark play *Ebong Indrajit*, he wrote a series of extraordinary plays like *Baaki Itihaas* (1965), *Pralap* (1966), *Tringsha Shatabdi* (1966), *Pagla Ghoda* (1967), and *Shesh Naai* (1969).

The Group

This play is being presented as a part of National School of Drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wider audience.

Cast & Credit

Badi Buaji	Rukmini Sircar
Yogin	Manohar Pandey
Anu	Suman Purty

Shambhu	Vivek Emmaneni
Nitai Da	Niranjan Nath
Phuphaji	Rohit Jain
Ananth	Abhinav Lucky Pateriya
Pratima	Jina Baishya
Munni	Pallavi Jadho
Dhruvesh	Lanuakam
Shashaank	Ujjawal Yadav
Mr. Sen	Baljeet Singh
Mrs. Sen	Swati Dubey
Girl	Abhilasha B. Paul
Set Design	Sagnik Chakraborty
Light Design	Ujjawal Yadav
Operation	Aruja Srivastava
Music Composition	Sayan Chakraborty, Abhinav Lucky Pateriya
Lyrics	Divyangana Sharma, Sayan Chkraborty,
Vocal	Shruti Sahu, Sukanya Chattopadhyay
	Lanuakam, Sayan Chkraborty
Percussion	Sayan Sarkar
Sound Engineer	Sukanya Chattopadhyay

Costume Assistance	Goge Bam
Stage Manager	Greeney Francis, Debarati Sikdar

Playwright	**Badal Sircar**
Translator	**Pratibha Agarwal**
Director	**Sagnik Chakraborty**

KARTIK?!

The Play & Director’s Note

This play has a storyline that could have been based on

tomorrow morning's newspaper headlines. Using the wonderful theatrical device of three actors playing the central character of Kartik, we are able to enter his fractured world. We simultaneously see him as he was before the accident that changed his life; we also see him as he is immediately after the accident, recovering in hospital, at home and in school; as well as when he is an adult. The play brings together the present, past and future in a seamless whole. It has been a fascinating journey with the actors and my own team. We have interviewed teenagers, their parents and teachers; watched their interactions in school, home and on the metro; created improvisations; spent hours mastering the intricate choreography; enjoyed the shopping for clothes that capture today's Delhi; and worked hard at creating over 36 characters, played by just 14 actors!

The Director

Educationist, theatre director and activist, Feisal Alkazi lives and works in New Delhi. Over the past forty years he has carved his own niche with his group, Ruchika. He has directed over 200 plays with adults in Hindi, English and Urdu. Most recently, two plays, *Noor* and *A Quiet Desire*, written by him have been produced. In addition, he has directed over 100 productions for schools all over India. Ruchika also runs a training program in theatre for children since 1997. Feisal has written 24 books as well and is a counsellor with Sanjivani. In the field of disability, he has directed 30 films and produced several plays.

The Group

The Theatre-in-Education Company (Sanskaar Rang Toli) of the National School of Drama was established on October 16, 1989, and is one of the important educational resource centres in

the country. The TIE Co. consists of a group of actor-teachers working-with and performing-for children. The major focus of the company is to perform creative, curriculum based, and participatory plays in school, designed and prepared specially for children of different age groups. The company holds a one month long intensive Summer Theatre Workshop for Children organized in May-June every year. TIE Co. has participated in many international theatre festivals and symposia in countries including Poland, China, Philippines and Japan. Jashn-e-Bachpan and Bal Sangam are biannual festivals organised by the company where it invites plays by and for the children from different parts of the country.

Cast & Credits

Sutradhar Kartik Manoj Kumar

Old Kartik, Gym Teacher, Shashank Manish Saini

New Kartik
Mridul Anand

Mummy
Aparna Kapoor

Papa, Changezi, Bhaiji Mahesh Kumar

Raghav
Manoj Sharma

Himanshu, New Dancer Tasabber Ali

Nancy
Jyoti Bala

Doctor Fatima, Rubina, Announcer Jyotsana

Inspector, Nurse1 Nidhi S Sasthri

Anshika, Nurse2, Vicky — Soumita Kundu

Anthony, Shiny — Piyush Verma

Drug Peddler, Teacher — Kaleem Zafar

All Street Voices & Dancers — Jyotsana , Aparna Kapoor, Soumita Kundu, Piyush Verma, Mahesh Kumar, Manoj Sharma, Nidhi S Sasthri

Choreographer — Vishwa Kant Singha

Assisted by
Sandeep Kashyap

Costume Design — Shaik Sheeba Assisted by Jyotsana

Set, Poster & Brochure Design — Jagan Shah Assisted by Kamal Kumar

Light Design — Mona Chawla Assisted by Joginder Singh, Dhirender Kumar

Light Design — Mona Chawla Assisted by Joginder Singh, Dhirender Kumar

Music Operation
Sheel/Vikram Jeet Singh

Stage Manager & Property — Nidhi S. Sasthri

Tailor
Saroj Silswal, Akhtar Ali

Sound — S.

Manoharn, Pratap Singh, Subhanjan

Photography & Videography Deepak Kumar

Assistant TIE Co. B.S Rawat

Administration Staff Pirat Singh Negi, Darmiyan Singh, Shailender Kumar,

Neha Bhatt

Attendant Md. Rashid, Pawan Kumar

Chief of TIE Co. Abdul Latif Khatana

Asst. Director Mona Chawla

Translation & Adaptation Kiran Deep Sharma

Design & Direction Feisal Alkazi

Paule Chalati Pandharichi Vaat

The Play

Vari, a religious procession, has mesmerized the whole Maharashtra for the past 800 years. It is a valuable treasure of Maharashtrian culture. It is not only a celebration but also underlines the human progress, cultural and religious overflow, and gives us universal energy. It also symbolizes religious humanism, unity, and brother-hood, and gives us experience of stress-free life with self-discipline and physical fitness. Due to today's stress-full life, competition and rat race, it is difficult for an individual to participate in *Vari*, and experience the sublimity. Keeping the same in mind we have planned this *Vari Natya* (Vari through drama/play) so the audience can experience this procession from Alandi to Pandharpur.

Director's Note

Vari Natya is a celebration that points out the vices in human

nature and gives a social message.

It makes you realize the importance of going to Pandharpur once in a life time. After viewing the play everyone will carry the grandeur and the positive attitude of varkaris. They have the potential to keep themselves content in any condition with their and peace of mind. Though Pandurang is the God of suppressed/down trodden class, our play will highlight their richness and importance too. Our play is a revolution for new generation to be one with the tradition, worship, unity, diversity and the immersion of *Vari*.

The Director & Co-Playwright

Dr. Sandeep Mane, despite working with the Government also manages Karmbhumi drama

at Kashil, Satara district. He has also worked with Saraswati Theatres to provide recognition to the

rural districts' performers. He has managed various plays at Shahapur, Thane, Panvel, Raigad

and many other places in and around Mumbai. He is the co-writer & director for *Paule Chalati Pandharichi Vaat*.

The Playwright

Paule Chalati Pandharichi Vaat (A million steps heading towards the abode of God in Pandharpur) is a

Vari Natya (Musical performance of a Theatrical Play). We are leaping towards 21st century with the wings of novelty and modern thinking, in a fast paced life. Progress in life is evident when we follow such virtues and vices, especially in a modern day society which is under stress. While we move ahead

towards progress we may also get stuck like a stick in mud, with social insecurities and incurable diseases of mind and body. Keeping this in mind Joy Kalamanch and Saraswati Theatre joined hands to produce and present *Paule Chalati Pandharichi Vaat*.

Cast & Credits

Kirtankar	Suresh Chauhan
Gojakka	Sulbha Jadhav
Mann	Mangesh Kasekar
Mukta	Sayli Kajdodkar
Vinekari	Madhu Shinde
Shantakka	Sneha Paradkar
Rukmani	Archana Jagtap
Vitthal	Sachin Gajmal
Co- artists	Komal Kasare, Kajal Kasare, Tejal Kasare Madhuri Gayakwad, Aankanksha Rakde, Krutika Kambde, Ruchita Dongre, Shefali Sawant, Monika Vayal, Rajesh Vadunj, Prakash Bhagat, Vikas Kot, Aakash Rajguru, Prashant Dawde, Pradeep

Jadhav, Pravin Kadam,

Sailesh Godpade, Vishwanath Chandorkar,

Rohan Kasare, Somesh Palande

Set & Lights Design	Sunil Devdekar
Lyrics	Shashank Kondilkar & Mohan Samant
Music	Datta Thite
Choreographer	Sachin Gajmal
Make-up	Aniket Kadokhe & Vaibhav Parshette
Costume	Master Balwant & Savita Jethe
Sound	Nilesh Gawde
Setting Boys	Ram Sagre & Team
Lights Equipment	Sayli Lights
Backstage	Savita Jethe, Rajesh Valunj & Gajendra Sapte
Instrument player	Vinay Sawant
Sculptor	Srikant Dhalkar & Ratan Aambekar
Host	Sandeep Vichare
Production Manager	Moiz Tarwadi

Producer	Joy Nagesh Bhosle (Joy Kalamanch)
Concept	Sachin Gajmal
Playwrights	**Yuvraj Patil & Dr. Sandeep Mane**
Director	**Dr. Sandeep Mane**

A STRAIGHT PROPOSAL by Happy Ranajit

The Play

The play covers the life of Mitesh the protagonist of the play, the ups and downs in his life which goes parallel to the ups and downs of the LGBT movement in India. The play unfolds a series of love stories of Mitesh and his relationship with his brother and father which bring out the several problems in gay community. A secret life and a mysterious death of Mitesh in this play are not just incidents they become metaphors for us.

Director’s Note

The pink triangle was one of the Nazi concentration camp badges, used to identify male prisoners who were sent there because of their homosexuality. We all condemn Hitler for his deeds. The play speaks about the problems and possibilities of LGBT (Lesbian Gay Bisexual and Transgender) culture in India in current political scenario in India. It’s about a man who is in constant search of a committed relationship and who wants to live with dignity. Each scene of this play is a portion of diary of an imaginary character Mitesh. Each page of the diary is related to the moment of LGBT in India, an article number of IPC which makes every act of an individual a crime in some or the other way.

A story of one diary, four love stories, one phone call, four days of love, one promise, four lovers and one gun.

The Playwright & Director

Happy Ranajit started working in theatre since his childhood at Odisha and after completing masters in science, he joined NSD and successfully completed his degree with specialization in acting in 2008. He has acted in more than 60 plays with

many eminent directors like Ram Gopal Bajaj, Amal Allana, Anuradha Kapur, Tripurari Sharma, Anamika Haksar, Abhilash Pillai, K.S Rajendran, Dilip Shankar, David Freeman and Powel Miskinviz. In 2010, he participated in the physical theatre workshop by theatre ZAR, Poland.

Apart from acting, he also conducts acting workshops, writes and directs plays. He has written and directed following plays – *Familiar Strangers, Moth******er, Hangover, Love ka Overdose, Wizard of Numbers Genuine Liars, A Straight Proposal, Ward No. 30, Bhagyashree ka MMS Dekha Kya*. Out of which *Familiar Strangers* and *Genuine Liars* got published recently in one book called "Strangers and Liars"

He got the best actor award at Mahindra theatre awards 2010 for his performance in *Roop Aroop*. He also won the best actor award at the international GATS theatre festival for the play Richard III at Beijing, China. He has received the Bismillah Khan Yuva Puraskar by Sangeet Natak Akademy for acting for the year 2012.

The Group

Established in 2010 and got registered in 2012 by a group of young artists. Unicorn Actors' Studio is set with a purpose to give platform to ideas, new thoughts and experimental performances. The group focuses on evolving new texts, new language of performances, collaborative works and performances on a regular basis. The group has produced two plays so far such as Ernest Hemmingway's *The Old Man and the Sea* and Shakespeare's *Romeo and Juliette*. *Familiar Strangers* is the third and latest production of this group. The group has travelled in many parts of India and has conducted acting workshops.

Cast and Credits

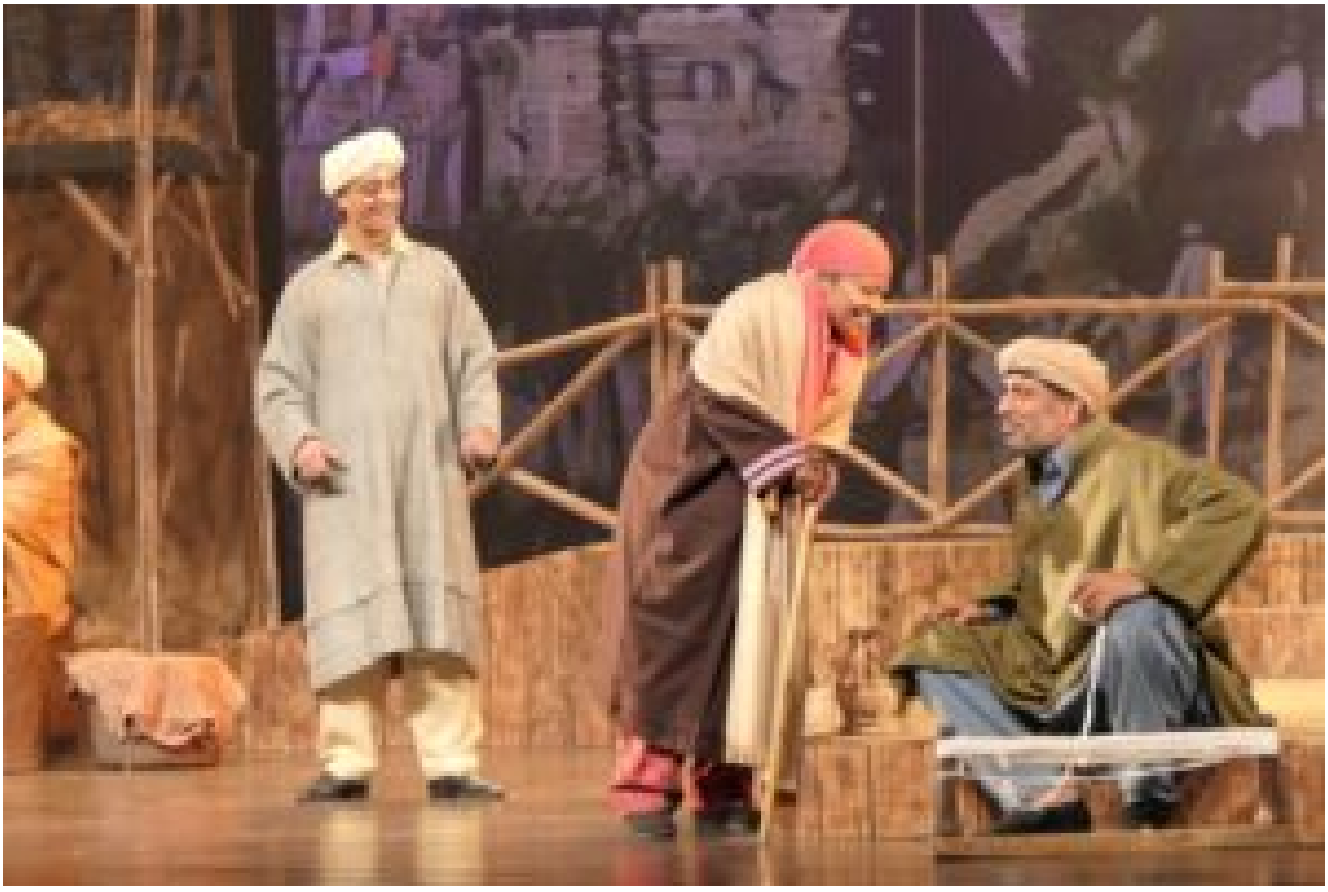
Mitesh	Dilip Shankar
Dhruv	Teekam Joshi
Amar	Nitin Goel
Kranti	Yuvraj Bajwa
Turag	Junaid Kaifi
Amitesh	Shaurya Shankar
Colonel Bakshi	Ashok Dhawan
Pink Boys	Vaibhav Raj, Aditya Sinha, Anjeet Tushir, Aman Sood.
	Harshvardhan Chaturvedi

Lights	Happy Ranajit
Sound Design	Sandy Singh
Sound Operation	Akshay Sharma
Video Projection	Akash Mahamana
Costumes	Anupriya Bhagat
Choreography	Gilles Chuyan

Property	Deepanand
Backstage	Lucky
Production	Sachin kumar
Stage Manager	Mohit Raj Saxena
Asst. Director	Gauri Dewal

Playwright & Director Happy Ranajit

KHAMOSHI SILI SILI by Joseph Stein



The Play

This play is a translation of *Fiddler on the Roof* written by Joseph Stein. It is a musical that deals with the displacement of communities. The story is neatly bound to the Kashmiri situation in our country. Prithvi Nath loves his daughters, and goes against the traditional norms, allowing them to marry men of their choice. Shuhul, the third daughter chooses to marry a Muslim…

Director's Note

Going along with the central theme of the play, the contemporary situation of our society took the forefront. The final situation chosen is the plight of the Kashmiri Pandit community. This choice is to support the script with a relevant social background which can be projected on a larger canvas, and can highlight the pain and problems of the people who have been displaced from their own land.

The Director

Suresh Sharma did PG diploma with specialization in Acting from National School of Drama in 1985.

In 1987-88 he established the only non-government Repertory in the district of Mandi (Himachal Pradesh). From 1996-98 he worked as the Artistic Director of Sri Ram Centre for Performing Arts, Delhi. In 1998 he established the first non–government fully residential Theatre Academy in Mandi, Himachal Pradesh. Mr. Sharma has been felicitated by Sahitya Kala Parishad. Sangeet Natak Academy awarded *Mohana*, a play written and directed by him, under the Young Director's Scheme.

The Playwright

Joseph Stein (May 30, 1912 – October 24, 2010) was an American playwright best known for writing the books for the musicals *Fiddler on the Roof* and *Zorba*. His greatest success came from writing the book for the 1964 musical play *Fiddler on the Roof*, for which he won three major awards, including two Tonys.

The Translator

A playwright, actor and director of great repute, Asif Ali Haider Khan obtained a PG diploma with specialization in Acting from Nation School of Drama. Later, he worked with NSD Repertory Company as an actor for many years. He received the Sangeet Natak Academy's Ustad Bismillah Khan Yuva Puraskar for playwriting in the year 2006. Currently, he is teaching Modern Indian Drama at National School of Drama, New Delhi.

The Group

Established in 1964 with only four members, the Repertory Company is the regular performing wing of the School. It was set up with the dual purposes of establishing professional theatre on one hand and continuing with regular experimental work on the other.

Cast & Credits

Prithvinath Zutshi Shanawaz Khan

Jungaash Shruti Mishra/ Sampa Mandal

Shuhul Aparajita Dey

Sheen	Sukhinjeet Kaur
Nonika	Rukmini Sircar
Himaal	Aparna Menon
Didda	Bornali Borah
Leelawati	Sampa Mandal/ Shruti Mishra
Shambhunath	Deep Kumar
Gaffara	Sikandra Kumar
Bakshi Singh (Kimma)	Rajib Kalita
Brijlal	Niranjan Nath / Raju Roy
Rajguru	Dhutadmal Ravi Babasaheb
Policeman	Vivek Emmaneni
Somnath	Mazibur Rehman
Badrinath	Naveen Singh Thakur
Paadshah	Siddheshwar Kashinath Thorat
Makkhan Lal	Raghvendra Pratap Singh
Krishanpir	Mahendra Singh
Firdous	Mohan Lal Sagar
Grandmother	Shruti Mishra / Sampa Mandal
Chorus	Moti Lal Khare, Abdul Kadir Shah,

Naveen Singh Thakur, Md.Suleman,

Dharam Singh Bisht, Naresh Kumar,

Mazibur Rehman

Bijja Aparna Menon

Male	Naveen Singh Thakur
Male-1	Naresh Kumar
Male-2	Mazibur Rehman
Kukka	Raju Roy/Niranjan Nath
Woman-1	Sukhinjeet Kaur
Woman-2	Shruiti Mishra / Sampa Mandal
Male-1	Dharam Singh Bisht
Male-2	Pradeep Aggarwal

Set Design	Bansi Kaul
Set, Props Execution	Rajesh Bahl
Set Execution	Ram Pratap, Dharam Singh, Manoj Kumar
Light Design & Operation	Govind Singh Yadav
Assistance	Md. Suleman, Pradeep Aggarwal
Costume Design	Kirti V. Sharma

Assistance	Pushpa Vishwakarma
Costume in-charge	Budh Ram
Chief Costume Coordinator	C.S. Bhatia
Assistance	Parvati Bisht
Sound Operation	Mukesh Kumar
Sound & Music Recording	S. Manoharan, Subhanjan
Property Design	Suresh Sharma
Property in-charge	Motilal Khare
Music	Kajal Ghosh
Tabla & Dholak	Om Prakash
Octopad	Narender Kumar
Harmonium	Naveen Singh Thakur
Tumbkh	Feroz Ahmed
Rabab	Gulam Qadir
Gara	Fearoq Ahmed
Sarangi	Syed Yaseen
Kashmiri Diction	Ashwath Bhatt
Dance Classes	Sonal Modi Vorah
Choreography	Norbu Tshering
Make-up	Raju Roy, Shruti Mishra
Assistance	All Repertory Artists

Playwright	**Joseph Stein**
Translator	**Asif Ali Haider Khan**
Director	**Suresh Sharma**

AKA-NANDUN by Bhawani Bashir Yasir

The Play

The play *Aka-Nandun*, which means ‘The Beautiful’, is based on

a mystic legend, about a Hindu king who has seven daughters but no son. When he gets old he prays for a son who could inherit his kingdom. A jogi comes in his dream and blesses him with a son on the condition that he should name the son Aka-Nandun and promise to return him to the jogi when he is 12 year old.

The son is born, named Aka-Nandun, brought up with royal care, and sent to the royal Pathshala to learn Vedas and Puranas. When he is 12, the saint appears before the king. The king begs the Jogi to take his whole kingdom and wealth, but not his son. The jogi declines and orders the king to slaughter his son, and orders the queen to cook him for his feast. When the feast is ready, he orders the queen to divide it in 11 plates – eight for ladies, one for the king, one for the saint, and the eleventh for Aka-Nandun. Then he orders the queen to call out for Aka-Nandun to enjoy the feast. The queen calls for Aka-Nandun, who, to the surprise of all, appears. The jogi disappears and all sing the glory of the jogi.

Director's Note

Kashmir has a distinctive culture, based on the fusion of Shiv-mat and Islam, which has given birth to a tolerant, mystic and socio-religious philosophy during the last seven hundred years. And this is mostly known as Kashmiriyat. *Aka-Nandun* is based on a mystic Kashmiri poetic fable, written by mystic poets and endorsed popularly, and which emphasises the highest sacrifice of ones greed, lust, power, ego and worldly luxuries, and submit to the highest authority of the Almighty. The play translates this through the folk format of Daastaan with sublime actions, theatrical visuals and traditional music and dance.

The Playwright & Director

Bhawani Bashir Yasir, born at Doru-Shahabad in Anantnag district of Kashmir, is a post-graduate in Kashmiri literature, a renowned Playwright and Theatre Director, who after passing out from National School of Drama, New Delhi in 1987 with distinction in Stage Craft, preferred to go back to his state to institutionalise the theatre of Kashmir on professional standards, in line with Kashmiri sensibilities. He established EKTA in 1988, now internationally recognised as the authentic theatre institution of the state.

The Group

Ensemble Kashmir Theatre Akademi, popularly known as EKTA was founded in 1988 by Bhawani Bashir Yasir after passing out from NSD. EKTA organises a national theatre festival known as Budshah Theatre Festival, in which plays from all regional languages of the state, and special entries from rest of India are also invited. EKTA has participated in many national and international theatre festivals.

Cast & Credits:

King (Ram Gopal)	Bhawani Bashir Yasir
Queen (Sonei Maal)	Shaheena Nazir / Haseena Sofi
Seven Princesses	Nusrat Jalal, Rukhsana Tantrey, Tabbasum Aslam, Iqra Binti Hassan, Naazima Yusuf, Kousar Aejaz,

Khushbu Bashir

Aka-Nandun Arhaan Nisar

Tabeena Manzoor

The Hermit (Jogi) Aamir Hussain Mir

Raj-Guru Farooq Ahmad Mir

Daastaango Bashir Lone

Chorus (Dancers & Singers) Nisar Ahmad Rah, Mir Shaukat Hussain,

Syed Muzamil Rasool, Asrat Hussain,

Junaid Ahmad Rather

Harmonium Shaukat Bhat (Sultanpuri)

Rabaab Farooq Ahmad

Saarangi Mohd. Amin

Dholak/Nout Tariq Ahmad

Stage Props Nisar Ahmad Rah & Syed Muzamil

Costumes	Bhawani Bashir Yasir / Bashir Lone
Light Design	M. Muzamil Hayat Bhawani
Production Controller	Gulzar Ganaie
Stage Manager	Mir Shaukat Hussain
Associate Director	M. Muzamil Hayat Bhawani

Music, Design & Direction **Bhawani Bashir Yasir**

THE HOUSE OF USHER by Edgar Allan Poe

The Play

An unnamed protagonist (the Narrator) is summoned to a remote mansion of his boyhood friend, Roderick Usher. Filled with a sense of dread by the sight of the house itself, the Narrator reunites with his old companion, who is suffering from a strange mental illness and whose sister Madeline is near death due to a mysterious disease. The Narrator provides company to Usher while he paints and plays guitar, spending all his days inside, avoiding the sunlight and obsessing over the sentience of the non-living. When Madeline dies, Usher decides to bury her temporarily in one of his house's large vaults. A few days later, however, she emerges from her provisional tomb, killing her brother while the Narrator flees for his life. The House of Usher splits apart and collapses, wiping away the last remnants of the ancient family.

Director's Note

I have looked at this story as that of a man living with a

peculiar psychological state. The house of Usher, the pond, the tree, and everything inside the house, is symbolic of the inmates and their inner struggles. There are many personalities dwelling in the mind of the protagonist. He finds himself psychologically unwell, and to cure himself creates another personality within him to help him come out of this problem. I have tried to present this story as per my interpretation and as per my search.

The Director

Born and brought up in Arunachal Pradesh, Goge has completed her graduation from Donyi Polo Government College, Kamki with Masters in Hindi. She attended a 45-day workshop by Riken Ngomle (NSD graduate) organised by National School of Drama in 2013. She completed her One Year Residential Certificate Course in Dramatic Arts from NSD, STTC in the year 2014. Then she graduated from National School of Drama with specialization in Design and Direction in 2017. She has been actively working on the Folk Tales of Arunachal Pradesh with Riken Ngomle and Tai Tugung.

The Playwright

American writer, poet and critic, Edgar Allan Poe is famous for his tales and poems of horror and mystery, including *The Fall of the House of Usher, The Tell-Tale Heart* and *The Raven*. Poe's work as an editor, a poet, and a critic had a profound impact on American and international literature. His stories mark him as one of the originators of both horror and detective fiction. Many anthologies credit him as the "architect" of the modern short story. He was also one of the first critics to focus primarily on the effect of style and structure in a literary work; as such, he has been seen as a forerunner to the "art for art's sake" movement. French

Symbolists such as Mallarmé and Rimbaud claimed him as a literary precursor. Baudelaire spent nearly fourteen years translating Poe into French. Today, Poe is remembered as one of the first American writers to become a major figure in world literature.

The Group

This play is being presented as a part of National School of Drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wider audience.

Cast & Credit

Usher	Abhinav Lucky Pateriya
Narrator	Niranjan Nath
Lady Madeline	Suman Purpi
Doctor	Rohit Jain
Servant	Daood Hussain
Dai, Child Narrator	Pallavi Jhadhao
Child Madeline	Swati Dubey
Child Usher	Lanu Akum

Make-up	Pallavi Jhadhao, Daood Hussain
Sound & Poster brochure	Sagnik Chakrabarty
Research & Script Analysis	Karni Singh Charan
Set Shifting	Shubham Paliwal, Gopal Kumar, Gonya Bam
Technical in-charge	Gurnam Kaiharba

Playwright **Edgar Allan Poe**

Director **Goge Bam**

Contacts

Goge Bam

New Bam Village

West Siang Dist. PO: Basar

Pin – 791101

Arunachal Pradesh

M: +91 9643751567, 9064292344

E: yagabam@gmail.com

RAKSH by Daood Hussain

The Play

Ravana, after completing his education, returns home only to find out how King of Devas (Indra), who resides in Devlok (present Iran), is suppressing Danavas and other small communities. Although he doesn't want to become the king of Lanka because his elder brother Kuber is already on the throne, but after getting encouraged by his mother and Sumbhali (His mother's father & and former king of Lanka) he is convinced to become the king. But before that, he travels all over Lanka and defeats all the other kingdoms to preach out the religion of *Raksh* i.e. defence and equality. After the victory he returns to Lanka to claim the throne. One day Tadka, wife of Sund, comes to Ravana's court, seeking for help as their kingdom is under attack from Devas and Aryas. Ravana decides to help her and goes to the battlefield where he confronts King Dashrath. During the fight King Dashrath gets hurt by Ravana's arrows. As Ravana approaches to kill Dashrath, Kaikayi (Dashrath's wife), comes in between and saves him. Through this battle Ravana warns Devas not to attack on Lanka ever again, or they will have to face Lankeshwar.

Director's Note

Raksh is an effort to revive the story of Ravana in a different perspective.

According to me it was important to show it in a new form in respect of set or costumes.

Idea of the play moves around the idea of human supremacy, hierarchy, believe/disbelief, love, compassion and every other qualities. The word *Raksh* deals with the idea of 'raksh sanskriti' in which Ravana is combining different types of community, tribal civilization etc. to form a new and better community. For him there is nothing like superior or inferior, everyone is equal and devotees of Shiva.

Making this production entertaining has also been a major consideration while working on it.

The Director

Daood Hussain was born on 17th February 1989 in Nainital, Uttrakhand. He started participating in theatre from a very young age under the guidance of his father in a theatre group Yug Manch, acting in several plays. After that he directed few skits, plays like Anton Chekhov's *Girgit*, *Andher Nagri*, *A Day in a School* (Self Written) etc.
He has also been active in town's music band and is known for his music videos and continuous participation in musical programmes and theatre. He graduated from National School of Drama in the year 2017 and is currently working as a freelancer, organising workshops in several cities and working as a technician with various groups.

The Group

This play is being presented as a part of national school of drama's graduate showcase (class of 2017), which aims to provide a platform for emerging theatre practitioners, allowing them to share their work with a wider audience.

Cast & Credits

Ravan:	E.Vivek/ Aamir Mallik
Sumali:	Rohit Jain
Prahast:	Aamir Mallik/ Mani Thapar
Sund:	Manohar Pandey
Vritri, Ilbal, Vibhishan:	Parmanand Budhania
Vatapi:	Jeetandra Rajput
Vaishnava:	Mahadev Singh Lakhawat / Chandan Kumar
Pishach:	Sagnik Human
Mandodari:	Rukmini Sircar
Hema:	Shweta Rani H.K, Babi Baruah, Jeena Baishya
Kekasi:	Jina Baishya
Shuparnkha:	Shweta Rani H.K
Tadka:	Babi Baruah

Yaksha

Indra:	Gagan Shrivastava
Kuber:	Niranjan Naath
Dasrath:	Pallav Singh
Dushyant:	Somnaath Chatterjee/ Bhupendra Jadawat

Vishwaroopa: Pallav Singh

Kauberi, Shakuntala: Meenakshi Thapa

Indrani, Dancer: Goge Bam

Kekai: Rachna Gupta

Costume: Sweety Ruhel

Lights: Ujjwal Kumar

Sound: Ajay Khatri

Props: Mani Thapar

Drums, Vocal: Vikesh Bisht

Guitar: Nirmal Khatri

Guitar: Lanuakam

Nagada, Vocal: Daood Hussain

Thanks to Rohit Jain, Devendra Ahirwar.

Design and Direction – Daood Hussain

Contacts

Spring Dale Compound,

Near GGIC College

Tallital, Nainital

Uttarakhand

M: +91 9643751557

E: daoodhussainmusic@gmail.com

LOK SHAKUNTALA by K.V. Subbanna

The Play

Loka Shakuntala, though based on the popular story of Shakuntala, has been made special by bringing about a subtle analysis of socio-political aspects of the period along with poetic depiction of the love tale of Dushyanta and Shakuntala. It depicts the ashram & palace cultures in a poignant way. There is a socio-economic confrontation between two different cultures. The play has been designed in the Yakshagana style of acting. Under the able and watchful direction of the acclaimed theatre activist Chidambara Rao Jambe, the play has the distinction of having movement design by Sanjeev Suvarna and Kalamandal Prashob. Melodious music is provided by K.N. Nagaraj who also lent his soulful voice. Costume design is ably handled by Banee Sharad.

The Director

Born on 3rd January 1949 in Adderi, Karnataka, Shri Chidambara Rao Jambe is a well-known Kannada theatre director and cultural administrator. He is an alumnus of the National School of Drama. Karnataka Nataka Academy awarded him for his theatre work in 1994, Kerala Sangeetha Nataka Akademi honoured

him as the Director of the National Theatre Festival 2003, and he received the Sangeet Natak Akademi Award for 2014 for his contribution to Indian theatre as a director.

Chidambara Rao Jambe is a well-known teacher of drama and was the Principal of Ninasam Theatre Institute, Heggodu for 22 years, and the Director of Mysuru Rangayana. He was trained in Yakshagana folk art of Dakshina Kannada.

The Playwright

Kuntagodu Vibhuthi Subbanna (20 February 1932 – 16 July 2005) was an acclaimed dramatist and writer of Kannada language. He was the founder of the world-famous Ninasam (Neelanakantheshwara Natya Sangha) drama institute in 1949. In 1991, he was awarded the Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts, in recognition of his contribution to enrich rural Karnataka with the world's best films, and the delight and wonder of the living stage. He was awarded the Padmashri in 2004-5. He also established Akshara Prakashana, a publishing house, to publish literature related to theatre in Kannada, which included translations of plays from other languages.

The Group

Antharanga is a creative amateur theatre troupe identifying itself with several facets of socio-cultural arena for the past 37 years. Antharanga was formed in August 1980 to promote and involve itself & others in theatre with its different activities. Since then, it has traversed a golden path, establishing on the way many achievements which have attracted the attention of both the common person & the discerning. Antharanga has been organizing a theatre festival every year inviting leading & upcoming troupes to stage plays along with

its troupe, under its banner, on a grand scale. During the festival, Antharanga presents the Make-up Nani Award for senior make-up artists. Antharanga has encouraged its own creative people to direct plays for the troupe. It has stage more than 42 plays & seven street plays successfully. Antharanga has performed meaningful Kannada plays throughout Karnataka and also in many places like New Delhi, Mumbai, Ahmedabad etc. quite successfully.

Cast & Credits

On Stage	Karthik Gowtham, Archana Shyam, Deepak Subramanya, Harsha Hosakere Sridhar Gowda, Pradeep kumar, Alok Urs, Anil Kulkarni, Bhargav Vasishta, Aravind MS, Rakesh Santosh Rahul, Ram Manjjonaath, Bhamini Nagaraju, Smita Kulkarni, Soumya Naik, Sumaana Muralidhar, Vasantha K
Movement Design	Sanjeeva Suvarna & Kalamandalam Prasobh
Music	Nagaraj KN /Ravi Murur

Mridanga Sharath

Costume Design Banee Sharad

Make-up Ramakrishna Kannarapadi, Ramakrishna Belthur,

Basavaraj, Sanchari Shashi

Set Property Maltesh Badiger

Set work Vishwanath Mandi and Team

Lighting Vinay Chandra

Organized & Managed by

Uncle Shyam, Muralidhar BV, Ramdev

Playwright **K.V. Subbanna**

Director **Chidambara Rao Jambe**

Contacts

Antharanga Havyasi Nataka Thanda

Heggodu

Sagara Shimoga Distt. Karnataka

E: jambe.adderi@gmail.com