



NATIONAL SCHOOL OF DRAMA

An Autonomous Institution of the Ministry of Culture, Government of India
Sikkim Theatre Training Centre, Repertory company
In collaboration with
Cultural Affairs & Heritage Department, Govt. of Sikkim

Spring Theatre Festival 2017

25th Feb to 19 March 2017



KALO SUNAKHARI

Inspired by YESHE DORJEE THONGCHI novel "SONAM"

Mangan
Community Hall

5th March
5:30 pm

Design & Direction
Abhilash Pillai

Mask became very handy as a paramount means of dramatic expressions as Edward Gordon Craig put it years ago. Sometimes Mask presents the idealized and symbolic human being that offers the actors a sort of control and clarity of statement. Earlier in the works of the same actors, I have felt that the face of the actor is least essential source of physical expression because it represents the self of the actor, which he may leave behind, particularly in the age of camera acting where camera captures extreme close-up faces of stars for hours. I realized that they could not overcome the excessive awkwardness in this case. The reason for their 'corporeal dresses' was nothing else but was 'modesty' and in attempt to release them from it, we looked back into the theater history and realized that from behind the mask, the Romans, Egyptians and Greeks have ventured gestures and postures. It is understood that to achieve the totality of acting, in those days, they would never have dared with their bare faces. That was possible only through the expressive masks covering the face that enabled actors to hide their individual persona, and could temporarily separate from their own identity and they can access new realms of inspirations. Having something to hide behind means, paradoxically, they no longer need to hide and can therefore take greater risks. In this production, the identity of the masks and wearer are completely separate. Whilst the mask gives the wearer freedom to play, to be open to intuitions also imposes its own rigor. One can see lot of truism in physical actions of the actors. The cliché contains an essential grain of truth, which may resonate with the spectators. What we have tried is the way precise and measured gestures are applied to make it more effective than quick flourishes. I have deliberately avoided the traditional Sikkimese feel or look for the production. I feel the form of the production is more political rather than the strait narrative of the story or the authenticity of the tribes. I also never wanted this production to be of cultural ethos of the Sikkimese life in its authenticity, rationality and traditionality. I, therefore, tried to bring about sympathies of modernity, keeping the rich cultural heritage and traditional legacy of Sikkim in place. We tried to bring about this phenomenon through the customs also. However, I am deeply concerned by one tendency which threatens the Sikkimese as a people: The impact of globalization, especially the deterritorialization of their culture

Directors note

In the unique system of Brokpas in Arunachal Pradesh, a woman is socially permitted to marry more than one man. However the narrative of the novelette has purity with a regional flavor and localized color system; we tried to touch upon the wide aspect of human sense, sensibility and sensitivity. The story appeals to the inner susceptibilities, rooted in the indigenous Monpa culture and at the same time having a pervading undertone of universality. The roots of social conflict in these families can be traced to their insolubility with prevalent social customs. The individual becomes victim in such societies where polygamy and polyandry are socially permissible. The universal truth about man-woman relationship is based complimentary to each other, and this unique bond is essentially biological in nature. According to this rule of nature, living together in pairs and not allowing the entry of a third one, is discernible also in the animal kingdom, even in social customs lawfully allow the involvement of a third person or if somebody succumbs temporarily to an emotional fallibility, the foundation of a man-woman relationship is bound to re-establish itself. Here, in this production, we have tried to adapt the Monpa culture to the culture of the Bhutia, Lepcha and Nepali communities in Sikkim. While intermingling and inter mixing these rich and vibrant cultural traits, we could not maintain purity of these cultures (if there is any purity) but provide a dose of modernism prevailed in today's Sikkim. We have tried a kind of physical theater with masks and puppet acting.

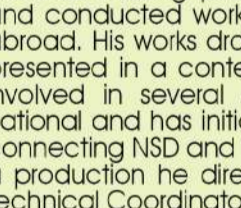


NATIONAL SCHOOL OF DRAMA

The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India. Established in 1959 as a constituent unit of the Sangeet Natak Akademi, the School became an independent entity in 1975 and was registered as an autonomous organization under the Societies Registration Act XXI of 1860, fully financed by the Ministry of Culture, Government of India. The School offers an intensive and comprehensive three-year course of training in theatre and the allied arts. Successful candidates are awarded a diploma in Dramatic Arts after completion of the course. The training is based on a carefully planned syllabus which covers every aspect of theatre, and in which theory is related to practice. As a part of which are performed before the public audience. The School has two performing wings: the Repertory Company, which was started in 1964, and the Theatre-in Education Company (Samskaar Rang Toli), which was founded in 1989. On completion of the three-year diploma course successful candidates may be considered for enrolment into either of these two Companies, or they may work on a project or dissertation on theatre for which fellowship of a year's duration are granted. The Extension Programme of the School, under which workshops for adults and children are conducted in various parts of the country, was launched in 1978.

SIKKIM THEATRE TRAINING CENTRE (STTC)

Sikkim Theatre Training Centre is the first outside Delhi centre of the National School of Drama. Situated in a lush green Picturesque valley of Gangtok, the Centre imparts year-long extensive training in theatre. The first phase of the course is devoted to training & grooming of the participants in which Yoga, Movement, Martial Arts, Voice & Speech, Music, Western drama, Classical and Modern Indian Drama and various methods of Acting are covered. The Second Phase focuses on Technical training, Scenic Design, Lighting, Make-up and other aspects of theatre. Whereas in the third phase, the participants experience a series of professional tours in and around Sikkim and other places of India which provide them ample opportunities to open up and know different cultures, peoples & territories. In 2012, the Centre started its Repertory Company in which students from the previous year's training programme were selected as artist.



Director **Dr. Abhilash Pillai**

A Ph.D. from Jawaharlal Nehru University, New Delhi, He has a two year diploma in theatre production and stage management from RADA, London; a postgraduate diploma in design and direction from NSD; and a graduate degree in theatre arts from Calicut University, Kerala. He has directed plays in different countries in various languages; has contributed articles on theatre in both national and international leading publications; and has attended seminars and conducted workshops in different regions of India and abroad. His works draw on a wide array of materials but are presented in a contemporary aesthetic style. He has been involved in several collaborations both international and national and has initiated the first ever collaboration in India connecting NSD and the Grand Circus, Kerala, culminating in a production he directed, Clowns & Clouds. He was Chief Technical Coordinator of Bharat Rang Mahotsav (the International theatre festival of India) for the last five years and Curator / Artistic Director for National and International Theatre Festivals in Kerala from 2009 onwards. Shri Pillai has also written a biographic book titled C.N. Sreekantan Nair 'A Vision and a Mission of a Theatre activist' published by the Central Sahitya Akademi in 2007. Also a consultant, designer and architect for constructing theatre complexes for leading institutions in Delhi. Besides, he is a member of various visiting faculties in Indian and foreign Universities. He is a member of board of studies in different Universities in Delhi and Kerala. He was the Dean, Academics of NSD from 2008-10 and during his deanship he has started the first ever Student Exchange Programme with Royal Academy of Dramatic Arts, London and National School of Drama. At present he is Assistant Professor for Acting in National School of Drama. Mr Pillai along with other awards has been honored with the Sanskriti Award 2002-03 and Kerala Sangeet Natak Award-2012 for his achievements in the field of theatre.

about the play

The play Kalo Sunakhari is inspired by Yeshe Dorjee Thongchi's novel 'Sonam' which is set against the Brokpa tribe (a section of Monpa) of Arunachal Pradesh, a community owing yak herds where a woman is socially allowed to marry more than one man. The narrative is adapted in today's Sikkim, attempts to analyze the collective beliefs, social practices and cultural discourses that shaped the life and society of the characters of a particular time. The entire dramatic incidence, happenings and actions are confined to three main characters, intertwined in a love triangle. The play is essentially a non-verbal also to open up this debate in today's context that human body is biologically made for another human body, but the inner feelings are always coerced to attract towards more than one human body.

CAST & CREDITS

On Stage

Sonam	Ranjana Mangar
Lobzang	Lapchen Lepcha
Pema Wongchu	Bikram Lepcha, Satyam Gurung
Tikoro	Hasta Chettri
Yontan (Tikoro's Wife)	Pabitra Gautam
Kejang	Prem Kr. Pradhan
Tshering Dolma	Chandrika Chettri
Dawa	Suman Rai
Ngolru (Sonam's Father)	Uttam Gurung
Pema's Father	Hasta Kr. Chettri
Pema's Mother	Pustika Rai
Tashi	Uttam Gurung
Monk	Nitlesh Chettri
Lopon	Prem Prachan
Leopard	Tashi Lepcha, Nitlesh Chettri
Dambu	Prem Prachan
Yak	Pabitra Gautam, Vupen Gurung
	Uttam Gurung, Suman Rai
Torjangmu Yak	Pabitra Gautam
Horse	Suman Rai, Chandrika Chettri, Satyam Gurung
Sheep	Pabitra Gautam, Tashi Lepcha
Flower	Pabitra Gautam
Tree	Pustika Rai
Rock / Home	Nitlesh Chettri
Group of Women	Prathana Chettri, Chandrika Chettri, Pabitra Gautam, Pustika Rai
	Suman Rai, Nitlesh Chettri, Tashi Lepcha,
Panchyat	Prem Prachan, Satyam Gurung / Suman Rai
	Pabitra Gautam, Prathana Chettri, Birbal Subba
Villagers	Chandrika Chettri, Satyam Gurung

Off Stage

Stage Manager	Chakra Bdr. Khatiwada, Tashi Lepcha, Nitlesh Chettri
Script & Production Text	Hasta Kr. Bandu
Costumes Design	Anil Mangar
Guidance	Jhilmil Hajarika
Costumes In-charge	Anil Mangar,
Costumes Execution	Aishan Master, Saddam Hussian, Pabitra Gautam
Mask & Props Design	Aruna Kumar Malik
Properties	Prem Prachan, Jeewan Limboo
Set Execution	Tashi Lepcha
Puppet Shadow Design	Sugathan Parayantharayil
Make up	Hasta Chettri, Tila Rupa Sapkota
Choreography	Kishore Sharma
Lyrics	Hasta Kr. Bandhu
Light & Video Design	Himanshu B. Joshi
Lighting Execution	Ritwik Light (W.B)
Music arrangement	Jhilmil Hajarika
Musicians	Kishan Bardewa, Pranil Bagdas, Subash Bagdas, Suren Suooba, Deoraj Bagdas
Singers	Tila Rupa Sapkota, Chandrika Chettri, Uttam Gurung, Bikram Lepcha, Prem Prachan, Lapchen Lepcha
	Ruben Shahi (Decibel Digital Records, Gangtok)
Sound Recording	Sayan Chakrabarty
video operator	Jhilmil Hajarika
Assistant Director	Abhilash Pillai
Design & Direction	
Duration	1Hr 20 Min

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