



Nepal
International
Theatre
Festival
2022

About NITFest 2022

Nepal International Theatre Festival (NITFest) is a celebration of art, culture, and traditions in the form of theatre performances. The festival was conceived and initiated in 2019 by Mandala Theatre-Nepal with Nepal's ten theatre organizations' joint effort and had successfully completed the first edition having 5 different venues in Kathmandu and 3 other cities of Nepal. Though, being organized solely by Mandala Theatre-Nepal, with the second edition of NITFest, Mandala is encouraged to incorporate the aesthetics of *Jatra*, poetry, and the landmarks of Nepali *Rangamanch* together with vibrant productions from the international sphere during the nine-day long festival. For this, 200 artists from 11 different countries are invited to add value through their performances at the festival.

With the slogan "Theatre for Social Transformation: Celebrating Diversity", NITFest 2022 is determined to strengthen the communal harmony, respect for social diversity and to contribute to the preservation of intangible cultural heritage through social awareness, art, and exchange. Moreover, the festival will support global theatre groups and artists coming together in a shared platform to explore their aesthetic expressions and solidarities for relevant socio-political issues.

A total of 18 play productions from all over the world will be showcased during the festival. The theatre productions are carefully selected by the festival committee based on their potential to be the reflection of the vibrant socio-political scenarios of local communities from different regions of the world.

Besides the play performances, the festival will be featured by other allied events such as daily interactions, masterclasses, panel discussions, seminars, open air performances, theatre photo exhibitions, encouragement award ceremonies, cultural and artistic stalls etc.

NITFest 2022: The Vision and Thematic Concerns

Through social awareness, art, and dialogue, we are devoted to fostering a sense of community, respect for social diversity, and commitment to the preservation of intangible cultural heritage. Additionally, the festival will encourage international theater groups and artists to unite on a common stage to explore as well as exchange their creative expressions and solidarity for pertinent socio-political themes.

Celebration of Diversity

Diversity is a total that is larger than the sum of its parts. This one idea encompasses all the facets of our humanity—all of our means of being, knowing, and navigating through the world—as constantly changing beings in a constantly changing universe. The NITFest 2022 aims to open its doors to everyone and create an environment where everybody embraces a sense of belonging. For this, NITFest 2022 has selected theatre productions and programs from diverse ranges prioritizing different forms of artistic expression.

Disability Inclusion in Arts

The NITFest 2022 aims to create an environment where everybody has the equal opportunity to participate in the festival to the best of their abilities and desires. For this, NITFest has partnered with Diverse Patterns and British Council and has been working on accessible features. For example, all our venues will be, say the least, wheelchair accessible. A couple of plays would have sign language interpretation and audio description features together with the ticket waiver and a dedicated workshop on disability inclusion in arts would be conducted. As human rights,

peace, tolerance, and security will be the key foundations of the festival, we aspire to take meaningful action whenever and wherever needed to welcome our audience, regardless of their age and ability.

Climate Friendly Fest

The NITFest 2022 aspires to be more sustainable and greener. We have a deep understanding of the climate crisis that we are facing globally and hence, albeit ambitious, we are working to have only a positive impact on the community and environment. We are not only making a deliberate effort to recycle and reuse materials but also reducing on use of plastic and paper when it comes to our branding and distribution methods so that the environmental impact of the 9-day festival would be significantly low.

Preparation Process

Mandala Theatre- Nepal was already excited about the success of NITFest 2019 and had promised to bring back the second edition in 2021. But the time had been pretty awful due to the Covid-19 pandemic and post covid transitions. Nepal's theatre fraternity could not remain untouched by the pandemic, as the mainstay of theatre is the active participation of artists and audiences within an intimate setting. Early into the pandemic-induced nationwide lockdown, theatre practitioners found themselves wondering if there was a future for theatre, as we knew it, anymore. However, once the initial hiccups were over, we realized the pandemic might just have opened more diverse avenues for practicing our art. In any case, as we often say in theatre, the show must go on, no matter what!

Mandala started calling group meetings to brainstorm ideas about the second edition of NITFest at the beginning of 2021. However, the pandemic situation couldn't get solved as expected due to the development of new variants of the virus. This affected all theatre houses and artists to get opportunities of work and performances. In such a situation, very few artists and groups could agree to go ahead with the idea of a collaborative festival like last time. But, members from Mandala

collected the energy from few and decided to take risk also thinking of new ways to attract audiences in theatre after the pandemic. Mandala built a small team of some in-house and some freelancer artists to go ahead with the festival plan. The team had several virtual and in-person meetings to brainstorm the ideas and significance of theatre festival. The pandemic's effect on society had been seen in different layers and the most seen issue was about diversity. People had started to be scared of each other and the anti-diversity narratives had been flourishing in different levels of society. In such a situation, Mandala decided to promote diversity through the festival. In order to do so, it was seen as relevant to restructure the festival body where mainly males from privileged backgrounds were seen in leading and decision-making process. Mandala's chairperson Srijana Subba agreed to work as the Festival Director. Mandala invited Vijaya Karki, a former student of Mandala and a freelancer to work as the Festival Coordinator. They further developed the festival committee and took lead in the process of preparation. With several follow-up meetings, the festival team brought up a rough festival plan and the dates for the festival.

Mandala's long time partner in the peacebuilding process in Nepal, the Civil Peace Service of GIZ agreed to allocate partial funds for the festival. With this encouragement, the festival team announced the festival and opened a call for applications. In two weeks before the deadline, NITFest received a total of 85 applications to bring their play production to the festival. Theatre groups from Nepal, India, Japan, China, Spain, Italy, Uruguay, Egypt, Russia, Belarus, Britain, USA, Nigeria, Sri Lanka, Pakistan, Bangladesh, Bhutan, Argentina, Armenia applied with their renowned productions. Due to financial and logistic limitations, NITFest could only invite 23 productions to be staged. However, not all selected teams could make it to the final stage due to shortcoming challenges and obstacles. The theatre productions were carefully selected by the festival committee based on their potential to be the reflection of the vibrant socio-political scenarios of local communities from different regions of the world.

Director's Note

Dear Theatre Lovers,

After the long gap of COVID hit years, we came back to theatre activities last year. It was a nervous movement for everyone, especially we artists, who did not know how the upcoming years will be. Would people come back to the theatre again? Would we be able to continue our theatre journey? These were the questions that were always in our minds.

But the kind of love we all received after the epidemic, made us confident enough to know how much connection we have developed. Had that not been the case, Nepal International Theatre Festival 2022 might not have happened this year. But here we are, getting closer to hosting a number of quality plays from 14 different countries, along with several discussions, workshops, and activities.

As the wounds of the epidemic still prevail, and the world is bound to struggle with multiple unpredictable problems in the future too, we have no option but to be together and celebrate diversity. It not only will make us stronger but also helps us recognize the importance of standing together. Hence, with the slogan "Theatre for Social Transformation: Celebrating Diversity", NITFest 2022 is determined to strengthen communal harmony, and respect for social diversity and to contribute to the preservation of intangible cultural heritage through social awareness, art, and exchange.

This time we are more focused on selecting plays that not only present a diversity of ideas, but also a diversity of forms. Watching these plays representing multiple countries, cultures, practices, and forms, I hope, will enlarge our creative imagination and collaborative approach, which will ultimately benefit the Nepali theatre fraternity. Besides these performances, the festival will include other allied events such as daily interactions, master classes, panel discussions, seminars, open-air performances, theatre photo exhibitions, encouragement award ceremonies, cultural and artistic stalls, etc. That I hope will lead us towards fruitful discourses that we must be aware of while doing our future work.

I hope this festival brings us closer to the reflection of vibrant socio-political scenarios representing different local tastes of the world. Let's grab this opportunity to be together with diverse faces, minds, and imaginations and see how we could be better persons or practitioners in the coming days.

As our country is going through the election, giving voice to the common people, and looking forward to achieving a parliament full of diversity, I believe, there is no better time than this to organize the festival, and celebrate the diversity that the festival is offering. Because it is the diversity that makes our identity. It is our identity that creates diversity.

Srijana Subba,
Festival Director



NITFest 2022

SELECTED PLAYS





Blackboard Land	India
Buddha ra Bhikhari	Nepal
Desdemona Roopakam	India
Embryonic	Nepal
Katha Kasturi	Nepal
Khuwalung	Nepal
Kubhindoko Katha	Nepal
Made In Ilva	Italy
Mr & Mrs Kraft - A story of paper masks	Italy - Spain
Nomad	Argentina
Raja Man Wahala	Srilanka
RIO	Uruguay
Saabiti	Nepal
Shadow Liberation	India - United States
The Magic Swan-geese	Russia
Three Countries, One Mother	Bhutan - United States
Together and Alone	India - Nepal
Tree Confessions	United States



BLACKBOARD LAND

ABOUT THE PLAY

'Blackboard Land' digs deeper into the psyche of human violence. It incorporates the presence of different fundamentalist groups that have emerged in the last decade or so due to political dissatisfaction and nonchalance of the government's attitude toward civil liberties and human rights. The play's in-depth presentation on the roots and outcomes of violence shows the deadly impact that political unrest might bring to the society.

Director: Rajesh Singh

Language: English, Hindi

Duration: 90 minutes

Venue: Mandala Theatre

Date: 2 December, 2022

Time: 12:00 P.M & 4:00 P.M.

SYNOPSIS

The plot revolves around three people caught in an isolated place at the peripheries of war, which is situated near the merging borders of two states having a common ethnic background. The dialects spoken by the character differ from each other, further aggravating the conflict. Cultural, linguistic and ethnic diversity stands at a juncture where internal boundaries are created due to political reasons.

ABOUT THE PLAYWRIGHT

Kaj Hmmulstrup is a retired teacher, musician, and playwright from Denmark. He was a teacher at Denmark's first school from 1951-88. He was a member of the Board of the Danish Dramatists' Association for 8 years in the 1970s and the federal representative of the Danish Art Council. He has written many screenplays for television and is the recipient of numerous awards. Some of his famous plays are *Clatta*, *The Mansion*, *The Dear Little Ones*, *Black Laces Green Olives*, *Richard's Guest*, and *The Spoilsport*.

ABOUT THE DIRECTOR

Shri Rajesh Singh, an NSD graduate of 2006, is specialized in theatre techniques and design. In his 24 years of experience, he got a wide range of experience in theatre, dance, and music fields and developed his own style that explores musical possibilities in theatre performances. His notable works are *Raas*, *Kafka Metamorphosis*, *Ramleela*, *Raag Darbari*, etc. As a scenic designer also he has worked for many eminent theatre directors and also worked for repertory productions, different theatre groups and international projects. He was awarded the Mahindra Award for Excellence in Theatre Arts for the Sound Design of the play *Laila Majnu* in 2009 and the Bismillahkhan Yuva Puraskar for scenic design in 2017. His plays have been awarded as the best play of the year by Sahitya Kala Parishad, Govt of Delhi. At present, he is the Chief of the Repertory Company at the National School of Drama, Ministry of Culture, Government of India.

DIRECTOR'S NOTE

‘Can you torture someone?’

What is there deep within a human psyche which can make us torture somebody? Is there anything within a human soul, a streak that can be termed as ‘pure wickedness’? This is the line that starts to embolden with every twist and turn in the play. Many opinions are made and many are changed when the characters start questioning each other. The situation may have been caused by war, but the more sinister battle is happening within the confines of one’s soul. A soul has to make a decision when ideologies are crashing all around. These characters meet at a point where no such ideological jargon can support their voices. It is a situation where no pretensions, cover-ups, or false notions can stand. It is a plot that unravels the dark moments faced by a soul and the decisions that it eventually takes in its struggle to draw a figure of hope from a single scratch of a line on this ravaged Blackboard Land.

ABOUT THE GROUP

The Houseful Theatre Company (THTC) was set up in 2018 with the aim of doing high-quality play productions of Indian & world plays, providing a platform for talented actors to engage in meaningful theatre. It seeks to be a catalyst to promote and inspire professionalism in theatre. It promotes arts & culture as well as nurtures the talent in the field of performing arts.



CAST & CREW

On Stage

Man	Rajesh Singh
Girl	Nidhi Mishra
Soldier	Shaurya Sahnker

Off Stage

Light Design	Shiv Prasad Gaur
Costume Design	Rajesh Singh
Art Work	Arun Malik
Music	Sandy
John Lennon's Imagine song Backstage	by Connie Tablot Souti Chakraborty, Mazi- bur Rehman, Anju
Stage Manager	Durga Sharma
Hindi Translation	Nalini R Joshi
Original Playwright	Kaj Himmelstrup
Scenic Design & Direction	Rajesh Singh

CONTACT DETAILS

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BUDDHA RA BHIKHARI

ABOUT THE PLAY

A mouse steals the livelihood of a beggar who has been collecting food for a long time. When the beggar catches the mouse stealing, the mouse talks about the fate and share of every living being. The mouse also challenges the beggar to ask Buddha if he doesn't agree with this concept.

On his journey to meet Buddha, the beggar meets a rich man, a magician, and a tortoise who help him to pass the mountains and the sea. In return, he was asked to convey some questions to Buddha. When the beggar finally met Buddha only three of his questions were answered and he had to return without his own answers.

Director: Anil Subba
Language: Nepali
Duration: 50 minutes
Venue: Mandala Studio
Date: 25 November, 2022
Time: 6:00 P.M.



DIRECTOR’S NOTE

When we were working on this play, there were many uncertainty due to covid 19 pandemic. Amidst the challenges, we wanted to create something to keep us going. That’s how ‘Buddha ra Bhikari’ came onstage. Because it was a home production of Chulachuli Rangamanch, we could take the risk of creating this. We decided to use the shadow play method to stage this folk-tale drama. This new experiment helped us produce the play quickly and avoid major technology investment. We had fun working with it and I am happy with what we came up with. I am looking forward to having quality interaction with you all.

PLAYWRIGHT’S NOTE

This play’s site was germinated when we took part in Buddha Theatre Festival 2079. After deciding to work on a play based on the life of Buddha, we went through stories and documentaries about Buddha. But finding a suitable story was the major struggle. Few were interesting but they would require a lot of preparation. Then we discovered the Nepali translation of the tale “Buddha ra Bhikhari” on the Nepali Pari Kathaharu YouTube channel and took our chance. Our director wanted to create it using the shadow technique. His approach significantly reduced the cost of production, a significant factor for a theatre group like ours that operates remotely. The actors had to walk at least 30 to 1.5 hours to come for the rehearsal. But all these struggles working on casting, character creation, script development, and prop design pulled off. I am happy to travel with this team to different festivals.



ABOUT THE GROUP

Chulachuli Rangmanch, an official theater group, was founded with the love and enthusiasm of the village youths for drama on June 3rd, 2070. It has the mission to spread rural aesthetics to the global context. It doesn’t own any transportable assets or buildings, and the general office has been located in the outdated public forest office building for the past ten years. In order to transform the village into a thriving center for the arts and literature, Chulachuli Rangamanch is preparing for the Chulachuli Pathshala Theatre Festival. Drama works done by this theatre group are *Debansi Raja* (2073), *Khaldo* (2074), *Mangena* (2075), *Riththu* (2078), *Simikwa* (2079), *Buddha ra Bhikhari* (2079)

CAST & CREW

On Stage	Rupesh Lama
	Kabi Rai
Off Stage	Manang Lawoti
	Sunil Tamang
	Mohan Rai
	Sujan Limbu
	Santosh Giri
	Shekhar Bishwokarma
	Ramita Rai
	Nabinchandra Aryal
	Sanjaya Bishwakarma
	Pranita Rai
Director	Mani K. Rai
	Anil Subba
	Chetan Aangthupo
	Suraj Tamu
	Anil Subba
Playwright	Chetan Aangthupo
	Chetan Aangthupo
Sound and Music	Chetan Aangthupo
	Chetan Aangthupo
Props Design	Chetan Aangthupo
	Chetan Aangthupo
Manager	Chetan Aangthupo
	Chetan Aangthupo

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DESDEMONA ROOPAKAM

ABOUT THE PLAY

Desdemona Roopakam is a multilingual offering that employs traditional Indian dramatic art forms like *Yakshagana*, *Harikatha*, and *Yellamanata* to tell the stories of Shakespeare's Desdemona alongside characters like Shakuntala, Renuka, and Kaikeyi from Indian epics and folk stories. It is expressed through spoken word, dramatic scenes, as well as Hindustani and Carnatic classical music. In doing so, the play highlights the unheard, ignored, and deliberately silenced female voices in the stories we have told and retold for centuries. This contemporization of classical text advocates for a more just world where plurality of perspectives and voices flourish. This resonates with the theme of NITFest 2022 which celebrates diversity and recognizes theatre as a tool for social transformation.

Director: Abhishek Majumdar

Language: English, Kannada, Tamil

Duration: 90 minutes

Venue: Mandala Theatre

Date: 26 November, 2022

Time: 12 P.M & 4:00 P.M.

SYNOPSIS

This concert theatre piece examines feminist narratives within Shakespeare's *Othello* and traditional Indian mythologies composed of Hindustani, Carnatic, and folk music. The sound design of the play is by one of India's foremost live sound artists Nikhil Nagaraj. With the combination of musical score, spoken word poetry, and dramatic scenes, this performance text uses multiple forms such as *Yakshagana*, *Hari Katha*, *Yellama Nata*, and contemporary idioms to tell the story. It questions the absence of female voices, which could give a deeper insight into the life of Desdemona.

ABOUT THE DIRECTOR

Abhishek Majumdar is a playwright, theatre director, and scenographer. Currently, he is the artistic director of Nalanda Arts Studio Bangalore which is a collaborative arts company based out of Bangalore, and visiting associate professor at New York University in Abu Dhabi. He is developing new work for Nalanda Arts Studio Bangalore, Somuho Kolkata, Royal Court Theatre London, Bloomsbury London, Tibet Theatre, PlayCo New York, and New York University Abu Dhabi Arts Center amongst other places. His work has been translated into multiple languages including English, French, Spanish, Kashmiri, Czech, and Tibetan. In 2021 he has been awarded one of the five 'International Theatre Artist awards by Playwright's Realm New York.

DIRECTOR'S NOTE

Desdemona Roopakam is a two-person Operatic play, sung and performed by MD Pallavi and Bindhumalini, and an inquiry into women's voices in epics and tragedies with Othello as its focus. The performance uses multiple forms such as *Yakshagana*, *Hari Katha*, *YellamaNata*, and contemporary idioms to tell the story. The play in its elaboration of traditional Indian myth examines the differences in register and agency that women have had in important narratives about them.

ABOUT THE PLAYWRIGHT

This play is jointly written by Abhishek Majumdar, Irawati Karnik, MD Pallavi, Bindhumalini, Veena Appiah, and Nikhil Nagaraj. All of them are acclaimed theater practitioners in their respective fields. Veena Appiah has been handling production and producing plays for about 30 years. Pallavi MD performs Kannada poetry. Bindhumalini Narayanaswamy has training in both Carnatic and Hindustani classical forms but loves to explore outside of her strict classical roots. Irawati Karnik writes in Marathi, Hindi, and English. Nikhil Nagaraj's interest explores the amalgamation between electronic and acoustic music, combining traditional Indian music styles with contemporary classical and electronic concepts.

ABOUT THE GROUP

Nalanda Arts Studio is a Bangalore-based Arts organization focused on research, scholarship, training, and practice of performing and fine Arts with a focus on collaborations between Asian, African, and Middle Eastern artists and communities.

CAST & CREW

Direction and Scenography	Abhishek Majumdar
Devised and Written by	Irawati Karnik Abhishek Majumdar MD Pallavi Veena Appiah Bindhumalini Narayanaswamy Nikhil Nagaraj
Original Texts	William Shakespeare's Othello Tishani Doshi's 'Girls are coming out of the woods'
Translations by	MD Pallavi Bindhu Malini Aparna Chandar
Performed by	Pallavi MD Bindhumalini Nikhil Nagaraj Nikhil Nagaraj Niranjan Gokhale Sachin Anil Dunakhe Ramakrishna NK Veena Appiah Gautam Upadhya Prajwal S
Sound Design	Sridhar Murthy
Light Design	Surabhi Vasisht
Lights execution	
Makeup	
Producer	
Production assistants	
Set execution	
Asst Scenography	

CONTACT DETAILS

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EMBRYONIC

ABOUT THE PLAY

What would happen if a flower was a person? a river could sing? or clouds could express their feelings? or a seed could speak? The reflecting answers will change our way of looking at life. We often take life for granted. We do not take our time to contemplate about what it really means to live a life. Instead of searching for the purpose of life, we are tempted to earn and store. We think about the future, we think about our comfort without being aware of our own body and how it transitions itself from womb to tomb. This piece of art will make you question our existence and how nature operates.

SYNOPSIS

How does the tree survive? Why is the mountain constant? Why does the wind keep on blowing? Why does the flower selflessly bloom? A million thoughts are born in our mind daily but they hardly get noticed. People are perplexed by the tiny things of daily life and miss the beautiful side of life. This play will make the audience engage in the rhythm of the river, dance like a flower and float like the cloud.

Director: Kedar Nath Paudel

Language: Nepali

Duration: 35 minutes

Venue: Open Premises

Date: 27 November, 2022

Time: 1:30 P.M.



ABOUT THE DIRECTOR

Kedar Nath Paudel is the chairperson of Indreni Theatre. He has earned a recognizable position in Pokhara and stands as a unique identity of freelance theater artists among the Nepalese theater fraternity. He has been indulging himself in theater performance since his high school days. He has years of experience in this field and has written four plays and directed two. He has introduced Nepalese arts and culture through theatrical performance in more than a dozen nations by now.

DIRECTOR'S NOTE

It is impossible to describe things that are empty and thoughtless. My face remains almost blank during the act. I seem mindless. I can feel things but cannot describe it in words. It can only be described through the portrayal of experiences. How could I possibly explain my stomach being full and my heart being empty? You have to flow with me to experience all these feelings.

ABOUT THE GROUP

Indreni Theater was established by a group of youths committed to enhancing human resources and theater engagement in Nepal. Its main motive is to expose the issues of society and life through a virtual medium in an artistic way. Indreni is a safe and equal space for all the artists to create, perform and practice art. It will continue the artistic pursuit through coordination with local levels across the country, expanding social consciousness through art-based public awareness.

CAST & CREW

Director / Writer	Kedar Nath Paudel
On Stage	Kedar Nath Paudel
Music	Liberio Riveria
Production Manager	Ram Hari Adhikari
Makeup	Anil Timilsina
Production Crew	Dipendra Paudel, Arjun Gurung, Binod Paudel, Bikas Paudel
Thanks:	Conny Tiebout, Ezio Tangini, Prakash Rijal, Samjhana Adhikari Paudel

CONTACT DETAILS

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KATHA KASTURI

ABOUT THE PLAY

Katha Kasturi is adapted from Nayan Raj Pandey's story *Sarpadansha* from his story collection, *Jiyara*. It presents a folk tradition of the Midwestern region of Nepal which gets mixed into several social and political situations as the plot progresses. It presents a strong critique of capitalism, corrupt politics, the political establishment, greed, and patriarchy and sensitises the audiences about the negative impact these things bring to the common people of society.

SYNOPSIS

The story depicts the traditions, culture, and socio-economic conditions of the people of the Midwestern region. This Play includes phrases, songs, and folk tales of the Awadhi language. The story is an example of Anchalik (Regional) literature. It presents a strong critique of capitalism, corrupt politics, the political establishment, greed, and patriarchy. The genres of the play are realism and magic realism. The play is meant to be not only instructive but also entertaining.

Director: Deeya Maskey

Language: Awadhi, English, Nepali (Sign Language, Audio Descriptions available)

Duration: 100 minutes

Venue: Mandala Theatre

Date: 25 November, 2022

Time: 4:00 P.M.

ABOUT THE PLAYWRIGHT

Nayan Raj Pandey is a Nepali writer and screenwriter. He writes stories and novels, as well as screenplays for Nepali cinema. He is known for his representation of contemporary Nepalese society in his novels, presented in a figurative style. His work was notable in *Ular*, *Loo*, and *Jiyara*. He is also the receiver of Padmashree Sahitya Puraskar for 2074 B.S. for his book *Yaar*.

ABOUT THE DIRECTOR

Deeya Maskey is a renowned theatre/film actor and dancer of a different league. She has done her masters in Kathak dance from Prayag Sangeet Samitee Allahabad, India in 2006. She joined the Actors' Studio and started to develop the bridge between dance and theatre. Since then she has done more than a dozen full-length plays and more than 100 street and forum theatres and performed extensively abroad and in Nepal. She has played a major role in several memorable plays like *Virtual Reality*, *Chokhauni*, *Malami Honest Thief*, *Oliana*, *A Moon for the Misbegotten*, *Waiting For Godot*, *Court Martial*, *Teen Ekanta*, *Thirty Days In September*, *Thangla*, *Conference of the Birds*, etc.

DIRECTOR'S NOTE

Reality-like magic and magic-like reality, I love them both in art. This is possible only when we try to get beyond the limited narrative style of realism. That's why I love doing folk plays that mix myth, fantasy, and reality together. This is how 'Katha Kasturi' entered my mind. For me, art is for life, and it should touch someone's life and address your time. That is why I loved the story *Sarpadamsha*, where Nayan Raj Pandey not only tells the story of snake charmers, but also humanizes the snake. He wisely utilizes this story to portray Madhesh's politics, poverty, and exploitation. I saw the possibility of 'total theatre' being woven into it.

ABOUT THE GROUP

Actors' Studio is a group of writers, artists, musicians, fashion designers, graphic artists, anthropologists and actors who have been working with an organic and interdisciplinary theatrical approach since many years. Its motto is to explore and expand multiculturalism in theatre and its dynamics at different levels. It has been continuously performing plays-both in Nepal. It has been performed not just on stage but on the street and in villages. Some critically acclaimed plays of the Actors Studio are *Virtual Reality*, *Thangla*, *BankiUjyalo*, *TalakjungVsTulke*, *Kali Aaimai*, *Kafka EkAdhyay*, *Oh! Star Duniya*, *Malami*, *Court Martial*, *30 days in September*, *Teen Ekanta*, *Conference of the Birds*, etc.

CAST & CREW

On Stage

Ayushma Magar, Bikash Khadka, Prabhav Shahi, Shristi Bhattarai, Santosh Bir Singh Basnet, Jiban Gautam, Sandesh Bam, Prem Prakash K. C., Yash Bogati Rajwar, Shibadash Gurung, Bishal Pulami, Rajan Puri

Off Stage

Production Design
Management
Management Support
Musician

Dev Neupane
Sanjita Parajuli
Rishikesh Basyal ,
Aayushman Pyakurel
Santosh Bir Singh Basnet
Krishna Khatri, Suraj Malla, Utsav Ghimire
Viplob Pratik, Sanjita Prajuli, Santosh Bir Singh Basnet, Krishna Khatri, Madan Gopal

Songs

Language Translation
Background Music

Hansa Kurmi
Santosh Bir Singh Basnet, Dev Neupane, Saugat Sapkota

Light Design
Light Operation
Costume Design
Stage Design
Stage Management
Story
Design / Direction
Supervision

Narendra Baral
Shrawan Rana
Sanjita Parajuli
Anup Baral
Sandesh Bam
Nayan Raj Pandey
Diya Maskey
Anup Baral

CONTACT DETAILS

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KHUWALUNG

ABOUT THE PLAY

Khuwalung, a mythical stone, is a symbol of culture and the foundation of cultural beliefs and practices. Though there are multiple versions of the myth and stories coming from multiple communities, each version has one thing in common, its belief and trust have been accepted with a common understanding and ownership. It has survived as a story in the dialect and culture of the ethnic communities like Rai, Limbu, Yaakha, Sunuwar, Thami, Jirel, Surel, etc and their belief has one physical center, that lies in the meeting point of three rivers Dudhkoshi, Arun and Tamor, as Khuwalung, a stone with a Mundhumi acceptance and belief. The myth goes that human civilization evolved from the point and spread to different directions marking the mythical stone as their common witness.

Director: Kiran Chamling Rai

Language: Nepali (Sign Language, Audio Descriptions available)

Duration: 115 minutes

Venue: Mandala Theatre

Date: 28 November, 2022

Time: 12:00 PM & 4:00 P.M.

SYNOPSIS

Once, Kirati ancestors get trapped in the triangle of rivers while hunting for wild pigs. Since they couldn't go back home, they stayed there and spread their residence. The peaceful settlement gets attacked by another nearby state, causing a massive war. Although they were able to win this war, an epidemic followed by it posed a great threat to the community. As an attempt to save their lives, they had to leave their place. When every effort to build a traditional bridge over the river failed, they offered Khuwalung their prayers, treating it as their *Kul*. That allowed them to build the bridge and spread in multiple directions, creating multiple ethnic communities.

ABOUT THE DIRECTOR

Kiran Chamling Rai is a celebrated actor and director in Nepal. He has been in this area for the last 10 years. He has given successful plays like *Lato Pahad*, *Jokhana*, *Khabar Harayeko Chitti*, etc as a director, and worked in plays like *Yellow Comedy*, *Coma – A Political Sex*, *Thangla*, *Majipa Lakhe*, *Harjit*, etc as an actor. Apart from his theatre activity, he is also a celebrated director of music videos in Nepal. He has also worked in movies like *Sahili*, *Dokh*, *Senako Cheli*, etc.

DIRECTOR'S NOTE

I like to work on stories with organic cultural taste. This interest gave me the courage to work on a play based on Khuwalung, although it had different versions within the Kirati community. I am thankful to my writer Rajan Mukarung who beautifully created all these myths together and gave this drama form. I feel we don't have enough plays carrying the organic essence of Nepali culture, and those who are in, are not reaching to international level. I admire the work Mandala Theatre is doing to help Nepali plays reach international interaction by organizing Nepal International Theatre Festival. We are proud to be participating here.

ABOUT THE PLAYWRIGHT

Rajan Mukarung is a well-known name in Nepali literature. His widely celebrated novel *Damini Bhir* is the recipient of the prestigious *Madan Puraskar* of Nepal. His other notable works are *Hettachakuppa*, *Kirat Samman*, *Ferido Swoundrya*, etc, which got him *Pahichan Puraskar*, given for his contribution to ethnic exploration in literature. He brought ethnic aesthetics into Nepali literature and brought a new wave. He is also an activist in social justice and cultural preservation. Also a poet and lyricist, he has a play *Jokhana* in his name.

ABOUT THE GROUP

Thaili Entertainment is active in producing drama and music videos for a few years. It has produced widely celebrated plays like *Lato Pahad*, *Jokhana* and music videos like *Timi Tare Bhir*, *Hurukkai Vaye Ma*, *Demsaro*, *Aauna Maya* etc.

CAST & CREW

On Stage	Samyog Guragain, Ingi Hopo Koinch Sunuwar, Rear Rai, Shakti Rai, Roshani Syangbo, Man Hang Lawati, Anu Thapa, Bedana Rai, Yuvah- ang Rai, Ramita Raee, Sushil Tamang, Sara Rai Lohorung, Dipa Suhang, Yangsang Mukarung, Sabina Thapa, Mani Kulung Rai, Shayok Mu- karung, Ramila Moktan, Prashamsa Gurung, Manoj Max, Hiran Rai Pabitra Rai Anurag Thapa Sanjit Thulung
Live Musician	
Off Stage	
Light Design	Ingi Hopo Koinch Sunuwar Shakti Rai, Yangsang Mukarung, Mani Kulung Rai & Team
Props Design	Pashupati Rai & Kiran Chamling Rai Sachin Lama Amrita Poon Chhejing Bhutia Prayash Bantawa Rai, Sushil Tamang
Set Design	
Light Operate	
Costume	
Sound Operator	
Photo/Video	
Production Management	Pabitra Rai
Production Co-ordination	Rajan Mukarung
Asst. Direction	Pashupati Rai
Advisor	Dayahang Rai
Writer	Rajan Mukarung
Design/Direction	Kiran Chamling Rai

CONTACT DETAILS

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KUBHINDOKO KATHA

ABOUT THE PLAY

Set in Western Nepal's Kham Magar community, "Kubhindoko Katha (Story of Ash Gourd)", a folklore-based play takes us close to the ultimate truth of mother nature. It celebrates the fact that nature has made us different from one another with our strengths and weaknesses and emphasizes the need to accept each other's existence. It acknowledges the difference in our appearances with different abilities and roles in family and society. It regards such diversities as nature's plan to complement one's weakness with another's strength to ensure everyone's role is vital, be it small or big for the smooth functioning of this world. It also advocates that diversity and coexistence is something that makes our society resilient and vibrant where the needs and existence of all are cared for and respected. It is one of the seven plays developed through the five monthly long playwriting projects organized by Mandala Theatre-Nepal in 2022.

Director: Dayahang Rai

Language: Nepali (Sign Language, Audio Descriptions available)

Duration: 80 minutes

Venue: Mandala Theatre

Date: 3 December, 2022

Time: 4:00 P.M.

SYNOPSIS

Khima, the main character of this play, is a folk tale-based character who is rejected in many ways by everyone because of her physical appearance. She is compared with others and mocked and questioned frequently due to her abilities. Consequently, a sense of inferiority develops in her that does not allow her to open up among her friends and society. This play takes us through how the central character overcomes her fear and inferiority and saves the people from the greatest crisis of drought in her village. In nutshell, this folk drama is a perfect blend of nature's grandeur with human relations and emotions and gives a strong message that all the things that coexist in nature have their own essence.

ABOUT THE DIRECTOR

Dayahang Rai is the founding chairperson of Mandala Theatre-Nepal. Rai, one of the most popular Nepali film actors, has been working in theatre as an actor, director and playwright since 2002. Born in the Bhojpur district of Province 1 of eastern Nepal, Rai started his theatre career as an actor and later explored his interest in playwriting and direction. He has written around a half dozen contemporary Nepali plays and directed around a dozen.

DIRECTOR'S NOTE

Directing this play was a challenging task for me. The plays that I have directed before were related to my own culture and traditions mainly from the eastern part of Nepal. That's why, I had a good understanding of the dramatic elements used in the play. But, as *Kubhindoko Katha* is based on Kham Magar culture of western Nepal, different from my own culture and experiences, Being new to this culture, I had to do my research to preserve the authenticity of the culture , which was quite a stimulating and exciting artistic journey for me. I have tried my best to use the right and meaningful dramatic elements to make the play worthy to watch by using dance and musical forms from the same culture and folklore practices. I hope this play hopefully conveys the importance of diversity in nature. I am very thankful to the entire cast and crew of this production who believed in me to work on this.

ABOUT THE PLAYWRIGHT

Born in Dhangadhi of Kailali of Sudurpaschim Province, Pranish Magar has been active in Nepali theatre for the last few years. He is currently doing his graduation in Nepali literature and journalism at Pashupati Campus, Kathmandu. Besides writing, he has a special interest in music, acting, travel, and photography. He has been actively writing, acting, singing, and playing musical instruments for a number of plays.

ABOUT THE GROUP

Mandala Theatre - Nepal is a group of young, enthusiastic, and dedicated theatre workers of Nepal. After long training and individual involvement in this field, in 2008 a group was formed to keep working in this field. It has devoted itself to explore, popularize, and preserve the varieties of traditional and indigenous theatrical forms of Nepali society, and looks forward to work even more actively in the days ahead. Mandala Theatre Nepal is a registered company that delivers theatre productions and related services. It is also registered as a non-profit organization to serve its respective vision and mission for social responsibilities.

CAST & CREW

Cast	Pabitra Rai, Sangita Thapa Magar, Parbati Thapa Magar, Puskar Karki, Kiran Shrestha, Keshav Singh Thagunna, Ranjana Oli, Renu Yogi, Nita Rai, Samjhana Tamang, Sagar Bhattarai, Arun Pun Magar, Sarjam Magar and Bhuwan Luhar
Live Musicians	Anurag Thapa Magar, Prashanna Humagain and Akash Nepali
Playwright	Pranish Magar
Director	Dayahang Rai
Executive Producer	Som Nath Khanal
Associate Director	Bikash Joshi
Casting Director	Bijay Baral
Stage Manager	Umesh Tamang
Music Director	Pranish Magar
Choreographer	Pramila Khanal
Production Manager	Balu Rai
Set Designer	Rajan Khatiwada
Light Designer	Buddhi Tamang and Umesh Tamang
Costume Designer	Bibek Katwal
Props Design and Making	Shakti Rai and Mani Kulung Rai
Dance Instructor	Yam Gurung and Maya Gharti Magar
Set Construction	Hum BC and Sagar BC
Accessibility Advisor	Sagar Prasain

CONTACT DETAILS

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MADE IN ILVA

ABOUT THE PLAY

This physical play represents an excellent and innovative example of Italian contemporary civil commitment and political theatre. Born from the will to denounce the factory workers' bad condition of ILVA steel works of Taranto, in the south of Italy, and the contamination of the environment, this performance has been shown in more than 20 countries in 4 different languages. After more than 10 years of tours, *Made in ILVA* still strives to transform the reality and the social conditions of workers all over the world through a physical and poetic theatre able to join ethics and aesthetics.

SYNOPSIS

Made in Ilva explores the impact of the biggest steelworks in Europe on the environment and surrounding population. The performance is a perfect combination of extreme physical actions, sounds that become obsessive rhythms, original music, vocals, and video projections. An emotional and poetic exploration of the alienation and oppression of a human body reduced to an artificial machine.

Director: Anna Dora Dorno

Language: English

Duration: 60 minutes

Venue: Mandala Theatre

Date: 1 December, 2022

Time: 12:00 P.M & 4:00 P.M.

ABOUT THE PLAYWRIGHT

Born in 1977 in Italy, Nicola Pianzola graduated from the University of Bologna. He has studied physical theatre graduating from the Nouveau Cirque school of Bologna and at the Grotowski Institute of Wroclaw (Poland). He is currently a performer and playwright in all the productions of Instabili Vaganti theatre company. He has won several national and international awards as a performer of the solo show *MADE IN ILVA* including a nomination at the total theatre awards at the Edinburgh Fringe 2014. He writes for *Hystrio* theatre magazine and *fattiditeatro* theatre webzine.

ABOUT THE DIRECTOR

Born in 1976 in Italy, Anna Dora Dorno graduated from the University of Bologna – Department of music and performance. In 2004 she founded the experimental theatre company Instabili Vaganti directing and acting in: *Avan-lulu*, a special award of the Jury at the VI° International Festival of Theatre and Visual Arts Zdarzenia (Poland), *The Ritual*, the result of a 10 years research project all around the world and performed at the 18 Bharat Rang Mahostav in Delhi, *Ausencia – Alone in the crowd*, premiered at the 32° Fajr International Festival of Teheran (Iran), *MADE IN ILVA*, Nomination at the Total theatre awards at the Edinburgh Fringe Festival 2014 and winner of 10 national awards for the best performance, *Desaparecidos#43* based on the true story of the missing students in Mexico and winner of the patronage of Amnesty International.

DIRECTOR'S NOTE

Beginning with diary excerpts of an ILVA steelworker, including testimonies and emotions of other factory workers, the performance goes beyond specific cases, turning the worker into a “status symbol” of contemporary man, alienated from himself and from a society that relegates him to the condition of “hermit”. *Made in Ilva* is the result of intense physical work and vocal experimentation between organic, and inorganic movement and voice. A critique of the current alienating production system and its impact on the environment and the population. A man, a factory worker lives with the conflict of wishing to escape from the incandescent steel cage and needing to carry on working in that hell to survive. He is imprisoned in a mechanical and repetitive existence, in a post-modern landscape where the alienation of the production line reduces the human being to an artificial machine. The scene is set with metal structures continuously transformed by the lights, the video projections, and the performer's actions interacting with music and sounds that become obsessive rhythms, while a persuasive voice orders him “work, produce, act, create...”

ABOUT THE GROUP

Founded in 2004 by the director, artist, and performer Anna Dora Dorno and the playwright and performer Nicola Pianzola, Instabili Vaganti is a multidisciplinary artistic duo that focuses on experimental ongoing research in physical theatre and contemporary performing arts.

Their performances have been translated into 3 languages and presented in more than 20 countries in Europe, Middle East, North Africa, Latin America, and Asia, winning several awards, including the nomination to the Total Theatre Awards at the Edinburgh Fringe 2014 with the performance *MADE IN ILVA*, and important acknowledgments such as the patronage of the European year of cultural heritage 2018 for their international project *Rags of memory* and the patronage of Amnesty International for the performance *Desaparecidos#43*.

With the support of: MIC Ministero della cultura, Istituto Italiano di cultura in New Delhi, ATER Fondazione

CAST & CREW

On Stage	Nicola Pianzola
Off Stage	
Director	Anna Dora Dorno
Original songs and vocals	Anna Dora Dorno
Original music	Riccardo Nanni
Stage objects design	Nicoletta Casali
Lights	Anna Dora Dorno
Video	Nicola Pianzola
Production	Instabili Vaganti
Original script	Nicola Pianzola based on poems and testimony of factory workers of ILVA of Taranto – Italy, the biggest Steelworks of Europe

CONTACT DETAILS

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MR & MRS KRAFT - A STORY OF PAPER MASKS

ABOUT THE PLAY

Kraft paper, the main material of the performance, is often considered common due to its qualities of daily use. Many times we fail to see the infinity of creative possibilities that these materials possess. This creative process has encouraged us to go deeper into designing these reversible masks where numerous characters reveal to us and remind us that we have a bond that unites us all despite our appearances.

SYNOPSIS

Transformation through the simplicity of kraft paper; Mr. and Mrs. Kraft invite audiences into their laboratory where they experiment with their amazing material. Cutting, manipulating, gluing, coloring, and crumpling, give life to a variety of double-sided paper masks that reveals surprising, funny, and original characters. The masks, their gestures, and their movements will become the elements of a story: that takes us on a poetic and sensorial journey where the magic and fascination of paper and its creatures will trap us in a continuous game of masking and unmasking.

Director: Diana Costa and Pablo Durán

Language: Non Verbal

Duration: 45 minutes

Venue: Mandala Studio

Date: 26 November, 2022

Time: 2:00 P.M & 6:00 P.M.



ABOUT THE DIRECTOR

Diana Costa and Pablo Durán, both creators and directors of the performance are famous for their minimalistic plays having non-verbal language. Their way of using commonly used materials and extending their meaning to the larger context is notable. They are also recognized for using movement, body, and vocal codification, making performances precise, rhythmic, and full of creative and expressive energy. Most of their projects, which are usually original, look at other sectors such as education and social issues, trying to use theatrical masks as an element of learning and personal development.

DIRECTOR'S NOTE

We believe that Kraft paper has excellent theatricality due to its minimalism and textuality. The form, abstract and suggestive, has allowed the elaboration of reversible masks (double face) where the public has the freedom to elaborate this new face in their imagination. The multiplicity of forms increases the sensation of plasticity and of traveling through the surprising appearance that paper gives at all moments.

During the development of the performance, we see the paper gradually coming to life. The masks are articulated from different body segments whose aim is to explore other areas of the body through which they can communicate and reach the audience. The infinite folds and shapes provoke our eyes and mind to produce powerful creative images.

ABOUT THE GROUP

Since its beginning, Neamera Teatro has been carrying out artistic work that allows it to understand and access different sectors (children, youth, and people with intellectual disabilities...) with masks. We aspire with them to enter in contact in a sincere, honest and true way. Mr & Mrs. Kraft is their fourth production.



CAST & CREW

Writer/	Diana Costa and Pablo
Director/	Durán Rojas
Performers	

CONTACT DETAILS

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NOMAD

ABOUT THE PLAY

The solo play speaks of the receptive exploration of a body attentive to change and takes change as a rediscovery that implies in itself a great adventure. It has a connection to Nepal, where the director states she would feel more present and vivid and that made her leave her comfort zone. It is a part of the project named Solo Circuit, a theatre space created for the exhibition of new authors' theater plays and for the self-management of the play's production. The project potentiates the realization of plays for new authors with a very low budget.

Director: Constanza Bitthoff

Language: Music Only

Duration: 40 minutes

Venue: Mandala Studio

Date: 2 December, 2022

Time: 6:00 P.M

SYNOPSIS

The play tries to illuminate change, the movement of change, and the process of change through a body that breathes in multiple and simultaneous rhythms, appearing in new times and spaces. In the experimentation of new combinations, new encounters are revealed to us giving unexpected vital movement.

ABOUT THE DIRECTOR

Constanza Bitthoff is a professional dancer who did her postgraduate in Art and Body in Barcelona Spain, University. She is known for her expertise in physical theatre languages and composition and has wide experience as a performing arts language instructor. She is the founder of My Theatre in Buenos Aires, Argentina, and has worked as a dance instructor in Mexico, Colombia, and Spain.

DIRECTOR'S NOTE

I want to put focus on the interdependence of the movement and in this piece, I have proposed the body as a tool that enables this movement. The languages I have used in the piece, such as music and image expands our awareness of the world and of ourselves. The fabric from which the piece is made allows circulation through everyday and repetitive places for the author, allowing us to observe one step and the next being the same in themselves and the fundamental condition between movements.

Working on this play made me a better listener.

CAST & CREW

On Stage

Director/Performer

Constanza Bitthoff





RAJA MAN WAHALA

ABOUT THE PLAY

Raja Man Wahala (The King, Me and the Slave); the stage play is an experimental attempt of Chamika Hathlahawatte to resurrect the age-old tradition of storytelling to the national and world theater. Taking a minimalistic approach, a team composed of five storytellers narrates three stories; the story of the slave (fairy tale), the story of King Dutugamunu (historic story), and the story of Premathilaka (present-day), which are supposed to have taken place in three different time spans in Sri Lankan History. At the end of the play, spectators are requested to choose the best hero.

The play achieved even more success by maintaining simplicity in props, scenery, settings, costumes, and make-up. A few simple props (jars) sets were transformed into another level of symbolic dimension likewise a throne, mountain, chair, horse, river bank, and many more.

Director: Chamika Hathlahawatte

Language: Sinhala

Duration: 100 minutes

Venue: Mandala Theatre

Date: 30 November, 2022

Time: 4:00 P.M.

SYNOPSIS

The first story takes a turn when the king meets a fortune teller who tells him that his daughter will be married to a slave of the palace. The second story is based on the historic legend of a stubborn King Dutugamunu who upon the death of his father precipitates a menacing war against King Elara and reunites the state causing death to a mass of Tamil citizens. The third story is a true story of an obedient child Premathilaka, who falls for a girl named Nilmini but not being able to accept the rejection, receives a tragic end.

The storytellers, after completing the enactment, adjust the ending and re-narrate. The spectators now must choose the hero out of all these stories.

ABOUT THE DIRECTOR

Chamika Hathlahawatte, director and play playwright has earned a Bachelor of Arts Special Degree in Drama and Theater, a Master of Arts Degree, and a diploma in PH.D. *Along with The King, me and the Slave* (2016), he has written plays like *Hayina* (2004), *Hari Apooru Dawasak* (2008), and *The Dragon* (2013) which has been participated in multiple national and international festivals, most notably Bharath Rang Mahotsav. He has won multiple awards with them in the National Drama Festival.

DIRECTOR'S NOTE

I love to explore theatrical experiments in my play. This stage play too is one of such attempts to resurrect the age-old tradition of storytelling in a modernistic approach to national and world theater. This play can be staged not only in a proscenium theater but also in an open theater. The eight barrels that we utilize in this play function as theatrical backdrops, stage props, and musical instruments. In this play, we don't utilize any additional sets or accessories. We simply utilize a guitar as a musical instrument alongside barrels. Each of the five actors overall in this play performs a variety of characters. Hope our production will help social transformation by initiating the discourse about social, economic, political, and religious matters and issues. During the performance, we break fake and mythical heroic concepts and perceptions while building deep discourse with the audience and giving them a broad perspective about the hero and heroic concept.



ABOUT THE GROUP

The Team Apurva is a group of artists composed of many graduates in drama and Theater. The plays composed by them are as follows, *Hyina* (2004), *Hari Apooru Dawasak* (2008), *The dragon* (Makarata, 2013), and *The King, Me and the Slave* (2016).



CAST & CREW

On Stage

Sarath Karunaratne
Sanath Wimalasiri
Theruni Peiris
Umayangana
Wickremasinghe
Thilak Gamage

Off Stage

Props Pradeep Chandrasiri
Costumes Suwinitha Perera
Make Up Prem Jayantha Kapuge
Lighting Chandana Aluthge
Choreography Chamika Hathlahawatte
Music Stage Thilak Gamage
Management Himashi Withanage
Stage Supporters Tharindu Madushanka
Dinuka Sitharu
Jenad Dulanjaya
Photography Ruwan Meegammana
Main Organizer Chaminda Jayasuriya

CONTACT DETAILS

APURWA DRAMA TEAM

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RIO

ABOUT THE PLAY

We have reached this point where it seems that we have ruined everything. We will not be able to heal the depth of our wounds. But nevertheless, we still have hope, and laughter still gives us the courage to embrace the totality of our life experience and recognize the other as “another me”. In the midst of this great human paradox, RIO is conceived as a ritual to heal wounds, regain confidence, resume dialogue, and open ourselves to ideas and ways of acting differently. It encourages us to take time, have time, and accept failure, defeat, death, fears gracefully.

SYNOPSIS

In the midst of a great regional drought, a town sends two of its members to find out the causes of the lack of water. The pilgrims will have to travel far, towards their deep roots in order to understand what is happening. RIO is the story of a people without water, of a long journey, of a humanity that is lost. It is an invitation to reflect on the walk of human beings on this earth.

Director: Andrés Fagiolino and Betina Domínguez

Language: Non Verbal

Duration: 60 minutes

Venue: Mandala Theatre

Date: 29 November, 2022

Time: 12 P.M & 4:00 P.M.

ABOUT THE PLAYWRIGHT

Actor, clown, researcher, and director, Andrés Fagiolino was born in Montevideo, Uruguay. In 2015 he founded Amares Teatro where he researches the following lines of work: “Technical and Energetic Training of the actor/actress”, “The art of the clown”, “Theatricalization of unconventional spaces” and “Hospital clowning”, developing a methodology of daily technical-physical-vocal training and its transmission. Since 2015 he has been on an uninterrupted tour across the world in which he has taught and performed in 20 countries in America, Africa, and Asia.

ABOUT THE DIRECTOR

Born in Nueva Helvecia, Uruguay, Andrés Fagiolino is trained in the techniques of figure skating, contemporary circus, physical theater, and clown. Since 2015 she has worked as an actress-researcher at Amares Teatro, where she develops research in the following lines of work: “Technical and Energetic Training of the actor/actress”, “The art of the clown”, “Theatricalization of unconventional spaces” and “ Hospital clown ”. Since 2015 she has been on an uninterrupted tour across the world in which she has taught and performed in 20 countries in America, Africa, and Asia.

DIRECTOR'S NOTE

There is a sense of nostalgia in this show, a will to caress the scent of childhood, to draw a bridge that takes us to our land, to recognize ourselves through its traditions, and to find fertile land to build our own rituals. But also there is a desperate attempt of humanity to cope with global devastation and uncontrolled growth as well as with our individual greed and pursuit of personal comfort.

ABOUT THE GROUP

Amares Teatro is a theater company that researches and generates scenic proposals based on physical theatre, energetical training, and clown techniques. Between December 2015 and October 2019, they made a four-year tour of Latin America, which took them through Argentina, Brazil, Bolivia, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, El Salvador, Guatemala, Mexico, and Cuba. Since October 2019 they are touring through Africa (Egypt, Kenya) and Asia (India, Nepal, Vietnam).

They are creators of the Amares por los Mares Project through which they collaborate with several hospital clown groups, community theatre groups, and native community organizations in Latin America, Africa, and Asia.

CAST & CREW

On Stage

Actor/Director

Andrés Fagiolino

Betina Dominguez



CONTACT DETAILS

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www.amaresclown.com



SAABITI

ABOUT THE PLAY

Sabiti challenges the audience's perceptions of social structure, societal norms and values, imported ideologies, political commercialization, and even basic social needs like social justice, health care, and education that have an impact on people's daily lives. The central character's journey, who is a woman confined in a patriarchal space, serves as both a mirror and a hammer.

Director: Bimal Subedi

Language: English, Hindi

Duration: 70 minutes

Venue: Mandala Studio

Date: 29 November, 2022

Time: 2:00 P.M & 6:00 P.M.

SYNOPSIS

Sabiti unmask the real face of diverse social structures that are unfavorable to women. These structures are hidden behind the curtains of several imported isms, biased social norms, political commercialization, or even within the daily social necessities like education, health, and social justice, which are affecting the everyday lives of people.

ABOUT THE PLAYWRIGHT

Kathmandu-based freelance writer, translator, and poet, Suraj Subedi has co-authored a Nepali adaptation of *Vagina Monologue 3.0, Private is Political* (2019) and also penned for the Nepal International Theatre Festival 2019's critical reflective publication. His recent dramatization of the play *Palpasa Café* was highly admired.

ABOUT THE DIRECTOR

Bimal Subedi, a National School of Drama graduate has been working in the field of theatre for the last two decades. He has directed and designed more than 15 plays. His plays always speak social political realization of contemporary social dots and doom through perspective and constructive sensitiveness. He is the founder and artistic director of Theatre Village Nepal. Most of his notable plays include Sandajuko Mahabharat, Malini, Hamlet, Palpasa Cafe, etc.

DIRECTOR'S NOTE

I had a fortune enough to spend the final stages of Jagdish Ghimere's life with him. While in a conversation, he wished to see the performance of Sabiti before he dies. I felt moved by his comment. I took his word in deep insight so choose this specific play for the inauguration of Theatre Village Nepal. The play had to end due to an unanticipated circumstance even without completing the very first show. I was unable to live up to his belief in the play. But when our play has officially selected in NITFest, I imagined him as an audience in the first row, witnessing without blinking and blessing throughout, everyday performance. Now I can console myself, his soul receiving my offering.



ABOUT THE GROUP

Theatre Village Nepal

A Kathmandu-based theatre primary focus has been to explore theatre language that helps theatre go well with the technological advancement in the cyber age, the organization focuses on research and seminars for the excavation of the roots of Nepali theatre; innovative and thought-provoking theatre productions to bridge indigenous performance culture with cutting edge world theatre practice.

Art Ashram

Art ashram is an emerging Art initiative, wholly dedicated to promoting, accommodating, and fostering a plethora of artistic endeavors. Being a connoisseur of art, it believes in the principle of inclusivity which encompasses various art forms ranging from music to drama to cinema.



CAST & CREW

On Stage	Anuradha Majumder
	Sujan Oli
	Sajan Kumar Sunuwar
Off Stage	
	Design, Direction,
	Playwright
	Assistant Director
	Poster Designer,
	Digital Marketing
	Stage Manager
Props and Costume	Dipesh Rai

CONTACT DETAILS

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www.theatrevillage.org



SHADOW LIBERATION

ABOUT THE PLAY

When sexual harassment and misconduct make the University surroundings unsafe, students, faculty, and administrators find themselves at odds over what is to be done. Students are challenged to advocate for themselves, support one another and contend with past trauma returning in haunting ways. This play asks “how can we do better?” And invites audience participation in the spirit of building safety together. Shadow Theatre is employed to portray the inner world of the characters, and their lingering traumas. This forum theatre play invites audience participation in unpacking, revising, and reinventing how the communities approach oppression, sexual violence, rupture, and repair.

ABOUT THE PLAYWRIGHT

This Shadow Liberation performance was devised by students at Azim Premji University in Bengaluru, India.

Director: Evan Hastings
Language: English, Hindi
Duration: 60 minutes
Venue: Mandala Studio
Date: 30 November, 2022
Time: 2:00 P.M. & 6:00 P.M.

SYNOPSIS

Based in a residential university, this story traverses daydreams and traumatic memories while following a group of college students through the course of their day. When sexual harassment and misconduct make the University surroundings unsafe, students, faculty, and administrators find themselves at odds over what is to be done. Students are challenged to advocate for themselves, support one another and contend with past trauma returning in haunting ways. The problems the students face are broader than the university, yet narrowly decisive enough to drive a wedge through the university community.

ABOUT THE DIRECTOR

Evan is the Founder of Shadow Liberation, a globally reputed participatory theatre method for facilitating sexual violence prevention. Evan was a 3-time Faculty Fellow at Project Zero within Harvard University's Graduate School of Education. At Lesley University in Cambridge, MA, USA, Evan taught in the Masters in the Teaching program and the Bachelor in Expressive Therapies program. In India, Evan was faculty at Srishti Manipal Institute of Art, Design, and Technology, taught in the Foundation in Expressive and Creative Arts Therapies program at the Studio for Movement Art and Therapies, and has been visiting faculty at Xavier's College Mumbai and Ahmedabad University. Evan spent 2 years in Aotearoa New Zealand as the Artistic Director of the Theatre in Health Education Trust and an Honorary Fellow in Theatre Studies at the University of Otago. Currently, Evan is Faculty at Azim Premji University in Bengaluru, India.

DIRECTOR'S NOTE

Over the past 12 years I developed the Shadow Liberation approach to facilitating dramatic dialogue about violence and oppression; blending Drama Therapy and Theatre of the Oppressed with Shadow Theatre to represent traumatic material in abstract ways.

Realistic reenactments of traumatic events can be emotionally torturous, for the performers and the audience. The use of shadows allows us to create abstract representations of traumatic events that are visually lush, without being emotionally overwhelming. This layer of abstraction invites audience members to project their own meaning or experience onto the scene. The visual language of shadows lures audiences into reflective engagement with real-life stories on stage.

The authenticity of the student's voice, depth of introspection, and humility that inform this play are palpable to the audience and lay the foundation for relational warmth in the audience interactions around the challenging subject matter.

ABOUT THE GROUP

This play was devised by student performers through a course at Azim Premji University, where students employed the language of theatre, shadows, dance and music to subvert dominant narratives around gender and violence. Every class session involved movement, improvisation and group work. Students creatively crafted this play based on their experiences, reflections and research.



CAST & CREW

On Stage

Varsha Badrinarayanan
Anjali Gulab Tiwari
Maitreyi Bharath
Diya Agnes Seby
Pranesh S
Raj Premal Kushwaha
Adit Avinash Chandra-
chud
Tushar G H
Evan Hastings

Off Stage

Director	Evan Hastings
Assistant Director	Nitya Basrur

CONTACT DETAILS

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THE MAGIC SWAN-GEESE

ABOUT THE PLAY

This play turns towards the topic of communication and mutual understanding between parents and their children. It wants parents and their children not only to call the world through fairy tales but also to spend leisure time together, communicate and learn more about each other.

Director: Sukhorukova Tatiana

Language: English

Duration: 60 minutes

Venue: Mandala Studio

Date: 27 November, 2022

Time: 2:00 P.M. & 6:00 P.M.

SYNOPSIS

The plot of the play for children is based on a well-known and beloved Russian folk tale. The girl, left for the eldest, runs away from home without listening to her parents. Meanwhile, the little brother will be carried away by geese swans. The heroine will not be afraid of difficulties, will meet with magical companions, and will find and save her brother.



ABOUT THE DIRECTOR

After graduating from the Theater Institute in Moscow, Tatiana Sukhorukova has been working in Moscow theaters for many years. 10 years ago, she came to the festival as an actress to a theater festival in Nepal as part of the Bird of Two Worlds theater.

Director - organizer - Kristina Kondrateva graduated from the Theater Institute in Moscow, and worked at the opera theater, voicing cartoons and fairy-tale characters of the theater.

DIRECTOR'S NOTE

A fairy tale is the most ancient and effective means of educating and developing a child. In them, the fates of the heroes are intertwined and directly depend on their actions. Each hero performs a specific task, often with a specific goal. In the characters of the characters, the child sees a variety of types of attitudes to the world, while he is able to assess the correctness-wrongness of the behavior of the heroes.

In the fairy tale Magic Geese-Swans, a girl goes through the path of growing up from a child to an adult personality who is able to bear responsibility not only for herself but also for her loved ones. The child changes and by the end of the fairy tale realizes his actions.



ABOUT THE GROUP

8 years ago, the Friendship Puppet Theater was created for children. In the Puppet Theater, we do everything with our own hands: we write songs, draw props, make dolls and endow them with characters.



CAST & CREW

Preliminary
company list

Kulemina Tatiana
Kondrateva Kristina
Sukhorukov Aleksey
Shmakov Dmitriy

CONTACT DETAILS

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teatdruzhba.ru

teatdruzhba@gmail.com



THREE COUNTRIES ONE MOTHER

ABOUT THE PLAY

This play focuses on the stories of those who lived in the Sanischare Bhutanese Refugee Camp in Morang, Nepal. As one of the most protracted refugee crises in the world, the refugees were challenged to survive and stayed for over 20 years before third-country resettlement gave them an opportunity to move to other places. In this context, this play explores the complex and a multigenerational story where a sense of identity is in question.

Director: Katie Beck

Language: English

Duration: 50 minutes

Venue: Mandala Theatre

Date: 27 November 2022

Time: 12:00 P.M & 4:00 P.M.

SYNOPSIS

Inspired by the true story of Bal's family, this play examines the history and culture of the Bhutanese-Nepali-American people who were displaced from their homeland as part of the Bhutanese Refugee Crisis in the 1990s and early 2000s. Using storytelling, poetry, movement, and song, this deeply personal narrative weaves together family rituals and stories to explore the impact of cultural legacy on an individual.

ABOUT THE PLAYWRIGHT

Neema Bal (Co-Writer and Actor) is a theatre artist who represents the stories of his family in a way that not only reflects and heals the traumas from the past but also creates a space for reimagining a positive future. He is a former refugee from the Bhutanese-Nepali-American community who resettled in Akron, Ohio in 2013 and became a citizen of the United States in 2019. He began his theatrical journey at Suruwath Theatre, a company that provided artistic opportunities for theatre artists living throughout the refugee camps in Nepal.

ABOUT THE DIRECTOR

Katie Beck (Director and Co-Writer) is a creative community builder, director, writer, facilitator, and activist who works to build spaces that highlight and prioritize underrepresented voices. Since establishing Gum-Dip Theatre in 2016, Katie has produced or directed nearly 110 performances. She is a recipient of Greater Akron Chamber's '30 for the Future' Award, Arts Alive! Outstanding Artist in Theatre Award, Akron Fellowship for League of Creative Interventionists, and three Knight Foundation Arts Challenge Awards in 2016, 2019, and 2021. Katie holds a Bachelor of Arts in Theatre, Writing, and Community and Justice Studies from Allegheny College in Meadville, Pennsylvania.

DIRECTOR'S NOTE

Theatre is a fervent compass. It's an art form that forces us to examine ourselves and the world around us. The stories we investigated for *Three Countries, One Mother* were dark and joyful, honest and illusive. They demonstrated a journey known to many refugees: a life of liminality where they belong to no country. In creating this piece, there was a need for catharsis. Since reason no longer exists, we found solace in the familiarity of ritual. Sweeping the floor. Warming up the body. Building scenes for the play. The act evokes our muscle memory which finds order and safety inside ourselves. It doesn't have to make sense. It can just be.

Neema and I have been working on this project since before the pandemic started. The content of the work is deeply personal which makes it that much more challenging. It's the culmination of three years of exploring intergenerational trauma during a global pandemic. The equally exciting and scary part of touring a play is that it no longer belongs to us — it's in the hands of the audience. With that, I invite you to take part in our journey. You may find pieces of yourself in it too.

ABOUT THE GROUP

Gum-Dip Theatre's mission is to celebrate, challenge, and reinvent community identity through choose-what-you-pay performances, story circles, workshops, and multicultural events. GDT creates theatre as a vehicle for practicing different factual and imaginary versions of oneself, for representing the narratives that are often ignored, and for elevating voices and identities that are not included in the mainstream. GDT is a resident theatre company of the Center for Applied Theatre and Active Culture, a leadership consortium that nurtures theatre research and performance in Akron, Ohio. GDT is a three-time recipient of the John S. and James L. Knight Foundation's Arts Challenge Award.



CAST & CREW

On Stage

Director / Co-Writer /
Tech Operator Katie Beck
Actor / Co-Writer Neema Bal

CONTACT DETAILS

Gum-Dip Theatre
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1-330-631-5464
katie@gumdiptheatre.com
www.gumdiptheatre.com



TOGETHER AND ALONE

ABOUT THE PLAY

The theme of our play 'Together and Alone' is an ode to the resilience that each of us showed during the time of the ongoing pandemic. Through our performance, we aim to be the witnesses of stories that capture the essence of solitude, resilience, unity, pain, love, loss, and a range of varied emotions that folks have been experiencing during these unpredictable times. As playback performance invites stories from all walks of life, we believe our performance would be a transformative experience for the audience in order to visualize how they've been feeling to organically witnessing them in artistic representations. While the aim of a playback theater performance is not to advocate itself as a therapeutic tool, we believe that bringing this platform to this year's Festival would be a much-needed cathartic experience for all audiences.

Conductor: Laxmi Priya

Language: English, Hindi and Nepali
(Sign Language Available)

Duration: 90 minutes

Venue: Mandala Studio

Date: 2 December 2022

Time: 2:00 P.M

SYNOPSIS

In this performance, we invite you to share your stories with us and we will be performing these stories back to you by co-creating a space of listening, sharing, and performing. These performances will center on empathetic listening to the stories, creating connections between the attendees, and creative exploration of the stories in a manner that is resonant of social themes as well as the particularity of specific emotions nesting in those stories.

DIRECTOR'S NOTE

Together and Alone in these trying times, we
witnessed people isolating themselves
Together and Alone in these times, we found
democracies breakdown step by step
Of wars that were waged despite a global
outbreak
Of climate catastrophes that unfolded in front
of your eyes
Of stories that happened inside closed doors
that never came out
And amidst all of this
Together and Alone we witnessed
communities coming together in solidarity
For truth
For justice
For peace
In these testing times encountering isolation
and at the same time also finding unity and
togetherness have been plenty. Together
and Alone is a playback theatre experience
that aims to take the audience on a journey of
stories that allows moments of self-reflection
and sharing. With everything happening
around us globally, we believe an afternoon
of a playback theater performance offers
a space for deep listening and reflecting.

Let's Watch!



ABOUT THE GROUP

We are currently an unregistered group named Enroute KTM/BLR and have mostly come together as an organic group for the purpose of performing for NITFEST 2022.



CAST & CREW

On Stage
Performers

Deepthi Bhaskar,
Gunjan Dixit
Laxmi Priya
Akash Narendran

CONTACT DETAILS

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gunjandixit91@gmail.com
Dashrath Chand Mag, Baluwatar, Kathmandu



TREE CONFESSIONS

ABOUT THE PLAY

A tree, in the encounter with a human, tells the story of what really happened. It reminds us that human beings and plants live in one interconnected ecosystem. In this site-specific audio play, the participants (audience) find a tree near them, sit under that (or nearby), press the play button of the audio file, and listen to the tree's confessions.

SYNOPSIS

Trees talk! In a landmark study, a scientist learned everything about how trees communicate. — Or did she? One tree tells the story of what really happened, reminding us that human beings and plants live in one interconnected ecosystem.

Director: Erin B. Mee

Language: English

Duration: 35 minutes

Venue: Under any tree

*An audio file of the play can be provided.
Contact the festival cell.*

ABOUT THE PLAYWRIGHT

Jenny Lyn Bader is a playwright and author living in New York City. She frequently works with This is Not a Theatre Company, where her plays include *Guru of Touch* (Edinburgh Festival) and *International Local* (Subway Plays app/NY Int'l Fringe) and where she co-authored *Café Play* and *Play...in Your Bathtub 2.0*. Her other plays include *None of the Above* (New Georges), *In Flight* (Turn to Flesh Productions), *Manhattan Casanova* (Hudson Stage), and *Mrs. Stern Wanders the Prussian State Library* (Luna Stage Company). Short plays include *Beta Testing* (Symphony Space), *Miss America* (NY Int'l Fringe, "Best of Fringe" selection), and *CEO* (Urban Stages/Acronym Plays Challenge winner).

ABOUT THE DIRECTOR

Erin B. Mee is the Founding Artistic Director of This Is Not A Theatre Company, with whom she has conceived and directed *A Serious Banquet*, *Ferry Play*, *Subway Plays*, *Festival de la Vie*, *Versailles*, *Pool Play 2.0*, *Theatre In The Dark: Carpe Diem*, *Readymade Cabaret 2.0*, *Life on Earth*, *Play In Your Bathtub 2.0* and *Tree Confessions*, which have been performed in the U.S., Argentina, Australia, China, England, France, India, Scotland, and Russia. She has directed at the Public Theater, New York Theatre Workshop, The Magic Theatre, and The Guthrie Theater in the United States, and with Sopanam in India. She is the author and/or editor of four books, and has written numerous articles for *TDR*, *Theatre Journal*, *Performance Research*, *Natarang*, and others. She is an Associate Arts Professor of the Department of Drama, Tisch, NYU.

DIRECTOR'S NOTE

We wanted to create a piece from the perspective of another species to broaden our consciousness about the other lives we interact within this planet. Based on research from several new books about how trees communicate, we tell a story about an encounter between a tree and a human being – from the tree's point of view. *Tree Confessions* is a site-specific audio play: download the audio play, find a tree to sit under, and press play. When the play is over, don't forget to have a short conversation with your tree, and thank it for speaking with you.

ABOUT THE GROUP

Named one of the Top 5 Immersive Companies in NYC by Jonathan Mandell of tdf.org, This Is Not a Theatre Company creates site-based, immersive, multi-sensory, participatory dance-theatre that can be smelled, touched, and tasted as well as seen and heard. This theatre is not something to passively consume, but to co-create. With each production, This Is Not a Theatre Company asks the audience to perceive the world in new ways, empathize in new ways, and practice creativity. Named one of the Top 5 Immersive Companies in NYC by Jonathan Mandell of tdf.org, This Is Not a Theatre Company creates site-based, immersive, multi-sensory, participatory dance-theatre that can be smelled, touched, and tasted as well as seen and heard. This theatre is not something to passively consume, but to co-create. With each production, This Is Not a Theatre Company asks the audience to perceive the world in new ways, empathize in new ways, and practice creativity.

CONTACT DETAILS

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NITFest 2022

ALLIED EVENTS





Panel Discussions

Workshops

Performances

Masterclass

Book Launch



Panel Discussions

Challenges of Nepali theatre beyond Kathmandu

Monday, 28 November
7:30 pm onwards
Mandala Theatre Hall

SPEAKERS

MODERATOR



Hira Bijuli Nepali



Pariwarta



Sonu Jayanti



Suresh Sapkota



Sijan Dahal

From text to stage: practices of theatrical adaptation

Wednesday, 30 November
12:00 pm onwards
Mandala Theatre Hall

SPEAKERS

MODERATOR



Narayan Wagle



Nayan Raj Pandey



Deeya Maskey



Basanta Basnet



Upendra Subba



Bimal Subedi

Theatre Education in Nepal: Possibilities and Challenges

Tuesday, 1 December
6:00 pm onwards
Mandala Studio

SPEAKERS



Abhi Subedi



Shiva Rijal



Kusum Shakya



Khilanath Dhamala



Shishir Upreti

MODERATOR

Practices and Necessity of Theatre Criticism

Friday, 2 December
1:00 pm onwards
Mandala Theatre Premises

SPEAKERS



Prabin Khatiwada



Namrata KC



Dhruvasattya Pariyar



Suraj Subedi

MODERATOR

Different dimensions of theatre and film acting

Saturday, 3 December
12:00 pm onwards
Mandala Theatre Premises

SPEAKERS



Surakshya Panta



Min Bham



Dayahang Rai



Khagendra Lamichhane

MODERATOR

Workshops



Cardboard and Theatre

Workshop with the artists of
Neamero Teatro, Spain and Italy

27th & 28th November 2022
8:00 - 11:00 am
Studio of Pathshala School, Thapagaun



Devising Operatic Dramaturgy

Workshop with the artists of
Nalanda Studio, India

25th November 2022
8:00 - 11:00 am
Studio of Pathshala School, Thapagaun



How to make your theatre and arts accessible to audiences with disability

Workshop with
Birds of Paradise Theatre, Scotland
and **Diverse Patterns Nepal**

28th November 2022
2:00 - 4:00 pm
Mandala Studio, Thapagaun



Suzuki and Viewpoints

Workshop with
Rose Schwietz

2nd & 3rd December 2022
8:00 - 11:00 am
Studio of Pathshala School,
Thapagaun



Presence and vulnerability through clown

Workshop with the founders of
Amares Teatro, Uruguay

30th November & 1st December 2022
8:00 - 11:00 am
Studio of Pathshala School,
Thapagaun



Forum Theatre Workshop

Workshop with **Khmer Community Development**, a Phnom-Penh based
NGO in Cambodia

1st December 2022
2:00 pm onwards
Mandala Studio

Performances



Breath & Beat - Rivers

A mini concert by **Salil & Navaraj**

25th November 2022

7:30 pm

Mandala Aagan

About

Bagmati, Bishnumati, Dhobi Khola runs from the Shivapuri mountains of north of Kathmandu valley. They nurture the valley or used to. With their loamy texture farmers created a canvas of agricultural land. Today, a massive population drives upon the tarred soil. The rivers are fed with human waste instead. The carps and frogs have leapt to oblivion. The fertile fields are now a concrete city: with only crows, pigeons and declining sparrow numbers. A tiny number of oriental

magpie robins, mynahs, jurelis, babblers sing on the city's periphery. Its human dwellers tweet about their rights for a better social political life. Salil Subedi and Navaraj Gurung, the masters of Nepali overtones, didgeridoo, tabla and percussion along with EarthBeat Live! will weave these earth stories with their gift of sound, music and performing art. Time is irreversible. The future thrives in our breaths and beats.



Abashesh

A performance art by **Rashik Raj**

27th November 2022

7:30 pm

Mandala Aagan

Supporting crew: **Anshu Khanal,**
Prabhat Timilsina, Suraj Parajuli

About

Many of our accomplishments and the narratives of history have been intermixed with bloods of different wars. Until today, every continent in the world has experienced and hated war. But the war keeps coming back. Every war leads people somewhere. But are

they really satisfied with what they found as their destiny ?

How does one deal with the memory of their own people's blood shed ? We are not here to answer these questions but the performance will help to search more questions.



Journey of Footsteps

A dance performance by
Aesthetic Dance Studio

29th November 2022

7:30 pm

Mandala Aagan

Choreographer: **Namrata KC**

Performers: **Manisha Basnet, Kunti Simali, Roj Maharjan, Ritika Maharjan, Anupama KC, Dilasha Gurung, Anu Gautam, Deepika Khatiwada, Sujata Gurung, Barsha Dhakal, Gyanu Lama, Melisha Ghimire, Sadikshya Gautam, Sujata Das, Mrinal Shrestha, Anish Pudasaini, Ganesh Shrestha, Rijwan Thapa and Sabina Pokhrel**

About

Our country's cultural identity is followed by different aspects of culture and is also represented through different forms of dance. Starting from Chariya Dance, the audience will travel through the Himalayas to Terai with our footsteps.

The musical poem just after the dance performance represents the harsh life that women have lived and are compelled to live

with questions inside them but could not come out to society with their queries. Poem represents the life of women's plight due to patriarchy.

Let your heart dance with our footsteps and breeze your mind with the pains we felt from 3000 years back.



Traditional Musical Instruments and Performance

A Musical Performance by
Hum BC and Madhav Tripathi

30th November 2022
7:30 pm
Mandala Aagan

About

We have been listening to different musical instruments till date and are mostly attracted by those which are used more widely throughout the world. We have almost forgotten our traditional musical instruments which represent our culture and diversity. It's not only about the instrument or music it creates

but it is also about our cultural sentiment that had always added value to our life. Our performance is based on those musical instruments which are near to extinction. We hope this will help in preservation of those instruments and will attract younger people to play these rare musical instruments.



Musical Poetry

A performance by
Performance Poetry: **AJ Bob, Bhumika Tharu, Hiradevi Waiba, Kashiram Bajgain (Devbrat), Rasik Raj and Saras Chari**
Music By: **Prasanna Humagain**

2nd December 2022
7:30 pm
Mandala Aagan

About

Different young poets from diverse geography and genre, come together to recite their poem followed by music. Let's celebrate

cultural diversity through the words of their beautiful words.

Masterclass



About the session

Famous Indian actress Shabana Azmi is invited in the festival as a special guest. She participates in the opening ceremony of NITFest 2022 on 25th November and handovers the innovative idea award to the winner. Apart from participating in few other functions and watching plays, she also gives special masterclass on acting to the interested participants from Nepal on 26th November.

Poet Viplob Pratik from Nepal assists her during her masterclass.

Date: 26th November 2022

Time: 7:30 pm

Venue: Mandala Aagan

Facilitator: Shabana Azmi

Host: Viplob Pratik

Book Launch



Indradhanush

Mandala Theatre-Nepal is launching its publication titled Indradhanush, a collection of seven plays written by young playwrights from 7 different provinces of Nepal. All the plays in this collection were developed through a 5 months long playwriting project organized by Mandala Theatre-Nepal under the mentorship of veteran theatre director Anup Baral and film writer Anup Subedi.

30th November 2022

1:00 PM

Mandala Aagan



Naatak Palpasa Cafe

A drama adaptation of best selling Nepali novel Palpasa Cafe is coming out in book form as Palpasa Cafe Play. The book is published by Nepalaya Publication Nepal, which is the same publication that published the original novel. The adapted play was produced by Theatre Village Nepal under the directorial of Bimal Subedi, a NSD graduate, and was performed in Mandala Theatre Nepal from 22 April - 8 May. A discussion entitled 'From text to stage: practices of theatrical adaptation' will follow after the book launch.

30th November 2022

12:00 PM

Mandala Theatre, Thapagaun



NITFest 2022

TEAM



Festival Cell



Michael Thonhauser
Mentor/M&E Adviser



Rajan Khatiwada
Mentor



Dayahang Rai
Mentor/PR Ambassador



Srijana Subba
Festival



Vijaya Karki
Festival Coordinator



Govind Parajuli
Management Lead



Buddhi Tamang
Technical Lead/PR
Ambassador



Bijay Baral
Events and Programs Lead



Som Nath Khanal
Marketing, Publication
and Documentation
Lead

Management



Narad Prasad Adhikary
Finance Manager



Ketan Raj Poudel
Operation Manager



Suraj Yadav
Hospitality Manager



Santosh Ghimire
Account Assistant



Sarjika Achhami
Box Office Incharge



Ashok Kadel
Kitchen Head



Bhuwan Tiwari
Kitchen Assistant



Abhishek Kadel
Kitchen Assistant



Shanta Majhi
Cleaning Head

Technical



Umesh Tamang
Stage Manager



Raj Kumar Pudasaini
Stage Manager



Aaditya Mishra
Technical Mover & Runner



Bal Bahadur Rai
Technical Mover & Runner



Hum BC
Set Constructor



Sagar BC
Set Constructor



Shiva Pariyar
Set Constructor

Program and Events



Bikash Joshi

Open Air Program Coordinator



Kishor Nepal

Venue Designer

Publication



Dinesh Kafle

Publication Advisor



Suraj Subedi

Content Editor



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Trilok Sharma
M&E Coordinator

Volunteer



Sujan Khatiwada
Volunteer-
Group Coordinator



Sagar Khati Kami
Volunteer-
Group Coordinator



Prashansha Shiwakoti
Volunteer-
Group Coordinator



Milan Khadka
Volunteer-
Group Coordinator



Anil Kurmie
Volunteer-
Box Office Manager



Rahul Kumar Jha
Volunteer-
Parking Management



Ujjawal Rai
Volunteer-
Parking Management



Jems Dhakal
Volunteer-
Stage Technician



Santosh Giri
Volunteer-
Stage Technician



Sumitra Pehim
Volunteer-
Stage Technician



Samriddhi Nepal
Volunteer-
Stage Technician



Roshan Lohorung Rai
Volunteer-
Stage Technician



Sunil Rai
Volunteer-
Stage Technician



Dhiraj Thapa Magar
Volunteer-
Stage Technician



Prajwal Adhikari
Volunteer-
Stage Technician



Manish Byanju
Volunteer-
Stage Technician



Rohit Shrestha
Volunteer-
Stage Technician



Ajay Lama
Volunteer-
Stage Technician



Srijana Pokhrel
Volunteer-
Play Host



Rakshya Thapa
Volunteer-
Play Host



Umesh Chaudhary
Volunteer-
Exhibition and Decoration



Kripa Khadgi
Volunteer-
Exhibition and Decoration



Pramila Khanal
Volunteer-
Exhibition and Decoration



Suzyan Silwal
Volunteer-
Exhibition and Decoration



Madhav Bhurtel
Volunteer-
Exhibition and Decoration



Kristina Basnet
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Volunteer-
M&E



Ganesh Prasad Dhakal
Volunteer-
M&E



Raju Chamling Rai
Volunteer-
Videographer/Editor



Ravi Rokka
Volunteer-
Videographer



Rizoon Pariyar
Volunteer-
Photographer



NITFest 2022

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