

# ON Stage<sup>®</sup>

VOLUME 11 • ISSUE 10



## JEWELS FROM THE NCPA

The Met's *Fire Shut Up in My Bones* and other latest opera, ballet and theatre screenings

Sir Alan Ayckbourn's  
**A Small Family Business**

Snapshots from  
**NCPA@ThePark**



# Linking India's businesses globally. Digitally.

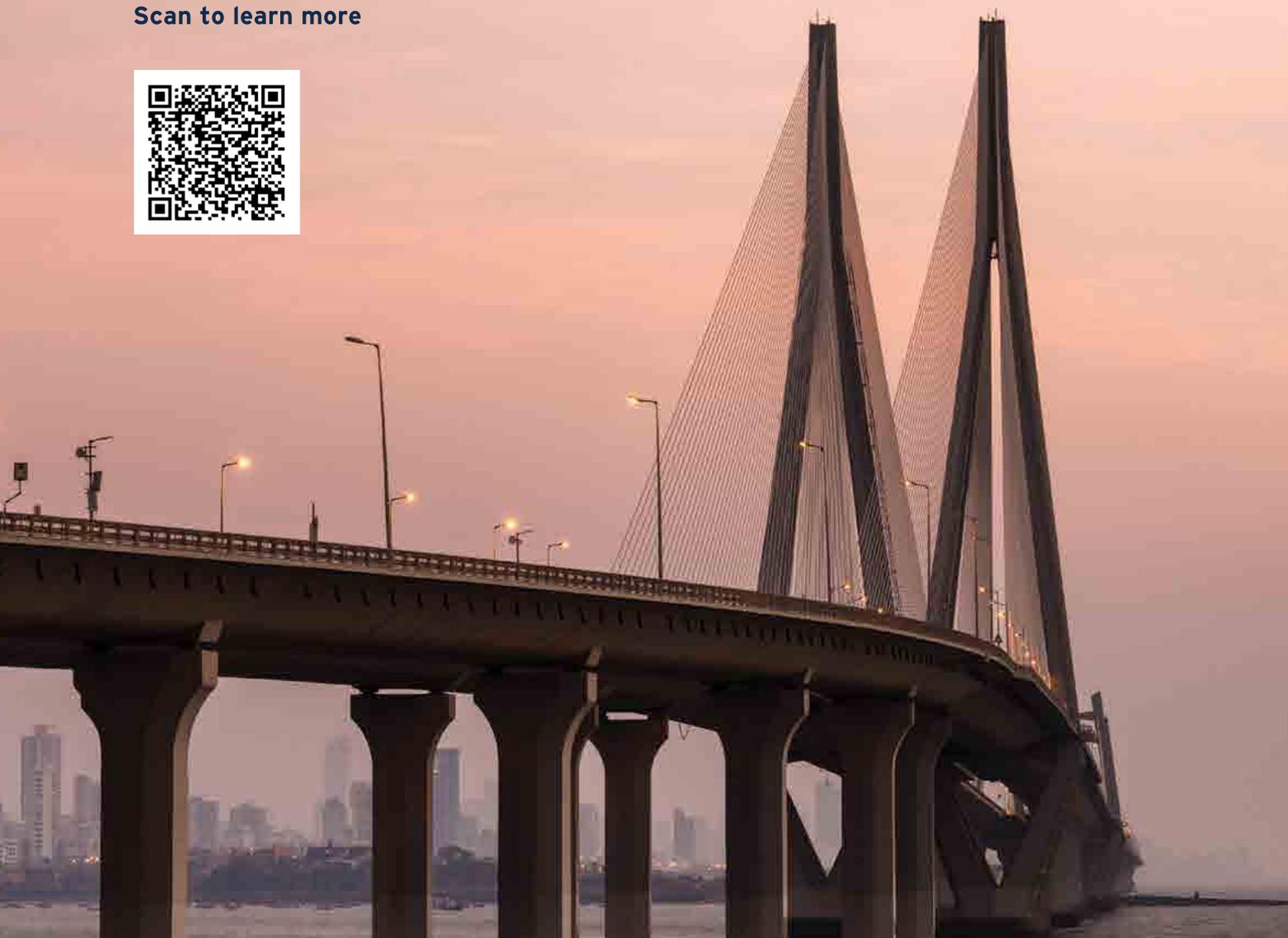
Partner of choice for large and mid-sized corporates, financial institutions, multinationals and startups.

- Custodian and FX banker of choice for investors to access the Indian financial markets
- Trusted advisor for capital raisings and M&A
- Digital solutions for domestic and cross border flows

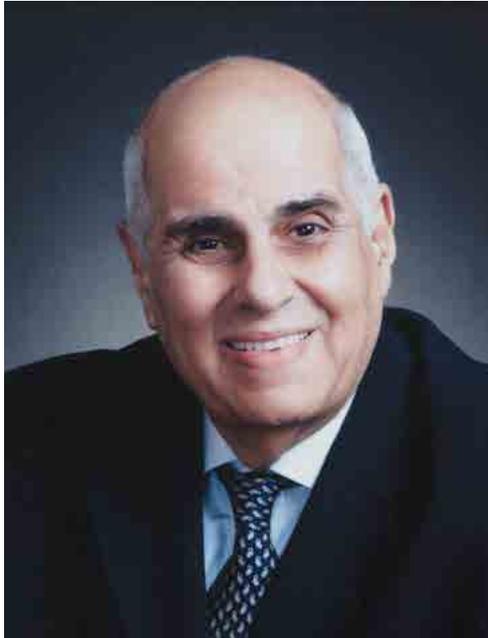
Our suite of global capabilities provides our clients the right set of solutions to meet their needs.

**Come, grow with Citi.**

**Scan to learn more**



# Chairman's Note



The period after the gradual resumption of performances at the NCPA is a time for reflection and evaluation of our objectives and ambition for our future endeavours. Many plans which did not receive the attention they deserved during the busy period before the pandemic, now emerge in a new light in the minds of persons who have the time to reflect and think about the direction in which art, culture and the very values we cherish must now move.

To this end, the NCPA is embarking on a journey of practical modernisation and updating of its various facilities, with a view of utilising its magnificent spaces more productively. For years, I have noticed the somewhat forlorn look of the NCPA during the day that does not do the organisation justice. Meaningful occupation, whether it is for younger persons, the elderly or the artistically inquisitive, is an area that needs to be investigated.

We are putting together some of our thoughts in the next few weeks and hope that we can present an almost fresh charter of forward movement. In other words, churning our management to its advantage.

As far as events are concerned, we are happy that the diversification into different areas of importance is being given the attention that it now deserves. The *Pratibimb* Marathi theatre festival is one such example. And if one can judge by the early success of some of the recent plays staged in our theatres in the presence of senior government ministers who have assured us of their support, it bodes well for the future. Indian Music thrives and we have had the most wonderful concerts, with *Aadi Anant* and *Saz-e-Bahar* being a great success. Swapnokalpa Dasgupta, the Head of Dance, is taking the art form to young minds with the genre's various educational initiatives.

We, I am afraid, can improve in one area, which we hope with the induction of a new team, will make the NCPA better known among the artistic community and audience than it was before. And we must shed to some extent the image of elitism that had probably unconsciously been built up over the years.

With the induction of senior personnel in the various departments over the last couple of years, the NCPA is confident it would go ahead with not only increased speed but also with careful wisdom to guide its path.

A handwritten signature in black ink, reading "K. N. Suntook". The signature is written in a cursive style with a horizontal line underneath.

**Khushroo N. Suntook**

**NCPA Chairman**  
Khushroo N. Suntook

**Editorial Director**  
Radhakrishnan Nair

**Consultant -  
Chairman's Office, NCPA**  
Albert Almeida

**Editor**  
Snigdha Hasan

**Consulting Editor**  
Vipasha Aloukik Pai

**Editorial Co-ordinator**  
Hilda Darukhanawalla

**Features Writer**  
Aishwarya Bodke

**Proofreader**  
Roshan Dastoor

**Art Director**  
Tanvi Shah

**Associate Art Director**  
Hemali Limbachiya

**Assistant Art Director**  
Nandkishor Sawant

**Advertising**  
Phiroze Shroff  
(advertising@ncpamumbai.com; 66223835)  
Anita Maria Pancras  
(advertising@ncpamumbai.com; 66223835)  
Tulsi Bavishi  
(tulsi@mansworldindia.com; 9833116584)

**Production Manager**  
Mangesh Salvi

**Senior Digital Manager**  
Jayesh V. Salvi

**Cover**  
Ken Howard/Met Opera

**Produced by**  
**MW**  
**Editorial Office**  
4th Floor, Todi Building,  
Mathuradas Mill Compound,  
Senapati Bapat Marg,  
Lower Parel, Mumbai - 400013

**Printer**  
Spenta Multimedia, Peninsula Spenta,  
Mathuradas Mill Compound,  
N. M. Joshi Marg, Lower Parel,  
Mumbai - 400013

Materials in **ON Stage**® cannot be reproduced in part or whole without the written permission of the publisher. Views and opinions expressed in this magazine are not necessarily those of the publisher. All rights reserved.

NCPA Booking Office  
2282 4567/6654 8135/6622 3724  
www.ncpamumbai.com



# Contents

## Features

06

### Grace Under Fire

Based on Charles M. Blow's book by the same name, Terence Blanchard's landmark opera *Fire Shut Up in My Bones*—to be screened at the NCPA in the first week of June—digs deep to unearth the unspoken struggles and suppressed pain associated with the Black American experience.  
*By Beverly Pereira*

12

### Back in Business

As the NCPA prepares to present an adaptation of Alan Ayckbourn's award-winning play *A Small Family Business*, to be staged two years after it was initially planned, we talk to director Adhaar Khurana about dramatic turns—on stage, in life and during multiple lockdowns.  
*By Akshaya Pillai*

16

### NCPA@ThePark

On the last weekend of March, the Bandra Fort Amphitheatre became the venue for the second edition of NCPA@ThePark and featured an exciting blend of live performances across Indian,

Western classical and popular, jazz, R&B and neo soul music, and folk dance forms. We present a glimpse of what unfolded.

20

### Lost Without Translation

As the NCPA prepares to present works by the best names in Marathi theatre at this year's edition of Pratibimb, we talk to those involved in the meticulous task of providing English subtitles to productions in order to bridge the barrier of language.  
*By Aishwarya Bodke*

23

### Recommended Volume

Every month, *Sujata Jadhav*, Head - Libraries & Documentation Centre at the NCPA, introduces a must-read book from the NCPA Reference Library. This month, we take a look at a comprehensive study of India's contribution to early sound recording.

24

### Mapping Music

We take a closer look at a



20

unique decades-long project, undertaken by the NCPA with the help of generous grants, whose aim is to scientifically analyse and represent—and thus make accessible to all—the grammar and nuance of Hindustani music.  
*By Anuja K*

28

### A Roaring Return

A full house, an entire day of activities and performances by 50 theatre artistes made World Theatre Day at the NCPA a triumph.

32

### Stayin' Alive

The phrase 'deader than disco' has been used quite often in popular culture to define something antiquated. But the genre,

driven by beats and defined by the dance moves, has in fact always been lurking in the greatest dance hits of every decade.

*By Narendra Kusnur*

36

### The Performing Arts Dispatch

A series on houses of culture from around the world. In focus this month: the Royal Concertgebouw.

38

### Performing Arts: Jazz

This month, jazz drummer and composer *Ko Omura* writes about studying Indian classical music, an endeavour that led to discovering the essence of improvisation.

40

### Kaleidoscope

Your window to the latest in the performing arts across India and the world.

42

### Archives: The Swing of Things

In the second instalment of a transcribed talk given in Bombay, *John Wiggin*



16

discusses the rise of jazz in America and the players that made it happen.

46

**NCPA Summer Fiesta**

A guide to all the workshops and performances at this year's edition of Summer Fiesta.

56

**Programme Guide**

A guide to all the events happening at the NCPA in May.

65

**What's Next**

What to expect in the following months.

**In memoriam**

Naval Havaladar

27th November 1930 – 25th March 2022



*The NCPA deeply regrets the passing of its Life Member and Friend of the SOI, Mr. Naval Havaladar. I have known Naval for possibly more than 50 or 60 years, mainly through contacts connected with music. He was a pillar and a wonderful supporter of the Bombay Madrigal Singers, the great musical organisation which not only staged operas but brought outstanding artistes to India, including the Vienna Philharmonic. He was the moving spirit behind the staging of several of these operas.*

*The world of the performing arts thrives on a vibrant exchange between the artistes and art-loving audiences, and Naval was certainly a valued patron, with an impeccable taste. He will be greatly missed. My deepest condolences to his near and dear ones.*

*RIP, my dear friend.*

**– Khushroo N. Suntook, Chairman, NCPA**

**Letter to the Editor**

*We joined as members of the NCPA more than three decades ago and I have always enjoyed browsing through the ON Stage and witnessing several great performances over the years. I found the April 2022 issue to be especially engrossing. I got the impression that "NCPA@ThePark" must have been one of the organisation's more popular initiatives. The news of this year's Glyndebourne Festival brought back happy memories of the years, when we lived in the U.K. The articles titled The Bombay Stage and A Harmonious Dialogue are historically noteworthy. I wish to convey my compliments to Mr. Khushroo Suntook's vision and leadership as well as to the editorial team of the NCPA monthly.*

**— Ashok Ganguly**

**Follow us on:**



**facebook.com/NCPAMumbai**



**@NCPAMumbai**



**@NCPAMumbai**



**youtube.com/user/TheNCPAMumbai1**

*We look forward to your feedback and suggestions. Please do drop us an email at [onstage@ncpamumbai.com](mailto:onstage@ncpamumbai.com).*

# CHILDREN'S PLAYS

## DREAMS DO COME TRUE

An interactive show performed by Dr Kruti Parekh,  
World's Premiere Female Mentalist

Age group: 5 years and above • Ticket Rates: ₹400/-

Sunday, 1<sup>st</sup> May, 2022 4:00 pm Godrej Dance Theatre, NCPA



## THE GHOST OF THE MOUNTAINS

Adapted and directed: Shaili Sathya and Ritul Singh  
A Gillo Repertory Theatre production

Age group: 7 years and above • Ticket Rates: ₹450/- & ₹350/-

Saturday, 7th May, 2022 4:00 pm Experimental Theatre, NCPA



## THE EXCHANGE STUDENT!

Written & Directed by Trishla Patel  
A tpot production

Age group: 7 years and above • Ticket Rates: ₹450/- & ₹350/-

Saturday, 14th May, 2022 4:00 pm Experimental Theatre, NCPA



## BOSKI KE KAPTAN CHACHA

Written by Gulzar • Directed by Salim Arif  
An Essay Ensemble Production • Produced by Lubna Salim

Age group: 6 years and above • Ticket Rates: ₹500/- & ₹400/-

Sunday, 15th May, 2022 4:00 pm Experimental Theatre, NCPA



## DROP A STORY, PICK A TALE!

Written & Directed by Sheetal R  
A Theatrewaalas' production

Age group: 4 years and above • Ticket Rates: ₹450/- & ₹350/-

Sunday, 29th May, 2022 4:00 pm Experimental Theatre, NCPA



## WHAT PLANET ARE YOU ON?

Adapted for the stage and directed by Akarsh Khurana  
An Akvarious production

Age group: 9 years and above • Ticket Rates: ₹500/- & ₹400/-

Sunday, 12th June, 2022 5:00 pm Experimental Theatre, NCPA



LIVE PERFORMANCE



Box Office: 66223724/54

[www.summerfiesta.ncpamumbai.com](http://www.summerfiesta.ncpamumbai.com)

NCPA

SUMMER  
FIESTA

April

May

June

2022



# GRACE UNDER FIRE

**Based on Charles M. Blow's book by the same name, Terence Blanchard's landmark opera *Fire Shut Up in My Bones*—to be screened at the NCPA in the first week of June—digs deep to unearth the unspoken struggles and suppressed pain associated with the Black American experience.**

**By Beverly Pereira**

**L**ast year, 27th September marked the first time a work by a Black composer and librettist was staged at the Metropolitan Opera in the 139 years of its existence. After 18 long, silent months of a forced shutdown due to the pandemic, the

storied New York institution had finally reopened to the public. The 2021-22 season opener, an opera titled *Fire Shut Up in My Bones*, is the creation of Grammy award-winning jazz composer and trumpeter Terence Blanchard. Centred around the tension and trauma of growing up as a Black man in the American south,

the opera shattered the definitive silence that relates to the Black experience and, consequently, the Black Lives Matter movement which had gained traction only a year prior to this. To further the reach and sense of urgency that the opera and its theme command, it was simulcast as part of the Met's award-winning Live in HD series that brings live transmissions of some of the greatest operas to theatres across the globe.

Blanchard's groundbreaking opera had first created a stir when it premiered at the Opera Theatre of Saint Louis in Missouri in 2019. An adaptation of the eponymous 2014 memoir by author and *The New York Times* columnist Charles M. Blow, it is set in and around the small, poverty-stricken town of Gibsland in northwestern Louisiana and at the author's alma mater, Grambling State University. Journeying from

Blow's childhood in the 1970s to his adulthood in the 1990s against the background of dire poverty of the rural African American community and the struggles associated with systemic class and race discrimination, the narrative's central theme focusses on the traumatic impact that an incident of sexual abuse by a cousin had on the seven-year-old Charles.

## Historic firsts

Blanchard, whose works are rooted in jazz, is revered for noteworthy scores composed for a long list of Spike Lee films as much as he is for his first opera titled *Champion* (2013). With *Fire Shut Up in My Bones*, Blanchard composed a score well grounded in the classical tradition and richly suffused with his signature form-defying jazz. Reflecting his experience in film scores, a notable feature of the opera's music involves the use of lyrical sweeps that intend to propel the action forward.

***Fire Shut Up in My Bones* marked the first time a work by a Black composer and librettist was staged at the Metropolitan Opera in the 139 years of its existence**

Directed by acclaimed stage director James Robinson and choreographer Camille A. Brown and conducted by the celebrated Canadian conductor and pianist Yannick Nézet-Séguin, *Fire Shut Up in My Bones* features a talented cast well-suited to the rigours of the compelling opera. With the Met premiere, Brown, who has also choreographed the production, became the first Black director to present a mainstage Met production. Yet another historic first associated with the opera is the fact that it features a libretto by celebrated screenwriter, film director and first-time librettist Kasi Lemmons. Together, Blanchard and Lemmons bring to life a range of emotions—rage, sadness, fragility, loneliness and pain—that play out sensitively across the three acts of the opera.

The performers are a skilled and seasoned set led by the Grammy-nominated baritone Will Liverman as Charles and celebrated soprano Latonia Moore as Charles's mother Billie. The sensational soprano Angel Blue, who performed with the Symphony Orchestra of India (SOI) at the NCPA in 2015, plays an equally weighty role as Greta, Charles's love interest. Blue's charisma guides two more characters, Destiny and Loneliness, to represent the forces that shape Charles's life. Young Charles (known as Char'es-Baby) is played by the talented 13-year-old Walter Russell III who made his Broadway debut as Young Michael Jackson in *MJ The Musical* and had performed across

## India's Unique Destination for the Best in the Arts

Among the NCPA's most coveted features has been its long-lasting collaborations with some of the world's most prestigious live performance venues—the Metropolitan Opera, New York, the National Theatre, London and the Bolshoi Theatre, Moscow—as well as leading independent producers of documentary films on art such as the U.K.'s Seventh Art Productions.

The starting point of many of these cherished associations has been Chairman Mr. Khushroo N. Suntook's contacts in the world of arts through his wide knowledge of music, and those established during his international travels. At a conference organised by the NCPA, Beijing, in 2010, which was attended by the heads of opera houses from across the world, seeds of friendship with the Metropolitan Opera, the Royal Opera House Muscat and the Hungarian State Opera were sown.

Similar circumstances helped establish contact with Nicholas Hytner, then Director, and John Rodgers, then Director of Development of the National Theatre, and since as early as 2011, long before the 4G revolution and web-based programming had made a splash in India, the NCPA has been the venue for high-quality broadcasting of plays from around the world. Opera, ballet (in partnership with the Met, and Pathé Live and Bolshoi) and exhibition screenings offering unique insights into the lives of masters like Michelangelo, Monet and Van Gogh followed soon after in 2012, 2013 and 2014 respectively.

*Frankenstein* was the first National Theatre Live

(NT Live) screening in June 2011. The Benedict Cumberbatch-starrer was an instant audience favourite and the NCPA had to request the National Theatre for more shows. *The Lehman Trilogy* has been greeted with a similar response, having had over 20 sold-out shows and a prominent banker inviting his entire staff to watch it.

The screening of Wagner's *Ring Cycle* in 2013 drew capacity audiences. With a vibrant programming that includes a mix of live opera performances on the NCPA stages as well as the latest screenings, it is always a pleasant experience for the audience to see artistes who have performed live at the NCPA with the SOI in the past in these broadcasts—such as Carlo Rizzi conducting *Norma* or now, Angel Blue starring in *Fire Shut Up in My Bones*.

"It is our constant endeavour to bring the very best from the international stage to our audience in India and the screenings are a fine example of this. They are an incredible source of information, especially for students and young art lovers, and deserve a wider audience," says Mr. Suntook.

In India, many of these offerings are available only at the NCPA, something that leading artistic figures appreciate with their regular presence during the screenings.

.....  
 For more information on upcoming opera, ballet and theatre screenings, please refer to the Programme Guide and What's Next sections of this issue of ON Stage.

the United States and Canada as Young Simba in the national tour of Disney's *The Lion King*.

### Turbulent roads

The opera opens with a college-going Charles driving down a Louisiana backroad with a gun in the passenger seat. The viewer is introduced to characters like Destiny, Char'es-Baby and his mother Billie at the very start as Charles begins reliving memories from his childhood. Adding depth to the writing are the frequent interactions between Charles and his younger self throughout the opera. The harrowing incident of sexual trauma perpetrated by a cousin on the seven-year-old Char'es-Baby unleashes a lengthy process of shame, anger and sadness that spanned years. As times moves on, Charles finds himself struggling in his relationships. While the personification of Destiny challenges him to consider his place in the world, the personification of Loneliness lays claims on him not only with his love

interest Greta but also with his mother whose love is clear but not always available. Charles must confront a range of internal conflicts depicted as musicalised internal monologues that give voice to the character's psychological journey to self-acceptance.

"In the opera, Charles is faced with a brutal choice and looks back on his life to understand what has led him to a potentially life-ruining crossroads," explains Robinson in the Met's programme notes. "He questions his role in certain traumatic events and wonders how he could have changed the course of his own personal history. His is a journey of self-loathing, self-discovery, and eventually self-forgiveness. Charles states that he is a 'stranger in my hometown,' and I find this idea deeply affecting, for many of us have felt the loneliness of not fitting in or not belonging, even in an environment that should be comforting and familiar."

Two phrases in the opera—"Sometimes you gotta just leave it in the road" and "I bend, I don't break, I



**Together, composer Terence Blanchard and librettist Kasi Lemmons bring to life a range of emotions—rage, sadness, fragility, loneliness and pain—that play out sensitively across the three acts of the opera**

were intentionally created as safe spaces when white Greek-letter organisations would not let Black men and women join them," writes Brown. The energetic style of dance finds a fitting place in the opera. "At one point in history, Black people were not allowed to perform on stages like this one and, even more so, were not able to authentically portray our own narratives. The full spectrum of our real lives [was] unseen. But we did not break. Once invisible, now beautifully and vibrantly visible. Past, present, and future, we sway," she adds.

*Fire Shut Up in My Bones* deals with the complications, pain and trauma specific to Black people and minorities, even as it unearths a range of experiences that holds immense contemporary relevance to race and culture. Ultimately, it is an achievement in storytelling that is testimony to the human spirit's need for validation and belonging. ■

.....  
*Fire Shut Up in My Bones* will be screened on 2nd June at the Godrej Dance Theatre.

KEN HOWARD/METROPOLITAN OPERA



Digvijay Savant and Lucky Vakharia discuss the script during rehearsal



(From left) Director Adhaar Khurana with actors Sarthak Kakar, Kalloroi Tziafet and Digvijay Savant



(From left) Lucky Vakharia, Tahira Nath and Digvijay Savant in rehearsal

# Back in Business

**As the NCPA prepares to present an adaptation of Alan Ayckbourn's award-winning play *A Small Family Business*, to be staged two years after it was initially planned, we talk to director Adhaar Khurana about dramatic turns—on stage, in life and during multiple lockdowns.**

**By Akshaya Pillai**

**T**he date on which I speak to Adhaar Khurana—9th April—marks a coincidence that dawns on me only as I begin to type the story of a play that lay idle on the director's table enduring its own version of a lockdown. We spoke on the very same date the play was supposed to have been staged two years ago without realising its significance, and spent a chunk of the afternoon discussing the sociology of humour and the essence of a good play.

## A new direction

Khurana loves to entertain. This could be why he started off as an actor and this is definitely why he has done a lot of comedies. One of the most popular parts he has essayed is in the play *Internal Affairs*, which

narrates the story of a guy and a girl who hook up at an office party. Like Jean Houston who famously said that at the height of laughter, the universe is flung into a kaleidoscope of new possibilities, Khurana, who also directed the play, used the prism of laughter to speak his mind and explore the world around him. But something changed as he donned the role of this young spirited guy in an urban office day after day, eternally confused and consumed by boyish thoughts like 'why do girls always think like this?' Khurana realised that he wanted to work on something more significant. "I was getting a little tired of romcoms, and I wanted to do something slightly edgy. I wanted the audience to enjoy themselves but also take something home. I wanted more than just a laughter riot, something with an X factor," he tells me over the phone.

But can humour be at once thought-provoking and entertaining? How can it have a profound effect? Sometime in 2019, when Khurana was plagued by such questions, he stumbled upon Alan Ayckbourn's play *A Small Family Business* and in the protagonist's meltdown, he found some answers. "The play was meaty and not superficial. It had the right amount of darkness. Having said that, the brilliance of the play is in how it is relatable despite tackling such a grim subject."

## A play of relevance

The Olivier and Tony award-winning playwright's work is a dark humour-soaked tale of a man of principle living in a corrupt world. Having premiered in 1987, the original play comments on Thatcher-era ideals of capitalism, the erosion of moral codes and the idea that 'greed is

**"The play has the right amount of darkness and is relatable despite tackling such a grim subject"**

good'. Khurana's adaptation is set in a universe of its own—present-day Delhi—rather than being a period piece. There are subtle but familiar references to protest marches and a character expressing resentment towards vast profits made by capitalist firms from selling basic necessities. Meanwhile, the collision of two distinctly different cultures by way of marriage is reflected in the modern, dysfunctional family. The script, adapted by his brother Akarsh Khurana, was three weeks into rehearsals when the pandemic hit.

The exact moment when Khurana realised that the play will have to be cancelled has been erased from his memory. But he remembers being at home, and what he remembers more vividly is the uncertainty. "We kept planning dates. Initially, we thought we'd do it the coming month, then the end of the year, then next summer and so on. What's nice about the NCPA is they still wanted to do it when things finally got back to normal."

I ask Khurana, in different ways, if the pandemic affected the play at all but he doesn't believe in the need to stay true to our realities. "Culturally, especially in films and plays, it's easier to behave as though it never happened," he says. Our life for the past few years has become so bizarre and surreal that creators everywhere feel the need to keep the pandemic



Rehearsals for the play began in March

details at bay in their work. In these difficult times, the main aim of art is to help escape. “No one wants to see a pandemic while we are living it. Everyone wants a break from it,” he believes.

### Lockdown tales

As we discuss the lockdowns, Khurana tells me how the theatre fraternity was among the worst hit. 2020 was special for their theatre company, Akvarious Productions, as it marked the 20th year of existence. But while Akarsh was busy planning a digital celebration, readings and an online production titled *Covid or Without You*, Khurana was always questioning who they were doing this for. “It is for us,” Akarsh would say.

*Covid or Without You* featured solos, musicals, new writings on topics like mental health, mythology, mask-wearing and short musings. “I was finding it hard because I believe theatre can’t function without a live audience. Doing something online just did not feel the same. It ensured that a lot of actors for whom theatre was everything had something to do and feel relevant and sane. These Instagram pieces we performed from the comfort of our homes helped us not get rusty but I couldn’t wait to get back to the stage,” he says. The cast of *A Small Family Business* stayed in touch through the pandemic. Some of the members were a part of the social media specials. Khurana speaks

---

**Akarsh’s adaptation of *A Small Family Business* follows the original’s theme, plot and structure but is slightly shorter and crisper**

---

with much fondness about Keith Sequeira’s lockdown musical which was a part of the online production.

Khurana is excited about *A Small Family Business*. This is his second project at the NCPA after acting with his father Akash Khurana in the 2012 adaptation of *Tuesdays with Morrie*. “We didn’t have to change any references; everything still seemed relevant and that is an ode to Ayckbourn’s brilliance. The script still stands, works as much as it did then,” he says.

Akarsh’s adaptation follows the original’s theme, plot and structure but is slightly shorter and crisper. It narrates the story of a morally staunch man, whose father-in-law entrusts him with his family furniture business. Soon, he is faced with dishonesty, double-crossing, stealth and discomfiting truths that test his scruples and push him to choose between compromising his ideals and destroying the family business. Driving the point home through farce, the original bagged the Evening Standard Award for Best Play.

This time around, rehearsals started from mid-March and coming back to the same play after a long gap felt strange and familiar at once. There was also a sense of newness that the new cast members brought. While some of the cast members are the same, Digvijay Savant, Preetika Chawla, Vrinda Kacker, Sarthak Kakar, Tanushri Jain and Jeh Alexander are the new additions to the cast.

“What is different this time is that I feel we have left uncertainty behind, that I can see the end of the tunnel. I am so happy that we get to perform for a live audience at full capacity again. As a performer, actor, director, the materialisation of this play after a gap of three years is special,” Khurana says. “For me, in this ever-changing world, this performance at the NCPA is a symbol of hope.” ■

---

*A Small Family Business will be presented from 12th May to 15th May at the Tata Theatre.*



An NCPA Production  
In association with Akvarious Productions

# A SMALL FAMILY BUSINESS

By Alan Ayckbourn  
Adapted by Akarsh Khurana  
Directed by Adhaar Khurana

Age: 16+

Thursday, 12th & Friday, 13th May | 7:30 pm  
Saturday, 14th & Sunday, 15th May | 4:00 pm & 7:30 pm  
TATA THEATRE, NCPA



Box Office: 66223724/54  
[www.ncpamumbai.com](http://www.ncpamumbai.com)

# NCPA @ THE PARK

**O**n the last weekend of March, the queen of suburbs was treated to two joyous evenings of music and dance as the National Centre for the Performing Arts took its initiative, NCPA@ThePark, to the Bandra Fort Amphitheatre. After the tremendous success of the first edition at the Cooperage Bandstand, the NCPA, in association with the Brihanmumbai Municipal Corporation (BMC), announced the second edition of the initiative that aims to celebrate the return of live performances and performing arts in the city and welcome art enthusiasts back to theatres. The event, which was open to all, featured an exciting blend of live performances across Indian, Western classical and popular, jazz, R&B and neo soul music, and folk dance forms. Here's a glimpse of what unfolded:

The overwhelming response from the audience on both days proved yet again that the experience of watching a live performance is unparalleled and that the city is ready to embrace the arts after the lockdown



Several passers-by got pulled in by the buzz and stayed for the entire evening



Members of the Symphony Orchestra of India presented an evening of light classical music featuring waltzes, marches, polkas and more



The SOI has consistently worked towards breaking through the perception of Western classical music being niche and the packed amphitheatre only proves this



'One Night Only' - A Diva Special presented by Keshia B showcased the music of Etta James, Whitney Houston, Ledisi, Erykah Badu and Adele to name a few



Audiences of all age groups enjoyed the performance



Folktronika with Rahul Sharma & Group featured the noted santoor player with Ashwin Rokade (keyboard), Vinayak Pol (drums), Aditya Kalyanpur (tabla), Amit Gadgil (bass guitar) and Sanjoy Das (electric guitar). Folktronika blends acoustic sounds with electronic sound and explores folk melodies from Jammu-Kashmir, Assam and other regions.



Lokadhaaraa: Folk Dances of India by Nalanda Nritya Kala Mahavidyalaya featured Kajri from Uttar Pradesh, Koli from Maharashtra, Haryanvi Ghoomar from Haryana, Bihu from Assam and Garba from Gujarat. Seen here: Uma Rele (centre), Indian classical dancer and Principal of the institution, with the artistes



A performance of the Bihu folk dance from Assam

Citi-CSMVS Museum on Wheels, a mobile museum project curated under the guidance of the NCPA's Indian Music department, showcasing the exhibition *In Tune: The Journey from Sound to Music*, was parked at the venue on both days and saw enthusiastic participation from the audience



# Lost Without Translation

As the NCPA prepares to present works by the best names in Marathi theatre at this year's edition of *Pratibimb*, we talk to those involved in the meticulous task of providing English subtitles to productions in order to bridge the barrier of language.

By Aishwarya Bodke

This month will witness the spectacular relaunch of the *Pratibimb Marathi Natya Utsav*. A melange of plays, readings, talks and discussions by the best names in contemporary Marathi theatre, *Pratibimb* will unfold as a three-day celebration.

The festival reflects the vibrant and deep-rooted tradition of theatre in Maharashtra known for its thought-provoking themes that present the world around us in a new light. The return of the flagship festival is accompanied by the unique addition of English subtitles for all three plays—*Adhyaat Me Sadhyaat Tu Madhyaat Ma Kuni Nahi*, *Mumbaiche Kawale*, *Sangeet Devbabhali*—in real time.

## Bridging cultural gap

The transcendence of art across borders and populations has been especially reiterated in the last few years. Cinema, theatre and music have been able to cut through the biggest barrier—language—in the consumption of regional pieces of art. The joy of being able to comprehend Urdu or Bengali poetry, to be astounded by a Japanese film, to be able to sing along to the lyrics of a song in a language you don't understand, have been made possible by the two-centimetre wonders that are subtitles. They are no longer crutches for viewing, but the cure that allows you to enjoy art despite linguistic limitations.

The act of translation is in itself an art form. If it wasn't for skilled, multilingual translators, we



*Mumbaiche Kawale*, originally written 40 years ago, is a pertinent satire filled with comedic moments

wouldn't have the expanse of content at our disposal that we do today. Speaking about subtitling the Marathi plays this year, Bruce Guthrie, Head of Theatre and Films at the NCPA, says, "Having had the good fortune to work all over the world, I have seen a lot of theatre in languages that I do not speak a word of. While great performances can transcend language, it is a bonus to have a well-transcribed performance in a language we understand. We are excited to be taking steps to open this world of theatre to non-Marathi speaking audiences by having the plays at *Pratibimb* translated into English."

The motivation behind this move lies in conveying elements that can be easily misunderstood. "The nuance of a well-timed joke, the weight of a significant plot point revealed, the delicacy of a loving word requires great mastery to be translated. These are conveyed in how someone delivers them, but the words are also incredibly important," he says

## Preserving context

Alhad Mahabal, translator for *Sangeet Devbabhali*, and Shivkumar Parthasarathy, who is working on the subtitles for *Mumbaiche Kawale*, share what goes into translating live theatre.

"Translation is a difficult job," Mahabal points out. "*Sangeet Devbabhali* is about Saint Tukaram and his wife, Avali, and borrows extensively from cultural traditions. Translating every word of the dialogue is

not the way to go about it. The key is to deliver the essence of the original script."

Mahabal explains this with an apt example where at one point in the play, the character Lakhubhai calls Avali 'masane', meaning cemetery, which is used as slang in Marathi. But translating it quite literally would be absurd. What needs to be delivered is the playful hate that the characters have between them. Another crucial example would be Avali calling Lord Vitthal 'kalya'. Its literal translation can be equated to a racial slur. Mahabal reiterates how one has to be extremely careful and convey the

meaning without violating cultural contexts or being disrespectful.

Speaking about the technical challenges, he elaborates that the bulk of it is the grammar. "The syntax is vastly different in the two languages. The exclamations are very diverse as well. Keeping in mind the tone and the delivery of dialogues by the actors is equally important. It certainly

helps that I have seen the play many times. I identify and understand the mannerisms of the actors. The play needs to be watched quite a few times and discussed with writers. It's a collaborative process," Mahabal adds.

Since the play also includes *abhangas* and songs, Mahabal rightly suggests that translating them is a different process altogether, one which he leaves for the end.

**"The nuance of a well-timed joke, the weight of a significant plot point revealed, the delicacy of a loving word requires great mastery to be translated"**

*Sangeet Devbabhali* is a period musical and includes *abhangas* of Saint Tukaram



Adhyaat Me Sadhyaat Tu Madhyaat Ma Kuni Nahi is a story about two men trying to find the meaning of life



## The factor of time

Shivkumar Parthasarathy, on the other hand, has worked extensively in the Marathi film industry and took to the art of translation as a product of circumstance. Born and brought up in Mumbai, he is a Tamilian hailing from Thanjavur. Despite not being a native Marathi speaker, the language was an integral part of his relationship with the city. His journey began in 2012 on the sets of the Marathi film *Balak-Palak*, for which he was asked to do subtitles due to budget constraints.

Translating cinema and live theatre is as different as it is similar. Having substantial experience in both, Parthasarathy explains that the approach may be similar but the two processes are disparate. "In the case of films, I usually get the first cut. After watching the entire film once, I start writing. The challenge with plays is that often I don't have the complete picture. I

**"Sangeet Devbabhali borrows extensively from cultural traditions, so the key is to deliver the essence of the original dialogues instead of translating every word"**

only have the first draft of the play. Improvisation and minor changes cannot be anticipated and hence not accounted for during subtitling. We never really know how a play is going to unfold and take shape on the stage. That becomes a challenge for translators."

Parthasarathy adds that the approach is similar in that it follows that the lines should be concise, not more than 47 characters per line. There must be at least 1.2 seconds dedicated for each line to be present on the screen for the audience to read. They should be as brief as possible without losing context.

When it comes to live theatre, the translator is not the only one responsible for the subtitles. He points out that the console and projection need to be handled with utmost care. "For films, there is software that will burn the subtitles into the film, everything is automated and time-quoted so there is no scope for error. Whereas in plays, there's every chance that the scene might get extended

by minute time differences due to improvisation, pauses or human folly. The margin of error is very high," he says.

No matter how challenging the task of translation for live theatre, it is one that is worth the risk and the reward of opening up the world of regional theatre

to a larger audience. They say so much is lost in translation but much more is lost without it. ■

*The Pratibimb Marathi Natya Utsav will be held from 20th to 22nd May at the Tata and Godrej Dance Theatres.*

## Recommended Volume

Every month, **Sujata Jadhav**, Head - Libraries & Documentation Centre at the NCPA, will introduce a must-read book from the NCPA Reference Library. This month, we take a look at a comprehensive study of India's contribution to early sound recording.

**The Wonder That Was the Cylinder: Early and Rare Indian Cylindrical Records**

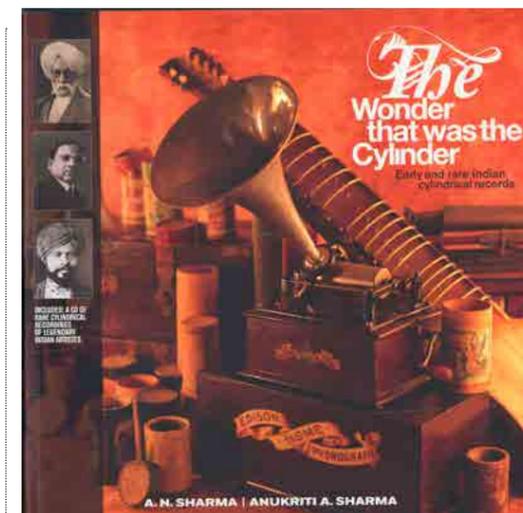
By **A.N. Sharma and Anukriti A. Sharma**

Published by **Spenta Multimedia**

The conservation of sound has attracted human imagination since the beginning of time. It began with oral training which graduated to textual writings and in time, the progression gave birth to mechanical actualisation. *The Wonder That Was the Cylinder: Early and Rare Indian Cylindrical Records* by A.N. Sharma and Anukriti A. Sharma traces the journey of two such phenomenal mechanisms—the phonograph and the cylinder—that heralded the beginning of the era of sound recording.

The coffee-table book draws from Sharma's rare collection of over 200 cylinders. Written with assistance from his daughter Anukriti, the book shines a light on India's remarkable legacy in music, theatre and film through perfectly preserved cylindrical recordings. The authors trace the evolution of the phonograph and the cylinder while also touching upon the kymograph, phonograph and the electromagnetic phonograph. They discuss American scientist Charles Sumner Tainter, who was instrumental in the advancement of sound recording technology. He collaborated with Alexander Graham Bell to make certain improvements to Thomas Edison's phonograph, an endeavour that resulted in the invention of the gramophone.

The book also outlines the rich history



of cylinders in India. Sounds recorded on early cylinders in the country have remained virtually unreported and unexplored till now. A few of them have the distinction of conserving possibly the oldest recording voices of India. This includes a 1902 recording of the legendary Bhaurao Kolhatkar whose voice was recorded before the advent of commercial sound recording in the country through the efforts of American recording engineer Frederick William Gaisberg. Also of note is a spectacular discovery that unearthed the Abha Cylinders, a collection of 200 cylinders that includes the world's oldest and rarest brown wax recorded Indian cylinder, dated 26th May 1899.

The book also highlights the people who pioneered sound recording in India, from Hemendra Mohan

Bose, the first Indian to manufacture cylindrical records indigenously and commercially, to Gauhar Jaan, the singer and dancer who came to be known as the first recording superstar of India. Also included are the contributions of classical vocalist Alladiya Khan, Marathi singer and actor Bal Gandharva, classical vocalist and composer Bhaskar Raghunath Bakhale, musician Vishnu Digambar Paluskar, and Dadasaheb Phalke, the maker of India's first full-length feature film.

The book contains a DVD with brief recordings of these artistes. It is not only of inestimable value to researchers and collectors but also to lovers of music and Indian history. Do visit the NCPA to explore the magnificent era of these remarkable cylindrical records. ■

*The NCPA Reference Library is open to visitors from 10 am to 5.15 pm on weekdays. The reference library membership is complimentary for NCPA Members. The books and LPs in the Stuart-Liff music library are available for reference to Friends of the SOI at no cost. The reference library membership is open to the general public at a nominal annual fee of ₹500/- (April-March). Casual Membership for Visitors (for outstation visitors only) is available at ₹100/- per day. For more information, please call 022-6622 3715*

# MAPPING MUSIC

We take a closer look at a unique decades-long project, undertaken by the NCPA with the help of generous grants, whose aim is to scientifically analyse and represent—and thus make accessible to all—the grammar and nuance of Hindustani music.

By Anuja K

**M**usic is an auditory art form—one composed of sounds and silences. A person 'listens' to music as opposed to 'seeing' it. Space is at the centre of visual art forms like sculpting and painting, while time forms the crux of audio art forms such as music. Some studies have shown that human beings tend to process a visual memory better when compared to an audio memory.<sup>1</sup>

This makes one wonder if learning music would become easier if one had visual tools. Would visualisation—the use of visual imagination and memory, colours and graphic structures—make it easier to understand music? As a teacher of vocal music, I think about this often. I have observed that students find it simpler to grasp finer points as I explain a music phrase with the help of gestures and imagery.

greater exposure to Western art music, the idea of notation began to be explored, particularly by 19th-century musicologists and scholars such as Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar. However, these systems have been observed to fall short of the mark when it comes to capturing the detailed nuances that define Hindustani music aesthetic. A person who dreamed about developing a system of notation that would be specifically fit to describe, analyse and even reproduce Indian music with all its fine nuances and inflections was Dr. Jamshed Bhabha, founder of the NCPA. His dream manifested into reality with the launch of ATRIM.

The project is the culmination of decades-long efforts. In 1983, the International Society for Traditional Arts Research (ISTAR) joined hands with the NCPA to begin serious work in the area of graphic representation of

**“We have been wanting to provide a synesthetic principle to Hindustani music experience and learning by combining music cognition and comprehension with sight”**

## Listening and seeing

Indian music, especially Hindustani music, is elaborate and delicate in its melodic structure. Could a graphical representation of this music convey the minute ornamentation and intonation involved? This is an area where excellent progress was made at the NCPA through its Automated Transcription for Indian Music (ATRIM) project, which was launched in 2007. The ATRIM project scientifically encapsulates the multidimensionality of Hindustani music with the help of two-dimensional graphic representations that seek to bring more precision to understanding and appreciating the art form.

Hindustani music, like other musical art forms of the Indian subcontinent, is essentially an oral tradition. Notation or visual representation of this music in a written format has not been part of its traditional practice. Nonetheless, due to colonial influences and

Hindustani music. With the help of a Ford Foundation grant and the support of the NCPA, a research lab was built on location. The project was directed by D. B. Biswas, then Joint Executive Director, Trustee & Council Member, NCPA, and managed by Dr. Suvarnalata Rao, Programming Head-Indian Music & Research Scientist, NCPA, while Dutch musicologists Dr. Wim van der Meer (University of Amsterdam) and Joep Bor (Codarts Rotterdam) were the Project Advisors. The project initially used what is called the Melodic Movement Analyser (MMA) to track the flow of a piece of Hindustani music. The MMA was the brainchild of Bernard Bel, an IT engineer, who was part of the ISTAR. ATRIM received further impetus with a generous grant from the Sir Dorabji Tata Trust.

The project made use of superior multi-track audio recording and processing technology. As technology evolved, the work continued with the use of PRAAT,



Elements of the graphic representation explained

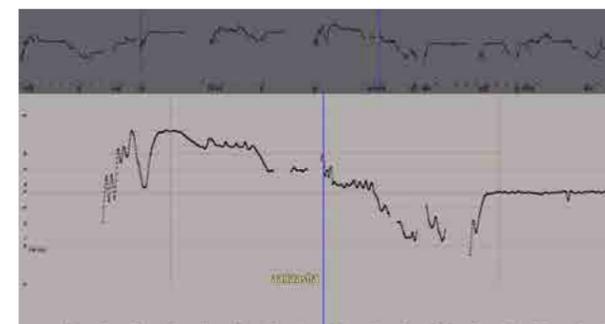
a kind of software used for phonetic research developed at the University of Amsterdam. Thus, graphic representation of Hindustani music was made possible. The graphs were put into motion-picture format by Mumbai-based filmmaker Rustom Irani and his colleague Salil P. Kawli.

“We had been wanting to provide a synesthetic principle to Hindustani music experience and learning by combining music cognition and comprehension with sight,” says Dr. Rao. “The process of transcribing various Hindustani *ragas* was painstaking yet interesting. In the initial stages, it took us about six months to neatly transcribe a ten-minute *raga* audio.” This becomes clearer as the cursor moves over the oscillation of *komal ga* in Raga Bageshri and later, over the rendition of the same note in Raga Darbari, the diversity becoming evident as one hears and ‘sees’ the different inflections on the graph.

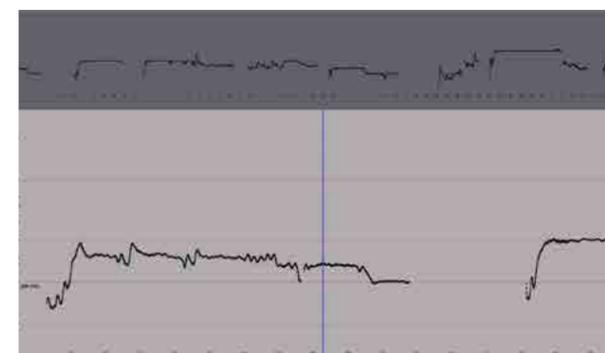
## Finer points

The ATRIM project contains audiovisual graph representations of over 130 compositions in 86 Hindustani *ragas* that are commonly performed and taught. A neat description of each *raga* along with a detailed explanation of the performed piece, including the name of the artiste, composition and lyrical explanation, the performed *tala* and further listening suggestions have been provided. Cued instructions to guided listening for better appreciation and comprehension of the *raga* are other valuable features. The audio recordings for each *raga* have been created exclusively for the project.

Artistes like Ajoy Chakrabarty, Ashwini Bhide-Deshpande, Aslam Hussain Khan, Jayateerth Mevundi, Manjiri Asanare-Kelkar, Mashkoo Ali Khan, Padma Talwalkar, Ram Deshpande, Uday Bhawalkar, Ulhas Kashalkar and Veena Sahasrabudhe have lent their voices to the project. Different artistes have been invited to sing different compositions of the same *raga* for the listener to be able to appreciate the diversity in



Composition in Raga Bilaskhani Todi set to slow Ektal by Ajoy Chakrabarty



Oscillation of flat third (*komal ga*) in Raga Bageshri by Padma Talwalkar



Oscillation of flat third (*komal ga*) in Raga Darbari by Uday Bhawalkar

<sup>1</sup> Shepard RN (1967) Recognition memory for words, sentences, and pictures. *J Verb. Learn Verb Behav* 6:156-163 & Pezdek, K., Whetstone, T., Reynolds, K., Askari, N., and Dougherty, T. (1989). Memory for real-world scenes: The role of consistency with schema expectation. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 15(4), 587-595



The *tala* structure of a composition in (*drut*) *Tintala*

rendition, which lies at the core of Hindustani music.

The project website provides the explanation of the theory and concepts related to Hindustani music along with a glossary and bibliography. This has been done with the aim of making the art form more accessible to the lay listener as well as to students of Hindustani music the world over. The ATRIM project could be a beneficial learning and comprehension tool for music students, researchers and enthusiasts who have an interest in scientific annotation of music. It is also recommended to individuals involved in acoustic design and sound engineering.

line which captures the detailed change in pitches with time. The in-time lyrical matter of a *bandish* appears in the Devanagari script in the overview at the top of the screen whereas its counterpart in the Roman script appears at the bottom in the microscopic view, one word at a time, making the content accessible to those who may not read Hindi or its dialects.

*Tala* is the rhythmic cycle that accompanies the melody. It is an integral part of a *bandish* (compositional aspect) of a *raga*. Each cycle of *tala* has three main components to it: *sam* (starting beat and the aesthetic high point of the *tala* cycle), *khali* (the

## A person who dreamt about developing a system of notation that would be specifically fit to analyse Indian music with all its fine nuances and inflections was Dr. Jamshed Bhabha

### Mapping a *raga*

The concept of *raga* has been at the centre of Hindustani melodic performance. A *raga* is nothing but the melodic framework which is explored and improvised by the performer in the form of *alap*, *bandish* (composition) and *layakari*. Each *raga* is formed by a specific set of notes (pitches/frequencies) which form its melodic skeleton. However, it is important to note that the *raga* operates in the spectrum of musical frequencies rather than flowing in a manner that hits one note at a time. This makes the flow of a *raga* especially nuanced and intricate.

In the graphical format, the 'note of the *raga*' or the 'pitch spectrum', has been arranged on the x-axis while the 'time' factor (in seconds) is arranged on the y-axis. This helps the viewer to visualise and track the flow of the presented *raga*. The pitches involved in the tanpura are marked by red horizontal lines on the graph. The main melody is graphically represented as a thick black

'empty' unstressed beat of a *tala*) and *tali* (the beats denoting metric division). In the graphical format, *sam* is represented in the form of a thick red vertical line, the *khali*'s are indicated by a relatively thinner red vertical line while the *talis* are indicated by thin greyish vertical lines.

The ATRIM project is a handy tool for visually representing the intricacies of Hindustani music. It also serves as a digital and graphical archive of *ragas* and provides viewers with the experience of listening to a *raga* and, at the same time, observing the nuance of it visually. Most importantly, it provides the interested a chance to indulge their visual and aural senses in experiencing and understanding the essence of Hindustani music. ■

The ATRIM project can be accessed at [autrimncpa.wordpress.com](http://autrimncpa.wordpress.com)

# प्रतिबिंब

A STAGE FOR  
मराठी MAY  
STORIES 2022

DAY 1:  
20<sup>th</sup> MAY 2022

7:00 pm

Adhyaat Me Sadhyaat Tu  
Madhyaat Ma Kuni Nahi

@ Tata Theatre

The play is a post-modern take on an existential crisis, where two young men try to find the meaning of their lives  
Age criteria 16+

Directed by Apurv Sathe  
Produced by Maharashtra Cultural Centre, Pune



DAY 2:  
21<sup>st</sup> MAY 2022

4:30 pm

Aparichit PuLa

@ Godrej Dance Theatre

Dramatised reading/musical  
Gives a glimpse of the multifaceted life and some of the lesser-known humorous and critical works of the legendary PuLa Deshpande

free event-admission on a first-come-first-served basis

Directed by Chandrakant Kale  
Produced by Shabdavedh



7:00 pm

Mumbaiche Kawale

@ Tata Theatre

A satire written 40 years back on differing dogmas very relevant to the current day situation

Directed by Priyadarshan Jadhav  
Produced by Awishkar



DAY 3:  
22<sup>nd</sup> MAY 2022

3:00 pm

Guided tour of the  
NCPA Theatres & Library

Experience the grandeur of NCPA from a whole new perspective

For registration please write to [theatre@ncpamumbai.com](mailto:theatre@ncpamumbai.com)



4:30 pm

Theatre Katta

@ Godrej Dance Theatre

free event-admission on a first-come-first-served basis

Vijay Kenkre in conversation with Satish Alekar & Chandrakant Kale



7:00 pm

Sangeet Devbabhali

@ Tata Theatre

A soulful musical journey consisting of old and new abhanga that will transport you to a spiritual realm

Directed by Prajakt Deshmukh  
Produced by Bhadrakali Productions



Supported by Shilpa Kumar

BOX OFFICE: 6622 3724/54 | [WWW.NCPAMUMBAI.COM](http://WWW.NCPAMUMBAI.COM)

Sumeet Vyas in Rage Productions' *Khoon, Pasina...Action!* directed by Akarsh Khurana and written by Ashish Jagtiani



# A Roaring Return

**A full house, an entire day of activities and performances by 50 theatre artistes made World Theatre Day at the NCPA a triumph.**

**R**esounding applause reverberated through the Tata Theatre, over 50 artistes held hands for the final bow, a sense of exhilaration could be felt by each person in the room, and we knew that we had truly returned. World Theatre Day at the NCPA was a remarkably special affair. A full day of activities began with a series of exciting workshops, followed by a screening of a bold new version of Shakespeare's *Romeo & Juliet* in collaboration with National Theatre Live (London). The festivities culminated in a specially put together gala, where the who's who of Mumbai theatre took centre stage for a memorable evening.

It was after a tedious three years that World Theatre Day could be celebrated on the NCPA premises. The day presented itself as a fitting opportunity to bring to life the idea of a collective gala, drawing together a variety of theatrical groups and styles to

create an entertaining and inspirational evening of live performance, something envisioned by Bruce Guthrie, Head of Theatre and Films at the NCPA, along with Anahita Uberoi and Shernaz Patel. The two fine artistes—actively working in the theatre circuit as well as in films—have recently joined the team to work on the NCPA's education initiatives. With 12 brief acts bound together by MC extraordinaire, Rajit Kapur, the World Theatre Day Gala was welcomed by the audience that roared with, as Guthrie puts it, "the kind of enthusiasm performers dream about."

"The energy in the Tata theatre that evening is something I will never forget," he continues. "Two years and two weeks since we closed our doors on 13th March 2020 for the first lockdown, it felt like we came together as one—audience, performers, creatives, backstage and the front of the house—to reveal the power of the theatre to transport, to inspire, to entertain, to challenge, to heal, to grow. There is no

need to declare its importance; if you are there, you will feel it."

Revered names from the theatre circuit headlined the World Theatre Day Gala, including Kunaal Roy Kapur, Zafar Karachiwala, Sumeet Vyas, Yuki Ellias, Akanksha Kadam and Rage Productions, among many more. The evening was as moving as it was thrilling for the artistes as well. Anuvab Pal, Quasar Thakore-Padamsee and Savitri Medhatul share what went down at the Tata Theatre, backstage and in the rehearsal halls.

**A**nuvab Pal delivered 10 minutes from his famed stand-up special *The Nation Wants to Know*, which had debuted at the NCPA.

"It felt like coming home. The NCPA was the place where I began both my theatre and stand-up career, and it is, by far, my favourite venue in the world. I say this as objectively as possible. I've had the good fortune or misfortune, depending on how you look at it, to have performed in some rather interesting venues all around the world—from a glass boat in

Oslo, to a small cave in Edinburgh, to the Melbourne Festival Hall. Nothing beats the energy and acoustics of the Tata Theatre. Maybe it is the work of the genius architect, Philip Johnson, who built it. When things come together on that stage, nothing is more perfect.

I am in awe of what Bruce Guthrie is doing in terms of rejuvenating the theatre department at the NCPA and the work that is being curated. I did not want to disappoint the reunion with just old jokes. I was sucked in by all the enthusiasm injected by Bruce and executed by the other artistes, so I felt like it needed to be a special comedy show.

A bunch of us are old friends and we've been at it for a while. Kunaal Roy Kapur and I have done a large body of work together. I've known Akarsh Khurana, Aseem Hattangady and Sumeet Vyas for a long time. I have admired Sunil Shanbag's work forever; Rajit Kapur is a legend and my first producer. It really did feel like a reunion. When we did that little pep talk and prayer as the show began, it felt like 2007, my first time on that stage."



Silly Point Productions' The SPIT Workshop, conducted by Danesh Irani and Danesh AR Khambata

**Q**asar Thakore-Padamsee directed *Very Experimental... A Play About You*, featuring Kunaal Roy Kapur and Zafar Karachiwala for the gala. He also ran a three-hour workshop on the World Theatre Day at the NCPA, which turned into one going on for six hours. He will be directing Duncan Macmillan's *Lungs*, which will premiere at the NCPA in June this year.

"To be back in a rehearsal space with artistes that you love—feeling that you're a part of something bigger—was quite intoxicating. To be able to hug your fellow theatre artistes again was so relieving. I couldn't help but get emotional when all of us were in a huddle before going on stage. To have around 50 theatre artistes from different walks of life breathe the same air was very overwhelming. It felt magical.

As I sat in the audience and the lights dimmed, the energy in the room was unbelievable. People were so generous and determined to enjoy themselves. Witnessing a thousand people come in support of the art form was extremely gratifying. We had taken that for granted and forgotten how much a room full of audience means to us. We are one of the few art forms that really thrives on audience reception.

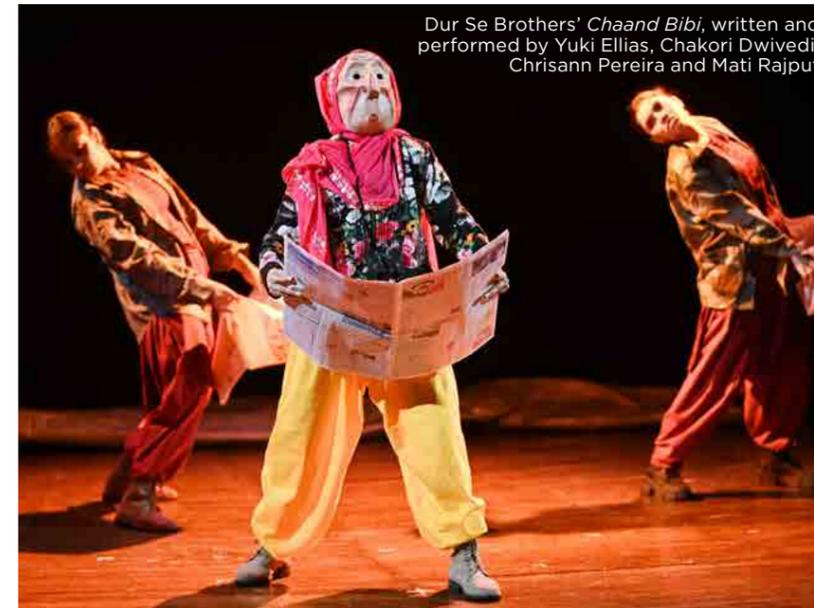
I also saw some familiar faces in the interval that have been our supporters for years, some unknowingly too. They are equally a part of the community. We don't think of them as that, but they play such an integral part in what we are able to do. Our piece was essentially about celebrating the audiences and making them, in a way, the performers."



The inimitable host, Rajit Kapur



The curtain call (stage left to right): Srishti Shrivastava, Vikrant Dhote, Abhishek Saha, Suruchi Aulakh, Akshay Malvankar, Akanksha Kadam, Savitri Medhatul, Sarosh Nanavaty and Rajit Kapur



Dur Se Brothers' *Chaand Bibi*, written and performed by Yuki Ellias, Chakori Dwivedi, Chrisann Pereira and Mati Rajput

**S**avitri Medhatul put up a *Sangeet Baari* presentation where she delivered an engaging monologue, followed by a *Lavani* performance by Akanksha Kadam.

"It wasn't our first show since the pandemic, but being at the Tata Theatre as a part of an evening where multiple theatre groups came together, felt different. We are all friends, colleagues and collaborators, and we have not been able to interact as much for the past two years. We were sharing a green room with Yuki Ellias's group. Unless we are working on a project together, we never get to fraternise like this. We were all waiting for our turns in the wings, checking up on each other

as the butterflies of anticipation took over. It was a special thing that the gala managed to do.

The 10-minute slot felt like a tiny window at first but it presented us with an opportunity to experiment and challenged us in ways we hadn't been before. Those precious 10 minutes enabled us to offer new information and research to the audience. As theatre companies, we can often get self-absorbed or alienated by being preoccupied with the shows we are putting up. A gala like this creates a collage of our works and brings in a new perspective. It's interesting to see where your own work stands.

We have been working with our *Lavani* artistes for the last 17 years, and new information and

hypotheses emerge as the years pass by. These kinds of opportunities help us analyse and synthesise our information in different ways. The show allowed us to work with our Mumbai artistes, which helped me work on the narrative of how the art of *Lavani* has transformed as the city has, from Bombay to Mumbai.

The NCPA team pulled off the event brilliantly. An institution like the NCPA is needed to imagine such a presentation and bring everyone together. This is not something an individual theatre company can do. I'm glad the NCPA took that leap." ■

Compiled by Aishwarya Bodke

# STAYIN' ALIVE

The phrase 'deader than disco' has been used quite often in popular culture to define something antiquated. But the genre, driven by beats and defined by the dance moves, has in fact always been lurking in the greatest dance hits of every decade.

By Narendra Kusnur

Released as a single last year and as part of the album *Dawn FM* in January, Canadian star Abel Tesfaye a.k.a The Weeknd's song 'Take My Breath' has become a rage in many countries. Critics have described it as a throwback to the glory days of disco, the dance music genre which stormed the world in the late 1970s and early 1980s. The artiste's

next single 'Sacrifice', which has an additional remix by Swedish House Mafia, continued in a similar style.

## New hits

The Weeknd, who otherwise blends different genres, is not the only new artiste to incorporate the sound of disco, once associated with the likes of the Bee

SHUTTERSTOCK



Euro-Caribbean group Boney M. have sold more than 80 million records worldwide

Over the past few years, there has been talk of a comeback, but then, did disco ever go away?

house music incorporated disco sounds and samples. Older hits like Gloria Gaynor's 'I Will Survive', Village People's 'Y.M.C.A.', Cerrone's 'Love in C Minor' and 'Supernature', and songs from the *Saturday Night Fever* soundtrack

continue to be popular. Gees, Donna Summer, Boney M., Chic and producer Giorgio Moroder. Though clubs were shut during the pandemic, many artistes went ahead with their plans and released a string of songs influenced by the genre. In October 2021, German producer and DJ Purple Disco Machine released the brilliant album *Exotica*, featuring the tracks 'Dopamine', 'At the Disko', and 'Hypnotized'. In 2020, there was British star Dua Lipa's album *Future Nostalgia* and Australian sensation Kylie Minogue's appropriately titled *Disco*, known for the hit songs 'Magic', 'Where Does the DJ Go?' and 'Say Something'. The same year, British singer Jessie Ware released *What's Your Pleasure?* and Irish artiste Róisín Murphy came out with *Róisín Machine*.

Songs like Lady Gaga's 'Stupid Love', Doja Cat's 'Say So', K-Pop band BTS's 'Dynamite' and the Justin Timberlake-SZA number 'The Other Side' were strong on the disco flavour. Though their new album *Voyage* was far from being a disco collection, Swedish superstars ABBA came out with songs that had a distinct late 1970s pop feel. So did American legend Diana Ross with *Thank You*.

Many disco classics had fresh remixes too. In 2019, Sam Smith came out with his take of Summer's 'I Feel Love'. With 'Cold Heart', Australian producer PNAU gave a fresh disco-tinged twist to Elton John's pop-rock hit 'Sacrifice', getting Lipa to sing with John. There was Syzz's remix of ABBA's 'Gimme Gimme Gimme', Kygo's version of Summer's 'Hot Stuff', Majestic's take on Boney M.'s 'Rasputin' and SG Lewis's twist to the Bee Gees hit 'More Than a Woman'.

Disco is in today. Over the past few years, there has been talk of a comeback. But then, did it ever go away? Though smaller in scale, the genre kept making a comeback after the craze ended in the early 1980s. Many DJs playing electronic dance music (EDM) and

continue to be popular.

## Original beats

Old-timers, of course, claim that nothing can beat the original form of disco, which peaked in the late 1970s. It was a subculture on its own, having an influence on lifestyle, party behaviour and sartorial habits. Films like *Saturday Night Fever*, *Thank God It's Friday* and *Can't Stop the Music* gave it mainstream exposure. Young men wanted to dress, walk and comb their hair like John Travolta in *Saturday Night Fever*, whereas the ladies looked upon Anni-Frid Lyngstad and Agnetha Fältskog of ABBA as role models.

Musically, the disco sound is defined by four-on-the-floor beats, characteristic basslines, string sections, synthesisers and rhythm guitars, with some songs having horn sections. The fever started in the U.S. in the late 1960s as a counter-reaction to the rock and hippie movements that existed at the time, and the fact that many people criticised dance music for being too uncreative and populist. Slowly, it moved to Europe, as people found these songs catchy and dance-friendly.

Thanks to the genre's sudden popularity, bands like ABBA and Bee Gees moved from their mainstream pop and ballad-driven sound to more disco numbers. While the former gave dance hits like 'Dancing Queen', 'As Good as New', 'Voulez-Vous' and 'Gimme Gimme Gimme', the Bee Gees had 'Stayin' Alive', 'Night Fever' and 'More Than a Woman' from *Saturday Night Fever*, besides their later hit 'Tragedy'.

## Desi flavours

Boney M. was huge in India, with the songs 'Daddy Cool', 'Sunny', 'Rasputin' and 'Take the Heat off Me'. Moroder became a name to reckon with, as he was

PICTORIAL PRESS LTD / ALAMY STOCK PHOTO



The 1977 disco-heavy *Saturday Night Fever* remains one of the bestselling movie soundtracks of all time

**The person who made disco a household name in India in the 1980s was music director Bappi Lahiri, who composed the hit songs 'I Am a Disco Dancer' and 'Rambha Ho Ho Ho'**

associated with Suzi Lane ('Ooh La La') and Summer ('Love to Love You Baby', 'I Feel Love', 'Hot Stuff'). Hits by other artistes included 'Le Freak' by Chic, 'Yes Sir, I Can Boogie' by Baccara, 'Let's All Chant' by Michael Zeger Band, 'That's the Way I Like It' and 'Shake Your Booty' by KC and the Sunshine Band, 'Born To Be Alive' by Patrick Hernandez, 'Funkytown' by Lipps Inc. and the soul-disco hit 'We Are Family' by Sister Sledge.

Eventually, disco music made its mark in Bollywood music too. India-bred, London-based Biddu, who produced Carl Douglas's 'Kung Fu Fighting' and Tina Charles's 'Dance Little Lady Dance', composed the Hindi song 'Aap Jaisa Koi' sung by Pakistani artiste Nazia Hassan in the 1980 film *Qurbani*. He even released the album *Disco Deewane* with Hassan and her brother Zoheb Hassan. But the person who made disco a household name in India in the 1980s was music director Bappi Lahiri, who composed the hit songs 'I Am a Disco Dancer' (from the film *Disco Dancer*), 'Rambha Ho Ho Ho' (from *Armaan*), 'Tu Mujhe Jaan Se Bhi Pyara Hai' (*Wardat*) and 'Disco Station' (*Haathkadi*).

Globally, however, music trends were changing and the disco craze slowly began to die down. Mainstream pop acts like Michael Jackson, Prince, Madonna, Boy George and Wham! took over. With the launch of MTV in 1981, music videos looked for short, melodic songs that had good storyboards. Younger audiences were drawn to heavy metal. Even those who had grown up on disco experimented with newer sounds.

Yet, disco kept coming back in short bursts, mainly in Europe. In the mid-1990s, French House—a combination of disco, funk, and house music—became popular, with artistes like Stardust, Modjo and Bob Sinclair. Many forms of EDM played by DJs across the world used disco elements. Nu-disco, by artistes like

Daft Punk, Calvin Harris, Dimitri From Paris, Hans-Peter Lindström and Todd Terje, gained popularity in the 2000s. Singers like Laura Branigan, Irene Cara and Sophie Ellis-Bextor continued to carry forward disco sounds. Minogue, though her latest album is named *Disco*, actually created similar music in her 2001 album *Fever* and her 2010 album *Aphrodite*. The ever-versatile Madonna dedicated her 2005 album *Confessions on a Dance Floor* to the genre. In India, Shankar-Ehsaan-Loy revived the 'D' word with the song 'It's the Time to Disco' from the 2004 film *Kal Ho Naa Ho*.

Unexpectedly, disco came back two years ago. Knowing full well that nightlife around the world had been affected, people released songs that would otherwise have stormed the dance floors. Now, with things opening up, nightclub restrictions being eased and moods getting upbeat, people are looking for happy, upbeat songs. After blasting the streaming platforms, The Weeknd's 'Take My Breath', French DJ Kungs's 'Clap Your Hands' and Purple Disco Machine's 'At the Disko' are just waiting to set the dance floors afire. Once again, it's the time to disco. ■

**Here's a playlist of 10 songs released after 2020 that bring out the disco flavour.**

- The Weeknd - Take My Breath
- Kylie Minogue - Magic
- Purple Disco Machine - At the Disko
- Dua Lipa - Don't Start Now
- Jessie Ware - Spotlight
- BTS - Dynamite
- Róisín Murphy - Simulation
- Kungs - Clap Your Hands
- Doja Cat - Say So
- Kylie Minogue & Jessie Ware - Kiss of Life

# THE CLASSIC ROCK PROJECT



 **NCPA**

FEATURING

**DR. JARVIS PEREIRA A.K.A. DOCTOR J**  
GUITARS AND LEAD VOCALS

**GAVIN CASON**  
GUITAR/VOCALS

**RUSSELL FERNANDES A.K.A. RUSS BASS**  
BASS GUITAR

**ALASTAIR QUADROS A.K.A. THE BONGOMAN**  
DRUMS/PERCUSSION

**DAN FERNANDES A.K.A. DANNYBOI**  
KEYBOARDS/VOCALS

**SHANELLE FERREIRA & KELLY D'LIMA**  
BACKING VOCALS

**13TH MAY, 2022 | 7:00 PM**  
**EXPERIMENTAL THEATRE, NCPA**

 **FURTADOS**  
because you love music

 **STREAMINLIVE™**

 **NCPA**

# TIME MACHINE

INSPIRED BY POSTMODERN JUKEBOX

**20th May 2022**

**7:00 PM**

**Experimental Theatre, NCPA**



**Delraaz & Zervan Bunshah** Lead Vocals

**Joash Benedict** Guitar & Backing Vocals

**Sarosh Sidhva** Bass

**Shashwat Karkare** Drums

 **FURTADOS**  
because you love music

 **moonshine**

**Box office: 66223724/54 | [www.ncpamumbai.com](http://www.ncpamumbai.com)**  
Fully Vaccinated Certificate as per the Government guidelines is compulsory

# The Performing Arts Dispatch

A series on houses of culture from around the world. In focus this month: the Royal Concertgebouw.

A **chance encounter** can sometimes become a memory one preserves for a lifetime. In 1982, on his way to America, Dr. Cavas Bilimoria—the NCPA physician and an amateur violinist with a deep adoration and sound knowledge of Western classical music—had a brief sojourn in Amsterdam. A spontaneous walk in the neighbourhood led him to the dawn of a story he now tells fondly. “I had no idea where I was going, but there it stood, mighty, right before me,” he says, describing the moment he stumbled upon the magnificent Concertgebouw. Dr. Bilimoria happened to land there when the musicians were out for a tea break. As he chatted with them earnestly, two gentlemen quietly listened to the conversation before finally approaching him. One of them was Sir Colin Davis, the English conductor, and the other turned out to be Herman Krebbers, the concertmaster of the Concertgebouw Orchestra (Queen Beatrix conferred

the “Royal” title upon the orchestra in 1988) from 1962 to 1980, and a personal idol of Dr. Bilimoria. What followed was a conversation journeying from the history of the venue to a quick tour of the Grote Zaal.

The Grote Zaal is the exceptional Main Hall of the Concertgebouw, bejewelled with its world-renowned acoustics and a magnificent organ. It houses nearly 2000 viewers. Since its inception in 1888, the Concertgebouw—Dutch for ‘house of concerts’—has endured multiple renovations and restorative measures, in addition to those that prevent it from sinking into the damp Amsterdam earth. Through all transformations, the original plan of the Grote Zaal has remained unharmed and preserving its brilliant acoustics has been a top priority. In fact, the acoustics of the hall are so sacred that there is a thick layer of dust on the window frames which remains mostly untouched, as getting rid

of it would temporarily affect the sound quality. A smaller, more intimate Kleine Zaal (the Recital Hall) is located behind the Main Hall. It is ideal for chamber music and lieder.

“When Krebbers guided me to a rehearsal happening in the Main Hall, I couldn’t help but marvel at the finesse of both the Concertgebouworkest (Royal Concertgebouw Orchestra) and the architectural genius. Krebbers especially asked me to sit in different spots in the hall. The sound was uniform everywhere, despite the hall being completely empty. The Concertgebouw acoustics are nothing like what I have experienced before; it was special,” recalls Dr. Bilimoria.

The reverberation time of Grote Zaal is 2.8 seconds without an audience, 2.2 seconds with a packed hall. This makes it perfect for the late-Romantic repertoire including works of composers such as Gustav Mahler. The longer reverb time results in a richer, fuller sound for larger



The Concertgebouw has presented legendary concerts by luminaries such as Gustav Mahler, Richard Strauss, Bernard Haitink, Yehudi Menuhin and others

HANS ROGGEN



Today, the Royal Concertgebouw Orchestra has over 120 orchestra members from around 25 countries

orchestras such as those of the late-Romantic repertoire, giving the sound more time to linger. Between the period of 1895 and 1945, the Concertgebouw became a hub for Mahler under Willem Mengelberg, the longest-serving principal conductor of the orchestra, who also had one of the longest conductor-orchestra relationships in music history. He is credited with making Mahler more popular and accessible in the Netherlands.

It is therefore not surprising that what makes the Concertgebouw’s history so fascinating is its relationship with its principal conductors. In the 134 years since its inception, it has had only seven chief conductors. Willem Kes was the first, serving until 1895, to be succeeded by Mengelberg, who was ultimately let go due to his pro-Nazi leanings. His successor, Eduard van Beinum, took the orchestra on its first American tour in 1950. What Mengelberg did to make Mahler a household name in the Netherlands is what van Beinum did with Bruckner’s compositions. He served as chief conductor after World War II until his unfortunate demise on the Concertgebouw podium from a heart attack in 1959. He was followed by Bernard Haitink and Eugen Jochum

sharing the post until Haitink became sole chief conductor in 1963. Riccardo Chailly, Mariss Jansons, Daniele Gatti then took the podium.

The Royal Concertgebouw Orchestra performs symphonic music across a broad ambit of canonical and avant-garde works, with mastery over Germanic and French schools.

Like all houses of performing arts, the Concertgebouw faced its share of challenges because of the pandemic. As the last quarter of 2019 came to a close, a state of disorder took over its functioning. Chief Conductor Gatti was asked to step down on account of allegations of ‘inappropriate’ behaviour. Several members of the top management were completing their tenures and approaching retirement. Along with this, severe obstacles in terms of catering to the changing demographic landscape of its audience arose. As older patrons were ageing, younger faces remained tough to attract, and audiences dwindled as a result. The shackles of the pandemic and the many lockdowns only made the situation worse.

To keep the show running, the Concertgebouw, like most venues in the world, went online to expand its digital presence. From interacting

with its online audience to making its entire video catalogue between June 2020 and June 2021 available for streaming for free on its website, the organisation found ways to keep the arts alive.

In an amusing turn of events, as the Netherlands was undergoing a strict lockdown in December last year, an easing of restrictions for businesses like hairdressers and gyms—while museums, theatres and cinemas were asked to remain closed—sparked the most charming display of civil disobedience. The Concertgebouw orchestra played its repertoire as the snip-snap of scissors from the hairdressers giving people a haircut on stage, accompanied their music. “The orchestra played second fiddle to the hairdressers,” read the newspapers of the city. The Concertgebouw has time and again, in many ways, brought to the fore the power of performance.

Dr. Bilimoria has not got a chance to return to the Concertgebouw since his near magical rendezvous in 1982. The reminiscence of it, however, is a souvenir in itself that he cherishes. Like a time capsule, it takes him back to the magnanimity of music and the city. ■

- Aishwarya Bodke

SIMON VAN BOXTEL

# Performing Arts: Jazz

A monthly column that explores any and every aspect of the performing and visual arts. This month, jazz drummer and composer **Ko Omura** writes about studying Indian classical music, an endeavour that led to discovering the essence of improvisation.

## Music is multifaceted.

It inherits generations of knowledge and wisdom from the traditions of a specific culture or a region. It is evident to any aspiring or accomplished musician how vast and infinite the subject is. Over the span of my career, I have been fortunate to encounter a rich variety of musical experiences, each in their own beautiful way leading me to further explore the beauties and mysteries of this art form. One of the most common elements that music inherits is the aesthetics of 'improvisation'. One can observe the core function of musical improvisation in forms from African drumming and Gamelan music to jazz and Indian classical music (and the list goes on). In my own capacity as a percussionist, studying the tabla has revealed further depths of musical improvisation.



Prior to visiting India, I was working as a freelance jazz drummer. Over the years, I have listened to many jazz classics and live performances of current trends in the United States and around the globe which have mesmerised me. Yet, being a musical omnivore, I was constantly in search of undiscovered thought processes especially in rhythm and improvisation. When I first heard Ustad Allarakhā's recordings—I had stumbled upon a Deutsche Grammophon record of him accompanying the legendary Ravi Shankar—I can still recall my consciousness being stretched far out into a rhythmic universe that I had never experienced before. This led me to seek out Pandit Yogesh Samsi, one of Ustad Allarakhā's gifted successors and a highly respected artiste in his own right. Under the tutelage of Pandit Samsi, I felt as if I was relearning about rhythm from scratch. Diving into an oral tradition of teaching, I was challenged with memory, comprehending specific nuances of

the rhythmic language, understanding the poetic aspects of compositions and observing the time frame design of each *tala* and its unique characteristics. All of this sprouting from information passed down over generations, hardly relying on notation over the course of hundreds of years. I was simply blown away. Not just once, to say the least.

During the process of studying the gems of this rich rhythmic tradition, I came to a realisation. Which, to borrow my guruji Pandit Samsi's words, was: "The knowledge and wisdom of the art is always greater than the artiste itself." A humbling experience hearing those words from an extraordinary artiste. I have reflected on this countless times over the years. When you consider the amount of knowledge one needs to assimilate in order to freely utilise the techniques and apply the musical notes in an improvisatory manner, one loses oneself in the art. Hence, the ego disappears. One becomes a portal or

a vessel for the accumulated works of the infinite. This phenomenon can take place during a performance, or during many hours of *riyaaz* (practice). On a micro level, going through countless repetitions of a certain musical passage ingrains a sense of understanding of where everything falls into place. Then, shifting to the macro view, one realises there are more aspects of musical expressions encompassed in those ideas. The architectural design of each composition emerges as if one is observing a rhythmic hologram that cannot only be scaled in a horizontal or vertical fashion, but in both and beyond.

Over the years of studying the tabla, I came to another realisation that all aspects of musical improvisation demand strict measures of discipline. Countless failures of trying to execute an idea 'correctly' leads

to patience. That patience leads to a certain degree of achievement and once you meet certain goals, new challenges emerge. There is no single goal or end to this journey.

Everything is a process. When you think about it, it is just like life itself. There are multitudes of expressions of the soul one experiences in life. Nothing is etched in stone. Each experience unlocks a lesson and then leads to another. During the journey, each individual 'improvises' according to the knowledge one has acquired. That application of the knowledge leads to further experiences. And somewhere during that journey, one realises the infinite beauty that is being revealed by the universe. To me, that is what inspires me to further explore the infinite world of musical improvisation, a juxtaposition with life's infinite possibilities. ■

*Ko Omura's music can be found on YouTube, Spotify, Apple Music and Soundcloud.*

# PIANO RECITAL

BY  
PIERS LANE



Experimental Theatre,  
NCPA  
[www.soimumbai.com](http://www.soimumbai.com)

**Beethoven**  
Sonata in C minor Op. 13 "Pathétique"

**Liszt**  
Sonata in B minor

**Chopin**  
Nocturnes Op. 9 Nos. 1 and 2, Op. 27 Nos. 1 and 2, Op. 48 No. 1  
Waltz Op. 64. No. 2 in C sharp minor  
Grande Valse Brillante Op. 18

**Liszt**  
Tarantella

**17th May**  
**2022**  
**7:00 pm**

NCPA

BOLSHOI BALLET IN CINEMA

# SPARTACUS

24TH MAY 2022 | 6:00 PM  
GODREJ DANCE THEATRE, NCPA



MUSIC  
KHACHATURIAN  
CHOREOGRAPHY  
GRIGOROVICH



[BOLSHOIBALLETINCINEMA.COM](http://BOLSHOIBALLETINCINEMA.COM)



Box office: 66223724/54 | [www.ncpamumbai.com](http://www.ncpamumbai.com)

Fully Vaccinated Certificate as per the Government guidelines is compulsory



# Vasundhara Vee

## Sings Soul

Vasundhara Vee vocals | Saurabh Suman bass  
Shivang Kapadia drums | Ron Cha keys  
Srinjay Bannerji guitar

8th May 2022 | 6:30 pm | Tata Theatre, NCPA



# SONG WRITING WORKSHOP

with **Samantha Noella**



**STARTING ON**  
Saturday, May 14, 2022  
3 Months | 12 Sessions | 2 Hours  
Saturdays: 4:00 - 6:00 pm  
Online Programme: Rs. 15,000/-  
In Person: Rs. 25,000/-

Explore your creative side with this certified course & get a chance to perform live on the NCPA stage!

### YOU WILL LEARN

- Lyric Writing
- Song Ideation
- Rights & Worldwide Distribution
- Release & Production of your very own single across all streaming platforms
- Social Media strategies to push out your own music

Register: [www.ncpamumbai.com](http://www.ncpamumbai.com)

For queries: Email- [ncpasongwritingworkshop@gmail.com](mailto:ncpasongwritingworkshop@gmail.com) or call- 022 6622 3736 (Time: 10:00 am to 5:00 pm)

Box office: 66223724/54 | [www.ncpamumbai.com](http://www.ncpamumbai.com)

Fully Vaccinated Certificate as per the Government guidelines is compulsory

# The Swing of Things

*ON Stage* brings you edited excerpts from the *NCPA Quarterly Journal*, an unsurpassed literary archive that ran from 1972 to 1988 and featured authoritative and wide-ranging articles. In the second instalment of a transcribed talk given in Bombay, **John Wiggin** discusses the rise of jazz in America and the players that made it happen.

**I have to confess that** I was taken in by pseudo jazz. I loved the Gershwin ‘Rhapsody’ and I bought Paul Whiteman’s records as fast as he could make them. Then fate intervened. In my last year of college, I ran into money trouble and had to get a job. I went to work in a music shop, selling sheet music and phonograph records. One day, in a back room of the shop, I found some records by people I had never heard of and the customers had never heard of either. I heard Bessie Smith for the first time, and Clara Smith and Ethel Waters. I heard Louis Armstrong and Bix Beiderbecke, Jimmie Noone, Johnny Dodds and Baby Dodds. I heard Beiderbecke playing ‘[Louisiana](#)’ with Min Leibbrook on bass saxophone. Roy Bargy, the pianist, was engaged for the recording date, but young Lenny Hayton came along for fun and played the top end of the two-piano chorus. At the end of the number, Hayton went over to a broken-down organ and played an unrehearsed coda.

So the revolution was still there, but it was underground. The market was small for Six Records. Try as I could in that music shop, I could not find many buyers for Beiderbecke. As for Armstrong, he probably would not have been recorded at all except for the underground market. Thank goodness for it. Now, what to select to show the early Armstrong? I think ‘[West End Blues](#)’ is the best exposition of his trumpet virtuosity. By 1928, Fletcher Henderson and Duke Ellington had really developed well. Henderson, who had Armstrong for a while, replaced him with Red Allen, and had a young man on tenor saxophone named Coleman Hawkins who became so great. He also had Don Redman making arrangements, but Henderson was his own best arranger. He took some of the precision and discipline of the white bands, but he kept it honest, he kept it jazz. When I first heard ‘[Henderson Stomp](#)’, I immediately imagined a modern sort of ballet: the clarinets were the pretty Black girls, the brass represented the male dancers. The solo piano was the spangled prima ballerina and the solo trumpet

was the leading male dancer strutting in a white evening suit. Ellington was slightly looser, slightly more relaxed. He liked primitive effects, muted trumpets, mysterious low-register clarinets, like in ‘[Black and Tan Fantasy](#)’. Other names on those records in the back room were The Dorsey Brothers, Miff Mole, Benny Goodman, Jack Teagarden, Joe Venuti, Zutty Singleton and Earl Hines.

In 1929, the year the Great Depression began, I went to New York and got a job with the National Broadcasting Company (NBC) as a specialist in popular music. I, of course, looked up all the heroes whose records I’d been

*The year 1935 saw a sudden emergence of jazz. Almost overnight, jazz won universal acceptance by Americans, for the first time since the Counter-Revolution of 1924. I say so because jazz, through those lean years in the United States, had enjoyed great popularity abroad.*

listening to, and was shocked to find them without recognition and in some cases without jobs. I found out what it meant to be underground. NBC had never heard of these great jazz men. The company, in fact, was still living in the world of Whiteman and Vincent Lopez.

I was pretty young to have much influence on the programming policies of NBC, but I did what I could for jazz. I put the Original Memphis Five on the air, I got McKenzie and Condon a limited engagement. I arranged auditions for Fats Waller and a young singer named Bing Crosby. Unfortunately, nothing came of them, but it was a beginning. When a big orchestra—a really big one—was

being put together for a programme advertising Camel cigarettes, I was instrumental in getting Beiderbecke into it, as well as Tommy Dorsey, Joe Venuti and Lenny Hayton. One week I featured a pure jazz spot on this Camel show, with Beiderbecke, Dorsey, Hayton and guest artistes Goodman and Gene Krupa. Camel cigarettes were made by Southerners in North Carolina, and the makers nearly took their programme away from NBC because of the ‘Negro-style’ music played by my white group. I felt complimented.

I should note here something of the personality of Bix Beiderbecke. I knew him well during the last year of his life. A tall, round-faced young man, he was introspective, shy and modest to a fault. As far as I knew, he never took drugs, but he drank desperately just to face a world he really didn’t think he was able to. We all tried to help him, but his self-deprecation was a constant barrier. I told him once that one day people would write books about him, as indeed they did. He looked at me in genuine amazement. “Why should they?” he said. “For so many reasons,” I said. “For example, I would write about you that your improvisations were architectural.” “You really think they are? That’s what I try to do, but I fail so often.” What can you do with such invincible modesty? Beiderbecke wrecked his body. He died at the age of 27. The official cause of death was pneumonia. But Eddie Condon said, “Bix died of everything.”

A couple of years later, I hand-picked a little band for a summer programme, which included Artie Shaw, Bunny Berigan, Adrian Rollini and Claude Thornhill. This group improvised all their tunes except one each broadcast which was always arranged by Glenn Miller. I did some missionary work, too, talking up Goodman, Teagarden, Red Norvo and Mildred Bailey, and the whole idea of jazz. A few kindred souls did likewise, and among us, we unquestionably influenced events.

At any rate, as the years went by,

# Celebrating Tagore

DEBI BASU WITH SANYUKTAM  
AMBALI PRAHARAJ  
SWAPNOKALPA DASGUPTA WITH LATASANA DEVI,  
PURBITA MUKHERJEE & SARMISHTHA CHATTOPADHYA

8TH MAY 2022 | 5:00 PM  
EXPERIMENTAL THEATRE, NCPA



# Catalyst

12th May 2022  
6:30 PM

Kathak by  
Pallavi Lele



Bharatanatyam & Manipuri by  
Nilesh Singha & Purbita Mukherjee



Kathak by  
Gauri Sharma Tripathi & ANKH

Experimental Theatre, NCPA



the United States began to recover economically, and in 1934, jazz began to lift its head above ground. By this time, the genre was attaining a maturity, a variety, a musicality, which, combined with its original drive propelled it outwards and upwards into public recognition. Records made by small studio groups began to sell. One of the solidest of these was ‘[Beale St. Blues](#)’ as played and sung by Teagarden. Venuti and Goodman were there too.

Leaving New York and going back to Chicago, Oliver and Armstrong had exerted such a powerful influence that a number of young white men went into jazz with an enthusiasm that created a style, an urgent, headlong way of playing that was called ‘Chicago style’ for a while and then gradually became known as Traditional or Dixieland jazz. Condon on rhythm guitar, Bud Freeman and Mezz Mezzrow on the tenor saxophone, Frank Teschemacher and Goodman on clarinet, Earl Hines, Joe Sullivan and Jess Stacy on piano, Jimmy McPartland and Wild Bill Davison on trumpet, all figured prominently in the Chicago movement. I think a good illustration of the style is Condon’s record of Gershwin’s tune, ‘[Lady Be Good](#)’.

The year 1935 saw a sudden emergence of jazz. Almost overnight, jazz won universal acceptance by Americans, for the first time since the Counter-Revolution of 1924. I say ‘acceptance by Americans’ because jazz, through those lean years in the United States, had enjoyed great popularity abroad. The

first book ever written on jazz was by a Belgian, Robert Goffin, the second, by a Frenchman, Hugues Panassié. The first encyclopaedia of jazz was compiled by an Englishman, Leonard Feather, and that book is still the standard reference. But in 1935, everything happened. Goodman, a thrifty, cautious man took the plunge and organised a big band. The enterprise floundered for some months and was on the brink of disaster, until one night in Los Angeles, a chemical reaction took place, and a dignified dance crowd turned into a screaming mob.

Other musicians took heart, and the Dorseys, Miller and a host of others, many of whom had very little feeling for jazz, organised big bands and jazz came back to its home. A publicity agent working on a catchy title for Goodman, came up with ‘The King of Swing’. Thereafter, big band jazz was called ‘swing’, and the next 11 years, from 1935 to 1946, are known in jazz history as the Swing Era. In a way, it is a misleading term, because there was plenty of little jazz alongside the swing bands. One long city block on West 52nd Street in the heart of Manhattan spawned a dozen or more intimate night clubs, where small jazz groups flourished. The Onyx Club, Hickory House, The Famous Door, Jimmy Ryan’s and many others provided appropriate settings for Berrigan, Joe Marsala, Louis Prima, John Kirby, Stuff Smith, Jonah Jones and Charlie Shavers.

It was a good time to live. I counted among my good friends, Goodman, both

Dorseys, Berigan, Miller, Waller and Chick Webb. When I wasn’t at Hickory House listening to Marsala’s clarinet and his wife Adele Girard, and her jazz harp, I was at the Onyx Club listening to Art Tatum. Or I was up in Harlem at the Savoy Ballroom listening to Webb and his buxom young singer, Ella Fitzgerald. I was there the night Count Basie arrived from Kansas City and the Middle West for his first engagement in the east. The police department had to call out the reserves to control the tremendous crowd. I danced with Ella to the music of this highly touted band. I said to her, “They’re pretty good, aren’t they?” But Ella was loyal to Chick. “Yeh”, she said, “they’re all right.”

It was a good time to live.

I think we have time for only about three swing numbers—I don’t like to excerpt them. So first, Goodman playing Henderson’s arrangement of ‘[King Porter Stomp](#)’. Then I have to shoehorn in that little Ellington masterpiece, ‘[Concerto for Cootie](#)’, in which Cootie Williams and Rex Stewart contend for the honours. And finally, the second or third version of Basie’s ‘[One O’Clock Jump](#)’.

In the words of Ira Gershwin, who could ask for anything more? ■

*To listen to the songs mentioned in the article, please visit The Anatomy of Jazz playlist on the NCPA Mumbai YouTube channel: <https://bit.ly/TheAnatomyOfJazz>.*

*This article first appeared in its entirety in the NCPA Quarterly Journal in September 1974 (Vol III, Issue 3).*

# BECOME A MEMBER



Being a member is your ticket to insider access to the arts. Enjoy priority sale on tickets, special discounts, a subscription to our monthly magazine, access to exclusive members-only events, and much more, while supporting the arts you love. As an added bonus, you can also avail of some amazing discounts from our prestigious list of brand partners. Join us today!

To discover more about our membership packages, visit [www.ncpamumbai.com](http://www.ncpamumbai.com)

## Our Brand Partners





The NCPA Summer Fiesta has been a staple tradition providing arts and culture experiences for the young minds of Mumbai during the holidays. It aims to promote the benefits and values of the performing arts not just by providing children entertainment but also by getting them involved in high-quality workshops that are fantastic value for money. As children go back to school and we return to live performances in a safe environment, we are pleased to bring back Summer Fiesta in a comprehensive avatar, with in-person workshops as well as online sessions. Summer Fiesta also brings an array of performances for the first time.

Unleash your child's creativity and imagination with one of a wide variety of live, interactive workshops for children from 3 – 19 years of age. From magic, to classical music, dance, creative writing, physical theatre, there is something for everyone. Participants will receive an official certificate of participation from the NCPA.

To register please call 9372098112, or email: [theatre@ncpamumbai.com](mailto:theatre@ncpamumbai.com)  
For more information, please visit: [summerfiesta.ncpamumbai.com](http://summerfiesta.ncpamumbai.com)

### Venue Workshops

**For Age Group:  
3 to 5 years**  
May

#### CHARACTER CREATION

**Genre: Art**  
**Conducted by: Young Rembrandts Drawing**  
**Dates: Wednesday, 25th May to Sunday, 29th May**  
**Venue: Little Theatre**

**Time: 10.30 am to 11.30 am**  
**Duration: 5 days - 1 hour per day**  
**Workshop Fees: ₹3,000/- + GST**

Do your kids love listening to, reading or writing stories? How about being able to visually create one on paper? Sign them up for this fun, engaging and creative workshop to spark their imagination and see them:

- learn how to illustrate characters and moments
- learn about techniques like expression, sequencing and scenic development
- strengthen their drawing and colouring skills
- enact what they draw

#### Benefits:

- Participants will learn to
- express themselves through art
  - understand elements of drawing like proportion, balance, perspective, placement, graphic representations, etc.
  - learn about colour theories and how different colours can convey moods, thoughts, scenes, expressions, etc.
  - build a vocabulary of art terms
  - enhance visual and auditory abilities
  - enhance time-on-task, observation and independent thinking skills

**For Age Group:  
4 to 6 years**  
June

#### STORY OF SHAPES

**Genre: Theatre**  
**Conducted by: Shaili Sathyu**  
**Dates: Monday, 6th June to Sunday, 12th June**  
**Venue: Little Theatre**  
**Time: 12 noon to 1.00 pm**  
**Duration: 7 days – 1 hour per day**  
**Workshop Fees: ₹4,500/- + GST**

Everything around us has a shape. Some shapes have special names and others don't. But they all say something to us, make us think, trigger words, ideas and stories. In this workshop we will observe and listen to the shapes and objects around us. And who knows, we may even be able to share their stories, using words, our bodies and everyday objects.

**For Age Group:  
5.1 to 8 years**  
May

#### A FOR ABRACADABRA (BEGINNERS)

**Genre: Magic**  
**Conducted by: Dr. Kruti Parekh**  
**Dates: Saturday, 7th May to Sunday, 8th May**  
**Venue: Little Theatre**  
**Time: 11.00 am to 1.00 pm**  
**Duration: 2 days - 2 hours per day**  
**Workshop Fees: ₹1,000/- + GST + ₹700/- (For the magic kit)**

Make your child an instant magician through this fun-based magic workshop that will enable participants to develop creativity, imagination and confidence. Kruti Parekh, equipped with a PhD from the U.S. in Magical Entertainment, is a magician, mentalist and illusionist. She will train participants in this entry-level workshop as well as present what they have learnt.

#### GILI GILI GILI (ADVANCED)

**Genre: Magic**  
**Conducted by: Dr. Kruti Parekh**  
**Dates: Saturday, 14th May to Sunday, 15th May**  
**Venue: Little Theatre**  
**Time: 11.00 am to 1.00 pm**  
**Duration: 2 days - 2 hours per day**  
**Workshop Fees: ₹2,000/- + GST + ₹1,000/- (For the magic kit)**

In this advanced-level workshop, the students will learn some complex magic routines thereby developing:

- Practice skills
- Concentration skills
- Eye-hand coordination
- Digital dexterity
- Communication and verbal skills
- Creativity and expression skills
- Self-confidence and self-esteem

#### CLASSICAL BALLET & MODERN DANCE

**Genre: Dance**  
**Conducted by: Khushcheher Dallas**  
**Dates: Wednesday, 11th May to Sunday, 15th May**  
**Venue: JBT Museum**  
**Time: 10.30 am to 11.30 am**  
**Duration: 5 days - 1 hour per day**

**Workshop Fees: ₹4,500/- + GST**

Classical ballet is a beautiful art form which originated in 15th and 16th century European courts, during the Italian Renaissance. It touches the soul of both the viewer and the performer. While it radiates an ethereal feeling, it also exhibits tremendous strength and bravado. In this workshop, we will be covering the fundamentals of classical ballet which include posture, musicality and technique. We will also throw light on a few elements of modern dance.

#### Benefits:

Ballet, along with all dance forms, is great for a person's physical, mental and emotional wellbeing. It is a great stress buster, while also boosting self-esteem and confidence. Given today's circumstances, dance can really be that one gateway to being physically and mentally fit. Along with improving cognitive performance, ballet works on one's posture, strength, balance and sense of musicality. It makes the learner aware of their body and the space around them. It also inculcates valuable principles like discipline, dedication and consistency.

To become a ballet dancer, one must train from a young age and be ready to commit oneself to years of training and learning.

#### CHARACTER CREATION

**Genre: Art**  
**Conducted by: Young Rembrandts Drawing**  
**Dates: Wednesday, 25th May to Sunday, 29th May**  
**Venue: Little Theatre**  
**Time: 12 noon to 1.00 pm**  
**Duration: 5 Days - 1 hour per day**  
**Workshop Fees: ₹3,000/- + GST**

Do your kids love listening to, reading or writing stories? How about being able to visually create one on paper? Sign them up for this fun, engaging and creative workshop to spark their imagination and see them:

- learn how to illustrate characters and moments
- learn about techniques like expression, sequencing and scenic development

- strengthen their drawing and colouring skills
- enact what they draw

#### Benefits:

- Participants will learn to
- express themselves through art
  - understand elements of drawing like proportion, balance, perspective, placement, graphic representations, etc.
  - learn about colour theories and how different colours can convey moods, thoughts, scenes, expressions, etc.
  - build a vocabulary of art terms
  - enhance visual and auditory abilities
  - enhance time-on-task, observation and independent thinking skills

#### SINGING STARS

**Genre: Singing**  
**Conducted by: Farah Ghadiali**  
**Dates: Monday, 30th May to Sunday, 5th June**  
**Venue: Little Theatre**  
**Time: 12 noon to 1.00 pm**  
**Duration: 7 days - 1 per day**  
**Workshop Fees: ₹4,500/- + GST**

Singing is one of the most natural forms of expressing ourselves. When it is methodically taught to children by trained experts, it stimulates the ability of the body's internal rhythm to synchronise with external beats, accelerates brain development and most importantly, enables children to be more empathetic human beings and also releases endorphins.

The class will consist of activities including breathing, movement, identifying pulse and rhythm, identifying and pitching notes, singing simple melodies and songs, and listening activities all done in an enjoyable and relaxed manner.

**For Age Group:  
8.1 to 11 years**  
May

#### A FOR ABRACADABRA (BEGINNERS)

**Genre: Magic**  
**Conducted by: Dr. Kruti Parekh**  
**Dates: Saturday, 7th May to Sunday, 8th May**  
**Venue: Little Theatre**  
**Time: 2.00 pm to 4.00 pm**

**Duration: 2 days - 2 hours per day**  
**Workshop Fees: ₹1,000/- + GST + ₹700/- (For the magic kit)**

Make your child an instant magician through this fun-based magic workshop that will enable participants to develop creativity, imagination and confidence. Kruti Parekh, equipped with a PhD from the U.S. in Magical Entertainment, is a magician, mentalist and illusionist. She will train participants in this entry-level workshop as well as present what they have learnt.

#### GILI GILI GILI (ADVANCED)

**Genre: Magic**  
**Conducted by: Dr. Kruti Parekh**  
**Dates: Saturday, 14th May to Sunday, 15th May**  
**Venue: Little Theatre**  
**Time: 2.00 pm to 4.00 pm**  
**Duration: 2 days - 2 hours per day**  
**Workshop Fees: ₹2,000/- + GST + ₹1,000/- (For the magic kit)**

In this advanced-level workshop, the students will learn some complex magic routines thereby developing:

- Practice skills
- Concentration skills
- Eye-hand coordination
- Digital dexterity
- Communication and verbal skills
- Creativity and expression skills
- Self-confidence and self-esteem

#### CLASSICAL BALLET & MODERN DANCE

**Genre: Dance**  
**Conducted by: Khushcheher Dallas**  
**Dates: Wednesday, 11th May to Sunday, 15th May**  
**Venue: JBT Museum**  
**Time: 12 noon to 1.00 pm**  
**Duration: 5 days - 1 hour per day**  
**Workshop Fees: ₹4,500/- + GST**

Classical ballet is a beautiful art form which originated in the 15th and 16th century courts, during the Italian Renaissance. It touches the soul of both the viewer and the performer. While it radiates an ethereal feeling, it also exhibits tremendous strength and bravado. In this workshop, we will be covering the fundamentals of classical ballet which include posture, musicality and technique. We will also throw light

on a few elements of modern dance.

#### Benefits:

Ballet, along with all dance forms, is great for a person's physical, mental and emotional wellbeing. It is a great stress buster, while also boosting self-esteem and confidence. Given today's circumstances, dance can really be that one gateway to being physically and mentally fit. Along with improving cognitive performance, ballet works on one's posture, strength, balance and sense of musicality. It makes the learner aware of their body and the space around them. It also inculcates valuable principles like discipline, dedication and consistency.

To become a ballet dancer, one must train from a young age and be ready to commit oneself to years of training and learning.

#### LAUGH OUT LOUD - STAND UP COMEDY WORKSHOP

**Genre: Comedy**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Wednesday, 25th May to Sunday, 29th May**

**Venue: JBT Museum**

**Time: 12 noon to 1.30 pm**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

Laugh Out Loud is an innovative module by Creatiwitty.inc crafted with a passion for the performing arts and a love for comedy. This is an attempt to help children express themselves in a lighter vein and get in touch with their funny side while allowing them to develop creative writing and public speaking skills. Children are naturally funny and this is a great module to explore for your youngsters.

#### Highlights:

- Basic concepts of comedy
- Curation of topics for stand-up comedy
- Scripting for stand-up acts
- Creating an original act
- Performance skills for comedy

#### Benefits:

- Confidence-building
- Scripting /Creative writing
- Personality development
- Ideation

- Research skills and general knowledge
- Voice modulation
- Stage presence
- Hosting skills / Presentation skills

#### JUNIOR RADIO JOCKEY

**Genre: Radio**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Wednesday, 25th May to Sunday, 29th May**

**Venue: JBT Museum**

**Time: 10.00 am to 11.30 am**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

The Junior Radio Jockey Workshop is the most popular workshop crafted by Creatiwitty.inc. We have trained thousands of students in this much sought-after skill of hosting a professional radio show. Our module is fun, entertaining and helps children unleash their unique potential, hone their creativity, express themselves authentically and build confidence. This is a one-of-a-kind workshop conducted by our Founder, Rima Medhi, who has been a successful radio jockey for almost a decade in India and the U.A.E.

#### Highlights:

- The ABC of radio jockeying
- The art of hosting a radio show
- Choosing and developing your 'on-air' personality
- Ideating and scripting your radio show
- Choosing music for your radio show
- Voice delivery and presentation

#### Benefits:

- Confidence-building
- Stage presence
- Voice modulation
- Scripting
- Ideation
- Creative thinking
- Presentation skills
- Self-expression
- Music appreciation

#### SINGING STARS

**Genre: Singing**

**Conducted by: Farah Ghadiali**

**Dates: Monday, 30th May to Sunday, 5th June**

**Venue: Little Theatre**

**Time: 10.30 am to 11.30 am**

**Duration: 7 days - 1 per day**

#### Workshop Fees: ₹4,500/- + GST

Singing is one the most natural forms of expressing ourselves. When it is methodically taught to children by trained experts, it stimulates the ability of the body's internal rhythm to synchronise with external beats, accelerates brain development and most importantly, enables children to be more empathetic human beings and also releases endorphins.

The class will consist of activities including breathing, movement, identifying pulse and rhythm, identifying and pitching notes, singing simple melodies and songs, listening activities all done in an enjoyable and relaxed manner.

#### YOUNG READERS' CLUB

**Genre: Reading**

**Conducted by: Himali Kothari**

**Dates: Monday, 30th May to Sunday, 5th June**

**Venue: Little Theatre**

**Time: 2.00 pm to 3.00 pm**

**Duration: 7 days - 1 hour per day**

**Workshop Fees: ₹4,500/- + GST**

Stories are all around us...we just need to open our eyes to spot them. This seven-day workshop aims to nurture the art of uncovering stories from events that occur around us and present them in an engaging and creative manner.

Through this workshop, children will learn to read analytically and examine different writing techniques and tools. They will then learn to apply these techniques to their own writing and create an original story. All stories created in the workshop will be compiled into a booklet and given to the children as keepsakes.

#### June

#### SOUNDS OF THE SYMPHONY

**Genre: Western Music - SOI**

**Conducted by: Musicians of the Symphony Orchestra of India**

**Dates: Wednesday, 8th June to Sunday, 12th June**

**Venue: Little Theatre**

**Time: 4.00 pm to 5.00 pm**

**Duration: 5 days - 1 hour per day**

**Workshop Fees: ₹4,000/- + GST**

How niche is Western classical music?

Not so much, if we told you the sources of some of the most popular pieces of music ever. Can you learn it in India? Yes, from the country's first and only professional orchestra. Through five daily sessions, musicians of the Symphony Orchestra of India will familiarise participants with the world of Western classical music.

The workshop will introduce a variety of concepts in a fun and engaging manner. Participants will learn to develop their listening skills, rhythmic ideas, learn the history of famous composers and hear their music, learn about the different instruments in the orchestra, and the basics of theory, and Solfeggio.

**For Age Group:  
11.1 to 15 years  
May**

#### LAUGH OUT LOUD - STAND UP COMEDY WORKSHOP

**Genre: Comedy**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Wednesday, 18th May to Sunday, 22nd May**

**Venue: JBT Museum**

**Time: 10.00 am to 11.30 am**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

Laugh Out Loud is an innovative module by Creatiwitty.inc crafted with a passion for the performing arts and a love for comedy. This is an attempt to help children express themselves in a lighter vein and get in touch with their funny side while allowing them to develop creative writing and public speaking skills. Children are naturally funny and this is a great module to explore for your youngsters.

#### Highlights:

- Basic concepts of comedy
- Curation of topics for stand-up comedy
- Scripting for stand-up acts
- Creating an original act
- Performance skills for comedy

#### Benefits:

- Confidence-building
- Scripting /Creative writing

- Personality development
- Ideation
- Research skills and general knowledge
- Voice modulation
- Stage presence
- Hosting skills / Presentation skills

#### TALK LIKE TED

**Genre: Elocution**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Wednesday, 18th May to Sunday, 22nd May**

**Venue: JBT Museum**

**Time: 12 noon to 1.30 pm**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

Creatiwitty.inc is an official partner of TED-Ed and we help our students craft their signature TED-Ed Talks based on the official curriculum. This module is based on our vision and commitment towards raising a generation of confident, global leaders; here, we encourage the students to come up with unique ideas that can change the world for the better, help them research, script and present these ideas in the form of a TED-Ed Talk.

#### Highlights:

- Learn to come up with your very own "idea worth sharing"
- Craft your own TED Talk
- Learn content structuring
- Scripting
- Voice modulation
- Presentation skills
- Expand your worldview
- Develop research skills
- Increase your general knowledge
- Train your brain to solve global challenges

#### Benefits:

- Enhanced speaking skills
- Confidence building
- Stage presence
- Listening skills
- Language development
- Creative thinking
- Analytical skills
- Vocabulary enhancement
- Ideation
- Writing skills

\*\*Get access to the exclusive TED-Ed Curriculum and the Global TED-Ed platform with Creatiwitty.inc.

\*\*\*Please Note: Creatiwitty.inc is an Official TED-Ed Partner. We do not access/ exploit TED-Ed content unofficially.

#### DEBATE MASTERS

**Genre: Debate**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Wednesday, 25th May to Sunday, 29th May**

**Venue: JBT Museum**

**Time: 2.30 pm to 4.00 pm**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

Debate Masters is a great module to develop, enhance and master debating skills for schoolchildren. We encourage participants to explore diverse topics of relevance, develop their unique opinions while appreciating a variety of perspectives that are different from their own. This workshop encourages children to develop inquisitiveness, curiosity, research skills, speaking skills.

#### Highlights:

- \* The art of crafting a strong argument
- \* Rules and structure of debates
- \* Scripting and research for debates
- \* Rebuttals
- \* Cross-examination
- \* Resolutions

#### Benefits:

- \* Build confidence
- \* Enhance communication skills
- \* Presence of mind
- \* Creative thinking
- \* Ideation
- \* Vocabulary enhancement
- \* Research skills

**For Age Group:  
12.1 to 19 years  
May**

#### S.P.I.T. THEORY

**Genre: Theatre**

**Conducted by: Meherzad Patel & Darayus Subedar – Silly Point**

**Dates: Monday, 2nd May to Friday, 20th May**

**Venue: Little Theatre**

**Time: 11.30 am to 3.00 pm**

**Duration: 20 days - 3½ hours per day**

### Workshop Fees: ₹20,000/- + GST

The SPITTheory is dedicated to the concept of Silly Point, which is to be original, and to build self-confidence through their acting techniques—the EEE, the PPP and the CCCC. The workshop covers the basics of theatre and instils confidence in the child from script to stage.

Lights, sound, music, production, acting, speech, costumes, sets, props, and even how to manage a fictional budget for a play with a marketing and publicity campaign prepared by the participants. They will learn about personality-building, stage presence and the art of speaking in front of an audience. Students will learn how to work within a team, visit the various theatres within the NCPA. They will learn how to make eye contact, be energetic, enunciate, be confident, communicate better, be clear, project their voices and read a script. Each day will teach them something they can hold on to for a life: choral recitation, theatre visits, improv theatre, monologues and script reading, listening, breathing and focus skills, clarity of speech and miming.

### For Age Group: 15.1 to 19 years May

#### TALK LIKE TED

**Genre: Elocution**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Wednesday, 18th May to Sunday, 22nd May**

**Venue: JBT Museum**

**Time: 2.30 pm to 4.00 pm**

**Duration: 5 days – 1½ hours per day**  
**Workshop Fees: ₹4,500/- + GST**

Creatiwitty.inc is an official partner of TED-Ed and we help our students craft their signature TED-Ed Talks based on the official curriculum. This module is based on our vision and commitment towards raising a generation of confident, global leaders; here, we encourage the students to come up with unique ideas that can change the world for the better, help them research, script and present these ideas in the form of a TED-Ed Talk.

### Highlights:

- Learn to come up with your very own "idea worth sharing"
- Craft your own TED Talk
- Learn content structuring
- Scripting
- Voice modulation
- Presentation skills
- Expand your worldview
- Develop research skills
- Increase your general knowledge
- Train your brain to solve global challenges

### Benefits:

- Enhanced speaking skills
- Confidence building
- Stage presence
- Listening skills
- Language development
- Creative thinking
- Analytical skills
- Vocabulary enhancement
- Ideation
- Writing skills

\*\*Get access to the exclusive TED-Ed Curriculum and the Global TED-Ed platform with Creatiwitty.inc.

\*\*\*Please Note: Creatiwitty.inc is an Official TED-Ed Partner. We do not access/ exploit TED-Ed content unofficially.

### Online Workshops

### For Age Group: 3 to 5 years May

#### HAPPY FEET

**Genre: Dance**

**Conducted by: Mahafreenn Irani**

**Dates: Monday, 30th May to Friday, 3rd June**

**Time: 10.30 am to 11.15 am**

**Duration: 5 days – 45 mins per day**  
**Workshop Fees: ₹4,000/- + GST**

The objectives of this workshop are to help children enjoy music and rhythm, shed inhibitions and be comfortable with their bodies. It also aims to develop balance and coordination, move with confidence and imagination and control, and develop an awareness of space. They learn dance steps like the V step, knee lifts, jazz square, Michael Jackson Style, retro moves, etc.

### For Age Group: 5.1 to 8 years June

#### CLASSICAL BALLET & MODERN DANCE

**Genre: Dance**

**Conducted by: Khushcheher Dallas**

**Dates: Wednesday, 1st June to Sunday, 5th June**

**Time: 2.00 pm to 3.00 pm**

**Duration: 5 days - 1 hour per day**  
**Workshop Fees: ₹4,500/- + GST**

Classical ballet is a beautiful art form which originated in the 15th and 16th century courts, during the Italian Renaissance. It touches the soul of both the viewer and the performer. While it radiates an ethereal feeling, it also exhibits tremendous strength and bravado. In this workshop, we will be covering the fundamentals of classical ballet which include posture, musicality and technique. We will also throw light on a few elements of modern dance.

### Benefits:

Ballet, along with all dance forms, is great for a person's physical, mental and emotional wellbeing. It is a great stress buster, while also boosting self-esteem and confidence. Given today's circumstances, dance can really be that one gateway to being physically and mentally fit. Along with improving cognitive performance, ballet works on one's posture, strength, balance and sense of musicality. It makes the learner aware of their body and the space around them. It also inculcates valuable principles like discipline, dedication and consistency.

To become a ballet dancer, one must train from a young age and be ready to commit oneself to years of training and learning.

### For Age Group: 8.1 to 11 years May

#### HOUSE OF WONDERS

**Genre: Storytelling**

**Conducted by: The Pomegranate Workshop - Nargish Allana, Lakshmi V, Komal Suryawanshi**

**Dates: Wednesday, 11th May to Friday, 14th May**

**Time: 11.30 am to 12.30 pm**

**Duration: 3 days - 1 hour per day**

**Workshop Fees: ₹1,200/- + GST**

An immersive story-led experience complete with actual videos and footage of the locations, live online storytelling by facilitators and exciting art and dance activities. Explore the city of Mumbai, from the Koli community to gothic style architecture. Wander through the land of Tinga Tinga exploring Tanzanian indigenous art through a story and trying your hand at it too. Explore mythology via the Sun Temple in Odisha, where stories are performed through dance and dabble with yet another folk-art form.

In each segment the participants will have specific creative triggers ranging from storytelling, art, theatre, music and dance so they can respond to whatever they enjoy the most.

#### YOUNG READERS' CLUB

**Genre: Reading**

**Conducted by: Himali Kothari**

**Dates: Monday, 30th May to Sunday, 5th June**

**Time: 3.30 pm to 4.30 pm**

**Duration: 7 days - 1 hour per day**

**Workshop Fees: ₹4,500/- + GST**

Stories are all around us...we just need to open our eyes to spot them. This seven-day workshop aims to nurture the art of uncovering stories from events that occur around us and present them in an engaging and creative manner.

Through this workshop, children will learn to read analytically and examine different writing techniques and tools. They will then learn to apply these techniques to their own writing and create an original story. All stories created in the workshop will be compiled into a booklet and given to the children as keepsakes.

### For Age Group: 9 to 15 years June

#### CHARACTER CREATION

**Genre: Art**

**Age Group: 9 to 15 years (Break out rooms)**

**Conducted by: Young Rembrandts Drawing**

**Dates: Wednesday, 1st June to Sunday, 5th June**

**Time: 11.00 am to 12 noon**

**Duration: 5 days - 1 hour per day**

**Workshop Fees: ₹3,000/- + GST**

Do your kids love listening to, reading or writing stories? How about being able to visually create one on paper? Sign them up for this fun, engaging and creative workshop to spark their imagination and see them:

- learn how to illustrate characters and moments
- learn about techniques like expression, sequencing and scenic development
- strengthen their drawing and colouring skills
- enact what they draw

### Benefits:

- Participants will learn to
- express themselves through art
- understand elements of drawing like proportion, balance, perspective, placement, graphic representations, etc.
- learn about colour theories and how different colours can convey moods, thoughts, scenes, expressions, etc.
- build a vocabulary of art terms
- enhance visual and auditory abilities
- enhance time-on-task, observation and independent thinking skills

### For Age Group: 9 to 19 years June

#### LET'S PODCAST!

**Genre: Podcasting**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Monday, 6th June to Friday, 10th June**

**Time: 10.00 am to 11.30 am**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

### Highlights:

- Launch your first podcast
- Ideate and create your first talk show
- Theme-based content
- Content creation, content curation
- Scripting

- Hosting
- Presentation

#### YOUTUBE STARS!!

**Genre: Blogging**

**Conducted by: Rima Medhi – Creatiwitty.inc**

**Dates: Monday, 6th June to Friday, 10th June**

**Time: 12 noon to 1.30 pm**

**Duration: 5 days - 1½ hours per day**

**Workshop Fees: ₹4,500/- + GST**

### Highlights:

- Become a content creator
- Launch your very own YouTube channel
- Learn how to curate content
- Confidence to face the camera
- Public speaking
- Build your mini-brand kit

### Benefits:

- Confidence enhancement
- Develop speaking skills
- Creative thinking
- Ideation and imagination
- Visual thinking

### For Age Group: 11.1 to 15 years May

#### SCREEN-PLAY

**Genre: Film-making**

**Conducted by: The Pomegranate Workshop - Priya Srinivasan**

**Dates: Monday, 9th May to Friday, 13th May**

**Time: 10.30 am to 11.30 am**

**Duration: 5 days – 1 hour per day**

**Workshop Fees: ₹4,000/- + GST**

Discover the power and potential of film by shooting one on a smartphone. At Screen-Play, you will watch films from all over the world, observe the world around them and the stories hidden therein, and learn the technical aspects like ideation, scripting and simple shot taking and editing for effective storytelling.

What is making a film about? It is about finding your voice and expressing it through the medium of film. It is about how well you tell the story in a fixed time frame. It is an art that requires continuous honing and practice but it is important to make a

start and that is what Pomegranate's Screen-Play is about!

## Performances

**Dreams Do Come True**  
A Dramatic Mentalist Show  
Godrej Theatre  
Sunday, 1st May – 4.00 pm  
(Approx. 75 mins; no interval)

### An NCPA Presentation

This is a story about a girl struggling with work, taking care of her old parents and trying hard to make ends meet. However, the only thing that has kept her going is a book that she had read as a child that made her believe in the power of dreams. One day, she prays for things in her life to be great again. While she sleeps that night, God gives her a chance to live her dreams by teaching her seven life lessons (shown through magical acts). All the life lessons lead her to the message: dreams do come true.

This interactive show will be performed by Kruti Parekh, one of the world's foremost female mentalists.

### For ages 5+

**Tickets: ₹360/- (Members)  
₹400/- (Public)**  
**Box office: 26th March (Members)  
29th March (Public)**

**The Ghost of the Mountains**  
English play  
Experimental Theatre  
Saturday, 7th May – 4 pm  
(Approx. 90 mins.)

### An NCPA Presentation

Based on a story by Sujatha Padmanabhan, published by Kalpavriksh and Snow Leopard Conservancy – India Trust.

The residents of Ang, a small village in the Himalayan mountains in Ladakh, wake up one morning to find an unusual visitor in their midst. The villagers are angry, very angry, and threaten to kill the visitor. A young lad of the village is the only one who feels that the visitor must be spared. What can he possibly

do? Watch this play to find out.

The staging includes physical theatre techniques as well as live overhead projection using materials and objects to depict the Himalayan mountains and the village. The stage adaptation also has some Ladakhi words and songs.

Adapted and directed by: **Shaili Sathyu** and **Ritul Singh**  
Cast: **Ritul Singh, Swati Singh** and others

### For ages 7+

**Tickets: ₹405/- (Centre & Centre Balcony) & ₹315/- (Side & Side balcony) (Members)  
₹450/- (Centre & Centre Balcony) & ₹350/- (Side & Side balcony) (Public)**  
**Box office: 26th March (Members)  
29th March (Public)**

**The Exchange Student!**  
English/Hindi play  
Experimental Theatre  
Saturday, 14th May – 4 pm  
(Approx. 90 mins.)

Krish's world goes a bit topsy-turvy when an Italian exchange student, Cris, comes to live in his home. This exchange student is nothing close to what he expected. The everyday hurdles faced by a foreign student in our strange and exciting city becomes an eye opener for both of them and we see two vastly different cultures leaning on each other and becoming one through their eyes. Come and see what happens when Cris gets lost in our city and encounters Kanya Kaka, Rani and Badshah.

Written and directed by **Trishla Patel**  
Cast: **Trishla Patel, Shashank Vishnu Dutt, Anuj Rampal, Vedika Singh, Priyanka Basu/Dipna Patel, Aashitosh Solanki, Shruti Shrivastava, Kalansh Gala, Rohit Das, Prashant Amlani**

### A tspot production

### For ages 7+

**Tickets: ₹405/- (Centre &**

**Centre Balcony) & ₹315/- (Side & Side balcony) (Members)  
₹450/- (Centre & Centre Balcony) & ₹350/- (Side & Side balcony) (Public)**  
**Box office: 26th March (Members)  
29th March (Public)**

**Boski Ke Kaptan Chacha**  
Hindi play  
Experimental Theatre  
Sunday, 15th May – 4 pm  
(Approx. 65 mins)

### An NCPA Presentation

Gulzar's *Boski ke Kaptan Chacha* is a humorous play that sees elders being educated by children for a change. A group of children in a multireligious chawl that houses several families from all religions, have an ex-soldier Jagir Singh as their mentor, fondly referred to as Kaptan Chacha. Singh, being a war veteran, is planning to celebrate Republic Day in the chawl, motivating others to participate.

A long flagpole arrives creating curiosity amongst the residents. Questions and arguments lead to an interesting divide amongst the inhabitants revealing ignorance, enthusiasm and cynicism towards celebrations of such occasions. The enthusiasm of young children and reluctance of elders in the chawl are at odds. These youngsters gang up with Kaptan Chacha addressing the issue of social apathy towards national festivals and symbols with humour and entertaining situations to stress on the relevance of such occasions.

Written by: **Gulzar**  
Directed by: **Salim Arif**  
Cast: **Rani Jadhav, Rohit Kolekar, Abhishek Jadhav, Piyush Singh, Sagar Vahi, Arshad Khan** & others  
Produced by: **Lubna Salim**

### Age group - 6 +

**Tickets: ₹450/- (Centre & Centre Balcony) & ₹360/- (Side & Side balcony) (Members)  
₹500/- (Centre & Centre Balcony)**

**& ₹400/- (Side & Side balcony) (Public)**  
**Box office opening dates: 26th March (Members) 29th March (Public)**

**Drop a Story, Pick a Tale!**  
(DASPAT)  
Musical folk stories in Hindi/Hinglish  
Experimental Theatre  
Sunday, 29th May – 4 pm  
(Approx. 75 mins)

### An NCPA Presentation

The play reflects the teeming folk life of India. It includes five stories from different regions of India. The stories depict the cultures and traditions of these regions along with an element of fun and learning as portrayed in the original folk tales. Be it the clever old lady from Maharashtra saving the village from dacoits or the foolish farmers of Moira searching for a unique gift for the king, or the young woman from Madhya Pradesh who wanted to buy a song, the Gujarati boy with a resourceful spirit or an absentminded lad called Sheikh Chillii, the stories are a kaleidoscope of the oldest storytelling tradition of India, enriched by melodious earthy music. The play premiered at the NCPA Summer Fiesta 2016.

Written & Directed by: **Sheetal R**

### For ages 4+

### For Theatrewaalas – Rohit Tiwari

**Tickets: ₹405/- (Centre & Centre Balcony) & ₹315/- (Side & Side balcony) (Members)  
₹450/- (Centre & Centre Balcony) & ₹350/- (Side & Side balcony) (Public)**  
**Box office: 26th March (Members)  
29th March (Public)**

**What Planet Are You On?**  
English play  
Experimental Theatre  
Sunday, 12th June – 5 pm  
(Approx. 70 mins)

### An NCPA Presentation in collaboration with Akvarious Productions

Homi can't seem to focus at school. He is told that he has ADD (Attention Deficit Disorder), which affects his concentration in class. With the help of his mother, a caring counsellor, his first potential girlfriend, and some great thinkers from history, Homi comes up with creative solutions to deal with his condition.

### Based on the work and findings of Pierre Pichot

Adapted for the stage and directed by: **Akarsh Khurana**  
Cast: **Avantika Ganguly, Kashin Shetty, Muzammil Qureshi, Siddharth Kumar, Zayn Khan** & others.

### For ages 9+

**Tickets: ₹450/- (Centre & Centre Balcony) & ₹360/- (Side & Side balcony) (Members)  
₹500/- (Centre & Centre Balcony) & ₹400/- (Side & Side balcony) (Public)**  
**Box office: 26th March (Members)  
29th March (Public)**



**Nature Walk**  
Conducted by: **Dr. Parvish Pandya/ Saurabh Sawant**  
Genre: Nature  
Age Group: All age groups  
Time: 8.00 am to 9.30 am  
Duration: 1 hour  
Fees: Free  
Registration: Prior Registration Compulsory

A walk within and around the NCPA to identify trees and associated fauna. Renee Vyas and Usha Desai, from the Tree Appreciation Walk (TAW) group, are known for narrating interesting

features or origin stories associated with each tree that is part of the activity.

## Competitions

**Drawing/ Art**  
Conducted by: **Amandeep Kaur**  
Genre: Art  
Age Groups:  
• 6 to 9 years  
• 10 to 12 years  
• 12 to 15 years  
Time: 11.30 am to 1.00 pm  
Venue: Lower Foyer, Tata Theatre  
Duration: 1 1/2 hours  
Fees: FREE – On-the-spot registration

**Eco-Friendly Rangoli-making**  
Pairs of two will use grain and natural material  
Conducted by: **Preeti Takle**  
Genre: Art  
Age Group: 10 to 15 years  
Time: 11.00 am to 12.30 pm  
Venue: Foyer outside the Tata Theatre  
Duration: 1 1/2 hours  
Fees: FREE – On-the-spot registration

**Fancy Dress**  
Conducted by: **Amandeep Kaur/ Preeti Takle**  
Genre: Art  
Age Group: All Age Groups  
Time: 10.00 am to 10.30 am  
Duration: ½ hour  
Venue: Experimental Theatre Lawns  
Registration: Prior Registration Compulsory

Participants will dress up as their favourite animal and have a parade.

## Paid Workshops

**Nature Photography**  
Conducted by: **Dr. Parvish Pandya/ Saurabh Sawant**  
Genre: Photography  
Age Groups:  
• 10 to 12 years  
• 12 to 15 years  
Time: 9.30 am to 11.30 am & 2.00 pm to 4.00 pm  
Venue: Godrej Theatre + Outdoors

**Duration: 2 hours each**  
**Fees: ₹500/-**

Walking through the NCPA, students will be taught how to develop their understanding of nature photography.

**(Minimum: 15 & Maximum 40)**

**It's A Jungle in Here!**  
**Conducted by: Priyanka Shah**  
**Genre: Theatre**  
**Age Group: 7 to 10 years**  
**Time: 10.30 am to 1.00 pm**  
**Venue: Sea View Room**  
**Duration: 2 ½ hours**  
**Fees: ₹500/-**

Telling stories of endangered animals through role-play, improvisations, bizarre costumes and stories from the *Panchatantra*.

**(Minimum: 15 & Maximum 40)**

**Upcycled Art**  
**Conducted by: Erica Cunha**  
**Genre: Art**  
**Age Group: 4 to 7 years**  
**Time: 11.00 am to 12.00 pm**  
**Venue: Back steps Tata Theatre**  
**Duration: 1 hour**  
**Fees: ₹500/-**

Using natural waste, children will learn about recycling and make a piece of art to go home with.

**(Minimum: 10 & Maximum 20)**

**Leaf Art**  
**Conducted by: KumKum Somani**  
**Genre: Art**  
**Age Group: 10 to 15 years**  
**Time: 11.00 am to 12.00 pm**  
**Venue: Little Theatre Foyer**  
**Duration: 1 hour**  
**Fees: ₹500/-**

Children will create pieces of art using dried leaves and petals.

**(Minimum: 10 & Maximum 20)**

**The Musical Symphony of Insects**

**Conducted by: Katie Bagli**  
**Genre: Storytelling**  
**Age Group: 6 to 9 years**  
**Time: 10.00 am to 11.00 am**  
**Venue: Sunken Garden**  
**Duration: 1 hour**  
**Fees: ₹500/-**

The workshop will entail a discussion about the music produced by insects, followed by a story, Grandma's Rock Concert (about insect musicians), and a short quiz.

**(Minimum: 10 & Maximum 20)**

### Free Workshops

**Totally Mumbai – Wild Mumbai**  
**Conducted by: Pereena Lamba**  
**Genre: History**  
**Age Group: 8 to 12 years**  
**Time: 11.30 am to 12.30 pm**  
**Venue – Godrej Theatre**  
**Duration: 1 hour**

Take part in an exciting quiz and learn stories about Mumbai's wild and wonderful. Rounded up with an exciting art activity.

**(Maximum: 20, on a first-come-first-served basis)**

### Installations

• **Collective Art Installation: by Nanda Das (Cathedral students)**

• **Art Installations: from Sanctuary's Kids For Tiger schools - Best out of Waste**

**Conducted by: Amandeep Kaur/ Preeti Takle**  
**Age: 12 to 18 years**

• **Photo Exhibition by Sanctuary: Winning images of Sanctuary Wildlife Photography Awards**  
**Conducted by: Prachi Galange**  
**Age: All age groups**

### Activities

• **Face Painting**

Day Long – Any Age Group – by Sandesh

• **Wishlist for Mumbai for the CM**  
Social awareness – by Bittu Sahgal

Write down your wishes on the wishing tree on how to make Mumbai more sustainable and beautiful. We will compile all the wishes together and share it with our respectable Chief Minister and Environment Minister.

• **Tiger Friendship Bands**  
Social awareness – by Amandeep Kaur/ Preeti Takle

• **Signature campaign on scrolls – Box Office of the Experimental Theatre**  
Social awareness – by Amandeep Kaur/ Preeti Takle

• **Wildlife documentaries with a Q&A –**  
Prachi Galange/ Saurabh Sawant  
Four one-hour shows at the Little Theatre from:  
• 11.00 am to 12.00 pm  
• 12.00 pm to 1.00 pm  
• 2.00 pm to 3.00 pm  
• 3.00 pm to 4.00 pm

• **Solar Panels on the Roof - Environment**  
A talk about renewable solar energy as tomorrow's energy source, explaining the advantages and the need for this alternate source of energy.

### Games

• **Send the Poacher back to Jail**  
by Amandeep Kaur/ Preeti Takle

• **Put the Tiger back in the Forest**  
by Amandeep Kaur/ Preeti Takle

• **Animal Housie**  
by Amandeep Kaur/ Preeti Takle

### Theatre

**Nukkad Natak, a street theatre performance**

**NCPA Silver Membership (inclusive of GST):**

Annual Membership	Rates (₹):
<input type="checkbox"/> Individual	14,000
<input type="checkbox"/> Couple	24,000
<input type="checkbox"/> Family (A couple & two children aged 6-21)	35,000
<input type="checkbox"/> Senior Citizen (Individual)	8,000
<input type="checkbox"/> Senior Citizen (Couple)	12,000
<input type="checkbox"/> Artiste (Across all genres)	8,000
Belonging to the artistic community with an affiliation to an artistic group. Discretion for recognition as an artiste rests with the NCPA)	
<input type="checkbox"/> Defence Personnel	8,000
<input type="checkbox"/> Student (6-21 years)	8,000
<input type="checkbox"/> Differently Aabled	1,500

**Special Membership Packages**

Special Membership Packages	Rates (₹):
<input type="checkbox"/> Corporate Membership	On Request
<input type="checkbox"/> Group Membership	On Request

**Membership Benefits:**

- ▶ Avail generous discounts on tickets for events and workshops
- ▶ Enjoy three-day priority booking facility
- ▶ Access privileged seating to more than 36 free events in a year across various genres.
- ▶ Receive a personal free copy of the NCPA's monthly arts magazine and programme guide, **ON Stage**, couriered to your doorstep
- ▶ Receive advance e-mail notification of events
- ▶ Get a personalised membership card and gain free access to the NCPA Books and Music library
- ▶ Enjoy exclusive discounts offered by our brand partners
- ▶ Exclusive invite to two members-only shows
- ▶ Exclusive invite to an annual members' night
- ▶ Avail 25% discount on two tickets during your birthday month
- ▶ Avail 5% discount on food and beverages served at the NCPA café & restaurant when launched

**Friend of the SOI (Membership Rates inclusive of GST):**

Annual Membership	Rates (₹):
<input type="checkbox"/> Individual	25,000
<input type="checkbox"/> Couple	45,000
<input type="checkbox"/> Family (A couple & two children aged 6-21)	60,000

**Friends of the SOI will also be deemed Silver members of the NCPA. In addition to the above-mentioned benefits, they will enjoy:**

- ▶ Acknowledgement in the SOI programme books and on the SOI website
- ▶ Two tickets to any two concerts of the SOI Chamber Orchestra in the year\*
- ▶ Priority booking advantage (6 days before public & 3 days before NCPA Silver Members)
- ▶ Invitation to one private reception every year
- ▶ Access to the NCPA Library and the Stuart Liff library
- ▶ Access to the Members' Bar at SOI season concerts
- ▶ Exclusive offers with our brand partners

Cheques for both NCPA and SOI should be drawn in favour of 'National Centre for the Performing Arts' and submitted along with a stamp sized photograph to:

The Membership Department, Tata Theatre, NCPA, NCPA Marg, Nariman Point, Mumbai 400 021.

**Email:**  
membership@ncpamumbai.com  
Tel.: 66223719

**GST of 18% (9% CGST & 9% SGST) is applicable on fees for all membership categories (for NCPA & SOI) from July 1, 2017.**

\*For more information on these and other membership packages, please refer to the upcoming issues of **ON Stage** and log on to [www.ncpamumbai.com](http://www.ncpamumbai.com)



# NCPA

## Membership Application form



**SOI** symphony orchestra of india  
Be a Friend

**Dear Supporter of the Arts,**

As we emerge from the pandemic, it is a pleasure to see you in our theatres and join us in celebrating the return of live performances after what has been a long and trying pause.

The arts and the artistic community need you now more than ever. After what they have been through, the very fact that theatres and performing spaces have reopened, supporters are returning and cheering them on means so much to them. The community that makes a live experience what it is, is many times more than what you see on stage and interact with at venues. There is an unseen army that supports the magic of every live performance that brings you to our theatres.

As an organisation committed to preserving and promoting India's rich and vibrant artistic heritage in the fields of music, dance, theatre, film and photography, we are pleased to let you know that during the two years that have been the toughest for a performing arts centre, like ours, we stood by each of those precious people that give you the experience that keeps bringing you back to the NCPA.

Today, we turn to you, dear friend and supporter of the arts, and request you to do your bit in supporting the larger cause of keeping the performing arts—live and alive!

By becoming a member of the National Centre for the Performing Arts, you will make a commitment to this cause and your support will go a long way, not only in the area of live performance, but will also help in our various educational and outreach initiatives which ensure that the gift of the arts enriches all sections of society.

As India's role on the international stage expands, the NCPA has been investing in the country's cultural future. In developing the Symphony Orchestra of India (SOI), the NCPA has given the country its first and only professional orchestra. In addition to this, the NCPA produces, collaborates and curates with the best to bring you a wide range of world-class experiences across theatre, music, dance and film.

We invite you to join us on this exciting journey by being a Friend of the SOI or a Silver member of the NCPA. Kindly refer to the details in the panel on the left. We request you to fill in the form below and submit it along with recent passport-sized photograph/s to the Membership Department. You can now apply for membership/become a Friend of the SOI online. Please log on to [www.ncpamumbai.com](http://www.ncpamumbai.com) for details. For any queries, please contact the Membership Department.

I wish to become a: (Please tick one of the boxes below)

Silver member of the NCPA

Friend of the SOI

Name: .....

Joint Member Name (in case of couple membership): .....

Address: .....

.....

Pin Code: .....

Telephone: ..... Mobile: .....

Email: ..... Date of Birth: .....

Occupation: ..... Company: .....

Cheque No.: ..... Date: .....

Drawn On: .....

Date: ..... Signature: .....

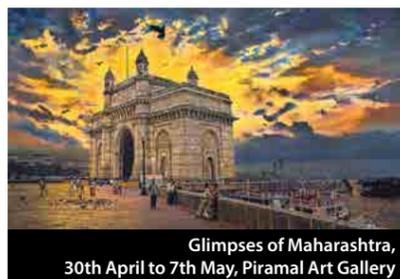
# Programme Guide

May 2022

(Programmes are subject to change. Please check the website and refer to our emails for updated information.)



## PHOTOGRAPHY



**Glimpses of Maharashtra**  
Maharashtra Photography  
Exhibition 2022  
Piramal Art Gallery  
Saturday, 30th April to Saturday, 7th  
May – 12.00 pm to 8.00 pm

On the occasion of the 62nd celebration of Maharashtra Day, 12 renowned photographers from Mumbai have brought their work together in *Glimpses of Maharashtra* which will be exhibited from 30th April to 7th May at the Piramal Art Gallery. Curated by photographer **Gajanan Dudhalkar**, the exhibition will showcase the cultural and natural heritage of the state of Maharashtra.

The rich cultural heritage of Maharashtra has been sustained over centuries by generations of people with unique customs and traditions that are diverse and colourful in equal measure. The Arabian Sea washes its shores on one side while the mountains of the Sahyadri range create enchanting terrains. Maharashtra is home to Warli paintings, one of the oldest forms of Indian folk art, as well as architectural wonders like the Ajanta and Ellora caves.

Entry free

## THEATRE

**NCPA Summer Fiesta**  
Plays start from 1st May.

For details, please refer to pages \_\_\_ to \_\_\_ of this *ON Stage* or log on to [www.ncpamumbai.com](http://www.ncpamumbai.com)

## INTERNATIONAL MUSIC



**Beatles Tribute**  
English Musical (90 mins)  
Tata Theatre  
Sunday, 1st – 7.00 pm

### An NCPA & Silly Point Presentation

Come together as it is time to Twist and Shout on a Yellow Submarine while we Hold Your Hand on a journey where you Imagine the greatest for Eight Days a Week. The songs of The Beatles are being brought to life on stage in a way you have never seen before.

Cast: **Sarosh Nanavaty, Naquita Dsouza, Danesh Irani, Danesh Khambata, Hormuz Ragina, Dwayne Gamree, Brent Tauro, Karan Parikh & Adil Kurva**

**Tickets:**  
₹1,500, 1,125, 900, 750, 600 & 375/- (Members)  
₹2,000, 1,500, 1,200, 1,000, 800 & 500/- (Public)  
(Inclusive of GST)  
Box Office now open

## DANCE

**Celebrating Tagore**  
(Approx. 90 mins)  
Experimental Theatre  
Sunday, 8th – 5.00 pm



### An NCPA Presentation

An evening of dance performances celebrating Rabindranath Tagore during his birth month. The evening will showcase thematic works by **Debi Basu** and **Samyuktam, Ambali Praharaj** and **Swapnokalpa Dasgupta** along

with our CSR teachers **Latasana Devi, Sarmishtha Chattopadhyay** and **Purbita Mukherjee**.

Basu is an eminent Odissi dancer and co-founder of Samyuktam, an organisation dedicated to the enrichment and promotion of the dance form. She trained under the guidance of the great Odissi master Kelucharan Mohapatra. Basu has been a critically acclaimed performer for more than three decades. Praharaj is a Kalakshetra dancer, choreographer, curator, founder of Kanakangi and Nriyita Kallolini, Mumbai. Dasgupta and the artistes will present songs from Tagore's *Bhanusingher Padavali*, a compilation of songs in Mythili Brajabuli language (similar to Hindi) written by Tagore on the eternal love story of Radha and Krishna. The songs depict the beautiful nature of spring.

**Tickets:**  
₹360 & 270/- (Members)  
₹400 & 300/- (Public)  
Box Office now open

## INTERNATIONAL MUSIC



**Vasundhara Vee Sings Soul**  
Tata Theatre  
Sunday, 8th – 6.30 pm

### An NCPA Presentation

**Vasundhara Vee** - vocals  
**Saurabh Suman** - bass  
**Shivang Kapadia** - drums  
**Ron Cha** - keys  
**Srinjay Banerjee** - guitar

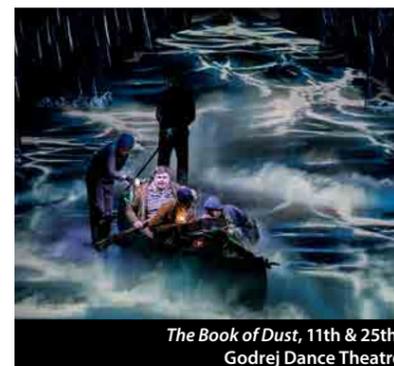
Soul music is one of the most influential Afrocentric music cultures on the planet. The soul sensibility has combined gospel, R&B and jazz in incredible permutations over the last 60 years.

**Vasundhara Vee** will present a celebration of all that is soul with

musical director **Saurabh Suman**. Their quintet will play original arrangements of seminal works of soul music, interpreted in a classic yet refreshing way, featuring iconic soul artistes like Sam Cooke, Chaka Khan, Haitus Kaiyote and Stevie Wonder, amongst many others.

**Tickets:**  
₹750, 600 & 375/- (Members)  
₹1,000, 800 & 500/- (Public)  
(Plus GST)  
Box Office now open

## SCREENING



**The Book of Dust - La Belle Sauvage**  
(Approx. 180 mins)  
Theatre Screening  
Godrej Dance Theatre  
Wednesday, 11th & Wednesday, 25th – 6.00 pm

### An NCPA-National Theatre Live (London) Presentation

Elevator pitch: Set 12 years before the epic *His Dark Materials* trilogy, this gripping adaptation revisits **Phillip Pullman's** fantastical world in which waters are rising and storms are brewing. Two young people and their dæmons, with everything at stake, find themselves at the centre of a terrifying manhunt. In their care is a tiny child called Lyra Belacqua, and in that child lies the fate of the future.

Directed by **Nicholas Hytner**  
Adapted by **Bryony Lavery**

### Broadcast from the Bridge Theatre in London

**Tickets:**  
₹360/- (Members)  
₹400/- (Public)

### Box Office now open

## FILM

**Short Film Corner**  
Short Film Screenings  
Little Theatre  
Wednesday, 11th – 6.30 pm

### An NCPA Presentation in collaboration with White Wall Screenings

There are so many wonderful short films being made in India, with auteurs at work in their own regions, and bold, new voices that are experimenting with form and technique. Short Film Corner hopes to connect movie lovers with these films and also open up dialogue with filmmakers, who in turn, get a chance to connect with their audiences. White Wall Screenings (WWS) was founded in 2017 as a community to facilitate a conversation between short filmmakers and film connoisseurs. WWS has successfully showcased more than 300 short films and also continues to conduct workshops, masterclasses and conversations around filmmaking and films.

**Bebaak**  
Hindi Film with English Subtitles  
(21 mins)



Unable to rely on her cash-strapped family to further her education, Fatin, an ambitious student of architecture seeks out a scholarship from a conservative Muslim Trust. When she discovers that the money comes with strings attached, her liberal values will be put to test.

Directed by **Shazia Iqbal**

**The Booth**  
Hindi & English Film with English Subtitles (15 mins)

A female frisking booth inside a



The Booth, 11th, Little Theatre

crowded shopping mall stands as a silent ally to a forbidden romance.

Directed by **Rohin Raveendran Nair**

### Maunn

Hindi Film with English Subtitles  
(10 mins)



Maunn, 11th, Little Theatre

What happens when a shocking revelation compels a couple to face a horrifying truth while they are unable to confront the perpetrator?

Written & directed by **Priyanka Singh**

The film screenings will be followed by a discussion.

**Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 6.20 pm.**

### DANCE

#### Catalyst

An evening celebrating choreographies born during lockdown

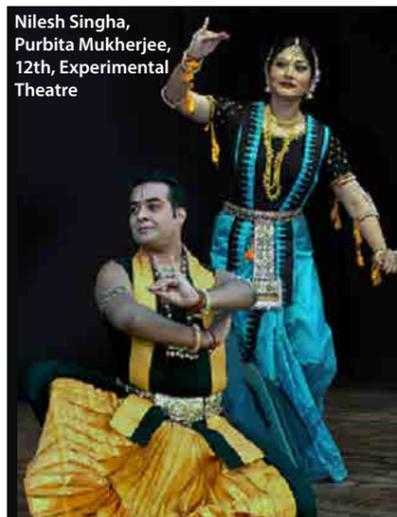
Kathak by **Pallavi Lele**, Bharatanatyam & Manipuri by **Nilesh Singha & Purbita Mukherjee** and Kathak by **Gauri Sharma Tripathi & ANKH** (Approx. 90 mins)  
Experimental Theatre  
Thursday, 12th – 6.30 pm

An NCPA Presentation

The national lockdown may have taken away a lot of privileges from us but it has also been a good teacher, a catalyst



Pallavi Lele, 12th, Experimental Theatre



Nilesh Singha, Purbita Mukherjee, 12th, Experimental Theatre



Gauri Sharma Tripathi, 12th, Experimental Theatre

that has sown seeds of new knowledge and forced artistes to start thinking out of the box to create work never thought of before. This evening is the first of many such presentations. It will feature choreographies that have been born during the lockdown, some of which have been presented online in a limited space to suit the mobile camera screen and will now be remodeled to be featured on a live performance stage. There will be presentations by group members who have redesigned a choreography that was originally created by merging videos shot in their individual spaces. The NCPA

brings them all together, not online but onstage, after a long time.

**Tickets:**  
₹360 & 270/- (Members)  
₹400 & 300/- (Public)  
Box Office now open

### THEATRE



A Small Family Business, 12th to 15th, Tata Theatre

### A Small Family Business

By **Alan Ayckbourn**  
English/Hindi Comedy (130 mins)  
Tata Theatre  
Thursday, 12th & Friday, 13th – 7.30 pm  
Saturday, 14th & Sunday, 15th – 4.00 pm & 7.30 pm

An NCPA Production in association with Akvarious Productions

First presented at the National Theatre, London on 5th June 1987.

Samson Sequeira is a misfit—a man of principle in a corrupt world. A mild-mannered Goan Christian married into a boisterous Punjabi business family in Delhi. After two daughters and many years of loyalty to his wife, Samson's father-in-law decides to entrust the family business to him. Moments after he takes on the mantle, Samson is approached by a private investigator armed with some compromising information. And this is only the beginning of his troubles. What was meant to be the happiest phase of his life descends into a hilarious nightmare of dishonesty and double-crossing, and a trial by fire of Samson's integrity. Whoever said blood is thicker than water hasn't met this family yet.

Adapted by **Akarsh Khurana**  
Directed by **Adhaar Khurana**  
Production Manager:  
**Saatvika Kantamneni**

Cast: **Digvijay Savant, Lucky Vakharia, Vikash Khurana, Preetika Chawla, Abhishek Saha, Vrinda Kacker, Keith Sequeira, Kalliroi Tzafeta, Lisha Bajaj, Kashin Shetty, Tanushri Jain, Tahira Nath, Jeh Alexander & Sarthak Kakar**

Age: 16+

**Tickets:**  
₹1,088, 713, 563 & 375/- (Members)  
₹1,450, 950, 750 & 500/- (Public)  
(Plus GST)  
Box Office now open

### INTERNATIONAL MUSIC

#### The Classic Rock Project

Experimental Theatre  
Friday, 13th – 7.00 pm

An NCPA Presentation

**Dr. Jarvis Pereira a.k.a. Doctor J** – guitar/lead vocals  
**Gavin Cason** – guitar/vocals  
**Russell Fernandes a.k.a. Russ Bass** – bass guitar  
**Alastair Quadros a.k.a. The Bongoman** – drums  
**Dan Fernandes a.k.a. Dannyboi** – keyboards/vocals  
**Shanelle Ferreira & Kelly D'Lima** – backing vocals

The Classic Rock Project is a band of five professional and session musicians who have a common love for classic rock and have come together to keep the genre alive. The band covers artistes like Deep Purple, Status Quo, Pearl Jam, Dire Straits, The Jets, U2, Eagles, Queen, Audioslave, Police, Pink Floyd and The Foo Fighters to name a few.



The Classic Rock Project, 13th, Experimental Theatre

**Tickets:**  
₹675 & 450/- (Members)  
₹750 & 500/- (Public)  
(Plus GST)  
Box Office now open

### INTERNATIONAL MUSIC

#### Songwriting Workshop with Samantha Noella

Dates: Saturday, 14th May to Saturday, 30th July  
Weekly Slot: Every Saturday (12 Sessions)  
Time: 4.00 to 6.00 pm  
Age Criteria: 6+  
Venue: Little Theatre Foyer, NCPA or Online (Zoom)

Learn the essentials of songwriting, music composition, writing lyrics and music production in popular mainstream genres today in this certified songwriting workshop with **Samantha Noella**. This workshop will not only delve into the artistry of songwriting and all that it encompasses, but also gives a larger overview of all the steps required to release and produce singles. It will help participants create, showcase and market their original music on streaming platforms. Whether you are a beginner just exploring how to make melodies for the first time or an experienced songwriter looking to learn new skills, this is the place for you. The workshop will culminate in an amalgamation of live performances, held at the NCPA, to showcase the material and experiences gained out of this comprehensive 12-session programme.

You will learn:

- Lyric-writing
- Song ideation
- Rights and worldwide distribution
- Release and production of your very own single across all streaming platforms
- Social media strategies to promote your music

**Fees: Online Training: ₹15,000/- In-Person Training: ₹25,000/- (Inclusive of GST).**  
**For Queries:**  
[ncpasongwritingworkshop@gmail.com](mailto:ncpasongwritingworkshop@gmail.com) or call 022 – 66223736 (10.00 am to 5.00 pm)  
**For registration log on to [www.ncpamumbai.com](http://www.ncpamumbai.com)**

### WESTERN CLASSICAL MUSIC



Piers Lane, 17th, Experimental Theatre

#### Piano Recital

by **Piers Lane**  
Experimental Theatre  
Tuesday, 17th – 7.00 pm

An NCPA Presentation

London-based Australian pianist **Piers Lane** has a worldwide reputation as an engaging, searching and highly versatile performer equally at home in solo, chamber and concerto repertoire. He has performed in over 40 countries and recent highlights include a standing ovation at Carnegie Hall for a performance of the massive piano concerto by Busoni, premieres with the Sydney Symphony and London Philharmonic orchestras, concerto performances at Lincoln Center and annual solo recitals at Wigmore Hall.

**Programme:**  
Beethoven: Sonata in C minor Op. 13 "Pathétique"  
Liszt: Sonata in B minor  
Chopin: Nocturnes Op. 9 Nos. 1 and 2, Op. 27 Nos. 1 and 2, Op. 48 No. 1  
Chopin: Waltz Op. 64 No. 2 in C sharp minor

Chopin: Grande Valse Brillante Op. 18  
Liszt: Tarantella

**Tickets:**  
₹720 & 450/- (Members)  
₹800 & 500/- (Public)  
(Inclusive of GST)  
**Box Office: 26th April for Members & 29th April for Public**

## THEATRE



Kahaaniya Showcase, 18th, Experimental Theatre

### Kahaaniya Showcase

Hindi & English (90 mins)  
Experimental Theatre  
Wednesday, 18th – 7.00 pm

#### An NCPA Off-Stage Presentation in collaboration with Tape A Tale

Without stories, our lives would be a series of routine events. Stories make our otherwise mundane lives exciting. Come join us for Tape A Tale's signature storytelling show Kahaaniya Showcase, which features some of the finest storytellers who are masters of the craft. We bring to you a variety of storytelling forms on a single stage in a line-up you don't want to miss. Experience the magic that happens when stories come to life. Tape A Tale is India's largest storytelling platform with a following of 2.3 million.

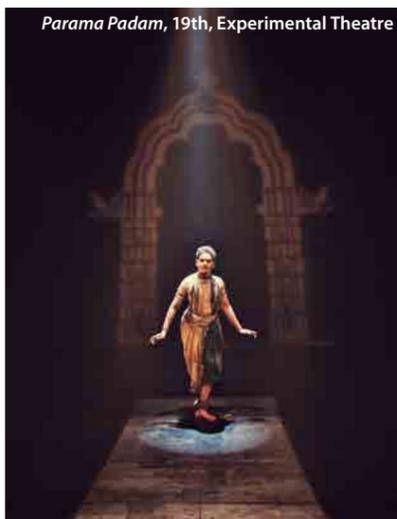
Line-up includes - Parul Gulati, Anirudh Deshmukh, Daniel Mendonca, Mehak Mirza Prabhu, Kopal Khanna, Amandeep Singh & Priya Malik

**Tickets:**  
₹450/- (Members)  
₹500/- (Public)  
**Box Office now open**

## DANCE

### Parama Padam - Life's Game of Snakes and Ladders

by Mohanapriyan Thavarajah  
Supported by Aravinth



Parama Padam, 19th, Experimental Theatre

Kumarasamy's Apsaras Arts  
(Approx. 90 mins)  
Experimental Theatre  
Thursday, 19th – 6.30 pm

#### An NCPA Presentation

*Parama Padam* was created by the followers of the Vaishnavite faith, with the dual purpose of entertainment and teaching moral values of human life. On the game board, there are a hundred squares which are illustrated with snakes and ladders. The ladders in the game represent virtues and the snakes indicate vices. Ladders take you up as the good deeds take us to heaven, while the snakes bring you down as to a cycle of re-birth. The final goal is to reach Vaikuntha or heaven. This game, which originated in India in the 10th century CE, was popularised worldwide as "Snakes and Ladders" by the British, during the 18th century CE.

**Tickets:**  
₹270 & 180/- (Members)  
₹300 & 200/- (Public)  
**Box Office now open**

## FILM

### Reality Check

Documentary Film Screening  
Little Theatre  
Thursday, 19th – 6.30 pm

#### An NCPA Presentation in collaboration with Cinema Collective

The NCPA has revived the Reality Check film series, which was started in 2014, to promote and encourage documentary

filmmakers in India, whose work reflects life and culture in the country today in a provocative blend of creativity and integrity.

### The Invisible Visible

English/Hindi Film with English Subtitles (76 mins)

India has the largest number of homeless people. It has over 70 million destitute citizens who have been denied their Constitutional right



The Invisible Visible, 19th, Little Theatre

to shelter. The draconian Bombay Beggary Prevention Act 1959 has further criminalised them and made them vulnerable to incarceration, torture and dehumanisation. The film delineates how the marginalised and the disenfranchised have been left out in the cold and in some cases, exploited in shelters on the watch of the state, as happened during the infamous Muzaffarpur case, where 44 girls between 6 and 15 were raped, tortured and killed.

Directed by Kireet Khurana

The film screening will be followed by a discussion.

**Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 6.20 pm.**

## PHOTOGRAPHY

### B & W Self Portrait Photography

By Shveta Gautam  
Photo Exhibition  
Piramal Art Gallery  
Friday, 20th to Sunday, 22nd – 12.00 pm to 8.00 pm

Shveta Gautam loves capturing self-portraits with her camera. She shoots only in available light and does not indulge in digital corrections. Inspired by Frida Kahlo, who was known for her

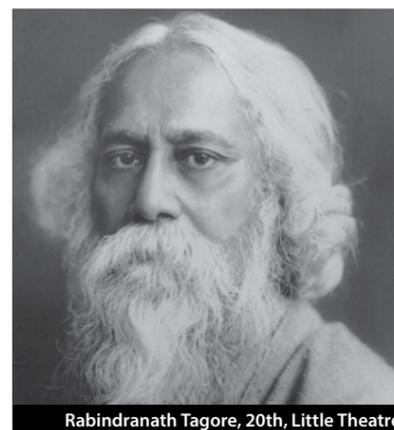


Shveta Gautam, 20th to 22nd, Piramal Art Gallery

self-portraits, Gautam too has created portraits of herself for several years.

Entry free.

## INDIAN MUSIC



Rabindranath Tagore, 20th, Little Theatre

### Music Mirror

Rabindra Sangeet  
A Presentation of DVD produced by Doordarshan  
(Approx. 75 mins)  
Little Theatre  
Friday, 20th – 6.30 pm

#### An NCPA Presentation

Rabindranath Tagore's musical, cultural and philosophical influences span Indian and Western cultures. His towering persona explored a multitude of disciplines in his lifetime. Ethnic yet contemporary, the euphoric genre of music created by Tagore attempted to assimilate many influences from traditional Bangla folk and devotional genres to Hindustani ragas.

In an attempt to provide an audio-visual introduction to the huge corpus of music produced by Tagore, we present the first part of *Rabindra*

*Sangeet*, a two-part DVD production by Doordarshan, culled from recordings, both old and recent, of eminent artistes from the archives of the public service broadcaster. The performing artistes include Hemanta Mukherjee, Kanika Bandyopadhyay, Debabrata Biswas, Suchitra Mitra, Chinmaya Chattopadhyay, Sagar Sen and Dwijen Mukhopadhyay.

**Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 6.20 pm.**

## INTERNATIONAL MUSIC



Time Machine, 20th, Experimental Theatre

### Time Machine

Experimental Theatre  
Friday, 20th – 7.00 pm

#### An NCPA Presentation

Delraaz Bunshah – female vocals  
Zervan Bunshah – male vocals  
Joash Benedict – guitar & backing vocals  
Sarosh Sidhva – bass  
Sashwat Karkare – drums

Inspired by Postmodern Jukebox, Time Machine sets the stage by playing modern music with a vintage/jazz vibe to it. They aim to create a space where people of all age groups can resonate with the music and the overall performance. Mixing pop music with a classic '50s to '80s feel will exude feelings of familiarity as well as excitement.

**Tickets:**  
₹675 & 450/- (Members)  
₹750 & 500/- (Public)  
(Plus GST)  
**Box Office now open**

## THEATRE

### Pratibimb

A Stage for Marathi Stories  
Tata Theatre / Godrej Dance Theatre  
Friday, 20th to Sunday, 22nd May

#### An NCPA Presentation

2022 is the year of global renewal. As we come out on the other side of the Covid-19 pandemic, we look to our past to build the future. We embrace the theatrical heritage and diversity of India by relaunching our flagship festivals *Pratibimb* (Marathi), *Vasant* (Gujarati) and *Ananda* (Hindi). The festivals will focus on established companies as they take to our stages, with a view to showcase the very best theatre from around the country.

2023 takes this endeavour a step further and will see the premiere of a new play, commissioned by the NCPA, in each language. This is part of our commitment to the creation, and celebration of, new work in multiple languages. This brave new world will be what we make it. We have had time to reflect during the lockdown. And now is the time to let the coiled spring of creative energy open out with all its vigour.

The NCPA is delighted to relaunch the *Pratibimb* Marathi *Natya Utsav* in May 2022. The festival reflects the vibrant tradition of theatre in Maharashtra known for its thought-provoking themes that present the world around us in a new light. Plays, readings, talks and discussions by the best names in contemporary Marathi theatre are part of this three-day celebration.

#### Supported by Shilpa Kumar

### Adhyaat Me Sadhyaat Tu Madhyaat Ma Kuni Nahi

Marathi Play (100 mins)  
Tata Theatre  
Friday, 20th – 7.00 pm

The play is a postmodern take on an existential crisis in which two young men try to find the meaning of their lives. One wants to die and the other seeks out cruelty by killing someone without any reason. That is where the play starts, and it takes you through different realms, of mythology, distress and chaos.



Adhyaat Me Sadhyaat Tu Madhyaat  
Ma Kuni Nahi, 20th, Tata Theatre

Age criteria: 16+

Playwright: **Swapnil Chavhan**  
Director: **Apurv Sathe**  
Lyrics: **Pramod Kale**  
Music: **Chaitanya Adkar**  
Lights: **Omkar Hajare**  
Cast: **Devendra Joshi, Sachin Joshi, Rutwij Kulkarni, Harshad Rajpathak, Suraj Satav, Krutarth Shevgaonkar, Shreedhar Visal, Pramod Kale/Akshay Khaire, Ranjit Lata Sunil & Stimit Sane**

Produced by **Maharashtra Cultural Centre, Pune**

Tickets:  
₹300, 270 & 225/- (Members)  
₹400, 360 & 300/- (Public)

**Aparichit PuLa**  
Dramatic Reading/Musical  
(90 mins)  
**Godrej Dance Theatre**  
Saturday, 21st – 4.30 pm



Aparichit PuLa, 21st, Godrej Dance Theatre

The legendary Purushottam Lakshman Deshpande, who is also known as PuLa Deshpande, was a popular Marathi writer and humourist. He was a multifaceted personality, a trait that is reflected in the body of work and literature created by him. In addition to his comedic scripts, he also wrote about serious issues in several of his works. Through his critical but subtle works, his poetic voyages take us on an exceptional ride. *Aparichit PuLa* aims to bring attention to and provide a glimpse of some of his lesser-known humorous and critical works. Additionally, some of his poems will also be rendered as musical compositions.

This programme is based on his creations like *Khogir Bharti*, *Aghal Paghla*, *Hasvnuak*, *Gathoda* and *Urasurla*. While there are many other popular publications like *Batatyachi Chaal*, *Asami Asami*, *Vyakti ani Valli*, on which numerous programmes have been structured, these have not been considered here, and hence the title *Aparichit PuLa* (The Unknown PuLa).

Directed & conceptualised by **Chandrakant Kale**  
Presented by **Satish Alekar, Chandrakant Kale & Girish Kulkarni**  
Music by **Narendra Bhide**  
Tabla: **Apurva Dravid**  
Harmonium: **Dipti Kulkarni**  
Produced by **Shabdavedh**

Admission on a first-come-first-served basis.

**Mumbaiche Kawale**  
Marathi Play (90 mins)  
**Tata Theatre**  
Saturday, 21st – 7.00 pm



Mumbaiche Kawale, 21st, Tata Theatre

The play is a satire on the present-day situation, though it was written 40 years ago by Shafaat Khan. In a village battered by heavy rain and whirlwind, everything is washed away including animals and birds. Two volunteers, who believe in two different dogmas, arrive in the village to help. The villagers want them to bring crows (*kawale*) to perform the rituals of their dead relatives.

Written by **Shafaat Khan**  
Directed by **Priyadarshan Jadhav**  
Produced & presented by **Arun Kakade**  
Cast: **Anil Shinde, Hrushikesh Shelar, Santosh Saravade, Vikrant Kolpe, Sushant Kumbhar, Prashant Palate & Samir Khandekar**  
Lyrics & Music by **Ganesh Chandanshive**  
Harmonium: **Govind Mrshivnikar**

Dholki: **Sandeep Dhavale**  
Set design by **Neeraj Shirwaikar**  
Lights by **Nitesh Malap**

Produced by **Awishkar**

Tickets:  
₹375, 300 & 225/- (Members)  
₹500, 400 & 300/- (Public)

**Guided Tour of the NCPA Theatres and Library**  
(90 mins)  
Sunday, 22nd – 3.00 pm

So much about 'going to the theatre' is indeed that—soaking in the energy that the space exudes. It is this tactile, collective experience of witnessing a live performance that has been missed sorely during the lockdown and now that we are out of it, a guided tour of the NCPA theatres and libraries has been organised for young theatre lovers who will visit the NCPA during the festival. Students from colleges across Mumbai will be given a tour of our sprawling premises that boast five theatres, an art gallery, a reference library with a prized collection of books on Marathi theatre, and scripts and recordings of seminal plays, and music libraries with an unmatched collection of records, LPs, cassettes, CDs and books on Western classical music as well as other styles of music. In the reference library, a Marathi theatre professional will take visitors through forms of theatre, their evolution and recent trends as well as discuss distinguished Marathi theatre artistes and production houses. Nayan Kale, General Manager – Technical at the NCPA, who knows every little detail about the unique acoustics of our theatres, has enabled flawless execution of thousands of productions on our stages and is full of fascinating behind-the-scenes stories, will conduct the tour.

For registration: Please write to [theatre@ncpamumbai.com](mailto:theatre@ncpamumbai.com)

**Theatre Katta**  
Vijay Kenkre in conversation with **Satish Alekar and Chandrakant Kale**  
(90 mins)  
**Godrej Dance Theatre**  
Sunday, 22nd – 4.30 pm

Three stalwarts of Marathi *rangamanch*

come together to discuss their passion, process, plays and all things theatre.

**Satish Alekar** is a Marathi playwright, actor and theatre director. A founder member of the Theatre Academy of Pune, and best known for his plays *Mahanirvan* (1974), *Mahapoor* (1975), *Atirekee* (1990), *Pidhijat* (2003), *Mickey ani Memsahib* (1973), and *Begum Barve* (1979), all of which he also directed for the academy. Today, along with Mahesh Elkunchwar and Vijay Tendulkar, he is one of the most influential and progressive playwrights in modern Indian theatre.

**Chandrakant Kale** is a well-known actor-singer from Marathi experimental theatre. He is recognised for his work in plays like *Ghashiram Kotwal*, *Mahanirvan*, *Teen Paishancha Tamasha*, *Begum Barve* and *Padgham* presented by Theatre Academy, Pune. In 1988, he founded Shabdvedh. Under this banner, he has produced several programmes based on Marathi literature. He has worked on shows like *Amrutgatha*, *Preetrang*, *Sajanvela*, *Aaj Ya Deshamadhe*, *Aparichit PuLa* and others. He has acted in films like *Jait Re Jait*, *Sinhasan*, *Mukta* and *Gandha*.

**Vijay Kenkre** is a well-known theatre writer, director and actor. *Shrimant*, *Karti Premat Padli*, *Sundar Mee Honar*, *Asami Asami*, *Naanda Saukhya Bhare*, *Shaantecha Karta Chaalu Ahe*, *Mitra*, *Vaah Guru*, *Dhol Taashe*, *A Perfect Murder* and many other plays have been directed by him. He has featured in movies like *Hawa Hawaee* (2007) and *Gola Berij* (2012), *Bhai: Vyakti Ki Valli* (2019) and others.

Admission on a first-come-first-served basis.

**Sangeet Devbabhali**  
Marathi Play (135 mins)  
**Tata Theatre**  
Sunday, 22nd – 7.00 pm

Saint Tukaram was a true and honest devotee of Lord Vitthal. Consumed by this devotion, he dedicated his life to chanting Lord Vitthal's name, oblivious of time, place, people and consequences. His wife, Avali, spent hours every day looking for him in the mountains near Dehu where Saint Tukaram, detached from the real world, would be immersed in The Divine. It was one of those afternoons.



Sangeet Devbabhali, 22nd, Tata Theatre

With lunch in her hand, Avali was searching for Saint Tukaram when a wild thorn pierced her foot and she lost consciousness. A few hours later when she woke up, she found herself in her own house. She saw a strange lady doing her chores at home and taking care of her. The stranger introduced herself as Lakhubai. She was indeed Goddess Rakumai, the wife of Lord Vitthal in disguise.

Lakhubai came to help Avali but her real reason was something else. When Avali lost consciousness, it was Lord Vitthal who took the thorn out of Avali's foot. Rakumai was baffled. Why would her husband, a great God like Lord Vitthal, touch an ordinary lady's feet? Did Rakumai find out why? Did Avali recognise Rakumai?

*Sangeet Devbabhali* is a soulful musical journey consisting of old and new *abhangas* that will transport you to a spiritual realm.

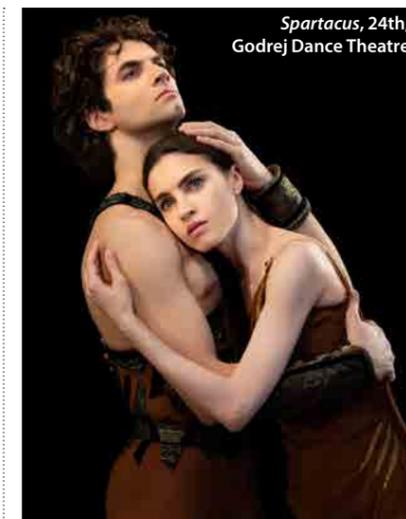
Written & directed by **Prajakt Deshmukh**  
Music by **Anand Oak**  
Lights: **Pravall Dixit**  
Set design: **Pradeep Mulye**  
Producer: **Kavita Macchindra Kambli**  
Cast: **Shubhangi Sadavarte & Manasi Joshi**  
Produced by **Bhadrakali Productions**

Tickets:  
₹375, 300 & 225/- (Members)  
₹500, 400 & 300/- (Public)  
Box Office now open

SCREENING

**Spartacus**  
Ballet Screening (170 mins)  
**Godrej Dance Theatre**  
Tuesday, 24th – 6.00 pm

An NCPA-Pathé Live (Paris) Presentation



Spartacus, 24th, Godrej Dance Theatre

In Imperial Rome led by Crassus, Spartacus and his wife Phrygia are reduced to slavery and are separated by slave dealers. His love for her and his desire for freedom lead him to revolt against the Roman army with the help of the other captives. But the treacherous Aegina, who seeks to conquer Crassus and gain power, will get in the way of Spartacus's plan. Huge in scale and spectacular in effect, *Spartacus* is a true tour de force of a ballet, set to Aram Khachaturian's superb score. With an incredible display of might from the four leading dancers to the entire corps de ballet and its passionate pas de deux, *Spartacus* is the ultimate spectacle of virtuosity and lyricism born at the Bolshoi Theatre.

Music by **Aram Khachaturian**  
Choreography by **Yuri Grigorovich**  
Libretto by **Yuri Grigorovich** (after the novel by Raffaello Giovagnoli, ideas from Nikolai Volkov's scenario)  
Cast: **The Bolshoi Principals, Soloists & Corps de Ballet**

Tickets:  
₹450/- (Members)  
₹500/- (Public)  
Box Office: 26th April for Members & 29th April for Public

INDIAN MUSIC

**NCPA-Citi Promising Artistes Series**  
A dhrupad duet by **Janhavi Phansalkar & Dhani Gundecha (vocal)** with **Anuja Borude (pakhawaj)** (Approx. 75 mins)



Janhavi Phansalkar, 27th, Experimental Theatre



Dhani Gundecha, 27th, Experimental Theatre



Anuja Borude, 27th, Experimental Theatre

**Experimental Theatre**  
Friday, 27th – 6.30 pm

Prominent among the various initiatives undertaken by Citi and NCPA are two schemes: Support to Gurus and Scholarships to Young Musicians. These programmes are in the field of

Hindustani vocal (*dhrupad* and *khayal*) and instrumental music (melody and percussion instruments). The NCPA-Citi Promising Artistes Series has been launched to showcase beneficiaries of these schemes.

*Dhrupad* is the oldest extant genre of Hindustani art music. Whether vocal or instrumental music, traditionally, *dhrupad* is regarded as a masculine genre, and has been practised only by male artistes. Nevertheless, since independence, there have been a few isolated cases of female exponents taking up the challenge of entering this male bastion.

Trained by Ramakant and Umakant Gundecha in the Dagarbani style of *dhrupad*, **Janhavi Phansalkar** and **Dhani Gundecha** represent the artistes of the younger generation, aspiring to break the stereotypical image of *dhrupad*. Both are recognised as independent performers who also come together to render a duet. Accompanying them on the pakhawaj is **Anuja Borude**, who has trained with Vasantrao Ghorpadkar and Akhilesh Gundecha. As an accomplished solo performer and accompanist, she defies the myth about pakhawaj, which is a double barrel drum that is invariably included in the *dhrupad* ensemble, as an instrument that is off limits for female exponents.

This all-women collaboration will present a typical *dhrupad* recital featuring *alap*, *jod*, *jhala* and some traditional compositions of Dagarbani.

**Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 6.20 pm.**

## THEATRE

### With Love, Aap Ki Saiyaara

Hindustani Play  
(90 mins)

Experimental Theatre  
Saturday, 28th – 5.30 pm & 8.00 pm

*With Love, Aap Ki Saiyaara* is a play written, directed and enacted by Juhi Babbar Soni. Initially conceived by Nadira Zaheer Babbar, *Saiyaara* is passionate, urban and undaunted. Through the eyes of a modern Indian woman, *Saiyaara* dares to dream. Her sweet and spicy take on 'men,

marketing and more' is interestingly conveyed in a conversational approach with the gallery, making the audience a part of the performance. *Saiyaara* promises to twinkle her way to your heart and sparkle forever.

Written & directed by

**Juhi Babbar Soni.**

Cast: **Juhi Babbar Soni, Neha Shaikh & Achint Marwah**

**An Ekjute Theatre Group Production**

**Age: 13+**

**Tickets:**

₹450 & 270/- (Members)

₹500 & 300/- (Public)

**Box Office: 9th May for Members & 12th May for Public**

## THEATRE

### The Devil Wears Bataa

English Play  
(120 mins)

Tata Theatre

Sunday, 29th – 7.00 pm

There is nothing political about this play, because, let's face it, nobody understands politics, not even the politicians themselves. The play is a hilarious fictitious take on how an orange-faced, blonde-haired, pompous, loud-mouthed businessman in the Oval Office and a sharp-witted Sardarji who is the Indian PM, go about their devious plans of finding successors to their seats of power. The Indian and American governments share something comedic in common without realising it. That is, until they meet of course.

Written & directed by **Meherzad Patel**

Cast: **Danesh Irani, Dilnaz Irani, Jigar Mehta, Darius Shroff, Sajeel Parakh, Danesh Khambata & others**

**A Silly Point Production**

**Tickets:**

₹1,500, 1,125, 750, 525 & 375/- (Members)

₹2,000, 1,500, 1,000, 700 & 500/- (Public)

(Inclusive of GST)

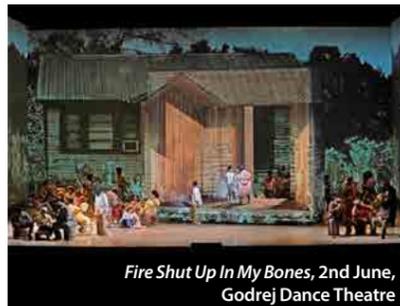
**Box Office: 26th April for Members & 29th April for Public**

# What's Next

June & July 2022

(Programmes are subject to change. Please check the website and refer to our emails for updated information.)

## SCREENING



Fire Shut Up in My Bones, 2nd June, Godrej Dance Theatre

**Fire Shut Up in My Bones**  
by Terence Blanchard  
Opera Screening (190 mins)  
Sung in English with English Subtitles  
Godrej Dance Theatre  
Thursday, 2nd June – 6.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

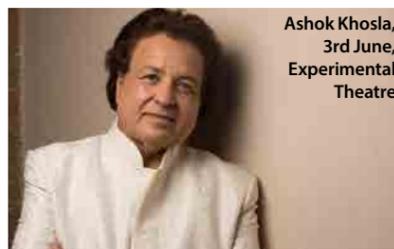
*Fire Shut Up in My Bones* tackles ideas of sexual identity and masculinity as centred around a defining moment in Charles's life. At the age of seven, Charles was molested by an older cousin. The opera begins with its protagonist intending to kill his cousin in an act of revenge. Throughout the opera, Charles is visited by female spirits. The work is a reflection of his upbringing in Louisiana as well as the relationships with his family members. Later, Charles attends college, where he frequents campus parties and joins a fraternity. Charles meets Greta, a classmate he falls in love with. After cultivating a relationship, Charles confides in her. At the conclusion of the opera, the scene of the molestation is revisited in a dance sequence. Will Charles go through with the plan to murder his cousin?

Conductor: Yannick Nézet-Séguin

Production: James Robinson & Camille A. Brown  
Cast: Angel Blue, Latonia Moore, Will Liverman & Walter Russell III

Tickets:  
₹450/- (Members)  
₹500/- (Public)  
Box Office: 9th May for Members & 12th May for Public

## INDIAN MUSIC



Ashok Khosla, 3rd June, Experimental Theatre

### Yaadein: A Bouquet of Ghazals

By Ashok Khosla & group  
(Approx. 90 mins)  
Experimental Theatre  
Friday, 3rd June - 6.30 pm

An NCPA Presentation

*Ghazal* is a special form of poetry that lends itself to be set in a musical frame; further enhancing its emotional appeal.

Ashok Khosla was trained by maestros from the classical music world: Laxman Prasad Jaipurwale and Firoz Dastur. Later, he was mentored by Kuldeep Singh in light genres like *ghazal* and *geet*. He was fortunate to make a foray into the world of *ghazal* with a composition, 'Ajnabi shahar ke ajnabi raaste', specially composed for him by the legendary *ghazal* maestro Jagjit Singh.

Having performed at prestigious venues across the globe, today, Khosla

is a force to reckon with in the field of *ghazal* and *bhajan*. Besides having many best-selling albums to his credit, he is well known for his inimitable rendition of the devotional song, 'Itni shakti hamein dena data', which has been adopted as a morning prayer in many Indian schools.

In this recital, reminiscing about his creative journey as a *ghazal* singer, Khosla will present a bouquet of *ghazals* composed by some legendary composers as well as his own.

Tickets:  
₹315 & 225/- (Members)  
₹350 & 250/- (Public)  
Box Office: 9th May for Members & 12th May for Public

## DANCE

### 'Apāh'- Water

By Malavika Sarukkai  
(Approx. 90 mins)  
Experimental Theatre  
Saturday, 4th & Sunday, 5th June - 6.30 pm

An NCPA Presentation



Malavika Sarukkai, 4th & 5th June, Experimental Theatre

SHALINI JAIN (MALAVIKA SARUKKAI)

Principal Sponsor: Titan Company Ltd  
Associate Sponsors: CRISIL Ltd  
DSP Mutual Fund

*Apāh*, meaning water, is one of the *panchamahabhutas*, the five basic elements. The programme is an ode to water in its many forms. Like ripples on water, the dance creation highlights choreography which extends the classical language of Bharatanatyam.

Malavika Sarukkai was trained in Bharatanatyam by gurus Kalyanasundaram, S.K. Rajarathnam and Kalanidhi Narayanan and has been performing for more than five decades. She is proficient in Odissi which she learnt from gurus Kelucharan Mohapatra and Ramani Jena. She has performed in major dance festivals in India and abroad. She is a recipient of senior fellowships and production grants from the Department of Culture, Government of India, for creating new work and extending the repertoire. She has choreographed and performed solo thematic productions. Sarukkai has received several awards, notably Padma Shri, Sangeet Natak Akademi Award, Kalaimamani, Nritya Choodamani (Sree Krishna Gana Sabha), Mrinalini Sarabhai Award, the Raza Award for the Arts, among others.

Concept and Choreography: Malavika Sarukkai

Tickets:  
₹450 & 360/- (Members)  
₹500 & 400/- (Public)  
Box Office: 9th May for Members & 12th May for Public

## THEATRE

### NCPA Summer Fiesta: Sanctuary's Kids for Tigers Fest 2022

On 5th June from 9.00 am to 5.00 pm.  
For details, please refer to page \_\_\_\_ of this *ON Stage* or log on to [www.ncpamumbai.com](http://www.ncpamumbai.com)

## WESTERN CLASSICAL MUSIC

### Artie's Festival India

Experimental Theatre  
Tuesday, 7th & Wednesday, 8th June - 7.00 pm

An NCPA Presentation

Cyprien Brod, violin  
Gauthier Hermann, cello  
Romain Descharmes, piano

Programme:

#### 7th June

Beethoven: Piano Trio Op. 97 "Archduke"  
Sarasate: Air Bohémiens  
Brahms: Trio No. 3 Op. 101

#### 8th June

Beethoven: Kakadu Variations, Op. 121a  
Grieg: Cello Sonata Op. 36  
Chausson: Trio Op. 3

Tickets:

₹1,080, 720 & 450/- (Members)  
₹1,200, 800 & 500/- (Public)  
(Inclusive of GST)  
Box Office: 9th May for Members & 12th May for Public

## INTERNATIONAL MUSIC

### Going Beyond!

Experimental Theatre  
Friday, 10th June – 7.00 pm

An NCPA Presentation

Isheeta Chakravarty will present a set of modern and contemporary jazz tunes, with a sound that is more global in nature, deriving from not just American and European influences but also African and Latin music. The set of songs will include originals as well as familiar standards. This set will



Isheeta Chakravarty, 10th June, Experimental Theatre

be a showcase of her versatility as a contemporary vocal artiste.

Tickets:

₹675 & 450/- (Members)  
₹750 & 500/- (Public)  
(Plus GST)  
Box Office: 9th May for Members & 12th May for Public

## WESTERN CLASSICAL MUSIC



Mikel Toms, 14th June, Experimental Theatre

### SOI Chamber Orchestra

Mikel Toms, conductor  
Experimental Theatre  
Tuesday, 14th June – 7.00 pm

An NCPA Presentation

The SOI Chamber Orchestra will perform in a concert led by resident conductor Mikel Toms. Toms has worked with orchestras around the globe and has recorded over 40 CDs for labels including Sony BMG, Decca and more.

Programme details to be announced shortly.

Tickets:

₹720 & 450/- (Members)  
₹800 & 500/- (Public)  
(Inclusive of GST)  
Box Office: 9th May for Members & 12th May for Public

## SCREENING

### Henry V

By William Shakespeare  
Theatre Screening  
Godrej Dance Theatre  
Wednesday, 15th & Wednesday, 29th June – 6.00 pm

An NCPA-National Theatre Live (London) Presentation.

Kit Harington (*Game of Thrones*) plays

MARY BRENNER (HENRY V)



Henry V, 15th & 29th June, Godrej Dance Theatre

the title role in Shakespeare's thrilling study of nationalism, war and the psychology of power. Fresh to the throne, King Henry V launches England into a bloody war with France. When his campaign encounters resistance, this inexperienced new ruler must prove he is fit to guide a country into war. Captured live from the Donmar Warehouse in London, this exciting modern production directed by **Max Webster** (*Life of Pi*) explores what it means to be English and the English people's relationship to Europe, asking: do we ever get the leaders we deserve?

**Tickets**  
 ₹360/- (Members)  
 ₹400/- (Public)  
**Box Office: 9th May for Members & 12th May for Public**

**SCREENING**



Turandot, 16th June, Godrej Dance Theatre

**Turandot**  
 by Giacomo Puccini  
**Opera Screening (195 mins)**  
**Sung in Italian with English Subtitles**  
**Godrej Dance Theatre**  
**Thursday, 16th June – 6.00 pm**

**An NCPA – The Metropolitan Opera (New York) Presentation**

*Turandot* was the final work of Puccini, who died before it was completed, and is a love story set in China. Within

the walls of the great violet city of Peking, an announcement is made that Princess Turandot will marry only a suitor of royal blood who will answer three riddles set by her. Suitors who fail to answer the riddles will be executed. An unknown prince who is in love with the princess appears from the crowd and solves the riddles, but Turandot is reluctant to marry him. The prince offers her a way out: if she can learn his name before dawn, then at daybreak he will die.

Conductor: **Marco Armiliato**  
 Production: **Franco Zeffirelli**  
 Cast: **Liudmyla Monastyrskya, Ermonela Jaho, Yonghoon Lee & Ferruccio Furlanetto**

**Tickets:**  
 ₹450/- (Members)  
 ₹500/- (Public)  
**Box Office: 26th May for Members & 29th May for Public**

**THEATRE**



Lungs, 16th to 19th June, Jamshed Bhabha Theatre Stage

**Lungs**  
 By Duncan Macmillan  
**English Play (80 mins)**  
**Jamshed Bhabha Theatre Stage**  
**Thursday, 16th & Friday, 17th June – 7.30 pm**  
**Saturday, 18th & Sunday, 19th June – 4.00 pm & 7.30 pm**

**An NCPA Production in association with QTP**

The ice caps are melting, there is overpopulation, political unrest; everything's going to hell in a handcart—why on earth would someone bring a baby into this world?

They are an everyday couple in a fairly stable relationship. Out of the blue, he pops the question about having a baby. What follows is an emotional rollercoaster ride.

*Lungs*, is an intensely intimate, intricate and funny play about what it means to be a couple confronted by a world of uncertainty. They grapple with making responsible choices in the face of rising social inequity, environmental disaster and political unrest.

Written by critically acclaimed British playwright **Duncan Macmillan**, this play debuted at the Studio Theatre in Washington, D.C. in 2011.

Directed by **Quasar Thakore Padamsee**  
 Cast: **Dilnaz Irani & Prashant Prakash**

**Tickets:**  
 ₹713 & 563/- (Members)  
 ₹950 & 750/- (Public) (Plus GST)  
**Box Office: 9th May for Members & 12th May for Public**

**INTERNATIONAL MUSIC**



Easy Wanderlings, 19th June, Experimental Theatre

**Easy Wanderlings**  
 Experimental Theatre  
**Sunday, 19th June – 6.30 pm**

**An NCPA Presentation**

The Easy Wanderlings describe their work as a musical journal of cherished memories and conversations, weaving together a tapestry of soul, pop and folk music.

Globally recognised for their delicate melodies and story-centric songwriting, the eight-member band displays influences of artistes like Kings of Convenience, Michael Kiwanuka, and Iron & Wine.

The collective was awarded 'Best Band of 2020' by The Indian Music Diaries Awards and has been recognised as a rising artiste in Spotify's RADAR and Apple's UP-NEXT Program in 2021. As touring

artistes, the Easy Wanderlings have performed extensively at some of the finest stages and major music festivals the country has to offer.

Lead singer **Pratika Gopinath**, singer/guitarist **Sanyanth Naroth**, bassist **Malay Vadalkar**, singer/guitarist **Sharad Rao**, keyboardist **Nitin Muralikrishna**, violinist **Shardul Bapat**, flautist **Siya Ragade** and drummer **Abraham Zachariah** form this eclectic outfit.

**Tickets:**  
 ₹675 & 450/- (Members)  
 ₹750 & 500/- (Public) (Plus GST)  
**Box Office: 9th May for Members & 12th May for Public**

**INDIAN MUSIC**



Shalmalee Joshi, 24th June, Godrej Dance Theatre

**Ghan Garaje: Monsoon Melodies**

by Shalmalee Joshi  
**(Approx. 90 mins)**  
**Godrej Dance Theatre**  
**Friday, 24th June – 6.30 pm**

**An NCPA Presentation**

The advent of the rainy season is richly celebrated in Hindustani music. *Ragas* of the Malhar family and myriad genres of semi-classical music like *thumri* and *dadra* are inseparably associated with this season. Several allied folk forms like *kajri*, *sawan*, *jhoola*, *hindola* also express the pain of separation and the joy of union with the beloved in the month of *Sawan*.

Initiated into music by her mother, **Shalmalee Joshi** went on to learn for many years with stalwarts like

Chintubua Mhaikar and Ratnakar Pai, thus acquiring an in-depth understanding of the *khayal* traditions of Gwalior, Kirana and Jaipur-Atrauli *gharanas*. An 'A' grade artiste of All India Radio, her repertoire includes both classical and semi-classical forms such as *khayal*, *thumri*, *tappa*, *bhajan* and *natyageet*. In a career spanning over 30 years, Joshi has received numerous awards and accolades.

In this recital, Joshi will present a bouquet of classical and semi-classical compositions to usher in the lively season of the rains.

**Tickets:**  
 ₹180/- (Members)  
 ₹200/- (Public)  
**Box Office: 26th May for Members & 29th May for Public**

**SCREENING**

**Don Carlos**

by Giuseppe Verdi  
**Opera Screening (295 mins)**  
**Sung in French with English Subtitles**  
**Godrej Dance Theatre**  
**Sunday, 3rd July – 4.00 pm**

**An NCPA – The Metropolitan Opera (New York) Presentation**

Don Carlo and Elisabeth de Valois, princess of France, are betrothed; however, for reasons of state, the princess is obliged to marry Carlo's father, King Philip II of Spain. Carlo confides his love to Rodrigo, Marquis of Posa, who advises him to forget Elisabeth and ask for the governorship of Flanders, where he may ameliorate the hardships of Spain's reign. The Princess Eboli, Elisabeth's lady-in-waiting, whose passionate love for Carlo is unreturned, informs the King of Carlo's love for Elisabeth. Philip orders his rebellious son thrown into prison and questions the Grand Inquisitor on the propriety of asking for a death sentence. Thoroughly embittered, the King rails at Elisabeth for her supposed unfaithfulness. Eboli repents her rash confession and determines to rescue Carlo from prison. She accomplishes this mission in the confusion that ensues after the treacherous shooting of Rodrigo, who has been marked for death as he visits his friend. Carlo and Elisabeth meet in

the monastery cloister, where a monk at the tomb of Charles V steps forward to rescue Carlo from the pursuing King and Inquisitor.

Conductor: **Patrick Furrer**  
 Production: **David McVicar**  
 Cast: **Sonya Yoncheva, Jamie Barton, Matthew Polenzani, Etienne Dupuis, Eric Owens & John Relyea**

**Tickets:**  
 ₹450/- (Members)  
 ₹500/- (Public)  
**Box Office: 9th June for Members & 12th June for Public**

**SCREENING**

**Lucia Di Lammermoor**

by Gaetano Donizetti  
**Opera Screening (205 mins)**  
**Sung in Italian with English Subtitles**  
**Godrej Dance Theatre**  
**Saturday, 23rd July – 4.00 pm**

**An NCPA – The Metropolitan Opera (New York) Presentation**

Gaetano Donizetti (1797–1848) composed about 75 operas plus orchestral and chamber music in a career abbreviated by mental illness and premature death. Most of his works disappeared from the public eye after his death, but critical and popular opinion of the rest of his huge opus has grown considerably over the past 50 years. Donizetti's compelling romantic drama *Lucia di Lammermoor* is an example of the bel canto school of 19th-century Italian opera. Based on Scottish novelist Walter Scott's *The Bride of Lammermoor*, the opera traces rival families, thwarted love and unhealthy obsessions in a powerful tale of an innocent woman manipulated by the men in her life.

Conductor: **Riccardo Frizza**  
 Production: **Simon Stone**  
 Cast: **Nadine Sierra, Javier Camarena, Artur Ruciński & Matthew Rose**

**Tickets:**  
 ₹450/- (Members)  
 ₹500/- (Public)  
**Box Office: 26th June for Members & 29th June for Public**

# Events at a glance

May 2022

- THEATRE
- INDIAN MUSIC
- INTERNATIONAL MUSIC
- WESTERN CLASSICAL MUSIC
- DANCE
- MULTI ARTS & PRESENTATIONS
- FILMS / SCREENINGS
- PHOTOGRAPHY & EXHIBITION



Day	Date	Time	Event	Venue
Sat to Sat	30th April to 7th May	12.00 pm to 8.00 pm	Glimpses of Maharashtra Maharashtra Photography Exhibition 2022	Small Art Gallery
Sun	1st	7.00 pm	Beatles Tribute English Musical	TATA THEATRE
Sun	8th	5.00 pm	Celebrating Tagore	ES THEATRE
Sun	8th	6.30 pm	Vasundhara Vee Sings Soul	TATA THEATRE
Wed & Wed	11th & 25th	6.00 pm	<i>The Book of Dust - La Belle Sauvage</i> Theatre Screening	Godrej dance theatre
Wed	11th	6.30 pm	Short Film Corner Short Film Screenings	LITTLE THEATRE
Thu	12th	6.30 pm	Catalyst An evening celebrating choreographies born during lockdown: Kathak by Pallavi Lele, Bharatanatyam & Manipuri by Nilesh Singha & Purbita Mukherjee and Kathak by Gauri Sharma Tripathi & ANKH	ES THEATRE
Thu & Fri	12th & 13th	7.30 pm	<i>A Small Family Business</i> by Alan Ayckbourn English/ Hindi Comedy	TATA THEATRE
Sat & Sun	14th & 15th	4.00 pm & 7.30 pm		
Fri	13th	7.00 pm	The Classic Rock Project	ES THEATRE
Every Saturday	14th May to 30th July	4.00 pm to 6.00 pm	Songwriting Workshop with Samantha Noella	LITTLE THEATRE Foyer and Online
Tue	17th	7.00 pm	Piano Recital by Piers Lane	ES THEATRE
Wed	18th	7.00 pm	Kahaaniya Showcase Hindi & English	ES THEATRE
Thu	19th	6.30 pm	Parama Padam - Life's Game of Snakes and Ladders by Mohanapriyan Thavarajah Supported by Aravinth Kumarasamy's Apsaras Arts	ES THEATRE
Thu	19th	6.30 pm	Reality Check Documentary Film Screening	LITTLE THEATRE

Day	Date	Time	Event	Venue
Fri to Sun	20th to 22nd	12.00 pm to 8.00 pm	B&W Self-Portrait Photography by Shveta Gautam Photo Exhibition	Small Art Gallery
Fri	20th	6.30 pm	Music Mirror Rabindra Sangeet A Presentation of DVD produced by Doordarshan	LITTLE THEATRE
Fri	20th	7.00 pm	Time Machine	ES THEATRE
Fri	20th	7.00 pm	<i>Pratibimb</i> A Stage for Marathi Stories (20th to 22nd May)  <i>Adhyaat Me Sadhyaat Tu Madhyaat Ma Kuni Nahi</i> Marathi Play	TATA THEATRE
Sat	21st	4.30 pm	<i>Aparichit PuLa</i> Dramatic Reading/Musical	Godrej dance theatre
Sat	21st	7.00 pm	<i>Mumbaiche Kawale</i> Marathi Play	TATA THEATRE
Sun	22nd	3.00 pm	Guided Tour of the NCPA Theatres and Library	
Sun	22nd	4.30 pm	Theatre Katta Vijay Kenkre in conversation with Satish Alekar and Chandrakant Kale	Godrej dance theatre
Sun	22nd	7.00 pm	<i>Sangeet Devbabhali</i> Marathi Play	TATA THEATRE
Tue	24th	6.00 pm	<i>Spartacus</i> Ballet Screening	Godrej dance theatre
Fri	27th	6.30 pm	NCPA-Citi Promising Artistes Series <i>A dhrupad</i> duet by Janhavi Phansalkar & Dhani Gundecha (vocal) with Anuja Borude (pakhawaj)	ES THEATRE
Sat	28th	5.30 pm & 8.00 pm	<i>With Love, Aap Ki Saiyaara</i> Hindustani Play	ES THEATRE
Sun	29th	7.00 pm	<i>The Devil Wears Bataa</i> English Play	TATA THEATRE



**National Centre for the Performing Arts**  
NCPA Marg, Nariman Point, Mumbai - 400 021, India.  
T: +91 22 6622 3737 | [www.ncpamumbai.com](http://www.ncpamumbai.com) | [www.soimumbai.com](http://www.soimumbai.com)



# ROLEX

## THE OYSTER PERPETUAL

The watch that began the Oyster legacy, the Oyster Perpetual was the first Rolex to feature the Perpetual movement in a waterproof case. With a new selection of dials in a variety of colours and finishes, it continues to be the enduring classic.

*#Perpetual*



OYSTER PERPETUAL 41

# SVPL

SIMONE VENTURES PRIVATE LIMITED

1, ZAVERI HOUSE  
HUGHES ROAD  
MUMBAI - 400007  
TEL: 022 2367 6539  
+91 88884 76539

ROLEX BOUTIQUE