

ON Stage[®]

OCTOBER 2023
VOLUME B • ISSUE 3



THE NCPA HOSTS
Olympics in Reel Life:
A Festival of Films and Photographs
A SPECTACULAR VISUAL JOURNEY

**One World
Many Musics**
Cross-cultural collectives

Nakshatra 2023
Dance, diversity and
empowerment

**Zubin Mehta
at the NCPA**
Unforgettable Moments



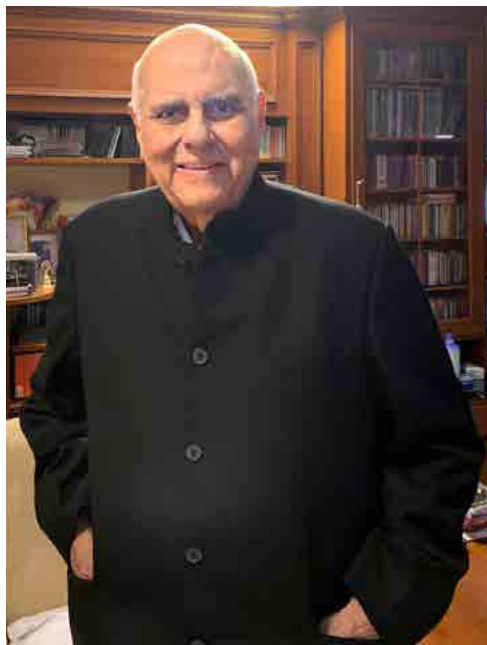
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Chairman's Note



Bathing in the afterglow of Maestro Zubin Mehta's rather marvellous concerts, we soon embarked on the very interesting SOI Autumn Season. Riches indeed.

A major event in the life of the NCPA, the *Nakshatra* Dance Festival, will unfold this month. For a decade, the festival has been a thriving platform for innovative choreographies as well as works from the great masters.

The International music genre continues to invest in promoting and nurturing young talent not only in Mumbai but also other parts of India, with the inaugural edition of Homegrown. An interesting line-up of shows will finally lead to the much-awaited NCPA International Jazz Festival in November.

For theatre enthusiasts, we have *St. Nicholas*, a monologue featuring Zafar Karachiwala, directed by our very own Bruce Guthrie. The Irish playwright Conor McPherson's words will be brought to life at the Little Theatre.

OWMM, our annual festival that celebrates plurality in music, is back in October with two collectives showcasing diverse musical traditions brought together by the universal language of melody and rhythm.

The zeitgeist of a nation replete with possibilities is shaped at the intersection of sports, art and culture. The NCPA is delighted to host the week-long Olympics in Reel Life: A Festival of Films and Photographs, a prelude to India hosting the International Olympic Committee Session for the first time in 40 years. The event promises to be a remarkable visual spectacle and it is a great privilege for us to partake in India's Olympic spirit.

The erstwhile *NCPA Quarterly Journal*, headed by the late Kumud Mehta, is a salient part of our literature and artistic merit. This month we recall the 1983 Rodin Exhibition in our Archives section. Only Dr. Bhabha could have gathered the many Rodin sculptures around the world and displayed them in the foyer of the Tata Theatre. A veritable tour de force for our beloved former Chairman.

A handwritten signature in black ink, reading "K. N. Suntook". The signature is fluid and cursive, with a horizontal line underneath the name.

Khushroo N. Suntook

NCPA Chairman
Khushroo N. Suntook

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1980 Moscow - O Sport Ty Mir Part2

Produced by
MW

Creativeland Publishing Pvt. Ltd.
75th Floor, A 7503, Lodha Allura,
Pandurang Budhkar Marg, The Park Worli,
Mumbai - 400018
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Printer
Parksons Graphics Pvt. Ltd.
Plot No E 20, Talaja MIDC,
Raigad - 410608

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We look forward to your feedback and suggestions. Please do drop us an email at onstage@ncpamumbai.com.



THE BEST SHOTS

OLYMPICS IN REEL LIFE WILL CELEBRATE, THROUGH RARE FILMS AND PHOTOGRAPHS, ULTIMATE ACHIEVEMENTS BY EXEMPLARY ATHLETES AND MEMORABLE MOMENTS THAT HAVE BEEN PART OF THE OLYMPIC HISTORY FOR MORE THAN A CENTURY.

BY SHIVENDRA SINGH DUNGARPUR

In India, the word “Olympics” immediately calls to mind a montage of memories of the great sportspeople who have made our country proud at the Games—India’s hockey team that won eight gold medals from 1928 to 1980; K.D. Jadhav, the wrestler who won a bronze at the 1952 Helsinki Olympics and became India’s first individual medal winner; the heartbreak of Milkha Singh who missed a bronze by a whisker in the 400-metre sprint in Rome in 1960 or ‘the Payyoli Express’, P.T. Usha, who lost the bronze in Los Angeles in 1984 by 1/100th of a second; the shooter Abhinav Bindra who brought us India’s first individual Olympic gold medal at the 2008 Beijing Olympics; weightlifter Karnam Malleswari, whose bronze at the 2000 Sydney Games made her the first Indian woman to win an Olympic medal; Leander Paes who won the bronze in tennis in 1996 at the Atlanta Olympics and remarkably, is the only tennis player to compete in all the Olympics from 1992 to 2016; a host of boxers and wrestlers—both men and women—Vijender Singh, Mary Kom, Lovlina Borgohain, Sushil Kumar, Sakshi Malik, Bajrang Punia; our medal-winning shuttlers Saina Nehwal and P. V. Sindhu; Neeraj Chopra who, on the strength of his javelin throw, won the gold in Tokyo in 2020 and on the back of his recent crowning as World Champion, hopes are high that he will bring home a second gold at the Paris Olympics in 2024. The roll call of Indian champions is long.

Badminton player Saina Nehwal at the London 2012 Olympic Games © 2012 / Comité International Olympique (CIO) / EVANS, Jason

The connection between Olympics and film, however, possibly needs a stretch of imagination for many. The close to 50 official feature-length films made by renowned auteurs from around the world or the extraordinary footage of human endeavour and striving that captured the history of the Olympic Games would certainly not leap to mind.

So, when the Olympic Museum in Lausanne approached Film Heritage Foundation—we are both members of the International Federation of Film Archives (FIAF)—to partner with them to present a film festival and photography exhibition, drawn from their impressive collections of films and stills, in Mumbai, it opened up a whole new vista that went beyond games. In addition to showcasing the film heritage of the Olympics, including Indians at the Games over the decades, the festival will also spotlight the art, culture and philosophy of the Olympics through the stunning images of *Olympism Made Visible*.

This cultural partnership between Film Heritage Foundation and the Olympic Museum to present “Olympics in Reel Life – A Festival of Films and Photographs” could not have been more timely as India is hosting the International Olympic Committee session after 40 years from 15th October this year. There has been talk that India will be pitching to host the 2036 Olympics.

When we mentioned to people that Film Heritage Foundation was planning a film festival and photography exhibition about the Olympic Games, the first reaction was puzzlement. We were asked if the festival would include films like *Chariots of Fire* or popular sports-themed Indian films or biopics on Indian Olympians. I wasn’t surprised given the limited view that people in India tend to have about films, which is immediately associated with cinema and mass entertainment. For years, we have been battling the perception that “films” refers only to feature films when it is indeed about the moving image as a whole that encompasses everything including documentaries, short films, newsreels, television series and even home movies that form the fabric of our film heritage and that our foundation works to preserve and restore.

I knew from the time the Olympics made its debut on the small screen, millions have been glued to television screens to watch the Indian contingent walk proudly behind the Indian flag at



A scene from *16 Days of Glory*, the Official Film of the Los Angeles 1984 Olympic Games



A scene from Leni Riefenstahl's *Olympia* on the Berlin 1936 Games

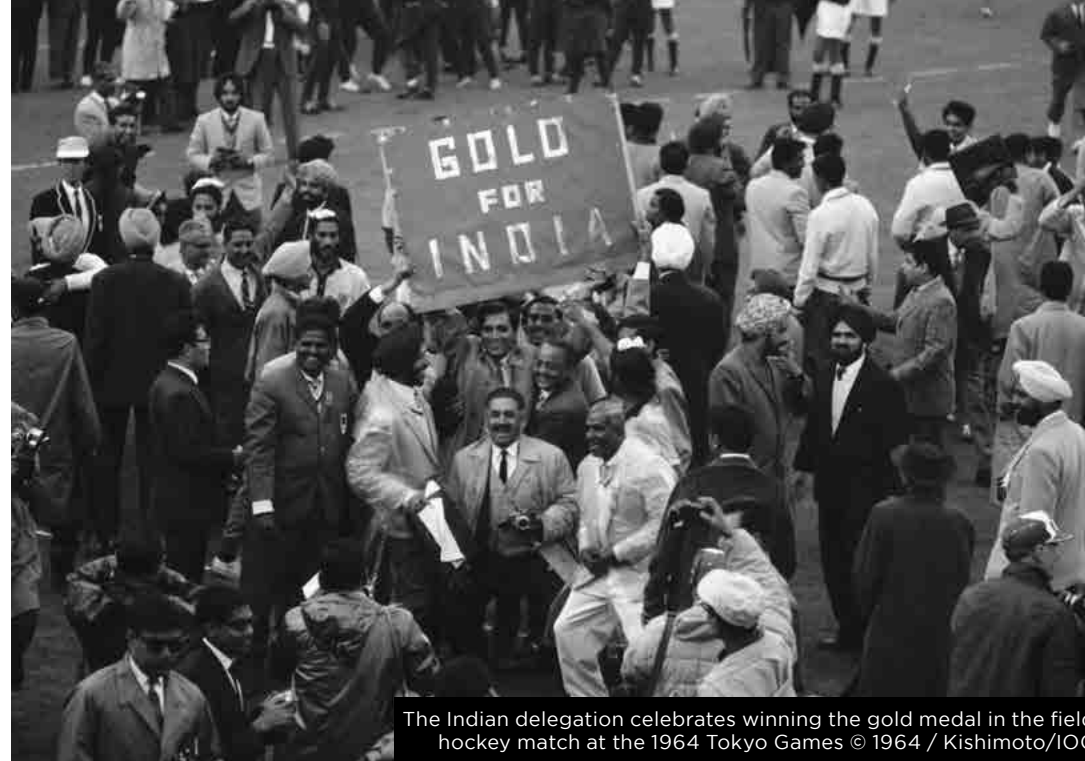
the grand opening ceremony. We watched with bated breath as our hockey teams, wrestlers, weightlifters, boxers, shooters, gymnasts and athletes matched their skills against the best in the world. In those moments, they represented the hopes and dreams of a nation and served as inspiration to athletes waiting in the wings to find their moment in the sun on the Olympic podium.

We are fortunate that the Olympic Museum has preserved these films and photographs for posterity, enabling us to showcase them to contemporary audiences. The Olympic Museum in Lausanne has a unique collection of films that span over a century beginning from 1900 to the Beijing Winter Olympics in 2022. I knew that this would be an unmissable opportunity to showcase

this glorious heritage, which included highlights of India’s sporting history.

We have an ambitious plan to screen films through the day for seven days in a row at the Little Theatre and the Godrej Dance Theatre at the NCPA. The selection of films was challenging given the breadth of the programming and it took several Zoom conversations over several weeks with Robert Jaquier, manager of the film collection at the Olympic Museum, to arrive at a programme that will be a feast for cinephiles, sports and history buffs and children. The list of films is mouthwatering and will take viewers on a journey around the world and back in time, starting with the Stockholm 1912 Games.

It is going to be a feast of the moving image—33 films, several of which have been beautifully restored, and



The Indian delegation celebrates winning the gold medal in the field hockey match at the 1964 Tokyo Games © 1964 / Kishimoto/IOC



India playing field hockey against Germany in the Seoul 1988 Olympic Games © 1988 / Comité International Olympique (CIO)

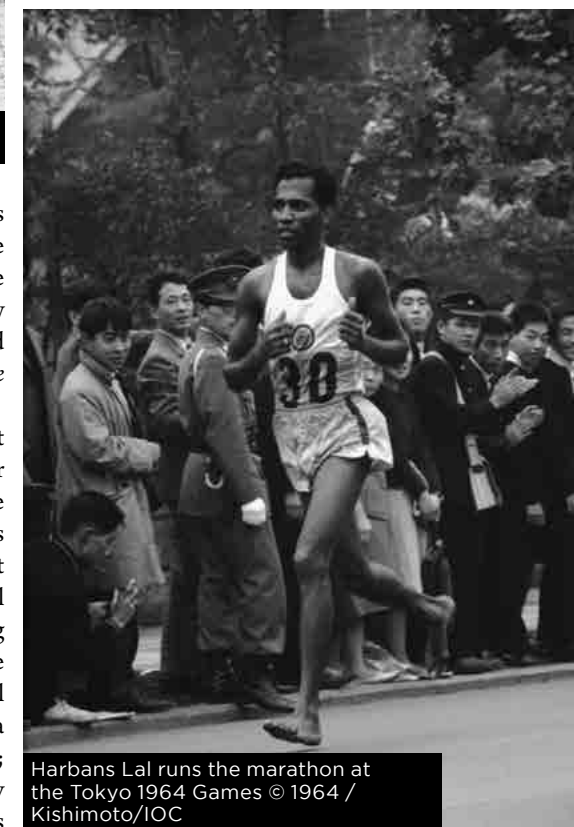
10 series from the Olympic Channel: *Tokyo Olympiad* (1965), by the great Japanese director Kon Ichikawa, that has been described as “a masterpiece of visual design”; the magnificent *Olympia* – Parts One and Two (1938), by Leni Riefenstahl, that is hailed as a masterpiece; *Visions of Eight* (1973) made for the 1972 Munich Olympics that comprised eight sections directed by an array of acclaimed filmmakers including Milos Forman, Claude Lelouch, John Schlesinger and Ichikawa; Alberto Isaac’s *The Olympics in Mexico* (1969) that was nominated for an Academy Award; the first of Bud Greenspan’s 10 official films, *16 Days of Glory* (1986), that travelled out of the stadium to interview the competitors and their families; Carlos Saura’s *Marathon* (1993), the official film of the 1992

Barcelona Olympics, that used the men’s marathon as the vehicle to weave the narrative of his vision of the Games. The Olympic Channel series offers a view into the world of Indian Olympians and sportspersons with series like *Jee Jaan Se* and *An Olympic Tale*.

We live in an age of filmmaking that is increasingly dependent on computer graphics and visual effects and more disturbingly, AI, which is now hailed as the new frontier. Many of the films that will be screened at Olympics in Reel Life were made over a century ago using 16 mm to 70 mm formats. They are triumphs of analogue film craft. The official film of the 1952 Helsinki Games involved a team of 60 cameramen from nine countries; the 1948 London Olympics film, shot by 16 cameramen in glorious Technicolor, was



The delegation from India at the Opening Ceremony of the Helsinki 1952 Olympic Games © 1952 / Comité International Olympique (CIO)



Harbans Lal runs the marathon at the Tokyo 1964 Games © 1964 / Kishimoto/IOC



Indian weightlifter Mohon Lal Ghosh at the Tokyo 1964 Games © 1964 / Kishimoto/IOC

the first Olympic colour film; in 1936, 1.2 million feet of film was shot by more than 50 cameramen from every conceivable angle, including underwater, for Riefenstahl's *Olympia*. Dazzling editing technique, sound design and the use of telephoto lenses in these films make for a breathtaking viewing experience even if you are not a sports aficionado.

We have a grand vision for the festival that will go beyond moving and still images to immerse an entire city in the ethos and heritage of the Olympics and the values it represents. We chose the NCPA as the ideal location for the festival since that would enable us to screen films through the day as well as showcase the extraordinary work of renowned international photographers in the *Olympism Made Visible* exhibition across the sprawling campus. A separate section devoted to historic photographs of Indians in Olympics has also been planned.

The NCPA is the hub, but the idea is to move beyond its campus to reach out to more people including schoolchildren, especially from the network of close to 2,000 municipal schools in Mumbai, who might otherwise not have the opportunity to be exposed to the sporting heritage of the Games and the inspirational achievements of the Olympians. With this in mind,

FILMS TO WATCH OUT FOR AT OLYMPICS IN REEL LIFE

- *The Games of the V Olympiad Stockholm, 1912* – the earliest film being showcased, now restored by the International Olympic Committee, is astonishing for the quality of its images
- Kon Ichikawa's 1965 film *Tokyo Olympiad* – described as “a masterpiece of visual design” by film critic Donald Richie
- *XIV Olympiad: The Glory of Sport* (1948) – the official film of the 1948 London Olympiad and the first film in colour which also captured the first gold medal win of India's hockey team as an independent nation.
- *Visions of Eight* – a 1973 anthology of films directed by renowned filmmakers like Milos Forman, John Schlesinger and Arthur Penn
- Leni Riefenstahl's *Olympia* (1938) – remains one of the greatest, if not notorious, films about sports ever made
- Carlos Saura's 1993 film *Marathon* – used the men's marathon as a symbol of the human endeavour and endurance required in this Olympic event.
- Masahiro Shinoda's *Sapporo Winter Olympics* (1972) – has some of the most beautiful imagery
- Bud Greenspan's *16 Days of Glory* (1986) – set a new standard for Olympic films, by virtue of its range and depth of coverage
- *The Olympics in Mexico* (1969) – was nominated for an Academy Award
- *First*, directed by Caroline Rowland – the official film of the London 2012 Olympics that profiles first-time Olympians from around the world
- *Beijing 2022*, produced by Zhang Yimou and directed by Lu Chuan – takes the viewer behind the scenes of the Beijing Winter Olympics and the challenges of hosting the event in the midst of the global pandemic



A scene from *Tokyo Olympiad*, the Official Film of the Tokyo 1964 Olympic Games



A scene from *The Olympics in Mexico* on the 1968 Summer Olympics in Mexico



A scene from *Visions of Eight*, the Official Film of the Munich 1972 Games



Young girls photographed at a youth centre in Irbid, Jordan, participating in an activity organised by Generations for Peace © 2020 / Dana Lixenberg - International Olympic Committee - All Rights Reserved

we have tied up with the Brihanmumbai Municipal Corporation (BMC) to have municipal schoolchildren watch select screenings and to also flood the cityscape with iconic images of Indian Olympians in action in high footfall locations across Mumbai that would stir the pride of the person on the street.

In this marriage of sport, film and art, we are delighted to unveil to the public for the first time the work of award-winning photographer Poulomi Basu, who travelled to schools in Odisha to capture evocative images of the impact of sport and education on schoolchildren, especially girls facing societal challenges. Beside her work, *Olympism Made Visible* also showcases fine art photography by an array of renowned international photographers including Dana Lixenberg and Lorenzo Vitturi. These photographers travelled to different corners of the world to capture through the lens of their artistic eye the impact of sport on conflict resolution, gender equality, education, immigrant issues,

social development and building bridges for peace in communities, many of which live on the margins of society. We are fortunate to have two of these acclaimed photographers—Lixenberg and Vitturi—travel to Mumbai to present their work and engage with art aficionados, up-and-coming photographers, and children through moderated conversations and workshops during their time here.

As people immerse themselves in the magnificence of Olympic film heritage, we hope that it serves as a reminder of the importance of saving our audiovisual heritage. We know that these moments captured on film made the legacy of some mortals immortal and will stay with us long after the curtains come down on Olympics in Reel Life. ■

Shivendra Singh Dungarpur is a filmmaker, an archivist and the Founder Director of Film Heritage Foundation. *Olympics in Reel Life* will be presented at the Godrej Dance Theatre, Little Theatre and Open Air Plaza from 1st to 7th October.



India's Milkha Singh (2nd from left) at the men's 400-metre final event at the Rome 1960 Games © 1960 / Comité International Olympique (CIO)



A young girl from Skateistan during a session at a skate school in Cambodia © 2018 / Lorenzo Vitturi - International Olympic Committee - All Rights Reserved

OLYMPIC CHANNEL SERIES TO WATCH OUT FOR:

- *Jee Jaan Se: India's Olympic Hope* - The journeys of India's Olympic hopefuls told by coaches, family members, loved ones and the athletes themselves. Featuring Amit Panghal, Bajrang Punia, Kamalpreet Kaur, Manu Bhaker, Neeraj Chopra and Rani Rampal
- *An Olympic Tale*: The best of India at the Olympics, covering P.T. Usha, Manika Batra, Gagan Narang, Vijay Kumar, Lovlina Borgohain amongst others
- *Sports Swap India*: A light-hearted series as India's best cricketers and Olympians swap sports for a day

HIGHLIGHTS OF OLYMPISM MADE VISIBLE

- *Olympism Made Visible* is an international photography project led by The Olympic Museum, to reveal what happens when sport is placed at the service of humankind through community-based development initiatives in such areas as humanitarian assistance, the promotion of peace, health and well-being through sport
- Unveiling of award-winning photographer Poulomi Basu's stunning photographs recently shot in Odisha which will be displayed in public for the first time
- The exhibition will include a display of works on the theme Indians in Olympics and works of renowned international photographers Dana Lixenberg and Lorenzo Vitturi.

The Magic of Possibility

Yasmin Meichtry, Associate Director at the Olympic Foundation for Culture and Heritage, discusses the history of capturing the Olympic Games on film and what to expect at Olympics in Reel Life, a festival of film and photographs, hosted by the NCPA this month.

ON Stage: When did the process of documenting the Olympic Games on film and on camera begin?

Yasmin Meichtry: The Olympic Games have always gone hand-in-hand with the artistic aspect of sport, dating back to the odes of ancient Greece. Since the birth of the modern Olympic Games in the late 19th century, film and photography have sought to capture the magic of possibility and interpret athletic excellence. Every edition of the Olympic Games since 1904 has, to varying extents, left behind a visual record. Initially, this was primarily comprised of newsreel coverage and short films.

However, as the 1920s arrived, skilled international filmmakers were engaged by local organising committees to craft comprehensive documentaries capturing the essence of the Olympic Games. Since 1930, the IOC [International Olympic Committee] has included these films as a requirement in its charter, and starting from 1948, they have been designated as “Official Films” to distinguish them from other productions produced during the Olympic Games. These Olympic films provide a cinematic portal into the pivotal moments of the modern Games, stretching the limits of sports documentaries to craft impactful cinema that contributes significantly to the ongoing cultural heritage of the Olympic Games.

OS: How were the films, spanning the 20th and 21st centuries, chosen to be screened?

YM: We have selected a wide range of films, from the earliest recordings in Stockholm 1912 to the latest Official film from Beijing 2022. These films are grouped thematically and artistically, transcending chronological constraints to highlight their enduring qualities. Notable highlights include the timeless black-and-white footage from Stockholm 1912, Arnold Fanck's groundbreaking *The White Stadium*, which foreshadows Leni Riefenstahl's renowned *Olympia*, and India's debut in colour film



A scene from *Hand in Hand*, one of the Official Films of the Seoul 1988 Games

“We have selected a wide range of films, from the earliest recordings in Stockholm 1912 to the latest Official film from Beijing 2022 ... these films are grouped thematically and artistically, transcending chronological constraints to highlight their enduring qualities”

with *Olympic Glory* in London 1948. The programme also spotlights the golden age of Olympic films, lesser-known gems and recent contributions from globally recognised filmmakers like Naomi Kawase and Lu Chuan. Furthermore, the retrospective celebrates India's Olympic achievements, from field hockey triumphs to individual sports medals, and

incorporates content from the Olympic Channel to engage and inspire diverse audiences, including stories of women's empowerment, urban sports and Olympian interactions with cricketers and rock stars. This diverse and exciting programme offers something for everyone to enjoy.

OS: The Official Films have been directed by some iconic filmmakers. Could you tell us something about the commissioning process?

YM: The two most recent Official Films, Tokyo 2020 and Beijing 2022, were a very special experience—both directors had to cope with the Covid conditions, and this had a significant impact on their project. In order to overcome unprecedented challenges, including access to athletes and limited mobility, they had to be quite creative. Ultimately, their documentaries remind us of the resilience of human spirit and the unique nature of these two Olympic Games editions.

OS: Several of the 33 films have been restored. Do please share with us the importance the Olympic Foundation

for Culture and Heritage accords to the process of restoration.

YM: Our mission is to make Olympic culture and heritage more accessible, and this charge extends to the IOC's film collection. In 2005, the IOC embarked on an ambitious endeavour aimed at safeguarding and preserving the most significant Olympic films for the long term. This substantial project was successfully concluded in 2016 and involved the meticulous restoration of over 40 full-length documentaries and an additional 60 short films. State-of-the-art digital technologies were employed to bring these cinematic treasures back to their original glory. To accomplish this, we collaborated with more than 40 film archives, studios and producers worldwide, enabling access to the original or best-preserved film elements for each production. Some of these films had not been viewed in their complete form since their initial release, while others were believed to be lost. In most cases, these films were only accessible in deteriorated prints or standard-definition video copies. This monumental undertaking was honoured with the FOCAL International Award for Best Archive Restoration & Preservation Project in 2017.

OS: The theme ‘Olympism Made Visible’ situates sports in the thick of sociocultural reality. Could you tell us how Poulomi Basu came to be a part of this project?

YM: We are very pleased to present the latest additions to the *Olympism Made*



An instructor from Skateistan holds skateboards interlaced by the wheels. He is standing on a skate ramp in front of the wall murals painted by the kids from the skate school in Phnom Penh, Cambodia, July 2018. © 2018 / Lorenzo Vitturi - International Olympic Committee - All Rights Reserved.



A scene from Leni Riefenstahl's *Olympia* on the Berlin 1936 Games

Visible collection: a series of artworks crafted in the summer of 2023 by Poulomi Basu, a Kolkata native with a passion for championing women's rights. Basu was commissioned to delve into the impact of sports, physical activity and Olympic values education on schoolchildren in Odisha, with a special focus on girls facing various societal challenges. During her project, Basu visited schools in Bhubaneswar, where students actively participated in the Olympic Values Education Programme (OVEP). This international initiative, developed by the IOC and officially launched in India in 2022 through collaboration with the Abhinav Bindra Foundation and the Odisha state government, employs sport and physical education as a platform for instilling essential life skills and values.

Basu's works from Odisha celebrate the transformative power of sport, physical activity and creative expression in empowering young individuals. These images capture moments when young people, from neighbourhood streets to schoolyards, from the beach to the stadium, reclaim public and communal spaces with confidence, driven by their athletic talents and skills. Sport not only provides a platform for these youth to showcase their unique strengths but also fosters a sense of community and friendship, significantly benefiting their physical and mental well-being.

OS: Could you tell us a little about the curatorial idea behind *Jee Jaan Se: India's Olympic Hope, Sports Swap India and From The Top: Olympians and Rockstars*?

YM: The programme will highlight India's achievements at the Olympics, from victories in field hockey, to medals in individual sports starting in Helsinki 1952 and up to the recent Games. For

the first time, we are pleased to integrate content from the Olympic Channel into a programme. The Olympic Channel, initiated by the IOC in August 2016, serves as a globally accessible multimedia platform where viewers can immerse themselves in the world of sports and the thrill of the Olympic Games year-round. We have chosen 10 of their recent original short series, which will precede each Olympic film screening. These short series have a distinct emphasis on Indian and urban themes, designed to captivate local and younger audiences. They cover a wide spectrum, from showcasing India's Olympic achievements to compelling narratives of women's empowerment through sports and the inspiring journeys of refugees striving for Olympic glory. Additionally, the series explores cutting-edge urban sports and offers light-hearted encounters between Olympians and other celebrities. Our ultimate goal is to blend the contemporary with the classic, the lengthy with the concise, crafting a diverse and exhilarating programme that appeals to all.

OS: Arts and culture have long been part of the Olympic programme. Could you tell us about your collaboration with the Film Heritage Foundation and the choice to partner with the NCPA in Mumbai?

YM: It is an honour to partner with the Film Heritage Foundation, as a fellow member of the International Federation of Film Archives. We are so pleased to be working with the prestigious National Centre for the Performing Arts in Mumbai as our host, as we can think of no better organisation in the city for this festival. Under the roof of the NCPA, attendees will be able to see rare and unique Olympic films and series, as well as *Olympism Made Visible* and Basu's work focusing on young people in Odisha. ■

A CONSTELLATION OF BRILLIANCE

The NCPA's annual group dance festival aims to celebrate diversity and empowerment, through a retelling of history, mythology and spirituality.

By Aanchal Shetty

In a world characterised by rapid technological advancements and global influences, the preservation and celebration of traditional art forms stand as a beacon of the timelessness of cultural heritage. The National Centre for the Performing Arts has been at the forefront of this cultural preservation through the annual *Nakshatra* Dance Festival, which shines a spotlight on the rich repertoire of Indian classical dance forms.

Like a constellation that illuminates the sky, *Nakshatra* showcases the sparkling brilliance of group dances with their intricate choreographies. Swapnokalpa Dasgupta, Head – Dance department, says, “The *Nakshatra* Dance Festival is a kaleidoscope of classical dance forms, each steeped in tradition, yet constantly

evolving. The themes keep changing, from abstract to contemporary, from recreating classics to exploring a completely new production, from established artistes showcasing works commissioned by the NCPA to sought-after troupes presenting a full-fledged dance-drama with multiple characters. Along with presenting traditional dance forms, the festival also provides Mumbaikars a rare chance to witness dance forms like Kathakali, and Rabindra Nritya from Tagore's Santiniketan. Our endeavour is to ensure that the audience experiences the full spectrum of India's dance heritage.”

ON Stage spoke to some of the performers from this year's edition of the festival about their presentation, selection of themes, choreographing for a group and engaging with today's youth.

Turmoil and triumph

Storm before the Calm is a presentation that delves into the emotional landscape of a dancer's journey. It captures the turmoil, challenges and angst that dancers grapple with before they find their equilibrium. It was something that renowned Bharatanatyam dancer Rama Vaidyanathan experienced when live performances came to a standstill due to the pandemic. In 2022, when the NCPA witnessed this mesmerising performance, the shadow of the pandemic limited the audience capacity. One year later, Vaidyanathan is back at the same venue, this time performing to a much larger audience.

Elaborating on how *Storm before the Calm* has evolved over the past year, Vaidyanathan says, “In the world of the

performing arts, no presentation remains static after its premiere, because there is no end to creativity and no limits to perfection.” With personal growth came changes in the presentation, including the addition of more dancers, conceptual shifts in acts and the incorporation of additional visual effects.

The choice of the theme—the journey rather than the destination—resonates deeply with Vaidyanathan's approach to dance. She believes that a stage presentation is a mere glimpse into the long and arduous process that defines a dancer, exposing them to the endless possibilities within the dance vocabulary, which is also a measure of success. “I hope that this presentation will provide the audience with a better perspective on the dedication and passion that fuels a dancer's journey,” she says.

Music and movement

The world of classical dance is a tapestry woven with intricate movements, melodies and stories that have the power to transcend time and captivate audiences of all ages. Kathak exponents Ishira Parikh and Maulik Shah of the Anart Foundation will explore the transformation of dance as it travels from one space to another in their presentation *Let It Flow*. Originally conceived as a site-specific performance, the choreography

was designed for a natural environment, incorporating water bodies, flora and man-made spaces. The production is now being adapted for the Experimental Theatre, aiming to create unique spaces within the confines of the stage.

The fluidity of the title and presentation is resonant of the fact that there is no structured method to choosing the theme for choreography. Both Parikh and Shah have a strong belief in viewing

Selecting music for an abstract theme is both critical and challenging, one that requires alignment between the choreographer and the music composer. For *Let It Flow*, the foundation has collaborated with Neeraj Parikh, a renowned vocalist and music composer. “We have blended modern sounds and rhythm patterns with melodious classical music, resulting in a breathtaking auditory experience,” the Anart Foundation says.

Tradition and innovation

The world we inhabit is in a constant state of flux. It is crucial to preserve the cultural heritage passed down through generations while also embracing the need for adaptation and evolution. This philosophy is at the core of *Adviteeyam*, a bouquet of neoclassical innovations in Odissi by Ratikant Mohapatra and Srjan. The presentation is a beautiful fusion of tradition and innovation, keeping intact the vision and legacy of Odissi doyen Kelucharan Mohapatra while introducing new dimensions and breathing fresh life into this timeless art form.

Artistes from Srjan, an Odissi dance school established by Kelucharan Mohapatra, performed at a special show organised by the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya and the NCPA as part of the museum's centenary celebrations in December 2022.

“In the world of the performing arts, no presentation remains static after its premiere, because there is no end to creativity and no limits to perfection”



A scene from *Adviteeyam*, an Odissi presentation by Ratikant Mohapatra and Srjan



Rama Vaidyanathan's *Storm before the Calm*



Rabindranath Tagore's *Chitrangada* by Dr. Sruti Bandopadhyay with artistes from Santiniketan



Vaibhav Arekar in *Shrimanta Yogi*

Dance and dramatics

Rabindranath Tagore's literary and philosophical contributions continue to resonate strongly with contemporary society. His writings advocate gender equality, caste impartiality and humanitarianism, which remain eternally relevant to culture and civilisation.

He is renowned for composing over 2,000 songs and pioneering a unique style of dance, Rabindra Nritya, that endures to this day. His songs have found artistic expression through interpretations across Indian classical dance genres as well as contemporary and modern dance forms. He also founded an open-air school at Santiniketan, West Bengal, which later evolved into the unconventional university, Visva Bharati, with performing and fine arts as part of its curriculum. A visionary whose writings and songs left a lasting impact, Tagore was a feminist at heart, and many of his narratives shed light on the experiences and challenges faced by women. He actively advocated for women to play a pivotal role in reshaping society's dynamics. Furthermore, the fact that women dancing in public is socially acceptable, owes much to the influence of this literary giant.

Tagore's *Chitrangada* will be presented by Dr. Sruti Bandopadhyay along with artistes from Santiniketan. It was written in 1892 as a verse play and converted to a dance-drama in 1936. Drawing inspiration from the character of Chitrangada in the Mahabharata, Tagore recreated the portrait of a warrior princess who fell in love with the Pandava prince, Arjun. Adept at warfare, but lacking in feminine charms, Chitrangada sought a boon to metamorphose into a captivating maiden. The subsequent journey of self-discovery

“Shrimanta Yogi is not a dance-drama that narrates stories from Chhatrapati Shivaji's life ... the challenge lay in presenting him uniquely and symbolically, without delving into a traditional period drama”

and empowerment, where the princess recognised her intrinsic value and reunited with Arjun as an equal, forms the heart and soul of this enchanting dance-drama.

Recreating the era of *Chitrangada* was a profound artistic journey. Bandopadhyay took great care to stay true to the original Santiniketan style, maintaining the integrity of Tagore's melodious music, costume, jewellery and sets by following the concepts of Abanindranath Tagore, Nandalal Bose and Pratima Devi, approved of by Tagore himself. Bandopadhyay emphasises the urgent need for the preservation of this unique dance form. “This is probably the first time that Rabindra Nritya is featured in a festival with other classical dance genres. While other forms of Tagore's art have thrived, Rabindra Nritya has experienced dilution and neglect, and needs restoration,” she says.

History and legacy

Indian classical dances have always delved into our treasure trove of stories to recreate the legacy of popular characters, be they historical or mythological. The captivating world of classical dance takes a historical



Kalyanasougandhikam by Margi

turn as Bharatanatyam exponent Vaibhav Arekar brings to life the charismatic figure of Chhatrapati Shivaji in *Shrimanta Yogi*, a thematic dance narrative that transcends traditional chronicles.

For many of us who have grown up listening to tales of Shivaji's valour, what new facet of his personality will this presentation show? Arekar says, “*Shrimanta Yogi* is not a dance-drama that narrates stories from Chhatrapati Shivaji's life. Through my medium of classical dance, especially Bharatanatyam, I wanted to focus on exploring the geopolitical situation of that period, his sociopolitical impact, the karma yoga philosophy and



Kathak exponents Ishira Parikh and Maulik Shah in *Let It Flow*

the broader implications of his rule. The challenge lay in presenting Shivaji Maharaj uniquely and symbolically, without delving into a traditional period drama.”

Accompanied by artistes from Sankhya Dance Company, Arekar is concentrating on presenting a unique production rather than attempting to explore some unknown aspect of Shivaji's personality. Music plays a vital role in this choreography too. The performance required music that could seamlessly transition between being a background score that leads the narrative and a rhythmic beat that supports energetic dance sequences. To meet this challenge, three talented collaborators were brought on board—percussionist-composer Satish Krishnamurthy, writer-director-composer Karthik Hebbar and Hindustani singer-composer Manoj Desai. Together they composed a rich and

diverse soundscape that complements the choreography. Adding to the cinematic visualisation are the costumes and light design by Sushant Jadhav, co-director of Sankhya Dance Company, which lend a symbolic narrative to this production without giving it the ambience of a period drama.

Commenting on the evolving interest in traditional dance forms among younger audiences, Arekar says, “The younger generation has diverse tastes and preferences, leading to increased interest in ensemble works over solo performances and a desire for topics that resonate with contemporary concerns. Artistes, in response, must adapt their art forms to stay relevant to these evolving interests. As the world changes, so too must the arts evolve to continue captivating and engaging audiences, young and old alike.”

Epic and evocation

The Mahabharata is a timeless saga that grapples with the struggle between right and wrong, duty and desire. Woven into its intricate narrative is a remarkable episode that showcases the power of devotion, the strength of brotherhood and the role of the divine in human affairs. *Kalyanasougandhikam*, a Kathakali presentation by Margi, depicts the meeting between the two sons of Vayu—Hanuman and Bhima—when the latter goes in search of the divine flower during his exile in the forest. The presentation will be accompanied by surtitles in English thus enabling the audience to immerse themselves in the performance.

Kathakali is a “story play” genre of art that incorporates movements from ancient Indian martial arts and athletic traditions of South India. The dance symbolises the eternal fight between good and evil, thus becoming the ideal vehicle for this episode from the epic. Over the last three decades, Margi has worked to preserve and revive unique art forms of Kerala, which also include Kutiyattam.

The NCPA *Nakshatra* Dance Festival is a celebration of India's diverse dance forms, rich traditions and illustrious legacies. It is a testament to the power of art in fostering a deeper appreciation for artistes, enriching society and connecting people with their roots. ■

The NCPA Nakshatra Dance Festival will be presented from 6th to 8th October at the NCPA. The festival will also feature workshops on Rabindra Nritya by Dr. Sruti Bandopadhyay and Kathak by Ishira Parikh and Maulik Shah.

Unforgettable Moments

Maestro Zubin Mehta, NCPA Chairman Khushroo N. Suntook, SOI Music Director Marat Bisengaliev and members of the audience share their thoughts on the concerts which brought the Maestro and the SOI together for the first time.



Zubin Mehta

My friend of 80 years, Khushroo Suntook (we were classmates at Mumbai's Campion School starting 1943) has been asking me to do this for a long time and I am finally here to do it. I did not expect the quality that I have experienced. From the first rehearsal, I was pleasantly surprised. Marat prepared the orchestra well and you also had a young conductor from Thailand who prepared them. So I'm very grateful.

The SOI played beautifully. So controlled and disciplined. It is a very fine orchestra that can be compared with a lot of good ensembles all over the world. And I hope I can come back very soon to play again. Someday, I'd also like to play *The Rite of Spring* here.

I am always happy to come to Bombay. The other day, we went to see my old house at Cuffe Parade. My father had designed the front door, which has been kept intact.

Even though the house is now dilapidated, I was so happy to be there.

Khushroo N. Suntook (NCPA Chairman and Founder, SOI)

First of all, I must congratulate Marat and Onay for having organised and prepared the orchestra. They were indeed ready for Zubin, who seemed to be agreeably surprised and pleased. From the very first rehearsal up to the last note of the second concert, a burnished energy and tone was emanating from our orchestra, as if appreciating the presence of our maestro. Several orchestra members expressed delight and hope that he would soon return. He was delighted with the treatment and the affection with which he and Mrs. Mehta were received. Our thanks to the Mehli Mehta Music Foundation for their cooperation, the magnificent Taj Mahal Palace for having hosted them so

well, and above all, to our musicians and the staff of the NCPA, who made the visit so memorable.

Marat Bisengaliev (Founding Music Director of the SOI)

This has been a long time coming. The concerts were a roaring success. I would say it was the SOI's best performance thus far. We were really thorough with the preparation. It wasn't easy because we prepared the orchestra for November last year, but the concert could not take place. This time around, all of us, including the maestro, were determined to make it happen. He took enough time to rest and recoup to come back.

The highlight of the concerts was undoubtedly Mahler's Symphony No. 1. I think Mahler really suits the SOI. The orchestra is young and full of energy and the lush sound goes well with that.

However, I was taken aback by the kind of finesse and panache with which the maestro made the orchestra play the Schubert piece. I really enjoyed it.

In an orchestra, it is only the conductor's baton that doesn't make any sound. Over the years, there has been a change in how the maestro conducts. His movements are very economical now. But he retained the most important thing, the aura and the power of a conductor. He manages to get every player to play for him, with complete attention and willingness to give their best. That is what produces great results. It reminded me of the incredible Russian conductor Yevgeny Mravinsky.

Throughout his visit, he took time out for everyone. He would sit and talk to the musicians during the breaks too. He enjoyed it and had wonderful things to say about the orchestra. He listened to the young musicians of the SOI Academy Orchestra as well. He was impressed and gave time to each of them to talk and take pictures.

Each rehearsal with him was a masterclass in how to lead the orchestra. His mystique and the magic he creates is unparalleled. He also spoke to me about the strengths and weaknesses of the orchestra, which is very important to me as Music Director. It is very useful advice coming from him. He is eager to come back, and we are already planning for his return next year.

Adelina Hasani (Concertmaster)*

I think it is a historic moment that Maestro Zubin Mehta came back to the country, and this time, conducted an



Indian orchestra, the Symphony Orchestra of India. To be honest with you, I have never had the orchestra play with this kind of finesse. It has been so impactful working with him since the first day. The SOI has played the Mahler Symphony No. 1 before but playing it with the maestro is like playing it for the first time. It is amazing, the work he has done with us and his interpretation of the piece.

The Maestro conducts everything by heart. His accuracy is incredible. He doesn't talk much but he says a lot with his hands. During the rehearsals, we work so intensively that we are completely exhausted by the end because we have to give our all for every minute that we have been sitting there making music together.

I felt so sad after the concerts that I had tears in my eyes. He is a living legend. There aren't many people of this calibre in the world. It is such a privilege for the orchestra to have worked with Maestro Mehta and to have witnessed this level of music-making.

I went backstage after the concert to

thank him. I found him there—still in concert mode—sitting very peacefully. “You have no idea what this means to me and all of us,” I said. His musicianship, and the person that he is, will stay with me forever.

Kalyanee Mujumdar (Violinist for the SOI)*

This has been more than a dream come true. It was difficult for me to digest that I was playing in an orchestra conducted by Maestro Mehta. You can see his aura and the experiences he carries. It took a while for me to understand that this was actually happening.

There are so many emotions one is feeling, all at once, on the stage, especially while playing the National Anthem with the maestro. It was magical. It is a feeling I have felt for the first time.

*(Excerpts from an interview that first appeared on 94.3 Radio One in the weekly show *This Week at the NCPA* hosted by Hrishikesh Kannan.)

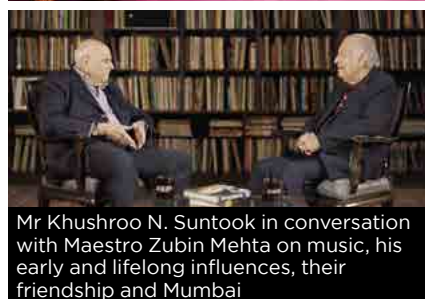




After a performance by students of the SOI Music Academy



An evening in honour of the maestro included a fundraising dinner and auction for the arts



Mr Khushroo N. Suntook in conversation with Maestro Zubin Mehta on music, his early and lifelong influences, their friendship and Mumbai



With wife Nancy Kovack



The second concert on Dr. Jamshed Bhabha's birth anniversary was dedicated to his memory

FROM THE AUDIENCE

Sunit Tandon (Director, India Habitat Centre, New Delhi)

I want to express my sincere gratitude to the Chairman and his wonderful team at the NCPA for facilitating a truly memorable experience. The SOI under Zubin Mehta was a revelation. Their reading of Schubert's *Unfinished* was one of the most compelling I have heard, and it was thrilling to hear Mahler live in India, in what I conjecture was probably an India premiere. I have attended several other concerts by Mr. Mehta with different orchestras in Delhi over the years, but this one was very special. And it was a delightful bonus to be present at the post-concert auction and dinner and to meet the maestro briefly.

Amy Fernandes (Co-director, Tata Literature Live)

There was a time when Zubin Mehta strode the stage like a Titan, and that he still is. This time, with every step he took, he reminded us of the living legend and the inspiring person he is, to be able to do what he does with passion at 87.

Khushroo N. Suntook is equally inspiring in all that he does to keep culture alive and thriving in our city. I can barely begin to imagine all the hard work and challenges that must accompany this programme, but he made it look effortless.

Naseeruddin Shah

It was deeply moving and a very engrossing experience.

Ratna Pathak Shah

Absolutely wonderful evening. I had never been to one of these kinds of concerts before. Very moving and contemplative.

Jim Sarbh

I had never seen Zubin Mehta conduct before so it was wonderful to be able to see him.

Hrishikesh Kannan

Blessed are the few of us in that theatre who were able to see Maestro Zubin Mehta conducting the Symphony Orchestra of India for the very first time.

Suhel Seth

This has been a marvellous evening—laced with elegance, wrapped in music and surrounded by the genius as only Zubin Mehta can be. ■

THE NCPA INTERNATIONAL **JAZZ** FESTIVAL 2023

24TH NOV



**THILO WOLF
BIG BAND FEAT.
JOHANNA ISER,
TORSTEN GOODS
AND FLORIAN
BÜHRICH**

6:30 pm

25TH NOV



**EMMET
COHEN FEAT.
BENNY
BENACK III**

6:30 pm

26TH NOV



**ALFREDO
RODRIGUEZ
TRIO**

6:00 pm

26TH NOV



**JANE
MONHEIT**

8:00 pm

HOST - BRIAN TELLIS
TATA THEATRE, NCPA



A MANY-SPLENDoured THING

One World Many Musics: Celebrating Artistic Plurality, a festival showcasing a cross-cultural understanding of music, brings two splendid performances this year by the Dipesh Varma Collective and When Chai Met Toast.

By Aishwarya Bodke

The two music collectives that will take the stage at this year's edition of One World Many Musics: Celebrating Artistic Plurality epitomise the very spirit of the festival. Every year since 2009, the NCPA has not only presented but celebrated varied musical forms with the festival. The idea is to uphold the dynamic nature of music, an art form that can be traditional or contemporary. Or it can be both at the same time.

When Chai Met Toast, a band of four, originating from the music circles of Kerala, deeply moored to the sounds of the towns they come from, has found international success today. Their songs are a blend of English, Hindi, Tamil and Malayalam. The Dipesh Varma

Collective, coming together especially for the festival, will journey through a musical exploration comprising over ten different instruments by six noted Indian classical artistes.

The intermingling of cultures, languages and genres has undeniably created space for some of the most spectacular music our country produces—music that is collective yet personal. The distinct ensembles with distinctly diverse members in this year's line-up are all that and more.

Reading the tea leaves

At a time when there is an increasing shift towards individualistic voices and solo singer-songwriters,



Dipesh Varma

The Dipesh Varma Collective, coming together especially for the festival, will journey through a musical exploration comprising over ten different instruments by six noted Indian classical artistes

When Chai Met Toast retains its unique place in the contemporary musical landscape of the country. Vocalist Ashwin Gopakumar and guitarist Achyuth Jaigopal, along with Palee Francis on the keyboard and Sailesh Pai on the drums, form the beloved band. The curious name, a last-minute decision that stuck, is an indication of the melange of the Indian (chai) and Western (toast) influences in their music.

Apart from headlining several Indian festivals, the band has performed at the Singapore Grand Prix in 2022, Expo 2020 Dubai and has had sold-out tours across the U.K. and U.S. The sound of their music—local yet universally appealing—and the charisma of the men that make up the band is what lets When Chai Met Toast transcend the fringes of the independent music scene in India. “There is a lot of give and take when you are a band. There are four different tastes. But we rely on each other's strengths,” Jaigopal tells us.

One of the strengths of the multilingual band remains the seamless infusion of regional languages into its songs. Working mainly out of Kochi, their fondness for home is palpable in their songs. Their music videos, too, capture some of the most picturesque locations of southern India. “Our music is rooted in where we are from and what we grew up believing in. Achyuth speaks Tulu and Tamil, Palee comes from Thrissur and I have a Tamil background. All that has been a part of us is bound to find a place in our music,” explains Gopakumar.

Their debut EP in 2017, ‘Joy of Little Things’ set the infectiously warm tone for the albums that followed. Lyrics like “You make me feel like the ocean tide”, “I’ve come a long way / Riding my cycle / Just to say how lovely you are” (“Yellow paper daisy”) and “Eating sushi

under the moon / I can tell you all about how / I fell in love with you” make complete sense in the worlds they weave. While the band enjoys the reputation of creating cheerful music, their recent releases also explore themes of heartbreak and loss.

When asked about the setlist, Gopakumar says that while they are in the process of revamping it and working on new transitions and sounds, it will be a mix of fan favourites and more recent songs. “We might premiere a new song too,” he hints.

Melting pot

Led by Dipesh Varma on percussion and the djembe, the eponymous ensemble includes noted percussionist Sridhar Parthasarathy on the mridangam, kanjira, morsing, along with Sandeep Mishra on the sarangi, Harmeet Singh on tabla, Abhay Nayampally working the guitar and Amit Padhye on the harmonium and the keyboard. The cultural diversity of the collective



When Chai Met Toast

When Chai Met Toast, a band of four, originating from the music circles of Kerala, deeply moored to the sounds of the towns they come from, has found international success today

adds to their exceptional sound, which strives to blend conventional Hindustani and Carnatic melodies and rhythms with contemporary elements.

How is synergy achieved then? “We rely on our onstage chemistry, and we really enjoy performing. The contrast in the musical traditions is also what creates a unique soundscape onstage,” responds Varma.

The programme is a patchwork quilt of distinct sounds, stitched together in segments that build a musical relationship not only between the North and South Indian schools of music but also bring in the African percussion instrument, djembe. Varma elaborates, “I have been learning from Taufiq Qureshi for over 17 years. He has adapted the whole tabla repertoire on the djembe and I’m trying to take his legacy forward, while including voice and mouth percussion as well.”

He reminisces about lessons from when he used to accompany Qureshi to his recordings. He reiterates that listening is a crucial trait for a musician. Listening and reacting is how one masters improvisation, which is a substantial part of Indian classical music.

Through the performance, Varma intends to showcase an amalgamation of diverse cultures and how that leads to an exchange of ideas. He believes that good music cannot be restrictive. “Indian music is such

that you can experiment even within its boundaries. It lets you wander and explore. I am grateful that the NCPA has opened these doors for us so we can challenge ourselves and experiment. I still remember a packed concert at the Tata Theatre with Zakir Hussain and Trilok Gurtu. I was among the students then, and we were allowed to sit near the riser on the stage. It was unforgettable. It’s all about creating these moments onstage,” says Varma. ■

Dipesh Varma Collective will perform on 13th October at the Experimental Theatre. When Chai Met Toast will perform on 22nd October at the Tata Theatre.



ONE WORLD MANY MUSICS

Celebrating Artistic Plurality

DIPESH VARMA COLLECTIVE

HARMEET
SINGH
tabla



SANDEEP
MISHRA
sarangi



DIPESH
VARMA
percussion & djembe



SRIDHAR
PARTHASARTHY
mridangam, kanjira, morsing



ABHAY
NAYAMPALLY
guitar



AMIT
PADHYE
harmonium & keyboard



Oct 13, 2023 | 7:00 pm | Experimental Theatre, NCPA



WHEN CHAI MET TOAST


Oct 22,

2023

7:00 pm

Tata Theatre, NCPA



Book now on book  show
Box Office: +91 22 6622 3754

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GLOOMY OLD ST. NICHOLAS

In time for Halloween, the NCPA production of noted Irish playwright Conor McPherson's *St. Nicholas* adds a new shade to the spectrum of the preternatural. Bruce Guthrie, Head of Theatre and Film at the NCPA, and actor Zafar Karachiwala talk about the revelations and challenges of bringing *St. Nicholas* to the stage.

By Neelakshi Singh



In the winter of 1997, audiences first bore witness to Irish playwright and director Conor McPherson's primordial creative indulgences in a peculiar one-man show, with an equally peculiar title. In *St. Nicholas*, a jaded theatre critic falls under the clutches of bloodthirsty vampires in his desperate search for true love. As this delectably eerie tale unfolds, the stage is stripped of everything but the narrator and his confessions of a cynical, obsessive and lovelorn life. On the surface, *St. Nicholas* looks like a story of Faustian coercion wrapped up in a gauzy blanket of biting satire. Dig deeper and you find a candid celebration of the art of storytelling—the gleeful optimism harboured by mere possession of creativity.

McPherson's raw narrative, experimental direction and his flair for the supernatural quickly earned *St. Nicholas* critical and commercial success. The one-man play originally starred the eminent theatre and film actor, Brian Cox, and later made its Off-Broadway debut at Primary Stages in the U.S. In the

decades since its release, *St. Nicholas* has been staged in multiple iterations across the world and has clearly played a part in establishing McPherson as one of the most talented dramatists of Ireland.

This October, the NCPA will host what is very likely the first adaptation of this uncanny saga in India. After the much-celebrated production of *Every Good Boy Deserves Favour* last year, Bruce Guthrie, Head of Theatre and Film at the NCPA, reunites with the gifted Zafar Karachiwala to helm the unique project. *ON Stage* plays observer to the duo's conversation about the revelations and challenges of bringing the intimately eerie spectacle of *St. Nicholas* to life that adds a new dimension to the fear of the unknown—the unknown that lies within.

AN EXPERIMENTAL CHOICE

Bruce Guthrie: *St. Nicholas* was a suggestion by a member of my advisory committee. I knew Conor McPherson very well from plays like *The Weir*, *Dublin Carol* and *Girl from the North Country*. He is a very

successful Irish playwright, who has a reputation for having directed his own work as well, and he always writes with a traditionally Irish sense of the supernatural in his plays. The first time I encountered his work was when I was at drama school, still playing with the idea of becoming an actor. I have also been in touch with Brendan Coyle, who performed this very interesting monologue for (London's) Donmar Warehouse. The script is a lovely opportunity to indulge my whim for the supernatural, without it being too overt.

Zafar and I worked together on *Every Good Boy Deserves Favour* last year, when he played the cameo with the greatest entrance of all time. And I thought that he would play this part very, very well. (To Zafar Karachiwala) What did you think of it when you first read it?

Zafar Karachiwala: I think you first sent me the script one evening after I got home from work. I remember thinking that I could finish a bit then, and read the rest tomorrow, but I couldn't put it down. The use of stream of consciousness, the moving from theme to theme to theme—for an actor, it is like a big cake with different layers, and you just want to cut it and find out what you can do with it. It's unlike anything I have ever done before. It's wonderful.

FINDING A VOICE OF ONE'S OWN

BG: The narrator is an Irish critic. How has that influenced your approach as an actor?

ZK: Interestingly, Conor McPherson wrote this play without stage directions. So now it is up to us to figure out how we want to manoeuvre this wonderful script. As it is clearly written for an Irishman, a big brick wall stands in front of me: "Will I be able to overcome that?" [The dialogue] is lyrical and rhythmic, the way Irish people speak. Indians speak very differently. We also have a rhythm in our voice. I am very slowly, page by page, dialogue by dialogue, overcoming that and finding my voice. If I try to put on an accent, or orate, I won't be true to the lines. I won't be a theatre actor. I will become something else. And the audience will pick that up, they always do. Especially when doing a monologue, it's never just one character on stage. It's two people having a conversation, you and the audience. The more real I am with them, the more real they will be with me.

BG: I managed to speak to Conor, and this is something he absolutely endorsed. The script doesn't need an accent. It is a play that is written to be performed. It needs an actor, and it needs an audience. And that's it. The last thing I did here was *Every Good Boy Deserves Favour*, and then I did *Carousel* [in the U.K.], which is a huge musical with a 28-piece orchestra. So, it is nice to go back to something which is essentially about the actor's relationship with the story and the audience. Anything else that we add in there is all about heightening the audience's experience.

I have directed one-person shows before, and you only know as much as the actor while they're on stage by themselves, giving life to the dehydrated bits of ink on paper. To me, acting is all about owning someone else's truth. And that is why it's one of the

In *St. Nicholas*, a jaded theatre critic falls under the clutches of bloodthirsty vampires in his desperate search for true love and as this delectably eerie tale unfolds, the stage is stripped of everything but the narrator and his confessions of a cynical, obsessive and lovelorn life

most exciting and difficult jobs to do, because there has to be a selflessness to an actor to be able to give something of themselves with every performance. Conor's ownership of the text will come through almost by osmosis, and Zafar will own it in his own way through the psychological reality he creates for himself at that moment.

TRUE TO THE TEXT

ZK: The only direction given on the first page of the script is a man on a bare stage. It is about our choice, and any change in our approach will change the audience's outlook and the way they perceive it. It is daunting. It is a big responsibility. But at the same time, it is lovely because it is a discovery. And that discovery is viewed as magical. We're not changing any of the references. People will know this is a guy living in a certain city with a certain job. He uses certain words that are very Irish. We don't use those here.

BG: Conor has given us permission to adapt certain words and certain phrases.

ZK: Yet, we can't stray very far from what Conor has written in terms of the performance. I don't think that does it any justice. We break down the script, however many pages there are, into little bits, and give each a title. As an actor, you're not just reading a line. You're figuring out what has prompted the character to say a particular line. Subtext is really important for a play like this. And the subtext mostly remains the same, whether you do it in Dublin or anywhere else in the world. However, I am sure we will be able to bring something that no one else has.

A UNIVERSAL TALE

BG: Initially, when *St. Nicholas* was suggested as a production that might work very well here, I was a bit surprised. But now I am sure that the audiences will love it. It has a sense of humour. It has darkness. It has a ghost story.

ZK: The idea of *nautanki*, the idea of the *rakshasa*, and good and evil, is universal. I don't think that an Indian audience, per se, or any audience, would find this unrelatable. We could do this in the Far East, in the U.S., Africa, or anywhere, and have the same reaction.

BG: But honestly, I don't go to the theatre to watch plays about me. I go to the theatre to watch plays about ideas that may exist outside my everyday life, not necessarily relatable to me. We can't relate to Hannibal Lecter either, but we still recognise who that is, and we recognise his monstrosity.

While this play features somebody who strives to be a creative and what he went through in order to deliver that, you're not necessarily sure whether any of it happened at all, or whether he just made it all up. And that's quite lovely, to spend 80 minutes with someone who is saying, "Let me tell you a story. When I was a boy, I was afraid of the dark." That is how it starts. It is 'once upon a time' or 'in a forest dark and deep', it speaks to something primal within us, which is that we want to be told a story.

ON CRITICS AND CREATIVITY

ZK: We currently don't have many theatre critics [in India]. I've known a couple of theatre critics in my life, and they are wonderful people. From a personal perspective, I don't think that comparison (between the story and reality) can be made. Then again, they're very important, in the U.K. (*To Guthrie*) You have experience with that, when one good review of your monologue in *The Guardian* resulted in houseful theatres.

BG: I do. This character is very much a frustrated creative. As a critic, he is renowned, respected and feared. I think this play is about the nature of happiness and contentment. Not only in one's work, but in one's life as well, and this is a person who's deeply unhappy in both areas. A vampire, in essence, is a being who



"I knew Conor McPherson from plays like *The Weir*, *Dublin Carol* and *Girl from the North Country* ... he is a successful Irish playwright, who has a reputation for having directed his own work as well, and he always writes with a traditionally Irish sense of the supernatural in his plays"

feeds off someone else, is parasitic in its nature. And McPherson's play alludes to that. Theatre critics, or any sort of critics, are not the creative source. They are the people who sit there in judgment of creativity.

ON AUDIENCE'S EXPECTATIONS

ZK: It's about carrying McPherson's lines and just serving them to you, in the crassest, crudest way possible. There are parts of the play that I'm still coming to grips with. I hope that in the end, it leaves the audience questions that they would have to ask themselves. What is a monster? Who is a monster? What defines a predator? Do we have monsters in real life? Yes. Maybe, we do. What is real, and what isn't? These are the fundamental questions that one comes up with. The audience will hopefully take that away and leave spellbound.

BG: I think it's one of those plays that will start small and will grow from there. You make it an experiential thing, and you want people to think, "Wow, I was there. I heard a story, and it was a great story." ■

St. Nicholas will be presented on 14th, 15th, 21st and 22nd October at the Little Theatre.





ST. NICHOLAS

WRITTEN BY
CONOR MCPHERSON

PERFORMED BY
ZAFAR KARACHIWALA

DIRECTED BY
BRUCE GUTHRIE

COMING THIS OCTOBER

NATIVE ROCKERS COME HOME

A new series being launched this month, NCPA Homegrown seeks to provide a platform for bands that are based outside Mumbai.

By Anurag Tagat

Ask any self-made rock band where they started out, and chances are it was in a dingy jam room with friends in tow, or a makeshift stage at a local pub or bar. With the latter, they were likely competing with the distracting glow of a nearby screen that was perhaps telecasting a sporting event.

To hold the audience's attention—and just have one's focus remain sharp—is something that's always a challenge for Indian bands given that even mainstay venues have a bar or tables set up to keep patrons coming in. It is a financial model that has existed for long, but that does not mean there aren't venues



White Vinyl



Bassist Albert Dennis

allowing audiences and artistes to keep the music front and centre. This is where an initiative like the NCPA Homegrown changes the game. The inaugural edition takes place at the Experimental Theatre, featuring Pune band Livewire and Northeast-origin rock band White Vinyl, on 6th and 7th October, respectively.

Farahnaz Irani, General Manager - Chairman's Office & International Music at NCPA, tells us that part of the reason for launching an annual concert series like Homegrown was the number of inquiries they were receiving from artistes seeking to perform at the NCPA. "The programme aims at giving up-and-coming artistes from all over India, who perform at more intimate venues, an opportunity to perform on a stage of international standard and acoustically superior theatres meant to showcase and enhance their music," Irani says.

Another trend about bands performing live in Mumbai is that out-of-town acts don't always get the call to perform. "That is because of the logistics and limited ability to market themselves to sell a show, as they are relatively unknown," she adds. With a

series like Homegrown, the NCPA can now offer a platform to the artistes who regularly reach out for a chance to perform, as it is a completely different feel to performing at a club and similar venues. In return, Mumbai gets introduced to "the amazing work artistes from all over" are doing, according to Irani. With the continued goal to promote the arts regardless of geography, Homegrown is launching to spotlight genres such as pop, rock, retro, soul and R&B.

The first edition features Livewire, a rock band from Pune that excels in classic, iconic songs from the genre since its inception in 2004. The second day features White Vinyl that came together in 2019. This range of experience to be presented at NCPA Homegrown was a conscious curatorial decision. "We vetted a number of bands and were most impressed by these two. The balance was important as we would like to give up-and-coming bands a chance, as well as promote the bands that have already made a name for themselves in their respective cities," says Irani.

Livewire have been around the block plenty of times when it comes to finding spaces to take their roaring renditions of rock and pop songs. From Bryan Adams to Dire Straits to Guns N' Roses and several other rock and metal titans in between, the band—comprising vocalist and lead guitarist Troy Damerum, vocalist and rhythm guitarist Vibhas Shukla, keyboardist Darel Joseph, bassist Albert Dennis and drummer Deon Rebeiro—has been a fixture at pub venues across the country. While it might be broadly considered a retro act, the band has also been playing covers of recent rock bands like Maroon 5, performing songs like 'Moves Like Jagger'. Damerum says he is more than happy to bring their high-energy show to the NCPA. "I've heard a lot about it from my musician friends. And I believe it's a good place to play in. The hall is beautiful, the sound is good and everything that I've heard about the NCPA is always only good." The frontman adds, "We've played all the regular places like Blue Frog and Hard Rock Café in the past and,

“
Newer audiences can expect
more than just a rock show
in the sense that White
Vinyl will go from dreamy
lands of psychedelia to
danceable grooves to the
honesty and rawness of blues



Lead guitarist of Livewire, Troy Damerum

“
Covering Bryan Adams to Dire Straits to Guns N’ Roses and several other rock and metal titans in between, Livewire has been a fixture at pub venues across the country
 ”



Vocalist and rhythm guitarist Vibhas Shukla

this [NCPA] was the only place we had missed out on. It’s going to be a pleasure for us to perform and we’re looking forward to kickstarting this event.”

White Vinyl, on the other hand, feel that there are very few venues that accommodate rock bands playing original music. Lead guitarist Dhananjay Chhettri says the occasional tribute gigs are a great way to reach more audiences for a pop-rock band like themselves. He adds, “While this may result in people expecting us to cover artistes rather than playing our own music, it is important for us to find the balance in how we



Keyboardist Darel Joseph

present ourselves every time we go onstage and we feel we have been able to do that to our advantage as of now.” The band includes lead vocalist and guitarist Vyom Joshi, bassist Anveya Chole and drummer Shreyansh Kejriwal.

Planning to release their debut single before they hit the stage at the NCPA, White Vinyl echoes a similar sentiment as Livewire in terms of joining a hallowed list of performers. “We are thoroughly excited to present our music now at one of the most respected venues in the country and hope to take our music to even bigger audiences using this immense platform,” Chhettri says.

Livewire will be bringing their favourites to the Experimental Theatre, including the Guns N’ Roses hit ‘Sweet Child O’ Mine’ and Van Halen’s top song ‘Jump’, plus some Bon Jovi material. Damerum talks about how they love diving into Maroon 5, but they always go back to the likes of GNR because their work is often “challenging” to pull off in front of a live audience. The other challenge, of course, is to get people up and moving. Damerum says, “We have to really do some good stuff to make people jump out of their seats.”

White Vinyl’s Chhettri, for his part, likens their upcoming performance to a journey. “Newer audiences can expect more than just a rock show in the sense that we will go from dreamy lands of psychedelia to danceable grooves to the honesty and rawness of blues,” he says.

After White Vinyl and Livewire inaugurate NCPA Homegrown, it will continue to be an annual gathering for bands from all over India. Irani says, “We envision showcasing important outstation bands, as well as giving a footing to new artistes and maybe even nurturing and fostering collaborations between bands.” ■

Livewire will perform on 6th October and White Vinyl will perform 7th October at the Experimental theatre.

NCPA

HOME GROWN

**OCT 6
2023
7:00 PM**

Presents

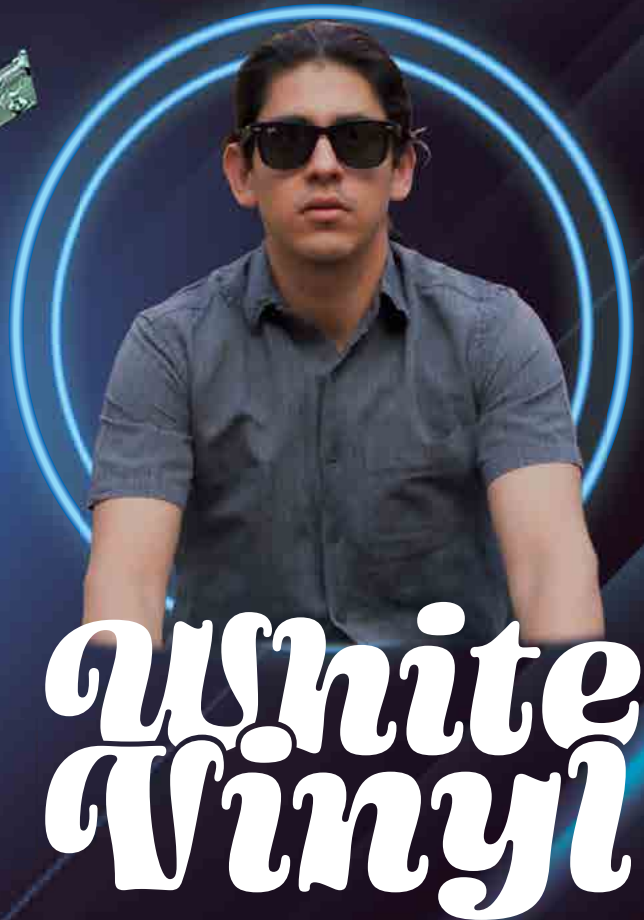
**OCT 7
2023
7:00 PM**



live 3iW

LET THERE BE ROCK AND ROLL

VIBHAS SHUKLA - VOCALS & RHYTHM GUITAR
TROY DAMERUM - VOCALS & LEAD GUITAR
DAREL JOSEPH - VOCALS & KEYBOARDS
ALBERT DENNIS - VOCALS & BASS
DEON REBEIRO - VOCALS & DRUMS



White
Vinyl

POP ROCK THE PARTY NEVER STOPS

DHANANJAY CHHETTRI - LEAD GUITARS
VYOM JOSHI - LEAD VOCALS AND RHYTHM GUITARS
ANVEYA CHOLE - BASS GUITAR
SHREYANSH KEJRIWAL - DRUMS
VARUN PATIL - SOUND ENGINEER
MEGHAN KATTI - PHOTOGRAPHER AND VIDEOGRAPHER

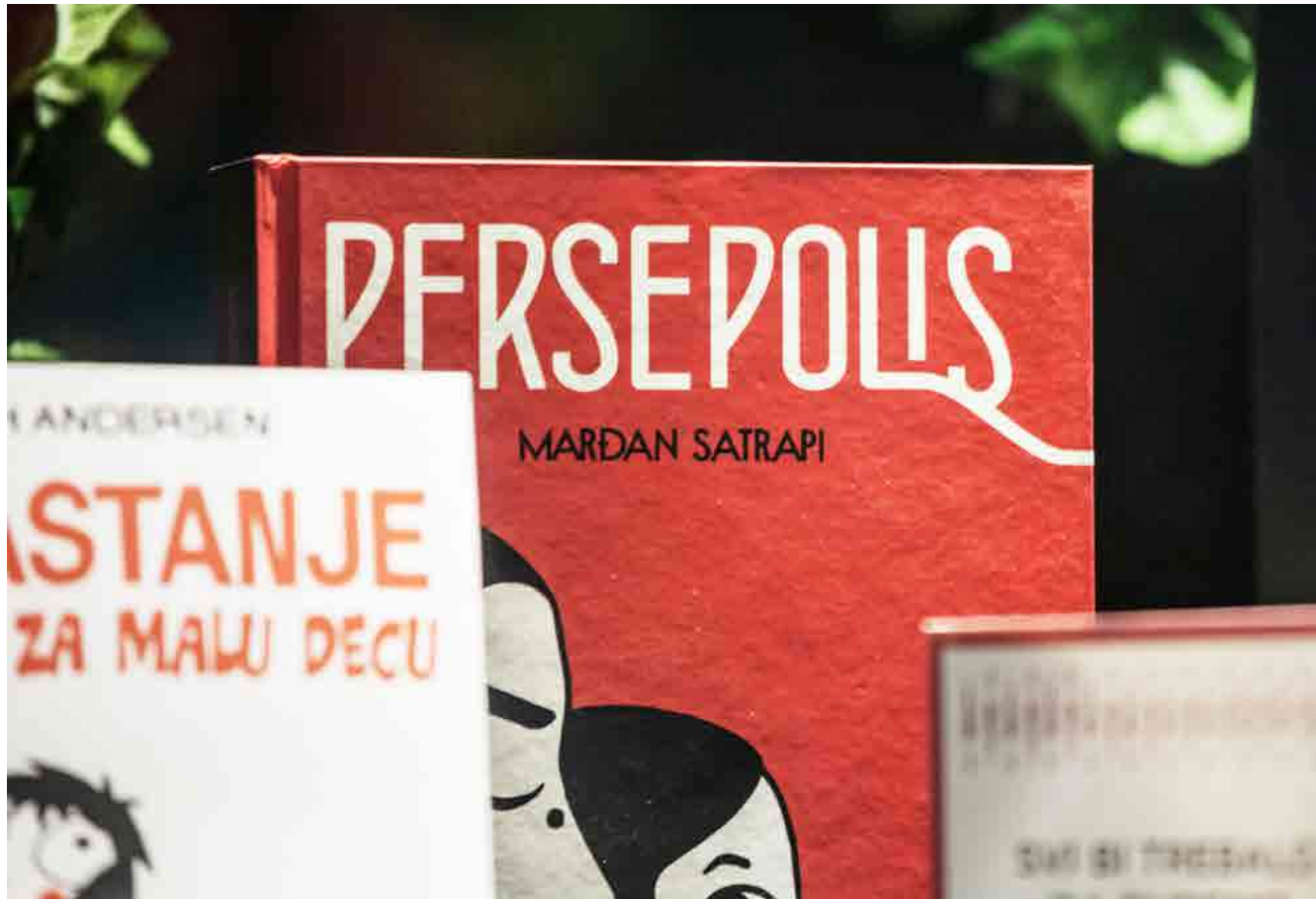
LIVE AT THE NCPA

EXPERIMENTAL THEATRE, NCPA

Memories and Perception

As Marjane Satrapi’s seminal graphic novel *Persepolis* celebrates 20 years in the English-reading world, we unravel its legacy for writers who have loved it, been inspired by it and sometimes questioned what its success means.

By Akshaya Pillai



What I remember more than the book itself is where I was when I first read it. Sprawled diagonally on the floor mattress, all of 20, away from home, barely two weeks into living alone in a 10th-floor studio apartment. *Persepolis* and *Giovanni’s Room* were the only two books I had splurged on at the second-hand bookstore. In the company of my new-found independence, I flipped through the intricate black and white illustrations that transported me into the turbulent heart of Iran’s revolution.

What I don’t remember feeling back when I first read the book was any sense of familiarity. Moving as it was, *Persepolis* was “elsewhere.” A terrifying tale that unfurled in a land far far away.

I could relate to the complexities of cultural identity as the author Marjane Satrapi navigated her Middle Eastern heritage and Western influences. Or the part where the father of the 10-year-old protagonist Marjane, or Marji, learns of the letters Mehri, their young house help, had written to a boy in a neighbouring building and goes out of his way to let the suitor know that Mehri is his maid, not his daughter as she would have him believe. The rude awakening Marji underwent upon confronting her father’s constrained progressivism. The stark contrast between the public face that people often present and their actions in private. These struck a chord. So did the moments when clothes were used as the language of protest; Nikes and a denim jacket adorned with a Michael Jackson

button. Satrapi’s Bildungsroman-esque graphic novel was a mirror of the small-town-girl rebellion.

A decade and some later, as the English translation of the book celebrates 20 years, I am re-reading the book and I know that scenes in the book are closer than they appear. The practice of re-reading here becomes a confrontation of privilege. My stomach is in knots before I even pick the book up, my mind a slideshow of portraits. Twenty-two-year-old Mahsa Amini’s neatly tucked fringe. Sixteen-year-old Nika Shakarami’s stance by a dumpster, burning headscarf in hand, her last photograph. Closer to home, the pixelated faces of the Kuki women in a video I did not have the courage to open. These are images that parade my consciousness.

Ikroop Sandhu, author of the graphic

novel *Inqilab Zindabad*, echoes my emotions. “When I read it two decades ago, it read like a story—an introduction to another part of the world, a new culture and its problems, disturbing yet distant. But now, the resistance and anger feel more familiar. Iranian women protesting the hijab don’t feel so distant anymore,” she says. Sandhu came across *Persepolis* in a bookstore in the early 2000s around the same time Art Spiegelman’s *Maus* had reached the Indian market. She remembers seeing the two titles on bookshelves next to each other, like conjoined twins. “*Persepolis* is an extraordinary book but I don’t go back to it too often because it is not casual reading, even though it is a graphic narrative. It asks for soulful engagement; Satrapi’s narration is a call to action. The power of her storytelling is evident in the anger and empathy it generates in me every time I read it.”

As I re-read *Persepolis*, it strikes me that black and white lends an air of foreboding to the narrative. Black and white suggests there is no grey, it is an easy choice. Good versus bad. Paired with the economy of language, this colour choice fosters an intimacy that is both haunting and immersive.

When I reach the section where Satrapi’s Uncle Anoosh, a political dissident, returns to Iran after many years in exile, my thoughts meander towards the power of graphic novels as a conduit for reaching the young. Here, Uncle Anoosh becomes a source of inspiration for Satrapi, introducing her to stories of resistance, courage and freedom. Through their conversations and his anecdotes, the young niece learns about the complexities of Iran’s political landscape and the struggle for human rights.

At this point I reach out to Ita Mehrotra, who is the author of *Shaheen Bagh: A Graphic Recollection*, a work that vividly chronicles one of the most significant political sit-ins of recent times. Predictably, Satrapi is one of her favourite graphic novelists. The book, she tells me, was formative in her understanding of the grammar of graphic novels. She stumbled upon *Persepolis* at a friend’s home when she was still in school. “I hadn’t yet started drawing comics then, but I remember thinking—this is what I’d want to do.”

Reading *Persepolis* for Mehrotra was primarily about getting to know the history of a country—from a very personal, woman-first standpoint. She felt like she could very much be part of the difficult, but also funny, family conversations at Marji’s



A scene from the 2007 film adaptation of *Persepolis*, which was co-directed by Marjane Satrapi and mirrored the style of the original novel

home in Tehran. “When I first read it, and over the years too, I felt the resonance of the messy governance depicted, with what one is constantly witnessing in India. And equally with people taking to the streets in protest, which plays a significant role in the book,” says Mehrotra. Her own book, through conversations and interviews with the women who were at the forefront of the protest in the capital, captures pivotal moments from this movement, which inspired dissent and sparked a wider discourse across the country.

“Building on the language of feminist writers like Satrapi, I have always found it important to have women in my work speak for themselves, and in their own ways—bringing together details of their homes, their lived realities, along with sharp political observations. For example, in the Shaheen Bagh protests, the long duration of women being together really allowed for all sorts of conversations to take place while eating and singing and protesting. Depicting this without filtering the nuances was important. What *Perepolis* taught me is that it is possible to recount parts of large histories, not trying to piece together every bit, but really letting one feel one’s way through it,” she adds.

* * *

In parallel, my conversation with graphic novelist, artist and filmmaker Sarnath Banerjee is about the evolution of the graphic narrative. It was in the dimly lit corners of a London pub, amidst the clinking glasses and cacophony of conversations, that Banerjee first received a manuscript of *Persepolis* before it was even published. It was the early 2000s, and the graphic novel landscape was parched, dotted with tales of lonely white men

and their romantic misadventures. The manuscript before him was a revelation—a burst of monochrome in an otherwise noisy world. Banerjee remembers being floored. “The style and substance was groundbreaking. It introduced readers to a world they knew very little about, to a world they had never imagined.” But now, two decades on, Banerjee’s perspective has evolved. It is not the book itself that has lost its lustre, but what irks Banerjee is the lens through which the West often views the rest of the world, a lens that is often internalised by non-Westerners too.

This shift in perspective is not merely a critique of literature; it is a reflection of a broader social dynamic. It speaks to the perils of monocultural storytelling, the need for embracing plurality and the discomfiting realisation that, even in the realm of art, we may unwittingly perpetuate narratives that limit our understanding of the world. “The West is waiting to celebrate the brown body in conflict,” he says. The winding conversation with Banerjee sparks two pressing questions: Can our stories ever truly capture the richness and complexity of a country? And as we ponder the power of stories, should we not also ask if we risk the danger of cultural myopia in an increasingly fractured world?

None the less for me, *Persepolis* stands as a testament to the enduring possibilities of graphic storytelling—an art form that, like memory, thrives in the interplay of light and shadow, detail and abstraction. The chilling moments in the novel—scenes of secret police and censorship—echo the disturbing ways in which voices are silenced and dissent is crushed today. It makes one hope that in another 20 years, books like *Persepolis* will finally stop being relevant ■

BIRD'S-EYE VIEW

Shaunak Sen's Oscar-nominated documentary has been regarded as a cinematic triumph. Following packed screenings of *All That Breathes* at the NCPA, a conversation with the filmmaker.

By Aishwarya Bodke

“I was stuck in a traffic jam,” Shaunak Sen tells us, when the seeds of his brilliant film *All that Breathes* were first sown. The unmistakably grey winter sky of Delhi was peppered with black dots—black migratory kites—and he detected one of them plunge. ‘Where do the birds that fall from the sky go?’ he Googled and thus began the three-year-long journey of the documentary.

It would be an understatement to say that *All That Breathes* is about two brothers, Mohammad Saud and Nadeem Shehzad, who run a bird hospital from the basement of their soap-dispenser business, tending to injured black kites. It is a tender yet haunting portrait of an apocalypse—political and environmental—at a time when the capital is at the edge of the precipice.

The film is both a tragedy and a depiction of goodness and humour. Employing a narrative style to non-fiction, Sen has created a work of great elegance, studded with pressing metaphors, golden frames and heartwarming incidental moments. You become a birdwatcher, remaining still but also stirred from within. In Sen's careful hands, the film doesn't play out, it breathes.

All That Breathes became the first Indian film to win the Grand Jury Prize at the Sundance Film Festival, one of the highest honours for a documentary. It also went on to win the L'Œil d'Or “Golden Eye” at the Cannes Film Festival last year. A gleaming victory lap culminated in a nomination at the 2023 Academy Awards for Best Documentary Feature.

Over a phone call on a Friday morning, Sen is guardedly optimistic about the state of documentaries in the country. A few tremendous years for Indian documentaries have certainly resulted in an increasing appetite and curiosity about non-fiction, but Sen thinks the jury is still out.



Edited excerpts from the conversation:

ON Stage: How has life been since the Oscars and the preceding victory lap?

Shaunak Sen: I was already very satisfied with the journey of the film, but winning at Sundance and Cannes, and the Oscar nomination was unfathomable.

We were thrilled. But it is never only about the final Oscars night and the winning or losing. I think what people often don't have a sense of from the outside is that it's the culmination of a nearly six-month-long process. It's almost like a political campaign. You're running for office. After endless travelling and more than 150 screenings, one only hopes to decompress.

OS: It is the burden of a documentary filmmaker to navigate certain ethical compunctions while shooting and even after the release. Questions of tangible aid and personal stakes for the subject are always looming. How did these things present themselves in the case of *All That Breathes*?

SS: Apart from the media attention on the outstanding work of the brothers that the film helped highlight, our producers also funded the bird hospital for a year and will hopefully continue to do so for longer. Due to the curiosity around their work, a lot of donations have come their way. So, the film has provided a momentary oasis for them. But one should not ever over-determine how much a film can do. It's not like a film can change a family's life in one fell swoop. So, the ethical compunctions of this are that you constantly be involved.

OS: In the making of a documentary, where does the research and prep end and the shoot begin?

SS: The research and the film become completely intertwined, like incestuous beasts, within the documentary. What distinguishes a good documentary from a bad one is really a function of time. Initially, it is just a question of showing up. The first month is a rite of passage because the material you get is absolute garbage. People are very self-conscious and stilted. They are not natural at all. The main ambition of this form is behaviour that is soaked in quotidian life, a mundane banality where characters are being instead of behaving in front of the camera. But initially, the camera and our presence are much too obstructive. You have to find the sweet spot where people are comfortable and you understand the workings of that world well.

Including voice-overs from the brothers was also a significant decision. The thing about the documentary is that it's such a hyper-present immediate medium. It is very difficult to invoke the past if you are not using archives or interviews. So, we cleaved bits from the interviews that they had given and made them record a voice-over. Other than that, everything is as we saw it.

OS: It is indeed a laborious pursuit. Over the three years, did you ever want to give up?

SS: Every breathing minute of the three years, right up till the Sundance acceptance. I do not mean this facetiously. When you begin a documentary of this scale, it feels like you're moving worlds. There is no idea where the money is going to come from. The first year is utterly and entirely dependent on super-competitive platforms like Sundance. It is extremely demanding—physically, emotionally and financially. Having said that, let me not leave you with a bleak view of things. The process, I think, is also the reward. You start looking at the world through the delirious eyes of the film, and consequently, your own life becomes raw material for it. So, losing perspective becomes a natural part of the process. You are neck-deep in it. You finally come up for a breath while editing, which is why the editor is so important.

OS: You've said that the edit of the film is an emotional one. With over 400 hours of footage shot over three years, how does one grapple with the dilemma of what to keep and what to let go?

SS: I believe that we have enough animal shots to make a whole new film, you know? The thing is that there is as much meaning in what you're leaving out as in what you're leaving in. It says something, what you let go of. And then you cannot make a four-hour-long documentary either because that will drastically reduce the audience. So, everything needs to fit into the narrow window of 90 minutes. It is a process of sculpting and chiselling. It's a little like music too, just eliminating the odd notes. I usually tend to be very cerebral with the process, but my editor, Charlotte Bengtsen, went for a gut-based edit. It was flowy and had a dance-like style, something that I had never deployed in my work before.

OS: How was the very atmospheric sound design put together?

SS: Thank you for asking that. I don't get enough questions about the sound and I love talking about it. While documenting animals, sound is all the more important because the animal becomes a fully felt, fleshy, embodied subject only by the tint of sound.

The broader structure of the film constantly vacillates between a claustrophobic space, which is the basement of the brothers, and the open skies of Delhi. We keep switching between them. In a way, it's like inhaling and





exhaling. It is breathing. A great way to aesthetically lead into this was the sound design, through close-up sounds of the birds, their claws, feathers and beaks, but also the sound of the skin against clothes, the creaking of a chair or the sound of lips before people talk. It heightens the intimacy. This was juxtaposed against the long shots of the skies with the sound of the wind, to create a distance. It helps build this bipolar grammar of the film. It had to feel like a fairy tale that eventually goes dark, and hence the fable-like devices in the music slowly move to distortion. The music had to communicate the otherworldly fascination and the enchantment of the brothers with the birds.

The sound design was by Niladri Shekhar Roy in India and then mixed by Jacques Pedersen in Copenhagen, while the music was by Roger Goula. All of it contributed to the aural landscape of the film.

OS: The film also has potent political undertones. It coincides with the passing of the NRC-CAA bill. Could you elaborate on the many dimensions of *All That Breathes*?

SS: The film was always meant to be primarily ecological and philosophical in its concern. However, Delhi was going through a very turbulent period at the time. The city was on the boil. Nobody wants to crowbar politics into a film forcibly, so you have to respect the integrity and authenticity of how it expresses itself within the life of the characters. And what we realised was that the brothers are not conventionally political beings. They would say that the relationship between humans and birds is also political but not political in an identity politics or a sectarian sense at all. But the streets, constantly staring at them, were seething. So that is the kind of form that we decided to respect in the film, where the outside world leaks in now and then, while the brothers are going about their lives. Despite the tumultuous circumstances, they soldier on. You can sense the sociopolitical stakes in the background, but is it not pedantically told to you.

OS: Could you talk about the stunning opening shot and the title credits at the end?

SS: I didn't want the film to be a nature or wildlife documentary. I didn't want it to be a sweet film about nice people doing good things either. It is the human and non-human entanglement or the neighbourliness between them that makes the film meditative. And so, you see a whole cross-section of animals—rats, cows, dogs, monkeys, pigs, horses, lizards and a

“The broader structure of the film vacillates between a claustrophobic space, which is the basement of the brothers, and the open skies of Delhi ... a great way to aesthetically lead into this was the sound design, through close-up sounds of the birds, their claws, feathers and beaks”

frog, a caterpillar, a turtle—who co-exist with humans, constantly jostling cheek by jowl within the canvas of the city. It required tons of research to identify places with these creatures. We had to extensively recce the city, consolidating a bank of these animal shots. The opening shot with mounds of garbage and emerging rats was one such example.

As for the title credits, I wanted the final image of the birds looking back at the camera from the branches because we spent the whole film looking at them. It looks simple, but none of it was.

OS: Could you talk about some of your favourite feature and documentary films?

SS: In the context of this film, the inspirational ones were Russian filmmaker Viktor Kossakovsky's *iVivan las Antípodas!*. I really liked *The Truffle Hunters* by Gregory Kershaw and Michael Dweck, and *All These Sleepless Nights* by Michal Marczak. Films by Agnès Varda and Werner Herzog are great too. Closer to home, *John & Jane* by Ashim Ahluwalia was influential.

As far as fiction is concerned, the list is too long. But the names that come to mind would be Michael Haneke's *The White Ribbon* and Lars von Trier's *Dogville*. I like Satyajit Ray quite a lot. Kamal Swaroop and Ritwik Ghatak as well. I try to watch at least one film every day so it's difficult to pick favourites.

OS: What will you be watching today?

SS: There are a couple of films that I have to catch up on. Next on my list are *Women Talking* and *No Bears*. ■

nakshatra

DANCE FESTIVAL 2023



Storm before the Calm
Bharatanatyam by
Rama Vaidyanathan & Troupe



Chitrangada
Rabindranritya by
Sruti Performing Troupe & Artistes from Santiniketan

Oct 6, 2023 | 6:30 pm
Jamshed Bhabha Theatre, NCPA



Shrimanta Yogi
Bharatanatyam by
Vaibhav Arekar and Sankhya Dance Company



Adviteeyam / अद्वितीयम्
Odissi by
Ratikant Mohapatra's Srjan

Oct 7, 2023 | 5:00 pm
Jamshed Bhabha Theatre, NCPA



Kalyanasougandhikam
Kathakali by
Margi

Let It Flow
Kathak by
Anart Foundation
(Ishira Parikh & Maulik Shah)

Oct 8, 2023 | 5:00 pm
Experimental Theatre, NCPA



PHOTO TRANSMISSION: THEN AND NOW

A photojournalist reflects on the adventures of transmitting photographs to newspaper offices in a world before the internet.

By Desikan Krishnan

I began my career in photojournalism in 1978 with *The Hindu* in Chennai. Photographing sports was my forte and it took me all over India, not only to its metropolises but also its remote corners. Since a news photograph, if not published at the earliest, diminishes in relevance, photographers on the field used several means to get it on time to our offices from wherever we were.

Before the advent of the digital era, photographs shot on film had to be printed before they could be transmitted. Our bags were heavy and since we could not depend on local studios, we had to

carry with us not only our cameras but also a portable darkroom, complete with enlargers, developing tanks, chemicals and paper.

We set up darkrooms in the bathrooms of hotels we were staying in and blackened the gaps in the door and

We set up darkrooms in the bathrooms of hotels we were staying in and blackened the gaps in the door and windows by pasting rolls of black paper over them to prevent light from entering



Newspaper photographer with vintage flashbulb camera

windows by pasting rolls of black paper over them to prevent light from entering. In non-metropolitan cities we had to leave the field, sometimes even before the game was over, to develop the film roll, make a couple of prints, dry them using a hair dryer, and if there was an evening flight to the city where the newspaper office was (Chennai, in my case), either book the prints as a parcel or request a passenger to carry them, so someone from the office could collect the prints at the airport. Most passengers obliged as *The Hindu* was a well-known newspaper and moreover, security concerns were minimal in those days.

In cities without air connectivity, the mail service of the railways came in handy. The prints had to be delivered at the mail counter and with the payment of a late fee, our packet would be loaded on to the train passing by the station at night. The office would collect the packet the next day, and the photograph would appear on the sports page a day late.

ALAMY

In the metros, there was a facility offered by the post and telegraph office known as radio photo. Using this, photographs could be transmitted from one metro post office to another using radio frequency. The transmitted photograph looked fuzzy, but that was the fastest way of sending across your photographs.

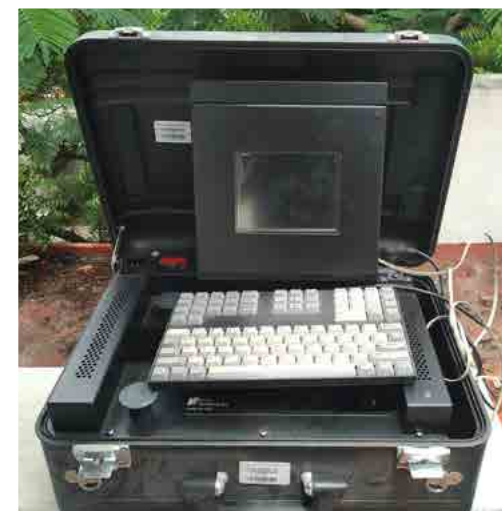
The radio photo was later replaced by the wire photo in which the clarity was better as the mode of transmission was telephone wires. The wire photo required a print to be made which was submitted to the head post office of that particular city. An attendant then collected the transmitted photograph from the head post office of the city where the newspaper was based. The transmission took as long as three hours or more depending on the strength of the signal. A photographer covering a cricket match would have to develop, print and deposit the photograph at the post office and then head back to the stadium, often missing the game between lunch and tea.

Then came the era of photo print transmitters. *The Hindu* was among the first to purchase them. They had to be connected to a telephone line, preferably an STD line. In those days, most cities were not connected by STD and relied on operators. The travails of getting a photograph transmitted were thus interesting in their own way. For instance, each black-and-white photograph required seven minutes of uninterrupted telephone time. The trunk calls, as they were called, had to be extended every three minutes, with the operator cutting into your line to check. In hotels, we used to hide the transmitter under the bed to avoid nosey room attendants from reporting suspicious activities to the desk. And of course, the transmitters were heavy and difficult to lug around. But they produced excellent impressions, almost matching the original. Some had colour transmitters and the time taken to transmit one colour photograph was around 25 minutes.



Print transmitter displaying a colour photograph to be transmitted on its roller; notice the colour code bar at the bottom and the caption on top of the print

PHOTOS COURTESY: DESIKAN KRISHNAN



Here and above: A negative transmitter with monitor and keyboard

We had to develop the film roll, make a couple of prints, dry them using a hair dryer and either book the prints as a parcel or request a passenger on an evening flight to carry them, so an attendant from my office collect the prints at the airport

The negative transmitters came next. They had a built-in scanner, which scanned the negative and permitted one to make adjustments and corrections. With the advent of negative transmitters, our luggage became somewhat lighter as we did not have to carry the enlarger and other print-making materials. However, we still had to carry developing tanks, chemicals and a dark bag which served as a dark room.

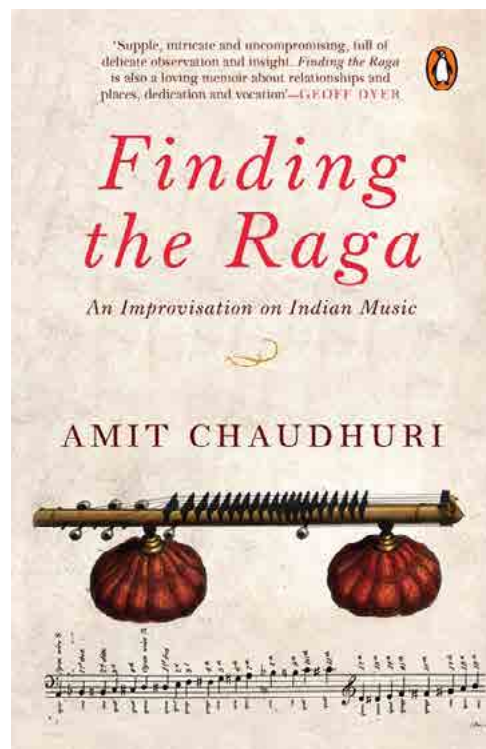
Compared to the ease of transmitting photos today, even the early years of the digital era involved taking a print to an internet kiosk. Now, of course, digital technology has advanced so much that days and hours have been reduced to a matter of seconds within which you can transmit your photograph right from your camera to your office. ■

The Language of Music

In *Finding the Raga: An Improvisation on Indian Music*, novelist and musician Amit Chaudhuri traces, to a degree, the development of North Indian classical music. In a book that is many things—memoir, cultural criticism and historical musicology—he also traces his own circuitous path from Western pop and rock music to the vast landscape of Indian classical music. In the excerpt below, Chaudhuri discusses, among other things, his Avadhi compositions, the relationship between identity and language and the distinction between love and *bhakti*.

Bhajans introduced me to the culture's emotional core. I became an Avadhi poet and composed—contemporaneously with composing folk-rock songs on the guitar—two or three Hindi devotionals. All my songs were love songs then; I moved between profane and sacred love as unselfconsciously as I did between American English ('my baby') and Avadhi. Anyway, Meera and other *bhakti* poets had already shown that—at least in India—there's no reliable demarcation between loving a human or a god. What's certain is that you don't expend romantic energy on your husband; whether god or human, it's usually someone else. Both in the *bhajan* and the *thumri*—a leisurely, semi-classical form that was refined in Wajid Ali Shah's court in the 18th century—the speaker in the song, irrespective of the poet's or the performer's gender, is a woman: often it's Radha, a married woman, yearning for Krishna, worrying about her sister-in-law or mother-in-law waking up at the sound of her anklets when she goes out to see him at night. One might hazard a distinction between the romantic song, whether it's a ghazal or a pop song, and the *bhajan*. The first is mostly about unrequited love, while *bhakti* is an illicit passion. It's curious that the Victorian-era penal code in India still sees adultery as a crime, while the spiritual condition of the Hindu devotee is an adulterous one. The only instance that comes readily to mind in Western culture of the sort of disruption Krishna causes, not only to the female soul (and all souls, according to those who view Vaishnav mythology as allegory, are female) but to the family, is Pasolini's *Teorema*. The Hollywood Western *Shane* too has a blond stranger riding into the homestead, exciting the wife's affection and the children's wonder, bringing new meaning to the family's life in the far-flung outback, but receding before sexual tension and turbulence develop. I've always found the closeness of 'Shane' to 'Shyam', one of Krishna's most beloved names (meaning 'the dark one'), fortuitous.

In *Teorema*, though, the arrival of the young, sexy Terence Stamp (only ever referred to as 'the visitor') has an extraordinary effect on a bourgeois family. He spends a short duration with



them: rescues the maid from her temptations towards suicide; sleeps with, and brings sexual satisfaction to, the wife; seduces the son; has a close relationship with the daughter; tends to the sick and ailing husband; then, abruptly, he vanishes. The departure causes a sea-change. The maid goes back to her village, becoming a mystic who performs miracles; finally, she immolates herself in a spiritual ecstasy. The daughter goes into a coma. The son leaves home in his quest to become an artist. The mother cruises the roads in her car, seeking transient sexual encounters. The father divests himself of both his clothes and material assets—his business—and goes off into the wilderness. Only *Teorema*, in the Western imagination, conceives an upheaval—at once sexual and religious—caused by a visitor that's worthy of Meera. Some said the film was about Christ, like Pasolini's *The Gospel According to St*

Matthew; but that was not the Vatican's view. When the film won the International Catholic Jury grand award, it 'attacked the award in an official statement', as Roger Ebert points out.

There's another distinction between the love song and the devotional, which I've already hinted at. When I wrote folk-rock songs and sang them with my guitar, I upbraided my addressee—a non-existent woman whose non-existence didn't diminish my agonising over her—for letting me down: I sang as a man. In the *bhajans*, I occupied—without realising it—Radha's vantage-point. I did both without any sense of conflict.

Why did I write those *bhajans*? I don't know. It's not like I had a 'religious turn'—I'm not even sure what that means. It's as if Avadhi allowed me to access a new emotion. You'll notice your personality changes marginally when you switch languages, or even if you jokingly adopt an accent. One part of you closes down while fresh possibilities present themselves. Something similar happened to me: not just a cultural transformation, but a recovery of history from inside the self, rather than from outside it. History is a loss of the self you know: the one that speaks in the language and accent it grew up with, and was educated in. Tagore dramatises this in his short story 'Khudito Pashan', 'The

Hungry Stones', which he wrote in 1895 after staying at a Mughal palace in Gujarat, where his older brother Satyendranath was posted as a civil servant. The colonial era was in place; four centuries of Mughal rule had faded like a dream at daybreak. In Tagore's story, 'Srijut', a Bengali tax collector, begins, on moving to such a mansion, to imperceptibly lose himself. During the day he's in his usual sola hat and jacket; at night, he takes on the style of the Muslim aristocracy while awaiting a mysterious presence, a woman:

I would then be transformed into some unknown personage of a bygone age, playing my part in unwritten history; and my short English coat and tight breeches did not suit me in the least. With a red velvet cap on my head, loose pyjamas, an embroidered

vest, a long flowing silk gown, and coloured handkerchiefs scented with attar, I would complete my elaborate toilet, sit on a high-cushioned chair, and replace my cigarette with a many-coiled *nargilah* filled with rosewater, as if in eager expectation of a strange meeting with the beloved one.

'Khudito Pashan' is sometimes called a 'ghost story'. It's also a historical story, except that it conceives history not as a particular period, but as a haunting. ■

This is an excerpt from Finding the Raga: An Improvisation on Indian Music by Amit Chaudhuri. No part of this excerpt may be quoted or reproduced without prior written consent from its publisher, Penguin Random House India.

For the Record

Jimmy Bilimoria discusses a work from the Stuart-Liff Collection he oversees at the NCPA. This month, he writes about baritone Mattia Battistini, who was known as 'the glory of Italy'.

Mattia Battistini, the great Italian baritone, was born in Rome on 27th February 1856. After completing his studies, his debut came about as follows: It is 1878. The leading baritone of the Teatro Argentina is indisposed, the opera *La Favorita* has been announced and the director is in despair when someone recommends a 22-year-old student. When he is introduced to the prima donna, he sings for her the aria 'A tanto amor' and is immediately engaged to play the part that very night. Thus, on 11th December 1878, begins a glorious career that lasted almost 50 years.

In his youth, Battistini went twice to London to sing in *I puritani* at Covent Garden in 1883, and in *Rigoletto* and *Il barbiere di Siviglia* at Drury Lane (Theatre Royal) in 1887. However, his success, like that of his colleagues, was overshadowed by Jean de Reszke.

His major English triumphs came at Covent Garden in 1905 and 1906 when he was heard in *Rigoletto*, *La traviata*, *Aida* and *Eugene Onegin*. At about the same time he was well established throughout Europe, especially in Russia, as a baritone without rival in the older repertory. Many of his landmark performances took place in Moscow, St. Petersburg and Warsaw where he had a colossal reputation. From 1888 to 1914 he sang in every season in Russia. The Russian aristocracy and the Imperial family treated him as an equal. The Tsar loaded him with honours. He was known as 'La Gloria D'Italia'.

Though he sang in South America during his early years, he developed a horror of crossing the Atlantic and refused all invitations to the States. He remains one of the few great singers not to have sung at the Met.

Battistini's vocal powers were almost undimmed by age. After about 16 years, he appeared in concerts at the Queen's Hall in London in 1922, 1923 and 1924. His unimpaired tone and technique and that he could still sing his favourite arias and songs without transposition astonished his audiences.

He was planning to celebrate the 50th anniversary of his debut by reappearing in the same role in *La Favorita* when he succumbed to heart failure, a month before the proposed celebration.

He had a voice of extraordinary beauty—the purity, flawless texture and firm production create a thirst for more among listeners. He had fabulous agility and breath control. He had the panache and accomplishment of a virtuoso always ready to hand, with the firm support of a fine Italian school behind him. Several of his records show the incredible delicacy and grace with which he could handle ornaments, say, the beginning of 'Vieni meco, sol di rose' from *Ernani*; the conclusion of 'Eri tu' from *Un ballo in maschera*. Besides, he has also demonstrated what is known as *messa di voce*, the art of swelling out and dying away on a single note like we have at the end of the aria from Act 1 of *Eugene Onegin* in which he sustains a long and beautiful *messa di voce*. The smoothness, ease and fullness of the tone make us think of wine that has mellowed with the years. We have in our collection many of Battistini's recordings, spanning his long and illustrious career. ■

The NCPA houses the world-famous Stuart-Liff Collection of 6,000 books, 11,000 LPs and 12,000 CDs on Western classical music. This collection was generously donated to the Centre in 2009 by Vivian Liff, on behalf of George Stuart and himself, as a gesture of their friendship with Chairman Mr. Khushroo N. Suntook, an avid collector and connoisseur himself. The collection is an invaluable source for research by musicologists and students as well as for general music lovers. The library housing the collection is open from 10 am to 5.15 pm on weekdays.



Performing Arts: Indian music

A monthly column that explores any and every aspect of the performing arts. This month, singer **Shruthi Veena Vishwanath** writes about the origin of folk songs and why it is essential for performers to give credit where credit is due.

गावे बजावे लोक रिझावे
खबर नही अपने तन की!

They sing, play and entertain the world
but aren't aware of their own body!

– Kabir

The 15th-century mystic who resisted easy classification and questioned identities, who can stake ownership over his songs? Who owns music? It is no easy question, and beginning to answer it, especially in the domain of the folk song, is fraught with nuances of power and access, and asks that we question ourselves outside the comfortable and the known.

A few years ago, I was walking down Grant Road when I saw a *kirtankar* with his veena. He was happy to sing when requested and started 'Majhe Maher Pandhari'. I smiled and joined him softly. As he ended, I handed him some money. "Mauli, Mauli! But *dada*, this is Bhimsen Joshi's tune? What is your tune?" He smiled. "This is my tune!" The *abhangas*, which had been taken from traditional *varkari* texts and performed on stage and radio, had made its way back into the *varkari* community.

No art is created in isolation. Inspiration from one form to another, from one musician to another is but a natural part of the evolution of any art. That you and I, theoretically, have the right to sing something in the public domain is unquestionable. However, that is the individualistic idea of art, and is devoid of the nuance that you and I may have very different kinds of access to the art and its rewards.

There are communities that have nurtured songs, poems and tunes in their lineages for hundreds of years. They carry with them subaltern histories and stories of resistance, hegemony and deep-rooted, hard-fought change.

When Prahlad Singh Tipaniya sings Kabir, he carries with him years of immersion with various teachers. His feet carry the tales of walking from village to village carrying the tambura on foot to



Shruthi Veena Vishwanath (right) at the Music in the Machan Jatra with songkeepers Netai Chandra Das, Shruतेन्द्रा Katagade and students

an overnight satsang. His songs of Kabir, some passed down, but many from his own research, are sung by hundreds of people, mostly Dalit *mandalis*, for whom Kabir's message of unity has given hope through centuries of caste oppression. "The problem isn't people singing these songs," Tipaniya tells me. I am one of possibly thousands whom he has encouraged to carry forward the Kabir songs he sings. "The problem is when you've not experienced it, when you aren't struck. This is not music for personal gain. This is to push you to experience."

When urban singers like me sing on stages, we often sing devoid of the social or personal context of the song. With the kind of social media reach and recording power we often tend to have, it takes barely one iteration of singing for the community that has kept the music for hundreds of years to be erased from the conversation. The music is then stripped from its social ethos and becomes another vessel for those with class and caste advantages to profit from.

Shilpa Mudbi of the Urban Folk Project says, "Folk songs (and material) are collectively owned by a group of people who have a certain understanding of the world. They live in their collective imagination. It therefore becomes that much more important that you credit the person, the community and the larger history that it comes from, else we lose this connection."

In a product-driven world, where artistes are invited by the number of new pieces they create, this ethos could be under threat. What is the reward for slow, immersion-based music? What is the reward for crediting the community?

When I first heard Baul music in the *ashor* (traditional performance setting) in rural Bengal, it felt as if this music, which I had heard ample times before on urban concert stages, was entering my being for the first time. A few years before, I had heard Kabir in Malwa and I felt like I knew why Kumar Gandharva had gone there for convalescence, and why he became the singer that he did.

The presence of women and men from the city sometimes challenges existing patriarchal narratives in rural song communities. In several, including the Mirs of Rajasthan and Malwi Kabir *mandalis*, women and girls are now beginning to learn and/or sing. The exchange of energies has shifted these spaces and will continue to do so. But it is the responsibility of those who seek these spaces to engage ethically, not for a one-time, one-way profit motive.

We sit at the threshold of these oral histories and performance traditions. The landscape has become almost unrecognisable in the decade that I have been singing and working on the ground, thanks to smartphones. Everywhere,

individual singers are beginning to take centre stage, fast songs that work on social media are being sung. For the underlying ethos to not get lost completely, a collective consciousness is needed.

Tipaniya's grandchildren now sing and engage with the Kabir tradition in different ways. The eldest, Mayank Tipaniya, films and records all his music for their thriving YouTube channel. Mayank says, "At the very least, credit the community that you learn from. Let their names also reach the

wide world that you are reaching. That is the first step for the true emotion of the song to reach people. And that emotion is a rare thing these days." ■

Shruthi Veena Vishwanath is a singer, song-catcher, stirrer of herstories, educator and curator. Her practice celebrates mystic music traditions from South Asia and beyond. Her work strives to bring voices that are not known, especially of women, to the fore. She has researched extensively on folk, spiritual

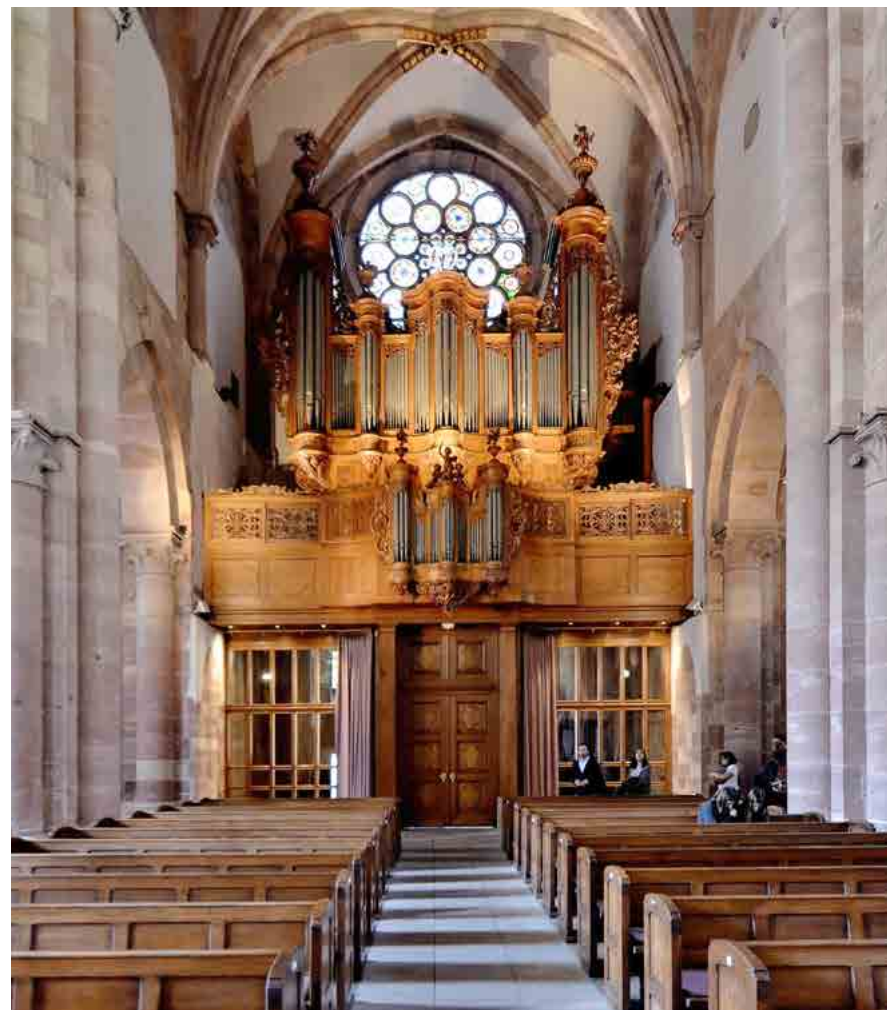
and mystic songs of west, south-west and central India. Trained in classical music for many years, she later dived deep into the roots of mystic traditions, travelling and learning from traditional practitioners in rural areas. Vishwanath has performed at festivals and venues across the world, spoken at leading universities on music and poetry, and received multiple grants for research and performance. She currently leads an inclusive online community for song-learning called Music in the Machan.

The Organs of Strasbourg

Situated a stone's throw from the French-German border, where both nations entwine along the river Rhine, Strasbourg is a city with gems it refuses to hide. Its Franco-German character brings many offerings: picturesque medieval architecture, delicious food, Alsatian wine and historic organs. Strasbourg's organ history and its efforts to preserve it is commendable; at least 17 organs—some dating back as far as the 14th century—can be found in the city and every August, for the last seven years, an organ festival called Stras'Orgues has been held across cathedrals, churches and chapels, and is open to the public.

One of the most renowned of Strasbourg's organs is the one built by Johann Andreas Silbermann at the Protestant Church of Saint-Thomas, which Mozart had the pleasure of playing, and we had the opportunity to see. Standing tall in the vicinity of the famous Strasbourg cathedral of Notre-Dame, the church is relatively less crowded and thus leaves you more time to soak in its beauty and music history. The church staff provide an information guide in your preferred language at the entrance, which is a thoughtful gesture. The Silbermann organs are regarded as the pinnacle of craftsmanship. The instrument at St. Thomas was built between 1740 and 1741 by Silbermann with three manuals and pedal, and 29 stops, before undergoing several alterations and repairs by other organ builders in the years to come.

Accompanying the organ is a French and German excerpt of a letter Mozart wrote in 1778 to his father Leopold. In an effort to calm down his anxious father who had not yet learned of his son's arrival in Strasbourg, he informs him of his popularity in Strasbourg. Mozart writes



that Silbermann called him immediately on learning of his presence and had him play on two of his best organs in the city. Besides Mozart, the Silbermann organ has had other noted visitors. In his book *Mendelssohn and the Organ*, Wm. A. Little reckons the organ could have possibly been played by Mendelssohn on his visit to the city. The church also carries the plaque of organist and polymath Dr. Albert Schweitzer on its walls, who initiated concerts commemorating

Johann Sebastian Bach. Audiences at the NCPA are familiar with the life and work of Dr. Schweitzer through Dr. Farokh E. Udawadia's tribute to the man in 'OGANGA!'. In the 18th century, the organ was deteriorating and on the brink of being scrapped by the church council. It was Dr. Schweitzer who convinced them to restore it, thereby resurrecting the instrument and enabling its distinctive sound to transcend centuries.

- Dalreen Ramos

A Festive Bulletin

An overview of ongoing and upcoming arts festivals from around the world.

By Neelakshi Singh

BFI London Film Festival

The London Film Festival, organised by the British Film Institute (BFI), will return with its 67th edition from 4th to 15th October. Known for presenting one of the most diverse line-ups amongst its European peers, the festival will be held across 12 days, with 252 works in 79 languages from 92 countries to be screened at prominent theatres in London and the United Kingdom. These works will include feature films, short films, series, immersive experiences, documentaries and newly restored classics. This edition also comprises an exciting roster of 47 debut features from up-and-coming filmmakers like Mika Gustafson, Raven Jackson, Laura Moss, Kibwe Tavares and more. The LFF Official Competition sections for best film, best first feature, best short film and best documentary witnesses the



GETTY IMAGES

congregation of talent from all over the world. Ryusuke Hamaguchi, Tarsem Singh Dhandwar, Naqqash Khalid, Yero Timi-Biu, among others, will bring their works to the festival. For more information, please visit www.bfi.org.uk



Busan International Rock Festival

The city of Busan has long been crowned as the “musical Mecca of Korea” thanks to its vibrant artistic landscape encompassing genres like punk, jazz, hip-hop, rock, electronic and even ska. One of the key recurring events that has transformed Korea’s holiday town into a cultural destination is the Busan International Rock Festival (BIRF). Tracing its origins to the dawn of South Korea’s global

cultural ascendancy at the end of the 20th century, the festival is now in its 24th year. On 7th and 8th October, the lush terrains of the Samnak Ecological Park—the festival’s address since inception—will play host to Korean and international artistes. With the French indie rock quartet Phoenix as the headlining act, the line-up includes prominent Japanese rock band SPYAIR, Thai indie pop duo HYBS, Korean alternative rock band NELL and more. Supporting renowned as well as emerging artistes from around the world to sustain the diverse sub-genres of rock, from classical, alternative, punk, to metal or progressive, is one of the main aims of the festival. In addition to the music, BIRF 2023 will also include art exhibitions, workshops and performances to provide attendees with a holistic festival experience. For more information, please visit www.busanrockfestival.com



A mural by Emily Ding for SHINE 2021

SHINE Mural Festival

The spirit of the SHINE St. Petersburg Mural Festival is perhaps best embodied by Henry David Thoreau’s quote, “This world is but canvas to our imaginations.” For the last eight years, SHINE has been transforming shared public spaces into open art museums in Florida’s coastal city of St. Petersburg, named after the Russian hub of culture.

of Bright Spot community projects will add to SHINE’s curation of 150 murals existing throughout the art districts and neighbouring downtown of St. Petersburg. The festival, an initiative of the St. Petersburg Arts Alliance, a non-profit organisation, will take place from 13th October to 22nd October. For more information, please visit www.stpeteartsalliance.org/shine-mural-festival

JENEE PRIEBE

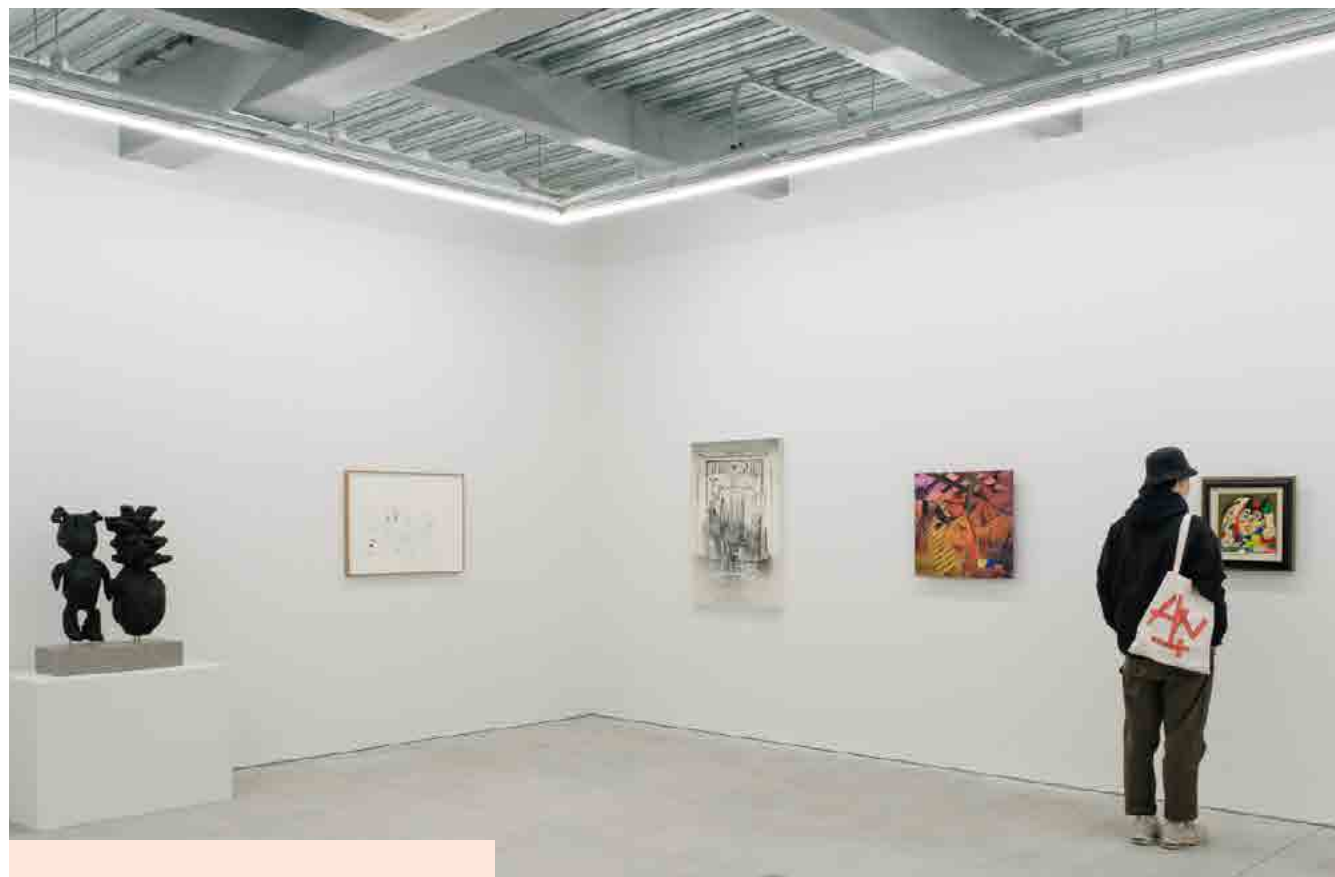


THE PHOTOGRAPHY SHED

ROSSI400

In a long overdue recognition of the Jewish composer and violinist Salomone Rossi, ROSSI400 commemorates the 400-year anniversary of his pioneering work in trio sonata and sacred music. The celebration has been organised by Vache Baroque, a London-based group of musicians that works towards connecting young and diverse audiences to baroque-era music and drama. The multi-venue project in and around London will pair sacred and secular vocal pieces by Rossi with settings of the same texts by his contemporaries in their own vernaculars, including Heinrich Schütz, William Byrd and Claudio

Monteverdi. According to Artistic Director Jonathan Darbourne, ROSSI400 intends to celebrate the communicative and political power of language through Rossi’s legacy. The innovative line-up includes two music videos on madrigals by Rossi and English composer Thomas Weelkes, a Jewish-Italian culinary feast and a concluding performance by eight Vache Baroque singers and the instrumental ensemble La Vaghezza weaving the story of Hanukkah through Rossi’s groundbreaking volume, *Songs of Solomon*. The intimate, smaller-scale concerts will feature five eminent consort singers and a chitarrone guitar player. For more information, please visit: vachebaroque.com



Art Week Tokyo

Organised by the leading art-based platform Art Basel, Art Week Tokyo (AWT) takes place in the thriving cultural capital of Japan as an exploratory celebration of the city's contemporary art scene. From 2nd to 5th November, the art fair will connect 50 of Tokyo's significant museums, galleries and art spaces through its four-day-long coordinated itinerary, which includes transport service and an accommodative community platform. Remarkable in its growth, AWT began with a "soft launch" virtual exhibition in 2021 due to pandemic restrictions and attracted more than 32,000 visitors in its first full-scale edition in 2022. The 2023 edition witnesses the debut of AWT Focus, a sales platform curated by Kenjiro Hosaka, Director of the Shiga Museum of Art, Otsu, on modern Japan's artistic journey. Other programmes include a symposium, a curators' roundtable, an online talks series and a pop-up video presentation by the Spanish curator Chus Martínez. For more information, please visit www.artweektokyo.com/en



Amandine Beyer and her orchestra Gli Incogniti will open the Ambronay Festival

BERTRAND PICHE

Ambronay Festival

Since its inception more than 40 years ago, the Ambronay Festival has become one of the most prestigious events celebrating early music in Europe. Every autumn sees the Ambronay Abbey, located in the Auvergne-Rhône-Alpes region in France, transform into a haven for historically informed musical traditions. For its 43rd edition, festival veterans like conductors William Christie, Amandine Beyer and Gli Incogniti, and cellist Ophélie Gaillard will present the best of French and international Baroque music. In 1993, the festival established its own Baroque Academy for fostering young talent. Academy alumni like soprano Patricia Petibon, conductor Héloïse Gaillard, mezzo-soprano Stéphanie d'Oustrac and lutenist Vincent Dumestre will also perform this year. Rare presentations await the audience in the form of royal operatic tales, oratorios, passacaglias, church concertos and orchestras. Under the jurisdiction of the Centre culturel de rencontre d'Ambronay since 2006, the Ambronay Festival now extends its services of family concerts, workshops, lectures on historical musicology and guided tours on a year-round basis. The 2023 edition will conclude on 8th October. For more information, please visit festival.ambronay.org

Bookaroo Children's Literature Festival

After a successful summer run in Srinagar earlier this year, Bookaroo, a festival of children's literature, will return to the cities of Delhi (24th to 25th November) and Vadodara (2nd to 3rd December). Since its launch in 2008 by the Bookaroo Trust, the festival has spread the joy of reading amongst children across 16 cities in India and Malaysia. Bookaroo was founded on the philosophy that children are highly perceptible readers who do not require an adult's dictation on the quality of literature they consume. The 15th and 3rd editions of Delhi and Vadodara respectively will unite storytellers with their young audience through talks, readings, musical performances and art workshops conducted in public and private educational institutions. As part of Bookaroo in the City, the festival's outreach programme for underserved children, book-related activities will be held in health-care centres, orphanages, juvenile detention centres, parks, metro stations and museums before the main festival days. For more information, please visit www.bookaroo.in

Fairbanks Fiber Festival

As winter draws closer, the boreal city of Fairbanks gears up for its annual festivities honouring Alaska's rich history of fibre arts and industry. With an emphasis on promoting locally produced goods, the festival offers a dynamic networking opportunity to vendors, farmers, artisans and customers. The stalls at the festival are stocked with sartorial treats. The collection ranges from raw animal fibres like wool, qiviut, alpaca and angora; natural fibres such as silk, cotton, bamboo and cane to finished products including yarns, baskets, quilts, accessories and tools like looms, spinning wheels and spindles. From 14th to 15th October, visitors will be able to shop and support local Alaskan vendors such as 14 Mile Farm, 64 North Fibers, Knotty Little Things and The Fireweed Studio. Sponsored by the festival's co-founding institution The Folk School, workshops will also be held to raise awareness about this under-appreciated form of art. For more information, please visit www.fairbanksfiberfestival.com



Majuli Music Festival

Besides enjoying the status of the largest riverine island on Earth, Majuli's sublime coasts are also home to one of India's biggest indie music festivals. Every November since 2019, the Majuli Music Festival has been organising a three-day extravaganza in Assam to engage with the idea of traditional climate sustainability in the backdrop of a world-class musical experience. A cultural exchange with the local community in an open-air abode on the bank of the Brahmaputra awaits the attendees. The 4th

edition of the festival, from 24th to 26th November, promises to be bigger and better than its preceding years: 40 acts from all over India will perform across three stages, along with art exhibitions, rural culinary fairs and adventure sports events unfolding alongside. The past iterations of the festival have boasted line-ups filled with acclaimed artistes such as Lucky Ali, Shankuraj Konwar, Akash Anukul and bands like When Chai Met Toast, Rain in Sahara and Trance Effect. For more information, please visit www.majulimusicfestival.com

Kaleidoscope

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



An imperial stage

In a series of planned renovations in the Palazzo della Rovere for the development of a new Four Seasons hotel, the remains of a private theatre built by Roman Emperor Nero more than 2,000 years ago have been discovered. The site, located near Vatican City, has revealed stucco walls adorned with gold leaf, African marble columns, artefacts like rare medieval glass goblets, coins and fragments of musical instruments indicating the imperial status of the coliseum. Nero's penchant for the arts and architectural grandeur has been heavily chronicled. Roman philosopher Pliny the Elder once described the theatre as "large enough to satisfy even Nero's desire to sing before a full house." According to chief archaeologist Marzia Di Mento, research on this discovery, which may last for years, will offer a fresh perspective on the legacy of one of Rome's most complex emperors. For more information, please visit www.soprintendenzaspecialeroma.it

For a new age

Since June this year, *Alegría: In a New Light*, an all-new interpretation of the hit Cirque du Soleil production, has been dazzling audiences in Japan. Arguably the most successful show by the legendary Canadian live entertainment group, *Alegría* has sold more than 14 million tickets in over 40 countries since its premiere in 1994. For its 25th anniversary, its makers decided to usher in a modern twist to an old fable, adapting the show for a younger audience. The cities of Tokyo and Osaka were chosen as the first stops of the tour, as the Japanese have proven to be devoted fans of the original production, attracting more than 2 million spectators in total for the *Alegría* tours of 1996 and 2004. *Alegría* is the story of a



putrescent kingdom told the Cirque du Soleil way with roaring musical numbers, circus artistry, aerial performances and folk dances. The latest interpretation is accompanied by a remastered musical theme, advanced acrobatic choreography and freshly designed sets and costumes. *Alegría: In a New Light* will play across cities in the U.K. and Spain next year. For more information, please visit www.cirquedusoleil.com/alegria

Celebrating greatness

The U.S.-based National Endowment for the Arts (NEA) has announced the 2024 recipients of its annual Jazz Masters Fellowships: prolific saxophonist Gary Bartz, six-time Grammy-winning trumpeter and composer Terence Blanchard, and renowned pianist and vocalist Amina



Claudine Myers. Writer-historian Willard Jenkins has been chosen as the recipient of the 2024 A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy. The fellowships include an award of \$25,000 and a tribute concert in Washington, D.C., in April 2024, in collaboration with the John F. Kennedy Center for the Performing Arts. The NEA Jazz Masters Fellowship was launched with an aim to preserve and strengthen jazz as one of the country's

most significant musical contributions to the world. Since 1982, the NEA has awarded 173 fellowships to great figures who have left a lasting impact on the genre. The NCPA held screenings of Blanchard's operas *Fire Shut Up in My Bones* in June 2022 and *Champion* in July 2023. To know more about Blanchard's pioneering work in operatic jazz composition, please refer to the March 2023 issue of *ON Stage*. For more information, please visit www.arts.gov

Cultural cauldron

In an exciting new feat of cultural recognition for the nation, Bengaluru becomes the first Indian city to be inducted into the World Cities Cultural Forum (WCCF). Founded in 2012, the



syndicate constitutes 40 member cities spanning six continents that share research and intelligence to explore the role of culture in future prosperity. The Silicon Valley of India joins London, Paris, New York, Tokyo and other prominent urban centres. "This is a fantastic opportunity for Bengaluru to bring the cultural story alongside the tech story," says Justine Simons OBE, founder of the WCCF. The forum will work in collaboration with UnboxingBLR to organise a cultural festival promoting the city as a melting pot of literature, music, dance, technology and visual arts. The NCPA has also proudly contributed to the burgeoning performing arts scene in Bengaluru, taking our Indian classical music festival *Aadi Anant* to Chowdiah Memorial Hall in 2017, 2019 and 2020. In March 2020, the SOI Chamber Orchestra became the first orchestra to perform at the Ranga Shankara theatre. For more information, please visit www.worldcitiescultureforum.com

- Neelakshi Singh

CELINE LEARNS TO ROCK



WITH
DR. J AND KELLY

Leonard Jordan - Drums | Rameses Fernandes - Keys | Kelly Dlima - Vocals
Russell Fernandes - Bass | Doctor J (Jarvis Pereira) - Lead guitar+ Vocals

OCT 20, 2023 | 7:00 PM
EXPERIMENTAL THEATRE, NCPA

Soul in Stone

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 this catalogue, sculptor **Piloo R. Pochkhanawala** provides notes and commentaries on some of the 99 works exhibited at the Rodin Exhibition that was presented at the Tata Theatre in 1983.



The Burghers of Calais

"I am the bridge that unites both banks—the past and the present."

— Auguste Rodin

The mantle of Donatello fell on Michelangelo and was passed on to Auguste Rodin. So, it was natural that the artists and public of Bombay awaited the Rodin Exhibition with a heightened sense of expectancy. The superb quality of the works exhibited transformed the foyer, the staircase, the parapet ... in fact, the entire setting of the Tata Theatre into an art gallery. The exhibition was indeed an important event, a major happening, and we share the hope expressed by Dr. Jamshed Bhabha that "this will be a beginning of many more showings of this calibre in the city."

Monuments

In a sense, Rodin is the last of the classicists. His works, 'The Man with the Broken Nose', 'The Thinker', 'Suzon', 'The Shadow', link him with the classical period in Western sculpture. But with 'Final Study for the Monument to Balzac', which

The superb quality of the works at the Rodin Exhibition transformed the foyer, the staircase, the parapet ... in fact, the entire setting of the Tata Theatre into an art gallery

captures the simplicity of an upright altar stone, Rodin heralds the revolution in 20th-century sculpture. The single figure stands at the summit of the artist's career. We must recall that this work, which paved the way for new possibilities in sculpture, created a furore when it was shown. How could this bulky mass wrapped in a shapeless robe be Honoré de Balzac, the great man of letters? The critics could not break out of their conventional mould. They failed to recognise the quality of this work—its sheer energy, the sweep of the ascending planes and the magnificent head with its piercing farsightedness.

In 1884, Rodin was commissioned to create a monument for the town of Calais and to commemorate, in particular, the glory of Eustache de Saint-Pierre, its

leading citizen. In 1346, Saint-Pierre had led a group of six burghers who offered themselves as hostages to King Edward III of England in exchange for the safety of the inhabitants of Calais, already starved and ruined by a year-long siege and famine. Instead of focusing on one heroic figure, Rodin chose to concentrate on the idea of collective sacrifice in 'The Burghers of Calais' by grouping (on one level) six figures linked to each other like a 'rosary of suffering', by the movements of their bodies and the rope tied round their necks. In the figure of Pierre de Wiessant, the upraised left arm, while it embodies pathos, also linked the three figures compositionally in front with those in the rear so that all six become a single group sharing one predominant emotion.

In *Auguste Rodin: The Man, His Ideas, His Works*, Camille Mauclair wrote, "Rodin made successive sketches of all the faces of his works, going constantly round them so as to obtain a series of views connected in a ring ... Rodin desired that a statue should stand free and should bear looking at from any point, but he desired nevertheless that it should remain in relation with light and with the surrounding atmosphere."

Heads

"Each face contains all the mystery of the human, conceals all that man is under its succession of masks."

— Frederick Franck in *The Zen of Seeing*



Madame Vicuña

The monumental head of Balzac was one of the most outstanding pieces in the exhibition. The finely chiselled planes of the nose and lips, the sweeping brow encircled by hair reminiscent of a lion's mane. The hollow eyes, peering into vast horizons of imagination and perception. In this portrait, one sees the real thinker.

The portrait of Jean d'Aire, one of the

burghers of Calais, is a poetic rendering of despair. The head of Saint-Pierre, the principal burgher of Calais, suffers from no false heroics. The bearded and aged head, with its sunken cheek bones, ravaged by time and sorrow, reflects his tragic predicament. Gazing at the head of Wiessant, one can almost hear his cry of pain.

Apart from his large portraits for monuments, Rodin's smaller heads also reflect a deep human understanding. 'The Mourner' is a study in suppressed grief, while 'Madame Vicuña', with her frozen aloofness, in cold marble. 'Suzon' is a charming portrait from Rodin's cameo days.

Franck wrote, "Sometimes it is unbearable, almost too excruciating, impossible to draw someone you know very well, you love ... You have seen through this special mask ... have seen all too clearly into the riddle of that face ... You see its vulnerability revealed."

'Mignon' and 'Bellona' are portraits of Rose Beuret, Rodin's model and lifelong companion. In both these works, he captures her youth, passion and possessiveness. 'Mask of Madame Rodin', done 14 years later, reveals the passage of time. The lips slightly parted in pain, the downcast eyes, the severe coiffure and the taut muscles of the face all suggest a sense of serenity and resignation.

Eyes

Rodin handles the human eye in several different ways. In 'Bust of George Bernard Shaw', the eyelids and eyeballs are on the same plane; the pupils of the eyes are barely suggested. Even so, the look is alive and active. In 'Victor Hugo', the hollow pupils gazing sideways give individuality to the face. In 'Mignon', the lower eyelids caress the eyeball, stressing the beauty and fragility of this young face.

Hands

Normally one tends to think of the face as the only mirror of the soul, and its mobile features are often regarded as the expression of man's inner life. But, in reality, there is not a single muscle of the body which does not reveal feeling. Rodin's treatment of hands is eloquent enough to bear this out.

In 'The Kiss', the hand of the lover gently and hesitantly caresses his partner's hip and emphasises a mood of tenderness rather than passion. Though the moment of action is fixed, the continuous movement of the limbs suggests, to use Rodin's own



The Cathedral



The Left Hand (of a Burgher of Calais)

words, "an illusion of actual motion".

The raised left arm in 'Pierre de Wiessant' stresses the desperation of the burghers. Rodin treats the hands with great reverence in 'The Cathedral'. The fingers of two uplifted *right* hands meet in a spire and the palms enclose the vaulted space of a Gothic cathedral.

The human figure

Rodin executed the human figure as though it was a well-tuned instrument. 'The Walking Man' strides with confidence, though armless and headless. The action of walking is important and Rodin sought to eliminate any element that might draw attention away from this central idea.

Like the sun's rays on a turbulent sea, the rugged surfaces of Rodin's large, naked bodies ripple with light. "Instead of visualising the different parts of the body as more or less plane surfaces, I imagined them to be projections of internal volumes ... Thus, the truth of my figures: instead of being superficial ... they seem to grow

Pas de Deux B



Rodin's perceptive comment on the figure of the Nataraja was: "Those extended leg muscles hold nothing if not speed ... The closed thighs, so close together, a double caress, and zealously guarding the tenebrous mystery; an exquisite play of shade, accentuated by the light of the thighs."



from inside out, just as life itself," Rodin has said.

Rodin's knowledge of human anatomy was phenomenal. Yet, this same knowledge was also his weakness. Some of his works are visual conquests rather than a spiritual experience and 'Meditation' is one of them. Again, 'Idyll of Ixelles' seems to give the public what it wants—its familiar cherubs. 'The Benedictions', 'Daphnis and Lycinion', 'Eternal Spring' all suffer from sentimentality and an element of posturing.

'Iris, Messenger of the Gods' is precariously balanced on his left foot with the right thrown in a vertical kick. The right arm firmly grips the raised foot by the ankle, while the left arm is slashed off above the elbow and the head thrust back in total abandon. The movement captures the very spirit of speed and is the forerunner of the series of dance movements executed years later. By contrast 'Mercury', with his horizontally outstretched hands and grounded feet,

only conveys the gesture but not the spirit of speed.

Eroticism

In his works 'Damned Women', 'Fleeting Love', 'I am Beautiful', Rodin brought back eroticism into European sculpture after a span of centuries. The crouched posture of the woman in total surrender to the dictates of passion ('I am Beautiful') was a bold statement for his time and particularly so because the European sculptors had for years created the posture of love without its passion.

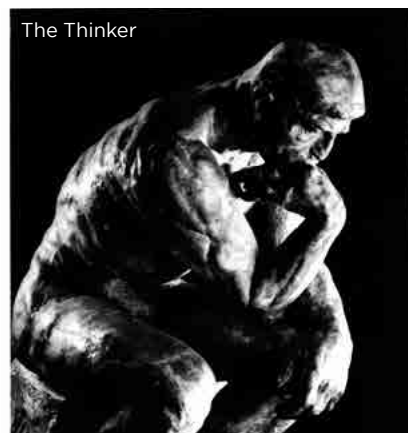
Instead of focusing on one heroic figure, Auguste Rodin chose to concentrate on the idea of collective sacrifice in 'The Burghers of Calais' by grouping six figures linked to each other like a 'rosary of suffering'

Dance movements

Sergei Diaghilev's Ballets Russes and Isadora Duncan stormed into and captivated both Paris and Rodin. In his vigorous sculptures, conventional anatomy is swept away, and the fierceness and freedom of the dance is stressed through distortion and exaggeration.

In 'Dance Movement H', the head has been sacrificed as it would have disturbed the movement of the arms. In 'Dance Movement F' and 'Dance Movement G', the outward kick of the leg, the flow of the arms expresses sheer joy. In 'Pas de Deux B',

The Thinker



the intertwined arms of the dancers stress their togetherness most impressively.

Along with the Balzac, this group of dancers has had an immense influence on contemporary sculpture. Here one notices Rodin's unremitting devotion to nuance. His search for form led to insights for which Maillol, Moore and many other sculptors acknowledged indebtedness to him. "Rodin has opened a large window in the pale house of contemporary sculpture," said sculptor Pierre Roche, "out of the timid and much impaired craft that was before his day he has shown that a bold art full of hope can be made." The Austrian poet, Rainer Maria Rilke, one-time secretary to Rodin, aptly defines the sculptor's artistic achievement: "From the first hesitant step of the man who awakes to nature to the grand, provocative stride of Balzac, Rodin has inscribed in his work the complete evolution of human consciousness." ■

This article first appeared in its entirety in the NCPA Quarterly Journal in June & September 1983 (Volume 12, Issue 2 & 3; Part Two).

Dance Movement F



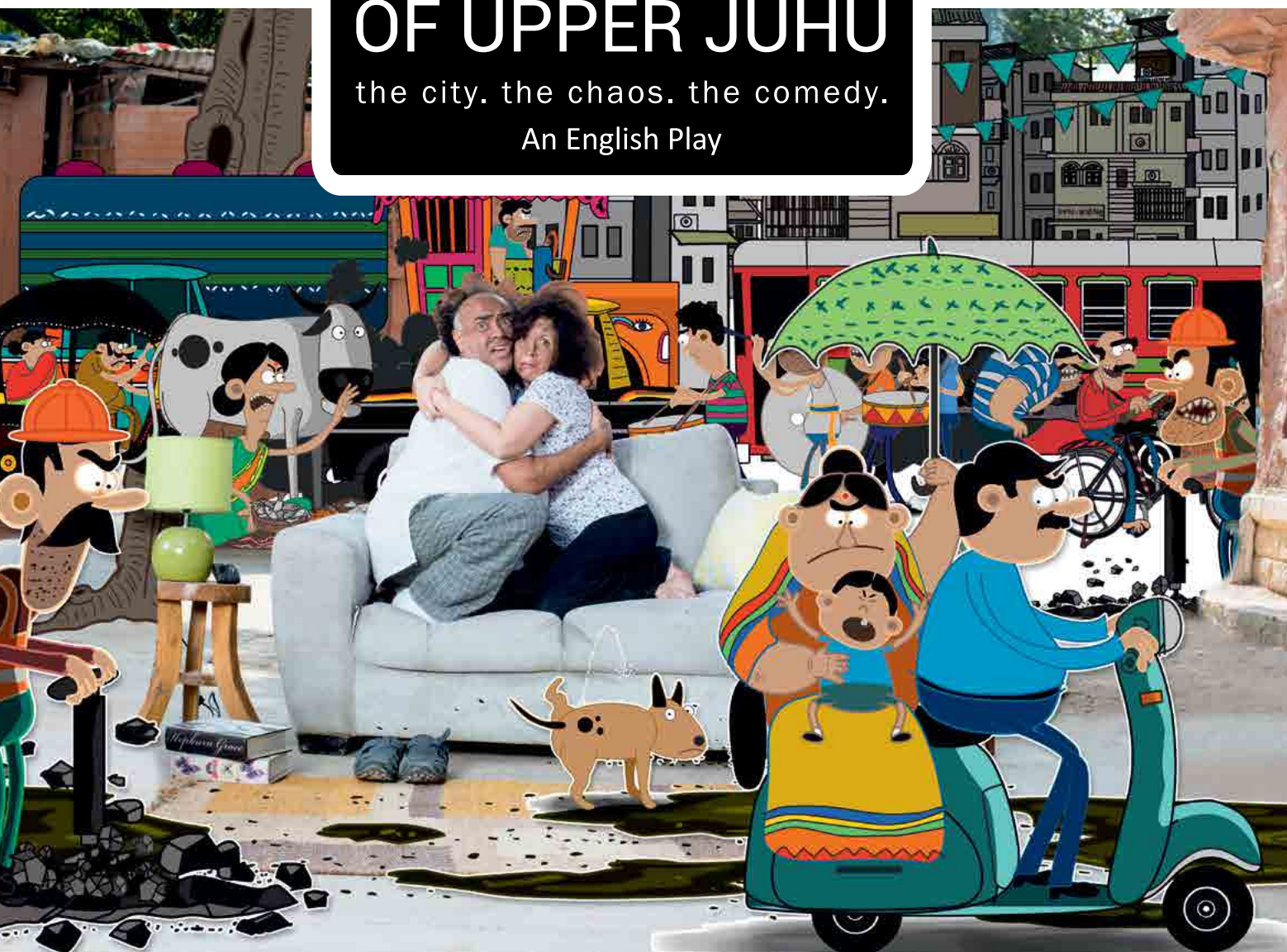
An NCPA Presentation
in collaboration with Rage Productions



SHERNAZ PATEL RAJIT KAPUR

THE SIDDHUS OF UPPER JUHU

the city. the chaos. the comedy.
An English Play



Directed by **Rahul da Cunha**
Cast: **Rajit Kapur, Shernaz Patel, Meera Khurana,**
Kajli Sharma & Shishir Sharma

Oct 7, 2023 | 7:00 pm | Tata Theatre, NCPA

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Programme Guide

October 2023

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

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

MULTI ARTS & PRESENTATION



Olympics in Reel Life, 1st to 7th,
Dilip Piramal Art Gallery

Olympics in Reel Life:

A Festival of Films and Photographs
Godrej Dance Theatre & Little Theatre – 10.00 am to 9.00 pm
Dilip Piramal Art Gallery – 12.00 noon to 8.00 pm
Sunday, 1st to Saturday, 7th October

The **Film Heritage Foundation**, in partnership with the **Olympic Museum**, presents a unique event, "Olympics in Reel Life: A Festival of Films and Photographs", from 1st to 7th October at the NCPA. The event is a prelude to India hosting the International Olympic Committee Session for the first time in 43 years from 15th to 17th October 2023.

The first-of-its-kind festival comprises curated screenings of 33 films and 10 series showcasing the best of Olympic film heritage, including India at the Olympics, drawn from the collections of the Olympic Museum and the Olympic Channel; a fine art photography exhibition of renowned international photographers titled *Olympism Made Visible*—an international photography project to explore the role of sport in society and as a catalyst for social development and peace; and iconic photographs of Indians at the Olympics over the decades that will be put up in high footfall areas around the city. The event will mark the unveiling of photographer **Poulomi Basu's**



Olympics in Reel Life, 1st to 7th,
Godrej Dance Theatre & Little Theatre

stunning photographs recently shot in Odisha for *Olympism Made Visible* which will be displayed publicly for the first time.

It will also showcase Olympic films across continents and eras that reflect not just remarkable achievements of human sporting endeavour, but also the shifting social, cultural and political sands of the last century of our history. The films have been drawn from the extensive archives of the Olympic Museum as well as the Olympic Channel spanning over a century, beginning from 1912.

The films will be played throughout the day from 10.00 am to 9.00 pm at two venues at the NCPA with the programme curated to engage a wide audience from school children to film and sports buffs and historians. The audience will have the rare opportunity to watch films beautifully restored and directed by acclaimed filmmakers from around the world, including **Carlos Saura, Milos Forman** and **Kon Ichikawa**, and will also include footage of India's journey at the Olympic Games.

Two of the acclaimed photographers, **Dana Lixenberg** and **Lorenzo Vitturi**, whose work will be displayed at the *Olympism Made Visible* exhibition, will be conducting workshops in Mumbai during the festival. The festival will also include programmes with Indian Olympians.

Entry free

INDIAN MUSIC

Samarpan 2023

(180 mins)

Tata Theatre

Monday, 2nd – 6.00 pm

The event will comprise 18 Indian classical music compositions including three solo performances. This is an initiative by Nitin Sampat to preserve and spread the legacy of *shastriya* sangeet of his guru, the late Dinkar Kaikini, and to pay tribute to this legend on his 96th birth anniversary. The compositions will be sung by Sampat's students from his Swaranand Music Academy in a choir format.

Directed & Produced by **Nitin Sampat**

Tickets:

₹1,350, 1,080, 810 & 540/- (Members)

₹1,500, 1,200, 900 & 600/- (Public)

(Inclusive of GST)

Tickets are only available on

www.bookmyshow.com

DANCE

NCPA Nakshatra Dance Festival 2023

6th to 8th October

The NCPA *Nakshatra* Dance Festival is back with some of the iconic productions presented over the last decade as well as some new works by masters of the genre. The festival aims to feature innovative group choreographies. This year brings stellar performances by eminent choreographers and performers with their respective dance institutions.

Day 1:

Storm before the Calm

Bharatanatyam by

Rama Vaidyanathan & troupe
and

Chitrangada

**Rabindranritya by
Sruti Performing Troupe & artistes
from Santiniketan
Jamshed Bhabha Theatre
Friday, 6th – 6.30 pm**

Rama Vaidyanathan, a leading exponent of Bharatanatyam, is one of the most sought-after artistes of her generation. She has trained extensively under Yamini Krishnamurthy and Saroja Vaidyanathan. While deeply rooted in tradition, Vaidyanathan has evolved her own individual style without forsaking the core principles of Bharatanatyam. She is one of the directors of Ganesa Natyalaya, one of India's premier Bharatanatyam institutes, and has received numerous awards including the Sangeet Natak Akademi Award and the Kalaimamani award from the Tamil Nadu State Government, among others.

When the status quo of placidity is interrupted and the inner self is stirred, what emerges is change, movement and regeneration—the dance of the cosmos, the dance of the body and the dance of the mind. The process of churning within a dancer is inevitable and it happens on multiple levels. *Storm before the Calm* takes us inside a dancer's mind and traces the crucial journey from the studio to the stage where the elixir of joy is experienced.

The Sruti Performing Troupe has been presenting experimental theatrical performances for more than two decades. This platform organises workshops, seminars and performances to promote the rich cultural heritage of our country. It also provides a platform for young talents by arranging recitals and exhibitions. The troupe explores and conducts extensive research and scholarly work in the field of arts and culture with members of the troupe presenting papers at national and international conferences. The organisation

undertakes interdisciplinary work focused on allied subjects like human rights, performers' rights and the legal dimensions of the performing arts field.

Rabindranath Tagore's *Chitrangada* took a new turn when transformed from a poetry drama (1892) to a dance drama (1936). With this work, Tagore put forward the issue of gender equality. *Chitrangada* has been choreographed using Tagore's script of the dance drama to honour the tradition in Santiniketan.

Tickets:

₹540, 360 & 270/- (Members)

₹600, 400 & 300/- (Public)

(Inclusive of GST)

Day 2:

Workshop on Rabindranritya

**by Dr. Sruti Bandopadhyay
Jamshed Bhabha Theatre (foyer)
Saturday, 7th – 10.00 am to
12.00 noon**

Dr. Sruti Bandopadhyay, one of the leading exponents of Manipuri, is dedicated to propagating the form outside the boundaries of the state. She is a 'Top' grade artiste of Doordarshan. Having trained under Bipin Singh, Kalavati Devi and Darshana Jhaveri, among others, she has performed in major festivals in India and abroad. She is a recognised artiste of the Sangeet Natak Akademi, the ICCR, the Eastern Zonal Cultural Centre and other cultural institutions in India. In addition to having choreographed a number of acclaimed productions, Dr. Bandopadhyay has completed her PhD from Rabindra Bharati University and D.Litt. from Visva-Bharati, Santiniketan. Currently, she teaches Manipuri Dance at Sangit Bhavana of Visva-Bharati University and regularly performs, lectures and writes on dance. She has been a recipient of the Devadasi Rashtriya Samman at Bhubaneswar and the Sri Lalit Kala Academy Award from Mysore.

A poet, playwright, painter, lyricist, novelist and a man of letters, Rabindranath Tagore also revolutionised the dance scenario of Bengal. In this workshop, participants will learn to create and recreate to express, in their own ways, the vision and philosophy of Tagore.

Registration Fees: ₹500/-

For registration, call: 8879114939 / 8879313834

Email: mdsouza@ncpamumbai.com, ashetty@ncpamumbai.com

Workshop on Kathak

**by Ishira Parikh and Maulik Shah
Jamshed Bhabha Theatre (foyer)
Saturday, 7th – 2.00 pm to 4.00 pm**

Ishira Parikh and **Maulik Shah** of Anart Foundation are renowned Kathak dancers whose choreographic endeavours reflect the synthesis of sensitivity and intelligence. Both are 'Top' grade artistes of Doordarshan. Considering their outstanding contribution to Kathak, the Central Sangeet Natak Akademi, New Delhi, has awarded them the prestigious Akademi Puraskar. They have been designated by the ICCR, have performed in more than 40 countries and are recipients of many prestigious awards such as the Gaurav Puraskar, among others.

In this workshop, participants will learn new techniques and other finer aspects of Kathak including footwork, *abhinaya*, *taal* and *bol*.

Registration Fees: ₹1000/-

For registration, call: 8879114939 / 8879313834

Email: mdsouza@ncpamumbai.com, ashetty@ncpamumbai.com

Shrimanta Yogi

**Bharatanatyam by Vaibhav Arekar
along with Sankhya Dance Company
and**

Adviteeyam

**Group Odissi by Srjan
Jamshed Bhabha Theatre
Saturday, 7th – 5.00 pm**

Vaibhav Arekar, one of India's leading male Bharatanatyam soloists, has trained under virtuoso teachers Saroja Srinath, Thangamani Nagarajan and Dr. Kanak Rele. Arekar has a B.F.A. and M.F.A. from Nalanda Nritya Kala Mahavidyalaya. His collaborative work in the genre of theatre-dance has created milestone productions. *Haravalele Pratibimba*, *Mata Hidimba*, *Dwandwa* and *Shrimanta Yogi* are regarded as model thematic works in Bharatanatyam. His solo work includes *Debotar Grash* (based on Tagore's poem) and *Narmade Har*



Hara (in praise of river Narmada), among others. As a soloist, he has performed at prestigious dance festivals around the country. He is the founder of Sankhya Dance Company, which has performed in Japan, Brazil, Canada, the U.S., Poland, Russia, Germany, France and Australia.

Shrimanta Yogi attempts to capture a few impressions of the phenomenon that was Shivaji Maharaj. The premise of the performance is the cultural, social and emotional state of society and of Shivaji himself. The entire performance, far from the chronological life and history of the warrior king, is more of an impressionistic dance expression.

Srjan was founded in 1993 by the eminent Kelucharan Mohapatra and has since evolved into a premier Odissi dance institute of India. Srjan symbolises Mohapatra's humble offering of the classicism of Odissi dance, music and percussion to the rich national ethos of India. Today, a vital aspect of Srjan's function is teaching dance patterned after the ancient gurukul system. Mohapatra's rigorous teaching method has been faithfully adopted by his son, Ratikant Mohapatra, who has ably and imaginatively assisted this great teacher in imparting the knowledge and technique of Odissi. Srjan had previously performed *Chitra Vitanam* at the NCPA to mark the completion of 100 years of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya.

Adviteeyam seeks the modern in the ancient. In a world that is consumed by fast-paced technological developments, Srjan's dance production carefully unearths precious pearls of wisdom. The legacy created by Guruji is immortal and surpasses the test of time. The choreography has given it a new dimension through a bouquet of neoclassical innovations that highlight this novel perspective whilst respecting the integrity of the organisation's inheritance.

Tickets:

₹540, 360 & 270/- (Members)

₹600, 400 & 300/- (Public)

(Inclusive of GST)

Day 3:

Let it Flow

Kathak by Anart Foundation
(Ishira Parikh & Maulik Shah)
and

Kalyanasougandhikam

Kathakali by Margi from Kerala

Experimental Theatre

Sunday, 8th – 5.00 pm

The **Anart Foundation** was established by **Ishira Parikh** and **Maulik Shah** with a view to generate and extend awareness for classical dance and related arts. It is engaged in wide-ranging activities from creating and staging dance productions, imparting performance-oriented training to working on research-oriented projects.

What is dance if not an expression of the innermost ideas, desires, and feelings of the human mind? Dance, akin to life, flows like a river reflecting all that we wish for. Kathak is replete with lucid movements and arresting rhythmic patterns; threading through this energised sphere, emerge rivulets of emotions and feelings.

Margi is an organisation dedicated to the revival of Kathakali and *Kutiyattam*, two unique art forms of Kerala, for over three decades. Training is imparted



Margi, 8th, Experimental Theatre

through the gurukul system. The Margi troupe has performed extensively in several countries including Bhutan, Sri Lanka, Sweden, Germany, Japan, the U.K., Italy, the U.S., France and Spain.

Kalyanasougandhikam relates to an episode from the Mahabharata in which the Pandava princes are in exile in the forest. The performance is centred on the meeting between the two sons of Vayu, Hanuman and Bhima, when the latter goes in search of the divine flower.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

Box Office for the Festival now open

INDIAN MUSIC

Avinashi Avinash

Ashit Desai, Hema Desai, Alaap Desai & others



Avinash Vyas, 6th, Tata Theatre

Compère: Mukesh Joshi

Tata Theatre

Friday, 6th – 6.30 pm

An NCPA Presentation in association
with Kilachand Foundation
& Ashwin C. Shroff

Music composer, lyricist and singer, **Avinash Vyas** (1912-1984), left an indelible mark on the world of Gujarati *sugam* sangeet (light music) through nearly 10,000 songs that he composed during the course of his career. Having had the privilege of being groomed under the legendary sarod maestro Allauddin Khan of Maihar, he went on to compose around 1,200 songs covering a wide range of subjects and moods for over 190 Gujarati films. Some well-known films for which he scored music were: *Mahasati Ansuya* (1943, with Allarakha), *Gunsundari* (1948, in Gujarati and Hindi), *Bhagyawan* (1953), *Andher Nagari Chaupat Raja* (1955), *Grihalakshmi* (1959), *Mehendi Rang Lagyo* (1960), *Hawa Mahal* (1962), *Taqat aur Talwar* (1972), *Santu Rangili* (1976), *Maa Baap* (1977), *Garvi Nar Gunaratan* (1981) and *Kanku ni Kimat* (1983), amongst others. Besides engaging mainstream male and female singers, he was equally comfortable working with new talent. In fact, he was instrumental in introducing Geeta Dutt to Gujarati films.

This presentation will showcase a wide range of his songs in Gujarati along with a *garba* sequence, providing a glimpse of the versatility of the award-winning music composer.

Tickets:

₹450, 315 & 225/- (Members)

₹500, 350 & 250/- (Public)

Box Office now open

INTERNATIONAL MUSIC



Troy Damerum, 6th, Experimental Theatre

Livewire - Let there be Rock and Roll

Experimental Theatre
Friday, 6th – 7.00 pm

An NCPA Homegrown Presentation

Vibhas Shukla – vocals & rhythm guitar
Troy Damerum – vocals & lead guitar
Darel Joseph – vocals & keyboards
Albert Dennis – vocals & bass
Deon Rebeiro – vocals & drums

Celebrating a night of homage to more than 60 years of rock, which in all its varied genres, has one common denomination—freedom. Here is your chance to join in on an exclusive night featuring Pune-based band, **Livewire**, bringing the house down, with the best of rock and retro from the '60s till the turn of the century. With hits from CCR, Elvis Presley, ABBA, Cliff Richard & The Shadows, Boney M, The Beatles, Queen, Toto, Pink Floyd, Guns N' Roses, Eagles, Bon Jovi, Ozzy Osbourne, Van Halen, Bryan Adams, AC/DC, The Doobie Brothers, Deep Purple, Dire Straits and many more, Livewire has something special for everyone.

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

INTERNATIONAL MUSIC

White Vinyl – Live at the NCPA

Experimental Theatre
Saturday, 7th – 6.30 pm

An NCPA Homegrown Presentation



Dhananjay Chhettri, 7th, Experimental Theatre

Dhananjay Chhettri – lead guitars
Vyom Joshi – lead vocals & rhythm guitars
Anveya Chole – bass guitar
Shreyansh Kejriwal – drums

White Vinyl is a pop-rock band from northeastern India, comprising musicians coming from varied walks of life. Like a prism combining seven colours into one, the band amalgamates a great diversity of music into their songs. White Vinyl fuses genres such as blues, rock and soul into their music style, and are sure to make you sway and groove while keeping you on your toes in sweet anticipation. The sound of the band draws inspiration from legends like Pink Floyd, Led Zeppelin, Black Sabbath, Bon Jovi, Pearl Jam and John Mayer, to name a few.

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

THEATRE

The Siddhus of Upper Juhu

English Play (90 mins)
Tata Theatre
Saturday, 7th – 7.00 pm

An NCPA Presentation in



The Siddhus of Upper Juhu, 7th, Tata Theatre

collaboration with **Rage Productions**

Balvinder Siddhu, also known as Bubbles, is a 50-year-old well-paid financial executive, and his loyal Parsi wife, Behroze, live on the 14th floor of a typical modern Upper Juhu high-rise called Sea View Towers. In spite of having poured their life savings into this 2.5 BHK flat in Mumbai, everything civil and civic seems to go wrong.

Directed by **Rahul da Cunha**

Cast: **Rajit Kapur, Shernaz Patel, Meera Khurana, Kajli Sharma & Shishir Sharma**

Tickets:
₹2,250, 1,800, 1,350, 1,080, 900, 720 & 450/- (Members)
₹2,500, 2,000, 1,500, 1,200, 1,000, 800 & 500/- (Public)
(Plus GST)
Box Office now open

INTERNATIONAL MUSIC

On Wings of Song

By The Bombay Chamber Orchestra
Tata Theatre
Sunday, 8th – 6.30 pm

For the final concert in the series to commemorate its Diamond Jubilee, the Bombay Chamber Orchestra will present a varied programme of orchestral and choral works with the Cathedral Choir. The programme includes Beethoven's "Egmont" Overture, Mendelssohn's Symphony No. 4 "Italian", and a selection of choral masterpieces ranging from the baroque period to contemporary hits by Richard Rodgers and ABBA. The performance will be conducted by Gregory Rose.

British conductor and composer **Gregory Rose** is particularly noted for his performances of the Romantic and contemporary repertoires, having conducted over a thousand premieres of orchestral, choral and ensemble works throughout Europe and the Far East. He is the Principal Conductor of Jupiter Orchestra and Singers which he founded in 1984. As guest conductor, he has conducted the London Philharmonic Orchestra, Royal Scottish National Orchestra, Royal Philharmonic Orchestra, BBC Concert Orchestra and Ulster Orchestra. He is a professor of

conducting and a staff conductor at the Trinity Laban Conservatoire of Music and Dance.

Tickets:

₹810, 630 & 450/- (Members)

₹900, 700 & 500/- (Public)

(Inclusive of GST)

Box Office now open

SCREENING



Best of Enemies

by James Graham

Theatre Screening

(Approx. 180 mins)

Godrej Dance Theatre

Tuesday, 10th – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

David Harewood (*Homeland*) and **Zachary Quinto** (*Star Trek*) play feuding political rivals in James Graham's (*Sherwood*) multiple award-winning drama, *Best of Enemies*. In 1968 America, as two men fight to become the next president, all eyes are on the battle between two others: the cunningly conservative William F. Buckley, Jr. and the unruly liberal Gore Vidal. During a new nightly television format, they debate the moral landscape of a shattered nation. As beliefs are challenged and slurs slung, a new frontier in American politics is opening and television news is about to be transformed forever. **Jeremy Herrin** (*All My Sons*) directs this blistering political thriller, filmed live in London's West End.

Directed by **Jeremy Herrin**

Inspired by a documentary by

Morgan Neville & Robert Gordon

Age: 15+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE

International Clown Festival

(100 mins)

Tata Theatre

Wednesday, 11th & Thursday, 12th –

3.00 pm & 6.00 pm

Join Flubber, the renowned award-winning clown and producer of India's International Clown Festival, on another exhilarating adventure. Alongside a vibrant cast of international clown companions, Flubber promises to captivate you with their uproarious antics. Watch in awe as they engage in a series of side-splitting and astonishing performances, from playful antics to rib-tickling physical comedy. Brace yourself for a spectacle of breathtaking juggling and acrobatics that will leave you spellbound. This is the perfect occasion to bond with your family over shared laughter and to glimpse the world through the eyes of a clown. Embark on a journey through the clown's perspective on life, where children burst into laughter, teenagers marvel at the skills of the performers and parents get ready to uncover a fresh interpretation of the phrase 'Be a Clown'. This family-friendly comedy show, starring international clowns, guarantees an evening of pure delight and merriment.

Produced and directed by

Martin Flubber D'Souza

Cast: **Jeffrey 'Bungles' Potts**, **Charles 'Sleepy' Lauder**, **Edmund 'Captain Dazzle' Kong**, **Janna 'Jenny' Wohlfarth**, **Daigo 'Toppo' Mizutani**, **'Rone', 'Gigi', Martin 'Flubber' D'Souza** and the **Punchinellos**.

A Mad Hatters and Lighthouse Entertainment Production

About the clowns

Flubber (India), a Mumbaikar, is an award-winning clown and producer of the International Clown Festival. Flubber loves to play and brings his unique flavour of excitement to the show.

RONE & Gigi (Japan), two dynamic performers, are setting a high standard of excellence wherever they appear. Award winners at International Clown Festival in Monte Carlo, the duo excels in pantomime, physical comedy and music.

Sleepy the clown (Canada) has been entertaining on the prairies of Canada longer than he has been able to drive, bringing award-winning balloon magic, juggling and clown silliness wherever he goes.

Bungles the Clown (USA) is a 'Family Edu-tainer', combining entertainment with education. He loves performing onstage and in close-up, one on one. Bungles is the creator of the American Clown Academy and has been the Education Director for the World Clown Association.

Captain Dazzle (Singapore) is one of the Master Clowns of the World Clown Association, having won the Annual Best All-Around Clown competition twice in a row. He loves to inspire both children and adults to have fun through play and exercise.

Toppo (Japan) is a comical clown in a blue costume. A mischievous prankster who moves around energetically, Toppo enjoys pantomime and large giant balloons.

Jenny (Germany) is an amazing tall, funny unicyclist and hat juggler. She has won the world championship and numerous other unicycle championships in Europe. She loves travelling and performing all around the world.

We strongly recommend you arrive at the auditorium 30 minutes prior to showtime. Gates will open 15 minutes before showtime. The International Clowns and the Punchinellos would love to interact with the kids and families before the shows.

Tickets:

₹2,250, 1,800, 1,350, 900 & 720/- (Members)

₹2,500, 2,000, 1,500, 1,000 & 800/- (Public)

(Inclusive of GST)

Box Office now open

SCREENING

I, Claude Monet – with Monet's letters read by Henry Goodman

Exhibition on Screen

(Approx. 90 mins)

Godrej Dance Theatre

Wednesday, 11th – 6.30 pm

An NCPA-Seventh Art Productions (UK) Presentation



Claude Monet, 11th, Godrej Dance Theatre

From award-winning director Phil Grabsky comes a new look at one of the world's favourite artists—through his own words. Based on over 2,500 letters, *I, Claude Monet* reveals new insight into the man who not only painted the picture that gave birth to impressionism but who was perhaps the most influential and successful painter of the 19th and early 20th centuries.

Monet's life is a gripping tale about a man who, behind his sun-dazzled canvases, suffered from feelings of depression, loneliness and even suicide. However, as his art developed and his love of gardening led to the glories of his Giverny garden, his humour, insight and love for life are revealed. Shot on location throughout Europe at the very spots he painted, *I, Claude Monet* is a fresh and intimate cinematic exploration of some of the most loved and iconic scenes in Western art.

Produced by **Amanda Wilkie**
Directed by **Phil Grabsky**

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 who are experimenting with form and technique. Short Film Corner hopes to connect movie lovers with these films and open a dialogue with filmmakers, who in turn, get a chance to connect with their audiences.

Flat No. 404

Hindi Film (20 mins)



Flat No. 404, 11th, Little Theatre

The film is the story of one night that is about to spiral completely out of control. Randeep has a special guest over, Kimi, and things are about to get intimate between the two when an unexpected visitor arrives.

Directed by **Pranav Brara**

The Flyman

Hindi Film with English Subtitles
(10 mins)



The Flyman, 11th, Little Theatre

An eight-year-old boy wants to become The Flyman because he wants to escape Bull Boy, the boy who hits him in school. But the one thing stopping him from flying is Gravity.

Directed by **Roopal Kewalya**

When Plato Came Home

Silent Film (22 mins)



When Plato Came Home, 11th, Little Theatre

When Plato Came Home is an adaptation of the book *The Allegory of the Cave* by Plato. This silent experimental film looks at our intolerant society and deals with the question, what would we do if Plato knocked on our door today with his philosophies, with his beliefs, with the truth? Will we open

our eyes or shut the door on him, denying everything that questions our age-old belief systems?

Directed by **Vidar Joshi**

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

INTERNATIONAL MUSIC



Citizen Kane, 12th, Little Theatre

Movies Under the Stars

Citizen Kane (1941)
Film Screening
(B&W – 119 mins)
Little Theatre
Thursday, 12th – 6.30 pm

An NCPA & Film Heritage Foundation Presentation

In the most dazzling debut feature in cinema history, 25-year-old writer-producer-director-star Orson Welles synthesised the possibilities of sound-era filmmaking into what could be called the first truly modern movie. In telling the story of the meteoric rise and precipitous fall of a William Randolph Hearst-like newspaper magnate named Charles Foster Kane (**Orson Welles**), Welles not only created the definitive portrait of American megalomania, he also unleashed a torrent of stylistic innovations—from the jigsaw-puzzle narrative structure to the stunning deep-focus camera work of Gregg Toland—that have ensured that *Citizen Kane* remains fresh and galvanising for every new generation of moviegoers to encounter it.

Director: **Orson Welles**
Original Screenplay: **Herman J. Mankiewicz & Orson Welles**
Cinematography: **Gregg Toland**
Music: **Bernard Herrmann**
Cast: **Orson Welles, Joseph Cotten, Dorothy Comingore, Ruth Warrick,**

Ray Collins, Erskine Sanford, Everett Sloane, William Alland, Paul Stewart & George Coulouris

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

DANCE

NCPA Umang Chudamani Pradan and Keki Kantha

Odissi by Shayomita Dasgupta & Subikash Mukherjee and Pandurangam Bhaje
Kuchipudi by Vasanth Kiran
Little Theatre
Friday, 13th – 6.30 pm

Shayomita Dasgupta delved into the classical dance arena at four, beginning with Kathak and Manipuri. She recalls her acquaintance with Kelucharan Mohapatra in 1995 as the turning point in her life and career. She has performed on various TV channels with distinction, notable among them being Doordarshan and Tara Music. Dasgupta is a recipient of the Sangeet Bivakar Award by Bangiya Sangeet Parishad and the National Nritya Bhushan Award by the India Theatre Olympiad, to name a few. She is the Founder Director at Pragadyuti, an Odissi Nrityabasa.

Subikash Mukherjee is a student of Giridhari Nayak and Ratikant Mohapatra and has completed Sangeet Visharad from the Pracheen Kala Kendra, Chandigarh. He has trained under Kumkum Mohanty and received guidance from Kelucharan Mohapatra, with whom he has had the privilege to perform. He has received the West Bengal State Music Academy Award and the Victoria Memorial Society Award, to name a few. His name is included in the Guinness Book of World Records for participating in the Largest



Subikash Mukherjee & Shayomita Dasgupta, 13th, Little Theatre

Odissi Dance. Mukherjee runs a dance institution called Sankalapa Nrityayan.

Chudamani Pradan describes the first meeting between Sita and Hanuman at Ashok Vatika in Ravana's Lanka. When Hanuman finds Sita alone and in despair, he gives her Rama's ring and convinces her of his identity. On his request, Sita, finally reassured, gives Hanuman the *chudamani*, a headpiece to take back and show Rama that she is safe.

A versatile dancer, an exceptional Nattuvanar and a unique choreographer, **Vasanth Kiran** received Kuchipudi training from Vempati Chinna Satyam, Ravi Shankar and Manju Bhargavi. He is the Director of Nityanidhi Institute of Performing Arts. Kiran has performed at various festivals in India and abroad, including the Hampi Utsav, Mysore Dasara Utsav, Konark Mahotsav and Khajuraho Festival to name a few.

Pandurangam Bhaje is a multilingual solo dance-drama in Kuchipudi style categorised as 'Ekapatra Kelika'. It is about an ardent devotee of Lord Vithala who begins his journey from South India to Pandharpur and realises that in all the states of South India, there exists a culture of praying to Vithala. As he reaches Pandharpur, his joy and ecstasy know no bounds with the *darshan* of Panduranga Vithala and Rukmini. The presentation concludes with an *abhang*.

Admission on a first-come-first-served basis. Register now on www.bookmyshow.com

INDIAN MUSIC

One World Many Musics: Celebrating Artistic Plurality

13th & 22nd October

An NCPA Presentation
Main Sponsor: DCB Bank

The world that we live in is buzzing with myriad traditions and musical forms across various indigenous cultures. It is natural that musical styles from around the world tend to influence each other, leading to newer forms that keep evolving.

This festival, showcasing varied musical forms, reaffirms the peaceful

co-existence of cultural and artistic plurality in the world. With this event, we celebrate the power of music as a healing force that promotes cross-cultural understanding and reminds people of all cultures and religions that we share a common humanity.

Dipesh Varma Collective

Experimental Theatre

Friday, 13th – 7.00 pm



Led by **Dipesh Varma** (percussion & djembe), the ensemble includes **Sridhar Parthasarthy**, a senior percussionist (mridangam, kanjira, morsing), along with a younger team comprising **Sandeep Mishra** (sarangi), **Harmeet Singh** (tabla), **Abhay Nayampally** (guitar) and **Amit Padhye** (harmonium & keyboard). Besides having a mix of artistes trained in North and South Indian music traditions, the ethnic diversity of instruments adds to the appeal of the band.

This collaborative endeavour strives to blend purposefully some conventional Hindustani and Carnatic melodies and rhythms with contemporary elements, resulting in an exciting sonic experience.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

When Chai Met Toast

Tata Theatre

Sunday, 22nd – 7.00 pm

After having met at music circles



When Chai Met Toast, 22nd, Tata Theatre

in Kerala, the quartet—comprising **Ashwin Gopakumar, Achyuth Jaigopal, Palee Francis** and **Pai Sailesh**—went on to form the pop band, When Chai Met Toast. Debuting with 'Joy of Little Things' in 2017, followed by hits like 'Believe' and 'When We Feel Young' and such others, the band has established its identity which can be described as a mix of indie folk and alternative rock. Having performed at numerous concerts worldwide, today, the band enjoys a wide following among global audiences.

Tickets:

₹1,800, 1,440, 1,080, 720 & 450/- (Members)

₹2,000, 1,600, 1,200, 800 & 500/- (Public)

(Inclusive of GST)

Box Office for the Festival now open

INDIAN MUSIC

NCPA-HSBC Music Workshop

Understanding live sound, its fundamentals and possibilities

by Ashwin Jyoti

A free online workshop on Zoom

Saturday, 14th – 11.30 am

Supported by HSBC

With advancement in the technology available today to control and influence sound, it becomes imperative for all personnel involved in a live event to have some basic knowledge of the fundamentals governing the live sound as well as the possibilities for enhancing the sound quality in such a scenario.

This workshop is aimed at not only musicians but also technical personnel like budding sound engineers with aspirations to join the live sound industry. The session will specifically deal with issues related to the behaviour of sound in real-time, during a live stage performance. It is designed to introduce participants to various

devices used, such as microphones, speakers, mixers, etc. that influence the quality of sound. The role and impact of each of these devices will be explained and demonstrated with the help of live ensembles of vocal and instrumental music. This will enable participants to understand how to achieve the best sound during performance, within the given acoustic conditions such as the architecture of the hall and size of the audience.

Ashwin Jyoti has trained in audio engineering and has vast experience of managing live sound. Having worked with a variety of PA systems, he specialises in setting up sound and rigging PA for huge audiences, both indoor and outdoor. An amateur singer himself, he has knowledge of mixing for events across various genres. Presently, he heads the team for live sound at the NCPA.

Registration starts on

12th September 2023

Register now on

www.bookmyshow.com

THEATRE

St. Nicholas

By Conor McPherson

English Play (75 mins)

Little Theatre

Saturday, 14th & Sunday, 15th - 7.00 pm & 9.00 pm

Saturday, 21st & Sunday, 22nd - 7.00 pm & 9.00 pm

An NCPA Production

When a jaded and cynical Dublin drama critic comes under the spell of a beautiful young actress and pursues her into a coven of vampires in modern-day London, storytelling at its spooky best comes to vivid life. Is it all a drunken lie? A tantalizing fairy tale? Or is it his own version of a higher truth?



Zafar Karachiwala, 14th, 15th, 21st & 22nd, Little Theatre

Written by **Conor McPherson**, this play was first performed at the Bush Theatre in 1997. The NCPA's version will be directed by **Bruce Guthrie**, starring **Zafar Karachiwala**.

Age: 16+

Box Office opens soon

THEATRE



Peggy Pane - Oh What a Pain!, 15th, Experimental Theatre

Peggy Pane - Oh What a Pain!

Children's Musical Comedy in English

(Approx. 75 mins)

Experimental Theatre

Sunday, 15th – 12.00 noon

An NCPA Presentation in collaboration with Theatrewaalas

Inspired by the famous Amelia Jane series by Enid Blyton, the play is a sweet story of toys inside a toy nursery. Penny's nursery has many toys like Teddy, Annie, Gollywog. One day a new toy called Peggy Pane arrives and turns the peace of the nursery upside down. Being a very naughty doll, Peggy keeps creating mischief in the toy nursery and makes life difficult for all the toys. The toys finally decide to teach Peggy a lesson, but the entry of a mysterious creature scares the bejesus out of the toys and then Peggy helps them out with her bravery, making a new friend in the end. The play is a very colourful costume and props musical drama.

Adapted and directed by

Sheetal R & Rohit Tiwari

Age: 4+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE



Big Show – All-Star Stand-up Comedy

English/Hindi (105 mins)

Experimental Theatre

Sunday, 15th – 7.30 pm

An NCPA Off-Stage Presentation
In collaboration with The Habitat

Spend Sunday evening with the best in stand-up comedy, performing freshly baked material at The Big Show – All-Star Stand-up Comedy – The Habitat's premier show which takes club comedy to a larger stage near you.

This edition will have a line-up that includes **Rohan Joshi, Nishant Tanwar, Raunaq Rajani, Anirban Dasgupta, Sonali Thakker, Sumaira Sheikh and Shashwat Maheshwari.**

Suggested age: 16+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

FILM



Ghatashraddha

Kannada Film with English Subtitles
(108 mins)

Godrej Dance Theatre

Monday, 9th – 6.30 pm

The Indian Express Film Club
screening in association with NCPA
& Banaras Media

Ghatashraddha, directed by Girish Kasaravalli, is a 1977 Kannada film portraying a pregnant young widow's

struggles and a boy's challenges with religious hymns in a rural setting. Through their stories, the film delves into societal norms, gender issues and the clash between tradition and personal freedom. This influential work remains a significant milestone in Indian cinema, sparking discussions about pressing social matters and questioning established conventions.

Director: **Girish Kasaravalli**

Producer: **Sadananda Suvarna**

Cast: **Meena Kuttappa, Narayana Bhat, Ajith Kumar, Ramakrishna, Shantha, Ramaswamy Iyengar, Jagannath, B. Suresha & H. S. Parvathi**

The film screening will be followed
by a discussion with **Shubhra Gupta,**
Film Critic, *The Indian Express*.

Admission on a first-come-first-served basis. NCPA Members do not have to register and will be given entry on display of membership card.

INDIAN MUSIC



The Saga of Songstress:

Reminiscing the artistry of Gauhar Jan, Janki Bai, Zohra Bai & Begum Akhtar

by Chandra Chakraborty
Experimental Theatre

Thursday, 19th – 6.30 pm

An NCPA Presentation

The contribution made to Indian music by talented women of the courtesan community is indeed laudable. Although society at large preferred to ignore their contribution and even sought to abolish them from the performing space, research points to the ways in which these songstresses overcame social taboos and logistical challenges of recording and contributed immensely to the documentation and propagation of traditional classical and

semi-classical repertoire.

Naturally endowed with tuneful and delicate voices, coupled with systematic training and arduous practice, they became custodians of an unusually large repertoire ranging from *khayal*, *thumri*, *dadra*, *tappa* and *hori* to *ghazal*. With a unique combination of beauty, brains and musical talent, they ruled the world of classical and semi-classical Indian music in the early 20th century.

Chandra Chakraborty has trained at the prestigious ITC Sangeet Research Academy, Kolkata, with stalwarts like A. Kanan, Malabika Kanan and Girija Devi. She is an AIR gold medalist and a National Scholar in Music. Besides performing at many prestigious venues across the world and producing cross-cultural events, she has been closely associated with several organisations promoting Indian music in the U.K.

This presentation seeks to revisit the mystery and magic of the untold, unheard stories of some of the evergreen melody queens of Indian music. Researched, scripted, directed and performed by Chakraborty, the production portrays the tales of four songstresses in particular: Gauhar Jan (1873-1930) of Kolkata, Janki Bai (1880-1934) of Allahabad, Zohra Bai (1868-1930) of Agra and Begum Akhtar (1914-1974) of Lucknow.

Tickets:

₹225 & 180/- (Members)

₹250 & 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 Reality Check film series promotes and encourages documentary filmmakers in India, whose work reflects life and culture in the country today in a provocative blend of creativity and integrity.

Writing with Fire

Hindi Film with English Subtitles
(94 mins)



Writing with Fire, 19th, Little Theatre

Rintu Thomas and Sushmit Ghosh's Academy Award-nominated film *Writing with Fire* is an exploration of truth, justice and the meaning of power, through the lens of an all-women's newsroom. This double Sundance winner has been an audience favourite across the 200 film festivals it has been screened in, winning 40 global awards, including a Peabody. Described by *The Washington Post* as 'The most inspiring journalism movie—maybe ever', *Writing with Fire* was India's first feature documentary to be nominated for an Oscar.

Oscar Nomination for Best Documentary Feature
Winner of Special Jury Award: Impact for Change and Audience Award: Sundance Film Festival
Winner of Peabody Award (US): Best Documentary

Director & Producer: **Rintu Thomas & Sushmit Ghosh**
Cinematographers: **Sushmit Ghosh & Karan Thapliyal**
Editor: **Anne Fabini**
Executive Producers: **Patty Quillin & Hallee Adelman**

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.

INDIAN MUSIC

NCPA-Citi Urja – Presenting Young Talent

Manas Kumar (Violin)
Gayathry Krishnachandran
(Carnatic Vocal)
(Approx. 90 mins)
Little Theatre
Friday, 20th – 6.30 pm

Supported by Citi

Having inculcated musical instincts from the tender age of five, **Manas**



Manas Kumar, 20th, Little Theatre

Kumar started his initial training in the violin with his father G. Chamua. He then underwent intensive training for 18 years from Bidyut Misra of Guwahati, a lecturer in the virtue of violin at the State College of Music, Assam. Kumar, a physics graduate, has a degree in music from the prestigious Bhatkhande Sanskriti Vishwavidyalaya in Lucknow. He is a top-grade performing artiste by the All India Radio, Delhi, and has received the prestigious Ustad Bismillah Khan Yuva award from the Sangeet Natak Akademi. Kumar has enthralled audiences around the world at numerous prestigious music festivals and conferences. He has rendered recitals for many popular television programmes, radio broadcasts and popular music albums and film scores.

Gayathry Krishnachandran was initiated into Carnatic music at the age of five by her mother Suja M S, who is a graded artiste of All India Radio. On completion of a seven-year course at the Sri Shanmukhananda Fine Arts & Sangeetha Sabha, she received the Shanmukha Sangeetha Mani in 2013. She received the CCRT Junior Scholarship in Carnatic Vocal from the Government of India in 2012 and since then, she has been under the tutelage of Radha Namboodiri. Having won several prizes, Krishnachandran has performed at several prestigious festivals and events. She won the first prize in the Carnatic Music Vocal (Girls) category of All India Radio Music



Gayathry Krishnachandran, 20th, Little Theatre

Competition in 2019 and has been bestowed with 'B' Grade by AIR. Further, she has received the prestigious Bharat Ratna Dr M.S. Subbulakshmi fellowship for 2020-22 from Sri Shanmukhananda Fine Arts & Sangeetha Sabha.

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

INTERNATIONAL MUSIC



Celine Learns to Rock with Dr. J and Kelly, 20th, Experimental Theatre

Celine Learns to Rock with Dr. J and Kelly

Experimental Theatre
Friday, 20th – 7.00 pm

An NCPA Presentation

Prepare to be teleported back to the '90s, as **Dr. J and Kelly**, with their brilliant band, revive those timeless melodies and nostalgic hits from your favourite artistes who make your heart go on and teach you the power of love. Get ready to be captivated by infectious melodies, catchy hook lines, engaging lyrics and soulful balladry as The Dr. J Collective performs chart-topping, award-winning hits. Warning: You might just have your heart stolen and soul stirred. You do not want to miss this euphoric, immersive and nostalgic experience. Book your tickets now.

Tickets:

₹900/- (Members)

₹1,000/- (Public)

(Plus GST)

Box Office now open

DANCE

NrityAvani

Raas-Garba Nritya by Avani Shah & troupe
Jamshed Bhabha Theatre
Saturday, 21st – 6.30 pm

An NCPA Presentation



Avani Shah, 21st, Jamshed Bhabha Theatre

It has been 38 years since **Avani Shah** began offering her prayers as a devotee to Maa Durga, the Devi, through Indian traditional *raas-garba nritya*. She is a trained Bharatanatyam and Kathak dancer who went on to become a choreographer from 1984 to 2018, from Varnam to Swarnam, two renowned organisations that promote Gujarati folk arts. She now continues to choreograph for her own troupe, NrityaAvani. The troupe will be performing on an auspicious day of Navratri with 40 participants dancing to Gujarati folk music.

Tickets:

₹2,700, 1,800, 1,350, 900 & 450/- (Members)

₹3,000, 2,000, 1,500, 1,000 & 500/- (Public)

(Inclusive of GST)

Box Office: 26th September for Members and 29th September for Public

THEATRE

Jeene Bhi Do Yaaro

Hindi Play (110 mins)

Godrej Dance Theatre

Saturday, 21st – 7.00 pm

The promise of a sweet future together, walking hand in hand into the sunset forever. This is what romantic dreams are made of. The husband-to-be, to impress his sweetheart, will go out of his way to do everything she demands. The list is endless, from buying chocolates, flowers, movie and dinner dates to extravagant shopping. But what happens after marriage? The same sweetheart becomes a nag. The man, knowing well that the end has been achieved, becomes lax and takes his wife for granted. Watch the dynamics of this post-marriage situation in *Jeene Bhi Do Yaaro*.

Written & directed by **Om Katare**

Cast: **Om Katare, Prashant Upadhyay, Sailee Gaikwad, Akanksha Gupta & Anup Balyan**

Produced by

Yatri Theatre Association

Age: 18+

Tickets:

₹540/- (Members)

₹600/- (Public)

(Plus GST)

Box Office: 26th September for Members & 29th September for Public

THEATRE

That Comedy Club Presents:

Very Late Night Comedy

Stand-up Comedy in Hindi & English (120 mins)

Tata Theatre

Saturday, 21st – 8.00 pm

That Comedy Club's signature show *Very Late Night Comedy* is coming to the Tata Theatre for one night only.

Artist Line-up:

Srija Kaushik, Shreeja Chaturvedi, Siddharth Dudeja, Shamik Chakrabarti, Sumaira Shaikh, Sonali Thakker, Tarang Hardikar, Nishat Eqbal and more...

Age: 18+

Tickets:

₹809, 629, 449 & 269/- (Members)

₹899, 699, 499 & 299/- (Public)

(Inclusive of GST)

Tickets are only available on www.bookmyshow.com

THEATRE

Hum Dono

Hindi Play (120 mins)

Godrej Dance Theatre

Sunday, 22nd – 6.30 pm

Sarita Champaklal Desai is loath to admit that she is now a senior citizen. But age is catching up with her and she is at a sanatorium while recovering from an illness. According to Dr. Harpreet Singh, the senior experienced medical chief of the sanatorium, there is hardly anything wrong with her physically, but her unpredictable ways, funny ideas and impulsive actions have completely turned his familiar orderly worldview

upside down. Sarita's instincts refuse to conform to the rules of the sanatorium leading to explosive confrontations with the ever-responsible Dr. Singh.

But Sarita's enthusiasm for life, though a little skewed, is also infectious and the lonely doctor finds himself being drawn to her. Eventually, their irritation with each other evolves into concern and understanding and perhaps the beginning of a delicate new relationship.

Writer: **Dinesh Thakur**

Inspired by **Arbuzov's** original Russian comedy, *Old World*

Directed by **Priita Mathur Thakur**

Cast: **Priita Mathur Thakur & Aman Gupta**

Produced by **Ank Theatre Group, Mumbai**

Tickets:

₹540/- (Members)

₹600/- (Public)

(Inclusive of GST)

Box Office: 26th September for Members & 29th September for Public

WESTERN CLASSICAL MUSIC

Vocal Recital by

Fiorenza Mercatali, soprano

Gianandrea Navacchia, baritone

Francesco de Poli, piano

Experimental Theatre

Wednesday, 25th – 7.00 pm

An **NCPA** Presentation in collaboration with **Istituto Italiano di Cultura** in Mumbai.

Programme will include excerpts from operas by **Rossini, Verdi, Donizetti, Mozart** and more.

Tickets:

₹720 & 450/- (Members)

₹800 & 500/- (Public)

(Inclusive of GST)

Box Office: 26th September for Members & 29th September for Public

MULTI ARTS & PRESENTATION

Tata Literature Live! – The Mumbai LitFest 2023

Literature Festival

Multiple Theatres

Friday, 27th – 2.00 pm onwards
Saturday, 28th & Sunday, 29th –
10.30 am onwards

The 14th edition of Tata Literature Live! The Mumbai LitFest returns to the NCPA in October this year. This much-loved annual celebration of literary excellence is one that is eagerly awaited by literature lovers in the city. The three-day festival will bring together authors, performers and thinkers from around the country and the world for panel discussions, workshops, debates, conversations, performances and much more. We invite you to be a part of Tata Literature Live! The Mumbai LitFest 2023 across different theatres at the NCPA this year. Save the dates and come, immerse yourself in the power of books, the power of words and the power of ideas.

Entry free on a first-come-first-served basis.

PHOTOGRAPHY

We are like that only!

Photo Exhibition by
Constantine Lykiard
Dilip Piramal Art Gallery
Saturday, 28th October to Sunday,
5th November –
12.00 noon to 8.00 pm

For more than a decade, **Constantine Lykiard** has roamed many Indian streets and markets. Unlike other Westerners, she fell in love with everything but the Taj, yoga retreats and majestic Rajasthan. She finds the beauty of India in the everydayness of city life. In its contradictions, she finds the harsh realities of daily toil, the kindness, the cruelty, the endeavour and the willingness to embrace tomorrow's unknowns as a motive for overcoming today's struggles. Nothing stops her from venturing into the orchestrated chaos of India's city streets because that is where life is.

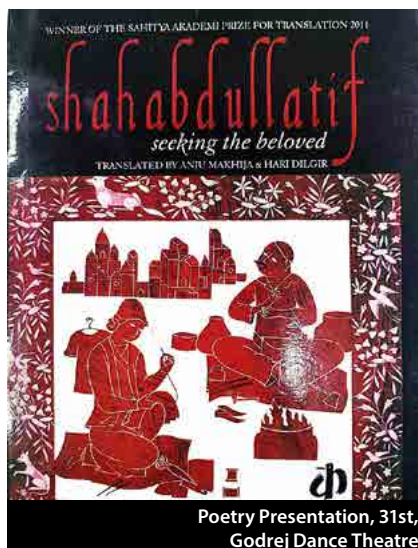


We are like that only!, 28th October to 5th November, Dilip Piramal Art Gallery

Lykiard will conduct a talk on 28th October at 5.00 pm.

Entry free.

MULTI ARTS & PRESENTATION



Poetry Presentation, 31st, Godrej Dance Theatre

Poetry Presentation

A Cry for the Beloved: Poetry of
Shah Abdul Latif
Translated by Anju Makhija and
Hari Dilgir
Reading Designed by
Dr. Omkar Bhatkar
Godrej Dance Theatre
Tuesday, 31st – 4.30 pm

The NCPA Library in collaboration
with Metamorphosis Theatre
and Films

Shah Abdul Latif was born in Hala, Sindh, in a notable Sayyid family. His lifetime was witness to many historical events, but he had little interest in politics. His life was dedicated to poetry, which recorded his experiences. He has been aptly called the people's poet, revered by common folk and the elite alike. He is one of the greatest Sufi poets in history along with Rumi and Mir Dard. Latif's poetry is largely about love—love of the Supreme, love of humanity, depicting the seeker's direct relationship with the Supreme instead of any particular religious groups looking for scriptural instructions and injunctions. His major work, *Shah Jo Risalo*, composed of thirty *surs*, can be described as one long wail of *firaq* or separation from God. Known as one of the greatest Sufi works in history, the *Shah Jo Risalo* is a prayer, a cry for the beloved. Written more than

250 years ago, Latif's poetry is deeply rooted in the human experience of searching for the self—a self that is one with the *nirakaar*, the omnipresent, centred within, yet diffuse as attar.

Anju Makhija, joining hands with Sindhi poet **Hari Dilgir**, provides contemporary readers with a rendering in free verse of the English translation of the poetry of Latif that captures the spirit and essence of his *surs*. *Shah Abdul Latif: Seeking the Beloved*, the first English-language translation of the poetry of Latif, won the Sahitya Akademi Prize for Translation in 2011. 'A Cry for the Beloved: Verses of Shah Abdul Latif' is a poetic experience designed by **Dr. Omkar Bhatkar** using movement, music and visual aesthetics along with the text.

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

WESTERN CLASSICAL MUSIC



SOI Chamber Orchestra, 31st, Tata Theatre

SOI Chamber Orchestra

Marat Bisengaliev, conductor
Ayaan Deshpande, piano
Tata Theatre
Tuesday, 31st – 7.00 pm

An NCPA Presentation

The SOI Chamber Orchestra performs a programme that includes Mozart's beloved Symphony No. 40, arguably the most popular of Mozart's 41 symphonies, with its instantly recognisable opening melody. Music Director **Marat Bisengaliev** conducts.

Programme:

Bach: Brandenburg Concerto No. 3
 Haydn: Concerto No. 11
 Mozart: Symphony No. 40
 and more

Tickets:

₹1,080, 720 & 450/- (Members)
₹1,200, 800 & 500/- (Public)
(Inclusive of GST)
Box Office now open

What's Next

November & December 2023

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

INDIAN MUSIC



Arundhati Subramaniam

GODDESS: A Celebration of the Divine Feminine

Godrej Dance Theatre and Experimental Theatre

Friday, 3rd & Saturday, 4th November – 4.00 pm to 8.30 pm

An NCPA Presentation

Conceived and curated by Arundhati Subramaniam

For the devotee, She is mother and protector. For the spiritual seeker, She is guide and key to inner transformation. For those seeking a more just, gender-balanced and ecologically sustainable world, She is inspiration and emblem.

She looms, shadowy and mysterious, over all the cultures of the world. Over the centuries, She has taken on innumerable names and forms. She also speaks to multiple orientations—yogic, tantric, devotional, and in recent times, global New Age and feminist.

For the Shakta tradition of the Indian subcontinent, She is both creation and creator, the manifest and the unmanifest world. A planet awakening to the urgency of ecological awareness seems to need her more than ever before.

GODDESS is a unique and exuberant celebration of the Sacred Feminine. It weaves together a tapestry of Goddess poems from diverse lands and across the ages—from Mesopotamia to Greece, from the 8th century Sanskrit poem, the 'Saundarya Lahari', to the 18th-century Bengali poetry of Ramprasad Sen and 20th-century Tamil poems of Subramania Bharati.

It yokes together poetry translated from diverse languages—Sanskrit, Pali and Khasi to Bengali, Gujarati and Tamil. It celebrates multiple goddesses—from Shakti to Mei Hukam, Aphrodite to Astarte, Demeter to Diana, Abhirami to Ambika, Kali to Saraswati. It brings together an assortment of musical styles—from the rousing Karnataka tradition that celebrates Yellamma, the goddess of transgenders, to the joyous Gujarati garba sung by women to multiple goddesses. It brings together a diversity of tones—from adoration and ecstasy to complaint and rage (for in the Goddess is also sometimes rebuked by her lovers in that unusual literary genre, the *ninda-stuti*). It brings together a variety of practitioners and perspectives—poets, translators, musicians, theatre actors, scholars.

In honouring the Goddess, this festival hopes to add its voice to the rising chorus across the world that seeks to reclaim a more balanced, less lopsided, inclusive legacy of culture and spirituality.

Welcome to *GODDESS*: an explosive, multidisciplinary celebration of the Divine Feminine, her many forms and faces.

Poet and curator **Arundhati Subramaniam**, is a leading Indian poet and spiritual traveller. She is the

award-winning author of 13 books of poetry and prose, most recently, a volume on contemporary female sacred travellers, entitled *Women Who Wear Only Themselves*. Other works include the Penguin anthology of Bhakti poetry, *Eating God*, and the bestselling biography, *Sadhguru: More Than a Life*.

3rd November –

Godrej Dance Theatre

4.00 to 4.15 pm: **Introduction**

Session 1

4.15 to 5.00 pm: **Goddess: A Metaphor Called Woman - Devdutt Pattanaik**

Distinguished mythologist, author, illustrator and columnist, **Devdutt Pattanaik**, will discuss how male and female forms, and their marriage, were used as tools to explain Vedic ideas—who we are and what we have. This was the fifth Veda, where non-gendered ideas were embodied with gender. The choices were not random, nor patriarchal, or sexist. But our modern gaze certainly is.

Session 2

5.00 to 5.20 pm: **"This World That Was Created By Opening Your Eyes": Mani Rao on the Saundarya Lahari**

The '*Saundarya Lahari*' is a celebrated eighth-century Sanskrit poem of adoration dedicated to Shakti, the consort without whom Shiva is self-confessedly powerless. Who is Shakti? What makes her unique? Scholar, poet and translator of this iconic text, **Dr. Mani Rao** (author of *Saundarya Lahari: Wave of Beauty*, Harper Collins, 2022) will introduce audiences to its magic and its power.

Session 3

5.20 - 6.10 pm: **"I'll Rub Kali On My Face": Translating the Goddess**

Three noted poet-translators will discuss the rewards and challenges of translating some acclaimed Goddess poems in recent times. This will be interspersed with readings of their translations. **Sampurna Chattarji** will discuss her translations of the 18th-century Bengali mystic poet, Ramprasad Sen. **K Srilata** will discuss her translations of the 20th-century Tamil poet, Subramania Bharati. **Mani Rao** will unpack the nuances of the *'Saundarya Lahari'*, believed to have been authored by Adi Shankara.

Tickets (for Session 1, 2 & 3):

₹180/- (Members)

₹200/- (Public)

6.10 - 6.30 pm – break

Experimental Theatre

Session 4

6.30 to 6.45 pm: **'GODDESS' – Sanjukta Wagh**

Acclaimed Kathak and contemporary dancer **Sanjukta Wagh** sets the stage for the evening with a powerful invocation.

Session 5

6.45 to 8.00 pm: **"Yellamma and Other Stories": Wild Goddess of the Margins – Musical Storytelling with Shilpa Mudbi Kothakota & Adithya Kothakota (60 mins)**, followed by a discussion.

Yellamma is a compelling figure, capable of embracing every polarity—the high and the low, man and woman—and every shade in between. In a lively session, interspersed with rousing folk music, **Shilpa Mudbi Kothakota** (filmmaker, theatre practitioner and singer), along with **Adithya Kothakota** (co-founder of the Urban Folk Project), will explore the myth of this fiery goddess. The blazing narrative of Yellamma, the deity of the devadasis and the jogathis (transgender disciples), is kept alive

through folk songs that are over 1500 years old. In a riveting presentation, the artists unleash a torrent of questions around patriarchy, purity and power.

Tickets (for Session 4 & 5):

₹225 & 180/- (Members)

₹250 & 200/- (Public)

4th November –

Godrej Dance Theatre

Session 1

3.00 to 4.30 pm: **"Weaving and Being Woven": An Embodied Exploration—A Workshop by Anitha Santhanam**

Goddess veneration is inextricably linked with the Indian wisdom of Tantra. The Tantric worldview sees all material reality as created and animated by Shakti. *The Tantra Chronicles* (2013), received and compiled by **Ruth Frankenberg** and **Lata Mani**, comprise a unique text of contemporary wisdom. These 43 original teachings remind us that the universe is alive, embodiment is sacred and the senses are a form of knowledge. Inspired by this text, actor and dancer **Anitha Santhanam** will lead participants through a series of body-centred explorations, rooted in the understanding of the body as a site of living wisdom. Therapeutic, exploratory and revelatory, this is a unique workshop.

Tickets (for Session 1):

₹90/- (Members)

₹100/- (Public)

Session 2

4.30 to 5.30 pm: **"Metre, Magic, Mother": An Introduction to Goddess Poetry Around the World by Annie Finch**

Well-known American poet and performer **Annie Finch** is known for her poetry performances and understanding of poetic craft. Her work has appeared in several anthologies on poetics, feminism and witchcraft. In this exciting session, she will take audiences on a whirlwind tour of the goddess traditions of the planet, reminding

them that Metre, Magic and Mother arise from the same source—in more ways than one.

Session 3

5.30 pm to 6.10 pm: **"The Kingdom of Kali is Within Us Deep": The Goddess Unplugged by Arundhati Subramaniam with Shernaz Patel and Anahita Uberoi**

Poet-curator

Arundhati

Subramaniam introduces audiences to a vibrant mosaic of goddess poems in translation from diverse parts of the Indian subcontinent. These draw from her forthcoming anthology, *Wild Women* (Penguin India, 2024). Stalwart theatre actors **Shernaz Patel** and **Anahita Uberoi** join her in this invocation of the Goddess' many names and moods.

Tickets (for Session 2 & 3):

₹180/- (Members)

₹200/- (Public)

6.10 - 6.30 pm – break

Experimental Theatre

Session 4

6.30 pm to 7.25 pm: **"My Mother Awaits Me in the Charnel Ground: Shyama Sangeet and Nazrul Geeti" by Anol Chatterjee**

Noted Hindustani vocalist, **Anol Chatterjee**, shares his passion for the Kali poems of the great poets of Bengal—Ramprasad Sen, Kamalakanta Bhattacharya, Kazi Nazrul Islam, among others. These poems offer a dazzling weave of praise, longing, complaint and mystic paradox.

Session 5

7.40 pm to 8.45 pm: **"Garba: The Womb of the Goddess" by Manasi Parikh, Parthiv Gohil & Troupe**

The festival reaches its climax with the *garba* of Gujarat. High-octane performers **Manasi Parikh** and **Parthiv Gohil** and their troupe take audiences on a rollercoaster ride through Goddess rhythms.



The performance will be followed by a discussion with the musicians.

Tickets (for Session 4 & 5):
₹360 & 315/- (Members)
₹400 & 350/- (Public)
Box Office for the Festival: 9th October for Members & 12th October for Public

WESTERN CLASSICAL MUSIC

Amatis Trio
Lea Hausmann, violin
Samuel Shepherd, cello
Mengjie Han, piano
Experimental Theatre
Tuesday, 7th November – 7.00 pm

An NCPA Presentation in collaboration with the Mehli Mehta Music Foundation
Supported by Austrian Cultural Forum, New Delhi and Goethe Institut, Max Mueller Bhavan, Pune

The **Amatis Trio** was founded amidst the vibrant streets of Amsterdam in 2014 and has now found its heart



Amatis Trio, 7th November, Experimental Theatre

and soul in Salzburg, Austria. The trio appears in major concert halls and is considered one of the leading piano trios of its generation. German violinist **Lea Hausmann**, British cellist **Samuel Shepherd** and Dutch pianist **Mengjie Han** form an electric fusion of energy and are praised by the international press for their insight, creativity and unique communication onstage. As the ensemble approaches its 10th anniversary, its upcoming season 2023/24 will feature performances in India and Israel, as well as extensive tours across Europe. Highlights include concerts at Elbphilharmonie Hamburg, Concertgebouw Amsterdam and Konzerthaus Vienna. Additionally, the trio is presenting their thought-provoking 'Humanity in War' programme, a collaboration with the esteemed Thomas Quasthoff. Recognised early on as BBC New Generation Artists and ECHO Rising Stars, the trio quickly emerged as one of the top chamber music ensembles of its kind.

Programme:
 Beethoven: Piano Trio Op. 1 No. 3 in C minor
 Liszt: "Tristia" from "Vallée d'Obermann"
 Josef Suk: Elegie for Piano Trio
 Arensky: Piano trio No. 1 in D minor Op. 32

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

SCREENING

The Artist's Garden: American Impressionism
Exhibition on Screen
(Approx. 90 mins)
Godrej Dance Theatre
Wednesday, 8th November – 6.30 pm

An NCPA-Seventh Art Productions (UK) Presentation

Taking its lead from French artists like Renoir and Monet, the American impressionist movement followed its own path which over a 40-year period reveals as much about America as a nation as it does about its art as a creative powerhouse. It is a story closely tied to a love of gardens and a desire to preserve nature in a rapidly urbanising nation. Travelling to studios, gardens and iconic locations throughout the U.S, the U.K. and France, this mesmerising film is a feast for the eyes.

In 1886, the French art dealer Paul Durand-Ruel brought a selection of his huge stock of impressionist paintings to New York, changing the course of art in America forever.



The Artist's Garden, 8th November, Godrej Dance Theatre

American artists flocked to the French village of Giverny, home to the master impressionist Claude Monet, and cheered the French new wave: painting outdoors with a newfound brilliance and vitality. As Europe recoiled against the work of Monet, Degas and Renoir, Americans embraced it and created their own style of impressionism.

The timing of Durand-Ruel's transformative visit was perfect. As America steamed into the Industrial Age, urban reformers fought to create public parks and gardens: patches of beauty amid smokestacks and ash heaps. These gardens provided unlimited inspiration for artists and a never-ending oasis for the growing middle class, made up of increasingly independent women, who relished the writings of English horticulturalists Gertrude Jekyll and William Robinson. Meanwhile, the rise of wide-circulation magazines cultivated the idea that gardening was a path to spiritual renewal amid industrial blight and the belief that artists should work in native landscapes.

As America made its epic move from a nation of farmers to a land of factories, the pioneering American Impressionists crafted a sumptuous visual language that told the story of an era.

The Artist's Garden: American Impressionism features the sell-out exhibition *The Artist's Garden: American Impressionism and the Garden Movement, 1887–1920* that began at the Pennsylvania Academy of the Fine Arts and ended at the Florence Griswold Museum, Old Lyme, Connecticut.

Produced by **Amanda Wilkie**
Directed by **Phil Grabsky**

Tickets:

₹360/- (Members)

₹400/- (Public)

Box Office: 9th October for Members & 12th October for Public

INTERNATIONAL MUSIC

NCPA International Jazz Festival 2023

Tata Theatre

Friday, 24th & Saturday, 25th November – 6.30 pm

Sunday, 26th November – 6.00 pm



Emmet Cohen. 25th November, Tata Theatre



Jane Monheit, 26th November, Tata Theatre

The NCPA International Jazz Festival is back and this time it's even bigger with four international artistes performing over three nights. Thilo Wolf, who performed at the festival last year, is coming back with his big band. This edition of the NCPA International Jazz Festival features a spectacular line-up of Grammy and Emmy-nominated musicians from across the world coming together to create some fine jazz.

The line-up features:

- 24th November – Thilo Wolf Big Band featuring Johanna Iser, Torsten Goods and Florian Bührich
 - 25th November – Emmet Cohen featuring Benny Benack III
 - 26th November – Alfredo Rodriguez Trio
 - 26th November – Jane Monheit
- Expect some stellar musicians and the highest standard of jazz heard in the city that craves for more, Mumbai.

Tickets:

For 24th & 25th November

₹1,800, 1,350, 1,080, 900, 720 & 450/- (Members)

₹2,000, 1,500, 1,200, 1,000, 800 & 500/- (Public)

(Plus GST)

For 26th November

₹2,250, 1,620, 1,350, 1,080, 720 & 450/- (Members)

₹2,500, 1,800, 1,500, 1,200, 800 & 500/- (Public)

(Plus GST)

Box Office now open

SCREENING



GOOD, 29th November, Godrej Dance Theatre

GOOD

by C.P. Taylor

Theatre Screening

(Approx. 160 mins)

Godrej Dance Theatre

Wednesday, 29th November – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

David Tennant (*Doctor Who*) makes a much-anticipated return to the West End in a blistering reimagining of one of Britain's most powerful, political plays.

As the world faces the Second World War, John Halder, a good, intelligent German professor, finds himself pulled into a movement with unthinkable consequences.

Olivier Award-winner **Dominic Cooke** (*Follies*) directs **C.P. Taylor's** timely tale, with a cast that also features **Elliot Levey** (*Coriolanus*) and **Sharon Small** (*The Bay*). Filmed live at the Harold Pinter Theatre in London.

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office: 26th October for Members & 29th October for Public

Duo Consonni-Baldo, 30th November, Experimental Theatre



WESTERN CLASSICAL MUSIC

Duo Consonni-Baldo

Lorenza Baldo, cello

Martina Consonni, piano

Experimental Theatre

Thursday, 30th November –
7.00 pm

An NCPA Presentation in
association with Istituto Italiano di
Cultura in Mumbai

Lorenza Baldo is a young Italian cellist who has performed widely in Italy, Europe and Moscow. Her teachers include Rocco Filippini, David Geringas, Ralph Kirshbaum, Julia Hagen and Antonio Meneses. She is regularly invited to festivals across Europe and Italy and performs as a soloist with orchestras and chamber music ensembles. Baldo plays a French cello from 1900 by Charles Brügère and is praised for her innate musicality and brilliance of sound.

Martina Consonni has established herself as one of the most promising young pianists of her generation. From an early age, her extraordinary musical talent allowed her to win more than 55 grand prizes in international competitions, including the Muzio Clementi Competition, Grand Prize Virtuoso in London, Casella Prize at the prestigious Premio Venezia at the Teatro La Fenice, amongst others. Consonni is in great demand as a soloist and chamber musician and performs at prestigious venues such as Wigmore Hall in London, Teatro La

Fenice in Venice, Teatro Carlo Felice in Genoa, Teatro alla Scala in Milan and Royal Albert Hall in London.

Programme:

Schumann: Fantasiestücke Op.73

Brahms: Sonata in E minor for Cello and Piano Op. 38

Mario Castelnuovo-Tedesco: 'Figaro' fantasy on Rossini's *Barbiere di Siviglia*

Stravinsky: Suite Italienne

Tickets:

₹720 & 450/- (Members)

₹800 & 500/- (Public)

(Inclusive of GST)

Box Office: 26th October for
Members & 29th October for Public

WESTERN CLASSICAL MUSIC

Somerville College Choir

Tata Theatre

Thursday, 14th December –
7.00 pm

An NCPA Presentation

Somerville College Choir is young by Oxford standards yet has achieved great success since its foundation. Professionally directed, the choir has released several albums, undertaken international tours and performed live on national radio in the U.K. However, the real strength of the choir is its freedom from convention performing a diverse repertoire.

For the concert in Mumbai, the Somerville College Choir will be

performing a programme for choir and organ, conducted by **Will Dawes**.

Tickets:

₹1,080, 720 & 450/- (Members)

₹1,200, 800 & 500/- (Public)

(Inclusive of GST)

Box Office: 9th November for
Members & 12th November for
Public

INTERNATIONAL MUSIC

Pixel

Company Käfig

Contemporary Dance (70 mins)

Jamshed Bhabha Theatre

Saturday, 16th December –
6.30 pm

An NCPA, Alliance Française de
Bombay and French Institute in
India Presentation

Seen now in about 30 countries around the world, *Pixel* is a roaring success and a mind-blowing mix of virtuoso hip-hop dance with cutting-edge digital projection. This production is a direct result of the creative dialogue between choreographer **Mourad Merzouki** (Compagnie Käfig) and digital arts company Adrien M & Claire B; with never-before-seen stagecraft, dancers achieve aerial and acrobatic feats in a 3-D digital landscape that changes with their every movement.

The French Institute in India (IFI) and the Alliance Française network have invited this production to India for the first time. A four-city tour in Bengaluru, New Delhi, Mumbai and Goa is planned. During their time in India, the choreographer and the dancers will also be conducting auditions as well as masterclasses and workshops in all the cities with Indian dancers in order to have a more real and valuable cross-cultural exchange.

Tickets:

₹2,700, 2,250, 1,800, 1,350, 900 &
450/- (Members)

₹3,000, 2,500, 2,000, 1,500, 1,000 &
500/- (Public)

(Inclusive of GST)

Box Office now open

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Dear Supporter of the Arts,

As part of our commitment to preserving and promoting India's rich and vibrant artistic heritage, as well as presenting new and innovative work by Indian and international artistes from a range of genres including Indian, International and Western Classical Music, Theatre & Films, Dance and Photography, we continue to give our audiences experiences that keep bringing them back to our theatres.

Be it taking the NCPA to parks across the city as part of our community outreach initiative, hosting our first youth-theatre festival, helping artistes grow with specialised training programmes, or investing in the country's cultural future by providing underprivileged children with access to the arts; it has been a fulfilling year. The return of audiences in record numbers—as is evident in our sold-out shows—further strengthens our commitment to Mumbai's cultural life. With a promise of excellence, the NCPA continues to produce, collaborate with and curate the best in the performing arts.

The latest addition to these achievements is the reopening of the Dilip Piramal Art Gallery after an extensive refurbishment. The state-of-the-art venue provides a holistic space for diverse exhibitions, workshops and other events.

In the Symphony Orchestra of India, the country has its first and only professional orchestra. The orchestra not only performs in India but has also undertaken several international tours in the UK, Switzerland, Oman, UAE and Russia. The NCPA and SOI have also presented large-scale productions including fully-staged operas. Apart from this, the SOI brings a professional level of teaching to gifted young musicians at the SOI Music Academy, with the aim of growing the number of Indian musicians in the SOI in the future.

There is much to look forward to with the upcoming re-launch of the food and beverage spaces. Members will have access to a variety of dining options, exclusive spaces and much more!

Join us on this exciting journey by becoming a Friend of the SOI or a Silver member of the NCPA today! Be a part of a thriving community of art aficionados and avail of a range of special discounts and perks detailed in the panels on the back. You'll also be first in line for tickets and be invited to exclusive Members-only events throughout the year. Don't miss out on the joy of live performing arts at the NCPA!

Please turn over for the Membership form.



Membership Application Form

Please fill in the form below and submit it along with recent passport-sized photograph/s to the Membership Department. You can also apply for membership/become a Friend of the SOI online. Please log on to www.ncpamumbai.com for details.

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: _____

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. Belonging to the artistic community with an affiliation to an artistic group. Discretion for recognition as an artiste rests with the NCPA)	8,000
<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

	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 benefits mentioned on the left, 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 season
- ▶ 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

AN NCPA PRESENTATION



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Events at a glance

October 2023

Day	Date	Time	Event	Venue
Sun to Sat	1st to 7th	10.00 am to 9.00 pm 12.00 noon to 8.00 pm	Olympics in Reel Life: A Festival of Films and Photographs	Godrej dance! theatre LITTLE THEATRE GODREJ GALLERY
Mon	2nd	6.00 pm	<i>Samarpan 2023</i>	TATA THEATRE
Fri	6th	6.30 pm	NCPA Nakshatra Dance Festival 2023 (6th to 8th October) <i>Storm before the Calm</i> Bharatanatyam by Rama Vaidyanathan & troupe and <i>Chitrangada</i> Rabindranritya by Sruti Performing Troupe & artistes from Santiniketan	jb JAMSHED PURI THEATRE
Sat	7th	10.00 am to 12.00 noon	Workshop on Rabindranritya by Dr. Sruti Bandopadhyay	jb JAMSHED PURI THEATRE FOYER
Sat	7th	2.00 pm to 4.00 pm	Workshop on Kathak by Ishira Parikh & Maulik Shah	jb JAMSHED PURI THEATRE FOYER
Sat	7th	5.00 pm	<i>Shrimanta Yogi</i> Bharatanatyam by Vaibhav Arekar along with Sankhya Dance Company and <i>Adviteeyam</i> Group Odissi by Srjan	jb JAMSHED PURI THEATRE
Sun	8th	5.00 pm	<i>Let it Flow</i> Kathak by Anart Foundation (Ishira Parikh & Maulik Shah) and <i>Kalyanasougandhikam</i> Kathakali by Margi from Kerala	EX THEATRE
Fri	6th	6.30 pm	<i>Avinashi Avinash</i> Ashit Desai, Hema Desai, Alaap Desai & others Compère: Mukesh Joshi	TATA THEATRE
Fri	6th	7.00 pm	Livewire - Let there be Rock and Roll	EX THEATRE
Sat	7th	6.30 pm	White Vinyl - Live at the NCPA	EX THEATRE
Sat	7th	7.00 pm	<i>The Siddhus of Upper Juhu</i> English Play	TATA THEATRE
Sun	8th	6.30 pm	On Wings of Song by The Bombay Chamber Orchestra	TATA THEATRE
Mon	9th	6.30 pm	<i>Ghatashraddha</i> Kannada Film with English Subtitles	Godrej dance! theatre
Tue	10th	6.00 pm	<i>Best of Enemies</i> by James Graham Theatre Screening	Godrej dance! theatre

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

Day	Date	Time	Event	Venue
Wed & Thu	11th & 12th	3.00 pm & 6.00 pm	International Clown Festival	TATA THEATRE
Wed	11th	6.30 pm	<i>I, Claude Monet</i> with Monet's letters read by Henry Goodman Exhibition on Screen	Godrej dance theatre
Wed	11th	6.30 pm	Short Film Corner Short Film Screenings	lt LITTLE THEATRE
Thu	12th	6.30 pm	Movies Under the Stars <i>Citizen Kane</i> (1941) Film Screening	lt LITTLE THEATRE
Fri	13th	6.30 pm	NCPA Umang <i>Chudamani Pradan</i> and <i>Keki Kantha</i> Odissi by Shayomita Dasgupta & Subikash Mukherjee and <i>Pandurangam Bhaje</i> Kuchipudi by Vasanth Kiran	lt LITTLE THEATRE
Fri	13th	7.00 pm	One World Many Musics: Celebrating Artistic Plurality (13th & 22nd October)	EX THEATRE
Sun	22nd	7.00 pm	Dipesh Varma Collective When Chai Met Toast	TATA THEATRE
Sat	14th	11.30 am	NCPA-HSBC Music Workshop Understanding live sound, its fundamentals and possibilities by Ashwin Jyoti A free online workshop on Zoom	Online
Sat Sun Sat Sun	14th 15th 21st 22nd	7.00 pm & 9.00 pm	<i>St. Nicholas</i> by Conor McPherson English Play	lt LITTLE THEATRE
Sun	15th	12.00 noon	<i>Peggy Pane - Oh What a Pain!</i> Children's Musical Comedy in English	EX THEATRE
Sun	15th	7.30 pm	Big Show - All-Star Stand-up Comedy English/Hindi	EX THEATRE
Thu	19th	6.30 pm	The Saga of Songstress: Reminiscing the artistry of Gauhar Jan, Janki Bai, Zohra Bai & Begum Akhtar by Chandra Chakraborty Accompanied by Farooq Lateef Khan (sarangi), Sudhanshu Gharpure (harmonium) & Tejas Burse (tabla) Narrators: Dr. Giorgia Caspani & Dr. Sid Kargupta	EX THEATRE

Day	Date	Time	Event	Venue
Thu	19th	6.30 pm	Reality Check Documentary Film Screening	
Fri	20th	6.30 pm	NCPA-Citi <i>Urja</i> - Presenting Young Talent Manas Kumar (violin) Gayathry Krishnachandran (Carnatic vocal)	
Fri	20th	7.00 pm	Celine Learns to Rock with Dr. J and Kelly	
Sat	21st	6.30 pm	<i>NrityAvani</i> <i>Raas-Garba Nritya</i> by Avani Shah & troupe	
Sat	21st	7.00 pm	<i>Jeene Bhi Do Yaaro</i> Hindi Play	
Sat	21st	8.00 pm	That Comedy Club Presents: Very Late Night Comedy Stand-up Comedy in Hindi & English	
Sun	22nd	6.30 pm	<i>Hum Dono</i> Hindi Play	
Wed	25th	7.00 pm	Vocal Recital by Fiorenza Mercatali, soprano Gianandrea Navacchia, baritone Francesco de Poli, piano	
Fri	27th	2.00 pm onwards	Tata Literature Live! The Mumbai LitFest 2023 Literature Festival	Multiple Theatres
Sat & Sun	28th & 29th	10.30 am onwards		
Sat to Sun	28th Oct to 5th Nov	12.00 noon to 8.00 pm	We are like that only! Photo Exhibition by Constantine Lykiard	
Tue	31st	4.30 pm	Poetry Presentation A Cry for the Beloved: Poetry of Shah Abdul Latif Translated by Anju Makhija & Hari Dilgir Reading Designed by Dr. Omkar Bhatkar	
Tue	31st	7.00 pm	SOI Chamber Orchestra Marat Bisengaliev, conductor Ayaan Deshpande, piano	



National Centre for the Performing Arts
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