



TARA ARTS GROUP

MITI Ki GADI



THE LITTLE CLAY CART

Adapted from the 8th Century play by
Shudraka



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Miti Ki GADI

THE
LITTLE CLAY
CART

Adapted from the 8th Century play by
Shudraka

THE PLAY

Mrcchakatika ("The Little Clay Cart") is attributed to the writer, SHUDRAKA. It is the only surviving play by this writer from India's Classical period.

A considerable controversy surrounds the exact date when this play was written. Certain authorities suggest that, stylistically, the play has more in common with the works of Bhasa - writing in c. 4th. Century A.D. However, Kalidasa - the greatest dramatist of Classical India - while mentioning Bhasa and a host of other dramatists as his worthy fore-runners, makes no reference to SHUDRAKA. Given also the propensity of religious drama amongst all the writers from India's past, and the Clay Cart's wholly secular nature, it would appear that a more accurate date would be sometime after Kalidasa - i.e., around the 8th. Century, A.D.

As a play, the Clay Cart (along with all other Indian classical dramas) adheres to the conventions of stage presentation found in the Natya-Shastra: compiled between the 5th. and the 3rd. Centuries, B.C., by Bharata-Muni. Among the more essential features of the convention are no stage settings, a minimal use of props, and the usage of Dance and Music as an integral part of a stage presentation.

Partly as a result of its rich earthy humour, and its plethora of "common" characters, the Clay Cart has been a popular source of inspiration for a variety of Indian artists through the ages.



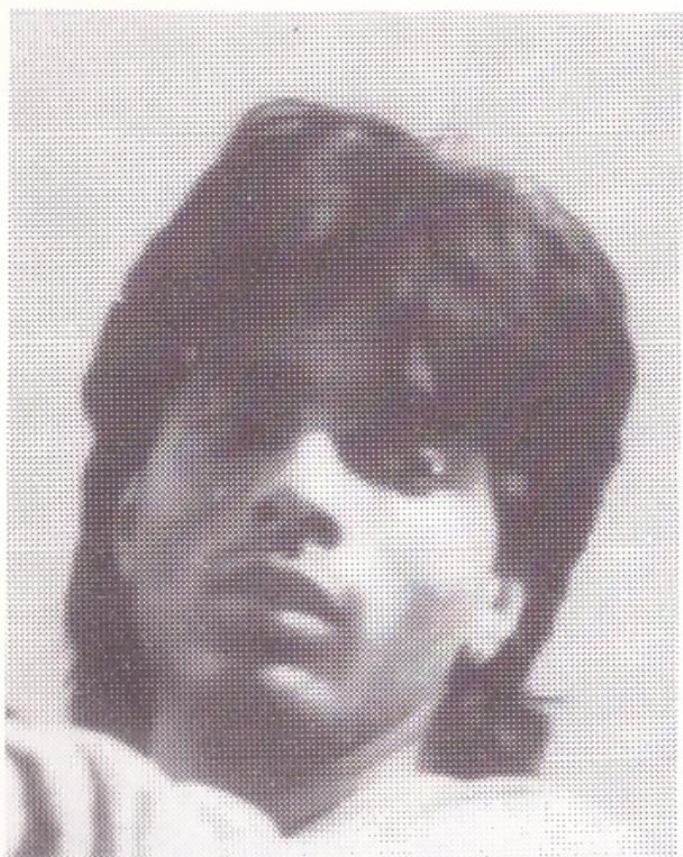
MITI KI GADI

TARA ARTS GROUP's adaptation of Shudraka's original has adhered to some of the principles of Indian Classical dramatic presentations: the Invocation that leads into the actual story, extensive use of dance and music, and a minimum of props and scenery.

Set in a revolutionary period, in an indefinite Indian past, TARA's production focuses on the two main themes of the original text: the love of VASANTASENA, a courtesan, for the impoverished nobleman, CHARUDATTA; and the lust of the King's brother-in-law, SANSTHANAKA, for Vasantasena. Thieves, anarchists, disgruntled servants and gamblers form a rich tapestry of characters amidst whom the story unfolds.

In 1984, the production emphasises the moral and material degradation of society, and the forces of change that should always emerge triumphant from such a state.

Total running time: 2 hours (exc. Interval)



YOGESH



PAUL

YOGESH BHATT

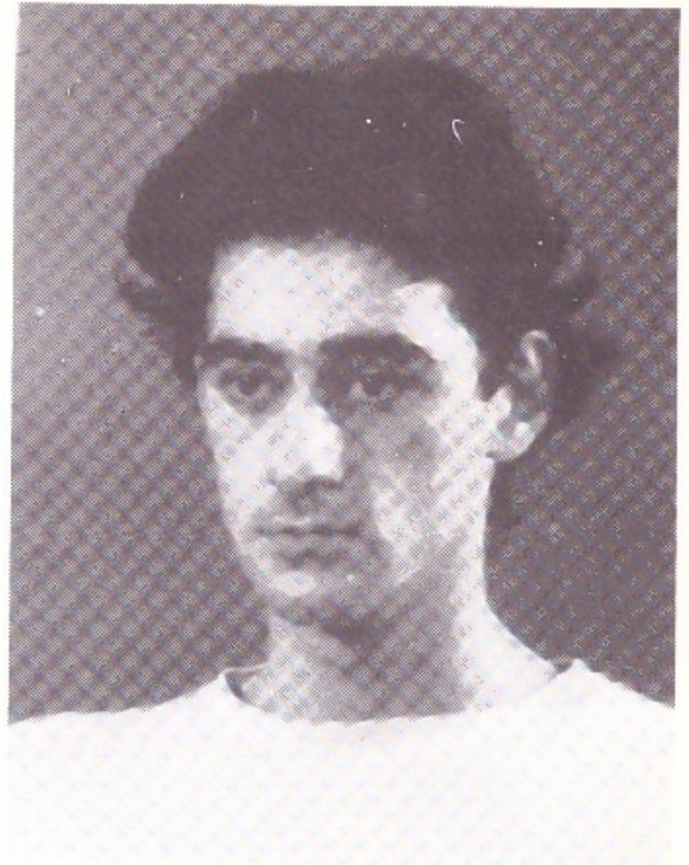
An active member of TARA since 1978, Yogesh has not confined his activities to performing only. He has also directed three TARA productions; "Shikari (1983)", "Meet Me (1984)" and TARA's most recent play "Chilli In Your Eyes (1984)". Yogesh is also a keen musician and plays the harmonium and tabla.

PAUL BHATTACHARJEE

A regular performer with TARA since 1981, Paul has recently turned his hand to directing. He has assisted in the direction of "Moon For The Misbegotten" and "Med a" at The Riverside Studios. His television appearances include "Johnny Jarvis" on BBC1.



SUDHA



AYUB

SUDHA BHUCHAR

Another regular performer with TARA, Sudha has also appeared in "Romeo and Juliet" and "Playday" with the Manchester based Contact Theatre Company. Her theatre work also includes playreading in "Manjit" at the Royal Court. Sudha can be seen in the film "Majdhar" recently shown at the Tyneside and London Film Festivals.

AYUB KHAN DIN

Ayub has recently left Mountview Theatre School and this is his first appearance with TARA. His previous theatre work includes appearances in "Macbeth" at the Royal Exchange, Manchester, a revue at the Hampstead Little Theatre and "Farce in Progress" again at the Royal Exchange.

* CHARUDATTA bemoans the poverty inflicted on him by the King:

"Happiness hard on the heels of sorrow
Is wonderful: a glowing lamp that scatters darkness.
But a man who falls from riches to poverty,
Though the face he wears is human, wears it on a
spiritless body." (ACT 1)

* VASANTASENA describing the virtues of her lover, CHARUDATTA:

"The mango tree is dry, yet drops of honey
fall from its branches." (ACT 4)

* SANSTHANAKA reflecting upon the courtesan, VASANTASENA, who
has consistently managed to elude him:

"It's like a man who abuses you: you can't
forget it, can you ?" (ACT 8)

* The CLERK, in response to SANSTHANAKA's presentation of
his case before the JUDGE::

When important men come with their complaints,
noble men are ruined." (ACT 9)



NIZWAR



NAUSHABA

NIZWAR KARANJ

Nizwar was born in Bombay and came to drama school in London. His theatre work includes performances in "Borderline" (Joint Stock/Royal Court), "Migrations" (Theatre Royal, Stratford East), "A Map Of The World" (National Theatre), and most recently "Cries From The Mammal House" at the Royal Court.

NAUSHABA KHAN

Naushaba has been a regular performer with TARA since 1979. During 1983 she participated in a variety of community drama workshops working mainly with Asian girls. Her television appearances include "Asian Magazine" and a series "Parosi Neighbours" both on BBC1.

THE CASTROLES IN ORDER OF APPEARANCE

YOGESH BHATT

Courtier
Sharvilaka
Driver
Clerk

PAUL BHATTACHARJEE

Sansthanaka
Gambler
Chandanaka

SUDHA BHUCHAR

Vasantasena
Vasantasena's Mother

AYUB KHAN DIN

Charudatta
Mathura
Viraka

NIZWAR KARANJ

Maitreya
Aryaka
Executioner

NAUSHABA KHAN

Radinaka
Madanika
Masseur
Judge

BALUJI SRIVASTAV

Musician

JATINDER VERMA

Direction

SHOBANA JEYASINGH

Choreography

MALA SIKKA)

Design

ANN HUBBARD)

NANDITA JAIN

Publicity

SONGS

1. SONG OF THE PROPHECY

Who says nay?
Who says nay?
A peasant will be King
Aryaka will be King

Who says nay?
Who says nay?

A peasant will be King
Aryaka will be King
In terrible Ujjain
Palaka reigns
Creating strife and pain

Who says nay?
Who says nay?

A peasant will be King
A peasant will be King
Let Aryaka be the King!

2. SONG OF LOVE

Since the day she met him
all her fears they have gone,
and the song she sings is of love.
Now she has found him,
her arms around him,
never will she lose herself again.

There was a time
when she thought she'd never
take that step and open up her heart.
Then he came along,
now her doors are all closed.
and no other may enter her court.
Be he a rich man,
Be he a King's man.
Money will not rule her life again.

3. RADANIKA'S song to her husband, CHARUDATTA

Humm tumey-to kabhi naa bhuley ghey
Tuum-to apna banaa-kay bhul-a ghaye...

Pyaar-sey tuum aghar sadhaaey dho
Vo ghaya vaqt laut aaey ghaa
Zindagi ki udaas raaho purr
Phir bahaaro ka rung chchaaey ghaa...

4. SONG OF THE STORM

Blow wind come rape the land
Like a tree he stands alone
His body whipped and torn to shreds
His will for life goes on

Overhead the clouds gather for a battle long
Thunder strikes and lightning roars
And the people lie forlorn.

Roar wind, you won't break him now
Roar wind, he's safe from you now
Roar wind, his strength's with him now
Roar wind, he will lead us now...

5. SANSTHANAKA'S song in the PUSHPAKARANDA
GARDENS

Yuk chattur naar kurr-key singhaar
Merey munn-kay dvaar yey ghusat jaat
Humm murat jaat
Arey Ha Ha Ha Ha Ha Ha!
Yuk chattur naar buldi hosiaar!

Chuthi kurr dhum ghaa mey sabh-ki
Aab kay jho avaaaj lughaey

His COURTIER'S response

Arey jhaa rey, jhaa rey, jhaa rey,
Sansthanaka rey, jhaa rey, jhaa rey,
Khaarey naaley-mey muu dho kay aa
Sansthanaka rey, jhaa rey, jhaa rey.

6. SONG OF JUSTICE

Phir eyk dhin-ki baat sunnau
Eyk sanya chaman-mey aaya
Ley ghaya bhul-bhul ko vo pukald kay
Aur divaana ghul murjhaya
Aur divaana ghul murjhaya

This the law, they call it King's justice,
Law for the rich, and a law for the poor.
Charrudatta accused of killing his lover,
while greedy Sansthanaka is eating jalleybi.
These are the days where virtue is a crime
And these are the days where crime is a virtue
This is the law they call King's justice.

7. SONG OF THE NEW ORDER

This is a new hope,
King Palaka is dead,
A peasant now is King,
A peasant now is King

This a new hope
Ours is the strength to change
A new life from old
A new life from old

Change, change, change ours is the strength to
change!
We who live, have got the strength to change!

TIME : "Neti-Neti"
PLACE :

ACT 1	Evening of the First Day
ACT 2	Morning of the Second Day
ACT 3	Evening and Night of the Second Day
ACT 4	Afternoon of the Third Day
ACT 5	Evening of the Third Day

INTERVAL

ACT 6	Morning of the Fourth Day
ACT 7	The Fourth Day
ACT 8	The Fourth Day
ACT 9	Morning of the Fifth day
ACT 10	The Fifth Day

REZAUL KABIR)	Stage Management
HARDIAL S RAI)	
RAJNI CHUDASAMA	Set Construction

PRODUCTION TEAM

JATINDER VERMA DIRECTOR

A founder member of TARA ARTS GROUP, Jatinder has written some 25 original full-length plays for TARA, all of them produced by the GROUP. During the early years of the GROUP, he was the main director of TARA's shows.

SHOBANA JEYASINGH CHOREOGRAPHER

Shobana was born in Madras, where she trained in the Valluvoor style of Bharata Natyam. For the past five years she has toured in Europe and North America. She has also appeared on television in Europe and co-scripted and performed for a series on Indian Dance for Channel 4. Shobana makes yearly visits to Madras and appears at its Winter Season, thus keeping in touch with the Indian dance scene.

BALUJI SRIVASTAV MUSICIAN

Baluji is a versatile Indian musician known principally in the West for his recitals of Indian classical music on the sitar. Born near Agra in 1950, he went from Ajmer Blind School to Lucknow and Alahabad Universities where he obtained a BA in Vocal Studies and Sitar, and an MA in Sitar. Baluji has taught in Agra and performed throughout India, both as a soloist and accompanying the National Ballet Troupe. Since arriving in Europe in 1981, he has performed in France, Portugal, Tunisia, and Britain.

MALA SIKKA DESIGNER

A graduate in Theatre Design from The Central School of Art and Design, Mala has since then been actively involved in the performing and visual arts. Her work included performing and designing for the Bread and Puppet Co, Horse and Bamboo Co, Peoples Show and Dash. She is currently working for Pan Project, a multicultural company researching into different disciplines that can be used in the performing arts.

ANN HUBBARD DESIGNER

Ann graduated from The Central School of Art and Design with a degree in Theatre Design. Since then she has worked in community and fringe theatre and the West End. Ann is currently studying Bharata Natyam.

REZAUL KABIR STAGE MANAGER

Rezaul has been working with TARA since September 1983 as Stage Manager. He has also participated in the community wing of TARA playing a variety of parts and designing posters.

HARDIAL S RAI STAGE MANAGER

A founding member of Hounslow Arts Co-operative, an Asian theatre group, Hardial has directed "The Ramayana ", "Post Office", "The Sequel", and " One Nation Under A Groove", for the Co-operative. Hardial was Stage Manager for "Shikari" a TARA production in 1983.



Vasantasena getting advice from the courtier when she is being chased by Sansthanaka. (From Mathura 2nd century, National Museum of India, New Delhi)

TARA ARTS GROUP

TARA ARTS GROUP is a pioneering Asian Theatre Company.

In existence for 8 years, it has produced original plays on various aspects of Asian life in Britain. The plays are generally in English, though occasionally featuring dialogues in various Asian languages; and they are all toured throughout the country.

The GROUP began as a community theatre company. In the summer of 1982, it also established a professional company - launched at the Edinburgh Fringe Festival. All the original members of the professional company developed from the GROUP's community theatre activity. TARA has since committed itself to establishing this alternative approach to professional theatre activity.

In the course of its 8-year history, TARA ARTS GROUP has undertaken workshops in schools and community centres, stimulated interest in theatre activities amongst Asians, as well as produced an average of six full-length plays a year.

In September 1983, TARA acquired its own premises in South London; which it has opened as an Asian Arts Centre. The Centre offers training programmes in various Asian art-forms, as well as hosting occasional performances by eminent Asian artists.

In July 1980, TARA ARTS GROUP recieved the Minorities Rights Group's Award for Drama.



Celestial dancer moving to a melody created by Siva - from the invocatory verse to Siva in Mrchchakatika. (Early 11th century Brihadisvara Temple, Tanjore, South India)

ACKNOWLEDGEMENTS

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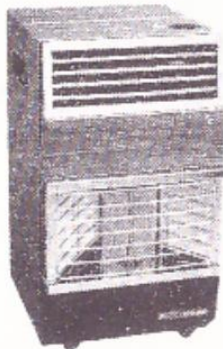
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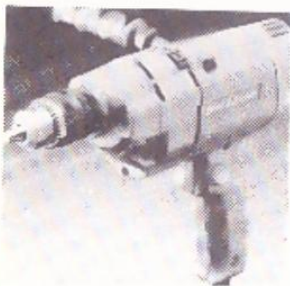
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