

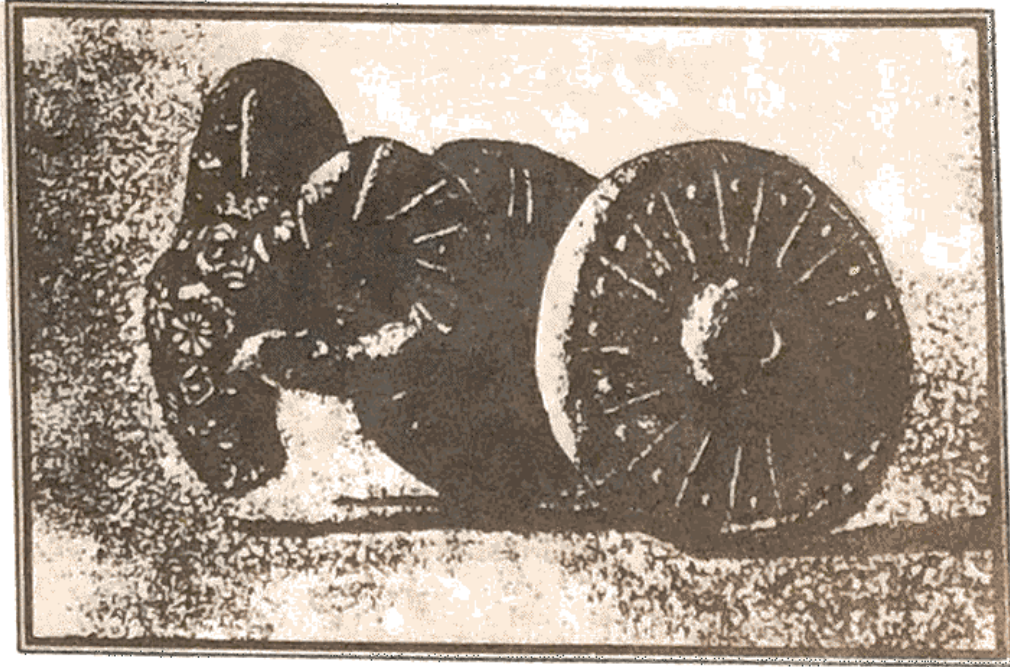
MRICHGHAKATIKAM



King SHUDRAKA
The Little Clay Cart

CHRISTOPHER G. KIKIS and KOMMOS
present

THE LITTLE CLAY CART



MRICHCHHAKTIKAM

AN INDIAN SANSKRIT CLASSIC

Written by KING SHŪDRAKA

From a Translation by J.A.B. Van Buitenen

Stage Version by SUDIPTO CHATTERJEE and VASILIOS CALITSIS

Chief Advisor and Music Director B.V. KARANTH

Music Composed by AASHISH KHAN

Choreography UMA SHARMA

Lighting Design CRAIG KENNEDY

Stage Manager CHRISTOPHER BECKETT

Directed by VASILIOS CALITSIS

July 4-6 at 8:00 pm with matinees on
Saturday, July 6, at 2:00 pm and Sunday, July 7, at 3:00 pm
OHIO THEATRE, 66 Wooster Street, SoHo, New York City

BOND STREET THEATRE, a not-for-profit theatre, serves as fiscal agent for KOMMOS

an EQUITY APPROVED SHOWCASE

Assistants to the Producer -

Irka Pryjmak

Jenny Carter

Terri Reznik

Musicians - Aashish Khan & Paul Leake

Production Assistant - Darryl W. Gibson

Master Dyer & Color Design - Kostas Tzanidakis

Assisted by Amber Gemil

Set Construction - Kostantinos Pappas

Costumes - Tracy Digesu

Hair Styling & Make Up - Ari Viera

Electrician - John Wooding

Technician - Ed Fasbender

Light Board Operator - Janet Magayna

Assistant Stage Manager - Tina Frantz

Graphic Design - Irka Pryjmak

Press Agent - Effie Agapitou

THE CAST
(in alphabetical order)

Executioner 2
Vita
Usher
Sharvilaka
Judge
Vasantasénā
Chārudatta
Provost/Bullock
Vasantasénā's Mother
Māthura
Samsthānaka
Executioner 1
Scrivener
Rohaséna
Madanikā
Dhūtā
Bullock
Āryaka
Slave Girl
Maitréya
Radanikā
Masseur/Monk
Sthāvaraka
Vardhamānaka

Glenn Athaide
John August
Miguel Camarero
Paul Carter
Michael K. Chartier
Ananya Chatterjea
Mike Cornell
Philip Cuomo
Rahael Elias*
Christopher Dansby Fischer
Mark Alan Gordon*
Curt Hampstead
Devanand Janki
Joshua Robert Kaplan*
Alexandra Lazarides
Adrienne Ehrlich Miller
Chronis Pavlidis
Dan Perry*
Sofia Politis
Carl Ritchie*
Mira Rivera*
Terrell W. Robinson*
Andrew Spiker
Eric J. Wiggins III

* Members of Actor's Equity

DANCERS

Uttara Coorlawala
Rachael Lochtefeld
Sita Mani
Mayuri Saini
Gora Singh

THE PLAY

The Little Clay Cart is unique in the whole body of Sanskrit drama for its story material taken from non-epic sources, variety of characters drawn from various strata of society (gamblers, games-master, masseur, courtiers, thieves, executioners and slave attendants) most of whom speak dialects and not the elite Sanskrit spoken by other major characters including the courtesan Vasantasénā. The play has a courtesan as a heroine and a poor Brahmin as the hero, not a king and these are major departures from the conventions of Sanskrit drama.

The Little Clay Cart, being a romantic comedy, has as its main theme the love between Chārudatta and Vasantasénā, but at the same time there is a vivid portrayal of the social and political life of the times. As such it is a very secular play both in regard to its story material as well as characters. Following the Sanskrit classical dramatic precept the story is part historical and part invented; the creativity of the dramatist lies in reworking the material.

The configuration of time and space as worked out by the playwright effectively meets the requirement the narrative's need to move in multiple locales and simultaneous occurrences of action. The author therefore has organized the narrative progression in a way that is quite like a screen scenario. Short scenes follow each other quickly as if following the cinematic technique of montage and dissolve. Sanskrit drama, in general, following the cyclic notion of time, places dramatic action in a double time-order: divine and human, mythological and historical. Reciting *nandi*, the four-line benedictory verse at the on-set of the play put this into effect. While the first three lines related to the past, to the divine, the fourth line brought down the play to the human world and the present.

THE DIRECTOR'S NOTE

The Little Clay Cart is the second phase of an on-going collaboration between myself and my Indian friends B.V. Karanth and Dr. Suresh Awasthi which started eight months ago in the forests of Mysore, in the Southern Indian state of Karnataka, with the Greek tragedy *Hippolytos* by Euripides. These ancient plays were chosen in order to study separately two different theatrical traditions/forms and to understand how they relate to the present times. The third phase, in 1992, will be the presentation of the epics, *The Iliad* and *The Rāmāyana*, in a performance in which both traditions will come together. We believe that the Classics contain important contemporary issues and under that scope we examine them. We consider the present production an-inter-cultural work-in-progress and we see it as a performance which will enable us to collect valuable information for the near future.

:Vasilios Calitsis

THE PRODUCTION

This production of *The Little Clay Cart* has some interesting inter-cultural features. The production design, as conceived by Vasilios Calitsis, reflects the vision inspired by the ancient performance tradition of his country, along with aspects of the Indian tradition as represented in this classic. Karanth's music, creatively drawing from the rich tradition of Indian classical music and Uma Sharma's choreography, based on the *Kathak* style of classical Indian dance lend the production an Indian ambience.

The sets, designed by G. Ziakas - marked with the singular simplicity of hand-held curtains, treating time and space metaphysically - are in keeping with Indian performance traditions (as, for instance, *Kathakali*).

With these elements and features the production acquires a subdued, stylized and choreographic character and echoes the dialogue that took place between two ancient performance cultures more than two thousand years ago with the coming of Alexander the Great to India.

Taking the cue from the Chorus in Greek tragedy the director has used dancers to further enrich the choreographic character of the production and also for transforming the poetic images of the text into eloquent visual images. In the scene when Maitréya is describing the various courts in Vasantasénā's mansion, through vivid poetic images, they are simultaneously transformed into visual images by the dances. In Indian performance tradition the art of the actor lies in transforming poetic images into visual images which, in turn, enhances the overall visual impact of the performance. Kalidasa, the greatest Sanskrit poet and dramatist (author of the celebrated classic *Shakuntala*), called a dramatic performance *chakshu yajna*, 'visual sacrifice.'

This production of *The Little Clay Cart* is also important in the context of the fact that it was first produced in America also in New York, at the Neighborhood Playhouse, in 1924. Under the direction of Apsies Morgan, this production also, like ours, attempted to use some of the stage conventions of the Sanskrit theatre, and Indian classical music composed and played by Indian musicians on Indian instruments. Morgan used the translation by Arthur William Ryder published in the Harvard Oriental Series that he abridged and edited.

DR. SURESH AWASTHI

Dr. Awasthi has been involved, from the very inception, in planning this important international collaborative theatre project, the first part of which was the production of Euripides' *Hippolytos* with the members of Rangghyana at Mysore, directed by Vasilios Calitsis in 1990. He is a reputed performance scholar from India and has taught Indian and Asian performance courses as a visiting lecturer in the Department of Performance Studies at NYU. He is the author of *Drama: The Gift of The Gods*, a study of the Indian performance tradition. His latest book *Performance in Asia: A View from India* is in press. Dr. Awasthi has also served as dramaturg for this production.

VASILIOS CALITSIS

Vasilios Calitsis began his career as an actor. His title roles include: Tom in Tennessee Williams' *The Glass Menagerie*, Anton in Harold Pinter's *The Caretaker*, and, Trofimov and Trifles in Anton Chekhov's *The Cherry Orchard* and *The Seagull*, respectively. Among his directing credits are: Pinter's *The Birthday Party* for the Little Theatre in New York and F.G. Larca's *The Love of Don Perlimplín and Belissa in the Garden* for the Municipal Theatre of Northern Greece. His most recent directorial work was Euripides' *Hippolytos* (in Kannada) for the Rangghyana (the State Theatre of Karnataka) in Mysore, India.

SUDIPTO CHATTERJEE

Young Indian playwright, actor and director, Sudipto Chatterjee, currently completing his Masters' degree at NYU, has prepared the stage version of *The Little Clay Cart* based on the translation made by the late Sanskrit scholar J.A.B. Van Buitenan. Having written/adapted several Bengali and English plays, at present he is working on a new English version for the proposed production of *Bhaktarajan's Sacrifice*, a well-known Bengali play by Rabindranath Tagore.

B.V. KARANTH

Noted theatre director and currently artistic director of Rangghyana, the state repertory company at Mysore, India, has created music and designed the overall rhythmic structure of the production. One of the best theatre directors in India, he is also highly acclaimed as a composer of music for the theatre. He has also composed the music for several films by the famous Bengali film-maker Mrinal Sen. Karanth has been the former director of National School of Drama, New Delhi, and Bharat Bhawan in Bhopal.

KOSTANTINOS PAPPAS

Born and raised in Athens, Greece and originally a designer for special events, his theatre and film credits include: scenic design for the City College production of David Mamet's *The Frog Prince*, directed by Vasilios Dukas, and, Luigi Pirandello's *The Man with the Flower in His Mouth*, a production by G.C.E.; artistic director in 16mm short film of Club Mirage, directed by Philip Olive. Pappas has constructed the sets for this production.

UMA SHARMA

Uma Sharma, noted Kathak dancer and choreographer from New Delhi, has choreographed dance pieces and designed movements for some significant theatrical productions. She is also a well-known dance teacher and runs her own Kathak dance school in New Delhi. She has choreographed several full-length dance-dramas. Currently she is also on a lecture-demonstration tour in this country.

THE PERFORMERS

GLENN ATHAIDE: An AADA graduate, Glenn was born and weaned in Bombay, India. Credits include roles in films, TV soaps, off-off Broadway. His most recent appearance was as Michael J. Fox's chef Gupta in John Badham's film *The Hard Way*. SAG, AFTRA, AEA eligible.

JOHN AUGUST: Would like to thank his family for their loving support and encouragement. He is very happy to be a part of *The Little Clay Cart*.

MIGUEL CAMARERO: Graduated from Tisch School of the Arts, New York University. He worked with Ryszard Cieslak, Jeff Weiss and the Good Medicine & Co., Pregones, Spanish Repertory Theatre. Camarero was last seen as Salvador Dali in *Don Surrealism* at the Open Eye Theatre.

PAUL CARTER: Most recently completed a 6 month tour of the 20th Anniversary Production of *Hair*, the musical, as Hud. His performance credits include: pieces at La Mama, Theatre for the New City, Riverside Shakespeare, and others. Film credits: *Lean On Me* and *Turk 182*. He is presently looking for that "special agent" and/or "manager" to work with in the area of film and TV.

MICHAEL CHARTIER: For three years Michael was the Master of Ceremonies for the World Renowned Royal Lippizan Stallion Show, and he has performed in numerous shows in the Tri-State area. He dedicates his performance tonight to the memory of Robert Newton.

ANANYA CHATTERJEA: Having been initially trained in *Bharatanatyam*, *Manipuri* and *Kathakali* styles of Indian classical dance under famous gurus, Ananya now specializes in *Odissi*. In her own choreography she combines her Indian dance training with modern dance styles which she is still learning. She has performed widely all over India and the U.S., has represented the Government of India several times and is a regular performer on the National Network television of India. Ananya is a graduate from the Dance Education Department of Teachers College, Columbia University.

UTTARA-ASHA COORLAWALA: A choreographer-dancer, she has performed her solo show of contemporary and classical Indian dances in India, Europe, the U.S.S.R. and Japan. In 1989 she was invited to choreograph the Republic Day Parade by the former Indian Prime Minister Rajiv Gandhi. She studied modern dance in New York on a scholarship at the Martha Graham Dance Theatre of Harlem and Julliard schools. She is presently writing a dissertation for a PhD. in Choreography at New York University.

MIKE CORNELL: Born in New Rochelle, NY, Mike would like to thank his acting teacher Gayle Greene and voice teacher Lois Albright and Deborah Williams.

PHILIP CUOMO: Teaches at the Sonia Moore Studio of Theatre. He is a founding member of Oberon Theatre Ensemble. His New York stage credits include: *Miss Julie* and *A View from the Bridge*.

RAHAEL ELIAS: Was born in Bombay, educated at Oxford University, and then joined B.B.C. Television. As a network producer and reporter she has worked for *A Thousand Lives* television shows. As an announcer in American, British and foreign accents, she has done numerous voice-overs and recent prime time (*Saturday Night Live*) and day time (*Guiding Light* and *One Life*) television roles.

CHRISTOPHER DANSBY FISHER: Has just returned from 4 consecutive tours of duty in the European road show of *Hair*. Previously he appeared in the American and Viennese production of Peter Sellars' *Don Giovanni* on P.B.S. Christopher can now be seen moving into his new apartment.

MARK ALAN GORDON: Training from St. Marks Theatre and Ohio University. Favorite roles include: Sorin in *The Seagull*, Don in *American Buffalo*, Bottom in *A Midsummer Night's Dream* and the Gentleman Caller in *The Glass Menagerie*. Mark dedicates this performance to Margo Channing.

CURT HAMPSTEAD: Cornell graduate and Olympian, sang, danced and acted while living dangerously on three continents all for the sake of his art - "acting." Call him at (908) 322-9247.

DEVANAND JANKI: Dev has lived all over the world but most recently is from Edmonton, Canada. Recent credits include: *A Chorus Line* at Gateway Playhouse, *West Side Story* - World Tour and George Fischeff's *Promised Land*. Dev is a graduate of the American Musical and Dramatic Academy. Following *The Little Clay Cart* he will be appearing in the Papermill Playhouse's production of *West Side Story*.

JOSHUA ROBERT KAPLAN: Started his acting career at the age of one and a half years. He has appeared in both film and television and has just finished working on *America's Most Wanted*, and the film *Chain of Desire*. This is his first stage performance.

AASHISH KHAN: The eldest son of Padmavibhushan Ali Akbar Khan and the grandson of Acharya Baba Allaiddin Khan, he is a master *sarod* player and continues an honored tradition that dates back to the 16th century. Aashish has performed and recorded with George Harrison, Ringo Starr, Eric Clapton, Emil Richards, John Handy and Alice Coltrane. His compositions have been featured in Indian and Western films such as *Gandhi*, *The Man Who Would be King* and *A Passage to India*.

KADAR KHAN: Disciple and the son of Ustad Rehem Khan of Ahmedabad, he is one of the most respected *tabla* players performing in Indian classical music today. Born into a family of professional musicians, his ancestor were for seven generations court musicians for the rulers of India. A master of four styles of *tabla* (the Delhi, Ajarada, Lucknow and Farukhabad *gharana*, or "schools"), he carries on the tradition in its most authentic form while also composing new works deeply rooted in the time-honored techniques and performance conventions.

ALEXANDRA LAZARIDIS: Trained at the Conti School of Performing Arts, London, and having received a Bachelor's degree at New York University, Alexandra has also studied with Stella Adler and Herbert Berghoff. Her stage credits include: *Antigone* (Antigone) and *Iphigenia* (Iphigenia) at the Oxford Playhouse, Oxford, England; *The Glass Menagerie* (Laura) at the Greek Cultural Theatre, New York; *Perlimplin and Belissa in the Garden* (Belissa) at the Municipal Theatre of Northern Greece; and *Hippolytus* (Artemis) at Rangāyana (the State Theatre of Karnataka) with Karanth Repertory Company, Mysore, India. Film credits: *The Crackdown*, *Two Suns in a Sky*, and *Madalena*.

PAUL LEAKE: Lived for 12 years in India, Nepal, Sri Lanka, etc. studying Music, Philosophy, Languages and Cultures. Specializing in North Indian *tabla* drumming, Paul has studied the Benaras style with Prof. Kali Prasad Sharma in Kathmandu, Nepal, and the

Farukhabad style with Ustad Keramatullah Khan in Calcutta, India. He performs, composes and teaches in New York City.

RACHEL SUSHILA LOCHTEFELD: Born in Tirupati, India, she has been trained in the *Odissi* form for ten years under Dr. Ratna Roy and Shri Mayadhur Raut. She was a member of the Urvashi Dance Troupe for five years in Seattle, WA. Currently, she is finishing her M.A. degree at Columbia University.

SITA MANI: Originally a jazz dancer with the Shiamak Davar Dance Co. in Bombay, Sita has performed in musicals and dance shows for three years in India. She has also worked on projects combining Indian and Western dance with straight plays. Presently training in modern dance and ballet at the Alvin Alley American Dance Center.

ADRIENNE EHRLICH MILLER: Actress, choreographer, artistic sign language specialist, Adrienne is currently a member of Readers Theatre Workshop. She has performed at Lincoln Center, BAM, throughout the East Coast and Los Angeles. Founder of the American Dance Theatre of the Deaf, she also studies Shakespeare with Geoffrey Owens.

CHRONIS PAVLIDIS: Coming from Athens, Greece, *The Little Clay Cart* marks Chronis' New York debut. A graduate from the National Academy of Performing Arts of Northern Greece, his acting credits include Puck in *A Midsummer Night's Dream*.

DAN PERRY: "Theatre is the only institution which has been dying for four thousand years and not yet succumbed." :John Steinbeck

SOPHIA POLITIS: Sophia is proud to call San Antonio, Texas and Las Vegas her hometowns. She would like to tell her friends and family (in print), "Thank you for your love and support."

CARL RITCHIE: Originally from New Brunswick, Canada, Mr. Ritchie attended high school in the Himalayas before graduating from the London Academy of Music and Dramatic Art. Theatre credits include: *The Winslow Boy*, *The Miracle Worker*, *Life With Father*, *The Subject Was Roses* and *Windfall*. His television credits include: *Street Legal*, *Alfred Hitchcock*, *T&T*, *Adderly*, *Chasing Rainbows* and the CBS pilot *Mad Avenue*.

MIRA RIVERA: Mira danced with the Martha Graham Ensemble under Yuriko. She toured Japan with *The King and I* and danced as Eliza in the same production at Connecticut's Broadway Theatre. She will be touring the three boroughs this summer in *War and Peace* with Theatre for the New City's Street Theatre Company. Currently she dances with Saeko Ichinohe and Company, and trains in ballet with Gabriela Taub-Darvash and in acting with Harold Guskin.

TERREL W. ROBINSON: Has been seen in several off-Broadway and off-off-Broadway productions. He was most recently seen in the Sidewalks Theatre of New York's production of *Agamemnon*. He has toured Europe with Robert Wilson in *Edison* and *Medea*. He is pleased to be a member of the production of *The Little Clay Cart*.

MAYURI SAINI: Having learnt *Kathak*, the classical Indian dance from Northern India, for nine years at the *Kathak-Kendra*, New Delhi, under the tutelage of Guru Rajendra Gangani, she has been in the U.S. for the last two years, living in New York and teaching *Kathak*.

ERIC J. WIGGINS III: "The actor lives even when the lights go down."

The Producer Wishes to Thank:

Ms. Pandozopoulou
Ms. Tsordounis
Ms. Kokolis
Cleopatra Calitsis
Mr. Giannakopoulos
Ms. Haan
Terri Reznik
Ms. Mavrikos
Ms. Tramon
Arun
Bharat Ram
Mr. Rai
The Consulate General of India & Ms. Sai
Ambassador
The Indian Embassy & Lalit Man Singh
Stratos Doukas
The Consulate General of Greece & Ms. Balanou
Mr. and Mrs. Thomas
George and Helen Kikis
Mr. Khariwala
Mr. Couloucoundis
Mr. Douris
Mr. Malo

Mr. Philiotis
Mr. Anousis
Mr. Bouzalas
Father Basil Gregory
Mr. Sciarratta
Mr. Kambouris
Mr. Petropouleas
Mr. Kyriazis
Mr. Gotsis
Mr. Ross
Nick Kikis
Mr. Zynk
Mr. Fasbender
Mr. Wooding
Mr. Trattaros
Mr. Joharis
Dr. Angelakos
Mr. Flouskakos
Irka Pryjmak
Christopher Beckett
Dr. Suresh Awasthi
Sudipto Chatterjee
THE CAST

Benefactors/Sponsors:

Emanuel Couloucoundis, Father Basil Gregory, Mr. Joharis, Claude & Marie Thomas, Stella Kokkolis, Mr. Bouzalas, Roula Pandazopoulou, Dr. Angelakos, Mr. Trattaros, Dr. Ross, George & Helen Kikis, *AIR-INDIA*, Indian Tourist Organisation, Mr. Tsillis, Mr. Malo, John Petropouleas, Manos Kyriazis, Jason Weinen and Anonymous.

Special Thanks to:

Vouvoula Scoura for Poster Design
George Ziakas
&
AIR-INDIA

THE PRODUCER'S NOTE

May theatre go on at the teeth of the severest obstacle.
May no kind of "censorship" oppress dramatic activity.
:Christopher G. Kikis