



At the end of  
**Kaliyugam**

# Description of company

Cold Open Productions was founded by Sanskruti Marathe, an Indian Canadian multidisciplinary artist. Holding a BFA with Honors from York University's Acting Conservatory, Sanskruti's journey in the arts began with dance, evolving into a profound exploration of classical Indian forms. Since then, she has been diligently following the path of learning classical arts. From completing Bharatnatyam Arangetram (Dance graduation) to now pursuing Kathak Vishaarad, she has been learning Indian Classical Dance forms for the last fifteen years in India and in Canada.

Sanskruti started Cold Open productions because after graduating with an acting degree in a pandemic, she had to radically shift her focus towards transferring her skills to self-produced avenues of storytelling. At Cold Open Productions our work revolves around embracing the wisdom passed down by our Gurus and challenging Eurocentric storytelling norms to craft holistic, intersectional narratives. Furthermore, Sanskruti's personal practice is led by intertwining of art and spirituality to allow a sense of wonder to guide her creative process. She finds immense joy in telling stories that delve into the depths of human emotions, sprinkled with humor through a culturally specific lens. As a writer, She pushes the boundaries of conventional writing by incorporating different languages, movement techniques, and concepts from Indian classical dance aiming to resonate with present and future generations of global audiences.

Some of Sanskruti's recent performance work includes- *On the Razzle*, *The Applecart*, *A Short History of Niagra* (puppet show) (Shaw Festival 2023), Creator and performer for *At the End of Kaliyuga* (Theatre Direct and Tarragon Theatre), *Just Pervs* (Toronto Fringe), *Twelfth Night* (Crane Creations Production), *Bharatnatyam Arangetram* (Meadowvale Theatre).

Some of her writing credits include- Co-writing *Choti Choti Baatein*, a full length play about patriarchal power and the role of motherhood in South Asian culture, set to be produced in partnership with Pleiades Theatre in 2025; writer of *At the End of Kaliyuga* performed for the Forward March Festival and Tarragon Theatre in 2023 and will be remounted for Edinburgh Fringe in 2024; *Papa ki Pari*- A short film that explores the themes of being a "Good Daughter" in South-Asian culture and focuses on expectations put on different generations of South-Asian Women.



# Description of work

*At the End of Kaliyuga*, is a solo show about Brahma (the creator), Vishnu (the preserver), and Shiva (the destroyer) the Holy trinity of Hinduism, deciding the fate of the Earth as we come to the end of the fourth and the final cycle (Kaliyuga) of the Universe. Will the Gods end the planet to begin a fresh start, or will humanity get a second chance to fix all the problems, or is there a third path that the Gods will take for the sake of humanity? The themes of this story revolve around destruction vs. rebirth and using mythology to connect the dots to our future. With an original blend of traditional Indian classical dance and clowning this show will inspire young audiences' imagination as we collectively address some of the most significant questions of our era.

The first performance of this show was part of Theatre Direct's Forward March Festival in March of 2023. The next performance of this show was performed at Tarragon theatre as a part of the Sally Stavro Family Series.

This project started out as a five minute archetype play for my acting class presentation. Over the time this show has evolved into an hour long play which is suitable to tour and present in different indoor and outdoor spaces for Young Audiences.

*At the End of Kaliyuga* begins as a solo show and in the climax incorporates audience interaction to build an ending in collaboration with the audience. This allows multiple generations including caregivers and children to work together to build a new world in the show that blooms with generosity and brilliant imaginative creations. I teach the audience members hand gestures called *mudras* in Indian classical dance, to embody the new inventions that we collectively bring to the new world.

Lastly, with *At the End of Kaliyuga* I wish to inspire the new generation of theater going audiences with mythological tales that help them connect the dots to contemporary times. I am able to do that with this show as the young audiences have an opportunity to engage with culturally specific stories through interactive theatre.

# Description of the touring potential of the work

My goal with this show is to seek more touring opportunities and international representation for my work. Since this is a solo show with minimal technical and space requirements it works really well in multiple environments including indoor stages, school auditoriums, outdoor theatre stages etc. Initially, this play was conceptualized for a playground hence it is very malleable according to the setting. Secondly, I have offered workshops after the play based on the teachings of Indian classical dance storytelling and how they weave it into their own stories.

This teaches them to embody storytelling as they improvise narratives and collective creation.

I have been partnering with Canadian theatre companies such as Theatre Direct and Tarragon theatre to offer this show to young audiences across Toronto and I would love to pursue more global partnerships to offer this show internationally. Although culturally specific, this show offers a universal narrative that motivates children to think about the state of the world and how they can find imaginative solutions to protect the planet. Furthermore, it exposes children to Indian Classical Dance and South-Asian mythology.

Lastly, I hope to expand my horizons as a multidisciplinary artist with international representation and support that will help me build a global performance career.

At the End of Kaliyuga targets young audiences from ages 4-12.



# Basic Technical Requirements

- Stage- 3m Wide & 2m deep stage area
- Sound- PA with at least 1 microphones. A mixer and cables to plug in an MP3 Player.
- Lighting- Front warm general wash.
- No freight needs
- Size of the touring company- 1 performer, 1 director.
- Operator- The production does require a technical operator during the performance and a front of house is required for venue regulations.
- Dressing room is required.
- Backstage area- optional





- Contact information- Sanskruti Marathe- +1 (647) 771-1508; [sanskruti97@gmail.com](mailto:sanskruti97@gmail.com)
- Company/organization name - Cold Open Productions
- Address- 78 Saintsbury Crescent, Brampton. ON, Canada, L6R 2V8.
- Business Identification Number (BIN)- 1000438057
- Business Number (BN)- 787761865TZ0001
- Names and emails of person who will be conducting the pitch- Sanskruti Marathe, [sanskruti97@gmail.com](mailto:sanskruti97@gmail.com)
- Confirmed dates for Edinburgh Fringe performance are- 1st to 25th August 2024
- Documentation of the proposed project-<https://www.youtube.com/watch?v=X2PBu01pjDQ>



## Other key information about the company

The last two performances of this show were received wonderfully by children and parents alike. South-Asian Parents were especially happy that their children were able to experience a piece of their culture reflected in an accessible and interactive way. Parents were thrilled at the prospect of participating in the show along with their kids in the climax of the show and later during the workshop.

Organizers at Theatre Direct were very delighted to have a multidisciplinary and culturally specific story be a part of their festival. They found the unique combination of the Indian Classical dance and interactive theatre was innovative. Theatre Direct have continued their partnership with Cold Open Productions by supporting me with studio space and in-person guidance as I prepare for Edinburgh Fringe Festival.

