

MINERVA NATYASANSKRITI CHARCHA KENDRA

DEPARTMENT OF INFORMATION & CULTURAL AFFAIRS

GOVERNMENT OF WEST BENGAL

PRESENTS

NATIONAL

THEATRE

SEMINAR ON  
PLAY TO PRODUCTION

16-20 JULY

2014





# schedule

## 16 JULY 2014

INAUGURAL CEREMONY

TIME: 10 AM VENUE: SISIR MANCHA

INAUGURATION: BRATYA BASU

CHIEF GUEST: RUDRAPRASAD SENGUPTA

SPECIAL GUEST: WAMAN KENDRE

LECTURE

TIME: 12 NOON VENUE: SISIR MANCHA

SPEAKER: DEEPAN SIVARAMAN

TIME: 3.30 PM VENUE: SISIR MANCHA

SPEAKER: MANOJ MITRA

PERFORMANCE

TIME: 6.30 PM VENUE: SISIR MANCHA

DEVI SARPAMASTA BY

MINERVA REPERTORY THEATRE

## 17 JULY 2014

LECTURE

TIME: 11 AM VENUE: SISIR MANCHA

SPEAKER: WAMAN KENDRE

TIME: 3 PM VENUE: SISIR MANCHA

SPEAKER: MANISH MITRA

PLAY READING

TIME: 6.30 PM VENUE: RABINDRA SADAN

NAATHABATI ANAATHABAT BY

PANCHAM VAIDIC

## 18 JULY 2014

LECTURE

TIME: 11 AM VENUE: SISIR MANCHA

SPEAKER: BIBHAS CHAKRABORTY

TIME: 3 PM VENUE: SISIR MANCHA

SPEAKER: ATUL PETHE

PERFORMANCE

TIME: 6.30 PM VENUE: RABINDRA SADAN

CINEMAR MATO BY KALINDI BRATYAJON

## 19 JULY 2014

LECTURE

TIME: 11 AM VENUE: SISIR MANCHA

SPEAKER: SAOLI MITRA

TIME: 2.30 PM VENUE: SISIR MANCHA

SPEAKER: ANUP HAZARIKA

TIME: 5 PM VENUE: SISIR MANCHA

SPEAKER: CHANDAN SEN

## 20 JULY 2014

LECTURE

TIME: 11 AM VENUE: SISIR MANCHA

SPEAKER: TRIPURARI SHARMA

TIME: 2.30 PM VENUE: SISIR MANCHA

SPEAKER: RATAN THIYAM

TIME: 5 PM VENUE: SISIR MANCHA

SPEAKER: ARPITA GHOSH





सत्यमेव जयते

मुख्यमंत्री, पश्चिम बंगाल  
मुख्यमंत्री, पश्चिम बंगाल  
وزیراعلیٰ مغربی بنگال

CHIEF MINISTER, WEST BENGAL

মমতা ব্যানার্জী

ममता बैनर्जी

ممتا بنرجی

Mamata Banerjee

১ জুলাই, ২০১৪

### শুভেচ্ছাবার্তা

পশ্চিমবঙ্গ সরকারের তথ্য ও সংস্কৃতি বিভাগের অন্তর্গত মিনার্ভা নাট্যসংস্কৃতি চর্চাকেন্দ্রের উদ্যোগে আগামী ১৬-২০ জুলাই ২০১৪ একটি নাট্য বিষয়ক জাতীয় স্তরের আলোচনাচক্র শিশির মঞ্চ-রবীন্দ্র সদনে অনুষ্ঠিত হতে চলেছে জেনে খুশি হলাম।

পশ্চিমবঙ্গের থিয়েটারের ক্ষেত্রে এই ধরনের আলোচনাচক্র আমাদের রাজ্যে এই প্রথম - এই জন্য আমি উদ্যোক্তাদের অভিনন্দন জানাই।

নাট্যজগতের বিশিষ্ট ব্যক্তিত্বদের উপস্থিতিতে অনুষ্ঠানটি এক অন্য মাত্রা পাবে বলে আমার বিশ্বাস।

আলোচনাচক্রের সাফল্য কামনা করি ও সংশ্লিষ্ট সকলকে জানাই আমার আন্তরিক অভিনন্দন ও শুভেচ্ছা।

(মমতা ব্যানার্জী)

শ্রী ব্রাত্য বসু

সভাপতি

মিনার্ভা নাট্যসংস্কৃতি চর্চাকেন্দ্র

তথ্য ও সংস্কৃতি বিভাগ

পশ্চিমবঙ্গ সরকার

Nabanna, West Bengal Secretariat, Howrah-711 102

West Bengal, India

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Fax : + 91-33-22144046, + 91-33-22143528





সত্যমেব জয়তে

মন্ত্রী

পর্যটন বিভাগ

পশ্চিমবঙ্গ সরকার

নব মহাকরণ ভবন, কলকাতা - ৭০০ ০০১

দূরভাষ: ০৩৩ ২২১৪ ৫৭৮৯, ফ্যাক্স: ০৩৩ ২২১৪ ৩৩৫৭

**MINISTER**

**Tourism Department**

**New Secretariat Building, Kolkata - 700001**

**Telephone: 03322145789, Fax: 03322143357**

**ব্রাত্য বসু**  
**Bratya Basu**

Minerva Natyasanskriti Charchakendra is a centre for practice and propagation of theatre. We from Minerva run a professional repertory producing significant theatre productions and also indulge in associated theatre activities like workshops, seminars, interaction with folk artists, theatre appreciation and so on. This year we have planned this National Seminar on Play to Production to initiate a interaction amongst eminent theatre directors of the country on their respective methodology of play to production. It is not a easy task to fit such a seminars in 6-7 days span in such a big multilingual multi-culture country.

Moreover our centre is situated in a city known all over the world for its theatre culture. We were totally perplexed to fix the panel of speakers to cover the whole country. We believe all will appreciate our sincerity and excuse us for missing any significant name. Though certain things were beyond our control like respected K.N.Panikkar and Shri H. Kanhailal could not make it due to their illness. I, on behalf of the Department of Culture, Govt. of West Bengal, our Hon'ble Chief Minister Smt. Mamata Banerjee and the Theatre activists of Bengal welcome you to make the seminar a great success through all of your whole hearted participation. I personally thank all the speakers for agreeing to speak on the respective process and all the delegates for showing such encouraging interest and enthusiasm. We believe this will be a continuing event in all the forthcoming years and we can invite many other directors from different parts of the country.

Let this seminar bang the knell for all evil forces trying to engulf the Indian theatre by the way of creating strong artistic bondage among all the participants, speakers and delegates.

*Bratya Basu*  
(Bratya Basu)

Minister-in-Charge

&

Chairman, Minerva Reparatory



# FROM THE DESK OF CHAIRMAN

It is rightly said that theatre constitutes the heartbeats of people or a nation. I strongly believe that theatre as a media of communication constantly mirrors and reflects the society. Theatre has the ability to engage and appeal to all the senses at the same time. It focuses on skill enhancement which includes strengthening voice and bodily expressions, analytical skills as well as craft skills. We concentrate on development of Theater **across the Bengal**, individually handpicked by our experts through a series of screening processes.

However, theatre is not limited to crude technicalities and skills of acting and production; it has larger social and intellectual objectives as well. Participation in a theatre group helps one appreciate group-level participation, cooperation and communication. We therefore wish to open up a horizon of possibilities for theatre workers. We aim to make you aware about the different activities being carried out by **Minerva Repertory Theatre and Minerva Natyasanskriti Charcha Kendra**. We invite your enthusiastic participation and communication to enrich our activities further. We further request you to send in your queries, suggestions and feedback to improve our presentation in future. Come, let us join hands to think and build a new world by contributing actively to the ever-changing world of theatre.

BRATYA BASU





## MINERVA REPERTORY..

Minerva Repertory, a wing of **Minerva Natyasanskriti Charchakendra**, is engaged with research and experimental work on drama which is a glorious event in the cultural periphery of West Bengal.

**Minerva Natyasanskriti Charchakendra** was constituted by a Government Order dated 5th November 2008 with a broader objective as a centre of excellence for promotion of theatre and culture. It was registered as Society under Registration of Societies West Bengal Act XXVI of 1961 on 2nd February 2009. **Minerva Repertory** was started in July, 2010.

## MISSION..

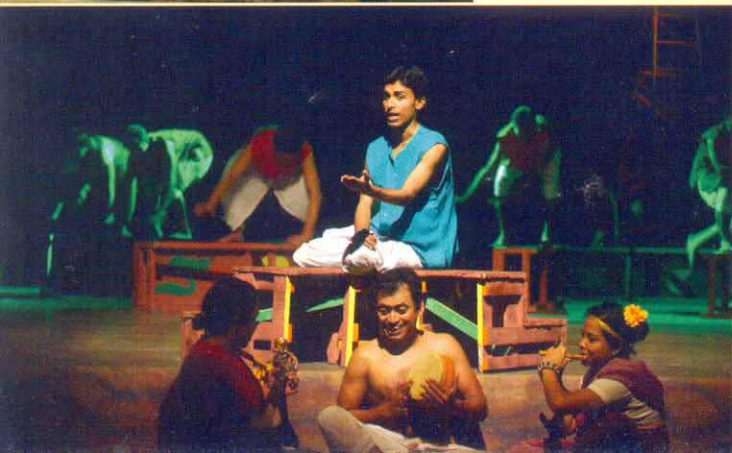
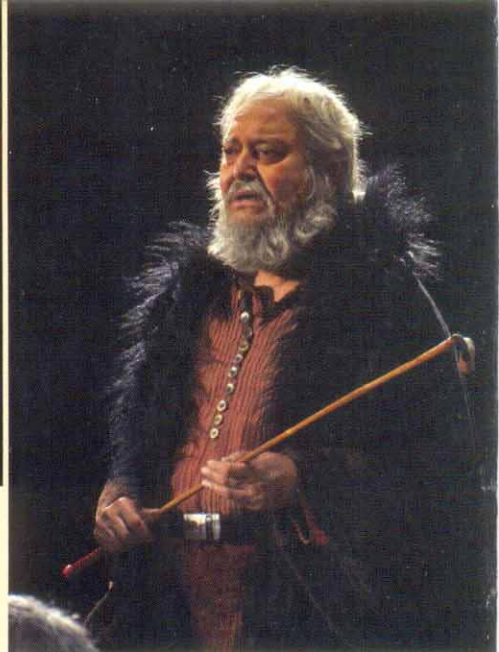
Minerva Repertory **Theatre** aspires to move beyond the narrow definition of theatre to pursue a new awakening in the society by using drama as a social force to understand the history of diverse societies and complexities of varied cultures.

## VISION..

The vision of **Minerva Repertory Theatre** is to create a spirit of vibrant theatre among theatre lovers worldwide with a comprehensive global outreach to all sections of society. We aim to make theatre not only a viable career option for young artists but also an inevitable and relevant tool for understanding the world better through its common language. The Repertory presented works of various Playwrights and Directors who have been associated with it from time to time. The objective of the Repertory was to provide a platform to the Actors to perform plays professionally.

However, with the passage of time, it became one of Repertory's Major institutions working on contemporary and modern plays and introducing experimental works on a regular basis.

The Repertory is a regular performing wing of the Minerva Natyasanskriti Charhakendra which performs plays for the public in and outside Kolkata and occasionally in other States also. It consists of a group of artists, Permanent and Casual both. It constantly strives to achieve excellence in performance. Over the years the Repertory has produced a variety of plays ranging from stylist musicals to realistic contemporary works of Indian Drama, adaptations of other language plays, etc. On an average, it produces 1-2 new plays in a year and also repeats performances of its earlier popular plays.







## DEEPAN SIVARAMAN

is a director, scenographer and writer born in Kerala where he studied art and theatre and worked as a freelancer for about 10 years. He holds degrees in theatre arts and is also a post graduate from the Central Saint Martin's College of Art and Design, London. His practice-led PhD "Spatial identities and visual language in Indian theatre" from Wimbledon College of Art, London explores the possibility of an interactive visual language, an alternative to word based drama. He is the founder artistic director of Oxygen Theatre Company based in Kerala. He has designed and directed around 60 performances for various companies and academic institutions in India and Europe and his works have been performed in several important theatre festivals around the world including Avignon, Alameda, Edinburgh, Prithvi, ITFOK, META and Bharath Rang Mahotsav. In 2010, his play 'Spinal Cord' received seven Mahindra Excellence Theatre Awards including best director, best scenographer, best choreographer and best play of the year award. His most recent ventures had been 'Ubu Roi'; an open air theatre performance directed and designed by himself for NSD students in May 2012 and the scenography for Dr. Jekyll and Hyde, in collaboration with Anuradha Kapur in last December. Deepan had taught scenography at the University of the Arts, London for about 5 years and presently is an Associate Professor at School of Culture and Creative Expressions at Ambedkar University in Delhi. He is also a visiting faculty to a number of universities including Central Saint Martin's College of Arts and Design, Wimbledon College of Art, National School of Drama-New Delhi, Hyderabad Central University and Summer Academy of Art, Venice. He was the Artistic Director of International Theatre Festival of Kerala (ITFOK) for 2014 edition. He is a recipient of Kerala Sangeet Nataka Akademy Award as a theatre director.





## MANOJ MITRA

was very much attracted to jattras and plays in his childhood days. It was during his higher study in Scottish Church College where he was a student of philosophy, he got inspired to theatre, where Badal Sarkar, Rudraprasad Sengupta were amongst the fellow students. He did his MA in Philosophy from University of Calcutta and began research work for his PhD. But during this time, he and his friends, like theatre and film director Partha Pratim Chowdhury had founded the group 'Sundaram'. He started his professional career by teaching philosophy in the Ranigunj College and later joined the drama department of the Rabindra Bharati University. Here he became the Head of the Department later and retired as a 'Sisir Kumar Bhaduri professor'. He gradually established himself as a leading playwright of Bengal. He was writing, directing and acting in various plays. His first play 'Mrityur Chokhe Jal' won him the first ever prize at the state wide drama competition. Till date he had written over a hundred of plays like Sajano Bagan, Parabas, Alokandara Putra Kanya, Narak Guljar, Aswathama, Chakbhanga Madhu, Mesh O Rakhash, Noisho Bhoj, Chhayar Prashad, Galpo Hekim Saheb, Rajdarshan, Devi Sarpamasta, Ja Nei Bharatey etc. to name a few. While most of these plays were produced by Sundaram, major theatre groups like Theatre Workshop, Bohurupee etc. have staged successful theatre productions based on his plays. His works have been translated into many languages and produced by well-acclaimed directors like Ratan Thiyam, Rajendar Nath and others. His latest play 'Aschourjo Funtosee' is now being produced by Sundaram in Kolkata. He has written several books on film and theatre. At present he is the President of Paschim Banga Natya Akademi.



# DEVI SARPAMASTA



## CAST & CREDIT

Kathak/Lokendra : Rajib Bardhan

Kathak/Rangolal : Prasenjit Bardhan

Kathak/Dahuk : Sumanta Roy

Kathak/Kundala : Sumana Mukhopadhyay

Dhanonjoy : Sumit Dutta

Prabhakar Sharma/Hunter : Palash Das

Dewan/ Hunter : Partha Sarathi Sarkar

Udash : Biswajit Biswas

Ichhey : Rajeshwari Nandi

Choto Gouri/Hunter : Aheli Sarkar

Baro Gouri : Rituparna Biswas

Sarpamundodharini/Hunter : Piyali Guha

Hunters : Sarmistha Roy, Amrapali Mitra,

Farhana Khan, Madhumita Dham, Amaresh

Paul, Kartick Pathradkar, Tanmay Ghosh,

Subhrangsu Mukherjee, Mrinmoy Nag, Subrata

Sadhu Khan

Hunters/Soldiers : Kanchan Amin, Sanjoy Paul,

Shantanu Paul, Soleman Ali, Debraj

Bhattacharya

**Playwright :** Manoj Mitra

**Artistic Creation :** Hiran Mitra, Abhijit Acharya,

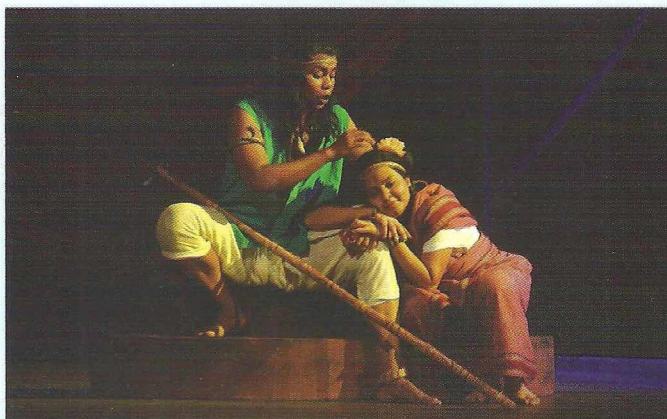
Sudarshan Chakraborty, Kastury Chattopadhyay,

Md. Ali, Sanjoy Paul, Prithiwi Rana

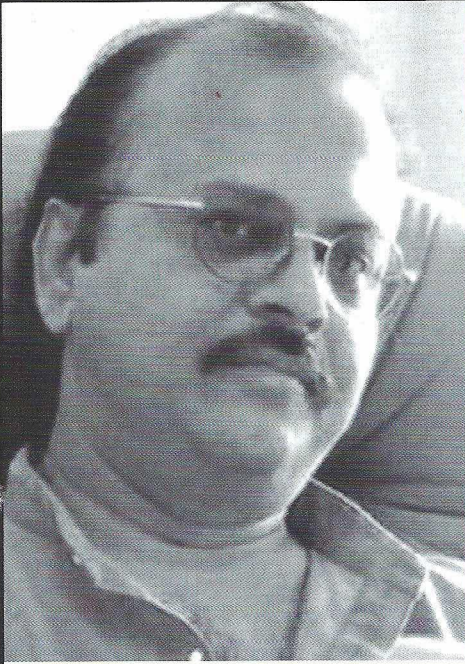
**Direction:** Debesh Chattopadhyay

## DIRECTOR'S NOTE

When I delved deep into the multifaceted layers of the Drama 'Devi Sarpamasta' written by the noted playwright, Shri Manoj Mitra, I was enthralled to discover the social, economic and political analysis of India of a past era which is also relevant in the present day context of our country. The Drama is a universal quest of socio-political analysis with a grand admixture of all the human elements. We have endeavoured to unfold this Drama in the form of 'folk-theatre' by the members of Repertory. It is our united dream effort. Our success will only be achieved if our enactment creates ripples of enjoyment at your level.



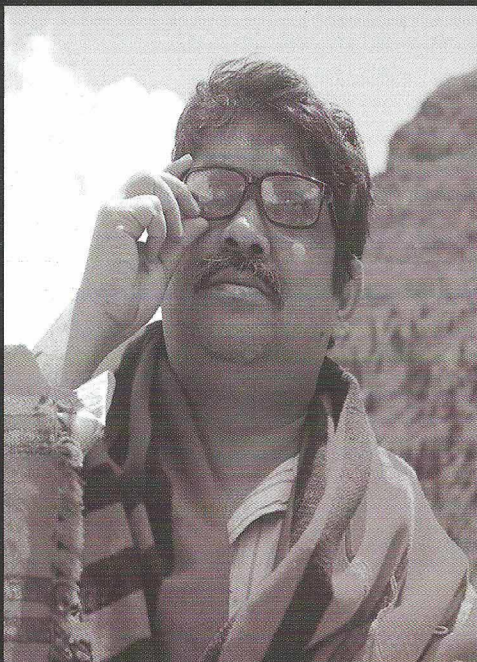




## WAMAN KENDRE

An eminent theatre personality with a graduation in Arts and a one-year proficiency certification course in Dramatics from Dr. Ambedkar Marathwada University, Aurangabad. Prior to joining NSD, the NSD alumnus Prof. Waman Kendre, served as Professor and Director at the Academy of Theatre Arts, University of Mumbai (2003 – 2013). His teaching experience spans almost thirty years and he has conducted more than two hundred and fifty workshops on a range of aspects of theatre in India and abroad (America, Mauritius). He has done practice-oriented research on the Folk and ritualistic theatre of Kerala and had been a Research Associate with the Theatre Development Centre, NCPA, Mumbai for nine and a half years. He has been actively involved in administrative and organizational running of reputable organizations like NCPA, University of Mumbai, and Rangpeeth, Mumbai. He is in a position of eminence in advisory committees and governing councils including Vision Plan Committee (NSD), Rajya Marathi Vikas Sanstha (Govt. of Maharashtra), Advisory Committee, Dept. of Drama (Rajasthan University, Jaipur), Governing Council & Executive Committee (West Zonal Cultural Centre), Udai Academic Council (Univ. of Mumbai), Vision Plan Committee (Govt. of Goa), Advisory Committee for All India Radio & Doordarshan (Govt. of India), Society of Governing Council (SRFTII). He is also a member of XIth Five Year Plan Performing Arts, Planning Commission, Govt. of India. His productions Zulwa (2005), Madhyam Vyayog (2004), Jannemann (NSD Rep. 2002), Tempt Me Not (NCPA, 1992), Nati Goti (1990), Gadhe Ki Barat (SRC, 1988), Ladi Nazariya (NSD, 1994), Saiyyan Bhaye Kotwal and Rajdarshan (with IPTA, Mumbai – 1985 & '86) are still considered to be landmarks of contemporary theatre. He is eight times recipient of Maharashtra Govt. State Award - Maharashtra Gaurav (2002), Natyadarpan and also received many other awards.





## MANISH MITRA

is a graduate from Calcutta University. In college days he joined in active politics and felt inspired to take up theatre activities seriously and consequently joined the group CHARANIK. Later he founded KASBA ARGHYA. As a playwright he composed plays like EKLA, SANKAT, PRARABDHA, SAAT KAHAN PALA, BINGSHA SATABDIR EKADASHI, MA NISHAD, KALASROTE, RIOT AND HOSTEL. He also dramatized Abul Basar's novel 'Shesh Roopkatha' and short story 'Simar'. Apart from the previous plays he has the distinction of being the director of productions like CHANDRABATI, BHARATKATHA, RAKTAKARABI, KATHAGAAN, MEGHADOOTAM (Sanskrit), KARNA , KUNTI O NISHADI, MEGHNAD BADH KAVYA, JOURNEY TO DAAKGHAR AND BINODINI. Presently he is working as a research scholar on the Bharata's NATYASHASTRA and the oral epics of India with MAHABHARATA as a central theme. Last 5 years he had been doing extensive work on the oral epics and also trying to relate the same as the live tradition of the NATYASHASTRA. He is a Senior Research Fellow of the Ministry Of Culture, Govt. of India. The basic theoretical knowledge was acquired during the making of his play MEGHADOOTAM when he worked with Padmabhusan Kavalam Narayan Panikkar, who composed the music for the play. Mitra had training on Shakespearean Plays from University Of London, visited Grotowski Institute in Poland ; also worked with world famous Director Eugenio Barba in his Odin Theatre in Denmark. His production 'Urubhangam' as an overnight performance has created sensation amongst theatre loving people in the city of Kolkata as well as other parts of the country. Manish's last production on Shakespeare's Tragic Heroes , the trio of Othello-Macbeth-Hamlet, was also highly praised. He received DISHARI AWARD for directing SHESH ROOPKATHA AND ZEE BANGLA AWARD for directing MEGHNAD BADH KAVYA.



# NAATHABATI ANAATHABAT



## CAST & CREDIT

Music Design : Dhiren Das

Tunes : Dhiren Das & Saoli Mitra

Music Arrangement & Lead Singer:

Tarit Bhattacharya

Other Singers : Durba Singha Roy

Choudhury, Aditi Dasgupta, Jayita

Adhya, Debkamal Mondal, Suvankar

Chatterjee, Tushar Roy,

Anirban Roy Choudhury

Rhythm : Swapan Adhya, Ratan Basu

Roy, Arup Manna

Flute : Subhrakamal Chattopadhyay

Set : Swapan Adhya

Light Supply : Kalyan Ghosh

Light Operation : Arpita Ghosh

Script/Direction/Narrator (Play Reading):

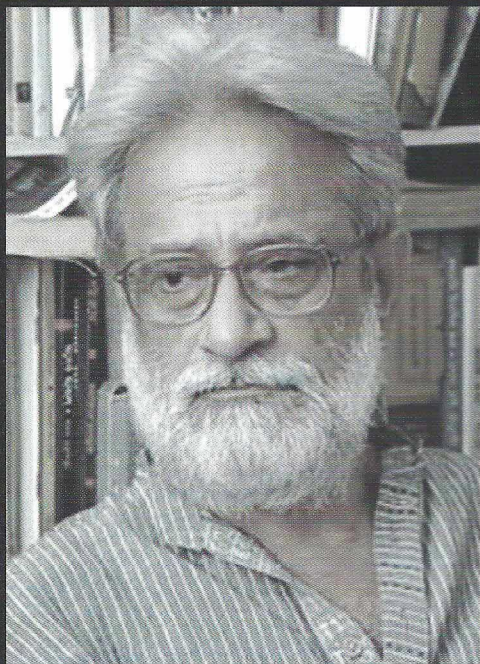
Saoli Mitra

## DIRECTOR'S NOTE

This is a play of protest and agitation against the violence and oppressions throughout the world. It is based on Mahabharata, and the narrative deals with in and around of Draupadi. When any system is going to be broken, hegemony of power ruins the mankind. Droupadi was a poor victim of that system. In this play, she represents all the oppressed women of the universe timelessly. The narrator is on the war ground asking these questions-in what direction we can find out our religion? Where is justice? In which place she will be declared as the queen, where only widows and mothers without child are crying? Where she will reestablish in her pride? She didn't want this, no, no, she didn't!



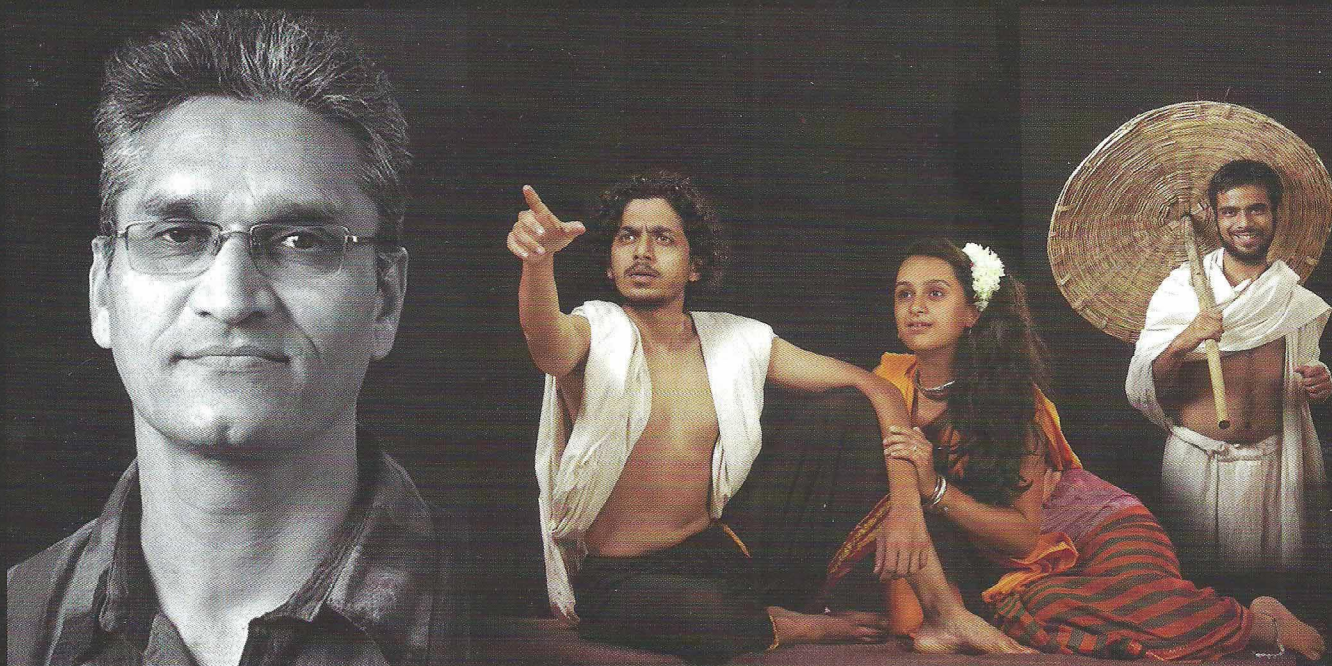




## BIBHAS CHAKRABORTY

was graduated from Presidency College, Kolkata. Initially he joined Bohurupee as a trainee in 1961, before joining Nandikar in 1963. While he worked under Ajitesh Bandyopadhyay in several productions, he was also in charge of media and publicity of the group. He directed three short plays for Nandikar in the year 1965, out of which one was jointly directed with Rudraprasad Sengupta. In 1966, he came to lead a new group Theatre Workshop, where he had directed twelve plays till 1984, which include Sean O'Casey's *Juno and the Paycock*, Jean Paul Sartre's *The Respectable Prostitute*, *Rajrakta* (from Mohit Chattopadhyay's *Gunieapig*), Manoj Mitra's *Chakbhanga Modhu*, *Narak Guljar* and Bertolt Brecht's *Schweyk in the Second World War*. He moved on and formed a new group called Anya Theatre in 1985, where he produced his version of Dario Fo's *About Face*, and the immensely popular *Madhab Malanchi Koinya* in 1988 (based on a folk ballad of *Mymensingh*), *Hamlet* (Shakespeare) and many other plays. He has also directed several productions for Rangakarmee, Nandipat, Purba Paschim and Paschimbanga Natya Akademi. He appeared as an actor in Brecht's *Galileo* directed by Fritz Bennewitz, in which eminent thespian Sombhu Mitra played the lead. He had a short stint with the Drama Department of Rabindra Bharati University as UGC visiting professor and Technical Consultant for videography courses. He had been a regular contributor in some leading newspapers. He had directed plays abroad with the NRIs which were staged in New Jersey and New York. He has been awarded with the Sangeet Natak Akademi Award for his directorial works in 1989 and Best Director Award by Paschimbanga Natya Akademi. He has been felicitated by the title "Bangabibhushan" by the Govt. of West Bengal in 2012.





## ATUL PETHE

is an MA and Dip. in Journalism from Pune University. He worked as 'Asst. Producer' in Audio-Visual Dept. in Open University, Nasik and 'Publicity Officer' in Mumbai District AIDS Control Society and 'Joint Director' in Information, Education and Communication Dept. in Maharashtra AIDS Control Society. He worked in 'Ghashiram Kotwal' and 'Padgham' by Dr. Jabbar Patel, 'Pralay' and 'Atireki' by Prof. Satish Alekar, 'Saptnekarache Mul' by Prof. Samar Nakhate etc. as an actor. He wrote 'Kshitij', 'Chess', 'Paus Ata Thamblay', 'Yatra' (one act play), 'Anandigaocha Gammatrao' (play), 'Gane Gulmohorache' (play) etc. Directed several plays like 'Kshitij', 'Shityuddha Sadanand' (selfwritten), 'Mamka Pandavashchiva' by Prof. G. P. Deshpande, 'Bus Stop' by Prof. Satish Alekar, 'Tax Free' by Dr. Chandrashekhar Fansalkar, 'Waiting for Godot' by Samuel Becket (participated in Prithvi International Theatre Festival, Mumbai, Sanskriti National Theatre Festival and Kerala National Theatre Festival), 'Premachi Goshta' by Sham Manohar (participated in Nandikar National Theatre Festival, Kolkata), 'Surya Pahilela Manoos' by Makarand Sathe (Participated in Bharat Rang Mahotshav, Delhi, Nandikar National Theatre Festival, Kolkata) and so many plays participated in various festivals. Recipient of awards like 'Keshavrao Date Award' for the best actor in Purushottam Karandak, Natyadarpan-Best Director for 'Shityuddha Sadanand', Pimpri-Chinchavd Natya Parishad Gaurav Puraskar, 'Dinanath Mangeshkar Award' for the Best Production of the year, Kalagaurav Puraskar for the play 'Surya Pahilela Manus', 'Gajanan Sarpotdar Puskar' for the Contribution to Marathi Theatre and many more.



# CINEMAR MOTO



## CAST & CREDIT

Jayanti : Anashua Majumdar  
 Dipayan : Pijush Gangopadhyay  
 Avijit : Bratya Basu  
 Moitreyee : Poulami Basu  
 Pritthijit : Krishnendu Dewanji  
 Krishno : Pradip Roy

Light Design : Sudip Sanyal  
 Set Design : Azhar Alam  
 Set Design Assistance : Prithiwis Rana  
 Set Making : Madan Halder  
 Music : Dishari Chakraborty  
 Sound : Anindya Nandy  
 Make Up : Alok Debnath  
 Choreography : Debasish Ray  
 Costume : Ruma Poddar, Soma Nandi  
 Requisition : Chandranath Roy, Surojit Pal  
 Technical Assistance : Arindam Ghosh,  
 Dipanjan Dutta  
 Photography : Avijit Nath, Tanmoy Sur  
 Arrangements : Luna Ghosh, Avijit Ghatak,  
 Prabir Basu, Manas Jana  
 Assistant Director : Prantik Chowdhury  
 Overall Co-ordination : Subhayan  
 Bhattacharjee

Playwright & Direction : Bratya Basu

## DIRECTOR'S NOTE

A theatre like a movie? Or a movie resembling a theatre? These two intricate queries are inherent in the theatre 'Cinemar Mato' ("Like a Movie"). In Bengal, the visual medium of celluloid -- an important centre of emotional and passionate attraction -- has raised the curiosity of appreciative Bengali minds, time and again, for nearly hundred years. By the turn of this new century, Bengali Cinema has discovered its own trajectory. As expressed by a character in this play, this trend is noticeable in the last decade of the preceding century.. Another character of the play aspires to produce the new age cinema, 'Cinemar Mato' ("Like a Movie") as well. The two female characters in the theatre reflect the patterns of performance prototypes in old films and also depict its characteristics in contemporary times. As a result, all characters in this theatre finally develop into iconic symbols -- Dipayan seems to be the parallel stream in Bengali cinema; Avijit represents mainstream Bengali film; and Prithwijit seems to be constitutive of the conflicting binaries, trying to portray the pattern of Bengali cinema of the future. Jayanti and Maitreyee are emblems of two categories of different acting style of the then and now in films. Entwined, in between scenes, is an ensemble of Bengali film songs of last four decades; not necessarily complementing the situational mood, but annihilating the mounting emotional catharsis in the course of the drama.



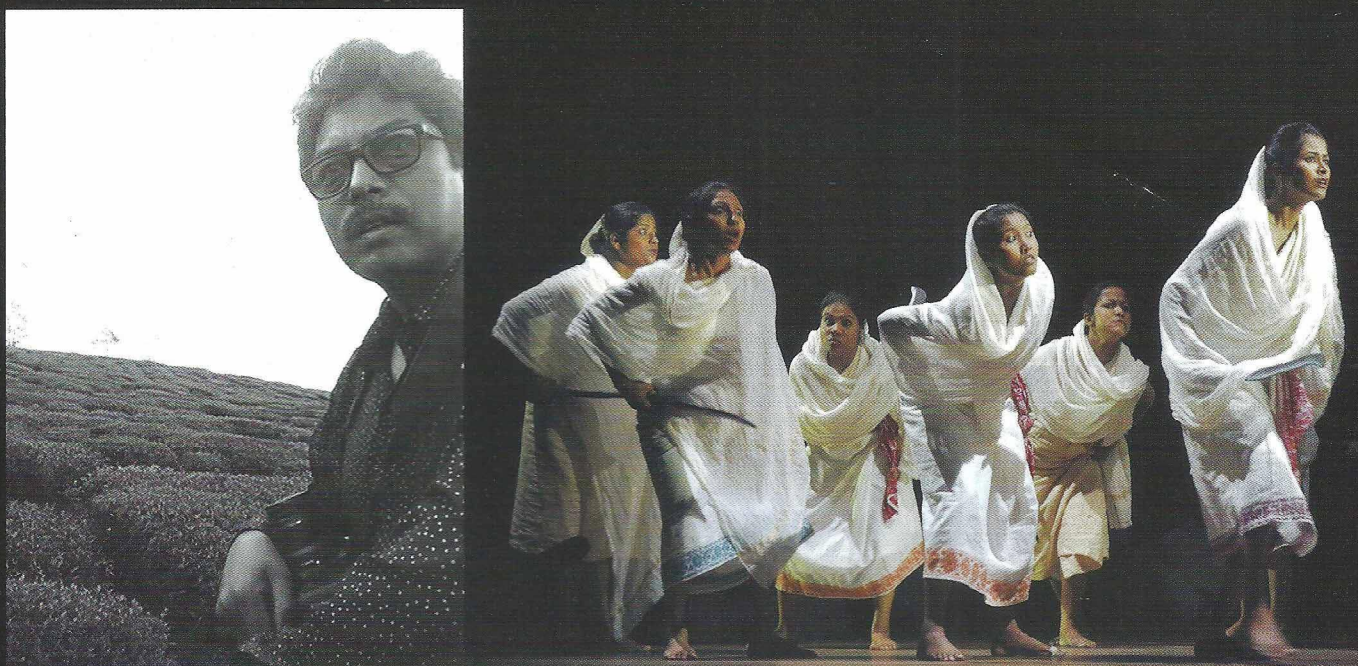




## SAOLI MITRA

being the only child of the doyens of Indian theatre Sri Sombhu Mitra & Srimati Tripti Mitra, Saoli Mitra born in Kolkata in the late 40s. She did her post graduation in Theatre from Rabindra Bharati University, Kolkata. She continues her research on theatre and contemporary art. Among her research works, notable productions include "Barnattok Natyadhara" and "Rabindra Sanglap er bachik abhinayer swarup" (the vocal acting on Tagore's dialogues). Started acting at a very tender age of five and half years, as a child artist she acted as Bashir in Tulshi Lahiri's 'Chhera Tnar' and as Amol in Tagore's 'Daakghar', both had been Bohurupee productions. Acted in Badal Sirkar's 'Pagla Ghora', Tagore's 'Raja', translation of Ionesco's 'Gandar', Tagore's 'Ghare Baire', among other famous Bohurupee Productions. Also acted in 'Galileor Jibon' (on life of Galileo) – Calcutta Repertory Production Directed by Mr Fritz Benewitz, Tagore's "Malancha" directed by Shyamal Sen produced for Kolkata Doordarshan Kendra. She went on to act in the famous movie "Jukti Takko Ar Gappo" written & directed by Ritwick Ghatak. She had directed the tele- film 'Subha' based on a short story of Rabindranath Tagore. She was awarded the "Ananda Purashkar" - a literary award conferred by ABP Group for her text of 'Naathabati Anaathabat' in 1991. She also received 'Shiromoni Purashkar' by Asian Paints for the same production in 1991 and the Sangeet Natak Academi Award in 2003. She was also the recipient of the Ibsen Centennial award by Norway Culture Department in January 2006 and Padmasree Award by Govt of India in 2009. Recently she was felicitated with the prestigious title of 'Bangabibhushan'- awarded by Government of West Bengal in 2012.

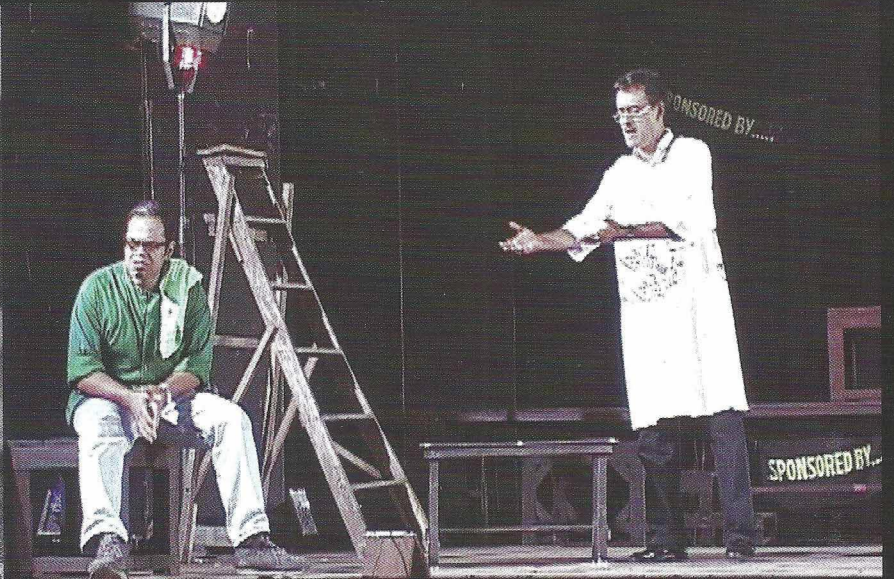
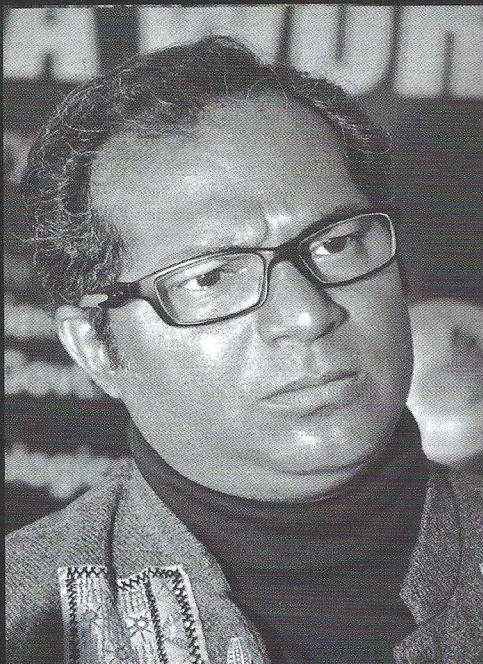




# ANUP HAZARIKA

after graduating from National School of Drama with a specialization in Acting in 1990, Anup Hazarika went on to direct several stage plays for amateur groups as well as for the Mobile Theatre of Assam. In 1995, he established his own theatre group "BA (A Cultural Organization)". Over the years he has acted in several stage plays, feature films, television films, serials and radio plays. He also has translated and dramatized several stories and novels. 'Samadhan', 'Joymati' & 'Xonseria Sapon' are his three original Assamese plays. He also has directed a number of television projects & a short film 'Xanko' (The Bridge) both in Hindi & in Assamese language. A recipient of state award for acting, Anup Hazarika also bagged the best light director award at 3<sup>rd</sup> META festival in Delhi in 2008. At present he is a Lecturer of Acting at the Regional Government Film & Television Institute, Kahilipara, Guwahati.





## CHANDAN SEN

was groomed in Theater since his childhood. After finishing his study from The Ramkrishna Mission School, he joined several Theater groups since the year 1977 and finally Joined 'Chenamukh' in 1985 under the direction of Romaprasad Banik and performed in critical roles till 1990. Later he joined 'Peoples Little Theatre' under the mentorship of Utpal Dutt. Since 1995, Chandan had been associated in NATYA ANAN Theatre group as Creative Director as well as a lead actor. Chandan has directed more than 28 full-length plays till today. His first international directorial venture happened at 2<sup>nd</sup> Avn off -off Broadway production in New York City. The play was NURALDIN'S LIFETIME. Chandan has worked with regular professional 'EQUITY' actors in 1998 & 2001. He has adopted nine full length plays from the stories of Sadat Hussain Manto, Sunil Ganguly, Jean Paul Sartre, Brecht, Svarts, Gogol and Shakespeare. He had designed stagecraft for few eminent contemporary Theatre Directors from Kolkata, such as Bratya Basu, Suman Mukherjee etc. He has been working as scenography & light designer in USA for last 10 years. Chandan is being hired as Chief Designer for all the scenography & light design for NORTH AMERICAN BENGALI CONFERENCE for last seven times. His designs have been installed in several places like Madison Square Garden / Manhattan Center in New York, COBE in Detroit, and GEORGE BROWN CONVENTION CENTER in HOUSTON, TORENTO, ATLANTIC CITY, LAS VEGUS. He had been awarded his first State Award in 1997 playing 'Prospero' in 'The Tempest' by Shakespeare.





## TRIPURARI SHARMA

is a graduate in English from Delhi University and a diploma holder in Stage Direction from the National School of Drama. She has written and directed many plays, and has been associated with several theatre groups throughout the country and abroad. A playwright of repute, she has written plays like Bahu and Kath ki Gaadi, and translated Indian and Western plays like Andha Yug and Othello; and has been associated with films like Mirch Masala and Hazaar Chaurasi ki Maa. She was the Indian representative at the First International Women Playwrights' Conference held in USA in 1986. She has worked with various folk forms like nautanki, khayal and pandavani. Her play Kath ki Gaadi has been translated into French, and her other plays have been translated into several Indian languages as well as English. Prof. Sharma received the Sanskriti Puraskar in 1986, was honored by the Delhi Natya Sangh in 1990, received the Safdar Hashmi Award from U.P. Sangeet Natak Akademi; and was among the ninety nine women from India nominated for the 'Thousand Women for Nobel Peace Prize' by an international initiative. In 2013 she was conferred with the Sangeet Natak Akademi Award for her contribution to the field of Theatre Direction. She has served as acting Director of National School of Drama and presently associated as Professor of acting in the School.





## RATAN THIYAM

is an Indian playwright and theatre director, winner of Sangeet Natak Akademi Award in the year 1987. He is one of the leading figures of the "theatre of roots" movement in Indian theatre, which started in the 70s' decade. Also known as Thiyam Nemaï, Ratan Thiyam is known for writing and staging plays that use ancient Indian theater traditions and forms in a contemporary context. A former painter, and proficient in direction, design, script and music, Thiyam is often considered one of the leading contemporary theatre gurus of present India. Presently he is working as Chairperson of prestigious National School of Drama. He had also worked as Vice-Chairman of Sangeet Natak Akademi before joining NSD. He has also worked as Director of National School of Drama from 1987 to 1989. He is also the founder-director of 'Chorus Repertory Theatre', formed in the outskirts of Imphal, Manipur in 1976. He was the recipient of the Padmashree by Government of India in 1989. He was also awarded the 2012 Sangeet Natak Akademi Fellowship, the highest honour in the field of performing arts conferred by the Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama.





## ARPITA GHOSH

has Joined Theatre at the late of 1998. She worked in a group named 'Fourth Wall' for more than a year and had acted in two major plays in the said group. Then in January 2000, she joined Pancham Ved Charjashram as a student of theatre and post her learning she started working with Pancham Vaidic. In 2003, Arpita's directorial debut started with a children's play named 'Ha Ja Ba Ra La', based on a story by Sukumar Ray, dramatized by herself. In 2003, she also had directed a small play named 'Antargata Aagun' written by Tirthankar Chanda. In 2004, she translated 'Crime Passionnel', a play by Jean Paul Sartre into Bengali as 'Rajnaitik Hatya' which was directed by Saoli Mitra, where Arpita had acted as the lead female cast. In 2005, she had directed two plays named 'Lankadahan Pala' by Lila Majumdar and 'Ghater Katha', by Rabindranath Tagore. In 2005, Pancham Vaidic produced the play 'Chandaali', a dramatized version of Chandaalika by Tagore directed by Saoli Mitra, where she played the central character and this play featured in Bharat Rang Mahotsav. In 2006, Arpita translated, adapted & directed 'Poshukhamar' from 'Animal Farm', a famous novel by George Orwell. This play became very popular in West Bengal. In 2007 Arpita got the invitation from Airtel-Mukhomukhi young director's festival held in Kolkata, where she adapted and directed a play named 'Tokolosh', a translated version of Ronald Segal's popular novel by the same name. Since 2008 she kept on producing one after another first-rate productions like 'Narokiyo', 'A-parajita', 'Ghare-Baire', 'Ebong Debjani', 'Achalayatan' under Pancham Vaidic. She has received Satya Bandyopadhyay Smriti Purashkar in the year 2005 as the Best Actress Award for her characterization in Rajnaitik Hatya. She is also a recipient of "Shyamal Sen Smriti Purashkar" for her contribution as Director and Actress in contemporary Bengali Theatre.





## SANTANU BOSE

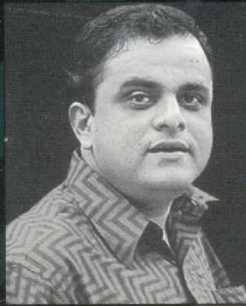
has studied Comparative Literature in graduation with German language as subsidiary. He had studied Design and Direction at National School of Drama and took part in acting at Drama Studio London. He also worked as a Lecturer of Art Direction at Satyajit Ray Film and Television Institute. Directed over thirty plays (Co-productions with Germany, Australia, Afghanistan), he also did research on dialogue sections for the Film "Name of a River" by Anup Sing. He had done Production Design for the film "Reaching Silence" directed by Jahar Kanungo, an Assistant Professor of World Drama at National School of Drama. Recipient of 'Outstanding Artist' fellowship from Govt. Of India, the New performance grant of India Foundation for the Arts and Charles Wallace Award. He worked extensively on multicultural issues in collaborative process. Some of them are Images of Fertility, a study of Body and gender with Indian and German Theatre Artists, 'Latoon', a reading of Nation and motherhood with Indian and Afghan actors and 'Embrace', an Immodest Green with Australian dancers. He practices bodyweather, a form developed under Min Tanaka in Japan. Some of his works are 'Crab Soup for Theatre Science', UK in Collaboration with The Creative Arts Calcutta, 'Mother Of 1084', a video art piece for Mukha, a museum in Belgium, 'Sottor/ Uttor', a video theatre piece on Maoist movement in India for India Foundation for Arts, 'An Actor Exits', a vocal work- video-acting piece in collaboration with Maxmuller Bhavan, Delhi and Vivan Sundaram Studio.



# team national seminar 2014



ARPITA GHOSH



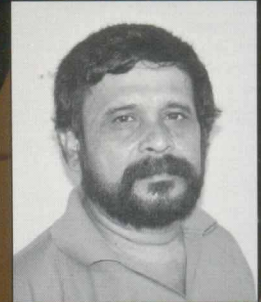
BRATYA BASU



DEBESH CHATTOPADHYAY



MANISH MITRA



ASHIS CHATTOPADHYAY



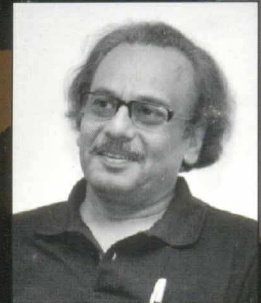
SEKHAR SAMADDAR



ATIN GHOSH



NAMITA ROY (MALICK)



ANISH GHOSH



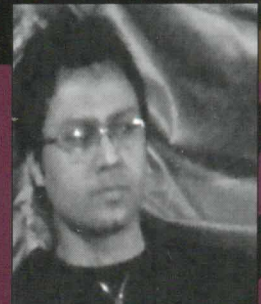
APURBA MUKHOTI



SATYA BHADURI



BIJOY MUKHOPADHYAY



DEBASISH RAY



PRITHWIS RANA



GOBINDA DAS

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