

Tathagat, the play by Abhishek Majumdar



Tathagat is

A play presented by Jana Natya Manch is written and directed by Abhishek Majumdar. Music is by M.D. Pallvi

Set in an imaginary Buddhist kingdom in ancient India, Tathagat explores the ideas of caste and gender, rebellion and nationalism, freedom and courage.

Haridas, a shudra sculptor, has carved a statue of Buddha out of black stone with three missing fingers. He is sentenced to death as a traitor. On insistence of the queen, the king agrees to listen to Haridas's plea in the court.

Expanding on the idea of *tark* (reason) in Buddhist philosophy,

this play through the story of a vain king, a defiant queen, the rebellious sculptor, a courageous *daasi*, and a conniving courtier, examines the difference between a 'traitorous' and a 'rebellious' act.

Hindi, approx. 35 mins

Two shows of *_Tathagat_* coming up that you can catch:

– Tuesday 14 Aug, 1 pm, AUD Kashmiri Gate Campus.

– Thursday 16 Aug, 6 pm, Sabarmati Hostel, JNU.

Tathagat is Jana Natya Manch's latest production, written and directed by Abhishek Majumdar, with music by MD Pallavi.

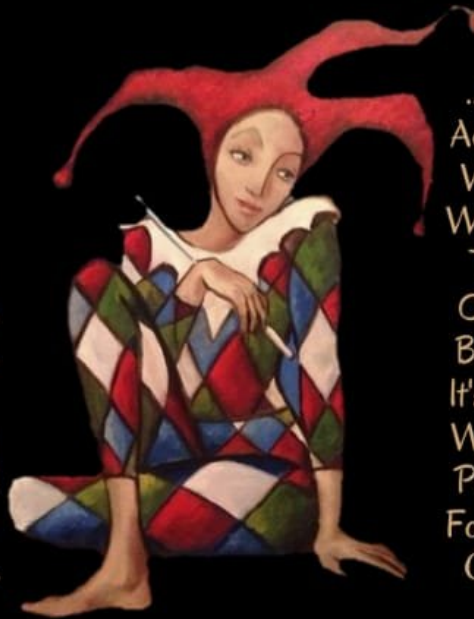
**Weekend Drama Workshop
starting 4th August '18**

Weekend DRAMA Workshop



For Young Men & Women Between 18-30 years of age
Culminating in the Performance of an Original, Musical Play

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Life, World and People,
In Past, Present, Future.
We Create and Float
In a Make-Believe, yet
Real, World of Theatre!
We play games for fun,
And Sharpen our Skills...



..Of Communication, to
Act & Express ourselves.
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With Thoughts/Emotions.
Thus, when everyone's
Confidence Grows, and
Bonding of Team shows,
It's Time to Evolve A Tale
We all like.... to Create &
Perform an Original Play
For every near & dear one
On the Last Weekend.

Workshop Director

Kiran Deep, an Experienced Theatre / TV Actress, Theatre Director,
Designer, Writer and a Team of Other Professionals

Dates, Timings & Venue

4th August to 4th November 2018
4:00 pm To 8:00 pm (Saturdays) 3:00 pm To 8:00 pm (Sundays)
at ZORBA THE BUDDHA
7, Tropical Drive, Ghitorni, New Delhi II0030

Consideration: INR 25,000/-



Collaboration: Khilona &
Zorba The Buddha




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Nostalgia Street by Manohar Khushalani

Nostalgia Street
Manohar Khushalani





Manohar Khushalani has been involved with various aspects of theatre for more than 25 years. He is a theatre critic and practicing actor and director. He is also the honorary President of North Indian Film Association.

Having been associated with street theatre from the late sixties to the nineties of Jane Marys March and Agnelli and. It was way back in 1977 that I met the ladies Madhu. Our group, Workshop Theatre, which was formed after a workshop with Rishi Varma was rehearsing for William Hazlitt's *Paradise*, a play about communist revolution in a village in China. Ladies had come to meet the late Indira Gandhi. We sat through one rehearsal and gave many suggestions. Our group consisted people, most of whom later engaged in television—Indira Mahesh, Indira Maheshwari, Raju Das, Anil Mishra, Chitra Anandika Mishra and I took on to theatre. But the very year that we did street theatre were full of activities. Our most memorable production was Rishi Varma's *Paradise*, for which Rishi had invited me specifically to Delhi to do a workshop with us. Other people were to our theatre, and so did we, shamelessly, while performing. Although I was also performing in the government work, this liberty was really only taken in a street play. When we came in touch with M.R. Ramesh, most of Workshop Theatre members agreed to work in his street production of *John and Jane* in *Shantipur* and *Mohan*.

Our first set of our beliefs came when Raju Das took over performance of *John and Jane* in the *Shantipur* International Theatre held in Calcutta in 1978. There we were greeted by the biggest floods in the last 100 years of the city. While our street play dealt with the underlying and departed existence of society we were confronted with a dilemma. The floods created a pool of such things were around the atmosphere that we created. This water remained for three days and we were huddled up on the last floor at the time that the pressure built-up were being all around the atmosphere with their shantipur outside floating before their eyes. We were helpless—unable to offer them refuge in our own rooms. What kind of scene should we do? We were divided on whether doing plays was enough and whether it should not be supplemented with social work. The answer came much later when Marys March, Anandika Kishore and myself got to theatre at the NIC and decided to form Theatre Union. Later we swapped before Prasad members like Varun Das, Raju Lal and Raju Prakash, along with some previous like Urvashi Mishra and Indira Singh.

Our first play was prepared in association with several women's groups. It was called *Rehbari Karam*. The Raju Lal was before a better committee, whose recommendations would be considered before it became an Act. We remained the full, answered the queries as well as the struggle. We created a play which would move the urban community about the health while releasing the common women about their rights as per




the bill. During this play we had an opportunity to interact with social workers who worked in the very community that we performed in. Besides in 1978 the great success satisfaction. Much later Theatre Union prepared a play on malnutrition drug companies who were dumping in the Third World, all these drugs which were banned in the developed world.

This play was prepared in association with Voluntary Health Societies of India and got a lot of information from Mrs. Shree. This information was used to create an attractive play in a comic vein. This play was a useful supplement for medical workers. We also did not let by developing ground literature at the end of the show. However, by now the debate on whether a street theatre group should also do social work had gained momentum. It had now dawned on us that we were performers and we should stick to that. If we crossed a commission in just a few people it would spread to others by contagion.

Sometimes people had created doubts amongst us about the reach of street theatre. Television was cited as a medium with a greater reach. One still remembers a talk that Indira Mahesh gave at Jawaharbal Nehrú University City Auditorium which was so popular. At that time the people owned TV. There was only one Doordarshan channel and no private channels. Mahesh wanted that the TV will create national ideas. While performing we are a community affair and bring every people under one roof, the television will divide people by removing them in their homes. He cited the example of people who was because of television screens. Often the host speaks in his game by using his own as his mouth. Here his mouth was moved away as he himself had his eye glued to the television. Of course, Indira was a deliberate conspiracy in this and felt that television had been created to divide people, to break up communities and to destroy the collective spirit. He inspired me I by what he said that I went up to the stage to congratulate him.

But the real work about the TV having a greater reach has been resolved in my mind by history. The answer lies in possibility. A letter being looking into your eyes and following a message has greater credibility than an electronic media supported by social science and money power. When we did the play against India burning, just 200 shows were enough to create media and government attention on the issue. Later the issue was seen everywhere in newspapers, on television and in films. Marys March's award winning film on high burning, and our play's soundtrack merged with her own results. Theatre Union performed similarly to *John and Jane* with Jane Marys March at many times. There we got to see each other's plays—experiments and creative such other work. While Indira approached the choreographer and musician of Theatre Union productions, he felt that the message was not done. We felt that Jane's play was not being but sometimes her always there was a positive effect. Though I read my Theatre Union productions have been changing over the years and do not play that I am limited like a Theatre Union play to me. Since we had performed when she acted on the government stage the productions were limited to be different. However, this I am talking about the experience, Jane Marys has also performed on stage—it is also and looking while Theatre Union has given me liberation.

I still remember here it was considered a taboo for a street theatre worker to perform on stage. The first time I remember Indira showing us scenes about problems of prostitution during my visit to the Kanchi police was introduced in Delhi and during workers went up to 1980.

agreed to, had studied in a manner specially organized against it, "this was the first step towards government censorship of theatre". I was particularly agitated about it since I felt that the police was ill-equipped to administer the censor of theatre. Little did I realize at that time, that in effect, given the usual inefficiency of the official machinery, giving a police licence, meaning though it may be, was not another formula to be considered. This, even theatre, which had the maximum potential of a political vehicle was made the purview of a performance licence and these performances were seen in its audience. The theatre scene was actively followed by M.K. Bhanu who had a flair to look the issue.

Great theatre does not mean just rising up one's voice, enunciating a bunch of emotions, and conveying on the face of one's own and other actors. It may take months to write a well-thought-out script. Working Theatre took three months to translate Bhabu Bhanu's drama and six months to further realize the play! An actor may write from a story, it may be with learning, or a dramatist's hand, or a middle-class downy problem. It is theatre for a general audience, working artists are organized and a script is evolved keeping in mind the target audience. Few people know that Bhabu Bhanu's drama has been performed in Pakistan as well. Great theatre has attracted a few people because of the tremendous content in the whole scenario. Since they are often exposed, the police which never likes reformers to be seen in action, often tries to stop the performance. Sometimes even the audience gets pulled up because of the personal use of one relationship that the audience uses to establish. When the police tried to stop a performance of drama by Praying at Communist Party's central park, more than a decade ago, the audience intervened on behalf of the performers and backed with the police. Similarly, during the Emergency, when the police stopped a street performance in Green Park, Calcutta, the common people responded by turning up in thousands to watch the same performance the next day. The censorship, however, never all about some one. Only a few who are gradually converted back to the movement. "If you see a street theatre, forget that you will be happy, forget that you will be famous, forget that you will be rich," says Bhabu Bhanu. However, today theatre's ambivalent importance has changed all that. People have become more conscious of a performer's right to perform. But great theatre which appeared to be on the decline is bound to rise up again and fight the masses of social evil. It is with these the drama's contemporary scene or Theatre Group's similarly remarkable 'Take Toll' group. □



Politicians Make Touchy Celebs by Manohar Khushalani



About Theatre Olympics

The Theatre Olympics was established in 1993 at Delphi, Greece. As an international theatre festival, the Theatre Olympics presents some of the greatest theatre practitioners from around the world, offering a platform where despite ideological, culture and language differences, dialogue is encouraged. Since 1993, the Theatre Olympics has been held seven times in: Japan (1999), Russia (2001), Turkey (2006), South Korea (2010), China (2014), and Poland (2016).

17th February 2018: Imprinting her name in the global theatre map, India on this day threw the floor open to the 8th Theatre Olympics, the largest theatre festival of the world, being hosted for the first time in India by the National School of Drama, under the aegis of Ministry of Culture, Government of India. Shri Venkaiah Naidu,

Hon'ble Vice President of India, along with Union Minister of State for Culture (IC) Dr. Mahesh Sharma, inaugurated the mega event at the historic Red Fort.

"The 8 th Theatre Olympics will take Indian culture and heritage to the world and bring the world to us. Art has the power to unite people across the globe. India believes in the culture of Vasudhaiva Kutumbakam which means the entire universe is one, which is an integral part of the Indian cultural and theatrical tradition," said Vice President of India Shri Venkaiah Naidu on the occasion

"Through the 8 th Theatre Olympics, we meet the rich theatrical tradition of India and we encourage the articulation of a free and collective voice which will defend the value of the theatre tradition, research, and experimentation," said Chairman of International Committee of Theatre Olympics, Mr. Theodoros Terzopoulos.on the occasion

The video film, prepared by students of IIIT, Delhi, shows some of the major highlights of the festival including glimpses of Directors Meet in which Theatre Directors interacted with Theatre Critics, Theatre Students, Theatre Buffs a day after the show and so many other highlights like the Food and Theatre Bazar. It captures the festive ambience of the event

Theatre Olympics: First time in India

Kartik

The Play & Director's Note

This play has a storyline that could have been based on tomorrow morning's newspaper headlines. Using the wonderful theatrical device of three actors playing the central character of Kartik, we are able to enter his fractured world. We simultaneously see him as he was before the accident that changed his life; we also see him as he is immediately after the accident, recovering in hospital, at home and in school; as well as when he is an adult. The play brings together the present, past and future in a seamless whole. It has been a fascinating journey with the actors and my own team. We have interviewed teenagers, their parents and teachers; watched their interactions in school, home and on the metro; created improvisations; spent hours mastering the intricate choreography; enjoyed the shopping for clothes that capture today's Delhi; and worked hard at creating over 36 characters, played by just 14 actors!

The Director

Educationist, theatre director and activist, Feisal Alkazi lives and works in New Delhi. Over the past forty years he has carved his own niche with his group, Ruchika. He has directed over 200 plays with adults in Hindi, English and Urdu. Most recently, two plays, Noor and A Quiet Desire, written by him have been produced. In addition, he has directed over 100 productions for schools all over India. Ruchika also runs a training program in theatre for children since 1997. Feisal has written 24 books as well and is a counsellor with Sanjivani. In the field of disability, he has directed 30 films and produced several plays.

The Group

The Theatre-in-Education Company (Samskaar Rang Toli) of the National School of Drama was established on October 16, 1989, and is one of the important educational resource centres in the country. The TIE Co. consists of a group of actor-teachers working-with and performing-for children. The major focus of the company is to perform creative, curriculum based, and participatory plays in school, designed and prepared specially for children of different age groups. The company holds a one month long intensive Summer Theatre Workshop for Children organized in May-June every year. TIE Co. has participated in many international theatre festivals and symposia in countries including Poland, China, Philippines and Japan. Jashn-e-Bachpan and Bal Sangam are biannual festivals organised by the company where it invites plays by and for the children from different parts of the country.

Cast & Credits

Sutradhar Kartik Manoj Kumar

Old Kartik, Gym Teacher, Shashank Manish Saini

New Kartik Mridul Anand

Mummy Aparna Kapoor

Papa, Changezi, Bhaiji Mahesh Kumar

Raghav Manoj Sharma

Himanshu, New Dancer Tasabber Ali

Nancy Jyoti Bala

Doctor Fatima, Rubina, Announcer Jyotsana

Inspector, Nurse1 Nidhi S Sasthri

Anshika, Nurse2, Vicky Soumita Kundu

Anthony, Shiny Piyush Verma

Drug Peddler, Teacher Kaleem Zafar

All Street Voices & Dancers Jyotsana , Aparna Kapoor, Soumita Kundu, Piyush Verma,

Mahesh Kumar, Manoj Sharma, Nidhi S Sasthri

Choreographer Vishwa Kant Singha

Assisted by Sandeep Kashyap
Costume Design Shaik Sheeba
Assisted by Jyotsana
Set, Poster & Brochure Design Jagan Shah
Assisted by Kamal Kumar
Light Design Mona Chawla
Assisted by Joginder Singh, Dhirender Kumar
Light Design Mona Chawla
Assisted by Joginder Singh, Dhirender Kumar
Music Operation Sheel/Vikram Jeet Singh
Stage Manager & Property Midhi S. Sasthri
Tailor Saroj Silswal, Akhtar Ali
Sound S. Manoharn, Pratap Singh, Subhanjan
Photography & Videography Deepak Kumar
Assistant TIE Co. B.S Rawat
Administration Staff Pirat Singh Negi, Darmiyan Singh,
Shailender Kumar,

Neha Bhatt

Attendant Md. Rashid, Pawan Kumar
Chief of TIE Co. Abdul Latif Khatana
Asst. Director Mona Chawla
Translation & Adaptation Kiran Deep Sharma
Design & Direction Feisal Alkazi

Sukhanshi Bhandato Amhi by Abhiram Bhadkamkar

The Play

Dr Shridhar is enjoying a successful, happy and rich lifestyle with his beautiful wife Mita and teenage son Akshay. He wants

to build a multi-utility hospital as a future provision for Akshay. He eyes a central piece of land to build his dream hospital. But the land is reserved as children's playground. He is prepared to use his political influence and monetary powers to acquire the land. And then enters Sada (Sadashiv) in Dr Shridhar's life. Sada, a schizophrenic patient, was jailed for killing his own wife and son, in his schizophrenic state. Throughout the treatment period, Sada keeps on asking intriguing questions, and throws some challenging situations at Dr Shridhar and Mita. The play finishes on an interesting and unexpected turn.

The Director

Napolian Almeida was born in Vasai, Maharashtra, India in Christian family. Napolian's father was a teacher in a Marathi medium school. His father always encouraged the children to read books. Napolian developed interest in reading books about drama and plays. He started performing at a very young age. The challenges and difficulties faced during the early years motivated Napolian to study more about acting and acquire formal training from workshops. Napolian's theatre career then progressed by active participation in dramas for organizations like Nutan

Mandal, Jeevan Darshan, Jeevan Jyoti, St Xavier's Club and currently in Australia with Marathi Association Sydney Incorporated. Though an engineer by profession, Napolian continued to follow his passion in acting and direction. He has acted and directed many plays including one-act plays and has won awards.

The Playwright

Abhiram Bhadkamkar is an alumnus of National School of Drama. His acting in films has won him accolades. Abhiram has explored many possibilities of expression in various art forms, and created a niche for himself as a multidimensional artist. Abhiram is adroitly active in feature films, plays and literature. He has been successful in making a mark on the

front of writing plays, novels and screen plays; conceiving films as a director; and expressing as an actor. His plays are performed in Hindi, Kannad and Guajarati in addition to Marathi theatre. His collection of stories and novels are published by publishers/ publications of repute. Some of his popular plays / production are Hasat Khelat, Pahuna, Jyacha Tyacha Prashna (Sawal Apna Apna), Ladi Najaria, Dehbhan, and Sukhanshi Bhandto Amhi.

The Group

The team of Sukhanshi Bhandato Amhi are members of the Marathi Association Sydney Incorporation (MASI). MASI is a non-profit community organisation established more than 27 years ago. MASI promotes Marathi language, culture and customs through Marathi Akashwani Sydney, Marathi school, and cultural events and drama activities. Theatre is one of the iconic interests of Marathi community. Members of Sukhanshi Bhandato Amhi are volunteers and come from various professions. Despite being busy with their professional career, they are passionate about Performing Arts and theatre activities. This passion and interest brings them together and keeps them energised and motivated even through the initial settlement challenges. Members of MASI have staged a drama activity almost every year. Few names to mention here are Ghashiram Kotwal, Mala Kahi Sangayachay, Durga Ban Gayi Gauri, etc.

Cast & Credits

Mrs Pradhan Apoorva Athawale

Dr Shridhar Napolian Almeida

Kamalabai and Suman Nilima Berde

Sadashiv Chinmay Abhyankar

Mita Manasi Gore

Akshay Mandar Pathak

Lights Makarand Bildikar

Background Music Nitin Kundap

Stage Ahirwad Athawale, Ganesh Gavde, Charudatta Bhadkamkar

Costumes Sanjyot Samudra, Olivia Almeida

Make-up Sanjyot Dongre
Playwright Abhiram Bhadkamkar
Direction Napolian Almeida

Macbeth Mirror by William Shakespeare

[ratings]

The Play

Macbeth is a play about evil that emanates from the dark power whose agents are the three weird sisters. The present interpretation does not visualize Macbeth externally as a historical record; but rather as a re-creation of the event as mirrored in the minds of the weird sisters. It is seen as a phenomenon transcending time and space: the incantations and rituals of the dark aspect of the Tantric cult used throughout the presentation represent this pervasive evil embodied in Shakespeare's play. Evil is here invoked by, and its outcome experienced by, the three weird sisters. To concentrate on this emergence of evil, the original text has been edited so as to focus on the two central victims of the historical event who succumb to this evil due to their lust for power.

The text followed is the only Bengali translation which is faithful both to the rich poetry and the metric structure of Shakespeare's original text, and runs in harmony with the Sanskrit incantations used in the production.

Director's Note

In Hinduism, goddess Kali has two different powers; one positive and the other negative. Generally we worship the positive power. But some people worship the negative power to practice hypnotism, basikaran, maron etc. They start wearing

all sorts of things in their hands, waist, neck etc. In our production three women worship the negative power of Goddess Kali. They start worshipping the negative power. As a result they turn into witches. We believe that witches exist only in the mind. Therefore in our production all the characters like Macbeth, Banquo, Lady Macbeth etc. continuously switch between witches and the original character. In this production three actresses perform all the characters.

Director

Santanu Das took the Diploma in Dramatics from National School of Drama, New Delhi. Presently he is working at Rabindra Bharati University as Assistant Professor in the Department of Drama. He started his career as director & designer in 1990 with the play Atha Dar Pal Katha. He has directed Power of Darkness, Ebom Indrajit, Romeo Jeannette, Raisin in the Sun, Manushi, Oedipus Turranus, Ghare Baire, and many more. In 2015 he jointly directed a production named 'Crossing' with Aude Marehsal, at Mondvil, France. He has presented papers at Rhodes University, South Africa & Elsinore Conference 2016, at Helsingor, Denmark. Recently his production Macbeth Mirror was invited to the Summer Shakespeare Festival, Ostrava, Czech Republic, and 21 st Gdansk International Shakespeare Festival, Gdansk, Poland.

Translator

Prof. Dutt was awarded D.Lit. in Drama for his pioneering multi-disciplinary work on the extra-rational roots of the Tragic Experience. He has written and directed children's plays, translated and produced Shakespeare in Bengali, and also directed Tagore plays as well as improvised play-texts. In the international arena, he has collaborated with Gunter Grass, Hansgunther Heyme and Peter von Becker. He has also been invited to Italy and Poland, to deliver lectures.

The Group

Kalyani Kalamandalam was established in 1995 and in the last

twenty-two years the group has produced fourteen major productions. Some of its previous productions are Ebong Indrajit, Romeo Jeannette, Manushi, Oedipus Turranus, Ghare Baire, Gollachut and Shakespeare's Macbeth as 'Macbeth Mirror' directed by Sri Santanu Das. It has performed in countries like France, Poland, Czech Republic, Nepal and Bangladesh.

Cast & Credits

Actors Monalisa Chatterjee, Ananya Das, Jayeeta Das
Drums Chakra Pani Dev, Shovan Chakraborty, Prasenjit Halder
Set & Costume Santanu Das
Asst. Set Dipankar Halder
Asst. Costume Shipra Dey
Lettering Neelavo Chottpadhyay
Choreographer Deb Kumar Paul
Music Subhadeep Guha
Lights Arnab Kumar Ray
Properties Prasenjit Halder & Jayeeta Das
Subtitle Controller Anirban De
Production Manager Mahabub Biswas / Haradhan Ankureh
Playwright William Shakespeare
Translator Dattatreya Dutt
Design & Direction Santanu Das

Ruddhasangeet by Shri Bratya Basu

The Play

Shri Debabrata Biswas was a popular Rabindra Sangeet singer of Bengal. The artist's involvement with, and severance from, Gananatya Sangha, his renunciation of the communist party, his differences with the music board of Biswabharati University

and his inexorable rise to fame, his opposition against socially renowned institutions, all echoed through the many associations he shared, are some of the notable areas of focus within the many levels of this play. Apart from Debabrata Biswas, the other celebrated characters in the play are Hemanga Biswas, Salil

Chowdhury, Ritwik Ghatak, Shambhu Mitra, Bijon Bhattacharya, Tripti Mitra, Jyoti Basu, Pramod Dasgupta, Suchitra Mitra, Manjushree Chaki Sarkar, Santosh Kumar Ghosh. Ruddhasangeet bears a historic testimony to the lives of Bengalis in East India, to their social, economical and political ups and downs through almost half a century.

Director's Note

Ruddhasangeet is a chronical, a saga, the flavour of mass music, the fashion – Ruddhasangeet, the spread of popular music, and the liaison with both, the singer and the person Debabrata Biswas, are all represented in this play. A journey of thirty years through the thick and thin of the artist's life and limelight, are given the freedom of voice, the liberty of stage and a course of light. Providing an extra edge to the play is an original and rare treat involving both verbal and physical expertise.

The Director & Playwright

Bratya Basu, is an accomplished theatre artist, a playwright and director. Basu launched his career as a dramatist and director with the play Ashaleen (1996), described by theatre critics as the first post-modernist Bengali play. His noted plays (playwright, acting, direction) thereafter include Aranyadeb, Shahar Yaar, Virus-M, Winkle-Twinkle, 17th July, Chatuskon and many more. Basu has bagged many awards and recognitions both in Theatre and Film. Some of them include Hyderabad Bengali Film Festival Award, Ritwik Ghatak Honorary Award, Kalakar Award, Shyamal Sen Memorial Award, Dishari Award, Satyen Mitra Award, Shilpayan Samman, Srestho Natya Nirman etc. Bratya

Basu, is currently Hon'ble Cabinet Minister and in charge of the Ministry of Information Technology & Electronics for the state of West Bengal. He has created his own space in contemporary theatre by moving beyond its existing boundaries. He formed his own theatre group Bratyajon in 2008.

The Group

Bratyajon was established by Bratya Basu in 2008. Apart from theatrical productions, the group is active in many associated fields. An important activity of the group is to organize an annual theatre festival. Bratyajon confers Bishnu Basu Smriti Puroskar in the loving memory of late Bishnu Basu and also organizes Bishnu Basu Memorial Lectures & Nitika Basu Memorial Lectures. Other activities include theatre publications comprising of a theatre journal and participation in the book fair. Bratyajon conducts theatre workshops for children that culminate in a stage performance.

Cast & Credits

Debabrata Biswas Debsankar Halder

Arun Debasish Roy

Bijan Bhattacharya Raktim Datta

Jyoti Basu Bishmoy Roy

Promod Dasgupta Prantik Choudhury

Nirmal Gosh Nabarun Barik

Binay Roy Prasenjit Chattopadhyay

Chorus Ranjan Dutta

Chorus Moloy Bera

Hemanga Biswas Samrat Ghatak

Rittwik Ghatak Krishnendu Dewanji

Salil Chowdhury Subrata Pathak

Subhas Mukhopadhyay Tanmay Sur

Police/Purnendu Chandranath Roy

Khokon Surojit Paul

Shambhu Mitra Billwatosh Chattopadhyay

Police/Angshu Abhijit Ghatak

Srikanta Prabir Basu

Gopesh Pradip Roy
Tushar Arindom Ghosh
Tripti Mitra Rumpi Paul
Lalita Ananya Roy
Manjusree Chaki Antara Bandopadhyay
Suchitra Mitra Sushmita Bandopadhyay
Dancer Sayeri Bhattacharya
Dancer Priyanka Chatterjee
Shila Poulami Basu
Santosh Kumar Ghosh Bratya Basu
Light Design Sudip Sanyal
Light Operation Prithiwis Rana
Set Design Soumik-Piyali
Set Making Tinku-Modon
Music Tapan Sinha
Make-up Alok Debnath
Background Score Swapan Bandopadhyay
Costume Amit Roy
Co-ordination Prithiwis Rana
Playwright & Director Shri Bratya Basu