

## पांचवे रंग शिविर की नाट्य प्रस्तुति--

मौलियर के ४०० वर्ष पूर्व लिखे नाटक 'कन्जूस' का यादगार मंचन

निर्देशक-श्री बृजमोहन शाह



अजरा (जया खाण्डेकर), मिर्जा सखावत बेग (नवकुमार वागची),  
मरियम (सुषमा नाईक), फरजीना (श्रीमती अर्चना पाटणकर)  
एवं फारुख (रामबाबू कटारे) ।



एक समूह दृश्य



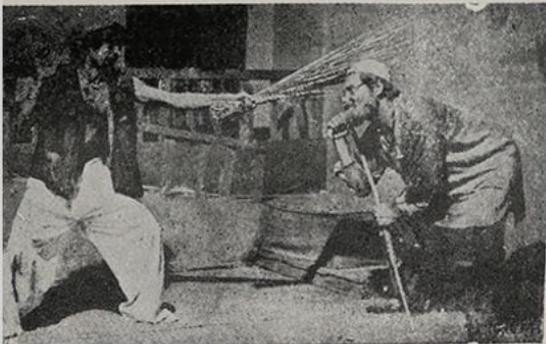
अजरा (जया खाण्डेकर), मरियम (सुषमा नाईक), फारुख  
(रामबाबू कटारे), फरजीना (श्रीमती अर्चना पाटणकर) एवं  
नासिर (पूरन शंखवाय)

नब्बू (आनन्द विरमानी) एवं मिर्जा सखावत बेग  
(नवकुमार वागची) ↓



नब्बू (आनन्द विरमानी), फारुख (रामबाबू कटारे), दलाल  
(वीरेन्द्र शर्मा) तथा मिर्जा सखावत बेग (नवकुमार वागची) ।

मिर्जा सखावत बेग (नवकुमार वागची) और  
नब्बू (आनन्द विरमानी) ↓





श्री

काल  
मन्दिर  
व्याजिसर

1920-21  
62-0226



84

2017-02-0613

an  
exhibition  
of  
photographs

# theatre in the seventies

calcutta  
information  
centre



exhibition

30 april-6 may  
1981



## Documenting the theatre

TAPAS SEN

WHEN we made our entry in the theatre some thirty years back, we had already been complaining about lack of adequate information, historical records and photographs documenting the state of art in the theatre in Calcutta and elsewhere.

Now even after a lot of improvement in the equipments of photography and tape recording the same situation continues and the young theatre workers today cannot be blamed if they also grumble over not finding adequate documentary material on many stage productions which have been so interesting in many aspects of acting, choreographic composition, stage decor and lighting design.

During the last three decades important landmarks in the Indian scene like *Raktakarabi*, *Angar*, *Setu*, *Kallol* and *Ferari Fouj* in the fifties and early sixties have left behind little documentary evidence for posterity of interesting sequences of set designs, lighting compositions, and sound, music and acting, in the form of photographs, transparencies, slides or films and tape recording.

The only mentionable photographic record available to us is a number of pictures taken by Shri Sombhu Banerjee of some productions of the Little Theatre Group at the Minerva Theatre in the sixties, and some pictures taken by the late Dulal Guha of some Bohurupee shows at New Empire.

Only recently Shri Nema Ghosh has started taking stage pictures with a concern for the original lighting and decor, and he has been ably joined by another young photographer, Shri Ajoy Dutta Gupta. I do hope that henceforth this business of taking proper care to keep a record of the theatre and a serious attempt to preserve the sketches and working drawings of the sets, lighting and acting compositions will be maintained. With a little bit of imagination and foresight, exhibitions and seminars on Theatre will be much more significant and meaningful and effective.



# The moment turned eternity

DEBASHIS DASGUPTA

The camera turns the familiar city at times into fantasy. One falls in love again with a Calcutta full of pits and holes. If one could have one's features transformed in the same way by some such magic! But with human features, the camera is a ruthless mirror. The cinema is a medium entirely dependant on the camera, but the skill that goes into the making of a film makes a piece of cinema out of a work, and leaves another a pale reproduction. The camera captures all the vitality of a sportsman. But with plays, the camera rarely becomes dramatic. Film versions of foreign plays, both old and new, often startle us. But people here will always credit the technical competence and financial freedom that the cinema enjoys in other countries. But one does not need money to acquire an eye for the theatre. Just as stills from our films give us only faces, our plays do likewise. That would explain why there is little in terms of composition or perspective beyond a few striking expressions in close-up, in the stills from plays featuring Girish Chandra Ghosh and Sisir Kumar Bhaduri. There is not a single picture of a set that could help us visualize a production in terms beyond those in the faces of the characters or could give wings to our dramatic imagination. Stills from plays in the Press today show the faces of the leading actors and actresses, and little beyond these. But the camera can keep the faces out altogether or give them a low profile, and can yet re-create a dramatic moment. But such instances are rare in the theatre stills that we see most of the time. Just as a shattered face caught in a sequence of shots can project a shattered social system, so the emptiness of a setting can embody the emptiness of the time. A set can be designed in such terms, but the photographer may not be able to capture that dimension. 'Everyone is not a poet. There are only a few that are.'

Lights have a special function in the modern theatre. Stage lighting does not merely demonstrate. The lighting designer has to keep things in darkness too in tune with the requirements of the play's changing moods. The photographer ignores these great moments as he finds the light inadequate for his purpose, and thus cheats the theatre buff. What use is a camera if it cannot record a singer's facial expression, the movements of his facial muscles and hands as an embodiment of the spirit of the singing?

Photographers today are more concerned about theatre images. If theatre in the seventies has not struck any radical departure, still we can take pride in the emergence of a few cameramen in our country who have an eye for the poetry in images and movements. There are a few at least who have mastered the art that turns a moment into eternity. It is no less important than the development of theatre itself. For, as everyone knows, the camera can make history. This exhibition is not just a significant step, but a pioneering achievement.

