

# A Complete Profile Of Rangroop



THE SEGMENT SHOWS THE MAJOR PRODUCTIONS, THAT RANG-ROOP HAS STAGED EVER SINCE ITS INCEPTION ALONG WITH THE YEAR, NAME OF THE SCRIPT WRITER AND DIRECTOR. FOLLOWED BY, A BRIEF INTRODUCTION TO THEATRE RELATED ACTIVITIES THAT RANGROOP HAS ORGANISED IN RECENT TIME, HAS BEEN GIVEN. FINALLY, PLEASE GO THROUGH THE PROFILE OF OUR PRESENT DIRECTOR.



## MAJOR PRODUCTIONS OF RANG-ROOP SINCE THE INCEPTION:

<u>Year</u>	<u>Name Of The Production</u>	<u>Total No. Of Shows</u>	<u>Drama By</u>	<u>Directed By</u>
1969-70	<i>Michhil</i>	12	<i>Goutam Mukherjee</i>	<i>Goutam Mukherjee</i>
1972-73	<i>Akay Akay Sunya</i>	9	<i>Goutam Mukherjee</i>	<i>Goutam Mukherjee</i>
1979-80	<i>Kanthaswar</i>	151	<i>Goutam Mukherjee</i>	<i>Goutam Mukherjee</i>
1982-83	<i>Kadambari</i>	50	Sanskrit play: <i>Banabhatta; Adaptation : Dr. K.K. Chakraborty</i>	<i>Goutam Mukherjee</i>
1984-85	<i>Andhkarer Rang</i>	62	Story: <i>Subodh Ghosh</i> Script: <i>Sima Mukherjee</i>	<i>Goutam Mukherjee</i>
Do.	<i>Prahasan</i>	62	Story: <i>O'Henry</i> Script: <i>K.K. Chakraborty</i>	<i>Goutam Mukherjee</i>
1987-88	<i>Clown</i>	110	Story: <i>O'Henry</i> Script: <i>K.K. Chakraborty</i>	<i>Goutam Mukherjee</i>
1988-89	<i>Bikalpa</i>	74	<i>Sima Mukhopadhyay</i>	<i>Goutam Mukherjee</i>
1991-92	<i>Bhanga Boned</i>	130	<i>Sima Mukhopadhyay</i>	<i>Dwijen Banerjee &amp; Saonli Mitra</i>
1992-93	<i>Tringsha Shatabdi</i>	5	<i>Badal Sarkar</i>	<i>Kaliprosad Ghosh</i>
1993-94	<i>Boli</i>	11	<i>Tripti Mitra</i>	<i>Sima Mukhopadhyay</i>
1994-95	<i>Je Jan Achhey Majhkhane</i>	187	<i>Sima Mukhopadhyay</i>	<i>Sima Mukhopadhyay</i>
1996-97	<i>Aalor Phulki</i>	24	<i>Abanindranath Tagore</i>	<i>Sima Mukhopadhyay &amp; K K Mukhopadhyay</i>



1998-99	<b>Panu Santi Cheyechhilo</b>	53	Sima Mukhopadhyay (Story: Ramanath Roy)	<b>Krishna Kishore Mukhopadhyay</b>
1999-2000	<b>Aaborto</b>	27	Sima Mukhopadhyay	<b>Sima Mukhopadhyay</b>
2000-01	<b>Sunyapat</b>	34	Sima Mukhopadhyay	<b>Sima Mukhopadhyay</b>
2002-03	<b>Khnuje Nao</b>	37	Drama: Olwen Wymark Adaptation: Rudraprasad Sengupta	<b>Swatilekha Sengupta</b>
2003-04	<b>Je Jan Achhey Majhkhane (Revive)</b>	32	Sima Mukhopadhyay	<b>Sima Mukhopadhyay</b>
2004-05	<b>Sesh Raksha</b>	38	Rabindranath Tagore	<b>Sima Mukhopadhyay</b>
2005-06	<b>He Mor Debota</b>	10	Sima Mukhopadhyay (Story: Deborshee Saroghee)	<b>Sima Mukhopadhyay</b>
2006-07	<b>Mukhosh Nritya</b>	62	Sima Mukhopadhyay (Story: Bhagirath Misra)	<b>Sima Mukhopadhyay</b>
2007-08	<b>Byaram Biram</b>	73	Jayanta Mitra (Story: Bhagirath Misra)	<b>Sima Mukhopadhyay</b>
2008-09	<b>Jalchhobi</b>	82 Running	Dr.Tirthankar Chanda	<b>Sima Mukhopadhyay</b>
2009-10	<b>Boomerang</b>	12	Sima Mukhopadhyay (Story: Bhagirath Misra)	<b>Sima Mukhopadhyay</b>
2009-10	<b>Brojoburor Sobuj Baksho</b>	48	Sima Mukhopadhyay (Story: Satyajit Ray)	<b>Sima Mukhopadhyay</b>
2010-11	<b>Mayer Moto</b>	157 Running	Mohit Chattopadhyay (Story: Kabita Sinha)	<b>Sima Mukhopadhyay</b>
2011-12	<b>Patro O Patri</b>	20	Sima Mukhopadhyay (Story: Rabindranath Tagore)	<b>Sima Mukhopadhyay</b>



2012-13	<i>Adhara Madhuri</i>	51 Running	<i>Dr.Tirthankar Chanda</i>	<i>Sima Mukhopadhyay</i>
2013-14	<i>Neel Ranger Ghora</i>	45 Running	<i>Mohit Chattopadhyay</i>	<i>Sima Mukhopadhyay</i>
2014-15	<i>Chhayapath</i>	25 Running	<i>Dr.Tirthankar Chanda</i>	<i>Sima Mukhopadhyay</i>

**N.B.:**

- **Bikalpa & Gayika Daler Meye** was shoot as a **Tele-Play**.
- **Arjun Factor and Ghor**i was staged in **Natya Swapnakalpa**.
- In the project '**Plays By And For The Children**'- Rang-Roop has produced seven one-act dramas by production-oriented workshops. These are **Sukhi Rajputtur (2001)**-Based on a Short Story, by Oscar Wilde), **Bholanather Darbar (2001)**, **Bhasmasur (2001)**, **Emontao Hoy (2002)**, **Kuber-er Bhojsabha (2002)**, **Budhdhir Kawl (2002)** and **Inner Conscience (2005)**



## MAJOR SEMINERS AND WORKSHOPS OF RANG-ROOP DURING LAST THREE YEARS:

### “INFLUENCE AND INHERITENCE OF NATURE AND NATURAL RESOURCES IN ACTING”

Padamashree H. Kanhailal is regarded as the father of Manipuri experimental or alternative or Physical theatre. **Kalakshetra Manipur** established in the year 1969, produced many experimental plays of world class. Experimentations with various moods, sensibility and seeking out reality through abstraction are some of the some of the important veins which run through the plays and production of Padamashree H Kanhailal. Presently **Kalakshetra** is in quest of a theatre idiom “the nature-lore project”- a physical rather than psychological, language as driven mysteriously by instinct and intuition. **Kanhailal** has taken great efforts to involve the Manipuri culture in his plays, besides starting a parallel theatre at grass roots level. Instead of going for verbose and box theatre, he has tried to find a new idiom for theatre. **Padamashree H. Sabitri** (Wife of Padamashree H. Kanhailal) is the sole artistic collaborator of the Director **H Kanhailal**. **Kalakshetra** mentioned, “**Kanhailal** is never complete without **Sabitri**”.

As a major collaborator in **Kanhailal's** theatrical laboratory and research works, **Smti Sabitri Haisnam** has always been a dependable source and associate. Likewise, she too gained in the knowledge of techniques related to Manipuri traditional performances such as *thang-ta* (sword and spear use), *Maibi* (Priestess), *Sanskirtana*, Folk operatic theatre, etc. **Sabitri** is also an innovator in her own way. She had independently analysed whatever she had artistically accomplished to explore techniques of modern performance in Manipur cultural context. Her findings have enabled her to teach scientifically the young actors.

**Sabitri** is god gift's of **Kanhailal** because besides being a very talented and original actress, she complemented his works with her deep knowledge of the issues foreground in **Kanhailal's** productions. The people who intimately observe her appreciate this state of inner strength. But to those, generally, she is an ordinary, uneducated, soft woman who never questions though talented in acting.

How **Kanhailal** learns to free from man's traditional status of superiority comes through endless confrontation with **Sabitri** in both life and art. She does not allow any



state where she can be misused- a great feminine instinct to resist, neither that kind of politically articulated feminism nor traditional identity of woman-woman as myth created by the patriarchal.

In **Rang-Roop's** workshop during **November 2012**, we were intended to feel the philosophy of work and concept of the duo, so that we could make ourselves a bit reach as a human being which is merely the sole armament of a creative actor. **Rang-Roop** attempted to draw some experimentations, observations and conclusions about the problems and the potential of "seeing our culture from below" by means of a theatre that springs from and connects with the needs of the people.

### "APPROACHES TO TAGORE'S DRAMA":

On **24<sup>th</sup>, 25<sup>th</sup> and 26<sup>th</sup> of September 2011**, **Rang-Roop** organized a seminar cum workshop on "**PERFORMANCE APPROACHES TO TAGORE'S DRAMA**". We had the privilege to have **Padmasree Heisnam Kanhailal**, with us. Besides, the exponents like **Sri Bibhas Chakrabarty, Dr. Soumitra Bose, Sri Debesh Roy Choudhury, Sri Sanchayan Ghosh and Smt Pramita Mallick** has exchanged their thoughts and ideas, and worked on practically with the participants, who were not only from **Rang-Roop**, but also from outside. **Rang-Roop** has exchanged words and plannings with **Sri Kanhailal**, which yields a program to visit Manipur Kalakhsetra, where few members of **Rang-Roop** will have an intense training on psycho-acting under the supervision of **Sri Kanhailal and Smt Savitri Devi Heisnam** sometime in the mid of 2012.

### CELEBRATED "RANGROOP 40":

**RANGROOP** celebrated forty years of its involvement with theatre by organizing a festival named **RANGROOP 40** from **2<sup>nd</sup> to 6<sup>th</sup> October 2010**. The festival consisted of:

#### (A) Drama shows on 2, 3 and 5 Oct 2010

**RANGROOP** staged four drama shows during the festival, two past productions and two new. Two drama shows were staged on the first day of the festival, **2 Oct'10**. **Jalchhobi** and **Brojo Buror Sobuj Baksho**. On **3<sup>rd</sup> Oct'10**, **RANGROOP** showcased its latest production, '**Mayer Moto**'. On **5th Oct'10**, the day dedicated to Tagore to observe his **150<sup>th</sup>** birth anniversary, **RANGROOP** performed '**Seshraksha**'



### **(B) Publication (Book Launching on 2 Oct'10)**

**RANGROOP** formally launched its first publication, 'Natak Sankalan' an anthology of four original plays in Bengali by **Sima Mukhopadhyay**,

### **(C) Exhibition of photographs and set models (4- 6 Oct'10)**

The said exhibition was organized at Gaganendra Pradarshashala, a leading exhibition hall at a prime location of the city. Photographs from **RANGROOP**'s archives, press clippings, letters of administration and comments from spectators, brochures of past production etc were on display. Set models of five distinguished productions like sesh raksha, Je Jan Ache Majhkhane, Jalchhobi, Bhanga Boned and He Mor Debota were also displayed.

### **(D) Seminar cum debate on "Tagore and Theatre" on 5 Oct'10**

This part of the program was framed entirely according to Sankho Ghosh's concept and advice. The topics for the debate and the names of the speakers were chosen as per his guidelines.

**For Session I, the subject was: Tagore's theatre is essentially non indigenous in form and content.**

The speakers **for** the motion were [Bibhas Chakraborty](#), [Arun Mukhopadhyay](#) and [Ashoke Mukhopadhyay](#).

The speakers **against** the motion were [Rudraprasad Sengupta](#), [Sunil Das](#) and [Tirthankar Chanda](#).

The session was anchored by [Pabitra Sarkar](#).

**For Session II, the subject was: Tagore's theatre should be recast to become contemporary.**

The speakers **for** the motion were [Manish Mitra](#), [Kuntal Mukherjee](#) and [Bratya Basu](#).

The speakers **against** the motion were [Debasish Majumder](#), [Shekhar Samaddar](#) and [Soumitra Basu](#).

The session was anchored by [Ananda Lal](#).



### “NEURON AND THEATRON”:

On 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> of September 2008, *Rang-Roop* organized a seminar on holistic impact of theatre on the audience of recent times. Veteran theatre activists or renowned directors, playwrights, actors (**Sri Debasish Majumder, Sri Ashoke Mukhopadhyay, Sri Dwijen Bandyopadhyay, Sri Debesh Chattopadhyay, Sri Meghnad Bhattacharyya**) spoke at length on their perceptions of “**theatre as a cohesive art form**” on “**audience of recent times**”. Cognition scientist **Dr Sajal Bannerjee**, of international repute, assessed their perceptions from a scientific angle, which he chose to describe as “**Neuron and theatron – a novel approach in the world of theatric science**”.

### “ORGANISING THEATRE FESTIVAL”:

*Rang-Roop*, for successive four years, has co-organized a five-day’s **Sunderban Theatre Festival** at Najat, a place in Kolkata suburbs, with the help of a local Social Organisation, where the groups like **Sundaram, Sayak, Gobordanga Shilpayan, Souvik Sanskritik Chakra, Swapna Sandhani, Nataranga** and **Nandikar** has participated apart from us.

### **AWARDS CROWNED ON RANGROOP**

*Rang-Roop* has received prestigious **Zee Banglar Gourab Sanman** in three different category like **Best Production, Best Scenic Design** and **Best Script** for the production **Mayer Moto**. The play has also received **Satyen Mitra Smriti Puroskar** for the **Best Script**. Earlier, **Jalchhobi** has received the **Dipendra Sengupta Smriti Puroskar** as the **Best Production of the year**. **Smt Chitra Sen** has received the **Best Actress Award** offered by **Pashchim Banga Natya Academy** for the same play.



## **PROFILE OF THE PRESENT DIRECTOR SMT. SIMA MUKHOPADHYAY**

- **NAME: SMT. SIMA MUKHOPADHYAY**
- ***PRESENT ADDRESS: 44/2 Fakir Para Road,, Behala, Kolkata – 700034.***
  - ***TELEPHONE NUMBER : ® 2407 2150, (M) 94332 41066***
- ***DATE OF BIRTH: 5<sup>th</sup> December, 1959.***

### **ACADEMIC QUALIFICATION:**

Smt. Sima Mukhopadhyay completed her **Master's degree in Drama (Acting)** from Rabindra Bharati University, Jorasanko, Kolkata and conquer the top position in the university. She is also a **Diploma holder in Hindi Language** from Ramakrishna Mission Institute of Culture, Golpark, Kolkata.

### **ACTIVITIES IN PERFORMING ART:**

Smt Sima Mukhopadhyay is specialized in and **certificate holder on Physical Workshop (Training Course) organized by Rabindra Bharati University, Kolkata and American Library.** She also has received **Senior Fellowship from H.R.D. New Delhi, in the year 2002.**

***As a Playwright,*** Smt. Sima Mukhopadhyay has written Twelve Full Length Dramas, namely **Andhakarer Rang (1985-Based on a Short Story by Sri Subodh Ghosh), Bikalpa (1989), Bhanga Boned (1992), Je Jan Aachhey Majhkaney (1995), Panu Shanti Cheyechhilo (1998-Based on a Short Story, by Sri Rama Nath Roy), Aaborto (1999), Shunyapat (2000), He Mor Debota (2004-Based on Short Story, by Sri Debarshee Saroghi), Mukhosh Nritya (2006-Based on Short Story, by Sri Bhagirath Misra), Boomerang (2008-Based on Short Story, by Sri Bhagirath Misra), Brojoburor Sobuj Baksho (2009-Based on Short Story, by Sri Satyajit Ray) and Patro o Patri (2011-based on Short Story by Rabindranath Tagore)**

She also has written Six One-Act Dramas, for Children, namely **Sukhi Rajputtur (2001-Based on a Short Story, by Oscar Wilde), Bholanather Darbar (2001), Bhasmasur (2001), Emontao Hoy (2002), Kuber-er Bhojsabha (2002), Budhdhir Kawl (2002).**



**As a Director** Smt Sima Mukhopadhyay has directed Seventeen Full Length Dramas, **Boli** (1994 - Play by Tripti Mitra), **Je Jan Aachhey Majhkaney** (1995), **Aalor Phulky** (1997- Jointly), **Aaborto** (1999), **Shunyapat** (2001), **Sesh Raksha** (2005-Play By Tagore), **He mor debota** (2006), **Mukhosh Nritya** (2006), **Byaram Biram** (2007), **Jalchhabhi** (2008), **Boomerang** (2009), **Brojoburor sobuj baksho** (2010), **Mayer Moto** (2010), **Patro O Patri** (2011), **Adhara Madhuri** (2012), **Neel Ranger Ghora** (2013) and **Chhayapath** (2014) produced by **Rang-Roop**.

She also has directed Seven One-Act Dramas, namely **Sukhi Rajputtur** (2001) (Based on a Short Story, by Oscar Wilde), **Bholanather Darbar** (2001), **Bhasmasur** (2001), **Emontao Hoy** (2002), **Kuber-er Bhojsabha** (2002) **Budhdhir Kawl** (2002) & **Ghori** (2012).

**As an Actress** Smt. Sima Mukhopadhyay has acted with the leading Theatre Groups of Kolkata, like **Sanglaap Kolkata**, **Chetana**, **Gandhar**, **Anya Theatre**, **Pancham Vaidic**, **Pashchim Banga Natya Academy** and **Rang-Roop**.

#### **AWARDS RECEIVED:**

**Awarded as an Actress:** Smt Sima Mukhopadhyay received **Ritwik Ghatak Smriti Puraskar** as the best actress for her performance in '**Clown**' in **1985**. She was awarded as the best actress by **Pashchim Banga Natya Academy**, for her performance in '**Bikalpa**' & '**Balidan**' in **1992**. '**Dishari Puraskar**' is also one of her major achievements as an actress.

**Awarded as a Playwright :** Smt. Sima Mukhopadhyay was crowned '**Dishari Puraskar**' & '**Ritwik Ghatak Smriti Puraskar**' for '**Panu Santi Cheyechhilo**' in **2000** as the best playwright.

**Awarded as a Director :** Smt. Sima Mukhopadhyay received '**Kalakar Award**' as the best director, in **2000-2001** for '**AABORTO**'.



### **ADDITIONAL ACTIVITIES:**

Smt Sima Mukhopadhyay attends in different Seminars and Workshops, organized by **EZCC, Nandikar, Paschim Banga Natya Academy, Ranga-Karmi** and many other theatre groups and organizations, **as speaker & Demonstrator.**

She is a recognized **Script Writer in All India Radio, Kolkata.**

She also has worked as '**Judge**' in different One-Act Drama Competition Organized at District Level.

Presently, she is the regular Director and Actress of **Rang-Roop.**