

THE MASTER PLAYWRIGHTS AND DIRECTORS

BIJAN BHATTACHARYA (1915–77), playwright, actor, director; whole-time member, Communist Party, actively associated with Progressive Writers and Artists Association and the Indian People's Theatre Association (IPTA); wrote and co-directed *Nabanna* (1944) for IPTA, starting off the new theatre movement in Bengal and continued to lead groups like Calcutta Theatre and Kabachkundal, with plays like *Mora Chand* (1961), *Debigarjan* [for the historic National Integration and Peace Conference on 21 February 1966 in Wellington Square, Calcutta], and *Garbhabati Janani* (1969), all of which he wrote and directed; acted in films directed by Ritwik Ghatak [*Meghey Dhaka Tara* (1960), *Komal Gandhar* (1961), *Subarnarekha* (1962), *Jukti, Takko aar Gappo* (1974)] and Mrinal Sen [*Padatik* (1973)]. Recipient of state and national awards, including the Sangeet Natak Akademi Award for Playwriting in 1975.

SOMBHU MITRA (1915–97), actor-director, playwright; led the theatre group Bohurupee till the early 1970s, which brought together some of the finest literary and cultural minds of the times, initiating a culture of ideation and producing good plays; best known for his productions of *Dashachakra* (1952), *Raktakarabi* (1954), *Putulkhela* (1958), *Raja Oidipous* (1964), *Raja* (1964), *Pagla Ghoda* (1971). Recipient of Sangeet Natak Akademi Award for Direction (1959), Fellow of the Sangeet Natak Akademi (1966), Padmabhushan (1970), Magsaysay Award (1976), Kalidas Samman (1983).

HABIB TANVIR (1923–2009) joined the Indian People's Theatre Association in the late forties, directing and acting in street plays for industrial workers in Mumbai; before moving to Delhi in 1954, when he produced the first version of *Agra Bazar*, followed by a training at the RADA, a course that left him dissatisfied, and he left incomplete. Over the years Tanvir has directed plays by Shakespeare, Lorca, Brecht, Sanskrit classics, folk plays, and his own plays for Naya Theatre and other groups. *Charandas Chor*, *Bahadur Kalarin*, *Jis Lahore Nehi Dekha* remain some of his best known productions. As a political activist, Tanvir has responded to live political issues, particularly communal animosity and violence. He was awarded the Sangeet Natak Akademi Award in 1969, and was nominated Member of the Rajya Sabha of the National Parliament.

EBRAHIM ALKAZI (b. 1925), theatre director, teacher, connoisseur of art; is one of the most influential teachers of Drama in the history of twentieth century Indian theatre. As Director of National School of Drama, New Delhi (1962–77), he envisioned a whole new training methodology in theatre, marked by a meticulousness and technical discipline, creating some of the most talented actors, directors and designers in contemporary Indian theatre, including Amrish Puri, Om Shivpuri, Uttara Baokar, Om Puri, Surekha Sikri, Jyoti Subhash, Suhas Joshi, Ratan Thiyam, Manohar Singh, Jayadev and Rohini Hattangady, B Jayashree, Naseeruddin Shah, and several others. In his pre-NSD days was associated with the English language theatre in Bombay where he was instrumental in training Vijaya Mehta (nee Jayawant), then a young aspirant actress, who later emerged as a significant director, directing plays and films. Trained at the Royal Academy of Dramatic Art, London (RADA), he won the BBC Broadcasting Award in 1950. Directed over 50 plays, including famous productions of: Girish Karnad's *Tughlaq*, Mohan Rakesh's *Ashadh Ka Ek Din*, Dharmvir Bharati's *Andha Yug*. Founder, Art Heritage Gallery in Delhi with his wife, [Late] Roshan Alkazi. First recipient of Roopwedh Pratishthan's Tanvir Award (2004) for lifetime contribution to the theatre. Recipient of numerous awards including the Padma Shri (1966), the Padma Bhushan (1991), and India's

second highest civilian award the Padma Vibhushan in 2010, Sangeet Natak Akademi Award in Direction (1962), and the Akademi's highest award the Sangeet Natak Akademi Fellowship (1967) for lifetime contribution to theatre.

BADAL SIRCAR (b. 1925), architect and town planner by profession, emerged in the 1960s Kolkata as one of the most influential figures in contemporary theatre history, with his play *Ebong Indrajit* introducing a unique idiom in playwriting; with his plays being translated into all the major Indian languages and performed widely by all eminent directors and theatre groups over a period of 30 years. His visionary rethinking of performance aesthetics in his concept of the Third Theatre / Free Theatre heralded a whole new alternative to the accepted norms of theatre performance and theatre economics; bringing about a change in his own playwriting style with another widely staged play *Michhil (Juloos)*. Recipient of several national and state awards, including the Sangeet Natak Akademi Award for Playwriting (1968), the prestigious Sangeet Natak Akademi Fellowship (1997), and the Homi Bhabha Fellowship (2008).

MOHAN RAKESH (1925–72), novelist and playwright; major novels *Andhere Band Kamare* and *Na Aane Wala Kal*; major plays *Aashad Ka Ek Din* (1958), *Adhe Adhure* (1959) and *Leheron Ke Raj Hans*. Prominent Indian directors Om Shivpuri, Shyamanand Jalan, Arvind Gaur and Ram Gopal Bajaj directed this play. His story, *Uski Roti* was made into a film by Mani Kaul in 1971, for which he also wrote the screenplay. Recipient of the Sangeet Natak Akademi Award for Playwriting (1968).

DHARAMVIR BHARATI (1926–97), journalist, teacher, poet, playwright; started his career as Assistant Editor, *Sangam* (1948); was a lecturer in Hindi at Allahabad University before taking on as the Editor of the Hindi weekly *Dharmayug* (1960-89). His account of travels with the Indian army during the 1971 war with Pakistan, published in a serialized form in this weekly is considered one of his major journalistic works. Primarily a poet, his most acclaimed anthologies are *Saat Geet Varsh* (1959), *Thanda Loha* (1962), and the long narrative *Kanupriya* (1959). His epic verse play *Andha Yug* has been widely produced in nearly all the Indian languages; most definitively by Satyadev Dubey for Theatre Unit, Mumbai (1962), and by Ebrahim Alkazi for the National School of Drama (1963). His one-act play *Sangmarmar Par Ek Raat* has also been staged frequently. His novel *Suraj Ka Asatwan Ghoda* was made into an awardwinning film by Shyam Bengal in 1992. Dharamvir Bharati received numerous awards including the Sangeet Natak Akademi Award for playwriting in 1988 and the Padma Shree in 1972.

‘ . . . in these epics right and wrong are clearly spelt out. My problem was that I was writing about a time when this dividing line was blurred. ‘After the war was born the blind age’, in which the Pandavas were certainly victorious, but the very foundations of life, civilization, had perished. Only questions remained, like wounded crippled soldiers, and biting sarcasm like that of the sentries on their beats in blind alleys in which there was nothing to guard. In the end there was only the problem of indifference and ennui and amidst them the question of surviving anyhow.

When will this bloodbath end?
Oh what a war which no one wins
And loses both foe and friend!

B V KARANTH (1928–2002), actor, director, music composer; one of the pioneers of modern Indian theatre and Kannada and Hindi new wave cinema; alumnus of the National School of Drama (1962) and later, its director; has directed many successful plays award winning Kannada films. Ran away from home and joined the legendary Gubbi Veeranna drama company. Gubbi Veeranna sent Karanth to Banaras to do his Masters in Arts where he also underwent training in Hindustani music under Guru Omkarnath Thakur. Founded, along with his wife, Prema Karanth, 'Benaka' one of Bangalore's oldest theater groups. Director, Rangamandal Repertory, Bharat Bhavan (1981-86). In 1989, the Karnataka government invited him to set up a repertory in Mysore, which he named Rangayana and headed until 1995. Has directed over a hundred plays in Kannada, Hindi, English, Telugu, Malayalam, Punjabi, Urdu, Sanskrit and Gujarati. *Hayavadana* (by Girish Karnad), *Evam Indrajit*, *Oedipus*, *Jokumaraswami*, *Sattavara Neralu*, *Huttava Bidare* and *Gokula Nirgamana* are some of his most popular plays in Kannada. Directed four feature films and four documentaries, apart from scoring the music for 26 films; co-directed *Vamsha Vriksha* and *Tabbaliyu Neenade Magane* with Girish Karnad. Recipient of the Padmashri (1981), the Kalidas Samman, the Sangeet Natak Akademi Award (1976) and the Gubbi Veeranna Award (Karnataka Government); National Film Award for Best Film: *Chomana Dudi* 1976; President's Gold Medal for the Best Film of the Year: *Chomana Dudi* 1976; National Film Award for Best Direction: *Vamsha Vriksha* 1972; National Film Award for Best Music Direction: *Rushya Shrunge* 1977; *Ghatashradha* 1978.

VIJAY TENDULKAR (1928–2008), leading contemporary Indian playwright, screen and television writer, literary essayist, political journalist and social commentator. Best known for his plays, *Shantata! Court Chalu Ahe* (1967), *Ghashiram Kotwal* (1972), *Sakharam Binder* (1972), which have been translated / adapted and performed in nearly all the major Indian languages, and English, he was for the past four decades the most influential dramatist and theatre personality in Marathi. Recipient of the Maharashtra State Government Award, thrice (1956, 1969 and 1972); Maharashtra Gaurav Puraskar (1999); the Sangeet Natak Akademi Award (1970), he was also honoured with its highest award for lifetime-contribution, the Sangeet Natak Akademi Fellowship (1998); received the Padma Bhushan (1984). In 1977, he won the National Film Award for Best Screenplay for his screenplay of Shyam Benegal's film *Manthan* (1976). He has also written screenplays for some of the most important films in the parallel cinema movement, including, *Nishant*, *Aakrosh*, *Umbartha* and *Ardh Satya*.

K N PANIKKAR (b. 1928), playwright, director, poet; has written over 26 Malayalam plays, many adapted from classical Sanskrit drama and Shakespeare, notably *Madhyamavyayogam* (1979), Kalidasa's *Vikramorvasiyam* (1981, 1996), *Shakuntalam* (1982), *Karnabharam* (1984, 2001), Bhasa's *Urubhangam* (1988), *Swapnavasavadattam* and *Dootavakyam* (1996); rooted in the classical and folk traditions of Kerala. Founder-director of Sopanam, and Bhashabharati: Centre for Performing Arts, Training and Research, Kottayam. Started his career as a lawyer in 1955. Nominated Secretary, Kerala Sangeetha Nadaka Academy, Thrissur (1961). His play *Avanavan Katampa*, was filmed by G Aravindan in 1974. He has worked in many countries, including the former Soviet Union. In Greece he worked with Greek artists on a production of the *Ilyayana*, a fusion of the Indian Ramayana and the Greek epic Iliad. He has directed two movies about the greatest Kutiyattam maestro legendary actor Guru Mani Madhava Chakyar, *Mani Madhava Chakyar: The Master at Work* (1994) and *Parvati Viraham* (1993) in Kuttiyattam form featuring Mani Madhava Chakyar as Ravana. Composed lyrics for *Manjadikuru* (2008), *Vadakakkoru Hridayam* (1978) and

Marmaram (1982); with the last two winning the Kerala State Film Award for Best Lyrics. Has been Vice Chairman, Sangeet Natak Akademi, New Delhi. Recipient of the Sangeet Natak Akademi Award in Direction (1983) and the prestigious Sangeet Natak Akademi Fellowship (2002), the Padma Bhushan (2007).

UTPAL DUTT (1929–93), actor, director, playwright, ideologue; led the theatre groups Little Theatre Group (LTG) and People's Little Theatre (PLT); author of more than sixty plays—both original works and translations/adaptations from classic and contemporary works in German, English and French; and a huge body of essays and texts on theatre. Was a major star incinema, appearing in films by Satyajit Ray, Mrinal Sen, Ritwik Ghatak and James Ivory. Directed landmark productions *Angaar*, *Manusher Adhikarey*, *Kallol*, *Teer*, *Tiner Talwar* with outstanding performances in most of these plays. In the 1970s and 80s, played a leading role in the revival and rejuvenation of traditional jatra as scriptwriter and director. Rejected the Sangeet Natak Akademi Award (1966).

AJITESH BANDYOPADHYAY (1933–83), actor-director in theatre, jatra and cinema; playwright and translator, lyricist and composer; led the theatre group Nandikar (1960s–late 70s), acting, writing, directing more than 30 plays, ranging from original works, to adaptations from Ibsen, Brecht, Chekhov, Pirandello, Priestley, Wesker, Pinter, and short stories and plays by Rabindranath Tagore; in his pre-Nandikar days was actively associated with the Indian People's Theatre Association (IPTA), adapting, directing and acting in more than 15 plays; acted in the mainstream Bengali cinema, and in award-winning films (both Hindi and Bengali) by Mrinal Sen and Tapan Sinha; acted in the Jatra (1978–83). Recipient of several state and national awards, including the Sangeet Natak Akademi Award for Direction (1973).

VIJAYA MEHTA (b. 1934), actor-director; trained under Ebrahim Alkazi, Adi Marzban, P D Shenoy, Durga Khote. In 1960, along with a few close associates like playwright Vijay Tendulkar, actor Madhav Watve, actor-director Arvind Deshpande and Dr Shreeram Lagoo, set up Rangayan, which became a pioneer of the experimental theatre movement in Maharashtra, with its focus on plays by new Marathi writers emerging on the scene then, viz. Vijay Tendulkar, C T Khanolkar, and Mahesh Elkunchwar, and translations or adaptations of contemporary Western drama. Some of its acclaimed productions were i.e. *Khurchya* (1962, Ionesco's *Chairs*), *Tendulkar's Mee Jinkalo Mee Harlo* (1963) and *Shantata! Court Chalu Ahe* (1967), C T Khanolkar's *Ek Shunya Bajirao* (1966), and Elkunchwar's *Holi* (1970). Some of her most memorable plays in the mainstream Marathi theatre include *Sai Paranjpye's Jasbandi* (1975), *Jaywant Dalvi's Barrister* (1977), *Anil Barve's Hamidabaichi Kothi* (1978), *Jayawant Dalvi's Sandhya Chhaya* (1973) and *Mahesh Elkunchwar's Wada Chirebandi* (1985). Her production of Brecht's *Caucasian Chalk Circle* travelled to the Brecht Festival, Berlin (1973); directed *Mudrarakshasa* for the Weimar National Theatre (1976) and *Shakuntala* and *Hayavadana* for the Leipzig and Weimar Theatre respectively. Her restrained naturalism offered an impressive alternative to the melodramatic style that dominated the mainstream stage. She also directed award winning films like *Smritichitre* (1983), *Rao Saheb* (from Dalvi's *Barrister* in 1986, and *Pestonjee* in 1987, acting in the first two; and as the hostess in Govind Nihalani's version of Elkunchwar's *Party* in 1984. In 1993 she was appointed Executive Director, National Centre for the Performing Arts, Mumbai, a post she continues to hold. Recipient of several major state and national awards including Sangeet Natak Akademi Award (1975) for Direction; Asia Pacific Film Festival Award for Best Actress in *Party* (1985); National Award for Best Supporting Actress in *Rao Saheb* (1986).

MOHIT CHATTOPADHYAY (b. 1934), retired as Reader in Bengali Literature, City College, Kolkata; poet and playwright, adaptor and translator from Sanskrit, English and German; came into prominence in the 1960s, with plays like *Mrityusangbad* (1969), *Chandralokey Agnikanda* (1966) and *Nishad*, centring on an outsider confronting and critiquing the establishment in a highly original dramatic idiom. *Guinea Pig*, later renamed *Rajrakta* has been translated and staged in several Indian cities. Collaborated with Mrinal Sen in the script writing of films like *Chorus*, *Mrigaya*, *Parashuram*, *Oka Oorie Katha* and *Genesis*. Recipient of the Girish Award by the Government of West Bengal for outstanding contribution as a playwright, Sangeet Natak Akademi Award for playwriting (1991).

SATYADEV DUBEY (b. 1935), director, playwright, teacher, actor; with a career in theatre and film spanning the 1960s to the present; revolutionized the course of Indian theatre by discovering playwrights like G P Deshpande, Mahesh Elkunchwar and Girish Karnad; and directing their plays—creating a whole new theatre idiom that the New Indian Drama movement demanded. Spearheaded the Chhabildas Movement, an initiative for performing alternative theatre in a non-theatre space. Acknowledged as one of the most successful theatre teachers, has trained actors like Amrish Puri, Naseeruddin Shah, Sunila Pradhan, Amol Palekar, to name only a few. Has written awardwinning filmscripts for films by several directors, including those by Shyam Benegal and Govind Nihalani. Recipient of the Sangeet Natak Akademi Award for Direction (1971).

‘*Andha Yug* is not a spectacle. It is a play which should be done in close-ups, with the words modulated to maximum effect, without any loss of vitality. The powerful, varied verse of the play suggests the physical movement of the scene. A director would do well to allow the form to emerge rather than impose a readymade form.’—SATYADEV DUBEY in Rajinder Paul ed. *Enact*, 1978.

G P DESHPANDE (b. 1938), well known Marxist intellectual, scholar and playwright, and recipient of the Sangeet Natak Akademi Award (1996). He has been Professor and Dean of Chinese Studies at the School of International Studies and Chairman of the Centre for East Asian Studies at the Jawaharlal Nehru University, New Delhi. Widely known for his plays *Uddhwasta Dharmashala* (A Man in Dark Times), *Ek Vazoon Gela Ahe* (Past One o’Clock), *Andhar Yatra* (A Passage to Darkness), *Chanakya Vishnugupta*, and *Satyashodhak* (on the life of Jotirao Phule), his plays have been translated into English as well as several Indian languages, and directed by some of the finest directors of Indian theatre like Shreeram Lagoo and Satyadev Dubey. Has edited the authoritative anthology of *Modern Indian Drama* for the Sahitya Akademi (2000), and the *Selected Writings of Jotirao Phule* (2002). He is a regular columnist in the *Economic and Political Weekly*.

HEISNAM KANHAILAL (b. 1938), Manipuri playwright-director; founder, Kalakshetra Manipur; has revolutionized dramatic performance through a unique performance idiom created with his wife, Sabitri Heisnam, one of the finest actors in India. Major productions include *Pebet*, *Memories of Africa*, *Draupadi*, *Dakghar*. Recipient of the Sangeet Natak Akademi Award for Direction (1985).

GIRISH KARNAD (b. 1938), playwright, actor-director, critic, translator, scholar, cultural interventionist; best known for his plays *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1971), *Nagamandala* (1988), performed widely in India and abroad; has acted in, written scripts for and directed several Kannada and Hindi films

and television serials which have brought him critical acclaim. Has been a Rhodes Scholar at Oxford, Director of the Film and Television Institute of India, Pune (1974-75); President of the Karnataka Nataka Academy (1976-78); Visiting Professor and Fulbright Scholar in Residence at the University of Chicago (1987-88); and Chairman of the Sangeet Natak Academy of Performing Arts (1988-93). Recipient of Sangeet Natak Akademi Award for playwriting (1972) and the prestigious Sangeet Natak Akademi Fellowship (1993), National Award for Excellence in Direction for *Vamsha Vriksha* (shared with B V Karanth, 1972), Padma Shri (1974), National Award for the Best Kannada film for *Ondanondu Kaaladalli* (1978), National Award for the Best Script for *Bhoomika* (shared with Shyam Benegal and Satyadev Dubey, 1978), Padma Bhushan (1992), Sahitya Akademi Award (1994), Gubbi Veeranna Award (1996-97) and Jnanpith Award (1999).

Poet, novelist, playwright, singer-actor, **CHANDRASEKHAR KAMBAR** (b. 1938) received the Sangeet Natak Akademi Award for playwriting in 1983. His plays *Jokumaraswami*, *Sirisampige* received extensive critical acclaim, heralding him as one of the foremost contemporary Indian playwrights; and played the lead in B V Karanth's production of *Jokumaraswami*. *Sirisampige* won the Sahitya Akademi Award in 1991. Among his other notable works are *Chakori* and *Singarevva Mattu Aramane* (novels); and *Helatena Kela* and *Belli Minu* (anthologies of poetry). Member of a number of cultural and educational Boards, he has been Vice Chancellor of Kannada University and the Chairperson of the National School of Drama.

MAHESH ELKUNCHWAR (b. 1939), Marathi playwright; has written more than 15 plays, in addition to a body of theoretical writings, critical works; actively involved in the Parallel Cinema movement as actor and screenwriter. Having influenced modern Indian theatre for more than three decades, Elkunchwar emerged onto the national theatre scene with his play *Sultan* (1967); followed by a number of commercial hits, viz. *Holi* (1969), *Raktapushpa* (1971), *Party* (1972), *Virasat* (1982), and *Atamkatha* (1987). In 1984, his play, *Holi* was made into a film by Ketan Mehta, for which he wrote the screenplay, and in the same year, Govind Nihalani, directed a film, *Party*, based on his eponymous play. He has been honored in India with the Homi Bhabha Fellowship (1976-78), the Sangeet Natak Akademi Award for playwriting (1989), Nandikar Samman (1989), Maharashtra Gaurav (1990), the Maharashtra Foundation Award (1997), the Sahitya Akademi Award (2002), and the Saraswathi Samman, one of India's highest literary awards (2003).

RATAN THIAM (b. 1948). Steeped in the musical, narrative, dance and martial arts traditions of Manipur, Ratan Thiyam trained at the National School of Drama (1971-74) with Ebrahim Alkazi, before starting on a rich course of experiments with his own Chorus Repertory Theatre (estab. 1976). He has served for a spell as Director of his alma mater, and has been awarded the Sangeet Natak Akademi Award for Direction (1987). Charting out a unique theatre idiom with his plays, Thiyam continues his examination of the human condition, extending his probings of war and power in his search for enlightenment, reconciliation and peace. The Chorus Repertory Theatre, with its own well equipped two acre theatre complex and its 200 seater auditorium, *The Shrine*, in Imphal, is one of the country's leading groups with a formidable catalogue of national and international performances round the globe— in Italy, Greece, UK, Germany, France, the erstwhile USSR, USA, Japan, Taiwan, Australia, New Zealand, Brazil, Switzerland, Holland, Austria and throughout Latin America. Its international awards include the Fringe Firsts Award 1987 at the Edinburgh

international Theatre Festival, and the Diploma of the Cervantino International Theatre Festival, Mexico 1990.

SATISH ALEKAR (b. 1949), eminent Marathi playwright, former Professor and Head, Centre for Performing Arts (Lalit Kala Kendra) at the University of Pune. Bio-chemist by training, began his career at a Medical College in Pune. Author of Marathi plays like *Mahanirvan* (1974), *Micky ani Memsahib* (1973), *Mahapoor* (1975), *Doosra Samana* (1989), *Begum Barve* (1979), *Shaniwar-Raviwar* (1980); with his *Mahanirvan* and *Begum Barve* creating a new idiom in Marathi theatre; and being translated and staged in all the major Indian languages and in English. Founder-member of Theatre Academy, Pune. Has conducted the highly successful Playwrights Development Scheme and Regional Theatre Group Development (1985-94); has collaborated with Günter Grass and Tankred Dorst, translating and directing their works; has been Adjunct Professor of Performance Studies, Tisch School of Arts, New York University and Duke University, NC; has lectured on contemporary Indian theatre at several universities in the US. Has served on boards and committees of the Sangeet Natak Akademi, the University Grants Commission; the National School of Drama, has been its Vice Chairman (2001-05). Recipient of numerous fellowships and awards including the Sangeet Natak Akademi Award for Playwriting (1994-95).

H S SHIVA PRAKASH (b. 1954), leading Kannada scholar and poet, playwright, academic; authority on *vachana* literature, Bhakti movements of India, Sufi and other mystic traditions. Has taught for over two decades at various colleges in Bangalore and Tumkur. Was editor of *Indian Literature*, journal of the Sahitya Akademi (1996-2000). Author of several anthologies of poems, plays, and other books on aspects of theatre pedagogy and literature; works widely translated into English, Hindi, Malayalam, Marathi, Tamil and Telugu; plays performed in Kannada, Hindi, Manipuri and Malayalam. Has edited translations of contemporary poetry from Gujarati and Malayalam. First book of poems *Milarepa* (1977); shot to prominence with second anthology of poems *Malebidha Neladalli* (1983); and first play *Mahachaitra* (1986), which went on to become a great success in the critically acclaimed Samudaya production by C G Krishnaswamy. Recipient, Karnataka Sahitya Akademi Awards (four times), Sangeet Natak Akademi Award for Playwriting (1997), Honorary Fellow, School of Letters, University of Iowa (2000); Karnataka Rajyotsava Prashasti (2006). Presently Professor and Dean at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi.

Select reading list:

Rajinder Paul ed. *Contemporary Indian Theatre: Interviews with Playwrights and Directors* (New Delhi: Sangeet Natak Akademi, 1989; second edition jointly with Hope India Publications 2006). Published on the occasion of the Nehru Shatabdi Natya Samaroh, a festival of contemporary theatre organized by the SNA to mark the birth centenary Jawaharlal Nehru.

Ratan Thiyam, *Chakravyuha*. Pre-text and reconstructed performance text by Kavita Nagpal; introduction by Samik Bandyopadhyay (Kolkata: Seagull Books 1998).

G P Deshpande, *Political Plays: A Man in Dark Times [Uddhwasta Dharmashala], Past One o'Clock [Ek Vajhoon Gela Ahe], A Passage to Darkness [Andhar Yatra]*. Interview with the playwright, and introductions to the first editions of the first two plays by Samik Bandyopadhyay (Kolkata: Seagull Books 1998).

Nemai Ghosh, *Dramatic Moments: Photographs and Memories of Calcutta Theatre from the Sixties to the Nineties* (Calcutta: Seagull Books 2000). Photographs by Nemai Ghosh. Introductions / Overviews by Samik Bandyopadhyay; edited and annotated by Samik Bandyopadhyay.

Shanta Gokhale, *Playwright at the Centre: Marathi Drama from 1843 to the Present* (Calcutta: Seagull Books 2000). A fairly complete history of Marathi theatre, from its roots to the sangeetnatak tradition, to the various movements that have characterized its growth; annotated with an extensive bibliography, index and rare photographs.

Seagull Theatre Quarterly, SPECIAL ISSUE ON BENGALI THEATRE, nos. 28-29, December 2000.

Complete transcript of the two colloquiums on Bengali theatre, conceived and conducted by Samik Bandyopadhyay; translated and transcribed by Sudeshna Banerjee; extensively annotated, including short profiles of the participating directors/actors, other directors/playwrights/actors mentioned in the colloquiums.

Seagull Theatre Quarterly, SPECIAL ISSUE ON BENGALI THEATRE, 29-30, June 2001.

Complete transcript of nine interviews with the major directors in post-Independence Bengal; conducted, translated and transcribed by Samik Bandyopadhyay. Extensively annotated, including synopses of classic and contemporary playtexts mentioned in *STQ* 28-29 and 29-30.

Vijay Tendulkar: *Collected Plays in Translation*. Introduction by Samik Bandyopadhyay (New Delhi: Oxford University Press 2003). Plays: *Kamala*, *Shantata! Court Chalu Ahe* (Silence! The Court is in Session), *Sakharam Binder*, *Gidhade* (Vultures), *Dambadwipcha Muquabla* (Encounter in Umbugland), *Ghashiram Kotwal*, *Mitrachi Gostha* (A Friend's Story), *Kanyadaan* (Giving Away the Bride).

Collected Plays of Mahesh Elkunchwar, with an introduction by Samik Bandyopadhyay (New Delhi: Oxford University Press 2009). Plays included are: *Garbo*, *Vasanakand*, *Wada Chirebandi*, *Pratibimb*, *Sonata*, *An Actor Exits*. Extensive performance histories, including the censorship problem that some plays faced.

Collected Plays of Satish Alekar, with two introductions by Samik Bandyopadhyay, (New Delhi: Oxford University Press 2009). *Mahanirvan*, *Mahapoor*, *Atireki*, *Pidhijat*, *Begum Barve*, *Micki ani Memsahab*.