



Inner Eye

presents

HOW FAR WOULD YOU GO FOR SOMEONE YOU LOVE?



Nobel laureate Rabindranath Tagore's classic Bengali dance musical



www.shyamathemovie.com

Running time: 90 minutes

Versions: Bengali, English, French, German, Hungarian, Italian, Portuguese & Spanish

Soundtrack: Bengali

ISAN: 0000-0001-F7E3-0000-M-0000-0000-8

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Shyama

Authentic, colourful feature film version of Nobel laureate Rabindranath Tagore's classic, 1939 dance musical with an ensemble cast featuring leading dancers, singers and musicians from Tagore's home town of Santiniketan, India. Perhaps best described as a cross between opera and ballet, *Shyama* was Tagore's last major work for the stage. It reflects his artistic and philosophical reaction to both the turbulence of pre-Independence India and Hitler's persecution of Jews in Germany.

Shyama is known to many of the 230 million Bengali-speaking people around the world and many of the songs are also popular favourites in their own right. However, as far as the producers have been able to establish, *Shyama* has not been translated previously into English or, indeed, into the other languages into which other works by Tagore have been translated, such as French, Spanish, German, Italian, Hungarian, and Japanese.

Principal photography and sound recording on location in India: February 2007

Soundtrack album released: October 2008

Original beta version December 2008

Revised beta version May 2009

First public screening (Stratford Poetry Festival, UK) : 9 May 2009

Completed: September 2009

Asian première (Kolkata International Film Festival, India) November 2009

Brief synopsis

Shyama, a court dancer, falls in love with a foreign merchant who is falsely imprisoned and faces execution ... unless Shyama accepts her admirer's offer to take the merchant's place.

Story outline

Bojroshen, a foreign merchant, is carrying a necklace of rare emeralds which he does not intend to trade but which he has bought for the girl of his dreams, whom he has not yet met. The Queen of the country through which he is travelling has heard of this necklace and the King has sent his spies to find him.

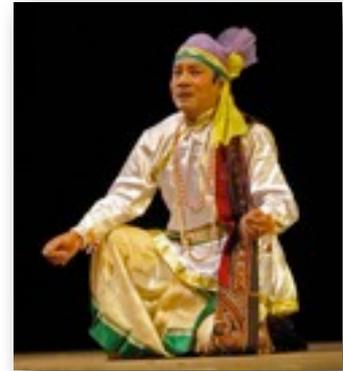


Shyama, a court dancer, is with her companions when Bojroshen rushes past her, hotly pursued by Kotal, an agent of the King's Guard. She falls head over heels in love with Bojroshen, although she sees that he has been caught and handcuffed by the policeman.

Using her companions as intermediaries, she asks the King's Guard to visit her with his prisoner. She asks the King's Guard why Bojroshen has been imprisoned. The King's Guard replies that there has been a theft from the Royal Treasury and that, to avoid losing face, the police need to catch a culprit, no matter who it is.

Realising that Bojroshen has been falsely accused of theft and faces execution, she persuades the King's Guard to spare Bojroshen for two days, hoping that she can help him to freedom in this time. When Bojroshen hears that Shyama has secured this stay of execution because she has fallen in love with him, he realises that this is the girl of his dreams.

Uttiyo has been a secret admirer of Shyama for many years but has never expressed his affection for her. When he hears that she is seeking someone valiant enough to save Bojroshen from an unjust execution, he tells Shyama that he is prepared to put himself in the place of the one she loves so that she will remember him forever. As a token of her affection, she gives him a ring which the King has given her.



Ignoring warnings that he is too young to die, Uttiyo surrenders to the King's Guard, showing the ring as proof that he was responsible for the theft. Shyama tries to tell the King's Guard that Uttiyo did not steal the ring but he sends her away and executes Uttiyo.

Shyama visits Bojroshen in prison to let him know of his release, though she is troubled by her conscience. Bojroshen is delighted both to be free and to see her again. Shyama runs away with him.

Displeased with Shyama's disappearance from the palace, the King sends his guards to look for her. Meanwhile, Bojroshen is curious to know how Shyama obtained his release and she tells him that he was freed because of Uttiyo's sacrifice. He is so shocked at what she has done that he sends her away. Although he realises that she had only done this to save him, he is unable to forgive her.



Cast and credits

Story, songs & dance style: Rabindranath Tagore (1861-1941)

CAST - in order of appearance

Dancer	Character	Singer
TS Vasunni	B o j r o s h e n	Jayanta Chatterjee
Chiranjib Pal	F r i e n d	Priyam Mukherjee
Basanta Mukherjee	K o t a l	Ashok Kumar Ganguly
Gargi Das	T h e c o m p a n i o n s	Ritapa Bhattacharya
Papia Khan		Sikha Chatterjee Chakroborty

Paromita Kumar		Manini Mukhopadhyay Bagchi
Sanchita Chakraborty		
Sarmistha Ghosh		
Satarupa Surana		
K Jatindra (Jiten) Singh	U t t i y o	Prasanta Kumar Ghosh
Kaberi Chatterjee	S h y a m a	Manini Mukhopadhyay Bagchi

MUSICIANS

Esraj	Sunil Kabiraj
Sitar	Dipak Das
Synthesiser & esraj	Animesh Chandra
Pakhwaj, tabla, khol & dhol	Debasis Hazra
Manipuri pung	Ch Bocha Singh
Mandira	Dilip Birbonshi

With special thanks to

Somendranath Bandyopadhyay, Mritunjoy Chakraborty, Sujit Chatterjee, Subhasis Das, Nani Gopal Ghosh, Steve Jobs, Binod Mahato, Graeme Nattress, Ranajit & Shipra Roy, Chris Anderson, Peter Broderick, Peter Buckingham, Susan Buice, Arin Crumley, Géraldine de Paepe, Norbert Eßer, Graham Fortin, Carlos Moreno, Adriana Opromolla, Irina Orssich, Stephen Streater, Dávid Tosics, Leonor Wiesner, Séamas McSwiney, www.bravenewtheaters.com & www.movieset.com

CREW

Dance director	K Jatindra (Jiten) Singh
Music director	Ashok Kumar Ganguly
Music arrangers	Animesh Chandra Debasis Hazra
Lighting director	Debanshu Majumder
Lighting technicians	Pronob Das Debarjyoti Chakraborty

Production designer	Kaberi Chatterjee
Set decorator	Sandip Sadhu
Make-Up / Hair	SK Israfil ("April")
Costume designer	Kaberi Chatterjee
Camera	Obhi Chatterjee Subir Kar Kaberi Chatterjee
Sound recording supervisor	Obhi Chatterjee
Recording engineer	Partha Sarathi Chatterjee
Sound technicians	Durga Das Ashish Devnath
Location manager	Shibu
Location technicians	Bibhas Das Prakash Pashnar
Stills photographer	Partha Sarathi Chatterjee
Rehearsal facilities	Sonar Bangla Lodge, Santiniketan, West Bengal
Location catering	Salbithi Restaurant, Bolpur, West Bengal
Location transport	Rupa Majumdar Travel Agency, Bolpur, West Bengal
Drivers	Bapi Sukumar Mondal
Cycle rickshaw	Mahesh Singha
English subtitles	Jayanta Chatterjee Obhi Chatterjee Kaberi Chatterjee
French subtitles	Géraldine de Paepe
German subtitles	Irina Orssich Norbert Eßer
Hungarian subtitles	Dávid Tosics
Italian subtitles	Adriana Opromolla
Spanish subtitles	Carlos Moreno
Director / Film editor / Music editor / ADR mixer	Obhi Chatterjee

Filmed on location at the Gitanjali Cultural Complex, Santiniketan, West Bengal, India

Soundtrack album released by Inner Eye Music

In memoriam Debasis Hazra (Bachchuda)

Executive producers Obhi Chatterjee
 Jayanta Chatterjee

Producer Kaberi Chatterjee

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Background



Rabindranath Tagore's bust in the garden of the Shakespeare Birthplace Trust, Stratford-on-Avon, UK

Rabindranath Tagore, who won the Nobel Prize for Literature in 1913, is well-known internationally as an Indian poet and philosopher. He also wrote over 2,200 songs, one of which is the national anthem of India and another of which is the national anthem of Bangladesh. The semi-classical dance style created by him in the 1930s is less well-known.

Shyama is one of the three dance musicals written by him, the others being *Chitrangada* and *Chandalika*. The dialogue is entirely written in song while the actions are performed on stage by dancers. It is therefore almost a hybrid of opera and ballet. Tagore also wrote a number of musical plays which include dance.

Tagore had been interested in dance since his youth but it was only in his later years that he used it to enhance the expression of his words. His international travels since winning the Nobel Prize made him realise that people had to rely on good translations to appreciate his original Bengali lyrics.

By selecting and adapting those elements from different dance styles which could be understood without additional explanation or prior knowledge of the gestures, he created the Tagore dance style. He was clearly influenced by the classical Indian dance styles of Manipuri, Kathakali, Bharatanatyam but he also incorporated elements from Indian folk dances as well as dances from outside India, such as Kandy dance from Sri Lanka and Balinese dance from Indonesia. The influence of Western ballet is also evident in *Shyama*: the central character is a woman and the choreography calls for duets, particularly between Shyama and Bojroshen, which are reminiscent of the *pas de deux* in classical ballet.



The story of *Shyama* is based on a Buddhist legend, about which Tagore had written a poem in 1899. In 1938, he had started to develop this into a dance work for the stage called *Porishodh* (Repayment) with the help of students at Santiniketan. This was what he expanded and developed into the full dance musical *Shyama*. Tagore addresses a number of issues which are as topical today as they were in 1939, when he wrote *Shyama*.

Shyama is essentially a romantic tragedy, though there are two love stories intertwined: that of Shyama and Bojroshen, who are initially both in search of their ideal partners, and that of the unexpressed, unilateral love Uttiyo has for Shyama which leads Uttiyo to sacrifice himself for her happiness. Both romantic situations are likely to be painfully familiar to many.

A year before he wrote *Shyama*, Tagore had written *Prayashchiththo* (Penance), which reflected his deep concern with both the increasingly turbulent atmosphere in pre-Independence India and the rise of Hitler in Europe. In *Shyama*, in casting the character of Bojroshen as a foreign merchant, Tagore may have been referring to the persecution of Jews by Hitler at that time. When Shyama asks why Bojroshen has been imprisoned, the King's Guard replies:

*There has been a theft in the Royal Treasury.
We need a thief, no matter how, we need a thief.
It doesn't matter if it's just any man, we need a thief.
Otherwise we will lose our honour.*

The Companions (*sakhi*) in *Shyama* are literally Shyama's companions but they are sometimes used by Tagore in metaphorical roles as narrators or as the sub-conscious of one of the main characters. For example, after Shyama hears why Bojroshen has been imprisoned, the Companions sing about the oppression of the innocent:

*The locking up of the good at the hands of the cruel - who will stop it? Who?
The flow of tears from helpless, distressed eyes - who will wipe them away? Who?
The cries of distressed people sadden Mother Earth.
The attacks of injustice are poisoned arrows -
Under persecution from the strong, who will save the weak?
Whose generosity will call those who have been insulted into his embrace?*

This plea could perhaps equally be applied to several present day situations, such as the repressive regime in Burma (Myanmar) or the imprisonment without trial of those at Guantánamo Bay.

Presumably to prevent his audience from missing the beauty of the spectacle, on the occasion of the first stage performance of *Shyama*, Tagore wrote:

“Let me confess that the story is immaterial. I ask my audience not to distract their attention by searching for meaning which belongs to the alien kingdom of language but to keep their minds passive in order to be able to receive an immediate impression of the whole, to capture the spirit of art which reveals itself in the rhythm of movements, in the lyric of colour, form and sound and refuses to be denied or described by words.”

Technical details

Shyama was only made possible by recent technological developments. It was filmed during a 7-day shoot on two Canon NTSC HV10 high definition cameras at the Gitanjali Cultural Complex in Santiniketan, West Bengal, India. The multi-track audio recording for the surround soundtrack was also made there with AudioDesk software on an Apple Intel MacBook, a MOTU 828 Mk2 digital sound processor and a Mackie 1604-VLZ PRO 16-channel mixer. The post-production was carried out using Apple's Final Cut Studio 3 (Final Cut Pro 7, Motion 3, Soundtrack Pro 3, and Color) on an Apple MacBook Pro with LaCie 1TB d2 quadra, 1TB Big Disk Extreme and 600GB d2 Extreme hard drives. The digital 'film look' was achieved using software developed by Graeme Nattress, who also provided advice on the workflow to arrive at the 24 frame per second, 1920x1080 format needed for the digital theatrical release.

As a result, *Shyama* is likely to be one of the first feature films to have an entirely digital production, post-production and distribution on various platforms, including digital cinema, video on demand, DVD on demand, HD TV and mobile devices. Unusually for a non-commercial European film, this approach has made it possible for *Shyama* to be entirely privately financed. It is also be one of the first feature films to be released under a Creative Commons licence.

Bio-filmography of the Director: Obhi Chatterjee

- September 2009 ***Shyama*** - feature film
- July 2008 ***Kaberi's Indian dance workout DVD*** - interactive workout DVD devised and choreographed by Kaberi Chatterjee; Obhi also composed and performed the music
- June 2006 ***Manipuri dance*** - dynamic virtual set and presentation accompanying solo stage performance by Kaberi Chatterjee at the Purcell Room, London
- March 2006 ***Adapting*** - 23-minute documentary short
- November 2005 ***Manipuri dance*** - promotional trailer and DVD for Kaberi Chatterjee
- September 2005 ***Tagore's dance influences*** - video documentary presented by Kaberi Chatterjee as part of her doctoral thesis

Obhi was born and brought up in London, the son of Bengali parents who regularly organised cultural events in and around London which usually featured the music, plays and dance of Rabindranath Tagore. He has accompanied some of the top singers of Rabindrasangeet on tabla, including Subinoy Roy and Kanika

Bannerjee. His interest in moving images developed at an early age from watching his father, Jayanta Chatterjee (Bojroshen - singer / Executive producer), use an 8mm camera to record holidays and film a short, stop-motion animation sequence. Since his marriage to Kaberi Chatterjee (Shyama - dancer / Production designer / Costume designer / Producer), Obhi has been exploring the possibilities presented by digital audiovisual technologies to develop his creative side.

Cast biographies (in alphabetical order)

Ritapa Bhattacharya

Companion (singer)

Ritapa Bhattacharya is an approved artiste of the Visva-Bharati Music Board and a 'B' graded artiste of All India Radio. She was taught to sing by the late Kanika Banerjee, whom she also accompanied on concert tours around India performing songs by Rabindranath Tagore (Rabindra Sangeet) both as a soloist and in choruses. She frequently performs on TV and radio. She also performs regularly in dramas and Tagore dance dramas in Santiniketan and Kolkata, both as an actress and as a singer.

Ritapa Bhattacharya has Bachelors and Masters degrees in History and in Music from Visva-Bharati University. She is an active member of Sahityika, a well-known cultural organisation in Santiniketan. She also composes and arranges music for cultural events.

Sanchita Chakraborty

Companion (dancer)

Sanchita Chakraborty's objective is to work as an ambassador for Indian dance forms through research as well as performance. She has given solo Manipuri dance performances and performed in dance dramas at various places all over India. She has performed several times on the main stages in Kolkata, including Kalamandir, Netaji Indoor Stadium and Rabindra Sadan.

Sanchita Chakraborty recently graduated in Manipuri dance from Visva-Bharati University with Kathakali as her subsidiary topic. She is currently a post-graduate there and won a prize in creative dance at the Rajya Sangeet Academy in 2006, as well as a merit scholarship for her graduation performance. She also has a senior diploma in Kathak from Prayag Sangeet Samiti.

Jayanta Chatterjee

Bojroshen (singer) / Executive producer

Jayanta Chatterjee has a diploma in Rabindra Sangeet from Dakshinee. He has mainly been trained by the late Subinoy Roy, one of the best-known male exponents of Tagore's songs. He has also been trained by other distinguished teachers of Tagore music including the late Shailaja Ranjan Majumdar, the late Kanika Bannerjee, the late Nilima Sen and Maya Sen.

He has performed extensively in Europe and given solo recitals in Kolkata, including at the Rabindra Sadan. He has recorded four albums of Tagore songs, three of which have been released in India.

Since 1979, he has been the Principal of the Prantik Bengali cultural organisation in London, with which he has organised many concerts, as well as plays and musicals. He is very well-known among Bengali cultural circles in London.

Kaberi Chatterjee

Shyama (dancer) / Production designer / Costume designer / Producer

Kaberi Chatterjee is a rare example of an Indian classical dancer who has also studied dance to a high academic level. She has performed extensively in Asia, particularly in events organised by the Visva-Bharati University, Santiniketan, India. These included a programme for the Indian Parliament and Prime Minister in 1995 to mark the 134th anniversary of Tagore's birth which was broadcast on Indian national TV. She has danced the title roles of all of Tagore's dance musicals and musical plays in several productions. In 2005/2006, she gave a number of very well-received performances around Europe, including at the Museum of Asian Arts in Nice and in London's Purcell Room.

Kaberi has Bachelors and Masters degrees in Manipuri dance from Visva-Bharati University and obtained a PhD in 2006 for her thesis on the influences of different dance styles on the Tagore dance form. She has been dancing since she was three and first learned Manipuri dance from Madhab Mukherjee and K Jatindra (Jiten) Singh (Uttiyo - dancer / Dance director). She won the 1994-96 Indian national scholarship for Manipuri dance. As well as performing, she has given dance classes up to MMus level at Visva-Bharati University and choreographed various Tagore dance performances for different televised festivals.

Kaberi has devised and choreographed *Kaberi's Indian dance workout*, a workout-style, interactive DVD using Indian classical, semi-classical and folk dance movements, as well as yoga. She has recently finished writing *Tagore dance*, a book based on her PhD thesis.

Sikha Chatterjee Chakroborty

Companion (singer)

Sikha Chatterjee Chakroborty frequently performs in various shows and festivals of Visva-Bharati University around India and Bangladesh. She is also often asked to perform on TV and on radio. She has recorded two albums and been invited to judge several competitions both at Visva-Bharati University and elsewhere in India. Her performances have been critically acclaimed and she won the Rabichhandam and Shalimer Anandabazar Additiya awards in Kolkata in 2002, as well as other awards from other parts of India and Bangladesh.

Sikha Chatterjee Chakroborty obtained a Masters degree in Rabindra Sangeet (Tagore singing) from Visva-Bharati University in 1999. In the same year, she became an approved artiste of the Visva-Bharati Music Board and won a national scholarship.

Gargi Das

Companion (dancer)

Gargi Das graduated in Manipuri dance from Visva-Bharati University with Kathakali as her subsidiary topic. She is currently a post-graduate there.

Ashok Kumar Ganguly

King's Guard (singer) / Music director

Ashok Kumar Ganguly has for many years been directing, conducting and participating in various shows, festivals and radio programmes arranged by Visva-Bharati University, including Rabindranath Tagore's musical-dramas and dance-operas, in Santiniketan, elsewhere in India and South East Asia. In 1972, he was one of the singers in a University production of *Shyama* which toured Bangladesh. He was a Rabindra Sangeet artiste at All India Radio from 1978 to 1983 and has appeared on Kolkata and national TV as a solo singer, in choruses and as an actor.

Ashok Kumar Ganguly is a Professor and the Principal of Sangeet Bhavan, Visva-Bharati University, where he was previously Head of the Department of Rabindra Sangeet, dance and drama. He has been teaching Rabindra Sangeet since 1980. He was a solo singer on the 1982 HMV LP of Tagore's *Kalmrigaya*.

Prasanta Kumar Ghosh

Uttiyo (singer)

Prasanta Kumar Ghosh has performed Rabindra Sangeet regularly on All India Radio and TV since 1997 and has given solo performances all over India. He has also made a concert tour in Japan at the invitation of the Nippon Bhavana Foundation Committee and performed in Bangladesh.

Prasanta Kumar Ghosh won an award at the 1991 HMV talent contest for Rabindra Sangeet and was awarded a National Scholarship for Rabindra Sangeet in 1998. He sang in the Visva-Bharati University recording of Rabindra Sangeet in Hindi and released an album of Rabindra Sangeet in April 2007. He is a lecturer in Rabindra Music at the Sangeet Bhavan, Visva-Bharati University.

Sarmistha Ghosh

Companion (dancer)

Sarmistha Ghosh has performed Indian classical dance, folk dance, Bharatanatyam and Rabindra Nritya (the Tagore dance form) in various states around India. In 2005, she came second in a Manipuri dance competition organised throughout West Bengal and came third in Manipuri dance in a Inter University Youth Competition. She was selected to take part in a dance presentation at Visva Bharati University to greet the President of India.

Sarmistha Ghosh has Bachelors and Masters degrees in Manipuri dance from Visva-Bharati University with Kathakali as her subsidiary subject. She also trained in make up for Bharatanatyam and Kathakali dance at the University and has a diploma in Bharatanatyam.

Papia Khan

Companion (dancer)

Papia Khan performs frequently in shows and festivals arranged by Visva-Bharati University. She has performed in four of Tagore's musical dramas: *Chandalika*, *Shaapmochon*, *Chitrangada* and *Bhanusingher Padabali*.

Papia Khan graduated in Manipuri dance and Theatre Arts from Visva-Bharati University in 2006 and is currently doing a Masters degree in Manipuri dance there. She is also following a 2-year Certificate course in Kathakali dance there. She also teaches dance at a High School.

Paromita Kumar

Companion (dancer)

Paromita Kumar performs frequently in shows and festivals arranged by Visva-Bharati University. She has given various performances around India, including on two of the main stages in Kolkata: Rabindra Sadan and Kalamandir.

Paromita Kumar graduated in Manipuri dance from Visva-Bharati University in 2005 and is currently doing a Masters degree in Manipuri dance there. She has also attended a Kathakali costume and make-up workshop at Visva-Bharati University.

Manini Mukhopodhyay Bagchi

Shyama (singer) / Companion (singer)

Manini Mukhopodhyay Bagchi was taught to sing by her parents, Sheetal Mukhopadhyay and Chobi Mukhopadhyay. Since 1990, she has been trained by Alpona Ray. Today, having performed extensively as a solo Tagore singer, she is one of the top Bengali female vocalists in this style (known as Rabindra Sangeet). She has taken part in many televised productions and has recorded six albums to date: *Santiniketan utsobher gaan* (2003), *Sumongoli bodhu* (2003), *Asim gaaner resh* (2003), *Nrityodharer taale taale* (2003), *Aamaader Shantiniketan* (2005) and the video CD *Abelay jodi esechho* (2007). Earlier this year, her performance at an all-night concert at the Netaji Indoor Stadium in Kolkata was highly commended by music critics.

As well as her performance career, Manini Mukhopodhyay Bagchi has a Masters degree in Bengali literature and a Masters degree in Rabindra Sangeet, both from Visva-Bharati University, Santiniketan. In March 2002, she was selected by the Visva-Bharati Music Board as a research scholar to prepare a variorum edition of Tagore notations.

Basanta Mukherjee

King's Guard (dancer)

Basanta Mukherjee has performed extensively in India and Bangladesh as soloist of both Tagore dance (Rabindra Nritya) and Kathakali, as well as in group performances. He has taken part in many shows and festivals arranged by Visva-Bharati University in Santiniketan and elsewhere. He has also appeared in several TV productions for Kolkata Doordarshan, CPC Delhi, e-TV and Tara Bangla.

Basanta Mukherjee is a lecturer in Kathakali Dance at the Sangeet Bhavan, Visva-Bharati University.

Priyam Mukherjee

Friend (singer)

Priyam Mukherjee is a 'B' graded artiste of All India Radio. He accompanied the late Kanika Banerjee on concert tours around India, with whom he sung in duet. He has performed Rabindra Sangeet both as a soloist and in choruses. He performs regularly in dramas and Tagore dance dramas in Santiniketan and Kolkata, both as an actor and as a singer. He has been featured in many TV and radio programmes, as well as documentary films.

Priyam Mukherjee has Bachelors and Masters degrees in History from Visva-Bharati University. He is currently studying for a Bachelors degree in Music (Rabindra Sangeet) at the Sangeet Bhavan, Visva-Bharati University.

Chiranjib Pal

Friend (dancer)

Chiranjib Pal has a Masters in Kathakali dance from Visva-Bharati University. He is currently teaching dance at a private school in Kolkata.

K Jatindra (Jiten) Singh

Uttiyo (dancer) / Dance director

K Jatindra (Jiten) Singh has performed and directed Tagore dance and Manipuri dance extensively both in India and outside India. As part of the 125th birth anniversary celebrations in the UK in 1986, he directed and performed Tagore and Manipuri dances in London at the Queen Elizabeth Hall, the Bharatiya Vidya Bhavan and the Commonwealth Institute Hall, as well as in various cities around the UK. In 1995 and 1997, on behalf of Visva-Bharati University, he directed performances of Tagore musicals staged at the Parliament House, New Delhi for the Indian Prime Minister and Indian MPs. His dance tours outside India as a director and performer

have included China, Malaysia, Indonesia, Thailand, Singapore, Japan, Russia, the US, as well as almost annual tours of Bangladesh.

K Jatindra (Jiten) Singh has received many awards from academies around India and Bangladesh, including the Bulbul Academy (Dhaka) and the 1999 Academy Award from the Manipur State Kala Academy. He has directed and taken part in many TV presentations of Tagore dance musicals in India, Bangladesh, the UK and Russia. He has also acted in the TV film *Tridhara* and in the documentary *Moor-ho-jighansa*. His training in dance started in early childhood from his father, the Late Guru K Kamini Singh; he trained later with Late Guru Lokeshore Singh, Late Guru Babaton Singh, Late Guru Lakshman Singh, Late Guru M. Amubi Singh, Late Guru H. Atomba Singh and Late Guru A. Amubi Singh. He has a Diploma in Manipuri dance from the Manipur Dance Academy and four years' Guru training from the Late Guru M Amubi Singh.

K Jatindra (Jiten) Singh is currently Professor of Manipuri Dance and Head of the Department, Rabindra Sangeet dance and drama (Theatre Arts) at the Sangeet Bhavan, Visva-Bharati University.

Saturupa Surana

Companion (dancer)

Saturupa Surana has been studying dance since childhood from Madhav Mukherjee, Bhama Murali, Madhuri Sinha, Debobrata Mukherjee and Lata Paduval. She often dances in Tagore dance musicals such as *Chandalika* and musicals with dance such as *Bhanusinghair Padabali* and *Mayar Khela*, which she has performed around India. As well as Tagore dance, she dances Manipuri and Bharatanatyam, Indian classical dances. In January 2007, she was awarded the Brahmi Kala Samman award by the West Bengal Vichar Manch. She has a Masters in Modern History from Visva-Bharati University.

TS Vasunni

Bojroshen (dancer)

TS Vasunni has performed the lead roles in all of Tagore's dance musicals, including *Shyama*, in several major productions staged by Visva-Bharati University across India. He originally trained in Kathakali under Guru Kalamandalam Gopi and Guru Kalamandalam Padmanabhan at the Kerala Kalamandalam. Even as a student, his performances attracted attention and he was invited to tour the US, Canada and Hong Kong, as well as to Russia and Turkey. As a Kathakali teacher at the Guruvayur Kathakali Club in Kerala, his performances in the roles of Duruyodhan, Ravan, Hiranyakashibu, Keechakan, Veerabhadran, Dussasanan and Trigarthan were widely acclaimed and he also performed on tour in Italy and Poland.

After being a lecturer of Kathakali at the Nalanda Dance Research Centre (Bombay University), he joined the Sangeet Bhavan, Visva-Bharati University as senior lecturer. Since then, he composed *Dasavatharam* combining Kathakali and Bharatanatyam and performed it at many cities and towns all over India to critical acclaim. He also gave a solo dance tour to Sri Lanka, performing Kathakali, Bharatanatyam and Tagore dance, earning rave press reviews. He is one of the few artists who can perform Theeyattam, a traditional ritualistic art of Kerala which contributed to the evolution of Kathakali. He is currently a reader in the faculty of Kathakali at Sangeet Bhavan, Visva-Bharati University.



Musical arrangers

Animesh Chandra

Musical arranger, synthesiser & esraj

Animesh Chandra learned to play the esraj from his father, the late Ramesh Chandra, a renowned esraj player who frequently accompanied the leading Tagore vocalists at their major concert appearances in Kolkata. He is also well-known for his original compositions and for his subtle use of synthesiser. He has accompanied many Tagore productions organised by Visva-Bharati University, Santiniketan.

He has toured with various musical groups from Visva-Bharati in performances all over India and Bangladesh.

Debasis Hazra

Musical arranger & lead percussionist

Debasis Hazra started learning tabla from his father, the late Kanailal Hazra, at the age of five. He went on to learn from tabla guru Chitta Mukherjee, Ukutdhari Banerjee and Manas Dasgupta, a disciple of Pandit Gyan Prakash Ghosh.

He performed in many Indian radio and television broadcasts and major performances, including the Platinum Jubilee celebrations of Visva-Bharati University at the Indian Parliament in Delhi. He accompanied many renowned Indian classical vocalists and Tagore singers, including Kanika Bannerjee, Nilima Sen, Santidev Ghosh and Feroza Begum. He accompanied several international tours by performers from Visva-Bharati to Singapore, Kuala Lumpur, Bangladesh and Japan.

Since the age of 18, he accompanied almost all the major Tagore productions and televised performances staged by Sangeet Bhavan, Visva-Bharati on tabla, khol and pakhawaj. From the opening credits of *Shyama*, his percussion sets the pace and creates the atmosphere for almost every scene in the film. His untimely death in August 2009 deprived the world of a remarkable musical talent. He was also the life and soul of many rehearsals, including those for *Shyama*.

