



PRABASI

PRESENTS

RABINDRANATH TAGORE'S

Tasher Desh



A DANCE DRAMA
ADAPTATION BY

SUCHITRA MITRA WITH RABITIRTHA

AT

WEST PARK SECONDARY SCHOOL AUDITORIUM
1515 BLOOR STREET WEST, TORONTO
SATURDAY, MAY 24, 1975 – 8 P.M.

44-6109

Tagore Society Of New York, Inc.
Hindu Students Assoc. Of C.U. JOINTLY

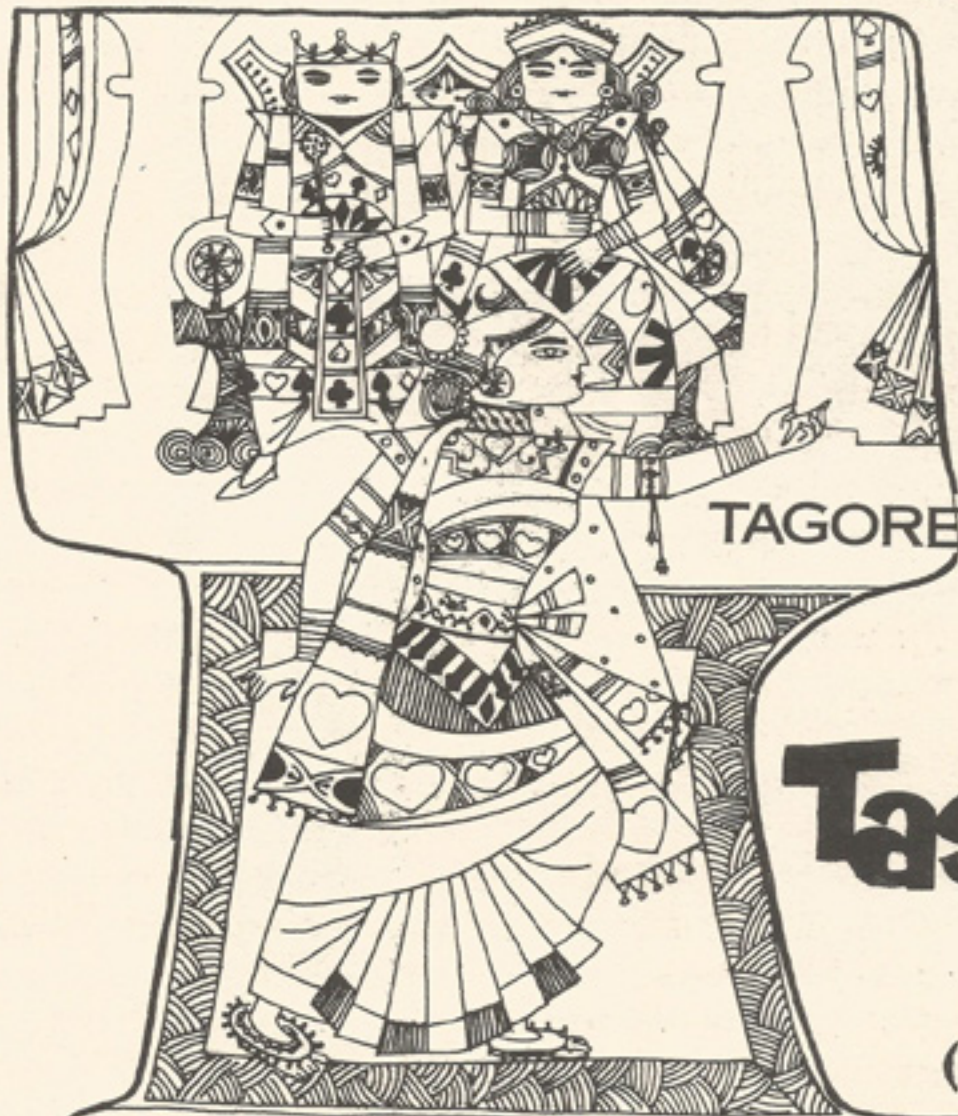
PRESENT
 FOR THE FIRST TIME
 IN NORTH AMERICA

**PADMASHREE
 SUCHITRA MITRA**

WITH
RABITIRTHA

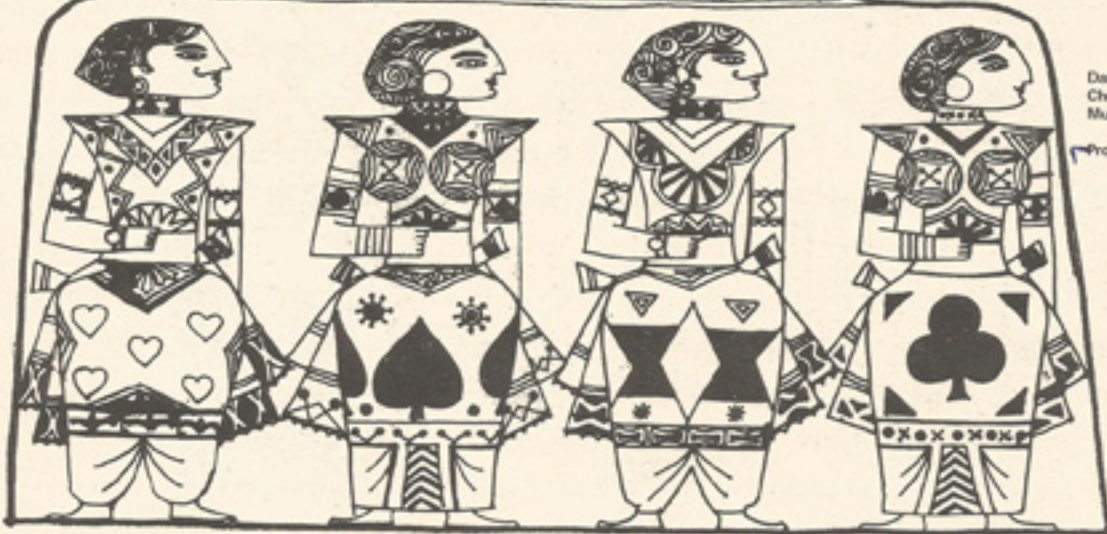
IN

TAGORE'S DANCE DRAMA



Tasher Desh

(Land of Cards)



Dance Drama Adaptation By: Suchitra Mitra
 Choreography By: Ram Gopal Bhattacharjee
 Music Direction By: Suchitra Mitra
 Dwijen Chowdhury
 Program Co-ordinator in India: Ramkrishna Sinha

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Saturday May 31, 75 8.00 pm
 Sunday June 1, 75 8.00 pm

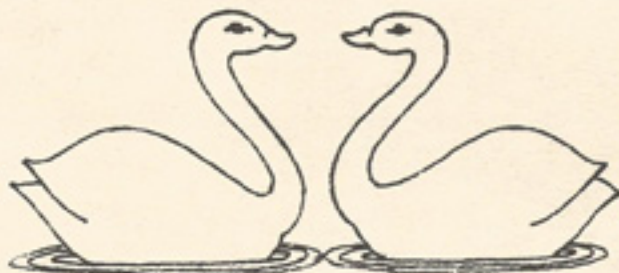
RABINDRANATH TAGORE-THE PROPHET OF A NEW AGE

Rabindranath Tagore the poet, the philosopher, the singer, the educator, the artist, the man of thought and the man of action was born in Calcutta, India on May 6, 1861, in a talented and cultured family. The Tagore family produced great men and women who made their mark not only in literature but also in art, music, philosophy and stagecraft. The life of Debendranath Tagore the father was a great inspiration for the poet. His mother died when he was still young.

Long before the end of the nineteenth century the fame of Rabindranath Tagore as a poet and a thinker was well established in India and other parts of Asia, but only among limited circles in the Western world. It was not until 1913 when he received the Nobel Prize in literature that he became well known throughout the world. The English translation of Gitanjali, Gardener, Sadhana, The Crescent Moon and others were received with acclamation. His Visva-Bharati-the International University in Santiniketan has been an inspiration to all who have visited it. Between 1912 and 1930 Tagore paid five visits to the United States, giving lectures, recitations and interviews.

Professor Amiya Chakravarty, a great scholar, the editor of "Tagore Reader" and a companion of Tagore in many of his travels, appraising Tagore, said: "Rooted in ancient traditions of India, Rabindranath was open to the inspiration of other civilizations, and travelled and contacted many cultures in Asia and the West. His life was interwoven with the thoughts and aspirations of an entire epoch of mankind. A twentieth century poet and seer, he was above all a poet of humanity."

During the centenary in 1961, the United States Information Service issued a commemorative pamphlet in which it paid tribute to Tagore: "In this Tagore Centenary year people all over the world are paying homage to a great son of India. Poet, painter, playwright, educator and ambassador of enlightenment, Tagore embodies the idea of the universal man, and his influence is found wherever any one may read a book, see a play, enjoy music, view a painting or converse in freedom on man and his place in the universe. Poet, philosopher and humanitarian, he symbolises the culture and highest learning of India, but by his dedication to the quest for truth and the development of man, Tagore transcends geographic boundaries and belongs to the world."



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The Tagore Society of New York, Inc. is a non-profit and non-political membership organization, founded in 1960, to promote the ideals of universalism and humanism as exemplified by the life and work of Rabindranath Tagore. It encourages study of these and similar works to stimulate understanding of these ideals, through lectures, forums, symposia, recitals, music, dance, dramas, dance-dramas, art exhibitions, and other cultural and social functions.

The Tagore Society has throughout the last fifteen years has produced a number of plays, musicals and dance-dramas, such as King of the Dark Chamber, Shyama, Shakuntala, Falguni, Chandalika ect., which have been acclaimed by all who were present. "Music of India throughout the Ages" has been produced in some university Centers even outside New York City.

To those who are interested in fostering these ideals and taking part in these experience, the Tagore Society extends a hearty welcome.

Prafulla C. Mukerji.

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At this stage the ruler of the island enters the scene, followed by the Queen, the princess and courtiers. The princely visitor welcomes them with a song which offends the gathering as being sacrilegious and they seek to purify the atmosphere by singing the National Anthem of their land. The King then asks the foreign visitor if he has brought any gift, to which the Prince replies that he has brought the rarest of gifts - the gifts of Restlessness - to the placid land. The audacious remark creates a stir and the banishment of the visitor is demanded. But the Queen and the Princesses whose hearts are already moved by the appeal of the visiting Prince, oppose the demand of banishment.



The presence of the Prince would appear to have created an upheaval in the thought-process of the islanders. They have grown restless and they wander about in the forest. The maidens inspired by their new awareness of the beauty of nature, start singing songs of love. Nature speaks to them, clouds bring mystic messages to them from beyond the horizon. Hartani, a Princess is seen busy gathering flowers in the forest. Ruhitan (diamond), a Prince comes to take her back but she has no time for what appears to her now to be a petrified court. He is mystified by her strange attitude but slowly and almost unknowingly starts falling in love with her; primeval yearnings seem to be stirring in his heart. Similarly the rest of the islanders become aware of change taking place within themselves; they have started dreaming dreams of romance.

The king appears on the scene and expresses surprise at the perfume of flowers and singing of birds and when he faces his courties he is amazed at their less of rigidity in movement and behaviour. He calls for the visiting Prince's explanation for creating indiscipline amongst the islanders. The Prince replies that he did because he wanted to. The rest of the gathering including the queen, one by one, repeat what the Prince said. The King thereupon orders the banishment of the



Queen, but as she is about to leave, he begs her to take him along with her. This way the king too is freed from the age-old bonds of rigid conduct and they all join in singing the song of emancipation.

Beeren Banerjee (Santiniketan).

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SUCHITRA MITRA

Born in 1924, as the youngest of a family deeply devoted everything Tagore stood for, Suchitra Mitra imbibed her love of the songs and poetry of Rabindranath. While yet a school student, she received her first lessons in Rabindra Sangit under Pankaj Mallik in Calcutta. On matriculating in 1941 she won her admission to music department of Santiniketan on a scholarship. She won Tagore Hymn Prize in the year (1945) of its inauguration at Visva-Bharati for a set of Rabindranath's devotional songs cast in intricate Dhrupad and Tappa style. Famous musicians like Shantidev Ghose, Indiradevi Chaudhuri influenced her career in music. Dhurjatiprasad Mukerji heard her sing for the first time in 1943-44, and was so impressed that he hailed her as the exponent of Rabindra-Sangit of her generation.

After taking her diploma from the Sangit Bhavana in 1945. Suchitra resumed her academic studies and took the B.A. degree of the University of Calcutta in 1947. Then after a gap of nearly 20 years she took her M.A. degree. But that was only incidental ; on her return to Calcutta her main preoccupation was the organisation of her own school of Rabindra Sangeet. The school came into being in 1946 and was christened as Rabitirtha by Kalidas Nag. Her association with the Rabindra Bharati University still continues in the capacity of a reader.

Suchitra was responsible for initiating a long term project of compiling an encyclopaedia of Tagore songs to serve as a guide and compendium for students and teachers. Suchitra has travelled widely in India and abroad, and shared her gift of song wherever she has been. In 1974 her contribution in the field of Tagore music has recognised and given her the highest honor "PADMASHREE" in India.

Suchitra Mitra's style has certain distinctive features, playful modulation of volume between the interval of flats and sharps and her gliding over series of microtones with the strength of underlying bass, are rather incomparable to other popular Tagore musicians.

TAGORE SOCIETY OF NEW YORK, INC.

50 KENILWORTH PL., APT. 3J, B'KLYN, N.Y. 11210. 434 3011

Background Music: Dinesh Chandra
Art Direction: Suren Chakravarty
Lighting Design: Kanishka Sen

CAST

Prince: N.K. Sivasankar
Marchant: ~~Santi Bose~~ SHAMBHU BHATT.
Patralekha: Bharati Ghosh
King: Mangalmoy Ghosh
Queen: Manidipa Syam
Diamond: Santi Bose
Heart: Arati Mazumdar
Ace: Indra Sen
Sixer: Pinaki Roy
Fiver: Aditya Mitra
Other Cards: Hashi Mukherjee

Rubi Sen
Rajashree Lahiri
Baishali Kar
Dhurjati Sen
Sudeshna Mukherjee

VOCAL

Sumitra Roy, Tusher Bhanja,
Amar Roy, Kashinath Roy,
Chandan Basuroy and
SUCHITRA MITRA

COMENTARY

Subir Mitra, Sumitra Roy,
Tusher Bhanja and
SUCHITRA MITRA

INSTRUMENTAL MUSIC

Sitar: Chittaranjan Mukherjee
Flute: Amar Chandra
Tar Sanai: Chandra Sekher Banerjee
Effect Music: Robin Ganguli
Tabla: Biplob Mandal

Stage Manager: Kanishka Sen
Manager: Rathin Banerjee

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