

# RHYTHMS

&



# RHYMES

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# CHILDREN'S LITTLE THEATRE

Registered Office:  
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Phone : 46-1200

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*Edited by*  
*Mary Sur*  
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## Editorial Notes

### CLT's New President

We all welcome Sri Ashoke Sen as our new President, and hope that he will find the fun and laughter that rings through CLT a welcome antidote to his more serious pre-occupations with the law. Though Children's Theatre may be a new line for him, Sri Ashoke Sen is no stranger to art and the stage.



*Sri Ashoke Sen*

Sri Ashoke Sen has not only had a distinguished career as a lawyer and Minister in the Central Government, but he has done much for his own State of West Bengal, taking part in many of its social and cultural activities, and building up a society for giving free legal aid to the poor. He has shown great interest in the CLT and its activities, and the organisation will be the richer for his association with it.

**Bombay Children's Theatre** Early in March the Prime Minister laid the foundation stone of the theatre-cum-museum for children which is now being constructed by the Children's Little Theatre movement in that city. He congratulated the Chief Minister of Bombay and the Minister for Social Welfare for having taken the initiative in starting the children's theatre. It would go a long way towards providing

healthy entertainment and education for the children of Bombay.

"Only children", Panditji said, "can say what entertains them. We adults have a tendency to speak for children from the experiences we remember from our childhood without taking into regard that the human mind changes, and children of today may not be thinking exactly as we thought when we were children." He added that he hoped other cities would follow the example of Bombay and that the movement for children's theatres would spread.

The theatre will have a large auditorium capable of accommodating 1,000 children, with a revolving stage and arrangements to exhibit films. There will also be an area of about 4,000 square feet for the museum, and a planetarium with a tower and a revolving copper dome.

**Building Fund** With this issue we are enclosing an appeal for the CLT Building Fund. CLT in Calcutta, has not been as fortunate as its very young sister in Bombay, and so we are still without land for our Garden Theatre. In this we urgently need the help of all our friends.

**Educational Excursion** CLT hopes during the Puja holidays to take a troupe of children from the Training Centre on an Educational Excursion to Patna, Lucknow, Delhi and Jaipur, interspersing sightseeing with a few shows on the way. Patna has long been asking CLT to pay them a visit, and we shall be able to renew old acquaintances in Delhi and meet our colleagues of the Delhi CLT.

**The Training Centre** When we moved into the then seemingly spacious quarters at Bepin Pal Rd. just a year ago, we could not foresee that we should now be complaining of the lack of space, but the Training Centre has grown so in numbers that the staff are sometimes hard put to it to arrange rehearsals.

**CLT Needs a Bus** Can anyone give us a bus? The Centre staff complain that children do not always attend regularly; the parents complain that, especially before the Festival, they have to spend long hours waiting to collect the children after rehearsals. The solution to many of our problems would be a bus which could collect the children from certain central places and take them to their homes again after classes or rehearsals.

**CLT at Burnpur** At the invitation of the Burnpur Pallab Samity a troupe of about 45 children from the CLT Training Centre went to Burnpur in March and gave two shows at Bharati Bhavan to audiences of about 700 persons. The children were accommodated at the houses of some of the officers of Martin Burn & Co., Ltd. and were extremely well looked after and thoroughly enjoyed themselves. Our special thanks are due to all those, too numerous to name, who organised the shows and looked after the comforts of our troupe. It was noticeable that the audiences were mainly adult and we were sorry that we could not meet the children of Burnpur in larger numbers, but the sponsoring organisation has invited CLT to visit Burnpur once again when they hope to arrange an open-air show mainly for the children.

**Teachers' Training Course** Seven certificates were presented at the Bengali New Year function to the teachers who had successfully completed the CLT Teachers' Training Course. These teachers will continue to be attached to the CLT Training Centre until next year's Festival in order to give them further practical training and the opportunity of watching the Centre at work. We are satisfied that the course has proved worth while, and a second Teachers' Training Course will be started probably in November and will run on similar lines.

The Sangeet Natak Akademi has sanctioned a further grant of Rs. 5,000 for the continuation of the teachers' training project, and this will enable CLT to purchase further equipment for the course.





*Sri Suniti Kumar Chatterjee, President West Bengal Legislative Council, at the CLT Luncheon given to the Czech Puppeteers.*

### **Bengali New Year's Day**

CLT broke new ground on Bengali New Year's Day at Victoria Institute, when a Central Calcutta Training Centre was opened for the convenience of the children of Central and North Calcutta areas. At the inaugural gathering Sri Sookomol Kanti Ghose, who presided, said that in spite of many odds CLT had been able to come to the Central Calcutta area, and he now hoped they would be able to sponsor a centre in North Calcutta. The amazing growth of the organisation and the spontaneity of the movement had amply demonstrated the necessity for further broadcasting the ideas of CLT. Although with limited trained teachers large scale opening of centres is not possible, it is hoped that through the teachers' training scheme schools will reap the benefit of the movement.

Sm. Chaudhury, the Principal of Victoria Institution, has assured the CLT of all possible help to the new centre, and we are most grateful to her for offering accommodation for the centre. We were very happy to have Sri N. N. Bhowse with us at the New Year's function and to receive his good wishes for the new centre.

### **Delhi CLT**

Delhi CLT had their fifth Festival on their own this year and it proved to

be a very successful one. Although Calcutta CLT wanted to send a troupe, it was not possible to depute one due to extreme fatigue after the exacting Calcutta Festival in December. Nevertheless a very enjoyable programme was put up by the Delhi Children and provided much happiness to children and parents in the Lady Irwin School auditorium. Once again the source of inspiration was Mrs Lakshmi Mazumder who along with other CLT Executives worked like Trojans to make the Festival a success. The Prime Minister once again visited the Festival and watched the children revel in rhyme and colour, song and dance. The participants this year were Delhi Public School, Lady Irwin School, Children's Section of Delhi Commonwealth Women's Association, Shyamaprosad Balika Vidyalaya and the Cambridge School. The CLT Training Centre provided the feature items.

What the Delhi CLT needs most is material in Hindi and other principal languages. Delhi is a place for all languages and a Festival at Delhi ought to be fully representative of Indian culture at its best. We hope that the talents of the All India Radio Headquarters will be available to contribute to the Delhi CLT repertoire. Incidentally Calcutta CLT must try to be at Delhi to join in their sixth Festival, next year.



## Melody Makers Club

CLT has now inaugurated a Melody Makers' Club to create special music for children. It has been amply demonstrated in CLT shows that special music is required for children and that there is a distinction not merely between music for adults and children, but also between music for different age groups among the children. CLT's limited group of music makers have done what they could to supply the needs of the school room, the community picnic or the scout rally, but more variety is needed. This was explained to a gathering of musicians at CLT headquarters on 10th April, and those present promised to lend their assistance in the composition of children's music and have now been enrolled in the Melody Makers Club, which will meet once a fortnight.

Most of the schools in this State are now humming with CLT music, but much more is needed, and as the tunes are composed, and successfully tested out in the Training Centre, they will be made over to the schools complete with notation. CLT records sincere

thanks to our latest recruits to the ranks of CLT helpers and looks forward to receiving their compositions and hearing them play for our future ballets.

## Appreciation

We are grateful to all our patrons and to the companies who help to sustain our efforts by taking advertising space in our journal, or by giving us space for advertisement in the principal newspapers. We also record our thanks to Selvel Pte. Ltd., Savile Pte. Ltd. and to Publicity Agency and Printers Pte. Ltd. for designing and making cinema slides for the May Festival, and to the Cinemas for showing them. We are happy to record the help rendered by Messrs. M. Tilak & Co., who have so kindly lent us their conveyance. Kaviraj N. N. Sen & Co. Pte. Ltd. have been a grate source of strength to CLT for the last two years. Our thanks are also due to the Titaghur Paper Mills for supply of paper in these days of paper scarcity. And last, but not least, we are immensely grateful to the parents, to senior members and executives who have worked so hard to put up this special May Festival.



*The CLT Troupe at Burnpur*

## OUR LOSS

CLT has lost one of its very early friends in Sri Benoy Biswas, an employee of Central Telegraph Office, Calcutta. Sri Biswas was in his normal place at the CLT festival office in December last. That he was not keeping well was evident from his general appearance, but nobody could imagine that he would leave us so soon. Immediately after the festival, Sri Biswas was taken ill and gradually grew worse. He was removed to hospital towards the end of February where he expired, leaving his wife and three children and a host of CLT friends to mourn his loss. May his soul rest in peace !

## OUR CASUALTY

One of our little trainees, Amitava Chattopadhyaya, was involved in a car accident and was not able to participate in either the festival or the training centre activities. His twin brother is

carrying on. We hope that Amitava will get well and come back to the centre soon.

## OUR DEBT

We are greatly indebted to Sri Hemanta Mukherji, Kumari Sandhya Mukherjee, Sri Satinath Mukherji, Sm. Utpala Sen, Sri Tarun Banerji, Sm. Gayatri Bose, Sri Shyamal Mitra, Sm. Nita Sen, Kumari Alpana Banerjee, Kumari Bani Ghosal, Sm. Ila Bose, Sri Sailen Mukerjee, Kumari Shyamali Sen, Sri Dhiren Bose, Sri Chitta Mukopadhaya, Sm. Putul Chakrabarty, Sri Tarapada Chakravarty and others for helping us to raise money for the Aban Mahal Fund. We have no doubt that this will be but the beginning of our closer association with the famous songsters of the country. Sri V. Balsara and Sri Himangsu Biswas, together with their friends also helped us to provide class music to the children of this city.

\* \* \* \* \*

## MESSAGE FROM THE VICE-PRESIDENT OF INDIA

I hope you will be able to raise sufficient funds and build a Children's Garden Theatre in Calcutta worthy of the City.

RADHAKRISHNAN.



## A LETTER FROM SAMARDA

My Dear Children,

I just want to thank you for the very interesting letters you have written to me regarding the 7th Festival, and also about the trip that you took to Burnpur. All the letters were very delightful to read, and I thank you very much for the appreciation of the ideals of CLT and also for the many suggestions you have given. I am sorry I cannot publish all your letters, but I am publishing two which more or less cover your views. I wish you a happy time in your class room and at home. Let me tell you that you have all made our lives brighter and better.

Yours affectionately,

Samarda,

\* \* \* \* \*

We are publishing below a letter from Sri Rabi Shankar regretting his inability to play for us on the 10th May at the New Empire. Rabi Shankarji is a great friend of ours and some day we shall arrange a special recital. We regret very much the disappointment caused to many of our friends.

16 Hailey Rd.

New Delhi

23-4-59

Dear Samar Babu,

I hope you have received the message yesterday through Mr. Biswas regarding my inability to participate in CLT's function on 10th of May. Much as I would have liked and inspite of my best efforts, I very much regret that I will not be able to take part as I said I would try to.

I assure you I am very keen on helping the cause of CLT and will definitely give a performance on some future date convenient to both of us and fixed well in advance. I hope you will be able to tide over this confusing situation without much affecting the cause.

Yours sincerely,

RABI SHANKAR



## The Men

### Behind

### CLT



*Sri A. N. Kerr.*

#### **Festival Architect and Stage Manager**

Without Sri A. N. Kerr, architect and stage manager there would be no Festival. In the early stages of organisation he is busy with his blue prints, planning not only the spacious auditorium the stage and green rooms, but also the layout of the fair ground, and the erection of stalls and offices. This planning is no simple task, for his is the responsibility to see that the auditorium is protected against fire hazards and the entry of unauthorised persons. He is harrassed by the requirements of the Fire Brigade and the Calcutta Corporation, by the demands of the producers who want this and that scenic effect or stage property. The stage must be carefully sloped to allow maximum vision to the audience, and it must be built to incorporate the existing trees — for it will be so nice, say the producers, to have real trees on the stage. Not satisfied with real trees,

however, they will also require him to arrange for additional trees made from branches carefully planned to fit into holes in the stage, a high overhead platform from which monkeys can hurl themselves on to the stage by ropes, or a trap door from which little mice can emerge, or a house to be slid into place on the stage. All this on a make-shift bamboo and plank structure !

But our architect is not perturbed. With infinite patience and perseverance he sorts out each demand, and his prodigious memory stores up each detail of the stage sets and with unvarying accuracy produces on the stage at the right moment, the right properties in the right places. When everyone else is worked up to fever pitch, he remains cool and collected amid the hubbub. How fortunate for CLT to have this well balanced engineer at the helm. We can proudly assert that no-one in Calcutta knows more about stage technique on a make-shift stage than Sri A. N. Kerr.



*Sri Amar Chatterjee*

### **Auditorium Manager**

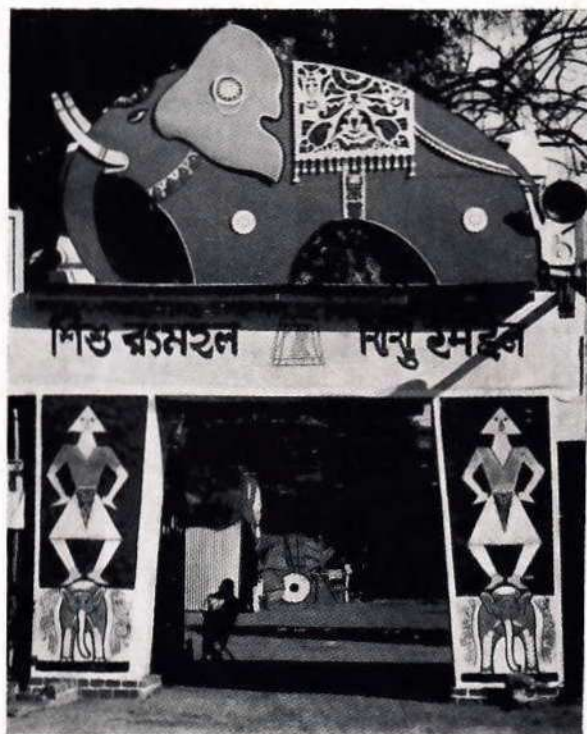
From 1953 onwards the entire management of the auditorium and festival ground has rested on Sri Amar Chatterjee. A thankless job, which no-one else would want to take over, he carries it out with quiet efficiency. He has to handle a crowd of anything up to 3,000 in the audience, not to mention the further milling crowds in the festival ground, and to keep out gate-crashers. He is here, there and everywhere, seldom flurried and always knowing what to do. In the last three years he has gathered around him a band of P. & T. friends, who resist unwelcome intruders with confidence and maintain the peace sometimes against great provocation. His righthand man for many years has been Sri Dinesh Sen, a hefty Scouter, who is capable of throw-

ing out unceremoniously any gatecrasher, and who controls the band of faithful scouts who cordon off the children's corner at the end of each show and see that no child leaves unattended. They also keep control during the performances if excited children stand up and block the view of the rest of the audience, and they 'rescue' and care for any child who starts to cry during the performance. They can often be seen during the interval with a child mounted on shoulder hunting cheerfully for the parents, though it is sometimes like looking for a needle in a haystack.

Though few people realise it, it is due to Sri Amar Chatterjee and his cheerful and efficient gang that the CLT auditorium, though one of the largest in Calcutta, is never disorderly, or rowdy.



# S E V E N T H F E S T I V A L



Early in December last a great Red Horse at Park Street and Chowringhee crossing proclaimed to Calcutta that the Seventh CLT Festival was on its way, and shortly after a great Blue Elephant drew attention to 43 Chowringhee, where once again, owing to the kindness of the Tata Directors, CLT was converting a bare site into a children's wonderland. The horse and the elephant, which so enchanted everyone, were the creation of the versatile Suresh Dutta, assisted by members of the Hobby Centre. Great activity was taking place behind the paint splashed wall in Chowringhee. An intriguing dome appeared and people began to ask what was happening. This was the work of Calico Cloth Mills, who this year were sharing the Festival Ground with CLT and offering novel entertainment to the parents. And each evening

a large balloon was sent up with a trailing tail of coloured lights. Some captious critics said that Calico did not go with CLT, but for our part we found the two C's a friendly and a fruitful combination. Surely costume and colour in everyday life is just as important as on the stage ?

Meanwhile the work of erecting the great Festival pandal was going on, and on the half completed stage rehearsals were already taking place. Stalls around the Festival ground provided further attractions. By the time that the Festival started on 20th December, all Calcutta was aware of what was afoot, and not only the children. They, of course, look forward to this great annual event and they hardly needed to be told that the Festival was on—they were already pestering their parents to purchase tickets for them.



*Joy Puppeteers receive an ovation after their last performance.*

So when the third boom of the stage gong resounded through the auditorium on that first night, CLT helpers were happy to see a large and expectant crowd. When the curtain slid back and the lights went up on the stage there was one large white flower on the dark back cloth. With each succeeding night further flowers were added so that on the final night the audience could count sixteen of them. Sixteen nights' festival, with different programmes almost every night and packed, appreciative audiences! Surely this is something of a feat!

This year, however, we must give part of the credit to our good friends, the Czech puppeteers. In four evenings they gave seven shows to enraptured audiences, and they could have packed the auditorium for many more shows. Puppetry is an ancient art, but in Czechoslovakia they have made of it something new and unique in its appeal and fascinating in its precision. What skill there is in every item, whether it is

a circus trick rider, or a kangaroo doing conjuring feats, or an exquisite miniature ballet dancer! There is no doubt that the Joy Puppet Theatre lived up to its name and made a fine contribution to the success of the Seventh CLT Festival, as well as giving CLT the pleasure of meeting the charming troupe of artists who worked behind the scenes. To Dr. Norbert Fryd and his friends, now back again in Czechoslovakia, CLT sends its thanks and hearty greetings.



*Dr. Norbert Fryd and Mme Kainarova with Sri Samar Chatterjee.*



And what of the CLT programmes, presented on the other twelve nights? Well, CLT has grown and the number of the trainees in the Centre is now about 150. With such a large number it is possible to put on a very varied programme of short items before the interval from the Centre alone, and their production is remarkably trim and well co-ordinated. CLT's latest rhymes are gay and the music catching, and this year the costumes for these rhymes were outstandingly successful, for though simple in design, they were rich in colour and variety. It is difficult to choose favourites from among these short items, but "Wandering Minstrel", and "The Hill Belles" seemed to delight everyone, and one must not forget to mention the ever charming item for the tiny tots, "Chugger Chugger Choo", in which the last and smallest carriage rocked with such determined vigour that it nearly got uncoupled from the train.

Although each year a few straight plays are tried out they are not on the whole appropriate for the festival stage and this year's Hindi items were a disappointment for that reason. "Finding the Tickets" performed in English did not go as well as the Bengali version of the previous year. Indeed the Bengali version was the most successful of the straight plays attempted so far. Without music it is much more difficult to present an effective play, and the schools

would do well to follow CLT technique in this respect. Three musical playlets, presented by the schools were outstanding, namely "Beralmoni" by Bethune School, "Khukumoni" by Sishu Vidya Mandir and "Sumanta" by Victoria Institution. The second school, newcomers to the Festival stage, are a great asset, and we shall look forward to further contributions from them.

A few items from other countries were presented on one day, and provided a good contrast to the usual fare. There were neat and restrained Japanese dances; the rollicking fun of the Chinese Dragon Dance, and from England the Sailor's Hornpipe. This international aspect of the Festival programme could with advantage be developed, so that our children can learn something of song and dance in other countries.



*Khukumoni*



*The Wizard of Oz*

A family census on which was the best feature gave the unanimous reply of "The Wily Fox." This new feature should now have a firm place in the CLT repertoire, for it is in the best CLT tradition. The story is simple and easily understood by the youngest in the audience, and it has the never failing appeal of animal fables. The stepping and rhythm is also simple and could easily be mastered by any kindergarten class. The music is infectious and gay, and the chorus of little birds provides plenty of scope for the younger ones. Add to this the lavish colour of the CLT setting, with the quaint little house in the wood, T a p a s Sen's wonderful cloud effects, the excellent costumes, particularly of the foolish Cock, and here was a masterpiece of equal appeal to adult and child. And how the little performers enjoyed it too!

In its own way equally appealing was the "Wizard of Oz", though its story was not so easy for the little ones to follow. It has less cohesion than "The Wily Fox", but was carried through successfully by the stage personality of its leading lady, who won all hearts. Moreover it has

to its credit the achievement of being the first CLT feature in which the little actors spoke their parts directly. Carefully placed microphones and positioning of the actors enabled the voices to come across, but even so they sometimes faded as the children moved away, and the need to keep within range of the microphone prevented the movement from being entirely free. That these difficulties were overcome says a great deal for the principal players, but it is apparent that the original CLT technique of offstage voice production is normally preferable for children's performances. It is not often that an eight-year-old can sustain a stage part such as Mini.



*Elves and Fairies*



“Elves at Play”, almost entirely reset and elaborated, provided a pleasing feature, and the production was very effective, with the toys tumbling out of the toy cupboard and the stuffed elves coming alive, with the giant fairy book turning over its pages and opening new vistas to the elves’ human visitor.

The three revivals evoked varying responses from the audience. “Sat Bhai Champa”, in new costume and with more effective staging, was entirely delightful, though those who had seen its earlier version missed the vigour of the malis’ dance. “Aban Patua”, with a remarkably young cast and a new setting, made a great appeal to those who had not seen the earlier production, but it has ceased to be a dance drama, and is now a musical play, largely sustained by its wonderful music and songs. The superb dancing of the original could not be reproduced, and so those who had seen it played in the early

days when it did much to build up CLT’s reputation, were disappointed.

“Mowgli” was as fascinating as ever, with its realistic jungle effects. Perhaps some of the novelty had worn off for those who had seen it before, for the jungle calls seemed less effective this time. Also many missed the camp fire scene in which CLT’s President had acted the part of the scoutmaster.

The one long feature presented by a school was “Kalmrigaya”, the first of Tagore’s dance dramas. Though well within the range of school children, and presented with grace and fine feeling by Diocesan School, the subject was, as one young member of the audience put it, too sorrowful for CLT.

Alas, this Festival was the last to be shown at 43 Chowringhee. By December, 1959, it is expected that new office buildings will be in the course of erection where the CLT pandal stood. CLT has now to look for ‘fresh fields and pastures new.’



*Thirteen Flowers Indicate the Thirteenth Show of the Festival.*

# I Went to Burnpur

by *Rashmi Roy, CLT Trainee.*

On Friday the 27th March, I left Calcutta with my parents at 4-30 a.m. in the morning. We came across hundreds of lorries coming towards Calcutta with their big headlights on. We could not see anything as our eyes were dazzled with the strong lights. At Rishra the sky became clear and with the morning light we got relief from the headlights of the trucks. We took breakfast at Burdwan and the weather was very cloudy so we had a pleasant journey up to Asansol. All the way it was very cool, and adventurous for the high speed at which we drove. We reached Asansol at 9-30 a.m. where we were astonished to know from Tinku's mother over the phone that rehearsal started at 8 a.m. in the morning. because we were told to reach Bharati Bhavan at 10 a.m. However on reaching Bharati Bhavan at Burnpur by 9-45 a.m. I found with great relief that rehearsal had not started, only the musicians had taken their seats and the stage was being set. My parents left me there for rehearsal and went to Burnpur Hotel. The rehearsal was over by 1 p.m. and I was picked up by my parents for the hotel. Although the hotel was not new to us it is worth for description. All the rooms are in a row with a covered verendah overlooking a vast land, which is on a gradual slopes. The view from the verendah is wonderful, and it is furnished with electric fans and cane chairs. The rooms are well furnished and the beds are provided with Dunlopillo mattress. Bathrooms are fitted with bath tubs in which hot and cold water is running for 24 hours. Everything is very neat and clean and well kept. From bed tea to dinner the food was

excellent, and always served in hot plates. There are lovely flowers in the garden both at the front and at the back of the hotel.

I was asked to report at Bharati Bhavan at 4-30 p.m. for make-up. The play started just at 7 p.m. with a speech explaining the motto of Children's Little Theatre by Samarda. At first different rythms were played, then "Elves at Play". In this play Tinku with her usual talent acted very well though she could not attend rehearsals at Calcutta as she was at Asansol. She took part in the stage rehearsal at Burnpur on the same morning. Next followed "Jijo". This play was liked best not only for the story but in every respect; the tune was jolly and the acting was good and above all the lighting was wonderful. All through the speed was maintained, really it was a wonderful show. I acted as one of the Jijos. Anumpa as the elder brother was lively and very free.

Next day there was no rehearsal for me. I went with my parents to the houses of some friends at Burnpur and Asansol. After lunch we took rest at the hotel. Again at 5 p.m. I went to Bharati Bhavan for make-up. At 7-15 p.m. the show started with "Sat Bhai Champa". The costumes were very good. It was followed by "Jijo." On both the days the story of Jijo moved the audience.

Next morning after breakfast we left Burnpur for Calcutta. At Asansol while my parents went to attend an inter-city meeting of Asansol Rotary Club, I spent the whole afternoon with a friend of mine. From Asansol we started for Calcutta at 5 p.m. We halted at Burdwan for a few minutes and reached Calcutta at 10-30 p.m. in the night.



# MAY FESTIVAL

## PROGRAMME

( Subject to alteration without notice )

1st May

AT MAHAJATI SADAN

CLT

Music Recitals

- 1) Song of Colour and Rhymes
- 2) Quarrelling Myna
- 3) Singing Sailor
- 4) Rain Riders
- 5) Gardener's Folk
- 6) JIJO

- 1) Tarun Banerjee
- 2) Alpana Banerjee
- 3) Bani Ghosal
- 4) V. Balsara

Once upon a time there was an old Hatmaker, who lived in a village in the shadow of the great mountain, Fujiyama. He had two sons, Big Brother and Little Brother. They were very poor, and when Little Brother wanted some sweets to celebrate the Festival of the Four Goddesses, Big Brother suggested that the two of them should make some hats and sell them to earn money to buy sweets. When the hats were ready a snowstorm started and father did not want the children to go to the town, but Big Brother said he would go and the Goddess of Children would protect him.

As Big Brother was trudging through the snowstorm, he suddenly found himself before the Four Goddesses on their pedestals. They had no covering on their heads to protect them from the snow, so Big Brother gave them the

three hats that he had meant to sell, and also his own hat. When he got back home and told his father what he had done, the old man said he had done rightly.

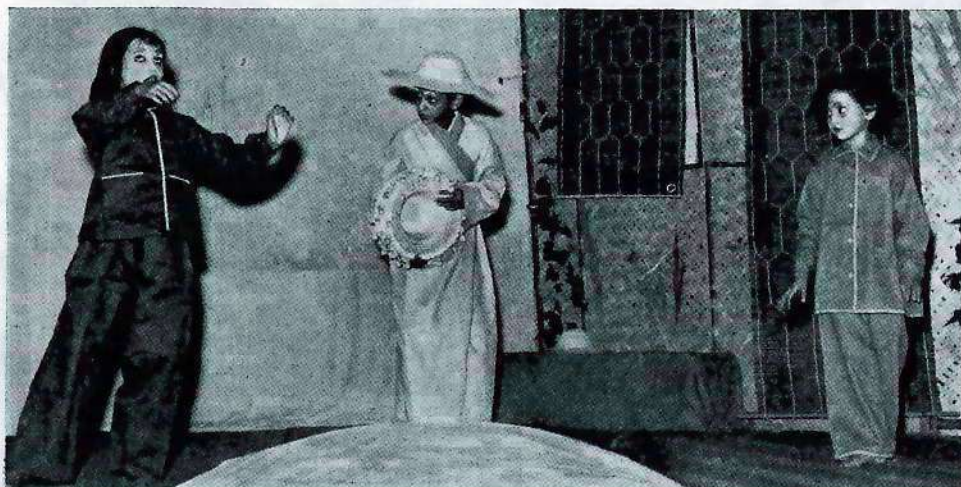
Meanwhile the children of the village had been celebrating their festival and had brought as a present to the Goddesses a sledge covered with a mat and piled up with sweets. When the old Hatmaker and his sons were asleep, the Goddesses came to their little cottage and brought the sledge of presents with them, and on top were the hats that Big Brother had given them—and the hats were turned to pure gold!

Words by Samar Chatterjee.

Music by Robi Roy Chowdhury,  
adapted and directed by CLT Orchestra  
Choreography by Manjulika

Roy Choudhury & Kanai Lal De.

Play back : Alpana Banerjee & others





## AT MAHAJATI SADAN

2nd May

CLT

- 1) Screeching Cart
- 2) Swinging Palanquin
- 3) Chugger Chugger Choo
- 4) Singing Jet
- 5) THE COCK AND THE WILY FOX

Mr. Cock lived in a little house in the forest. In the morning he rang his bell and summoned all his little feathered friends to play with him. When his other friends, the Cat and the Sparrow came in, they warned him that the Wily Fox was about and he must not leave his house. Then they went off to their work as forresters. The Wily Fox came in playing his guitar and singing a catchy song, and spread some grain in front of the house. Out came Mr. Cock and was chased by the Wily Fox, and only rescued by the return of his friends. They scolded him for being so foolish, but the next day the same thing happened.

### Music Recitals & Playback

- 1) Shyamal Mitra
- 2) Ila Bose
- 3) Orchestra by Himangshu Biswas and Party.

In the night a storm shook the little house and loosened some of its planks. The Cat and the Sparrow, not trusting their foolish friend, decided to nail the door up so that he could not come out of the house, but they did not know that he could get out through the loose boards. This time the Wily Fox caught him and carried him off, but little Squirrel saw what had happened and called all Mr. Cock's friends, who attacked the Wily Fox and rescued Mr. Cock.

Words & Song Tunes : Ranjit Ganguly.  
Music : Tarun Ganguly and Ranjan Majumder.

Choreography : Suresh Dutta.



*The Wily Fox is  
Defeated*



# AT MAHAJATI SADAN

3rd May

CLT

## ABAN PATUA

### Scene I

The little Princess with the help of her attendants tries to paint the beauty of the morning, but throws away her paints in despair. Tilakdhari, the Court Artist, tries to console her and shows her the portrait he has drawn of her, and then the picture of Nataraj painted by his guru, Abanpatua. The Princess begs the King to send to the forest to fetch Abanpatua.

### Scene II

In the forest where Abanpatua lived and painted with his animated brushes of seven colours, Tilakdhari comes to seek him, but the animals and birds do not like his intrusion, and when Abanpatua sets off for the palace the monkey steals the brushes to ensure his return—all except the red brush.

### Music Recitals and Playback

- 1) Hemanta Mukherjee
- 2) Sandhya Mukherjee
- 3) Gayatri Bose
- 4) Neeta Sen
- 5) Sailen Mukherjee
- 6) Tarun Banerjee
- 7) Bani Ghosal
- 8) Putul Chakrabarty
- 9) Shyamoli Sen

### Scene III

The Princess is very happy with her new teacher. One day she asks Abanpatua to paint for her, but he has only the red brush, and so he starts to paint in red. When he can find nothing else to paint he sets his animated brushes to paint the white kash flowers, the white swan and the Prince's white horse and the King's palace. The red brushes dance to his bidding until there is a great outcry and everyone demands that these things be restored to their natural colour. Then Abanpatua recalls the red brushes and tells the Princess that he must go back to the forest. So he puts her to sleep and bids her farewell.

Words by Samar Chatterjee.

Music by Priya Lal Chaudhury,

Choreography : Suresh Dutta.

*Aban Patua*





## AT NEW EMPIRE

10th May

CLT

- 1) Opening Song by CLT Music Group
- 2) Five Elements
- 3) Oh ! Ma, I Love to Play in Rain
- 4) Ayre Bhola Kheyal Khola
- 5) Megh Moolooke
- 6) Mashi go Mashi
- 7) Toong Sonada Ghoom
- 8) Amar Kheyal Tak Dooma Doom
- 9) Rhythm in Motion
- 10) SUMANTO—CLT's Newest Feature

Playback

Satinath Mukherjee  
Utpala Sen

1st [Once upon a time there was a Rajah who had a very fine garden, but nobody dared to enter his garden and even his gardeners dreaded his presence. Birds flew away from him, and pets ran away from his touch. Yet he loved flowers and trees.] 2nd [The children in the neighbourhood longed to enter the garden, but dared not. One day a small boy entered the garden and coaxed the other children to come and play there. As they were playing the Rajah entered and all except little Sumanto ran away. The Rajah caught hold of Sumanto, but let him go on pain of severe penalties if he came in again. Sumanto laughingly told the Rajah to build a wall to shut out light and air. The

Rajah in his anger did so, and all the flowers and trees withered away.]

3rd [The 4th Rajah was miserable. He longed for his flowers. Suddenly through a hole in the wall entered Sumanto. Flowers sprang up around him and bloomed. The Rajah begged Sumanto to give him more flowers and more colour. Sumanto said "Let my companions play here and you will get everything." The Rajah said "So be it." The wall was demolished and the children came in, and all the flowers and trees blossomed and laughed in happiness.]

Words by Samar Chatterjee.  
Music by Priyalal Chaudhury.  
Choreography by Sunil Banerjee.

### The CLT Playbacks & Supporting Artists :

Dhiren Bose, Santa Sen, Chitta Mukherjee Shyamali Sen, Gautam Bose, Papiya Bagchi, Rooma Bhattacharjee, Atashi Ghoshal, Bina Mukherjee, Krishna Sen, Sukla Chatterjee, Jayati Choudhury, Samir Ganguly, Ranjit Ganguly, Sarmila Tagore.

### CLT's Own Orchestra

S. Biswas, Dilip Roy, Mantu Mukherjee, Keshab Sur, Phani Bhattacharjee, Satya Banerjee, Sailen Das, H. Mukherjee, P. Ghatak, Nirmal Chakravarty, Tarun Ganguly, Ranjan Majumder.



## —অনেক চিঠির একখানা—

সমরদা,

সেদিন স্কুল থেকে আসার পরই মা আপনার চিঠিখানা দিলেন, পড়ে আমার খুব আনন্দ হয়েছিল। আপনি যে আমাকেও একখানা চিঠি দিয়েছেন তাতেই খুব খুসী হয়েছি। CLTর বিষয়ে আমি কি কিছু লিখতে পারি? তবে যে আনন্দে ঐ দিনগুলি কাটিয়েছিলাম তা সব সময়ে মনে পড়ে। কিছু বলবার আগেই এই কথাটাই ভাবি যে আমাদের সমরদা এত পরিশ্রম করেন কি করে? কারণ, দেখলাম, CLT ফেস্টিভালে সকাল হতে শেষ পর্যন্ত সব জায়গায় এবং সব সময়ে তিনি আছেন,—কোন কিছু কাজ তাঁকে ভিন্ন চলে না। সব ক'টা প্লে আমি, মা, বাড়ীর অনেকেই দেখেছেন, ও ক'দিন যে কি রকম মজাতে কাটিয়েছি! ওখানে গিয়ে আমার অনেক বন্ধুদের সঙ্গে দেখা হয়েছে, সকলেই ফেস্টিভাল দেখতে এসেছে। অবন পটুয়া, ক্ষুদে ভূতের কাণ্ড, হলদে বুঁটি মোরগ, বেড়ালমণি খুব ভাল লেগেছিল। তাছাড়া অচ্যুত প্লেও খুব সুন্দর হয়েছিল। আমার বন্ধুরা দেখে অবাক হয়ে গেছে CLTতে এত ভাল প্লে হয়! পাপেট শো দেখেও আমার খুব ভাল লেগেছিল। কি সুন্দর পুতুলগুলি হাঁটছিল, নাচছিল! এই রকম পুতুল খেলা আগে কোনদিন দেখি নি। আমি চারটে বিষয়ে প্লে করেছিলাম। বড় ষ্টেজে প্লে করা আমার এই প্রথম। কানাইদা, সুরেশদা, সুনীলদা, বেলাদি এত যত্ন করে এবং কষ্ট করে না শেখালে কিছুই পারতাম না। এই জন্য CLTতে যেতে ও শিখতে আমার খুব ভাল লাগে। CLT উৎসব আগেও আমি অনেকবার দেখেছি কিন্তু এবার আমার আরও বেশী ভাল লাগল। অনেক বন্ধুদের সঙ্গে খুব আমোদ করে দিনগুলি কাটিয়েছিলাম। নিজেও ষ্টেজে প্লে করার সুবিধা পেয়েছিলাম। আপনি আমার প্রণাম নেবেন। ইতি—

স্বপ্না বসু