APPENDIX

PROSCENIUM VENTURES

Fig. 1 Photographic montage, a Proscenuim feature, in Baki Itihas in the revelation of human violence in history.

Fig. 2 The barrenness of life in Evam Indrajit.

Fig. 3 A symbolic back drop of a ferris wheel signifying the meaningless circularity of life in Evam Indrajit.
THIRD THEATRE EXPLORATIONS

Fig. 4 No stage paraphernalia – barest minimum of a stage.

Fig. 5 Theatre space shared between the actors and the audience.

Fig. 6 Actor – audience proximity.
ELOQUENT USE OF THE BODY – MIME FACILITATES ROLE-PLAY IN BHOMA

Fig. 7 Change of Sequence in a Break neck speed.

Fig. 8 Simulacrum of a Pump-set shown through mime

Fig. 9 Actors form a shed of a Factory
Fig. 10 Dollar Dance, a caricature of man’s greed for money.

Fig. 11 Worship of Materialism.

Fig. 12 Victim of Atomic Radiation.
THE THEME OF OPPRESSION IN BHOMA

Fig. 12 Exploitation of Rural Folk.

Fig. 13 Farmers working in the field.

Fig. 15 Poverty stricken hungry villagers.
Fig. 16 The diagram offers a possible scheme to Procession, Sircar's bold venture in Third Theatre.
Fig. 17 According to the theatre design shown in Fig. 16 the actors are implanted among the audience.

Fig. 18 The uniform costume represents a world of non-heroism in Procession.