

A N N U A L

R E P O R T

1981 - 1982

To
1983-84

S A N G L E T N A T A K A K A D E M I

N E W D E L H I

P R E A M B L E

The Sangeet Natak Akademi, a national institution, was set up by Government of India in 1953 for the promotion of performing arts. The Akademi acts at the national level for the promotion and growth of Indian music, dance and drama; for maintenance of standards of training in the performing arts; for the revival, preservation, documentation and dissemination of materials relating to various forms (including folk and tribal) of music, dance and drama and for the recognition and institution of awards to outstanding artistes. It also coordinates activities of State Akademis in the fields of dance, drama and music. The highest authority of the Akademi is its General Council. The Executive Board, which is its governing body, is responsible for its general superintendence, direction and control of the affairs of the Akademi.

The Akademi runs two institutions, one for training, under emigrant teachers/gurus of all India standing, in Kathak dance and the other in Manipuri dance, in Delhi and Imphal respectively. The Delhi institution is called Kathak Kendra and the Imphal institution Jawaharlal Nehru Manipur Dance Academy.

One of the better-known programmes for the support of the performing arts as stated above is through recognition accorded to outstanding performing artistes and

scholars every year. This includes the award of Akademi awards to selected artistes of eminence. There is also a provision for 30 life-long fellowships. Fellows are elected by members of the General Council from amongst artistes of outstanding merit in the fields of music, dance and drama or such persons as have rendered outstanding service to the cause of the performing arts through their scholarship, research or original contribution.

Another significant effort to sustain and promote India's national cultural identity is by encouraging genuine artistic activities through national institutions working in the fields of music, dance and drama by providing to these institutions advice and financial support for training students, organising festivals and production of new plays, dance-dramas, etc.

The Akademi accords high priority to the building up of its archives, museum and library with a view to ensuring preservation of the various art forms and also with a view to disseminating its rich collections for research and study. The archives comprise tapes, records, photographs, slides, films, books, museum exhibits, etc. A gallery of musical instruments called 'Asevari' has been organised as part of the museum of the Akademi which houses over 250 representative pieces, some of them rare, of various groups of musical instruments. There are also several pieces of colourful masks, head-gears, costumes and puppets, reflecting India's rich theatrical heritage which have been displayed in a separate gallery, called 'Yavanika'. The museum has also acquired some rare manuscripts, paintings and photographs of sculptures which are relevant to the tradition of India performing arts.

The Akademi's library contains some 15,000 books, besides hundreds of journals, newspapers and discs of non-film Indian and foreign music. An important activity

of the Akademi is the publication of authentic literature on music, dance and drama. Apart from publishing its own books and monographs, the Akademi also encourages publication of selected works through grants to authors and **institutions. The Akademi also brings out a quarterly journal 'Sangeet Natak' on the performing arts to which leading scholars and experts contribute.**

There are countless forms of folk and tribal performing arts which needed re-discovery, dusting and careful nurturing, both financially and artistically, for they are an important element of our cultural identity. The Akademi, despite its rather limited resources, has made significant efforts over the years to secure the preservation and support of selected rare forms that are threatened with extinction owing to discontinuance after our independence of the kind of support which had been available to them traditionally through princes and landed aristocracy. The forms identified for support include Chamudiyacha Bahulye (Maharashtra), Kelasutri Bahaulye (Maharashtra), Pavakuthu (Kerala), Ravanachhaya (Orissa), Bhavai (Gujarat), Ehaona (Assam), Chidavi Khyal (Rajasthan), Maach (Madhya Pradesh), Koothu (Kerala), Manu Neeti Chola Maharaja Natakam (Andhra Pradesh), Bhand Pather (Kashmir), Kudiattam (Kerala), Panchmukha Vadya (Tamilnadu), Kinnari (Instrument), Sarangi (Instrument), Been (Instrument) Pena (Instrument), Alha (Music), Chandaini (Music), Dhrupad (Music), Marsia Khani (Music), Patua (West Bengal), Ashtapadi (Kerala), Aribapala (Manipur), Kavad (Rajasthan), Deodhani (Assam), Kavadi Chindu (Tamilnadu), Bhagwat Mela Nataka (Tamilnadu), Bayalata (Karnataka).

The Akademi in recent years has framed schemes for implementation under the current Five Year Plan, for preservation and promotion of puppetry, assistance to young theatre workers, development of tribal culture

and the folk performing arts.

The programmes undertaken during 1981-82 included 6 festivals under the scheme of 'Organising Music Festivals' and (i) Nrityanjali festival at Chidambaram, (ii) Darupad Mela at Nathdwara, (iii) Festivals of Tribal Arts and Culture at Jhwa (Dang area) and Awanjkhul (Manipur), (iv) programme of Koodiyattam, Pancha Vadyam and Ravanchhaya and (vi) National Workshop on Contemporary Theatre Arts.

With a view to providing opportunity to puppet theatre groups (both contemporary and traditional) to have a meaningful exchange of ideas, the Akademi organised a 4-day festival of puppet theatre from 27 to 30 November 1981 in New Delhi. On this occasion a seminar entitled 'Relevance of Traditional Techniques in Contemporary Puppet Theater' was also organised.

On the invitation of City of Bristol Museum and Art Gallery, Bristol (U.K.), an exhibition of Indian musical instruments and photographs showing playing positions of these instruments was organised by the Sangeet Natak Akademi from 17 July to 22 August 1982. 20 musical instruments representing vast variety of folk, tribal, traditional and classical instruments were selected from 'Asavari', the musical instruments gallery of the Akademi, and were sent to Bristol for this exhibition. The exhibition was a great attraction for the citizens of Bristol who could, probably for the first time, obtain such an intimate view of some of the Indian musical instruments.

Under the scheme 'Inter-State Exchange of Cultural Troupes', which is designed to promote emotional and cultural integration in the country and contribute to national progress, development and cultural awareness, selected troupes of musicians and dancers and drama troupes representing distinct art forms of the region are enabled to visit states other than their own. Against the sum of Rs.51 lacs provided by Government for this purpose the

Akademi spent Rs. 6.82 lakhs on the implementation of this scheme.

Under its scheme of 'Preservation and Promotion of Puppetry', the Akademi arranged for training of students in Thol Pavakuthu (shadow theatre of Kerala), Pavakuthu (glove puppetry of Kerala); Togalu Gombatta (shadow theatre of Karnataka); Kundhei Nacha (glove puppetry of Orissa) and Sakhi Kundhei (Marionette theatre of Orissa).

On the occasion of the birth centenary of late guru Amubi Singh, one of the leading exponents and teachers of Manipuri dance and recipient of Akademi award in 1956 whose pioneering efforts brought the Manipuri Rasa tradition outside the boundaries of the State, the Sangeet Natak Akademi organised a festival of Manipuri dances from 9 to 11 November 1981 on the lawns of Rabindra Bhavan. In this festival, a number of fascinating forms of traditional performing arts of Manipur were presented. More than 100 traditional performers from Manipur participated in the festival.

In 1981, the Akademi acquired SONY 3/4 inch video equipment. Since then it has done considerable video documentation work which includes five hours of Veedhinatakal festival of Andhra Pradesh Nataka Akademi, more than 2 hours of Kudiattam by Shri Mani Madhava Chakiyar and 6 hours of 3-day Manipuri dance festival organised in Delhi in November 1981 as part of centenary celebrations of late Guru Amubi Singh. In addition it documented vedic recitation and demonstration of teaching of the Vedas by Shri A.R. Tatchariar. This includes an interview of the Pandit by Dr. (Smt.) Kapila Vatsyayan, Vice Chairman of the Akademi. The Akademi also video documented puppet festival by the Rangputli group of Bangalore, Nrityanjali festival at Chidambaram, Dhruvada Mela at Nathdwara, Tribal Arts Festival and a few special items of Bharata Natyam by Smt. Sudharani

Raghupati;. Other documentation included a 7-day festival that followed the annual awards function and Therakoothu (as part of its contribution to the centenary celebrations of great poet Shri Subrahmanya Bharati), Yakshagana and Karadimaflu. During the year the Akademi added to its archives 2013 black and white photographs, ^{and} 95 colour slides.

By way of dissemination of its archival holdings, the Akademi supplied to interested scholars and institutions, on requests, copies of 65 hours of music, about 5600 photographs and 385 colour slides.

ANNUAL REPORT

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Tributes

During the year the world of performing arts suffered the loss of a number of outstanding artistes and scholars. In each case the Akademi held a condolence meeting to express its profound sense of grief and conveyed condolences to the bereaved families. Among those who passed away during the year were: (1) Dr. B.C. Deva, Musicologist and a retired officer of the Akademi; (2) Shri T.S. Palghat Mani Iyer, Award Winner 1956; (3) Miss Nirjala Joshi, a renowned music Connoisseur and first Secretary of the Akademi; (4) Shri Raadhika Mohan Maitra, Award Winner 1971; (5) Dr. Raichand Boral, Award Winner 1978; (6) Shri Nihar Ranjan Roy, Former Member of General Council and Executive Board; (7) Shri Devi Lal Samar, Member of General Council and Executive Board; and (8) Guru Veerabhadra Naik, Akademi Award Winner 1977.

The Akademi pays its homage to the distinguished artists and scholars.

Organisational Set-Up

The Sangeet Natak Akademi is a national institution set up by the Government of India in 1953 for the promotion of performing arts. It is registered under the Societies Registration Act 1860 and functions as an autonomous organisation.

The management of the Akademi is vested in the General Council. The general superintendence, direction and control of the affairs of the Akademi vest in the Executive Board^{which} is in fact the governing body of the

Akademi. The Chairman of the Akademi is the administrative head of the Akademi. Its principal executive officer is the Secretary, who is assisted by four Assistant Secretaries, one Special Officer (Documentation) and a Finance and Accounts Officer besides other officers and staff. The Finance Committee of which the Financial Adviser in the Ministry of Education and Culture is the ex-officio Chairman, assists the Executive Board in financial matters. The Akademi runs and fully finances with funds given by the Govt., two institutions, Jawaharlal Nehru Manipur Dance Academy, Imphal and Kathak Kendra, New Delhi.

The objectives of the Akademi, the powers and functions of the General Council, the Executive Board and the Finance Committee are set out in the Memorandum of Association. The Akademi acts at the national level for the promotion and fostering ^{of} the performing arts, classical, traditional and contemporary in all their richness and variety, in the maintenance of standards of training, in giving recognition to outstanding artists and for reviving, preserving and documenting such forms of music, dance and drama, as are in danger of extinction.

The list of the General Council members as on 31 March 1981 will be found in Appendix 1.

Executive Board

Smt. Kamaladevi Chattopadhyay	- Chairman
Dr. (Mrs.) Kanila Vatsyayan	- Vice-Chairman
Shri J.A.Kalyanakrishnan	- Financial Adviser
Shri J.J.Bhabha	- Member

Shri Tarun Roy	- Member
Shri Devi Lal Sengar	- Member
Shri K.V.Gopalaswamy	- Member
Shri Vijay D.Tendulkar	- Member
Dr.(Miss) Prem Lata Sharma	- Member
Shri Bansi Lal Kaul	- Member
Dr. H.K.Ranganath	- Member
Smt. Mrinalini Sarabhai	- Member
Smt. E.V.Shullai	- Member
Prof. E.Nilakanta Singh	- Member
Shri H.S.Jastal	- Member
Prof. Madurai S. Sonsundaram	- Member
Vacant	- Member

Finance Committee

- Shri J.A.Kalyanakrishnan - Chairman
- Shri K.V.Gopalaswamy
- Shri Tarun Roy
- Shri B.V.K.Sastry
- Shri J.J.Bhabha

Officers of the Akademi

The Officers of the Akademi as on 31 March 1982:

- Chairman : Smt. Kamaladevi Chattopadhyay
- Vice-Chairman : Dr.(Smt.) Kamila Vatsyayan
- Financial Adviser : Shri J.A.Kalyanakrishnan
- Secretary : A.N.Dhawan

Meetings

During the year, while the General Council of Akademi met only once (on 29 November 1981) the Executive Board, which generally meets twice a year, held as many as

four meetings on 4 July 1981, 2 September 1981, 28 November 1981 and 13 March 1982.

A meeting of Chairmen & Secretaries of State Akademies was organised on 15 & 16 July, 1981 in which representatives of Departments of Culture of States and Union Territories who have not yet set up their own Sangeet Natak Akademies and representatives of Department of Culture, Government of India also participated. In this meeting need for greater cooperation between the Central and State Akademies, systematic documentation of performing arts, compilation of national calender of important Cultural events/activities and dissemination and Co-ordination of information about up and coming artistes was stressed.

AWARDS CEREMONY AND FESTIVAL

1981-82

Every year the Akademi offers awards to outstanding artistes. Earlier the Akademi was giving 17 awards, out of which three were specifically for folk music, folk dance and puppet theatre. Considering that there are many rare forms of traditional performing arts and such aspects as stagecrafts, make-up, etc. also deserve recognition, the General Council of the Akademi, on the recommendation of the Executive Board, increased the number of awards to 19.

The Award Ceremony was held on 1st March 1982 at Rabindra Bhavan. A week-long festival of music, dance and drama was organised, which featured some of the awardees. Out of the 19 awards, one went to an eminent performer and guru in Mudi yettu, a rare form of ritual theatre of Kerala. For the first time this theatre was performed (by him) outside the temple precincts.

Names of the awardees, their fields of operation and the festival programme are indicated below:

Awardees

Music

Basavaraj Rajguru	Hindustani vocal
Zia Mohiuddin Dagar	Hindustani Instrumental (Veena)
Radha and Jayalakshmi	Karnatak vocal
Nannagiri pettai K. Krishnan	Karnatak Instrumental (Nagaswaram)
Kongbrailatnam Ibomcha Sharma	Manipuri Nata Sankirtana
Baidyanath Sharma	Daskathia (ballad singing)
Radharani	Kirtan

Contd.....

1981-82

Dance.

Vempati Chinna Satyam	Kuchipudi
Indrani Rahman	Classical dance
Parvati Kumar	Choreography
Kedar Nath Sahoo	Seraikela Chhau
Kumari Kumar Narzary	Bodo Tribal dance

Theatre.

Manoranjan Das	Playwriting
R.S.Manohar	Direction
Chintamani Govind Pendse	Acting
Ashok Srivastava	Stagecraft (Make-up)
Pazhoor Kunjan Nair	Mudiyettu
Tongben Rajanidhi Singh	Aribapala
M.R.Ranganatha Rao	Puppetry

Festival Programme

14 March 1982, 6.30 p.m.

Award presentation ceremony
Nagaswaras: Managirinettai K.Krishnan
Hindustani vocal: Basavaraj Rajguru

15 March 1982, 6.30 p.m.

Rudra Veena : Zia Mohiuddin Dagar
Karnatak vocal: Radha & Jayalakshmi
Kuchipudi : Disciples of Vempati Chinna Satyam-
Shobha Meidu & A.Bala

16 March 1982

Scenes from Marathi drama : Chintamani Govind
Pendse
Dance: Indrani Rahman
Compositions of Serfoji Maharaj (Bharata Natyam)
: Kumari Parul Jhaveri-disciple of
Parvati Kumar

17 March 1982

Demonstration of make-up through slides: Ashok
Srivastava
Kirtans: Radha Rani
Daskathia (ballad singing): Baidyanath Sharma

1981-82

18 March 1982

Nata Sankirtan : Ibomcha Sharma & troupe

Bodo dance : Kamini Kumar Narzary & troupe

19 March 1982

Mudiyettu : P. Kunjan Marar & troupe

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FESTIVALS, PROGRAMMES & EXHIBITIONS

FESTIVAL OF TRIBAL ARTS OF DANG

The Akademi organised a festival of tribal arts of Dang from 11 to 14 April 1981 at Ahwa in Gujarat. The festival was organised in collaboration with the Department of Forest of the Government of Gujarat and the Indian National Theatre of Bombay. The aim of the festival was to bring into prominence various performing traditional art forms of the Dangis - the densely populated tribes in the south-eastern region of Gujarat. The festival provided opportunity to explore further possibilities for preservation of various tribal art forms of the Dang.

The festival was designed on a multi-dimensional plan including an exhibition, a seminar and performances covering all aspects of the life of Dangis. Photographs on their life style, musical instruments and handicrafts were displayed in an exhibition. The seminar provided an academic forum to discuss various aspects of Dangji Culture. The performances included a variety of items such as Story on Thali, Madal, Pawri, Dhak, Dhandli, Powada, Dera, Tamasha and traditional dances of the Dangis. Archives of the Akademi documented these performances in the form of sound-recording (14 hrs.), still photographs (220) and slides (125).

TRIBAL FESTIVAL AT MANIPUR

Dr. B.K. Roy Burnan, President of the Institute of People's Action, Inphal made a proposal to organise a Festival of music and dance of various tribal communities of Manipur and requested the Akademi to give financial assistance for it. The matter was considered and assistance of Rs. 10,000 was sanctioned for this event which was organised on 25 and 26 May 1981 at Awangkhul (Manipur) by the Institute of People's Action, Manipur.

The festival was inaugurated by Smt. Kamaladevi Chattopadhyaya, Chairman of the Akademi. In this 2-days of Festival, music and dance of 'Rengmai', 'Marain', 'Tarao', 'Meetai' and 'Kuki' tribes were presented. As part of the Festival, a seminar was also organised in which scholars belonging to different disciplines participated.

EXHIBITION OF INDIAN MUSICAL INSTRUMENTS IN BRISTOL
(ENGLAND) 17TH JULY TO 22ND AUGUST 1982

On the invitation of City of Bristol Museum and Art Gallery, Bristol (U.K.) an Exhibition of Indian Musical Instruments and Photographs showing playing position of these instruments was organised by the Sangeet Natak Akademi from 17 July to 22nd August 1982. 20 Musical Instruments representing vast variety of folk, tribal, traditional and classical instruments were selected from 'Asavari', the Musical Instruments Gallery of the Akademi and were sent to Bristol.

Bristol is a beautiful Industrial Harbour City about 200 km. West of London. It is an old port on river Avon and its population is about 0.5 million.

While the instruments were displayed in 7 Glass Show Cases in the Central Hall of the Museum. Photographs were displayed in an outer hall where a Mandapam which was specially designed for this exhibition. The exhibition was formally opened for public at 10.00 A.M. on 17th July, 1982. There was no entrance fee for the exhibition. The timings of the exhibition were 10.00 a.m. to 5.00 p.m. on all the week days. The week '15 August -22 August 1982' was celebrated as 'Museum Week' when all Museums of Bristol were kept open for public even on Sundays.

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In all about 40,000 people visited this exhibition. To provide to the visitors an idea of the sounds produced by these instruments separate recorded sounds of each of these musical instruments were played twice a day.

This exhibition was planned during the 15th World Conference of the International Society of Music Education, Delegates to this Conference visited the exhibition in great number.

The visitors were thrilled to see and hear the great variety of Indian Musical Instruments. Some of the old people who had been to India were particularly happy to see and hear the sounds of these instruments. Children of various age groups who visited the Exhibition were often found dancing to the rhythms of some of the instruments played for their benefit. The Exhibition generated considerable interest in the performing arts of India. For the benefit of interested visitors a few general talks on various aspects of the performing arts of India were also arranged. They were shown colour slides and black and white photographs of various performing arts forms of India. Recorded music with slides was also played.

Radio B.B.C. & South West recorded interviews about this exhibition. A few local Societies arranged the talks for their members on the performing arts of India.

The exhibition was a great attraction for the citizens of Bristol who could probably the first time, had such an intimate view of some of the Indian musical instruments.

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CULTURAL PROGRAMMES IN THE FIFTH
WORLD SANSKRIT CONFERENCE

The Akademi organised the following cultural programmes which bear close relationship with the Sanskrit tradition, on the occasion of the Fifth World Sanskrit Conference which was held at Varanasi from 21 to 26 October 1981:

- a) Pancha Vadyan, a ritualistic musical Ensemble usually performed in some temples of Kerala;
- b) Koodiyattam, the only Sanskrit theatre tradition now surviving in Kerala; and
- c) Bhaona Theatre of Assam.

As mentioned elsewhere in this report, before proceeding to Varansi, the Koodiyattam troupe headed by Shri Mani Madhava Chakyar was invited to Delhi also for the purpose of video recording of the performance of Koodiyattam for Akademi's archives. The performance was also presented to a selected audience on 18 October 1981.

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CONTEMPORARY PUPPET THEATRE

Contemporary Puppet Theatre, which has been developing as a branch of the modern theatre movement, is confined to a few big cities and does not often come in close contact with the various rich traditions that still survive. With a view to providing opportunity to puppet theatre groups (both contemporary and traditional) to have a meaningful exchange of ideas, the Akademi organised a 4-day festival of puppet theatre from 27 to 30 November 1981 at Pearey Lal Bhawan, New Delhi. The following puppet theatre groups participated in the festival :

- 27 November 1981 - 'Ramayana' and 'Alladin' by
Calcutta Puppet Theatre, Calcutta
(Contemporary)
- 28 November 1981 - 'Krishna Parijata' by M.R. Ranganatha
Rao & his troupe, Bangalore (Traditional)
- 29 November 1981 - 'Shadow Play' by Honbaiah & Party
Bangalore (traditional)
- 30 November 1981 - 'Circus & Panch Phoola' by Bharatiya
Lok Kala Mandal, Udaipur (Contemporary)

During the festival a Seminar was also conducted in which puppet theatre workers and experts took part and discussed various forms and aspects of contemporary and traditional puppet theatre. Topic for the Seminar was 'Relevance of Traditional Techniques in Contemporary Puppet Theatre'. The festival as also the Seminar was a great success.

NRITYAJALI FESTIVAL AT CHIDAMBARAM

In the month of December 1981 the Sangeet Natak Akademi organised a unique programme of dances 'Nrityanjali' at Chidambaram (Tamilnadu), the place which has been most revered as a temple associated with the dance in India. An important programme presented was the "Tyagesar Kuravanji" which was produced by Prof. P.R. Tilagham, descendent of the famous Tiruvarur Kamalambal. This is a rare and

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extremely beautiful item of dance that is already on the verge of extinction. The Akademi by presenting it has given it a new lease of life. Special items were also performed by eminent Bharata Natyam artistes like Yamini Krishnamurti and Chitra Visweshwaran. On account of inclement weather only an hour and 20 minutes could be video-documented. The performances held in the temple premises were entirely documented through photographs and colour slides.

DHRUPAD MELA FESTIVAL AT NATHDWARA ✓

Between the 30th of January 1982 to 4th February 1982 a Dhrupad Mela Festival was held at Nathdwara, Rajasthan. The Mela was inaugurated by Shri K.K. Shastri. The emphasis at this 6-day long Mela was on the temple tradition of 'Pushti-Margi' and Keertan traditions as well as Haveli Sangeet and Pakhawaj traditions of this area. Nathdwara has been an important centre of the Vallabh Sampradaya for more than three centuries and holds a unique position in temple music associated with Dhrupad. The Director of this Mela, an eminent musicologist of the country Dr. Prem Datta Sharma of Banaras Hindu University along with other musicians and musicologists like Shri Champaklal Nayak, Ustad Fahimuddin Dagar, Shri Purushottam Das, participated in the morning discussion sessions and in the evenings Dhrupad masters from all over the country performed.

The Sangeet Natak Akademi declared 'Dhrupad' as a Rare Form in 1975 and formed projects to keep dhrupad alive. Apart from documenting the veteran artists at the Dhrupad Mela, Student trainees who are being trained under the Akademi's 'Rare Form Training Programmes' also gave performances which were evaluated by some of the eminent masters present.

Keertan Mandalis attached to the Nathdwara temples were given prominence by opening each day's performance. A duet featuring Ustad Fahimuddin Dagar and Ustad Zia Moynuddin Dagar on the Rudra Veena was one of the highlights of this festival.

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Smt. Asghari Bai from Tikamgarh astounded the listeners with her voice and virtuosity. The 13 year old boy Uday Kumar Mallik from Darbhanga proved to be a master on the pakhawaj. The presence of other Pakhwaj artistes like Swami Pagaldas and Raja Chhatrapati Singh of MP State added greatly to the success of the Mela. The dozen of the Darbhanga School Shri Ram Chatur Mallik was present and nearly every name associated with the world of Dhrupad singing was present at the mela.

In this connection the Akademi has added 34 hours of music, 125 photographs of musicians who participated in the Festival to its archives. The opening day of the festival was also video-recorded.

FESTIVAL OF TRADITIONAL THEATRE

As in previous years the Akademi this year also organised a 2-day festival of traditional theatre on 20 and 21 March 1982.

On March 20, 1982 Purisai Duraiswamy Kannappa Thambiran Parambarat Troupe presented Panchali Shabdan, a play written by Subramania Bharati in Thorukoothu style. This performance was especially presented to pay homage to Subramania Bharati in his centenary year. On the concluding day of the festival, Karadi Majalu, a percussion dominated musical ensemble of Karnataka and Yakshagana, the traditional theatre of Karnataka were presented. Yakshagana has two styles, i.e. Badaentittu (northern style) and Tenkutittu (southern style). Both the styles were presented by distinguished traditional theatre artistes.

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SCHEME OF INTER-STATE EXCHANGE OF CULTURAL TROUPES

The object of the scheme "Inter-State Exchange of Cultural Troupes" is to promote emotional and cultural integration in the country and contribute to national progress, development and cultural awareness. For this purpose, selected troupes of musicians and dancers and drama troupes representing distinct Art forms of the region are enabled to visit states other than their own.

The troupe usually comprises 40 members including its Manager or Secretary who are selected by the participating State Government so that it may project proper cultural image of the State outside. State which a selected troupe should visit is decided by mutual consultation. A conference of Liaison Officers of the participating state Governments is held annually to consider and review the working of the scheme and to chalk out programme of visits for the year. The schedule thus fixed is adhered to the extent possible. During any one year, however, no troupe is assisted to visit more than two states.

Normally each troupe visits a State for 12 to 15 days and gives about eight performances of which at least two are to be in rural areas.

While the major portion of the expenditure on the working of the Scheme is met by the Sangeet Natak Akademi, the expenditure on certain items is also borne by the State Governments participating in the scheme.

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The scheme was initially conceived and operated by Govt. of India in the Department of Culture. It was transferred to the Akademi in 1980-81. A sum of Rs. 5 lakhs was allocated by the Department of Culture for this purpose. The Akademi, however, spent Rs.6.82 lakhs on implementation of the scheme during 1981-82 by diverting savings from other heads.

The programme of visits for 1981-82 was finalised at the sixth Conference of Liaison Officers which was held at Madras in February 1981. Out of 31 visits envisaged only the following 16 materialised during the year :

	<u>Sending States</u>	<u>Receiving States</u>
1.	Andhra Pradesh	Himachal Pradesh
2.	-do-	Goa
3.	Delhi	Goa
4.	Dadra & Nagar Haveli	Lakshdeep
5.	Goa	Jammu & Kashmir
6.	Haryana	Rajasthan
7.	Himachal Pradesh	Delhi
8.	Kerala	Haryana
9.	-do-	Pondicherry
10.	Maharashtra	Tamil Nadu
11.	Manipur	Gujarat
12.	Orissa	Pondicherry
13.	Punjab	Andaman
14.	-do-	Nagaland
15.	Sikkim	Tripura
16.	Uttar Pradesh	Orissa

The reasons as to why other State Governments could not implement the programme will be discussed in the next meeting of Liaison Officers.

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PRESERVATION AND PROMOTION OF PUPPETRY

The Akademi implements a Plan Scheme "Preservation and Promotion of Puppetry". There are many traditions of puppet theatre in India which, over the centuries, developed into highly stylised forms in different regions of this country and remained localised on account, primarily, of lack of communication. Many of these traditional puppet theatres are now languishing in remote rural areas. Due to influence of highly resourceful and popular mass media many of these forms are losing their popularity and are on the verge of extinction. The Akademi under this scheme endeavours to locate, preserve and further develop these forms by organising, inter alia, training programmes in which traditional masters are invited to impart training in various aspects of traditional puppetry to the young trainees. While the trainer is paid honorarium of Rs.300/- a month, selected trainee is given stipends of Rs. 125 per month.

During the year the following training programme were conducted :

- i) Training in Tholravakoothu, the shadow theatre of Kerala. Six selected students are receiving training;
- 2) Training in Puppakoothu, the glove-puppetry of Kerala. Six selected students are being trained in the performance and one in making of puppet figures;
- 3) Training in Togalu Gombe-ata, the shadow theatre of Karnataka. Six selected students were trained in performance techniques;
- 4) Training in Kundhei Nacha, the glove-puppetry of Orissa. Seven selected students are being trained by three gurus in different aspects of performance;

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5) Training in Sakhi Kundhei, the marionette theatre of Orissa. Four students were trained in performance techniques.

SCHEME OF ORGANISING MUSIC FESTIVALS

With a view to acquainting the general public with our rich cultural heritage special grants amounting to rupees one lakh were provided to the following organisations/agencies for organising festivals of music (folk, tribal and classical);

i) Bursingar Samsad was given Rs.10,000/- for organising a Bangeet Sammelan in Bombay;

ii) SPIC-MACAY of Delhi was given a grant of Rs. 2,000/- for organising a music festival in Delhi;

iii) Andhra Pradesh Kritis Akademi and Andhra Pradesh Bangeet Akademi together were given a grant of Rs. 20,000/- for organising music and dance festivals at Yeladanda and Vizianagaram A.P;

iv) The Directorate of Cultural Affairs of Government of Assam was given a grant of Rs. 20,000 for organising a festival of folk/tribal performing arts at Sipajhar in collaboration with local cultural organisations.

v) The Directorate of Cultural Affairs, Govt. of Sikkim was given a grant of Rs.20,000 for organising a festival of folk/tribal performing arts in Gangtok;and

vi) The Directorate of Youth Services and Cultural Activities of the Govt. of Gujarat was given a grant of Rs. 10,000 for organising a music festival at Bhavnagar.

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DEVELOPMENT OF TRIBAL CULTURE

The Akademi implements a Plan Scheme "Development of Tribal Culture" for sustaining and strengthening the tribal performing arts. As tribal societies are changing fast, some forms of music and dance which have been integrated into their life style are on the verge of extinction. Therefore, there is an urgency to document these forms in the shape of films, video-tapes, sound recordings, photographs, etc.

To facilitate the programme of documentation the Akademi holds festivals in selected tribal areas. In the festival not only performances are presented, but arts and crafts related to the tribes' life-style are also collected and displayed. These festivals are generally organised in collaboration with State Governments/State Akademies and/or other governmental or voluntary organisations who are working for tribal welfare. During the period under report the Akademi organised festivals of tribal arts at the following places:

Mokokchung (Nagaland)

The festival was held on 8, 9 and 10 March 1982. It was organised in collaboration with the Directorate of Arts & Culture, Govt. of Nagaland.

Jaipur (Rajasthan)

The festival was organised on 27, 28 and 29 March 1982 in collaboration with the Rajasthan State Sangeet Natak Akademi.

Obra (Mirzapur, U.P)

The festival was organised in collaboration with the UP State Sangeet Natak Akademi.

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FINANCIAL ASSISTANCE TO CULTURAL INSTITUTIONS

Under its scheme of Financial Assistance to Cultural Institutions, Sangeet Natak Akademi provides grants-in-aid to select cultural institutions engaged in promotion of performing arts. The scheme enables the Akademi to support on an annual basis:

- (a) institutions engaged in training/teaching in the fields of music, dance and drama;
- (b) production of new plays;
- (c) folk performing parties;
- (d) research and survey projects, and
- (e) purchase of stage and other technical equipments including musical instruments.

Applications on prescribed forms (supplied by the Akademi) are invited from interested institutions/groups in the beginning of the calendar year to reach the Akademi latest by the last day of February (each year). The Akademi on its own also selects institutions and groups to collaborate with its various programmes and projects.

The Akademi's Grants Committee which is appointed by its Executive Board, considers each application on merit and makes recommendations for proportionate allocations out of funds available for this purpose specifying the quantum of grant to be sanctioned/released in each case.

The Akademi continued to give financial assistance to institutions working in the fields of music, dance and drama during the year 1981-82. The total amount released to such institutions including the State Academies by way of grants-in-aid was Rs. 8,57,700/-. Out of this Rs. 6,23,000/- was released under non-plan and Rs. 2,15,000/- under plan schemes. The list of institutions that benefitted from these grants during 1981-82 together with the amounts and purposes for which these were sanctioned may be seen at Appendix 'II'.

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Apart from the above, a sum of Rs. 19,700/- was sanctioned and distributed out of the discretionary fund placed at the disposal of the Chairman/Vice-Chairman to experts and selected organisations for meeting expenditure on specific items as per list at Appendix III.

Research in Science of Music

As part of its five year Plan, Akademi instituted research grants and fellowships to study the influence of modern technology and science on music.

Research grants were given for the study of Psycho-Physiological effects of music, neurological responses to music and the study of voice culture.

Under the Fellowships scheme suitable Fellows were selected and placed under competent guides to conduct researches in the fields which mainly cover designing of electronic instruments for accurate measurements of musical intervals, breathing movements and related problems of singers etc.

Details of Fellowships:

1. Physics of Music

Shri K.V. Desa of Pune for 'Development of Electronic Pitch Meter Instruments for Indian Music'

2. Physiology of Music

Kn. G.V. Rohini of Bangalore to study 'Pulmonary Function Tests in Indian Classical Musicians'. Work has been completed and final report received.

3. Psychology of Music

Smt. Hema Shrikant Shirwadkar of Pune to study 'Pitch - Acuity in Indian Musicians'

Each Fellowship carried Rs. 500 per month for two years and Rs. 1,000 per annum for contingency expenditure.

Details of Research grants:

1. A total adhoc grant of Rs. 11,000 was sanctioned to Dr. B. Ramamurthi for his research project 'Influence of Music on the results of bio-feedback therapy for Neurological Disorders' to be carried out at Dr. Achanta Lakshminipathi Neurological Centre, Adyar, Madras. First half of the grant i.e Rs. 5,500/- was released.
2. A total ad hoc grant of Rs. 10,000 was sanctioned to Dr. S. Ramaswamy, Prof. and Head of the Dept. of Anatomy, St. John's Medical College, Bangalore for his research project 'Habits and Practices of Musicians - their relevance to voice culture'. First half of the grant i.e Rs. 5,000 has been released. The work has been completed and final report received.

Birth Centenary of late Guru Amubi Singh

On the occasion of the Birth Centenary of late Guru Amubi Singh, one of the leading exponents and teachers of Manipuri dance and recipient of Akademi Award in 1956, whose pioneering efforts brought the Manipuri Rasa tradition outside the boundaries of the state, the Sangeet Natak Akademi organized a Festival of Manipuri dances from 9 through 11 November, 1981 on the lawns of Rabindra Bhavan. In this Festival some fascinating forms of traditional performing arts besides the comparatively better known Rasa tradition were presented as per the following programme:

9th November, 1981:

1. Ariba Pala
2. Nupi Vasak
3. Gita Govinda (as choreographed by Guru Amubi Singh)

10th November 1981:

1. Thang-Ta
2. Pena
3. Nupi Khubak Isei
4. Holi

Contd...

11th November, 1981

1. Nata Sankirtana
2. Maha Ras

Ariba Pala was presented outside Manipur for the first time. It is one of the earliest form of Vaishnav performances comprising singing, dancing and Pung playing.

All these rare forms of Manipuri performing arts presented in the festival were very much appreciated by press and public alike. More than 100 traditional performers from Manipur presented the different performances in the Festival.

PRESERVATION & PROMOTION OF RARE FORMS OF TRADITIONAL PERFORMING ARTS

The scheme forms part of the current 5 years Plan. The purpose of the scheme is to sustain some of the important rare performing art forms which of late have been languishing for want of patronage etc. This is done through Student's Training programmes and Financial assistance for festivals and performances. The following forms were identified for being sustained through Students' Training Programmes under eminent gurus:

- 1) Kudiattam
- 2) Dhrupad
- 3) Sarangi
- 4) Aribapala
- 5) Bhaona Ankianat
- 6) Beedhani
- 7) Ravanchhaya

In addition to its Students' Training Programmes, the Akademi organised an All India Dhrupad Mela at Nathdwara in Rajasthan from January 30 to February 6, 1982 in which eminent Dhrupadiyas, Beenkars, Pakhawaj players etc. participated. The Festival helped in highlighting the famous Nathdwara Temple tradition of Pakhawaj playing. In this festival, students undergoing training in the Dhrupad tradition were also featured.

The Ravanchhaya Trainees performed at 10 different places in Orissa. These performances contributed greatly towards the popularisation of this style of leather puppet shadow theatre.

SCHEME FOR ASSISTANCE TO YOUNG THEATRE WORKERS

The objective of this scheme is to support and sustain the creative processes and energies of the young enterprising theatre workers to revive traditional rare folk theatre forms which are neglected or dying in absence of proper assistance and focus. The scheme also aims at workshop-cum-research oriented production of plays by young groups who are doing work in traditional-cum-experimental theatre.

The Akademi has done considerable work in seeking out, identifying and reviving a number of traditional dramatic forms, folk as well as tribal. Not enough has however been done in current modern drama and theatre, even though a number of highly innovating experiments have been carried out in all parts of the country by enterprising writers, directors and theatre artistes. India being a vast country, each area with its own local colour and flavour, the output is immensely rich and abundantly varied. Nevertheless because of the vastness of the area and communication inadequacies each new effort remains largely isolated. The rich upsurge that should emerge out of closer contacts, interchanges, and pooling of experiences is eliminated.

To meet this long felt want the Sangeet Natak Akademi brought together some of the theatre artistes to enable them to meet and share their dreams, efforts, experiments and achievements that would lead to invigorating creative dramatic output. The expectation was to make

this an annual feature so that a substantial volume of new products may keep on generating. Though culture and art, as we know them, are the cumulative product of centuries of changes and development, no artiste or art lover can escape the necessity for living in his own time and responding to its influences. The creations of our own time must reflect the questions and considerations of the age and it, therefore, becomes the artistes responsibility to engage themselves in an ongoing quest for new, relevant forms techniques and modes of experience.

A search for a new language, to give expression to them a knowledge of all trends and available means would form an integral part of a well balanced development. An opportunity to come into contact with the contemporary experiments, new trends in making, fresh practices that have established theatre artistes at the top of their profession, should offer audiences new experiences, dive into new unimagined worlds, thus enhance their enjoyment and their imagination and deepen their sensitivities to mould new aesthetic attitudes, influence of new techniques, new forms, modes, on genres would result in a rich and exciting adventure.

With the above objectives in view the Akademi convened a 'Workshop on Contemporary Theatre Arts' in Delhi from March 15 to 24, 1982.

This workshop, perhaps for the first time brought together 23 very different modern theatre directors from all over the country at one place and under one organisation to take part and share each other's creative experiences and experiments.

Every director participated as a group with his/her team members and they all represented not only a particular regional culture but also a distinct theatrical style which they had evolved on their own over a period of time. The most fascinating aspect of the workshop was the willingness of the theatre directors to step outside the framework of their particular methods and forms and share, even actively participate, in the creative experiments of others.

The first session of the theatre workshop was conducted by Attali Krishna Rao from Waltair, Andhra Pradesh. He started by giving a demonstration performance of his play "Turpee Rekhalu" (Dawn of the East) which he had written and directed for Natya Bhadrati (a professional theatre group) in Waltair. It was based on "Janukula Katha", a traditional folk form of Andhra Pradesh. The social content of the play was blended with the traditional use of folk music, where a single narrator performed and narrated the

entire text singing local legends on the accompaniment of the "jenuka" - stringed instrument which is held in one hand. To give it a local colour, some tribal songs were included in the text which made the subject more immediate and brought it closer to people.

Attali Krishna Rao has been taking his plays to the people with a view to inculcating among them a taste in theatre and to create and generate an awareness among the people towards their social, economic and political situation.

K.M.Pannikar took over the next day and demonstrated a scene from Bhasa's "Madhyam Vyayog". The text of the play was in Sanskrit and the production was based on Indian traditional theatre incorporating classical and folk elements of the Kerala region. In his discussion Pannikar talked about the combination of "Chatur-abhinaya" and how the movements create the sense of space, time and concept in a play. He also talked at length about acting and forms of articulation. His emphasis was on over all stylization and he stressed his belief that in theatre articulation must complement the body movements. It was obvious that Pannikar

was essentially preoccupied with reviving the traditional forms with modern techniques.

Shri Govardhan Panchal did not feel any differently from Shri Pannikar about the significance of classical Sanskrit theatre and Indian traditional theatre and their place in the development of the modern theatre. Shri Panchal is a scenic and costume designer and has made significant contribution in the field of theatre architecture. His research work consists of articles and books on classical Sanskrit theatre and traditional theatres of Kerala as well as on folk dances of Gujarat and Manipur. Govardhan Panchal gave a lecture demonstration using visual aids, on theatre architecture. He explained the design and structure of the "Koothambalam" theatre in Trichur and presented his version of the classical Indian theatre - what it had been.

Devenira Raj "Ankur's contribution to the contemporary theatre is interestingly different. He works mainly on dramatization of short stories and novels. He presented a few scenes from his recent play "Daar Se Bichhule", a novel by Krishna Sobti. It was a socially relevant play but what was most interesting was his idea of presentation of the text. Ankur's concern is how to visualise the story on stage without essentially changing its form. He retains the narration, dialogues etc., of the original script and puts it on the stage to be acted out. He also works with folk tales which find their development

in dramatization. Ankur is among those theatre artistes who believe in using the medium for creating awareness bringing social change. *(Pl. see at page 36)

Himachal Pradesh was represented by a young theatre director Ashok Kumar Hans. His group did a few scenes from three different plays: "Vyaktigat" written by Dr. Laxmi Narayan Lal, "Evam Inderjit" by Badal Sircar, and "Suh-Mata Chamligali Rani", a folklore of Chamba district of Himachal Pradesh.

Mira Swaminathan participated as the group leader of "Lokdoot", the educational theatre wing of Mobile Creches in Delhi. They demonstrated a group improvised script called "Kissa ghar ghar ka" which dealt with the problems of day to day living, specially reflecting upon the rural working class family problems. The objective of this group is education and communication through theatre and so they do not work with a formal script. They rely heavily on improvisation through group discussion and derive both, their form and content from the community which is being projected. They perform, most times in the open-air on construction sites without using stage, curtains, props or lighting. Since their aim is to reach the community to convey a certain message, they attempt at audience involvement at a level where they can become active participants. This kind of work shows a particular enterprise in terms of creating awareness among the people and through the group does not work toward achieving any high level of professionalism in theatre, the kind of work is much desired and needed in theatre today.

Children's theatre got its share of attention when Sudha Karmarkar, a theatre director from Bombay talked about her active involvement with adapting and producing plays for children. She broke away from the presumed concept of "children's plays" where plays were performed by children for a limited audience and her group experimented with the idea of involving adults as actors, thus infusing into it a sense of seriousness of purpose and elevating it to a level where the performance was judged for its theatrical and dramatic merits rather than overlooked or indifferently accepted as merely drama for children's entertainment.

The contribution of Manipur in the theatre workshop was most significant and refreshing. The participants experienced two extremely innovative and experimental sessions in theatrical style and performance. Kanhailal Singh, an artist and director of "Kelakshetra" gave a full performance of his play Pibit and demonstrated a few scenes from his more recent "Imphal 73". He consistently uses folk elements for the interpretation of the contemporary situation. Kanhailal's theatre is a take-off from the proscenium theatre in Manipur, which until now remains the dominant commercial theatre. He finds his entire source material in the varied folk art forms of Manipur. Kanhailal is experimenting with expressive dance

and body language for ensemble acting as his medium of expression. He tends to minimise the spoken words. He uses folk tales, myths and legends as his subjects and which give him to experiment with the kind of stylisation that he is working on.

"Form and Content are indissolubly linked", remarked Bansi Kaul as he opened his discussion on his demonstrations. His presentation consisted of brief demonstrations from his six productions viz, "Ala Afsar", "Antha-Yug", "Panchi Aise ata Hain", "Kilatham", "Ponjaibe" and "Pinnam Tinnam Shastrangal", Kaul's main thrust in all productions seemed to be towards evolving a theatre which is free in form and which can also create a new language to express the present. He seemed to have been theatrically inspired by forms like Yakshagana, Bhandi Pathar, Bhavai, etc. He does not however believe in reviving the forms but uses their devices to suit his theatrical purposes.

Ratan Thiyam's demonstrations brought forth a fascinating combination of the values of modern theatre and the Manipuri traditions. He presented

two scenes: the first from Bhasa's 'Urubhangam' and the second from his own play, "Lima Yinglingi Thuna Kaba". In "Urubhangam" Thiyaon used a whole range of traditional theatre devices to create a grand epic episode reflecting a rich combination of forms and gestures and musical expression. The production remains purely traditional in form and structure. The second demonstration was more contemporary dealing with corruption of civil society spreading into religion and ultimately being accepted. Even here, the situation is modern yet the visuals are drawn from Manipuri traditions. He tries to relate the traditional expressions to the matrix of their original environment before using them in his work.

Another enthusiastic theatre director from Maharashtra presented scenes from his production "Charguna", an adaptation of Loica's "Verma". Jaydev Hattangady felt that to work within a particular style or form in theatre limits the range of the performer. He does not hesitate to use the classical, traditional, folk and the modern in a single play. Hattangady's idea of creating a "new theatre"

is by exploring Indian theatrical traditions and using all the ingredients of the Indian cultural ethos. Though Hattangady did not seem to have a committed political ideology, his efforts reflected a general socio-political awareness in his theatre.

Prasanna, a committed theatre worker from Karnataka mainly discussed his objectives and purpose in theatre and his use of this medium as a powerful means of ^{expressing} his convictions. "Samudaya" his theatre group demonstrated scenes from one of his recent productions "Dangeya Munchira Dinagalu" written by Prasanna himself and based on Premchand's "Shatraj Ke Khilari". The structure and design of the production are created in Parsi style and the play has used Lavani singing and has definite strains of folk in its musical elements. Social criticism and political comments on the situation remain an important part of his theatre.

A translation of Brecht's "Rules and Exceptions" was presented by "Nandikar", a theatre group from Calcutta. Rudra P. Sen-Gupta set up a simple performing area by using minimum of properties. The space was stark, functional and flexible in which a change of locale was also possible. Three scenes were presented but the shift of locale was reflected in the physical movements of the actors and their occasional conversation.

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M.K. Raina, a Delhi based theatre director showed brief scenes from his plays "Kabira Khada Bazar : Mein", "Juloos", and "Mother". Interestingly all three productions have been broadly categorised under "Satire" by the director himself, and all these plays are in themselves in one way or another critiques of contemporary social, economic, religious and political situation. Raina's amateur group "Prayog" was impressive in their presentations.

P.Kanappa Sambandem's modest statement about his work in contemporary theatre is challenging enough to gather attention. His one-man koothu performance is Sambandem's innovations and modifications of the existing "Therukuttu", literally meaning street theatre. He acted out an episode from the Mahabharata - Panchali Sabdham. He used Subramania Bharati's text (Poem) extensively for his script.

Mansukh Joshi of the Indian National Theatre (Bombay) organised a professional group of Marathi folk performers to demonstrate "Jatran", traditional drama of Maharashtra.

Kavi Rattan's discussion on his work in theatre did not include a demonstration. He talked extensively about his productions with special emphasis on his adaptation of Shanta Gandhi's (Jas_ma) in Dogri and Manipuri.

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S. Ramanujan's presentations, two scenes from his two productions "Karutha Daivathe Thedi" and Moodhevi Thyyan" are creatively rooted in the folk traditions of Kerala.

E. Gopalakrishna from Tamil Nadu demonstrated a few scenes from N. Muthuswamy's "Kalan Kalanaga" based on Therukoothu form but deviating to be experimental and contemporary. Gopalakrishnan does not want to inherit all the movements from Therukoothu, but uses the form as inspiration. He seems to be influenced by its elements and not entirely by its folklore traditions.

The demonstrations were followed up by a seminar which excitedly discussed the question of adapting folk traditions in theatre to the contemporary theatre activity. The basic concept of the forms were questioned. Authenticity of the forms, it was agreed, was invariably lost sight of while adapting them for the modern director's purposes. Therukoothu is performed with serious dedication which however is lost when it is lifted in bits and parts. The aesthetics of the forms are not lost if these are used in their totality.

The question as to what extent the contemporary directors are doing injustice to folk tradition received constructive response. Most of the folk forms discussed reflect rural peoples' aspirations, tensions and conflicts. A particular folk form gets its natural identity from the historical background of the people, the political climate of the region, its socio-economic structure, etc. A folk form, if adapted with full knowledge of the ideology behind it would alone be effective and authentic.

The discussions also clarified a few questions about finding out theatre roots in our folk tradition and to what extent one can be successful in exploring such possibilities. These and many more problems of contemporary theatre in India, which is still in its transitional phase, were left to be discussed in the future workshops, which the Akademi proposes to organise in years to come.

The workshop afforded an excellent opportunity to be participants to come together on a common platform and exchange their experiences and apprise each other of the experimental and innovative work being done by them.

* Gurcharan Singh is another very powerful theatre worker from Punjab. He writes his own scripts which are socially relevant and politically oriented. He uses the medium of theatre for communication of his social and political ideas. He along with his group performs in the villages where they improvise on props and locales etc. as they usually perform in the open.

FELLOWSHIP SCHEME

Many fascinating forms of folk and traditional performing art have of late become rare owing to lack of patronage and because of social stresses caused inter alia by large scale modern technology. The need for promoting these forms in all their multiple facets has therefore become very necessary. For this purpose the Academy implements a fellowship scheme under which gurus who have achieved eminence in such forms are given financial assistance to teach their arts to carefully selected pupils. The pupils are also given stipends. Training programmes in the following forms were conducted under the scheme during the year:

a) Mysore style of Abhinaya in Bharata Natyam. It was organised through the Nupur Sangam under the guidance of Smt. Venkatasakshamma who was paid Fellowship of Rs. 500 per month. She selected three pupils who were trained by her. Each student was also paid a stipend of Rs. 250 per month. The training was conducted for six months from 12 August 1966.

b) Bare folk rhythms of Haryana Pradesh. The training was given to 5 students by Guru Gureet Ram Garg who was given a Fellowship of Rs. 400 per month. The selected trainees were also given a stipend of Rs. 150 per month each.

Under the scheme financial assistance was also offered to a number of young talented theatre workers to study various elements of traditional and

folk theatre so that they may use knowledge thus gained in their own creative work. The studios are designed to last for one year but in deserving cases the term of the fellowship is extended for one more year. During the year the following young theatre workers were given fellowships:

- 1) Shri Raja Jikri-nan attached to Shri Ram Centre for Art & Culture New Delhi
- 2) Shri Prasanna of Bangalore attached to the Samudaya Karnataka;
- 3) Shri Ravi Shankar Kemmu of Srinagar and Shri Surendra Nath of Bangalore, both ex-graduates of the National School of Drama (New Delhi) were attached to the School of Drama, Trichur.

PUBLICATIONS

Publication of literature on music, dance and drama forms a major activity of the Akademi. Apart from publishing books on its own, the Akademi also provides financial help to organisations and individuals in publishing suitable books and journals on the performing arts.

A sum of the order of Rs. 1 lakh or so is normally spent on Akademi's own publications and for publication grants, which are given to individuals and institutions for selected publications. Applications for publication grants received by the Akademi are in the first instance processed in the Secretariat of the Akademi as per rules and then thoroughly scrutinised by a Committee of experts (the Publication Committee) constituted by its ~~General Council~~ ^{Executive Board}. The recommendations of this Committee are then considered by the Executive Board of the Akademi which is the final authority for sanctioning grants to individuals/institutions. During 1981-82 the following grants were sanctioned by the Akademi :

- 1) Rs.2000/- To the Indian Musicological Society Baroda, for publication of its journal.
- 2) Rs.2,000/- To the Akhil Bharatiya Gandharva Mahavidyalaya, Mandal, Pune, for publication of its journal 'Sangeet Kala Vihar'.
- 3) Rs.3,000/- To the Music Academy, Madras, for publication of its journal.
- 4) Rs.1,500/- for publication of the Journal 'Sangeethkala'
- 5) Rs.2,000/- for Publication of the journal 'Folklore, Calcutta.
- 6) Rs.1,000/- To Nakshatra International, Lucknow, for publication of its journal 'Rang Bharati'
- 7) Rs.2,000/- To Shri B.C. Bandyopadhyay, Santiniketan, for publication of "Songs of Tagore".
- 8) Rs.5,000/- To Smt. D. Pattammal, Madras, for publication of Mela Raga Kriti Palai'.
- 9) Rs.2,000/- For Publication of the journal, Abhinay, Delhi.

10) Rs.2,000/- for publication of Natya Patra, Calcutta.

The following publications were in the Press :

- i) "Who's Who of Indian Musicians" - 2nd Edition
- ii) Himachal Ke Lok Geet by Feshav Anand
- iii) Pushti Sangeet Prakash by Late B.P. Bhatt
- iv) Monograph on Bhaona by Prof. Maheswar Beeg
- v) Mridang-Tabla Padan Padhati by the late Gurudev Patwardhan.

The following were approved for being published by the Akademi and are being processed for the purpose :

- 1) Krishna Parijat by B.V.K. Shastri
- 2) Shadow Puppets of Karnataka by Nanjunda Rao
- 3) Shadow Puppets of Andhra by Nagabhusanan Sharma
- 4) Kala Sutra of Maharashtra by Shri Gangavane
- 5) Shadow Puppets of Kerala by Shri G. Venu
- 6) Pabuji-ki-Parh by Dr. Mahendra Bhanawat
- 7) Terukoothu of Tamilnadu by Dr. Nagaswami
- 8) Marathi Sangeet by Ashok Ranade
- 9) Dashavatar of Goa
- 10) The Lask in Indian Theatre

During the year while two books namely ; (i) the evolution of Khyal by M.V. Dhond; and (ii) Anthology of songs of Muthuswami Dikshitar were published, 5 were processed and sent to Press. The Publication Committee and later the Executive Board also approved 10 new titles for publication by the Akademi over the next 2-3 years.

SANGEET NATAK

The Akademi brings out a quarterly Journal on the performing arts called "Sangeet Natak". Leading Indian and Foreign scholars contribute to this journal. Started in 1965, the Journal has completed 17 years of its publication

During the year 1981-82 three issues of the Journal (Numbers 57, 58 & 59) were brought out.

The Akademi also, in addition, publishes a quarterly News Bulletin which is sent for free distribution. This Bulletin was brought out regularly during the year.

ARCHIVAL DOCUMENTATION

a) Video Recordings:

The world famed SONY 3/4 inch colour video equipment acquired by the Akademi was inaugurated by its Chairman during the Executive Board meeting on September 2, 1981. Since then considerable video documentation has been recorded.

The Akademi video documented approximately 5 hours of Vidhinatakam Festival organised by the Andhra Pradesh Kala Nataka Akademi at Hyderabad in October, 1981. It also had the rare privilege of video documenting the great Master of Kudiyattam, Shri Mani Madhava Chakiyar. This documentation, lasting some 50 minutes, was done in Akademi's own studio when the great Guru was passing through Delhi on his way to take part in the World Sanskrit Congress at Varanasi in October 1981. The Akademi also video documented for approximately 1½ hours a specially arranged performance by the Chakiyar and his party at the Studio Theatre of the National School of Drama in Rabindra Bhavan.

The Akademi organised an elaborate 3 days Manipuri Dance Festival in Delhi as part of the Centenary Celebrations of the late Guru Amubi Singh in November 1981. The Archives of the Akademi was enriched by the addition of 6 hours of video documentation of this festival comprising items such as:

Inauguration of the Festival of Nupi Chubak, Nata Sankirtana by Ojha Abhiram Shabha, Aribabala by Ojha Rajnidhi Singh & Group, Geet Govinda by Ojha Babu Singh & Party, Holi by students and staff members of JNMCA, Thang-Ta by Ojha M. Motombi Singh and party, and Maharas by all the hundred and ^{odd} participants who had come from Manipur for this festival.

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The Akademi also video documented vedio recitation and demonstration of teaching of the Vadas to his disciples by Shri A.R. Tatachariar, the wellknown pandit from the South. The Pandit was interviewed by Dr. (Smt.) Kapila Vatsyayan, Vice-Chairman, Sangeet Natak Akademi. This interview was also documented.

The Akademi organised its puppet festival in November 1981 when performances presented by Rangputli of Bangalore was video documented.

The Kritanqali festival organised by the Akademi at Chitambaram in Tamilnadu in December 1981 was also video documented in parts.

In addition, the inauguration of the Dhrupad Mela organised by the Akademi at Nathdwara and some of the items presented during the Tribal Arts Festival organised at Mukokchung in Nagaland in March, 1982 by the Nagaland Directorate of Culture in collaboration with the Akademi were also video documented. Later in February 1982 half-an-hour video documentation of a few special items of Bharatnatyam by Smt. Sudha Rani Raghupaty was added to the archives of the Akademi.

In march 1982, during its Annual Awards Function and the usual 7-days Festival that followed it, several items presented on the occasion as also the main Awards giving Ceremony were video documented. This documentation includes dance-items by the Award. Indrani Rehman and some Bharatnatyam items by Kumari Parul Jhaveri disciple of the Awardee, Shri Parvati Kumar. It also included Bodo tribal dances of Assam as choreographed by the Awardee Kamini Kumar Narzerey and Kuchipudi dance by Shobha Naidu, disciple of the Awardee Vempatti Chinna Satyam. Mudiattu of Kerala as performed by Awardee 'azhoor Kunjan Mara and his party was also video documented. After the Award Festival the Akademi organised 'Therukuthu' as part of its contribution to the Centenary

celebrations of the Great Patriot Poet Shri Subramanya Bharati. Therukuttu performances by the invited troupe were documented.

'Yakshgana' in both Northern and Southern Styles and 'Karadimajlu' (Drum Ensemble of Karnataka) were also video documented.

DISSEMINATION

During the year 1981-82 there was a great demand from research scholars, students and journalists for copies, either of photograph or sound recordings of archival material. The Akademi supplied 65 hours (copies) of music to 61 applicants. The Akademi also received 45 applications requesting for play back of musical material in its archives. Some 60 hours of music was played for the benefit of scholars and students. Similarly over 30 hours of video tapes were played to outside scholars and students. The Akademi's studio was hired by outside artistes for nearly 14 hours.

The number of copies of photographs supplied to research scholars, students and journalists was 5602. Similarly 385 colour slides were duplicated to meet outside requests. There were 160 applicants to view some of the films in the archives, besides a large number of visitors to consult its photo albums.

RECORDING AND PHOTOGRAPHY

The Documentation Unit of the Akademi has been documenting various festivals and functions organised from time to time by various cultural agencies through sound recording and photography. The unit during the year, has added a total number of 204 hours of recording to its archives. This includes the studio recording of this year's Awardees Sarvashri Basvaraj Rajguru, Nadasvaram Managiripettai, K. Krishnan, Baidyanath Sharma (Ballad Singing) Zia Mohiuddin Dagar (Rudra Veena), K. Bomacha Sharma and Party (Manipuri Natya Sankirtan). The musical score of Smt. Radha Rani (Kirtan) and the sisters Radha and Jayalakshmi as also recorded.

This archival recording also included all the recordings made during the Dhrupad Mela at Nethawa (Rajasthan) as also the special recording made in the Akademi studio during the Mithila Festival (Varanasi) and Sonkirtan, Mahras and some of the Kirtana sung by Smt. Ranjane Devi, the Isai by Smt. Thiruvani Shakti, the Ghazals by Usha Datta Singh and the songs by Shri W. Thambalargu).

The Akademi also recorded an interview and demonstration by Sheikh Nazimuddin Khan as well as the music recorded by him. An interview with Shri Mani Mohan Chakravarty on Kudiyanam as well as the music of Kudiyanam when it was performed in Delhi, were also recorded. In addition the music of Smt. Asghari Begum, the traditional Jagan music of U.P. (rendered by Shri Puri Singh Bisht of Alwar) and some of the compositions of Kinnarak music (rendered by Madhurai N. Krishnan) were also recorded for the archives. Besides these recordings which were mainly done in Delhi in its studio, the Akademi also documented in sound the folk and tribal festivals at Oriyapattana (Mysore), the Udi Tulu Cultural Festival (Hyderabad), the Mahasava of Tribal Arts, Danga Alwar (Gujarat), Tribapala (traditional Manipuri dance and music festival, Imphal), festival of Traditional Theatre including Therukutam and Yakshagana, the March 1982 Theatre Workshop on Contemporary Theatre Arts, (New Delhi), Festival of Tribal music and dance (Jaipur) and Cultural Festival of Tribal Arts at Mokokchung (Nagaland).

Other documentation includes and records of i) the temple dances in Kachiudi state as performed by Smt. Usha Datta including an interview with her by Shri B.V.K. Shastri, (ii) Various Tilas of temple lands by Shri Surat Ram Singh & Party of Wanchal Pradesh;

(iii) studio recordings of selected folk songs of Andhra Pradesh rendered by Smt. A. Ansuva Devi and Smt. A. Siva Devi and (iv) Hindustani Vocal music rendered by Yunus Hussain Khan.

The Akademi also received copies of archival material from various other cultural agencies including some items of classical and Jazz music of Western tradition from National Institute of Design in Ahmedabad and folk music of Saurashtra from Sangeet Natya Bharati, Rajkot.

An hour long recording of the music of Pakistan presented to Chairman of the Akademi, was added to its archives. The Akademi recorded a seminar on puppetry organised during the puppet festival by the Akademi in November 1981. It has also recorded some of the proceedings of All India Vedic Students' Convention held in New Delhi in November 1981 and parts of the proceedings of the meeting of Secretaries/Chairmen of State Akademies held in New Delhi.

All the above events that were covered in sound recording were also photographed. This has added 2913 black and white photographs & 1995 colour slides to the archival collection.

BOOK LIBRARY

The SNA Library was founded in 1954 with a view to meeting the needs of students, research scholars, cultural administrators, performing artists and interested members of the general public. In the past 27 years or so, the library has been collecting books and building stocks of other reference material on various branches of the performing arts viz. music, dance and drama. Its major aim is to encourage peoples' interest in the study of the performing arts particularly of such aspects of these arts which over the years have become rare and are therefore threatened with extinction. Like any other reference and research library, SNA library, in its day to day functioning also follows procedures prevalent in other similar libraries. The library is primarily a reference library and is open to public between 10 to 5 p.m. on all working days. It functions on 'Open access system'. A limited number of books are however allowed to be issued to

staff and research scholars with the prior permission of the Secretary concerned staff officer.

At present it has in stock approximately 15000 books, It also subscribes to some 50 journals and newspapers. The books pertain mostly to performing arts and allied subjects like e.g. music, dance, drama, Contemporary theatre, sociology, folklore, tribal studies, Indian history and culture, arts and aesthetics, religion, philosophy, pertinent sanskrit literature, poetry, drama, cinematography, electronics of sound recordings, museumology, science of music, dictionaries and Encyclopaedias.

With a view to disseminating information about literature on performing arts and allied subjects, special bibliographies on different aspects of the performing arts are prepared from time to time and distributed to interested scholars free of charge. Besides records of newspaper clippings are also maintained for purpose of reference etc. Lists of new additions to the Library are prepared every year and suitable extracts thereof are also published in SNA bulletins for wider dissemination.

The Library also organises exhibitions of books on the performing arts in English and other Indian languages on special occasions like seminars, conferences and workshops, when comprehensive bibliographies/catalogues of books displayed are brought out and distributed to participants and others.

The library has been growing into a centre of reference and research on the performing arts. Besides members of the general public, several musicologists, producers, directors, choreographers, dancers, folklorists, research scholars, journalists and students of music, dance and drama have been making use of its collections.

During the year 1981-82, 445 books were added to the Book Library of the Akademi. The Library's Reading Room was visited by over a thousand readers who consulted books and journals.

Contd.

The Library took an active part in the National Workshop on contemporary theatre arts in March, 1982 by bringing out a bibliography of books and journals on various aspects of the Theatre Arts. The Bibliography was much appreciated by participants and others who attended the Workshop. On this occasion the Library also organised an exhibition of standard books on Theatre Arts, published in and out of the country.

DISC LIBRARY AND LISTENING ROOM

The Disc. Library, which was established in 1964, has, over the years, built up a stock of some 8,800 discs of world and Indian music. In the listening room the Akademi has provided two record players and sitting accommodation for six persons at a time. On an average, three-four listeners per day visit the listening room. As a service to young listeners, a discography of Hindustani music - 'Select Discography on Hindustani music for good listening' has been compiled. A similar ~~disc~~ discography on Karnatic music is under compilation.

158 new discs of selected non-film music were added to the Disc. Library during 1981-82. The selection included both Indian and Foreign music. A number of discs of foreign music were presented to the Library by Unesco and the Embassies of America and Vietnam. The Listening Room was visited by 1077 persons.

MUSEUM

The Museum which is an important wing of the Akademi was established in the fifties with the purpose of promoting research in the fields of music, dance and drama. Over the years, it has acquired a good deal of interesting material in the form of musical instruments, both classical and folk; Indian as well as foreign; national costumes and ornaments; masks, dolls and puppets; photographs and paintings relevant to various aspects of the performing arts. A number of rare articles gifted by visiting cultural delegations from foreign countries also form part of the Museum.

Most articles in the Museum have been suitably classified and displayed with a view to making them interesting and accessible and useful. Despite the handicap of limited floor space available to it in the office of the Akademi, the Museum has continued to develop and is almost certain to mature in years to come into a 'National Museum of Performing Arts' and play fully its intended role in the field of promotion of research and experimentation in music, dance and drama.

During the period under report four teams of foreign visitors/delegations visited the museum. They were from U.K., U.S.A., Japan and Sweden. The Akademi provided specially arranged/guided tours for them, with informative lectures on various aspects of Indian music, dance and drama.

Several groups of students visiting Delhi from time to time from different parts of the country also came to see the museum. They were taken around the galleries and introduced to the rich heritage of the performing arts of India displayed in the museum gallery.

Several pieces of museum objects like musical instruments, masks, puppets etc. were given on loan to different institutions for temporary exhibition and other educational purposes. Facilities were also provided to CCRT (New Delhi) for taking photographs of the various masks in the Museum.

A representative selection of 20 rare musical instruments was made and got ready for display at an exhibition being organised at City of Bristol Museum and Art Gallery, U.K.

Museum added to its collection 30 pieces of 'Bhawada' masks from Varanasi with the help of INT, Bombay.

AUGMENTATION OF STAFF

The work relating to assessment of additional staff requirements of the Akademi and its constituent units (Kathak Kendra, New Delhi and Jawaharlal Nehru Manipur Dance Academy, Imphal) which was taken up by a special committee set up for the purpose in 1979 was completed and a number of additional posts were created. In all 66 posts, 22 each for the Secretariat of the Sangket Natak Akademi, Kathak Kendra, and Jawaharlal Nehru Manipur Dance Academy were sanctioned. This would show that the Akademi and its Units had been working during the past years under great physical strain.

JAWAHARLAL NEHRU MANIPUR DANCE ACADEMY (JNMDA)
IMPHAL

Beginning as the Manipur Dance College in 1954 with a token donation made by Pandit Jawaharlal Nehru, Prime Minister of India, administration of the institution was taken over formally by the Sangeet Natak Akademi in 1957. Since then it has been running as a Central institution for imparting authentic training in Manipuri Dance and the tribal dances of the region.

In its 25 years existence, JNMDA has recorded an all round progress in its various activities. Its steady rise and popularity over the years has been phenomenal.

The inspiration and the direction provided during its initial years by masters of the Manipuri Dance like the late Guru Amubi Singh and guru Atomba Singh, both Akademi Award Winners, laid a foundation on which JNMDA has been able to build itself into the great edifice which today it is.

The year 1981-82 began with a festival of dance and music held by JNMDA in May, 1981. The festival in which 18 parties drawn from different organisations of Manipur presented Ariba Pala, Nata Sankirtana, Vasanta Ras, Maharas, Nupi Khubak Isai, Besak, Costha Lila, Lai Haraoba, Thang Ta etc. was attended by Chairman and Vice-Chairman of Sangeet Natak Akademi, besides representatives of I.C.C.R., C.C.R.T. etc. This festival was followed by a festival of Lairik Thiba Haiba which was held from 1st to 5th June, 1981; 20 groups participated in this festival.

Inspired by the success of these festivals, the Sangeet Natak Akademi decided to organise a similar festival in Delhi as part of late Guru Amubi Singh Centenary Celebrations. The organisation of this festival was entrusted to JNMDA. More than

100 leading artists of the day presented a composite programme of Dance and Music of Manipur in a 3 day festival in Delhi during November 1981. The programme featured - Ariba Pala, Nata Sankirta Basak, Nupi Khubak Isei, Holi, Maha Ras, Dance-Drama 'Geet Govinda' as also the rituals connected with the martial art of Thang Ta. Presented in a specially constructed Mandap in the lawns of Rabindra Bhavan, the programme was hailed by the press and the public as a memorable experience of the rich cultural traditions of Manipur.

Almost at the same time, the Government of Manipur sponsored a programme at New Delhi by students of JNMDA to celebrate 'Manipur State Day' at International Trade Fair.

On the invitation of I.C.C.R., JNMDA sent a four man team of Fung and Thang Ta performers to join the cultural group accompanying India's Prime Minister during her visits to Mauritius and other African countries.

The Performing Unit of JNMDA also toured Murshidabad and a few other districts of Orissa. In Murshidabad, the Unit presented Ras programme at the Samadhi of Rajarshi Bhagyaachandra in Ziaganj. Perhaps it was the first performance of Ras at the Samadhi of the initiator of that dance form of Manipur.

The Manipur State Kala Akademi sponsored a tour of students of JNMDA for participation in the Bidu Festival of Assam where they performed Lai Haraoba, Mai Maran Tribal Dance and Ras. Closely following this, the students Performing Unit was invited to present dances at the Annual Session of the Assam Sahitya Parishad at Dohu.

Apart from the above programmes, performing Unit of JNMDA has been arranging monthly public performances by its students which included two dance-dramas 'Geet Govind' and 'Panthoibi'. The Performing Unit was also engaged to stage

a number of shows in Imphal in honour of visiting dignitaries by different departments of the Govt. of Manipur and other agencies as per details given below:

1. 6th April 1981 - Fare Well function for Shri L.P. Sinha, Governor of Manipur.
2. 11th April 1981 - In honour of Swami Lokeshwarananda, Secretary, Ramkrishna Mission Institute of Culture, Calcutta.
3. 16th April 1981 - In honour of Shri Devraj Urs, President, Indian National Congress.
4. 19th April, 1981 - In honour of Kundari Jaya Appaswamy on her visit to Imphal in connection with Bhadra Singh Memorial Lectures.
5. 27th April, 1981 - In honour of members of 7th East Zone Basket Ball Championship.
6. 12th June, 1981 - In honour of members of All India Pineapple & Hill Fruit show.
7. 29th June, 1981 - In honour of the delegates which included Ministers of several states, on their visit to Imphal for the Regional Committee meeting of I.C.A.R.
8. 20th October 1981 - In honour of the District Convenor, Lions Club, International District 3220 and others.
9. 21st October 1981 - In honour of Shri Vasant Sathe, Union Minister for Information & Broadcasting.
10. 8th December 1981 - In honour of the Delegates to the State Public Service Commission of the North Eastern Region.
11. 30th December 1981 - In honour of the members of the Family Planning Association.
12. 12th January 1982 - In honour of Shri Giani Zail Singh, Home Minister.
13. 18th Jan. 1982 - In honour of the members of the Study Group II of the Parliamentary Committee on the Welfare of Scheduled Caste & Scheduled Tribes.

14. 19th January 1982 -In honour of Shri Prakash Mehertra, Governor of Assam.
15. 8th March 1982 -In honour of the new Governor of Manipur.
16. 14th March 1982 -On the occasion of the Centenary Celebration of late Guru Amubi Singh organised by Manipur Jagoi Marup at Jonstone School, and
17. 24th March, 1982 -In honour of Dr. Manmohan Singh, Member Secretary Planning Commission.

Jawaharlal Nehru Manipur Dance Academy also participated in some of the local festivals involving dance and music with a view to be in the main stream of cultural life of Manipur. A beginning in this direction was made with the Ratha Jatra festival in July when the Gurus, students and staff artistes presented Khubak Isai at the Sri Govinda Temple, Sri Bijoy Govinda Temple and also in a few Mandaps. Similarly, Nupi Pala was presented in Sri Bijoy Govinda Temple and a Mandap during the Jhulon Festival. To facilitate its participation in local devotional and seasonal festivals, it was decided to introduce the Mandapa based training in Ras and Samkirtana etc. The Sangeet Natak Akademi sanctioned the construction of a permanent Mandap in the premises of the JNMDA for future use.

The JNMDA has taken steps to coordinate their teaching programme with those of other teaching Institutions in Imphal as well as in other districts of Manipur so that its high traditions of teaching of dance and music could not only be maintained ^{but} further developed.

The JNMDA has an active Students Union with compulsory membership. The office bearers of this Union keep regular watch on the various classes and attendance of students. The membership fees collected from students was deposited in a special Bank Accounts and utilised for such activities as Social Work programmes

on Gandhi Jayanti Day and Annual Patriotic Day Celebrations on 15th August 1981. The programme of the students Union on Pongal Day included Students' Achievement Competition. The following items were included for the Competition for both Junior and Senior groups:

- Recitation
- Patriotic Songs
- Nata Isei
- Dance
- Pung Yeiba
- Monologue
- Extempore Speech
- Fancy Dress.

Different groups of three Gurus acted as Judges for different events. Three prizes each for Junior and Senior groups for all events were awarded along with formal printed certificates.

On October, 1st and 2nd the students Union organised Social Work programme and undertook the cleaning up of the vast compound of the Academy complex.

The grant-in-aid received by the JNMMA from the Sangeet Natak Akademi this year Rs. 6,74,000/- (non-plan) and Rs. 1,63,000/- (Plan). The Academy also received a grant of Rs. 5,000/- from the Manipur State Kala Akademi.

The Academy had on its roll 208 students of which 24 were awarded scholarship of Rs. 100/- each per month. The Academy also awarded Merit scholarships to 10 students.

The Academy, during the year, initiated compilation of "Who's Who" of outstanding persons in the field of performing arts of Manipur (Gurus, Dancers, Singers, scholars etc.) to serve as reference manual for scholars and inspiration for younger generation of students of Manipuri Arts.

KATHAK KENDRA

A constituent unit of the Sangeet Natak Akademi, Kathak Kendra is one of the leading dance teaching organisations in the country. Set up in 1964, it offers several comprehensive courses in Kathak dance and other allied subjects like vocal music, Pakhawaj and Tabla. The Courses are designed to prepare artistes of highest professional standard and maturity in Kathak. The Kathak Kendra also maintains a Production Unit, comprising highly trained artistic personnel with a view to enriching the repertoire and technique of Kathak dance through experimental work. The Kendra has on its staff, teachers of great eminence in various disciplines in which training is imparted.

The Kendra's contribution, over the year, as in the period under review, is mainly to be seen in terms of students trained in the past, and those being trained now, and the number engaged in artistic pursuits in various capacities. As a service organisation in the field of art education, its basic functions as well as contributions must also be reviewed and evaluated in terms of the quality and range of service offered and the resultant demonstration and the spread-effect thereof. The various activities and programmes undertaken during the year are viewed in the following paragraphs as projections of the broad objectives stated above.

Management and administrative set-up

The management of the Kendra is vested in the Executive Board of the Sangeet Natak Akademi which is assisted by an Advisory Committee, an Assistant Secretary of the Sangeet Natak Akademi who acts as the Director of the Kendra and Gurus and teachers.

The Advisory Committee, on all matters relating to policy, in respect of training and maintenance of standards, formulates programmes, schemes and projects, for the Kendra.

The members of the Advisory Committee are:

Dr. (Smt.) Kapila Vatsyayan	Chairman
Shri Mohanrao Kallianpurkar	Member
Dr. (Miss) Premalata Sharma	"
Smt. Rohini Bhate	"
Smt. Kumudini Lakhia	"
Shri Birju Maharaj	"
Secretary	
Sangeet Natak Akademi	
Asstr. Secretary (Dance)	
Sangeet Natak Akademi	
Shri K.S. Kothari	Director, Kathak Kendra

Review of Organisational Structure

During the period under report, the question of staffing the Kendra and the long-term perspective emerging in terms of man-power planning, has received detailed study. Areas have been identified and proposals formulated for rectifying some of the present imbalances, which have led to bottlenecks and short falls in the academic and administrative output. It is felt that the current annual budget outlay placed at about Rs. 8 lakhs calls for man-power inputs and outlay of a different order from what is available today. Detailed proposals in this regard were submitted to the Sangeet Natak Akademi which throw fresh light on important areas of Kendra's functioning noted hereunder:

1. It was observed that the Kendra's entire budget was oriented to self-generating activity which called for man-power inputs and outlay of a different order.

2. Manpower Planning

The need for better manpower planning both in qualitative and quantitative terms in the Kendra has received fresh attention. Increase in its financial

resources and corresponding growth of its manpower has been steady over the years. As against an amount of the order of Rs. 2 lakhs or so provided to it in 1973-74, the Kendra received Rs. 8 lakhs approximately in 1981-82. Its staff of 29 in 1973-74 consequently grew to 47 in 1981-82:

Teaching Faculty	15
Production Unit	13
Administrative set-up	14

3. Growth-Pattern

In 1973-74 the Kendra as indicated above had a total staff of 29 heads and annual budget of Rs. 2,00,000. In 1981-82 while the budget had multiplied four times (Rs. 8 lakhs) the number of staff was placed at 47 heads indicating an average growth rate of manpower at two persons a year.

Plan Scheme & Staff

The Kendra was brought under the Fifth Five Year Plan in 1976 and several new schemes were taken up or on-going programmes were extended with initial provision of Rs. 85,000 (1976-77) which stood at Rs. 2,60,000 in 1980-81.

Revision of pay-scales for technical staff

The question of revision of pay scales of professional staff in the Kendra which has been pending since 1979 has become more relevant in the context of the limited scope for career advancement or promotion prospects for the staff. The matter was taken up with the competent authority and it was emphasised that the present proposals were specifically designed to meeting the personnel need of schemes and programmes in hand and have no relevance to future developmental activities. Some of the developmental programmes which would seem

essential and legitimate extension of activities in hand will be formulated and presented later.

Keeping in view the above, the Executive Board of the Akademi (meeting dated 13th March 1982) approved the creation of 20 new posts in the Kendra. Details of the posts, now available for appointment, are as under:

<u>Nomenclature of the post</u>	<u>Scale of Pay</u>	<u>No. of posts approved</u>
<u>Teaching Unit</u>		
Kathak Guru	Rs. 650-1200 Higher initial pay may be sanctioned depending on the stature of the person selected.	One
Musicians-Accompanists	Rs. 425-700	Four (Two for percussion and two for string instrument)
Singer	Rs. 440-750	One
Assistant (Maintenance)	Rs. 330-560	One (for musical instruments)
<u>Production Unit</u>		
Pakhawaj Player	Rs. 425-700	One
Programme Executive	Rs. 650-1200	One (on common cadre with SNA)
Wardrobe-cum-Stage-hand	Rs. 260-400	One
<u>Establishment Unit</u>		
P.A. to Director	Rs. 425-700	One (the existing post of Steno-typist will be attached to Programme Executive)
Assistant	Rs. 425-700	One
Senior Clerk	Rs. 330-560	One
Junior Clerk-cum-Typist	Rs. 260-400	One

Nomenclature of the post	Scale of pay	No. of posts approved
Hindi Steno-typist	Rs. 330-560	One (for Hindi work)
Daftari-cum-Gestetter Operator	Rs. 210-290	One
Hostel Warden	Rs. 425-700	One
Chowkidar	Rs. 196-232	One
Sweeper	Rs. 196-232	One
Peon	Rs. 196-232	One

It is hoped that with additional inputs of technical and administrative personnel in the coming year, the Kendra will be in a better position to realise the full scope of its training programme as envisaged in its curriculum as soon as the new posts are filled up.

The Kendra's training programme, as a whole, has a wide sweep. Spread over a period of ten years, the various Courses offered, can take a student through an Elementary foundation course (for school-going non-professional students) to the highest level of professional training. The Kendra's curriculum lays a pointed stress on the basic training, which helps to prepare a student for a professional career in dance - a training which also provides the proper foundation for students' growth along larger creative lines. The training programme in higher classes is generously supported by scholarships provided by the Central and State Governments and semi-government agencies including the Kendra. It awards every year eight dance scholarships of Rs. 350 per month to selected students - five in Diploma and three in Specialisation Course. Through the scholarship scheme necessary impetus is given to children of professional hereditary families of musicians and dancers to continue in the profession. Over the year, the Kathak Kendra has turned out several dancers of the highest professional excellence whose contribution to the

contemporary Kathak scene is widely known and recognised.

Yoga Course

Realising that the total integral process of Yoga Techniques which go to make for a relaxed body and creative mind, besides cultivating a well-balanced attitude towards life, Yoga classes were introduced on an experimental basis in 1976-77. It was found useful, and much benefit has been derived by the students. A regular Yoga Education Course is now a part of compulsory training conducted by Pandi Shambhu Nath - a senior certified teacher of Yoga from the Yoga Institute of Bombay.

Music Listening Programme

With a view to further strengthening and making the teaching programme more broad based, the Kendra intends to organise from next academic term regular music listening sessions as a part of its teaching programme particularly for Diploma and Specialisation students. During the year, the necessary sound equipment for replaying the music has been acquired.

New Examination Scheme

During the past two Academic terms, efforts were made to make the periodical and annual examinations better and more reliable instruments of evaluation, of assessing the progress and achievements of the students. While it is realised that the present examination scheme must necessarily continue to evolve, as the experience is gained each year, some of the short-comings were corrected, for instance, the disproportionate weightage hitherto given to subsidiary subjects was rectified in the new scheme.

The new scheme of Examinations was made operative from Academic year ending 1981.

Performance Test

As part of the new scheme, students in the final

years of Elementary and Diploma courses and first and second years of the Specialisation Course are expected, among other things, in a solo-stage-performance with music, light, make-up etc. in presence of an audience comprising staff and students of the Kendra, examiners and a few selected individuals. The examinees are expected to plan performances, entirely on their own resources in terms of rehearsal, music, dance repertoire, costume, make-up etc. The student is judged for the overall quality of the performance and presentation of his/her potential as a stage performer. Marks obtained in the test are totalled-up in the aggregate pass marks.

This resulted in three evenings of performances attended by examiners, faculty members and chosen invitees including some members of the press. The Times of India praised the efforts as a first ever effort of its kind attempted by a local institution.

Review of various courses of study

Ever since Kendra's inception, no serious or detailed review of the various Courses of study (both in dance and music) offered by Kendra, has been undertaken. The problems arising in their implementation and in realisation of training objectives are many and complex. They call for detailed study and review at all levels - in terms of their precise objectives, academic standards, training programmes and their duration, organisational and physical handicaps, optimal teacher-taught ratio, entrance qualification, rationalised age structure for various Courses, adoption of suitable syllabi, supportive services etc.

The Advisory Committee of the Kendra has appointed a Sub-Committee under the Chairmanship of Dr. (Smt.) Kapila Vatsyayan to go into the whole question in depth.

The Advisory Committee has also recommended that the Kendra should introduce study Courses in some of the declining art forms of Hindustani Music such as Sarsangi, Dhrupad, Been and that the present Course in Tabla should be up-graded as fullfledged professional Course. A recommendation in this regard has been forwarded to the Sangeet Natak Akademi for further examination.

Scholarship to children in 5-year Elementary Course (Dance)

The 5-year Elementary Course in the Kendra, on an average caters to about 50 to 60 school-going children in the age group 6 to 18. Designed as a foundation course it occupies a central position in the training programme of the Kendra and serves as a feeder course for the higher classes. Keeping in mind the fundamental importance of training the young to emerge as Kathak dancers of tomorrow the Kendra has under consideration a proposal to award 19 merit scholarships of Rs. 50 and Rs. 100 per month to students in the Elementary Course.

Free Studentship

From the academic session beginning July 1982 the number of Free-studentships in the Elementary Course has been raised from 3 to 10. Free-studentships will now be available to every batch of new students admitted to the Course. Two Free-Studentships have also been made available in the Pakhawaj Course.

Award of Public Performances

Young students have not only to be brought out from the confining atmosphere of the class-room but also needed, for their career-advancement, larger acceptance as performers in professional quarters.

As part of a new scheme launched last year - to projecting the quality of training being imparted in the Kendra, and to highlighting the achievements of our

students as dancers, as many as 43 of our students were awarded public performances. Basically designed to help students grow and attain maturity as stage-performers such programmes were held in the Kendra's own studio and at Kamani Auditorium. The students were featured in solo and duet performances, drawn from different classes - from Elementary to the highest level of Specialisation. The programmes highlighted the work being done in the class-rooms. All the performances were warmly received by capacity audiences and generated a great deal of enthusiasm and friendly competition among the staff and students of the Kendra. The dividends it fetched in terms of public recognition of the high quality of training and achievements of young students were highly satisfying. The programme of awarding public and chamber-like performances to students has been turned into a permanent feature of the training.

Students on Roll

During the academic session 1981-82, the Kendra had 115 students on its roll (110 in dance and 5 in music) Course-wise distribution was as under:

Three-Year Diploma Course	16
Specialisation Course	13
Short-term Course	22
Elementary Course	59
Pakhawaj Course	4
Thumri Course	1

There were 9 foreign students, 2 from France, 1 from U.K., 2 from China, 1 from Switzerland, 1 from USA and 2 from Nepal.

During the year, 15 students received Kendra's scholarships, 7 Indian and foreign students were recipient of Government/IJCR scholarships under Cultural-Scholarship schemes and one each were recipient of scholarship from the Central and Rajasthan Sangeet Natak Akademi.

During the academic year 1980-81, four students success-

fully completed the Diploma Course.

Production Unit

The Production Unit headed by Guru Shri Maharaj maintains, a permanent Repertory of dance-dramas and other choreographic works in Kathak. A small group of five musicians is attached to the Unit. It accepts professional engagements and often travels within and outside the country. Participation by students in its activities is encouraged for acquiring knowledge and experience in ensemble work and choreography. Its basic character and function is, however, experimental, aimed at enlarging the scope and repertory of Kathak dance style. It is matter of pride that almost all dancers professionally engaged in the Unit were, at one time, students of the Kendra.

Broad artistic guidelines for the Production Unit

The prime objective of the Production Unit, as stated in the Prospectus of the Kendra, is as follows:

"The Production Unit seeks to enlarge the repertoire and to enrich the technique of Kathak through experimental work. It attempts creative application of the Kathak technique in new choreographic work."

In view of the above, it has been decided that the future work in the Production Unit may be directed more pointedly to:

- a) achieving a greater adventure in terms of exploring and experimenting with the Kathak dance and its technique. This is likely to be achieved more effectively by choosing thematic material as would offer greater artistic challenge to the 'dance' rather than to the 'other' components of the dance-drama form.
- b) in achieving that end, it may be necessary to undertake choreographic works with themes strong in imagery, symbolism etc., and which could be contained in time-span normally not exceeding 45 minutes to an hour.
- c) An attempt could also be made to incorporating artistic materials from the 'lesser art traditions'

found in the geo-cultural area commonly shared by Kathak dance.

- d) A greater emphasis should be laid on composition of brief dance numbers using the various song forms of Hindustani classical and 'other' music of the folk genre.

Deletion of dance-dramas from the current repertoire

Over the years, Kendra has produced (since 1957) and presented several dance-dramas. Many of these are no longer rehearsed or performed. Some of these productions were done at the point of time when the Kendra was still experimenting with the dance-drama form. It has now been decided to delete the following dance-dramas etc., from the current repertoire of the Kendra:

<u>Title</u>	<u>Year of Production</u>
1. Kathak-ki-Kahani	(1957)
2. Malati Madhav	(1958)
3. Kumar Sambhav	(1958)
4. Dalia	(1961)
5. Geetopadesh	(1965)
6. Hota Hai Shabbo Roz Tamasha Mere Aage	(1966)
7. Malavika Agnimitram	(1971)
8. Gita Govinda	(1971)

Interesting and important excerpts from the deleted dance-drama will, however, be reviewed for the possibility of re-adaptation as brief dance numbers.

The current repertory, after deletions, will comprise:

1. Shan-e-Avadh	(1960)
2. Krishnayan	(1966)
3. Roopmati Baz Bahadur	(1975)
4. Hori Dhoom Macho Ri	(1976)
5. Katha Raghunath Ki	(1976)
6. Habba Khatun	(1979)
7. Laya Parikrama	(1981)

Maharaj Kalka-Bindadin Kathak Mahotsava '82

As a part of its annual programme, Kathak Kendra presented a major 4-day, nation-wide festival between February 3-6, 1982 at Kamani Auditorium, New Delhi. The festival now running in its 5th year was retitled to

include the name of Kalka Maharaj along with that of his elder brother, Maharaj Bindadin.

'Maharaj Kalka-Bindadin Kathak Mahotsave' celebrates two great artistes: Maharaj Bindadin and Kalka Maharaj whose overwhelming contribution to the art of Kathak and to the larger cultural traditions of the country is universally recognised and respected.

The Festival put on board as many as eighty dancers and musicians drawn from different parts of the country. The repertoire was selected to capture the multifaceted Kathak scene at the national level. It brought within the span of four days, Kathak both the traditional and contemporary, its well-known masters in the orthodox tradition, their young and outstanding disciples, the emerging second-line soloists and new choreographic works in Kathak.

As in the past, the Festival attempted once again to explore new areas of Kathak as manifested in larger but identical traditions found in other linguistic regions of the country. A comparatively unknown form of Kathavachan found a place in the festival with a view to highlighting the existence of parallel traditions in other regions of the country. A variety of instrumental music and new songs were included to focus attention on such aspects of artistic areas as would encompass a larger view of Kathak. Some of the dance numbers which achieved new aesthetic landmark and deserved larger attention were repeated in this year's festival which featured some old masters of Kathak whose work had somewhat escaped the attention of the present-day Kathak practitioners. The Festival introduced to Delhi guidances some new faces from amongst the younger generation of artistes in an effort to launch them in their professional careers. The Kathak Kendra's students in elementary to the highest level of specialisation and members of its staff were given a chunk of time in the programmes in order to highlight the quality of training being imparted to them.

Festival Highlights

Some salient features of the Festival were:

The country-wide tradition of Katha Vachan has a special significance to the art of Kathak as it was this form of performance in which Kathak found its nascent beginnings. The Man-Bhatt tradition of Katha Vachan of Gujarat was one such form which found a place in the festival and was presented by its leading exponent, Shri Dharmik Lal Pandya of Baroda.

The new choreographic works, presented last year, 'Atah Kim' by Kadamb, Ahmedabad (choreography by Kumudini Lakhia) and 'Laya Parikrama' by Kathak Kendra (choreography by Birju Maharaj) were repeated in this year's Festival because they deserved better and wider attention as representative works in contemporary Kathak.

In a new dance number, Kathak Kendra was seen exploring the Yoga - its basic postures and movements and its possible relationship with the basic choreographic design and technique of Kathak. In another dance number, the Kendra explored the Rajasthani folk music for its melodic and literary possibilities in Kathak. Shri Durga Lal of Shriram Bharatiya Kala Kendra was seen, in an all male dance composition in an attempt to further explore the rich rhythmic aspects and the potential of new percussive sound in Kathak. Kathak Kendra also presented a new dance number based on the Nayika-bhed theme, choreographed by Birju Maharaj. The number attempted to unify visuals with dance, mime and song. Brief excerpts from Kumari Uma Sharma's new dance-drama, recently premiered in Delhi, were seen in the festival as indicative of the growing search among Kathak dancers for innovative ideas in their traditional heritage and their application in Kathak idiom; in this case, the world famous Ras theatre of Brindavan provided link and the basis. Shri Chitresh Das, whose fifteen

member dance company permanently based in USA was featured to highlight the work being done in the States.

Shri Kalyan Mahant and Shri Birin Lal, the two well-known Kathak masters of yesteryears were featured to represent the Kathak as it shopped in the court of Raja Chakradhar Singh of Raigarh in the early part of this century. Both of them were seen on the Delhi stage for the first time.

The festival provided a platform to a large number of young dancers being trained at different teaching centres of the country and provided a peek into the manner in which the traditional knowledge and skills were being transmitted to younger generation. Many a second-line soloists being groomed by leading teachers of the day were seen for the first time in Delhi. Veterans among the Kathak dancers today were represented by Shri Birju Maharaj and Kumari Roshan Kumari with their disciples.

Among other well-known dancers featured as soloists included Rani Karna, Manjusri Chatterjee, Malvika Sarkar and Kapila Raja of Lucknow, Sashi Goyal of Jaipur and Ram Mohan. Their presentations highlighted the individual styles of their matters who are no more with us, viz. Sarvasri Shambhu Maharaj, Lachokhu Maharaj, Sunder Prasad and Narain Prasad.

The idea of the Festival found spontaneous and wide response from Kathak artistes and their organisations throughout the country as was evident from the generous cooperation by a large number of artists who participated in the Mahotsava. Broad based and catholic in its approach the festival has come to stay as the largest and the most representative event of Kathak art in the country today.

The festival evoked wide public appreciation and was well reported in the national press.

Performance Engagements

During the year Kendra was engaged for 26 performance engagements of various description. Of the 26 evenings, 13 were self-sponsored and the rest were sponsored by outside agencies which brought in a total revenue of Rs. 46,428/- The various programmes covered a wide range of activity including a nation-wide 4-day festival dedicated to the memory of Maharaj Kalka-Bindadin, two shows of Hori Dham Macho Ri, six evenings of performances by students of the Kendra, four shows at Rashtrapati Bhavan in honour of the visiting State dignitaries and ten shows presented on other national occasions. During the year, Kendra performed twice for the Department of Tourism, Government of Rajasthan. On an invitation from outside, Kendra's troupe travelled to Lucknow, Jaipur, Mount Abu and Ramour. The students/programme featured as many as 43 students drawn from Elementary to Specialisation Course.

Housing and Accommodation

The Kathak Kendra is housed in Babawalour House. It also runs a Hostel which is located in the same premises.

As indicated in last annual report, the inadequacy of accommodation continued to be felt in all activities of the Kendra. It has led to curtailment of pressing and even obligatory activities; to mention a few: the most important of Kendra's tasks viz. the training, has had to be cut to minimal hours leading to non-implementation of the prescribed training programme, inability to provide for such basic needs as practice and rehearsal space, to under-utilisation of personnel resources, to administrative bottlenecks and to inadequate shortage of its properties etc. The problem has had considerable retarding influence on the present activities and many a new activity envisaged, remain unimplemented.

As a temporary measure, the Kendra is making efforts to have a large-size Class Room constructed in the present

premises. A proposal made in this regard last year has since been approved by the various concerned authorities but the construction work has not yet been taken in hand.

Facilities added

During the period under review attempts were made to meet some of the inadequacies of physical and other facilities which impinged on the efficient functioning of the Kendra. A number of physical facilities to class rooms and Hostel including furniture, display boards, stage properties etc., were added. The physical environs were generally made more conducive for efficient functioning.

Holi celebrated

On the occasion of the Holi festival, the Kendra once again staged for 7th successive year its popular dance drama, Hori Doom Macho Ri, in two public shows on March 7 and 8 in the open-air lawns of Bahawalpur House. The dance-drama which celebrates the Holi in dance and music and draws upon the folk and religious lore associated with the festival, is choreographed by Shri Birju Maharaj and the script is by the well known Hindi poet Shri Sarweshwar Dayal. The occasion provided yet another opportunity to a large number of young students of all ages to gain stage experience - is a part of Kendra's training programme. The performances as usual proved popular and were largely attended.

The Kendra as Service Organisation

The Kendra continues to render useful service to individual artists and art institutions by letting them draw upon its talent for performances, teaching etc., within and outside the country. It also functions as a clearing house of information on various matters relating to Kathak.

(a) Services of a dancer in Production/^{unit} and two

senior students of the Kendra, were loaned to Shri-ram Bharatiya Kala Kendra for production of their new dance-drama, Shan-e-Mughal in Delhi and outside.

(b) Kendra has received reports about the good work being done by its dancer in the Production Unit whose services were loaned to the Indian Council for Cultural Relations last year for teaching assignments in Trinidad and Tobago.

(c) Several of its staff and students were encouraged to associate themselves with the outside art groups and artistes for performances and other activities of common interest.

(d) Shri Birju Maharaj along with some of its staff and students were sponsored on a concert tour abroad in September 1981 by Sangam - an Association of Asian Women in London. Besides performing in the United Kingdom, the troupe also visited some important centres in Europe.

(e) One of its tabla players, accompanied Ustad Amzad Ali Khan (Sarod) on a short concert tour of Pakistan.

(f) Staff members of the Production Unit and students of the Kendra were responsible for innumerable Kathak performances throughout the country.

(g) Kathak Kendra loaned its headgears, jewellery and other performing art objects for a feature exhibit on headgears from different periods and regions of India organised by American Embassy School, New Delhi.

(h) A large contingent of staff and students of the Kendra participated in a Seminar (Kathak Prasang) centered on the Lucknow Gharana, held at Bhopal, between September 4-6, 1981, under the aegis of Ustad Allaiddin Khan Academy, Bhopal. Birju Maharaj along with some of Kendra's students participated in

in the Seminar and performed on the occasion. A number of teachers and students were also encouraged to attend. Birju Maharaj's solo performance highlighted the festival and the Director of the Kendra, Shri K.S. Kothari, submitted a paper on the work and achievements of Shri Birju Maharaj.

(i) Shri Purushottam Dasji, our Path-waj Guru, was honoured by the Maharana Mewar Foundation, Udaipur, with an award for his distinguished services to the art of music.

(j) Among the short-term students of foreign origin, the Kendra received two eminent Chinese dancers for training in Kathak on a scholarship awarded by Indian Council for Cultural Relations. Madam Zhang Jan and Madam Liv Yulan acquired within a short period fairly good grounding on Kathak and are now engaged in propagating Kathak in China.

(k) Under the foreign exchange cultural scholarships scheme the Govt. of India awarded during the year three scholarships to foreign nationals, namely, Veronique Azan, Jullie Summermatter and Andrene Bel for higher training at the Kendra. Among other students, five are in receipt of scholarships from the Dept. of Culture, Central Sangeet Natak Akademi, Rajasthan Sangeet Natak Akademi and the Government of Himachal Pradesh.

(l) Kumari Navina Jafa, 5th year Elementary student, won the first prize in the Annual All India Dance Competition (1981) held by a local art organisation. This was for the third time that the students of the Kendra have won the first prize in the said Dance Competition: other winners were Kumari Durga (1979) and Ashok Chakravarty (1980).

(m) Kumari Prerna Shrimali, first-year Specialisation student, was featured in a solo performance on the occasion of the Foundation Stone laying ceremony of TV Centre at Jaipur.

(n) During the last summer vacations, Kumari Marry Warren, a student of the Kendra gave several performances and lecture demonstrations in the United Kingdom.

(o) Shri Prakash Chand Kumar, a student of Kendra won the first prize in the All India Radio Music Competition - 1981 for Instrumental Music (Pakhawaj).

Retirement, appointment, transfer

During the year, Shri Purushottam Dasji, who served the Kendra since its inception and rendered highly distinguished services, retired from the Kendra in January 1982 at the age of 74. Shri Purushottam Dasji was the oldest staff member of the Kendra. During his service, he produced several outstanding Pakhawaj players. His contribution to the revival of the Pakhawaj, particularly as an accompaniment instrument to Kathak has been most outstanding. The Advisory Committee of the Kendra recorded its deep appreciation of the long and dedicated service rendered by Shri Purushottam Dasji.

With retirement of Shri Purushottam Dasji, the new Pakhawaj teacher, Shri T.R. Sharma, joined the Kendra in January 1982. Shri T.R. Sharma is one of the known and senior disciples of Shri Purushottam Dasji. It is hoped that the Kendra will continue to maintain under his guidance the high standard of training attained by Shri Purushottam Dasji.

Collection of material on Kathak

The music of 'Laya Parikrama: a new dance composition, made ready for Bindadin Jayanti in 1981 was professionally recorded in a studio for subsequent stage performances of the show.

During the year a number of reproductions, albums, etc., of traditional Indian paintings have bearing on Kathak dance, were acquired to serve as reference material for the Production work. Number of photographs were enlarged for display during the annual exhibition on the occasion of Kalka-Bindadin Mahotsava.

During the year the orders were placed with the

Film Division, Govt. of India, for supply of four films, namely, Damayanti Joshi, Sitara Devi, Kathak and Birju Maharaj in 16 mm format. The films are being acquired primarily as teaching aid for the students.

With a view to reconstructing the authentic record to the Lucknow Gharana of Kathak, the widow of late Shri Achchhan Maharaj, Smt Mahadevi Misra, was recorded for about three hours. Smt. Achchhan Maharaj was allowed to talk freely without giving the interview any formal structure.

A comprehensive photo-coverage of the Kalka-Bindadin Kathak Mahotsava, 1982 now forms a part of the collection of the Kendra, which include photo-negatives of all important participants and other dance events presented in the festival.

Realising the general dearth of literature on Kathak efforts were made to put together various available articles on Kathak.

Continuing its efforts in this direction, a number of new articles were added to its collection to serve as reading material for students.

A number of books, including two new books on Kathak were added to the Library of the Kendra.

Shri Hazari Lal, 80 year old eminent Sarangi player and well-known singer of his time recorded some rare songs and compositions with special reference to the music of the Jaipur School of Kathak. These included songs of Nayak Nathulaji, Gopal Dasji and Munwar Shyam of Delhi. The compositions were chosen for use in the class work and with a view to incorporating them into the Kathak repertoire.

Some important decisions of the Advisory Committee

The Advisory Committee of the Kendra at its

meeting held on 3 November 1981 made certain decisions and recommendations which have short and long term bearing on the plans, programmes and policies of the Kendra. These various recommendations and decisions subsequently approved by the Executive Board of the Sangeet Natak Akademi are reproduced below:

Kendra as an autonomous body

Considering the long-term perspective of Kendra's growth and development, the Advisory Committee of the Kendra approved in principle, that Sangeet Natak Akademi may be requested to grant Kathak Kendra an independent autonomous status (as a registered body under the Societies Registration Act, under the financing subvention of Dept. of Culture, Govt. of India). The Executive Board of Sangeet Natak Akademi at its meeting held on 28 November 1981 agreed to the Kendra's proposal and constituted a Committee to work out the modalities of the proposal for early implementation.

Miss Nirmala Joshi Memorial lecture

To commemorate the outstanding contribution of Miss Nirmala Joshi to the revival and rehabilitation of performing arts and artists of the country in the post independence period, it has been decided to institute an annual lecture series in her memory under the auspices of the Kendra.

Kathak dance competition

The Kendra feels that the idea of competition in the field of arts is potential rich and that very little worthwhile effort exist in this field today. It has therefore been decided in principle to hold a nation-wide Kathak dance competition as part of Kendra's annual activities. A
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Apprentice Fellowships

(a) The tenure of training available in the Kendra at present is considered inadequate to launch a student in a professional career. Many outgoing students have desired continued association with the Kendra after completing their final course of study at the Specialisation level.

(b) The present system of recruiting dancers for the Production Unit on extended terms of contract tend, on the one hand, to plugging the possibility of new entrants joining the Unit and, on the other, the aging dancers tend to be perpetuated under the contract system after they have lost their performing form.

With a view to meeting the above two handicaps, it has been decided to institute four Apprentice Fellowships @ Rs. 600 per month (consolidated) to be awarded to four fresh outgoing students (after specialisation course) of the Kendra for a period of two years. This will also meet the short-term requirement of trained dancers in the Production Unit.

The scheme will be introduced on phased basis as funds become available.

Extension training programme for neighbourhood schools

It is proposed that the Kendra may launch a new scheme for extending its dance training programme to two or three higher secondary schools located in Kendra's neighbourhood. The scheme will be run for an initial period of one year on experimental basis and, if found useful, will be extended to other schools, particularly to the government higher secondary schools where opportunities for education in arts are minimal or non-existent.

The scheme will be run in collaboration with the participating schools, including financial collaboration. Basically the Kendra will provide the technical know-how

and supervise the training. Efforts will be made to see that the scheme is run at the minimum of expenditure by drawing upon the existing personnel resources of the Kendra by offering them suitable financial incentive.

Improving the facilities and services in the Hostel (including Mess)

The question of downward revision of Kendra's hostel charges with detailed comparative information about the facilities and physical amenities provided by the National School of Drama and Kathak Kendra was taken up with Finance Committee of the Akademi. It was observed that while the physical facilities and amenities provided by the Kendra are inferior on all counts, the Kendra's hostel residents were paying in excess of what the National School of Drama is charging from its residents. The Advisory Committee of the Kendra has strongly recommended to Sangeet Natak Akademi in favour of downward revision of Kendra's hostel charges.

Improving Kendra's hostel mess

The mess in Kendra's hostel, at present is being run by a contractor. The administration overviews the arrangements and renders assistance in its day to day functioning. The arrangements as a whole, has been found to be inadequate. It has been observed that the services and facilities provided by the nearby National School of Drama hostel, at much lower cost, are far superior to those provided by the Kendra. It has now been decided that the present contract system may be given up and instead Kendra assume direct responsibility of running the Mess with the help of Students Mess Committee.

Medical care for Kendra's hostel residents

The Kendra's hostel has an annual average occupancy of 25 to 30 young residents, both male and female. To meet the need of day to day clinical diagnosis and

for administration of short and long term medical and health care it has been decided to engage a medical practitioner on retainership basis.

Academic term

The the closing of the Kendra for summer vacation from June 1, 1982 preparation for the new academic term beginning July 16 are in hand. Applications for new admissions have already been invited and the test and interviews for award of scholarships and admissions for new term are scheduled to be held by the end of June 1982.

BUDGET AND ACCOUNTS

The Akademi receives grant-in-aid from the Department of Culture, Ministry of Education, Government of India for meeting expenditure relating to Non-Plan and Plan activities. The total budget provision of the Akademi for 1981-82 in respect of Non-plan and Plan expenditure was as follows :

	<u>Budget Estimates</u> <u>1981-82</u>	<u>Revised Estimates</u> <u>1981-82</u>
Non-plan	38,48,500	38,48,500
Plan	35,00,000	35,00,000
Additional Grant	-	1,00,000

The Akademi received an additional grant of Rs.1,00,000 from Ministry of Education for Birth Centenary of late Guru Amubi Singh.

The consolidated statement of receipts and payment accounts for 1981-82 relating to the Sangeet Natak Akademi and its constituent units, namely, Jawaharlal Nehru Manipur Dance Academy, Imphal and Kathak Kendra, New Delhi are at Appendix IV (a) and (b).

APPENDICES

MEMBERS OF GENERAL COUNCILChairman

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Assam

Vacant

Bihar

11. Shri Shyamanand Sinha
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12. Km. Sharayu Kalekar
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Dadar & Nagar Haveli

Vacant

(ii)

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15. Prof. Markand Shatt
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33. Shri S.P. Upasani
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38. Dr. Mallikarjun B. Mansur
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(1V)

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Arts, Banaras Hindu
University,
Varanasi-221005
48. Dr. H.K. Ranganath
49, I Main Maruthi Extn.
Srirangapuram
Bangalore-560021
49. Mohanrao Kallianpurkar
'Shrivastalaya'
49, Madhavpur,
Hubli-580020
- Co-opted members under rule 4 ix
50. Dr. P.N. Pushp
33, Gogji Bagh
Srinagar-190001
51. Shri B.V.V. Shastri
42/10 Seshadripuram
Breechpuram Second Cross
Bangalore-560020
52. Dr. Maheswar Negg
Punjabi Bhawan Annex
Punjabi University
Patiala (Punjab)-147002
53. Smt. Mrinalini Sarabhai
Darpana Academy of Performing
Arts, Chidambaram
P.O. Ashrafi Vistar
Ahmedabad-380013
54. Smt. Sulabha Deshpande
3/44, Madhava Saha Niwas
Mogal Road, Mohin
Bombay-400016
55. Shri Parvati Kumar
B-6, Ganesh Prasad
Sleater Road,
Bombay-400007
56. Shri Singhajit Singh
Director, Triveni Ballet
Triveni Kala Sangam
205, Tansen Marg,
New Delhi-110001
57. (Member, elected as Vice-
Chairman).

(v)

APPENDIX II

GRANTS TO INSTITUTIONS SANCTIONED DURING 1981-82

S.No.	Name of the Institution	Amount Sanctioned	Purpose
1	2	Rs.	4
Andhra Pradesh:			
1.	Sri Siddhendra Kalakshetram, Kuchipudi	15,000	Training in Kuchipudi (salaries of teachers)
2.	Kalakshetram, Eluru	5,000	Training in Kuchipudi (Salaries and stipends)
3.	New Music School Hyderabad	2,000	Salaries of music teachers
4.	Rama Krishna Natya Mandal, Nellore	5,000	Training in Musical drama (salaries of teachers)
Assam:			
1.	Sangita Satra, Gauhati	5,000	Training in Sattriya dance (salaries of teachers)
2.*	Jagat Guru Srimanta Sankardev Kristi Kala Sangha, Kamalabari (Majuli)	2,500	Preparation of costumes and masks
3.	Gharmora Model Satra Hills & Plains Cultural Institution, Sibsagar	2,000	Salaries of teachers
4.	Prantiya Samaj Kalyan Ashram, Kimin, North Lakhimpur	1,500	Salaries of teachers
5.	Shri Sankardev Kalakristi Kendra, Sibsagar	2,500	Production of a play
6.	Uttar Kamalabari Satra Sankardev Kristi Sangha, Majuli	2,500	Preparation of costumes and purchase of musical instruments
7.	Sibsagar Natya Samaj, Sibsagar	3,000	Purchase of lighting equipment

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1	2	3	4
8.	Manipuri Sangiet Ashram, Silchar	2,000	Salaries of teachers
9.	The Seujia Samaj Sangeet Vidyalyaya, Sibsagar	2,000	Salaries of teachers
Bihar:			
1.	Sri Jagannath Art School Singhbhum	5,000	Training in Chhau mask making, salaries of teachers and stipends to trainees
2*	Sri Kala Kshetra, Seraikella	2,500	Presentation of a chhau performance under super- vision of Rajkumar Shri Suddhendra Narain Singh Deo.
3.	Vindhya Kala Mandir, Patna	4,000	Training in music/ salaries of teachers
4.	Nritya Kala Kendra, Jamshedpur	2,000	Salary of Chhau dance teacher
Delhi:			
1.	Shriram Bharatiya Kala Kendra, New Delhi	5,000	Training in music and dance
2.	Ambedkar Ramlila Dramatic Club, Delhi	2,000	Purchase of costumes and make-up material for production of Ramleela
3.	Delhi Natya Sangh New Delhi	1,000	World Theatre Day celebration
4.	Ganesh Natyalaya, New Delhi	2,500	Association of a tradi- tional guru for training for a short period
5.	Bharatiya Sangeet Sadan, New Delhi	7,500	Salaries of teachers
6.	Shri Ram Centre for Art & Culture, New Delhi	5,000	Subsidy towards script bank service
7.	Abhiyan, New Delhi	5,000	Production of play

1	2	3	4
8.	Gandharva Mahavidyalaya, New Delhi	8,000	Training in choral music/ salaries of teachers
9.	Delhi Institute of Music, Dance & Dramatics, New Delhi	2,000	Salaries of teachers
10.	Parvatiya Kala Kendra, New Delhi	5,000	Production of the dance- drama 'Gang Nath Jaagar'
11.	Nritya Vatika, New Delhi	1,500	Subsidy towards a new production
12.	Hira Theatre, New Delhi	1,000	Subsidy towards a Nautanki play
13.	Akshara National Classical Theatre of India, New Delhi	5,000	Purchase of equipment
14.	Manipuri Fine Arts Centre, New Delhi	3,000	Training in Manipuri Dance /salaries of teachers
15.	Natya Institute of Choreography, New Delhi	7,000	Presentation of and docu- mentation of an eminent Yakshagana guru through still photography with explanatory notes
16.	Brechtian Mirror, New Delhi	4,000	Purchase of sound equipment
17.	Nritya Kaustubha Cultural Society, New Delhi	5,000	Salaries of teachers
18.	Natranjan Puppet Theatre, Delhi	3,000	Production of a new puppet play
19.	Delhi Children's Theatre, New Delhi	3,000	Salaries of choreographers and musicians
20.	Srinivas Malliah Memorial Theatre Crafts Trust, New Delhi	7,000	Purchase of slide projector
21.	Karnatka Sangeetha Sabha, New Delhi	2,500	Organising a seminar on traditional art

1	2	(viii) 3	4
22.	Shri Shakti Natya Kala Mandir, New Delhi	2,000	Salary of Smt. Aruna Devi
23.	Delhi School of Music, New Delhi	5,000	Training in Western music/salaries of teachers
24.	** Bhule Bistre Kalakar Cooperative Industrial Production Society, New Delhi	8,000	Holding shows of traditional folk arts (puppetry, folk music, acrobatics, etc.) in Delhi schools

Goa:

1.	Swar Sangam Sangeet Vidyalaya, Goa	2,000	Training in music/salaries of teachers
2.	Mohan Orchestra, Goa	2,000	Training in classical music (salaries of teachers)
3.	Dayanand Kala Kendra, Goa	2,000	Purchase of lighting equipment
4.	Kala Shuklendu, Panaji	4,000	Training in children's theatre/salaries of teachers

Gujarat:

1.	Sangeet Natya Bharati Rajkot	3,000	Survey of folk musical instruments of Gujarat
2.	Shri Rang Milan Kala Manial, Gujarat	3,000	Research and survey of folk dances of Gujarat
3.	Bharatiya Sangeet Sansad, Rajkot	3,000	Promotion of classical music
4.	Kadamb School of Kathak Dance, Gujarat	7,500	Training in Kathak dance/salaries of teachers
		7,000	Additional grant for purchase of musical instruments
5.	Mudra Institution of Performing Arts, Gujarat	2,000	Training in classical dances/salaries of teachers
6.	Shri Saurashtra Kala Kendra, Rajkot	3,000 /Ras	Preservation and documentation of Bhavai/Garba, Dhadhi Leal and other folk forms
7.	Mahipat Kavi's Puppet & Plays, Gujarat	3,000	Production of a puppet play

1	2	3	4
8.	Kala Darshan, Ahmedabad	2,500	Training in puppetry/ salaries of teachers
Haryana:			
1.	Haryana Lok Manch, Tohana	4,000	Survey of Svang and Haryanvi folk songs
Himachal Pradesh			
1.	Sanskrit Sanskriti Seva Sangh, Dist. Simla	2,000	Holding a festival of traditional folk dances of the area
2.	United Theatre, Simla	2,000	Production of a play
3.	The Stage Gang Club, Dharamdola	2,500	Organising a festival of old Kangra folk dances
4.	Tibetan Institute of Performing Arts, Dharamsala	6,000	Training in ritual dances (salaries of teachers and stipends to students)
Jammu & Kashmir:			
1.	Manasbal Dramatics, Kashmir	3,000	Purchase of stage/lighting equipment
2.	National Bhand Theatre, Kashmir	2,000	Purchase of equipment and musical instruments
3.	Ram Kala Mandir, Udhampur	2,000	Purchase of tape-recorder
4.	Kashmir Bhagat Theatre Anantnag	2,500	Production of folk plays
Karnataka:			
1.	Mysore Educational, Cultural & Service Society, Coondapoor	5,000	Training in Yakshagana puppetry/salary of Guru Yoga Kamath
2.	Mahila Yakshagana Kala Mithra Mandal, Bangalore	2,500	Training in Yakshagana/ salaries of teachers
3.	Meenakshi Sundaram Centre of Performing Arts, Bangalore	7,500	Training in Bharat Natyam/ salaries of teachers

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1	2	3	4
4.	Hangarcutta Yakshagana Kala Kendra, Airody	7,500	Salaries of teachers and stipend to trainees
5*	The Bangalore Gayana Samaja, Bangalore	2,000	Subsidy for annual music conference
6.	Karnataka Janapada (Folklore) Trust, Bangalore	5,000	Documentation of folk songs in Karnataka
7.*	Benaka Makkala Nataka, Kendra, Bangalore	2,000	Training in children's theatre/salaries of teachers
8.	Yakshagana Kendra, Udipi	7,500	Training in Yakshagana/salaries of teachers
9.	Sri Nilakanteshwara Natya Seva Sangha, Shimoga	2,000	Purchase of books pertaining to theatre and allied arts
10.	Sri Purandara Seva Samithi Bangalore	3,000	Conducting Aradhanoth-sava of St. Sri Purandara-dasa at Hampi
11.	Ayyangar College of Music, Bangalore	3,000	Project - Percussion Orchestral group - salaries of teachers
12.	Sri Skanatheshwari Sangita Kala Mandira, Chitradurga	1,500	Purchase of musical instruments
13.	Karnataka Gana Kala Parishat, Bangalore	8,000	12th Musicians Conference (Rs. 6,000) and purchase of cassette tape-recorder (Rs. 2,000)

Kerala:

1.	Kerala Kalamandiram, Trichur	3,000	Training in Mohini Attam/salary of Smt. Kshemavati
2.	Bala Vikas Bhavan, Cochin	4,000	Training in children's theatre/salaries of teachers
3.	Unnayi Warrier Smarak Kalanilayam, Irinjalakuda	10,000	Training in Kathakali dance/salaries of teachers and stipends to students
4.	School of Drama, Calicut University, Trichur	4,000	Preparation of glossary of theatre terms in Malayalam

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1	2	3	4
5.	Gandhi Sava Sadan Kathakali & Classic Art Akademi, Perur	7,500	Training in Kathakali/salaries of teachers
6.	Sankara Narayana Kala Bhavan, Ambalapuzha	4,000	Intensive training in any form of Kathakali or Theyyam
7.	Natakavedi, Trichur	1,500	Training in children's theatre
8.	Kunchan Smeraka Samithi, Thilikkurissimangalam, Lakkidi	2,000	Training in Ottan thullal/salaries of teachers
9.	Ranga Prabhath, Trivandrum	5,000	Production of a children's play through creative dramatics
10.	Viswa Kala Kendra, Trivandrum	7,000	Ottan thullal section Rs.2,000 Ramayan ballet Rs.3,000 Valakkali section Rs.2,000
11.	Kerala Kalamandalam, Cheruthuruthy	10,000	Holding classes for training special vashas by inviting gurus from outside for 3 to 5 months
12.	Margi, Trivandrum	3,000	For survey of art form Theyyam

Madhya Pradesh:

1.	Madhya Pradesh Lok Kala Sansthan, Mandla	5,000	Organising a workshop on folk forms of Madhya Pradesh
2.	Folk Arts Academi, Sagar	2,500	Organising a festival of folk dances in Bastar
3.	Shankar Gandharva Mahavidyalaya, Gwalior	6,000	Training in classical music
4.	Kala Mandir, Gwalior	4,000	Purchase of stage and light equipment
5.	Artists Combina, Gwalior	2,500	Production of a children's play

1 2

3

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Maharashtra:

1.	Sangit Mahabharati, Bombay	3,000	Stipends to poor and talented PG students
2.	Little Theatre (Bal Rangbhoomi), Bombay	5,000	Production of a children's play
3.	Nritya Shree, Bombay	1,500	Training in Bharata Natyam/ Kathakali/salaries of teachers
4.	Bharatiya Sangeet Prasarak Mandal Gandharva Mahavidya- laya, Pune	2,000	Purchase of musical instruments
5.	Tamasha Kala Kalavant Vikas Mandir, Bombay	4,000	Training of artists in Tamasha and folk theatre
6.	Natya Sangh, Bombay	3,000	Arranging theatre workshop for training the blind and the handicapped in performing arts
7.	Kala Chhaya (Kathak Dance Institute), Pune	2,000	Salaries of teachers
8.	Gokul Prakalpa Pratisthan, Ratnagiri	3,000	Conserving folk forms 'Chandyaana Bahulya' 'Kelasuta Bahulya' and 'Chitrakathi'.
9.	Progressive Dramatic Association, Pune	3,000	Production of a play 'Laxmi Gauri'
10.	Gayan Vadan Vidyalaya, Nanded	3,000	Salaries of teachers
11.	Awishkar, Bombay	6,000	Three adult training courses in drama
12.	Nalanda Dance Research Centre, Bombay	4,000	Training in Bharata Natyam/ Kathakali and Mohini Attam/ salaries of teachers
13.	Rangasharda Pratishthan, Bombay	3,000	Training in stage and classical music/salaries of teachers
14.	Nritya Bharati Kathak Dance Academy, Pune	8,000	Training in Kathak dance/ salaries of teachers

1	2	3	4
15.	Bal Natya, Bombay	3,000	Production of a children's play
16.	Shri Shiwanand Sangit Mahavidyalaya, Wardha	2,000	Salaries of teachers
Manipur:			
1.	The Sangeet Kala Sangam, Manipur	3,000	Salaries of teachers
2.	Cultural Training Institute, Imphal	2,000	Salaries of teachers
3.	Progressive Artistes Laboratory, Imphal	2,000	Production of a dance-drama
4.	Avant Garde, Imphal	3,000	Production of a play
5.	Manipur Sangeet Natya Mahavidyalaya, Imphal	2,000	Training in folk dances/salaries of teachers
6.	The Society Theatre, Imphal	2,000	Production of a new play
7.	The Meitai Leima Jatra-cum-Drama Association, Imphal	2,000	Production of a new play
8.	Manipuri Nartanalaya Imphal	3,000	Training in Manipuri dance/salaries of teachers
9.	Guru Atomba Institute of Dance & Music, Imphal	3,000	Training in Manipuri dance/salaries of teachers
10.	Shree Shree Govindajee Nartanalaya, Imphal	3,000	Training in Manipuri dance/salaries of teachers
11.	The Changdin Ganphu Cultural Organisation, Imphal	3,000	Organising a dance festival of Kabui Nagas
12.	Kalakshatra, Manipur Imphal	5,000	For conducting a theatre workshop
13.	The Huyel Lallong Manipur Thang Ta Cultural Association, Manipur	4,000	Training in Thang-Ta dance/salaries of teachers, stipend to students
14.	Theatre Centre, Manipur	2,000	Organising a theatre seminar
15.	The Social Dramatic Union Imphal	2,000	Production of a play

1	2	(xiv) 3	4
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16.	Institute of People's Action, Imphal	3,000	Training in folk dance/salaries of teachers
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Orissa:

1.	Brajaswari Nrutya Kala Sansad, Kumbhari	2,500	Training in Swera Sabda Patha
2.	Noela Saila Kala Mandir, Jaypore	2,000	Training in Orissi dance/salaries of teachers
3.	Nrutya Sangset Kala Mandir, Balasore	2,000	Salaries of Orissi dance and music teachers
4.	Swarnachuda Chhau Institute, Raj Nilgiri	2,000	Training in Chhau dance/salaries of teachers
5.	Kala Vikash Kendra, Cuttack	7,000	Training in music and dance/salaries of teachers
6.	The Theatre, Cuttack	3,000	Production of a play
7.	Utkal Collage of Music and Dance, Cuttack	2,000	Salaries of Orissi dance teachers
8.	Narendrapur Kala Vikash Kendra, Narendrapur	5,000	Training in Ranappa dance/salaries of teachers and stipends to students
9.	Shyama Sundar Sangset Mahavidyalaya, Puri	3,000	Salaries of teachers
10.	Orissa Sangit Parishad, Puri	3,000	Children's drama festival
11.	Satabdira Kalakar, Bhubaneswar	2,000	Production of traditional Jatra play
12.	Utkal Sangit Samaj, Cuttack	1,500	Salaries of music and dance teachers
13.	Bhubaneswar Kala Kendra, Bhubaneswar	2,000	Training in Orissi dance and music/salaries of teachers
14.	Kavichandra Kala Kendra, Rourkela	1,500	Salaries of Orissi dance teachers
15.*	Orissa Dance Academy, Bhubaneswar	1,500	Organising a festival of folk dance

1	2	3	4
Punjab:			
1.	Indian National Theatre Chandigarh	5,000	Organising a music festival
2.	Punjab Kala Manch, Ludhiana	5,000	Organising 9-month diploma- course in acting and stage- craft
3.	Prachin Kala Kendra, Chandigarh	3,000	Salaries of teachers
4.	Rajeshwari Kala Sangam, Jullunder	5,000	Training in music and dance to deaf and dumb students (salaries of teachers)
Rajasthan:			
1.	Maharana Kumbha Sangest Parishad, Udaipur	2,000	Subsidy towards organising Kumbha Sangest Samaroh
2.*	Akalavya Theatre Society, Jodhpur	3,000	Preservation and training in Kuchamni Dkyl
3.	Marudhar Lok Kala Kendra Barmer	4,000	Organising Dandia Gair festival
4.	Meera Kala Mandir, Udaipur	2,000	Purchase of musical instruments
5.	Triveni Sanstha, Udaipur	4,000	Purchase of stage lighting equipment
6.	Bharatiya Lok Kala Mandal, Udaipur	110,000	Subsidy towards holding annual Lokanurajan festival
7.	Kala Bharati, Alwar	2,000	Salary of Guru Bhagwan Dass Manik
8.	Sangest Kala Kendra, Bhilwara	3,000	Subsidy towards organising Gair Wriya Samaroh
9.	National Theatre Society, Bikaner	3,000	Research and survey of folk dances
Tamilnadu:			
1.	Sri Thirtha Narayana Swamikal Aradhana Cele- bration Committee, Thanjavur Dist.	2,000	Training in singing of Tharagam/salaries of teachers

1	2	3	4
2.	Tamil Isai Sangam, Madras	7,000	Training in ancient Tamil music/salaries of teachers
3.	Sri Krishna Gana Sabha, Madras	2,000	Purchase of sound equipments
4.	Abhinaya Sudha, Madras	7,500	Training in Bharata Natyam/ salaries of teachers
5.	Madras Youth Choir, Madras	8,000	Training in choral singing (salaries of teachers and honorarium to instructors)
6.	Kuchipudi Art Academy, Madras	8,000	Training in Kuchipudi dance/ salaries of teachers
7.	The Music Academy, Madras	10,000	Encouragement of junior talent; research work; development of music Teachers Training College
8.	Balasaraswathi's Classi- cal Bharata Natya School, Madras	3,000	Training in Bharata Natyam (Training of teachers, artists and Nattuvangams)
9.	Sri Purandaradasa Sangee- tha Vidyalaya, Coimbatore	2,000	Conducting Aradhana festival of Shri Purandaradasa
10.	Shri Jaya Ganesh Tala Vadya Vidyalaya, Madras	4,000	Training in music/salaries of teachers
11.	The Tiruvarur Music Trinity Commemoration Sabha, Tiruvarur	2,000	Celebrating the music trinity anniversary
12.	Purisai Duraiswamy Kann- appa Thambiran Paramparai Therukoothu Manram	5,000	Training in Therukoothu/ salaries of teachers
13.	Kalakshetra, Madras	20,000	Training in music and dance/ salaries of teachers
14.	Sri Thyagabrahma Mahotsava Sabha, Thiruvaiyaru	8,000	Aradhana festival of St. Thyagaraja
15.	Sree Lakshmi Narasimha Jayanthi Bhagavatha Mela Natya Nataka Sangam, Melattur	5,000	Organising Bhagavatha Mela Nataka festival and purchase of costumes

1	2	3	4
16.	Om Periasamy Folk Arts Training Institute, Madurai	2,000	Training in folk dances/salaries of teachers
17.	Sri Kamalambalam Vidyalya Thanjavur Dist.	5,000	For salaries of teachers
Tripura:			
1.	Tripura Folk Cultural Institution, Agartala	2,000	Training in folk, tribal dances/salaries of teachers
Uttar Pradesh:			
1.	Avadh Cultural Club, Lucknow	5,000	Subsidy for the production of a new play
2.	Muktakash Natya Sansthan, Meerut	2,000	Subsidy for a production of new play
3.*	Darpan, Lucknow	5,000	Purchase of sound equipment
4.	Theatre Arts Workshop, Lucknow	5,000	Production of a play
5.	Darpan, Kanpur	5,000	Production of a play
6.	Shri Swami Haridas Kala Sansthan, Mathura	5,000	Production of dance-drama based on Kanpuriya
7.	Saraswati Sangit Mahavidyalaya, Sitapur	2,000	Training in dance and music/salaries of teachers
8.	Prabhu Shri Ram Lal Sangit Vidyalya, Jhansi	2,000	Salaries of teachers
9.	The Lakshmi Sangit Mahavidyalaya, Etawah	1,500	Training in music/salaries of teachers
10.*	Kumaon Shanakritik Kala Kendra, Shashikhal	3,000	Training in folk dance and music of Kumaon region/salaries of teachers
11.*	Raj Murti Sangit Vidyalya, Jaunpur	1,500	Salaries of teachers
12.	Ankhar, Lucknow	2,000	Production of a play

1	2	3	4
13.	Sri Hari Sankirtan Sabha, Nainital	5,000	Training in music/ salaries of teachers
West Bengal:			
1.	Ustad Nasir Moinuddin Dagar Dhrupad Sangeet Ashram, Calcutta	8,000	Salaries of Pakhawaj and Dhrupad teachers
2.	The Calcutta School of Music, Calcutta	5,000	Training in music/ salaries of teachers
3.	Chorus, Calcutta	4,000	Production of a play 'Crutch' based on problems of handicapped
4.	Lokayata Sanskriti Parishad, Midnapore	2,500	Organising a festival of tribal and folk dances
5.	Akademi of Folklore, Calcutta	4,000	Training in Chhau dance of Purulia/salaries of teachers
6.	Sri Aurobindo International Cultural Organisation, Calcutta	2,000	Subsidy for production of dance-drama 'Savitri Maha Kavya'
7.*	Talibar Mahajati Music College, Midnapore	2,500	Purchase of musical instruments
8.	Bohurupee, Calcutta	10,000	Salaries of artistes
See)			
9.	Institute of Indian Theatre Arts, Calcutta	4,000	Organising a theatre workshop and production of a new play
10.	Rabindra Sangit Siksha- yatan, Midnapore	1,500	Training in music/ salaries of teachers
11.	Indian Mime Theatre, Calcutta	2,000	Training in Pantomime/ salaries of teachers
12.	Saurabh, Calcutta	6,000	Training in dance/ salaries of teachers
13.	Meitei Jagoi, Calcutta	3,000	Salaries of teachers

1	2	3	4
14.	Himalaya Kala Mandir, Darjeeling	4,000	Training in folk dance and music/salaries of teachers
15.	Children's Little Theatre, Calcutta	5,000	Purchase of stage lighting and sound equipment
		15,000	Additional grant 'subsidy towards purchase of genera- ting set'
16.	Palaboli, Calcutta	3,000	Training in Pantomime/ salaries of teachers
17.	Theatre Workshop, Calcutta	3,000	Purchase of light and sound equipment
18.	Uday Shankar India Culture Centre, Calcutta	10,000	Training in dance and music/salaries of teachers
19.	Anamika, Calcutta	5,000	Production of a play
20.	Youth Puppet Theatre, Calcutta	3,000	Subsidy towards production of 'Kshudita Pasan'
21.	Nagendra Sangeet Maha Vidyalaya, Nadia	2,500	Training in music/ salaries of teachers
22.	Manipuri Nartakalaya, Calcutta	6,000	Training in Manipuri dance/ salaries of teachers
23.	Sangeet Kala Kendra, Milnapore	1,000	Training in Patna music/ salaries of teachers
24.	Kabach Kunjal, Calcutta	4,000	Production of a new play
25.	Calcutta Puppet Theatre, Calcutta	5,000	Production of a puppet play 'Sita'
26.	Bharatiya Shilpi Parishad, Calcutta	3,000	Subsidy towards production of dance-drama 'Kabir'
27.	Living Theatre 24, Parganas	2,500	Organising theatrical performances in interior rural areas

* Grant not released

** Grant released from the Plan Scheme "Preservation and Promotion
of Puppetry."

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GRANTS TO STATE AKADEMIES SANCTIONED IN 1981-82

S.No.	Name of the State Akademi	Amount	Purpose
1	2	3 Rs	4
1.	Punjab Sangeet Natak Akademi, Chandigarh	10,000	Organising recital by outside musicians in selected cities of Punjab
2.	Uttar Pradesh Sangeet Natak Akademi, Lucknow	7,000	Purchase of lighting equipment
3.	Andhra Pradesh Nritya Akademi, Hyderabad	10,000	Conducting refresher courses for Natyacharyas of Kuchipudi for two months
4.	Manipur State Kala Akademi Imphal	10,000	
5.**	Kala Academy for Goa, Daman & Diu, Panaji	6,000	

** Grant released from the "Plan Scheme" Preservation and
Promotion of Puppetry."

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APPENDIX III

Discretionary Grant Sanctioned during 1981-82

Sl.No.	Name of the person/ Institution	Amount sanctioned (Rs.)	Purpose
1.	Shri Kavalam Narayana Panikkar, Sopanam Trivandrum-5.	1,200	Musical instruments
2.	Smt. Sabita Dutta widow of late Shri S.K. Dutta, Sitarist, Calcutta - 700003.	2,000	Financial relief
3.	Smt. Kanchan Prabha Devi widow of late Guru Narinder Kumar Singh New Delhi	1,000	Financial relief
4.	Miss Nirmala Joshi New Delhi - 110049	1,000	Medical treatment and financial relief
5.	Shri Kalamandalam Madhavan, Katha Kali Artiste, Todiur Pet, Madras - 600081	2,000	Medical treatment
6.	Guru Chitrasen Singh Imphal - 795001	1,000	Medical expenses
7.	Shri K.P.S. Manon, Soyi Kaipu, Talichur (Kerala)	2,000	Medical relief
8.	Smt. Asgari Bai of Tikamgarh New Delhi - 110001	2,000	Financial relief
9.	Dr. Mahendra C.Dave Delhi - 110007	1,500	Research project in Bhavai Folk Theatre of Gujarat including expenses on travelling

1	2	3	4
10.	Delhi Children's Theatre, New Delhi	2,000	Holding 28 annual Festival in celebration of the year of disabled children
11.	Shri M.T. Dhoopad "Guru Krupa" Bangalore - 560040	1,500	Project on Shadow and string puppets of Badami & Ranibennur
12.	Shri Pulak Mukherjee, Speechless Actor, New Delhi	1,000	Presentation of mime show at different places
13.	Shripal Balkrishna Tatha Cubottoo Juwaker BOMBAY - 400012	1,500	Financial relief and medical treatment

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