

Item 11  
Executive Board  
22 December 1983

Annual Report of Sangeet Natak Akademi  
for the year 1982-83

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A copy of the Annual Report of Sangeet Natak  
Akademi for the year 1982-83 is placed for consideration  
and approval of the Executive Board.

A N N U A L

R E P O R T

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S A N G E 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 eminent 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 takes the shape of Akademi awards to selected artistes of eminence. There is also a provision for 30 life-long

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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 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 'Asavari' 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 Indian performing arts.

The Akademi's library contains some 15,000 books, besides hundreds of journals, newspapers and discs of

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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 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), Kalasutri Bahulye (Maharashtra), Pavakoothu (Kerala), Ravanachhaya (Orissa), Bhevai (Gujarat), Bhaona (Assam), Chidavi Khyal (Rajasthan), Maach (Madhya Pradesh), Koothu (Kerala), Manu Neeti Chola Maharaja Natakam (Andhra Pradesh), Bhand Pather (Kashmir), Kudiyaattam (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).

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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 1982-83 included festivals under the Scheme of organising Music Festivals (1) Koodiyattam Festival, (2) National Theatre Workshop on Street Theatre at Bhopal, (3) Dhrupad Mela at Ambejagoi (Maharashtra), (4) Festival of Tribal Arts and Culture at Simla, (5) Katha Keertan Festival at Bangalore, (6) Festival of Light Classical Music in Delhi, (7) Festival of Maharas presented in temples of Delhi at the time of Janmashtami, (8) A 2-day Festival of Music and Dance in connection with the All India Subramania Bharati Centenary Celebration in Delhi, (9) Kutch Maldhari Festival at Bhuj in collaboration with Indian National Theatre, Bombay, (10) Maharaj Kalka Bindadin Kathak Festival and (11) participation of Festival in India by the artists of Kathak Kendra, New Delhi and Jawaharlal Nehru Manipur Dance Academy, Imphal.

In 1981, the Akademi acquired SONY 3/4 inch video equipment. Since then it has done considerable video documentation work. During the period under review of the report the Akademi has recorded several festivals including Festival of tribal Music and Dance at Obra, Festival of Light Classical Music at Delhi in collaboration with Geetika, Dhrupad Mela Festival at Ambejagoi. Another important addition to the Akademi archival collection is 14 hrs. long video recording of the play 'Ashokavanikamkam' by Shri Ammanur Madhava Chakyar at Irinjalakuda (Kerala).

Besides several other large and small festivals like Zonal Folk Theatre Festival at Dundlod (Rajasthan) and rare

ritualistic forms such as Bhoota Nritya at Udipi, Kananoor and Ampar in Karnataka were documented. A 30 minute documentary film on 'Tanavarnam' by Smt. Leela Ramanathan has been made by the Unit. The video coverage includes recital by Shri. Jala Arichina of "Navajanardanam" in Kuchipudi and "Satvika Sahana" by Dr. Nataraja Ramakrishna and the recitals of the Akademi Awardees. The National Street Dance Festival in Bhopal has been documented through audio recordings. It also includes the coverage of the Award presentation ceremony graced by the President of India followed by a Bharatanatyam recital by Smt. Vyjayanthimala Bali and a vocal recital by Pandit Mallikarjun Mansoor.

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 3-day festival of puppet theatre from 2nd February to 4th February 1983 in New Delhi.

✓ 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 Cul-



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tural Troupes', which is designed to promote emotional and cultural progress, development and cultural awareness, selected groups of musicians and dancers and drama troupes representing distinct art forms of the region are enabled to visit states other than their own. As against the sum of Rs.5 lakhs provided by Government for this purpose the Akademi spent Rs.4.50 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 Pavakoothu (shadow theatre of Kerala); Pavakuthu (glove puppetry of Kerala); Togalu Gombe-atta (shadow theatre of Karnataka); Kundhei Nacha (glove puppetry of Orissa) and Sakhi Kundhei (Marionette theatre of Orissa).

During the year the Akademi added to its archives 2002 black & white photographs, 641 colour slides, 23½ hrs. of video recordings and 292 hours of tape music.

By way of dissemination of its archival holdings, the Akademi supplied to interested scholars and institutions, on requests, copies of 52 hours of music, 1050 black and white photographs and 126 slides.

Another significant event of this year was the Silver Jubilee Exhibition to mark the completion of 25 years of its existence. On behalf of the Akademi, D.A.V.P. mounted this exhibition in Delhi. The Exhibition was inaugurated by the Chairman of the Akademi on 25th August, was well received by public and was highly praised by the Press. In this exhibition photographs, slides, films, costumes, masks, puppets, publications and other archival material were displayed. Subsequently the photographic aspect of this large exhibition was on display at major cities like Ahmedabad, Panaji (GOA), Hyderabad and Bhubaneshwar.



## ANNUAL REPORT

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### Tributes

During the year the world of performing arts suffered the loss of two eminent artistes namely Ujha Rajnidni Singh and Rajani Maibi, both awardees of the Sangeet Natak Akademi and distinguished scholars. In each case the Akademi held condolence meetings to pass a resolution expressing its profound sense of grief and to convey condolences to the bereaved families.

The Akademi pays homage to them.

### 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 five 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 Government, 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.

Smt. Kamaladevi Chattopadhyay's five year term as Chairman of the Akademi expired on 30th November 1982. She was succeeded by Dr. Narayana Menon, who took over as Chairman from 1st December 1982.

The list of the General Council members as on 31 March, 1983 will be found in Appendix I.

#### Executive Board

Dr. V.K. Narayana Menon	-	Chairman
Shri P.V. Krishnamoorthy	-	Vice-Chairman
Shri Man Mohan Singh	-	Financial Adviser
Shri Ravi Shankar	-	Member
Shri Komal Kothari	-	"
Ms. Usha Bhagat	-	"
Shri Ashok Vajpeyi	-	"
Smt. Vijaya Farookh Mehta	-	"
Shri Kavalam Narayana Panicker	-	"
Dr.(Kum.) Padma Subramaniam	-	"
Shri T.N. Krishnan	-	"
Shri Ashok D. Ranade	-	"
Shri Rattan Thiyam	-	"
Smt. Dipali Nag	-	"
Shri Narendra Sharma	-	"
Shri H.S. Jassal	-	"
Shri S.S.S. Thakur	-	"

Finance Committee

Shri Man Mohan Singh	-	Chairman
Ms. Usha Bhagat	-	Member
Shri Pran Kishore	-	"
Shri Hafeez Ahmed Khan	-	"
Shri H.S. Jassal	-	"

Officers of the Akademi

The Officers of the Akademi as on 31 March 1985

Chairman	-	Dr. Narayana Menon
Vice-Chairman	-	Shri P.V. Krishnamoorthy
Financial Adviser	-	Shri Man Mohan Singh
Secretary	-	Shri A.N. Dhawan

Meetings

There were two meetings of the General Council of the Sangeet Natak Akademi held on 4 and 22 February, 1983.

The Executive Board met twice on 24 August 1982, 21st and 22nd February 1983.

## AWARDS CEREMONY AND FESTIVAL

1982-83

Every year the Akademi honours distinguished artistes in the field of performing arts. The General Council of the Akademi which met on 22nd February, 1983 selected 16 artistes for receiving the Awards. The Akademi also elects eminent persons in the field of the performing arts for being honoured as Fellows. As per its constitution the number of Fellows should not at any time exceed 30.

This year Fellowship of the Akademi was conferred on Shri Mani Madhava Chakiar, an eminent Koodiattam (Chakyarkoothu) Guru and performer who received the Akademi Award in 1964 and Pt. Mallikarjun Mansoor, an eminent vocalist of Hindustani Music who received the Akademi Award in 1971. The following artistes received the Akademi Award for the year 1982:

MUSIC    Vasantrao Deshpande (Hindustani Vocal)  
            Alla Rakha (Hindustani Instrumental - Tabla)  
            T.M. Thiagarajan (Karnatak Vocal)  
            M.S. Gopalakrishnan (Karnatak Instrumental -  
                                        Violin)

Vijay Raghav Rao (Creative Music)  
Ghulam Mohd. Qalibaf (Sufiana Kalam)

DANCE R. Ramasubbu (Folk Dance)  
Kartik Ram (Kathak)  
L. Tombi Devi (Manipuri)  
Vyjayanthimala Bali (Bharatanatyam)  
Kumudini Lakhia (Kathak)  
T.C. Sundaramoorthy (Folk/Traditional Dance)  
Gambhir Sing Mura (Purulia Chhau)

THEATRE M.G. Rangnekar (Playwriting)  
Sheila Bhatia (Play Direction/Production)  
Manohar Singh (Acting)

The Investiture Ceremony was held on 21st March, 1983 and the President of India, Giani Zail Singh gave away the Awards. It was followed by a six-day Festival of music, dance and drama featuring some of the awardees.

Programmes of the Award Festival were as follows:

21st March	Awards Presentation Ceremony Vyjayanthimala Bali (Bharatanatyam) Mallikarjun Mansoor (Vocal)
22nd March	T.M. Thiagarajan (Vocal) M.S. Gopalakrishnan (Violin)
23rd March	"Tughalak" featuring Manohar Singh
24th March	Mani Madhava Chakiar (Koodiattam) T.C. Sundaramoorthy (Dummy Horse Dance)
25th March	Ghulam Mohd. Qalinfaf (Soofiayana Kalam) Kumudini Lakhia (Kathak)
26th March	"Sulagte Daria" directed by Sheila Bhatia



FESTIVALS, PROGRAMMES & EXHIBITIONS

1) Theatre Workshop in Heggodu, Karnataka

The year 1982-83 was very significant as far as Drama and Theatre activities were concerned. Apart from the plays and programmes sponsored by the Akademi, four major events took place in this year. Opportunities were provided to theatre workers to bring them together and enable them to meet and share their dreams, efforts, experiments and achievements that would lead to invigorating creative dramatic out put.

India being a vast country, each area with its own local colour and flavour, the output is immensely varied and distinct from each other, and share a unique oneness. The new theatre movement can only take its shape and design if the distinct folk elements could be blended with contemporary sensibilities and themes. This can be achieved by bringing into focus a particular area where modernity and traditional values could interact to establish the contemporary Indian theatre. To achieve this purpose a theatre workshop was organised in Heggodu, Karnataka on a state level.

This was an experiment in itself because folk artists of our country, almost in every part, are isolated and the urban actors, directors and technicians have no proper dialogue with them. The 5-day's workshop was inaugurated by the Chairman, Smt. Kamala Devi Chattopadhyaya on 18th October, 1982. Meenasam, an old and prominent theatre organisation of Karnataka was given the responsibility of holding this workshop, which was financed by the Akademi.

Six groups of Directors and actors from six districts i.e. Shimoga, Chitradurga, Chikmagalur, South Kannada,

Uttar Kannada, and Dharwar participated in the workshop. The folk artists of remote areas were also invited and those who attended were Sarvashri B.R. Nagesh, Rajaram Giriyan, A.K. Shet, Seetaram, A.B. Chandra Shekhar and Dinesh Patwardhan. Almost 40 actors performed their skill before 30 observers who not only witnessed their performances but also discussed it at large. There were three sessions every day. First two sessions were utilised for discussions and demonstrations and the third session (evening) was reserved for the performances. The subject of the morning sessions varied from "Traditional Theatre of the Untouchable" to "Modern Kannada Theatre and its social relevance".

Shri Siddalingaya, Prasanna, Subanna, Vykantraju, Dr. Shiv Ram Karanth, and Shri Chandra Shekhar Kambar were the main speakers in the workshop. Most of the time was devoted to practical work and discussion. The workshop contributed to a better understanding between the traditional folk artistes and the trained, educated theatre workers of the urban area.

## 2. Exhibition of Make-up Photographs

Another interesting event was the exhibition of make-up photographs by Dr. V Chandrasekharam of Madras. It was inaugurated by Smt. Kamala Devi Chattopadhyaya in Lalit Kala Gallery at Rabindra Bhavan, New Delhi on 12 December, 1982. Almost 100 photographs were displayed in which Dr. Chandrasekharam had put on different make-up. Mahatma Gandhi, Maharshi Arvind, Ram Krishna Paramhansa, Rabindranath Tagore, Shakespeare, Abraham Lincoln, Bernard Shaw, Maxim Gorky, Jawaharlal Nehru, Dr. Radhakrishnan, Zakir Hussain, B.D. Jatti, Vinoba Bhave and Subramanya Bharati were portrayed in the make-up by Dr. Chandrasekharam. So perfect was his art that it was difficult to believe that the photographs belonged to one person only.

The inauguration was followed by a lecture demonstration on the 'art of make-up' illustrating quick changes in make-up put on by Dr. Chandrasekharam in the presence of the audience. He chose M.G.R., Dr. Zakir Hussain, B.D. Jatti and a few other prominent personalities for the make-up demonstration. This was arranged at the National School of Drama Studio Theatre, where many theatre directors, actors, make-up men and technicians were present.

The exhibition was on till 15 December 1982 and was viewed by a large number of people from different walks of life. The exhibition and the demonstration were much appreciated.

### 3. Koodiyattam Festival

Another important event was a performance of Koodiyattam, the only surviving example of Sanskrit theatre by Shri Ammannur Madhava Chakyar. This festival was organised by Ammannur Chachu Chakyar Smarak Gurukulam and was financed by the Sangeet Natak Akademi. The festival was held in the temple of Irinjalakuda from 9th to 26th December 1982. This form of ancient theatre which is being staged as per the tenets of the Natya Shastra survives in Kerala.

In this festival Shri Ammannur Madhava Chakyar enacted the first act 'Ashokavanikamkam' of Shakti Bhadra's 'Ashcharya Choodamani'. Based on the Ramayana this Sanskrit play is a classic example of emotional relationship between Lord Rama and Sita. Ammannur Madhava Chakyar, being one of the greatest exponents of Koodiyattam, delineated, analysed each and every Sloka with superb artistry.

The programme was recorded on video for 14 hours for the Akademi's archives by the Documentation Unit.

Eminent theatre workers not only from different parts of Kerala but also from Tamil Nadu, Karnataka and Maharashtra attended the performance. The Sangeet Natak Akademi used this opportunity to have an exchange of views with the creative workers of South India who had assembled there. A get together was arranged on 24 December 1982 at Ammannur Madhava Chakyar Gurukulam in which prominent theatre workers, journalists and critics participated and gave their suggestions on how to preserve and popularise this rare form. It was suggested that whenever in future such a festival was organised by the Sangeet Natak Akademi a few selected theatre actors should be invited by the Sangeet Natak Akademi for some basic training in Koodiyattam. The guru may conduct the classes for those theatre workers who would like to understand the technical language of this very interesting theatre form so that 'Koodiyattam' which is at present confined to a very limited section of people can be popularised widely in different parts of the country.

#### 4. National Theatre Workshop on Street Theatre

A National Theatre Workshop on The Street Theatre was organised by the Sangeet Natak Akademi at Bharat Bhavan, Bhopal from 19th February to 28th February 1983 in collaboration with Rang Mandal and under the direction of Shri B.V. Karanth. The workshop was inaugurated by the well known actor, director and writer, Shri Sombhu Mitra. Smt. Kamaladevi Chattopadhyay, the Chief Guest, who presided over the inaugural function, explained the history and origin of each of the street theatre. She also spoke of the strong influence of popular cinema on the street theatre and the need to avoid it and pave the way for a more meaningful and effective street theatre.

The Indian Street Theatre has a long tradition. It has been kept alive for centuries by great exponents. Vithi

Natakam, Therukoothu or Patha Nataka have been important part of our festivals and community celebrations. Even today the 'Nukkar' or the Street Corner enjoys a place in our national life, especially in the rural areas. The messages are left and collected here. The news, meetings, gossip and even quarrels seem to accumulate here. The jugglers, the snake charmers and the street singers have always found it most functional. This folk theatre is quite different from the temple theatre performed only in the temple premises and is therefore confined to a few selected classes and areas. The Street plays were in fact the only source of entertainment available to the common man. The modern street play is in fact becoming a common feature of our day to day cultural life in the cities but its purpose is no more restricted to entertainment. This new theatre discusses and presents our basic social, economic and political problems.

Two full length plays were also invited; one was a traditional street play of Pamilnadu, viz., Therukoothu and the other a modern Hindi play.

Purrisai Kannappa Sambandham's troupe performed Panchali Shapatham of Subramania Bharati in Tamil. The participants not only enjoyed the performances, but also could feel the vitality, its artistic fervor and the traditional richness of music, dance and drama of Therukoothu. Another play was produced by IPTA, Bombay. Shri M.S. Sathyu directed Shri Sarveshwar Dayal Saxena's play 'Bakari'. It was performed both in the open-air theatre and a street corner of Bhopal. In the workshop 20 theatre groups participated and performed <sup>at</sup> different street corners and parks without any prior publicity in the right spirit of the street theatre. The director of the festival, Shri Karanth felt that if proper publicity



the venue was given in advance, the audience which already developed a liking for the theatre would have been. In that case it would not be possible to have a correct analysis of the impact on the audience which gets round on the spot when the action takes place without any prior notice.

Important among the groups that participated were the Living Theatre, Calcutta; Samudaya, Bangalore; Gurmukh Singh's theatre, Amritsar; Jan Natya Manch, Delhi; Jan Kalpa, Bikaner; Sutradhar, Bombay; Kalam, Lucknow and Vatsyayan, Dehradun. In addition other groups from Arrah, Gorakhpur, Indore, Ujjain, Bilaspur, Rajanandgaon, Jabalpur and Delhi also gave performances. Almost three to five plays by different groups were performed daily in various places and the Street plays became the talk of the town.

The Workshop and the Seminar started daily at 9.30 a.m. dealt with a specific subject. After the opening remarks by an eminent theatre person, it was followed up by discussions. The participants included Sarvashri B.V. Karanth, Dr. Namwar Singh, Govind Deshpande, Prasanna, Bansi Kaul, Rati Bartholomew, Tripurari Sharma, Anuradha Kapoor, Nemi Chand Jain and Sarveshwar Dayal Saxena. Others who participated in the Seminar and made the discussion lively were Sarvashri Shyamanand Jalan, M.S. Sathya, Kamalakar Sontakke, Ratnakar Matakari, Mahesh Elkunchwar, Surendra Verma, Pearl Padarnsee, Motilal Kemmu and others. Deliberations by such eminent playwrights, directors and actors over subjects like 'Social commitment and the street theatre', 'Challenges of acting in street plays', 'Limitations and possibility', 'Aesthetics of the street theatre', 'The necessity of a didactic theatre', and 'The search for new theatre language for the street plays' were indeed most useful. One of the memorable achievements was an on the spot production by the Manipuri Director, Mr. H. Kanhailal who directed a street



play in which he invited actors from Tamilnadu, Karnataka, Bihar, Bengal, Madhya Pradesh, Uttar Pradesh to participate. He produced a play with these actors only in two days. The performance was so artistic and the audience could see how effectively theatre can break the limitation of the language. This inter-action of the actors was one of the major achievements of the workshop.

An exhibition of the masks, costumes and puppets used in different folk theatre forms of India was also arranged by the Sangeet Natak Akademi on this occasion.

5. Exhibition of Indian Musical Instruments in Bristol (England).

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On the invitation of the 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 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. Shri S.C. Bansal, Field Officer in the Akademi accompanied the exhibition, supervised the display and brought the exhibits back to India.

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 on an outer wall of 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.

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 art forms of India. Recorded music with slides was also played.

Radio B.E.J. & 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 views of some of the Indian musical instruments.

6. Dhrupad Mela

Under the Scheme of Preservation and Propagation of Rare Forms, the Akademi has played a vital role in the resurgence of interest in this ancient form of Indian music. Since 1975 the Akademi has supported a series of Dhrupad Melas at Brindavan and at Nashdwara which brought practitioners of Dhrupad, Peen and Pakhawaj from every corner of the country to perform under the same banner. The last year Dhrupad Mela was organised at Ambejagoi (Maharashtra) between 28 December 1982 and 2 January 1983. As many as 60 eminent musicians including outstanding gurus and their young students participated in this week long Mela that has now come to be one of the chief activities in music in the Akademi's calendar of events.

7. Festivals of Tribal/Folk and Rare Traditional Performing Arts

A folk/tribal festival was held by the Himachal Pradesh Academy of Languages and Culture, Simla, between 11th and 14th October 1982 under the Akademi's scheme to hold festivals of Tribal/Folk and Rare Traditional Performing Arts.

The festival was held at the Gaiety Theatre in Simla City. A variety of folk songs and folk dances were presented on all three days in the evenings. The troupes had assembled from distant districts of Kinnaur, Kulu, Lahaul and Spiti. One major and outstanding event that was documented in full was the tribal ritual of "Nawala" that was performed in its entirety on 13th of October from 3.30 in the morning up to 5.00 in the evening. A major portion has been recorded. A folk play "Brinda" was presented on the evening of 13th of October.

Under the scheme of festivals of Tribal/Folk and Rare Traditional Performing Arts, the Akademi asked the following four more institutions to hold festivals: Spic-Macay (New Delhi), U.P. State Akademi (Lucknow), Sur Singar Samsad (Bombay) and Department of Public Relations and Cultural Affairs (Chandigarh).

#### 8. H-ri-K- tha

A 3-day long "Katha Keertan" festival was held in Bangalore in March 1985. There were seminars on many related aspects of this form and Katha Keertan recitals in Kannada, Marathi, Telugu and Malayalam were presented by well-known groups. Shri P.V. Krishnamoorthy, Vice-Chairman, Sangeet Natak Akademi was present to inaugurate the Seminar. A discussion held by eminent scholars focused attention on this beautiful form, still widely practised in large parts of the country.

#### 9. FESTIVAL OF LIGHT CLASSICAL MUSIC

It has been an eventful year for the Akademi where music performances and their documentation are concerned. The most outstanding festival of the year was held in October 1982. This festival of classical music was held in collaboration with Geetika, a local cultural group. The entire emphasis was on light classical forms like Thumri, Dadra, Tappa, Chaiti, Kajri, Javali, Kavli Chendu both

from the northern and Karnatic systems and was held during three sessions, between the 22nd and 24th October. Thakur Jaidev Singh, the eminent musicologist and Fellow of the Akademi inaugurated the festival and spoke briefly about the origin of Thumri. A large number of VIPs were present as chief guests on the different occasions and a distinguished gathering of lovers of music assembled to hear some of the most outstanding musicians of our time. On this platform were brought together such prominent voca-

lists as Pandit Mahadev Mishra, Shri L.K. Pandit, Dr. (Smt.) Shanno Khurana, Dr. S. Ramanathan and other young and upcoming artistes like Smt. Purnima Chaudhury of Banaras and Meera Sheshadri. An outstanding event of the festival was a specially composed dance item in Kathak style based on a tappa which was performed by Smt. Damayanti Joshi. Representatives of the Punjab Gharana like Shri Pura Chand Vadali and Shri Lachman Das Sindhu regaled the audience with their sparkling presentations of Punjabi Ang Tappas. It was an unusual and extremely satisfying experience for the lovers of music in Delhi.

10. Special ceremony for conferring scrolls of honour to  
✓ 26 veteran gurus of Manipur.

Manipur has a rich and varied tradition in music and dance. There are a number of veteran gurus who are masters of their art and are greatly respected in the area. They have contributed significantly to the traditions of music and dance, but being simple people residing in the more or less isolated area of the country they have not been accorded acclaim which they richly deserve. The Executive Board in its meeting on 28 November 1981 therefore resolved that since the Sangeet Natak Akademi annual awards, being at present limited to 19, cannot cover all the gurus in one year, the Akademi may hold a special ceremony in Imphal to honour selected gurus. Each of the selected gurus should



receive a scroll of honour and an 'angavastra'. In pursuance of this decision 26 gurus were selected from the fields of Manipuri Rasa, Nata Sankirtan, Manohar Sabi Kirtan, Pena Ishei, Aribapala, Khongjom, Parva, Leirik Thiba Heiba, etc. A special ceremony was organised on 26 May 1982 in Imphal and the Chairman of the Akademi, Smt. Kamladevi Chattopadhyay presented the veteran gurus scrolls of honour and 'angavastras'. The following gurus were honoured:

Saubam Tomba Singh  
Laurembam Tombi Devi  
Kongaralakpam Thambal Marik Devi  
Loitangbam Ningthemjao Singh  
Kainthal Lakpam Khambaton Singh  
Longjam Gulap Singh  
Laisram Ibohal Apabi Singh  
Salam Amunigthou Singh  
Naorem Damu Singh  
Pheiroijam Thambal Singh  
Wahengbam Parijat Singh  
Ningthoujam Sanajao Singh  
Sarangthem Tomba Singh  
Nongmaithem Tomba Singh  
Nongmaithem Brajabidhu Singh  
Ningombam Mera Singh  
Hrisnam Ibomcha Singh  
Wahengbam Ibohal Singh  
Khangembam Labanya Singh  
Nongthongwam Ningol Rebati Devi  
Thoughtam Mayuradhwaja Singh  
Laisram Khomdon Singh  
Angom Khongang Singh  
Ngasepam Obotombi Singh  
Sagolsem Krshe Singh  
Nauroibam Ibomcha Singh



11. Festival of Maharas, presented in temples of Delhi at the time of Janmashtami in August 1982.

In collaboration with the Delhi Sahitya Kala Pr<sup>4</sup>ishad, a 4-day programme of Ras performance was presented in the premises of Lakshminarain Temple (Birla Mandir) on 9 and 10 August and in that of Ayyappan Temple, Ramakrishnapuram, on 12 and 13 August 1982, on the occasion of the Janmashtami festival. The Ras dances were based on 10th Canto of Srinad Bhagavata and drew inspiration from the tradition of Brij Ras Leela of Brindaban. Well-known Kathak Dancer, Uma Sharma choreographed the dances. Vasant Yamgadi wrote the script and Jwala Prasad provided the music. It was perhaps for the first time that such a programme was presented in the temples of Delhi. The programme was greatly appreciated by Ras lovers.

12. Bharati Shraddhanjali

The All India Subramania Bharati Centenary Celebration Committee requested the Akademi to hold a festival of music, dance and drama to celebrate the birth centenary of the eminent Tamil Poet Subramania Bharati. In compliance with the request a 2-day Festival was organised at India International Centre on 8th and 9th January 1983 presenting items of music, dance and drama based on the writings of Subramania Bharati. The programmes were as follows:

8th January 1983

- a) Expressional dance numbers by Yamini Krishnamurthy
- b) Performance of Therukoothu, traditional folk theatre of Tamilnadu. The play was based on the narrative poem "Panchali Shapatham" by Subramania Bharati.

9th January 1983.

- a) Expressional dance numbers by Saroja Vaidyanathan
- b) Poems of Subramania Bharati rendered as choral song by Madras Youth Choir Group.

INTER-STATE EXCHANGE OF CULTURAL TROUPE.

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 a 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.

The scheme was initially conceived and operated by Government 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. 4.50 lakhs on the implementation of the scheme during 1982-83.

The programme of visits for 1982-83 was finalised at the seventh Conference of Liaison Officers which was held in New Delhi on July 20, 1982.

Out of 19 visits envisaged only following eight materialised during the year:

<u>Sending State</u>		<u>Receiving State</u>
Rajasthan	...	Goa
Manipur	...	Goa
Goa	...	Rajasthan
Punjab	...	Pondicherry
Chandigarh	...	Goa
Himachal Pradesh	...	Kerala & Tamilnadu
Madhya Pradesh	...	Tamilnadu
Tamilnadu	...	Orissa & Uttar Pradesh

Reasons as to why other state governments could not implement the programme will be discussed in the next meeting of officers.

### PRESERVATION AND PROMOTION OF PUPPETRY.

The Akademi operates a Plan Scheme, namely, Preservation and Promotion of Puppetry. In the field of performing arts puppet theatre has not received as much attention as it deserves. Relegated to remote rural areas many forms of traditional puppetry are in imminent threat of extinction. Therefore, for conserving some of the dying forms, the Akademi has been organising training programmes under the said scheme to help the younger generation to learn the art in these areas. During the period under report training in the following forms of traditional puppetry was conducted: (a) Pava Koothu, the traditional glove puppetry of Kerala (b) Kundhei Natch, the traditional glove puppetry of Orissa, (c) Tolpava Koothu, the traditional shadow theatre of Kerala, (d) Togalu Gombi Atta, the traditional shadow theatre of Karnataka, and (e) Kundhei Nacha, traditional string puppetry of Orissa.

2. Besides, a shadow theatre workshop and festival at Bangalore was held in the month of November 1982 in collaboration with the Arts Council of Bangalore.

#### 3. Festival of Puppet Theatre.

In order to provide an opportunity to various puppet theatre groups, both contemporary and traditional to witness each other's performance and to have meaningful exchange of ideas, the Akademi held a 3-day Festival of Puppet Theatre from 2nd through 4th February 1983 at the Kamani Auditorium, New Delhi. Programmes of Festival were as follows:

2nd February

- a) Tholu Bommalata, the traditional shadow theatre of Andhra Pradesh
- b) 'Lav-Kush' by Nayika Puppet Theatre, New Delhi. in Kathputli style
- c) 'Yusike our Sat Dost' by Community Puppet Theatre. Udaipur.

3rd February

- a) 'Rustam Sohrab' by Darpana Akademi, Ahmedabad
- b) 'Dholamaru' by Sutradhar Puppet Theatre, New Delhi.

4th February

- a) 'Ramayana' by Culcutta Puppet Theatre
- b) Gombe-atta, the traditional marionette theatre of Karnataka.

#### DEVELOPMENT OF TRIBAL CULTURE

##### KUTCH MALDHARI

Kutch consists of a vast area of land that is bound by the Arabian Sea to the south and the sandy Thar desert to the north. It is, in many ways, cut off from most of the neighbouring regions in the state of Gujrat. Innumerable colourful tribal people like the Ahirs, the Langas and other nomadic tribes who have a distinct ethnic heritage of their own inhabit this place and many tribes have migrated to this area in the course of time. Their music and their dances are as unique as their life styles.

A 6-day long festival was held at Bhuj from 22nd to 27th February 1983 under the scheme "Development of Tribal Culture" of the Sangeet Natak Akademi in collaboration with Indian National Theatre, Bombay. Nearly 8 to 9 different tribal troupes presented their performances of Kutchi Kafi, Lokvarta, Algoza and ballets and folklores that were brought together on the same platform for the first time.

Under the scheme of Development of Tribal Culture, a tribal festival was organised in Udaipur jointly by the Sangeet Natak Akademi and the Bharatiya Lok Kala Mandal, from March 12 to 14, 1983. The Festival comprised performances by the rare tribal groups such as the Bheels, Meenas, Rauts Kathodiyas and the Kanjars. They Presented their dance and music in their colourful dresses.

##### FELLOWSHIP SCHEME

Many fascinating forms of folk and traditional performing arts 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 Akademi 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.

The Akademi under its Fellowship Scheme is conducting training in the folk rhythms of Himachal Pradesh under guru Surat Ram Garg. Five Stipendary students are receiving training and the training programme is being overseen by Shri S.S.S. Thakur, Member of the General Council and a noted musicologist of Himachal Pradesh.

#### FINANCIAL ASSISTANCE TO CULTURAL INSTITUTIONS

The Akademi continued to give financial assistance to a number of selected institutions working in the fields of Music, Dance and Drama during the year 1982-83. For the first time on the recommendation of the Grants Committee the Executive Board of the Sangeet Natak Akademi identified 74 institutions for giving them grants at fixed rates for the ensuing block of five years starting from the year 1982-83. The names of the institutions are indicated at Annexure 'IV'. In addition non-recurring



ad hoc grants were sanctioned to 194 cultural institutions including State Akademies which are listed at Annexure 'II'. The total grants released to institutions and State Akademies under Plan and Non-plan during the year 1982-83 were Rs.3,34,450/-. Apart from the above a grant of Rs.14,500/- was sanctioned and distributed out of discretionary fund placed at the disposal of Chairman/Vice-Chairman to experts and selected organisations for meeting expenditure on specific items as per list at Annexure 'III'.

### PUBLICATIONS

Publications 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 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 1982-83 the following grants were sanctioned by the Akademi:

- 1) Rs. 2,000/- To Kala Vikash Kendra, Cuttack, for publication of their journal.
- 2) Rs. 2,500/- To Andhra Pradesh Nataka Akademi, Hyderabad, for publication of Who's Who of Theatre in Andhra Pradesh.

- Rs. 5,000/- To Manipuri Martanulaya, Calcutta for publication of Manipuri Tala Prakash.
- 3) Rs. 1,500/- To Nakshatra International, Lucknow, for publication of their Journal 'Rang Bharati'
- 4) Rs. 2,000/- To Biswa-Beena, Calcutta, for publication of 'Biswa Beena'.
- 5) Rs. 2,000/- To Indian Arts & Crafts, New Delhi, for their News Magazine.
- 6) Rs. 1,000/- To Indira, Calcutta, for publication of Naba Jibanor Gaan Onyanya.
- 7) Rs. 7,000/- To the Music Academy, Madras, for publication of Raganidhi Vol.II.
- 8) Rs. 12,500/- To Dr. S. Venkatasubramonia Iyer, Trivandrum, for publication of Swati Tirunal's Kirtana Malas.
- 9) Rs. 2,000/- To Indian Music Journal, New Delhi for Publication of the journal.
- 10) Rs. 3,000/- To the Music Academy, Madras, for Publication of its journal.
- 11) Rs. 2,000/- To the Indian Musicological Society, Baroda, for publication of its journal.
- 12) Rs. 2,000/- To Folklore, Calcutta, for publication of its journal.
- 13) Rs. 2,000/- To the Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Miraj, for publication of its journal 'Sangeet Kala Vihar'.

The Akademi also, by way of subsidy, purchased copies of the following publications:-

- 1) 'Vaidik Parampara Main Saangaan' by Shri Madan Lal Vyas, Bombay - 50 Copies
- 2) 'Thullal' by Dr. V.S. Sharma - 50 copies

During the year the following publications were brought out by the Akademi:-

- 1) Mridanga-Tabla Vadan Paddhati by Gurudev Patwardhan
- 2) Mridang Vadan (Nathdwara Tradition) by Purushottam Das
- 3) Ras Purnima by Th. Babu Singh
- 4) Chali by Guru Amubi Singh
- 5) Bhangi Pareng by Guru Amubi Singh
- 6) Bhangi Pareng Achouba by Guru Amubi Singh
- 7) Manipur Jagoi by Guru Amubi Singh

The publications listed below are in the Press and are expected to be published shortly:-

- i) "Who's Who of Indian Musicians" - 2nd Edition
- ii) Pushti Sangget Prakash by Late B.P. Bhatt
- iii) Monograph on Bhaona by Prof. Maheswar Neog
- iv) Report of the Seminar on Sruti Scale (Organised by the Sangeet Natak Akademi in the year 1979).

The Akademi has also received manuscripts of the following monographs which are being processed for publication:-

- i) Shadow Puppets of Kerala by Shri G. Venu.
- ii) Pabuji-ki-Parh by Dr. Mahendra Bhanawat;
- iii) Shadow Puppets of Andhra Pradesh by Dr. Nagabhushna Sharma.

- iv) Marathi Sangeet by Ashok Ranade;
- v) Biography of Ustad Fayyaz Khan by Dipali Jang

Apart from the above monographs the Akademi also proposes to publish a book on 'Koothambalam' by Shri Goverdhan Panchal during the next year.

#### 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 18 years of its publication. During the year 1982-83 numbers 60 to 63 were published.

The Akademi also publishes a quarterly News Bulletin giving information about the activities of the Akademi. The Bulletin is meant for free distribution to institutions and individuals interested in the performing arts.

#### ARCHIVAL DOCUMENTATION

The Documentation Unit during this period has completed the following work thereby enriching the vast archives of the Akademi with additions in tape recordings, films, video recordings, colour slides, and black and white photographs. The Akademi has also provided facilities of loaning films, photographs, musical instruments etc. to institutions in India and abroad. The most outstanding among these is an Exhibition at Bristol in England. On the invitation from City of Bristol Museum and Art Gallery, the Akademi organised an exhibition of 20 Indian musical instruments and its photographs from July 17 to August 22, 1982. Shri S.C. Bansal, Field Officer of the Akademi accompanied the Exhibition and Brought back the exhibits after the exhibition was over. The exhibition was highly appreciated by the visitors

to this exhibition and also showed keen interest in performing arts and India. Another significant event of this year was the Silver Jubilee Exhibition to mark the completion of 25 years of its existence. On behalf of the Akademi, D.A.V.P. mounted this exhibition in Delhi. The Exhibition was inaugurated by the Chairman of the Akademi on 25th August, was well received by public and was highly praised by the Press. In this exhibition photographs, slides, films, costumes, masks, puppets, publication and other archival material were displayed. Subsequently the photographic aspect of this large exhibition was on display at major cities like Ahmedabad, Panaji (Goa), Hyderabad and Bhubaneswar.

#### DOCUMENTATION

The Documentation Unit have been busy throughout the year to cover such major events and festivals of Tribal music and dance held from 4-5 April 1983 at Obra (U.P.); 12-14 October 1983 at Simla and Festival of Light Classical Music of Thumri, Dadra, Tappa, Javali, etc. held in New Delhi from 22-24 October 1982. Thakur Jai-dev Singh, the eminent musicologist and Fellow of the Akademi inaugurated the festival. Like previous years, this year the Dhrupad Mela festival at Ambejagoi (Maharashtra) was organised by the Akademi from 28 December 1982 to 2 January 1983. The entire performances of 60 eminent Dhrupadias, Pakhawaj and Been players participated in this Mela were recorded for the Archives.

Another important addition to the Akademi's collection was 14 hour long video recording of the play 'Ashokavanikamkam' by Shri Ammannur Madhava Chakyar and his troupe documented at Irinjalakuda, Kerala. A 3-day long Katha Keertan festival presented at Bangalore from 27-29 March 1983 was fully documented on tape and photographs. The Unit was present to record several

other large and small festivals like Zonal Folk Music Festival organised in collaboration with Rasthathan Sangeet Natak Akademi at Dundlod; 13th All India Vedic Convention held at Madras and Vith Entertainment Festival at Udaipur.

Every effort has been made by the Unit to preserve through documentation such rare ritualistic forms as Bhoota Nritya at Udipi, Kanandoor and Amur in Karnataka through video recording, slides and photographs.

Events like the special Convocation at Banaras Hindu University, Varanasi where Smt. Kamaladevi Chattopadhyay and Dr. Kapila Vatsyayan were conferred with D. Litt. degrees (Honoris Causa) have been documented in a similar manner by the Unit.

A 30 minute documentary film on 'Tanavarnam' by Smt. Leela Ramanathan has been made by the Unit. The Akademi takes pride in the acquisition of video and film coverages of "Navajanardhanam" recital by Shri Kala Krishna and "Satvika Abhinaya" by Dr. Nataraja Ramakrishna on video recordings and films respectively which was done in Hyderabad.

A National Street Theatre Festival in Bhopal was held under the auspices of Sangeet Natak Akademi in the Ranga Mandal of Bharat Bhavan from 19 February 1983 to 28 February 1983 under the directorship of Shri B.V. Karanth. This was fully documented through audio recordings, B/W photographs and colour slides. The Akademi is now proud to possess recordings of such eminent musicians as the Dagar Brothers, Ramnad Easwaran, Nizamuddin Khan, Amar Nath and K.R. Kumaraswamy Ayyar.

Also recitals of the Akademi Awardees like Vasanthrao Deshpande, T.N. Tyagarajan, M.S. Gopalakrishnan, Suffiana Kalam by Ghulam Mohd. Qalinfar and Mallikarjun Mansoor, the latter being one of the Akademi's



Fellows. Also recorded are photographs and an interview with Dr. V. Chandrashekharam on the art of Make-up, an exhibition of which was held in Delhi.

The Akademi organised a Festival of Music and Dance on the occasion of Subramania Bharathi Jayanthi under the able guidance of M.S. Srinivasan. The Madras Youth Choir performed several of Bharathi's compositions which were later recorded in the Studios of the Akademi. Rare folk music of Gujarat have also been recorded and Karadi Majalu and Sambala Majalu of Karnataka have been acquired through recordings.

The advent of the video era and the acquisition of video equipment by the Akademi has helped immensely the work of documentation. Among the large number of video recordings are Kath Khele of Maharashtra, Dummy Horse dance by T.C. Sundaramoorthy, Kathak Dance by Kumudini Lakhia, Navarasas by Mani Madhava Chakyar and a neat and compact coverage of the Award presentation ceremony graced by the President of India followed by a Bharata-Natyam dance recital by Vyjanthimala Bali and vocal recital by Mallikarjun Mansoor.

During this year the archives of the Akademi has been enriched with 2002 B/W photographs, 641 colour slides, 23½ hrs. of video recordings and 292 hrs. of tape recordings as the documented material on performing arts.

#### DISSEMINATION

The Archival material of the Akademi has always attracted much attention from a large number of students, scholars and artistes. A large number of requests for photographs, slides have been met by the photographic section of the Unit. On request, 1050 B/W photographs and 126 slides have been supplied to various applicants. Fifty-two hrs. of dubbing of music from the archives has been given to 45 scholars for purpose of research and



study. Forty hrs. of music has been played back; films have been projected on 68 occasions to visitors and scholars present in the Akademi.

The video material has now become equally popular and requests have been pouring in for the playback of same. The Recording Studio premises and facilities have been availed, on payments, for several hours by artistes and groups for their recordings and dubbing work.

#### AUGMENTATION

The Akademi has been receiving copies of audio, video tapes, photographs, films, etc., from various other cultural bodies and agencies to augment its archival collection. Recorded cassettes of Tibetan music and Rudra Veena by Prakash Chandra Sen have been added to the archives. About 12 hrs. of recordings made during the Chandan Choubey Shatabdi Celebrations have been received from Mathura, and under the Indo-Iraq Cultural Exchange programme 1982-83 2 hrs. of Iraqi music has been received as gift. Three video cassettes of a ballet 'Romance of the Easternsea' have been received as gift from Hong Kong Dance Company and one cassette on the 10th Festival of Arts of India held in London in 1960 has been received from I.C.C.R.

Apart from the acquisition and augmentation of archival material work is progressing speedily to collate the already documented in a meaningful and useful manner in the form of Index Cards to facilitate the use of this material in the future.

This period has been an extremely significant one for the Documentation Unit of the Akademi.

#### BOOK LIBRARY

The Sangeet Natak Akademi from its very inception has been meeting the academic needs of students,

research scholars, cultural administrators, performing artistes and interested members of the general public by providing them free access to its library and music listening room. Its library which was set up in 1954 has been collecting books and varied kinds of reference materials on different aspects of the performing arts. The aim of the library is to create interest among the people in the study of various forms of the performing arts including rare forms of folk and classical music, dance and drama. It is primarily a reference library. It functions on an open access system between 10 a.m. to 5 p.m. on all working days. A limited number of books are however issued to staff and research scholars with prior permission of the Secretary. The Library has on its stocks some 15,000 books. During the year (1982-83) 228 more books were added. It also subscribes to some 50 journals. The books pertain primarily to subjects like music, dance, drama and contemporary theatre; also folklore, tribal studies, Indian history and culture and the Arts. While majority of the books are in English, titles in other major languages of India have also been acquired.

For dissemination of information and literature of the performing arts and allied subjects, special bibliographies on different aspects of the performing arts are prepared from time to time and distributed to scholars. A list of 290 titles with full bibliographic data in respect of books added during 1981-82 was prepared in 1982-83. An abstract of articles appearing in Sangeet Natak journal (57 to 63) was also prepared for ready reference during the year.

During 1982-83 the library was visited by 2,262 readers.

#### Disc Library

Over the years the stock of discs of world and

Indian music has been built up to 3908. During 1982-83, 93 new discs were added. On an average three to four listeners visit the listening room on working days. During the year of the report the listening room was visited by over 800 persons.

#### Museum

On the invitation of City of Bristol Museum and Art Gallery, Bristol (U.K.), an exhibition of 26 Indian musical instruments selected from the Sangeet Natak Akademi Museum and photographs, etc., was organised during the 15th World Conference of the International Society of Music Education, Bristol. Within its five weeks duration a number as large as 40,000 people visited the exhibition which was considered a great success.

The Museum has also acquired during this period a mask of Narakasur in Krishnattam style from Kerala. The Sangeet Natak Akademi museum which houses a large and rare collection of musical instruments, masks and puppets has been extremely popular. It has been visited by a large number of students, musicologists and interested public from all over the world. A number of museum objects were given on temporary loan to reputed institutions in different parts of the country.

JAWAHARLAL NEHRU MANIPUR DANCE ACADEMY,  
IMPHAL

Beginning as the Manipur Dance College in 1955 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 26 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.

During the year under report, the performing unit and students of the Academy presented several programmes on specific occasions. The details of performances are given below:

- 12 April 1982 - On the occasion of the film appreciation course sponsored by Manipur Film Development Council, Manipur
- 28 April 1982 - In honour of Major General Narinder Singh, Director of N.C.C. of India
- 8 May 1982 - On the occasion of the Seminar on "Classical Manipuri Jagoi" (Classical Manipuri dance) organised by the Manipur State Kala Akademi in connection with the Guru Amubi birth centenary celebration
- 16 May 1982 - Visited Moirang, a village of cultural centre, situated at a distance of 50 kms. south of

- Imphal to present performers in the "Moirang Thangjing Harat" festival
- 21 May 1982 On the occasion of the Dance Festival organised by the Manipur State Kala Akademi at Gandhi Memorial Hall, Imphal
- 24 June 1982 In honour of Mr. Robert Tolbert and Mr. Ajit Singh, two representatives of UNICEF. The programme was sponsored by the Public Health Engineering Dept., Manipur (performances presented by the artists of the Academy)
- 29 June 1982 In honour of Governor of Manipur and his other distinguished guests

A new production of Dance Drama "Sanarembi"  
27 May 1982

On the second day of the Scrolls of Honour giving function a new production of Dance-Drama "Sanarembi" (based on a Manipuri Folk tale) was successfully staged.

Khubak Eshei performance during the  
Ratha-Jatra festival  
24 June 1982

Khubak Eshei, a typical form of Manipuri Nata Sankirtana was presented at Shri Govindaji Temple during the Ratha-Jatra festival. This presentation was made as a part of the usual programme of the Academy to participate at every seasonal festival which has both religious and cultural importance.

Another Khubak Eshei performance on the occasion of the Suryaboro Memorial Lecture  
18 June 1982

The performing unit of the Academy again presented another Khubak Eshei performance on the occasion of the Suryaboro Memorial Lectures Committee and the performance unit of the Academy.

Participation at the Festival of India in  
London  
22 June 1982

Some artistes of the Academy along with the  
selected from other cultural institutes of Manipur  
left Imphal for Delhi to join the Indian performing  
troupe. The troupe led by Shri Govind Vidyarthi,  
Secretary, Jawaharlal Nehru Manipur Dance Academy  
proceeded to London to give performances at the  
Festival of India.

Participation at the Festival of India for  
Martial Art item in London  
September 1982

The performing artistes of Manipuri Ballet unit  
participated at the Festival of India in London  
organised by the Indian Council of Cultural Relations,  
Govt. of India, New Delhi. ) ✓

On 2 October 1982 the students and staff of the  
Academy organised Social Work Programme for clearing up  
the vast ground of the Academy.

On 9 October 1982 the Performing Unit presented  
a cultural programme in honour of Shri A.N. Dhawan  
Secretary, Sangeet Natak Akademi, New Delhi, during  
his visit to Imphal.

On 28 October 1982 a cultural programme was  
presented in honour of Mr. Petr Bonk, the Consul  
General of the Czechoslovak People's Republic at the  
premises of the Academy.

A cultural programme was performed on 1 November  
1982 in connection with the Rising Day of the Manipuri  
Rifle Battalion.

On 27 November 1982 the Performing Unit and the  
students of the Academy presented Manipuri Folk Dance



entitled "Thabal Chongi-Mikou Thagonba" in the Folk Art Festival organised by the Manipur State Kala Akademi at G.M. Hall, Imphal.

A cultural troupe consisting of 25 artistes of the Academy presented Manipuri Cultural show on 28 and 29 November 1982 at the India International Trade Fair in Pragati Maidan, New Delhi.

Most of the Gurus and students of the Academy participated in the Asiad 1982 programme at Delhi which was organised by the Government of Manipur.

On February 11 and 18, 1982 the artistes of the JNMDA, Imphal presented cultural programmes in honour of Shri S.M.H. Burney, Governor of Manipur.

A cultural troupe consisting of 12 artistes of DanceDrama Unit of JNMDA, Imphal, presented "Basanta Rasa" at Vigyan Bhavan, New Delhi on 21 March 1983 in connection with the Akash Vani Award Presentation Ceremony. The troupe was invited by the Director General of All India Radio, New Delhi.

On 25 March 1983 the artistes of the Academy presented a cultural programme in honour of Dr. Sitanchu Yasachandra, a well-known Indian scholar. The programme was sponsored by the Manipur State Kala Akademi, Imphal.

During the month of March, the reconstruction of stage and repairing of seats of the Academy Auditorium were accomplished.

### KATHAK KENDRA

KATHAK Kendra is one of the premier dance teaching organisation in the country. It was established in 1955 and re-organised in 1964, when the Central Sangeet Natak Akademi took over its financial responsibility and entrusted its management to the Bharatiya Kala Kendra. In 1969, it became a constituent unit of the Sangeet Natak Akademi.

Kathak Kendra 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 years, 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 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.

### TRAINING PROGRAMME

The Kendra's training programme, as a whole, has a

wide sweep. Spread over a period of 13 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 part-time, non-professional Courses have been so structured that academic studies upto the graduation level can be combined with part time training in dance at the Kendra. The Kendra's curriculum lays a pointed stress on the basic training aimed at preparing students for a professional career in dance and provide other facilities for student-growth along larger creative lines. The training programme is generously supported by scholarships and free-studentships provided by the Central and State Governments and semi-government agencies including the Kendra. The Kendra awards every year eight dance scholarships of Rs. 350/- per month in Senior full-time dance Courses and 19 scholarships in Junior part-time 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.

#### TEACHING FACULTY

Shri Birju Maharaj	Kathak Guru
Shri Kundan Lal Gangani	Kathak Guru
Shri Mannu Lal Shukla	Kathak Teacher
Smt. Reba Vidyarthi,	Kathak Teacher
Shri T.R. Sharma,	Pakhawaj Teacher
Shri Manika Prasad Misra	Tabla Teacher

Miss Irene Roy Chaudhury	Music Teacher
Smt. Bharati Gupta	Kathak Teacher/Dancer
Shri Shivji Misra	Kathak Teacher/Dancer
Shri Shambhu Nath Misra	Yoga Teacher.

Director : K.S. Kothari

The Director is the head of the Institute

#### 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, the Director of the Kendra, 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.

A new Advisory Committee is to be constituted soon.

#### ORGANISATIONAL STRUCTURE

During the period 1981-82, the question of staffing the Kendra and the long-term perspective emerging in terms of man-power planning, received detailed study. 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. Areas were identified and proposals formulated for rectifying some of the imbalances, which led to bottlenecks and shortfalls in the academic and administrative output.

Keeping in view the above, the Executive Board

of the Akademi (meeting dated 13th March, 1982) approve the creation of 20 new posts in the Kendra, some of which have since been filled up.

#### Apprentice Fellowships

The Apprentice Fellowship Scheme, approved last year, was partially introduced during the year. Two Fellowships were awarded to students who completed their specialisation in the last academic term. Since both the students were in receipt of scholarships from the Govt. of India, no financial commitment on part of Kendra was involved.

#### Yoga Course

Realising that the total integral process of Yoga techniques which goes 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 had been derived by the students. A regular Yoga Education Course is now a part of compulsory training.

#### New Examination Scheme

During the past three 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; the new scheme of examinations was made operative from the Academic year ending 1981.

### Review of Various Courses of Study

A detailed review of the various Courses of Study (both in dance and music) offered by the Kendra, was undertaken during 1982-83. The problems arising in their implementation and in redisation of training objectives were many and complex. They called for detailed study and review at all levels - in terms of their duration, organisational and physical handicaps, optimal teacher-taught ratio, entrance qualification, rationalised age structure adoption of suitable syllabi, supportive services etc.

A Sub-Committee under the Chairmanship of Dr. (Smt.) Kapila Vatsyayan went into the whole question and its recommendations were approved by the Advisory Committee. Some of the important decisions are reproduced below:

#### New Pattern of Study

The new pattern of study is broadly divided as Part-Time Non-Professional Courses and Full-time Professional Courses spread over a total period of 13 years:

#### Part-time Non-Professional Courses

- |                               |         |
|-------------------------------|---------|
| (a) Junior Certificate Course | 5 years |
| (b) Senior Certificate Course | 3 years |

#### Full-time Professional Courses

- |   |         |
|---|---------|
| (a) Diploma Course                          | 3 years |
| (b) Specialisation Course                   | 2 years |
| (c) Master Classes                          |         |
| (d) Short-Term Teacher's Training Programme |         |

The courses are spread-out over a period of 13 years. Accordingly, a school-going child, who



joins the Kendra at the age of say seven can combine academic study (upto graduation) with dance training of eight years as a part time-non-professional student and if he/she decides to take to dancing seriously she/he may continue in the Diploma and Specialisation Courses as full-time student for professional training for further period of five years. Since the majority of the part-time students are also pursuing their regular academic studies, the courses have been so devised as to allow maximum facility of combining general with dance education. The age structure for the various Dance Courses has been structured that it synchronises with the age structure available in general academic field.

#### New Course of Study

It was decided that a new Three-Year Course (replacing the existing Six-month Short-Term Course) titled as Senior Certificate Course may be introduced with a view to providing a link between the present Elementary and the Diploma Course. The new course is conceived as intermediary-level study (post Elementary and pre Diploma). The course will provide an un-interpreted channel of study from Elementary to Specialisation level, permitting at the same time, desirable time-lag for smooth transition from part-time non-professional to full-time professional course.

In order to meet the training needs of the students in the new course. It was decided that the services of two staff members in the Production Unit viz. Smt. Bharati Gupta and Shri Shivji Misra may be utilised for the teaching purposes and the need of additional accompanists may be met by engaging casual part-time musicians.

### Short-Term Course discontinued

It was decided to discontinue the Six-Month Short-Term Course (introduced in 1978-79) from the Academic term beginning July '83. Having run the course for 3 years, it was realised that the Short-term course did no good to an un-initiated student, Indian or foreign, and that the Institutional time and teaching effort involved, largely remain unproductive.

### Master classes

It was decided to introduce a new course titled as Master Class. With a view to creating facilities for renewal of contact with master teachers and refresh themselves with their recent development in the field of Kathak and to help and encourage performers, teachers, choreographers etc. engaged in the field of Kathak dance. The concept behind the classes is one of creating opportunity for on-going education for those who by their nature of occupation or distance are unable to engage themselves in any kind of educational activity. The classes will create the much needed on-the-job dance training facility.

### Five-Year Elementary Course

The Committee decided to retitlle the present Five-Year Elementary Course, while retaining most of its present features, as Junior Certificate Course.

### Academic Term

The Committee decided that the academic term may be rescheduled as July 16 - May 15 (allowing two months' summer vacation). For the Production Unit, however, the term may continue as July 16 - May 31 as it present.

### Space for Classes

The Committee agreed that one of serious constraints in rationalising the Course of Study was lack of class rooms for dance and music classes. Lack of accommodation is a serious limitation in implementing the Courses and realising their import.

### Prospectus

The current prospectus was reviewed and updated in light of the experience gained and by incorporating the changes necessitated as a result of the above decisions of the Committee.

### PERFORMANCE TEST

As part of the new scheme, students in the final year of Elementary and Diploma and first and second years of the Specialisation Course are examined, among other things, in a solo-stage-performance with full 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 over all 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 five 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.

SCHOLARSHIP TO CHILDREN IN 5-YEAR ELEMENTARY COURSE  
(DANCE)

The 5-year Elementary Course to be retitled Junior Certificate 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 (for the very quality of Kathak dancers of tomorrow), a scheme for award of 19 merit scholarships of Rs. 50 and 100/- per month was made operative in the year under report. Ten young students were awarded one-year scholarship on basis of the annual examination results 1981-82. It is hoped that scheme will motivate young students to greater effort and prepare them for career in dance.

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-Studentship have also been made available in the Pakhawaj Course.

#### AWARD OF PUBLIC PERFORMANCES

It was felt that our young students not only needed 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 in 1981-82 to project the quality of training being imparted in the Kendra, and to highlighting the achievements of our students as dancers, students are awarded public performances. Basically designed to help students grow and attain maturity as stage-performers, students are featured in solo and duet performances, drawn from different classes - from Elementary to the highest level of Specialisation. The programmes highlight the work being done in the class-rooms and generate a great deal of enthusiasm and friendly competition among the staff and students of the Kendra. The programme of awarding public and chamber-like performances to our students has been made into a permanent feature of the training programme.

#### Production Unit.

The production Unit comprises the following dancers:

Smt. Bharati Gupta  
Smt. Geetanjali Lal  
Shri Krishan Mohan Misra  
Km. Saswati Sen  
Shri Ram Mohan Misra  
Shri Bipul Chandra Das  
Km. Kalyani Pal  
Shri Shivji Misra

The Unit, headed by Gugu Birju Maharaj maintains, a permanent Repertory of dance-dramas and other choreographic work in Kathak. It seems to enlarge the repertoire by creative application of the Kathak technique in new choreographic work, and to enrich the Kathak technique through experimental work.

A small group of the 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.

The current repertory of Production Unit comprises:

	<u>Title</u>	<u>Year of Production</u>
1.	Shane-e-Avadh	1960
2.	Krishnayan	1966
3.	Roopmati Baz Bahadur	1975
4.	Hori Dhoom Macho Ri	1976
5.	Katha Raghunath Ki	1976
6.	Habba Khatoon	1979
7.	Laya Parikrama	1981
8.	Nritta Keli	1982
9.	Ritu Samhar	1982

During the year the Unit produced and presented two short dance-dramas and several other small dance numbers, notably Ghunghroo Tarang, Tripadi, Tala-Vadya Anjuman, Chaubandi, Kathak Prasang etc.

#### PERFORMANCE ENGAGEMENTS

During the Year, Kendra was engaged for 37 evenings in performances of various discription. Of the 37 evenings, 9 were self-sponsored and the rest were sponsored by outside agencies which brought in total revenue of Rs. 66,500/- which was Rs. 21,000/- more than the revenue earned last year. The various programmes covered a wide range of activity including a nation-wide 4-day Festival dedicated



to the memory of Maharaj Kalka-Bindadin, 2 shows for Doordarshan Kendra on the occasion of Krishna Janmash-tami and Holi, 4 evenings of performances by students of the Kendra and 5 shows at Rashtrapati Bhawan etc. in honour of the visiting State dignitaries. The Kendra also participated in eight Festivals sponsored by the Govern-ments of Rajasthan and Orissa. The Kendra's troupe trav-elled to Jaipur, Bikaner, Mount Abu, Jodhpur, Bhopal, Bhubaneswar and Afghanistan. The students programme featured as many as 17 of our students drawn from the Elementary to the Specialisation Course.

<u>Sponsorship</u>	<u>No. of shows</u>	<u>Total Income</u>
Sponsored by Kathak Kendra	9	Nil
Tourism Deptt. Govt. of Rajasthan	6	Rs. 24,500
Union Ministry of External Affairs	5	Rs. 16,000
Doordarshan Kendra, New Delhi	2	Rs. 9,500
Govt. of Orissa	2	Rs. 6,000
Delhi Administration, Delhi	1	Rs. 5,000
National Institute of Science, Technology and Development Studies	1	Rs. 1,000
Indian Council for Cultural Relations (Concert tour of Afghanistan)	10	Nil
Special Organising Committee IX Asian Games, 1982	1	Rs. 4,500
Total:-	37	Rs. 66,500
	=====	=====

#### FESTIVAL OF INDIA, U.K.

(i) A team of Kathak dancers led by Shri Birju Maharaj and his disciples at the Kendra participated in Festival of India in U.K. in May, 1982 in the series of programmes titled 'Guru-Shishya-Parampara'. Saswati Sen, Aditi Mangaldas and Durga Arya were among the dancers included in the team. Shri Birju Maharaj enthralled packed houses at the Commonwealth Institute and the River-side Studios in London. Critics gave splendid reviews in the British Press.

(ii) The Director of the Kendra Shri K.S. Kothari was mittee/invited to be a member of the Performing Arts Sub-Com-/

Festival of India, U.K. An Ensemble of Indian Music and Dance, comprising 56 artists, drawn from different parts of the country was specially organised by Shri Kothari for the Festival of India. The Ensemble was presented as the finale to the year-long Festival of India on November 14, 1982 at the London Coliseum in the presence of a distinguished audience.

The Kathak Kendra served as the organisational base for these major contributions to the Festival of India, the largest ever exposition of Indian arts abroad.

#### PRESTIGIOUS PERFORMANCES BY THE KENDRA

Besides the Kendra contribution to the Festival of India, the Kendra was also featured, during the year, in some of most prestigious international events held in Delhi in 1982-83.

#### ASIAD 1982.

On the occasion of the 9th Asian Games in Delhi, the Kathak Kendra presented a specially choreographed dance number - Nritta Keli - an experimental dance number that sought to explore the basic unifying design that underline the Games and the Dance. With choreography and music by Birju Maharaj, the composition was designed for the large-size stage of the Culture Centre of the Asian Games and involved participation of as many as 43 artists - 24 dancers and 19 musicians. The show was premiered at the Culture Centre on November 22, 1982.

#### SEVENTH NON-ALIGNED CONFERENCE.

Kathak Kendra participated in and its Director helped to produce the programme of Indian Dance and Music held in honour of the Heads of Delegations to the Seventh Non-Aligned Conference at Ashoka Hotel on March 7, 1983. The distinguished audience on the occasion comprised most of the Heads

of the Delegations participating in the Conference and the occasion was the Banquet hosted by the Prime Minister of India.

Kendra was also featured in an another programme held on March 1, 1983 in Honour of the Delegates attending the Non-Aligned Conference.

#### CONCERT TOUR OF AFGANISTAN

A ten-member troupe of Kathak Kendra jointly led by Smt. Geetanjali Lal and Shri Krishan Mohan Misra, senior members of the Production Unit went on a Concert tour of Afghanistan. The troupe participated in Indian Independence Day celebrations in Kabul and held a dozen other performances including a T.V. appearance. The other members of the group were Ram Mohan Misra, Bipul Chandra Das, Kalyani Pal, Prerna Shrimali (Dancers) and Govind Prasad Chakrabarty (Tabla), Hari Shanker Rai (Vocal), Abdul Sami Khan (Sarod), Ashok Bhattacharya (Flute).

The tour was sponsored by Indian Council for Cultural Relations and was hosted in Afghanistan by the Ministry of Information and Culture, Government of Afghanistan and the Embassy of India, Kabul. By all available accounts, the visit was a great success.

#### EXTENDED TOUR OF RAJASTHAN

Sponsored by the Rajasthan Tourism Department, the Kendra's troupe made an extensive tour of Rajasthan and performed in some of the well-known and largely attended annual Festivals viz. Jaipur Festival, Marwar Festival, Bikaner Festival and Winter Festival at Mount Abu. The Kendra's troupe was also featured in the Rajasthan Day and Delhi Day celebration at the Pragati Maidan, New Delhi.

MAHARAJ KALKA-BINDADIN KATHAK MAHOTSAVA.

As a part of its annual programme, Kathak Kendra presented a major 4-day, nation-wide Festival between February 16-19, 1983 at Kamani Auditorium, New Delhi. The Festival 'Maharaj Kalka-Bindadin Kathak Mahotsava' celebrates two great artistes: Maharaj Bindadin and Kalka Maharaj whose over-whelming contribution to the art of Kathak is Universally recognised and respected.

The Festival put on the board a large number of 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.

Over the years, the art of Kathak has flowered into many directions - with stylistic variations and different family traditions growing space, there has emerged a distinct and sizable body of tradition which is essentially contemporary in outlook and approach, and it is this that the Festival espouses as its main concern and theme.

Now that the festival is running in its fifth consecutive year, it is perhaps time to look back and see if the Festival has not become a mere spectacle of remembrances to be repeated as an annual routine. The kind of response the Festival has received gives the hope that our efforts have been in the right direction and that there are no signs of artistic complacency. We have also moved ahead in terms of constantly re-examining, evaluating and elucidating the policy with which the great Kathak masters have endowed the Kathak milieu. The Festival fare this year was definitely a step forward into that direction.

Looking back on the Festival as it has shaped in the past four years and its artistic fallout in terms of influencing the Kathak scene as a whole, the balance-sheet presents a fairly positive look. Way back in 1981, we had expressed the hope that the Festival might become a turning point in pruning the sectarian affiliations that sometime impede the growth of homogeneity and syntheses in the field of Kathak and that the Festival should be able to build new bridges of undertaking. The Festival has largely realised this as would be evident from the participation of a larger number of Kathak dancers, vying with each other for a place in the Festival, irrespective of their affiliation to this or that school. We had also fondly hoped that the Festival will become in the time to come the most representative eve of Kathak Art in the country. It is today not only the most representative nation-wide Kathak event but also an annual meeting point for the old and the new, the orthodox and the avant-grade. It is perhaps also the largest dance event devoted to any single form of classical dance in North India.

At the artistic level, the gains of the Festival have been equally rewarding. A number of Kathaks practicing the humble profession of dance in villages of eastern U.P., the Kathak vachak and story-tellers, the Ras Leela and several other theatrical art forms have all found a place in the Festival programmes. Such an approach has helped to re-examine the artistic material as may still be integrated into the practice of Kathak today. The music, classical, traditional and folk not only as found in U.P. but also in the neighbouring areas has found its due place in the Festival. By allowing the Festival platform freely for presentation of traditional music of different regions has helped in drawing attention to the regional music and literature in Braj, Awadhi, Rajasthani and Urdu so that the Kathak Festival has also given an impetus to experimenting with the traditional form. New



ideas, concepts and thematic material, the choreography, the musical content and the design and decor can be all seen undergoing an imperceptible change.

#### HIGHLIGHTS OF THE FESTIVAL 1983.

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 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 aspects of artistic areas as would encompass a larger view of Kathak. These included Karadi Malaju, a percussion ensemble of north Karnatak which has a close proximity to similar musical practice in the north, the Tribandi on the Sarangi, being presented for the first time in this format highlighted the instrument and its musical possibilities, another percussion ensemble or the 'Tala Vadya Anjuman', as it was called of 'Minor instruments' of folk usage and the songs such as Kajari, Chaiti and folk songs of Rajasthan resembling the Tappa style of Hindustani classical music.

By way of further strengthening and consolidating the trend set into motion in the previous Festivals, we liberally offered places to new choreographic works of thematic content hitherto unattempted in Kathak. Kathak Kendra and Kadamb were featured in a number of such presentations. The Kadamb gave a new artistic orientation to its artistic vision by focusing on Gujrat's rich folk traditions in its dance-drama, Katha-Kahe-So. In a dance number titled 'Nritta Keli' the Kendra attempted at seeing the 'Dance and game' as two activities converging on same human desire; in 'Tripadi' attempt were made to depict Krishna as a total vision of our race.



through songs in different languages namely Kannad, Hindi and Bengali; the 'Ghungroo Tarang' explored the unsuspected range of an autophone as an instrument of melody-making. The work 'Ritu Samhar' undertaken by Smt. Rohini Bhate was presented on the first day of the Festival. The inclusion of 'Ras' and 'Mehfil Kathak' was to be viewed as an effort to see the link that respectively bind Kathak to its early beginnings and to its recent historical past. Shri Durga Lal's innovative attempt to harness the rich legacy of Indian drums, irrespective of their origin or its present usage were among the attempts to lend Kathak a new vitality and direction.

The Festival provided a platform to a large number of young dancers being trained at different teaching centres of the country and provided a peep 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 in an effort to launch them in their professional careers. Among the other known soloists featured in the Festival included Shovana Narain, Om Prakash Misra, Kajal Misra, Alka Noopur, Ram Mohan, Krishan Mohan, Saswati Sen, Geetanjali Lal and Bharati Gupta. Their presentations highlighted the individual styles of their masters like Sarvasri Shambhu Maharaj, Lachchu Maharaj, Sunder Prasad, Narain Prasad, Jailal, Ram Gopal and Birju Maharaj. 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.

The foremost Kathak exponent and a descendent of Kalka-Bindadin Gharana Shri Birju Maharaj was presented in an interesting presentation. Shri Durga Lal, an outstanding male

soloist was seen in an innovative dance number. Smt. Rohini Bhate, Smt. Kumudini Lakhia, Shri Sundar Lal Gangani, Shri Kundan Lal Gangani, Shri Mannu Lal Shukla and Smt. Reba Vidyarthi were seen in their new choreographic works.

The idea of the Festival once again found spontaneous and wide response from Kathak artistes and their organisations throughout the country as was evident from the generous cooperation of a large number of artistes featured in the Mahotsava. Broadbased and catholic in its approach the Festival has come to stay as the most representative event of Kathak art in the country.

The Festival won wide public appreciation and was well reported in the national press.

#### 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.

The services of Shri Pradeep Shanker, a dancer in the Production Unit, were loaned to the Indian Council for Cultural Relations in 1980-81 for teaching assignments in Trinidad and Tobago. He continued on foreign assignment through 1982-83.

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

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

Staff and students of the Kendra participated in a Seminar (Kathak Prasang) centered on the Jaipur Gharana, held at Bhopal, under the aegis of Ustad Allauddin Khan Academy, Bhopal. Shri Kundan Lal Gangani with some of Kendra's students participated in the Seminar and performed on the occasion.

Establishment Unit

1. Shri L.N. Rana (Assistant)
2. Shri Dharmanand (Peon)
3. Shri Sabar Singh Negi (Chowkidar)

COLLECTION OF MATERIAL ON KATHAK

During the year a number of photographs were enlarged and new exhibits developed for display during the Annual Exhibition on the occasion of the Kalka-Bindadin Mahotsava.

Kathak The Kathak Kendra acquired from the Films Division, Govt. of India, four films, namely, Damayanti Joshi, Sitara Devi, and Birju Maharaj in 16 mm format. The films were acquired primarily as teaching aid for the students.

A comprehensive Photo-coverage and Sound Recording of the Kalka-Bindadin Kathak Mahotsava, 1983 now forms part of the collection of the Kendra, which includes photo-negatives of all important participants and Sound Recording of dance events presented in the Festival.

Realising the general dearth of literature on Kathak, efforts were continued to collect available articles on Kathak. A number of new articles were added to our collection to serve as reading material for students.

A number of new books were added to the Library of the Kendra.

HOUSING AND ACCOMMODATION

The Kathak Kendra is housed in the Bahawalpur House. It also runs a hostel which is located in the

same premises.

The Kendra's efforts to have a large-size class room constructed in the present premises has met with some success. The proposal has since been approved by the various concerned authorities and a sum of Rs. 2,70,000 has been deposited with the CPWD for the construction work. The work is expected to be completed in 1983-84.

#### FACILITIES AND SERVICES IN THE HOSTEL

The Kendra's hostel has an annual average occupancy of 25 to 30 young residents both male and female.

The question of downward revision of Kendra's hostel charges was taken up with the Akademi last year. We are happy to report that the Akademi has agreed to the down-ward revision which now stands on par with the National School of Drama hostel. As promised last year, the contract system for running the hostel mess has been discontinued and a Students' Mess Committee has taken over the charge helped by the kitchen staff provided by the Kendra. The mess has since then been functioning to the satisfaction of the residents. A medical practitioner has been engaged on monthly retainership basis to look after the need of day-to-day medical and health care of the residents. The hostel premises and other facilities were generally improved and a TV set has been provided in the hostel for recreational needs of the residents.

#### ACADEMIC TERM

With the closing of the Kendra for the summer vacation from June 1, 1983 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 1983.

Students on Roll

During the academic session 1982-83 the Kendra had 117 students on its roll (115 in dance and 2 in music).

There were 7 foreign students - 3 from UK, 2 from France and 1 from Switzerland and 1 from Bangladesh.

During the year 29 were receiving Kendra's scholarships, 7 Indian and foreign students were recipient of Government/Indian Council for Cultural Relations Scholarships under the Cultural Scholarships scheme and one each were recipient of scholarships from the Central and Rajasthan Sangeet Natak Akademi.

During the academic year 1981-82 two students in Diploma Course and during the academic year 1982-83 six students in the Diploma Course, seven students in Specialisation and five students in Junior Certificate Courses have successfully completed their respective courses.

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 1982-83 in respect of Non-Plan and Plan Expenditure was as follows:-

	<u>Budget Estimates for 1982-83</u>	<u>Revised Estimates for 1982-83</u>
Non-Plan	38,22,000	43,23,500
Plan	37,13,000	39,16,315



## A P P E N D I C E S

MEMBERS OF GENERAL COUNCILChairman

1. Dr. V.K. Narayana Menon,  
Sangeet Natak Akademi,  
New Delhi-110001

7. Ms. Uma Bhagat,  
Officer on Special Duty,  
Prime Minister's  
Secretariat,  
South Block, New Delhi

Vice-Chairman

2. Shri F.V. Krishnamoorthy,  
84, Aspiran Gardens,  
Kilpauk,  
Madras-600010

8. Shri Damu Jheveri,  
General Secretary,  
Indian National Theatre,  
19/21, Hamam Street,  
Bombay - 400007

Financial Adviser

3. Shri Manmohan Singh,  
Financial Adviser,  
Ministry of Education  
& Culture,  
Government of India,  
New Delhi

Nominees of State Governments  
and Union TerritoriesAndaman & Nicobar Islands

Nomination Awaited

Andhra Pradesh

9. Dr. Modali Nagabhushan  
Sarma,  
Head, Department of  
Theatre Arts,  
Osmania University,  
Nizam College Campus,  
Basheerbagh,  
Hyderabad-500001

Govt. of India Nominees

4. Shri Ravi Shankar,  
RIMPA, S-13/131-1  
Tarana Bazar,  
Shivpur,  
Varanasi-221005

or

C/o Dr. Bharat Ram,  
25, Sardar Patel Marg,  
New Delhi-110021

5. Shri Komal Kothari,  
Rupayan Sansthan,  
Vill: Borunda,  
Via: Pipar, Dist. Jodhpur,  
Pin: 342604

Arunachal Pradesh

10. Shri M.P. Hazarika,  
Director,  
Information & Public  
Relations,  
Government of Arunachal  
Pradesh,  
Shillong

Assam

6. Shri Ashok Vajpeyi,  
Secretary,  
Madhya Pradesh Kala Parishad,  
Tagore Marg,  
Lalit Kala Bhawan,  
Bhopal-462003
11. Shri Ananda Mohan Bhattacharya,  
Deputy Director,  
Cultural Affairs,  
Government of Assam,  
Rabindra Bhavan,  
Gauhati-1

(ii)

Bihar

Nomination awaited

Chandigarh (U.T.)

12. Ms. Sharayu Kalekar,  
Head of Music Department,  
Government College for  
Women,  
Chandigarh

Delhi

13. Shri D.P. Sinha,  
Secretary,  
Sahitya Kala Parishad,  
4/6-B, Asaf Ali Road,  
New Delhi-110002

Dadra & Nagar Haveli

Have regretted to nominate  
anybody due to smallness  
of area

Goa, Daman & Diu

14. Dr. Sanvolto R. Keni,  
Raibander,  
Panaji

Gujarat

15. Smt. Mrinalini Sarabhai,  
Darpana, Chidambaram,  
Usmanpura,  
Ahmedabad-380013

Harvana

16. Shri Raja Ram Shastri,  
74-UB, Jawahar Nagar,  
Delhi-110007

Jammu & Kashmir

17. Shri Pran Kishore,  
Deputy Chief Producer, 24. Shri L. Damodar Singh,  
Radio Kashmir, Secretary,  
Srinagar Manipur State Kala Parishad,  
Imphal-795001

Himachal Pradesh

18. Shri S.S.S. Thakur,  
Ram Mandir Ashram,  
Arundale Road,  
Simla - 171003

Karnataka

19. Shri N.W. Kathavi,  
Director,  
Kannada & Culture,  
Govt. of Karnataka,  
14/3A, Nrupthunga Road,  
Bangalore-560001

Kerala

20. Shri P. Bhaskaran,  
Chairman,  
Kerala Sangeetha Nataka  
Akademi,  
Trichur-680001

Lakshwadeep

21. Shri Omesh Saigal,  
Administrator,  
Lakshadweep Administration  
Willingdon Island  
Cochin

Madhya Pradesh

22. Shri Rahul Barpute,  
Editor, Nai Duniya,  
Kesarbagh Road,  
Indore

Maharashtra

23. Smt. Vijaya Farrokh  
Mehta,  
15, Ashoka Apartments,  
Napean Sea,  
Bombay - 400 006

Manipur

Meghalaya

Nomination awaited

Nizoram

25. Shri C. Laitanga,  
Senior Research Officer,  
Tribal Research Institute,  
Aizawal

Nagaland

Nomination awaited

Orissa

26. Shri Anant Mahapatra,  
'Purabi',  
Bhubaneswar Marg,  
Bhubaneswar 751011

Pondicherry

27. Smt. Pratibha Karan,  
Education Secretary,  
Directorate of Education,  
Govt. of Pondicherry,  
Pondicherry

Punjab

Nomination awaited

Sikkim

28. Shri Sonam Topgay,  
Statistical Officer,  
Department of Culture  
Affairs,  
Government of Sikkim,  
Gangtok

Rajasthan

29. Shri Mansha Ram Purohit,  
Chairman,  
Rajasthan Sangeet Natak  
Akademi,  
Posta, Civil Lines,  
Jodhpur

Tamilnadu

30. Shri D.V. Narayanaswamy,  
Secretary,  
Tamil Nadu Eyal Isai  
Nataka Manram,  
Greenways Road,  
Madras - 600028

Tripura

31. Shri Tripurendra Bhowmik,  
Principal,  
Govt. Music College,  
Agartala

Uttar Pradesh

32. Shri R.C. Tripathi,  
Secretary to the Govern-  
ment of Uttar Pradesh,  
Department of Culture,  
Jawahar Bhavan,  
Lucknow

West Bengal

33. Smt. Suchitra Mitra,  
13/8, Swinhog Street,  
Calcutta - 700019

Representative of Ministry of  
Education & Culture

34. Shri H.S. Jassal,  
Deputy Secretary,  
Department of Culture,  
Government of India,  
Shastri Bhavan,  
New Delhi

Representative of Information &  
Broadcasting Ministry

35. Shri S.P. Upasani,  
Joint Secretary  
(Broadcasting)  
Ministry of Information  
Broadcasting,  
Government of India,  
New Delhi

Two Representatives of Sahitya Akademi

36. Dr. R.S. Kelkar,  
Secretary,  
Sahitya Akademi,  
Rabindra Bhavan,  
New Delhi-110001
37. Dr. Hiralal Maheshwari,  
B-174-A, Rajendra Nagar,  
Bapunagar,  
Jaipur-302015

Two Representative of Lalit Kala Akademi

38. Shri Pammi Lall,  
R/31, Hyderabad Colony,  
Banaras Hindu University,  
Varanasi - 221005
39. Shri Laxman Pai,  
Principal,  
Goa College of Arts,  
Miramar,  
Panaji-  
(Goa)

Representative of National School of Drama

40. The Director,  
National School of Drama,  
Bahawalpur House,  
Bhagwan Dass Road,  
New Delhi-110001

\* Twelve persons co-opted under Rule 4(viii)

41. Smt. Dipali Nag,  
43-A, Biren Roy Road (East)  
Calcutta - 700008
42. Shri Ashok D. Ranade,  
Head, Department of Music,  
Bombay University,  
B Road, Church Gate,  
Bombay - 400020

43. Shri Mohan Maharishi,  
Prof. and Chairman,  
Deptt. of Indian Theatre  
Punjab University,  
Chandigarh-14

44. Smt. Rohini Bhate,  
1256, Shivaji Nagar,  
Pune - 411 004

45. Shri Kedar Nath Sahu,  
'Saraikala',  
Distt. Singhbhum  
Pin: 833 219

46. Shri Kavalam Narayana  
Panicker,  
Vasantham, Perorkada,  
Trivandrum-5 (Kerala State)

47. Shri Rattan Thiyam,  
Chorus Repertory Theatre,  
Uripok,  
Imphal - 795001

48. Shri Samik Banerjee,  
Editor: Seagull Books,  
26, Circus Avenue,  
(1st Floor)  
Calcutta-700 017

49. Shri Hafeez Ahmed Khan,  
Deputy Chief Producer (M),  
All India Radio,  
Akashvani Bhavan,  
Sansad Marg,  
New Delhi - 110001

50. Shri M.B. Srinivasan,  
Madras Youth Choir,  
12, Chittaranjan Road,  
Madras - 600 018

51. Shri Narendra Sharma,  
Modern School,  
Barakhamba Road,  
New Delhi-110001

\* One member, namely, Shri P.V. Krishnamoorthy has  
been elected as Vice Chairman of the Akademi.

(v)

3 Persons co-opted under  
Rule 4(ix)

- |   |   |
|---|---|
| 52. Dr.(Ms.) Padma Subramanyam,<br>6, Fourth Main Road,<br>Gandhi Nagar,<br>Madras - 600020                                 | 56. Dr. M. Balamurali Krishnas<br>Mahathi,<br>11, Kanakasringar,<br>Madras - 600 086                                  |
| 53. Shri Kelucharan Mahapatra,<br>Samanta Sahi,<br>Cuttack 753001   | 57. Shri Sombhu Mitra,<br>11-A, Nasiruddin Road,<br>Calcutta - 700017   |
| 54. Dr. Kumar Gandharva,<br>Kumar Sangeet Academy,<br>Mataji Ka Rasta, Agra Road,<br>Dewas (Madhya Pradesh)<br>Pin: 455 001 | 58. Shri S. Ramanathan,<br>Kalakshetra,<br>Thiruvannamipur,<br>Madras   |
| 55. Shri Jnan Prakash Ghosh,<br>'Hemchhaya', Flat No. 6-A,<br>Ironside Road,<br>Calcutta 700 019                            | 59. Shri P.N. Krishnan,<br>Principal,<br>Central College of<br>Karnatak Music,<br>Greenways Road,<br>Madras - 600 028 |

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## ANNEXURE - II

Institutions which have been sanctioned grants during 1982-83

No.	Name of the Institution	Amount	Purpose
1	2	3	4
<u>NDHRA PRADESH</u>			
1.	Shri Venkatarama Natya Mandali, Kuchipudi	3,000/-	Subsidy towards production of dance-drama
2.	Kalakshetram, Eluru	5,000/-	Training in Kuchipudi & salaries of teachers & stipend to trainees.
3.	Sri Ramakrishna Natya Mandali, Nellore	5,000/-	Training in musical drama & salaries of teachers
4.	New Music School, Hyderabad	2,000/-	Salaries of music teachers
5.	Sri National Mahila Natya Mandali, Vijayawada	2,500/-	Subsidy towards production of a drama
<u>RUNACHAL PRADESH</u>			
1.	Prantiya Samaj Kalyan Ashram, North Lakhimpur	1,500/-	Salaries of music and dance teachers
<u>ASSAM</u>			
1.	Shri Sankardev Kala Kristi Kendra, Sibsagar.	2,500/-	Subsidy towards production of a play
2.	Gharmora Model Satra Hill & Plains Cultural Institutions, Seajuli, North Lakhimpur	2,000/-	Training in music and dance & salaries of teachers
3.	Jagat Guru Srimanta Sankardev Kristi Kala Sangha, Kamalabari (Majuli)	2,500/-	Preparation of costumes and masks
4.	Dasharupook, Silchar	3,000/-	For holding a Bengali Drama festival
5.	Sibsagar Natya Samaj, Sibsagar	3,000/-	For holding an all Assam drama competition.
6.	Silchar Sangeet Vidyalaya, Silchar	2,000/-	Salaries of music teachers

Contd..... 2/-

1	2	3	4
7.	Hathor Kendriya Natya Samaj, Dist. Nowgong	5,000/-	Purchase of musical instruments, light and sound equipments.
8.	Kalaguru Sangeet Maha Vidyalaya, Tezpur.	2,500/-	Salaries of music teachers
9.	Uttar Kamalabari Satra Sankardev Kristi Sangha, Dist. Sibsagar.	2,500/-	Preparation of costumes and purchase of musical instruments
10.	Kalaguru Bisnu Rava Sangeet Bidyalaya, Vill. Mazirgaon	1,500/-	Purchase of musical instruments
11.	Manipur Kala Akademi, Lakhimpur.	2,000/-	Purchase of musical instruments

BIHAR

1.	Vindhya Kala Mandir, Patna	4,000/-	Training in folk music and dance/salaries of teachers.
2.	Bharatiya Kala Mandir, Distt. Palamau.	2,000/-	Salaries of teachers
3.	Sharda Sangeet Sadan, Bhagalpur	1,500/-	Subsidy towards indepth study of 'Bidesia'.
4.	Loh Purush Sardar Patel Seva Sansthan, Patna	2,000/-	Subsidy towards production of a play.
5.	Nritya Kala Kendra, Jamshedpur	2,000/-	Training in Chhau dance/ Salaries of teachers

CHANDIGARH

1.	Yash Kala Kendra, Chandigarh	3,000/-	Salaries of teachers
2.	Indian National Theatre, Chandigarh	5,000/-	For organising annual Sangeet Sammelan.

DELHI.

1.	Bharatiya Sangeet Sadan, New Delhi.	7,500/-	Salaries of teachers
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	2	3	4
2.	Hastakshar, The Theatre Group, New Delhi.	3,000/-	Subsidy towards production of a new play
3.	Nritya Vatika, New Delhi.	1,500/-	Subsidy towards a new production, 'Parivarthan'.
4.	Rang Peeth, New Delhi.	2,500/-	Subsidy towards production oriented theatre workshop
5.	Tamasha, New Delhi	2,000/-	Subsidy towards production oriented Children's Theatre workshop.
6.	Delhi Ballet Group, New Delhi.	2,000/-	Salaries of music and dance teachers.
7.	Shri Shakti Natya Kala Mandir, New Delhi.	2,000/-	Subsidy towards salary of Smt. Aruna Devi.
8.	Shri Ganesha Public Charitable Trust, New Delhi	2,500/-	Training in Bharat Natyam/ Salaries of teachers.
9.	Nritya Kaustubha Cultural Society, New Delhi.	5,000/-	Salaries of teachers subject to the condition that no grant is sanctioned by Dept. of Culture for this purpose.
10.	The Blind Relief Association, New Delhi.	5,000/-	For purchase of musical instruments.
11.	Ambedkar Ramlila Dramatic Club, New Delhi.	2,000/-	Subsidy towards production of Ramleela Play.
12.	Delhi Natya Sangh, New Delhi	1,000/-	For world Theatre Day Celebrations.
13.	Delhi Institute of Music, Dance and Dramatics, New Delhi.	2,000/-	Salaries of teachers
14.	Centre for Indian Classical Dances, New Delhi.	5,000/-	Subsidy towards salary of Guru T.S. Kadhirvelu.
15.	Mainpuri Fine Arts Centre, New Delhi.	3,000/-	Subsidy towards production of new dance-drama 'Chitrangda'

1	2	3	4
16.	Society for the Promotion of Indian Classical Music & Culture amongst Youth (SPIC-MACAY), New Delhi.	20,000/-	For organising music Festivals. Grants to be released from Plan Scheme 'Organising Music Festivals.
17.	Geetika, Delhi	6,000/-	For production of Kathak BhaVa.
		5,000/-	For organising Sangeet Sammelan 'Bhairav Se So...
18.	Srinivas Malliah Memorial Theatre Craft Trust.	8,000/-	For eight shows of puppet play 'Lav Kush'.

#### GOA

1.	Dayanand Kala Kendra, Goa	2,000/-	Subsidy towards organising folk art festival
2.	Kalanjali Cultural Institution, Goa	2,000/-	Training in Bharata Natya salaries of teachers.
3.	Mohan Orchestra, Goa	2,000/-	Training in Indian Classical music/Salaries of teachers.

#### GUJARAT

1.	Bharatiya Sangeet Sansad, Rajkot.	3,000/-	For promotion of Indian Classical music
2.	Sangeet Natya Bharati	3,000/-	For indepth study of folk musical instruments played by Barats & Rawals.
3.	Shreeyas, Ahmedabad	5,000/-	For organising 30th Fair depicting the life & Culture of Haryana, H.P. & Punjab.
4.	Mudra Institution of performing Arts, Ahmedabad	2,000/-	Training in classical dance salaries of teachers
5.	Shri Saurashtra Antyaji Sanskrutik Samaj, Rajkot	1,500/-	For arranging programmes of folk music amongst Harijan Society.

#### HARYANA

1.	Haryana Lok Manch, Tohana	4,000/-	For project 'Survey of Swan and Haryanvi folk Songs'
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Contd..... 5/-

2	3	4
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HIMACHAL PRADESH

- |                           |         |  |
|---------------------------|---------|--|
| 1. United Theatre, Simla. | 2,000/- | Subsidy towards production of play 'Aman Ki Rah Par' |
|---------------------------|---------|--|

JAMMU & KASHMIR

- |                                  |         |   |
|----------------------------------|---------|---|
| 1. National Bhand Theatre        | 2,000/- | Subsidy towards production of folk plays.         |
| 2. Manasbal Dramatics            | 3,000/- | Subsidy towards production of a new play.         |
| 3. Gulshan Theatre, Balapore,    | 2,000/- | Subsidy towards production of Play 'Darzi Pather' |
| 4. Azad Cultural Forum, Chadora. | 1,500/- | For purchase of costumes.                         |

KARNATAKA

- |  |         |  |
|--|---------|--|
| 1. Karnataka Janapada (folklore) Trust, Bangalore.                     | 5,000/- | For documentation of folk songs of Karnataka.  |
| 2. Ayyangar College of Music Bangalore                                 | 3,000/- | Subsidy towards its project 'Percussion Orchestral Group' / salaries of teachers.    |
| 3. The Bangalore Gayana Samaj Bangalore                                | 3,500/- | Subsidy towards 14th annual music conference.  |
| 4. Samoudaya, Bangalore  | 3,000/- | Subsidy towards holding a production oriented theatre workshop                       |
| 5. Nataka Siromani A.V. Vardachar Memorial Art Association, Bangalore. | 2,000/- | Subsidy towards production of play in memory of Shri Vardachar, the great dramatist. |
| 6. Sri Ekanatheshwari Sangita Kala Mandira, Chitradurga                | 1,500/- | For purchase of musical instruments.   |
| 7. Nupura, Bangalore   | 3,000/- | Training in Bharata Natyam / Salaries of teachers.                                   |

Contd..... 6/-



1	2	3	4
8.	Ramana Maharshi Centre for Learning, Bangalore.	2,500/-	Subsidy towards production by its children's wing Centre of a visual presentation of the life of Ramana Maharshi.
9.	Sri Rama Lalitha Kala Mandir, Bangalore.	2,000/-	For purchase of equipments
10.	Sri Purandara Seva Samithi, Bangalore.	3,000/-	For conducting Aradhanotsav of Sri Purandaradasa.
11.	Mahila Yakshagana Kala Mitra Mandali, Bangalore.	2,500/-	Training in Yakshagana/ salaries of teachers

#### KERALA

1.	Dr. Sivadass Arts Theatre, Palghat	2,000/-	Subsidy towards production of a children's Play.
2.	Bala Vikas Bhavan, Cochin	4,000/-	Training in Children's theatre salaries of teachers.
3.	Kunchan Smaraka Samithi, Lakkidi	2,000/-	Training of Ottan Thullal/ salaries of teachers.
4.	Sopanam Institute of performing Arts & Research Centre, Trivandrum	4,000/-	Remuneration of a guru for teaching actor martial arts (Kalar) (Kalar)
5.	Kerala Kalamandiram, Trichur.	3,000/-	Training in Mohini Attam/ Salary of Smt. Kshemavathy.
6.	Margi, Trivandrum	3,000/-	Subsidy towards project for survey of Theyyam.
7.	Vijnana Kala Vedi Centre, Chhengannur	3,000/-	Training in Kathakali dance/ salaries of teachers.
8.	Natakavedi, Trichur	1,500/-	Training in Children's theatre/salaries of teachers and stipend to students.

#### MADHYA PRADESH

1.	Folk Arts Akademi, Sagar.	2,500/-	For organising a festival of folk dance at Bastar.
2.	Sharda Sangeet Mahavidyala Jabalpur	2,000/-	For purchase of tamburas and sitars. Contd.....7/-



	2	3	4
	Machya Pradesh Natak Lok Kala Akademi, Ujjain	5,000/-	Subsidy towards production of a traditional play from repertoire of 'Maach'
<u>HRASHTRA</u>			
	Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Bombay.	7,500/-	For holding 12th All India Music teacher's conference.
	Bharatiya Sangeet Prasarak Mandal's Gandharva Mahavidyalaya, Poona.	2,000/-	For purchase of musical instruments.
	Progressive Dramatic Association, Pune	3,000/-	Subsidy towards production of a folk play
	Rural Communes, Bombay	3,000/-	For training of puppetry skills to a social action groups.
	Tamasha Kala Kalavant Vikas Mandir, Bombay	4,000/-	Training of artists in Tamasha and folk theatre.
	Kala Chhaya (Kathak dance Institute), Pune	2,000/-	Training in Kathak Dance/salaries of teachers.
	Gayan Vadan Vidyalaya, Nanded	4,000/-	Training in classical music/salaries of teachers
	Rangasharda Pratishthan, Bombay	3,000/-	Training in Stage and classical music/salaries of teachers
	Shri Shiwanand Sangeet Mahavidyalaya, Wardah.	2,000/-	Training in music/salaries of teachers
	Natya Sangh, Bombay	7,000/-	Arranging teachers training in communication with deaf & mute.
	Sur Singer Sansad, Bombay	15,000/-	For holding 'Kal-Ke-Kalakar' Samelan.

MANIPUR

Guru Acomba Institute of Dance & Music, Imphal	3,000/-	Training in Manipuri dance/salaries of teachers.
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Contd.....8/-

1	2	3	4
2.	The Society Theatre, Imphal	2,000/-	Subsidy towards production of a new play.
3.	Manipuri Nat Sangeet Ashram, Imphal	2,000/-	For training in Nata Sankirtan/salaries of teachers
4.	Manipuri Jagoi Marup, Imphal	6,000/-	For purchase of musical instru- ments/equipments subject to the condition that no grant is given by Dept. of Culture for this purpose.
5.	Touryatrik Kala Vikas Sangha Nata College, Imphal	5,000/-	For teaching/training of students, in Nata Sankirtana.
6.	Manipuri Nartanalaya, Imphal.	3,000/-	Training in Manipuri dance/ salaries of teachers
7.	Shri Govindaji Bhakti Grantha Kendra Bidyalaya, Imphal	2,500/-	Training in music-Lairik Thiba and Lairik Haiba/ salaries of teachers.
8.	The Sangeet Kala Sangam, Manipur	3,000/-	Salaries of teachers.
9.	Theatre Centre Manipur, Imphal.	2,000/-	Subsidy towards organising a theatre seminar.
10.	Guru Amubi Nritya Vidyalaya Imphal	4,000/-	Training in Manipuri Dance under the guidance of Guru Babu Singh
11.	Moirang Kangli Ishai Association, Imphal	2,000/-	Training in folk music/ salaries of teachers
12.	Sangeet Academy, Kakching	3,000/-	Subsidy towards holding Manipuri folk song and Panna Seminar.
13.	Manipur Sangeet Natya Mahavidyalaya, Imphal	2,000/-	Training in folk dance/ salaries of teachers.
14.	Hula Sindam Sang, Imphal	1,500/-	Research, Survey and training of martial arts of Manipur.
15.	The Panthoibi Natya Mandir Imphal	3,000/-	Subsidy towards production of new play 'Kayen Shuja'.

Contd..... 9/-

2	3	4
Rongmei Naga Arts & Cultural Association, Temenglong.	1,500/-	Training in Tribal dances.
Institute of People's Action, Imphal	5,000/-	Subsidy towards organising a theatre seminar.
Social Dramatic Union, Imphal	2,000/-	Subsidy towards production of a play based on folk and tribal tradition.
Cultural Training Institute, Imphal	2,000/-	Training in classical music/ Salaries of teachers.

ISSA

Orissa Dance Akademi, Bhubaneswar	1,500/-	Training in folk dances of Orissa/salaries of teachers.
Manmohan Sangeet Parisad, Dist. Balasore.	2,000/-	Training in music and dance/ salaries of teachers.
Neela Saila Kala Mandir, Jepore	2,000/-	Training in Orissi dance and music/salaries of dance teachers
Bhubaneswar Kala Kendra, Bhubaneswar	2,000/-	Training in Orissi dance/ salaries of teachers
Satabdira Kalakar, Bhubaneswar	2,000/-	Subsidy towards production of play 'Kartvira Sanhar'
Utkal Mani Kishor Kala Mandir, Satipali	2,000/-	For purchase of musical instruments
Orissa Sangeet Parishad, Puri	3,000/-	Subsidy towards children's drama festival
Chitrada Dakshinasahi Chhaunrutya Pratishthan, Chitrada.	2,000/-	Training in Chhau Dance/ salaries of teachers
The Theatre (Cuttack)	3,000/-	Subsidy towards production of a play
Utkal Sangit Samaj, Cuttack	1,500/-	Training in Odissi and folk dances/salaries of music and dance teachers.

Contd..... 10/-

1	2	3	4
11.	Utkal College of Music Dance (National Music Association), Cuttack.	2,000/-	Training in Odissi dance/salaries of teachers
12.	Brutya Sangeet Kala Mandir, Calcutta	2,000/-	Training in Odissi dance and music/salaries of teachers
13.	Kavichandra Kala Kendra, Rourkela.	1,500/-	Training in Odissi dance/salary of Guru Mahadev Rout.
14.	Sangeet Kala Sansad, Choudwar	1,000/-	Training in folk dance chaati Ghonda/salaries of teachers,
15.	Music Circle, Rourkela	2,000/-	Salaries of teachers.
16.	Bhanja Kala Kendra, Rourkela	2,000/-	Training in Orissi dance and music/salaries of teachers.

PUNJAB

1.	Rajeshwari Kala Sangam, Jullundur.	5,000/-	For teaching of music to deaf and dumb students. Sh. M.S. Kallianpurkar may be requested to visit this institute for guidance.
2.	Shri Ram Sarup Sangeet Sadan, Barnala	2,000/-	For training in music/salary of teacher.
3.	Punjab Kala Manch International, Ludhiana	5,000/-	9-months diploma course in various aspects of drama training subject to the condition that accounts in respect of previous grants are settled
4.	National Theatre Art Society, Patiala	3,000/-	Subsidy towards promoting folk arts of Punjab

RAJASTHAN

1.	Triveni Sanstha, Udaipur	4,000/-	For purchase of sound equipments
2.	National Theatre Society, Bikaner.	3,000/-	Subsidy towards research and survey in folk theatre 'Turru Kalangi'.

Contd..... 11/-

	2	3	4
3.	Meera Kala Mandir, Udaipur	3,000/-	For purchase of musical instruments.
4.	Marudhar Loka Kala Kendra, Barmer	4,000/-	For organising Dandia Gar Festival.
5.	Sangeet Natya Niketan, Udaipur	3,000/-	Training in children's theatre.
6.	Maharana Kumba Sangeet Parishad, Udaipur	2,000/-	Subsidy towards organising Annual Kumbha Sangeet Samaroh.
7.	Community Puppet Centre, Udaipur	2,000/-	Subsidy towards production of puppet play.

TAMILNADU

1.	Sri Thyagabrahma Mahotsava Sabha, Tiruvaiyaru	5,000/-	For conducting Aradhana Festival of Saint Thyagraja.
2.	Swarna Mukhi Bharatankarna-laya, Madras	2,500/-	Salaries of teachers.
3.	Balasubramanya Sangeetha Sabha Music School, Madras	2,000/-	Purchase of musical instruments.
4.	Vazhuvoor Classical Bharata Natya Art Centre, Madras.	2,000/-	Subsidy towards production of dance-drama.
5.	INA Theatre, Madras	2,000/-	Subsidy towards production of a modern play in Tamil (Velli Colusu)
6.	Sri Theertha Narayana Swamikal Aradhana Celebration Committee, Thanjavur Dist.	2,000/-	For conducting Aradhana Festival.
7.	Natanakala Nilayam School of Classical Dances, Madras.	4,000/-	Subsidy towards production of dance drama 'Keechaka Vadham' (Shri B.V.K. Sastry may be requested to visit this institution for guidance as suggested by Chairman of Grants Committee).
8.	The music Trinity Commemoration Sabha, Tiruvaiyaru	3,000/-	Purchase of musical instruments.

Contd..... 12/-



1	2	3	4
9.	Shri Krishna Gana Sabha, Madras	2,000/-	Salaries of teachers. Grants Committee recommended that this institution may also be considered for grant under the plan scheme 'Organising of Music Festival'.
10.	Cultural Centre of Performing Arts, Madras	2,000/-	Purchase of Veena and other musical instruments.
11.	Om Periasamy Folk Arts Training Institute, Madurai	2,000/-	Training in folk dances/salaries of teachers.
12.	Sri Lakshmi Narasimha Bhagavatha Mela Bhakta Samajam, Madras	5,500/-	a) Rs. 3,000/- for holding Bhagvatha Mela Nataka Festival at Saliyamangalm. b) Rs. 2,500/- for purchase of new costumes.

#### TRIPURA

1.	Tripura Folk Cultural Institution, Agartala.	2,000/-	Training in folk tribal dances/salaries of teachers.
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#### UTTAR PRADESH

1.	Awadh Cultural Club,	5,000/-	Subsidy towards production of new play 'Enna Ki Awaz'.
2.	Indian Puppet Theatre, Almora	3,000/-	Subsidy towards production of puppet play 'Vijayee Hanuman'
3.	Abhinav, Kanpur	3,000/-	Subsidy towards production of play subject to condition that no grant is given by Dept. of Culture for this purpose.
4.	Prabhu Shri Ram Lal Sangeet Vidyalyaya, Jhansi	2,000/-	Salaries of teachers
5.	Theatre Arts Workshop, Lucknow	5,000/-	Subsidy towards production of new play.
6.	The Lakshmi Sangeet Kala Mahavidyalaya, Etawah.	1,500/-	Training in Music/salaries of teachers.
7.	Maharaja Banaras Vidya Mandir Trust, Varanasi	5,000/-	Subsidy towards celebration of Dhrupad Mela.

Contd..... 13/-



	2	3	4
8.	All India Kashiraj Trust, 10,000/- Varanasi.		For making effigies/pur of costumes.
9.	Bal Sanghralhalaya (Children's Museum), Lucknow.	3,000/-	Salaries of teachers.
10.	Shri Swami Haridas Kala Sansthan, Mathura	6,000/-	Subsidy towards production of a dance-drama.
11.	Saraswati Sangeet Mahavid- yalaya, Sitapur	2,000/-	Training in Dance and music/ salaries of teachers.
12.	Ankhar, Lucknow	2,000/-	Subsidy towards production of play.
13.	Darpan, Lucknow	5,000/-	Subsidy towards production of new play, subject to con- dition that no grant is given by Dept. of Culture for this purpose.
14.	Braj Kala Kendra, Mathura	3,000/-	For purchase of Tape Recorder, and tape.
15.	Sangeet Research Institute, 2,000/- Jalaun.		For purchase of musical instruments.
16.	Shri Ram Lila Committee, 2,500/- Darkote, Dist. Pithoragarh.		For presenting 'Ram Loeel in Kumaoni Style'
17.	Kumaon Sanskritik Kala Kendra, Almora.	2,500/-	Training in Kumaoni Folk music/salaries of teachers (subject to settlement of accounts in respect of previous grant)
18.	Vatayana, Dehradun	2,000/-	Production of a new play.

WEST BENGAL

1.	Kabach Kundal, Calcutta.	4,000/-	Subsidy towards production of new play
2.	Sundaram, Calcutta	5,000/-	Subsidy towards production of a play subject to the condition that no grant has been given by Dept. of Culture for this purpose.

Contd..... 14/-

1	2	3	4
3.	Sangeet Kala Kendra, Midnapore	2,000/-	Training in folk music/ salaries of teachers.
4.	Ragini, Calcutta	3,000/-	Subsidy towards production of new play 'Kabi'.
5.	Prantik, Dist. Murshidabad	2,000/-	Purchase of light and sound equipments.
6.	Gandharva, Calcutta	2,500/-	Subsidy towards production of a new play 'Vishari'
7.	Nagendra Sangeet Maha- vidyalaya, Dist. Nadia	2,500/-	Training in music/salaries of teachers.
8.	Rabindra Sangit Siksha- yatan, Midnapore.	2,000/-	Training in music/salaries of teachers.
9.	Howrah Drama College, Howrah.	2,000/-	Subsidy towards holding a workshop for training in Dramatic art.
10.	Bharatiya Shilpi Parishad, Calcutta	3,000/-	Subsidy towards production of dance-drama 'Bharater Sadhak Kabi'.
11.	Lokayata Sanskriti Pari- shad, Dist. Midnapore.	2,500/-	Organising festival of tribal and Chhou Dances.
12.	Indian Mime Theatre, Calcutta.	3,000/-	Training in Pantomime/ salaries of teachers.
13.	Theatre Workshop, Calcutta.	3,000/-	Purchase of light and sound equipments.
14.	Akademi of Folklore, Calcutta	4,000/-	Training in Chhau dance of Purulia/salaries of teachers and stipends to students.
15.	Ranga Karmee, Calcutta	3,000/-	Purchase of light and sound equipments.
16.	Chorus, Calcutta	4,000/-	Subsidy todards production of new play.
17.	Himalaya Kala Mandir, Darjeeling	5,000/-	For training in folk dance and music/salaries of teachers

# STATE AKADEMIES

Sl. No.	Name of State Akademi	Amount Recommended	Purpose
1.	Andhra Pradesh Nritya Akademi, Hyderabad.	5,000/-	Subsidy towards propagation of 'Chindu' Yakshagan
2.	Kala Academy for Goa, Daman & Diu, Panaji.	5,000/-	Subsidy towards project 'Drums of Goa'
3.	Himachal Academy of Art, Culture and Languages, Simla.	5,000/-	Purchase of instruments and cataloguing
4.	Jammu & Kashmir Academy of Art, Culture and Languages, Jammu.	5,000/-	For festival of folk performing arts, subject to the condition that the accounts in respect of grants for 1979-80 and 1980-81 are settled.
5.	Kerala Sangeetha Nataka Akademi, Trichur.	5,000/-	Subsidy towards organising a festival of folk arts.
6.	Manipur State Kala Akademi, Imphal	5,000/-	For holding festival of folk dances and music of Manipur.
7.	Orissa Sangeet Natak Akademi, Bhubaneswar.	5,000/-	Workshop on Orissan Puppetry, subject to condition that the accounts in respect of 1978-79 grants are settled.
8.	Tamilnadu Eyal Isai Nataka Manram, Madras	5,000/-	For conducting a folk art festival, subject to the condition that the accounts in respect of grants for previous years are settled.
9.	Uttar Pradesh Sangeet Natak Akademi, Lucknow	5,000/-	For performance of a new production 'Nautanki Shehzadi'.
10.	Andhra Pradesh Natak Akademi, A.P.	5,000/-	All India Folk drama festival to be held at Hyderabad during November, 1982.
		50,000/-	

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A N N E X U R E - III

Statement Showing the Discretionary Grant.

S. No.	Name	Amount	Purpose
1.	Shri Viven Sundaram, Associate Editors, Journal of Art and Ideas, New Delhi.	2,000/-	Workshop of folk and urban Theatre.
2.	Shri Turaiyur Rajagopala Sharma, Madras.	2,000/-	For financial relief
3.	Director, Palghat Mani Iyer Memorial Art Centre, Banglore.	2,000/-	For collection of rare recordings & Photographs of percussion instruments and payment of honorarium to Shri T. Shankaram.
4.	Smt. Sarat Kumari, Changkakati, Gauhati.	1,000/-	For financial relief.
5.	Smt. Indu Bala Devi, 21, Jogen Dutt Lane, Calcutta - 700006.	1,500/-	For medical treatment.
6.	Shri Kala Mandalam Madhavan Kathakali Artists, B-225, M.P.T. Quarters, Madras.	2,000/-	For Medical Treatment.
7.	Pandit Mahadev Mishra, D-44/166, Ramapura, Varanasi - 221010.	2,000/-	For Medical Treatment.
8.	Guru K.J. Govindarajan, 31/3989, Regharpura, Karolbagh, New Delhi.	2,000/-	For Medical Treatment.

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14,500/-  
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LIST OF INSTITUTIONS TO WHOM GRANTS ARE TO  
BE GIVEN AT FIXED AMOUNTS FOR 5 YEARS STARTING  
FROM 1982-83

Field of Activities	No.	Name of the Institutions	Amount recommen- ded	Purpose
Music		<u>HINDUSTANI (CLASSICAL VOCAL/INSTRUMENTAL)</u>		
	1	Gandharva Maha Vidyalaya, New Delhi.	8,000/-	Training in classical music/salaries of teachers.
	2.	Shankar Gandharava Maha Vidyalaya, Gwalior	6,000/-	Training in classical music
	3.	Ustad Nasir Moinuddin Dagar, Dhrupad Sangeet Ashram, Calcutta	8,000/-	Training in Dhrupad and Pakhawaj/ Salaries of teachers
	4.	Sangeet Maha Bharati, Bombay	4,000/-	For higher training in Tabla
	5.	Shri Hari Sankirtan Sabha, Nainital	6,000/-	For salaries of music teachers only
		<u>KARNATIC VOCAL/INSTRUMENTAL MUSIC</u>		
	1.	Madras Youth Choir, Madras	8,000/-	Training in choral singing/salaries of teachers and honorar- ium to instructors
	2.	The Music Academy, Madras	10,000/-	Encouragement of junior talent; research work develop- ment of Music Teachers training college.
	3.	Tamil Isai Sangam, Madras	7,000/-	Training in ancient Tamil Music/Salaries of teachers.
	4.	Sri Jaya Ganesha Tala Vadya Vidyalaya, Madras	4,000	For training in classical Karnatak Music (salaries of teachers)

1      2      3      4      5

ESTERN MUSIC

1. Delhi School of Music, 5,000/- Towards maintenance of New Delhi. musical instruments and purchase of new ones.
2. Calcutta School of Music 5,000/- For training in music/ Calcutta. salaries of teachers.

CLASSICAL 3 BHARATA NATYAM DANCE

1. Kalakshetra, Madras 15,000/- Training in Music & Dance, + 5,000/- salaries of teachers -do-
2. Balasarswati's 3,000/- For training in Classical Bharata Bharatanatyam Natya School, Madras 9,000/- Comparative study of Bharatanatyam
3. Abhinaya Sudha, Madras 7,500/- For training in Bharat- natyam/salaries of teachers
4. Sri Kamlamabal Vidya- 5,000/- Salaries of teachers layam, Thanjavur
5. The Meenakshi Sundram 7,500/- For training in Bharata- Centre of performing Arts, Bangalore natyam/salaries of teachers

KATHAK

1. Kadamb (School of 8,000/- Training in Kathak Dance/ Kathak Dance) salaries of teachers. Ahmedabad
2. Nritya Bharati Kathak 8,000/- Training in Kathak Dance/ Dance Academy, Pune Salaries of teachers.

MANIPURI DANCE

1. Shree Shree Govindaje 4,000/- Training in Manipuri Dance/ Nartanalaya, Imphal Salaries of teachers.
2. Manipur Nartanalaya, 6,000/- Training in Manipuri Dance/ Calcutta Salaries of teachers.
3. Meitai Jagoi, Calcutta 3,500/- Towards salaries of Smt. Devjeni Chaliha-Manipuri Dance teacher.
4. Manipuri Sangeet Ashram, 2,000/- Training in Manipuri Dance/ Silchar Salaries of teachers.

KATHAKALI 5 MOHANIATTAM ETC.

1. Unnayi Warriar Smaraka 10000/- Training in Kathakali dance/ Kalanilayam, Irinjalkuda salaries of teachers and stipends to students.
2. Viswa Kala Kendra, 7,000/- Ottam Thullal Sanction Trivandrum Rs.2000/- Ramayana Ballet Rs.3000/- Velakkali Section Rs.2000/-



2	3	4	5
3.	Gandhi Seva Sadan Kathakali & Classical Arts Akademi, Perur	9,000/-	For training in Kathakali Salaries of teachers.

#### CLASSICAL

#### DANCE

#### ODDISI DANCE & MUSIC

1.	Narendrapur Kala Vikash Kendra, Narendrapur	6,000/-	Training in folk dance of Orissa/salaries of teachers and stipends to students
2.	Kala Vikash Kendra, Cuttak	7,000/-	Training in Music & Dance, Salaries of teachers.
3.	Shyam Sunder Sangeet Mahavidyalaya, Puri	3,000/-	Training in Oddissi Music and Dance salaries of teachers.
4.	Brajeswari Nrutya Kala Samsad, Kumbhari	2,500/-	Training in Swara Sabda P. etc.

#### KUCHIPUDI

1.	Sidhendra Kalashetra, Kuchipudi	15,000/-	Training in Kuchipudi Dance/ Salaries of teachers & stipends to students.
2.	Kuchipudi Art Academy, Madras	8,000/-	Training in Kuchipudi/ salaries of teachers.

#### DRAMA

1.	Abhiyan, New Delhi	7,000/-	Production of new Plays
2.	Kala Mandir, Gwalior	6,000/-	-do-
3.	Darpan, Kanpur	6,000/-	-do-
4.	Bohurupee, Calcutta	10,000/-	-do-
5.	Awaishkar, Bombay	6,000/-	-do-
6.	School of Drama, Calicut University, Trichur	4,000/-	-do-
7.	Artists Combine, Gwalior	3000/-	-do-
8.	Muktakesh Natya Sansthan, Meerut	3,000/-	-do-
9.	Anamika, Calcutta	5,000/-	-do-
10.	Brechtian Mirror, New Delhi	4,000/-	For purchase of light equipment.
11.	Shriram Centre for Art & Culture, New Delhi	7,000/-	For Building up the script Bank.

#### PUPPETRY

1.	Mysore Educational Cul- tural & Service Society, Coondapur	5,000/-	Training in Yakshagana Puppetry/ Salaries of Guru Koga Kamath.
2.	Calcutta Puppet Theatre, Calcutta	6,000/-	Production of Puppet Plays
3.	Youth Puppet Theatre, Calcutta	3,000/-	Production of new Puppet Plays.

FOLK & TRIBAL  
MUSIC/DANCE

1. Parvatiya Kala Kendra, New Delhi. 5,000/- Training and Production of Kumaon Folk Dance/drama.
2. Swarnachuda Chhau Institute, Rajnigiri 3,000/- Training in Chhau Dance/ Salaries of teachers.
3. Bharatiya Lok Kala Mandal, Udaipur 10,000/- Training & Production of Puppet plays & Folk Dance of Rajasthan.
4. Shri Ranga Milan Kala Mandal, Ahmedabad 3,000/- For conducting training in folk and classical dance.
5. Sangeet Kala Kendra, Bhilwara 3,000/- For organising 'Gairi Nriti Samaroh'.
6. Purisai Duraisamyam Kannappa Thambiran Parambarai Therukoothu Manram 5,000/- Training in Therukoothu, Salaries of teachers & stipends to students.
7. The Huyen Lalong Manipur Thangata Cultural Association, Manipur 4,000/- Training in Thangta Dance/ Salaries of teachers and stipends to students.

FOLK THEATRE

1. Kashmir Bhagat Theatre, Kashmir 2,500/- Folk Theatre of Kashmir.
2. Hangarcutta Yakshagana Kala Kendra, Hangarcutta 7,500/- Training in Yakshagana.
3. Yakshagana Kendra, Udipi 10000/- Training in Yakshagana.
4. Shree Lakshmi Narasimha Jayanthi Bhagavatha Mela Natya Nataka Sangam, Melattur. 5,000/- Traditional theatre of Tamilnadu Bhagavatha Mela
5. Ram Kala Mandir, Udampur 2000/- Folk Theatre of Kashmir.

CHILDREN'S THEATRE

1. Ranga Prabhath, Kerala 5,000/- Production of Children's Plays.
2. Little Theatre, (Balrang) Bhoomi), Bombay 5,000/- Organising the training centre for Children's theatre activity.
3. Children's Little Theatre, Calcutta 5,000/- Production of Children's Plays
4. Kala Shuklendu, Goa 4,000/- For production of Children's Plays.
5. Delhi Children's Theatre, New Delhi 3,000/- For production of Children's Plays.
6. BalNatya, Bombay 3,000/- For production of Children's Plays.

**MUSIC/DRAMA  
DANCE**

1. Karnataka Gana Kala Parishad, Bangalore.	7,000/-	Musicians Conference
2. Sourabh, Calcutta	7,500/-	Training in Music & Dance
3. Indian National Theatre, Bombay.	10,000/-	For research work
4. Nalanda Dance Research Centre, Bombay	5,000/-	For training in music/salaries
5. Pracheen Kala Kendra Chandigarh.	3,000/-	Salaries of teachers. Kallianpurkar may be requested to visit this institution for guidance in the techniques of Kathak dance.
6. Avant Garde, Imphal	3,000/-	For production of dance-drama.
7. Shriram Bharatiya Kala Kendra, New Delhi.	5,000/-	For salaries of teachers and purchase of musical instruments.

**DANCE, DRAMA  
CHOREOGRAPHY**

1. Uday Shankar India Culture Centre, Calcutta.	12,000/-	Subsidy towards salaries of dance teachers
2. Natya Institute of Choreography, New Delhi.	8,000/-	For training in Choreography and Yakshagana performances.
3. Tibetan Institute of Performing Arts, Dharamsala	6,000/-	Training in ritual dances (salaries of teachers and stipends to students)

1. Padaboli, Calcutta	3,000/-	Training in Pantomime/ Salaries of teachers.
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Grand Total: 4,37,500/-

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