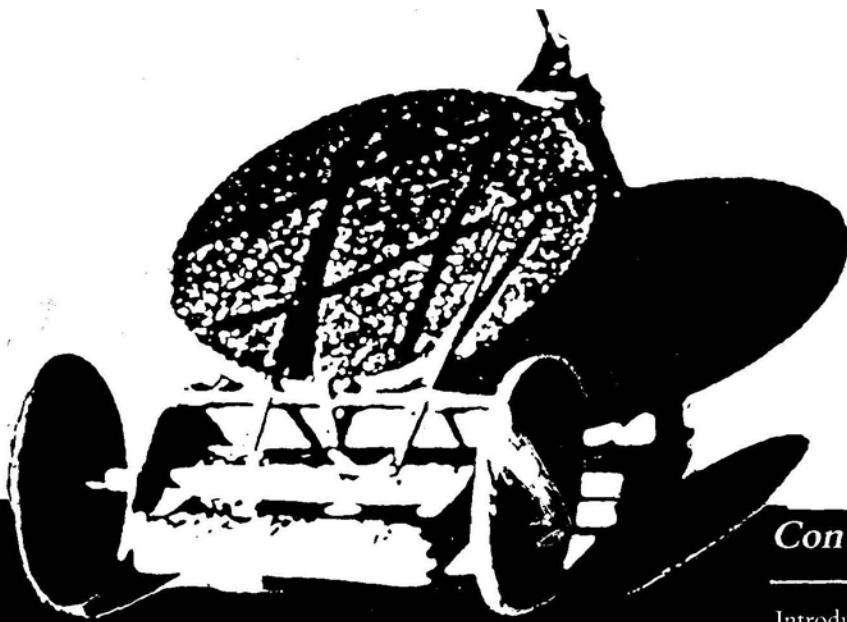




SANGEET NATAK AKADEMI  
ANNUAL REPORT 1986-87



## Contents

Introduction/2 □ Organizational Set-up/5 □  
Akademi Fellowships and Awards 1986/6 □  
Festivals/Programmes/Exhibitions/Workshop/13  
□ Assistance to Young Theatre Workers/22 □  
Publications/26 □ Inter-State Cultural Exchange  
Programme/27 □ Indo-Foreign Cultural  
Exchange Programme/28 □ Documentation/28 □  
Library and Listening Room/29 □ Financial  
Assistance to Cultural Institutions/29  
□ Budget and Accounts/29 □ Museum of Musical  
Instruments/30 □ Promotion and Preservation of  
Rare Forms of Traditional Performing Arts/30 □  
In Memoriam/31 □ Kathak Kendra/32 □  
Jawaharlal Nehru Manipur Dance Academy,  
Imphal/34 □

## Appendices

1: Calendar of Events; 1986-87/36 □ 2:  
Memorandum of Association (excerpts)/37 □ 3:  
General Council/38 □ 4: Scheme of Assistance to  
Young Theatre Workers (excerpts)/39 □ 5: Books  
in Print/40 □ 6: New Audio/Video Recordings/41  
□ 7: Grants to Institutions 1986-87/44 □ 8: Block  
Grants 1982-83—1986-87/50 □ 9: Additional  
Grants 1986-87/54 □ 10: Discretionary Grants  
1986-87/55 □ 11: Consolidated Balance Sheet  
1986-87/56 □ 12: Consolidated Statement of  
Income and Expenditure Account: (Non Plan and  
Plan)/60 □ 13A: Consolidated Receipts and  
Payment Account (Non Plan) 1986-87/66 □ 13B:  
Consolidated Receipt and Payment Account  
(Plan): 1986-87/70. □

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Rabindra Bhavan  
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New Delhi-110 001.

## Introduction

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Sangeet Natak Akademi—the National Academy of Music, Dance and Drama—was founded in 1953 for the furtherance of the performing arts of India, a task in which it cooperates with counterparts in the states and voluntary organizations all over the country. Through sponsorship, research and dissemination it seeks an enhanced public appreciation of music, dance and drama, together with a quickened exchange of ideas and techniques for the common gain of Indian performing arts. The objects of the Akademi are more specifically stated in its Memorandum of Association (excerpts: Appendix 1).

The period reviewed in this report saw the consolidation of advances on several fronts made in past years. It also witnessed new initiatives promising tangible gains in the foreseeable future. Some of these foci of the work of the Akademi may be touched upon here, however briefly.

Chief among new initiatives was the filming of *Sangai: Dancing Deer of Manipur*, based on the dance-drama *Keibul Lamjao* earlier produced by the Akademi—affiliated Jawaharlal Nehru Manipur Dance Academy, Imphal. *Sangai* was not the Akademi's first film venture. What made it special was the freshness of the dance-drama filmed, a new departure in contemporary Indian choreography in that it employed the dance and folklore resources of Manipur to bring home a message of urgent national import—that of wildlife conservation. Shot on the sets in a Bhubaneswar studio in January 1987, *Sangai* was wholly an in-house effort. While the film was directed by the noted Manipur film-maker Aribam Syam Sharma, it was shot and recorded by the combined effort of the Akademi's film crew led by cinematographer R.S. Malhotra.

A project that must find mention here is the musical instrument workshop which commenced operations in a Rajasthan village

under the aegis of Rupayan Sansthan, Borunda. This Akademi-funded workshop has already begun producing some of the common string instruments used by the professional musician communities of Langas and Manganiars. The instruments produced by the workshop are all bowed chorodophones—Shindhi Sarangi, Gujarati Sarangi, Surinda, Kamaicha, and Ravaj—the traditional accompaniment for Rajasthan's rich fund of traditional songs. These instruments have been in some danger of passing out of use as the traditional instrument-makers have all but disappeared. In Ridmal Langa was found a craftsman who could be initiated and teach in turn the making of the instruments; he is assisted now by two young apprentices who would in time make the instruments on their own. A small beginning to revive an ancillary musical craft, but one of far-reaching significance in the realm of Indian folk music.

The classification of music as classical or folk is commonly accepted, but perhaps the dichotomy is far too facile. Such was the impression of many of those who attended Bhakti Aur Sangeet—a week-long festival of devotional music presented by the Akademi in September. A major public presentation of the year, Bhakti Aur Sangeet accommodated devotional music of many varieties from all over the country: Zikir, Zari, Borgeet, Padavali Kirtan of eastern India, Sufiana Kalam, Quawwali, Gurbani of the North, Haveli Sangeet, Abhanag, Varikari Bhajan of the western region, Kavadi Chindu, Tevaram and a wealth of Carnatic Kritis from the South. The festival was the first to bring together reputed classical vocalists, folk singers, and singers of sacred hymns before an audience that swelled every day and was plainly moved. The intent of the festival was wholly secular—to show up the diverse musical traditions of India inspired by devotional poetry. Despite the formal differences, the picture that emerged was one

of unity—musical and spiritual.

Lok-Utsav in '86 was a six-day event, third of a series that began in 1984. This annual festival of traditional music, dance and drama has, over the years, brought to public view diverse arts and entertainments unknown beyond their provenance in various parts of India. Some of the notable features this year were the songs of Rukmabai, the first Manganiar woman to perform in public; the propitiatory Bhoota dance of coastal Karnataka; Ottan Thullal, a narrative performance from Kerala; Bat Lavne of tribal Maharashtra, a form of epic recitation; an Akhada demonstration; Deh Bichar and Tokari, Vaishnava devotionals of Assam. With the present festival Lok-Utsav has featured some one hundred traditional forms of music, dance and drama. Conceived for the sustenance of the traditional arts, it has aided public acquaintance with an important segment of our traditional heritage. It has also enriched substantially the Akademi's archival holdings on the traditional performing arts.

A progressive assimilation of the traditional arts in current theatre has been evident in productions featured in Natya Samaroh, an annual festival of experimental plays drawing upon indigenous dramatic experience.

Natya Samaroh '86 featured a selection of 21 productions in 17 languages, innovative in their employment of diverse traditional idioms.

Now in its third year, Natya Samaroh has brought 58 new productions to the Indian stage; several of these have won critical acclaim and been staged later under other auspices.

Two festivals in the Yuva-Utsav series were presented in the period reviewed in Madras and Kanpur—the first chiefly a mix of classical music and dance, the second devoted entirely to dance. Both were conspicuous successes, bringing together young talent from all over India. Featuring

classical arts in the main, the Yuva-Utsavs in Madras and Kanpur gained a fresh piquancy by an admixture of folk music and martial arts. The Yuva-Utsav series was launched in 1985, the International Year of Youth, to provide a platform for young dancers and musicians. The intention has also been to offer dance and music of excellence to audiences in towns and cities which otherwise receive a smaller or less varied, share of such fare. Together with the festivals mentioned here seven Yuva-Utsavs have been presented by the Akademi: besides Madras and Kanpur, in Pune, Trivandrum, Bhubaneswar, Jamshedpur, Shimla. All have been organized in association with local arts bodies, public or voluntary, inducing a spirit of cooperation in the service of the arts.

For the third consecutive year the Akademi Award ceremony/festival were held outside Delhi. It was held in Bhubaneswar in February 1987, the first Akademi presentation of such scale in eastern India. The ceremony was presided over by Shri R. Venkataraman, vice-President of India, who had also graced the previous ceremonies in Madras and Bombay. Thirty Awards in music, dance and drama and four fellowships were given away by the President, the Awardees representing a vast realm of achievement in their diverse spheres. Fellowships, the Akademi's highest honour, went to Satyajit Ray, S. Ramanathan, Komal Kothari and Chidambaram V.V. Swarna Venkatesa Deekshitar. The four-day festival following the ceremony featured several Awardees of '86; a new component of the festival was a selection of the films of Satyajit Ray. The ceremony/festival were organized in association with the Government of Orissa and the Orissa Sangeet Natak Akademi.

Documentation moved apace in the period reported, enlarging archival holdings substantially. These comprise films on music, dance and drama, photographs and transparencies, audio/video recordings of several thousand hours. All Akademi



presentations in the period reviewed were audio/video recorded; these are part of new additions to Akademi archives together with a large number of specially commissioned studio recordings, field recordings and copies.

Among new publications is Stage Music of Maharashtra, an illustrated analytical account of the subject by Ashok D. Ranade. The book treats of the beginnings of *Natya Sangeet*, its growth and flowering as a potent dramatic device and besides a musical genre unto itself. A special issue of *Sangeet Natak*, the quarterly journal of the Akademi, appeared on 'Teaching Indian Classical Music'. Edited by Jayashree Banerjee, the issue combines a number of articles and papers on music-teaching methodology both by academic experts and practitioners. To promote performing-arts publishing several books and journals were aided with grants. Among these are reprints of music/dance treatises, a special number of the *Journal of the Indian Musicological Society*, manuals of Kathak and children's theatre. The particulars are separately reported.

The Akademi's Museum of Musical Instruments, housing a collection of some 2000 objects, gained by a number of new acquisitions. On the strength of the Museum collection the Akademi presented an exhibition of twenty Indian musical instruments in Beijing in November in collaboration with the Indian Council for Cultural Relations. Two larger exhibitions of the kind are also on the cards in Italy and the USSR.

Production Unit artistes of the Akademi—affiliated Jawaharlal Nehru Manipur Dance Academy were 'shot' the first time ever for a full-length film when they appeared in *Sangai*, mentioned earlier. This premier teaching institution for Manipuri dance and allied arts was also represented in several national and international arts events in the period reviewed. So was Kathak Kendra, affiliated likewise to the Akademi, a notable teaching institution for Kathak. A number of new choreographic works, a sphere in which the Kendra excels, were presented in the annual Kendra-sponsored Kalka-Bindadin festival in '87.

## Organizational Set-up

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Sangeet Natak Akademi was established by the Government of India. Registered under the Societies Registration Act of 1860, it functions as an autonomous body, and is funded by the Department of Culture.

The management of the Akademi vests in its General Council. The superintendence, direction and control of the affairs of the Akademi vests in its Executive Board, which is assisted by the Finance, Grants and Publication Committees.

The principal executive officer of the Akademi is the Secretary who is assisted by a Finance and Accounts Officer, seven Assistant Secretaries including the Directors of Kathak Kendra and Jawaharlal Nehru Manipur Dance Akademi, a Special Officer (Documentation) and a Technical Officer (Filming). The registered office of the Akademi is Rabindra Bhavan, New Delhi.

The Akademi manages and runs two training institutions—Kathak Kendra, New Delhi, and Jawaharlal Nehru Manipur Dance Academy, Imphal—the management of which vests in its Executive Board, assisted by the Advisory Committees of the two constituent units. Reports on the activities of these institutions are given separately.

A list of members of the General Council in 1987 appears in Appendix 3. The composition of the Executive Board follows: Dr V K Narayana Menon,

Chairman; Shri P V Krishnamoorthy, Vice-Chairman; Shri K S Kothari, Secretary; Shri S P Tuli, Financial Adviser; members: Pandit Ravi Shankar, Miss P S Shakuntala, Shri Komal Kothari, Miss Usha Bhagat, Shri Ashok Vajpeyi, Smt Vijaya Farrokh Mehta, Shri Kavalam Narayana Panikkar, Dr (Miss) Padma Subrahmaniam, Shri T N Krishnan, Dr Ashok D Ranade, Shri Ratan Thiyam, Smt Dipali Nag, Shri Narendra Sharma, Dr Nagabhushana Sarma.

In the period reported, the General Council met once—on 7 November 1986. The Executive Board met thrice: on 14-15 June 1986 in Bangalore; on 6 November 1986 in New Delhi; on 21 February 1987 in Bhubaneswar. The Finance Committee met on 9 October 1986, in New Delhi.

Officers of the Akademi: Dr V K Narayana Menon, Chairman; Shri P V Krishnamoorthy, Vice-Chairman; Shri K S Kothari, Secretary; Shri S P Tuli, Financial Adviser; Shri Charan Das, Finance & Accounts Officer; Assistant Secretaries: Shri B R Bhargava (Drama), Miss Sharbari Mukherjee (Music), Shri Jayant Kastuar (Dance), Smt Bandana Srinivasan (General), Shri Abhijit Chatterjee (Publication), Shri Jiwan Pani (Director, Kathak Kendra), Shri Prakash Singh (Director, Jawaharlal Nehru Manipur Dance Academy); Shri S C Bansal, Special Officer (Documentation); Shri R S Malhotra, Technical Officer (Filming).

## *Akademi Fellowships and Awards 1986*

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The Sangeet Natak Akademi Fellowships and Awards to distinguished artistes and scholars are the highest national honour in the performing arts. The Awards are annual while the Fellowships are limited to thirty living recipients, past and present. Both Fellowships and Awards carry a purse of Rs 10,000 and a Tamrapatra. The General Council of the Akademi, which considers nominations from all over the country, is entrusted

with the election of Fellows and Awardees. A list of Fellows and Awardees this year follows:

### *Fellows*

Satyajit Ray  
S. Ramanathan  
Komal Kothari  
Chidambaram V.V. Swarna Venkatesa  
Deekshitar.



*Satyajit Ray*

*Komal Kothari*



*Chidambaram V.V. Swarna  
Venkatesa Deekshitar*

*S. Ramanathan*



*Asgari Bai  
Firoz B Dastur*



*Manik Varma  
Devendra Murdeshwar  
Sharan Rani Backliwal*



*Sabri Khan  
Shiv Kumar Sharma  
B. Rajam Iyer*



*Nedunuri Krishna Murthy  
Mohan Chandrasekaran*



*Raajeswari Padmanabhan*

*Anil Biswas*



*M.B. Srinivasan*

*Hemanta Kumar  
Mukhopadhyay*

*Krishnaveni Lakshmanan*



*Priyambada Mohanty  
Hejmadi*

*Alyque Padamsee  
K.T. Mohamed*



*Satya Prasad Barua  
Prabhakar Panshikar*



*Peesapati Narasimha Murty  
Khaled Choudhury*



*Ram Kumar Chatterjee  
K.P. Krishna Kutty  
Poduval  
Jaffar Hussain Khan*



*Bhubaneswar Misra  
Gavari Devi  
Asa Singh Mastana*



*Satyabhamabai Pandharpurkar  
Shaik Nazar*

## **Awardees**

### **Music**

Asgari Bai: Hindustani Vocal; Firoz B Dastur: Hindustani Vocal; Manik Varma: Hindustani Vocal; Devendra Murdeshwar: Hindustani Instrumental (Flute); Sharan Rani Backliwal: Hindustani Instrumental (Sarod); Sabri Khan: Hindustani Instrumental (Sarangi); Shiv Kumar Sharma: Hindustani Instrumental (Santoor); B Rajam Iyer: Carnatic Vocal; Nedunuri Krishna Murthy: Carnatic Vocal; Mohan Chandrasekaran: Carnatic Instrumental (Violin); Rajeswari Padmanabhan: Carnatic Instrumental (Veena); Anil Biswas: Creative Music; M B Srinivasan: Creative Music; Hemanta Kumar Mukhopadhyay: Creative Music.

### **Dance**

Krishnaveni Lakshmanan: Bharatanatyam; Priyambada Mohanty Hejmadi: Odissi.

### **Theatre**

Alyque Padamsee: Direction; K T Mohamed: Playwriting (Malayalam); Satya Prasad Barua: Playwriting (Assamese); Prabhakar Panshikar: Acting (Marathi); Peesapati Narasimha Murty: Acting (Telugu); Khaled Choudhury: Scenic Design.

### **Folk/Traditional Music & Theatre**

Ram Kumar Chatterjee: Shyamasangeet; K.P. Krishnan Kutty Poduval: Chenda; Jaffar Hussain Khan: Quawwali; Bhubaneswar Misra: Odissi Sangeet; Gavari Devi: Folk Music of Rajasthan; Asa Singh Mastana: Folk Music of Punjab; Satyabhamabai Pandharpurkar: Lavani; Shaik Nazar: Burrakatha.

The Award Ceremony was held in Bhubaneswar on 20 February 1987. Shri R Venkataraman, Vice-President of India, conferred the Fellowships and presented

the Awards. Speaking at the conclusion of the Ceremony, Shri Venkataraman said "Sangeet Natak Akademi had with the holding of the function at Bhubaneswar, after Madras and Bombay .... done a Pradakshina of our performing arts. The exponents of these arts comprise a national asset and legacy. In honouring them we honour a priceless possession of ours and do reverence to the arts which are sacred in life." Shri J B Pattanaik, Chief Minister of Orissa, also addressed the audience.

Following the investiture ceremony, a five-day festival of music and dance featuring some of the Awardees was presented 20-24 February 1987 at Utkal Sangeet Mahavidyalaya, Bhubaneswar. The ceremony and programme were organized in collaboration with the Department of Culture, Government of Orissa, and Orissa Sangeet Natak Akademi. The festival schedule follows:

#### **20 February**

T N Krishnan (Violin), Ram Narain (Sarangi): Jugalbandi. Accompanied by Vellore Ramabhadran (Mridangam)/Subhash Nirwan (Tabla).

#### **21 February**

Sabri Khan (Sarangi): Raga Puria-Kalyan/Thumri. Accompanied by Dayam Ali Quadri (Tabla).

Ram Kumar Chatterjee: Shyamasangeet. Accompanied by Sakti Chakravorty/Rabin Chakravorty (Mandira)/Bablu Roy (Tabla).

Shiv Kumar Sharma (Santoor): Raga Kalavati.

#### **22 February**

Krishnaveni Lakshmanan: Bharatanatyam.

*Ganapati Kavuthwam:*

Ragam Kalyani, Talam Adi.

*Varnam:* Ragam Todi, Talam Adi.

*Ashtapadi:* Ragamalika, Talam Adi.

*Thillana:* Ragam Natabhairavi, Talam Adi.



Musicians: Aravindan (Nattuvangam)/  
Bhuvana (Vocal)/Kannan (Mridangam)/  
Padmanabhan (Violin)/Raja (Flute)

Raajeswari Padmanabhan: Veena  
*Mohatahiri Meerudheswamy*: Raga Kapi  
(Varnam), Thalam Adi; composition:  
Kunnakudi Venkatarama Iyer.  
*Shankari Ninnai*: Ragam Kamavardhini  
(Raga Alapana, Thanam & Kriti), Thalam  
Misra Chapu; composition: Mysore  
Vasudevachar.

*Thillana*

*Ashtapadi*

Accompanied by Mathurimangalam S  
Swaminathan (Mridangam).

Nedunuri Krishna Murthy: Carnatic  
Vocal. Accompanied by M.

Chandrasekaran (Violin)/Mullapudi  
Sriramamurthy (Mridangam).

*Paratpara*: Ragam Vachaspati, Thalam  
Adi; composition: Papanasam Sivan.

*Mohanarama*: Ragam Mohana, Thalam  
Adi; composition: Thyagaraja.

*Palukutenela*: Ragam Karnataka Deva-  
Gandhari, Thalam Khanda Chapu;  
composition: Annamacharya.

*Venkatachala*: Ragam Sindhubhairavi,  
Thalam Adi; composition:

Purandaradasa.

*Thillana*

### 23 February

B Rajam Iyer: Carnatic Vocal.

*Saami Ninne*: Ragam Hindola, Thalam  
Adi; composition: Ramnad Srinivasa  
Iyengar.

*Guru Lekha*: Ragam Gowri-Manohari,  
Thalam Khanda Chapu; composition:  
Thyagaraja.

*Nanda Gopaala*: Ragam Yamuna-Kalyani,  
Thalam Adi; composition: Muthuswamy  
Dikshitar.

*Jaanaiki Ramana*: Ragam Kapi, Thalam  
Adi; composition: Jeeyar Swami.  
Accompanied by T S Veeraraghavan  
(Violin)/R Ramesh (Mridangam)

M B Srinivasan: Group Songs by Madras  
Youth Choir, Directed by M B  
Srinivasan.

*Varnam*: Ragam Sudha Dhanyasi, Thalam  
Adi; composition: Muthiah Bhagavathar.

*Mazhai* (Tamil); poem: Subramania  
Bharathi.

*Hey Kalinga* (Oriya); lyric: K C  
Mahapatra.

*Gaye Jaa* (Hindi) lyric: Zahida Srinivasan.  
*Nadipinsu Navika* (Telugu); lyric: N  
Muralidhar Rao.

*Tribal Love Song*: Traditional tune.

Devendra Murdeshwar (Flute): Raga  
Yaman/Desh/Bhatiyali.

Accompanied by Anand Murdeshwar  
(Flute)/Dayam Ali Quadri (Tabla).

Asa Singh Mastana: Punjabi Folk Songs.

Accompanied by Anwar Hussain (Tabla)/  
Dadiala (Mandolin).

### 24 February

Krishnan Kutty Poduval: Chenda.

Accompanied by Murali Krishnan/Mohan  
Krishnan.

Bhubaneswar Misra: Violin (Odissi  
Sangeet): Raga Kirwani/Mishra Khamaj/  
Mishra Kafi. Accompanied by Harmohan  
Khuntia (Pakhawaj).

Priyambada Mohanty Hejmadi: Odissi.

*Mangalacharan*: Devi Stuti—Nabadurga.

*Pallavi*: Raga Kalyan.

*Abhinaya*: 'Dine Na Dakibu Radhika  
Boli', composition: Banamali.

Musicians: Guru Pankaj Charan Das/  
Guru Kelucharan Mohapatra/Ramahari  
Das/Niranjana Patra/Nityananda  
Mohapatra/Ramesh Das.

Jaffar Hussain Khan: Quawwali.

Accompanied by Rafiq Ahmed Khan  
(Vocal)/Salim Jaffar Khan (Vocal)/Zahid  
Hussain Khan (Vocal)/Aijaz Hussain  
Khan (Harmonium)/Yavar Hussain Khan  
(Dholak)/Gulam Sultan (Tabla).

A new component of the festival this year  
were some features and documentaries of  
Satyajit Ray, SNA Fellow of '86. The  
schedule of shows at Keshari Cinema  
follows:

### 22 February

*Bala* ('76)/*Jalsaghar* ('58)

### 23 February

*Rabindranath Tagore/Charulata* ('64)



**24 February**

*The Inner Eye/Shatranj ke Khilari* ('77)

The Award ceremony/festival was an open-air event on the grounds of Utkal Sangeet Mahavidyalaya, a fine success in terms of artistic direction, press and public response. Much care went into stage design and decor—and a thematic exhibition mounted on the lawns. The programme itself—a mix of music, dance and cinema—was much appreciated by the Bhubaneswar audience.

## ***Festivals/Programmes/Exhibitions/Workshop***

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### ***Rajasthan Folk Instrument Workshop: Borunda***

This SNA-funded workshop under the auspices of Rupayan Sansthan, Borunda, commenced in April 1986. In a year's time, the workshop has turned out several instruments of five chordophonic varieties: Sindhi Sarangi, Gujarati Sarangi, Surinda, Kamaicha, Ravaj.

These instruments, formerly common among folk musicians of Rajasthan, are rare today, chiefly because instrument makers possessed of the necessary skills are rarely come by. A master craftsman, Ridmal Langa, runs the workshop with the help of two young apprentices who in time hope to practise making these instruments professionally.

The workshop, the first ever effort to resuscitate folk-instrument-making in this part of the country, was prompted by the sharp decline in the quality of instruments produced over the last few years. Unfit for use by musicians, these instruments were often sold as tourist curios. The decline in instrument-making was inevitably reflected in musical practice and preference.

The workshop's produce will be sold to musicians, replacing unusable pieces—and musicianship now threatened with extinction might thus revive in the years ahead. The Akademi's Museum of Musical Instruments also stands to gain from the workshop a specimen of each instrument.

### ***Nritya Pratibha: Delhi***

This two-day dance festival, held 2-3 April, largely drew upon young talents featured in the SNA-sponsored **Yuva-Utsav '86** in Shimla the previous month. It issued also from the intent of the Yuva Utsav series—to enlarge performance opportunities for the young, and thereby bring new talent home to audiences countrywide.

**Nritya Pratibha** was an open-air event on the lawns of Rabindra Bhavan. It drew large and appreciative audiences, their

enjoyment of the dance enhanced by the very pleasant environs. The young dancers to perform were from all over the country, practising most of the major classical styles. Modern dance was also represented. The programme follows:

#### ***2 April***

Bharat Sharma, Delhi: Modern Dance; Sharmila Das, Calcutta: Odissi; Nandini Singh, Delhi: Kathak; Srinidhi Rangarajan, Madras: Bharatanatyam; Kala Krishna, Hyderabad: Kuchipudi.

#### ***3 April***

Sujata Misra, Bhubaneswar: Odissi; Priti Patel & Sruti Bannerjee, Calcutta: Manipuri; Ram Mohan, Delhi: Kathak; Daksha Sheth, Delhi: Chhau; Sujata Srinivasan, Madras: Bharatanatyam.

### ***Traditional Puppetry Workshop: Delhi***

This year-long workshop aiming at streamlining Rajasthan marionette technique through an encounter of traditional puppeteers with modern puppetry was a collaborative effort of SNA and Sri Ram Centre, Delhi. The workshop culminated in two performances of the puppet play *Amar Singh Rathod* at Sri Ram Centre on 24 and 25 May '86.

To participate in the workshop—conducted by Dadi Padumjee, Director, Sutradhar (the SRC puppetry company)—were some ten Rajasthani puppeteers. A notable technical innovation that came about was a canopy of modern fabrication for the traditional performance. This canopy, and the puppet 'stage' it holds, are easily packed and unpacked for a show, designed for the portability essential for itinerant Indian puppeters.

The workshop never strove to improve upon traditional thematic inputs in the way of music, narration or delivery. But a measure of thematic condensation, of textual abridgement, was happily achieved in the production of *Amar Singh Rathod*.

## ***Bhakti Aur Sangeet: Delhi***

Held 24-30 September 1986, this festival was the first major exposition of Indian musical traditions inspired by devotional poetry. Its concern was the sung lyric of devotion in our musical heritage—folk, classical, sacred and secular. The festival offered a variety of song forms rarely heard on the same platform. And it offered lyrics of tremendous diversity: the works of Jaideva and Bulle Shah, Thyagaraja, and Amir Khusrau, Annamacharya and Ramprasad, Kabir and Swati Tirunal, Mirabai and Guru Nanak and Rabindranath Tagore.

In respect of both lyric and song, the effort was representative. The festival was the first to bring together noted classical vocalists, folk singers and practitioners of sacred music in a context wholly secular.

**Bhakti Aur Sangeet** was an open-air event on Rabindra Bhavan lawns, attended by capacity audiences most evenings. A special feature was a morning session—at 6.30 a.m. on 28 September—featuring Kishori Amonkar in early morning ragas, scarcely heard on the concert platform.

The festival was dedicated to Rabindranath Tagore—part of the poet's 125th anniversary celebrations. It was inaugurated by Pupul Jayakar, Cultural Adviser to the Prime Minister. A display of portraits of devotional poets and related books and records was mounted on the lawns. The festival programme follows:

### ***24 September***

Visva-Bharati Chorus Group:  
Rabindrasangeet; Jogendranath Goswami & Group: Borgeet; Raquibuddin Ahmed & Group: Zakir/Zari; Ram Kumar Chattopadhyay: Shyamasangeet; Y. Ranjana Devi & Tombinou Devi: Padavali Kirtan (Manipuri); Chhabhi Bandopadhyay: Padavali Kirtan (Bengali)

### ***25 September***

Ghulam Mohammad Saznawaz & Group:  
Sufiana Kalam; Puranchand Vadali & Group: Sufi Songs; Singh Bandhu: Gurbani; Jaffar Hussain & Group: Qawwali.

### ***26 September***

Vithaldas Bapodara: Haveli Sangeet;  
Bhungar Khan Manganiar: Sufi Songs;  
Bhimsen Joshi: Khayal/Abhang.

### ***27 September***

V Sambasiva Bhagavatar & Group:  
Bhajana; Maharajapuram Santhanam:  
Kriti.

### ***28 September (morning)***

Kishori Amonkar: Khayal/Bhajan.

### ***28 September (evening)***

Namasivaya Odhuvar & Group: Kavadi Chindu; Mani Krishnaswamy: Kriti;  
Mizo Gospel Group: Christian Devotional Songs; Somasundara Desigar & Group: Tevaram.

### ***29 September***

Hemant Chauhan: Bhajans (Gujarati);  
Marutibuwa Bagde: Varkari Bhajan (Marathi); Mukul Shivputra: Khayal/  
Kriti; Ram Chatur Mallick: Dhrupad.

### ***30 September***

Raghunath Panigrahi: Ashtapadi; Lakha Langa: Nathpanthi Bhajan; Kumar Gandharva: Khayal/Bhajan/Thumri.

## ***Lok-Utsav '86: Delhi***

Presented 21-26 October 1986, this festival of folk traditional performing arts was the third annual event of a series begun in '84. Various and colourful as in past years, the festival offered a mix of music, dance and drama refreshing by their directness, simplicity, vigour. Some 35 performances were seen over the six-days of the festival.

Among notable performances was the opening sequence of Rajasthani songs of a group of young Langa/Manganiar boys—all under ten. Some of the Manganiar boys featured again later in the festival under the 'baton' of their teacher Sakar Khan. Sometimes out of tune but never lacking for verve, these youngsters were a live illustration of music as transmitted in the country down to a new generation. The songs of Rukmabai were another unusual



Kumar Gandharva: *Bhakti Aur Sangeet, Delhi*



Bhimsen Joshi: *Bhakti Aur Sangeet, Delhi*



Mizo Gospel Group: *Bhakti Aur Sangeet, Delhi*

Manganiar feature; unusual as Rukmabai is the first woman in her community of musicians to perform in public. She sang with a robustness that impressed.

The Kankali singers of eastern Uttar Pradesh— itinerant musicians who sing at village fairs, city streets and homes—were heard in **Lok-Utsav** the first time this year. A sample of the Kankali repertoire—Kajri, Chaiti, Jhoola, Poorbi—was sung by a group of women accompanying themselves on the Dholak, bells tied to their wrists. Other firsts in the festival were the Bhoota dance of coastal Karnataka, a colourful propitiatory rite; Ottan Thullal, a one-woman enactment of puranic lore deriving from Kathakali of Kerala; Bat Lavne of tribal Maharashtra, a form of epic recitation accompanied by the simplest of drone instruments—a plate of brass against which a reed is rubbed; Nangiar Koothu, a women's version of Kerala's Koodiattam. In addition there were several Bhavai Veshas and dances, an Akhada demonstration, Deh Bichar and Tokari, Vaishnava devotionals from Assam. The programme in full follows:

#### **21 October**

Langa/Manganiar Songs, Rajasthan; Songs of Chattisgarh, Madhya Pradesh: Surjubai Khande & Group; Bhavai, Gujarat: Krishnakumari Vyas & Group; Akhada, Madhya Pradesh: Ustad Faqrudin & Group; Nangiar Koothu, Kerala: Girija Devi.

#### **22 October**

Kankali Songs, Uttar Pradesh: Zarina & Group; Bhavai Veshas, Gujarat: Bachubhai Meer; Lavani, Maharashtra: Satyabhamabai Pandharpurkar & Group; Ottan Thullal, Kerala: K T Komalavalli; Gond Dance, Madhya Pradesh: Sheikh Gulab & Group; Qawwali, Punjab: Naseeb Balli & Group.

#### **23 October**

Dhol, Madhya Pradesh: Murtaza Khan & Group; Jhoomar Songs & Dances, Orissa: Bauribandhu Mohanta & Group; Pabujiki-Parh, Rajasthan: Bankaram Bhil & Group; Manganiar Songs, Rajasthan:

Sakar Khan & Group; Bhavai Dance/Vesha, Gujarat: Chimanlal A. Nayak; Songs of Gujarat: Hemant Chauhan; Natua Naach, Bihar: Lok Kalakar Bhikari Thakur Ashram.

#### **24 October**

Khanjani Bhajan, Orissa: Dasharathi Maharana & Group; Kunbi Gowda: Songs & Dances, Goa: Bhootaradhana, Karnataka: Dangu Panar & Group; Manganiar Songs, Rukmabai; Maach, Madhya Pradesh: Om Prakash Sharma & Group; Pung Cholom, Manipur: Chandramani Singh & Group.

#### **25 October**

Rai Dance, Madhya Pradesh: Tikaram Koswaha & Group; Pungi, Haryana: Mukesh Nath & Group; Therukoothu, Tamil Nadu: Therukoothu Artistes' Association; Snake Charmer, Gujarat: Samjhunath Vadi; Folk Songs of Himachal Pradesh: Basanti Devi & Group; Lavani Songs, Maharashtra: V.N. Utpat & Group; Dhol, Assam: Somnath Bora & Group.

#### **26 October**

Bat Lavne, Maharashtra: Sukur Koliya Bhuyal; Nautanki, Uttar Pradesh: Krishna Kumari & Group; Deh Bichar & Tokari, Assam: Kolamani Handique & Group; Bhavai, Gujarat: Babubhai Navrang; Nati dance, Himachal Pradesh: Basanti Devi & Group; Thang-ta, Manipur: JNMDA Women's Group.

With this festival, **Lok-Utsav** has put on view some 75 folk/traditional performing arts. Designed for the sustenance of these arts, the series has enriched SNA archival holdings and substantially aided public awareness of an important facet of our national heritage.

#### **Yuva-Utsavs: Madras/Kanpur**

Presented 17-20 November, the Madras Yuva-Utsav was chiefly a festival of classical music and dance with an admixture of the folk and traditional. It featured 17 recitals by young musicians



Rukmabai Manganiar: *Lok-Utsav, Delhi*



Kamala Reddy: *Yuva Utsav, Kanpur*



Bishwajit Roy Choudhuri: *Yuva Utsav, Madras*



Girija Devi: *Yuva Utsav, Madras*



and dancers from all over the country, practitioners of the major classical idioms.

The festival programme follows:

#### **17 October**

Santoor: Bhajanlal Sopori; Hindustani Vocal: Ashwini Bhide; Carnatic Vocal: N Vijay Siva; Santoor & Veena Jugalbandi: Bhajanlal Sopori & B Venkataraman.

#### **18 October**

Sarod: Bishwajit Roychoudhuri; Carnatic Vocal: G Gayathri; Folk Songs of Rajasthan: Gazi Khan Manganiar & Group; Dhrupad: Umakant & Ramakant Gundecha.

#### **19 October**

Odissi: Nandita Patnaik & Aruna Mohanti; Nangiar Koothu: Girija Devi; Pung Cholom: JNMDA Group; Bharatanatyam: Ranjani Ramakrishna; Kathak: Veronique Azan;

#### **20 October**

Mohiniattam: Mandakini Trivedi; Kathak: Prerna Shrimali; Kuchipudi: A Bala; Thang-ta: JNMDA Group; Kathak Jugalbandi: Prerna Shrimali & Veronique Azan.

The Kanpur Yuva-Utsav was presented 29-31 Jan. 1987 in collaboration with Nadabramhan, a voluntary music/dance/theatre association of Kanpur. It featured ten young dancers in solos, two group dances and an exhibition of Thang-ta-the martial art of Manipur. The programme follows:

#### **29 January**

Odissi: Sangeeta Dash, Bhubaneswar; Pung Cholom: JNMDA Group, Imphal; Bharatanatyam: Maithili Kasar, Delhi; Kathak: Aditi Mangaldas, Delhi.

#### **30 January**

Odissi: Sreyashi Dey, Delhi; Mayurbhanj Chhau: Sadasiva Pradhan, Bhubaneswar; Vasant Ras: JNMDA Group, Imphal; Bharatanatyam: Shobha Natarajan, Madras.

#### **31 January**

Bharatanatyam: Priyadarshini Gopalan, Madras; Thang-ta: Hula Sindamsang Group, Imphal; Kuchipudi: Kamala Reddy, Madras; Kathak: Jayanti Mala, Bombay.

Madras and Kanpur festivals were sixth and seventh in a series launched in 1985, the International Year of Youth; previous events in the **Yuva-Utsav** series were in Pune, Trivandrum, Jamshedpur, Bhubaneswar, Shimla and Madras—all presented in association with State/voluntary organizations. The intent of **Yuva-Utsav** is to scout new talent, provide it a platform and a new audience. Non-metropolitan centres are preferred for these festivals, towns and cities with a smaller share of programmes of like nature. Each festival is an all-India affair, representing the major classical dance/music idioms and young talent from all over the country.

With the introduction of the folk/traditional component in the Madras festival, the scope of the series is wider than before.

*Manipuri Ras: a JNMDA production*





### ***Sri Purandaradasa Festival: Delhi***

Presented 2-3 January 1987 in association with the Directorate of Kannada and Culture, Karnataka, this festival marked the 500th birth anniversary of Purandaradasa, the 15th century saint-composer reckoned among the makers of Carnatic music.

What lent a special flavour to the festival—a mix of Carnatic and Hindustani music—was its pure fare of Purandaradasa compositions. There were a number of fine performances, among these the sedate, leisurely Khayals of Rama Rao Naik, the octogenarian vocalist of the Agra Gharana. The Kannada session of the audience especially enjoyed Sant Bhadragegi Achyutha Dasji's Katha Keerthana, a form of musical discourse. The programme follows:

#### ***2 January***

V Doreswamy Iyengar: Veena;  
R K Srikantan: Carnatic Vocal; Bhimsen Joshi: Hindustani Vocal.

#### ***3 January***

H K Narayana: Carnatic Vocal; Rama Rao V. Naik: Hindustani Vocal; Sant Bhadragegi Achyutha Dasji: Katha Keerthana.

### ***Towards New Beginnings: Delhi***

On the occasion of this international conference of artists, scientists, intellectuals in memory of late Prime Minister Smt Indira Gandhi, an evening of Indian music and dance was presented 13 January 1987 in association with the Indira Gandhi Memorial Trust at the Nehru Memorial Museum & Library auditorium. The programme featured three young artistes: Malvika Sarukkai in Bharatanatyam, Umakant and Ramakant Gundecha in Dhrupad.

### ***Rabindrasangeet Concerts: Guwahati/Bhubaneswar/Jaipur/ Bangalore/Ahmedabad/ Allahabad***

This series of programmes in six cities was part of SNA presentations marking the

125th birth anniversary of Rabindranath Tagore. Featuring some of the notable Rabindrasangeet exponents today, the programmes drew warm public appreciation. Non-metropolitan centres were consciously chosen in audience interest. All programmes were presented in collaboration with Govt. organizations in the States. A list of programmes follows:

*Guwahati:* 16 January, in collaboration with Dept. of Cultural Affairs, Assam. Artistes: Arabindo Biswas, Purabi Mukherjee, Abhirup Guhathakurta.

*Bhubaneswar:* 11 February, in collaboration with Orissa Sangeet Natak Akademi. Artistes: Sumitra Sen, Sushil Chatterjee, Rama Mandal.

*Jaipur:* 27 February, in collaboration with West Zone Cultural Centre, Udaipur. Artistes: Kamala Bose, Amal Nag, Swapna Ghoshal.

*Bangalore:* 13 March, in collaboration with Dept. of Culture, Directorate of Kannada and Culture, Karnataka. Artistes: Purba Dam, Agnibha Banerjee.

*Ahmedabad:* 14 March, in collaboration with West Zone Cultural Centre, Ahmedabad. Artistes: Dwijen Mukherjee, Srinanda Mukherjee, Mriganko Sarkar.

*Allahabad:* 21 March, in collaboration with Jawaharlal Nehru Memorial Fund, Allahabad. Artistes: Ritu Guha, Ashish Bhattacharya, Bani Tagore.

### ***Vasantotsava: Delhi***

Presented 13-15 March, this festival of music was organized in collaboration with Gandharva Mahavidyalaya and Sangeetanjali Trust, Delhi. The programme featured both Hindustani and Carnatic music, all vocal—lyrics of spring. Some of our best-known classical musicians performed:

#### ***13 March***

Balamurali Krishna/Pandit Jasraj

#### **14 March**

Jitendra Abhisheki/Girija Devi

#### **15 March**

Kumar Gandharva, accompanied by Vasundhara Komkali.

Of special interest was the opening recital of Balamurali Krishna, performing in Delhi after a long spell of time. Girija Devi sang Horis and Thumris from her large repertoire of traditional Banaras compositions. Kumar Gandharva featured the last evening, his performance taking in 20 compositions, most with a bearing on the festival of Holi and the associated lore of Krishna.

**Vasantotsava** was an open-air show on the lawns of Rabindra Bhavan, attended by large audiences each evening. The stage was all white, the flowering trees around lending appropriate 'atmosphere'. Many in the audience remarked upon the pleasant ambience created, just right for a celebration of spring.

#### **Delhi Symphony Orchestra Concert: Delhi**

The concert was presented 22 March by Delhi Symphony Society in association with SNA. Harold Joseph conducting, the concert featured pianist Deborah Menezes and violinist Glen Paes in a programme of Mendelssohn, Kelsey Jones, Mozart and Benjamin Britten:

Mendelssohn: *The Hebrides Overture*  
Kelsey Jones: *Miramichi Ballad*  
Mendelssohn: *Erstes Konzert*  
Mozart: *Marriage of Figaro—Overture*  
Mozart: *Konzert A-Dur—Violin Concerto*  
B Britten: *Soirées Musicales—Movements from Rossini.*

#### **Children's Theatre Workshop: Gwalior**

Held 25 December 1986—4 February '87, this workshop organized by Kala Mandir, Gwalior, in association with SNA concluded with a children's play directed by Dr Kamal Vashishth: 'Indra ka Asan Chutiya Narad ki'. The workshop was attended by a number of directors and teachers engaged in children's theatre.

#### **Exhibition of Musical Instruments: Beijing**

This exhibition of 20 representative Indian instruments was mounted in November 1986 in collaboration with the Indian Council for Cultural Relations. The conception of the exhibition was SNA's, as also the tasks of collection of instruments and textual/photographic material on them. The exhibition aroused popular interest in Indian music and drew the attention of specialists too.

## ***Assistance to Young Theatre Workers***

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The scheme was initiated in its present form in 1984 to support the efforts of young theatre workers in quest of an indigenous theatre idiom, inspired by the folk/traditional theatre of the country (scheme excerpts: Appendix 4). SNA offers subsidies for productions staged at its four annual Zonal Theatre Festivals and further assistance for plays chosen for the National Theatre Festival (Natya Samaroh) in Delhi. Applications for participation in the Zonal Festivals are screened by an Expert Committee of directors, theatre workers and critics from all over the country. Only new productions are considered.

The Expert Committee has the following members: Dulal Roy, H Kanhailal, Shymanand Jalan, Manoj Mitra, Dhiren Dash, Rudra Prasad Sengupta, M Nagabhushana Sarma, Chandrasekhar B Kambar, K N Panikkar, Naa Muthuswamy, K V Subanna, B V Karanth, Shiela Vats, N C Jain, Mohan Maharishi, Moti Lal Kemmu, Laxmi Narayan Lal, Manohar Singh, Vinod Rastogi, Mangal Saxena, Habib Tanvir, Kailash Pandya, Arvind Deshpande, Kamalakar Sontakke, Goverdhan Panchal, Komal Kothari.

The Zonal Theatre Festivals are presented in collaboration with the State Sangeet Natak Akademis. Programmes of the four Zonal Festivals and National Theatre Festival follow:-

### ***North Zone Theatre Festival***

The festival was presented 1-7 September 1986 in Kurukshetra in collaboration with the Department of Public Relations and Cultural Affairs, Haryana, and Kurukshetra University. The following productions were staged:

#### ***1 September***

*Jungle Tantram* (Hindi)  
Director: Devendra Raj Ankur  
Sambhav Art Group, Lucknow.

#### ***2 September***

*Mudra Rakshas* (Hindi)  
Director: M. Salim Arif  
Purvabhyas, Lucknow

#### ***3 September***

*Sarap Yaga* (Kashmiri)  
Director: Nasir Naseem  
Manasbal Dramatics, Srinagar

#### ***4 September***

*Natak Jari Hai* (Hindi)  
Director: Zahoor Alam  
Yugmanch, Nainital

#### ***5 September***

*Baba Jitto* (Dogri)  
Director: Balwant Thakur  
Natrang, Jammu

#### ***6 September***

*Hind da Pir* (Punjabi)  
Director: Nirmal Rishi  
Punjab Kala Manch, Ludhiana

All through the festival, there were informal morning meetings to discuss the plays presented, attended by invited experts and participating actors and directors. Among invitees at the festival were directors H Kanhailal and Kumar Verma, actor Manohar Singh, critics N C Jain, Satyendra Taneja and Kamal Bhardwaj.

### ***South Zone Theatre Festival***

Inaugurated by K S Karanth, the festival was presented in Mysore 14-20 September 1986 in collaboration with the Directorate of Kannada and Culture, Government of Karnataka. The festival featured the following plays:

#### ***14 September***

*Sultan Tippu* (Kannada)  
Director: C.G. Krishasawamy  
Rangasampada, Bangalore

**16 September**

*Marattam* (Malayalam)  
 Director: M S Satheesh  
 Thiranottam, Trivandrum

**17 September**

*Mudra Rakshasam* (Telugu)  
 Director: K G R Gandhi  
 Kala Tarangini, Vishakhapatnam

**18 September**

*Nandankathai* (Tamil)  
 Director: R Raju  
 Thalir Arangu, Gandhigram

Among invitees at the festival were directors K N Panikkar, B V Karanth, M. Nagabhushana Sarma, K V Subanna, and playwrights Chandrasekhar Kambar and Naa Muthuswami. Discussions, as usual, were held every morning.

**East Zone Theatre Festival**

This festival was held 23-28 October 1986 in Guwahati in collaboration with the Directorate of Cultural Affairs, Government of Assam. The following plays were presented:

**23 October**

*Chong* (Assamese)  
 Director: Ramani Kumar Burman  
 Anchalik Natghar, Chamata

**24 October**

*Amar Chitra Katha* (Bengali)  
 Director: Kaushik Dutt Sharma  
 Shamashamayik, Calcutta

**25 October**

*Avataar* (Oriya)  
 Director: Dharendra Nath  
 Satabdira Kalakar, Bhubaneswar

**26 October**

*Satya Harishchandra* (Hindi)  
 Director: Parvez Akhtar  
 Indian People's Theatre Association,  
 Patna

**27 October**

*Keirak* (Manipuri)  
 Director: W Kamni Singh  
 Social Dramatic Union, Imphal

**28 October**

*Yugasandhikhyana Kabya* (Assamese)  
 Director: Ali Hyder  
 Nabik Natya Bikash Kendra, North  
 Lakhimpur

All through the festival, mornings were given over to discussions initiated by invited experts, in which the directors and actors present participated. A listing of topics and speakers follows: 'Traditional/folk Theatre Idiom and the Contemporary Text': Dhiren Dash/B V Karanth; 'Acting Methodology in Traditional and Contemporary Plays': H Kanhailal/Dulal Roy; 'Use of Music and Dance in Modern Plays': B V Karanth; 'Relevance of Modern Techniques in Indigenous Theatre': B V Karanth/Dhiren Dash; 'Proscenium Theatre: Its Possibilities and Limitations': Goverdhan Panchal.

**West Zone Theatre Festival**

Presented 15-20 December 1986 in Nagpur, this festival was organised in collaboration with the South-Central Zone Cultural Centre. The festival was inaugurated by noted Marathi actor Daji Bhatwadekar and featured the following productions:

**15 December**

*Kaani* (Marathi/Konkani)  
 Director: Vijay Thali  
 Kala Shuklendu, Goa

**16 December**

*Tido Rao* (Rajasthani)  
 Director: Afsar Hussain  
 Sankalp Natya Samiti, Bikaner

**17 December**

*Arere Sansar Sansar* (Marathi)  
 Director: Bharat Tandel  
 Indian National Theatre, Bombay

**18 December**

*Vitho Rakhumay* (Marathi)  
Director: Vijay Kenkre  
Theatre, Bombay

**19 December**

*Chanda Bedni* (Bundeli)  
Director: Alakhnandan  
Rashmi Rathi, Bhopal

The morning sessions featured the following topics and speakers: 'Quest for an Indigenous Theatre Idiom': Habib Tanvir; 'Contemporary Issues and Traditional/folk-theatre Styles': Mangal Saxena; 'New Challenges to Actors in the Changing Indian Theatre Scene': Kamlakar Sontakke/Arvind Deshpande; 'Problems and Possibilities of Writing New Plays for Indigenous Theatre': Mahesh Elkunchwar; 'Problems of Synthesis between Traditional and Modern Theatre Techniques': Purshottam Darwekar.

**National Theatre Festival (Natya Samaroh '86)**

Presented 13-19 January 1987, the National Theatre Festival featured a selection of seven plays from 21 staged at the four Zonal Theatre Festivals. The programme follows:

**13 January**

*Keirak* (Manipuri)  
Director: W Kamni Singh  
Social Dramatic Union, Imphal

**14 January**

*Baba Jitto* (Dogri)  
Director: Balwant Thakur  
Natrang, Jammu

**15 January**

*Chanda Bedni* (Bundeli)  
Director: Alakhnandan  
Rashmi Rathi, Bhopal

**16 January**

*Marattam* (Malayalam)  
Director: M S Satheesh  
Tiranottam, Trivandrum

**17 January**

*Nandankathai* (Tamil)  
Director: R Raju  
Thalir Arangu, Gandhigram

**18 January**

*Natak Jari Hai* (Hindi)  
Director: Zahoor Alam  
Yugmanch, Nainital

**19 January**

*Kaani* (Marathi/Konkani)  
Director: Vijay Thali  
Kala Shuklendu, Goa