



SANGEET NATAK AKADEMI
ANNUAL REPORT 1987-88

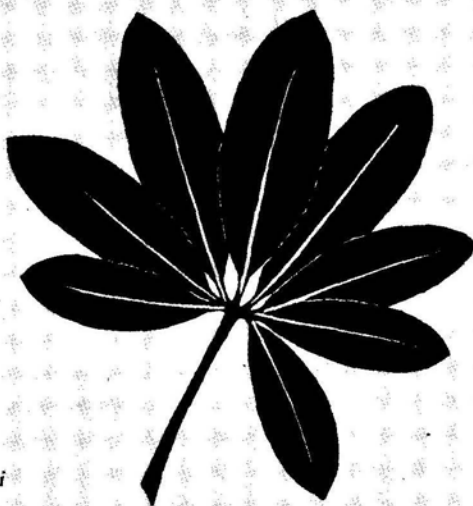


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Leaf motif for Akademi
Awards '87, Calcutta

Sangeet Natak Akademi
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New Delhi 110 001

Introduction

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 theatre, 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 I).

The period reviewed here marks the end of a five-year term of the Akademi's General Council headed by Chairman Dr V K Narayana Menon. These five years saw new advances on various fronts, a rapid escalation of Akademi activities — or work supported by the Akademi — in many parts of the country. This extension and diffusion of Akademi programmes in the States, the spread effect thereof, the involvement and cooperation secured at various levels, together constitute a notable achievement of the past five years. An equally important feature, and bright in public memory, are a string of major presentations of music, dance, and theatre all through the period.

The tenor of activities in the period reported here (April '87 — March '88) saw no change except for a major involvement of the Akademi with the Festivals of India in the USSR (July '87—July '88) and Japan (April—October '88). Even earlier, the Akademi had been responsible for select events presented during the Festivals of India in the UK, France and USA. This involvement took on new dimensions as the planning for the Festivals in the USSR and Japan progressed. In the USSR the Akademi planned and helped organize a series of Indo-Soviet seminars on music, theatre and dance (the last held in May '88). It also mounted an ambitious exhibition of musical instruments in Moscow, chiefly on the strength of its own Museum collection, and released a set of

music cassettes on the occasion, again from its own archives.

The Akademi's share of responsibilities for the Festival of India in Japan included identification of musicians and dancers, planning and presentation of events, travel coordination, etc. Though the Festival was to open only in April '88, all preparations had been made in the period reviewed. These included, besides a series of rehearsals, recording and transmission of a substantial amount of audio/video material to the sponsors of the Festival in Japan. Earlier, in October '87, the Akademi had presented Noh and Kasuga Bugaku in Delhi, part of the Japan Month celebrations in India preceding the Festival of India in Japan.

Among other events presented during the period reviewed, Rabindra Natyotsava (8—16 May '87) was the most notable. Organized on the occasion of the 125th birth anniversary of Rabindra Nath Tagore, the Natyotsava featured 12 plays and dance-dramas, all new productions. The brief for participant directors and choreographers was wide — to choose anything from Tagore's varied work translatable in theatrical terms, not necessarily Tagore's plays and dance-dramas. Proposals for plays in translation were also invited. Interesting results ensued, in several languages and dance styles : *Dak-ghar* in Marathi, *Raja* in Manipuri, *Chitrangada* in Kathakali style, besides other dance productions by noted choreographers based on Tagore's poetry.

Other major events in the period include Lok Utsav (27—31 Oct '87), Natya Samaroh (14—17 Jan. '88), Yuva Utsav (14—17 March '88) and Nritya Pratibha (16—18 March '88). Lok Utsav is an annual event presented from '84 and features traditional music, dance, and theatre. Natya Samaroh has also been presented annually from that year, offering a platform to young directors for experimental productions. Yuva Utsav and Nritya Pratibha are part of a programme initiated in '85, the International Year of Youth, to support and promote young talent in classical music and dance. Reports

on these events and their highlights in '87—'88 appear elsewhere in this Annual Report.

Suffice it to say that each of these presentations has, in its own way, answered the purpose for which it was devised. Lok Utsav has created an awareness of our traditional performing-arts heritage directly, by way of audience exposure, and indirectly through the media and the recording opportunities it offers. Natya Samaroh has already made possible some 80 new productions, extending subsidies of around 15 lakh rupees to various directors and groups. Yuva Utsav has brought to the fore a host of young musicians and dancers, many of whom have now gained wider national recognition.

The Akademi Awards for '87 were given away by the President of India, Shri R. Venkataraman, in Calcutta, at a ceremony organized in association with the Department of Information and Cultural Affairs, West Bengal. This was the fourth annual Award ceremony away from the Akademi's base in Delhi; the three earlier events were in Madras ('84), Bombay ('85), and Bhubaneswar ('86), all presided over by Shri R. Venkataraman. The ceremony in Calcutta was followed by a week-long presentation of music, dance and theatre featuring many of the Awardees of '87. A parallel feature of this festival were Films from Akademi Archives, quite a few of these being productions of the Akademi.

In the course of the Award festival, and earlier at previews in Delhi, the Akademi's new film *Sangai : Dancing Deer of Manipur* attracted appreciative attention. A dance-drama by Y. Chaotombi Singh rendered in film by Aribam Syam Sharma, *Sangai* tells of the plight of a species decimated by shrinking habitat. The film won appreciation for its treatment of a contemporary theme in traditional dance idiom, the expressive power, grace and restraint of its dance and music. The dance-drama on which *Sangai* is based, *Keibul Lamjao*, is a production of Jawaharlal Nehru Manipur Dance Academy, a constituent unit of the Akademi.

More than a hundred hours of new audio/video recordings were added to the

Akademi archives in the period reported. Running the gamut of Indian performing arts, this collection now comprises some 4700 hours of audio recordings, 500 hours of video recordings, 1,35,000 feet of 16 mm film, 60,000 photographs and transparencies. This collection is largely the work of the Akademi's Documentation Unit, augmented by copies from diverse sources. New additions in '87—'88 (Appendix IV) represent a variety of music, dance and theatre, some recordings specially commissioned and done at the Akademi's studio, others at various locations throughout the country.

Aspects of Indian Music, a collection of essays edited by Dr Sumati Mutatkar, was a new title issued in the period. The publication programme of the Akademi, begun some time after its foundation in '53, takes in books and monographs on the performing arts, the quarterly journal *Sangeet Natak*, and the *Sangeet Natak Akademi News Bulletin*, also issued quarterly. To promote publication on the performing arts, the Akademi assists authors and publishers with grants by way of subsidy. In the period covered, several publications received Akademi subsidies.

The Akademi's Museum of Musical Instruments—with a collection of some 2000 instruments, masks, puppets, costumes—was the richer this year by a special acquisition drive for the exhibitions mounted in the USSR and in Italy. While part of the instruments acquired were gifted to hosts abroad, a part came home to find a place in the permanent collection of the Akademi. A folk-instrument workshop supported by the Akademi in Rajasthan, just concluded, also yielded the Museum a set of chordophones.

Premier institutions for Kathak and Manipuri, Kathak Kendra, Delhi, and Jawaharlal Nehru Manipur Dance Academy, Imphal, are constituent units of the Akademi. Both institutions have also evolved as centres of new choreographic work in classical idioms. The Festival of India in the USSR featured dancers on the staff and faculties of both Kathak Kendra and JNMDA, the JNMDA troupe performing in the inaugural show at Kremlin on 4 July '87.

Organizational Set-up

Sangeet Natak Akademi was established by the Government of India in 1953. Registered under the Societies Registration Act of 1860, it functions as an autonomous organization 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 Academy, a Special Officer (Documentation) and a Technical Officer (Filming). The registered office of the Akademi is Rabindra Bhavan, New Delhi.

Kathak Kendra, New Delhi and Jawaharlal Nehru Manipur Dance Academy, Imphal, are training institutions run by the Akademi. Management of the two institutions vests in the Executive Board of the Akademi, which is assisted by the Advisory Committees of both constituent units. Reports on the activities of these institutions are given separately.

Dr V K Narayana Menon, Chairman of the Akademi, retired at the end of an eventful five-year term on 30 November 1987. Dr Menon had earlier been Secretary of the Akademi 1963-65. For his distinguished services to music, he was honoured with an Akademi Fellowship in 1980 and the Padma Bhushan in 1969.

The General Council of the Akademi, constituted anew every five years on appointment of the Chairman by the President of India, completed its term on 3 February 1988. Lists of members of the outgoing General Council, Executive Board, Finance, Grants and Publication Committees appears in Appendix 3.

In the period reported, the General Council met once—on 8 November 1987 at Jodhpur. The Executive Board met

twice: on 29 June 1987 at Srinagar and 7 November 1987 at Jodhpur. The Grants Committee, the Publication Committee, and the Finance Committee met on 16 June, 17 June and 20 October 1987 respectively in Delhi.

Officers of the Akademi :
Shri K S Kothari, Secretary; Shri S P Tuli, Financial Adviser; Shri Charan Das, Finance & Accounts Officer; Assistant Secretaries : Shri B R Bhargava (Drama), Ms Sharbari Mukherjee (Music), Shri Jayant Kastuar (Dance), Smt Bandana Srinivasan (General), Shri A 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 Awards 1987

The Sangeet Natak Akademi Awards, conferred annually on distinguished artistes, are the highest national honours in music, dance and theatre. The Awards carry a purse of Rs 10,000 and a Tamrapatra. The General Council of the Akademi elects Awardees annually, considering nominations from all over the country. A list of Akademi Awardees of 1987 follows :

Music

Chintaman R Vyas : Hindustani Vocal;
Pandit Jasraj : Hindustani Vocal;
Shobha Gurtu : Hindustani Vocal;
Abdul Halim Jaffar Khan : Hindustani Instrumental; Imrat Hussain Khan : Hindustani Instrumental; Madurai N Krishnan : Carnatic Vocal; Mani Krishnaswami : Carnatic Vocal; T Viswanathan : Carnatic Instrumental; T K Murthy : Carnatic Instrumental; Ram Purushottamdas Marathe : Natyasangeet; Chhabi Bandopadhyay : Kirtan;

C Banni Bai : Harikathakalakshepam;
Bhupendra Kumar Hazarika : Folk Music of Assam; Ali Mohammad Sheikh : Folk Music of Jammu & Kashmir.

Dance

U S Krishna Rao & Chandrabhaga Devi : Bharatanatyam; Chitra Visweswaran : Bharatanatyam; Uma Sharma : Kathak; Kalamandalam Gopi : Kathakali; Thiyam Tarun Kumar Singh : Manipuri; Pasumarty Venu Gopala Krishna Sarma : Kuchipudi; Sonal Mansingh : Odissi; Madan Mohan Lenka : Mayurbhanj Chhau.

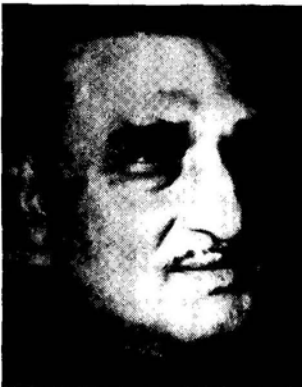
Theatre

Vishnu V Shirwadkar : Playwriting (Marathi); Gopal Chhotray : Playwriting (Oriya); Tarun Roy : Direction; Ratan Thiyam : Direction; Sulabha Deshpande : Acting; Suresh Dutta : Puppetry; Pukhraj Gaud : Khyal Theatre.

Held 31 January-7 February 1988
Calcutta, the 1987 Award ceremony/festival were organized in collaboration



Chintaman R Vyas
Pandit Jasraj
Shobha Gurtu



Abdul Halim Jaffar Khan
Imrat Hussain Khan
Madurai N Krishnan

with the Department of Information and Cultural Affairs, West Bengal. This was the fourth consecutive Award ceremony/festival held outside Delhi. The 1984, 1985 and 1986 Awards were given away in Madras, Bombay and Bhubaneswar—each ceremony and programme organized in cooperation with local government and voluntary bodies. As in past years the President, Shri R. Venkataraman, presided over the Award ceremony in Calcutta on 31 Jan. Other dignitaries present included the Governor of West Bengal, Prof. S Nurul Hasan, and Chief Minister Shri Jyoti Basu.

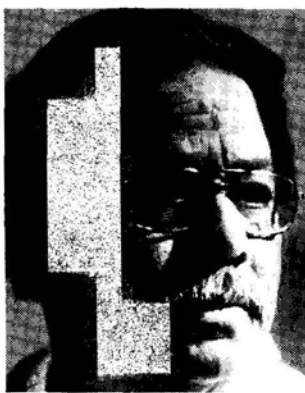
The Award ceremony was followed by a vocal recital by Pandit Bhimsen Joshi, Akademi Awardee of 1975. Several Awardees of 1987 were featured in a festival of music, dance and drama 1-7 Feb. The programme follows :

1 February

Shobha Gurtu : Hindustani Vocal; Pandit Jasraj : Hindustani Vocal.

2 February

T Viswanathan : Flute (Carnatic), accompanied by T K Murthy



Mani Krishnaswami
T Viswanathan
T K Murthy



Ram Purushottamdas
Marathe
Chhabi Bandopadhyay



C Banni Bai
Bhupendra Kumar
Hazarika
Ali Mohammad Sheikh

(Mridangam); Mani Krishnaswami :
Carnatic Vocal; Chitra Visweswaran :
Bharatanatyam.

3 February

Ram Marathe : Natyasangeet; Abdul
Halim Jaffer Khan : Sitar; C R Vyas :
Hindustani Vocal.

4 February

Roudrabhima—a Kathakali play featuring
Kalamandalam Gopi; Uma Sharma :
Kathak; Sonal Mansingh :
Odissi.

5 February

Chhabi Bandopadhyay : Kirtan; Ali
Mohammad Sheikh : Folk Songs of
Kashmir; Bhupen Hazarika : Folk Songs
of Assam.

6 February

Sita, a puppet play directed by Suresh
Dutta, presented by Calcutta Puppet
Theatre.

7 February

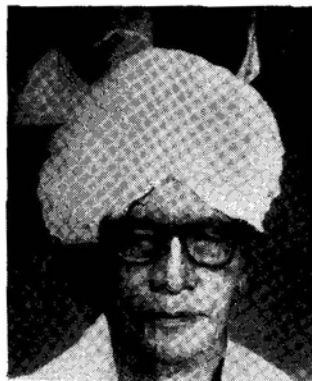
Lengshonnei : A Manipuri adaptation of
Antigone directed by Ratan Thiyam.



U S Krishna Rao &
Chandrabhaga Devi
Chitra Visweswaran



Uma Sharma
Kalamandalam Gopi



Thiyam Tarun Kumar
Singh
Pasumarty Venu Gopala
Krishna Sarma
Sonal Mansingh

Together with the week-long festival, films from Akademi Archives were screened 4-7 February at Nandan auditorium. The film schedule follows :

4 February

Ustad Bade Ghulam Ali Khan : dir Hari Dasgupta.

Ustad Allauddin Khan : dir Hari Dasgupta.

Ghazal Ki Kahani : dir Asghar Wajahat

5 February

Folk and Tribal Dances of India

Chhayanatak

Nomad Puppeteer : dir. Mani Kaul

Jaunsar Bawar : dir Vijay Naresh.

6 February

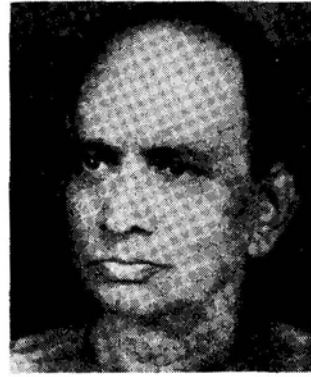
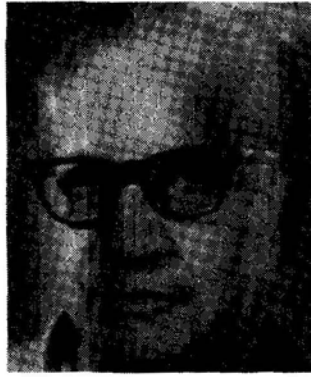
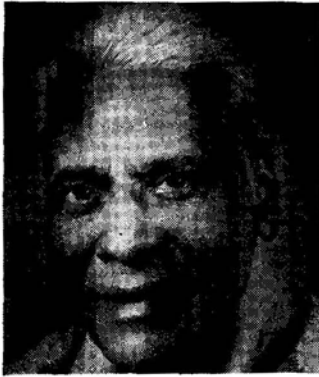
Bala : dir Satyajit Ray

Krishnattam : dir Adoor Gopalkrishnan.

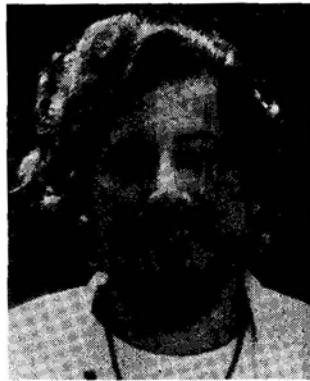
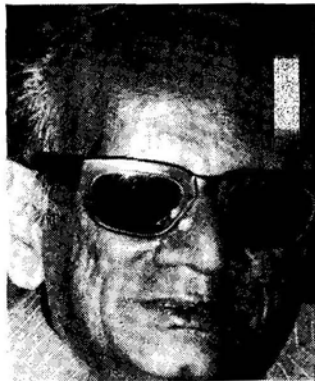
Ramayana in Koodiyattam and Kathakali Perumkaliyattam : dir G Aravindan

7 February

Sangai : Dancing Deer of Manipur : dir. Aribam Syam Sharma.



Madan Mohan Lenka
Vishnu V Shirwadkar
Gopal Chhotray



Tarun Roy
Ratan Thiyam



Sulabha Deshpande
Suresh Dutta
Pukhraj Gaud

Festivals/Programmes/Exhibitions

Talk on Instrument-making : Delhi

M Pierre-Jean Croset, a noted French instrument-maker and musician, spoke on the manufacture of musical instruments in France at the SNA Museum of Musical Instruments on 14 April 1987. The talk was illustrated with slides, photographs and recorded music. Several musicians and instrument-makers attended the talk, followed by a discussion on the possibilities of new technology in improvements on traditional Indian instruments. M Croset, who was on a brief visit to India, had earlier spoken at the Faculty of Music and Fine Arts, Delhi University.

Bhasa Mahotsavam : Trivandrum

Commemorating the discovery of Bhasa's plays in Trivandrum 75 years ago, this festival/seminar on the work of the Sanskrit dramatist was presented 14-19 April 1987 by Sopanam in collaboration with Sangeet Natak Akademi, Sahitya Akademi, Department of Culture—Govt of India, Kalidas Akademi, Kerala University, and the Public Relations/Tourism Departments of the Government of Kerala. Sangeet Natak Akademi contributed the major share of expenses for the productions staged: *Madhyama Vyayogam* and *Karnabharam* by Sopanam, the latter play also by Kalidas Akademi, Ujjain, besides Kudiyaattam productions of *Abhishekam* and *Swapnankam* by Margi, Trivandrum, and Mani Madhava Chakyar's troupe. Also scheduled was a Polish production of *Swapnavasavadattam* by Theatre Polski, Poznan; this could not be presented in the festival but had earlier been staged at Poznan 30 March.

The Sopanam productions by K N Panikkar drew upon the indigenous traditions of Kerala without relying on a particular form. On the other hand, the Kalidas Akademi production by Prabhat Kumar Bhattacharya was cast in the mould of Mach, a folk theatre of Madhya Pradesh. Recreating Bhasa primarily from suggestions in the subtexts of the plays,

both directors brought in contemporary nuances. Contemporary relevance was also the focus of the seminar on Bhasa, attended by scholars from all over the country. To mark the occasion, a volume of 13 Bhasa plays in Malayalam script was brought out by the University of Kerala.

Convention on Performing Arts : Delhi

This all-India convention on 'The Role of Performing Arts in National Integration' was organized 22-24 April 1987 by the Zakir Hussain Educational & Cultural Foundation in collaboration with the Akademi. Three sessions of the convention—inaugurated by Prime Minister Rajiv Gandhi at Teen Murti House—were devoted to 'Theatre and Social Awareness', 'The Role of Music in Promoting Inter-religious and Intra-regional Harmony', and 'Dance as a Tool of Inculcating Refinement and Sensibility'. Programmes of dance and music were presented each evening. The programmes featured Shobha Naidu in Kuchipudi, Saswati Sen in Kathak, Shabad Kirtan by Tarlochan Singh Ragi & Group, Khayal by Rajan Mishra and Sajan Mishra, and Quawwali by Prabha Bharati and group.

Exhibition of Musical Instruments/Masks : La Spezia/Turin/Venice

Scheduled earlier in March, this exhibition was presented 26 April-15 May 1987 in La Spezia, opening 2 June in Turin together with an exhibition of Madhubani paintings. The exhibition closed in Turin 12 July, moving on to Venice where it was open 27 July-29 August. Seventy Indian instruments were on view together with 28 masks, the exhibits coming chiefly from the SNA Museum of Musical Instruments.

The exhibition was the largest of its kind in Italy, the display including folk and classical instruments of the principal varieties from all over the country. Widely publicized in press, television and radio, it attracted large numbers of visitors in all

three cities, the attendance at Turin reaching the 14000 mark. Shri Rajat Ganguly, Keeper of the SNA Museum of Musical Instruments, mounted the exhibition in Turin, supplemented with 110 photographs, books, discs and tapes, audio/video recordings. Eighteen of the instruments exhibited, and all photographs, books, discs and cassettes were given away to the Italian sponsors when the exhibition closed. The exhibition was presented in association with the Indian Council for Cultural Relations, the Embassy of India in Italy, and CESMEO—Centro Piemontese di Studi sul Medio ed Estremo Oriente.

Rabindra Natyotsava : Delhi

Presented 8-16 May 1987, this festival of plays and dance-dramas concluded a sequence of events that began in 1986 marking the 125th birth anniversary of Rabindranath Tagore. It featured 12 specially commissioned productions in different languages and dance styles—an all-India response of directors and choreographers to the varied work of Tagore. Unlike earlier Tagore retrospectives the festival offered not only the plays and dance-dramas of Tagore, but also theatrical interpretations of his poetry and fiction.

Raja, a production supervised by Sombhu Mitra : Rabindra Natyotsava, Delhi

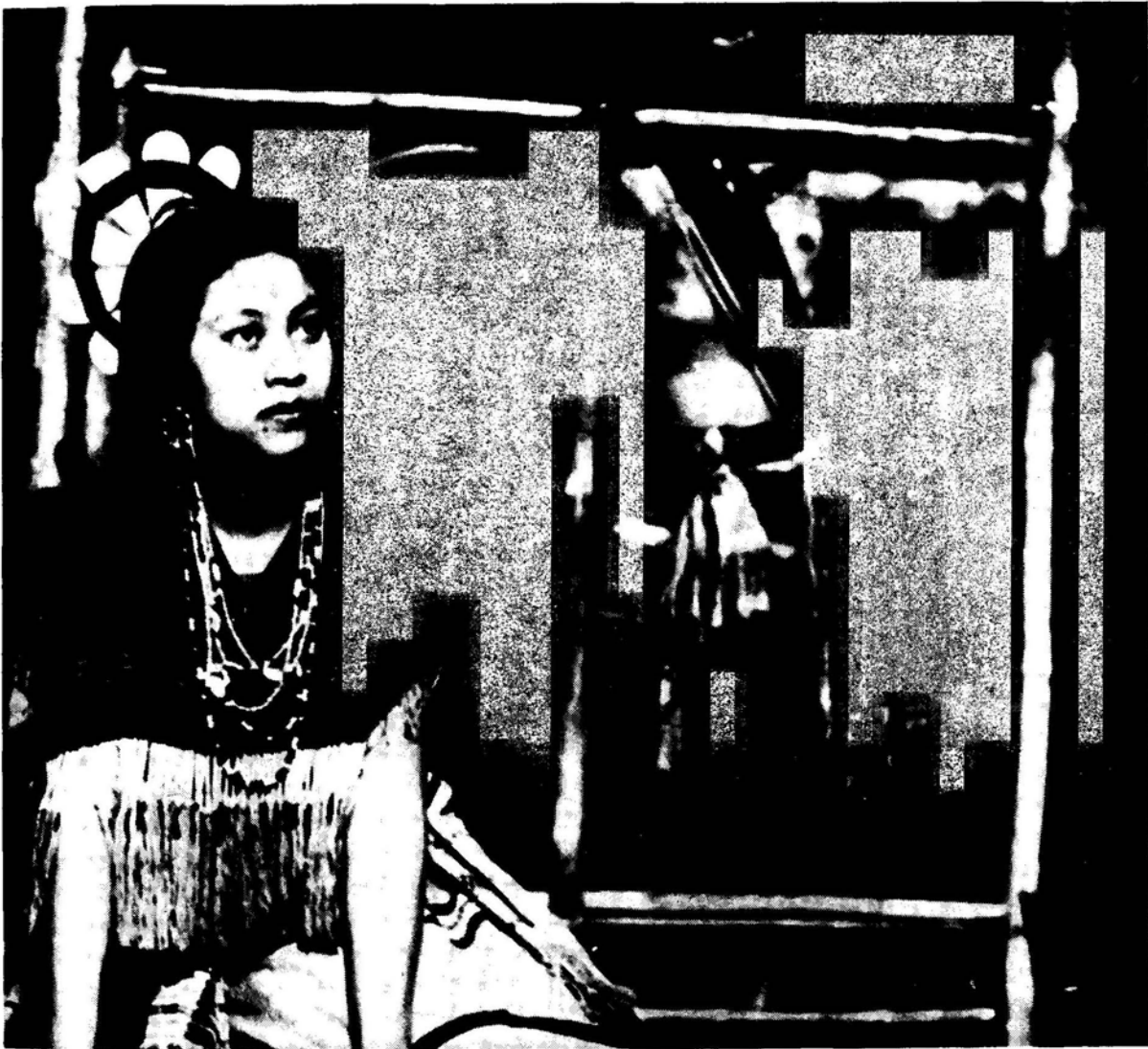


Productions by several noted directors were seen over the nine days of the festival. Sombhu Mitra supervised the Pancham Vaidic production of *Raja* presented on the inaugural day. *Raja* was recreated in a Manipuri milieu by Lokendra Arambam. Sulabha Deshpande's *Dak-Ghar*, with a talented cast of children, was among the few Marathi productions of Tagore presented in a national forum. The play won wide appreciation on many counts, particularly the fine acting of children in the cast. B Jayashree's *Yakshanagari*—a Kannada version of *Raktakarabi*—was possibly the first play of Tagore in that language. Shyamanand

Jalan's *Kshudhita Pashan* was a successful theatrical rendering of the well known story, earlier filmed in Bengali.

The dance-dramas presented in the festival had their own points of interest. Narendra Sharma and Mrinalini Sarabhai chose to base their productions on the same poem from *Gitanjali*: "Where the mind is without fear..." Manjusri Chaki-Sircar in *Tomari Matir Kanya* presented a proletarian view of *Chandalika*, while *Chitrangada* was cast in Kathakali mould by Sadanam Balakrishnan. This again was possibly the first Kathakali production of Tagore. Poems from *Bhanushingher Padabali*—a collection of Tagore's earliest

Ningthou, directed by Lokendra Arambam : Rabindra Natyotsava, Delhi



verses published under the pseudonym of Bhanushingh—were rendered in the form of dance-drama by Kelucharan Mohapatra. Padma Subrahmanyam, on the other hand, presented an allegory of poems from *Gitanjali*. The programme in full follows :

8 May

Raja (Bengali) : production supervised by Sombhu Mitra, Pancham Vaidic, Calcutta.

9 May

Prarthana : choreographed by Narendra Sharma, Bhoomika, Delhi.

Gitanjali : choreographed by Padma Subrahmanyam, Nrithyodaya, Madras.

10 May

Yakshangari (Kannada) : dir. B Jayashree, Spandana, Bangalore.

11 May

Phalguni (Bengali) : dir. Ashis Mukherjee, Uttaran, Delhi.

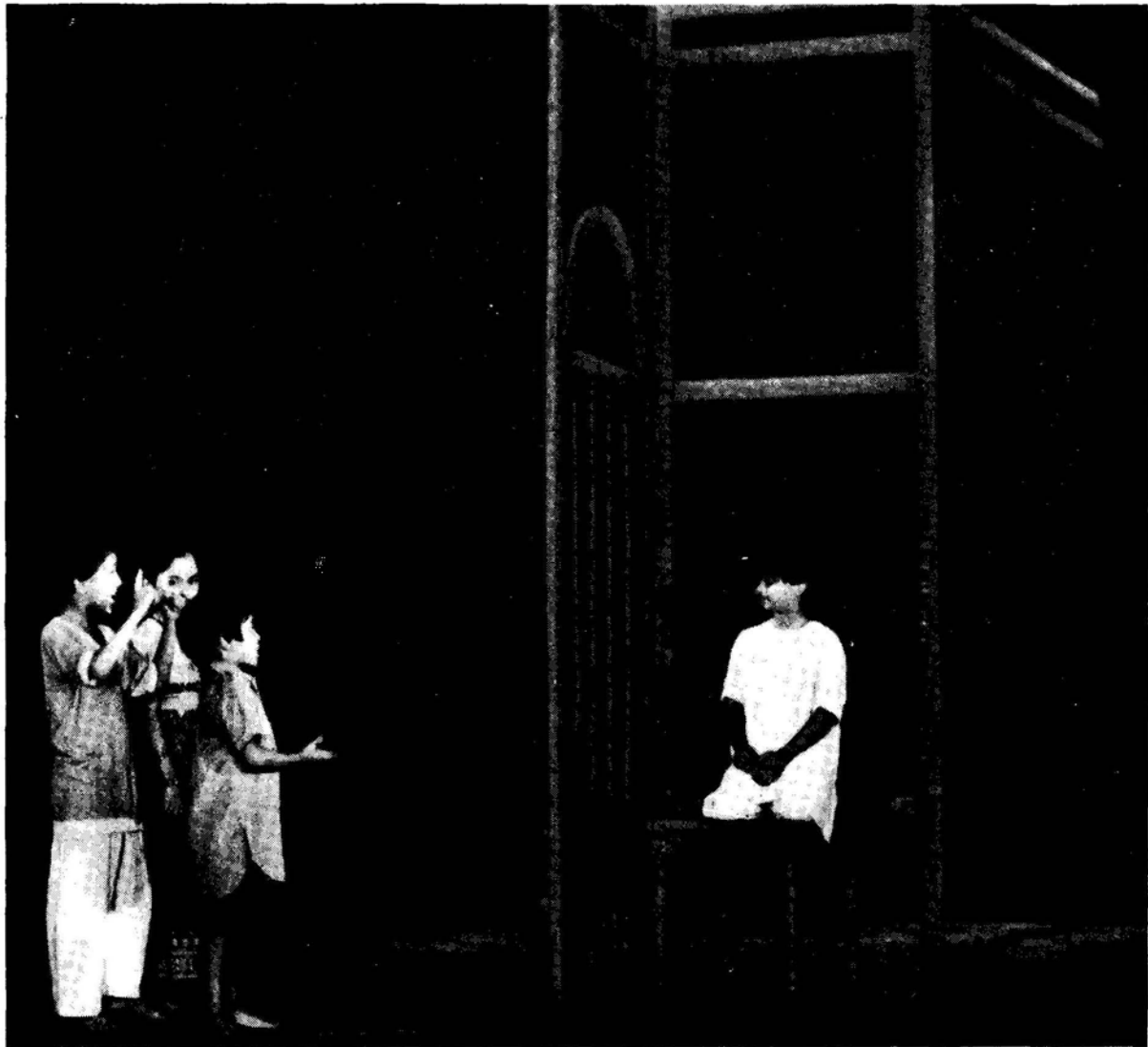
12 May

Ningthou (Manipuri) : dir. Lokendra Arambam, Aryan Theatre, Imphal.

13 May

Tomari Matir Kanya : choreographed by Manjusri Chaki-Sircar, Dancers' Guild, Calcutta.

Dak-ghar, directed by Sulabha Deshpande : Rabindra Natyotsava, Delhi



Chitrangada : choreographed by Sadanam Balakrishnan, International Centre for Kathakali, Delhi.

14 May

Kshudhita Pashan (Hindi) : dir. Shyamanand Jalan, Sanskriti Sagar, Calcutta.

15 May

Rabindranath Tagore—A Poem : choreographed by Mrinalini Sarabhai, Darpana, Ahmedabad.

Bhanushingher Padabali : choreographed by Kelucharan Mohapatra, Padatik, Calcutta.

16 May

Dak-ghar (Marathi) : dir. Sulabha Deshpande, Awishkar, Bombay.

A small but attractive exhibition was mounted on the occasion in the foyer of Kamani Auditorium—venue of Rabindra Natyotsava. The exhibition recaptured some of the major Akademi events during the Tagore centenary celebrations in 1961. On display were photographs of performances over a month of festivities, publications brought out to mark the occasion, and other memorabilia. There were rare photographs of Tagore on stage in different roles, and pictures of notable productions of former years.

Chitrangada, choreographed by Sadanam Balakrishnan : Rabindra Natyotsava, Delhi



Sangai Preview : Delhi

Sangai : Dancing Deer of Manipur, a 16-mm film produced by the Akademi, was previewed 6 August 1987 at Ambedkar Auditorium, Andhra Pradesh Bhavan, New Delhi, before an invited audience of critics and artistes. Shot on the sets at a Bhubaneswar studio in January, the 46-minute film was directed by Aribam Syam Sharma; the cinematography is by R S Malhotra, Technical Officer (Filming) in the Akademi, who led the Akademi's film crew all through the production.

Sangai is based on *Keibul Lamjao*, a dance-drama choreographed by Chaotombi Singh for the Jawaharlal Nehru Manipur Dance Academy, Imphal—a constituent unit of the Akademi. The dance-drama was first presented outside Manipur in Nritya-Natika, an all-India dance-drama festival in Delhi organized by Akademi in November 1985. *Keibul Lamjao* attracted critical attention for its sensitive treatment of a contemporary theme in a dance idiom of traditional derivation; *Sangai* renders the dance-drama in film, the means of the medium harnessed to choreographic ends. Much shorter than *Keibul Lamjao*, the film retains the essential stage features of the dance-drama.

Sangai tells of the plight of a species decimated by loss of habitat. The narrative comes from a Manipuri legend of wide popular appeal. Kadeng, a chieftain, leads a hunting expedition into the forests at the king's command. There he traps a *Sangai*—brow-antlered deer—to fulfil a wish of his betrothed, Tonu, but returns with the prize to find her gone, abducted by the king. *Sangai* employs the legend to bring home its message of conservation.

A week after the preview—13 August, Patriots' Day of Manipur—the film was screened at the residence of the Minister of State for Chemicals & Petrochemicals, R K Jai Chandra Singh. The screening was attended by a number of Ministers and Members of Parliament from Manipur and the North-east. The film was very well received, Mr Jai Chandra Singh proposing a special screening for the Prime Minister at later date.

A special screening of the film for the President of India, Shri R Venkataraman, was held at Rashtrapati Bhavan on 14 October. Besides the President, several eminent artistes were present on the occasion.

At Imphal *Sangai* was screened first on 19 October for the Governor of Manipur, Gen. (Retd.) K V Krishna Rao. Chief Minister Shri Rishang Keishing and members of the Manipur cabinet. Later, the film was screened at the JNMDA hall for students and artistes.

Among artistes, critics, wildlife authorities and cineastes, responses to *Sangai* have been gratifying. Of the eight films produced by the Akademi from its inception, this is the first in-house production fully involving its technical staff. *Sangai* also deserves special mention as the first Indian film based on a dance-drama.

Still from Sangai : Dancing Deer of Manipur, directed by Aribam Syam Sharma



Exhibition of Indian Musical Instruments : Moscow

A major Akademi presentation during the Festival of India in the USSR, this two-month-long exhibition opened 10 September 1987 at Glinka State Central Museum of Musical Instruments, Moscow. The largest exhibition of instruments mounted abroad by the Akademi, it was inaugurated by Minister of State for Culture Shrimati Krishna Sahi. Also present were Mr V G Zakharov, Soviet Minister for Culture, Shri T N Kaul, Indian Ambassador in the USSR, and Shri K S Kothari, Secretary of the Akademi.

Some 200 musical instruments from all over the country were on view—a large portion of these drawn from the SNA Museum of Musical Instruments. Both folk and classical instruments—string, wind and percussion—were represented. Panels of photographs of musical instruments in Indian sculpture and painting supplemented the display. A special attraction was a variety of toys—rattles, whistles, drums and fiddles—gifted to children visiting the exhibition. An

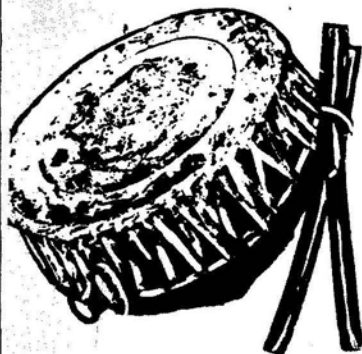
illustrated catalogue in Russian with notes on all instruments exhibited was produced and distributed by the Akademi. A large number of visitors—groups of school children, Soviet musicians and students of music—were attracted to the exhibition, which generated much interest both among specialists and laymen.

Three noted instrumentalists—Shri Hari Prasad Chaurasia (flute), Shri Ram Narain (Sarangi), Sheikh Chinna Maulana (Nadaswaram)—gave live performances at the exhibition which were recorded for Soviet television. Shri Bhaskar Chandravarkar gave lecture-demonstrations on several of the instruments exhibited, assisted by Shri Rajat Ganguly, SNA Museum Keeper. When the exhibition closed on 10 November, 43 instruments, a selection of musical toys, and all mounted photographs were gifted to the Soviet hosts.

The exhibition also served as the venue for the inauguration of a music seminar in Moscow organized by the Akademi on the occasion of the Festival of India in the USSR.

Instrumental music cassettes released at the musical instrument exhibition

Percussion Instruments of India



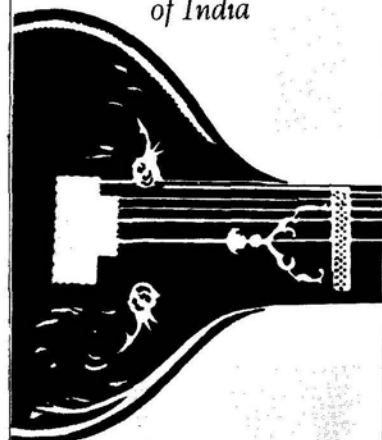
A SELECTION OF RECORDINGS
FROM THE MUSIC ARCHIVES OF
SANGEET NATAK AKADEMI, NEW DELHI

Wind Instruments of India



A SELECTION OF RECORDINGS
FROM THE MUSIC ARCHIVES OF
SANGEET NATAK AKADEMI, NEW DELHI

String Instruments of India



A SELECTION OF RECORDINGS
FROM THE MUSIC ARCHIVES OF
SANGEET NATAK AKADEMI, NEW DELHI

Japan Month in India

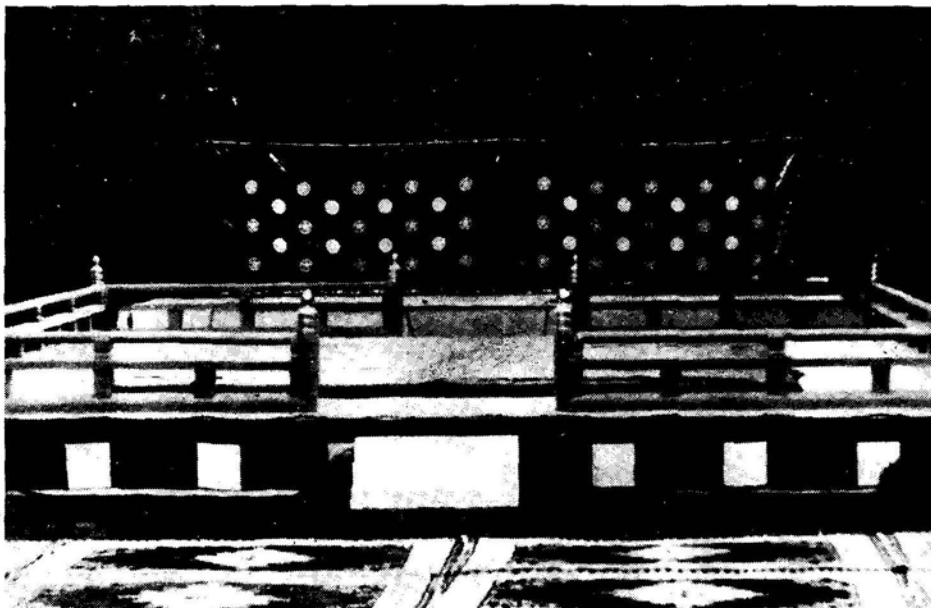
During the Japan Month celebrations in India, the Akademi took on the presentation of classical Noh and Kasuga Bugaku in Delhi. Noh was staged three evenings 14-16 October 1987 by the Kanze school of Tokyo, which has a history of some 500 years. Mr Motomaze Kanze, present head of the Kanze school, himself performed the first evening in the presence of a distinguished audience including the Vice-President of India. The Noh stage at Vigyan Bhavan was specially constructed for the event under Akademi supervision. Following the classical model and complete in all detail, the stage was made of Indian materials and a laminate from Japan. The actors averred they had never known a better Noh stage abroad. The lotus-shaped insignia of the Kanze School which adorned the stage was later presented as a memento to Mr Motomaze Kanze.

Kasuga Bugaku, a monastic musical performance from the Shinto shrine of Kasuga in Nara, was presented 24-25 October on Rabindra Bhavan lawns. The Vice-Governor of Nara, Mr Nakamma, and the Chief Priest of Kasuga, Mr Kasan-on-in, were present at the show. On 26 October a special performance of Kasuga Bugaku was presented at Rashtrapati

Bhavan. The President of India, Shri R Venkataraman, was the host on the occasion. Also present were the Prime Minister, Shri Rajiv Gandhi, and other dignitaries.



Noh : Japan Month celebrations, Delhi



Kasuga Bugaku stage on Rabindra Bhavan lawns