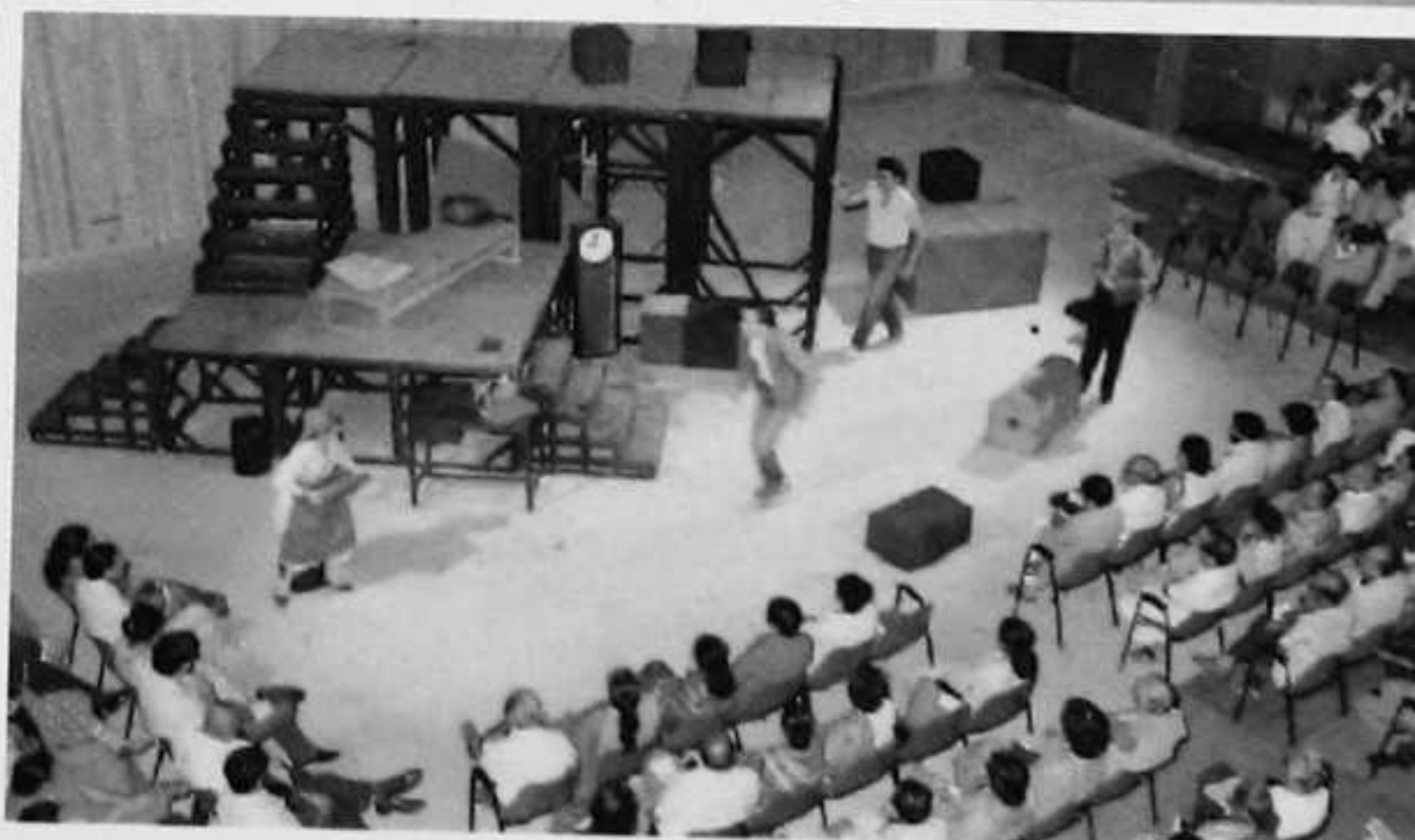


राष्ट्रीय संगीत नाट्य केन्द्र  
१९६६-१९८८



NATIONAL CENTRE FOR THE PERFORMING ARTS  
1966-1988

# राष्ट्रीय संगीत नाट्य केन्द्र

## NATIONAL CENTRE FOR THE PERFORMING ARTS

CHAIRMAN AND  
TRUSTEE-IN-CHARGE  
JAMSHED J. BHABHA

अध्यक्ष एवं  
प्रबंध न्यासी  
जमशेद जे. भाभा

October 1, 1989

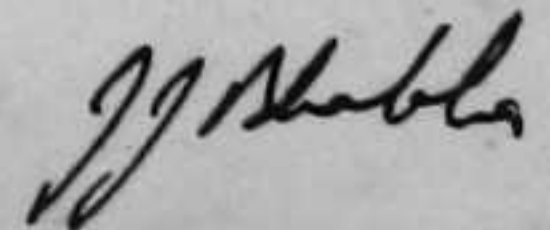
To all Subscribers of the Quarterly Journal  
of the National Centre for the Performing Arts

The book entitled "National Centre for the Performing Arts—1966-1988" conceived originally as a combination of three issues of the Quarterly Journal, became in the course of its drafting and compilation an independent product in the form of an authoritative book about the work of the National Centre for the Performing Arts (NCPA) over the first twentytwo years of its existence.

For the purpose of reviewing the work and development of the NCPA since its establishment in 1966, the book, in the words of the Editorial Preface, "reproduces in full or in part, without any changes, the text and illustrations of the brochures brought out from time to time to record important events in the NCPA's development." The book also carries information about the NCPA's working, equipment, facilities and its teaching and research projects, and about the range and variety of the programmes featured in its precincts. Parts of the book deal with the problems and difficulties of building up an innovative national institution on the basis of enlightened public support and without any direct monetary donations from Government. Articles in it describe features of the NCPA's facilities and activities of which very few are aware which should be more widely known.

Complimentary copies of the book are being sent by registered book-post to subscribers of the Quarterly Journal.

For the information of subscribers, the publication of the Quarterly Journal will be resumed from December, 1989.



(J. J. BHABHA)  
TRUSTEE-IN-CHARGE

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# NATIONAL CENTRE FOR THE PERFORMING ARTS (NCPA)

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National Centre for the Performing Arts.

## EDITORIAL PREFACE

by

**Kumud Mehta**

This book has been brought out for two main reasons. Its first purpose is to review the work and development of the National Centre for the Performing Arts (NCPA) since its establishment in 1966 for the information of its Council, the Central and State Governments, the Trustees of the Dorabji Tata Trust which gave the NCPA its first sponsoring grant, the many organisations and individuals who have generously helped it with much needed donations, and all those who have supported it with their contribution, work and advice, or their participation, direct and indirect, in its activities. The book's other principal purpose is to record the milestones in the development of the NCPA and to give information about its working, its equipment and facilities, its teaching and research programmes, master classes, exhibitions, international symposiums and workshops, and about the wide range and variety of performances of music, dance and drama and screening of selected films featured in its multi-purpose theatres for the Members of the NCPA's Performing Arts Circle and the public—information not fully known even to those closely associated with the National Centre.

To fulfil the first objective, the book reproduces in full or in part, without any changes, the text and illustrations of the brochures brought out from time to time by the NCPA to record important events in its development, such as Prime Minister Indira Gandhi's inauguration of its working programme in 1969, and, eleven years later, in 1980, of the 1040-seat Tata Theatre, and such as the opening by the Maharashtra Governor, Ali Yavar Jung, in 1975, of the first building constructed on its 8-acre site at Nariman Point, its Teaching and Research Block.

To serve its other main purpose, the book carries articles on the many facets of the NCPA's aims and activities, starting with a relevant record of the daunting obstacles that had to be surmounted to establish and develop it and of the many difficulties that still have to be overcome to achieve its long-term objectives; followed by an account of its sustained work for the preservation of India's classical and folk arts through high-fidelity audio-visual recording and by means of master classes and workshops; of its scientific investigation of the optimal forms of Indian musical instruments and the melodic structure of its *raga*-s; of its research into ethnomusicology and its theatre development programmes for professionals and music appreciation courses for the public; of its organisation, in collaboration with the cultural agencies of Britain, Germany, Italy and France, of international multi-disciplinary symposiums, workshops and exhibitions; of the presentation in its auditoriums of a wide range of performances of music, dance and drama; and of the publication in its Quarterly Journals of scholarly articles on various aspects of the arts of India and Asia.

The book thus serves as a record from which lessons can be learnt, of the dedicated efforts of all those who have been striving to fulfil the aims and ideals of the National Centre for the Performing Arts.

## FOREWORD

by

**J. R. D. Tata**

To innovate, to break new ground, to venture on a path not trodden before, is always a difficult and challenging task anywhere, but particularly in a developing country like India with a vast and growing population and heavy demands on its resources to meet the people's needs. In emulation of the example set by Jamsetji Tata, his successors have sought under the sponsorship of the Dorabji Tata Trust to found institutions of a pioneering character to meet national needs. Until 1966, all such institutions served the areas of medicine, science and technology, starting with the Indian Institute of Science, India's first institute for science and technology, conceived by Jamsetji Tata himself and ultimately established, after his death, followed by the Tata Institute of Social Sciences, the Tata Memorial Centre for Cancer Research and Treatment and the Tata Institute of Fundamental Research. The first institution, conceived to meet a national need in the area of the arts and humanities, was the National Centre for the Performing Arts, established as a public trust in June 1966.

The decision to establish it was prompted by the recognition of the pressing need to preserve for posterity and develop India's rich legacy in the arts, particularly those like music which depend for their survival on performance and oral traditions. The continuance of these traditional master-pupil links was endangered when the old sources of patronage from the princely and feudal classes began to dry up after the abolition of the maharajas and ruling princes in the process of the secular unification of India, and after the introduction of heavy taxation to provide resources for India's Five Year Plans of economic development. It was in order mainly to meet this situation that the National Centre for the Performing Arts was sponsored by the Sir Dorabji Tata Trust.

There are numerous institutions in Europe and America, many of them much larger than the NCPA, for the teaching of music, such as London's Royal College of Music and the Royal Academy of Music, and New York's Julliard School of Music. The National Centre, however, had to dedicate its limited resources, firstly, to preserve the national legacy in the arts for posterity, through archival recording by modern audio-visual technology and by master classes, and, secondly, to develop it and spread the knowledge and appreciation of Indian music, dance forms, drama and other arts.

As happens in all parts of the world when something quite new is projected, here too, doubts were expressed about the project when it was first put up by my colleague, Jamshed Bhabha. Some of the Trustees of the Dorabji Tata Trust were hesitant about committing large funds for a project perceived by them to be in the area of entertainment rather than of public utility. However, the Managing Trustee, then Professor Rustom Choksi, and I held a different view which prevailed in the end, fortunately. The project was ultimately approved in principle, on the condition that a suitable plot of land could be found for it in Bombay.

This condition might well have proved to be an insuperable hurdle, because an earlier request by the Trust for land for another project had been declined by

Government. In fact, the first approach to Government for a plot of land for the NCPA was also declined. The situation was saved by Jamshed Bhabha's ingenious suggestion to reclaim from the sea, at the cost of the project, an area of five acres off Marine Drive near the Chowpatty sands. Government accepted this proposal, but the mode of reclamation subsequently prescribed made it impracticably costly. However, Government's approval of the proposal to reclaim from the sea the area required was a decisive break-through in finding in Bombay a plot for the project. The Government of Maharashtra subsequently acceded to a request to reclaim from the sea an area at the other end of Marine Drive at Nariman Point, and then leased to the NCPA for 99 years at a token rent of Rs. 2/- per annum its present area of about 8 acres which was duly reclaimed by the Centre at a cost of Rs. 50 lakhs in 1967-68. The NCPA was also assigned the task of reclaiming the area under water required for the road in continuation of Marine Drive to provide access to the newly reclaimed land. The cost of reclaiming the length of the road was reimbursed to the NCPA by Government.

The National Centre did not, however, wait for the completion of the reclamation and the construction of its buildings and physical facilities to start its work. It commenced its activities on the floor of a building generously made available to it by the late Madhuri Desai, Trustee of the Bhulabhai and Dhirajlal Desai Memorial Trust. It was here that Prime Minister Indira Gandhi inaugurated the programme of work of the NCPA in 1969 with the following heartening words:

"I wholeheartedly support the aims and objects of this Institution. I think it is inspired by great vision, and sincerely hope it will be sustained by a sense of dedication."

Looking back over the National Centre's first two decades of work, I feel that the confidence reposed by the Trustees in this innovative project has been amply justified. To achieve its basic objectives of preserving and developing the arts of India, and particularly the performing arts dependent for survival on oral traditions, the National Centre has established excellent facilities and equipment. It now has four theatres for its purposes.

I record my warm appreciation of the moral and financial support generously extended to it by the heads of many Trusts and Companies outside the Tata Organisation, as well as by enlightened individuals who perceived the value of its aims and ideals. It is this wide support, supplementing the main backing of the Tata Companies and philanthropic Trusts, which has given the Centre its national character, fully justifying support from the Central and State Governments.

When an institution is conceived and planned with care and foresight, as this one has been, and is served with dedication, it will surely overcome the obstacles in its way and fulfil its destiny.

## INTRODUCTION

by

Jamshed J. Bhabha

[Excerpts from an article from the first brochure about the National Centre for the Performing Arts.]

*"The central dogma of all true religion is the possible perfection of Man, his inherent divinity".*

*"One desires to live, to live more and still more, and surpass oneself in order to reach plenitude of being".*

Dr. Sarvepalli Radhakrishnan

The culture of a people is no accident of history or gift from heaven which can simply be inherited: it is the expression of Man's aspirations, the fruits of his striving for a fuller life. It is grounded in human decision and effort and can be lost forever by neglect and inaction.

The National Centre for the Performing Arts was registered as a Public Trust in June 1966 under the name of the National Institute of the Performing Arts. Its present name was adopted and registered in November 1967.

At a time when magnificent centres for the performing arts are being established in various parts of the world, it seems necessary to state the distinctive features of the Indian centre. The centre in India, in addition to being a home for the performing and expressive arts, like its counterparts in other parts of the world, is conceived primarily to maintain the continuity of the great teachers of Indian music, dance and drama and to record and preserve the finest performances in these arts. Unlike the music of Europe and America, the music of India is largely unrecorded. A system of music scores has not yet been devised for Indian music and relatively little of it has been recorded on tape and disc. The art has been handed down by oral tradition and kept alive for centuries by teachers and masters who have been members of hereditary professions. This category of hereditary teachers is fast dying out and disappearing. With the changes in society, that since India's independence have ensued from growing industrialisation and urbanisation. Thus, the proposed National Centre for the Performing Arts is necessary for the survival and preservation of a great heritage of music, dance and drama, which may be lost to mankind forever, just as it has been bereft of the heritage of the classical music of Ancient Greece for want of records.

Apart from this basic reason for bringing the Indian performing arts centre into being as speedily as possible, a brief reference seems appropriate to other important considerations which underline the need to have a national centre of the kind projected.

Trite though it may seem to say that "man does not live by bread alone", it remains a truth that bears repetition. When man's elemental wants are met, and often even when they are not, he needs something more to fill his life. Leisure has aptly been described as "the growing time of the spirit", and the quality of the arts available to man in his hours of leisure, whether in the form of drama, on the stage or the screen, or of music or dancing, helps to sharpen his faculties and finer instincts and to mould the man. In fact, the importance of the role of the arts in all their forms, classical and folk, traditional and contemporary, is masked only by the complexity of present-day life and the proliferation of the arts themselves into many directions, some of little basic value. A true picture emerges of the role of the arts, if we consider times less complicated than the present.

In Ancient Greece, the arts were dedicated to the all important purposes of religion and the creation of supremely beautiful temples. While no records survive of Greek music, which suffered the fate which threatens to overtake much of the classical music of India, pictorial and sculptural representations of musicians and dancers show that these arts too were concerned primarily with the manifestations of religion. It is significant that the Greek *μουσική* from which the word Music is derived was used comprehensively for all the arts of the Nine Muses. Contrasted with *γυμναστική* (gymnastic), it included the culture of the mind as distinguished from that of the body. The philosophers valued music, both in the ancient general sense and in our restricted sense, chiefly as an educational element in the formation of character.

In later centuries in Europe, the arts were similarly harnessed in the service of Christianity and created great churches, adorned in France and England by stained glass of unsurpassed beauty, and in Italy and South Europe by wall paintings which culminated in the masterpieces of Masaccio, Leonardo, and Michelangelo. The earliest classical works of European music similarly took the form of religious music.

In India, the arts were, if anything, even more closely integrated with religion, and to this day some of the greatest music and dancing is associated with temples and related to worship. The concepts and themes of religion permeated her fine arts, dance and drama. It is noteworthy that the dance in India has been inseparable from drama. The same words *nata nati*, actor actress, also designate dancer danseuse; and a theatre (*natyashala*) is equally a dancing stage. *Natya* is dancing used in drama (*natyaka*). In his great treatise, the *Natya Shastra*, Bharata dealt with the three cognate arts of Acting, Dancing and Music as inseparable constituents of Drama. It is also remarkable that in no other civilization has the classical dance had such a powerful impact on the other arts as in India, where in the great rock-cut sanctuaries of Ajanta, Ellora and Elephanta, and in the splendid temples of Konarak, Bhubaneshwar and South India, we see masterpieces of sculpture and painting that portray gods, goddesses and attendants in postures of grace and rhythm derived directly from the great dance forms. The manifestations of art were in truth regarded as means of education.



*A mural from the Ajanta Caves—6th Century A.D.*

We thus get a truer picture of the importance of the arts to humanity as a vital unifying and inspiring force if we consider previous centuries when life was less complicated than it is today. While in the last two hundred years, in Europe and America, music has been mainly of a non-religious or secular character, it remains true of all the great arts, past or present, that they have a profoundly stirring effect on the human mind and spirit, and transcend the limitations and barriers of race, nationality, class and creed.

Today, in India, as in any developing country, the processes of industrialisation are having a widely unsettling effect on the life of the people. The movement from the country to the towns, the new strains and stresses of urban life, the pulls and pressures of labour unions and political parties, have combined to loosen old ties of family and community and to destroy or diminish the regulatory effect, even if at times cramping, of old beliefs and traditions. Timely indeed is the warning given by Dr. Sarvepalli Radhakrishnan, when, as President of India, he stated that "Mental slums are more dangerous than physical slums". In the ferment in which India finds herself today, if the people's energies are to be channelled into peaceful, creative and constructive directions, more is required than the promotion of industrialisation and the advancement of science and technology: attention needs to be given to the development of the spirit and character of the people. Disruptive and divisive forces like communalism, casteism, provincialism, and narrow nationalism can be combated effectively not by the use of force, but by reaching men's motivation.

The immense integrating force of the arts on the international, as on the national plane, is recognised in the famous words of Mahatma Gandhi:

"I do not want my house to be walled on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible."

In keeping with the spirit of the universality of the arts, the National Centre's Master Plan envisages an International Division to ensure that the music and other performing arts of Asia, Europe and America have a place in the National Centre. This will stimulate cross-fertilisation of ideas and promote the development of India's arts in new directions, but from national roots, in a fast changing world.

It is in that spirit that, at the very inception of the National Centre for the Performing Arts, a powerful Board of Advisers was constituted of those who had rendered distinguished service in the fields of the arts not only in India but also in friendly countries abroad.

If these premises look attractive, it is not because the Trustees of the National Centre have been squandering charity funds in decoration; it is because a number of enlightened and wealthy individuals have parted with their personal possessions so that this Centre may be beautiful. The beautiful works of Indian art, the Louis XVI Serves Cabinet, and the crystal chandeliers, which embellish these premises, have all been presented by generous donors who could easily have kept them in their homes and private premises. They share, however, the belief that, in this present age, it is the duty of a public institution like the National Centre not only to meet the situation caused by the disappearance of the patronage formerly extended by the princes, temples and affluent classes of society, but also to provide to musicians and artistes the working conditions they so richly deserve. Nobody with a sense of values would question the view that airconditioning, which is taken for granted today for business offices, is even more necessary, and, in fact, essential for a Centre in which rare tapes, discs, books and manuscripts have to be conserved for posterity, and where the performances of great musicians and teachers have to be recorded in sound-proof studios.

The functions of the National Centre call for scientific research at every stage as indicated in its Programme of Activities. To devise an effective form of notation for Indian music, such as, was made easy to record and preserve Western music on paper, will require protracted scientific research. To discover the sources of India's arts of performance and communication, or to account for the significant differences between Hindustani or North Indian music, and Carnatic or South Indian music, will equally call for scientific research into historical sources. In fact, to fulfil its many objectives, the Centre must inevitably be research-oriented.

It is the fervent hope of all those working for the National Centre, that Government agencies, foundations, firms and individuals in India and abroad, will extend generous support to an institution that is striving to preserve a most important part of the national wealth of India, a precious heritage of human striving and achievement, for the benefit of all mankind.

## **NATIONAL CENTRE FOR THE PERFORMING ARTS**

### **ITS AIMS AND OBJECTS AS A REGISTERED PUBLIC TRUST**

The Centre was registered as a Society on the 8th June 1966 under the Societies Registration Act No. XXI of 1860, and as a Public Trust under the Bombay Public Trusts Act, 1950 on the 30th June 1966.

- 1. To establish a national centre for the classical, traditional and contemporary arts and sciences of performance and communication.**
- 2. To establish, equip and maintain schools, auditoriums, libraries, archives, museums, studios, workshops and other facilities necessary to fulfil the objects.**
- 3. To organise, sponsor, promote, establish, conduct or undertake scientific research.**
- 4. To disseminate knowledge, promote appreciation, provide training and sponsor research in these fields.**
- 5. To encourage and assist research scholars, practitioners and teachers in the fields.**
- 6. To grant loans, scholarships, awards or other financial assistance in furtherance of the above objects.**
- 7. To do all such other lawful acts, deeds or things as are incidental or conducive to the attainment of any of the above objects.**

# NATIONAL CENTRE FOR THE PERFORMING ARTS

## MEMBERS OF THE COUNCIL

### FIRST MEMBERS

#### *Founder Members*

**J. R. D. Tata**  
*Chairman*

**P. B. Gajendragadkar**

**G. C. Bannerjee**

**R. Choksi**

**J. J. Bhabha**  
*Member-in-Charge*

#### *Nominees of the Maharashtra Government (ex-officio)*

*Minister for Cultural Affairs*

**Madhukarrao D. Chaudhari**

*Chief Secretary*

**L. G. Rajwade**

#### *Dorabji Tata Trust Nominees*

**P. L. Deshpande**

**Ratan N. Tata**

*Executive Director (ex-officio)*

**V. K. Narayana Menon**

### MEMBERS IN DECEMBER 1988

**J. R. D. Tata**  
*Founder Chairman*

**J. J. Bhabha**  
*Chairman & Trustee-in-Charge*

**S. A. Sabavala**  
*Deputy Managing Trustee*

**P. L. Deshpande**  
*Hon. Director*

**Raja Ramanna**

#### *Nominees of the Maharashtra Government (ex-officio)*

*Minister for Cultural Affairs*

**Prabha Rau**

*Chief Secretary*

**D. M. Sukthankar**

#### *Dorabji Tata Trust Nominee*

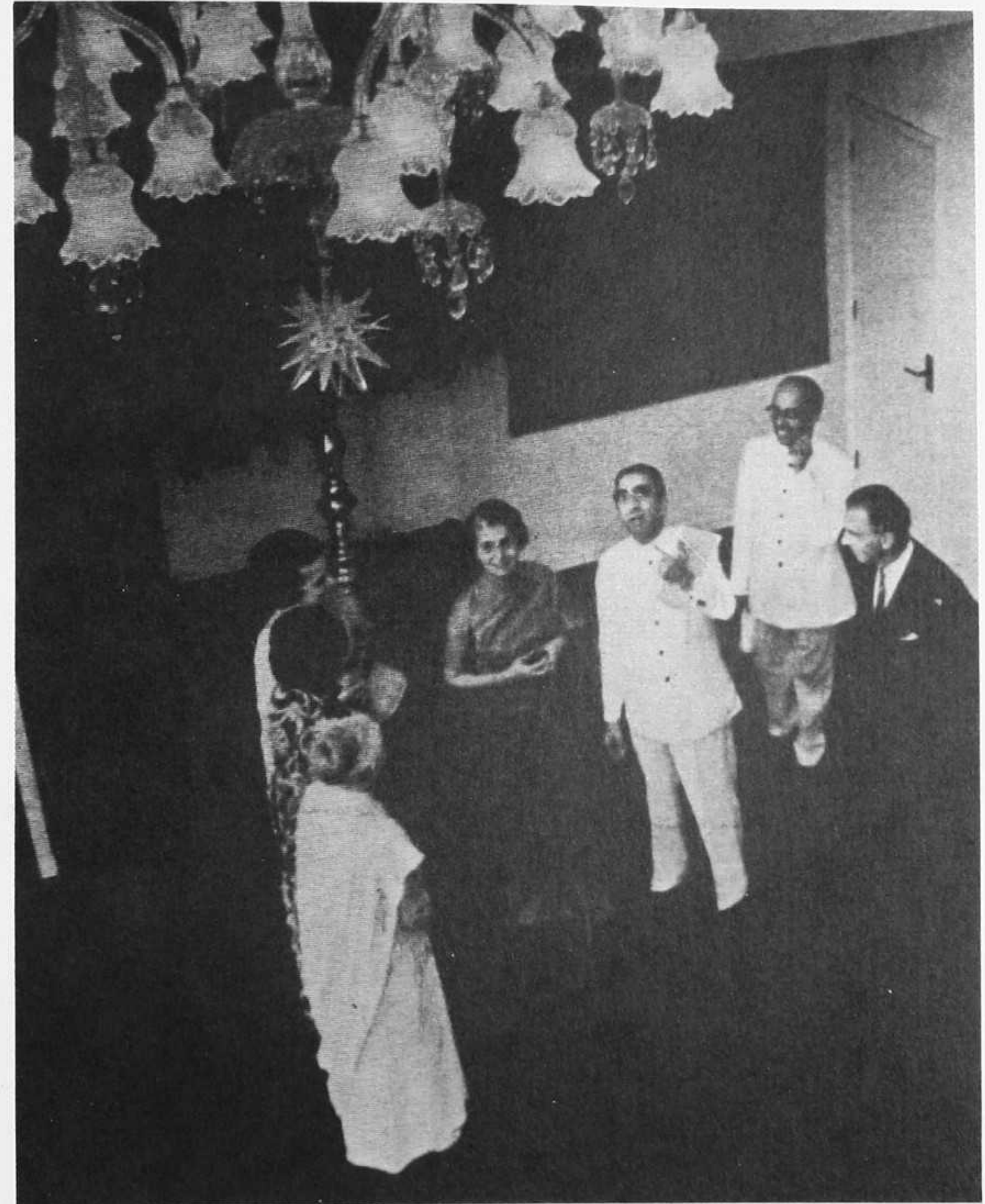
**Ratan N. Tata**

#### *Benefactors' Representatives*

**Keshub Mahindra**

**Rasesh Mafatlal**

## INAUGURATION BY INDIRA GANDHI OF THE PROGRAMME OF WORK OF THE NATIONAL CENTRE FOR THE PERFORMING ARTS ON THE 29TH DECEMBER 1969 (Excerpts from the original inaugural brochure)



Mrs. Indira Gandhi as Prime Minister, being shown by Mr. J. R. D. Tata and Mr. J. J. Bhabha round the National Centre's temporary premises at Bhulabhai Desai Road. Next to her is Mrs. Thelma J. Tata, Mrs. Betty I. Bhabha and Mrs. Madhuri Desai. Behind Mr. Tata is Dr. V. K. Narayana Menon.



## Speech of Welcome by the Chairman, J. R. D. Tata

Madam Prime Minister, Dr. V. K. R. V. Rao, Ladies and Gentlemen.

On behalf of the National Centre for the Performing Arts, I have great pleasure in welcoming you all to this function. I particularly and gratefully welcome our Prime Minister who has so kindly agreed to spare a few minutes to be with us this afternoon.

I would also like specially to welcome Shri S. K. Wankhede who represents the Government of Maharashtra today. Their interest in and support for our project has been most generously expressed by making available to us, a beautifully located plot at Nariman Point on which we shall soon put up the permanent premises of the Centre.

We are also greatly encouraged by the support we have received from many individual benefactors and donors. We are particularly thankful to Shrimati Madhuri Desai who has so kindly and generously arranged for the Bhulabhai Desai Memorial Trust to place at our disposal these compact and charming premises.

Today our main problem is the raising of adequate funds to build and equip our new premises at Nariman Point.

There are, we know, innumerable demands on public and private funds, and, in a developing country like ours, it is natural that the material necessities of the people should have the first priority. But, while we want to build a prosperous society, we do not want it to be merely a materialistic, a consumer society. Apart from that, a nation like ours, with its ancient civilisation cannot afford



*A view of the auditorium*

to neglect the cultural heritage handed down to it over the centuries. The project of the National Centre is exclusively dedicated to this cause, and I sincerely believe that it will play a powerful and unique role in this nation-building work under the dynamic leadership of my indefatigable and dedicated colleague, Jamshed Bhabha, who initially conceived the project, pursued it with formidable determination and continues to be its moving spirit.

May I now request you, Madam Prime Minister, kindly to inaugurate this Centre?



*The Prime Minister, Mrs. Indira Gandhi, delivering the Inaugural Address. Seated on her right are Mr. J. R. D. Tata and Dr. Narayana Menon, and on her left, the Union Education Minister, Dr. V. K. R. V. Rao, and Mr. Jamshed Bhabha, Trustee-in-Charge.*

## Inaugural Address of the Prime Minister, Indira Gandhi

(Excerpts)

We all know how rich India has been in her classical dances and music, as well as in the folk arts.

You said something about no man living by bread alone and this brings an old saying—I think it is Sufi—to my mind. "If I had two loaves of bread, I would sell one and buy hyacinths to feed my soul". I do think we need that sort of feeling amongst the people. Obviously, those who do not have even one loaf cannot think of hyacinths. But the rest of us have to do something so that these ancient arts do not decline, because, once they do, it will not be possible to

bring them up again, except in a rather artificial and superficial way. So, I think that you have a difficult task before you, but I have no doubt that, with such determination, you will succeed.

I should like to congratulate all those who worked to translate these visions into reality. Besides, that this whole effort has been a voluntary one is of special significance these days, when there is an almost pathetic dependence on the Government for patronage and support.

Change, as you all know, is a way of life. Our ancient society is being subjected to stresses and strains of modernisation, of industrialisation and so on. One cannot bemoan this change and look nostalgically towards the past. We must accept change, but at the same time we must see that the change does not wipe out that which is of value or that which is good in the old. This is much more difficult than it sounds. It is much easier to change something wholesale than to pick and choose what is to be kept and what is to be swept away. But in this we have no doubt that our classical and folk music and art are some of the things which we simply must preserve in order to keep our individuality. And I think one thing which is realised all over the world is the importance of having one's own individuality and personality in the midst of the general trend towards not only machine-made articles but, if I may so put it, almost machine-made people.

As you mentioned, I think, in a note that came to me, with the democratisation of society, the arts face new challenges. In the olden days, although the folk arts were sustained by the people, the classical music and dance were dependent on kings and aristocrats. Of course, that helped our musicians to some extent, but it also made them subject to the whims of a particular individual or a group. Today, if we can help them, their field is a much wider one. If they are good enough, they can command audiences not only in our country, but far and wide across the seas, and they have far greater opportunities to try and find new paths and to make new creations.

We have not really seen much by way of new creations, but I hope that your Centre will encourage this as much as it encourages the preserving of the purely classical. It is only if we can create the demand among the people that we can really succeed. I know this from my own experience. I was in England during the war years, and, before that, the British were supposed to be a singularly unmusical people. But during the War they had what are known as Lunch Hour Concerts—free concerts during lunch. There were all kinds of music, modern and classical, and we found that a large number of office workers, factory workers and others, whoever could get off, went to the concerts, and, after the War, England emerged as one of the most musical-minded countries from the point of view of music appreciation among the people.

This is what we should try to do. We do have audiences even today for classical music, but it is something that has to be worked for and expanded.

I wholeheartedly support the aims and objects of this institution. I think it is inspired by great vision and I sincerely hope that it will be sustained by a sense of dedication.

## THE PROBLEMS OF ESTABLISHING AN INNOVATIVE INSTITUTION

by  
Jamshed J. Bhabha

*(Excerpts from articles in Journals, Periodicals and the Tata Review)*

Jamsetji Tata, the genius who founded the Tata Organisation, had set the pattern of conduct for his sons and successors by planning the great Indian Institute of Science established in Bangalore after his life-time. Following his example, the Dorabji Tata Trust had founded such institutions of national importance as the Tata Institute of Social Sciences, the Tata Memorial Centre for Cancer Research and Treatment and the Tata Institute of Fundamental Research. Against this background, I submitted in 1965 a note to the Trustees that the Tata-sponsored innovative institutions had hitherto been confined to the areas of medicine, science and technology, and there was a real need for a pioneering institution in the area of the arts and humanities. I pointed out that, in India, more perhaps than in any other country, music and the related arts constituted a most important part of the country's 5000-year-old cultural and spiritual legacy. Music accompanied an Indian from the cradle to the grave, from birth to death. The project note referred to the fate of music in Ancient Greece: it was a historical fact that while the architecture, sculpture, drama and philosophy of Classical Greece have survived, ancient Greek music, which must have been just as great as the other arts, is lost for ever to mankind in consequence of a break in oral traditions and the absence of modern recording facilities. The note stressed that it would be tragic if, for want of timely efforts, India's music, and the related art forms dependent on oral traditions, were to suffer the fate which overtook Ancient Greek music and be lost to mankind for ever. In India, arts like music, dependent on oral traditions, had been sustained for centuries by master-pupil links, the *gurukula* system. These ancient links had been kept alive by the support of religious establishments and the patronage of the wealthy princely and feudal classes. After India won her freedom, the Government, in pursuance of the paramount objectives of integrating the country and raising the people's standard of living, abolished the category of maharajas and ruling princes, curtailed their privy purses, and introduced heavy taxation to meet the vast national needs. These new developments resulted in the fast disappearance of the former princely and feudal sources of patronage of masters and teachers of the arts who had hitherto served to sustain the ancient oral traditions. The project note emphasized the urgency of timely action to preserve the arts dependent on oral traditions, particularly classical and folk music, through the medium of master classes, and the use of modern audio-visual recording facilities. There was a very real need for a pioneering institution in the area of the arts and humanities.

The project was, however, not favoured by many of the Trustees who did not consider it proper to divert the Trust funds to what they considered to be areas of peripheral importance, such as music, dance, drama and other arts. The project was saved only because of the support of two broad-minded far-sighted Trustees, J. R. D. Tata and Professor Rustom Choksi, then the Managing Trustee. Thanks to them my project was approved in principle on the condition that a suitable plot of land could be found in Bombay for the proposed institution.

The initial hurdle, therefore, was to find such a plot of land. When first approached for the allotment of an area of about five acres, the State Government replied that no land was available in Bombay, but indicated its willingness to allot an even larger area in the vicinity of the Ajanta Caves. Since the nature of the project required its establishment in a dynamic metropolitan centre like Bombay, the alternative location offered by Government would not serve the purpose. I then thought of the idea of approaching Government not for land but for permission to reclaim from the sea a plot of about five acres opposite the Taraporewala Aquarium on Marine Drive. The Government of Maharashtra acceded to this request, subject to two conditions, one of which turned out to be insuperable. The first condition was that the reclamation should be effected at a distance of 100 metres beyond Marine Drive to leave room for the proposed West Island Freeway: this condition could have been met by means, initially, of a 100-metre long link at right angles to Marine Drive, and, ultimately, of a fly-over crossing the proposed Freeway. The second condition, however (arising from the objection of the Central Water and Power Research Centre to any form of reclamation by the traditional method of a coffer dam and earth filling on the ground that this would deflect the strong monsoon sea-currents and cause erosion of the sands of Chowpatty), was that the proposed area of five acres should be constructed as a concrete platform standing on stilts in the sea. This was obviously a far too costly proposition for any charitable public trust to undertake. However, the State Government's consent to the proposal to reclaim an area of five acres off Marine Drive represented a break-through in the matter of finding a location in Bombay for the projected institution. Then Government acceded to my next request for permission to reclaim from the sea, an equivalent area at Nariman Point near the end of the existing sea-wall of Marine Drive.

Although the reclamation at Nariman Point of an area of five acres, supplemented in the following year by an additional three acres, cost the National Centre about Rs. 50 lakhs, more than the Dorabji Tata Trust's sponsoring grant of Rs. 40 lakhs, everybody concerned with the Centre should be really grateful to the Government of Maharashtra for leasing for a period of 99 years at a token lease rent of Rs. 2 per year this area of about 8 acres (about 32,000 sq. metres) on such a beautiful location in what is perhaps the most expensive zone in the whole of India.

The foremost problem for the National Centre for the Performing Arts (NCPA) has been, and is, to obtain sufficient funds to fulfil its objectives. It is remarkable that the original contribution of Rs. 40 lakhs from the Dorabji Tata Trust was soon equalled by generous donations from non-Tata sources, starting with Mafatlals, the Mahindra Foundation and the Nowrosji Wadia Foundation, joined shortly afterwards by Godrej and V. D. Chowgule and many others. The full list of Benefactors of the National Centre is displayed in the entrance foyer of the Tata Theatre. By 1987, the contributions in cash and kind from non-Tata sources aggregated to about Rs. 2 crores, while the total contributed by the Tata Trusts and Tata Companies amounted to about Rs. 3 crores.

The long-term Master Plan for the National Centre drafted by me in 1966 (Appendix C) may seem much too ambitious and big, requiring for its full realisation hundreds of crores of rupees, but in planning a pioneering institution, it seems to me to be better to "think big" and "start small" rather than "think small" and "start small" and then grow in a haphazard fashion.

At no stage did the National Centre hold up the commencement of its activities for the lack of its permanent planned buildings and facilities. In its temporary premises at 89 Bhulabhai Desai Road, where small dance and music practice rooms and a small Reading and Listening Library, in addition to a special acoustically treated auditorium of about 100 seats, were provided. The National Centre's programme of work was inaugurated by Prime Minister Indira Gandhi in December 1969 with the following heartening words:

"I wholeheartedly support the aims and objects of this institution. I think it is inspired by great vision and I sincerely hope that it will be sustained by a sense of dedication."

Immediately after the completion of the reclamation of an area of about 8 acres (about 32,000 sq. metres) and of the area on which two roads gave access to it, the NCPA constructed its first permanent building, its Teaching and Research Block. This was designed not only to have its present widely appreciated recording auditorium of 114 seats, but also recording studios, master-class rooms, an archival vault, a reading and listening library, a dance academy, art gallery, research laboratory and executive offices.

The anxiety to utilise hard-won financial resources in the best possible way prompted me, soon after the establishment of the National Centre, to form a Board of Advisers. For the first Centre of its kind in India, it seemed to me to be prudent and appropriate to include in the Advisory Board not only distinguished Indians but also renowned experts from friendly countries with practical experience of performing arts centres. The promptness and warmth with which all those in



*The two arrows indicate the eight-acre site of the National Centre for the Performing Arts*

India and abroad responded to my letters of invitation to serve on the Board of Advisers is reflected in their heartening replies reproduced in Appendix A.

Similar considerations for the country's first performing arts centre prompted me to look abroad for reputed architects who had designed theatres and buildings related to the performing arts. While I was in Paris in 1966 for a UNESCO meeting, I attended a reception given by the United States Ambassador to France in the American Embassy on the Place de la Concorde in Paris. Here were on display beautifully prepared sectional models of the proposed three auditoriums of the John F. Kennedy Center for the Performing Arts in Washington. While I was admiring the model of the interior of the projected Opera House, I became conscious of someone standing near me and looked up to see a tall stooping man standing by my side. He asked me whether I was interested in theatre architecture, and on my replying yes, he introduced himself as the Architect of the Kennedy Center, Edward Durrell Stone, who had designed the famous Indian Embassy in New Delhi. On learning, in the course of the ensuing friendly conversation, of the projected construction of a national centre for the performing arts in Bombay and of my search for an architect with experience of theatre design, he expressed a keen interest in the NCPA project and made me promise to get into touch with him as soon as I came to New York. I kept the promise and accepted Mr. Stone's invitation for tea in his New York Office. Here on a large Board Room table he and his senior partner had spread out the layout and designs of the principal theatres of the Kennedy Center. While admiring them, I remarked that I felt like Tantalus looking at the beautiful designs since I could never get them, in view of India's foreign exchange shortage. Mr. Stone's reply was unexpected and touching: he said that, as far as he was concerned, I could have the drawings, designs and plans of the interior of the Kennedy Center Opera House free of charge, subject to the approval of the Trustees of the Kennedy Center. By a coincidence, I had met in Paris at UNESCO, Mr. Roger Stevens, Chairman of the Board of Trustees of the Kennedy Center. Subsequently, I mentioned to him Mr. Stone's extraordinarily generous offer. Mr. Stevens expressed the view that, for a philanthropic project of this character in India, he did not anticipate much difficulty in getting the necessary approval of his co-Trustees.

However, before Mr. Stone's proposal could be processed further, an important new consideration was brought to my attention in New York by people who knew the problems of building auditoriums. They warned me that, in the design of auditoriums the biggest pit-fall was acoustics. The world's most expensive music auditorium, the Philharmonic Hall in New York had not been a success in respect of its acoustics. It was impressed on me that, if the designs and plans of an existing auditorium were to be adopted for the Centre in Bombay, it would be prudent to choose the interior design of a successful auditorium, good for both sound and sight.

Just at this time, while in New York, I met Zubin Mehta, then Music Director of the Los Angeles Symphony Orchestra, at a performance of "TURANDOT" conducted by him at the Metropolitan Opera House of the Lincoln Center. Delighted and enthusiastic about the project for a National Centre for the

Performing Arts in Bombay, he pressed me to visit California to experience for myself the exceptionally fine quality of the Los Angeles Music Center's main theatre. I did accordingly visit Los Angeles and had the opportunity of hearing Zubin Mehta conducting its Symphony Orchestra. Throughout the concert, Zubin Mehta's friend, Welton Becket, Architect of the Los Angeles Music Center, sat with me in different places in the beautiful 3,000-seat Dorothy Chandler Pavilion. Expressing my warm appreciation of this auditorium, I told him about the prevailing foreign exchange constraints in India and about my talk with Edward Durrell Stone in New York concluding with his generous offer to provide free of charge the plans and designs of the interior of the Kennedy Center Opera House. To my surprise and pleasure, he replied without any hesitation that he would indeed be happy to give, without any charge for a Performing Arts Centre in India, the design and plans of the Dorothy Chandler Pavilion of the Music Center, subject to the consent of the Board of Trustees, which, he felt sure, would be forthcoming in view of the high regard for Zubin Mehta and India felt by the Board's Chairman, Mrs. Dorothy Chandler and her co-Trustees.

Welton Becket did visit Bombay to see for himself the site of the National Centre, and to recommend the location on it of his concert hall. He also came with me to see Petit Hall, which was due to be demolished to make room for a number of high-rise apartments leaving just enough land for a much smaller future Petit Hall. He met Sir Dinshaw Petit (the third Baronet who died a few years ago) and remarked to him that Petit Hall's 150-year old Italian baroque staircase of white Carrara marble and the four beautiful antique crystal chandeliers would look marvellous in the setting of a modern theatre-foyer—"like jewels worn on a lady's dress". Welton Becket's personality and words made an impression on Sir Dinshaw Petit, who until then had been thinking of selling the Italian marble staircase and the four chandeliers. After this meeting, Sir Dinshaw, in memory of his wife Silla (Shirinbai), generously donated to the National Centre the unique Italian Carrara marble staircase as well as the four scintillating chandeliers which now embellish the foyer of the Tata Theatre, (shown below).



Welton Becket met with an untimely death shortly after his visit to Bombay, and his partners, pleading ignorance of his intention to present to the National Centre, free of charge, the designs of the theatre of the Los Angeles Music Center, expressed their inability to do this as it would entail giving away plans worth hundreds of thousands of dollars.

It was after this sad episode that, on my next trip to New York, I got to know what many, including myself, regard as one of the world's finest living creative architects, Philip Johnson, one of the three principal architects of New York's Lincoln Center for the Performing Arts. He emphasised from the outset that it would be a mistake to duplicate in Bombay any existing American theatre, however successful. What was needed for the National Centre in Bombay was something new and unique to suit the different acoustic and visual requirements of Indian music and dance forms.

At a time when some of us feel upset or irritated by the biased pronouncements of a few American politicians about India in relation to her neighbours, it is good to give an authentic record of the extraordinarily generous offer of two distinguished American architects, Edward Durrell Stone and Welton Becket, to help India freely to set up her first Performing Arts Centre. This generosity of impulse to help our country in the cultural field was later matched by two other eminent Architects, Philip Johnson and Cyril Harris, who agreed to provide, without charging their normal architectural fees, the key design and plans for the 1040-seat theatre of the National Centre.

Philip Johnson made several trips to Bombay and attended music recitals and dance programmes to find out for himself the precise requirements of a national theatre for India. He noted the Indian tradition of the audience sitting round the artistes and in a sense participating in the performance by vocal and visual expressions of appreciation.

While Philip Johnson was still working on the concept of a fan-shaped theatre, not unlike a Greco-Roman amphitheatre, that I asked him whether he would, at this stage, like to involve an acoustic consultant who had worked with him on a theatre project. The name of Willem Jordan of Copenhagen came up as having been associated with Johnson in the project of the Lincoln Center's State Theatre. As I had only a few days to spend in the U.S.A., Johnson asked Jordan on the telephone whether he would be interested in the Bombay project. Jordan said yes, and, though in his late sixties, he flew out to New York the very next day. In the discussions during the next two days, he recommended a concept of a 3000-seat auditorium (of about the same size as that of the Los Angeles Music Center) which, by means of sliding walls, could, when required, be reduced in size to become a thousand-seat theatre for Indian music and dance forms. Willem Jordan said he would check on the acoustics of the planned auditorium by making an extremely accurate small-scale model of it and then, with the help of a computer and appropriately scaled sound emissions from the model's stage, verify the quality of the sound reception at different points in the theatre model. At the time when Jordan returned to Copenhagen, Johnson had fortunately not yet contracted for his appointment as the Acoustic Consultant on the NCPA project.

The very next day, a Saturday, I flew to Washington to meet Dr. S. Dillon Ripley K.B.E., Head of the renowned Smithsonian Institution (now its Secretary Emeritus), one of the first Members of the NCPA's Board of Advisers. Dr. Ripley, a Founder-Trustee of the recently completed Kennedy Center for the Performing Arts, gave a lot of his time over the week-end showing me round its backstage and other facilities. He took me in the evening to a performance of the "Swan Lake" ballet in the Center's Opera House. Apart from the unexpected pleasure of seeing the famous Russian ballerina, Natalia Makarova, make her American debut that very evening as the star of the "Swan Lake", I remember vividly the excitement I felt at the superb quality of the sound of the music in that auditorium. I thought there must be loudspeakers hidden in it. At my request, Dr. Ripley asked the Theatre Manager in the intermission whether there was any electronic amplification in the auditorium, and got the emphatic assurance that there was none, and that what we were enjoying was natural sound. Later, again at my request, Dr. Ripley obtained from the Manager the name of the theatre's Acoustic Consultant; it was Professor Cyril Harris of Columbia University.

I vowed to myself, there and then, that, if humanly possible, Cyril Harris should be the Acoustic Consultant for India's first national theatre. The problem for me, when I was back in New York the next day, was how to broach the subject of engaging Cyril Harris as an acoustic consultant to my esteemed friend, Philip Johnson, who only four days earlier had gone to the trouble and expense of getting Willem Jordan to fly out from Copenhagen to New York at inconveniently short notice for discussions relating to the NCPA project. On Monday, immediately after my week-end trip to Washington, I went to Philip Johnson's office on the top floor of his beautiful Seagram Building on Park Avenue. In the course of a general conversation with him, I enquired whether he had ever visited the Kennedy Center. He said no, and added "I don't like its architecture but I'm told the quality of the sound is good." I commented: "It's not just good, it's fabulous in the Opera House". I added casually, "I'm told the acoustic consultant is somebody called Prof. Cyril Harris." Johnson jumped up in his chair and said "Listen, Jamshed, if you are trying to say we should engage him as our acoustic consultant, I can tell you he's an impossible person to work with. He would never agree to be associated with us." (Evidently, they had started together on a theatre project in the Mid-West and had to part company.) I replied very softly, "Philip, I have said not a word to you about engaging Prof. Harris. I was merely reporting to you what I heard at the Kennedy Center. But since you have raised the subject, why don't you give him a ring and ask him if he would be prepared to work with you on our theatre project? The matter ends if he says No." Philip Johnson immediately telephoned to Harris in my presence, and, to his evident surprise, got the response that Harris would be interested to collaborate with Johnson on the theatre project for Bombay. The next morning he came over to Johnson's office for an informal talk with us. Far from being the dragon I had been led to expect, he turned out to be a gentle, soft-spoken, mild-mannered man. I learnt later that what made him difficult to work with was that he never yielded to the architect on any point relating to acoustics.

Not only did the collaboration between these eminent men give India her first truly national theatre, the Tata Theatre, but the two became good friends, independently of the NCPA project. Many months later, after the concept, design and plans for the NCPA theatre had been finalised, a Vice-President of the Ford

Foundation, familiar with the NCPA, sent to me an issue of the NEW YORKER of November 8, 1976 containing a very interesting account of how the interior of the Lincoln Center's great Philharmonic Hall had to be refashioned for the third time to improve its acoustics. The reason for sending this magazine to me is that it contained the following garbled reference to the circumstances in which Philip Johnson and Cyril Harris got together successfully on the project for the NCPA theatre. Referring to the repeated attempts of Amyas Ames, as Chairman of the Lincoln Center, to persuade Cyril Harris to agree to act as acoustic consultant for the reconstruction of the interior of the Philharmonic Hall to improve its acoustics, the article states how Cyril Harris finally agreed to accept the assignment on two principal conditions, firstly, that the whole of the interior should be dismantled, and secondly, that the architect to be associated with him should be Philip Johnson. The article, commenting that the second condition evoked surprise in professional circles who knew that the two men had not got on together in the past, makes the following reference to their collaboration in the theatre project for Bombay.

"Harris' confidence in his ability to collaborate with Philip Johnson—and with John Burgee, Johnson's partner in the firm of Johnson/Burgee—was solidly based: they had all been collaborating for more than a year on a concert hall for the National Centre for the Performing Arts in Bombay, India. The drawings were finished, and a little of the construction work had been done, but the completion date for the hall was indefinite. Harris and Johnson had worked together easily, although in the beginning, Johnson had anticipated trouble. Harris had been thrust upon Johnson, and that fact alone might have caused some ruffling of feathers, for ordinarily, on an auditorium job, the architect retains an acoustical consultant, if he feels he needs one, and thus the architect is the consultant's boss. In the case of the Bombay concert hall, Johnson got the commission and was told soon afterwards by his client, Jamshed Bhabha, acting for India's National Centre for the Performing Arts, that the acoustical consultant was to be Cyril Harris. (Mr. Bhabha had just attended a performance at the Kennedy Center, and felt that the sound of Kennedy was precisely what Bombay wanted.) Johnson was dismayed. In 1964, Johnson and Harris had worked together on a small job—the board of trustees' room in the east wing of the Museum of Modern Art, here in New York—and, Johnson remembered, the personal chemistry had been less than perfect; Harris had been fussy about his acoustical suggestions, or so Johnson had thought. Still, as Johnson recalled not long ago, he and Burgee wanted the Bombay commission, even if they had to accept Harris. In next to no time, Johnson realized to his pleasure that Harris, though stubborn about acoustics, admired Johnson for being stubborn about aesthetics. 'The better the architect, the harder the acoustical consultant has to work, and that's as it should be,' Harris has said."

—*New Yorker*

Both Philip Johnson and Cyril Harris offered to work for the National Centre for the Performing Arts without charging their customary fees, and on the basis of recovery of only the drafting costs of the key architectural drawings and design details, which would then be elaborated by the NCPA's architect, Rustam B.

J. Patell, and his partners, and by Bombay's talented acoustician, Burjor Mistry. Even on this basis there was a need for foreign exchange, for which the NCPA turned to the Ford Foundation for support for which I applied in the following words:—

"Mr. Philip Johnson has expressed his agreement to provide the required consultancy services for the National Centre's theatre project. He has stated that he would not regard this assignment in India as a normal professional profit-earning job and that he would offer his 'consultancy services for a national foundation in India without making a profit and possibly even incurring a loss'. He affirmed that he found the project of the National Centre in India a fascinating and challenging one and would be delighted to make his services available as a consultant, if invited to do so."

The Ford Foundation, in accordance with its enlightened policy of supporting projects of national importance in India, agreed to make a grant of \$200,000 to cover, without any element of profit, the bare costs of providing the basic design and the key essential drawings, and thereby made possible the construction of India's first truly national theatre.

Before starting to design the theatre, Philip Johnson, on his trips to Bombay and attendance at performances of classical music in the foyer of the NCPA's temporary premises at Bhulabhai Desai Road, had noted how the audience sat in a half-circle around the musicians, while their disciples sat behind them. He had also noted, in dance performances, the importance of clear vision of the delicate facial and eye-movements of the dancers in the "abhinaya", the mime, that expressed the meaning of the singing and the music. These observations made Philip Johnson conceive of an auditorium similar to a Greco-Roman amphitheatre, not, however, open to the sky, but roofed. The high gradient of his fan-shaped theatre's rows ensured a clear view of the stage from all parts of the auditorium and at the same time ensures that the last row is not too far from the stage, in fact, about as near as the central row of a traditional theatre of the same seating capacity.

The innovative theatre designed for India by the combined creative talents of Philip Johnson and Cyril Harris has several unique features. The most important is that the single structure consists of three buildings with separate pile foundations down to the rock base, the buildings being linked together by a mastic compound to keep out the wind and the rain. The reason for this is that, while airborne sounds can be kept out of the auditorium by heavy acoustically treated doors, there is no way of excluding structure-borne sounds except by completely separating the central building holding the auditorium, from the connected buildings abutting on the access roads. Thus, the entrances to the theatre, with its booking office and public toilets, is in a separate building with its own pile foundations so that even if a road drill were to be used or if a heavy vehicle were to move on the road, no resulting sounds or vibrations would be transmitted to the auditorium. There is similarly a separate third building on the other side with its entrance and public facilities so that the central auditorium block resting on its own foundations is protected from structure-borne sounds or vibrations. Even the terminal points of the water pipes in the toilets have rubber connections to exclude transmission

of vibrations. The fan-shaped auditorium is divided into five equal segments of 208 seats each, making a total audience capacity of 1040 seats, except when the first row of 30 seats is taken out to extend the stage to accommodate a full visiting symphony orchestra, such as the Bamberger Symphoniker or the Bolshoi Orchestra. The ceiling of the auditorium is made up of pyramidal forms of high-density compressed plaster, alternately convex and concave, radiating from the central column on the stage to the outer walls. These forms had to be hand-made because of their varying sizes and lifted into position. It is the amount of skilled hard-labour that went into the construction of the NCPA theatre which prompted Johnson and Harris to remark that they could not duplicate this in America for love or money. The pyramidal forms serve the invaluable purpose of ensuring the even distribution of the sound from the stage so that any place in any part of the auditorium is virtually as good as any other. For the air-conditioning inlets, slits are provided in the ceiling not at all noticeable. Cyril Harris stipulated that in this auditorium, even when empty, there should be absolutely no sound of the air-conditioning. Not only is the air-conditioning plant remotely located and acoustically isolated, but the cooling capacity of the equipment is far larger than would normally be provided for a theatre of this size, because the cool air is not blown in with the customary velocity but allowed to fall noiselessly from the ceiling.

*View of the 1040-seat Tata Theatre interior without an audience*



Any building project to fulfil its purposes demands the closest possible collaboration between the architects and the clients. When it was pointed out to Philip Johnson that the NCPA may not be able to afford a separate drama theatre for a long time, and that the shape of his auditorium, with its semi-circular stage, ruled out the usual proscenium curtain, he agreed readily to the suggestion to make the stage rotatable for changes of sets or scenes. Cyril Harris prescribed that the rotatable stage should not be a light-weight platform of aluminium or wood but be constructed of reinforced concrete to eliminate any drumming effect. Tata Consulting Engineers designed the mechanism for the quiet rotation of the present extremely heavy stage. Its rotatability has been invaluable not only for changes in drama sets, but also to bring a grand piano or the concert pipe organ to the front of the auditorium when required for a western music concert.

Similarly, when my wife suggested to Philip Johnson that a theatre of this quality should have its own restaurant, he readily agreed to the suggestion, and he designed the space where the present Rangoli Restaurant is located, with access from the theatre's main entrance on Marine Drive as well as from the NCPA's compound.

*View of the Main Foyer of the Tata Theatre showing the Nataraj bronze on the left and above, on the right, two of the five innovative Tantric murals located between the six entrances to the Auditorium.*



When the theatre building was in an advanced stage of construction, a decision was taken, with Chairman J. R. D. Tata's support, to provide a covered portico entrance for use in the monsoon season, and also elevators to carry members of the public, who could not climb stairs, to the upper foyer. The provision of these facilities at a time when the parallel walls of the 100-metre long foyer had already been built, entailed the design by Rustam B. J. Patell of a fourth structure on its own pile foundations, and Burjor Mistry specified the points at which it would be linked with mastic compound to the main auditorium block. To harmonise with the beautiful scale and spacious quality of Philip Johnson's design, my suggestion was adopted not to have two separate floors in the new building but at the level of the upper foyer to have the elevators opening onto a balcony looking down on the new portico entrance and looking up at a high ceiling holding one of the four antique Petit Hall chandeliers.

The Tata Theatre was formally inaugurated by Prime Minister Indira Gandhi on the 11th October 1980, and excerpts from the illustrated brochure brought out to commemorate the occasion are reproduced in the pages that follow.

Apart from being the NCPA's principal auditorium for music, dance and drama, the 1040-seat Tata Theatre has also been utilised for special cultural programmes for India's State Guests and visiting dignitaries, such as the Prince of Wales, the President of the Federal Republic of Germany, Dr. Karl Carstens, the British Prime Minister, Mrs. Margaret Thatcher, Queen Beatrix of the Netherlands, the Duke of Edinburgh, and the Duke of Kent. At the request of the Union Ministry of External Affairs, the NCPA has also featured programmes in the Tata Theatre for Ambassadors and visiting Ministers of the countries of Africa having ties of friendship with India.

The spacious foyers of the Tata Theatre have also been used at times for special exhibitions, the most outstanding of which by far was the memorable Exhibition of about a hundred original masterpieces of Auguste Rodin sent to India by the Government of France.

The NCPA is still a long way in realising fully its Master Plan. Financial stringency throughout its two decades of work has necessitated making all its facilities multipurpose, as they came into existence one by one, starting with its first 114-seat Recording Auditorium, put to many uses always, music, dance, drama, workshops and film shows. Since paucity of funds compelled the postponement of the construction of its planned 500-seat Cine-Art Theatre, I sought some way of using the Tata Theatre to screen good films for the five thousand members of the NCPA's Performing Arts Circle. The main difficulty was the necessity enforced by the safety and fire-fighting regulations of having a separate room for the cine-projection equipment. The construction of such a room within the auditorium would have resulted in vandalising it, while building a room outside it would have meant spoiling the theatre's main upper foyer. My proposal was adopted by the architects to move one of the 30-foot wide mural paintings between the auditorium's entrance doors third and fourth, out by eight feet into the sixteen-foot wide circular foyer. This solution kept the exterior view of the upper foyer unspoilt, leaving enough circulation space and yet made possible a room seven feet wide and about fifteen feet long for the projection equipment. The need for a disfiguring false ceiling across a short portion of the circling foyer to hide the ducts which

would have had to be installed to remove the heat and fumes, if the usual arc-lamp cine-projector had been installed was obviated by the generous donation of a modern Xenon-lamp projector by Minoo H. Mody, now Chairman of Tata Unisys (formerly Tata Burroughs). Ever since the completion of the projection room and installation of the Xenon-lamp projector, the screening of films has been started in the Tata Theatre periodically every month for an audience of about 600 persons seated in its three middle blocks, B, C and D.

After the Tata Theatre came the next innovative feature envisaged really from the commencement of the NCPA's activities, a theatre for experimentation in drama or, as it has been generally called, Experimental Theatre. Similar auditoriums do exist at a few performing art centres elsewhere in the world and are sometimes referred to as "The Black Box", because of the planned flexibility of stage and audience-seating arrangements, with a ceiling devoid of decoration but equipped with a steel framework for whatever lighting arrangements may be desired by the Drama Director, and with full freedom for innovative stage decor and sets against a completely neutral background. The Experimental Theatre, made possible by a generous donation of Rs. 50 lakhs by The Tata Iron and Steel Company, and inaugurated by its Chairman, Russi Mody, has been warmly welcomed by drama authors and directors and leading theatre personalities.

The Godrej Dance Academy, like similar facilities at the outset, was started in the NCPA's Teaching and Research Block. Though the space allotted for it was limited, it was here that many of the outstanding Master Classes were conducted under eminent gurus like Mohanrao Kallianpurkar and Kelucharan Mohapatra. In 1987 was constructed the full-fledged Godrej Dance Academy Theatre.

Another new facility recently completed is a Centre for Photography as an Art Form (CPA) with its own exhibition area in the form of the Piramal Gallery. The aims, objects, and programme of the CPA are explained elsewhere in this volume.

The NCPA's rural recording programme was launched soon after the inauguration of its activities by Prime Minister Indira Gandhi in 1969. A separate chapter deals with the NCPA's extensive audio-visual recording of folk music and related rural arts.

Much remains to be done to fulfil the long-term aims and ideals of the National Centre for the Performing Arts. Those associated with it are working with faith in the ultimate fulfilment of tasks which are unquestionably in the national interest and in the high traditions and ideals of the great civilisation of India.



## NATIONAL CENTRE FOR THE PERFORMING ARTS

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**Earl of Harewood**, humanist and musicologist.

**Satyajit Ray**, film director and musician.

**Jean-Louis Barrault**, actor and theatre director.

**V. K. Narayana Menon**, musicologist.

**Gian Carlo Menotti**, musician and composer.

**Mrinalini Sarabhai**, danseuse and choreographer.

**Karl Böhm**, musician and music director.

**Kesarbai Kerkar**, musician and singer.

**Igor Moissejev**, ballet master and choreographer.

**Musiri Subramania Iyer**, Karnatic music guru and singer.

**Shigeo Kishibe**, musicologist.

**M. S. Subbulakshmi**, musician and singer.

**Vilayat Khan**, musician and sitarist.

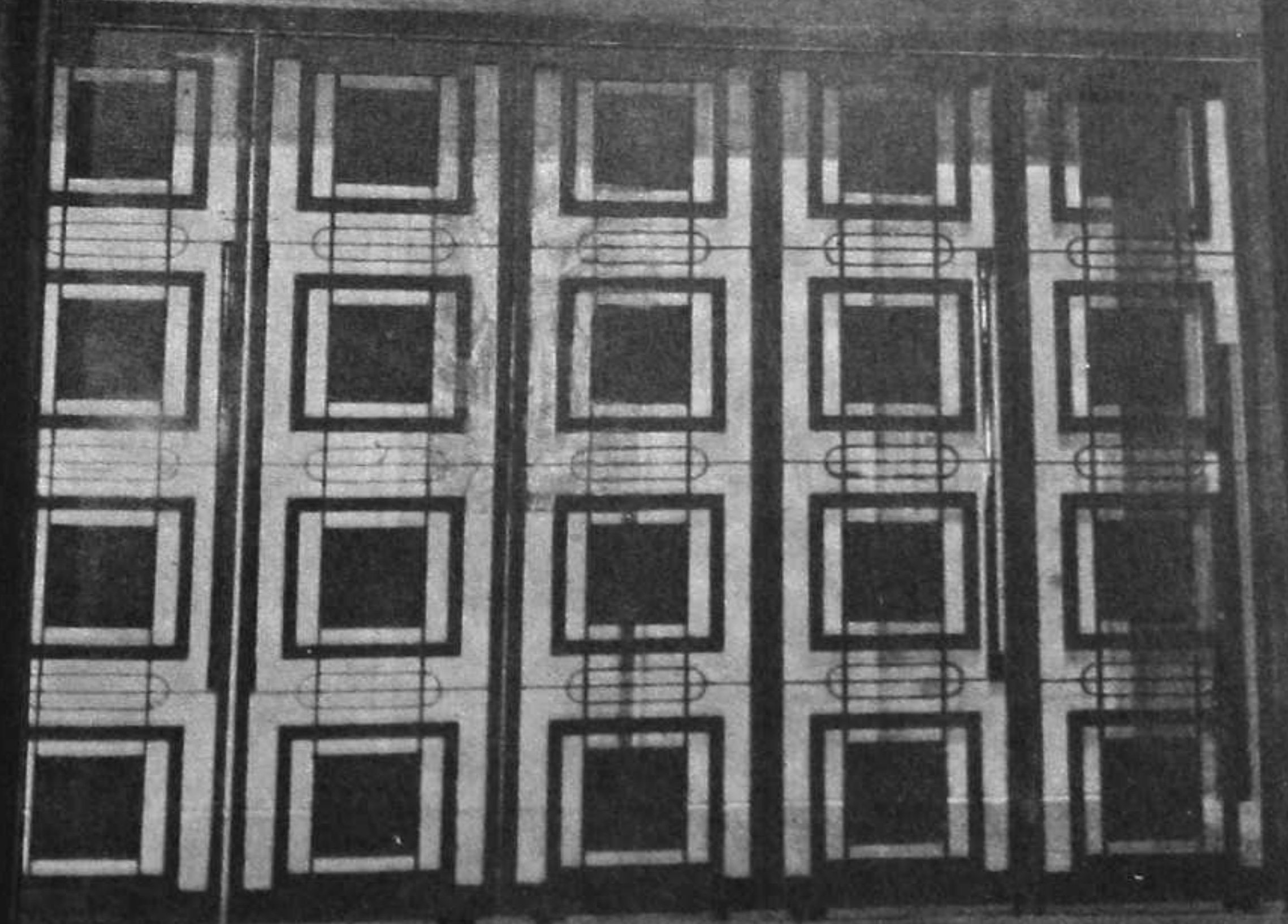
**André Malraux**, philosopher and author.

Changes have occurred in the composition of the Board from time to time in consequence of death, retirement or termination of membership. While all the Advisers could not be present together, because of their own long-term schedule and heavy commitments, at meetings of the Board convened in Bombay, all of them have gladly made available their valuable help or advice when sought. The warmth and enthusiasm with which these distinguished men and women reacted to the concept and project of the National Centre for the Performing Arts is reflected in their heartening responses to the invitations to serve on its Board of Advisers, reproduced in Appendix A.

## NATIONAL CENTRE FOR THE PERFORMING ARTS

### INAUGURATION OF THE TEACHING AND RESEARCH BLOCK (PHASE I)

BOMBAY  
MAY 5, 1975



## INAUGURATION OF THE TEACHING AND RESEARCH BLOCK OF THE NATIONAL CENTRE FOR THE PERFORMING ARTS

(Excerpts from the original inaugural brochure)

### The Welcome Address of the Chairman, J. R. D. Tata

Governor, Ali Yavar Jung, Union Minister Gujral, Maharashtra Minister Chaudhari, distinguished guests, ladies and gentlemen. It is with great personal pleasure that I welcome you all to the inauguration of the first building of the National Centre put up in its own future home. I particularly welcome you, Sir, who as our Governor have throughout shown the greatest interest in our project, and you, Mr. Gujral, who as Union Minister for Information and Broadcasting have given us your support with the powerful support of the Prime Minister, for all of which we are deeply grateful. Both the Government of Maharashtra and the Government of India have been immensely helpful to us right from the beginning of our project as far back as 1966. The Government of Maharashtra made available to us, free of charge, this magnificently located 8-acre site, and the Government of India, apart from giving us every encouragement throughout and giving us certain facilities, have recently sanctioned a substantial loan on very generous terms. May I say, Sir, that if at any time the facilities we put up here can be of use to All India Radio, to the Ministry under your care, we shall always be very happy indeed to collaborate.

Some of you who attended the inauguration by the Prime Minister of our temporary recording and research facilities in the premises of the Bhulabhai Memorial Institute in 1969 may perhaps feel that the progress we are making with our project seems somewhat slow. The putting up of a comprehensive centre for the performing arts such as we are planning is a much more complex and difficult task than putting up, say, an office building or a hotel. It is noteworthy, for instance, that the great Lincoln Center in New York, the Kennedy Center in Washington, the Sydney Centre, have each of them taken something like 14 years, and even a small centre in Milwaukee, comparable to what ours will be, took some 15 years.

Furthermore, we have not been idle since December 1969. We first had literally to create our present site, because, while the Government of Maharashtra very kindly made available the location for it, it happened to be at the bottom of the sea when we got it, and we had to reclaim it. And then, unlike the institutions I mentioned, or unlike most such institutions, we decided to get going from the start, without waiting for brick and mortar, to build our Centre around people, around the men who would run it. And so we went ahead from the outset with our work, our research and recording programmes, and our master classes. In the premises of the Bhulabhai Memorial Institute, we built a small recording auditorium, library and studios. From the outset, we imparted instruction at the highest level, always at the master class level, with some of the finest teachers and gurus in the country. Under the inspired and indefatigable leadership, if I may say so, of my colleague, Mr. Bhabha, supported by Dr. Narayana Menon, we got these facilities operating right from the beginning. We equipped the library with proper listening facilities and built up a growing volume of books, records, tapes and manuscripts. We launched a quarterly journal of high quality for which we have been complimented not only in India but in many parts of the world. We established

a Performing Arts Circle with about a thousand members already. We undertook several research projects including one in collaboration with Dr. Raja Ramanna of the Bhabha Atomic Research Centre on the frequency responses of Indian musical instruments. And finally we took the first steps for one of the major items of our planned work, namely a rural recording programme to be undertaken with specially designed and equipped vans. The first of these vans should be on the road shortly.

Our plans for this auditorium and this first teaching and research block having now fructified, we are ready to start work on what is going to be the Tata Theatre, which will be a 1,000-seat auditorium of a very modern and innovative nature, for which we have been fortunate in securing the enthusiastic collaboration of one of the world's greatest architects, Mr. Philip Johnson. I may say that the design and construction of modern theatres with perfect functional and acoustic properties is one of the most difficult of architectural tasks. We therefore wanted to make quite sure about the design of our first theatre, and, in addition to Mr. Philip Johnson, we were fortunate in enlisting the help and collaboration of Professor Cyril Harris, who is now perhaps the world's greatest expert in acoustics. There has been a very generous response to our appeal to save and preserve our great national heritage in music, dance and drama. We shall spare no effort to ensure that the aid that has been given to us, the donations that have been made for this great national project, will be of the maximum service to the country and to the music and arts of our people for which this country has been renowned for centuries.

*Guru Mohanrao Kallianpurkar conducting a Kathak Master Class*



**Address of I. K. Gujral  
Union Minister of Information and Broadcasting**

(Excerpts)

Mr. Governor, Mr. Tata, Mr. Chaudhari, Mr. Bhabha, Dr. Narayana Menon, Ladies, Friends.

I was one of those lucky ones who came to the Bhulabhai Desai Road auditorium in 1969 when the Prime Minister was there, and also once again, and this is the third visit to this splendid Centre.

Jawaharlal Nehru, Mr. President, some years ago said that our new temples are our new factories and our new dams. He was very right. But I think another form of those new temples is the type of institution that you are building today. Our old temples were not only places for worship but were also places where our arts were born, where our arts were preserved. And, therefore, in modern life today if we are thinking in terms of having a Centre of this type, we will not only preserve what is rich in our heritage, but will also think in terms of broadcasting and taking to the people all that is rich in our heritage. I think you are performing a function which can be possibly equated in that sense with the temples of our ancient times.

This Centre in India is a unique idea. When an institution like this comes up, it will not only be unique in character, but also in a way a catalyst for bringing into being more such institutions in this country, because the country is very big.

I wish this institution great success. I am sure this beginning is going to be a great beginning. And I am certain this Centre is going to be a Centre of India's intellect, India's heritage, India's culture and India's great past and greater future. I wish you all success.

*The Centre's first theatre, its multi-purpose 114-seat Recording Auditorium.*



**Inaugural Address of Ali Yavar Jung  
Governor of Maharashtra**

(Excerpts)

Mr. Tata, Mr. Gujral, our Finance Minister, my friend Jamshed Bhabha, Dr. Narayana Menon, Ladies and Gentlemen.

I am very happy to be associated with this function, and would like first of all to congratulate you, Mr. Tata, and the Dorab Tata Trust, for having undertaken a monumental scheme not only of this kind, very much needed from the point of view of Indian classical music specifically, but also generally from the point of view of preserving what really needs to be preserved in our culture.

You spoke, Mr. Tata, of Jamshed. I can tell you one thing. My experience of him has been that he is not just another individual, he is Mercury! From the number of times he has come to me, I have found that it was impossible to restrain his energy, his devotion to this particular work and idea; and I am sure that many other persons have been equally troubled by him at odd moments; except that when he leaves, one is always left with the idea that here is a person with such tremendous dynamism in a good cause that it is a pleasure to meet him, to work with him, and also to encourage him.

As for his colleague, Dr. Narayana Menon, he belongs to an association of mine, and he is usually an absent member in the sense that, whenever I try to find out where he is, I find that he has gone out somewhere on work connected with the National Centre. His wife will know better whether he goes in that connection or not!

Unless institutions of this kind really encourage and become the Centre of the encouragement of Indian classical music, there is danger of that kind of culture itself disappearing.

I am very happy to be inaugurating this auditorium and wish you the best of luck.

## AUDIO-VISUAL RECORDING AND ARCHIVAL PRESERVATION

by

**D. B. Biswas**

*Asst. Director, Electronics and Engineering*

The National Centre for the Performing Arts (NCPA), as a part of its programme of archival preservation and development of India's rich legacy in the arts of expression and communication, had from its inception undertaken programmes of audio-visual recording in its Recording Studios and by means of its mobile recording van.

The NCPA's 114-seat Little Theatre in its first building, the Teaching and Research Block, is acoustically designed as a recording studio for Indian music, equipped with the latest professional equipment.

The mobile airconditioned Recording Van is specially built on a TELCO chassis fitted with a special airconditioner and equipped with professional quality portable tape recorders, both mono and stereo, and a portable audio-mixing console with accessories. The Van is also fitted with an Inverter-cum-Battery charger so that recording could be undertaken in the remotest rural areas where electricity may not be available. The Recording Van has travelled through the rural areas of Maharashtra, Gujarat and Rajasthan.

For the purpose of safe preservation for posterity, the NCPA has specially designed and constructed a Preservation Vault for the storage of its numerous and valuable items of recording. The vault is of a double-wall construction for thermal insulation, lined with aluminium foil and painted with special paints to make the brick walls impervious to external water-vapour so as to maintain an acceptable level of relative humidity (RH) as well as temperature. Pre-cooling and heating principles have been adopted to maintain an internationally recommended preservation temperature and humidity, namely,  $72^{\circ} \pm 2^{\circ}$  F and 45 to 50%  $\pm$  5% RH, throughout the year. In Bombay when the outside RH is over 95% during the monsoon, the vault is still maintained at 45 to 50% RH. Modern automated monitoring equipment is used to control and monitor temperature and humidity within the required limits. Special low-print-through archival-quality  $\frac{1}{4}$ " magnetic tapes are used for original master recordings.

A related objective of the NCPA's archival programme is to clean, restore and preserve rare music of old masters available on 78 rpm gramophone discs. There are already over a thousand such records with the NCPA, and more and more private collectors and music connoisseurs are offering their personal collections of rare music to the NCPA for its Archives. However, not only 78 rpm records and rare recordings on wax cylinders and acetate and shellac discs, but also long-playing and stereo records presented to the NCPA are susceptible to surface damage and fungal infestation. With the advent of the digital signal processing techniques, it is now possible to restore the quality of sound even from 78 rpm gramophone records and even from some which may have been broken and the two halves glued together resulting in two "clicks" per revolution, in addition to the surface scratch and noise. Computer Enhanced Digital Audio Restoration (CEDAR) developed by the National Sound Archives, U.K., is one such low-cost digital signal processing software package which can produce outstanding improvement in audio quality.

Since 1980 the NCPA has started archival preservation of dance, drama and other forms of performing arts on video cassettes. It has standardised on  $\frac{3}{4}$ " U-matic low-band equipment and, at present, a multi-camera studio set-up with a Special Effects Generator-cum-Switcher and Chroma-keyer are in regular use. For rural folk arts coverages ENG/EFP equipment is used, and post-production facilities at the NCPA for video editing, dubbing and audio mixing are utilised.

The NCPA is also equipped with 35 mm and 16 mm professional cameras and accessories for cine-shooting. Most of the films in its Archives are related to music, dance and drama. 'BALA', a documentary film on Balasaraswati, directed by Satyajit Ray, was the NCPA's first archival film venture.

An IBM-compatible-AT computer has been installed for creating a large database for the NCPA's entire archival collection. "Chronological" and "Alphabetical" lists of the audio recordings as well as a Catalogue of film collections have already been prepared for reference and similar catalogues are being prepared for the video collections.

The NCPA has recorded its appreciation of the generous and timely assistance for its activities extended by international organisations such as UNESCO, the Ford Foundation, the JDR III Fund, the L.A.W. Fund and the International Fund for the Promotion of Culture (UNESCO).

## SCIENTIFIC RESEARCH

by

**D. B. Biswas**

*Asst. Director, Electronics and Engineering*

The National Centre for the Performing Arts (NCPA) has been conducting Scientific Research in Indian music and musical instruments in the two categories:

Firstly, Scientific Research into the determination of the optimal shapes, sizes and modes of construction and ingredients of Indian musical instruments.

Secondly, Melodic Movement Analysis of classical music by using computer technology and specially developed interfaces and software.

The instrument research programme necessitated analysis of samples of raw materials used in the manufacture of Indian musical instruments with a view to optimisation and standardisation of the manufacturing process, and with the object eventually of providing Technical Advisory Services to the manufacturers of the instruments. The programme entailed the development of specialised equipment and techniques for electronic testing and measuring of instruments. The first musical instrument selected for scientific analysis was the Tanpura, primarily because of its simple 4-wire construction, easy access to its best known manufacturers at Miraj in Pune district and its importance as an almost indispensable drone instrument in Indian music.

This scientific research programme was initiated in collaboration with Research Scientists from the Bhabha Atomic Research Centre (BARC), thanks to its Director, Dr. Raja Ramanna (a Member also of the NCPA's Council) using the recordings available in the Archives of the NCPA and computer-time on ECIL's TDC-312 at BARC. Under Dr. H. V. Modak, Scientist-in-Charge of the Project, work was carried out on the following:

- (i) Evaluation of optimal diameters of the instrument's strings.
- (ii) The effects of variation of the curvature of the instrument's bridge and the role of the "juari" or thread interposed between the strings and the bridge in enriching the sound greatly with harmonics.
- (iii) The analysis of the sound when two or more strings are played together or in sequence.
- (iv) Determination of the instrument's range of frequencies.

Research is also in progress on "shruti" scales, in the following manner:

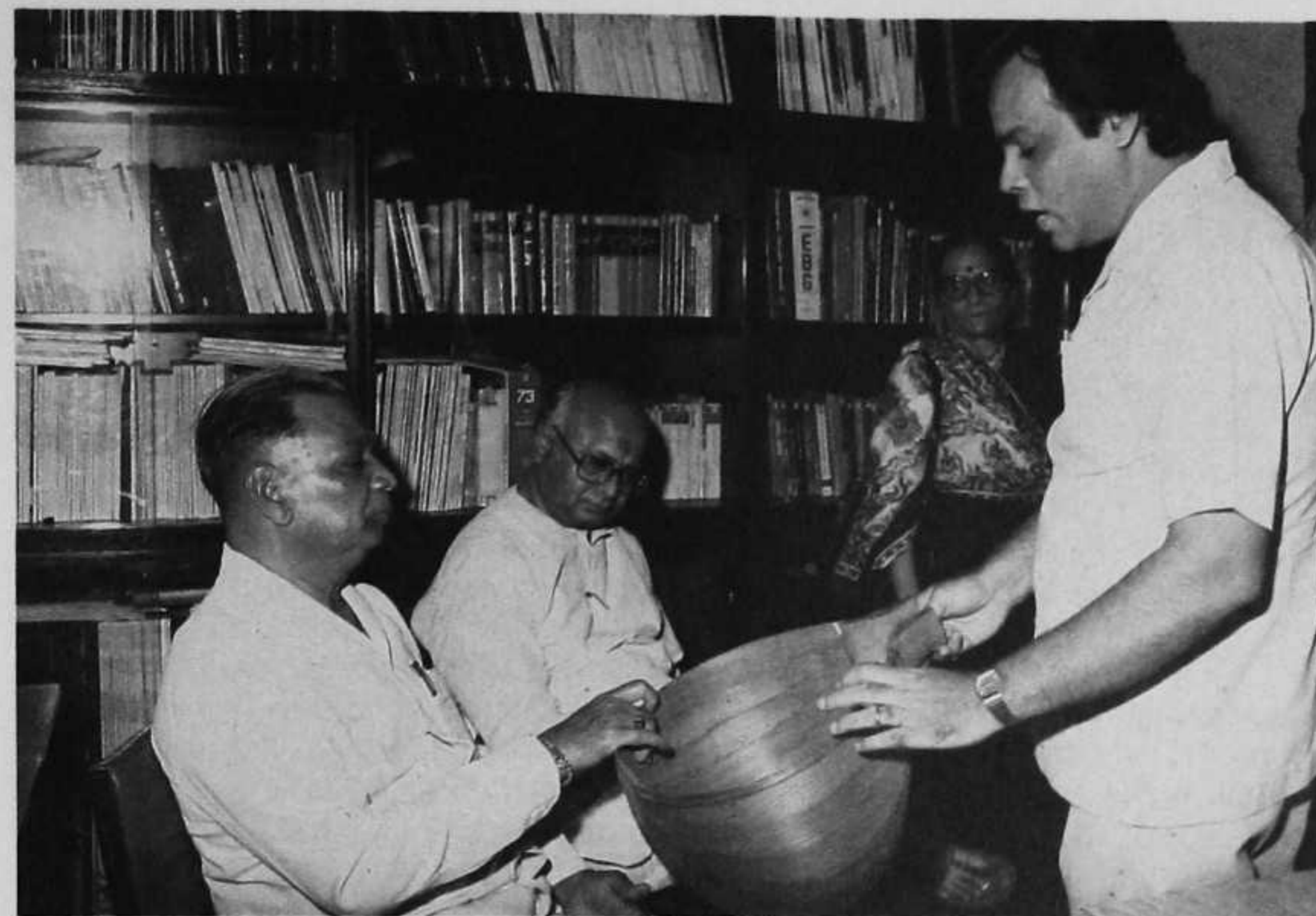
- (i) Computer-aided investigations into finding suitable numbers for the "division of the octave".
- (ii) Relative frequency values of the 22 shruti-s of an octave.
- (iii) Implications of the division of the octave into 22 shruti-s.
- (iv) Development of electronic pitch extraction circuits for the analysis of music using a throat microphone.

A study has also been undertaken on the minimum number of cycles required to produce a mental sensation of a musical note.

The research findings of the NCPA have been published in leading scientific journals such as UNESCO Journal on the Impact of Science on Society, No. 138/139, and cited in Seminars, such as National Seminar on Acoustics under the auspices of the Acoustical Society of India. Technical papers were also presented in the Physics Section of the 1987 Indian Science Congress in Bangalore.

Under its programmes of Scientific Research, the NCPA has provided hospitality for over one year to a musical instrument maker, Mr. Peter Biffin from Australia, to work at the NCPA on the actual construction of the Tanpura and the Veena without the traditional dependence with unpredictable results on natural products such as the gourd. Instruments were actually manufactured at the NCPA.

Under this project the NCPA has evaluated the work of the development of new design of Tanpura which the Board of Literature and Culture, Government of Maharashtra, sponsored and gave a scholarship to a well-known musical instrument manufacturer, late Ambalal Sitari. Three prototype Tanpuras developed by him were evaluated and a detail project report was submitted to the Government of Maharashtra during 1980. Copies of the project reports are available with the NCPA for reference.



Shri S. B. Chavan, as Chief Minister of Maharashtra, accompanied by Prof. Ram Meghe, Minister of Education and Cultural Affairs, being shown the NCPA's specially designed and manufactured Tanpura by Shri D. B. Biswas, Asst. Director, Electronics and Engineering. Behind him is seen Dr. Kumud Mehta, Asst. Director, Programmes and Publications.

Research into the second category namely, Melodic Movement Analysis of classical music was undertaken in collaboration with two visiting scholars, Mr. Bernard Bel of France and Mr. E. James Arnold of the U.S.A.

Today, acousticians know that the auditive system is not at all adapted to 'making measurements' of a sound, nor to making an acoustical analysis of it. If one asks a person to listen to a pitch and tell the amplitude of it in decibels, or the frequency of it in Hertz, or the number of seconds or milliseconds it has endured, the person is obviously incapable of responding.

"The experience of all associated with the practical use of sound shows that if the ear does not know how to measure physical values, it is on the contrary admirably organised to appreciate relations between values. In fact, what is it that defines dimensional relations of an object if it is not to describe its form? The auditive system is, in the last analysis, a machine to capture and treat these forms, these 'images'". (Leipp, *La Machine à Ecouter*, 1977, pp. 10-12).

Not only is it necessary, therefore, for the science of musical acoustics to have at its disposal the "equipment to record and fix, decompose and amplify, verify and analyze, and finally interpret sensations" (Georges Straka), but it is further necessary to have the means to convert the acoustic data into simple,

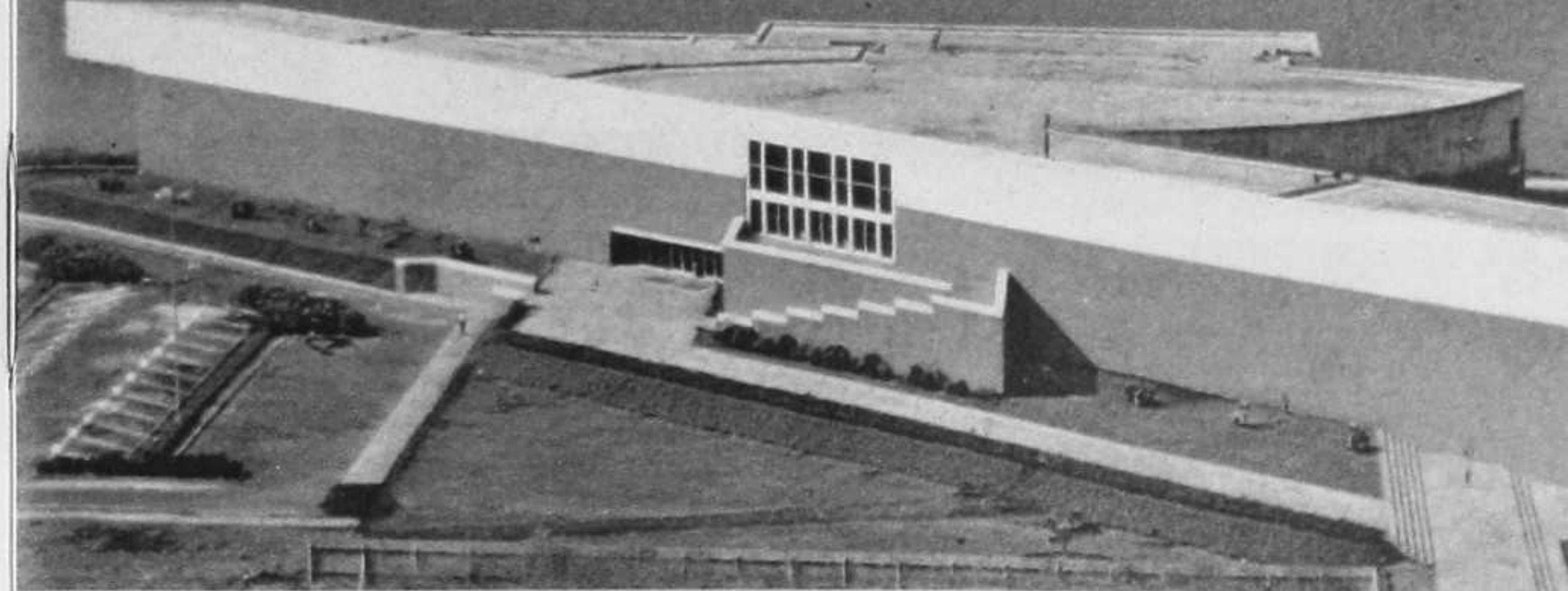
comprehensible visual patterns. In the case of monodic music, the creation of pertinent visual images draws upon a prior collection of two types of acoustical data: (1) the pitch line, as determined by measuring the frequency of the fundamental; and (2) the instantaneous display of the distribution of sound energy in the spectrum.

No single existing machine exists for acoustic analysis which is perfectly adapted to the demands of analyzing monodics and particularly Indian music. Keeping this in mind, a special audio analysing equipment called Melodic Movement Analyser (MMA) creates a machine to be a "microscope for music." It opens up a totally new field for investigation for the traditional music of India. Some information on this project was published in the NCPA Quarterly Journal, Volume XII (1983) No. 2 and 3 (Part 1). A video programme, available for reference at the NCPA Archives, has been produced explaining the working of the Melodic Movement Analyser and the related computer system.

While an Apple III computer configured with 256KB RAM, a 140KB floppy disk drive, a Dot-matrix printer and a monochrome monitor were procured for the NCPA's research project, as mentioned earlier, special interfaces, namely, Melodic Movement Analyser (MMA) and Fundamental Pitch Extractor (FPE) were developed indigenously. The entire audio recording studio facilities have been linked to a computer system, and specialised Application Softwares have been developed. A compiled version of the original software written in Applesoft BASIC language, working under Apple DOS, is available for reference.

The research facilities of the NCPA Lab. were utilised by many musicologists, including Mr. Joep Bor, whose impressive work on the Sarangi was published by the NCPA in a monograph, and Mr. James Kippen from Holland.

Any worthwhile scientific study of music should stand on the analysis of its physical reality, but it is, also, an art created by man and appreciated by his ear and his intelligence.



INAUGURATION  
OF THE  
TATA THEATRE  
BY  
PRIME MINISTER INDIRA GANDHI

(Excerpts from the illustrated brochure on the Inauguration)



इस नाट्य मन्दिर  
को  
भारत की प्रधान मंत्री  
इंदिरा गांधी  
ने  
उद्घाटित कर  
कलाओंकी सेवा हेतु समर्पित किया  
शनिवार दिनांक ११ अक्टूबर १९८०  
राष्ट्रीय संगीत नाट्य केन्द्र

THIS THEATRE  
WAS INAUGURATED  
AND  
DEDICATED TO THE SERVICE OF THE ARTS  
BY  
INDIRA GANDHI  
PRIME MINISTER OF INDIA  
SATURDAY OCTOBER 11 1980  
NATIONAL CENTRE FOR THE PERFORMING ARTS

## J. R. D. TATA'S WELCOMING ADDRESS



Madam Prime Minister, Mr. Governor, Mr. Chief Minister, distinguished Guests, Ladies and Gentlemen.

My duty today is a very pleasant and simple one to welcome you all to this—to us—exciting inaugural function. It is for me a special happiness to welcome the Prime Minister and to thank her for taking the trouble to come all the way from Delhi and joining us. To us directly concerned with the National Centre, her presence today has a special significance because 11 years ago Mrs. Gandhi, then also our Prime Minister, came similarly from Delhi to inaugurate the very beginnings of this Centre in the much more modest home we had then elsewhere in Bombay. And ever since then Mrs. Gandhi has extended to us her moral support and that of her Government. My colleagues on the Council are, therefore, particularly grateful to her for agreeing to come again to inaugurate this new step that we have taken in the development of the National Centre for the Performing Arts. Although a theatre is an essential part of such an activity, it is only a part of the totality of our endeavour—one step in the long journey we have undertaken in the service of the arts of India.

I am sorry that it has taken us so long to bring to fruition this particular part of our programme. It was a long and arduous job not only to raise the necessary funds but also to ensure that we incorporated all that was best and most up-to-date in this theatre. We were not going to be content with building just another theatre, of which there are many in Bombay and elsewhere in India. This was to be a theatre to cater mainly to the needs of Indian music played on delicate, pure-sounding instruments, and also of dance and drama. We were anxious that this should be a theatre totally adapted to those particular needs. And that required very exceptional, conceptual designs, and of course absolutely impeccable acoustics. We may not have achieved perfection, but in this imperfect world all that one can really hope to achieve in the pursuit of perfection is excellence.

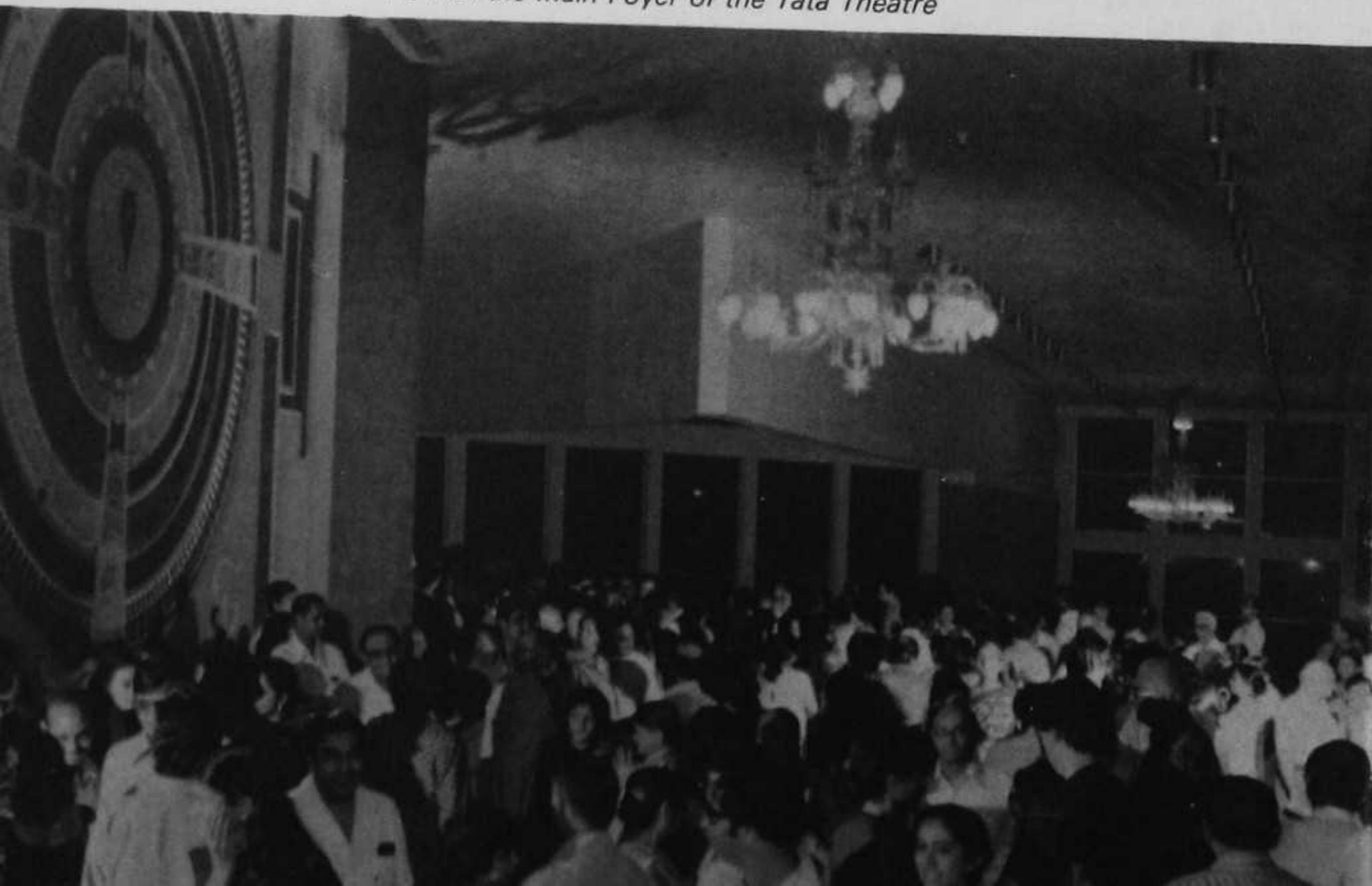
I hope that this audience and all future audiences will agree that, in addition to its beauty—admittedly a subjective matter—and its excellent acoustics, this auditorium fulfils in an admirable manner without electronic amplification the exacting requirements of Indian music and allied arts.

Some amongst older generations, like myself, may miss the gilt-lined proscenium and the curtain that add a pleasurable element of mystery and anticipation to the performance that is to come, but I am sure that our younger, scientifically-minded generation will approve of it. And to make up for this lack of a curtain, we have incorporated a rotatable stage on which we are now sitting. I may say that I made personally sure that no one is going to press a button and revolve us out of the hall until after the speeches. Come to think of it, I must say the possibility of doing so would seem to offer fascinating opportunities at any time in the future when it is desired to shorten a speech or a performance!

Before concluding I feel I must mention, with some embarrassment because I am referring to a very close associate and a very close friend of mine, the role of Jamshed Bhabha in the building of this theatre and of the National Centre for the Performing Arts as a whole. Were it not for Jamshed Bhabha, neither would be in existence today. Over the years, Jamshed has devoted, with unrelenting persistence, untold anguished hours and sleepless nights, conceiving, studying, travelling, working for the benefit of this institution, and I would like it to be publicly known how much the performing arts of India and the citizens of Bombay, who will enjoy the fruits of the job he has done, owe to the role he has played.

Thank you again for your presence with us tonight and for your encouragement.

*View of the Main Foyer of the Tata Theatre*



## JAMSHED J. BHABHA'S SPEECH ON THE GENESIS AND CONCEPT OF THE TATA THEATRE



Madam Prime Minister, Governor Sadiq Ali, Chief Minister Antulay, Ladies and Gentlemen. Today is truly a great day for all who work for the National Centre; for artistes, teachers of music, dance, drama and all the arts, for our many benefactors, donors, supporters and collaborators. For today we witness the official inauguration at the hands of our Prime Minister of not only India's first national theatre but also the first theatre in the world, conceived, designed and built to serve the exacting acoustic and visual requirements of Indian music, dance and related art forms.

From the beginning we had vowed that we would build an auditorium where an audience of a thousand persons could hear our delicate Indian instruments and voices without the customary recourse to electronic amplification. For our success in this purpose, we owe our thanks to all who have been involved in the design, detailing and construction of the theatre, and particularly to two men, Philip Johnson one of the world's greatest architects and Cyril Harris regarded by many as the world's leading acoustic consultant. Mr. Johnson who has won numerous international awards brought to his task the personal experience of designing the State Theatre of the Lincoln Center for the Performing Arts in New York. Even though these distinguished men did not charge their professional fees, their office costs of preparing the architectural drawings and details could be covered thanks to a generous grant of \$200,000 from the Ford Foundation, for the purpose of acquiring





*Philip Johnson*

for our India expertise which would be useful not only for the construction of the national theatre in Bombay but also for similar projects elsewhere in the country.

Mr. Johnson made several visits to India and spent many days in Bombay listening to Indian music and witnessing Indian dances and drama. What struck him forcefully was the fact that the audience generally sat around the musicians on three sides and by their appreciative responses stimulated the artistes in their performance. He therefore felt that a theatre for India's requirements should not be in the traditional shape with a

proscenium curtain. It should instead have a thrust stage, almost semi-circular, and an auditorium with a similar fan shape. That is how we have this theatre with five equal segments, each of 208 seats, making a total capacity of 1040 seats, and that is why its last row is so much closer to the stage than the last row of a traditional theatre of the same seating capacity.

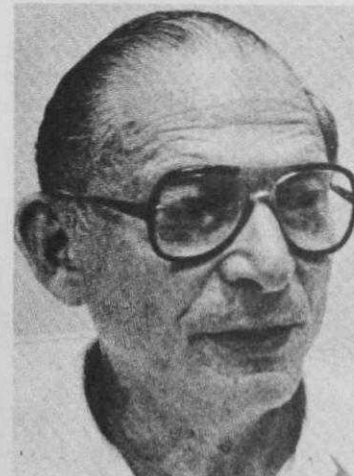
Associated with Mr. Johnson in this task was another perfectionist like him whom I consider to be the world's greatest Acoustic Consultant—Prof. Cyril Harris, Professor of Architecture and Electrical Engineering of Columbia University. Mr. Johnson and Prof. Harris jointly designed the three-sided forms which you see overhead and on the walls, placed alternatively convex and concave, to ensure even distribution of the sound over the whole auditorium. What my colleagues and I did not know till about a year or so ago, when the interior of the auditorium was nearing completion, was that these acoustic forms of high-density compressed plaster had to be hand-made on the ground and lifted up into their positions. An enormous amount of hand labour was involved in their construction and placement, and it was only then that I understood why these friends of India who had freely given their services for the design of her first national theatre, and made no profit out of it, were so anxious to know when its construction would start. They then explained to me that because of the enormous amount of hand labour involved in the construction of this auditorium, they could not build one like it in Europe or America for love or money. I find it a very heartening thought that it is India's traditional hand-skills that have been harnessed with success to build this national theatre.

For reasons of health and prior commitments abroad, Mr. Johnson cannot be with us today, but we are happy to have with us Prof. Cyril Harris. With your permission I shall request him to stand up and get a well deserved ovation.

I also want to express my sincere thanks to Mr. Rustam B. J. Patell, Fellow of the Frank Lloyd Wright Foundation, and his colleagues, and to the entire organisation of Tata Consulting Engineers who functioned as Civil, Mechanical and Electric Consultants, and whose devoted and painstaking services helped to

bring to fruition this extremely complex project on the basis of the conceptual and key architectural drawings supplied by Philip Johnson and John Burgee and Prof. Cyril Harris. I also want to thank Mr. Burjor Mistry, Theatre Consultant, and the distinguished Interior Architect, Mr. Dale Keller, for their valuable contributions to the completion of the project.

Since Mrs. Indira Gandhi, as our Prime Minister, inaugurated our programme of work over a decade ago in December 1969, we have enlarged our Reading and Listening Library in our Teaching and Research Block (Phase I) and provided better Music and Dance Practice Rooms for our free Master Classes. Several hundred hours of our finest music have been recorded in our special recording studio for our archives which are kept for posterity in a special air-conditioned vault at constant temperature and humidity. We have used our air-conditioned recording van for extensive recording of folk music and related art forms in our rural areas.



*Cyril Harris*

We have also launched on a pioneering research project, using computer technology into the construction of our traditional Indian musical instruments with a view to standardising and optimising their construction in a manner that does away with waste, secures a more stable livelihood for our craftsmen and ensures uniformity of high equality such as would be particularly helpful for the country's export of Indian musical instruments.

Recently, we have established the nucleus of a museum of modern art, and, while mentioning this, I may remind our friends and supporters that, though in the name of the Centre, the word "Arts" is qualified by the word "Performing", this Centre has from the outset been conceived as a Centre for all our national art forms because they are all so closely integrated with each other. It is only because of the danger of loss and deterioration faced by music and

related forms dependent on oral traditions and master-pupil links, that the stress on "Performing" was laid in the name of the Centre.

A generous sponsoring grant of Rupees forty lakhs from Sir Dorabji Tata Trust, supplemented later by a donation of Rupees ten lakhs from Sir Ratan Tata Trust, made it possible for the National Centre to reclaim the magnificent area of eight acres of the ocean generously leased to the Centre by the Government of Maharashtra for 99 years at a token lease rent. Although the whole of the Rupees fifty lakhs from the Tata Trusts went into reclaiming this area from the sea, we are immensely grateful to the Government of Maharashtra for giving us this splendid plot on Marine Drive. For the subsequent financing of our Teaching and Research Block (Phase I) and of this national theatre, we are grateful not only to Tata Companies, such as the Tata Iron and Steel Company, Telco, Tata Chemicals, the Tata Electric Companies, Tata Oil Mills, Voltas and Forbes, but also to numerous

other generous benefactors of whom I will name only a few—the Godrej Foundation, the Chowgule Group, the Ness Wadia Trust and Companies, the Mafatlal Foundation, the Mahindra Foundation, the Dahanukar Group as well as individuals like Jehangir Nicholson.

We are now counting on an equally generous and wide measure of support from all over the country to continue with our building programme which envisages a second and larger Teaching and Research Block with an Experimental Theatre, an Academy of Dance, a Cine-Art Theatre and an extensive Reading and Listening Library, and finally, God willing, a 2000-seat auditorium where larger folk groups as well as large visiting orchestras, opera companies and ballet groups from abroad can be featured. Another important facility which we are hoping and praying we can install at an early date, is a giant television screen, fifty feet by forty feet, on which we could project in colour, performances in the national theatre to an audience of up to 5,000 persons seated in the central plaza of the National Centre. This facility is essential because, regardless of how the tickets are priced, low or high, or even if

*Seen below in the front row (left to right) are Prof. Cyril Harris, Mrs. Betty I. Bhabha, American Ambassador Robert Goheen, Mrs. Elizabeth John Thomson, Mr. Ratan N. Tata, Mrs. M. S. Gandhi and British High Commissioner John Thomson.*



admission is sometimes kept completely free the theatre cannot hold more than a thousand persons. Accordingly, when we feature performances by famous artistes like Pandit Ravi Shankar or Mr. Yehudi Menuhin or Mr. Zubin Mehta or Bismillah Khan or Yamini Krishnamurti or M. S. Subbulakshmi, who is going to sing for us during the Festival this week, there are bound to be a large number of disappointed persons who could not secure admission into the theatre. I would like to stress that those seated in the open-air plaza facing the television screen would have certain advantages which even those seated in the auditorium would lack, because they would be able to see close-up views of the artistes in action, for instance, the hands of a sitar-player, or the expressive face, eyes and hands of a dancer, which those seated in the front row of a theatre would not see in as much detail.

The high fidelity equipment for our archival recording was donated by UNESCO, and the equipment for our rural recording programme by the JDR III Fund, and by UNESCO's International Fund for the Promotion of Culture.

I cannot do better, with your permission, than conclude by reading out the fine words of a great artiste and lover of India, Mr. Yehudi Menuhin, and also the message I have received this week from the Director-General of UNESCO, Mr. Amadou-Mahtar M'Bow.

Mr. Yehudi Menuhin writes:

"I have felt all along the necessity to protect the arts of India, particularly now that their great beauty has already become, in the last fifteen years, an inspiration to the whole world, and by this very token are open to corruption.

It is good to know that in the midst of so many disastrous events, there are a few projects which aim at the realisation of ideals which refuse to be drowned or destroyed."

The Director-General of UNESCO, Mr. M'Bow, writes:

"On the occasion of the inauguration of the national theatre, I should like to extend warm greetings of my own, and UNESCO's behalf, to the National Centre for the Performing Arts.

There is perhaps no better means of insight into the soul of India than through its performing arts. They are an integral part of a way of life, reflecting and expressing the common beliefs and common values of Indian society.

I wish the National Centre for the Performing Arts every success, both in the events marking the inauguration of this splendid new facility and in the continuation of its sterling work."

## THE PRIME MINISTER'S INAUGURAL ADDRESS

In all ancient societies, music and dance were very much a part of daily life, deeply rooted in religion which permeated all activities. No occasion of joy or sorrow was complete without them. The arts were an integral part of society and there was interaction between different art disciplines. It is said that when a student went to learn sculpture he was told to first study architecture, but to learn architecture he had to know music, and to know music he had to study poetry. In society as a whole this interrelation has gone, although still found amongst some of our great artistes and scientists.

Aren't all aspects of life so interlinked? Neither life nor an individual can be divided into compartments. Each part opens out to the other and many overlap. With the initial advance of science, the superficial materialistic way of thought pointed in the opposite direction. Personally I had always rejected the view that science and religion or spirituality, if you would rather call it that, were irreconcilable. Now the wheel is coming full circle again. The discoveries of eminent scientists have upset confirmed notions, and modern physics has a new philosophical outlook.

There can be no civilization without music, dance and art. For one isn't fully, vibrantly alive without them. But it is a sad commentary on contemporary civilization that what had flowed so spontaneously, so full of the celebration of life, and even death as an inseparable part of life, should today be an extra, something for which one has to strive, and, for people like me to make time with difficulty.

The artiste should be free. Yet there never has been a time when he was truly free. The artiste looks to Government for help and yet resents it. With our multifarious problems the role of Government can only be a limited one. It is organizations like this National Centre for the Performing Arts which can fill the gap and give enlightened patronage. The Government and voluntary effort should both feel involved. Perhaps the time has come for the Government to evaluate its policies and work for artistes, and, if so required, redefine its priorities.

We in India are proud of our heritage and can be equally proud of our present day musicians. But how many people have the privilege and pleasure of hearing and seeing them? Many more than in earlier days, but still it is a minuscule proportion of our people. Something must be done to bring the average citizen closer to this wealth of beauty, of movement and of sound. It is also necessary to encourage our budding young artistes and give them opportunities of learning and performing. We need to preserve the pristine purity of the traditional, but we also need new ideals, new combinations, and original interpretations and conceptions. The Performing Arts Centre could be a valuable catalyst in creativity and a meaningful bridge between tradition and modernity. The Centre is a worthwhile addition to our cultural life. I have no doubt that its influence and value will extend beyond Bombay, enthusing our artistes and our people.

How does a centre become national? Not by any label attached to it but by making itself a meeting point of the many streams which have made our culture the many-splendoured thing it is. At the moment the Centre has an elitist air about it. I hope you will work out a new concept of protocol and a new way of establishing who is important. If the Centre is to serve the purposes it is intended to serve, it must not remain an island of opulence. It must give to the great creative artistes of India the feeling that the Centre belongs to them and they to the Centre.



The Centre has taken up many activities and has drawn up a programme of work which is interesting and also useful for the preservation and development of the arts. Centres such as this one can flourish and attract good audiences only when popular interest is aroused and sustained. The philosopher C. E. M. Joad said: "Good taste is not instinctive but acquired. It grows slowly through the effort to understand what is beyond us, the endeavour to appreciate what we cannot yet understand. It depends on our willingness to be bored with what is good in order that we may become bored with what is bad and so demand something better."

There are different ways of doing this. In the Soviet Union, where prices are entirely controlled by the Government, classical music and classical literature used to be sold much cheaper than popular music and novels. To be allowed to attend a concert, an opera or the ballet was a special privilege bestowed on those whom the State wished to honour. Before the Second World War, Britain was regarded as an unmusical country, but during the War the Government arranged free concerts in the lunch hour, and people who had never before bothered about music went to them as a relaxation from the continuous strain of the bombings and other dangers and hardships. The best musicians performed in halls as well as odd places, and little by little appreciation was built up, and London grew into an important centre for good music.

What does one seek from art? A few hours of pleasure or an experience which has the seed of timelessness that touches one's innermost self. In all things, however fleeting, there is a spark of eternity wanting to be recognized and enshrined in memory. It is the sum total of such experiences that makes for the richness of the human personality.

To all those connected with the National Centre for the Performing Arts, to the Centre and its future works, I give my good wishes. We expect much from it.

## TATA THEATRE INAUGURAL FESTIVAL OF MUSIC, DANCE AND DRAMA

A nine-day Festival of Music, Dance and Drama was organised from October 11, 1980 to mark the inauguration of the Tata Theatre.

Immediately after the formal inauguration, two invocatory compositions were sung by M.S. Subbulakshmi, and her daughter, Radha.

Amidst applause the stage then rotated for the first time after the formal opening of the Theatre for a brief programme in which Ustad Bismillah Khan played an evening melody on the 'shehnai' and Yamini Krishnamurti presented a *Varnam* in Khamaj from the Bharata Natyam repertoire.

The programme at night began with a 'shehnai' recital by Ustad Bismillah Khan.

Then the stage rotated once again—and to the audience, this smooth rotation of the stage with its walls, its hooded ceiling, seemed spectacular. Then Yamini Krishnamurti made her entry and presented the traditional repertoire with rare precision, grace and poise, and eloquent stances. The proceeds, from the sale of tickets for the night concert on October 11, went to the Prime Minister's National Relief Fund.

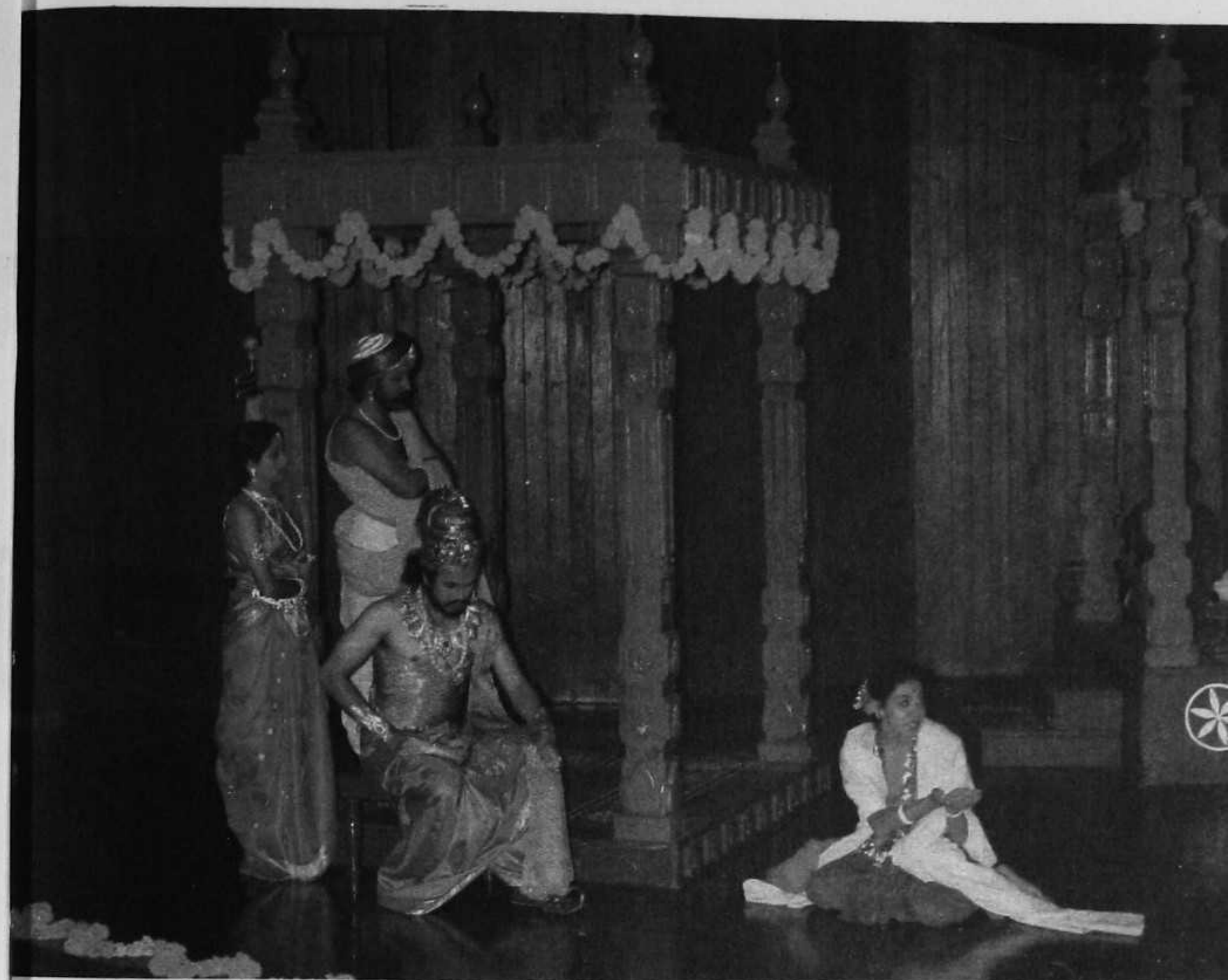
On the third day of the Festival, the 20-member troupe from the Azerbaijan State Puppet Theatre presented two plays: *Djungush* and *Meshadi Ibad*. The music, in its melodic contours, had similarity with the folk music of North-West India.

An American group, coming right after the Soviet production, certainly gave the whole Festival an international slant. On October 14, the fourth day of the Festival, Southern Music, U.S.A. was presented by Buck White and the Down Home Folk, D.L. Menard and the Louisiana Aces, John Jackson and Ricky Skaggs.

On October 15, M.S. Subbulakshmi, without the mediation of electronics, sang for full three hours with absolute dedication and unparalleled mastery.

Mogubai Kurdikar whose music, like rare wines, has acquired a very special quality for connoisseurs, was featured on October 16, the sixth evening of the Festival. Birju Maharaj's programme on October 17, being delayed by the cancellation of an IAC flight from Delhi, gave the waiting audience an opportunity of enjoying first a performance by Maharashtra's senior and much admired Kathak exponent, Damayanti Joshi. Birju Maharaj began his recital at 9.30 p.m. but the audience that had assembled since 7 p.m. was still asking for more when he finished a little after 11 p.m. It was Birju Maharaj who said, at the end of his performance, that in the Tata Theatre a temple had been built for performing artistes. (Based on an article in the *Quarterly Journal of the NCPA*, Volume IX, No. 4, 1980).

The Gulbenkian Orchestra from Portugal, played on the last two evenings, the programme chiefly consisting of works by Haydn, Mozart, Beethoven and Schubert. There was thunderous applause and encores. The inclusion of an



orchestra from Portugal, along with ensembles from the U.S.A. and the U.S.S.R., did make the Festival an international event.

The Marathi version of Kalidasa's *Shakuntala* (shown above), produced by the Goa Hindu Association and directed by Vijaya Mehta, was presented in the Tata Theatre on the second day of the Inaugural Festival. The scenic design was based on the concepts of Bharata's *Natya Shastra*. The scenery remained unchanged through the two hours of the play but, as the play progressed, it became elastic and fluid, denoting at times a shady tree or a pillar or a chariot. The illusion of a chariot chase through the forest, or the king's journey across the sky came alive with varied rhythms and simple lyrical melodies, played and sung by the musicians, to which the actors lent their bodies with grace of movement. The play, with action in all parts of the semi-circular stage and variation in the pitch, strength and colour of sound, proved to be a very good test for the acoustics of the auditorium. Those who believed that sound perspective could only be achieved by placement and control of microphones were surprised to find that none was used, and there were many who felt that the Tata Theatre was the best venue for such a play. The standing ovation at the end of the performance overwhelmed the cast.

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## PROGRAMMES COVERING ALL THE ARTS

by

**Kumud Mehta**

*Asst. Director, Programmes and Publications*

The National Centre for the Performing Arts has always aimed at the presentation, preservation and development of all the arts, particularly, of course, India's, which have an uniquely close interrelationship between music, dance, poetry, drama, painting, sculpture, religion and mythology. To the highly integrated culture of India, more perhaps than to that of any other country, could be aptly applied the Greek root concept of MUSIC as covering the arts of all the Muses, the nine goddesses who, in Greek mythology, were the offspring of the supreme god Zeus and Mnemosyne (Memory) and were the inspirers of all the arts, especially poetry and music. In the context of the closely interlaced arts of India, the introduction of the word "Performing" into the registered name of this autonomous public trust was intended only to reflect its deep concern about the preservation of India's Classical and Folk Music, which cannot so far be adequately recorded on paper, like Western Music can by staff notation in music scores that can be published and read like books. Indian music has survived through centuries only by being performed by masters or *guru-s* and pupils or *shishya-s*.

Making the fullest use of the increasing facilities available to it under its expanding building programme, the National Centre, within the limits of its financial constraints has always sought to present programmes covering all the arts.

The inauguration of the Studio, Auditorium and Library at the Centre's premises in Bhulabhai Desai Road by the Prime Minister, Smt. Indira Gandhi, took place on December 29, 1969 and was followed by a week-long festival featuring P. L. Deshpande in a one-man performance, Yamini Krishnamurti in a Bharata Natyam recital, two plays directed by Satyadev Dubey and a sitar recital



*Ustad Ali Akbar Khan performing in the Foyer of the NCPA at Bhulabhai Desai Road.*

by Pandit Ravi Shankar with Ustad Alla Rakha on the tabla. From 1969 to 1974, the mini auditorium became the venue for several programmes of music, dance, drama, and film.

The mini auditorium was conceived as a recording studio, with provision for an invited audience since Indian musicians usually prefer to record in conditions when listeners are present, responding to the music which is sung or played. The National Centre regarded as urgent the task of recording for its Archives, and thus for posterity, the great exponents of Indian classical music before failing health or death made such an undertaking impossible. In pursuance of this aim, most of the leading exponents of the Hindustani and Karnatic traditions were recorded during the period 1969 to 1974.

Among the artistes featured in the mini auditorium during this period were eminent musicians like Ali Akbar Khan, the Dagar Brothers, Imrat Khan, Parveen Sultana and dancers like Damayanti Joshi, the Jhaveri Sisters, Sucheta Bhide, Padma Subrahmanyam and the Kathakali group of Kalamandalam. Theatre Workshop productions of Vijaya Mehta, a programme by the Noh Drama Group from Japan, a Lecture Demonstration by Guru Kelucharan Mohapatra were among the items of interest sponsored during this period. The weekly screenings of films from the National Film Archive of India were also quite popular.

After the National Centre moved to its own premises, at Nariman Point, its multi-purpose recording auditorium, known as the Little Theatre and its Foyer were utilised for intimate recitals by eminent musicians like T. Brinda, Latafat Hussain Khan, Dhondutayi Kulkarni, Munawar Ali Khan, the Dagar Brothers, D. K. Pattammal, V. Doreswamy Iyengar, Shivkumar Sharma, Alla Rakha, Nissar Hussain Khan, K. V. Narayanaswami, Manilal Nag and Zakir Hussain. Foreign artistes like Julian Byzantine and Anthony Peebles performed in it. Demonstrations by veterans like the Koodiyattam artistes Mani Madhav Chakyar, Ammannur Madhava Chakyar were also arranged. Lectures by scholars such as Tran Van Khe, John Papaioannou and Prof. B. R. Deodhar attracted a serious-minded audience. Several young artistes of promise, who later won national recognition, performed in the Little Theatre in these early years. Among them were artistes like Buddhadev Dasgupta, Kartick Kumar, Malavika Sarukkai and Swapna Sundari. The Little Theatre was also the venue for other programmes like a Condolence Meeting in memory of Kesarbai Kerkar and a special programme, 'Homage to C. T. Khanolkar'.

On the whole, the programmes in the Little Theatre are designed to present to Members the significant contribution of veteran artistes and to offer a platform for young and talented musicians and dancers. It is also an ideal venue for lecture/demonstrations, slide shows and films of documentary interest or with an innovative bias (such as the series where theatre productions are filmed). The Little Theatre thus provides the appropriate ambience for intimate or informal presentations and has proved to be eminently suitable for this purpose.

After the inauguration of the Centre's 1040-seat national theatre, conceived and designed to meet the exacting acoustic and visual requirements of Indian music, dance, and drama, known as the Tata Theatre, programmes requiring a bigger stage and a larger audience, were held there. The Little Theatre continued to be the venue of varying programmes. T. Vishvanathan, S. Ramanathan, Salamat Ali Khan, C. R. Vyas, Nivrittibuwa Sarnaik, Basavraj Rajguru, Zia Moiuddin Daggar, Hafeez Ahmed Khan, D. K. Jayaraman, M. D. Ramanathan were among the senior

artistes featured in the Little Theatre. Notable among the several talented young artistes presented in the Little Theatre were Lalith Rao, Arati Ankalikar, Shruti Sadolikar and Saswati Sen. There were programmes of *lavni* by V. N. Utpat, of *Akhyana* by Dharmiklal Pandya, a Harikatha recital by Mannargudi Sambasiva Bhagavathar to name a few of the presentations intended to acquaint audiences with the folk forms in different parts of the country. A series of programmes, highlighting the folk arts of Maharashtra, was arranged as part of the celebrations of the twenty-fifth anniversary of the creation of the State of Maharashtra.

There was a reading of the poems of B. S. Mardhekar and C. T. Khanolkar by Sunita and P. L. Deshpande. Balan Nambiar presented his researches into Teyyam through a fascinating slide show. There were lectures by Thakur Jaidev Singh, Mohan Khokar, Devangana Desai, Prof. John Blacking and Guru Bipin Singh. Some experimentations in dramas were also presented including Bhasa's Sanskrit classic *Madhyama Vyayoga* by Kavalam Narayana Panikkar.

The death anniversaries of eminent personalities like Rabindranath Tagore, Amir Khan, Siddeshwari Devi, Begum Akter, Dimitry Shostakovich, Bertolt Brecht were observed through film screenings or replay of their recordings in the Centre's Archives.

Screenings of educational films like *Life on Earth* by David Attenborough and feature films of artistic merit evoked an enthusiastic response from Members.

For the purpose of instituting the Kesarbai Kerkar Scholarship Fund for young and talented musicians one of the first programmes with which the National Centre was closely associated was a recital by M. S. Subbulakshmi arranged in July 1969. It was a generous gesture—a senior musician of the Karnatic school performing free of charge with a view to promoting the development of Hindustani classical music and in aid of a Scholarship Fund established to commemorate a great exponent of Hindustani music.



Kesarbai Kerkar, one of the first members of the National Centre's Board of Advisers, seen with M. S. Subbulakshmi on her right.

In February 1970, Yehudi Menuhin generously presented free of charge a recital of Bach's compositions in support of the Centre. On the occasion of Pandit Ravi Shankar's fiftieth birthday, a special programme by him was organised. 1970 also saw programmes by the Vienna Boy's Choir, the Berlin State Opera Ballet and L'Orchestre de Chambre de Paris. The Beethoven Bicentenary Celebrations in November-December 1970 included a recital of his great sonatas by Yehudi Menuhin and Hephzibah Menuhin, a programme of his trios by the Cologne Trio, a screening of the film FIDELIO and a sonata recital by Louis Kentner.

1971 was ushered in with a season of five Hindustani plays by the National School of Drama, New Delhi: *The Three Penny Opera* directed by Fritz Bennewitz and *Jasma Odhan, The Caucasian Chalk Circle, Othello* and *Hiroshima* directed by E. Alkazi. *Die Kluge* by Carl Orff was presented by the German Touring Opera Company, Berlin, in October 1971.

In early 1972, the Centre presented the Music Group of London. Of special significance was a Bharata Natyam recital by the legendary Balasaraswati and a Kathakali performance by the Udyogmandal Group of Kerala.

A programme by the Radio Symphony Orchestra of Berlin was sponsored in February 1973 followed by dance recitals by Vyjayanthimala and Sitara Devi. *Ibaragi*, a Kabuki play in Hindi, was presented by the National School of Drama. The Bach Soloists performed in September 1973. On the occasion of the 400th anniversary of Tulsidas' *Ramacharitmanas*, a special programme was organised featuring Pandit Jasraj, Sanjukta Panigrahi and Jitendra Abhisheki. Towards the close of 1973, the German Opera Ballet (Berlin) was presented, followed a little later by a wonderful violin recital by Igor Oistrakh from the USSR. Pandit Bhimsen Joshi's concert in November drew an enthusiastic response.

The renowned Kalamandalam of Kerala presented a Kathakali performance in January 1974, to be soon followed by two evenings of NOH dramas from Japan. There were two classical dance recitals during the year: one by Sonal Mansingh and the other by Roshan Kumari. Ustad Ali Akbar Khan played to a packed house and the close of the year saw performances by the Renaissance Players of Sydney, the Duo di Roma and the Collegium Vocale Köln. As part of its attempts to encourage innovative work, *Aur Ek Garbo*, directed by Satyadev Dubey and translated into Hindi from the original Marathi play by Mahesh Elkunchwar, was presented as also the Marathi rendering (*Ajab Nyaya Vartulacha*) of Brecht's *The Caucasian Chalk Circle* by C. T. Khanolkar. It was directed by Fritz Bennewitz and Vijaya Mehta. An interesting presentation in Bharata Natyam, namely *Tyaga Prabandha*, the seventeenth century compositions of King Shahaji of Tanjavur, was offered by Sucheta Bhide.

A fascinating programme, involving three presentations by the Stockholm Marionette Theatre, was arranged at the beginning of 1975 followed by the Carl Pini Quartet and Vincenzo Saldarelli on the classical guitar. The bicentenary of the great composer of the Karnatic School, Muttuswami Dikshitar, was celebrated by a week-long festival featuring M. S. Subbulakshmi, Yamini Krishnamurti, K. S. Narayanaswami, T. Brinda, M. L. Vasanthakumari, D. K. Pattammal, Alathur Srinivasa Iyer and Semmangudi Srinivasa Iyer. Music lovers thus enjoyed a wonderful opportunity to listen to and watch artistes of the highest calibre interpreting Dikshitar's compositions.

Among the prominent Indian artistes featured during the year were Sanjukta Panigrahi, Vyjayanthimala, Ali Akbar Khan and Nikhil Bannerji. World Music Week was celebrated in October with performances by V. Doraiswamy Iyengar, Kumar Gandharva, the Paranjoti Academy Chorus (BALOS), Vijay Raghav Rao and Abdul Halim Jaffar Khan. The Dance Forum of Cologne presented a programme of contemporary ballet.

The Royal Shakespeare Company Group Production presented *Pleasure and Repentance* in early 1976. A little later, there was a performance by the Sydney Conservatorium Chamber Orchestra. Of outstanding interest were the three performances of Brecht's *Mother Courage* presented by the Performance Group, New York, directed by Richard Schechner. Notable among the Indian programmes during the year were: *Nala-Damayanti* in the Yakshagana form; a sitar recital by Pandit Ravi Shankar; *Charan Das Chor* directed by Habib Tanvir in the Chhattisgarhi folk style; a vocal recital by the veteran exponent of the Jaipur *gharana*, Mogubai Kurdikar, accompanied by her daughter and disciple Kishori Amonkar; a Bharata Natyam and Odissi recital by Sonal Mansingh and a recital of Hindustani classical music by Pandit Ram Narayan (sarangi), his son Brij Narayan (sarod) and his daughter Aruna (sarangi). Towards the close of the year were presented a vocal and piano recital by Vivian Martin and Gloria Roberts and a programme of music by Henry Purcell and his contemporaries by The Academy of Ancient Music.

The celebrated dance group from Imphal, Manipuri Jagoi Marup, presented a programme of Manipuri Classical and Folk Dances in early 1977. The Pro Arte Orchestra of Munich and the celebrated French duo, Christian Larde and Marie-Claire Jamet, performed in February of the year. Birju Maharaj was featured in a Kathak recital and the 400th birth anniversary of Shri Purandara Dasa was celebrated by a presentation of Adya Rangacharya's Kannada play *Siri Purandara*. The Saurashtra Bhavai Mandal presented two popular *vesha*-s in a Bhavai programme. International Music Day was celebrated by a nagaswaram programme by Sheik Chinna Maulana. Yamini Krishnamurti and Kamala were featured in two Bharata Natyam recitals towards the close of the year. The Lindsay String Quartet from the United Kingdom also performed under the Centre's aegis. *Mitti Ki Gadi*, another well-known production by Habib Tanvir, and *Dr. Faust*, a dance-drama in the Kathakali style, offered glimpses into the innovative work done by Indian directors.

1978 opened with an East Meets West programme of music featuring the Bombay Chamber Orchestra, with Pandit Ram Narayan as the Sarangi Soloist, conducted by Joachim Buehler, Director, Max Mueller Bhavan, Bombay. A special feature of the programme was KLANGFARBEN (*Colours of Sound*), an Indo-German concerto composed by Peter Michael Hamel and dedicated to Pandit Ram Narayan. The Stuttgart Trio and the Sydney String Quartet were featured in February 1978. One of the finest puppet groups in India, Shri Ganesha Yakshagana Gombeyata Mandali, presented *Ghora Bheeshana*, a Yakshagana puppet performance, in March 1978. A rare experience was Lakshmi Shanmukham's Bharata Natyam recital wherein her illustrious mother, Balasaraswati, sang the *padam*-s. A rather different kind of presentation was M. S. Gopalakrishnan's violin recital in both the Hindustani and Karnatic styles. Kishori Amonkar was featured in a special programme of morning *raga*-s. Groupe de l'Opera de Paris was sponsored towards the close of September. In response to Yehudi Menuhin's appeal to observe October 1 as International Music Day, the Centre had made it a practice to arrange special programmes of music on that day to enable people all over the world to find

common ground which no other means can provide. Accordingly, there was a concert by the Bombay School of Music Ensemble and a sarod recital by Amjad Ali Khan. November saw *Birpurush* by the well-known Little Puppet Theatre from Calcutta. Towards the close of the year the Pilobolus Dance Theatre gave two excellent performances.

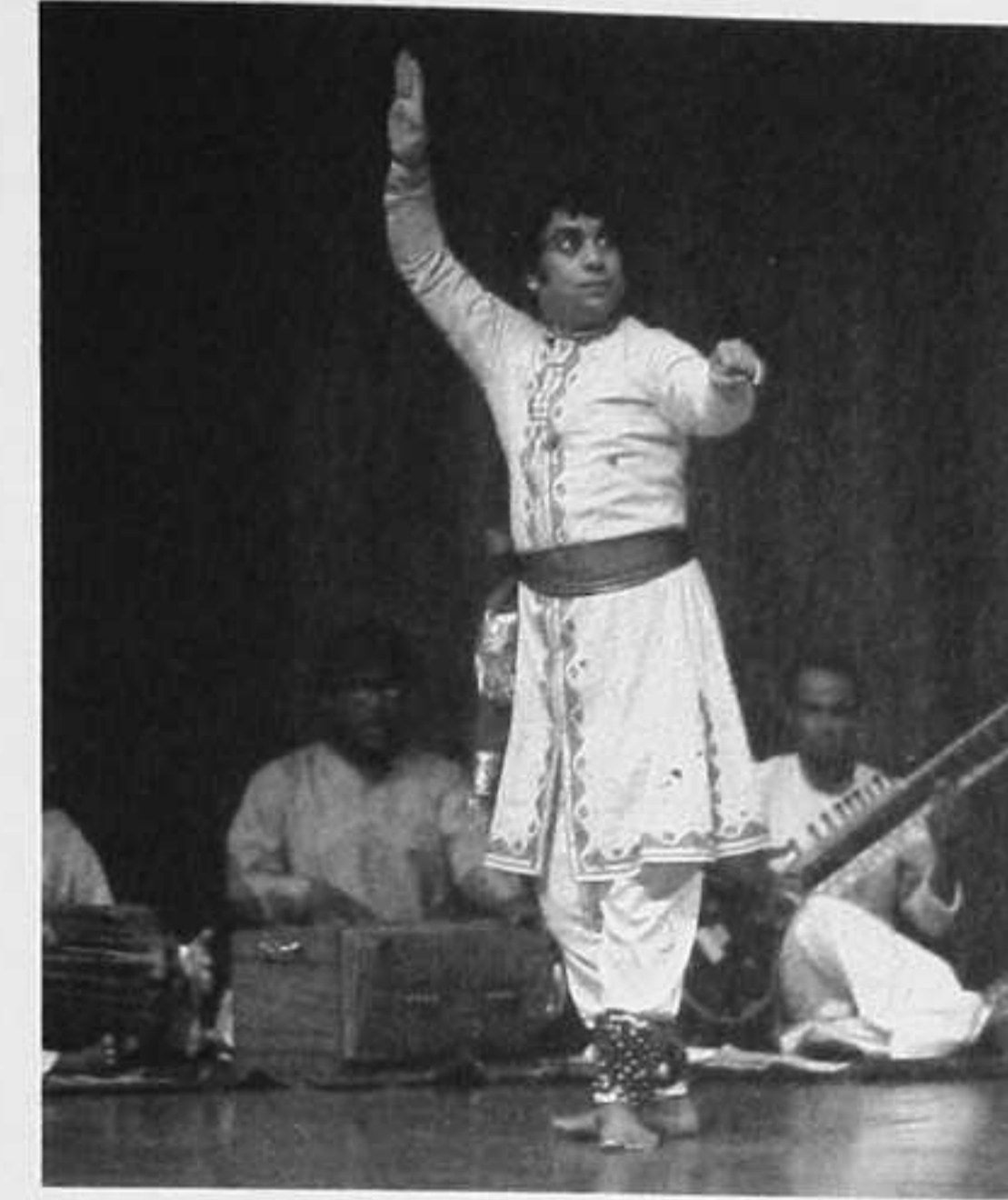
1979 began with a performance by The Scholars from the United Kingdom. There were three major dance recitals: Padma Subrahmanyam (Bharata Natyam), Sonal Mansingh (Odissi) and Vedantam Satyanarayana Sharma (Kuchipudi). The Seraikella Chhau Nritya Kala Mandir presented fascinating items from their Chhau repertoire. Christian Bor and Marja Bon were featured in a duo performance and International Music Day was observed on October 1, 1979, by a rudra veena recital by Asad Ali Khan. The Soviet Ballet and the Orpheus Chamber Ensemble performed at the close of the year.

In the beginning of 1980, Ruggiero Ricci (violin) performed with the Bombay Soloists. As the inauguration of the Tata Theatre drew nearer, pre-inaugural performances were arranged. There was a sitar recital by Shamim Ahmed, a sarangi recital by Pandit Ram Narayan and a concert by Joann Grillo, Mezzo-Soprano of the Metropolitan Opera, New York.

The Tata Theatre was formally inaugurated by Smt. Indira Gandhi, Prime Minister of India, on October 11, 1980. A Festival of Music and Dance was organised to mark the occasion. On the first day there was a shehnai recital by Bismillah Khan and Party followed by a Bharata Natyam performance by Yamini Krishnamurti. *Shakuntala*, a presentation in Marathi, based on the Kalidasa classic and directed by Vijaya Mehta, was featured on the second day. The Azerbaijan State Puppet Theatre, including twenty actors, performed on the 13th. Southern Music, USA, featured on the next day, presented distinct folk styles and patterns of music developed in different areas of the USA during the close of the last century and the beginning of this century. Two veteran musicians were featured on the ensuing days: M. S. Subbulakshmi in a concert of Karnatic classical music and Mogubai Kurdikar, accompanied by her daughter and disciple, Kishori Amonkar, in a concert of Hindustani classical music (shown below).



The intricacies of Kathak dance were presented by Damayanti Joshi and on his arrival from Delhi by Birju Maharaj (shown below).



On the last two days of the Festival a repertoire of different periods of western classical music was presented in two special concerts by Portugal's renowned Gulbenkian Orchestra (shown below).



Soon after the Inaugural Festival, the 35-member National Dance and Music Company of Korea presented traditional Korean dance to a delighted audience. On the 1st of December, a special programme of dance and music was presented before His Royal Highness, the Prince of Wales. The artistes on the occasion were Shivkumar Sharma (santoor), Hariprasad Chaurasia (flute), Madhavi Mudgal (Odissi) and Leela Samson (Bharata Natyam). The Takeda Marionette Theatre, the world famous puppet group from Japan, gave two performances in December 1980. Thus within a month of its inauguration, the Tata Theatre came to be regarded as an important venue for major cultural events.



At the beginning of 1981, the season began with a programme of folk and traditional dances from Japan by the International Akademi of Performing Arts, Tokyo, and a concert by the Annapolis Brass Quintet. In the ensuing months there was a duo presentation by Michael Frischenschlager (violin) and Marina Mauriello (piano) from Austria, followed by a programme of Medieval Music by SEQUENTIA, a group from the Federal Republic of Germany and a solo recital by Herbert Henck from the same country. In March, a special programme, featuring Mrinalini and Mallika Sarabhai and the Darpana Academy, Ahmedabad, was presented in honour of the Visiting Ambassadors and High Commissioners of different countries. In the same month, Chitra Visweswaran presented a Bharata Natyam recital in honour of the President of the Federal Republic of Germany and Mrs. Carstens. Another distinguished visitor to the Tata Theatre was the Rt. Hon. Margaret Thatcher, Prime Minister of Great Britain and Northern Ireland. On this important occasion the Kerala Kalamandalam presented an episode from the *Mahabharata* in the Kathakali style and Sonal Mansingh gave an Odissi dance recital. Of tremendous interest to lovers of Indian classical music were two concerts held on April 5, 1981. Mallikarjun Mansur and Semmangudi Srinivasa Iyer were felicitated for being the first recipients of the prestigious Kalidas Samman instituted by the Government of Madhya Pradesh. Their concerts drew a discerning, yet enthusiastic audience which included eminent musicians and artistes. Pandit Jasraj, Ustad Imrat Khan, were featured in the Tata Theatre in early 1981. Lovers of western classical music were happy to listen to Gavin Martin on the piano. *Khandobache Lagin*, a Marathi drama based on a folk form prevalent in the area around Pune, and the Kadamba Performing Group from Ahmedabad (Director: Kumudini Lakhia) were presented in mid-1981. The Trinity Square Repertory from the USA staged two performances of Sam Shepard's well-known play *Buried Child*. International Music Day was observed with a violin recital by Lalgudi Jayaraman. C.V.N. Kalari Sangham of Trivandrum presented Kalarippayattu, the ancient martial art of Kerala. Manipur Sankirtan and Vasanti Raas were performed by the Jhaveri Sisters and the artistes of Manipur Nartanalaya (Bombay, Calcutta and Manipur). Bengali translations of Brecht's *Galileo* and Shudraka's *Mricchakatika*, produced by the well-known Bohurupee group from Calcutta, roused great interest among theatre-goers. Of equal interest were three plays for children produced by Awishkar, Bombay. Another programme which created a stir among theatre-lovers was a mime-based presentation, with improvisations and explanations of sign language, the medium of communication of the deaf. All the seven artistes in the troupe were deaf and the programme was presented by the National Theatre of the Deaf, U.S.A. The world premiere of RASA, five pieces for choir in eight parts, piano, tabla and tanpura, composed by Peter Michael Hamel, presented by the Cantata Choir, Bombay and directed by Joachim Buehler was featured at the Tata Theatre at the close of the year which also saw a fine Bharata Natyam performance by Vyjayanthimala.

1982 was ushered in with an interesting experiment—the East-West Encounter presented by the group CONTRABAND which included a trio of young and talented British musicians and a duo of sitarists of promise. This was followed by a Festival of African Arts where folk troupes from Egypt, Zambia and Kenya were presented. Several notable foreign artistes were presented, among them Nigel Kennedy and Anthony Peebles from the United Kingdom, Valery Afanassiev from Belgium and Raymund Haveinith from the Federal Republic of Germany. Many

institutions collaborated in the celebration of the 250th birth anniversary of Franz Joseph Haydn.

Uttara Asha Coorlawala displayed her innovative work of modern dance involving Indian and Western components, while Brian Barnes' solo performance, *The Provocative Oscar Wilde*, was of particular interest to drama-lovers.

Guru Kelucharan Mohapatra's masterly and outstanding Odissi dance recital aroused great admiration.

Warmly appreciated also for its stylised and aesthetically rich repertoire was the programme presented by the Saraikeella Chhau Troupe (shown below).



The Tata Theatre had been designed to fulfil the exacting demands of Indian music but quite soon dancers and drama troupes, attracted by its excellent acoustics and elegant ambience, sought to perform on its boards. Theatre directors, in particular, utilised their innovative skills to transform productions meant for a proscenium type of auditorium into remarkable performances eminently suited to the staging conditions in the Tata Theatre. Productions, directed by Satyadev Dubey, Alyque Padamsee, Nadira Babbar and Mahendra Joshi, drew an enthusiastic response and very soon the Tata Theatre became an important venue in South Bombay for serious theatre enterprises. Of special interest is the fact that artistes like Amrish Puri, Harish Patel, Soni Razdan, Sunila Pradhan, who performed in amateur stage performances at the Tata Theatre, soon won popular recognition as film and TV personalities. In these early years of the Tata Theatre these directors and actors made a significant contribution towards making it the scene of intense theatre activity.

In September 1982, the Centre had the privilege of presenting concerts by the International Menuhin Music Academy's performing wing, the Camerata Lysy Gstaad, and by the Yehudi Menuhin School Orchestra. A major attraction of the week-long festival was the violin recital by Yehudi Menuhin with Paul Coker on the



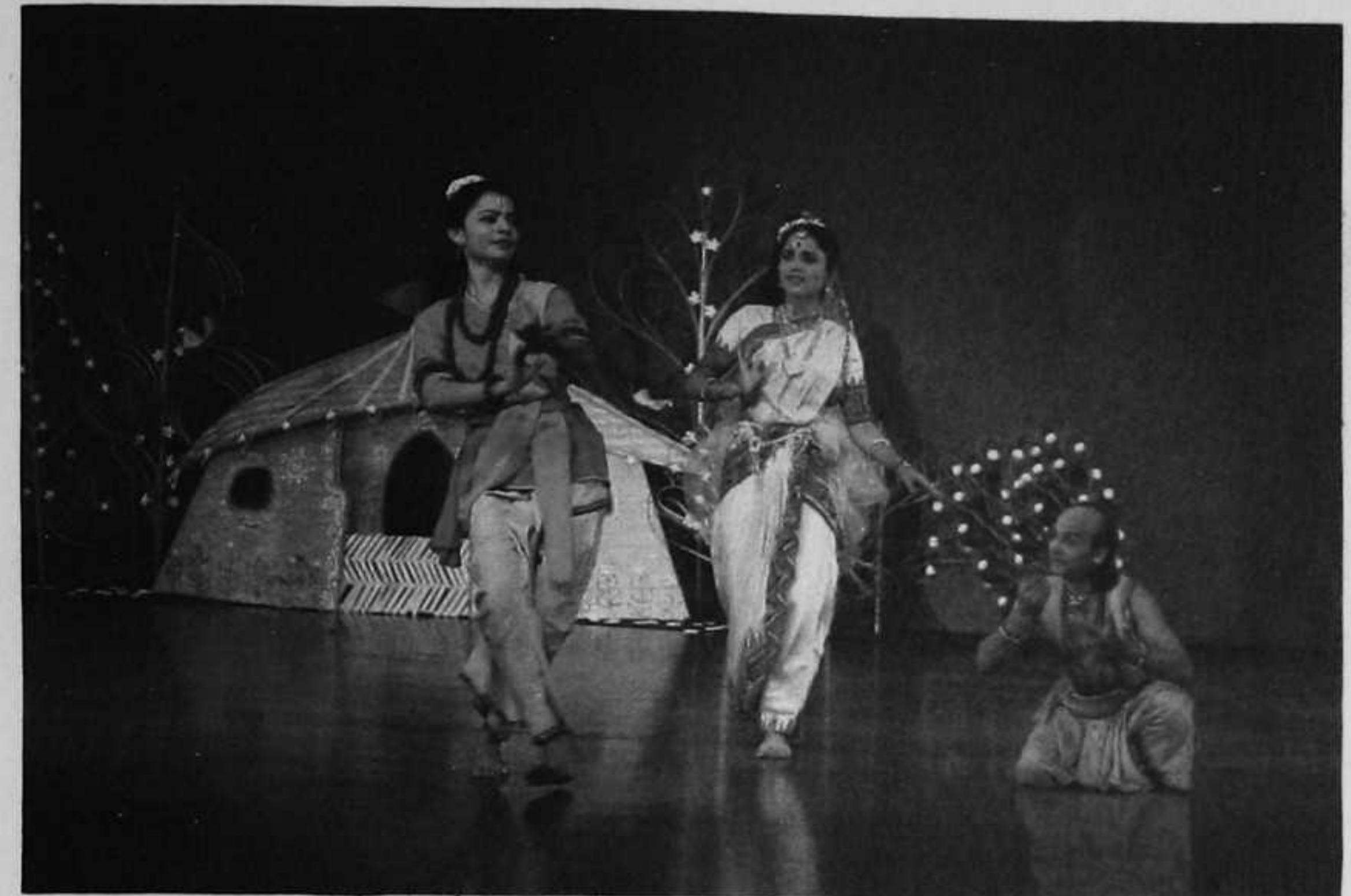
*Yehudi Menuhin and Jagdish Mistry with the Bombay Chamber Orchestra.*

piano. Bombay has reason to be proud of Jagdish Mistry and Harvey De Souza, the two young soloists who performed in the School Orchestra. Their homes are in Bombay where they had their initial music training. Harvey De Souza's brother Ralph was featured in a recital at the close of the year (with Paul Coker on the piano) as part of the first of a series of annual concerts instituted in memory of Adi Bilimoria, a lover of music and an esteemed member of the Tata organisation. Ustad Asad Ali Khan was featured in a veena recital in September. International Music Day was celebrated with a programme of Hindustani classical music by Jitendra Abhisheki. A programme of readings by the renowned actor and director Sombhu Mitra and his daughter Saoli evoked a warm response from connoisseurs of poetry and drama.

The close of the year witnessed exciting programmes by the Nariko Arakaki Ryuayu Dance Troupe from Japan, by the National Dance Troupe from South Korea and by the 25-member Dance and Music Ensemble from Sri Lanka.

An outstanding and rather unusual programme ushered in the New Year, 1983: a *jugalbandi* with Bismillah Khan on the shehnai and N. Rajam on the violin. The month also saw the inauguration of the series of East-West Encounters presented by the National Centre and the Max Mueller Bhavan, Bombay, in collaboration with major cultural institutions in the city. This inaugural event was the East-West Music Encounter. Nearly thirty participants from eight countries took part in the discussions, attempting to re-identify the bonds between eastern and western cultures. The music played during the closed door sessions and the public programmes in the evenings mirrored the artistic moorings of the participants and listeners found it an engrossing experience.

Guru Kittappa Pillai concluded his Bharata Natyam Workshop with a presentation by his senior pupils, while Guru Kelucharan Mohapatra followed his usual practice of ending his Odissi Dance Workshop at the Centre with a presentation by his senior disciples in which he himself was in the lead role (shown below).



An interesting feature of theatre activity was the involvement of more directors and actors in the programmes presented at the Tata Theatre. Shafi Inamdar, Rohini Hattangady, Jayadev Hattangady, Dinesh and Meenakshi Thakur helped to make the Tata Theatre a centre of interesting and popular drama events. The National Centre also produced, in collaboration with the Goa Hindu Association, a Marathi version, directed by Vijaya Mehta, of the brilliant drama *Hayavadana* by Girish Karnad. After a successful run here, the troupe was invited to perform in other parts of the country and also abroad. A Hindi version was produced for telecast by Doordarshan. A fascinating presentation of Mudi yettu, the ritual dance-drama of Kerala, was also organised in the open air in the Centre's complex. Satyadev Dubey's remarkable production of George Bernard Shaw's *Don Juan in Hell*, with Naseeruddin Shah in the lead, evoked strong interest among play-goers and became quite a success.

International Music Day was celebrated with a special programme by M. S. Subbulakshmi, who commanded the rapt attention of an appreciative audience. A few weeks later M. L. Vasanthakumari also drew an enthusiastic response from lovers of Karnatic music. A significantly different programme was presented in November. The rich heritage of the stage music of Maharashtra (1880-1930) was highlighted through song renderings by talented young artistes, illuminated by the pithy and appropriate comments of P. L. Deshpande and Ashok Ranade.

Artistes from abroad performing at the centre included the New London Wind Trio, the Azerbaijan State Dance Ensemble, the Coull String Quartet, Marialena Fernandes (pianoforte), David Paul Cathcart (conducting the Bombay Chamber Orchestra), Delphin and Romain, the American Duo Pianists, Anthony Peebles (pianoforte) were presented towards the end of the year.

Particularly noteworthy were the programme of the Manipuri Jagoi Marup, a leading troupe from Imphal and of the Yakshagana Puppet Theatre from Karnataka (shown below).



The year had begun with the East-West Music Encounter. The close of the year saw the second Encounter—devoted to Philosophy. Thirty-five physicists, psychoanalysts, philosophers, anthropologists and sociologists from India and abroad met to discover how the philosophies of the East and West could be related and reconciled. Of special interest were the public lectures by Alex Comfort, Paul Davies, Amaury de Riencourt and Agehananda Bharati.

The year 1984 began with *Sufaid Kundali*, a Hindi version of Brecht's *The Caucasian Chalk Circle*, directed by M. S. Sathyu, with Shabana Azmi in the lead role. Other productions directed by him for the Indian People's Theatre Association also drew an enthusiastic response. Soon other well-known directors came to be closely associated with the presentations at the Tata Theatre. Naseeruddin Shah and Benjamin Gilani attracted the more discerning among play-goers with their *Waiting for Godot* and other productions. Alyque Padamsee's *Evita* won wide popularity. Theatre Academy, Pune, presented two spectacular productions directed by Jabbar Patel: Vijay Tendulkar's *Ghashiram Kotwal* and *Teen Paishacha Tamasha*,

a Marathi adaptation of Brecht by P. L. Deshpande. Plays like *Children of a Lesser God*, directed by Pearl Padamsee, had a serious impact on play-goers as did some Hosi Vasunia productions like *St. Joan*. Sarita Joshi began to perform frequently at the Tata Theatre and attracted a large body of Gujarati theatre enthusiasts. Hindi adaptations of Neil Simon's plays, presented by Shafi Inamdar's group in the Tata Theatre, were quite a success. Mahakavi Bhasa's *Karnabharam*, produced by Kavalam N. Panikkar, provoked interest for its innovative interpretation of the Sanskrit classic. Thus the range and variety of dramatic performances presented in the Tata Theatre, widened to a considerable extent in order to suit the tastes of different types of theatre-lovers. Most of the major dramatic troupes active in Bombay attracted large audiences and the financial gains from a full house in the Tata Theatre could often be channelized by them to subsidize more shows elsewhere. A notable impression was left on both Marathi-speaking and non-Marathi audiences by Vijay Tendulkar's *Kanyadaan*, with Dr. Shreeram Lagoo in the lead (shown below).



The very early months of a year usually coincide with visits by eminent foreign artistes. Among the important programmes during this period was a concert of the Bombay Chamber Orchestra, conducted by David Paul Cathcart, with Marialena Fernandes as soloist. The Syrinx Wind Quintet, the Lucerne Festival Ensemble String Orchestra, the Vienna Art Orchestra, the Buccina Ensemble, the Boys of the Lough, a 3-Member Cultural Troupe from the German Democratic Republic and the Verdehr Trio from the U.S.A. all performed at the Tata Theatre in the first quarter of the year.

Recitals by eminent Indian musicians like Kumar Gandharva, Manik Varma, Yesudas, Balmurali Krishna, Kishori Amonkar and Buddhaditya Mukherji attracted a large body of music lovers. A remarkable programme of arias and duets from the great operas, as presented by the Artists of the Metropolitan Opera, also won the plaudits of a large and appreciative body of opera lovers. Of exceptional

interest was the concert in which Zubin Mehta conducted the soloists of the New York Philharmonic Orchestra in a programme that included Bach's Brandenburg Concerto No. 3. His appearance on stage evoked the warm applause of an enthusiastic audience and the performance was a grand success.



*Zubin Mehta receiving the applause of the audience after a performance in the Tata Theatre.*

A unique and pioneering Indo-Italian cultural venture was the presentation in October 1984 at the Tata Theatre of Rossini's famous opera, *The Barber of Seville*, jointly performed by six soloists of the La Scala Opera of Milan coming to Bombay under the auspices of the Embassy of Italy, the Bombay Chamber Orchestra and the Paranjoti Academy Chorus. The rehearsals for the performances were conducted by Coomi Wadia. Maestro Alberto Tonini of La Scala Opera in Milan conducted the dress rehearsals and one public performance. Two of the public performances were conducted by the Bombay-born Conductor Daniel Nazareth, Music Director of the Berlin Symphony Orchestra.



*A scene from Il Barbiere di Siviglia*

*On October 8, 1984, Mrs. Indira Gandhi as Prime Minister, on the last day of her last visit to Bombay before her tragic assassination, sat through and enjoyed thoroughly the entire performance of The Barber of Seville, and had supper afterwards in the theatre restaurant with the visiting artistes and the organisers. In the happy group picture below Mrs. Indira Gandhi is seen with the Conductor, Mr. Daniel Nazareth behind her, and next to her his mother, Mrs. Nazareth and the Italian soprano, Joan Vician de Cristoforo and Mr. Edgar Nazareth. On Mrs. Gandhi's left are Air Chief Marshal I.H. Latif, the Governor of Maharashtra, Giorgio Lormi (Figaro in the opera), the Italian tenor, Gennaro Sica, the Italian basso, Carlo de Bortoli, Mrs. Betty I. Bhabha, Mr. J.J. Bhabha, and the Italian singers Mario Mattiotti and Antionietta Bragagnolo, and Mr. Allen Nazareth, Director General of the I.C.C.R.*



The dance programme for the year began with a flourish. There were two exciting performances by the renowned choreographer-dancer Merce Cunningham and his Dance Company from the United States. The East-West Dance Encounter roused tremendous interest since it was a forum where thirty dancers, choreographers, dance scholars and critics from India, France, the Federal Republic of Germany, Italy, U.K. and U.S.A. analysed and demonstrated artistic concepts, dance styles and experiments. The discussions during the day sessions, the performance in the evening and, in particular, the work of Suzanne Linke were all a source of both joy and enlightenment.

*Abhinaya Sangam*, where Rohini Bhate (Kathak) and Kalanidhi Narayanan (Bharata Natyam) interpreted well-known compositions of the North and South, had a special appeal for discerning dance lovers.

The Kerala Kalamandalam's Kathakali presentation and an Odissi dance recital by Guru Kelucharan Mohapatra and Sanjukta Panigrahi were applauded for their classical bias. Lovers of ballet were entranced by the varied programme presented by the 90-member troupe of the Bolshoi Theatre Ballet of the USSR. The five performances of the troupe were witnessed with great enthusiasm by packed houses. Ballet lovers also found innovative work of the Bulgarian Ballet extremely fascinating while the Lithuanian Music and Dance Ensemble from the USSR also won the warm admiration of audiences.

There were two programmes which were specially valued by Marathi-speaking audiences: a reading of Ram Ganesh Gadkari's classic, *Raj Sanyas* by P. L. Deshpande and, on the occasion of the birth anniversary of B. R. Borkar, *Eka Anandyatra Kavitechi*, a programme of readings from his poems presented by P.L. and Sunita Deshpande.

The film projection facilities in the Tata Theatre were inaugurated in April with a screening of *The Sleeping Beauty*, a ballet film from the USSR. Films of superior artistic merit—*Umrao Jaan*, *Shatranj Ke Khilari*, *The Swan Lake*—were screened in the Tata Theatre. Smita Patil, who played the lead in *Bhumika*, was present in person at the screening of this film. *36 Chowringee Lane* and *Juno* were screened as a mark of respect to the memory of Jennifer Kapoor. The birth and death anniversary of William Shakespeare was commemorated by a screening of *Henry V* featuring Laurence Olivier.

A Memorial Meeting was held in the Tata Theatre to mourn the death of Indira Gandhi assassinated only three weeks after her visit to the Tata Theatre to witness *Il Barbiere di Siviglia*, and to pay homage to her devotion to the cause of peace, secularism, non-alignment and the development of the arts.

1985 was ushered in with a brilliant santoor recital by Shivkumar Sharma accompanied by Zakir Hussain on the tabla. In the same month there was a fascinating programme by a Karnatic Instrumental Ensemble (Tala Vadya Katcheri). The participating artistes were Umayalpuram Sivaraman (mridangam), N. Ramani (flute), V. Nagarajan (kanjira), E. M. Subramanyam (ghatam) and Mayavaram Rajaraman (morsing). Another interesting programme was a veena recital by K. S. Narayanaswami, one of the leading instrumentalists of the country. Parveen Sultana, the well-known vocalist, roused an enthusiastic response. Gangubai Hangal, a senior exponent of the Kirana *gharana*, gave a fine recital on the eve of her departure for Paris to participate in the Festival of India celebration in France. A

percussion programme by Sumire Yoshihara and Yasunori Yamaguchi was much appreciated by connoisseurs of rhythmic patterns.

The National Centre and Grindlay's Kala Sangam co-sponsored a festival of Classical Music and Dance. The artistes featured in it were Bismillah Khan on the shehnai and Ravi Kiran on the gottuvadyam; Guru Kelucharan Mohapatra in a programme of Odissi Dance and Mallikarjun Mansur in a recital of classical



Pandit Mallikarjun Mansur

Hindustani music. The whole Festival was dedicated to the Anandvan of Baba Amte, who himself was present during the entire festival. International Music Day was celebrated with a recital of Hindustani classical music by Padma Talwalkar. Of special interest to music lovers was a nadaswaram recital by Namagiripettai Krishnan.

Among the highlights of the East-West Festival of the Arts held in November was a sarod recital by Ustad Amjad Ali Khan with Shafaat Ahmed Khan on the tabla. A full house responded enthusiastically to a programme on the 15th of November, embodying the legacy of the saints as interpreted in devotional music by Purushottamdas and Anup Jalota. A programme of *Bhavgeet*, one of the musical forms that contributed a heightened awareness in Maharashtra of the relationship between music and poetry, was presented by P. L. Deshpande and Ashok Ranade. The participating artistes were senior musicians like Gajanan Watwe, Jyotsna Bhole, Manik Verma, Sudhir Phadke and popular artistes of the present day. A recital by D. K. Pattamal, one of the most distinguished vocalists of the Karnatic school, was extremely well received. Pandit Jasraj, an eminent vocalist of the Hindustani classical tradition, drew a full house.

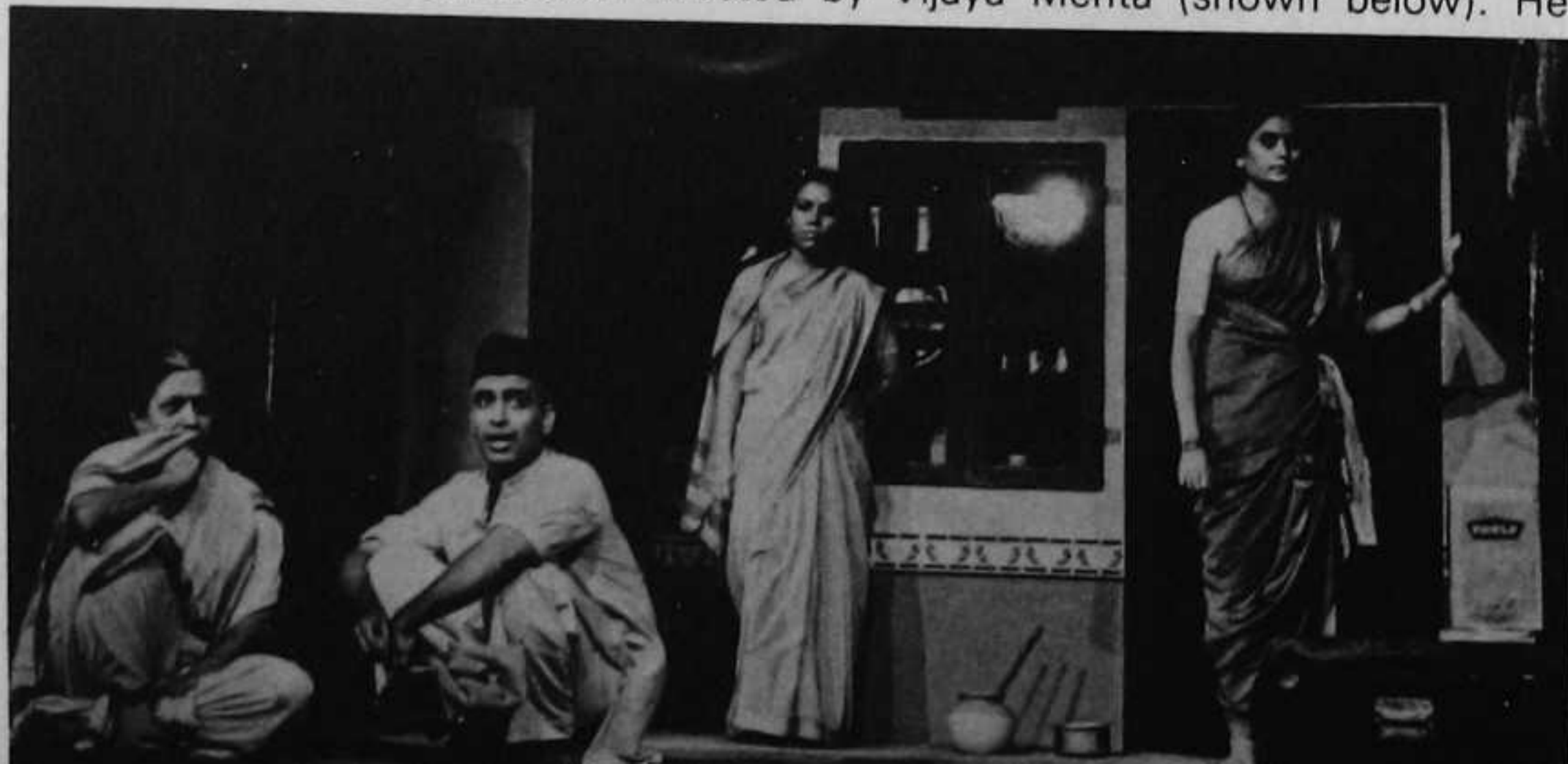
Among the programmes of western classical music arranged during the year was a concert by Goeppinger Liederkrantz, an established choral group from West Germany, joined by the Paranjoti Academy Chorus. The Christof Lauer Quartet presented a programme of Jazz Music. Jean Philippe Laffont, with Anne Marie Fontaine, gave a recital of opera music. Bombay Philharmonia performed under the baton of Dr. George Trautwein with Freda Soares as the soloist. Of exceptional interest were the programmes arranged in commemoration of the

tercentenary year of the birth of Johann Sebastian Bach and George Frideric Handel. There was a piano recital by Marialena Fernandes, two cello recitals by Anup Kumar Biswas, a commemorative concert by the Bombay Chamber Orchestra (with four musicians from the Royal College of Music, London) and the Paranjoti Academy Chorus (Conductor: Coomi Wadia). The soloists were Jagdish Mistry, Charles Sewart, Celia Lobo, Zarine Hodiwalla and Reginald Jacob. Iwao Suzuki's recital on the classical guitar generated enthusiasm as did the performance of the Montreal Chamber Trio. Music lovers also enjoyed immensely An Evening with John Denver, the American folk singer and composer. This was a benefit concert in collaboration with The Hunger Project.

A special programme, Tradition and Innovation in Indian Dance, was arranged as a follow-up of the East-West Dance Encounter. Chandralekha's *Angika*, with a group of twenty dancers and Kalari artistes, incorporated the traditions of dance and body language in India. Ileana Citaristi's *Narcissus*, with music by Igor Wakhevitch, was based on the Greek myth. Guru Govindan Kutty offered a Kathakali interpretation of the music of Xenakis. Astad Deboo presented dance creations to the music of J. S. Bach, and Kumudini Lakhia's group choreography was based on *The Peg*, a poem by Sarveshwar Dayal Sharma. A Choreographer's Workshop was held on the same theme of tradition and innovation and the work of the participants was embodied in a three-hour programme of open rehearsals and performances. One of the main participants was Suzanne Linke from the Federal Republic of Germany. A presentation which roused keen interest was *Angaraga* (Music of the Body) in Kathak style. It was choreographed by Birju Maharaj, who was present in person to guide the dancers of the Kathak Kendra.

January 1985 saw two interesting programmes in the sphere of drama: a solo theatre performance based on the novels of Jane Austen by Geraldine Mcewan (from the United Kingdom), and a one-man theatre presentation by Brian D. Barnes (also from the United Kingdom) drawing from *The Pickwick Papers* by Charles Dickens.

*It's All Yours, Janab*, directed by Bharat Dabholkar, introduced to non-Marathi theatre lovers the robust humour and satirical intent of P. L. Deshpande's original. Om Puri's appearances in *Bichchoo* and *Udhvasta Dharmashala* offered audiences an opportunity to witness the multi-faceted talents of this remarkable actor. The taste for comedy was satisfied by *Run for Your Wife*, *Khelaiya* and *Adaa* which all became exceedingly popular. *Padgham* and *Mahanirvana*, produced by the Theatre Academy, Pune, attracted Marathi-speaking play-goers as did Mahesh Elkunchwar's *Wada Chirebandi* directed by Vijaya Mehta (shown below). Her



Hindi version of *Shakuntala* also earned considerable appreciation. Rangamandal of Bhopal, Habib Tanvir's Naya Theatres, Prayog from Delhi and Bohurupee from Calcutta were all invited to bring their productions and present them under the National Centre's auspices before Bombay audiences.

A very significant event for lovers and practitioners of drama was the commissioning, on the 1st of November, of the Tata Steel Jubilee Theatre, conceived and designed for experimentation in theatre. Gifted to the National Centre by the Tata Iron and Steel Company in commemoration of its Platinum Jubilee, this 300-seat theatre attracted directors and actors alike by the flexibility of its performing and staging areas.

The East-West Visual Arts Encounter, held in February 1985, attracted more than thirty participants from foreign countries and India. Basic artistic concepts, experiments and work modes in the visual arts as pertaining to the west and India, were analysed in the discussions, and demonstrated in the open workshop held on the closed lawn of the Tata Theatre. The films shown on the occasion, particularly *Picasso, the Man and His Work* directed by Edward Quinn, were extremely enlightening and of high aesthetic value.

A Hungarian Film Festival was held in March and five feature films by outstanding directors were screened. Canada Week was also celebrated with screenings of feature films and documentaries and a concert by the Montreal Chamber Trio. A Festival of American Video Films was also organised in December 1985.

In the first week of January 1986 theatre-goers were offered an evening of sheer enjoyment with three one-act comedies by Anton Chekov, directed by Naseeruddin Shah in which he himself appeared in two.

The most significant event of the month was the East-West Theatre Encounter in which thirty leading theatre practitioners from India and abroad participated.

In the meanwhile the Tata Theatre continued to draw on the energies and talents of local directors. Arvind Joshi's Gujarati plays, Janak Toprani's *The Imaginary Invalid*, with Naseeruddin Shah in the lead, was a popular draw. Pransukh Nayak, a veteran of the Gujarati stage and now based in Ahmedabad, offered glimpses into the traditional style of drama presentation. Breezy comedies, topical revues, replete with music and dance like *Bottoms Up*, made the Tata Theatre a popular venue for weekend entertainment. Most of the active theatre groups in Bombay, assured of a large and responsive audience, excellent staging conditions and superb acoustics, expressed eagerness to perform in the Tata Theatre. The National Centre's share of the income from popular entertainers could thus be utilised for the promotion of serious theatre.

Music lovers in Maharashtra enjoyed a delightful evening on the occasion of the Diamond Jubilee of K. P. Khadilkar's *Sangeet Maanapmaan*. P. L. Deshpande and Ashok Ranade conducted this programme in which eight talented young musicians rendered a selection of songs from this classic of the Marathi stage.

K. V. Narayanswamy, a leading vocalist of the Karnatic tradition, gave a recital with V. V. Subramaniam on the violin and Palghat Raghu on the mridangam.

The rich heritage of the stage music of Gujarat, a Cambridge Society Drama Fund Presentation, was represented by songs from twenty Gujarati plays spanning the period from 1890 to 1970. Purushottam and Anup Jalota, the two distinguished exponents of devotional music, were presented in a Benefit Concert for the Mani Bhavan Gandhi Sangrahalaya. Jagjit Singh, the well-known *ghazal* singer, was featured in a Benefit Concert in collaboration with Bal Varsha Pratishtan and the Tata Iron and Steel Company. A programme by T. V. Gopalakrishnan, an accomplished vocalist of the Karnatic tradition, drew South Indian music lovers.

A new feature was introduced in the National Centre's programmes through the presentation of *Khazana 86* on three consecutive days—the 2nd, 3rd and 4th of May. Shobha Gurtu, Arati Ankalikar and Shahid Parvez were featured on the first day, the accent being more on the classical and semi-classical segment in Hindustani music. The second day's programme featured young *ghazal* singers and the evening ended with a recital by Anup Jalota. The main attractions of the third day were Peenaz Masani, Chandan Dass and Pankaj Udhas. The three-day festival was immensely popular with those listeners who favour light music. However, the emphasis on classical music was reiterated when lovers of Hindustani classical music were offered a wonderful opportunity to listen to a delightful concert of *raga*-s presented by Kishori Amonkar.

A rather unusual programme was the sitar concert, *Om: Ecstasy and Symphony*, conceived and conducted by Kartick Kumar to depict the evolution of Hindustani music through classical *dhrupad*, *dhamar*, *khayal*, *tappa* and *thumri* as well as the lighter styles of *bhajan* and *dhun*. *Bhajan Yatra*, an evening of *bhajan*-s dedicated to Lord Rama, attracted an audience with a keen interest in devotional music.

An event of special significance was a sitar recital by Pandit Ravi Shankar when he performed before a packed house, in a Benefit Concert for Ustad Khadim Hussain Khan (shown below).



In the sphere of western classical music, a programme by the Bombay Chamber Orchestra, with Joachim Buehler as Guest Conductor and Situ Singh Buehler (soprano) and Mehroo Jeejeebhoy (pianoforte) as soloists, evoked warm response from the audience. The Minnesota Opera in two performances of the musical, *Once Upon a Mattress*, a blend of theatre, dance, song and pageantry, attracted full houses.

A recital by Igor Oistrakh, the world-renowned Soviet violinist, was a source of delight to connoisseurs of western classical music. Those who favoured a lighter variety of music were delighted with the presentation by the Bombay Chamber Orchestra, with four musicians of the Royal College of Music, London, of a concert of classical music and Viennese waltzes.

The most memorable event of the year was the visit of the Bamberg Symphony Orchestra. The stage of the Tata Theatre was extended to accommodate the 82-member orchestra. Under the baton of Horst Stein the orchestra gave two memorable concerts, featuring in the programmes Beethoven's Eroica Symphony played with classic precision and brilliance of sound in the unusually clear acoustics of the theatre.



Bamberg Symphony Orchestra

A programme which won the hearts of the audience was a choral music recital of Les Petits Chanteurs a la Croix de Bois (The Little Singers of Paris), a 26-member choir of young children, who presented an enchanting selection of songs from their extensive collection. The Ambassadors of Opera and Concert Worldwide, featuring artistes, Prima Donna and principal singers of the Metropolitan Opera of New York, gave two fine performances of arias, duets, trios and quartets.

The Oyster Band from the United Kingdom was a popular draw. The Madrigal Choir Aachen, a 32-member choir from the Federal Republic of Germany, demonstrated during its concert its wide repertoire, ranging from the music of the Renaissance, the Baroque and Romantic periods to contemporary music.

The Experimental Theatre became a popular venue for programmes of western music involving duos, trios and quartets. Among the more interesting of

such programmes was a Lieder Evening featuring Zarine Ghadiali-Hodiwalla and Mehroo Jeejeebhoy; Bernard Wambach (piano) with Mircea Ardeleanu (drums); the Bonn Percussion Ensemble; Claudio Ferrarini (flute) and Claudio Piastra (guitar) from Italy; Heidi Peter Indermuhle (flute) with Michel Rutscho (guitar) from Switzerland.

Among the dance programmes of interest was an Evening of Modern Dance featuring Daniel Maloney, Principal Male Dancer with the Martha Graham Dance Company till 1978; Uttara Coorlawala, dance-choreographer and Artiste-in-Residence with the New York State Council for the Arts and Nada Clyne, composer, singer and musician.

Lovers of the classical Indian tradition were entranced by the beautiful Bharata Natyam recital of Alarmel Valli, a leading exponent of the Pandanallur style. Another programme which evoked keen enthusiasm was Yamini Krishnamurti's Bharata Natyam recital. The 20-member Manipuri Jagoi Marup presented a programme of classical and folk, drum and martial dances. The Darpana Academy of Performing Arts, Ahmedabad, offered two dance-dramas, *Chandalika* and *Ganga*, directed and choreographed by Mrinalini Sarabhai.

There were two cultural programmes in honour of eminent guests from abroad: Shivkumar Sharma (santoor) with Zakir Hussain (tabla), Chitra Visweswaran in a Bharata Natyam recital and Kathak dances choreographed by Kumudini Lakhia were presented in the distinguished presence of Queen Beatrix of the Netherlands and His Royal Highness Prince Claus. An Odissi dance recital by Sanjukta Panigrahi and Kelucharan Mohapatra and a sitar recital by Kartick Kumar were arranged in honour of His Royal Highness the Duke of Edinburgh and His Royal Highness the Duke of Kent.

The screenings in the Tata Theatre continued to attract a sizeable section of the Members of the Performing Arts Circle. *Mirch Masala*, directed by Ketan Mehta, *Susman*, directed by Shyam Benegal and *Rao Saheb*, directed by Vijaya Mehta, were received with warm applause. Among the foreign films *Anna Pavlova*, *The Human Factor* and *The Conductor* evoked an enthusiastic response.

The year 1987 began with a recital of classical music by Pandit Bhimsen Joshi who, in unusually good form, held the attention of a rapt audience. A special programme was held in memory of Bade Gulam Ali Khan, featuring Protima Bedi in a recital of Odissi Dance and Munawar Ali Khan in a recital which brought out the full contours of the Patiala *gharana*. L. Subramaniam, the Indian violinist of international renown, performed at the Tata Theatre in January. Budhaditya Mukherjee, the well-known sitarist, was featured in a recital organised in honour of the Earl of Harewood, the Director-General of the Adelaide International Festival. Lovers of light classical music were rewarded by a delightful recital by Shobha Gurtu. *Khazana '87* featured both promising and established artistes of the *ghazal* genre and, as usual, proved very popular. *Bhajan Yatra* also drew a packed house of music lovers specially interested in devotional music. International Music Day was celebrated with a rudra veena recital by the leading exponent of the *dhrupad* tradition, Ustad Zia Moinuddin Dagar. A special programme *Johaar Maai Baap* was arranged as a musical tribute to Bal Gandharva, the legendary actor-singer of the Marathi stage, on the occasion of his birth centenary. Presented by P. L. Deshpande it featured well-known musicians like Asha Khadilkar, Shruti Sadolikar and Bhimsen Joshi. Ustad Amjad Ali Khan's sarod recital attracted a knowledgeable audience



*Pandit Bhimsen Joshi performing on the occasion of Bal Gandharva's Birth Centenary celebrations.*

interested in instrumental music. Connoisseurs of Karnatic music had a wonderful opportunity to listen to a special programme featuring N. Ramani on the flute, with Palghat R. Raghu on the mridangam and Shri Nagaraj on the violin. Among the major concerts of western music was the Loewe Quartet of the German State Opera, Berlin, Robert De Gaetano's piano recital, and a guitar recital of classical music by the distinguished musician, Liona Boyd. The second half of the year witnessed a series of programmes: the Silver Jubilee of the Bombay Chamber Orchestra was celebrated with a concert with Arkady Aronov on the piano and Emmanuel Young as Guest Conductor; Crystal Echo from Japan, featuring the well-known Kai Emiko Quartet; Galina Heifetz on the violin with Mehroo Jeejeebhoy on the piano in a programme of works by distinguished composers. Performances by Soviet artistes, as part of the Festival of the USSR in India, were the highlight of the end-of-year programmes: a memorable concert by the renowned 100-member Orchestra of the Bolshoi Theatre, one of the finest in the world;

*The Bolshoi Orchestra in the Tata Theatre*





'Masters of Soviet Art', a fascinating glimpse of the talent and virtuosity of artistes performing in both the folk and classical genre and two evenings with 75-member State Orchestra of Wind Instruments of the RSFSR offered a lively and delightful fare.

The Experimental Theatre continued to be the venue of recitals (solo, duo and trio) by Indian and foreign artistes. Among the innovative dance recitals featured early in the year were Astad Deboo's presentation of modern dances choreographed by him and *Nrityaganga* by Sucheta Bhide-Chapekar which was a blend of the Bharata Natyam dance idiom and Hindustani classical music. The classical element was strongly present in the programmes featuring the Kathak traditions of Lucknow, Kalamandalam Kshemavathy in a Mohini Attam recital and Alarmel Valli in a Bharata Natyam performance. A Dance Appreciation Course was conducted by Dr. Sunil Kothari where the lectures on Bharata Natyam, Odissi, Kathakali and Kuchipudi were reinforced by live demonstrations and screenings of Dance Films.

The Tata Theatre regularly featured the popular entertainers as well as serious productions by various dramatic troupes. Maharashtrian audiences were attracted to the Marathi adaptation, *Tee Phulrani*, of Shaw's *Pygmalion* with Priya Tendulkar and Sadashiv Amrapurkar in the lead roles. *Maza Khel Mandu De*, written and directed by Sai Paranjape, appealed to those with a concern for some of the acute problems faced by women.

The Experimental Theatre offered opportunities to amateur groups to present a young cast in serious plays, with the accent on the social and psychological dimensions in human existence (*Nuts, Agnes of God, Sanket, Shatakhanda*). Attempts were also made to infuse the elements of music and dance as part of the folk idiom adopted in presentation.

The films screened in the Tata Theatre retained their appeal. Aravindan's *Chidambaram* and Jabbar Patel's *Subah*, featuring Smita Patil, were screened as a tribute to her memory. A Festival of Canadian Films was organised in February where feature films of note and short educational films were screened. Among the outstanding films screened towards the close of the year were *Mephisto* directed by Istvan Szabo and *Tabarana Kathe* directed by Girish Kasarvalli. The expectations of serious students of the art of cinema were fully realized during the programme of screenings of the renowned director, Andrei Tarkovsky.

A new feature was added to the programmes schedule: Poets reading their poems at the Experimental Theatre once a month on a Sunday morning. This poetry session and, in particular, the comments of the poet as he introduced his poems have attracted the attention of critics as well as young people with strong literary interests.

1988 commenced with a Festival of Classical Music organised in collaboration with Sajan Milap and featuring senior artistes like Kishori Amonkar and Bhimsen Joshi along with Lalith Rao, Malini Rajurkar and Rashid Khan. An unusual programme was organised in January to celebrate the centenary of the Bombay Art Society. It presented M. F. Husain painting a huge canvas to the strains of Pandit Bhimsen Joshi's music in the presence of an engrossed and delighted audience.

'Jazz and its Development through the Century' was the subject of an illuminating lecture and demonstration at the Little Theatre by Francois Nicoulaud, Consul-General of France in Bombay. Towards the close of the month, *Ramayana*, a dance drama was performed with élan by handicapped children.

February opened with an outstanding Kathak recital by Birju Maharaj. It was the inaugural function of the Kilachand Memorial Foundation. Lovers of western classical music were delighted with the performance of the Mistry String Quartet and the Allegra Chamber Players.

The highlight of the year was the installation in the Tata Theatre of India's first Concert Pipe Organ. The organ is a gift to the National Centre for the Performing Arts from the Indo-German Chamber of Commerce in response to a request addressed to it by the Trustee-in-Charge at the time of the celebration of the tricentenary of the birth of Johann Sebastian Bach and George Frideric Handel in 1985, when India's Commemorative Postage Stamps in homage to them, designed by the Trustee-in-Charge, was released in the precincts of the NCPA. The organ has been manufactured by the renowned German firm, Rudolf von Beckerath, after its Director, Timm Sckopp, had visited Bombay to study the shape, size and acoustic properties of the Tata Theatre. The Pipe Organ was inaugurated with a series of three concerts organised in close collaboration with the Max Mueller Bhavan, whose Director, Dr. (Mrs.) Anke Wiegand, invited the distinguished German organist, Prof. Edgar Krapp, to come to Bombay for the purpose. After an opening concert of the Organ Solo by Prof. Krapp, there were two subsequent concerts, one featuring the Bombay Chamber Orchestra, and the other the Paranjoti Academy Chorus conducted by Coomi Wadia, with Prof. Edgar Krapp at the Organ (shown below).



The inaugural programme of the ICICI-Siddharth Mehta Festival of Arts consisted of a vocal recital by Pandit Jasraj; a performance of Mahesh Elkunchwar's socially relevant Marathi play, *Wada Chirebandi*, directed by Vijaya Mehta. A highlight of the Festival was the Gujarati poetry reading by the distinguished poet Umashankar Joshi. The Festival ended on an exuberant note with a Kathak performance by Kadamb Centre for Dance and Music conducted by Kumudini Lakhia.

*Pestonjee*, a Hindi film directed by Vijaya Mehta and starring Naseeruddin Shah and Shabana Azmi, was shown to a packed house before its public release.

In April, the second phase of the Festival of the USSR in India brought to the Tata Theatre the Armenian Komitas State Quartet and the String Quartet of the Gosteleradio, USSR, in two immensely enjoyable concerts.

As a culmination of their ongoing workshops, the Theatre Development Centre produced two one-act plays: *Ghutan*, a Hindi adaptation of Kesinsky's *Death in Instalments* and *Virupika: Madhuchandra*, a Marathi play by Vinda Karandikar.

The Paranjoti Academy Chorus teamed with Rose Kern, a distinguished organist from Hamburg, for a concert of works by Bach and Mendelssohn-Bartholdy conducted by Coomi Wadia. Later in the month The Mozarteum Quartet, Salzburg, received an enthusiastic response from lovers of western music. The month ended with a performance at the Experimental Theatre of scenes of love from several plays by Shakespeare specially designed to commemorate his birth and death anniversaries, the timelessness of the theme and the incomparable beauty and power of his drama and verse. The production was cosponsored by the Centre with Hosi Vasunia Productions.

Pandit Jitendra Abhisheki captivated lovers of Hindustani classical music at the beginning of May. Film lovers were held spellbound by three outstanding Italian films by the well-known Taviani brothers, Paolo and Vittorio. To celebrate the golden jubilee of Alliance Francaise de Bombay, *Such a Lovely Bastille Day*, an English musical was staged at the Experimental Theatre. The month ended with a lively performance by Touch of Brass, a popular and classical brass quintet.

June was marked by yet another addition to the facilities at the Centre in the form of the Godrej Dance Academy Theatre which was inaugurated on 3rd June with a Bharata Natyam recital by Chitra Visweswaran.

An unusual programme scheduled during the month was RAGA YAMAN so devised as to indicate the numerous possibilities of expression and form latent in the *raga*. It was presented in *dhrupad*, *dhamar*, *khyal*, *tarana*, *tappa* and Marathi *Natyasangeet* styles by Pandit K. G. Ginde, Sharad Sathe, Padma Talwalkar and Archana Kanhere. This presentation has set a precedent for similar exercises in other *raga*-s.

Handel Manuel, the well-known organist from Madras, was featured in a concert with the Stop-Gaps Choral Ensemble. Kumar Sambhava Harikatha was presented in Sanskrit in the form of the ancient art of story-telling from Andhra Pradesh. The Artistic Ambassadors from the USA, Richard and Alice Slavich, delighted the audience with a superb concert of the cello and piano at the Experimental Theatre in July.

*Mari Pachhi Kaun*, a Gujarati play written by Adi Marzban, was staged at the Tata Theatre as part of the Adi Marzban Memorial Function and enjoyed by Parsi theatre lovers on Parsi New Year Day.

The Godrej Dance Academy Theatre was the venue for *Ashtanayika*-s in Bharata Natyam by V. P. and Shanta Dhananjayan.

In September, Kathakali enthusiasts were enthralled by a performance of *Soorpanakhankam* by Kerala Kalamandalam at the Experimental Theatre.

At the beginning of October, Karnatic music lovers responded enthusiastically to a vocal recital which featured T. V. Sankaranarayanan accompanied by Palghat Raghu on the mridangam.

November saw the opening shows of two outstanding Marathi plays at the Experimental Theatre: *Ek Zunj Waryashi*, P. L. Deshpande's adaptation of Dozortsev's *The Last Appointment*, directed by Waman Kendre and Mahesh Elkunchwar's *Atmakatha* directed by Pratima Kulkarni and featuring Dr. Shreeram Lagoo.

Frank Barrie's one-man show "Macready" at the Tata Theatre, evoked a warm response from the audience. November featured sculptor-painter B. Vithal painting two canvasses to the strains of Amjad Ali Khan's sarod at the Tata Theatre. Lovers of western music were treated to two exhilarating evenings, a concert by the Kirov Orchestra with L. Subramaniam (violin), the last programmes of the Festival of USSR in India.

December was a month of festivals and other interesting activities. 'Smriti Manjusha', a noteworthy Kathak recital by the pupils of the late Mohanrao Kallianpurkar, was followed by a week-long Bombay Film Festival featuring 22 films from India and abroad and a three-day workshop involving film makers from India, France and Germany. Later in the month Robert Helmschrott delighted audiences with two concerts on the pipe organ, followed by the popular annual Festival of Festive Music organised in association with the Stop-Gaps and several choirs from Bombay, Pune and Madras. The year ended with two masterly and memorable performances by the world renowned cellist Mstislav Rostropovich accompanied by India's Fali Pavri on the piano.

A highlight of the year was *Sawan* involving six artistes who presented the various types of forms of *bandish*-s which evoke different emotional response of rains, rainy season, creativity, earth and related themes. The programme was devised and presented at the Tata Theatre by P. L. Deshpande and Ashok Ranade (shown below).



## THEATRE FOR EXPERIMENTATION IN DRAMA

The Tata Iron and Steel Company, in commemoration of its Platinum Jubilee, presented to the National Centre for the Performing Arts, India's first Theatre for Experimentation in Drama. Unveiling the foundation plaque on 27th May, 1982, J. R. D. Tata said, "As Chairman of the Tata Iron and Steel Company, I am very happy that this old Company of ours, born out of the inspiration and pioneering spirit of Jamsetji Tata, shows, 75 years later, that it is still open to new pioneering ideas."

The Theatre was formally inaugurated by Russi Mody on 25th April, 1986 as Chairman and Managing Director of the Tata Iron and Steel Company. He remarked that few cities in the world could boast of a Theatre for Experimentation in Drama and that Bombay was fortunate to have such a facility. His company regarded itself privileged to be associated with a project which would make a worthwhile contribution to the cultural enrichment of Bombay.

The 300-seat Experimental Theatre is designed to give the fullest scope for experimentation. It is an air-conditioned, acoustically treated auditorium with a floor area of over 3,300 sq. ft., and a height of 33 ft. Its seating and performing area units are made up of modules which can easily be placed in different ways to create variable arrangements and capacities. The seating and staging units are pre-designed and pre-fabricated so as to make it easy to have them moved or packed or stored away. Thus, it is possible to stage any type of performance, from the conventional "proscenium type" to one requiring complex, asymmetrical and off-beat arena settings. A ceiling grid-frame and a cat-walk system provide total flexibility for modularised lighting and prop facilities and provide an incentive for innovation. On three sides, additional balconies with 50 seats have been provided at a height of 13 feet. These seats offer an interesting view of the area below.

On the occasion of the Theatre's formal inauguration on the 25th April 1986 by the Tata Steel Chairman, Russi Mody (shown below), *Tarantula Tanzi* (directed by Alyque Padamsee), a play about the new emerging woman and set in a wrestling ring was performed.



The first production scheduled in the Theatre after its inauguration was a Marathi adaptation by Satish Alekar of the German play *The Flood* by Gunther Grass, *Pralaya*.

*Mass Appeal*, directed by Pearl Padamsee, utilised the moveable acting and seating areas of the Experimental Theatre to suggest the interior of a church and offered full scope for the acting abilities of Hosi Vasunia and Ronnie Screwvala. *Tathaiya*, a free Gujarati adaptation of Satish Alekar's Marathi *Mahanirvana*, was specially conceived by Mahendra Joshi for the Experimental Theatre. Its black humour and its innovative use of all the areas, including the catwalks, continue to attract theatre lovers.

The Experimental Theatre will be the focal point of the new Centre for Theatre Development established with an initial grant from the Ford Foundation.

It is hoped that this theatre, utilised for workshops, readings, lecture-demonstrations and performances will become a laboratory where practitioners in drama can co-operate with musicians, dancers, film directors, photographers, painters and sculptors to hammer out new concepts, meet fresh challenges. Certain kinds of music and dance recitals and folk presentations, more suited to an intimate atmosphere of appreciation, also find a place in the programmes scheduled for this Theatre. The Theatre will also encourage inter-media cultural events, act as a seeding-bed for new forms of cultural communication and usher in the beginning of a Renaissance in theatre and the allied arts.



## RESEARCH IN THEATRE DEVELOPMENT AND ETHNOMUSICOLOGY

by

Ashok Ranade

*Asst. Director, Research and Ethnomusicology*

A department of Ethnomusicology was envisaged from the inception of the National Centre for the Performing Arts (NCPA) and is featured in the NCPA's first Organisation Projection twenty years ago as shown in the Appendix.

Computerised research into the construction of Indian musical instruments was started about fifteen years ago and is reported elsewhere in this volume. On the basis of the recognition of this programme by the Central Government's Department of Science and Technology, the Central Board of Direct Taxes extended to the National Centre the benefit of Section 35 1 (ii) of the Income Tax Act, up to 1984-85 when the Union Ministry of Finance withdrew it from all organisations.

The NCPA's first Research Programme of Theatre Development and Ethnomusicology was established in 1984 under Dr. Ashok Ranade, Assistant Director, Research and Ethnomusicology.

### Research and Ethnomusicology

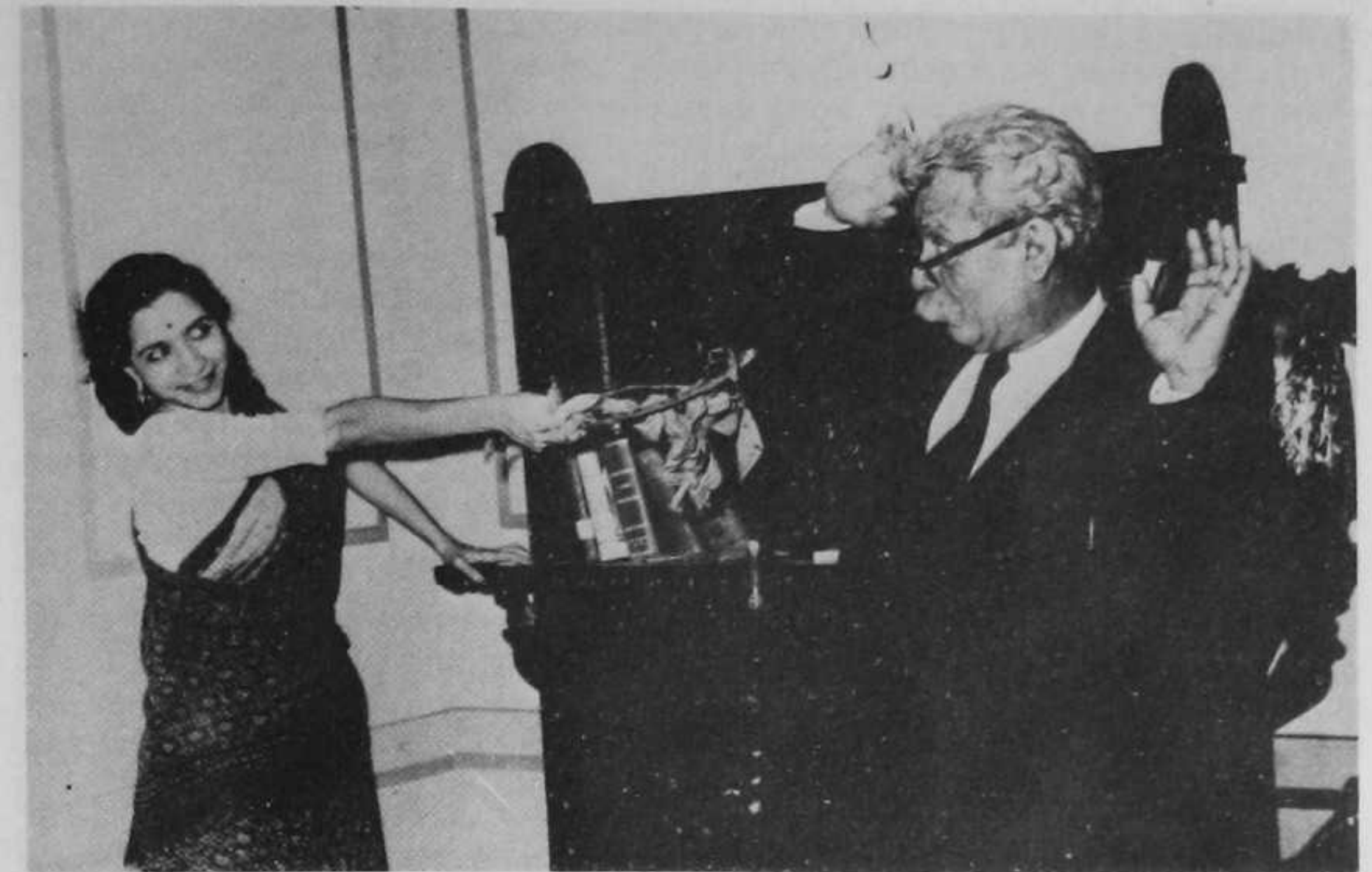
The Research and Ethnomusicology Section carries out research and training activities in the performing arts as well as archival recording and documentation.

The Research and Ethnomusicology Department has two major projects supported by the Ford Foundation in India.

### Theatre Development Centre

The Theatre Development Centre (TDC) was established in 1986 to conduct research, archival documentation and training in all aspects of the theatre. The data collection is aimed at being comprehensive in nature, and the information is grouped under four headings: Personalities, Institutions, Productions and Themes. Documents, publicity material, audio and video recordings, photographs, designs and plans for sets, lights, decor, make-up sketches, costume visualization, etc. are included in this material. Care is taken to adopt a proper methodology with a view to computerized storing, archiving and retrieval, designed to meet the requirements of performers, critics and scholars. Often facts, apparently trivial, offer new insights, and the objective is therefore to collect information on established as well as not-so-well established categories of theatre activities.

The TDC has set up a section of photographs and audio and video recordings for the purpose of documenting past and present theatre practices. The



*Vijaya Mehta and Atmaram Bhende in Sunder Mi Honar produced by Sahitya Sangh, written and directed by P. L. Deshpande.*



*Shabana Azmi and Amrit Pal in Saufaid Kundali produced by IPTA.*

series entitled 'My Life in Theatre' is devoted to documentation of an individual's total contribution to theatre. It includes video recordings of interviews with eminent theatre personalities, along with supplementary material collected from other archival sources. Till December 31, 1988, 18 recordings of personalities from Hindi, Marathi and Gujarati stage have been completed.

Another archival series is devoted to the documentation of theatre practice. For instance, soliloquies (with or without a song preceding or following them) offer a type of theatre practice which is slowly going out of vogue. The Marathi stage abounds in examples of this convention. The series plans to video record selected soliloquies to illustrate this mode. For the series 13 artistes, from the Hindi, Marathi and Gujarati stage tradition, have recorded soliloquies so far. Another series devoted to recording play readings by authors and their interviews now includes 31 playwrights.

Under its training programme the Theatre Development Centre has so far organised workshops in Voice and Speech, Set Design and Light Design in 1987. Workshops on Make-up and Costume were organised in 1988. In the follow-up workshops the trainees produced two one-act plays (1988, 3 performances) and one full-length play (1988, 17 performances).

The TDC has brought out *Facts and News*, a publication intended to facilitate exchange of information with agencies and individuals engaged in activities akin to its own. The publication covers the gamut of activities planned by the TDC, offers glimpses into the work in progress, communicates data and seeks new information. So far 12 issues have been brought out.

#### Workshop in Documentation

Ethnomusicology is a relatively new area of study in any part of the world. The National Centre has just made a beginning in this potentially important field of research and plans to pursue it with dedication.

In view of the widespread interest in the disciplines of Ethnomusicology and Documentation, a series of training programmes have been planned in collaboration with Indian and non-Indian agencies active in the field. Month-long workshops are planned in different parts of India (the Western, Southern, and Eastern Zones), bearing in mind the musical identities and the linguistic diversities of various regions. Twenty participants, engaged in actual field work and documentation of the performing arts, are expected to participate in each of the workshops.

A month-long Workshop in Voice and Speech, conducted in mid-1985 by Ashok Ranade, was arranged for those working in the field of theatre and spoken word.

Seminars are arranged on subjects of academic interest and research potential. A seminar on 'The Art of the Fugue and Indian Music' was conducted in association with the Max Mueller Bhavan on March 5, 1985. A seminar on 'Jain Culture and the Performing Arts' was made possible through generous funding from Shri Kirtilal Doshi. Among the scholars who participated in it on April



*M. S. Sathyu guiding the participants in a workshop organised by the Theatre Development Centre.*

26-27, 1986, were Dr. H. C. Bhayani, Dr. U. P. Shah, Dr. Sagarmal Jain, Dr. V. M. Kulkarni, Shri S. Mahadevia, Dr. P. M. Upadhye, Dr. Gorakshakar and Dr. Kalpana Desai.

#### Appreciation Courses

One of the major functions of the section has been to arrange various courses in the appreciation of the performing arts, bearing in mind the need for a non-curricular approach to the field of artistic endeavour.

The Music Archives of the National Centre contain rare and valuable recordings of eminent exponents of the various styles of Indian music. Guided Listening Sessions are arranged with a view to introducing this music to connoisseurs. Conducted by Ashok Ranade and Padma Rangachari, the sessions include distribution of introductory material, followed by a playback of music and discussion with participants.

Sangeetacharya Ashok D. Ranade, Smt. Padma Rangachari, Prof. Sheryar Ookerjee and Smt. Norma Alphonso conducted nine appreciation courses in Hindustani Classical Music (1985 and 1986), Karnatic Music (1986 and 1987) and Western Music (1987 and 1988) respectively.

Three guided listening sessions were held in 1987 and 1988.

## INTERNATIONAL SYMPOSIUMS AND WORKSHOPS

### East-West Encounters

by

Kumud Mehta

*Asst. Director, Programmes and Publications*

The National Centre for the Performing Arts, Bombay, in cooperation with Max Mueller Bhavan, and in association with the British Council Division of the British High Commission, and organisations within the country such as the Tata Institute of Fundamental Research, as well as the cultural wings of several Consulates, initiated a series of East-West dialogues involving composers, musicians, choreographers, dancers, theatre experts, philosophers and scientists who were invited to participate in an inquiry into the possibilities today of creative work and thought drawing from Indian and Western sources. The project involved seminars and workshops dealing with the fields of music, philosophy, dance, visual arts and drama between 1983 and 1986.

### East-West Music Encounter

While purists on both sides still maintain that any blending and integrating of different music cultures may well yield 'a salad of pseudo-ethnic music' (Alain Danielou), and denounce the need of a 'meridian music' after an accidental and oriental tradition (Klarenz Barlow) and link such 'collage method to colonial thinking' (Luigi Nono), others point to Jazz as a cross-cultural product. Some composers have long ago begun breaking away from their national music language and display an impressive plurality of national and supra-national approaches to contemporary music creation. Non-European music has long fascinated composers like Claude Debussy, Olivier Messiaen, and Jean-Claude Eloy in France, Ton de Leeuw in Holland, Roberto Laneri in Italy, Peggy Glanville-Hicks in Australia while

*Dr. Georg Lechner, as Director of the Max Mueller Bhavan, the moving spirit behind the East-West Music Encounter, with (on his left) Dr. Kumud Mehta, Asst. Director, Programmes and Publications of the National Centre, and (on his right) Pandit Bhimsen Joshi.*



Ravi Shankar, Ali Akbar Khan, Zakir Hussain in India have taken up the challenge of experimenting with Indian and Western music. It was, therefore, useful to examine existing cross-cultural music more closely, analyse its tools, materials and aesthetics rather than oft-heard opinions.

Throughout the eight days of the Music Encounter discussions ran at a high pitch. One stream was formed by the orthodox among Indian musicians and was represented by Fahim-ud-din Dagar. At the other end were musicians representing the western idiom. Among them were Naresh Sohal, the eminent Indian composer who has settled in the West, and the distinguished Soviet composer, Andre Eshpai. A third stream consisted of musicians who, in one way or the other, drew their inspiration from both Eastern and Western musical sources. Peggy Glanville-Hicks, Vanraj Bhatia, Peter Michael Hamel, Michael Vetter, Peter Muller, Roberto Laneri, Neil Sorell, Terry Riley, E. James Arnold, Bernard Bel and Thomas Ross belonged to this category. Even when opinions clashed, the chance to discuss and assess the emerging situations in music in an open forum had a clarifying effect. More importantly, it was not so much a case of receptivity to ideas as to the music itself. In the final analysis, the music at the Encounter—Bhimsen Joshi's *raga* Yaman-Kalyan, Naresh Sohal's 'The Wanderer', Andre Eshpai's Violin Concerto, Zakir Hussain's experiments in percussion, Terry Riley's 'In C', Pandit Ram Narayan's *raga* Shri—transcended the verbal and spoke for itself.



*Mr. Bernard Bel demonstrating on the NCPA's Apple Computer to the participants of the East-West Music Encounter his Melodic Movement Analyser developed at the NCPA in one of its scientific research projects.*

## East-West Philosophy Encounter

## East-West Dance Encounter

The East-West Dance Encounter was held from the 22nd to the 29th of January, 1984. Thirty participants from India and abroad provided a forum for a meeting of minds and exchange of information, when the basic artistic concepts, dance styles and work modes pertaining to India and the West could be analysed. The contribution of Susanne Linke (from the Federal Republic of Germany) in infusing a mood of seriousness and commitment in the discussion was outstanding.

The participants from the West were enthralled by the beauty and vitality of Indian dance, but not quite aware of the crisis within it: the desire of innovation battling with the eagerness to stay within the precincts of the traditional form. The Indian participants and audiences were fascinated by the innovative and challenging elements in the performances from the West. The evening performances by Susanne Linke, Yamini Krishnamurti, Carmen DeLavallade, Sonal Mansingh, Astad Deboo, Ileana Citaristi, Chitra Sundaram, Bharat Sharma, Sucheta Bhide, Mrinalini and Mallika Sarabhai (with the Darpana troupe), Uttara Asha Coorlawala, Patrizia Ceroni, Chandralekha and her troupe, Gerhard Bohner, Andreine Bel, Kumudini Lakhia and her Kadamba troupe, Stephen Long, Dominique Bagouet evoked a warm response and formed the subject of lively discussion in the closed sessions.

*Distinguished dancers and choreographers from India and abroad in a lively discussion in the Recording Auditorium including Kumudini Lakhia, Chandralekha, Susanne Linke, Carmen DeLavallade, Sucheta Bhide, Sharon Lowen.*



*The opening session of the East-West Philosophy Encounter. At the end table are seated Mr. J. J. Bhabha, the NCPA Trustee-in-Charge, and Dr. Georg Lechner, then Director of the Max Mueller Bhavan.*

The East-West Philosophy Encounter was held from the 14th to 19th of November 1983. Discussions centred on whether science, philosophy, the arts and religion were mutually exclusive or mutually complementary. East and West were viewed as spiritual poles rather than as geographical notions, and the difference tended to emerge as one between Western *science* and Eastern *mysticism*. 'The Part and the Whole' concept was analysed. The analytical and scientific method proceeds from part to whole while the organic approach holds that knowledge is not made up of isolated parts, the areas which science studies being only relative wholes. The Encounter was a valuable experience for the participants and the observers as well as for those who attended the public lectures. The speakers at the Encounter included Prof. A. Bharati of Syracuse University, New York, Dr. J. I. Cabazon of the University of Wisconsin, Prof. J. E. Charon of France, Dr. Alex Comfort, philosopher and Professor of the Neuro-psychiatric Institute, UCLA, Dr. Paul Davies, Professor of Theoretical Physics of the University of Newcastle-upon-Tyne, Dr. Walter A. Frank of the University of Bonn, Professor Ashok Gangadean, Professor Susantha Goonatilake, Dr. Stanislav Grof, Dr. Wilhelm Halbfass, Professor of Philosophy at Gottingen and Philadelphia, Dr. J. L. Mehta, Professor Emeritus of Philosophy of Banaras Hindu University and Hawaii University, Professor Klaus Meyer-Abich of the University of Essen, Dr. Elizabeth Rauscher of the J. F. Kennedy University, Professor H. J. P. Reitbock of Marburg University, Prof. Vieillard-Baron of the University of Tours and Prof. Scheibe of Gottingen University. The participants included Professors of the Tata Institute of Fundamental Research and other institutions.

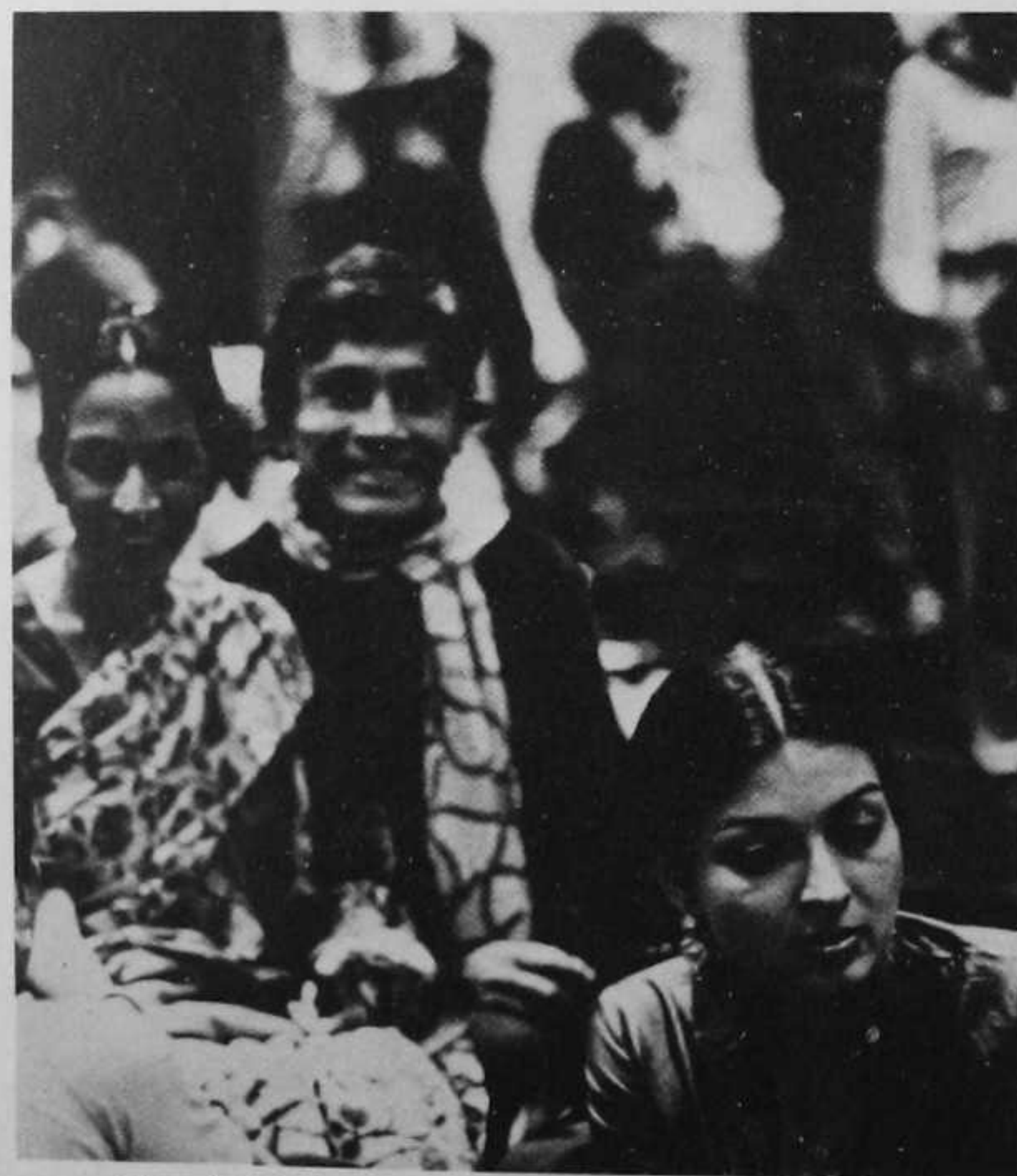




*Yamini Krishnamurti*



*Susanne Linke*



*Mrinalini Sarabhai, Ram Gopal and Mallika Sarabhai*

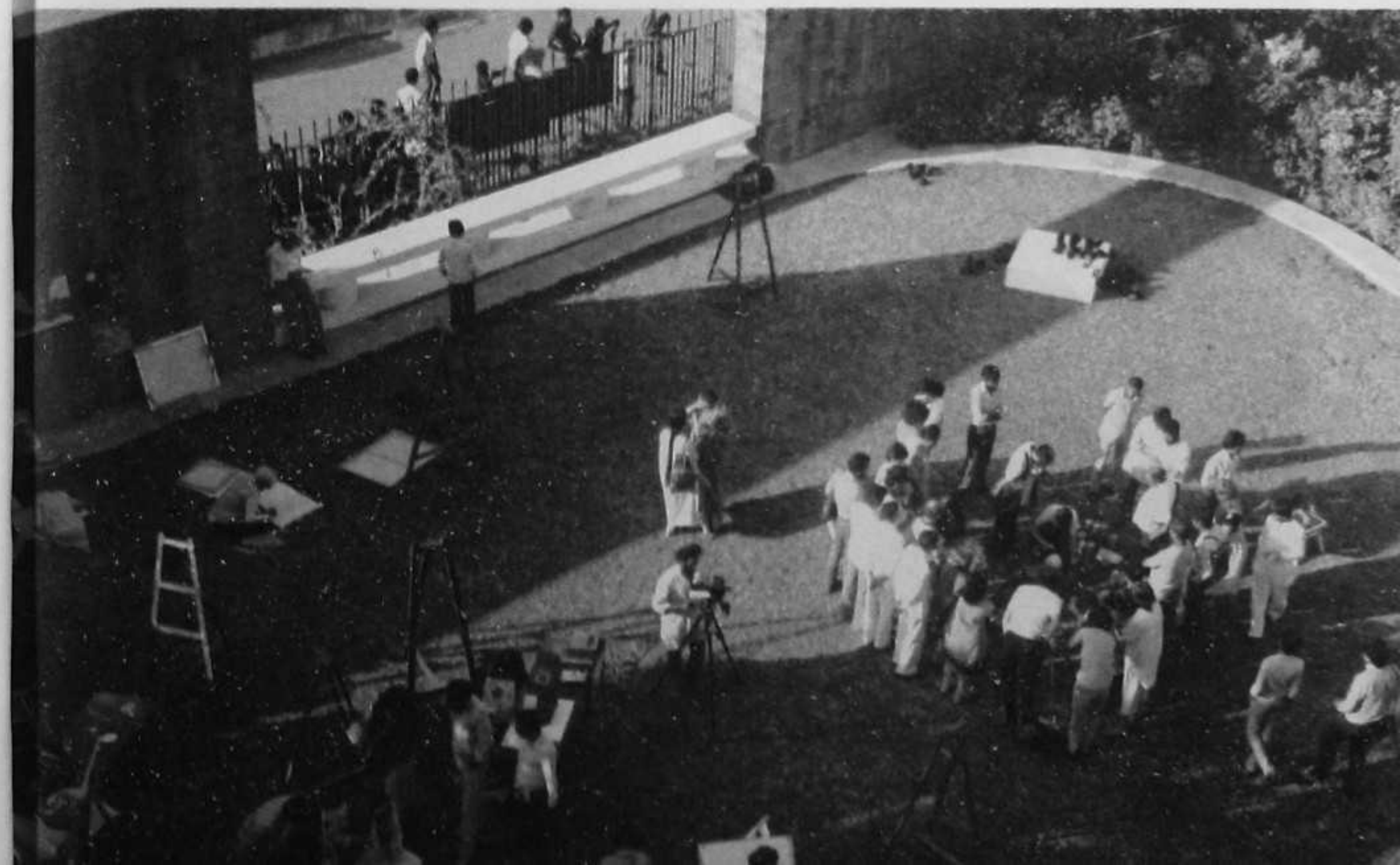
## East-West Visual Arts Encounter

The East-West Visual Arts Encounter was held from the 8th to the 14th of February, 1985. The situation in the world of twentieth century art, mirrored in the antagonism between individual creativity and the demands of communication, the question of cultural roots and identity formed the core of the discussions. Each of the twenty-eight participants, who made in the morning sessions, a statement on his or her style of expression, could be seen engrossed at work in the open workshop in the lawn of the courtyard in the Tata Theatre.

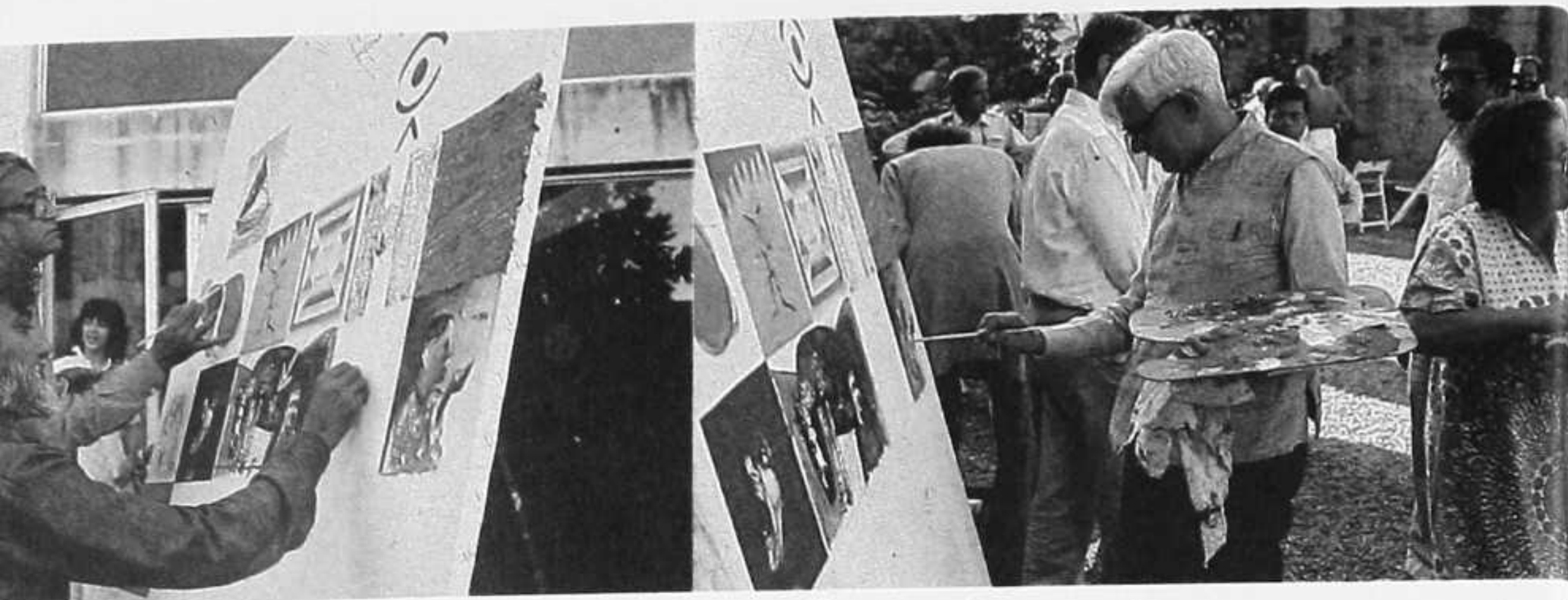
Notable among the Indian artistes who attended the Encounter were Manjit Bawa, N. S. Bendre, Bikash Bhattacharjee, Bhupen Khakhar, Tyeb Mehta, Prafulla Mohanti, Balan Nambiar, Jeram Patel, Pilo Pochkhanawala, S. A. Raza, G. R. Santosh, Gulammohammed Sheikh and F. N. Souza. Among the foreign participants, Ernst Fuchs, Peter Kinley, Wolfgang Laib, Robert Marx, Peter Nagel, Mark Prent, left a lasting impression both through their comments during the discussions and their creative output. The panel discussion on 'Art Today', held in the Little Theatre, attracted a sizeable audience of art lovers. Of the films screened during the Encounter, *Picasso, the Man and his Work* (directed by Edward Quinn), *Pas De Deux* (directed by Norman McLaren), *Guernica* (directed by Alain Resnais), *Through the Eyes of a Painter* (directed by M. F. Hussain), roused keen interest.

This East-West Encounter on the Visual Arts has been beautifully covered with authoritative article and selected illustrations in the book *ARTISTS TODAY* produced by Marg Publications, a division of the National Centre for the Performing Arts.

*Painters and sculptors from India and abroad in a joint working session on the inner lawn of the Tata Theatre.*







### East-West Theatre Encounter

The East-West Theatre Encounter, held from the 17th to the 25th of January, 1986, was regarded as one of the liveliest and most ambitious of the Encounters. It was attended by about thirty leading theatre practitioners from India and abroad, and the presence of fifteen troupes, with their directors, within the precincts of the National Centre, the full and inventive utilisation of all the spaces within it (for discussions, rehearsals and performances) turned the Encounter into a memorable event. It became an occasion for reflection on the diversity of theatre forms today as well as their coming together in (as yet) limited areas. The approach was not so much theory-oriented as performance based. The work and comments of Eugenio Barba of the International School of Theatre Anthropology, the acting prowess and sheer commitment of his artistes (Iben Nagel Rasmussen, Richard Fowler) had an electrifying effect on the Encounter's proceedings and on audiences.

Jean-Claude Carrière's account of the genesis and actual performance details of Peter Brook's *Mahabharata* was both informative and inspiring. Farrukh Dhondy carried his listeners to the cultural climate of the United Kingdom and the problems of finding dramatic expressions to the life experiences of immigrants. The range of the discussions was wide as well as concrete, sometimes focussing on the details of a dramatic presentation. The evening performances at the Tata

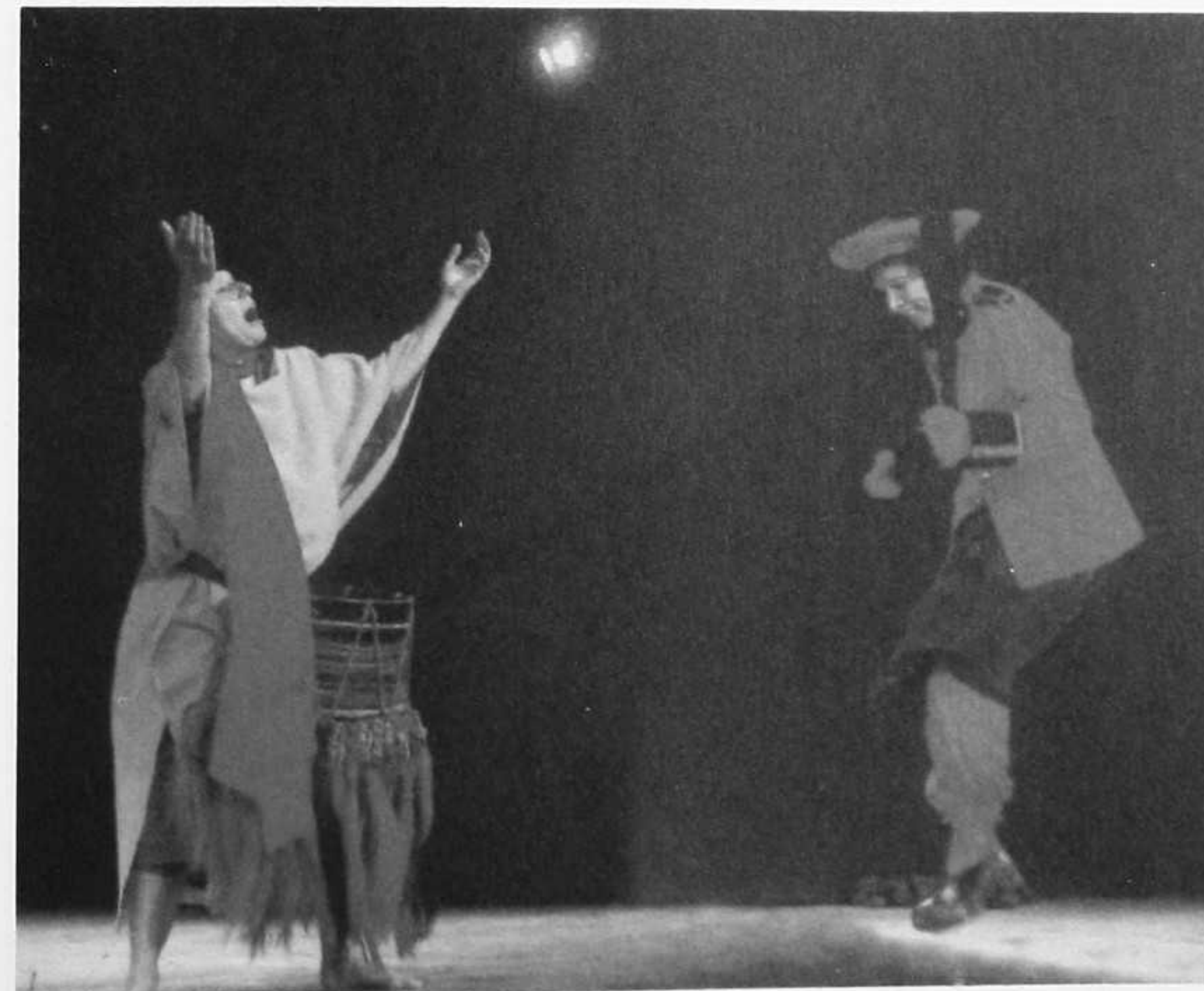
*Smita Patil in Request Concert*



and Experimental Theatre attracted large crowds of theatre lovers. The fare was uniformly good and fairly varied: the Marathi version of Girish Karnad's *Hayavadana*, directed by Vijaya Mehta; Vijay Tendulkar's *Ghashiram Kotwal*, directed by Jabbar Patel; the Bengali version of Brecht's *Pantala*, directed by Sekhar Chatterjee; the Hindi adaptation of Brecht's *The Caucasian Chalk Circle*, directed by Fritz Bennewitz for the Rang Mandal, Bhopal; *Request Concert*, a version of Xaver Kroetz's German play, directed by Alyque Padamsee, featuring Smita Patil; Habib Tanvir's *Charandas Chor*, in the Chhattisgarhi folk idiom; *Ottayan*, a Malayalam play, directed by K. N. Pannikar and Bhasham Shahani's *Kabira Khada Bazaar Mein*, directed by M. K. Raina. *One of Us*, a solo performance of Meera Syal, an Indian actress based in London, roused keen interest as did *Peppe and Barra*, a musical scherzo by the Italian troupe headed by Lamberto Lambertini; Iben Nagel Rasmussen in *Moon and Darkness*, directed by Eugenio Barba, gave a most compelling performance, a fine example of contemporary Western theatre.

Brecht's *The Exception and the Rule* was produced by Wolfram Mehring in English with local actors and was based on their workshop experience with him. *Chakravyuha*, based on an episode from the *Mahabharata* and incorporating the martial arts of Manipur, won for its director Ratan Thiyam, the acclaim of both his peers and the spectators. The Encounter achieved its purpose, because, despite specialization, fragmentation, the differences in cultural backgrounds and language barriers, the unifying drive of the idiom of theatre emerged.

*Iben Nagel Rasmussen in Moon and Darkness*



## International Multi-Disciplinary Workshops

When Dr. (Mrs.) Anke Wiegand-Kanzaki became Director of the Max Mueller Bhavan, Bombay, she was a prime mover in organising two very interesting and innovative international workshops.

### Workshop on "Chaos, Order, Catastrophe"

In October 1987, the National Centre for the Performing Arts, in collaboration with the Max Mueller Bhavan and the Tata Institute of Fundamental Research, organised an international conference on the thought-provoking theme of "Chaos, Order, Catastrophe". The conference was held in the Teaching and Research Block of the National Centre.

In his opening welcome address, Mr. J. J. Bhabha, warmly thanked the collaborating organisations and participants, and Dr. Anke Wiegand-Kanzaki in particular, for her pivotal role in making possible this innovative workshop. He remarked that words in ordinary usage tend to become short-cuts to communications, pigeon-holes for thought, losing their original depth of meaning. Tracing the roots of three words of the Workshop, he pointed out that "Chaos" in its original Greek sense means a "gaping void" or a "yawn". "Chaos" thus came to mean a "gaping void", "a yawning gulf", and "abyss" or "chasm" leading on to the concept of a "primordial void of matter" or a "state of confusion and disorder". Similarly, the word "Order" originally meant "rank" in the scale of beings or scale of importance. From the origin, the word "Order" came to mean "sequence or succession in space or time". Similarly, "Catastrophe" in its original Greek sense signifies the "end of a drama", so that in the course of time "Catastrophe" came to mean an "event involving the subversion of an existing order or system of things".

The three terms "Chaos, Order, Catastrophe", like virtually all terms, have a meaning only relative to a particular context. For instance, death may be viewed as a catastrophe from the view-point of the dying individual, but, seen in the wider context of life on earth, death may be viewed as a desirable and essential component of the continuity of life. Death is indispensable to the processes of life, the most striking illustration being the immune system of living beings, which kills invading bacteria and viruses, and without which the individual would die of Acquired Immune Deficiency Syndrome (AIDS).

The distinguished participants in the Workshop included Prof. E. C. G. Sudarshan of the Institute of Mathematical Sciences (Madras), Prof. Rene Thom of the Institut des Hautes Etudes (France), Prof. Jeet Uberoi of the Delhi School of Economics, Prof. Peter Gleichman of the University of Hanover, Professors Yogendra Singh, Karmeshu and R. Ramaswamy of the Jawaharlal Nehru University (Delhi), Prof. N. V. Joshi of the Indian Institute of Science (Bangalore), Prof. Stefan Mueller of the Max Planck Institute of Dortmund, and Prof. Mustansir Barma of the Tata Institute of Fundamental Research and Mr. Kurt Weiss and Mr. Victor D'Souza.

### Workshop on the theme of "Symmetry-Asymmetry"

In October 1988 the National Centre for the Performing Arts and the Max Mueller Bhavan, Bombay, in cooperation with the Consulates General of Italy and Switzerland, organised a comprehensive programme on the subject of "Symmetry-Asymmetry".

Twenty-four learned participants from five countries, India, Italy, the Federal Republic of Germany, Switzerland and the USA spoke on the theme of "Symmetry-Asymmetry" from the perspectives of Mathematics, the Natural Science, Psychology, Sociology and Aesthetics. Illustrations from the fields of Music and Dance, as well as visual material in the form of films, further elucidated the main subject.

The workshop covered the entire range of the subject from symmetry in crystals, and symmetry as ground-plan and symmetry-break on the plane of phenomena to the problem of symmetry-asymmetry in the frame-work of Space-Time in the realm of the arts and the symbolic application of these in the humanities.

An exhibition, of more than 300 panels of picture-montages of reproductions, as well as objects, a multi-vision show and a sound collage, was developed for the workshop by Prof. Rudolf zur Lippe of Oldenburg University.



It showed how geometric forms, which were originally aids to orientation in a world experienced as being chaotic, had ultimately started to dominate our environment and our own nature.



## READING AND LISTENING LIBRARY

The Reading and Listening Library contains, in the main, books and periodicals in the major Indian languages and in English on subjects which have a direct bearing on the performing arts; as well as discs and records of various categories of Indian music, and Western and Asian music.

The Reading and Listening Library is strictly for reference and no copying of material is allowed.

While admission to the Library is free to Members of the Performing Arts Circle, others can have access to the collection on payment of a fee of Rs. 25/- per annum.

## EXHIBITIONS

by  
Kumud Mehta

*Asst. Director, Programmes and Publications*

The National Centre for the Performing Arts (NCPA) has over the years taken a lead in organising exhibitions revealing the life and work of great figures in the field of art.

In 1975, the National Centre, in collaboration with the Italian Embassy Cultural Centre, featured an exhibition of the engravings of Michelangelo, and pictorial details of his magnificent frescos in the Sistine Chapel, to coincide with the inaugural release in the NCPA's precincts of India's commemorative postage stamp on the quincentenary of his birth.

An exhibition of 45 French costumes, depicting changing styles from the beginning of the reign of Louis XV to the present day, was held by the National Centre in its Teaching and Research Block, in collaboration with the Consulate-General of France.

The National Centre also co-sponsored an India-Italy Exhibition which consisted of original objects on loan from Italian and Indian museums, books in ancient editions and other items designed to offer a complete perspective of the cultural contacts between India and Italy over more than twenty centuries.

From 1976 onwards, there were several exhibitions in the Jehangir Nicholson Gallery (Museum of Modern Art): the Graphic Art of German Expressionism; Roma Graphica; Original Paintings from the Collection in the British Council; Japanese Wood Block Paintings; Graphics by Emilio Greco (organised in association with the Italian Embassy Cultural Centre and the Indian Council for Cultural Relations); Polish Posters; the Prints and Drawings of the Thai artist, Praphan Srisouta; Warli Tribal Art (preceded by a vigorous dance of the Warlis); an Exhibition of Australian Tapestries and Screenprints (along with a typical loom showing specimens in the process of weaving) inaugurated by Mrs. Tamara Malcolm Fraser, wife of the Prime Minister of Australia; a display of illustrations of the life and works of Franz Peter Schubert coinciding with the inaugural release at the National Centre of India's commemorative postage stamp in his honour; an Exhibition of Six German Glass Artistes; and an exhibition on the creative output of Satyajit Ray.

Of exceptional importance was the magnificent Rodin Exhibition featured in March and April 1983 by the NCPA in the foyers of its Tata Theatre in collaboration with the Embassy of France and the Musée Rodin in Paris. Visitors flocked to see the world famous sculptures of the great French artist. About 100 bronzes, some of which were about 6 feet high and weighed more than a tonne each, were on view in and around the Tata Theatre. The spacious Foyer, the stairwell, the large stone platform at the side of the entrance, the terrace and the environs of the Tata Theatre provided a wonderful ambience for this monumental exhibition of about one hundred original masterpieces, all of them were brought from France. They included 'The Bronze Age', 'The Thinker', the magnificent

'Shadows' from 'The Gates of Hell' and 'The Kiss' taken out, for the first time, from the Palace of the Prime Ministers of France. Those who saw the exhibition remarked on how gracefully the bronzes blended with the solid yet elegant proportions of the Theatre. It would have been impossible to house this exhibition as appropriately and display it as dramatically in any other venue in the city. The exhibition did not merely open out the grand vista of Rodin's work. Watching these creations, the viewer felt an imperceptible change come over his person. The Rodin sculptures were thus able to carry a message across centuries, across continents.

Three Decades of Sculpture, depicting Pilo Pochkhanawala's works, was on view at the Tata Theatre in March 1984. It offered glimpses into the various facets of her creativity.

An exhibition of contemporary figurative paintings from Britain, entitled 'The Proper Study', was featured in 1985 in the Jehangir Nicholson Museum of Modern Art. This outstanding collection of valuable paintings set out to examine how a tradition, once thought exhausted, still survives—stronger, more varied and more capable of expressing the essential truths of life. Held in India in the Golden Jubilee Year of the British Council, the Exhibition co-sponsored by the National Centre and the British Council Division of the British High Commission, was inaugurated by Air Chief Marshal I. H. Latif, Governor of Maharashtra.

A well-researched documentation, tracing the life and the work of Johann Sebastian Bach, George Frideric Handel and Heinrich Schuetz, three outstanding German composers, was on view in the Foyer of the Tata Theatre in early November 1985, to commemorate the tercentenary year of their births.

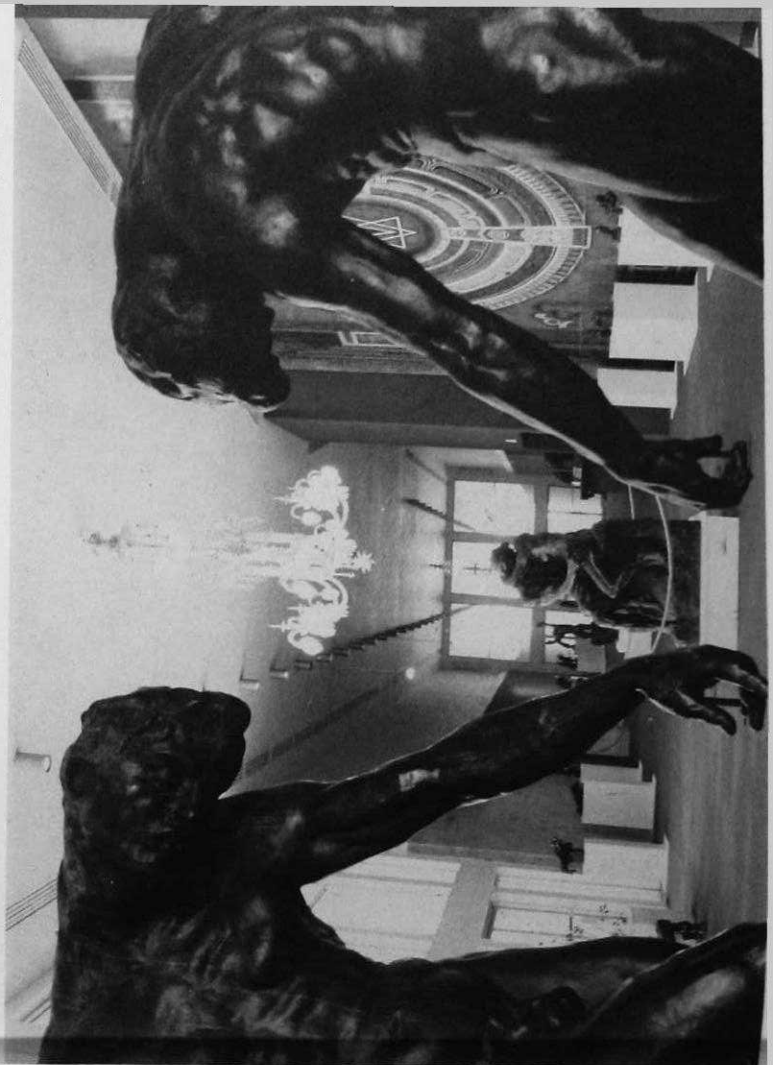
An Exhibition of 156 photographs by one of the world's great photographers, Henri Cartier-Bresson, was featured in the Foyer of the Tata Theatre in January 1986. Chosen by Cartier-Bresson himself, the photographs constituted a personal statement of his fifty-year career.

An interesting exhibition of 62 original paintings by well-known Austrian painters and photographs of Austrian architecture was featured in the Jehangir Nicholson Museum of Modern Art in March-April 1986.

The most fascinating event of 1986 was the Leonardo da Vinci Exhibition presented by the Government of Italy, the Associazione Italia-India, and the NCPA in its Experimental Theatre. It reproduced, accurately in full size, Leonardo's great paintings, manuscripts, pages of his figure studies, landscapes, sketches for the details of his paintings, his remarkable designs for the inventive applications of the principles of geometry, chemistry, hydraulics, marine and civil engineering and military architecture. His serious research on the techniques of flight and applied mechanics, all translated into exact models, were displayed on the occasion. His designs for musical instruments and costumes were also on show. Three video programmes, tracing the journey of his mind, were presented. The screenings of the film *The Life of Leonardo* in six parts, directed by Renato Castellani, evoked a most enthusiastic response from the audiences and had to be repeated. The Exhibition, the video programmes and the screenings offered a wonderful glimpse into the life, personality, vision and genius of Leonardo da Vinci.



Auguste Rodin's magnificent original sculptures which, thanks to the Government of France and the Musée Rodin in Paris and the co-operation of the Government of India, were displayed in the Foyers of the Tata Theatre and its surrounding gardens in March 1983. The illustrations show "Les Ombres" (The Shadows) at the head of the Theatre's main stairs and between them a view of Rodin's unique "Le Baiser" (The Kiss).

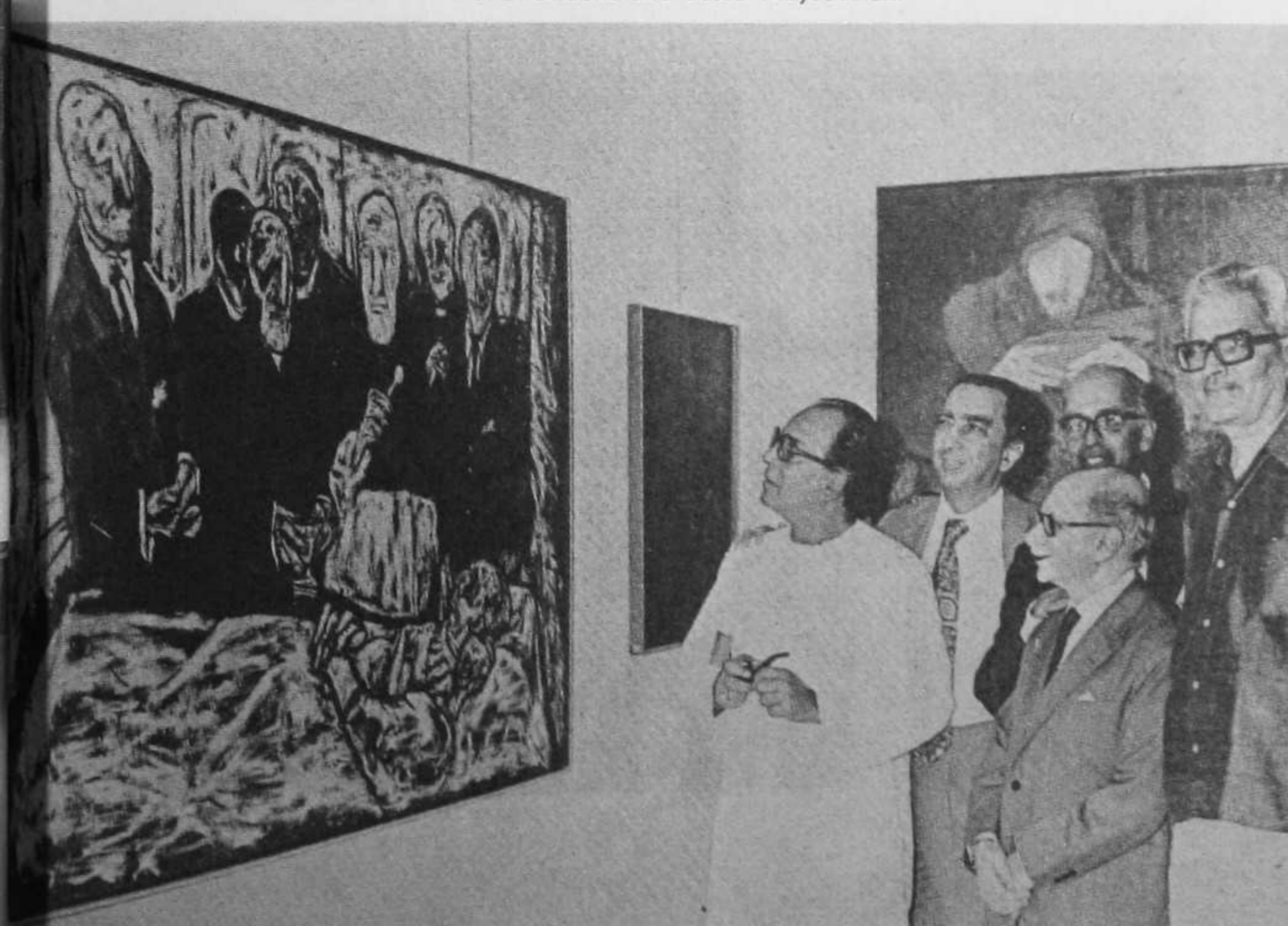


## JEHANGIR NICHOLSON MUSEUM OF MODERN ART

Jehangir K. S. Nicholson, a distinguished collector of modern Indian art and a prominent businessman of Bombay, made a donation of Rs. 6 lakhs to the National Centre for the Performing Arts for the purpose of establishing in its precincts a museum of modern art, to which he sent for exhibition and storage his own valuable collection of paintings. Located at present in a spacious hall on the first floor of the Teaching and Research Block, the Museum Gallery, bearing the name of Jehangir Nicholson, was inaugurated on December 21, 1976. In it have been held exhibitions of the Graphic Art of German Expressionism; Roma Graphica; Original Paintings from the Collection in the British Council; Japanese Wood Block Paintings; Graphics by Emilio Greco (organised in association with the Italian Embassy Cultural Centre and the Indian Council for Cultural Relations); Polish Posters; the Prints and Drawings of the Thai artist, Praphan Srisouta; Warli Tribal Art (preceded by a vigorous dance of the Warlis); an Exhibition of Australian Tapestries and Screenprints (along with a typical loom showing specimens in the process of weaving) inaugurated by Mrs. Tamara Malcolm Fraser, wife of the Prime Minister of Australia; a display of illustrations of the life and works of Franz Peter Schubert; an Exhibition of Six German Glass Artistes; and an exhibition on the creative output of Satyajit Ray.

*Inaugural function of the Jehangir Nicholson Museum of Modern Art. Right to Left: R. N. Mirdha, Union Minister of State for Supply and Rehabilitation and also Chairman of the Lalit Kala Akademi, Jehangir K. S. Nicholson, behind them Dr. V. K. Narayana Menon, J. J. Bhabha and Ustad Vilayat Khan.*

*Members of the Leonardo da Vinci Exhibition in the Experimental Theatre. Seen above are Dr. Shanker Dayal Sharma, Governor of Maharashtra, His Excellency Dr. Paulucci di Calboli, Ambassador of Italy, Prof. Fernando Collini, Director of the Italian Cultural Centre, New Delhi, Countess Paulucci di Calboli, Mr. J. J. Bhabha, and Countess Gaia Ceriana, President of the Associazione Italia-India.*



An interesting exhibition of 62 original paintings by well-known Austrian painters and photographs of Austrian architecture was followed by a busy schedule of exhibitions. An exhibition of Pablo Picasso's Graphics was inaugurated by the Chief Minister of Maharashtra, Shankarrao Chavan. The exhibition was particularly appreciated by art lovers on account of Picasso's ability to infuse graphic art with immense power.

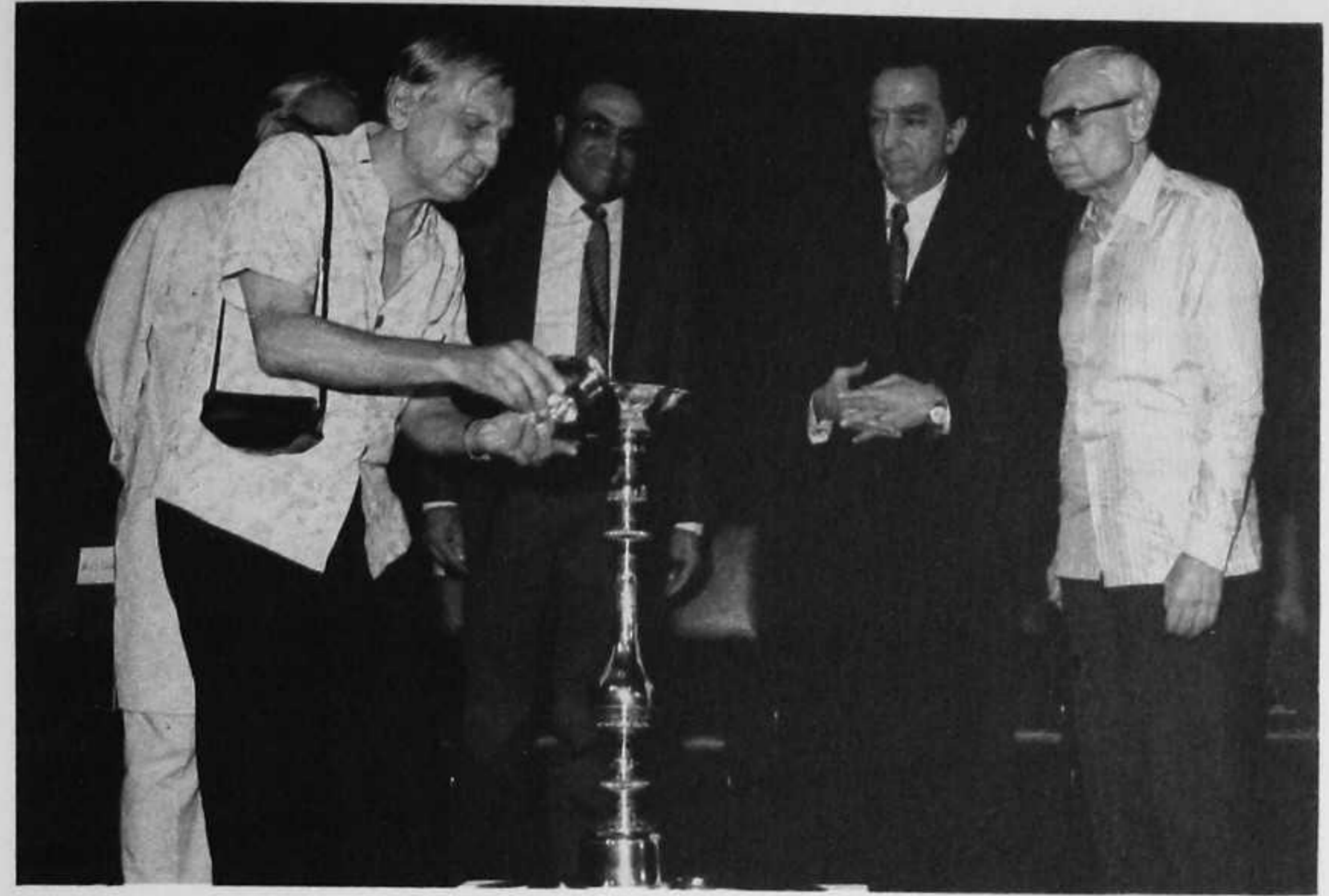
An exhibition of Glass Paintings, principally from Germany and highlighting religious and secular themes, with an unmistakable folk flavour, was also on display.

There were two interesting exhibitions from Mexico—Caricatures by Jose Clemente Orozco, the distinguished painter and muralist, inaugurated by H. E. Prof. (Mrs.) Graciela de la Lama, Ambassador of Mexico and an exhibition of 100 photographs by ten eminent Mexican photographers, inaugurated by the Chief Justice of Bombay, M. H. Kania. It reaffirmed the recognition of photography as an independent art form, projecting a deep vision of national reality.

A collection of contemporary figurative paintings from Britain entitled 'The Proper Study' was featured in 1985. This outstanding exhibition of valuable paintings shows how a tradition, once thought exhausted, still survives—stronger, more varied and more capable of expressing the essential truths of life. Held in India in the Golden Jubilee Year of the British Council, the exhibition, co-sponsored by the National Centre and the British Council, was inaugurated by the Governor of Maharashtra, Air Chief Marshal I. H. Latif seen below with J. J. Bhabha and John G. Hanson, Minister-Counsellor in charge of the British Council Division of the British High Commission.



## GODREJ DANCE ACADEMY THEATRE



Sohrab P. Godrej lighting the traditional lamp to mark the inauguration of the Soonabai Pirojsha Godrej Dance Academy Theatre. Behind him, left to right, are P. L. Deshpande, Shankar Menon (Secretary, Department of Culture of the Maharashtra Government) who read out the Inaugural Address of the Governor of Maharashtra, Brahmananda Reddy (who for unavoidable reasons could not be present), J. J. Bhabha and Dr. Burjor P. Godrej. Below is seen a view of the Auditorium.



## PERFORMING ARTS CIRCLE

The Performing Arts Circle originated from requests that had poured in from the public for information on the various activities of the National Centre for the Performing Arts (NCPA) soon after its inception. Before the NCPA moved from its temporary operating premises at 89, Bhulabhai Desai Road to its own precincts at Nariman Point, a proposal of the Trustee-in-Charge in 1972, to form a Performing Arts Circle, of which students and lovers of the arts could become subscribing members, was approved by the Members of its Council, to whom the management of the National Centre had been entrusted under its Constitution. The membership starting with about a thousand has risen in recent years to 5000 members.

Members of the Performing Arts Circle enjoy the following benefits:

- (1) Admission to the multi-purpose Little Theatre, free of charge, for all programmes, averaging about a hundred per year, on a first-come-first-served basis.
- (2) A concession, generally of 25%, on the prices of tickets for public performances.
- (3) The facility of purchasing tickets for public performances one day or more before the Box Office opens to the public.
- (4) Admission to the Tata Theatre free of charge, for film shows, ever since the screening of films began there, on a first-come-first-served basis.
- (5) Access to the Listening and Reading Library, with its wide range of books on the arts of India, Asia and the West, and for discs and records on high-fidelity listening equipment.

Receipt by post, ahead of time, of each month's programmes.

## AFFILIATION TO THE NCPA OF MERITORIUS ORGANISATIONS

The system whereby cultural bodies can seek affiliation to the National Centre ensures favourable financial terms and other benefits to these groups. The following cultural institutions from Maharashtra and other parts of India, listed here in alphabetical order, have been affiliated to the National Centre for the Performing Arts: Ank, Avishkar, Bombay Amateur Light Opera Sabha, Bombay Chamber Orchestra Society, Bombay Madrigal Singers' Organisation, Burjor Patel Productions, Chidambaram Academy of Performing Arts (Madras), Creators, Champs, Darpana Academy of the Performing Arts (Ahmedabad), Dinyar Contractor Productions, Ekjut, Falkon-Brat, The Goa Hindu Association, Hosi Vasunia Productions, Hum Theatre Group, Indian Peoples Theatre Association, Kadamb Centre for Dance and Music (Ahmedabad), Kalavaibhav, Motley, Magnum Production Corporation, Natya Sampada, Pinnacle Productions, Pravin Joshi Theatre, Surnai, Sangeet Kala Kendra, The Stop-Gaps, Theatre Group Bombay, Theatre Academy (Pune), Vijeta and Yatri.

## CENTRE FOR PHOTOGRAPHY AS AN ART-FORM

The Centre for Photography as an Art-Form (CPA), established by the National Centre with the help of a generous grant of \$75,000 from the Ford Foundation, was inaugurated by the Acting Governor of Maharashtra, Chief Justice of Bombay Chitatosh Mookerjee, with the renowned Exhibition. "Through Indian Eyes" of Judith Mara Gutman, who generously donated her exhibits to the National Centre for the Performing Arts to be the nucleus of the planned Archival collection of its Centre for Photography as an Art-Form is expected to fill a lacuna in the development of fine art photography in India. Its focus is on photography as an art-form and not on its commercial applications.

Its Piramal Gallery, developed with the help of a generous grant from Dilip Piramal, is the venue for Indian and International Exhibitions of the works of leading Photographers as well as the works of young and promising artistes.

The CPA's long-term objective is to house a permanent seminal collection of photographs in its Archives. While priority will be given to collecting or displaying photographs of the infinitely varying facets of India, the overriding consideration will be the artistic value of a work. A library of photography books and journals, as well as slides will supplement the collection of art photographs and exhibition programmes. Workshops and seminars will be organised with the emphasis on appreciation of art photography, and a mutually beneficial association will be developed with reputed institutions and individuals in the field.

*Seen below is the Acting Governor of Maharashtra, Chief Justice Chitatosh Mookerjee, lighting the traditional lamp with Judith Mara Gutman seated next to him, and next to her P. L. Deshpande and Dilip Piramal. On the extreme right are J. J. Bhabha and Jehangir H. C. Jehangir, Hon. Director of the CPA.*



## CULTURAL PROGRAMMES FOR STATE GUESTS

The National Centre for the Performing Arts has, whenever called upon, happily presented programmes of dance and music in its 1010-seat auditorium, the Tata Theatre, in honour of State Guests and visiting dignitaries, as typified by the ensuing illustrations.



Prince Charles, Prince of Wales, at the entrance of the theatre being received by J. R. D. Tata, J. J. Bhabha and Dr. V. K. Narayana Menon, and garlanded by Betty I. Bhabha.

A view of the auditorium before the start of the cultural programme.



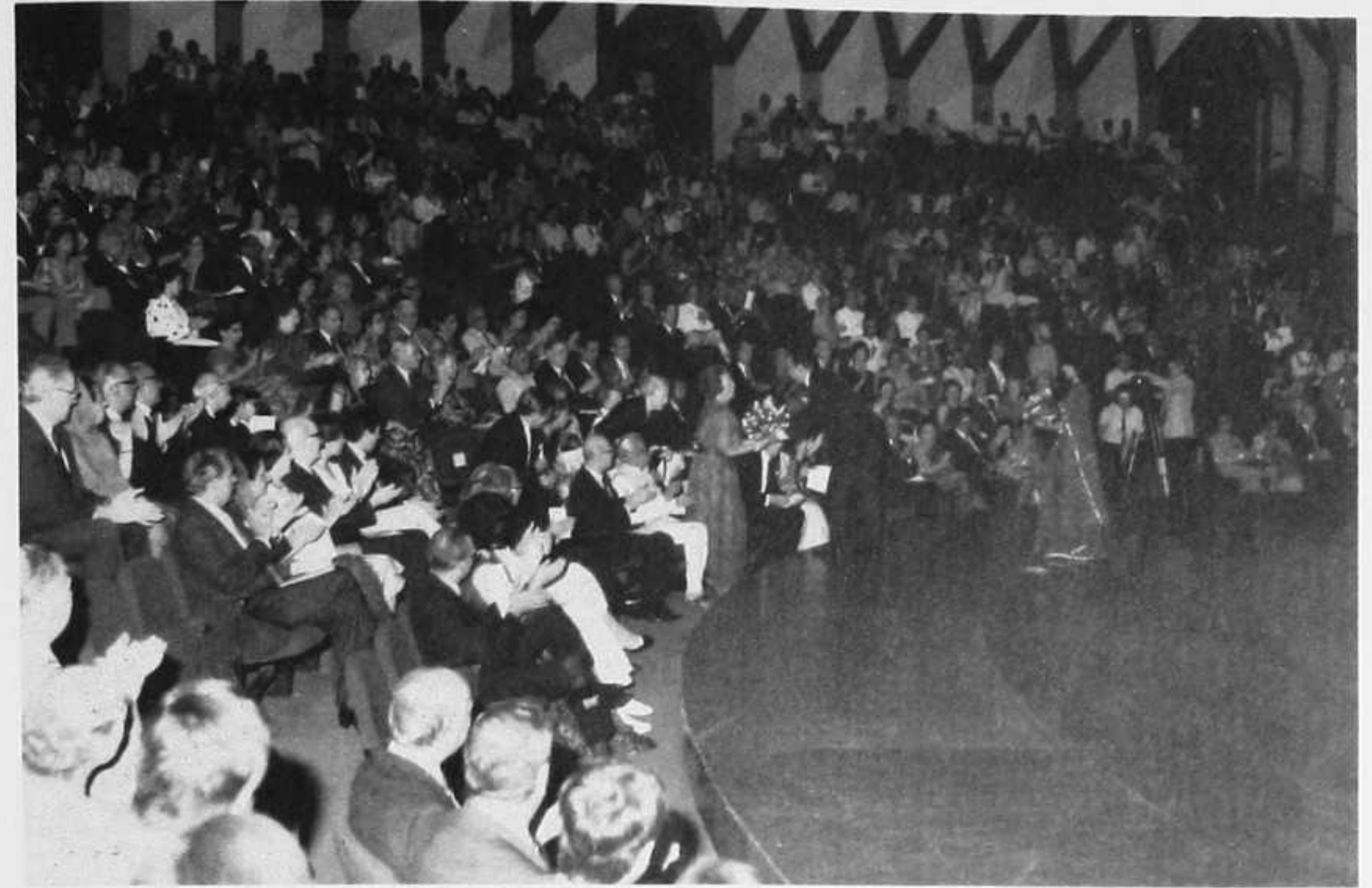
Mr. Karl Carstens, President of the Federal Republic of Germany, seen in the Tata Theatre before the start of a Bharata Natyam recital by Chitra Visweswaran (shown below). Next to President Carstens on the left is Air Chief Marshal O. P. Mehra, Governor of Maharashtra, Satya Mehra and Hans Neusel and on the right J. R. D. Tata, Veronica Carstens and J. J. Bhabha.







British Prime Minister Margaret Thatcher at the Tata Theatre with Sharokh A. Sabavala, Deputy Managing Trustee, and Ratan N. Tata, Member of the Council, before the start of the Kathakali programme presented by the Kerala Kalamandalam (shown below).



Queen Beatrix of the Netherlands seen receiving a floral bouquet from the Trustee-in-Charge, J. J. Bhabha. Seen below are HM Queen Beatrix and HRH Prince Claus with the artistes who presented the cultural programme. Left to Right: Zakir Hussain, Shiv Kumar Sharma, Kumudini Lakhia, Chitra Visweswaran and other artistes.



## PUBLICATIONS

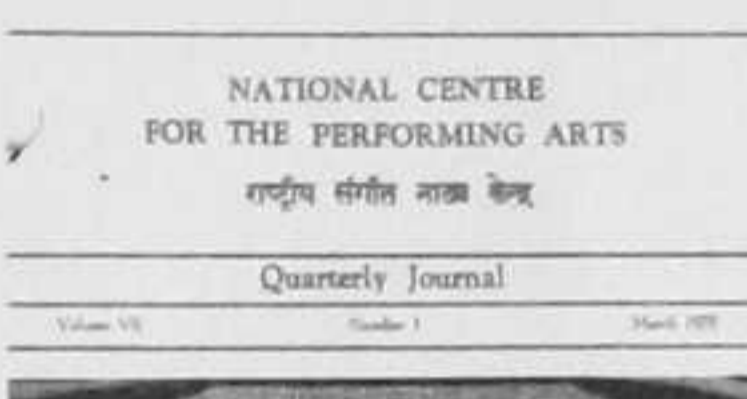
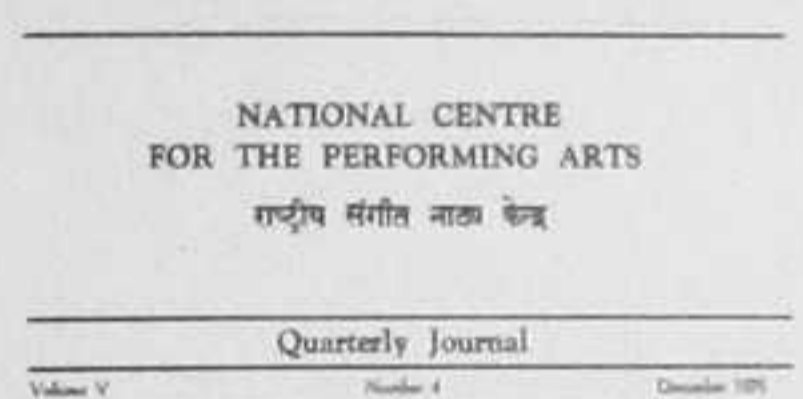
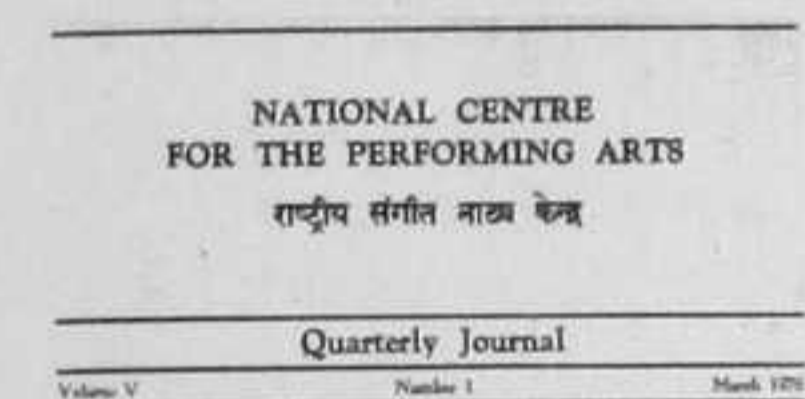
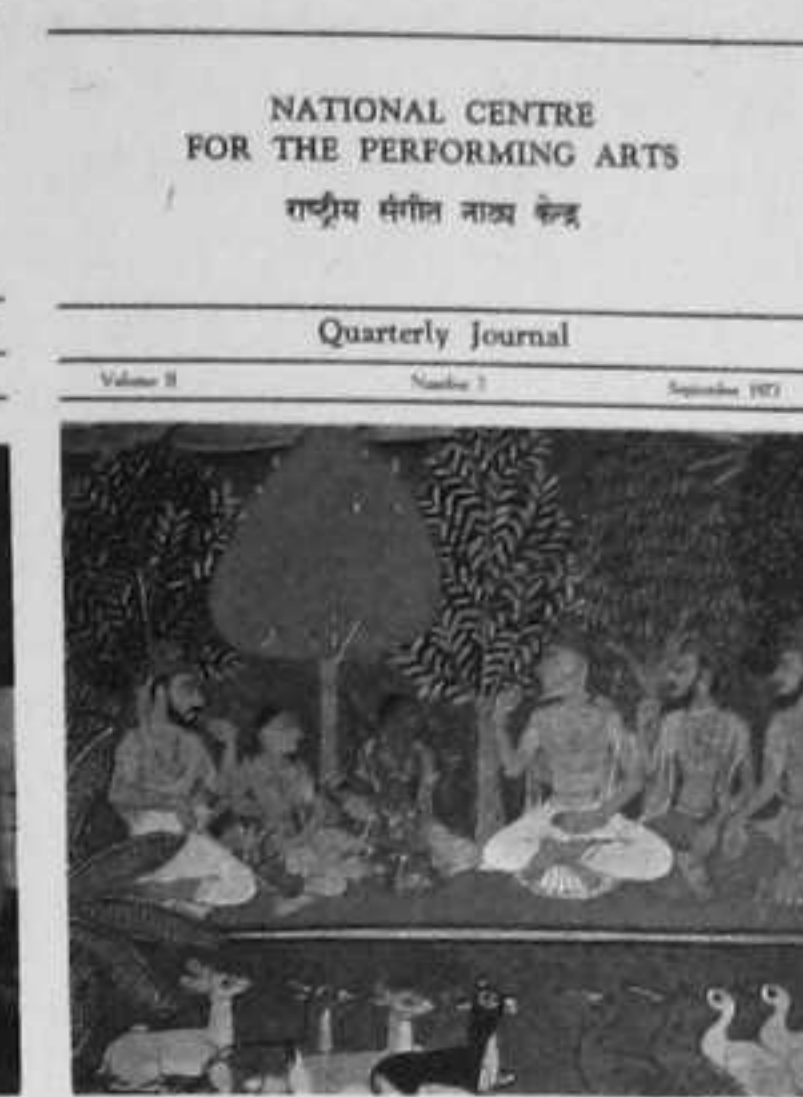
by

**Kumud Mehta**

*Asst. Director, Programmes and Publications*

The Trustees of the National Centre decided, soon after its inception, to publish a Quarterly Journal to develop and improve the knowledge, understanding and practice of the arts. Its primary concern was to be music, dance, drama and, to some extent, film. In pursuance of this objective, the Quarterly Journal has been published every quarter since September 1972 and has built a solid readership over the years. The Journal is addressed to the adult, cultivated reader, not necessarily to any specialist, but to one with a serious interest in the arts. It includes articles on the arts by distinguished authorities in the field from India and abroad. It has a News and Notes section which covers the major cultural events of the quarter. The Book Reviews examine important publications and the Record Reviews offer comments on major disc releases.

The range of the Journal's coverage is noteworthy: in theatre, from early Sanskrit drama and the architecture of ancient *koothambalam*-s to contemporary and innovative attempts exploring 'the theatre of all possibilities'; in music, from an examination of an ancient Sanskrit text like the *Dattilam* to experiments in modern jazz; in dance, from an investigation into the tenets of the *Natya Shastra* and its many commentaries to glimpses into the present-day dance scene; in the visual arts, from a study of the earliest stone sculptures and cave paintings to a survey of Expressionism and modern film posters. And besides all this, it encompasses a host of areas and movements, in time and space, leaving out very little of any significance. Here are a few examples: a whole special issue devoted to the great composer of Karnatic music, Muttuswami Dikshitar (Guest-Editor, the late Dr. V. Raghavan), on the bicentenary of his birth; the distinguished American composer, Lou Harrison on Schoenberg (on his birth centenary); the Soviet music scholar Boris Yarustovsky on Shostakovich, an obituary; Prof. Shigeo Kishibe on NOH, the traditional theatre of Japan; Thakur Jaideva Singh on Amir Khusrav, on the *Dhrupada* and on Abhinavagupta's contribution to musicology; José Maceda on his researches into the music of the Philippines; Richard Hoggart on the arts and education in the late twentieth century; Habib Hassan Touma on the *maqam*-s of Arabian music; T. Khrennikov on Khatchaturian; T. Balasaraswati on the structure of the music of Bharata Natyam; Mohanrao Kalliyapurkar on the traditions of Kathak; Richard Schechner on the *Ramlila* of Ramnagar; Kunjunni Raja on the intricacies of *Kudiyattam*; Trân Van Khê on the water puppets of Vietnam; Kwabena Nketia on African music.



Among the important contributions to the Quarterly Journal have been Satyajit Ray's description of the making of the film *BALA*; Raja Ramanna's article on a new theory of consonance; interviews with Dadu Indurikar, the great *tamasha* artiste, with Yehudi Menuhin, with Cyril Harris (on the subject of theatre acoustics) and with Peter Brook on the topic of masks. Indian performing artistes, scholars, critics and intellectuals, both young and old, have responded warmly to requests for contributions. Among them are Shombhu Mitra, P. L. Deshpande, the late Dr. Moti Chandra, Vijay Tendulkar, Adya Rangacharya, Durga Bhagvat, Premlata Sharma, Kishori Amonkar, Shyam Benegal, Mani Kaul, Vijaya Mehta, K. N. Panikkar, Kumar Shahani, Chandrasekhar Kambar, Sunil Kothari, B. N. Goswamy, Komal Kothari, Mukund Lath, Shivram Karanth, Bhaskar Chandavarkar, Prabha Atre, Chitra Visweswaran, S. Ramanathan and Ashok Ranade. Kapila Vatsyayan has contributed a fascinating series on dance sculptures; Jyotindra Jain on *Rasa* Dance and other themes in wall-paintings. Interdisciplinary studies thus form an essential and valuable core of the Journal's interests.

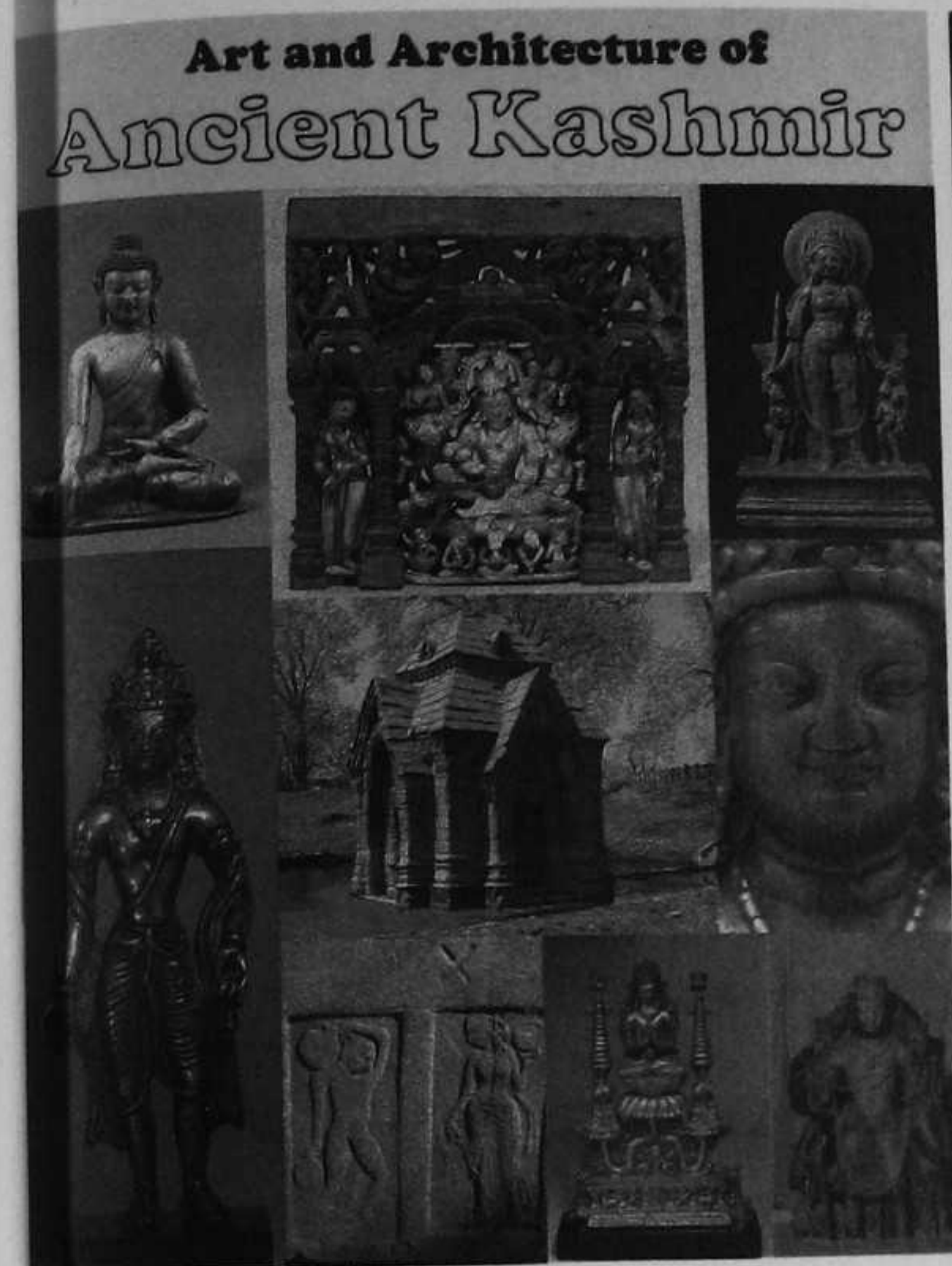
Over the years, special issues of the Quarterly Journal have been published to highlight specific events or subjects connected with the performing arts. The issue of September 1975 was devoted exclusively to Muttuswami Dikshitar, the renowned Karnatic composer, to commemorate the bicentenary of his birth. The September 1977 issue celebrated 100 years of sound recording. The December 1980 issue highlighted the Tata Theatre which had just been inaugurated by Prime Minister, Indira Gandhi.

The Quarterly Journal completed ten years of publication in 1982 and a double number was published to mark the occasion. Leading authorities in the field of music, dance and drama contributed scholarly articles to make the issue a collector's item.

The proceedings of the East-West Music Encounter were embodied in an issue published in 1983; the East-West Dance Encounter in a special number in June 1984; the East-West Theatre Encounter in a double number of March and June 1986. The Journal's combined three issues of September and December 1986 and March 1987 deal with all aspects of the Sarangi, one of India's major musical instruments, by Joep Bor, the well-known Dutch scholar.

The Quarterly Journal completed fifteen years of publication in September 1987. In the last decade and a half, it has successfully acquainted readers with the complexities of the better known art forms and introduced them to the lesser known ones. The major articles on these forms constitute an authoritative comment on their history, their presentation and their present state.

The NCPA's Quarterly Journal has earned wide recognition for its emphasis on neat and artistic presentation. It has been the recipient of the National Award for Excellence in Printing instituted by the Government of India.



Since June 1986 the National Centre has taken over MARG PUBLICATIONS, a non-profit Division of Tata Sons Ltd., which under the far-sighted leadership of its Chairman, J. R. D. Tata, has for 35 years been bearing the entire annual expenses, and occasional losses, of its operations. Dedicated to the spread of knowledge and appreciation of the arts of Asia, in general, and India, in particular, MARG has been bringing out every year art books and publications which have been widely appreciated in India and abroad and acclaimed for their excellent quality and authoritative contents. Since the National Centre was virtually presented with MARG PUBLICATIONS by its owners, Tata Sons Ltd., and its printers, Tata Press Ltd., this publishing division is being directed by a separate Managing Committee under the chairmanship of the Deputy Managing Trustee of the National Centre, Sharokh A. Sabavala.

## DISSEMINATION OF CULTURE THROUGH POSTAGE STAMPS

In the world of today, channels of communications have multiplied manifold serving to knit more closely together the peoples of all nations and lead them towards the ultimate goal of "one world" not just as a physical fact, but also a mental, spiritual and emotional reality, the dream of mankind's greatest thinkers, seers and prophets. Spreading the beneficent influence of knowledge, in a way more democratic perhaps than ever before, postage stamps, seen and used by all sections of the people, can be messengers of a country's culture to its own citizen or ambassadors of that culture to citizens of other countries. India has been in the vanguard of nations that have honoured through commemorative postage stamps not only her own great sons and daughters, but also those eminent citizens of other countries who have contributed to the wisdom, peace and happiness of mankind.

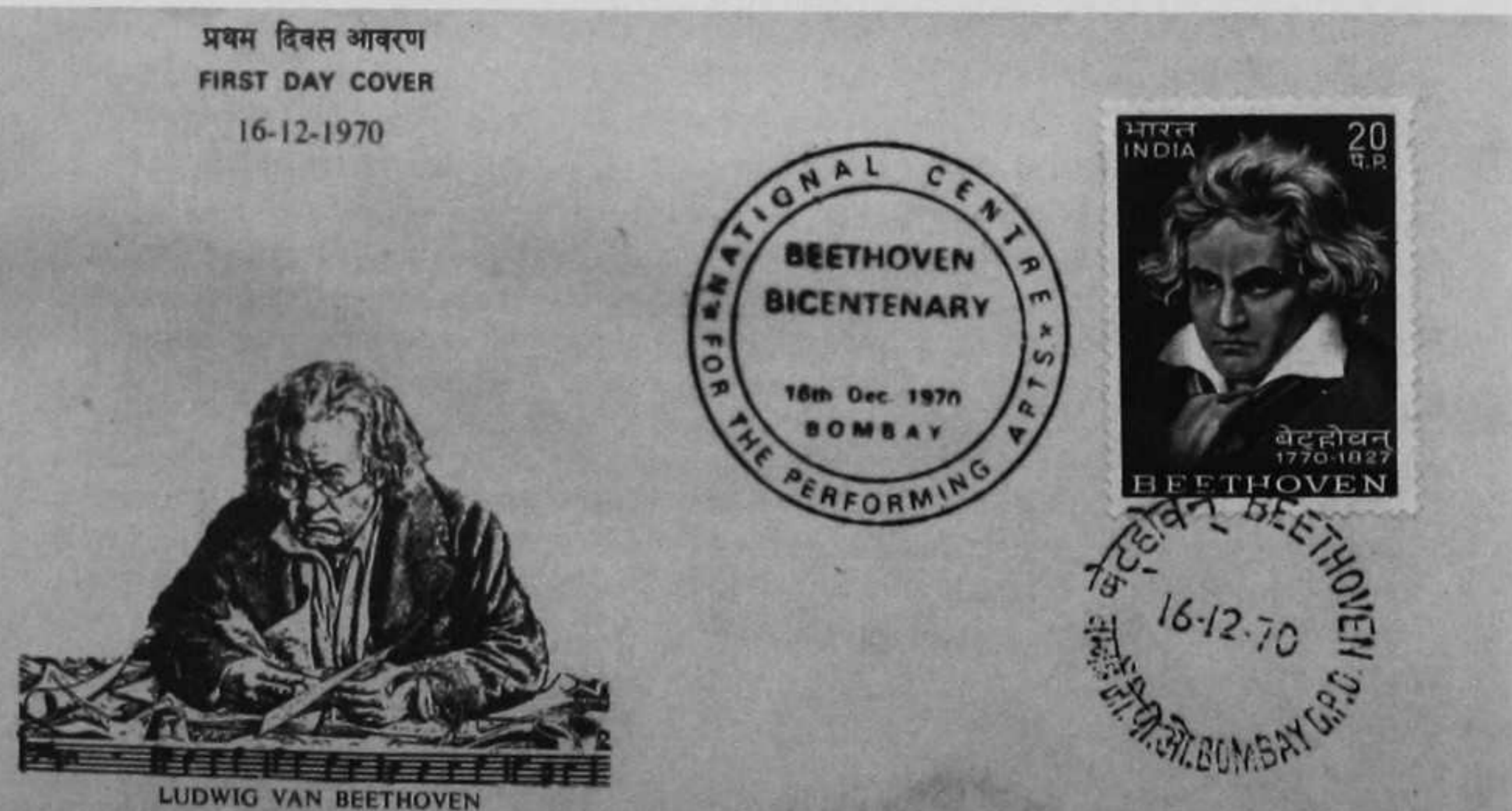
In 1970, the National Centre's Trustee-in-Charge, Jamshed J. Bhabha, proposed to the Union Ministry of Communications that India, which had brought out stamps featuring Franklin Delano Roosevelt, Maxim Gorky, and great citizens of other countries, should issue a stamp in honour of Ludwig van Beethoven on the bicentenary of his birth. While this suggestion was sympathetically received, the response to it was negative, at all levels from the Secretary, the Minister of State and the Cabinet Minister concerned, on the ground that the Nasik Security Press which printed India's postage stamps was overloaded with work on other stamps and could not take on a single additional assignment. Music lovers and all those who believe that humanity's ideals and noblest sentiments are enshrined in the arts, will be grateful to Prime Minister Indira Gandhi for intervening at that juncture to ensure that India joined other nations in paying her tribute to Beethoven, a supremely great creative genius who, convinced of the final triumph of the human spirit, wrote:— "Music must create and fan the fire of humanity".

The commemorative stamp and First Day Cover in Beethoven's honour, released in Bombay at a function organised at the NCPA, were designed by the National Centre's Trustee-in-Charge. For the postage stamp he chose a portrait of Beethoven in his early prime at about the time he composed his revolutionary Third Symphony, the EROICA. For the First Day Cover, he chose a picture of

Beethoven in his last years, at about the time when, stone-deaf, he composed his glorious Ninth Symphony.

Extracts from German translations of the great Hindu scriptures were copied by Beethoven in his own handwriting and kept around his workroom, "Brahma" wrote he, "is present in every part of space... Thou alone are the truly blessed one (Bhagavan). Thou, the essence of all laws, the image of all wisdom, present throughout the universe."

Beethoven is depicted below by Batt in his workroom in the old Schwarzspanierhaus. Behind him stands his Graf piano, wrecked by his frantic efforts to hear his own playing. On the table are his ear-trumpets and conversation books in which any visitor would have to write what he wished to ask or say. The squalid disorder meant nothing to him in those days. He had finished with the world, since 1824 the medium of the string quartet had absorbed his mind, and now, stone-deaf, very ill but still indomitable, he rose to heights he had never reached before. His stormy life closed with a revelation which, in the last five quartets, was the crowning glory of his supremely great epic achievement.



Five years later, the Trustee-in-Charge's proposal to the Government of India to bring out a commemorative stamp in honour of the great European master-painter, sculptor and architect, Michelangelo, on the quincentenary of his birth, was accepted promptly by the Union Minister of Communications. A proposal was then formulated to produce on this unique occasion, celebrated world-wide, a quadruple stamp, India's first stamp of this kind. For this purpose, the Trustee-in-Charge who was asked to design the stamp and the First Day Cover, requested the Papal Nuncio in New Delhi to obtain colour transparencies of Michelangelo's superb fresco paintings in the Sistine Chapel of the Vatican. These were duly supplied but with an instruction from the Vatican Secretariat not to reproduce any of these frescos for the stamp, but just to use the transparencies for making a design for it. Such a proposal was clearly unsuitable and unacceptable. Fortunately, Jamshed J. Bhabha, who had met His Holiness the Pope, on his visit to Bombay, wrote to him directly appealing for his permission to reproduce on India's Stamp one or more of Michelangelo's masterpieces of the Capella Sistina, and this permission, fortunately, was granted. As the great German poet, Goethe, wrote about Michelangelo's masterpieces, a stupendous task executed single-handed:— "I am quite overwhelmed by the Sistine frescos. No one who has not seen the Sistine Chapel can have a clear idea of what a human being can achieve... The Master's indomitable inner strength, his unique greatness, is beyond all description."

Two of Michelangelo's great ceiling frescos of the "Creation of the Sun" and of the "Creation of Man" were selected for the stamp. Since it would have been inadvisable for the purpose of getting four equal segments of the quadruple stamp to cut the depicted arm of the Lord, the Trustee-in-Charge arranged for the vertical perforation of the four quarters of the stamp to be made along a line traversing the point where the finger of the Lord touches the finger of Man, thus created. This resulted in four segments, each bearing a value of 50p. but of unequal size, an outcome which, in the view of philatelists, enhanced the rarity value of India's first quadruple stamp.



राष्ट्रीय सं  
NATIONAL  
THE PER  
FORMING ARTS

MICHELANGELO  
बम्बई  
400001  
BOMBAY  
28-6-75

प्रथम दिवस आवरण FIRST DAY COVER



The all-India release of the Michelangelo quadruple stamp and First Day Cover shown full-size above, was inaugurated by Dr. Shanker Dayal Sharma, Union Minister for Communications, on June 28, 1975.

प्रथम दिवस आवरण  
FIRST DAY COVER



राष्ट्रीय संगीत नाट्य केंद्र  
NATIONAL CENTRE  
FOR THE PERFORMING ARTS

रुबेन्स RUBENS  
बम्बई जी.पी.ओ.  
BOMBAY G.P.O.  
4-4-78



रुबेन्स  
*Peter Paul Rubens*

In 1978, a commemorative stamp, in honour of the great Flemish artist, Peter Paul Rubens, designed by the Trustee-in-Charge, was officially released in the NCPA's precincts on the 400th anniversary of his birth, by the Union Minister for Communications, Brij Lal Verma. A notable feature of the function was the accompanying exhibition of twelve remarkably faithful full-size reproductions of some of Rubens' masterpieces, brought to Bombay by the Government of Belgium following their exhibition at UNESCO in Paris, and the visit to Brussels of the Council of the International Fund for the Promotion of Culture of which the NCPA's Trustee-in-Charge was a founder-member.



प्रथम दिवस आवरण  
FIRST DAY COVER

शुबर्ट SCHUBERT  
बम्बई जी.पी.ओ.  
BOMBAY G.P.O.  
25-12-78

राष्ट्रीय संगीत नाट्य केंद्र  
NATIONAL CENTRE  
FOR THE PERFORMING ARTS



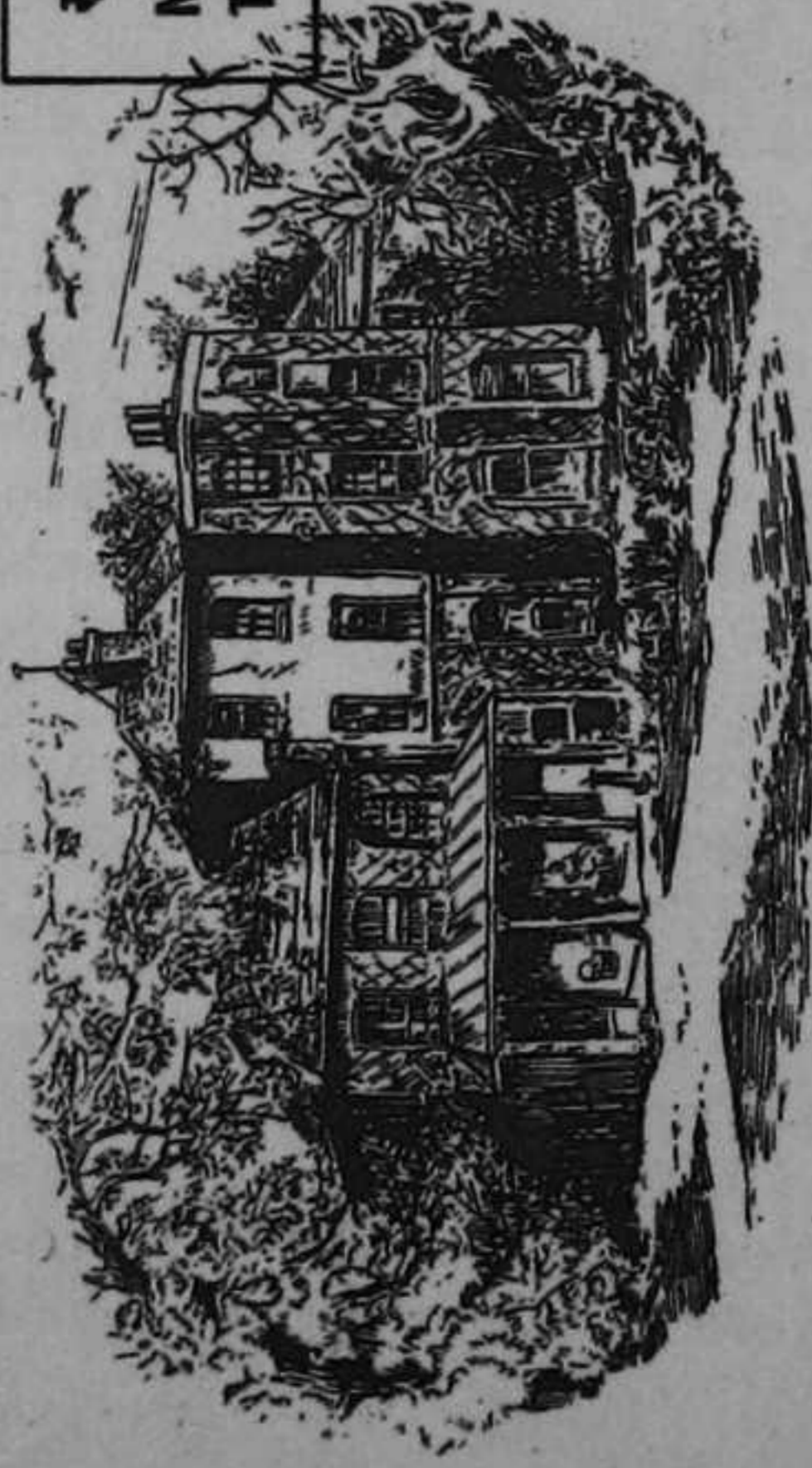
शुबर्ट SCHUBERT

India's commemorative postage stamp in honour of the great Austrian composer, Franz Peter Schubert, proposed and designed by the Trustee-in-Charge on Schubert's 150th death anniversary, was released by the Union Minister for Communications, then Brij Lal Verma, in the precincts of the National Centre for the Performing Arts on December 25, 1978.

Other special postage stamps of which the all-India release was effected at the NCPA, included a series of six stamps depicting India's classical dance forms, and a stamp in honour of the great British biologist, Charles Darwin.

It has been a privilege for the National Centre for the Performing Arts to have played a part in carrying out India's enlightened policy of honouring the great sons of all countries in all fields of human endeavour, a policy based on the conviction, repeatedly expressed by the Father of the Nation, Mahatma Gandhi, that we live in one world, sharing a common human heritage.

प्रथम दिवस आवरण FIRST DAY COVER



राष्ट्रीय संगीत नाट्य केन्द्र  
NATIONAL CENTRE FOR  
THE PERFORMING ARTS



चार्ल्स डार्विन

*Charles Darwin*

In May 1983, a Commemorative Postage Stamp in honour of Charles Darwin, a great scientist and naturalist, proposed by the Trustee-in-Charge, was officially released in the precincts of the National Centre for the Performing Arts by the Union Minister of State for Communications, V. N. Gadgil, to mark the year of Darwin's death centenary. The Minister also inaugurated a pictorial exhibition on Charles Darwin and his theory of natural selection set up by the National Centre at its Jehangir Nicholson Museum of Modern Art. This was followed by the screening of a film on Evolution made available for the occasion by the British Council in Bombay.

प्रथम दिवस आवरण FIRST DAY COVER



Mag . . . ni fi-cat.

mag-ni . fi-cat, mag-ni . fi-cat.



जॉर्ज फ्रीडरिक हान्डेल 1685-1759  
GEORGE FRIDERIC HANDEL



जोहान्न सेबास्टियान बाख 1685-1750  
JOHANN SEBASTIAN BACH



Hal - le-lu-jah, Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le - lu-jah.



राष्ट्रीय संगीत नाट्य केन्द्र  
NATIONAL CENTRE FOR  
THE PERFORMING ARTS

The most recent stamp release effected on December 27, 1985, at the National Centre by the then Communications Minister, Ramniwas Mirdha, was that of India's commemorative stamp in honour of two towering figures of Western classical music, Johann Sebastian Bach and George Frideric Handel, both born in 1685, within a few days of each other. The unusual feature of this stamp, designed by the NCPA's Trustee-in-Charge, was the reproduction on the stamp of bars of music from the famous works of each of the two great composers, Bach's "Magnificat" and Handel's "Messiah".

## APPENDIX A

### BOARD OF ADVISERS

While all the Advisers could not be present at meetings of the Board convened in Bombay, all of them have gladly made available their help and advice when sought.

The letters reproduced in this Appendix typify the heartening support expressed by them for the National Centre for the Performing Arts.

**P. L. Deshpande**

15/B, Sarojini Naidu Road,  
BOMBAY-54.

September 25, 1966.

Dear Shri Bhabha,

Thank you very much for your letter of the 22nd September, and the beautiful brochure which clearly brings out the aims and objects of the proposed National Institute of the Performing Arts.

You have done me a great honour by asking me to join the advisory board of the Institute.

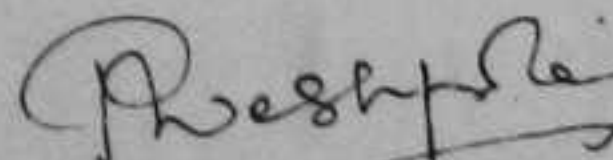
I am accepting your offer with a deep sense of gratitude. It is refreshing, in these days of discord and dispute, to find someone trying to bring a big cultural dream into reality. With such eminent and dedicated personages like Shri J.R.D. Tata, Shri P.B. Gajendragadkar, Shri Choksi, Professor G.C. Banerjee, and yourself to guide its destiny, I am sure, the Institute will at once become a beehive of artistes and art-lovers from all over the world, a place of pride for our country and a generator of dynamic ideas in the sphere of performing arts.

Kindly convey my sincerest thanks to Shri J.R.D. Tata for sponsoring this cause of preservation, experimentation and propagation of our performing arts, which hitherto was either sadly neglected or was suffering badly on account of unimaginative leadership.

The Institute has raised great hopes in my mind and the pleasure of working for its development will always be mine.

With best regards,

Yours sincerely,



(P. L. DESHPANDE).



Yehudi Menuhin's heartening response.

2 The Grove  
Highgate Village  
London N.6.

September 19, 1966

Dear Mr. Bhabha,

I am honoured that you have asked me to be a Member of the Board of Advisors of the National Institute of the Performing Arts, and will be delighted to accept.

I have felt all along the necessity to protect the arts of India particularly now that their great beauty has already become, in the last fifteen years, an inspiration to the whole world, and by this very token are open to corruption.

Yours very sincerely,

Yehudi Menuhin

Zubin Mehta's enthusiastic response.

THE LOS ANGELES PHILHARMONIC ORCHESTRA

Music Director  
Zubin Mehta.

Los Angeles Music Centre  
LOS ANGELES.

17th April 1967.

Mr. Jamshed Bhabha,

Dear Jamshed,

I wholeheartedly endorse your magnificent project and am honoured to have been nominated to serve on the Advisory Committee.

Yours very sincerely,

Zubin Mehta

Response of Dr. S. Dillon Ripley now Secretary Emeritus of the Smithsonian Institution of Washington.



SMITHSONIAN INSTITUTION  
Washington, D.C. 20560  
U.S.A.

January 11, 1967

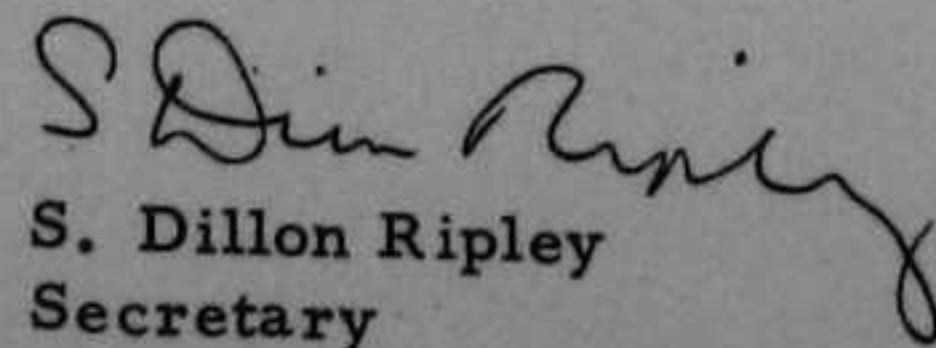
Mr. J. J. Bhabha  
TATA Incorporated  
425 Park Avenue  
New York, New York 10022

Dear Mr. Bhabha:

Thank you so much for your kind letter of December 15. I would be delighted to serve on the Advisory Board and I am very honored to have been invited to do so. I think your plan for the new Indian Foundation for the development of the classical and contemporary arts of music, ballet and drama is a splendid one. There might be an opportunity for us in the future to relate the Institute's activities to some of the musical programs here in the Smithsonian where our interests so clearly run along the lines of the preservation of Folk Music.

Hoping to have an opportunity to meet you soon and with all good wishes, I am

Sincerely yours,

  
S. Dillon Ripley  
Secretary

Ravi Shankar's response.

## Ravi Shankar

6, 'PAVLOVA,' Little Gibbs Road, Malabar Hill, BOMBAY - 6. Phone: 369812

September 26, '66


My dear Shri Bhabha,

I thank you for your letter of the 23rd inst. I am very happy to learn that the National Institute of the Performing Arts has come into being. I liked very much the accompanying brochure which sets out to explain the aims and objects and the reasons for the Institute's coming into being.

I thank you and the members of the Council of Trustees for inviting me to serve on the Board of Advisors. I will be very happy to do so.

With kind regards,

Yours sincerely,



RAVI SHANKAR

Shri J.J.Bhabha,  
National Institute of the Performing Arts,  
Bombay House, 4th Floor,  
Bruce Street,  
Bombay 1.

Response of the Earl of Harewood once Director of the Edinburgh Festival and the English National Opera.

121 Hamilton Terrace, London, N.W.8,  
Maida Vale 3408

10th January, 1967.

Dr. J. J. Bhabha,  
National Institute of the Performing Arts,  
Bombay House (4th Floor),  
Bruce Street,  
Bombay 1.

Dear Dr. Bhabha,

Thank you for your letter of December 30th and its kind confirmation of the verbal invitation you issued to me just before Christmas.

I think you already have some idea of my enthusiasm for the arts of India, whether the plastic arts or the performing arts, and I am naturally more than interested in a project such as the National Institute of the Performing Arts which has been established in Bombay and which we had the opportunity to discuss a fortnight ago. I should never presume to think that I had more than a smattering of understanding of the innumerable problems which face those interested in the arts of India today. By their nature, they are non-evolutionary, and yet it is difficult to avoid the change which comes from the rapidity of present-day communications.

I am only too happy to accept your kind invitation to join your Advisory Board, an invitation which is in itself an honour, but increased by the august company in which I find myself. Will you please thank your Trustees on my behalf for their invitation and tell them how happy I am to accept it.

With best wishes for 1967,

Yours sincerely,

(Sd.) Harewood\*

\* The Earl of Harewood

Satyajit Ray's supportive letter.

Satyajit Ray 3 Lake Temple Road Calcutta 29 phone 46-1817

18 October 1966

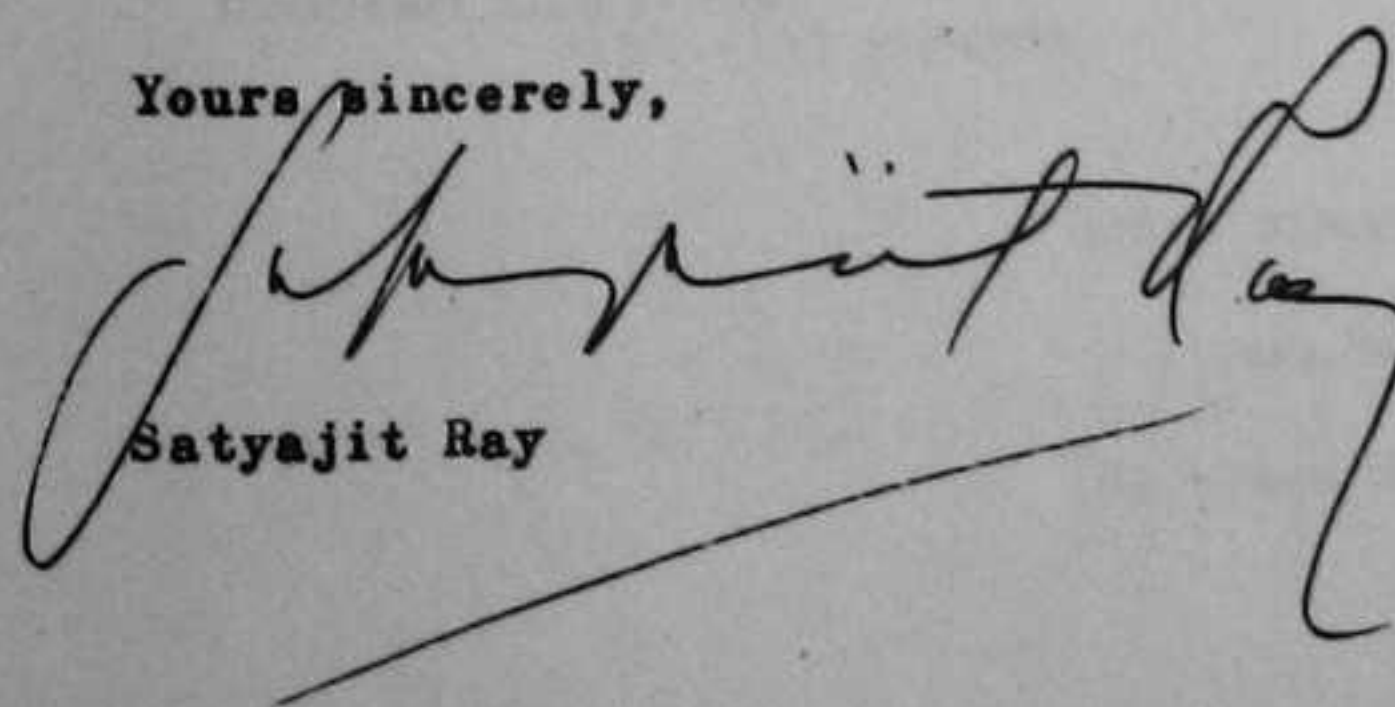
Mr J J Bhabha  
National Institute of the Performing Arts  
Bombay House, 4th floor  
Bruce Street  
Bombay 1.

Dear Mr Bhabha:

Many thanks for your letter of September 26. I'm sorry to have taken so long to answer, but 'shaoting' and various other matters intervened.

I feel delighted and ~~honoured~~ to have been asked to serve on the Advisory Board of the Institute of the Performing Arts. I gladly accept the offer, although I'm not sure if I could advise as usefully as the other distinguished members of the Board, since NIPA doesn't seem to include films in its repertoire of performing arts!

Yours sincerely,

  
Satyajit Ray

Response of the distinguished French theatre personality, Jean-Louis Barrault.



18, Rue de Vaugirard - Paris (6e)  
DAN. 58-11-ODE. 68-09-MED. 68-25

Paris le 15 Mars 1967

Monsieur BHABHA  
National Institute of the performing Arts  
Bombay House - 4th floor  
Bruce Street,  
BOMBAY (Inde)

Cher Monsieur,

Faisant suite à la visite que vous m'avez rendue et à mon télégramme en date du 18 Janvier 1967, je suis heureux de vous confirmer que j'accepte avec joie de faire partie du Comité Consultatif de l'Institut des Arts indiens.

C'est avec le plus grand intérêt que je suivrai vos travaux dont je ne doute pas qu'ils seront passionnants <sup>(eu)</sup> <sub>en</sub> égard au but que vous vous êtes fixé.

Croyez-moi, cher Monsieur, très cordialement vôtre.

Jean-Louis Barrault

Response of Dr. V. K. Narayana Menon, appointed later the first Executive Director of the National Centre.



CABLE & TELEGRAPHIC ADDRESS  
AIRGENERAL NEW DELHI

Dr. V.K. Narayana Menon  
Director General

ALL INDIA RADIO

OFFICE OF THE DIRECTOR GENERAL

BROADCASTING HOUSE  
PARLIAMENT STREET  
NEW DELHI-1

January 23, 1967

My dear Shri Bhabha,

Thank you for your kind letter of the 27th September, 1966 inviting me to be a member of the Advisory Board for the National Institute of the Performing Arts.

From what you told me and from the accompanying brochure I feel that the Institute is going to be a unique institution for the rehabilitation, refinement and strengthening of the performing arts in India, particularly in the field of Music, Theatre and Drama. It will be a great pleasure and an honour to be associated with it from its very beginnings. I shall look forward to collaborating with you and the other distinguished members of the Board.

With kind regards,

Yours sincerely,

  
(Narayana Menon)

Shri J.J. Bhabha,  
National Institute of the Performing Arts,  
Bombay House (4th floor),  
Bruce Street,  
Bombay 1.

Letter of the great Italian composer, Gian Carlo Menotti.

CAPRICORN  
MOUNT KISCO  
NEW YORK

28 May 1967

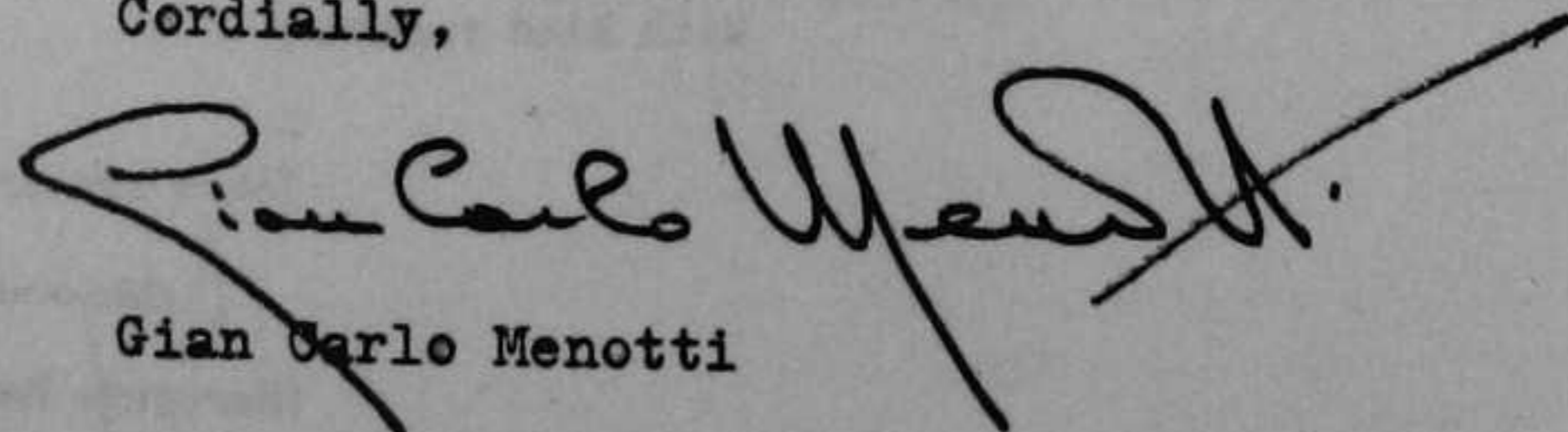
Mr. Jamshed J. Bhabha  
National Institute of the Performing Arts  
Bombay House  
Bruce Street  
Bombay 1, India

Dear Mr. Bhabha:

I am truly honored by your invitation to membership on the Board of Advisors of the National Institute of the Performing Arts, and it is with great pleasure that I accept it.

I do hope that I shall be of service to the Institute in its praiseworthy work, and to this end, please consider me wholly at your disposal.

Cordially,

  
Gian Carlo Menotti

Response of Mrinalini Sarabhai, one of the first members of the Board of Advisers.

telegrams: nritya  
telephone : 7561

chidambaram  
ahmedabad 13.

darpana

January 25, 1967

Dear Shri Jamshed Bhabha,

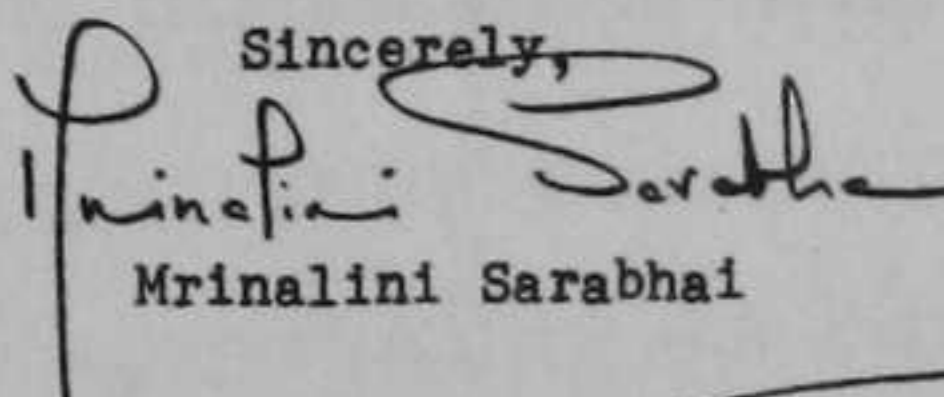
I will be honoured and happy to be on the Advisory Board, and I thank you for your invitation.

It is a most exciting and challenging project. Having been in the field of dance and drama for twenty years, I realise the enormity of the task you have set before you, but I'm sure with the splendid programme of the Institute, it can be done.

Please be assured of my enthusiastic cooperation. Our Academy will be glad to correlate its work and be of service to the Institute in any of its programmes of research and training in the classical arts.

There is a desperate need today for a central institution of the kind you have planned, and I am delighted to be associated with it.

With best wishes,

Sincerely,  
  
Mrinalini Sarabhai

Shri Jamshed J. Bhabha,  
Bombay House, Bruce Street,  
Bombay 1.

Response of the eminent Austrian conductor and music director,  
Karl Böhm.

DR. KARL BÖHM

Wien, May 2nd 1967

1190, Himmelstr.41

Dr. J.J. Bhabha  
National Institute of the Performing Arts  
Bombay House (4th Floor)  
Bruce Street  
B o m b a y 1

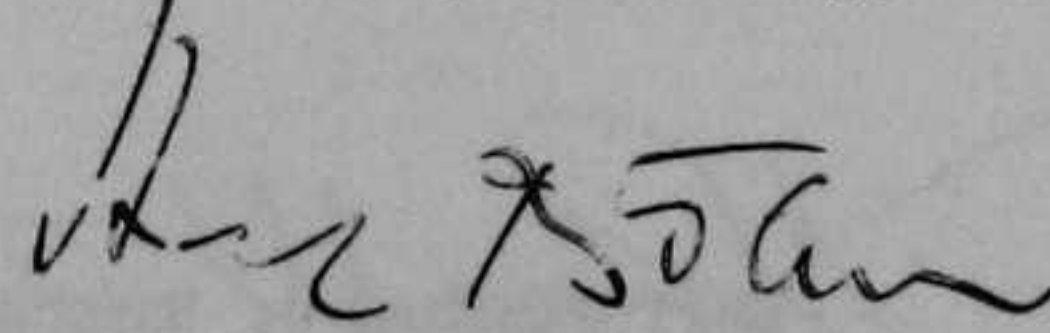
Dear Dr. Bhabha,

Thank you for your kind letter of April 3rd 1967.

I am pleased to hear of the foundation of the National Institute of the Performing Arts in Bombay. I believe, that it is very important, to establish a centre for Indian music, dance and drama, so that also this sphere of the rich and refined arts of your country will be preserved and made accessible to the world.

Unfortunately, by reason of my manifold international engagements, I cannot afford to take care of your Institute as it would deserve it. But if my name could be of any good for your undertaking, I would be honoured and delighted to accept your invitation to be a member of the Board of Advisors.

Yours very sincerely,



Letter of the late Kesarbai Kerkar, one of the first members of the  
Advisory Board.

SMT. KESARBAI KERKAR.

'PARAG' Plot No. 152  
Dr. M. R. Raut Road,  
Dadar, Bombay 28.

Date 20-5-1967

श्रीमान. जमशेद जे. भाभा,  
ट्रस्टी, नॅशनल सेंटर फॉर दी परफॉर्मिंग आर्ट्स,  
वॉम्बे हाऊस, ब्रुस स्ट्रीट,  
मुंबई नं. १.

सप्रेम नमस्कार नि. वि.

आपले दि. १८ मार्च १९६८ चे पत्र पावले.

आपण व पद्मश्री पु. ल. देशपांडे मजकडे येऊन  
मैटव्याची लखदी घेतलीत, त्याबद्दल आभारी आहे.

आपल्या देशाच्या संस्कृती निदेशक विद्या आणि  
कला मध्ये उच्च संगिताचा समावेश घेण्याच्या ठिकाणी  
केलेला आहे हे पाहून आनंद आणि आभार मान वाटतो.

आपण आरंभलेले आणि कशीत असलेले हे कार्य  
फार मोठे आहे. वार्धन्यामुळे आणि शरीर विकलांग झाले  
असल्याने मी हा संस्थेचा काय मदत करू शकणार? तरी  
पण आपल्या विनंतीस मान देऊन मंडळाचे सभासदत्व  
मंजूरण्यास मी तयार आहे. मजकडून शक्य होईल  
लिलकी मंडळाची सेवा मी करेन.

आपणा सर्वाविषयी आणि या कार्याविषयी  
शुभेच्छा वाळगणारी,

आ.  
केसरबाई केरकर.

Letter of Shigeo Kishibe, Professor of Music in Tokyo.

Dr. J.J. Bhabha  
National Institute of the Performing Arts  
Bombay House, 4th Floor  
Bruce Street  
Bombay - 1.

Dear Dr. Bhabha,

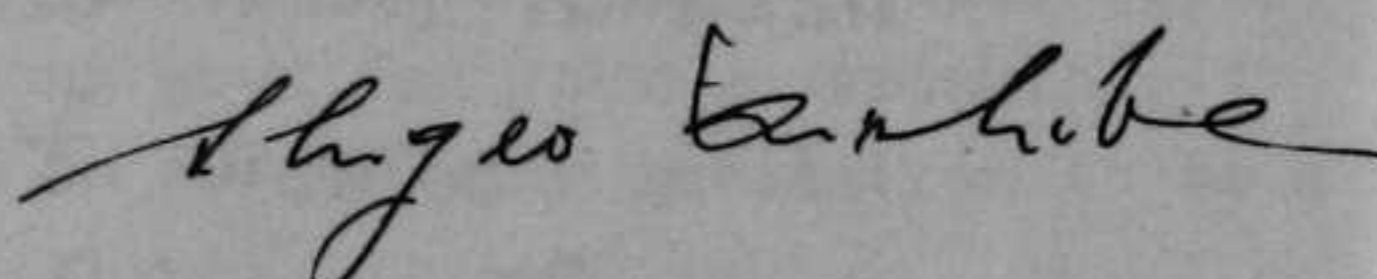
June 5, 1967

Thank you for your letter of May 30th which informed me a surprising project of the preservation of the great tradition of music in India and for the development of music in future.

I would like to congratulate the realisation of the establishment of the institute. I say this from my deepest mind, because in Japan we have the same problem of the preservation of the traditional music and the creation of the new music, and I am in charge of this big theme in Japan as a scholar.

I am honored to be invited to the Board of Advisors in your institute, and sincerely hope to be able to contribute to the project through what I have done and am doing in this theme inside of Japan and abroad.

Sincerely yours,

  
Shigeo Kishibe

M. S. Subbulakshmi's warm response.

Smt. M.S. Subbulakshmi,  
c/o. T. Sadasivam

Kalki Buildings  
Kilpauk, Madras-10  
Tel: 61324

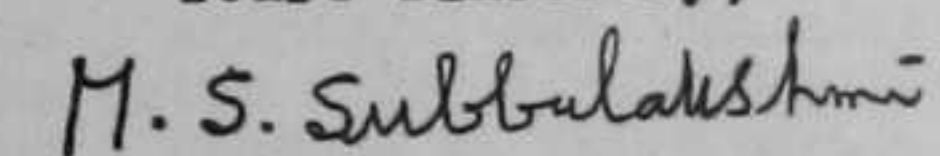
3rd January 1968

Dear Shri Jamshed J. Bhabha,

The founding of the National Centre for the Performing Arts is an event of great national significance. I feel honoured on being invited to be a member of the Advisory Board, which I accept in all humility.

With very kind regards,

Yours sincerely,

  
( M.S. Subbulakshmi )

Shri Jamshed J. Bhabha,  
"Bombay House",  
Bruce Street, Fort,  
Bombay - 1.

Letter of Igor Moissejev, the famous Soviet Ballet Dancer and Choreographer.

ИГОРЬ АЛЕКСАНДРОВИЧ  
МОИСЕЕВ

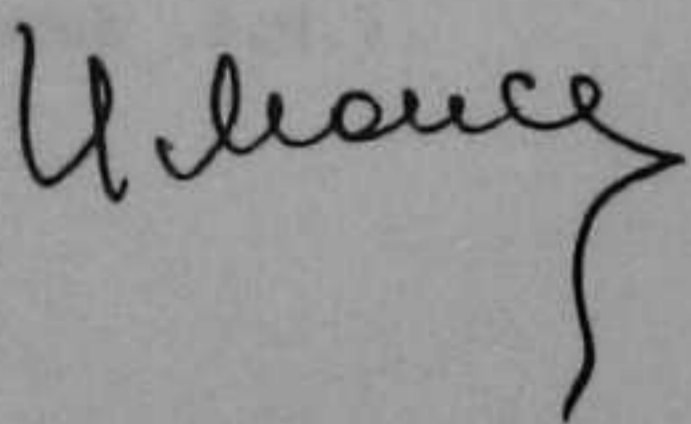
"September 1947"

Dear Mr. Bhabha,

I was sincerely glad to receive your invitation, and it is a great honour for me to accept.

I shall be happy if my cooperation is useful to your noble venture.

Together with my colleagues from other countries I shall do my best so that we all can witness the growth of art in your lovely country.



Respectfully yours,

Igor Moissejev

André Malraux's generous consent to serve on the Board of Advisers even though a Minister of the Government of France.

Le Ministre d'Etat  
chargé des Affaires Culturelles

3, RUE DE VALOIS, PARIS 1<sup>er</sup>

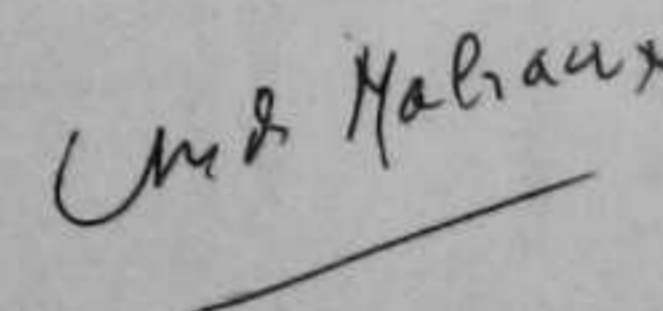
Monsieur,

J'ai pris connaissance avec beaucoup d'intérêt des objectifs que s'est assignés le National Institute of the Performing Arts et que vous avez bien voulu m'exposer dans votre lettre du 1er août dernier.

Ce que vous envisagez de faire me parait, notamment dans le domaine de la Musique, non seulement nécessaire mais encore indispensable.

Vous comprendrez j'en suis sûr qu'il me soit difficile de participer étroitement à vos travaux aussi longtemps que j'exercerai mes fonctions gouvernementales. - Sous cette réserve, c'est cependant bien volontiers que j'accepte de faire partie comme vous me le proposez, du Comité Consultatif du National Center for the Performing Arts.

Je vous prie de croire, Monsieur, à l'assurance de ma considération distinguée.

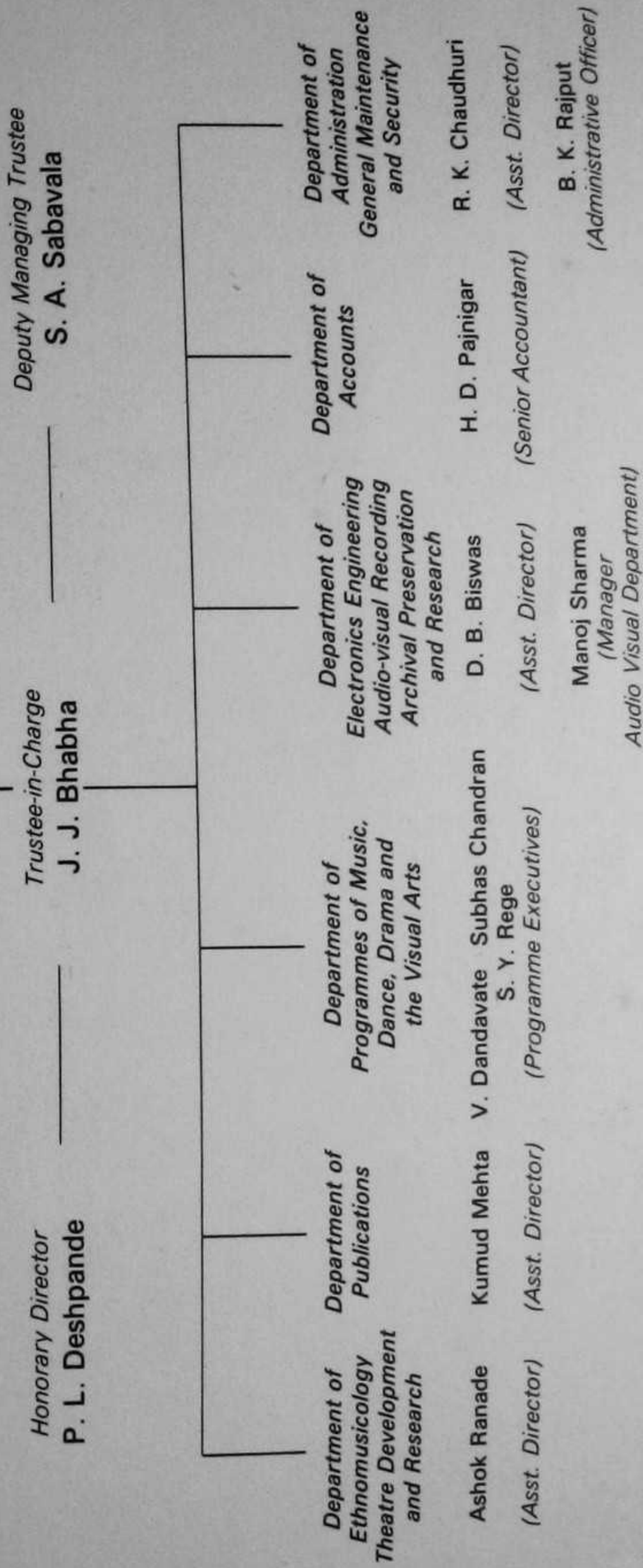


Monsieur Jamshed J. Bhabha  
COUNCIL MEMBER-IN-CHARGE  
National Institute of the Performing Arts  
Bombay House. 4th Floor  
Bruce Street  
BOMBAY I.



# NATIONAL CENTRE FOR THE PERFORMING ARTS ORGANISATION (1988)

## Council



# National Centre for the Performing Arts

## ORIGINAL MASTER PLAN FOR DEVELOPMENT, 1966

