

Satish Alekar: Remembering Dilip Kumar

Dilip Kumar used to speak Marathi fluently. He had seen many popular Marathi Sangeet Natak's. Sometime at his home he will take out harmonium and sing old Marathi theatre song made popular by Bal Gandharva. Dilip Kumarji and Saira ji used to visit Pune during weekends

Aneeta Chitale: Sojourn to Maldives – Book Review / Interview

The turbulent times between the years spanning from 2008 to 2014 is presented on the canvas. The relations between the two countries were totally ruptured in this era. The entire plethora of Indian nationals and foreigners had gone berserk. I had to study it in detail and follow it consistently.

Resonances of the Past – a review by Manohar Khushalani

Ruth is best known for her pioneering work integrating sacred texts into contemporary voice/body theatre. Her pioneering approach to the transcendental aspect of voice is founded

solidly in sacred cantorial Jewish traditions. In *Mirror Sky* in a backdrop of dimly lit scenes Ruth, swirling, moaning, producing guttural sound explains the origin of her techniques:

The End and the Future of Theater

The first obituary of the theater was written in the 1920s when the talkies ushered in a new era of entertainment. But not only did the theater survive the competition from cinema, the Broadway Book Musicals became a billion-dollar industry around the time. The first real blow to small regional and off-off-Broadway theater came from the television in the 1960s when a television set became a household item. But that did not stop Tennessee Williams and Arthur Miller from writing great plays. They forced the audience to return to the theaters. Harold Pinter, Beckett, Albee, and more recently Mamet created scintillating works for the stage despite the competition from the cinema and the television industry. The competition challenged theater to become more daring and intelligent.

Folk Dances of India: Ghoomar

Rajasthan is well famous for its vibrant traditions, enthusiastic dance forms and elegant culture. Ghoomar is just another spectacle of this diversity and culture that started with the Bhil tribe to worship Goddess Sarasvati and is now

embraced by other Rajasthani communities. Typically performed by women, Ghoomar gained popularity during the reign of Rajputanas, who ruled Jaipur after defeating the Bhils. It showcases the rich culture of Rajasthan through aesthetically pleasing movement and traditional attire. Tourism in Rajasthan has boosted due to the peculiarities of regions, their manner of dressing, traditions, and folk dances. Ghoomar was a tribal dance that graduated to a folk routine that has now assumed international proportions thanks to a vibrant culture and its recognition as a pride of India.

Folk Theatre of India: Nautanki

Nautanki is one of South Asia's most famous folk theatre performances, especially in northern India. Nautanki was the most significant source of entertainment in most of the cities and villages in north India. Nautanki's rich musical compositions and humorous storylines hold a strong influence over rural people's imagination. Nautanki, also known as svang, originated in the late 19th century in Uttar Pradesh and steadily gained popularity. Nautanki's origins lie in the Saangit, Bhagat, and Swang musical theatre traditions of Northern India. One Saangit called Saangit Rani Nautanki Ka became so popular that the whole genre's name became Nautanki.

Folk Theatre of India: Yakshagana

Yakshagana is a traditional folk art developed in the western parts of Chikmagalur districts in Karnataka and Kasaragod district in Kerala. Yakshagana comprises music, dance, theatre, costumes, and makeup with a blend of unique style and forms. It is said to have evolved from pre-classical music forms and theatrical arts during the Bhakti movement. Yakshgana is referred to as 'Thenku thittu' towards the south from Dakshina Kannada to Kasaragod in Tamil Nadu, whereas it is referred to as 'Badaga Thittu' north of Udupi.

Folk Dances of India: Raas Leela

Raas Leela, commonly referred to as Krishna dance, is a folk dance form that predates ancient history and is part of the traditional stories of Krishna in which he dances with his lover, Radha. Raas means aesthetics, and Leela means to act or play, which translates to "play of aesthetics".

Spic Macay – Pt. Rajan Mishra

– IIT Delhi Program

The poster for the SPIC MACAY IIT Delhi Diamond Jubilee Program 2021 April – May is a vibrant yellow and red design. At the top, it reads 'Society for the Promotion of Indian Classical Music And Culture Amongst Youth' and 'Spreading Hope - The Diamond Jubilee Year of IIT DELHI Remembering Pt. Rajan Mishra'. The central logo features a stylized 'SPIC MACAY' with a diamond shape. The program is divided into three main sections: April 30th, May 1st, and May 2nd. April 30th (6 pm Friday) features 'Cinema Classics HIRAK RAJAR DESHE' with an interaction with Sri Tuhinabha Majumdar. May 1st (3 pm Saturday) features the 'Great Master Series' with Vidwan Lalgudi G. Jayaraman and an interaction with Sri G J R Krishnan. May 2nd (12 noon Sunday) features the 'Art/Craft Series' with Shri Rajaram Sharma (Pichwai Painting). The bottom section includes links for Cinema Classics (bit.ly/smcinemaclassic), Great Master Series (bit.ly/smlivezoom), and Classical Evening (bit.ly/smlivezoom). It also mentions support from the SRF Foundation and provides contact information for more info.

Society for the Promotion of Indian Classical Music And Culture Amongst Youth
Spreading Hope - The Diamond Jubilee Year of IIT DELHI
Remembering Pt. Rajan Mishra

SPIC MACAY

6 pm Friday Cinema Classics
HIRAK RAJAR DESHE
Interaction with Sri Tuhinabha Majumdar

3 pm Saturday Great Master Series
Vidwan Lalgudi G. Jayaraman
Interaction with Sri G J R Krishnan

30th April

1st May

1st May

2nd May

6 pm Saturday Classical Evening Series
Vidushi Nandini Bedekar
(Hindustani Vocalist)

12 noon Sunday Art/Craft Series
Shri Rajaram Sharma
(Pichwai Painting)

Supported by SRF Foundation

Link Cinema Classic: bit.ly/smcinemaclassic
Link Great Master Series: bit.ly/smlivezoom

Link Classical Evening: bit.ly/smlivezoom
Link Sunday Folk & Talk :bit.ly/smvolveermeet

for more info contact
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Have every child experience the inspiration and mysticism in Indian and World Heritage

IIT Delhi, Diamond Jubilee Program 2021 April – May

The pandemic is growing rapidly all over the world. With aim of spreading hope and remembering **Pandit Rajan Mishra ji** (who passed away on the 25th of April), **SPIC MACAY** dedicates its online 3-day **IIT Delhi Diamond Jubilee year program** to him, the details of which are given in the link:

<https://spicmacay.org/rendezvousiitdelhidj>

☐☐ **April 30th, 6:00 pm, Friday:**

Cinema Classic “Hirak Rajar Deshe” by Shri Satyajit Ray, followed by an interaction with the expert, Tuhinabha Majumdar ji

Link: bit.ly/smcinemaclassic

☐☐☐ **1st May, 3:00 pm, Saturday Afternoon :**

Great Masters Series- Vidwan Lalgudi G Jayaraman, followed by an interaction with G J R Krishnan ji

Link: bit.ly/smlivezoom

☐☐☐**May 1st, 6:00 pm, Saturday Evening:**

Classical Evening Series with Vidushi Nandini Bedekar
(Hindustani vocalist)

Link: bit.ly/smlivezoom

☐**May 2nd, 12 noon, Sunday:**

Craft and Folk Series with Shri Rajaram Sharma
(Pichwai Painting)

Link: bit.ly/smvolunteermeet

Folk Theatre Forms of India: Tamasha

Tamasha is considered a major traditional dance form of the Marathi theatre, which includes celebration filled with dancing and singing and is performed mainly by nomadic theatre groups throughout the Maharashtra region. Marathi theatre marked its journey at the beginning of 1843.^[3] In the following years, Tamasha primarily consisted of singing and dancing, expanded its range.