Bharatiya Vidya Bhavan
Bengaluru

Presents

Padmabhusan Dr. B. Saroja Devi
National Award
* 2018 *

1.05.2018, Tuesday, at 4.30p.m.
Venue : Khincha Hall,
Bharatiya Vidya Bhavan,
Race Course Road, Bengaluru - 560 001.
Bharatiya Vidya Bhavan

Bengaluru

Cordially invites you with family & friends to present

Padmabhushana Dr. B. Saroja Devi National Award - 2018

to

Sri S.V. Rajendra Singh Babu
Legendary Film Director & Producer

by

PadmaVibhushana Dr. Veerendra Heggade
Dharmadhikari, Shri Kshetra Dharmastala

Chief Guests:

Dr. Ambarish
Legendary Film Actor & Former Union Minister

Padmabhushana Dr. B. Saroja Devi
Legendary Film Artiste

Felicitation address
Sri. N. Ramanuja
Chairman, Bharatiya Vidya Bhavan, Bengaluru

1.05.2018, Tuesday, at 4.30 p.m.

Venue: Khincha Hall,
Bharatiya Vidya Bhavan,
Race Course Road, Bengaluru - 560001.
Kannada Film Industry’s most celebrated Director and Producer S.V. Rajendra Singh (Babu) was born on 22 October 1952. His illustrious father Shankar Singh through his Mahatma Pictures gave this film industry a strong Foundation. His mother Smt. Prathima Devi was a prominent actress too.

Rajendra Singh (Babu) imbibed a passion for films right from his childhood when he acted as a child artist in the film ‘Bhakta Cheta’. He made his debut as a Director with the film ‘Nagakanye’ in 1975 followed by Nagarahole and Kiladi Jodi which received audience acclaim.

‘Antha’ in 1980 paved a new path for Kannada cinema. His 1984 film ‘Bandana’ was judged the Best feature Film in Kannada at the 32nd National Film Awards. ‘Mera Faisla’, ‘Sharara’, ‘Ek se bhale do’ were some Hindi films directed by Babu that received accolades. Returning to Kannada cinema after a brief hiatus with ‘Bannada Gejje’, Babu brought out the trauma of World War II through his film ‘Muttina Haara’. ‘Maha Kshatriya’, ‘Mungaarina Minchu’, ‘Hoovu Hannu’, ‘Hima Paatha’, ‘Kaanchana Ganga’ were a series of successful films. His films in the genre of humor ‘kurigalu saar
kurigalu, ‘kotigalu saar kotigalu’, kattegalu saar kattegalu’, gave new direction to Kannada cinema.

Rajendra Singh Babu is an outstanding Director who breathed fresh life into Kannada films through adaptations from novels. He is the recipient of the prestigious Puttanna Kanagal lifetime Achievement award. His films, ‘Bandana’, ‘Muttina Haara’, ‘Mungarina Minchu’ have received National awards. Recipient of numerous State awards and Filmfare awards for his films, Rajendra Singh Babu has been able to implement developmental projects as the Chairman of Karnataka Chalanachitra Nirdeshakara Sangha. As the Chairman of Karnataka Chalana Chitra Academy he has been able to promote publication of books relating to Kannada cinema.

He has created a record being the Director of four Bangalore International Film festivals.

His book ‘Nenapina Muttina Haara’ recounts his close association with legendary actor late Vishnuvardhan. This book received a State award too. His monumental contribution to Kannada film industry for decades also includes the setting up a film city.

Recipients of Padmabushshana Dr. B. Saroja Devi National Award:

2010 - Smt. Anjali Devi, Smt Jamuna Ramanrao, Smt. Harini N.Rao
2011 - Smt. Vyjayanthimala Bali
2012 - Dr. Geetapriya
2013 - Shri.S.Shivaram, KSL Swamy
2015 - Dr. K.J.Yesudas
2016 - Smt. Parvathamma Rajkumar
2017 - Abhinaya Sharade Dr. Jayanthi
A get together meeting was held at Bhavan on 4th April. Dr. Veerendra Heggade, Dharmadhikari of Srikshetra Dharmasthala graced the occasion and shared his happiness with the Bhavan’s team for organising the International conference commendably and economically. He distributed mementos to each and everyone who were involved and contributed in making the International Conference on Beliefs & Beyond a total success.

Launching of the CD International Conference ‘Beliefs & Beyond’ by dignitaries.

The team who was responsible for organising the two days International Seminar is flanked along with Dr. Veerendra Heggade.
Bharatiya Vidya Bhavan-Infosys Foundation Cultural Outreach programme since its launch in 2015 February has created history; 427 programmes featuring 3709 artists attracting an audience of nearly 1,30000 audience is historic.

Bringing to the fore our tradition art forms, revitalising and propagating them lest they fade away has been the mission of this Outreach program. An entire array of traditional dance forms such as Ranpa Dance, Chadheta-Chadheyani Nata and Sambalpuri Dance, Pala, Kandhei Nata - String Puppet Show, Dhap Natcha, Bajania Dance, Bajasal Dance, and Sambalpuri Folk Song was organized by our Bhubaneshwar Kendra (Odisha).

In a three day festival organised by our Pune Kendra (Maharashtra), notable programs like Sangitanjali, Chadh Gayo Papi Bichuwa, Ram Ganeshyanamah and Divya Trilogy captivated the audience.

Our Jaipur Kendra (Rajasthan) offered an exquisite program of Folk Dances of Rajasthan, Alha-Udal and Languriya, Khayal Kuchamni of Rajasthan, Rammat of Bikaner and Nagaur Ki Phad.
Kerala’s famous Kalaripayattu, Kakkarissi Nadakam, Ottanthullal, Thayambaka and Tholpavakoothu was organized by the Thiruvananthapuram Kendra (Kerala).

Burra Katha and Gangireddu Vinyaasaalu, Sri Krishnajaneya Yuddham (Natakam), Tholubommalata, Namaala Singadu and Story of Katama Raju was organized by Hyderabad Kendra (AP/Telangana)

We bring you a detailed report on the amazing performance put together by the Kendras in enabling a successful presentation of our Outreach program.

ODISHA

Ushering in the New Year, on 1st January 2018 –

Ranapa Dance, Chadheta-Chadheyani Nata and Sambalpuri Dance, by Ganjam Folk Dance Center was presented by Guru Rupalata Mohanty and troupe.

Ranapa literary means stilt. This dance on stilts was prevalent among the cow herd communities of South Odisha. Young boys and girls of the community used to perform this dance during their festivals Olo Jatra and Giri Gobordhan Puja. There was no percussion or any other instruments except Dhola and Mahuri. Songs relating to Krishna’s boyhood life blends with the rhythm of Bajeni made of iron weave through the dance. The dance features acrobatic feats that earn immediate appreciation from the audience.

Sambalpuri dance is prevalent in western Odisha; they are based on group dance
forms with men and women. The Gauntia of the village patronizes the dance groups. Some of the popular dances of this Western region are Dalakhai, Rasarkeli, Bajasal, Jaiphula, Naehnia and Rangabati etc.

On 15th January Susharee Laxmipriya Das and troupe presented **Pala which is integral to Oriyan culture.** For centuries Pala has been an art form that has kept an uninterrupted relation with the life of people of Oriya. Pala is considered as the messenger of literature and culture. It is the union of Swara, Laya, Tala and Bhava that has made Oriya’s literature and culture resplendent. Pala has preserved its pristine values despite the influence of modern lifestyles and acts as a perfect medium to propagate values of life. In the past only male persons performed these dances.
During the last two decades many women performers have proved their mettle in this form of folk art. Foremost among them is Sushree Lakshmi Priya Dash Balunskeswar village in Jagatsinghpur district.

On February 5th **Kandhei Nata, String Puppet Show** was presented by Guru Chaitanya Behera & troupe.

19th of February saw mesmerizing performances of **Dhap Natcha, Bajania Dance, Bajasal Dance, Sambalpuri Folk Song** by Kosala Folk Akademi. These folk dances were performed in Sambalpur, Bolargir, Kalahandi, Sundargarh and Boudha region of Western Odisha and are famously known as “Sambalpuri Folk Dance and Folk Song”. The style of performance of this folk dance in Balangir region is different from that of other region of Western Odisha. The dance, song and costume of this region are distinct in style and presentation. Like in ‘Dhapa and Bajania Dance’, both boys and girls participate.

**MAHARASHTRA**

Students of Sri.Guruguha Gana Vidyalaya, Pune, presented **Sangitanjali on 6th of January 2018; this marked the celebration of the Platinum Jubilee Year of the Sri Guruguha Gana Vidyalaya.** ‘Sangitanjali comprises compositions of three saint composers, Shyama Shastri, Sadguru Thyagaraja, and Muthuswamy Dikshitar, popularly known as the “Trimurtis” of Carnatic music. Group singing was followed by two solo vocal recitals by Gayatri Krishnamurthy and Brinda Radhakrishnan. An Audio visual presentation on the life and pilgrimage of Sri Muthuswamy
Dikshitar marked a befitting conclusion to the program.

On January 12th Pandit Amarendra Dhanehwar and his troupe narrated the close connection between folk music and songs from Hindi Films in the program titled **Chadh Gayo Papi Bichuwa. In this presentation Panditji unfolded their roots in classical ragas with live examples. He was accompanied by Mr. Arvind Paranjape on Table and Mrs. Uma Jathar on Violin.**

**Ram Ganeshyanamah** was presented by Shri. Vijay Kulkarni on the 23rd of January. This programme was based on the life story of well known playwright late Ram Ganesh Gadakari alias Kavi Govindagraj and humorist Balakram. The play was written by Shri Shriram Ranade and presented by Shri Vijay Kulkarni. This programme was conducted in association with the Akhil Bharatiya Marathi Natya Parishad, Kothrud Branch, Pune.

“**Divya Triology**” – 3 day festival

**Divya Triology, a unique dance festival featuring Divya Astra, Divya Vahana, Divya Pushpam** conceptualized by Dr. Usha.R.K was very well received by the audience. This three **day festival from 23rd February to 25th February was a first of its kind performance.**
Divya Aastra was performed by four male dancers. Showcasing their talents beautifully were Pavitra Bhat, Mumbai (Bramha Astra), Mithun Shyam, Bangalore (Sudarshana Aasta), Parimal Phadke (Pushpa Astra) and Parshwanath Upadhye (Pinaka Astra).

Divya Vahana presented the proficiency of Uma Sathyanarayana (Hamsa Vahana), Shivranjani Harish (Garuda Vahana), Arundati Patwardhan (Gaja Vahana) and Soundarya Srivathsa (Nandi Vahana).

Divya Pushpam was presented by Kum Matangi, Kum.Rasika, Kum.Swarada, Kum.Tanya and Kum. Navia. They were accompanied by Vidwan D.S. Srivathsa (vocal), Ramya Janakiraman (Nattuvangam), Vidwan R. Keshavan (Mridangam) and Vidwan Rajat Prasanna (Flute).

Kerala

The legendarily martial art Kalaripayattu was presented by Sri. Jawahar Gurukkal & party on 19th January 2018. Kalaripayattu is perhaps the most ancient martial art in the world. The origin of Kalaripayattu is still in the midst of obscurity. Traditional Kalari masters

Divya Pushpam by Kum Matangi, Kum.Rasika, Kum.Swarada, Kum.Tanya & Kum. Navia held on Feb 25th at Pune

Divya Vahana by conceptualized & curated by Dr. Usha R.K held on Feb 24th at Pune.
attribute mythological stories and legends to the origin of this art. Legend traces the 3000 year old art form at sage Parasurama – the master of all martial art forms and credited to be the re-claimer Kerala from the Arabian Sea.

This art is trained in an enclosure called “Kalari” which is 21 feet by 42 feet. The entrance faces the east. In the south-west corner is a seven-tiered platform called the “poothara”, which houses the guardian deity of the Kalari.

Kalaripayattu reached its pinnacle of glory during the 100-years war between the Cholas, Cheras and Pandyas in the early part of the first millennium. The warring states refined the fighting skills and techniques prevalent in the area in to a martial art form. The art flourished between the 13th and 16th centuries, becoming a part of the education of youngsters.

Kakkarissi Nadakam a folk art form popular in Central Travancore was presented by Sri. Thamarakudy Harikumar & party on 12th February.
Kakkarissi Natakam in most of its incarnations spread across Tamil Nadu and Kerala. The protagonist in most of the plays is known as Sundara Kakaan. Besides there are other characters like Kakkathis, Vedan etc. With dance steps and songs, they perform scenes with dialogues, music and songs as in the erstwhile musical plays. The instruments used are Harmonium, Mrudangam, Ganchira and Kaimani.

The play opens with a welcome song. Then enters the Kakkalan with a fire-torch raised dancing to rhythmic beats. The question-answer session between ‘Thampuran’ and Kakkalan moves the play forward. The Kakkarissi Natakam depicts social criticism, satire etc. The story is premised around Lord Sivan with his consort Parvathi Devi who arrived on earth in the form of Kakkalan and Kakkathi, a nomadic tribe of fortune tellers.

**Ottanthullal** was also presented on 12th February by Sri. Kalamandalam Mohanakrishnan and party. In Ottanthullal includes a performer, a singer and a Mridangist. During the performance all three of them sing with great Bhava and change tone and sound to create the required effect in the story. This is the beauty of this Art. Garuda Garva Bhanga and Kalyana Sougandhikam from two famous Ottanthullal stories were performed by the Artists. In the first the characters were Sree Krishna, Hanuman and Garuda. All the characters were enacted by the same artist.
Thayambaka was presented by Sri. Anantha Krishnan & party on 14th February. It is a type of solo chenda performance that in Kerala. The main player at the center improvises rhythmically on the beats of half-a-dozen or a few more chenda and ilathalam players around. A thayambaka performance on the chenda has thus its focus on the stick-and-palm rolls produced on the itantala (treble) of the chenda, while the rhythm is laid by his fellow instrumentalists on the valanthala (bass) chendas and ilatalam (cymbals). Thayambaka, is believed to have flourished during the feudal era; it spans an average of 90 minutes. It begins at a slow pace before scaling on to a medium tempo and eventually culminating in high frenzied speed. Thayambaka, like panchavadyam or most chenda melams is primarily a temple art, but it is also performed outside shrines.

Tholpavakoothu was presented by Sri. Ramachandra Pulavar and party on 14th February.
It is a unique shadow puppet theatre from Kerala; an ancient ritualistic art form dedicated to Devi Bhagavati. As a ritualistic art form, Toplava Koothu is performed in more than 100 temples all over Palakkad, Trichur and Mallapuram district during the months of January to May at the specially constructed theatre called Koothu Madam.

Depending on the temple tradition, the performance lasts 7, 14, 21, 41, 71 or 91 days. The performance starts at about 10 p.m and goes on till day-break. It is enjoyed by general public as a popular entertainment while it is received as a religious offering by the devotees. While formerly the puppets were made out of deer skin, the use of buffalo and ox skin are commonly used now.

The puppets are held by a thin stick in one hand while the limbs are manipulated by a thinner stick held in another hand of the puppeteer.

ANDHRA PRADESH / TELEGANA

Sri.Babuji Burra Katha Kalaa Brundam & Mekala Gopal Gangireddu Kala Brundam presented Burra Katha & Gangireddu Vinyaasaalu on 4th January. Burra Katha and Gangireddu Vinyaasaalu is a dying art of Andhra Pradesh and Telengana. Burrrakatha is an oral story telling technique in the katha tradition; ‘Burra’ is referred to tambura, a musical instrument with a hollow shell, ‘Katha’ means story. This narrative entertainment consists of prayers, solo drama, dance, songs, poems and jokes.
It is the story of Arjuna and Abhimanyu from the Mahabharata. The performers connected the story with the festival of “Sankranthi”. The traditional costumes, musical instruments and the flow of the narration made it the perfect example of ‘Burrakatha’ that enthralled the audience.

Gangireddu Vinyaasaalu;
This art is also a traditional form that enthralls people ahead of ‘Sankranthi’. The return of Gangireddu to the villages is considered a good sign for newly married couples. The troupe of six performers with a well decorated Ox had come to showcase this ancient art form which transported the audience to the feel the presence of Lord Shiva. This art form is a vigorous combination of bovine and human coordination skill. The well trained and well decorated Ox performed many acrobatics and left the audience in awe.

Sri Krishnajaneya Yuddham by Janatha samithi held on Jan 5th at Hyderabad

Gangireddu Vinyaasaalu by Mekala Gopal
Gangireddu Kala Brundam held on Jan 4th at Hyderabad

Sri Krishnajaneya Yuddham (Natakam)
was presented by Janatha Seva Samithi on 5th January. This play depicted the episode of war between Lord Krishna and Sri Hanuman from the Mahabharata. The combination of live music, make up and costumes gave the perfect setting to the play. The flawless enactment by the artists had left the audience spell bound. ‘Telugu Rangasthalam’, Indian theatre in Telugu language is losing its sheen as it is not performed widely. But the progressive steps of Infosys Foundation and BVB has given a new lease to revive this fading art form.

**Tholubommalata** was presented by Smt.G.Madhavilatha and Group on 16th February. It is the shadow puppet theatre tradition of Telengana. Its performers are a group of wandering entertainers and peddlers who pass through villages singing ballads, tell fortunes, sell amulets, charm snakes, weave fishnets, tattoo local people and mend pots.

On 17th February Sri. C.Krishna Reddy and Group presented **Namaala Singadu** in Nritya Kada where a story or kada is depicted in dance form.
The name Naamal Singadu originated from the village of Naamala; Singadu is the main character dressed with neem leaves as head gear with daggers in his hands.

The artists dance to the rhythm of the drum beats. Hence the name Naamala Singadu. Shri.Ganesh Reddy, Member, School managing committee appreciated the school for its efforts in identifying these art forms and providing the artists the much needed platform to showcase their talent in the urban background. Speaking on the occasion Dr.C.Krishna Reddy gave a brief account on various folk art forms that evolved in the remote villages. The dance form depicted the characters of Namal Singadu the famous dacoit of the village Namal. The performance showcased the joy of celebration of the people on his capture.

Story of Katama Raju was presented by Sri. Ura Illumallu and group on 23rd February. The story of Katama Raju is a traditional folk art. The stage is decorated with beautiful toys to narrate the story. The performance depicts the birth of Katama Raju who was a valiant warrior was born to Pedda Raju, the ruler of Kadiri and Peddamma Devi.

The couple had prayed to God Veera Someswara Swami at Kalyanapatnam for children. They were asked to bathe in 3 pits filled with water, milk and the blood of Gandabherunda bird. Peddaraju went in search of bird, killed it and brought the blood to fulfill the desire to have a son. After performing the pooja, they were blessed with the powerful warrior Katama Raju and a daughter Prapamma.

Story of Katama Raju by Sri. Ura Illumallu & Group held on Feb 23rd at Hyderabad
Fri 6.30 p.m. - Khincha Hall  
Bharatanatya recital :  
Smt. Abhinaya Rohan

Tue 6.00 p.m. - KRG Hall  
Sri. G. V. Bhave and  
Smt. Lakshmi G. Bhave  
Hindustani Vocal concert  
Vocal : Vid. Nayana Yavagal  
Tabla : Vid. Kiran Yavagal  
Harmonium : Vid. Madhusudan Bhat

Fri 6.30 p.m. - Khincha Hall  
Kathak recital :  
Ms. Supriya Reddy

Fri 6.30 p.m. - Khincha Hall  
Bharatanatya recital :  
Ms. Navyashree K.N.

Fri 6.30 p.m. - Khincha Hall  
Bharatanatya Duet :  
Ms. Keerthana M. and  
Ms. Sanjana M.

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**PROGRAMME : MAY - 2018**

Sat 5.00 p.m.  
26 BVB - Infosys Foundation Outreach programme :  
Carnatic music concert :  
Ms. Dhanya Dinesh  
Bharatanatya recital :  
Ms. Sneha Narayan  
Venue : Indiranagar Sangeetha Sabha, 8th Main, H.A.L. 1st Stage, Indiranagar - Bengaluru - 560 008.

Sun 6.00 p.m. - Khincha Hall  
27 Retro Hindi songs by  
Sri. Ram Nagaraj  
Supported by  
Sri. Sanjay Kejriwal

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**OBITUARY : JOURNALIST R. SESHADRI**

Veteran Journalist R Seshadri passed away on Tuesday, April 17.

He worked for Deccan Herald between 1948 and 1982 in various positions, including news editor. After retirement, he took up teaching assignments at the Bharatiya Vidya Bhavan as Principal of Bhavan’s H.B. College of Communication and Management, Bengaluru. He is survived by a son, three daughters.

Bhavan extends its heart felt condolences to the members of the bereaved family.