

RHYTHMS



**SEVENTH
ANNIVERSARY
NUMBER
MAY, 1958**

& RHYMES

VOL VI No. 11

RHYTHMS

ANNIVERSARY NUMBER

MAY 1958

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RHYMES

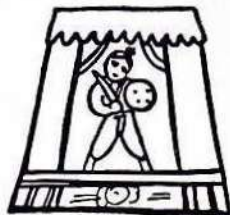
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Edited by
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Published by
Samar Chatterjee
for Children's Little Theatre,
4, Bepin Pal Road,
Calcutta 26.
Printed by
G. C. Ray
at Navana Printing Works Private Ltd.,
47 Ganesh Chunder Avenue,
Calcutta 13.
Photographs by
Mono Mitra

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EDITORIAL

NOTES



Happy Birthday To You !

Our Anniversary show this year actually falls on our sixth birthday, for on 11th May, 1952, CLT was born. We have had our ups and downs, but in our six years of existence we have made remarkably good progress. In Calcutta, wherever one goes, people seem to know about the CLT and take an interest in its doings. In Delhi it is also well established, and, though the dates originally proposed for inaugurating a CLT Branch in Bombay have had to be altered twice, once on account of Calcutta's change of date for the Festival and then to suit Bombay, we are hoping to arrange a Bombay Festival before the year is over. We also have requests to take CLT to Patna and to Cuttack. Our only difficulty is to fit in such engagements, for after all our children are not professionals and school work has to come first!

Dadu

The photograph at the bottom of the page shows our President starting the "red flower" of the Cubs as Akela in Mowgli's Story, a part that he assigned to himself at the 1956 Festival. We reproduce it as typical of Sri N. N. Bhose (Dadu to all our children), for all his life he has been lighting a torch for youth, whether as Scout Master, Secretary of the Boy Scouts Association of India and Burma, protagonist of youthful athletics such as weight-lifting, or Founder President of the Children's Little Theatre. He gave up a promising legal career to devote himself to the needs of youth in this country, and it is as youth leader we think of him, continually young in spirit and entering joyfully into the children's activities and at the same time bringing to bear his years of wisdom and experience on the problems of a young organisation, smoothing out the difficulties that arise between differing personalities by his unfailing good humour,



Dadu in Mowgli's
Story, 1956 Festival

sound common sense, and determination to see things through. Now he is retiring and CLT at every level will miss his presence, whether at the centre, at rehearsals, functions, or committee meetings, but at least we know that he remains our 'elder statesman' to whom we can still go for counsel and advice, even if he finds he cannot so often take part in our activities. When we tried to think of a fitting present to him as retiring President, we came to the conclusion that we could not do better than present him with an album of the best photographs of the CLT's achievements, in which he has played such a great part, and the CLT salute in silver.

Sixth Festival

Our Sixth Annual Festival, held from 20th December to 1st January last, was successful beyond all our expectations. Planned to last 11 days, we had eventually to extend it for another two days, for every day hundreds of people were being turned away. The last two days also gave us packed houses. Evidently the time now chosen for the Festival—the change of time was forced by a change in the schools' curriculum—is particularly suitable, for during this period both the Christmas and the New Year holidays fall, and parents are available to take the children to the show.

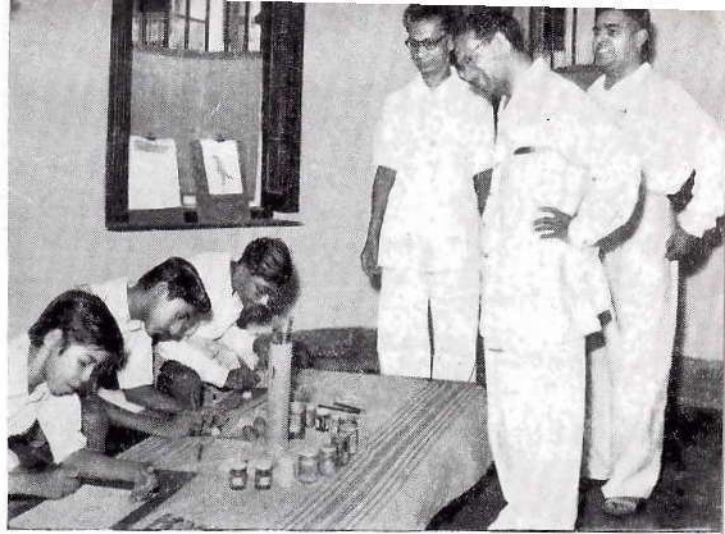
This year we were especially fortunate in our venue for the Festival, for due to the generosity of Tatas we were able to use their ground on the corner of Chowringhee and Harington Street, a site which was not only central and conspicuous, but was large enough to provide for a festival ground with stalls and snack bars as well as the large pandal and stage. Surrounded by trees carrying fairy lights, with a very attractive display of posters and the crumbling outer wall painted in gay colours, the whole ground really had a fairy tale appearance. Even on the stage we were able to make use of natural scenery, for the trees were brought into the background by building the stage round them, so that the features had the most charming setting possible.

* * * *

Successful as it was, the Festival has brought home to us all the need for a permanent venue for future years. The Tata ground will not be available as soon as they begin to build their new office, and every year the cost of erecting stage and pandal goes up, so that a fantastic proportion of the takings are swallowed up, instead of going into the development of CLT's work. Therefore every effort is being made to find and acquire a permanent ground for CLT's annual Festival. Although space for a garden theatre had been allocated to us in Gariahat Road, we have suffered disappointment in that the police now find the site unsuitable, as on one side is a tram route and buses ply on the two other roads enclosing the triangular plot. We are now considering the combination of our original idea of a garden theatre for the use of the Training Centre and our affiliated institutions, and a ground which can be used for the festivals with the minimum of adaptation. The search is on for a suitable site. If you have any ideas, let us have them!

Professor Kabir

CLT is very happy to see Professor Kabir's return to the field of education and culture as Minister for Scientific Research and Culture. As Vice-President of the Delhi State Branch of CLT, he has always shown a keen interest in our work, and it is surely very fitting that he should now be in charge of cultural development throughout the country.



Prof. Kabir at the Hobby Centre

Mother's Joyanti Day

The Children's Little Theatre group were invited by the Mother's Jayanti Committee to stage their famous ballet JIJO and once again repeated the performance that had charmed many thousands of people, including the Prime Minister of India. We acknowledge with gratitude the donation of Rs. 1,000/- given by the Organisers towards the development of CLT activities in the country. The show attracted a record number of visitors to Singhee Park where the Jayanti celebration was held.

CLT Performs Annual Saraswati Pujah

Immediately after the Festival there was a feeling of anti-climax among the whole crowd of workers, children, and parents. They all hated to be idle and, although the Centre was closed for a fortnight, CLT lovers were always found in and about No. 4 Bepin Pal Road. Getting together was necessary and so Saraswati Pujah provided an occasion and all roads once more led to the headquarters, where a delightful function took place in which there was singsong, caricature, and recitation by the adults, and the children were for once the spectators in the auditorium. Many parents graced the occasion.

Teachers' Training Course

CLT is now planning an experimental Teachers' Training Course from September, 1958 to January, 1959. The idea is to impart to K. G. and Nursery School teachers CLT's technique of rhythm, rhyme and stage production. Details of the course are given on page 19.

That we are now in a position to start our training programme is due to the fact that the Sangeet Natak Akademi has made us a special grant of Rs. 8,000 to purchase the necessary equipment. If, as we hope, we can obtain a small grant from the Central Education Ministry and the State Education Department, we shall be able to make this a permanent feature of our work, and take teachers from other States for training.

CLT Observes the Bengali New Year

In the lovely gardens of the Nizam's Palace the CLT observed the Bengali New Year Day in a befitting manner. While the children enjoyed themselves playing, dancing, singing, the CLT Executives exchanged ideas with the parents. The Hony. General Secretary explained the necessity of close contact between the organisation and the parents, particularly as the success of the movement depended very much on parental co-operation. He invited questions from the parents, and asked for their reactions to the Festival. The principal beneficiary of the CLT is the Child and so parent and CLT workers have to work together.

Our Vice-Presidents treated the children to light refreshment which was followed by a Cinema show and demonstrations of new CLT rhymes. Our sincerest thanks are due to Shri P. B. Lahiry for permitting us to use the lovely Nizam's Garden.

More New Teachers for the Centres

We have two new teachers in the Calcutta Centre in Sunil Banerjee and Ranjan Mazumder. It is difficult to get the right teachers for imparting CLT technique and we have found that composition of steps and music require special aptitude and training. The two new teachers have shown distinct promise and should become good instructors. Delhi CLT has need for more creative talent. We hope their present teachers will come to Calcutta to join in the preparations for the next Festival, so that they will take back useful experience to Delhi Centre.

The Playwrights Club

Alas, the Playwrights' Club has again gone to sleep! Authors are unpredictable and we shall have to whip up their enthusiasm once again to get them to bring out a sufficient number of masterpieces for next year's productions. And a couple of years hence we have to prepare for the centenary of our beloved Tagore! We can assure our countrymen that the CLT will play its part well during that great occasion.

A Bigger and Better Centre

As we go to print we have received the glad news that CLT in Calcutta is to have a bigger and better Training Centre. We shall be moving on 1st June to 2 Tilak Road, just north of Deshapriya Park, where we shall have 3 large practice rooms, a music room, a recording room, a lovely verandah for the Hobby Centre, and another for the staff. In addition we shall have the roof terrace, which for functions can accommodate about three hundred, and the use of a garden for the children to play in. We hope now to start a library for the children, and we shall have ample storage room in the godowns for all our costumes and stage properties.

And best news of all to certain children who have been longing to join the Centre is that we shall be able to take some more trainees from the waiting list.

Continued on page 8

NURSERY RHYMES— WHERE THEY COME FROM

BY M. SUR

A broadcast talk from Calling All Children, reproduced by kind permission of All India Radio, Calcutta.



We all learn Nursery Rhymes when we are young and we don't worry if they do not appear to make much sense. We don't ask why the cow should jump over the moon. The rhyme has a nice sound and is usually illustrated with gay pictures of the cow jumping over the moon and the dish running away with the spoon—so what more do we want? Still it is interesting to find out about the beginnings of these rhymes. Some of them are very old and have been repeated from mother to child for hundreds of years. Others were written in the last hundred years, and some—like the Christopher Robin rhymes—have been written during my lifetime.

The *Man in the Moon* rhyme is very old.

*The Man in the Moon came down
too soon,*

And asked his way to Norwich.

*He went to the South and burnt
his mouth*

Through eating cold pease porridge.

The story of the man in the moon is found in several countries of Northern Europe. The dark patches on the moon are said to be a man with a bundle of

sticks, and the story goes that he was found by Moses gathering sticks on the Sabbath Day and for this crime was banished to the moon. A German version says that he was cutting sticks one Sunday morning and a man on his way to church asked him if he did not know that all should rest from their labours on that day, to which he replied: "Sunday on earth, or Monday in heaven, it is all one to me." "Then bear your bundle for ever" cried the stranger, "and as you do not value Sunday on earth, you shall have a perpetual Monday (Moonday) in heaven!" Whereupon the stranger vanished and the man was caught up with his bundle of sticks into the moon, where he stands to this day.

In Denmark they say the man was stealing cabbages from a neighbour's garden, and in Holland also they say he was caught stealing vegetables. The story was known in the time of Shakespeare, for in *Midsummer Night's Dream* one of Bottom's friends presents Moonshine, and is told that all he needs is a lantern, a thornbush and a dog. I don't know when the dog came into the story, but in Indian legends it is said that Indra placed a hare in the moon.

As to the rest of the rhyme I suppose it is only a jingle, and I cannot tell you why the man in the moon came down too soon, or why he went to Norwich, but pease porridge is made out of dried peas and is something like dal. It was a common dish in the old days. There is another rhyme about it:

*Pease porridge hot, pease porridge
cold,
Pease porridge in the pot nine days
old,*

which sounds as if the children in those days got rather tired of the same old pease porridge day after day. This rhyme is also played as a clapping game, like *Pat-a-cake* or the Bengali rhyme *Tai, tai, tai, mamar bari jai*.

There is another famous rhyme that has been linked with a very old story about the moon which comes from Scandinavia. It is:

*Jack and Jill went up the hill
To fetch a pail of water.
Jack fell down and broke his crown,
And Jill came tumbling after.*

It does not sound as if it had anything to do with the moon, but the story is that Mani, the moon, stole two children called Hjuki and Bil, who were busy drawing water from a well, and carried them off to heaven. Hjuki in the old Norse language was pronounced Juki and would easily become Jack in English and Bil could be changed to Jill to match Jack. These names, Hjuki and Bil come from verbs meaning 'to increase' and 'break up', so it is thought that they signify the waxing and waning of the moon, and that as the moon is connected with the tides and with rainfall, Jack and Jill were symbols of heavenly water bearers. Well, if that is so, Jack and Jill have a very long and a very strange history. I must say that when I was

young I saw nothing strange about Jack and Jill going up a hill to fetch a pail of water. There was always a picture of a well at the top of the hill and it seemed quite a natural thing that they should stumble and fall down carrying a heavy bucket of water down the hill.

There's another jolly rhyme about the Man in the Moon:—

*There was a man lived in the moon,
Lived in the moon, lived in the
moon,
And his name was Aiken Drum.
And his hat was made of good
cream cheese,
And his buttons were made of
penny loaves,*

and so on, but no-one has been able to explain why he was called Aiken Drum.

I wonder whether other children ever worry about the poor pig in *Tom, Tom the Piper's son*? You will remember that "the pig was eat and Tom was beat, and Tom went howling down the street." Since the pictures always showed a nice little pig tucked under Tom's arm, I always felt rather sad that "the pig was eat", or rather I felt it was not quite the right sort of thing to put in a nursery rhyme. Well, children can rest assured that it was not a real pig. It was only a pig made out of pastry with currants for eyes. It was a common thing in the old days for pastrycooks to go round the streets with trays of these pastry pigs, selling them to the children. So it was quite natural that when Tom stole the pig he ate it up very quickly! Nowadays in England you can still get pink and white sugar mice from the sweet shops, but I have never seen pastry pigs. My mother used to make little pastry men with currants for eyes and for buttons down the front, and we always called them "cooky-boys" and insisted on

having them made from the bits of pastry left over, and baked in the oven along with the pie.

Quite a number of now famous nursery rhymes were not intended at all for the nursery, but were rhymes, or lampoons, as they were called, about well-known or notorious people. Little Jack Horner is one of them. He is said to have been the steward of the Abbott of Glastonbury, who sent him to give the title deeds of twelve estates as a Christmas present to King Henry VIII. These documents were hidden inside a pie, and on the way the steward stole one of them for himself and so became the owner of a fine estate. He certainly "put in his thumb and pulled out a plum".

It seems a very funny idea to put papers inside a pie, but apparently at one time that sort of thing was quite a common joke among the rich. There is an Italian cookery book dated 1549, which gives a recipe "to make pies so that the birds may be alive in them and flie out when it is cut up", the idea being that this would be a nice surprise at a party and when the pie was opened the birds would fly out and in the excitement flap their wings and put out the candles, thus plunging all the guests in the dark. So that is the explanation of "the four and twenty blackbirds baked in a pie" in *Sing a Song of Sixpence*, though it is doubtful that "when the pie was opened the birds began to sing". They must certainly have made a commotion!

London Bridge goes to a lovely swinging tune and can be played much like *Oranges and Lemons*.

*London Bridge is broken down,
Dance over my Lady Lee,*

*London Bridge is broken down,
With a fair ladye.*

Those who know the full rhyme will remember that all sorts of suggestions are made for building up London Bridge, first with wood and clay, then with bricks and mortar, then with iron and steel, but always comes the refrain that it will not stay. Finally it is suggested that a man should be set to watch all night with a pipe to smoke so that he does not fall asleep. Why is it that the rhyme says even steel "will bend and bow"? It seems that this rhyme is connected with a very ancient superstition common in many countries, that the river god does not like bridges to be built over his domain, and will break them down if he is not appeased in some way. And so people used to make a sacrifice to the river god when they built a bridge. The idea of the watchman in the rhyme is suggested to prevent the bridge being broken down by the angry river god.

Some English nursery rhymes are just counting out rhymes which are said when children are finding out who should be the one to hide or the one to catch. Most famous is *Eeny Meeny Mina Mo*. The second line, "Catch a nigger by his toe" came from America, but the earlier English versions had "Catch a tinker" or "Catch a chicken". Another counting rhyme that is popular in Calcutta, though I never heard it until I came here, is *Inty minty papa tinty, tan tun tussore*. These are not just nonsense jingles. They both come from old, old Celtic systems of counting which dropped out of common use but were carried on through the centuries by shepherds counting their sheep or old women counting their stitches while knitting. The "Inty minty" rhyme probably came from

Scotland, where it was something like this:

*Inty, tinty, tethera, methery,
Bank for over, dover, ding.*

and can be connected with an old form of counting which went like this: yan, tean, tithera, mithera, for one, two, three, four, and ended up with over, dover, dick, for eight nine ten. And *Eeny meeny mina mo* links up with another old form of counting which started like this: Ina, mina, tethera, methera. Even *Hickory, Dickory Dock* has been thought to be the eight, nine, ten of one of these old counting forms. Next time you hear counting out for a game, remember that



"Snowgirl" at the Festival

it is probably a much knocked about version of the counting used in the days before the Romans invaded Britain!

EDITORIAL NOTES (Continued from p. 4)

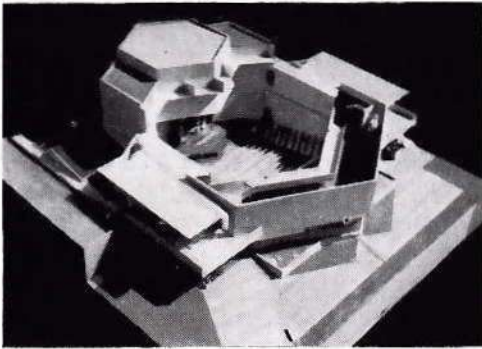
OUR JOY: that we have now enrolled another worker for the CLT. Our Treasurer Shri Sukhendu Ray is now married and we look forward to Mrs. Ray helping with the work of CLT.

OUR SORROW: that our Training Centre Secretary has lost his loving father. An engineer and industrialist of repute the late Shri Naha was a great admirer of the CLT and always visited our Festival. He had great faith in the organisation and was proud that his son was a founder member of it.

WE LOSE: our Assistant Secretary of the CLT, Shri Sisir Basu, for the next three years. He left for Nuremburg on the 18th April for further training in electrical engineering. He is the third of the trio who helped Samar Chatterjee to bring CLT into being. The other two had already been overseas and are now holding responsible executive posts. Sisir will be a great loss, but when he comes back he will perhaps bring new ideas to help keep this organisation dynamic and progressive.

WE ARE HELPLESS: we cannot take all the children who wish to join the Training Centre. It is a place where we can experiment and create steps and music for the greater benefit of the schools. We cannot make it into a school of dancing. Every little rhyme or step is created in the centre with the child's mind in view. Overcrowding the class will restrict this creative work: Our work is done when we are able to give our rhymes with notation to the school-rooms and train the teachers in the technique of CLT.

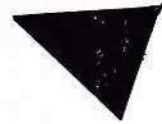
WE APOLOGISE: to the parents who get cross with us for sending away their children after they are 12 years old. It cannot be helped. We are sorry to lose them as they step from childhood to adolescence, but CLT will always love them and watch their progress in school and in life.



BAL BHAVAN

DELHI

MANSINH M. RANA



On Kotla Road where trees are plentiful and the ground undulating there is a surprisingly quiet plot of land between Old and New Delhi. These ten acres have so far been used by the District Jail as their back-yard vegetable garden. It is proposed to make out of this 'shady' garden a play and work-centre for the under-privileged children of the Capital. The activities of the centre have already come to life under the name of Bal Bhavan.

There are going to be no class-rooms, teachers or examinations as such for the children of Bal Bhavan. Promoters of this scheme are chiefly interested in bringing about an atmosphere in which children coming from modest and humble surrounding will feel at home and will be equally happy to go back to their homes. Bal Bhavan is proposed to be an extension of their homes but with more breathing space—enough space to swing a cricket bat or kick a football way up high in the air.

In terms of physical environment the patterns of various buildings are going to be as natural, and yet as unconventional as children are. The lines of the buildings are picked from the continuous curves of the contours. If any existing tree happens to be coming near the structure, the structure will take a bow and go around it. Stone-walls rising from the soil at an angle of repose will be covered with equally gently sloping concrete roofs, again, continuous in curves and covered with red Agra-stone slabs.

There will be hobby-rooms for a variety of crafts. Activities in carpentry, modelling, painting, dancing, group singing, training in physical fitness, leadership etc. will all be integrated in such a way that there will be a continuous process of work and play and fun for all age groups.

Books will also be there: but significantly now, not for cramming and

carrying around in huge satchels. These will be in a small library constantly in use by the children.

An equipped workshop will help the children to understand the use of basic tools and small machines. Machines not as masters, but as useful tools.

A creche and health check-up unit to accommodate about forty children is also being provided. Very small children accompanying the grown-up children specially the girls is a problem peculiar to this income-group of families.

And finally there will be the long awaited covered Theatre for children of Delhi. It is simple, spacious and to the scale of the performers. It is in the form of a 'Hexagon' with one of its sides becoming a stage opening. By this method I have eliminated the proscenium frame and the dividing wall between the actors and audience. No more peep shows.

The stage is large enough to comfortably accommodate one hundred and more performers at a time. With the use of fore-stage another fifty performers could easily be accommodated. The fore-stage provided in continuation with the main stage offers a closer contact between the performers and the audience. The main stage has two side-stages and

also a small back-stage. Space for fly-loft and fly-galleries is also provided. A 35 ft. diameter disc-revolve is also proposed. Changing rooms for boys and girls are in two levels.

Seating capacity of the Theatre is at present 750 but 900 children could be accommodated if the occasion demands. In such a case, however, the children will sit on cushions on the stepped floor. There will be a small balcony. Projection room for remote-control of lights and the cinema is also provided.

The entire group of the buildings with its swimming pool, gymnasium, open-air theatre, hobby-rooms, houses for staff, helpers etc. could also be seen by the children taking a joy-ride in a Toy-Railway fully equipped with miniature station, loco-shed, tunnel, bridges, etc. This is being constructed by the Northern Railway and is a gift from them to the children of Delhi.

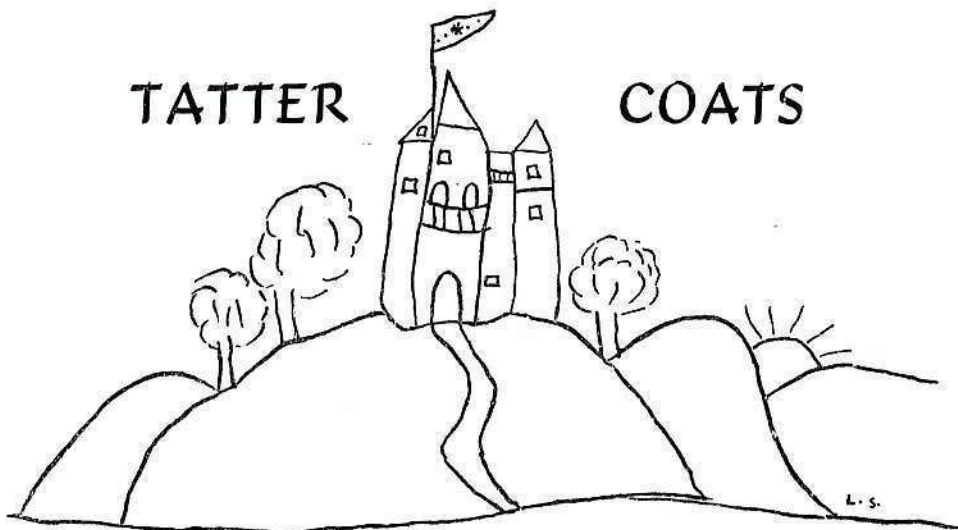
Due to financial difficulties, however, the entire building programme is being phased; but it is hoped that in the near future Bal Bhavan will be humming with gay laughter, absorbing activities and games, echoes of which will be heard throughout the country with such variations as the circumstances and communities demand.



Sputnik—A Festival Skit

TATTER

COATS



A Rhyme Play based on an English fairy tale

*(Enter Goatherd playing on his pipe and dancing, then he sits down.
Enter Tattercoats, singing)*

TATTERCOATS: Grandfather sits in his great high tower,
Alone, all alone; alone all alone.
Silently he gazes for hour after hour,
Alone, all alone; alone, all alone.
Never he calls me to sit by his side,
Leaves me alone since my poor mother died.
Sad am I to wander alone,
Alone, all alone, all alone.
Once I was happy and dressed like a queen,
Long, long ago; long, long ago.
Now I am tattered—not fit to be seen.
O woe is me, woe is me.
Once I was happy, and cheerful and gay.
Oh, how I wish I could fly right away.
Now I play sadly all by myself,
Alone, all alone, all alone.

GOATHERD: But you have me to play with, Tattercoats.

TATTERCOATS: Yes, dear Goatherd, what should I do without you?
But I feel so sad when I think that ever since my Mother died,
my Grandfather will not see me or speak to me, or even give
me clothes to wear.

GOATHERD: Well, you are always lovely, even in a tattered gown, and you
can still dance. And I can always play a tune for you. What
shall it be? A sad or a gay tune?

TATTERCOATS: Make it a little sad and a little gay!

(Goatherd plays a tune and Tattercoats dances to it)

GOATHERD: Do you know the King is giving a ball to-night? All the finest ladies in the land will go and the Prince will choose his bride from among them.

TATTERCOATS: Oh, I wish I could go to the ball. I, too, am nobly born, but who would know it? I cannot go to the ball, for now I am only Tattercoats and dressed in rags.

(Sings):
How I wish that I could go to the ball,
In a yellow gown with a coronet.
There I'd meet the Prince,
And I'd bow to him,
And he'd offer me his hand.
Then we two would dance
All the long night through—
But, alas, my dream never will come true,
For I'm Tattercoats, only Tattercoats,
And I have no ballroom gown.

GOATHERD: Never mind, Tattercoats. Let's go and see all the fine ladies going to the ball. Perhaps you may even see the Prince.

TATTERCOATS: Yes, let's go. But, alas, even if the Prince sees me, he will never know that I am a lady and my Grandfather is a lord.

(They dance off together to the tune of the pipe and come on again still dancing)

TATTERCOATS (singing):

See where the lights are a-twinkle,
Over the high palace wall,
See, there is music and dancing,
But I cannot go to the ball.

PRINCE (offstage):

Take my horse. I will walk the rest of the way.

(Enters): Goatherd, may I go with you and listen to your piping, and watch the maiden dancing?

(Goatherd bows and starts piping and Tattercoats starts dancing)

Why, maiden, you are very beautiful—as bewitching as the music of the pipe. Who are you?

TATTERCOATS: I am only a poor girl whom everyone calls Tattercoats.

PRINCE: Tattercoats, will you come with me to the ball to-night?

TATTERCOATS: But how can I go? I have no gown.



GOATHERD (*singing*):

See where the lights are a-twinkle,
Over the high palace wall.
See, there is music and dancing.
Tattercoats, go to the ball.
Nobles and ladies in finest array
Dance to the music so happy and gay.
Tattercoats, you shall dance with them.
Tattercoats, go to the ball.

(*Enter a fairy with gown and coronet*)

Here comes a fairy to bring you your gown.
Tattercoats, you'll be the talk of the town.
See, there's a coronet also,
For Tattercoats goes to the ball.

(*Fairy slips gown over Tattercoat's head and sets the coronet on her head,
and dances out*)

Nobles and ladies in finest array
Dance to the music so happy and gay.
Tattercoats, you shall dance with them.
Tattercoats, go to the ball.

PRINCE: Tattercoats, how lovely you are! Will you marry me?

(*Sinks on his knee and takes her hand. Goatherd slips out unseen*)

Tattercoats, you are so lovely,
Tattercoats, give me your hand.
To-night, you shall dance with Prince Charming,
The loveliest maid in the land!
Nobles and ladies in finest array
Before your beauty all shall give way.
Tattercoats, stay by my side.
You'll be my beautiful bride.

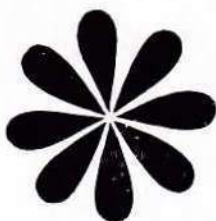
(*Kisses her hand*)

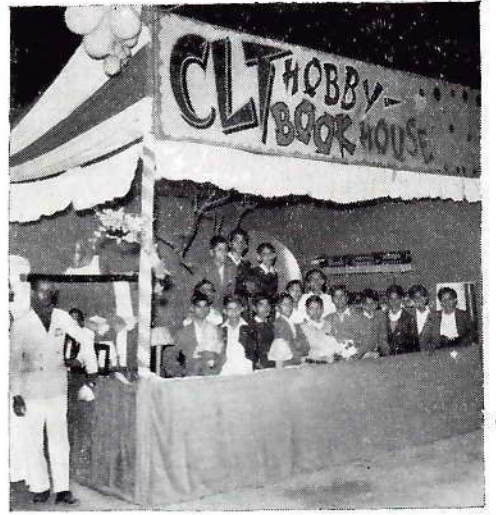
(*Goatherd's pipe can be heard faintly in the distance*)

TATTERCOATS: Where is my friend, the Goatherd?

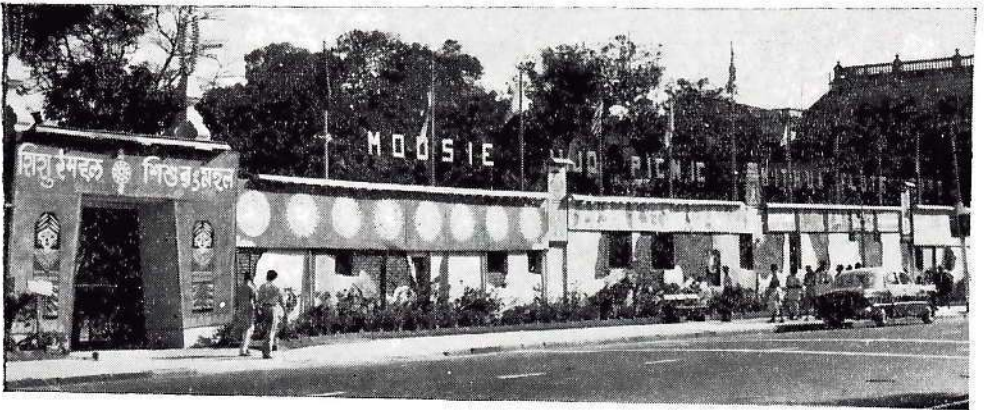
He has vanished! Perhaps he was my good fairy, for he has
brought me to my Prince!

(*Prince and Tattercoats dance together*)





Panditji at the Festival



G T FESTIVAL

by ANJALI SEN GUPTA

In December last a certain corner in Chowringhee drew the interest of all, for suddenly, so it seemed, an old broken-down wall was transformed with magic colours, and the ground within, lit up with multi-coloured lights and decorated with festoons and delightful pictures, became a fairyland for children and elders alike. It was one of the most successful festivals for children ever held in Calcutta.

The thirteen long days of glorious entertainment saw packed and appreciative audiences. The enthusiastic response from the child spectators amply rewarded the hard work, time and energy spent by the organisers in preparing a "real good show".

Along with the show a most delightful fair was introduced for the first time. The spacious ground, generously lent by Tatas, and the gracious co-operation of foreign Consulates made it possible. Toys and beautiful dolls, gay and imaginative posters and pictures, children's books and specimens of child art and handicrafts were displayed there, and the film shows given by the U.S.I.S. and the British Council specially for children proved very popular.

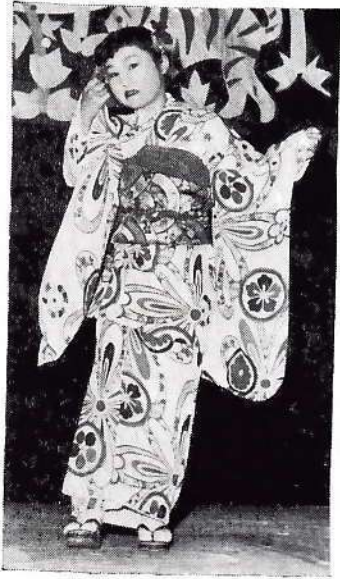
The auditorium set up for the festival was enormous, and the stage, semi-circular in shape to give a wider and deeper perspective, was a new idea which justified itself. The existing trees and foliage were taken advantage of, and made a natural and most effective background for the show.

A large number of distinguished visitors enjoyed themselves at the Festival, and the greatest thrill for all was the visit by Uncle Nehru, who stayed, an honoured guest, for more than an hour, enthralled by the charming fantasy, "Jijo".

The different programmes on the stage showed endless variety, colour and rhythmic movement. Though some may have been technically faulty from the point of view of stage-craft and presentation, the eagerness and excitement of the young performers to give their best made up for all defects. Among the shorter items which drew special applause were "Chugger Choo", "School-room Ballet", "Rhymes Easy" and "Flying Carpet". "The Snow Girl" was a simple English piece set to Western nursery rhyme music, while Odissi was a typical Orissa folk dance of the rainbow and the butterflies with colourful costumes. "Sputnik" was a humorous skit of topical interest.

The International Programme was well represented by small groups of Chinese, Russian, American and Japanese children, giving song and dance items. The Chinese children played a ball game in rhythmic drill, and the Russians danced a lively Ukrainian folk dance. The American children sang the familiar Christmas carols, dressed like choir boys, and the dance of the Japanese bridal doll, in elaborate costume and hair style, was particularly graceful. Krishna-Leela dances of Manipur, Garba and Rajasthani folk from Western India, South Indian classical dances of Bharata Natyam and Kathakali, as well as Kathak dances from North India, gave the National Programme endless variety in dance, music and costumes. Among plays, children's

FESTIVAL
GLIMPSES



old favourites—episodes from “Ramayana” and “Mahabharata”—were seen in mime and tableau, while “Veer Shikari” and the story of the Professor and his Invention were very amusing.

The main attraction, above all, proved to be the full-length features, which, wide and varied in story, rhythm and music, drew spontaneous cheers. While “Jijo” gave a glimpse of fascinating Japan in a vivid interplay of light and colour, “Picnic” portrayed the ever-green Bengal countryside; “Mithua” took the children to the land of make-believe; “Kanak Bansi” brought the glamour of fairyland, and “Begging Mouse” the animal folk in humorous fun.

No doubt this successful Festival had certain defects from the point of view of organisers and audience. Though stage shows under a pandal set a gay and informal atmosphere; where there is a make-shift stage, with no accoustics to speak of, where the green room is under a tarpaulin cover, where costumes have to be rummaged out of boxes, where illnesses and temperaments of the young performers have to be taken into account, shortcomings there will be. Nevertheless, we look to the brighter side of rhythms and rhymes and plan gayer and bigger festivals, for the children look forward to them and feel the CLT to be their very own.)

Parents' Reaction

This year we asked the parents to give us their reactions to the Festival and its effect on the children. We give below some extracts from replies:

“Both my children felt very happy, jubilant and proud; the happy memories of the Festival lingered on for days and were reflected in their activities at home. The children in the auditorium enjoyed the performances immensely and they shared the joys and enthusiasms of their sisters on the stage.”

While one parent felt her children were “over-enamoured of their activities at CLT, and in consequence schoolwork has suffered to some extent”, another reported her child’s “schoolwork is improving and general behaviour at home is good”—she was “flushed with joy both at the Festival ground and at home too.”

On subject matter one parent asked for more fairy tales and folk tales, “as these always captivate children’s fancy”. From the children’s point of view it was reported that “Mithua”, “Begging Mouse” and “Jijo” were the favourites.

“Mithua”, “Jijo” and “Golden Flute” delighted the adults, though one complained that the latter was “tame in some parts and lacked sustained action throughout”.

Suggestions which CLT must endeavour to consider in future are:

Separate exit for children and arrangements to connect them with their parents in an orderly manner after the performance.

Better sitting arrangements for young artists in the green room, with prompt supply of food and drinks directly after they leave the stage.

Seats for mothers of those taking part.

Cultural members should be allowed to participate in all shows, including repeat performances—if necessary a little extra charge may be made for the tickets.

Seats tiered throughout to give better visibility.

Better lavatory arrangements.

Conveyance for children taking part in rehearsals.

Whether all these suggestions can be carried out remains to be seen, but such constructive criticism is very welcome. If CLT can only find a more permanent home for the Festival, many of the disadvantages of a temporary structure can be overcome and the improvements suggested carried out.

Summing up, one of the parents has written:

"We are proud of the achievements of the CLT in its short span of 7

years' existence. It has cemented fresh bonds between children and adults, (who are, after all, "children of larger growth"). The CLT has helped to make the children smart, lively and catholic in their outlook and has brought sunshine and "joie de vivre" into their lives. It is developing talents in the children, helping to build up the artistic life of the younger generation, and catering pure joy and happiness to the nation."

Continued from p. 19

Learning to put up

Rhythm Drill,
Play-party plays,
Song plays.

Teaching steps for

4 to 6 age group
7 to 8 age group
9 to 11 age group.

Creative step Composition for

6 to 8 age group
9 to 11 age group.

Choosing matter for Composition

Indian
Western.

The first course of training will be confined to a group of local school teachers, not more than 20 in number, and will be spread over from September 1958 to 1st January, 1959. To give them a thorough grasp of running a Festival, they will have the opportunity of identifying themselves with the annual CLT Festival which will give them practical experience in CLT technique in all its departments. Not only that, they will be required to put up their own school items in the Festival, for which the resources of CLT will be made available to them.

TRAINING FEES & REQUISITES

A training fee of Rs. 10/- per month per school will be payable in advance. Not more than two teachers from one school will be allowed to take up training in one session.

The hours of work will be notified in the schedule at the outset of the training programme. Efforts will be made to arrange the training programme in such a way that each teacher may do part-time work in the school where necessary.

Trainees will have to conform to the programme, as many of the lecturers will be professional men with a specific engagement schedule of their own. In the demonstrative part about 100 children will be associated and perfect co-ordination will be necessary to make the training programme productive and successful. The CLT observes only one law, that of being cheerful under all circumstances. Success depends on that.

THE TEACHERS' TRAINING PROGRAMME

The Training Course will be primarily open to K.G. and Nursery School Teachers as also to prospective Instructors for other State Centres of CLT.

The object of the programme will be to impart special training in CLT technique for introduction in schools so that the school-rooms can be brightened through rhymes, steps and music.

The age group of the trainees should be between 18 and 30, the younger the better. They should be agile and bright and may be drawn from both women and men. Preliminary knowledge in steps and music will be advantageous—pleasant appearance is another asset.

DURATION OF THE PROGRAMME

Each course will run for a period of four months—four days a week. A total of 68 days of instruction will be made available to the trainees. Half of these will consist of theoretical lectures and the other half demonstrative work with the children.

THEORETICAL PART

LECTURES ON:—Value of rhyme and rhythm in a child's life.

Music for children as distinct from music for adults.

Designing and planning for school plays.

What suits the child in rhymes, plays, ballets etc.

Shy, backward and dull children.

Simple stagecraft for children's plays.

Decor for stage and the auditorium.

Playwrights clubs.

Simple costumes for school plays.

Auditorium and stage management.

Light effects.

Sound projections and accoustics.

DEMONSTRATIVE PART

Learning to sing Rhymes,

Rhymed Plays,

Group Singing,

Rhythmic Duet & Chorus

Singsong PT.

Learning to put up

Plays,

Ballets,

Mime-plays.

Continued on p. 18

PROGRAMME

ANNIVERSARY, 11TH MAY, 1958

Presentation to President, Shri N. N. Bhose.

Cowherd from the Distant Land In remembrance of Rabindranath Tagore.

WISDOM AND BEAUTY

- Tattercoats : A play in song and ballet,
based on an English fairy tale and German
folk tunes. The Merry Makers Club
- Travelling We Go ! ... CLT Training Centre
The Cart
The Palanquin
*Sing Song Sailor
Chugger Chugger Choo
*The Jet Plane
- Let's Play ! ... CLT Training Centre
*Frolicking Birds
We Fly Kites
Where is the Ball ?
- All Round the Year CLT Training Centre
Trees in Rhythm
The Hill Girls
O Wandering Minstrel
Flying Clouds
Dancing Raindrops
*The Rain Riders
*adapted from Western rhymes

INTERVAL FOR 10 MINUTES

- Make Believe CLT Training Centre
Elves and Children
No, not I !

* * * *

This year's Anniversary programme takes a novel form. Most of the items are quite new, and our object in presenting them is to show how CLT technique is applied and developed with each age group. One or two rhymes have been adapted from Western rhymes, but our principal debt to the West is the conception of rhymes based on the world of imagination in which the child lives, peopled with elves and fairies instead of demons and ghosts, with cars that move and birds that fly, and all the wonders of the changing seasons.

Travelling We Go !

Children are attracted by anything that moves, whether it is a cart, rickshaw, train or plane. Even a bicycle is a delight to a child. If his parents have an expensive car, he still wants to drive a tram. The poor child also dreams of driving a tram, and both like in imagination to ring the bell and start the tram. Every moving object is music in motion, and the child will respond to it. *Travelling We Go !* is nothing but the rhythm of movement. There is not much difference between travelling in an ox-cart or in a jet plane in imagination. You only have to keep an open mind !

Let's Play !

It's fun to imitate the birds at play, to rhyme to the thrill of kite flying, and to play ball to music. The rhymes give the rhythm and the movements follow naturally.

All Round the Year

What wealth of wisdom and beauty there is in the world ! There is plenty to stir the imagination of the child—the stars at night, raindrops, falling snow, the blue of the seas, the tiny toadstool. Here you will see the wind setting the trees to dance, the flying clouds, the dancing raindrops, the minstrel singing of the seasons, and the hill girls at work and play.

Make Believe

A child is not scared of anything when it is with its mother, but unfortunately many of our children's tales are full of horrors. In the West elves, fairies and goblins have taken the place of demons, witches and ghosts. They may be mischievous, but they are not malicious. And so we want to introduce them to our children, but in our own environment.

All children love to watch and play with animals if they are not taught to be scared of them. So our second little feature, based on an idea from one of the famous rhymes of A.A. Milne, is the story of a little boy and a puppy.

Tattercoats

This little English play in song and ballet has been written by one of our members for a little club run for her friends by one of the ex-CLT trainees. She is now too big for the Training Centre, but not for children's theatre. She and her friends have themselves designed the steps for this play, based on Western ballet, and helped to design the costumes. Thus they carry on the work of CLT.

So we present *Wisdom and Beauty* as an experiment. Just as the mothers and the grandmothers of the West write rhymes and fairy tales for their children, based on what appeals to the child's imagination, so we are attempting to adapt these ideas to our own environment. You will see how they turn out.

WISDOM and BEAUTY.

Written and directed by : Samar Chatterjee
Assisted by : D. P. Naha
Music Directed by : Priyalal Choudhury
Assisted by : Tarun Ganguly
Ranjan Mazumdar
Rhythm : Nirmal Chakravarty

CHOREOGRAPHY :

Suresh Dutt
Kanailal Dey
Bela Das
Sunil Banerjee

LIGHT :

Tapas Sen

MAKE UP :

Madan Pathak

STAGE :

A. N. Kerr

DECOR :

Suresh Dutt
Subhas Das
Bimal Banerjee
Kanishka Sen
Bimal Das

COSTUME :

Sm. Anjali Sengupta
Sm. Karabi Tagore
Sm. Nihar Chatterjee

SOUND :

Broadcast & Photo Service

CHORAL and VOCAL :

Sailen Mookerjee
Dipa Chatterjee
Bina Mukherjee
Madhuri Choudhury
Chitra Chatterjee
Santa Sen

Papiya Bagchi
Sibani Bose
Rama Mukherjee
Sarmila Tagore
Krishna Sengupta
Chitra Chatterjee

সাত বছরের শিশু রংমহল

রঙে ভরা শিশু রংমহল। ছড়াতে ছবিতে, সুরেতে, নৃত্যবন্ধারে সাতটি বছর গড়িয়ে গেল। ভয় ছিল আরো দশটি প্রতিষ্ঠানের মতই হয়তো শিশু রংমহল কোনদিন মিলিয়ে যাবে। যায় নি এটা আশার কথা। এর ভবিষ্যৎ জানা নেই। জানবার প্রয়োজনও নেই। প্রয়োজন শুধু যাদের নিয়ে এতো আয়োজন তাদের কথা যেন আমরা ভুলে না যাই। তা হলেই শিশু রংমহল তার নিজের শক্তিতেই চলবে।

এবারকার প্রতিষ্ঠা-দিবসটিতে শিশু রংমহল ছড়ার প্রাচুর্য ও বৈচিত্র্য নিয়ে হাজির হয়েছে। শিশুর wisdom ও adult wisdom দুটোরই অপূর্ব সংমিশ্রণ আছে ইংরাজী ভাষায় লিখিত বহু কবিতা ও ছড়াতে। এ যেমন বড়দের অনুভূতি অদ্ভুত ভাবে স্পর্শ করে তেমনি দোলা দেয় শিশুহৃদয়কে। শিশুর মন সমস্ত চলমান বস্তুর দিকে বিস্ময় নিয়ে তাকিয়ে থাকে। গাড়ী, নৌকো, ট্রেন, উড়োজাহাজ তার নিজস্ব নতুন আবিষ্কার। গরুর গাড়ী, রিক্সা কিংবা ছোট্ট সাইকেল—কোনটাই তার কাছে ছোট্ট নয়। তাই তো ধনীরা ছল্লাল ঝকঝকে বৃহৎ বসেও ভাবে, ‘আহা আমি যদি ট্রাম ড্রাইভার হতাম!’ তাই ঘরে বসে সে ঢং ঢং করে ট্রাম চালায়—হাট হোট হিঃ ক’রে বয়েল-গাড়ীও চালায়। এমনি করে গরীবের ছেলেও ভাঙা কুটির বসে এরোপ্লেন চালায়। সমস্ত moving objectই তার কাছে music in motion। এইটুকু মূলধন করে শিশুমনের কাছে পুরো আনন্দের dividend পাওয়া মোটেই ছরুহ নয়। স্তরং ‘Travelling we go’ অর্থাৎ ‘মোদের চলার পালা’ হচ্ছে চলার সুরের মূর্ছনা তোলা। সেটা পাল্কিই হোক বা রেলগাড়ীই হোক—খাসিয়া মেয়ের থাপাই হোক বা উড়োজাহাজ হোক। কোনটাই যে শিশুমনের কাছে ফেলনা নয় তার অসংখ্য প্রমাণ হাজির করেছেন পশ্চিমের ঠান্দীরা। তাই একে ভারতীয় পরিবেশে ফেলে, রঙে, সুরে, পোশাকে সাজিয়ে হাজির করলে কি রকম হয় দেখা যাক না—! আমাদের গরুর গাড়ীতে, বাঁকানুটের বাঁকাতে আর ওদের Flying Scotsman বা সুপার কনিতে চাপলে—যে আনন্দের কমবেশ নেই তা এরাই প্রমাণ করতে পারবি। আকাশটা যে ছোট নয়—সেটা প্রমাণ করতে আজ আর আকাশে ওড়ার প্রয়োজন নেই, বিশেষ করে মন যেখানে দিগন্তে বিস্তৃত রয়েছে। শুধু প্রয়োজন, মনের সব জানালা খুলে দেওয়া। ইংরেজ

কবির। কবিতার মাধ্যমে তাকে কি অপরূপ ভাবে খুলে দিয়েছেন তা এঁদের ছড়াগুলি না পড়লে বোঝা যায় না। পৃথিবীর সবটুকু সুন্দরের স্পর্শ এই ছড়া ও কবিতায় আছে। রাতের তারায়, টিনের চালে বৃষ্টির ঝংকারে, শীতের তুষারকণায়, সমুদ্রের নীলে, তুচ্ছ ব্যাঙের ছাতায় শিশুমনকে মজাবার উপকরণ ছড়িয়ে আছে। শিশু রাতের অন্ধকারকে ভয় করে—আবার করেও না। ভয় করে—বাইরে কোন অজানা তাকে আচম্কা নতুনের সাথে পরিচয় করিয়ে দেবে। আবার ভালো লাগে—সেই অন্ধকারকে আঁড়াল করে মায়ের বুকের স্পর্শ। মাকে কাছে পেলে সে ছুনিয়ার সব কিছুর সাথেই বেপরোয়া পরিচয় করে নিতে রাজি আছে। আমাদের মায়েদের পরিচয়ের নমুনা রান্ফস, খোফ্ফস, পেত্‌নী শাঁখচুনী—আর ওদের দেশের পরিচিতি Elves and Pixies, Gnomes and Goblins। আমাদের কবিতায়

‘হাঁটমাঁট খাঁট, মনিষ্টির গন্ধ পাঁট !

আর ওদের কবিতায়

He crept by The hedge row

And said “BOO !”

“BOO !” Laughed The little girl

“How are you !”

আমাদের ঠাকুমার বুলির রান্ফস টুক করে খোকাখুক ধরে খায়, আর ওদের খুদে ভূত বলে, “একটু চা আর এক পিস্ রুটি মধু দিয়ে মাথিয়ে দাও, তা হলেই চলবে।” আমাদের ভূত, শাঁখচুনী দেখলেই ভিরমি।—আর ওদের Elf ও Goblinদের ভীষণ দুঃখ—মানুষ-বাচ্চারা ওদের মোটেই কেয়ার করে না! এক কথায় অপূর্ব সৃষ্টি এই শিশুমনোহরণ ছড়া ও কবিতা। এতে ভয় দেখাবার বালাই নেই—আছে অশরীরীদের নিয়ে রঙ-তামাসার ফোয়ারা। এতে আর যাই থাক, সুস্থ শিশুমনকে কুৎসিত ও বীভৎসের সাথে দেখা করিয়ে দেবার চেষ্টা নেই।

রাতের বৃষ্টিফোঁটায় এরা পরীর পায়ের ঝংকার শোনে—শীতের শুভ্র তুষারকণার সাথে এরা গির্জার ঘন্টার আওয়াজ মিলিয়ে ফাদার X’masএর অভ্যর্থনা করে।

‘Wisdom and Beauty’ এবারকার শিশু রংমহলের নতুন পরীক্ষার ফল। এর সবটুকু সকল দেশের সকল কালের শিশুর ও প্রবীণের কাছে সমান উপভোগ্য।

বলা প্রয়োজন বিদেশী ছড়াগুলির ভাবটুকুই নেওয়া হয়েছে—কোনটিই অনুবাদ নয়।