



RANJANA



# RHYTHMS & RHYMES

VOL. XXI

NO. 1

MAY '72

CHILDREN'S LITTLE THEATRE



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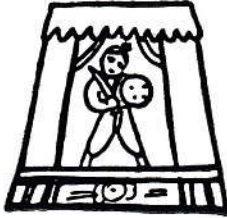
# & RHYMES

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**CHILDREN'S  
LITTLE  
THEATRE**

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Gariahat Road  
CALCUTTA-19

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46-1200  
46-2993

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*A scene from "Madhura Angey"—based on songs of Atul Prasad*

## EDITORIAL NOTES

### **Aban Mahal**

The second phase of CLT campus is now complete. We have yet to dress up the interior of the auditorium, construct the balcony and make it air-conditioned. More rooms are required for the training centre. Space for the Library is now inadequate compared to the huge collection of books that are pouring in continually. Further, a wing for the *Youth Hostel* has to be accommodated. Puppet Workshop now requires more floor area. In fact, every space now seems to be too small to line up with its ambitious programme, which is most natural for a creative organisation like CLT, pulsating with life force. So a scheme has been launched to build on the back portion of Aban Mahal to create floor space sufficient for these requirements.

### **Auditorium**

Lot of progress has been made since our last report. Over 20 ceiling fans are taking care of the hot summer months. By the time we go to the press the exhaust fans are likely to make the auditorium all the more comfortable. Immediately after the May Festival the floor work will be taken in hand to make a permanent floor with additions and alterations in the rows of chairs, which will increase the number of seats in the auditorium.

### **Youth Hostel**

CLT has taken up a scheme to provide for a *Youth Hostel* in the campus with lodging accommodation only at the present for the school children on a short visit to Calcutta or for the purpose of

participation in the CLT's annual festival. Though in an humble way, this will possibly be the first of its kind and a pioneering venture in this vast metropolis.

### **Hobby Centre**

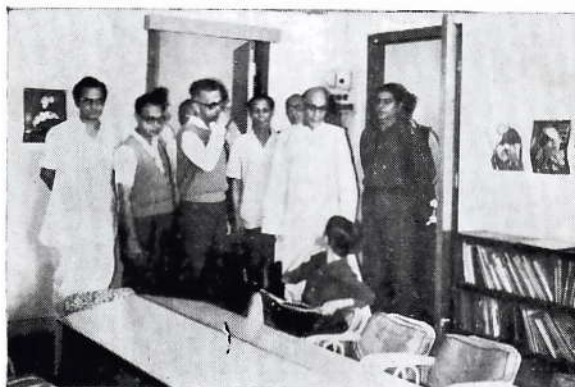
Two new sections—*Craft & Clay modelling*—have recently been introduced in the Hobby Centre activities. Good response has been received from the children, particularly in the age group 10 to 14 years. Sm. Sumitra Narayan will conduct the craft section and the Art Director, Sri Suren Chakraborty will take charge of Clay modelling Section with the assistance of Sm. Narayan.

### **Exhibition Hall**

The spacious basement Hall has now a very elegant and easy approach from the main entrance of the House. This has made the hall ideal and attractive for holding *Art Exhibitions, Fabric Exhibitions* and the like.

### **Recording Studio**

CLT Recording unit has attained the stage of perfection with the installation of air-conditioner in the studio. With balanced acoustics and sound-proof



*Prof. Hiren Mookerjee, M.P. in CLT campus*

arrangements the studio is capable of high precision recording. It is now open for commercial recording. Particularly children's organisations and schools can make the best use of the studio at a very nominal cost.

### **CLT Puppets**

Once again we have started puppet training classes for boys and girls under the guidance of puppet Director Suresh Dutt. It may be recalled that CLT pioneered in the revival of Indian puppetry in 1961 with a band of teenagers. But later on to facilitate the propagation of CLT Puppet technique throughout the country, the troupe consisted of adult puppeteers for the entertainment of children. Boys above 10 years are being admitted in the puppet section and great enthusiasm is observed among the boys in learning this art.

### **Annual Festival**

Last festival was highlighted by the staging of two outstanding features—*Madhura Angey* and *Roopalekha*. The former is a tribute to the great musician poet Atulprasad on his birth centenary and the



*Sri J. C. Sen Gupta, Education Secy. at the prize distribution function of Art Exhibition.*





*A dramatic climax in "Nayan Chand"  
—a boys drama.*

latter is a classic dance drama based on Kathak style of dance. Both the features have been highly appreciated by press and eminent persons. The annual Art and Craft exhibition was a great attraction during the festival period. The Juvenile music competition, however, had to be postponed due to unsettled conditions prevailing at the time of organising it. It will now be held along with the forthcoming May festival. The festival and exhibition was inaugurated by Dr. Debi Prasad Roychoudhury and the Awards of the Art Exhibition were given away by Sri J. C. Sengupta, I.A.S. Education Secretary, Government of West Bengal.

### **CLT Shows**

During 1972 so far CLT has been to Kalyani and Kanchrapara on invitation to put up shows. Unfortunately, at Kanchrapara the children had to return in a pensive mood when the show had to be postponed due to sudden demise of the President of the sponsoring Institute only an hour before the show was scheduled to start. It was a unique and most pathetic experience when the deadbody lay at rest

*Dr. Bijon Behari Bhattacharji with CLT's General Secretary, Sri Samar Chatterji addressing the audience in a CLT show.*

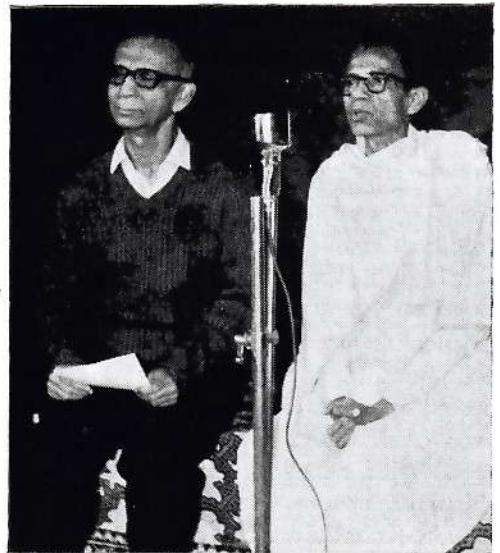
on the very stage where the children were to put up the show. May his soul rest in peace! On one evening CLT staged Roplekha at the Bata campus in Calcutta on the occasion of their reunion function. Song of India was presented in the Indian Science Congress Session at Calcutta.

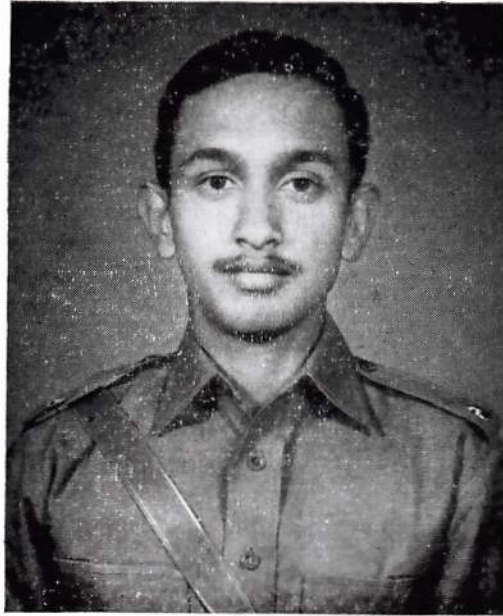
It is very difficult for CLT to accept outstation invitations during the school sessions, as they hamper the regular studies of the children.

Invitations are preferred during holiday terms, specially during the Autumn Vacation. This Autumn invitation stands for a tour round Lucknow, Hardwar and Villai which may materialise if things go normal.

### **Visitors**

Among the notable visitors to CLT campus were Mr. Justice G. D. Khosla & Education Secretary to the Government of Laos on cultural delegation.





*Capt. Rahul Kar—  
an extrainee and now a senior Member of CLT*

## **SAR VARTA**

CME Weekly—Vol. XX—Saturday, 11th March '72.

### **CITATION FOR VALOUR**

(Capt. Kar—31 Degree)

On the evening of 10 Dec. 71, IC—19120 Captain RAHUL KAR, 51 Engineer Regiment, was given the task of speedily demolishing a railway bridge over River Kakra at Chirir Bandar, inside enemy territory, with a view to prevent the enemy's movement from Dinajpur to Parbatipur. Accompanied by a few selected men of his platoon, under the cover of darkness, Captain Rahul Kar moved with necessary explosives to the bridge, the enemy started firing vigorously. Captain Rahul Kar, realising the impor-

ance of this demolition, ordered half of his party to keep the enemy engaged and with three sappers he himself got under the bridge to fix the charges quickly before the enemy could effectively interfere with this demolition task. Captain Rahul Kar moved from girder to girder and from one span to the other, fixing charges himself and urging his men to hasten up the completion of the firing circuit. Before the enemy could interfere further, he had fired the circuit thus demolishing the bridge. He then withdrew his entire party safely.

For this act of Gallantry, in the presence of the enemy, Captain Rahul Kar was awarded the SENA MEDAL.





*Ducks on skaters in "Budo Angla"*

## The Theatre in the GDR

(by courtesy—GDR consulate)

A public enquiry: "Do you enjoy going to the theatre?" was answered in the affirmative by 64 per cent of interviewed personnel of a large Berlin enterprise. The GDR is a country whose theatres are held in high repute. In every season, 26,000 performances are presented on 101 stages before audiences numbering more than 12 million people. There are three theatre seats for every 1,000 inhabitants. Invitations for tours to other countries offered to GDR ensembles alternate with visits by a large number of foreign theatre-workers anxious to study GDR theatre. Between 1966 and 1970 the GDR budget allocated 3.7 thousand million marks for the development of cultural life which means, for instance, that the state pays 14.30 marks for each visit to the theatre per person per seat. Even every visit to the cinema is subsidized to the tune of 0.50 marks per person per seat.

The productions of the Berlin Deutsches Theatre, the Brecht Theatre (Berlin Ensemble), the Deutsche Staatsoper Unter den Linden and Walter Felsenstein's Komische Oper are events of outstanding artistic significance. In the course of the past fifteen years, more than 5.4 million people attended performances of the Deutsche Staatsoper. The opera house

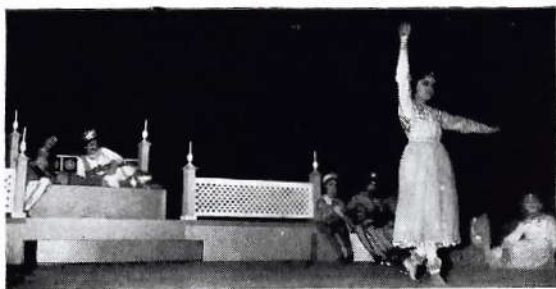
Unter den Linden was reopened in September 1955 after the building designed by Knobelsdorff (1699-1753), which had been destroyed during the war, had been reconstructed true to the original. Since that time there have been some 4,750 operatic and ballet performances as well as a large number of symphony and chamber concerts.

Quite recently the first social council at a GDR theatre was established in the Deutsche Staatsoper Berlin. This body, convened by the opera manager Professor Hans Pischner, comprises fifty representatives of enterprises, institutions, schools and administrations, sees its principal task in the continual further development of cultural activities.

There are seven stages in natural surroundings and open-air theatres, namely the open-air theatre in Steinbach-Langensbach (Suhl country), the rock-stage in Rathen (Saxon Switzerland), the Greifenstein open-air stage (Erzgebirge), the alpine stage in Fischbach at the foot of the Grosse Inselsberg, the Rubeland Baumann's Cave and the Legefild sylvan stage near Weimar.

Since the beginning of the last season the GDR capital has a new little theatre, the "Kleine Komödie". The tastefully





*A scene from Rooplekha—a ballet on Kathak style of dance*

and usefully equipped auditorium with its 99 seats was reconstructed from an unused circular building.

The GDR artists are vocationally cared for by a central theatrical agency. Art colleges such as the Hans Otto Theater College in Leipzig or the Institute of Theatre Science attached to the Berlin Humboldt University look after budding actors and other theater-workers. The Deutsche Akademie der Künste (German Academy of Arts) comprises a centre for information and documentation of theatrical work.

The GDR takes an active part in international organizations, such as the International Theatre Institute (ITI), the International Association of Children's and Youth Theatres (ASSITEJ), puppet theatres, the International Society for Theatre Research.

Even children between the ages of 6 and 8 are introduced to the theatre through children's and youth theatres. Their repertoires, which follow pedagogic principles, range from fairy-tales to social conflicts in the past and present.

*Dr. Pratul Gupta and Dr. Asutosh Bhattacharya in a CLT show*

A novel and creative feature is the close link between the theatres and their audiences by means of institutions such as a generous subscription scheme for enterprises, youth and individuals. In addition, youth clubs have been set up at theatres, as well as audience committees, circles of friends of the stage and discussions are held before and after performances.

In 1966 the Union of Theatre Workers was founded in the GDR in order to promote a creative discussion on developmental problems of the modern theatre by way of seminars, colloquies as well as expert groups and study circles.

From 4 to 11 March 1972 the GDR played host to the recent session of ASSITEJ, one of the societies attached to UNESCO. There Frau Ilse Rodenberg, manager of the Berlin "Theater der Freundschaft" stated at an interview: "The GDR National Centre endeavours, wherever it operates, to publicize ASSITEJ and to propagate the humanist ideas on which that body bases itself". As examples from the recent past, Ilse Rodenberg mentioned visits by theatre workers from India, young African countries, Latin America and Europe.

The Tenth World Festival of Youth and Students slated for 1973, too, will be used by the GDR National Centre in order to spread among the world youth, who will then be welcomed to Berlin, the ideas of ASSITEJ and to give creative stimuli for the establishment of new children's theatres.





*A dance sequence in "Madhura Angey".*

## A Better Deal for Children

*—Samar Chatterjee*

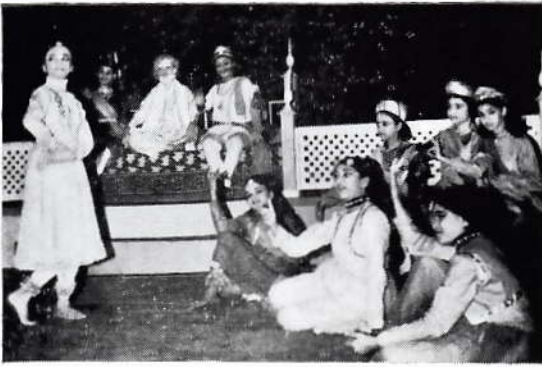
I was passing through the crowded lane in my car when a ball struck my windscreen with a thud. The glass was broken and looking about I found a belligerent little group of boys playing road-way cricket. They were between 8 and 12 years of age. They were hostile and apprehensive. But knowing them as I do, I set them at rest and said "You have broken my glass and as a penalty you will have to give me a free hand with bat for three outs". The boys' faces lighted up and I had a very good time getting out thrice after a cautious attempt to bat. There are people who do not understand the children when they act hostile and get back hostility with hundred percent interest. These boys became good friends of mine and offered me a hand with the willow as I passed the lane now and then interrupting their cricket.

The girls are not so fortunate. Tiny girls and also those upto 12 are very seldom allowed on the roads. Their play space is strictly limited within the house. Those who are luckier occasionally visit

the local parks which are woefully few in number and may be quite far. The facilities for children to play, dance or sing or read in this city are extremely poor. While there are occasional cry for these open spaces, we have indeed done very little about it. We have very often stated that Juvenile delinquency or youth revolt are the direct results of sheer negligence on the part of parent, society and the Government. We need hardly recapitulate the events of the preceding five years in this State. Now that we have a brand new Government I may be forgiven if I raise this question once again and demand, on behalf of the society, a new deal for the children.

We have often heard about the inadequacy of funds for the fulfilment of the basic requirements for the growing children of the country. We are no longer prepared to hear about excuses. If and when the State comes forward, the citizens will also help. I have a few simple suggestions on the subject taking this city as a unit.





*Court scene in Rooplekha*

(1) Let us divide the whole urban area into 100 units, each with a Balbhavan or Children's House. There may not be 100 suitably designed houses available now but we can certainly requisition houses with the co-operation of citizens of the locality and rent them say for a period of 5 years. Houses with a little bit of open air should be sought for.

(2) Once the houses are requisitioned we can set about furnishing them—this time also with the co-operation of the local people. A small compulsory house-wise levy will meet the initial expenses. If the CLT could equip its campus without any aid, I see no reason why we can't do so elsewhere particularly where the beneficiaries are children.

(3) The composition of a Balbhavan requires careful thought. It must cater for the various moods of a child. A few people have done research in this matter and would be in a position to assist the policy making body to formulate a clear cut 'Organisation & Method' for the children who will attend these Sishu Bhavans.

(4) Once we get the accommodation and equipments, we shall need personnel to take charge of these Centres. They must be well trained to tackle the children who will come to the Centre with different

mental make up. Every Centre will require a Director and say about a dozen leaders. Special Training Programme may be evolved and put into execution. These youth leaders must be paid suitable honorarium. They will not only take charge of the children but will also initiate welfare measures in the locality. Once the leadership is ensured, they can do much to educate the citizens through their own children.

(5) 20 such units will form a division and each Division will have a branch Akademi for children to take in hand talented children in different spheres of art and ensure that they have all the facilities to blossom into a successful scholar, artist, dancer or player. These Branch Akademies will be under a State Akademi for youth of the State where the flowers of the State will have training to take their places in the top rung of Indian culture or sports.

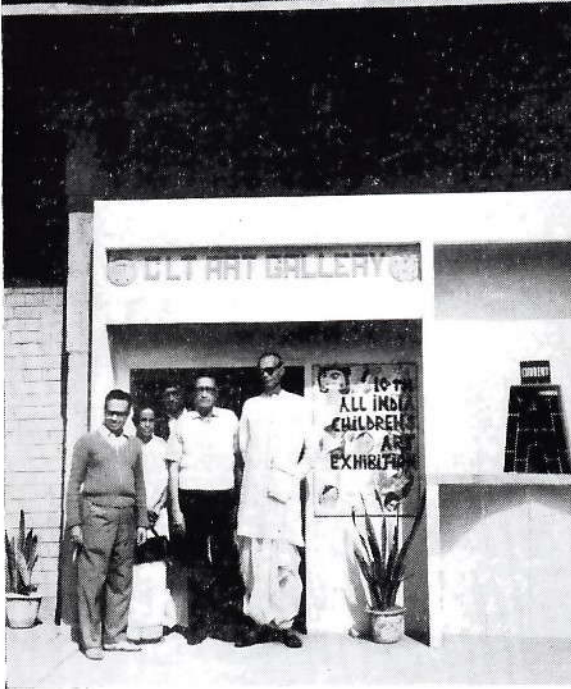
We have a chance to organise the youth centres in all aspects so that we may train new leaders to take the place of those who frittered away their lives in meaningless games of violent type of politics.

It is gratifying that we have now a vigorous Students' Organisation and Youth Bodies. If we can channel out their enthusiasm and vigour in positive work then this city will be a better place to live in.

What is true of the city is also true of the mofussil towns and villages. The only difference is that planning such centres in these places is much easier in that the question of lack of accommodation would not arise. Our planners must also realise that every new colony or every new village must have its youth Centres in addition to the community Centre.

I would very strongly urge the West Bengal Planning Cell to have a special committee to consider these questions and initiate vigorous measures.

Youth can wait no more.



## FESTIVAL IN RETROSPECT

*Sm. Indusudha Ghose, Sri Rathin Maitra  
and Dr. Kalyan Ganguli—Judges of the  
Children's Art Exhibition.*

CLT presented two new productions during the 21st Festival which brought out the best amongst the various sections which combine to mount a production. The two new productions were—

(1) **ROOPLEKHA**—ballet put up through the medium of Kathak on a story based on a locale around Lucknow, and

(2) **MADHURA ANGEY**—a special dance ensemble based on 10 songs of Atulprasad.

Other features were old CLT productions. There were about 25 rhyme plays and as many as 400 children participated in the great Festival. Several outside groups also participated.

### **Rooplekha**

**ROOPLEKHA** showed remarkable efficiency of the young group that danced into the heart of the audiences. Taught by Maya Chatterjee, the group excelled in

accepting the challenge of their trainer and acquitted themselves very well. The lilting music urged a lot and the costume helped the children to play the role. The sets were just adequate. Only a few of the Diploma group Trainees participated—the rest were of the age group 10 & 12. I have no doubt that with more shows the ballet will be more attractive. It elicited high praise from the leading critics of the city.

### **Madhura Angey**

**MADHURA ANGEY** was more remarkable in that it was choreographed by the young CLT Choreographer—Dolly Ghosh and the participants were mostly diploma trainees of CLT. Unlike Rabindranath, the lyrics of Atulprasad are mostly of a type difficult to be interpreted through dance. 10 of his songs were very carefully selected into a musical piece with a lot of misgivings about its





*A scene from boys' drama—Nayan Chand.*

success but lo and behold—Madhura Angey came as a top success. Sailen Mukherjee's Music was good.

Dolly Ghosh utilised all the four forms of classical dances to weave a beautiful spectacle that brought waves of cheers from the audiences. Here also the Calcutta Press paid eloquent tribute and stated that it was the finest tribute to Atulprasad in the centenary year.

### **Abanindranath Centenary**

CLT celebrated the Abanindranath Centenary by presenting several of his Jatras and Plays. Budo Angla was as good as ever—Sibthakurer Deshey was a flop and we feel unhappy that we made a mess of it. Bhut Patrir Jatra by the Lokayan Group, however, was a beauty. It required some trimmings.

Four senior Diploma Group Trainees choreographed RABINDRA BICHITRA in which 160 children participated. It was a very efficient production. The group singing and dancing to 15 Tagore Songs weaved into a single story of ABOUNDING JOY.

The most difficult to produce were the rhyme plays of the 4 to 6 years age groups. Some of the small 'uns could hardly walk. Urged to dance before their parents in the auditorium, they did their best to keep time and never looked at the wings for

guidance as they do in the schools. Many parents came to me and complimented on us for our ability to make them dance. I asked what did they think of the feature programme that went with the children's programme. They said 'Excellent'. Well your children will also be at par with them as they grow up! They laughed but would not believe me. I pointed out that the top ballerina who captivates you now, was also a toddler like the 1972 make.

I had to say to a friend who waxed eloquent on the dancing of Sharmila Tagore as princess in Aban Patua—Sharmila danced well on a limited knowledge of dancing—it was nice to see 20 years ago; but we have now scores of Sharmila in CLT who can dance divinely using all the four classical steps which they have learnt so well. Something more, they can interpret the soul of the ballet superbly. Our love for the old should not prejudice our eyes for the youth of the day and of tomorrow. They are all good provided you treat them good.



*Sm. Sanjukta Panigrahi in one of her finest demonstrations in CLT.*



*Dr. Debiprosad Roy Choudhuri opening the Children's Art Exhibition.*

## PARENTS AND OURSELVES

Most of the CLT Executives are former parents and came to the organisation via their children. Some of their children are now mothers and successful young executives. But the attraction to CLT still remains supreme in their minds. The process is continuous. A set of Executive goes and another comes.

Last year's statistics shows that as many as 154 children were admitted to the campus and as many as 137 left it on various reasons. The first six or eight months are trying for a parent. Escorting the children to CLT and back home is to some an avoidable chore. When the children come for admission, we not only try to size up the child but also the parent. We bet amongst us—often a naya paisa—as to how long the child will stay. Very seldom we lose. The first thing we consider is the location of the child's residence. If it is far then it would be a case of 'Goodbye' very soon. In such cases we always dis-

courage admission. This is resented but our point is often vindicated. The transport problem of many of our parents makes them give up and almost always with regret. We have lost more than a score of our promising children who resided at Behala. The Transport and rowdy nature of the locality made it impossible for the children to continue.

The second reason why they are withdrawn after a short time is the pre-occupation of the mothers but not always for doing household chores; Often she has to attend to many social obligations and parties. The child, in this case, gets a raw deal. In some honest cases, a reliable servant is not always available to escort the child. Result is a case of withdrawal of a very intelligent and progressive child. This has happened so often that we felt that we ought to arrange for transport to bring the children to the campus,



A third category of children are those who are a little backward but persevering and here the parents have often been found to be impatient and non-cooperative. They would like quick progress and complain of lack of attention. They do not seem to understand that ability to do well is as varied in case of singing and dancing as in their school work. The result of regular attendance brings its own reward. Proficiency may be delayed but upto now we have not come across cases where a child could be dubbed as a complete failure. In many instances we found startling change in a child when we were almost giving up hopes. From backstage she suddenly came to limelight with a bang. In CLT failures are few and far between.

A child with six or seven years stay in the Campus is absolutely different from other children. She is confident and competent and is also responsible. The reason is not far to seek. After the first eighteen months parents do not take much notice of the child when she comes to the Training Centre. The parental interference is progressively reduced with corresponding increase in the efficiency of the child. Once the child is safely integrated with the work of the Training Centre nothing can keep him or her away. The child becomes a part of the system to which she belongs. Most of the parents often remark, 'Oh! she is incorrigible—can't keep her at home on CLT days'. As the child par-

ticipates in our more ambitious ballets or plays they take notice of the change and become proud of their association with us. They take a second look and feel that they should associate with us more and more, and we have one more potential executive.

We do have tiff with the parents occasionally. Thank God—occasionally. Some friendly mother or father are too ambitious. They think CLT is a stepping stone for joining professional films or theatres. Many have ideas that we train children for the silver screen. When we tell them that we do not—they are disappointed and often withdraw their children. One parent threatened us with law suit for not retaining a child on the score of her joining the professional films. In fact the CLT had to incorporate a by-law to prevent such cases in future. But these cases are not many.

A good CLT idea takes shape only with the cooperation of parents and we have had such co-operation in abundance. The CLT executives do not live on an ivory tower dictating an O. & M. to all and sundry. They participate in the training programme at every stage. Every day in the evening they are available at the concourse for mild or heated discussions on any subject under the Sun and the parents heartily take part. It is here that our future lies. If the executives had isolated themselves from the parents much of the good work that is being done in the



*Mr. Justice G. D. Khosla, Chairman and Mr. D. P. Das, Secretary of National Academies Review Committee at a CLT show in Aban Mahal.*

Campus would not have been possible. The parents' parlour is also a Centre of Ideas and Co-operation.

We have received a few letters from parents in reply to our request for suggestions and also honest criticism of the work done by CLT. Very few responded. One parent made four points in his letter giving his views on the Children's Little Theatre.

Firstly, he writes, that the purity of purpose of the organisation is a thing of past. I would very respectfully point out to him that in the current state of this hapless city beset by violence, murder and intimidation, the CLT is perhaps the only place where some semblance of purity remains. The children who come here from these affected homes are absolutely safe from being poisoned by the vicious atmosphere that prevails around the city. In fact, many parents have written to say that they were happy that the children were safe, happy and contented. Many more wish that they could send the children on more days than the two allotted for them. Some do send them to the Campus almost on every day either to read or to take advantage of optional subjects.

Our correspondent deplors that the CLT was content to live on its own reputation. He desires that the CLT should be able to meet the growing cultural needs of a progressive society. I do

not understand this point. When a child goes to a school a certain curriculum is followed by the teacher. It is not the same in every case. K.G. children have one way of learning things—the high school children have another. We have also certain method to bring the best out of a child. This is hard and painstaking work. How hard a parent would not understand till he has personal knowledge of the CLT way of Teaching. 'Cultural Need' of a generation is reflected by a steady society and not by a turbulent mass of people with scanty respect for its history and culture. We introduce the cultural heritage of India as the children grow from four to fourteen. We take pride that in all the schools of the city the CLT trained children are in the forefront of the school's cultural activities—confident and correct. What we have not been able to project however is the new trend in so called ultramodern pop music. The youth will take it up if they so desire when they leave CLT. Conversely we have introduced a type of music and songs typically reflecting the happiness of children of different age group.

He writes that there are too few trainers for too many trainees. I plead guilty but this is also imposed by our friends and parents. CLT is indebted to so many friends for the growth of the Institution that we have often to take in children in spite of the classes being full. Besides, the

*Children of the children's  
Film Society visiting CLT  
Campus.*





Institution is pledged to offer its benefit to as many children as possible. In fact we have in a memorandum pleaded with the government, to open as many as 100 CLT centres in the city. Sooner or later public pressure will induce the government to give a better deal for the city children. We don't want CLT to be the house for only privileged people. There is another factor. We need more trained teachers to introduce CLT ways to children. A teacher in the Campus cannot be made overnight. Besides, where do we find the money to train and take in new teachers? There is no government aid and we have to raise money through donations and by occasional shows of our ballets, and plays. Even Tagore had to raise money by giving shows. In this unfortunate country we still have to reserve half of our energy

and plans for raising funds. For an Akademi of CLT's type this is heartbreaking.

In another letter a parent writes 'What have CLT done to take in handicapped children?' We had in the past, taken in some backward children with good results. But as I have said before we have not the means to open special category of classes for the handicapped.

The whole Institution is run by voluntary executives. We have reached a stage when full time executives are necessary to enlarge its activities.

A number of parents have offered to volunteer their services. We shall be very happy to take them in. I have already said that the CLT was built brick by brick by parent executives and we need now the nucleus of a new generation of CLT workers.



*Dr. Debiprosad Roy Choudhuri, Mrs. Choudhuri with Dr. Nalinaksha Sanyal and Sri Sookomal Ghose at the CLT's Art Exhibition.*

# 21st MAY FESTIVAL

## PROGRAMME

daily at 7.00 p.m.

*(Programme is subject to alteration without notice)*

5 May—14 May, 1972

- |                                     |     |   |
|-------------------------------------|-----|---|
| 5 May, '72 (Friday)                 |     | Inauguration by<br>Sri Siddharta Sankar Roy, Chief Minister   |
| ROOPLEKHA                           | ... | A dance drama based on Katthak style<br>of dance  |
| 6 May, '72 (Saturday)               |     |   |
| RAMAYANA                            | ... | The epic story depicted from Rama's boy-<br>hood to the reunion of Rama and Sita<br>after the death of Ravana in the great<br>battle.   |
| 7 May, '72 (Sunday)                 |     |   |
| MADHURA ANGEY                       | ..  | A tribute to Atulprasad. A colourful pre-<br>sentation of some of his selected songs,<br>focussing the complex of human feelings<br>and variation of moods with changes in<br>nature. |
| 8 May, '72 (Monday)                 |     |   |
| RABINDRA RANGA                      | ..  | A dance composition interweaving some<br>famous tagore songs.   |
| 9, 10, 11 May, '72 (Tues.—Thursday) |     |   |
| ALADIN (Puppets)                    | ..  | The famous Persian story staged through<br>puppets—narrating the adventures of<br>Aladin with his wonder lamp.  |
| 12 May, '72 (Friday)                |     |   |
| JUVENILE MUSIC<br>CONFERENCE        | ..  | Demonstration and recitals by the succ-<br>essful competitors in the Juvenile music<br>competition, 1972.   |
| 13 May, '72 (Saturday)              |     |   |
| JADUKARER DESHEY                    | ..  | A thrilling adventure of a small girl in the<br>land of the wizard.   |
| 14 May, '72 (Sunday)                |     |   |
| MUSICAL SOIREE                      | ..  | Vocal artists attached to CLT—present<br>& past.  |



# CLT PUBLICATIONS



ABANPATUA	...	2:00
MITHUA	...	1:00
MITHUA (Notation)	...	2:00
SAT BHAI CHAMPA	...	2:00
TINTI	...	1:50
MOUGLI STORY	...	1:50
JIGO	...	1:30
SONAR BANSHI	...	2:00
JADUKARER DESHEY ( Bengali )	...	2:00
JADUKARER DESHEY ( Hindi )	...	2:00
LALCHEY BUDO	...	1:50
GHASHA JHINUK	...	1:50
JADUKARER DESHEY ( Notation )	...	2:00

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## CLT RECORDS ON HMV DISCS

*For Birthday Presents*

School Room Ballet	No. S/EPE-1126
Chalte Pathey	No. 7EPE-1090
Chotta Pari } Tatini Tak }	No. N - 82900
Jachchi Pujor Chutitay } Bristi Bheja Keno Mana }	No. N - 82899

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