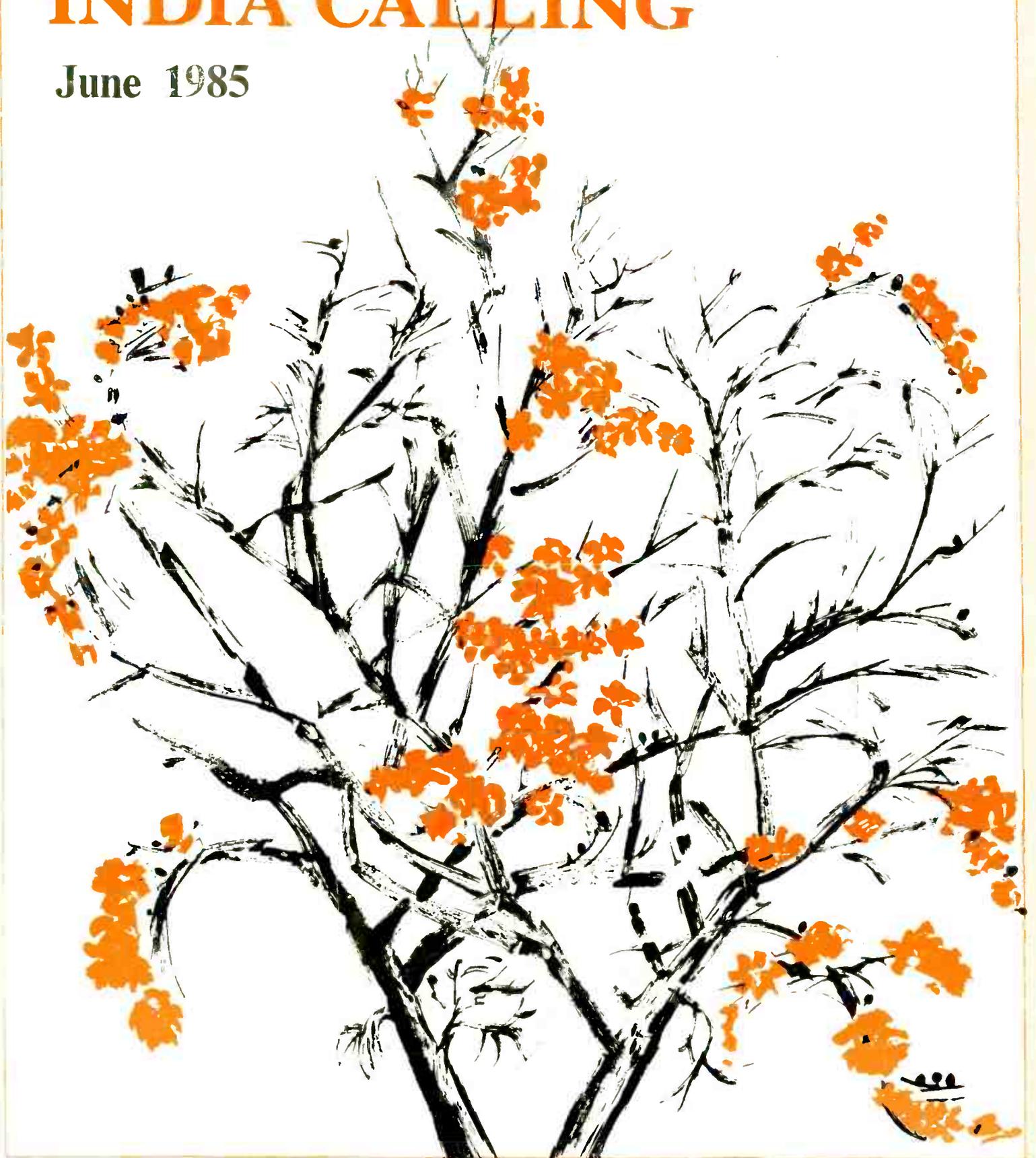




INDIA CALLING

June 1985





The Buddha : See article on Sarnath.



INDIA CALLING

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

JUNE 1985

INDIAN WORDS AND PHRASES IN ENGLISH LANGUAGE

Joygopal Podder 1

SARNATH

Manju Kak 2

WOMEN AND ART

Tamali Sengupta 3

GANDHIJI AS A THINKER

B. R. Nanda 5

A CITY THROUGH ITS WINDING ROADS : CALCUTTA

P. C. Chatterjee 6

INDIA'S HEAVY INDUSTRIES

M. L. Nandra Jog 8

TAMIL SERVICE

15

GENERAL OVERSEAS SERVICES

9

SINDHI|PUNJABI| KONKANI SERVICES

13

HINDI SERVICE

14

FOREIGN LANGUAGE SERVICES

16

Horizon

Indian words and phrases in the English language

by Joygopal Podder

INDIA has contributed a lot to the growth of the English language. There are numerous words and concepts in the language which are of Indian origin, adapted, primarily during the zenith of the British rule in India, from the languages and customs of the country to expand and supplement everyday English speech.

Take the word 'Pariah', for instance. Its current implication is that of an outcast—an outsider. The word 'Pariah' is derived from a word in a South Indian language. The language is Tamil and the word is *parivar* or drummer, one of the hereditary titles of those belonging to the lower castes of village society.

Similarly, the word dacoit which is used to describe a bandit, is derived from the North Indian term 'daku' which has the same meaning. And, the related North Indian term 'dakaity', which describes a piece of bandits' work, is now the English word 'dacoity'.

The prevalent custom in British India of shunting wives and families off to the cool hills, complete with verdant, grassy slopes, during the hot season, engendered the phrase 'grass widow' for a woman temporarily separated from her spouse.

The word juggernaut is now used in the English language to evoke images of some titanic, irresistible force, crushing everything in its path. This word, too, has an Indian origin. The original 'juggernaut' was the Hindu God Vishnu or Jagannatha, whose image was installed in chariot 45 feet high, borne aloft on 16 massive wheels each nearly seven feet in girth. And, as this vast structure rumbled ponderously by, devotees would cast themselves beneath its wheels, in the belief that such a death would ensure their going to heaven. Thus the image of the God Jagannatha was, indeed, a titanic, irresistible force and, from the forms evolved the English word 'Juggernaut' to describe something that crushes everything in its way.

The term 'curry' is now an English word well-known to food lovers all over the world. It is a term used to describe a very tasty dish of Indian origin—a dish of rice dressed with spiced mincemeat or fish.

A common English word, with which everybody is familiar, is 'tank'. This word is used to describe a large, receptacle for storing liquid. The original tanks were reservoirs of water built by Indian kings and landlords for irrigation purposes. These tanks were built all over India and were a great boon to farmers. Such a reservoir was referred to by the Indian

INDIA CALLING, JUNE 1985

people as 'tank' and the word gradually became incorporated in the English language to describe a container of liquid.

Not only the name, but the game of Polo itself is of Indian origin. This game, in which two teams of men riding horses chase a ball with glorified hockey sticks, was a great favourite with the rulers of India's Princely States. This game was adopted by the officers of the British Indian army, who took the game with them when they returned to England. And talking of Polo, brings to mind the long breeches, tight from knee to ankle, which are worn by all Polo players during matches. These specially designed breeches are called 'Jodhpuris' in honour of the ruler of the Indian state of Jodhpur, who designed and popularised them at the turn of the century.

THE East Indian city of Calcutta is well-known as one of the most populous cities in the world. Calcutta was named by the British—and the name originated in a very interesting way, indeed. When the officers of the English East India company first came upon that area on the banks of the river Hooghly where Calcutta is today situated, all they saw was a cluster of three small villages.

The English men called out to a villager who happened to be sailing down the river in a small boat loaded with bundles of cut grass. "What are these villages called?" asked the Englishmen in their own tongue. The simple villager did not know English and, so, did not understand what he was being asked. He thought that the Englishmen were interested in the bundles of grass he was carrying and wanted to know how fresh they were. So he replied, in his own tongue Bengali, *Kalkata*, to convey that he had cut the grass only the day before. *Kal* means yesterday and *kata* means cut. The Englishmen, in their turn, did not know Bengali and, so, concluded that the name of the cluster of villages was Kalkata. As a result of this misunderstanding, one of the world's most populous cities, is, today, called Calcutta.

The list of English words of Indian origin can go on and on. Take the word 'coolie', for example, which is used to describe a hired labourer or the word 'topee', to signify a sunhat

or helmet. Or even the word 'Guru' which is one of the most recent additions to the English language. Guru is how an Indian refers to his teacher and English speaking people too have begun to use this word to describe a giver of knowledge. I will, however, end this piece, by citing an amusing anecdote relating to, not an English word of Indian origin but a word used in an Indian context to show off an Englishman's tongue-in-cheek sense of humour.

Sarnath

by Manju Kak

SARNATH is one of the few holy places in India which still holds the aura of the period from which it received its significance. It is an important Buddhist pilgrim centre and is visited by hundreds of people from all over for the message of Buddha is universal truth and moderation in all things. Sarnath lies just 11 kms. from the holy temple city of Varanasi and is the cradle of Buddhism.

More than 2500 years ago, a young prince Gautama Siddharth, son of the tribal Lahya Chief Suddodhana, asked himself an unanswerable question that has been plaguing humanity since time immemorial; why is there sorrow and suffering in this world? To find the answer he spent 12 long years wandering in the forests, inflicting severe punishment on his body by undertaking fasts and penances. But the answer eluded him. One day, tired of his non-success he sat under a peepul tree in Gaya, near Patna on the lower Ganges river and fell into a deep trance. He remained there for 48 days and nights till he received enlightenment on the 49th day. Overjoyed with his knowledge he wandered from Gaya and reached the Deer Park at Sarnath. Here he delivered his first sermon to five ascetics who became his disciples. It was at Sarnath that Gautama first preached and outlined the tenets of Buddhism known as the Dharma. He was now called the Buddha or the Enlightened One. Hence Sarnath has great importance in the religious history of Buddhism.

The word 'Peccavi' is Latin for 'I have sinned'. This word has been incorporated in the English phrase: 'to cry peccavi' which means a flippant admission of guilt. And, when General Charles Napier seized the Indian state of Sind in 1843 and reported his victory in a terse communique, this unfortunate word became the subject of one of history's most outrageous puns. The communique said: 'Peccavi'—I have Sind." □□□

But besides this, Sarnath is famous for the great school of art which developed and flourished there and for its famous museum which harbours so many priceless symbols of India's artistic heritage.

The Maurya king Ashoka who ruled from 273BC to 232 BC became a devout follower of Buddha and to spread his teachings, had them inscribed on pillars and rocks. The finest example of his pillar edicts is to be found in Sarnath. It is an excellent piece of sculpture showing great accuracy and precision in workmanship. Raised at the Deer Park, the highly polished sandstone pillar consists of a monolithic circular shaft surmounted by a capital. The capital of the Sarnath pillar is of great significance in modern India. It consists of four lions standing with their backs to each other and at the base is the abacus on which are carved, a galloping horse, an elephant, a bull and lion each separated by a chakra or wheel. This Ashokan capital has been adopted as India's national emblem.

The Archaeological Museum at Sarnath contains one of the finest collections of India's famous plastic art which developed during the Gupta period around the 4—6th century A.D. One of the best known pieces is the image of a seated Buddha with the fingers of the two hands held in front of the body in special position—known as the *dharmachakra paravartava mudra* which is the pose depicting Buddha preaching his first sermons. In Buddhist canonical texts it

INDIA CALLING, JUNE 1985

is referred to as turning of the wheel of law. The Buddha is seated on a pedestal, his face is serene with half closed eyes and a beatific expression on his face. The sculptor's genius has entrapped the expression of spirituality on stone. This refined art which developed in the regions of Sarnath during the golden age of the Gupta is known as the Sarnath school of art and influenced other ethnic schools of art which developed in Bengal and the Deccan.

SARNATH is famous for yet another Buddhist monument—the Dhamak Stupa. A stupa is a burial mound of unburnt brick built over a casket containing a relic of Buddha. It is hemispherical in shape and is covered by burnt brick or stone over which is a square structure of *Karmika*. Many stupas were raised in India by the Buddhist Kings Ashoka and Kanishka. Though most stupas are hemispherical, there is the terraced stupa at Borobudur in Java, and the only cylindrical stupa at Sarnath—the Dhameh stupa. It rises in 3 stages—the basement—the drum and the dome. It is solidly built of stone relieved on the outside by eight projecting faces each with a niche for the reception of an image of Buddha and a broad band of exquisitely carved ornamentation consisting of scrolls of geometric patterns which have evoked high praise.

The famous Buddhist monastery—or Vihara—built in 1931 by the Mahabodhi society is also situated at Sarnath and is well worth a visit. Sacred Buddhist relics discovered at other sites are enshrined here. Frescoes showing scenes from the life of Buddha by a renowned Japanese artist are also to be found. Other monuments of interest are the chaukhandi stupa, the Chinese temple, the Tibetan temple.

An excursion to this temple city reveals the haunting magic mystery and wonder of Hinduism. The sights and colours of the city are fascinating. Not far from the historic temples of this city, on the opposite bank of the Ganges river lies the Ramnagar Fort, palace of the former ruler of Varanasi. Displayed there is a unique collection of palanquines furniture, arms and weapons.

Sarnath is approachable directly by road and by train, both of which

run from Varanasi at frequent intervals. Varanasi is connected by air from Delhi, Patna, Calcutta and Lucknow. Being a busy tourist centre, travel facilities are available for travellers of every pocket. A trip to North In-

dian towns would be incomplete if this vital centre of India's religious history were omitted. In its scenic gardens, quiet surroundings and under its huge shady trees, the message of the Buddha is still alive while the distant gongs of the monastery recall the time for prayer. □□□

WOMEN'S WORLD

Women and Art

by Tamali Sengupta



WOMEN and their contribution to art and its development is a theme that can be studied in the Indian scenario only in the context of the phenomenon of transition that took place in the last century.

Though aesthetically directed expression has been a traditional attribute of women, we find that expression of this talent was confined largely to homes and almost all external manifestations of art were the prerogative of men. This was mainly because society was in the traditional

world of closed societies, with clearly defined rules that bound women to their homes. The situation began to change with the advent of the Indian renaissance. Under the influence of the Brahma Samaj women began to break out of the bonds society had imposed on them and with social emancipation came changes in the attitudes of society towards women in the field of art.

Social acceptance of women as artists is a very modern phenomenon. Even in the early part of this century Amrita Shergill, a painter of some

stature raised tremendous controversy. Yet, today the decision of a woman to be an artist is not frowned upon. I would now like to discuss certain attitudes that are peculiar to the Indian context and which have influenced art in India.

First is the fact that art in this sub-continent has always been an expression of devotion to God. Most art schools (music and dance) have drawn inspiration from religion.

Secondly, because of the devotional nature of art, artistic expression has always been non-personalised, so we neither know of great women artists nor do we know of great male artists. The artist has always been regarded as a tool in the hands of God.

Thirdly, while in the west, art is a relatively recent development and is therefore oriented towards people, in India thousands of years of art have resulted in rigidity and discipline, so while the school of art is important, the artist is not.

The impact of these factors I have mentioned above can be seen in the fact that while art is important in India, the artist is not, the Taj Mahal is important, but the architect's name has become obscured in history.

SOcial emancipation of women led to increased participation of women in all walks of life including art. In this context, I would like to distinguish between creative and non-creative art for commercial purposes and performing art and fine art.

While there are many women in commercial art, they are mainly in non-creative positions as textile designers, interior decorators and industrial designers. In the field of commercial art, most creative positions are still held by men. I can only attribute this to the fact that India still is conservative and there is a bias that makes women go for job security rather than the artist's freelancing which creative work involves. Coming next to performing art, music, dance, theatre and films we find that there have been certain major changes. Though women have always been associated with the performing arts, today, they perform in traditional

roles as dancers, singers, and actresses, as well as choreographers and music, theatre and film directors. Women have graduated from being interpreters of art to creating art. There are women taking a pioneering role in promoting artistic development and effort. This is one of the hallmarks in the development of a modern Indian culture. It represents a vital part of the search of the Indian women to find emancipation in artistic expression.

I now come to the second part of my talk. In this I will try to analyse the role of women in the historical development of art, coming eventually to modern times.

IN ancient India women have no distinct contribution, though there is a lot of art associated with that period, there are no names we can connect with Ancient Indian art. However, society was very equalitarian, and we know of famous women scholars so we can say that there must have been a number of women in the field of art.

Medieval India ushered in a phase of conservatism where women were made to wear purdah. Artistic pursuit could be carried out at home but not in public. Meera Bai the famous devotee of Lord Krishna was persecuted. Her parents-in-law even tried to kill her because they felt that her singing in public was an insult to their family. Andal was another such singer who faced social criticism. Among dancers there was Anarkali the famous courtesan who was buried alive because the crown prince Jehangir wanted to marry her. Another famous dancer was Amrapali who was so beautiful that she was forbidden to marry. The tradition of song and dance was kept alive mainly by the courtesans and the devadasis. The devadasis were children dedicated to God, they tended to the temple lands and other tedious chores leaving the priests free to prey they also used to dance and sing devotional songs in temples. Except for these women few other girls were allowed to be associated with organised art.

In modern India, the social renaissance caused major changes. Rabindranath Tagore, the poet organised

girls from the upper class and encouraged them to express themselves artistically. In South India, the revival of Bharatnatyam can be connected with the names of two famous women, Bala Saraswati and Rukmani Arundale. While Bala Saraswati became a major exponent of Bharatnatyam, Rukmani Arundale, a Brahmin girl defied her family, learnt Bharatnatyam and tried to take it from just the temples to the homes of people.

Similarly the Odissi dance form existed in very remote areas, Sanyukta Panigrahi a renowned exponent of Odissi learnt the dance form and gave it public acceptance and acclaim.

In the north, the Jaipur Gharana, one of the better known schools of dance and music also produced many famous women dancers and singers. Sitara Devi and Roshan Kumari are two famous Kathak performers from this school. In addition to the Jaipur Gharana is the school which grew between Lucknow and Benaras. Though these schools had existed for hundreds of years, it was only in the last century that they gained social position and acceptability. Indian classical music has two dominant strains—Hindustani or North Indian and Karnatic or South Indian. Begum Akhtar, the Ghazal queen of India, was one of the torch bearers of Hindustani music. Through her tremendous talent she gained fame and popularity and came to be accepted as one of the stalwarts of Indian music.

M. S. Subbulakshmi, an exponent of Karnatak classical music was described by the Time Magazine correspondent as a beautiful saintly person. She gave Karnatak classical music recognition in the eyes of the world.

Coming to painting, we find a dichotomy between traditional and modern art. Amrita Shergill is probably the best known of the modern painters. Though there is a host of other women in the field, few have achieved her eminence. So far as traditional art is concerned we find that Kalamkari and Pichwai are two forms of painting in which women dominate. Though they make miniatures and frescoes men continue to dominate in these fields.

INDIA CALLING, JUNE 1985

Before concluding, I would like to briefly state the issues I have discussed. Women have been entering the field of art in large numbers in the last few years. This is a part of the change that is taking place in society

and in the attitudes of women towards art and creativity. Social acceptance of women in art is as I mentioned a very modern phenomenon, but it is here to stay and to usher in a new phase for women in art. □□□

abled Gandhi to blend the compassionate, intuitive and self-denying elements in his own religious tradition with the constitutional, democratic and secular elements in the western political tradition. At the same time he discarded the authoritarian and obscurantist elements in his native heritage as firmly as he rejected western materialism, competitiveness and militarism.

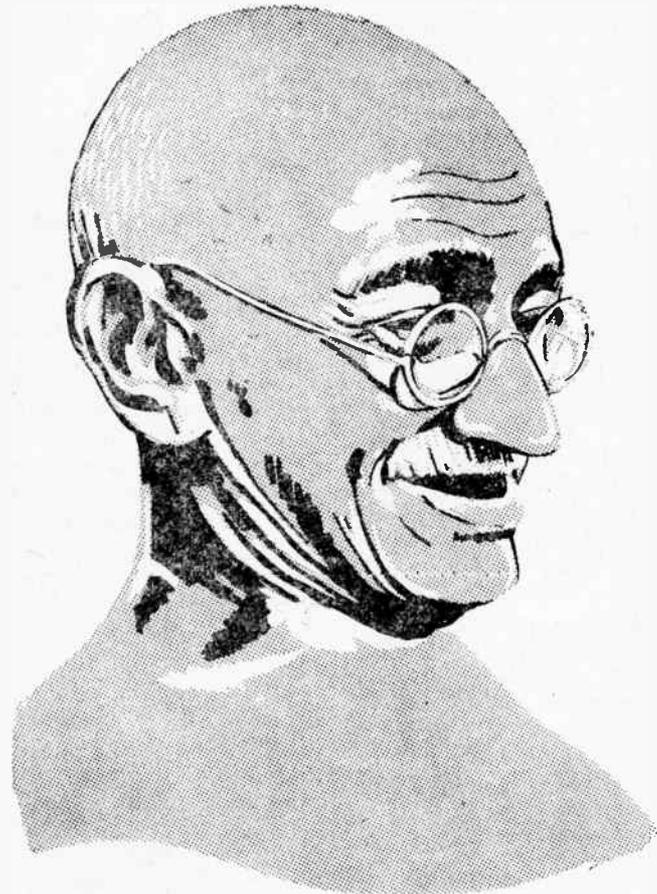
Gandhiji as a thinker

by B. R. Nanda

THE popular impression of Mahatma Gandhi as a saint, who acted only on his intuition, does scant justice to him as a thinker. His conscious humbled by his own intellectual attainments has often misled his admirers and critics alike.

Gandhi once described himself as 'an average man with less than an average ability'. 'I admit', he wrote, 'that I am not sharp intellectually. But I don't mind. There is a limit to the development of the intellect, but none to that of the heart'. I cannot resist the impression that in exalting the goodness of the heart at the expense of mere intellectual brilliance, he was fostering the idea of his own intellectual mediocrity. He was, he said, 'not built for academic writings. Action is my domain'. He did not care much for book-learning, but his imprisonments in South Africa and India enabled him to catch up with his readings; and what he read, he turned to good account. Eventhough his reading was not systematic or regular, it covered a fairly wide range. Apart from the religious and philosophical works such as the Mahabharata, the Bhagavad Gita, the Upanisads, the Bible, the Koran, he studied the writings of Plato, Galileo, Ruskin, Gibbon, Adam Smith, Buckle, Lecky, Geddes, Bernard Shaw, H.G. Wells, Kipling, Karl Max and numerous other writers.

Gandhi made it a point to acknowledge his intellectual debt to Tolstoy and Ruskin and Thoreau. But these great western writers seem to have only encouraged him along the Path he had already chosen for himself. And in any case he did not merely borrow other people's ideas; he transmuted them in a creative fashion.



For example, non-resistance, which to Tolstoy had been only a means of self-affirmation of the individual, became in Gandhi's hands an instrument for national self-affirmation. Ruskin in his books *Unto this last* has expressed inspiring thoughts. But these thoughts had no relation to Ruskin's, own life. However they wrought a metamorphosis in Gandhi's life, almost overnight, when he read the book while travelling by train to Durban in 1904.

It was this capacity for rejection, acceptance, and synthesis which en-

a new light on many an old truth'. Nor did he make any pretence to infallibility. Indeed, he described himself simply as one 'who claims to be a humble searcher after truth, knows his limitations, makes mistakes, never hesitates to admit them'. Though he expounded his ideas on almost every conceivable subject in thousands of articles and letters written over a period of more than fifty years, he never tried to build them into a system. What is called Gandhism is therefore, only a distinctive attitude to society and politics rather than an ideology; it represents a particular

ethical standpoint rather than fixed formulae or a definitive system.

Louis Fischer, Gandhi's American biographer, tells us that during his conversation with Gandhi he felt that the Mahatma was thinking aloud. 'He did not attempt to express his ideas in a finished form', writes Fischer. 'You heard not only his words, but also his thoughts. You could, therefore, follow him as he moved to a conclusion. He was interested in the exchange of views, but much more in the establishment of a personal relationship. His brain had no blue pencil.'

Gandhi was continually developing and outgrowing his own ideas. It was not difficult to confront him with his earlier views on, say the caste system and the place of machinery in the Indian economy, and point out the discrepancies, consistent with truth, not with the past.

Scholars and politicians, who detect contradictions and paradoxes in Gandhi's views do not make a sufficient allowance for the fact that he was engaged in a ceaseless effort to match his deeds with his thoughts and beliefs. Whether or not he succeeded in integrating his insights into his basic beliefs, 'truth to him had to be revealed in action and in conflict, not to textbooks'. He claimed to be experimenting with truth, but he had not merely to discover the truth for himself, but to discover the terms—within his ethical frame-work—on which he could cooperate with others. And since the only authority he could command was moral, and the only means he had was an appeal to the head and the heart, he had to be patient and had to accept compromises on details in order to achieve his ultimate political and social objectives.

'Life', Gandhi once said, 'is not one straight road. There are so many complexities in it. It is not like a train which once started, keeps on running. On another occasion, he said, 'One cannot climb the Himalayas in a straight line.'

Gandhi advised N. K. Bose, the eminent Indian anthropologist who acted as his secretary during the historic tour of East Bengal in 1946, not to depend merely on his writings, but to live with him for sometime, if he wanted to understand him. Bose followed the advice with much profit, and acquired a new insight into

Gandhi's humanity and dynamism. He came to the conclusion that; the secret of Gandhi's greatness lay not in the absence of human failings and foibles, but in his inner restlessness, ceaseless striving and intense involvement

in the problems of mankind. He was not a slave to ideas and concepts, which were for him aids in grappling with human problems, and were to be reconsidered if they did not work". □□□

A City through its winding roads : Calcutta

by P. C. Chatterjee

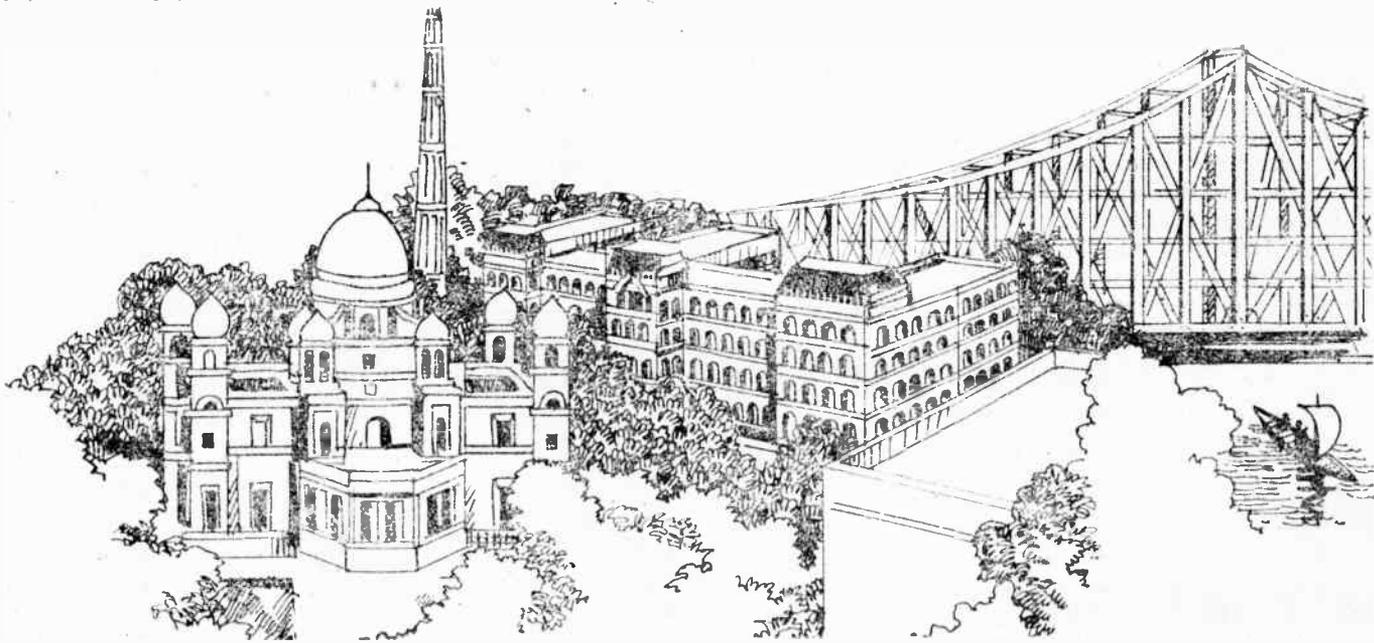
I WAS not born or brought up in Calcutta and in fact I did not see it till 1949, when as the station Director of All India Radio, I was passing through on my way to Assam. But somehow on that very first evening there I fell in love with it. I was living in a fashionable quarters, off Park Street, with Chowranghee Road the main thoroughfare less than half a mile off, and beyond that the maidan, or open green field which is the pride of Calcutta. As I walked out on the grey dusky evening, the London like 19th century buildings, the majestic old trees, the sense of recent history which you feel at every turn seemed to get under my skin and ever since then, Calcutta has drawn me like a magnet.

Let me say at once that the surface picture that Calcutta presents is dismal and depressing. Apart from the stately buildings in the central and fashionable area around Chowranghee Road, Park Street, Esplanade and the maidan there are the sprawling slums around the two main railway stations Howrah and Sealdah, and elsewhere too. Calcutta is the largest city in India with a population of over ten million—indeed it is among the largest cities in the world. When it was first founded in 1690 by Job Charnock, there were only three villages which were described as unhealthy, set amid marsh and forest. But it developed into the seat of the British Government of India and remained so till 1911 when the Raj moved to the traditional Indian capital, Delhi. Calcutta was not only the seat of the government, it was also

the cultural centre of India. Here on Chowranghee Road you will find the library of the Asiatic Society, set up by Sir William Jones, the Indian Museum, and the first Government School of Art. Just off Chowranghee Road is the Hog Market, otherwise known as the New Market, established in 1874, unique in the world, where you can buy almost anything under one roof. At the southern end of Park street and its junction with Lower Circular Road, not far from the New Market are several old cemeteries where lie buried many of those associated with the early history of Calcutta.

I said that the outsider might find the surface of Calcutta depressing. What then makes it a fascinating place to live in or to get to know? It is the many distinguished persons who lived there and for me Calcutta is the streets on which they lived.

Let me start with Bondell Road which leads off Gariahat Road. Gariahat is one of the major markets of Calcutta and Gariahat Road runs from Park Circus, more or less parallel to Chowranghee Road. Those are residential quarters and shops of various kinds (The Park Circus end is a fashionable area and it becomes crowded and slummy as it meets the market at the crossing with another major road which runs east to west, namely Rashbihari Avenue). Several little roads take off from Gariahat Road, some of which end in blind alleys and one such is Bondell Road. On this road lived for several years Jamini Roy a famous painter. Jamini Roy was born in 1887 and came to



Calcutta to join the Government Arts School when he was sixteen. Here he underwent the usual training of a pseudo European style which can be seen in a self portrait where he appears with a Van Dyke beard. But at the age of 34 he broke away from this and developed a folk art style of his own. One can find in his work simplification of form reminiscent of Picasso, flat surfaces motifs drawn from legends and with considerable decoration. His work is temporal. He prepared his own canvases. He made his own colours. He was an important figure in the cultural life of Calcutta and the intellectual elite gathered at his place from time to time. The house was absolutely crammed, full of paintings stacked against the wall. At one stage he was obsessed with images of Christ and there was painting after painting depicting episodes depicting the life of Jesus. Jamini Roy was an eccentric figure. He believed that ordinary middle class families should be able to decorate their home with good paintings. Many of his work's were duplicated by one of his sons. They were available in the sixties for five dollars. To possess a so-called original, for which you paid a fabulous price, was according to Jamini Roy, pure snobbery.

If Gariahat Road has a fashionable end and a slummy end, Rashbihari Avenue is crowded. It links Chowranghee Road (but at this point Chowranghee is known as Shyama

Prasad Mukherjee Road) with Gariahat. The road is thick with shops, general marchants, hosiery, sweet shops, little restaurants known as 'cabins' and what not. Above the shops and offices are flats, tucked away in the most unexpected fashion. Just near the crossing of Rashbihari Avenue and Gariahat Road lived Buddhadev Bose, Professor of Comparative literature, poet, novelist and critic, and a highly controversial character. The flat was very noisy, situated as it was, and the neon lights outside were garish in the extreme. But his house was always full. English and American poets and critics, Journalists, young literature and research scholars would be there every evening. There was lot of heated arguments, banter and good friendship. Despite his scholarly pursuits Buddhadev was a most affectionate and spontaneous person. He died a few years ago. I must also mention his wife, Pratibha Bose. She was the housewife who did not say much when there were many persons around. But she was, and still is a highly successful novelist. Several of her novels have been adapted for films and have done well. She wrote within the existing conventions but she could tell a good story. It always interested me to know how she conceived a story, when she found time in between her household chores to write it down. Did she even submit them to her husband for criticism?

Bengal is famous for its sweets (Bengali sweets can be had all over India and in many parts of the world where there is a sizable Indian population. So, sweet shops will be found on every street in Calcutta. Unfortunately, I don't care much for sweets. I do enjoy a rashagulla, a delicately flavoured ball made from milk floating in syrup, once in a while but that is about all. What I am interested in is local food—not what is served up to you in smart restaurants but the real thing, cooked and served in the traditional style. Unfortunately, Bengali eating places, where you can get the innumerable varieties of fish, prawn and vegetable known to Bengali cuisine, not to mention fish head cooked in lentils, just do not exist. To sample such delicacies you must cultivate an elderly Bengali lady and her husband. But you can get good Maghlai food in Calcutta. There is a famous place just off the New Market which serves a variety of Kababs rolled up in a sort of fried pancake known as paratha. However, north beyond the fashionable Chowranghee Road is an area known as Chitpore. It is one of the oldest parts of the city and there is a famous mosque. In lower Chitpore street you can get at every side eating places, a choice of some of the best Mughlai food to be found everywhere in India. A speciality, known as *champ kabab* is what I go for in lower Chitpore. It just melts in your mouth. I've served *champ kababs* to some of my smart Calcutta friends at my home and they

loved them but I didn't mention that they had come from lower Chitpore.

Chowranghee Road, as it proceeds north, converts itself into Chitaranjan Avenue. Chitpore lies to the west of it and to the east is located the Calcutta University. The university was founded in 1857 and was the first to be set up in India. The senate hall is surrounded by old and famous colleges on all sides of what is known as college square. The senate hall and university buildings are situated on what is appropriately called College street.

India's heavy industries

by M. L. Nandra Jog

THE industrial growth in India since it attained independence 38 years ago has been quite significant. Over this period, the Indian economy has built up a substantial and diversified modern industrial sector. It has acquired the capability to satisfy a large proportion of its requirements of various industrial goods from domestic production. Not only this, it has emerged as a significant exporter of capital goods.

Two main objectives have guided India's planned development. The first was to build up by democratic methods, a rapidly expanding and technologically progressive self-reliant economy; the second was to evolve a social order offering equality of opportunity to its citizens to realise the goals of social justice.

India has a mixed economy, in which the public and private sectors have definite roles to play. Apart from providing infrastructure, the public sector supplements the private sector investments in certain fields. Large investments have been made by the State for the development of infrastructure, namely: power, transport, communications, petroleum and minerals, and certain basic industries like steel, heavy engineering, heavy electricals, chemicals, fertilizers, etc. The progress achieved by India in the

There as could be expected, are bookshops galore. On the back streets, you will find second hand bookshops. These shops are well stocked with rare old books and as a book collector friend once remarked. "The shop owners know their trade. Their collections are as good as any you will find a London and their prices are equally fancy."

Whatever your interest, Calcutta will not disappoint you if you only explore the winding roads of Calcutta.

□□□

various fields required not only large investible resources, but also modern technology and trained manpower.

The First Five Year Plan was designed for carrying through a programme of stabilisation and economic recovery. With the Second Five Year Plan, a programme of investments in heavy and basic industries was launched. The Sixth Plan placed emphasis on strengthening infrastructure. Coal production has increased four folds since 1950, when it was only 33 million tonnes, goods movement on the railways have increased from 90 million tonnes to around 280 million tonnes; power generating capacity which was barely 2.3 million KW in 1950-51 is expanded to 45 million KW. The traffic handled at the major ports has grown from 20 million tonnes in 1950 to 90 million tonnes in 1983. India's shipping tonnage which was less than 400 GRT before planning is now expanded to 55,000 GRT, with Indian bottoms being able to carry 1/3rd of India's overseas goods.

While these statistics indicate the quantitative dimensions, it is recognised that some parts of the economy, even now, function at low levels of productivity; and science and technology have yet to penetrate deeply into the structure of production, transport, marketing and consumption. This is a task which the Indian planners have

undertaken to achieve in the Seventh Five Year Plan.

While India had taken a leading role in achieving greater cooperation between the developing countries for accelerating the pace of industrial growth, it has also opened out opportunities for exports from India. In this context, the export of engineering goods has maintained a continuous upward trend when it achieved an average growth rate of 22 per cent per annum between 1970-71 and 1982-83. The increase in exports of engineering goods has been both qualitative and quantitative. At present high level items and capital goods export constitute 42.5 per cent of the total engineering goods exports as compared to the share of 12 per cent in 1956-57.

The principal items of exports are automobile and auto parts, diesel engines and parts, industrial machinery and heavy electrical equipments, machine tools, steel pipes, structurals, transmission line towers, etc. To mention a few star performers from the public sector: Bharat Heavy Electrical Ltd. is a major exporter of electrical equipments for power generation, transmission and distribution: Hindustan Machine Tools Ltd is the major exporter in the field of machine tools and Heavy Engineering Corporation in the field of metallurgical machinery. BHEL has exported its products to 43 major countries of the world. HMT is exporting its machine tools to a large number of countries both developing and developed like UK, USA, USSR and even Switzerland. Kamani Engineering Corporation have bagged orders from Sri Lanka and Iran for Transmission Towers. TELCO have supplied their products all over the world. Orders for supply of auto parts have been received by Gurumukh Singh and Sons Ludhiana for over Rs. 22 crores from Iran and the list is ever expanding.

The process of assimilation, adoption and development of technology during the last 3 decades has enabled the country to offer complete technical services and turn-key projects in a number of areas to other countries. There is thus a vast scope for such cooperation in future in this field too. The future beckons at Indian industry and there is no doubt that it has developed the capability and capacity to profit by these emerging opportunities.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|-----------|--------------|
| TARGET AREAS | Period IST | GMT | BANDS |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | (Metres KHz) |
| | | | 41.58 7215 |
| | | | 31.27 9595 |
| | | | 25.50 11765 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 49.71 6035 |
| | | | 19.85 15110 |
| | | | 30.27 9912 |
| | | | 25.61 11715 |
| | 0530—0645 | 0000—0115 | 19.77 15175 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Prog. Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Prog. Highlights from 1530 to 1630 Hrs. & 1900 to 2030 Hrs. 0645 Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 DEVOTIONAL MUSIC :
1st : Lata Mangeshkar : Meera Bhajans
8th : Sudha Malhotra : Bhajans
15th : Pursbottam Das Jalota
22nd : Different Artists : Bhajans
29th : Bhai Joginder Singh & Mahinder Singh : Shabads
- 0446, 0530, 0550 and 0610 Listeners Choice
- 0510 1st, 8th & 22nd : Eternal India
15th & 29th : Horizon : Literary Magazine
15th : (1) Short Story
(2) Humorous Verse
29th : Special Prog. on Bankim Chandra Chattopadhyay
- 0600 Radio Newsreel

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 DEVOTIONAL MUSIC :
2nd : Lata Mangeshkar : Bhajan
9th : Hari Om Sharan
16th : Vani Jai Ram : Comp. of Meera Bai
23rd : Difraj Kaur : Bhajan
30th : D. K. Roy : Bhajan
- 0446 Film Songs
- 0515 2nd : Expression : Youth Literary Magazine Prog.
9th : Youth in Focus : Carriers for the Indian Youth ; Interior Decoration : Prog. based on interviews
16th : From the Universities : Low Cost Educational Aids in India : Talk
23rd : Quiz Time (0510-0530 hrs)
30th : Producer's Choice
- 0530 INSTRUMENTAL MUSIC :
2nd : Brij Bhusban Kabra : Guitar
9th : Shahid Parvez : Sitar
16th : Hari Prasad Chaurasia : Flute
23rd : Ram Narain : Sarangi
30th : Sharan Rani : Sarod

- 0550 LIGHT MUSIC :
2nd : C. H. Atma
9th : Shailendra Singh
16th : Kanwal Siddhu
23rd : Alok Ganguly
30th : Chatur Sen : Ghazal
- 0600 2nd & 16th : Mainly for Tourists :
2nd : Travelling in India : How Expensive : Prog. based on interviews
16th : Shopping Bag : Prog. based on interviews
9th : Indian Cinema : Interview with Actor & Producer . Shashi Kapoor
23rd : Sports Folio
30th : Film Review
- 0610 FOLK SONGS :
2nd : Nagaland
9th : Maharashtra
16th : Goa
23rd : Sindh
30th : Chhatisgarhi

MONDAYS

3rd, 10th, 17th and 24th

- 0415 INSTRUMENTAL MUSIC :
3rd : Sitar : Uma Shankar Misra
10th : Rudra Veena : Asad Ali Khan
17th : Shehnai : Jagdish Prasad Qamar & party
24th : Violin : P. D. Saptarishi
- 0446 KARNATAK INSTRUMENTAL MUSIC :
3rd : Flute : Sikkil Sisters
10th : Clarionet : A. K. C. Natarajan
17th : Veena : Chitti Babu
24th : Nagaswaram : N. K. Krishnan
- 0500 3rd : Pflay : Kalidas
10th : Discussion
17th : Feature : Air India : A Palace in the Air
24th : Film Story
- 0530 FOLK SONGS :
3rd : U.P.
10th : Gujarat
17th : Punjabi : Surender Kaur
24th : Braj : Madhuri Sharma
- 0550 LIGHT CLASSICAL MUSIC :
3rd : Lachhman Das Sindhu
10th : Zamin Ali Naqvi
17th : Shobha Gurtu
24th : Padmavati Gokhale
- 0600 WOMEN'S WORLD :
3rd : Fasting and Feasting : for Brothers : Talk

- 10th : Indian Delicacies : Talk
17th : Traditional Beauty Aids : Turmeric : Talk
24th : Interview
- 0610 RABINDRA SANGEET :
3rd : Hemanta Mukherjee
10th : Kanika Bannerjee
17th : Suchitra Mitra
24th : Rajeshwari Dutta, Subnoy Roy, Debabrata Biswas, Purabi Mukherjee

TUESDAYS

4th, 11th, 18th and 25th

- 0415 DEVOTIONAL MUSIC :
4th : Hanuman Chalisa : Hari Om Sharan
11th : Ramcharit Manas : Mukesh & party
18th : Sudha Malhotra : Bhajans
25th : Man Mohan Pahari & party
- 0446 Music of India/Classical Half Hour
- 0515 Radio Newsreel
- 0530 INSTRUMENTAL MUSIC :
4th : Sarod : Sharan Rani
11th : Flute : Prakash Wadhwa
18th : Sarod : Zarin Daruwala
25th : Vichitra Veena : Ahmed Raza
- 0550 LIGHT MUSIC : PRASAR GEET
4th : Sarla Kapur & Vandana Bajpai
11th : Nilam Sahni & Rajendra Kachru
18th : Chorus Songs
25th : Salahuddin Ahmed, Kamal Hanspal, Mahendra Pal
- 0600 Faithfully Yours : Replies to listeners letters (On 4th & 18th for 15 mts. and on 11th & 25th for 10 mts)
- 0610 D'xers Corner (Only on 10th & 25th for 10 mts)
- 0615 KARNATAK INSTRUMENTAL MUSIC :
4th : Flute : T. G. Shankaragopalan
11th : Veena : S. Balachander
18th : Violin : K. Laxmi Narayan Sastry
25th : Violin Trio : L. Vaidya Nathan, L. Subramaniam and S. Shankar

WEDNESDAYS

5th, 12th, 19th and 26th

- 0415 DEVOTIONAL MUSIC :
5th : Jagjit Singh & Chitra Singh
12th : Hari Om Sharan, Nandini Sharan
19th : Anup Jalota
26th : Juthika Roy
- 0446 Film Songs from South India
- 0515 5th & 19th : Of Persons, Places & Things
5th : Close Up : Sunil Gavaskar : Talk
19th : Rath Yatra : Special Programme
12th & 26th : Our Guest
- 0530 INSTRUMENTAL MUSIC :
5th : Shehnai : Bismillah Khan & party
12th : Sarod : Ali Akbar Khan
19th : Flute : Devendra Murdeshwar
26th : Sitar : Shujat Khan

GENERAL OVERSEAS SERVICE

- 0550 LIGHT MUSIC FROM DIFFERENT REGIONS :
5th : Assamese Modern Songs : Bipen Hazarika
12th : Bengali Songs : Anup Ghoshal
19th : Punjabi Songs : Gurdas Mann
26th : Gujarati : Purshottam Upadhyay
- 0600 5th & 19th : Export Front :
5th : Export of Handicrafts of U.P. : Talk
19th : Export Performance of Projects and Equipment Corporation : Prog. based on interviews
12th & 26th : Cultural Talk
- 0610 INSTRUMENTAL MUSIC :
5th : Arvind Parikh, Sitar
12th : Shehnai : Ali Ahmed Husain & party
19th : Duet on Sitar & Sarod : Pt. Ravi Shankar & Ali Akbar Khan
26th : Flute : Panna Lal Ghosh

THURSDAYS

6th, 13th, 20th and 27th

- 0415 KARNATAK INSTRUMENTAL MUSIC :
6th : Sheikh Chinna Moulana Sahib : Nagaswaram
13th : S. Harihar Bhagvathar : Jaltarang
20th : N. Ramani : Flute
27th : K. Padmanabhan : Veena
- 0446 Selections from National Prog. of Music
- 0515 6th : Book Review
13th : Talking about Agriculture : Growing Bananas in India : Talk
20th : Science Today : Energy Options for India in 21st Century : Talk
27th : Industrial Front : Electrification for Industrial Growth : Talk
- 0530 INSTRUMENTAL MUSIC :
6th : Duet on Flute & Jaltarang : Himangshu Biswas and Dulal Roy
13th : Duet on Shehnai & Violin : Bismillah Khan & V. G. Jog
20th : Surbahar : Imrat Hussain Khan
27th : Duet on Sitar & Sarod : Pt. Ravi Shankar & Ali Akbar Khan
- 0550 Songs from New Films
0600 Radio Newsreel
0610 Regional Music (Except on 5th)
6th : Special Feature on World Environment Day
13th : Rajasthan
20th : A. R. Sheikh Mohd. : Devotional Songs in Tamil
27th : Marathi : Nandi Bhide

FRIDAYS

7th, 14th, 21st and 28th

- 0415 DEVOTIONAL MUSIC : NAATIA QAWALIS
7th : Habib Painter & party
14th : Prabha Bharati & party
21st : Jaffar Hussain Khan & party
28th : Inam Ahmed & party
- 0446 Film Hits of yester years

- 0515 MOODS AND MELODIES :
7th & 21st : Compered Prog. of Gbazals
14th & 28th : Illustrated prog. of Indian Classical Music
- 0530 KARNATAK INSTRUMENTAL MUSIC :
7th : Mysore Doreswami Iyengar : Veena
14th : K. S. Pichappa : Nagaswaram
21st : Violin : Lalgudi G. Jayaraman
28th : Palghat T. Raghu and K. M. Vaidyanathan : Duet on Mridangam and Ghatam
- 0550 INSTRUMENTAL MUSIC :
7th : Siddhram Jadhav & party : Sundari

- 14th : Banu Khan & Inder Lal Sarangi Duet
21st : Amar Nath : Flute
28th : Sunil Mukherjee : Sarod
- 0600 7th : Disc. Review (20 mts.)
PANORAMA OF PROGRESS :
14th : The Role of Computers in a Developing Country : Talk
21st : Vocationalising Higher Education : Talk
28th : Indian Rail Expertise Abroad : Talk
- 0610 FOLK SONGS :
7th : Kashmiri
14th : Rajasthan
21st : Himachal Pradesh
28th : Uttar Pradesh

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 16.94 | 17705 |
| 25.43 | 11795 | | | |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Prog. Summary; 1620 Press Review; 1627 Prog. Highlights from 0215-0400 hrs. and 1530-1630 hrs.; 1630 Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Film Songs
1600 1st & 15th : Mainly for Tourists :
1st : Travelling in India : How Expensive : Prog. Based on interviews
15th : Shopping Bag : Prog. based on interviews
8th : Indian Cinema : Interview with Actor & Producer : Shashi Kapoor
22nd : Sports Folio
29th : Film Review
- 1610 FOLK SONGS :
1st : Jaintia
8th : Haryana
15th : Dogri
22nd : Chhatisgarhi
29th : Avadhi & Bhojpuri

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 DEVOTIONAL MUSIC :
2nd : Bhajans : Different Artists
9th : Purshottam Das Jalota
16th : Mahendra Kapoor
23rd : Mukesh
30th : Soor Padvali : Different Artists

- 1600 WOMEN'S WORLD :
2nd : Fasting and Feasting : For Brothers : Talk
9th : Indian Delicacies : Talk
16th : Traditional Beauty Aids : Turmeric : Talk
23rd : Interview
30th : Motherhood : The Ideal Age : Prog. based on interviews
1610 Film Songs

MONDAYS

3rd, 10th, 17th and 24th

- 1546 FOLK SONGS :
3rd : Bhojpuri
10th : South India, Telugu, Tamil & Kannada
17th : Birba Songs of U.P.
24th : Boatman's Songs
- 1600 Faithfully Yours : Replies to listeners letters (On 3rd & 17th for 10 mts) and on 10th & 24th for 10 mts)
- 1610 D'Xers Corner : (Only on 10th & 24th for 10 mts)
- 1615 Film Tune

TUESDAYS

4th, 11th, 18th and 25th

- 1546 KARNATAK INSTRUMENTAL MUSIC :
4th : Gottuvadayam : Smt. Mannargudi K. Savitri Amma
11th : Veena : Vidhya Shankar
18th : Nagaswaram : Domada Chitti Abbayi
25th : Flute : Dindigul S. P. Natarajan
- 1600 4th & 18th : Export Front
4th : Export of Handicrafts of U.P. : Talk

GENERAL OVERSEAS SERVICE

- 18th : Export Performance of Projects and Equipment Corporation Prog. based on Interviews
11th & 25th : Cultural Talk
1610 Film Songs from Different Regions

WEDNESDAYS

5th, 12th, 19th and 26th

- 1546 LIGHT MUSIC :
5th : Mujadid Niazi
12th : Chatur Sen : Ghazals
19th : Bela Saver : Ghazals
26th : Rahat Ali : Ghazals
1600 5th : Book Review
12th : Talking About Agriculture :
Crowding Bananas in India : Talk
19th : Science Today : Energy Options for India in 21st century : Talk
26th : Industrial Front : Electrification for Industrial Growth : Talk
1610 INSTRUMENTAL MUSIC :
5th : Pakhawaj : Laxmi Narain Pawar
12th : Sitar : Debabrata Chaudhury
19th : Jaltarang : Jagdish Mohan
26th : Sitar : Jaya Biswas

THURSDAYS

6th, 13th, 20th and 27th

- 1546 RABINDRA SANGEET :
6th : Rimi Chaudhury & Krishna Mitra
13th : Swapan Gupta
20th : Gita Ghatak
27th : Gautam Mitra
1600 6th : Disc. Review (1600 : 1620 hrs.)
Panorama of Progress :
13th : The Role of Computers in a Developing Country : Talk
20th : Vocationalising Higher Education : Talk
27th : Indian Rail Expertise Abroad : Talk
1610 LIGHT INSTRUMENTAL MUSIC : (Except on 6th)
13th : Jaswant Singh : Mandolin
20th : Amar Nath : Flute
27th : N. Rajam : Violin

FRIDAYS

7th, 14th, 21st and 28th

- 1546 LIGHT MUSIC : PRASAR GEET:
7th : Meena Chatterjee, Harmet Kaur, Vandana Bajpai
14th : Pushpa Rani & Sarla Kapoor
21st : Seema Sharma and Shobhna Roy
28th : Nilam Sahni & O. P. Kapoor
1600 7th and 21st : Eternal India
14th & 28th : Horizon : Literary Magazine
14th : (1) Short Story
(2) Humorous Verse
28th : Special Prog. on Bankim Chandra Chattopadhyay

FOR SOUTH EAST ASIA
(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review, 2023 Programme Highlights from 0415-0645 and 1900-2030; Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 FOLK SONGS :
1st : Andhra Pradesh
8th : Madhya Pradesh
15th : Kerala
22nd : Tamil Nadu
29th : Orriya
1930 1st : Expression : Youth Literary Magazine Prog.
8th : Youth in Focus : Carrers for the Indian Youth Interior Decoration : prog. based on interviews
15th : From the Universities : Low Cost Educational Aids in India : Talk
22nd : Quiz Time (20 mts)
29th : Producer's Choice
1940 INSTRUMENTAL MUSIC (Except on 22nd)
1st : Sarod : Ashish Khan
8th : Flute : Prakash Wadhwa
15th : Santoor : Pinsky Pawar
29th : Sarod : Sunil Mukherjee
1955 1st & 15th : Mainly for Tourists
1st : Travelling in India : How Expensive : Prog. based on Interviews
15th : Shopping Bag : Prog. based on interviews
8th : Indian Cinema : Interview with Actor & Producer : Shashi Kapoor
22nd : Sports Folio
29th : Film Review
2005 Film Songs from New Releases

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Interlude
1920 2nd : Play : Kalidas
9th : Discussion
16th Feature : Air India : A Palace in the Air
23rd : Film Story
30th : Prog. of Repeats
1950 WOMEN'S WORLD :
2nd : Fasting and Feasting : for Brothers : Talk
9th Indian Delicacies : Talk
16th : Traditional Beauty Aids : Turmeric : Talk
23rd : Interview

- 30th : Motherhood the Ideal Age : Prog. based on interviews
2005 Film Songs

MONDAYS

3rd, 10th, 17th and 24th

- 1916 LIGHT CLASSICAL MUSIC :
3rd : Parveen Sultana
10th : Naina Devi
17th : Savita Devi
24th : Benazir Begum
1930 Radio Newsreel
1940 INSTRUMENTAL MUSIC :
3rd : Violin : Gajanan Rao Joshi
10th : Sitar : Kalyani Roy
17th : Vichitra Veena : Ramesh Prem
24th : Jaltarang : Jagdish Mohan
1955 Faithfully Yours : Replies to listeners letters (On 3rd & 17th for 15 mts. & 10th & 24th for 10 mts)
2005 D'xers Corner (Only on 10th & 24th for 10 mts)
2010 Film Songs

TUESDAYS

4th, 11th, 18th and 25th

- 1916 FOLK SONGS :
4th : Bengali by Frida Parveen & party
11th : Manipuri
18th : Kashmiri
25th : Punjabi
1930 4th & 18th : Of Persons, Places & Things :
4th : Close Up : Sunil Gavaskar : Talk
18th : Rath Yatra : Special Prog.
11th & 25th : Our Guest
1940 Orchestral Music :
1955 4th & 18th : Export Front :
4th : Export of Handicrafts of U.P. : Talk
18th : Export Performance of Projects and Equipment Corporation : Prog. based on interviews
11th & 25th : Cultural Talk
2005 Film Songs

WEDNESDAYS

5th, 12th, 19th and 26th

- 1916 RABINDRA SANGEET :
5th : Hemanta Mukherjee
12th : Banani Ghosh
19th : Dwijen Mukherjee, Sumitra Sen and Chinmoy Chatterjee
26th : Pankaj Mullick
1930 Radio Newsreel
1940 INSTRUMENTAL MUSIC (KARNATAK) :
5th : Talvadya Katcheri
12th : Veena : E. Kalyani
19th : Violin : Venkataramanujam
26th : Gottuvadyam : D. Kittappa
1955 5th : Book Review
12th : Talking about Agriculture : Growing Bananas in India : Talk
19th : Science Today : Energy Options for India in 21st Century : Talk

GENERAL OVERSEAS SERVICE

26th : Industrial Front : Electri-
fication for Industrial Growth :
Talk
2005 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

1916, 1945 and 1955 Listeners Choice
1930 Moods and Melodies :
6th and 20th : Compered Prog. of
Ghazals
13th & 27th : Illustrated prog. of
Indian Classical Music.

FRIDAYS

7th, 14th, 21st and 28th

1916 LIGHT MUSIC : GHAZALS
7th : Nirmala Devi
14th : Madan Bala Sindhu
21st : Mohd. Yakoob
28th : Munir Khatoon Begum
1930 Radio Newsreel
1940 Orchestral Music
1955 7th & 21st : Eternal India :
14th & 28th : Horizon : Literary
Magazine
14th : (1) Short Story
(2) Humorous Verse
28th : Special Programme on Ban-
kim Chandra Chattopadhyay
2015 Film Songs

8th : Chhabi Bannerjee : Bengali
Devotional
15th : Rajasthani Devotional Songs
22nd : Bhai Gopal Singh Ragi &
Party : Shabads
29th : Sindhi Devotional Songs
0241 CLASSICAL VOCAL MUSIC :
1st : Ganga Prasad Pathak
8th : Bhimsen Joshi
15th : Hafiz Ahmed Khan
22nd : Bharati Chakravarti : Su-
badh Sangeet
29th : Amar Nath
0300 Close Down.

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

2346 Devotional Music
2350, 0200 & 0345 Women's World :
2nd : Fasting & Feasting for Bro-
thers : Talk
9th : Indian Delicacies : Talk
16th : Traditional Beauty Aids :
Turmeric : Talk
23rd : Interview
30th : Motherhood : The Ideal Age :
Prog. based on interviews
0000 CLASSICAL VOCAL MUSIC :
2nd : Kishori Amonkar
9th : Rasik Lal Andharia
16th : Parveen Sultana
23rd : Roma Rani Bhattacharya
30th : Singh Bandhu
0016 New Film Songs
0040 & 0250 2nd : Play : Kalidas
9th : Discussion
16th : Feature : Air India : A
Palace in the Air
23rd : Film Story
30th : Prog. of Repeats
0120 DEVOTIONAL MUSIC :
2nd : Bina Pani Misra : Bhajan of
Meera Bai
9th : Bhajans
16th : Amar Nath : Punjabi Bha-
jans
23rd : Kumar Gandharav : Bhajan
of Kabir
30th : Bhajans
0146 Film Songs
0220 INSTRUMENTAL MUSIC :
2nd : Santoor : Himaneshu Biswas
9th : Veena : Mohd. Dabir Khan
16th : Violin : P. D. Santarishi
23rd : Jaltarang : Ghasi Ram Nir-
mal
30th : Sarangi : Ram Narain
0741 Regional Film Songs
0320 KARNATAK VOCAL MUSIC :
2nd : Ramnad Krishnan
9th : M. V. Malathi
16th : Radha Vishwanathan
23rd : Talitha Seshadari
30th : Saroja Sundaram

2346 Instrumental Music
2350, 0150 and 0250 Faithfully Your :
Replies to listeners letters (On 3rd
& 17th for 15 mts. and 10th &
24th for 10 mts)
0000 Film Songs (Except on 10th &
24th)

MONDAYS

3rd, 10th, 17th and 24th

For U.K. and West Europe : East Africa, West and
North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|-----------|-----------|
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015-0400 | 1845-2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| | | | 41.96 | 7150 |
| EAST AFRICA | 0130-0400 | 2000-2230 | 30.27 | 9912 |
| | | | 2330-0130 | 1800-2000 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 1945-2045 | 19.65 | 15265 |
| | | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215-0400 | 2045-2230 | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| | | | 25.27 | 11870 |
| | | | 30.27 | 9912 |

REGULAR FEATURES

2330, 0030, 0130, 0230 and 0330 News;
2340, 0035, 0140, 0235 & 0340 Commen-
tary; 2345, 0015, 0145 and 0240 Prog.
Summary upto 0130 hrs., 0215 hrs & 0400
hrs. 1st; 0110, 0210 and 0355 Film Tune;
0115 and 0215 Press Review; 0129, 0214
and 0329 Prog. Highlights from 2330-
0130 hrs : 0115-0215 hrs : 0215-0400 hrs;
0400 Close Down.

SATURDAYS!

1st, 8th, 15th, 22nd and 29th

2346 Devotional Music
2350, 0200 & 0345 1st & 15th : Mainly
for Tourists :
1st : Travelling in India : How
Expensive : Prog. based on inter-
views
15th : Shopping Bag : Prog. based
on interviews
8th : Indian Cinema : Interview
with Actor & Producer : Shashi
Kapoor
22nd : Sports Folio
29th : Film Review
0000 LIGHT MELODIES :
1st : Mandolin : Jaswant Singh
8th : Shehnai : Jagannath & party
15th : Sitar : Matloob Hussain
22nd : Sarod : Sunil Mukherjee
29th : Sitar & Electric Guitar
(Duet) Inder Singh & L. S. Brown

0016 Classical Songs from Films
0040 KARNATAK CLASSICAL VOCAL
MUSIC :
1st : Sulamangalam Sisters
8th : M. Balamurli Krishna
15th : Semmangudi R. Srinivasa
Iyer
22nd : Madurai Mani Iyer
29th : D. K. Pattammal
0100 & 0250 1st : Expression : Youth
Literary Magazine Prog.
8th : Youth in Focus : Careers for
the Indian youth : Interior Deco-
ration : Prog. based on interviews
15th : From the Universities :
Low Cost Educational Aids in
India : Talk
22nd : Quiz Time (0050-0110 hrs
& 0250-0310 hrs.)
29th : Producer's Choice
0120 LIGHT MUSIC :
1st : Begum Akhtar : Ghazals
8th : Different Artists : Hindi Geet
15th : Penaaz Masani : Ghazals
22nd : Pankaj Udhass : Ghazals
29th : Bhuinder : Ghazals
0146 INSTRUMENTAL MUSIC :
1st : Santoor : Pinsh Pawar
8th : Sitar : Uma Shankar Misra
15th : Sarod : Bahadur Khan
22nd : Violin : V. G. Jog
29th : Flute : Devendra Murdesh-
war
0220 REGIONAL DEVOTIONAL MU-
SIC :
1st : M. S. Subbulaxmi : Malayalam
Devotional Songs

GENERAL OVERSEAS SERVICE

WEDNESDAYS

5th, 12th, 19th and 26th

- 10th & 24th : D'Xer's Corner (for 10 mts)
 0010 Film Tune (Only on 10th & 24th)
 0016 **LIGHT MUSIC :**
 3rd : Alka Yajnik
 10th : Usha Seth : Ghazals
 17th : Bashir Ahmed : Ghazals
 24th : Chatur Sen : Ghazals
 0040 **KARNATAK CLASSICAL VOCAL MUSIC :**
 3rd : M. Balamurli Krishna
 10th : Madurai Somasundaram
 17th : D. K. Pattamma
 24th : M. D. Ramanathan
 0100 and 0345 Radio Newsreel
 0120 Film Songs
 0146 Film Tune
 0200 D'Xers Corner (Only on 10th & 24th for 10 mts)
 0205 Film Tunes
 0220 **FOLK SONGS :**
 3rd : Rajasthan
 10th : Maithili
 17th : Kumaoni Geet
 24th : Haryanavi
 0241 **CLASSICAL VOCAL MUSIC :**
 3rd : Anjali Sur : Subadh Sangeet
 10th : Ghulam Mustafa Khan
 17th : Pt. Jasraj
 24th : A. Kanan
 0300 D'Xers Corner (Only on 10th & 24th for 10 mts)
 0305 Film Songs

TUESDAYS

4th, 11th, 18th and 25th

- 2346 Karnatak Devotional Music
 2350, 0200 & 0345 4th & 18th : Of Persons, Places & Things
 4th : Close Up : Sunil Gavaskar : Talk
 18th : Rath Yatra : Special Programme
 11th & 25th : Our Guest
 0000, 0016 and 0040 Listeners Choice
 0100 & 0250 4th & 18th : Export Front
 4th : Export of Handicrafts of U.P. : Talk
 18th : Export Performance of Projects and Equipment Corporation : Prog. based on interviews
 11th & 25th : Cultural Talk
 0120 **INSTRUMENTAL MUSIC :**
 4th : Jaltarang : Ghasi Ram Nir-mal
 11th : Pakhawaj : Laxmi Narayan Panwar
 18th : Sitar : Pt. Ravi Shankar
 25th : Jaltarang : S. V. Kanhare
 0146 **FOLK SONGS :**
 4th : Rajasthan
 11th : Marriage Songs of Punjab
 18th : Uttar Pradesh
 25th : Madhya Pradesh
 0220 **INSTRUMENTAL MUSIC :**
 4th : Mohan Veena : Radhika Moitra
 11th : Tabla : Lalji Gokhale
 18th : Santoor : Pish Pawar
 25th : Sarod : Yakob Ali Khan
 0241 **KARNATAK VOCAL MUSIC :**
 4th : S. Govindrajan
 11th : T. R. Subramanyam
 18th : T. T. Sitar
 25th : Lalitha Sehadari
 0300 New Film Songs

- 2346 **INSTRUMENTAL MUSIC :**
 2350, 0200 & 0345 5th : Book Review
 12th : Talking about Agriculture : Growing Bananas in India : Talk
 19th : Science Today : Energy Options for India in 21st Century : Talk
 26th : Industrial Front : Electrification for Industrial Growth : Talk
 0000 **FOLK SONGS :**
 5th : Bhojpuri
 12th : Haryanavi
 19th : Humayuni Marriage Songs
 26th : Bundel Khandi Marriage Songs
 0016 Hits from Films
 0040 **INSTRUMENTAL MUSIC : Old Masters (Except on 5th)**
 5th : Special Feature on World Environment Day
 12th : Sarod : Allauddin Khan
 19th : Flute : Pannalal Ghosh
 26th : Sarod : Ustad Hafiz Ali Khan
 0100 and 0250 Radio Newsreel
 0120 Film Songs
 0146 **CLASSICAL VOCAL MUSIC :**
 5th : Malini Rajurkar
 12th : Gauri Mukherjee
 19th : Arjun Nakod
 26th : Singh Bandhu
 0220 **LIGHT MUSIC :**
 5th : Chorus Songs
 12th : Preeta Balbir Singh & Chandra Kant Gandharav
 19th : Vandana Bajpai & Ira Nigam
 26th : Rajendra Kachru & Seema Sharma
 0241 **INSTRUMENTAL MUSIC :**
 5th : Tabla : Zameer Ahmed
 12th : Sarangi Quietet : Composed by Pannalal Ghosh
 19th : Jagdish Prasad Qamar & party : Shehnai
 26th : Tabla : Sheikh Dawood
 0300 Film Songs (On 5th upto 0310 hrs)
 0310 5th : Special Feature on World Environment Day

THURSDAYS

6th, 13th, 20th and 27th

- 2346 Devotional Music
 2350, 0200 and 0250 6th : Disc. Review (2350-0010, 0150-0210 & 0241-0300 hrs.)
PANORAMA OF PROGRESS :
 13th : The Role of Computers in a Developing country : Talk
 20th : Vocationalising Higher Education : Talk
 27th : Indian Rail Expertise Abroad : Talk
 0000 **LIGHT MUSIC (KARNATAK) :**
 6th : M. S. Subbulaxmi (at 0010 hrs)
 13th : Different Artists
 20th : T. N. Sheshagopalan
 27th : Ram Prabha & Prabhakar Rao
 0016 **DEVOTIONAL MUSIC :**
 6th : Anup Jalota
 13th : Preeti Sagar

- 20th : Inam Ahmed & party : Naatia Qawali
 27th : Different Artists : Bhajans
 0040 **INSTRUMENTAL MUSIC :**
 6th : Shiv Kumar Sharma : Santoor
 13th V. G. Jog : Violin
 20th : Abdul Hafiz Jaffar Khan : Sitar
 27th : G. S. Sachdev : Flute
 0100 and 0345 Moods & Melodies
 6th & 20th : Compered prog. of Ghazals
 13th & 27th : Illustrated prog. of Indian Classical Music
 0120 Regional Film Songs
 0146 **RABINDRA SANGEET :**
 13th : Sagar Sen
 20th : Debabrata Biswas
 27th : Pankaj Malik
 0220 **CLASSICAL VOCAL MUSIC :**
 6th : A. Kanan
 13th : Hira Bai Barodkar
 20th : Pandhari Nath Kolhapure
 27th : Nisar Hussain Khan
 0241 **INSTRUMENTAL MUSIC :**
 6th : Bahadur Khan : Sarod
 13th : Shakoorkhan : Sarangi
 20th : Daya Shankar & party : Shehnai
 27th : Jain Kumar Jain : Kashtarang
 0300 Classical Half Hour/Music of India (Repeat of Tuesday GOS I Item)

FRIDAYS

7th, 14th, 21st and 28th

- 2346 Karnatak Instrumental Music :
 2350, 0150 & 0250 7th & 21st : Eternal India
 14th & 28th : Horizon : Literary Magazine :
 14th : (1) Short Story
 (2) Humerous Verse
 28th : Special Programme on Bankim Chandra Chattopadhyay
 0010 Film Tune
 0016 Light Music :
 7th : Begum Akhtar—Ghazals
 14th : Jagjit Singh and Chitra Singh
 21st : Kamal Hanspal
 28th : Talat Mehmood
 0040 **CLASSICAL VOCAL MUSIC :**
 Old Masters
 7th : Pt. Onkar Nath Thakur
 14th : Ustad Rajab Ali Khan
 21st : D. V. Paluskar
 28th : Ustad Amar Khan & 0345 Radio Newsreel
 0100 **INSTRUMENTAL MUSIC :**
 0120 7th : Asad Ali Khan : Veena
 14th : Shiv Kumar Sharma : Santoor
 21st : Jain Kumar Jain : Jaltarang
 28th : Radhika Mohan Moitra : Mohan Veena
 0146 Film Tune
 0220 **FOLK SONGS :**
 7th : Garba Songs of Gujarat
 14th : Chhatisgarhi
 21st : Bundel Khandi Marriage Songs
 28th : Bihar Folk Songs
 0241 Orchestral Music
 0300 Film Songs

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29

76.82, 30.75 Metres 1134, 7265, 3905, 9755 kHz; NEWS at 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres;

15165, 17805 kHz; NEWS at 0905 hrs.

Daily from 21.45 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres;

11839 15280 kHz; NEWS at 2150 hrs.

FOR SOUTH EAST ASIA

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan (News-reel)
0500 Bal Jagat (Children's Programme)
0520 Geet
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary|Week in Parliament
0450 Plays|Features
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet (Classical Music)
0500 Varta (Cultural Talk)
0510 Aap Ki Pasand (Listeners' Request)
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary
0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

FRIDAY

0430 Naat
0435 News
0445 Press Review

0450 Geeton Bhari Kahani|Sanskritik Dhara (Last Friday)

0515 Chitrapat Sangeet (Film Music)

0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Non-Film Ghazala
0510 Aap Ka Patra Mila (Listeners Mail)
0520 Pradeshik Sangeet (Folk and Regional Music)
0525 Press Review
0530 Close Down.

FOR EAST AFRICA 1st SERVICE

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Non-Film Songs
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Plays and Features
0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta

0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala (Songs on one subject)
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Geeton Bhari Kahani|Sanskritik Dhara (Last Friday)
0930 Ek Hi Film Ke Geet (Songs from one film)
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta (Cultural Talk)
0935 Sugam Sangeet (Ghazal)
0945 Close Down

FOR EAST AFRICA 2nd Service

SUNDAY

2145 Saaz Sangeet

2150 News
2200 Commentary|Week in Parliament
2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet (Old Favourites)
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film Se)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

GULF SERVICES

2315 Hrs. to 0000 Hrs
25.82 & 31.41 Metres
11620 & 9550 KHz
News at 2345 Hrs.

SUNDAYS

2315 Vandematram
2316 Play|Feature
2355 Samachar Charcha
0000 Close Down (Daily)

MONDAY

2315 Vandematram
2316 Indradhanush (Variety Programme)
2355 Samachar Charcha

TUESDAYS

2315 Vandematram
2316 Light Music (Non-film variety)
2320 Short Story|Pocms|Travel-logue
2355 Samachar Charcha

WEDNESDAYS

2315 Vandematram
2316 Geeton Bhari Kahani|Film Ki Kahani
2355 Samachar Charcha

THURSDAYS

2315 Vandematram
2316 Light Music (From Films)
2330 Talks|Discussions
2335 Film Music
2355 Samachar Charcha

FRIDAYS

2315 Vandematram
2316 Light Music (Non-Film Variety)
2330 Aapka Patra Mila & Listeners Request
2355 Samachar Charcha

SATURDAYS

2315 Vandematram
2316 Samachar Darshan
2330 Light Music (from Films)
2355 Samachar Charcha

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
42.02m (7140 kHz)
2115—2145 hours
280.1m (1071 kHz)
News at 1735—1745 hours

REGULAR FEATURES

1730 Programme Summary followed by Music; 1735 News in Sindhi; 1745 Commentary.

SUNDAYS

1. Request Programme
2. Replies to Letters

MONDAYS

- I. Disc Jockey
- II. (a) Repeats
(b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAYS

Non Film Songs on Request

WEDNESDAYS

- (a) Music
- (b) Talk

THURSDAYS

- (a) Shair Avahanja Cell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
- (c) Replies to Letters

FRIDAYS

Request Programme

SATURDAYS

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)
News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News; 1920 Commentary.
Monday : 1905 Film Duets
Tuesdays : 1905 Interviews
Thursday : 1905 Ghazals|Chorus
Wednesday|Saturday : 1905 Listeners Choice
Friday : 1905 Kafian
Monday|Friday : 1905 Replies to Letters
1st Sunday : 1905 Shair Ka Kalam
2nd : Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play|Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani
1005—1015 Hrs.

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST

0000—0045 GMT

264.5, 41.29, 76.82, 30.75 Metres

1134, 7265, 3905, 9755 kHz

1st : Neyar Virundhu : (a) Short Story (b) Songs. Production : Kum P. Lakshmi

2nd : Neyar Viruppam

3rd : (a) Isai Amudham
(b) Kadidhamum Badhilum

4th : Kettadhu Kidaikkum

5th : Thiraiganam

6th : Will be announced

7th Ganamudham : Smt. Padmavathy Nagarajan : Vocal

8th : Neyar Virundhu
Nehru Planetorium : Feature : Production : Kum. S. Kanakam

9th : Neyar Viruppam

10th : (a) Isai Amudham
(b) Kadidhamum Badhilum

11th : Kettadhu Kidaikkum

12th : Thiraiganam

13th : Munnerum Bharathama :
'Locomotive parts production :
Feature by Shri Raghavan

14th : Ganamudham : Shri V. L. Vedagiri : Violin

15th : Neyar Virundhu
Tagores 'Uyir Bali' : Play

16th : Oruncyar Viruppam

17th : (a) Isai Amudham
(b) Kadidhamum Badhilum

18th : Kettadhu Kidaikkum

19th : Thiraiganam

20th : Ilakkia Cholai : 'Thozhuthethum Thevaram' Talk by : Dr. K. Arumugham

21st : Ganamudham : Tanjore N. Veerasamy : Clarinet

22nd : (a) Emakku Thozhi Ingu Kavithai; Erwadi S. Radhakrishnan
(b) Thalainagar Thapal Production : Bala Ramani

23rd : Neyar Viruppam

24th : (a) Isai Amudham
(b) Kadidhamum Badhilum

25th : Youth Programme
'What should we do in this Youth International Year?'
Pts : (1) S. Ravichandran (2) K. Prema

26th : Thiraiganam

27th Women's Programme :
'Pudhiya Arasiyalil Pengal Pani' :
Discussion by
Smt. Vaasanthi
Dr. (Miss) Jamuna
Dr. (Mrs.) Indirani Maniam
Smt. R. Dharini
Production : Kum. P. Lakshmi

28th Ganamudham : Thalavadya Kacheri

29th : 'Thanga Mulam Poosiya Thagadugal' : Play by S. Krishnamoorthy

30th : Neyar Viruppam

HIGHLIGHTS

22nd June: QUIZ will be on History of Printing in India B'cast on 22nd June at 1930 hrs, and on 23rd at 0050 hrs, 0250 hrs, and 0510 hrs IST.

Reply to April quiz on Myths and Legends of Indian Origin.

Q. Is the figure of Krishna so widely known all over the world, legendary or mythical?

Ans. Mythical as there is no proof of history about the period.

FOREIGN LANGUAGE SERVICES

| | |
|--|---|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 48.82 Metres; 9912, 6145 kHz; News 0110—0115 hours. |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 7140 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 76.82, 41.29, 30.75, Metres; 1134, 3905, 7265, 9755, kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 4213, 3083 Metres; 1134, 7120, 9730 kHz; News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 1952 Metres; 17830, 15365 KHz; News 1645—1655 hours. 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 61.73, 49.14, 41.52, Metres; 594, 4860, 6105, 7225 kHz; News 0735—0744 hours. 1230—1300 hours—42.19 25.58, 31.22, Metres; 7110, 11730, 9610, kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87, Metres; 15140, 15360, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 48.82 Metres; 9912, 6145 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52 31.15, Metres 7225 9630, kHz; News 0750—0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News, 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETIAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.70, 41.35, 31.43 Metres; 6160, 7255, 9545, kHz; News 1815—1825; 1845—1930 hours; 264.5, Metres; 1134 kHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5-1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news bulletin, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

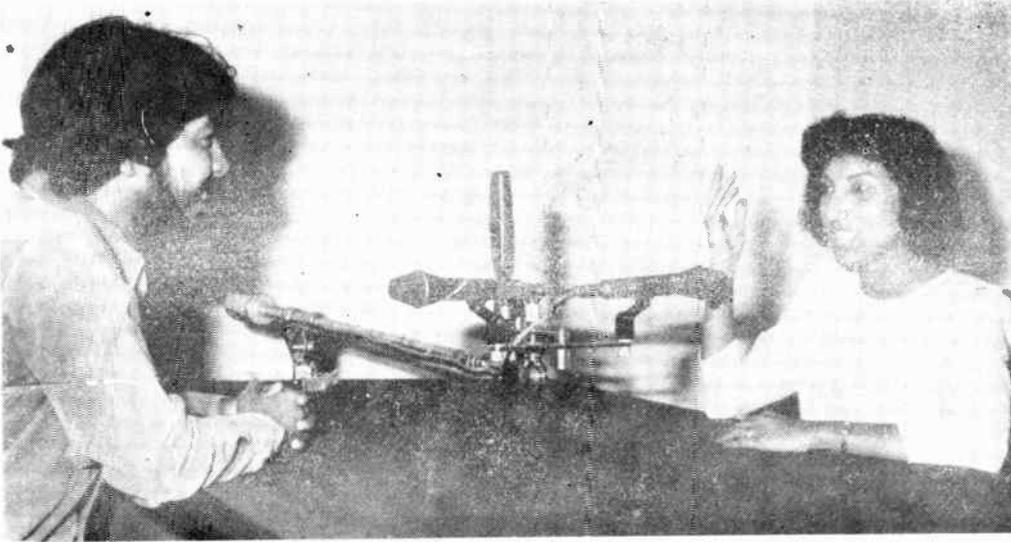
Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Rehana Misra, Shanaaz Hussain—beauty therapist and Rajiv Khosla with the participants of the Quiz on Indian herbs -G.O.S.

Jean— Claude Gonzalez, Director of Alliance Francaise, Delhi, and France Huser, Nicole Balbir and Marcellin Pleynet in conversation with Nandini Sra of French Unit of E.S.D.





Rina Rojan, singer from Canada being interviewed by Vinod Lal for 'our guest' programme broadcast over G.O.S.



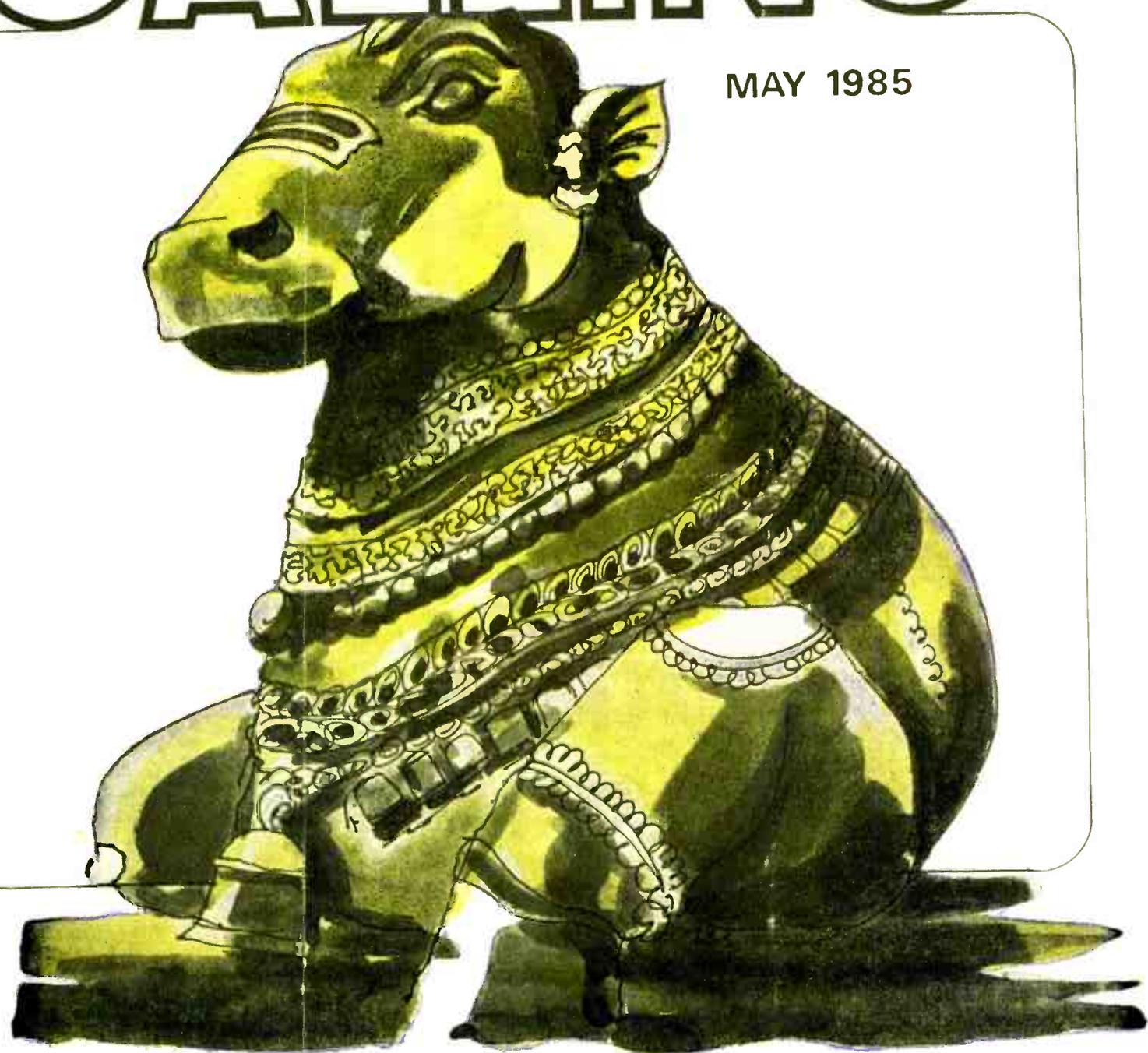
Pandit Jasraj, eminent vocalist rendering vocal music for broadcast from E.S.D



*From left : Bala Romani, V. Subramanian, P. Balasubramanian, S. Thamizharasu and N. Kalinathan who participated in a symposium on Dr. Anna and E.V.R. Periyar.
—Tamil Service of F.S.D.*

INDIA CALLING

MAY 1985



Why poetry

by

Reshma Sehgal

TO discover the essential and the unique qualities of a language one must go to its poetry, for it is the poet as Valery says, who attempts to remove all the vices from speech leaving only the sounds.

For myself, I am to say that I approached poetry first as a means of language, the brilliance of metaphor, that I realised there was poets had written and it was only when one was alerted with the beauty of language, the brilliance of metaphor, that I realised there was more to poetry than mere passion. The texture of the words as we invite them down the images they evoke, the rule of poetry, the internal rhythms of putting words together to evoke new insights. All these and more melt together to create an image of a fluid of words which are charged with meaning and which speak our inner truths. That is why every man, whether a writer or a reader of poetry demands two things of a poem. They expect a poem to be a beautiful object which by its perfection keep alive in us the hope that there exists a state of joy without evil or suffering. But I feel poetry contains within it two antithetical elements. It is an object of beauty and yet it speaks about our inner sufferings, our unsolved dilemmas, in fact, about the whole gamut of human experience. I wrote poetry to make sense of my experience of life. I caught some kind of illumination about my present state for without self insight and knowledge of the world, we would

be lost. Even today, the poem goes down into the depths of my nature bringing up for inspiration all kinds of strange and unsought after material. And at the time that I write I know I am surrendering to deep rhythmic and associative impulses that speak of my inner truth.

Unfortunately despite my commitment to writing poetry I would like to point out that all the influences in my life have worked against this.

Even though we know it is suicidal to venture on such a course why do we do so? There is no explanation except that one would follow this calling and no other. And so within these constraints, I continue to write, even if it means only a Sunday writer or a second rate writer or a burnt out case, one is prepared to do this writing and no other.

This kind of rationalisation helps one accept Auden calling poet a craftsman. The difference between the pure craft of carpentry and art being only that when the carpenter starts work, he knows exactly what the finished product will be, whereas the artist does not know what he is going to order until he makes it.

And the search goes on, despite the distraction and lack of space and time. Every moment that I spend with myself, I spend creating images and seeing out new word patterns, a gesture that will continue for the ultimate release of a new poem like a present of new light. □□□

Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

MAY 1985

INDIAN JOINT VENTURES ABROAD

M. L. Nanda Jog

1

MYSORE CITY

Dr. C. D. Narsimhan

3

OUTUB MINAR

N. Madhavan

4

TAJ MAHAL : AN IMMORTAL LOVE STORY

P. Chintamani

5

BOOK REVIEW

Pran Nath Luthra

7

TAMIL SERVICE

8

GENERAL OVERSEAS SERVICES

9

SINDHI|PUNJABI| KONKANI SERVICES

13

HINDI SERVICE

14

URDU SERVICE

15

FOREIGN LANGUAGE SERVICES

16

FRONT COVER

Artist's imagination of the big black bull of Mysore, so majestic and so tender. See article on Mysore. Design by Anupam Bakshi.

Panorama of progress

Indian joint ventures abroad

by M. L. Nanda Jog

ONE of the many developments in international economic relations in the post-World War period is sharing of knowledge and experience in the field of industrialisation.

If you have acquired specialised knowledge of a particular technology or manufacturing process and you offer to share it with others, you not only help that country to acquire a new technology, you also ensure in increasing commercialisation of your own expertise. A new dimension has thus been added to the concept of international economic co-operation and global inter-dependence, which was otherwise confined only to merchandise trade.

Through the route of joint ventures, many countries, primarily those in developing world have hasten the process of their industrialisation.

In India too, we encouraged setting up of joint ventures with the industrially advanced countries, so as to acquire the technology and absorb them over a period of time to suit our own conditions. As a result, we have today a well diversified base of industries. And sure enough, we also begin to transfer our own technologies to other countries, who were in need of the same. India's objectives in encouraging joint enterprises across the national

frontiers were two-fold ; firstly, as a strategy of export promotion and secondly to participate in the developmental experience of the third world countries.

India is one of the few developing countries, who have successfully ventured into the field of joint ventures abroad. Our success is on account of the fact that we were able to indigenise western technologies and also develop our own research and development base. Our technology was thus most appropriate to the conditions and requirements of a developing economy. Naturally, therefore, our technologies and industrial processes are in great demand in many developing countries, where raw materials are abundant and human resources plenty, but processing technology is lacking. Many of our enterprises have also forged ahead in establishing joint ventures even in developed countries.

As on 31 August 1984, we have established joint ventures in all over the world including developed countries like USA, UK, West Germany, France, Netherlands, Switzerland, Yugoslavia and so on. A large number of such joint ventures, however, are in the developing countries; over half of them in the South East Asia, namely Malaysia, Singapore, Indonesia, Philippines and Thailand. Recently, there is a diversification towards the African Continent also.

The message is clear that countries in the developing world preferred an Indian model of industrialisation as they realised that India's experience and expertise was appropriate to their industrialisation programmes.

The history of Indian joint ventures abroad can be classified into two periods; pre-70, and post-70. First joint venture set up by India dates back to the early 50's, when a premier group from India started a textile mill in Ethiopia. Since then, many a mile has been travelled and on date we have over 250 joint ventures abroad in over 40 countries.

Post-70 joint venture projects show a significant maturity on a number of accounts. Since 70's, as a result of our intensive import substitution programme, we have made significant strides in industrialisation in a wide variety of fields. Secondly, joint venture activity became an integral part of our industrial policy, which provided clear guidelines for the entrepreneurs. Thirdly, financial institutions like Industrial Development Bank of India and EXIM Bank also took active interest in the successful operation of such ventures. Fourthly, the Government also provided active encouragement to the prospective entrepreneurs to go abroad and sell their technologies, and finally the process of setting up of joint ventures which was originally started by private sector was later on joined by the public sector undertakings as well. Sixty-one per cent of our joint ventures are in manufacturing field.

The characteristics of our joint venture activities is that we have ventured into such areas, where we have the best comparative advantage and where the host country has the requisite raw materials. Our manufacturing joint ventures are diversified and comprise textiles, light engineering, agro-based industries, paper, glass, iron and steel products, pharmaceuticals

and so on. These ventures are oriented, so as to provide employment to the local people and ensure maximum utilisation of locally available raw materials, so that the host country gets maximum benefit out of these efforts.

In recent years, we have also ventured into new areas of collaborations, namely project exports and consultancy services. Over 100 Indian firms both from the public and the private sectors are engaged in civil construction projects abroad; Indian companies have executed overseas construction jobs worth over US \$ 600 millions. Projects executed by Indian companies include a wide variety of construction activities and were achieved against stiff international competition. They include high sophisticated areas of construction like airport terminals, runways, maintenance and rehabilitation of railways, thermal and hydel power projects, ports and harbours, bridges and flyovers, and so on. In the field of consultancy services, there are more than 200 consultancy and design engineering firms in India. Many of the Indian firms have been successful in winning foreign contracts. Foreign exchange earnings through export of consultancy services have increased from a small figure of US \$ 1 million in 1974-75 to US \$ 43 millions in 1981-82 and now it is around 100 million dollars. Some of the important fields, in which we have offered consultancy services abroad are engineering, electronics, ferrous and non-ferrous metallurgical industries, chemical industries, aluminium, pulp and paper, forest based industries, mining and allied industries, power generation, transmission and distribution, railways, roads, highways, water supply, urban development, town planning, architecture, building and construction of industrial estates.

It is a matter of some satisfaction that we in India have come of age

not only in terms of our industrial growth, but also in terms of diffusing our achievements and gains, in a wide spectrum. It must be pointed out that self-reliance being the major goal of our economic policy, it has always been our endeavour that the host country also becomes self-reliant and that is why, we have always stressed transfer of technology and know-how through the route of joint venture projects. Further a majority of our joint venture projects abroad is in the form of participation in plant and equipment, which again speaks for our capabilities in the field of capital goods. It is noteworthy that following growth of our joint ventures abroad, there has been significant change in the composition of our engineering exports; almost 50 per cent of Indian engineering exports is accounted for capital goods as against 20 per cent in the early '70s. And over 70 per cent of engineering exports go to the developing countries.

All these achievements have not been possible all of a sudden; we have walked a hard way. Learning from our experience, we have diversified the spectrum and range of our activities. If the pre-70 period was the period of infancy, the post-70 period is, what I would call, a period of youth, full of prospects and confidence and reflecting a sign of maturity.

In this transformation from infancy to youth of our industrialisation process and setting up of industries abroad, we have always adopted a policy of 'learning-by-doing' and in the process have gained considerable experience which will be of immense value for others in the developing world. There is a saying that if somebody wants fish for a meal, give him not fish but teach him how to catch fish. India's thrust in the field of joint ventures has been based on this philosophy. □□□

INDIA CALLING, MAY 1985

Mysore city

by Dr. C.D. Narsimhan

MYSORE, which literally means 'Buffalo Village', gets its name from the legendary demon Mahisha, vanquished by the goddess Chamundeswari, who now dwells in a temple on the hill of that name—the temple tower, a king's gesture to the goddess. If the hill radiates the primordial energy grounded in spiritual principle, the sharp-witted Tamil from Madras thinks the people who live at the foot of the hill are dense like the buffalo.

Ringed by the distant blue hills, the city is insulated from the mainstream of sick hurry and vulgar bustle of the broad gauge railway and the jet plane. The hill is the first thing that strikes the visitor's eye and, as he leaves, the last to recede from sight. He comes a casual tourist, returns a pilgrim—he is enticed by its temperate climate when it is blazing hot in the rest of the country, the rather slow pace of life, and the gentle people, despite the professional man's intrigues and pettinesses in the offices.

When you drive him up to the hill's summit along the winding road he insists on seeing the big black bull, so majestic and so tender that children are not awed by its immense size. But some there are who sit sipping bourn on the rocks in the Bar, which was once a palace, prattling of Picasso and Michelangelo but have seen nothing of the monolithic wonder. If it is Dussehra time, the ten-day festival which all India observes in October, every year, Mysore has the largest draw. Each ruling political party strives to do one better than its predecessors to match the grandeur of the Maharaja's procession—it improves the party's prospects in the next election.

The city has grown from a mere 50,000 of 100 years ago to half a million today of whom the majority are Hindus, with 100 thousand Muslims and a considerable number of Christians who have raised a Goethic

Church for St. Philomena, a major tourist spot in Mysore. A large part of Mysore city is in a bowl hidden behind gulmohars which, in rows, look like the flame of the forest in spring. And in summer, with a few showers Mysore can mock at the nearby hill station of Ooty with its frequent droughts and hike in hotel tariff. Standing at the end of the city in the west—I call it sun-set point—I miss much of the town. But I can take eye-fulls of the hill and the Lalitha Mahal Palace, a liquefaction of clay and lime, in green and snowy white—its architectural perfection might well make it a rival of the city of God.

In the silence of the night I hear the lion roar from the zoo near Lalitha Mahal. Indeed, no place is farther than four miles in Mysore. The city shrinks in size with every year of your stay there—you know practically everyone that touches your daily life.

The main market in the heart of the city is perhaps the most civilized place, I have never been cheated in the market, I should say. A week's absence from Mysore impoverishes me spiritually and I must visit the market to forge my links with the people and get back my psychic energy. When in Adelaide I asked my Australian friends, 'But where are the people?' For empty roads stared at us day after day until we found the shopping centre. The fruit and vegetable vendors in the Mysore market know you and your family, your preferences and abhorrences. When on a festival day our daughter visits us and catches the eye of the woman squatting behind her profusion of greens and cucumbers, pan and flowers, she puts away her business and begins to make a conversation with her—asks about her in-laws, her husband, her work and the nice Mysore silk sari her parents must have presented for the Gowri-festival but discretely withholds her comments—there is no attempt to pry into secrets nor love of gossip; my

daughter knows it is just fellow-feeling.

I have lived for nearly fifty years in Mysore and resisted temptations to success elsewhere, for they have seemed illusory in the Mysore context. The vast vacant spaces around, the still unchanging skyline, the crimsoned east in the morning and the many splendoured sunsets, the flaming gulmohars, the flights of parrots my wife never misses, the magnificent architecture of our publish buildings on either side of our broad roads, in keeping with the dignity of the Palace, the moving panorama of rumbling bullock carts, the peasantry with men talking and smoking with their cronies; the women chewing the pan and exchanging drab domestic discontents in their sing-song linge, the envy of high poetry; and their sheer humanity have possessed my being.

Migrations of villagers into cities in search of employment have posed no problems to Mysore city, for while they work in the city they prefer to live in the villages around. The few villages on the edge of the old town have now become part of it—the whirligig of time has brought the upper castes and classes close to the doors of the pariah, the barber, the potter, the cobbler and the basket maker. The names have changed—Vonti Koppal becomes Vani Vilas Mohalla, Kannegowdan Koppal is Jaynagar-today and Tonchikoppal is Kuvempunagara, named after a much admired Kannada poet. But the old residents doggedly keep their identity by telling you they are going to Mysore or returning from it, though in the process, something is lost, too. Where formerly they were the makers of culture with folk song, dance and music they are today consumers of commercial cinema culture. A curse on it!

Mercifully though, even politicians have learnt to recognize Mysore's graces and to reassure you they will put factories away from the town. The spirit of the place tells!

An unrepentant monarchist, it is my pride that in a country of 660 princes some with a large harem, some betting on race horses, some vacationing in far-off Riviera, the 400-year old royal family of Mysore has produced some remarkable kings, one of whom, called by Mahatma Gandhi

the saint-king, founded the Mysore University, with Maharaja's College as its nucleus for the arts. The upstart post-graduate campus called Manasagangotri, the fountain of knowledge, which mocks itself in its drab, characterless buildings, whose disfigured walls proclaim what a university is not, ended the glory that was Maharaja's College. And you hear the college sigh to itself 'I remember, I remember'.

But betrayals of this kind are re-deemed by the people in the city—artisans, shopkeepers, students, teachers, administrators, their clerks and servants assemble in their thousands in public squares to stand, sit, or squat on the ground to hear sophisticated classical music rendered by great musicians. They evoke memories of their illustrious predecessors, Veena Seshanna and Violin Chowdiah whom the discriminating king honoured with Kashmiri Shawl and diamond ring. The Palace has the finest piano which visiting musical celebrities from overseas still use at public performances.

Mysore has become a metaphor and an epithet for excellence, be it silk or sandal wood carving, coffee or dosa, the pan which melts in the mouth and the jasmine which inspired music on the European violin which like the English of R. K. Narayan and Raja Rao, mediated Indian sensibility.

The country's national institutes in food research, education, speech and hearing and Indian languages, a tribute to the vision of Jawaharlal Nehru, are all located in Mysore, while the Mysore-educated Raja Ramanna, the physicist whose eminence his modesty belies, is Chairman of the country's Atomic Energy Commission. Mysore's engineers and doctors are all over the world.

But don't think Mysore is mere intellectual dry stick. No, we accommodate mediocrity, knowing the world abounds in it. Come and see for yourself how authentic are R. K. Narayan's characters. You will not be menaced by the money chargers. Rather, it is his astrologer with his shining reassuring face that greets you from under the tamarind tree where his Guide, as boy, was picking up abusive words as the elders were talking of irrigation and litigation; his financial expert in Nallappa Grove and his sweet vendor

near Alberi Mission School looking for his clamorous clientele. There are others whom Narayan has missed: a wondering tribe of Adivasis from a neighbouring State attired in colourful costumes, come to practise her'bal medicine periodically, offer quicker relief to ailments than allopathic medicine, that black magic, and before their quackery is discovered, walk away with handsome advances from their gullible clients. They may have walked out of the pages of our epics. Gipsies from the hills pitch their tents

on the outskirts of the city where I live, shuttle between their camp and the town, and before you know, they fold their tents, pack their belongings into a jute sack, put it on their head and with a child on their shoulder and a dog behind, march on to their next destination. They fear no exigencies and want no careers. As they come so they depart, fulfilling absolute decree in casual simplicity. How I envy them?

Ah, Mysore that made it all possible! □□□

Qutub Minar

by N. Madhavan

WILL the real Delhi please stand up? That could well be the question posed to this city which abounds in a variety of monuments and cultures spanning at least a thousand years. And like the country it represents, Delhi has undergone several assaults, cultural and political, and in the process, has acquired a plethora of monuments as varied in architecture as few other cities in the world can boast of.

Leading the way is the Qutub Minar—the tall, imposing structure that stands near the modern buildings of the Jawaharlal Nehru University, providing a symbolic view of the distance Delhi has travelled over time.

The Qutub, as the Qutub Minar is fondly referred to, is in many ways the singlemost important monument of Delhi. Apart from its towering structure, it has age on its side, being one of the oldest among existing monuments. Further, it represents a watershed in Indian history, marking both politically and architectural-ly, the beginning of the Islamic era in India.

Sometime during the eighth century A.D. a small settlement grew along the portion of Delhi's Mehrauli ridge and grew up slowly and steadily. The early rulers were mostly from the

Rajput clans. One of them, Anangpal, is now regarded as the founder of Delhi. He built Lal Kot, Delhi's first known defence work, which forms the core of the so-called first city of Delhi, the leader among the seven Delhis classified by historians. Qutub Minar, though largely an Islamic monument stands in this city, which is a blend of Hindu and Islamic cultures.

The exact nature of the beginnings of the Qutub Minar, also known as the *Qutub sahib-ki-lat of Madhana* appears to be surrounded by some confusion. Also, it is not exactly known if it is a victory tower or a minar attached to a masjid. It could well have been both. There are some architectural factors which make some historians conclude that its origins were decidedly Hindu. For example the minar's gate faces north, like in the case of Hindu temples, whereas *Madhanas* usually have their gates facing east. Secondly, Islamic architecture uses plinth, while here, it has not been used, which adds to be belief that the origins were Hindu.

Further, stones above the inscribed panels seem to have been fixed in situ later and bell and chain motifs, which are a characteristically Hindu design, have been used. All these make some historians conclude that the first storey was built by Prithviraja III, also known as Rai Pithura.

Lending credence to this belief is a legend, which you might get to hear from any tourist guide at the Qutub Minar.

The legend goes that the daughter of Prithviraja III belonged to the *Saura* cult, which is a cult of sun worshippers. It is said that she had to see the river Yamuna, which flows about 10 kilometres away, every morning before taking her meals and so Rai Pithura had a tower built so that his daughter could have a 'darshan', or holy glimpse of the river from the top of the tower. The legend has it that this became the first storey of the Qutub.

It is likely that there were carved sculptures of divinities originally in the portions which now bear the inscribed slabs. The slabs are believed to have been inserted before the so-called conversion of the structure.

But it is generally agreed that the foundation was laid by Qutubuddin Aibak. Prithviraja III was ruling over Delhi when Muhammed Bin Sain of Ghur invaded India and after being initially repulsed by Rai Pithura, won a victory and left behind his slave Qutubuddin Aibak as the Viceroy of India. Qutubuddin is believed widely to have built the first storey and also being the cause of the minar's name.

From the inscriptions, it is clear that four of the other stories were built by Iltutmish, who succeeded Qutubuddin to the throne of Delhi. The construction of the first storey took place in the last decade of the 12th century, soon after the defeat of Prithviraj around the year 1192 A.D. Iltutmish had the minar extended in the year 1229.

Though the minar had been constructed by Iltutmish, it was nurtured by many a ruler in the centuries to come.

It is revealed that the minar was damaged twice by lightning, in 1326 and 1368. It was repaired by Muhammad Tughlaq in 1332, and later by Firoz Tughlaq. Two hundred years later, Sikander Lodi carried out some repairs.

Originally, the minar had four storeys. Muhammad Tughlaq added the top two storeys, making use of

INDIA CALLING, MAY 1985

70 AIR/84

marble, leaving the fourth storey in its original sandstone structure. Firoz Tughlaq added another storey.

The minar was originally surmounted by a cupola, which fell down in an earthquake, and was replaced in the 19th century by a Britisher named Major Smith, in the Mughal style. It however, looked incongruous, and is now seen in the lawns outside Qutub Minar.

The minar had seven storeys, which earned it the name *Minar-i-haft manzari*, meaning the seven-storeyed minar. However, the earthquakes damaged the top, and the minar now has only five storeys.

The architectural splendour of the Qutub Minar, has to be seen to be believed, but its very dimensions will give one an idea of its beauty. The monument stands at a height of 238 feet, which makes it around 72 metres high. Since the architecture spreads over time, one finds various features not normally found together embedded in one structure. The lowest storey has conical and circular projections alternatively. The second has only circular projections and third, only conical projections. The fourth and fifth storeys are all round.

The minar is almost entirely in red sandstone, with the exception of the fourth storey, which is in marble. There are tasteful floral designs all over, which lend subtle and beautiful intricacies to the grandeur which the mammoth structure commands. The

first storey itself is 96 feet high and as the structure tapers off smoothly, the storeys roughly become less distanced.

The Qutub, wonderful as it is, forms only the core of an ancient city, whose other monuments provide an excellent backdrop to the minar. For example, there is the Quwaratul Islam Masjid, the earliest extant mosque in India whose construction began just before Qutub Minar's.

Built at a staggering cost of 200,000 gold coins, it combines Arabic designs with serpentine patterns of Hindus. There is a massive stone arch-screen, ogee-shaped and constructed in corbel pattern.

Then there is the famous Iron Pillar, made of pure, uncorrosive iron, believed to have been built by King Anangpal. A popular superstition is that anyone who manages to join his or her hands by hugging the pillar, with the back to the pillar will achieve his or her life's ambition.

Besides, there is the tomb of Iltutmish, which has Hindu designs, and *Alai Darwaza*, a gateway built in Islamic style, and other monuments which reflect an interplay of cultures.

The Qutub and its surroundings are perhaps symbolic of what India is today—a secular blend of cultures surviving assaults, and yet assimilating the best in all, thus evolving a style of its own, acquiring an identity of its own. Encompassing all, and rising above them all! □□□

Taj Mahal : an immortal love story

by P. Chintamani

The year is 1632. The Mughul Emperor Shah Jahan is fighting a battle on the plains of Hindustan. His queen, Mumtaz, is fighting for the life of her unborn child and her own. He wins; she loses. Mumtaz Mahal is dead, but her memory will live for ever—enshrined in the most magnificent

memorial in the world—the Taj Mahal.

About 180 kilometres to the south of Delhi, on the banks of the Jamuna river, rises a pure white sepulchre—200 feet high—a multifaceted building topped by an onion shaped dome surrounded by smaller canopies. Flanked

by four slender marble minarets it looks at first sight like a crown fit to adorn a great king—which is probably why it is known as *Taj Mahal—The Crown Palace*.

The Taj, as it is now popularly known, is a miracle in architecture, built to giant proportions, but perfectly symmetrical, intricately inlaid with motifs of flowers and creepers delicately carved from semi-precious stones.

As you stand just outside the front gate to the garden surrounding the Taj, you see only the rectangular facade with an alcove faintly resembling a Norman window. On three sides of the alcove is an Arabic quotation in black marble inlay. The letters appear to be of exactly the same size—but this is an illusion. The master craftsmen of that magnificent era actually used letters that increase in size proportionate to the height from the base.

You take five steps forward and the central cupola and two of the smaller canopies come into view. Another five steps and you see the main building honey-combed with more alcoves at two levels. Five more steps and the minarets complete the awe-inspiring image of the marble crown. You look down at the clear water of the long pool leading to the Taj and you see a perfect reflection of this symbol of a man's undying love for a woman.

As you walk down the red sandstone path in the lush green garden dotted with shrubs and Cypress trees you begin to wonder how this lyric in marble came to be written—how it was so exquisitely executed.

It all began when Prince Khorram, the third son of Jehangir and the grandson of Akbar, the Great Moghul, married Arjumand Banu, the niece of his step mother Noor Jehan who was herself famous for her beauty. Shah Jehan—or Emperor of the world—as he became on ascending the throne—is said to have had four wives and 300 concubines. But Arjumand Banu was his favourite and he called her Mumtaz-e-Mahal or Mumtaz Mahal—Jewel of the Palace. His passion for her was manifested by the 13 children she bore for him and the 14th that caused her death in child birth—all within 20 years. She accompanied Shah Jehan wherever he went—in-

cluding the battlefield. And today she lies by the side of her beloved husband.

Shah Jehan is known for the magnificent edifices he built during his reign of 74 years including the Agra Fort, the Red Fort and the Jama Masjid at Delhi. But the most beautiful of them all is the marble mausoleum built with the same love and affection as he had for his wife when she was alive.

Ustad Isa, a famous Persian architect was commissioned to design the Taj. It is believed that one of his associates was an Italian—which probably accounts for the onion shape of the central dome—an unusual feature in Islamic architecture of that age.

Marble came from Makrana in Rajasthan and probably also from Carrara in Italy. 22,000 men worked for 20 years to complete the Taj at a cost of nearly 50 million dollars. The finest craftsmen delicately cut and polished pearls, garnets, emeralds, onyx and lapis lazuli into flower petals, leaves and creepers. Legend has it that Shah Jehan did not want a similar building to be built in the future—and so he ordered that the thumbs of the artisans should be amputated.

After a walk of about a hundred metres from the gate, we come to the base of the Taj—a square marble plinth about 15 feet high. We are required by custom to remove our shoes and walk barefoot on the cool marble. For the convenience of foreign visitors who are not used to this form of ambulation, one can hire canvas overshoes. We climb a few steps to the base of the Taj proper. We see it in its full glory with delicately carved and inlaid walls, windows with marble grills. Even today, we can see craftsmen fashioning semi-precious stones in the traditional manner. They have been hired by the Archaeological Department of India to replace those removed by vandals during the last 450 years.

We go down a few steps to the crypt which houses the original graves of Mumtaz Mahal and Shah Jehan. Two plain *Kabars* or gravestones which

look like the original coffins. They are covered with brocades and flowers called *chaadars*. The graves are in an enclosure of latticed screens also made of marbles. As we go down the steps we automatically bow to the memories of the king and queen. Actually we are forced to do so to avoid a projection deliberately built for the purpose.

We go up the stairs again and enter the main hall of the Taj where we see two identical graves and an identical screen around them. Both the graves and the screens have beautiful inlays. Terraces skirt the base of the dome. Even the softest whispers bounce off the walls as loud echoes. The Taj is as awe-inspiring from within as from without.

Back to the outer terrace and as we walk around the Taj we can see the quietly flowing Jamuna river. On the opposite bank we can see what appears to be the foundation of a similar mausoleum. Legend has it that Shah Jehan wanted to build a replica of the Taj—but in black marble—to house his own grave. But he was overthrown by his own son, Aurangzeb and imprisoned at the Agra Fort. But the Spartan son provided his father one luxury. On the wall of the cell is a small concave mirror which fully reflects the Taj. And here Shah Jehan spent his twilight years reminiscing over his glorious reign and his beautiful wife.

What can you say about a 450 year old building? That it was built in the memory of a beautiful woman by her loving husband? That it is the most fantastic memorial in the world which looks elegant by day and exquisite by the rays of the full moon?

No, you cannot really say it in words. You have to experience its presence to understand the most beautiful love story in the history of India.

Come today. The Taj Mahal is only a flight away. □□□

INDIA CALLING, MAY 1985

Book review

by Pran Nath Luthra

THE book entitled, "Learning To Be" has the sub-heading of: *The World of Education Today and Tomorrow*. It contains the report of the International Commission on the development of education which was appointed by the Director General of the United Nations' Educational, Scientific and Cultural Organisation. Its objective was to recommend solutions to the major problems involved in the development of education in a changing universe. The seven members of the Commission represent all the five continents of the world and therefore, they as specialists in education, are able to contribute their knowledge and experience of the various countries and regions in the preparation of a report of global interest and importance.

The rationale of the report emerges from the vital role which education has to play in the determination of man's destiny. Education is not seen in the narrow sense of imparting learning to human beings to enable them to find work and vocation in life but as the primary instrument of developing personal faculties at the individual level and of freeing the creative powers of the masses at the national and international levels so that the potential energies of hundreds of millions of people are fully harnessed in making a new world education, therefore, according to the authors of the report, is a universal subject and the principal capital in man's evolution. The report is earnest in its urge that all those who have concern for the future, must realise the preponderating role of education in reshaping the present world into a better place.

The report emphasises that the foremost aim of education is to enable man to be himself and to become himself. Education is, therefore, nothing but learning to be or gaining

consciousness of his powers and knowledge or indeed his entire inner world. The man must learn unceasingly in order to survive and evolve. He has to strive for completeness and a finished personality in the entire span of his life during which he keeps giving birth to himself. This establishes the argument that education is a life long occupation to achieve evolution by the full realisation of the potentialities that a man is born with into this world.

Education, say the authors, helps to develop reason, creativity, spirit of social responsibility, and search for balance among the various intellectual, ethical, emotional and physical components of personality in a person which accord him a positive perception of mankind's historic fate.

The book calls for a qualitative change in the motivation for education. Human beings, it says, pursue education as a result of two main urges; in search of employment, and secondly to fulfil the desire for learning. It is striking to note that the first urge generally outweighs the second and indeed in many cases the urge for learning assumes negligible importance. Yet, it is the urge for learning which must receive the sharpest attention of educationists. The authors reject the neo-Malthusian theory that instruction should be kept in line with employment prospect. Such a utilization outlook diminishes the high purpose of education. The aim should be not so much as to prepare young people and adults for a specific, life time occupation, but rather to nurture in them a permanent stimulus for desire to learn and train themselves. The book pleads that the prevailing objectives, methods and structures of educational instruction should be re-appraised.

The present times have witnessed radical changes in the life of man.

The eighteenth century Industrial Revolution saw the replacement and multiplication of the physical and muscular aspects of the human faculties. The present day scientific technological revolution has conquered the mental world of man, electronic equipment can today, transmit, calculate, rationalise and increasingly perfect information. Further information can be transmitted with amazing speed to the four corners of the globe. The scientific-technological revolution has, therefore, engendered the problems of knowledge and training in an entirely new light, giving man entirely new possibilities to thought and action which in the present day context, have to be truly universal. Education, against this background, has two dimensions; education has to become an effective reliable medium for the propagation of science and technology as subjects and the changes it brings about in practice, secondly education has also to prepare human beings for changes, show people how to accept them, and benefit from them, and create a dynamic, non-conformist, non-conservative frame of mind.

The book touches upon a vital element of the disparate situation in the world. On the one hand, the developed countries are advancing towards the heights of knowledge and power, the developing countries on the other hand, with much larger populations, continue to suffer from illiteracy, hunger, disease and premature mortality. It is desirable to prevent economic, intellectual and civic disparities from becoming acute in the radically changing modern world of global unity. This dichotomy within the human race will imperil the unity and the future of species, and in fact man's own identity as well. Grievous inequalities of the kind will place great risks on peace in the world, if the modern means of mass destruction fall into the hands of desitute and rebellious groups. The authors of the book underline the need of eliminating excessive inequality in education. They propose that availability of education must be promoted in the less developed societies to provide a foundation for their progress and advancement.

Special stress is laid on the use of modern day mass media to impart education in the developing countries. Advanced pedagogic method by

the use of computer, radio and television should be brought into operation on a liberal scale in the developing countries where large masses of illiterate men, women and children need to be sprayed with knowledge and education. Radio which has crossed the geographical and economic barriers, is specially advocated by the authors. The book includes success stories in the use of television for education in Ivory Coast in Africa, where significant improvements have been achieved to provide library to the people at a cost which is 44 per cent lower than the expenditure on the traditional methods of teaching. Similarly, the computer is beloved because it can give instruction in the form of pupil-teacher dialogue and because the cost of its software continues to diminish, it has come down 600 times in the last 20 years. The computer, the book claims, should not be an utopian perspective for the developing nations. The book further expounds that the mysterious power of the technological instruments will itself stimulate and strengthen motivation towards knowledge on the part of students of all ages.

A significant recommendation in the book consists of the need of external aid to countries lacking resources. This is essential to promote cooperation and solidarity on a worldwide scale and to bridge the gap between the two groups of societies at the opposite ends of scale in terms of development.

There is also a suggestion to set up an international programme for education innovations which should be designed to help countries take a decisive step towards a renewal of their education systems.

The authors with unusual incisiveness recognise that mankind's activity on this planet is developing into a global systems. Certain subjects such as demography, production, energy, pollution, health, and environment have a planet wide wholeness which transcend national considerations. Its components are interactive and inter-dependent, and need to be identified as the problems of the total human race. To meet this challenge, education on an enhanced and universal scale is imperative so that human beings may find and apply solutions in their overall interest. Education thus becomes the key note

to human development and assumes an overriding importance. Education in its global meaning—as political education, democratic education, economic education, social education and the like, becomes the kingpin of human advance towards its destiny.

The report although first published some 10 years ago, has exhilarating freshness to this day. It is not only an erudite reflection on the state of education in the world but con-

tains a philosophy of perennial import about man and his station on this planet. The book will indeed remain topical for decades to come and could be well treated like an encyclopaedia for reference and guidance from time to time. An altogether thought provoking and absorbing book for any thinking person who would like to break across his or her immediate limitations of the self into the wider expanse of human relationship on this earth. □□□

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST

0000—0045 GMT

264.5, 41.29, 76.82, 30.75 Metres

1134, 7265, 3905, 9755 kHz

- | | |
|--|--|
| 1st : Thiraignam | 17th : T. Viswanathan : Flute |
| 2nd : Will be announced | 18th : Neyar Virundhu : Mellisai Paadalgal |
| 3rd : M. S. Sadasivam : Vocal | 19th : Oru Neyar Viruppam |
| 4th : Kadauval Bhakthi Patri Gandhiji : Talk by N. Srinivasan | 20th : (a) Isai Amudham (b) Kadithamum Badhilum |
| 5th : Neyar Viruppam | 21st : Kettathu Kidaikkum |
| 6th : (a) Isai Amudham (b) Kadithamum Badhilum | 22nd Thiraignam : Film Songs |
| 7th : Kettathu Kidaikum | 23rd : Women's Programme : Women's Social Welfare Plans, Interview with Maragadam Chandrasekhar; Interview : Vaasanthi |
| 8th : Tagore Birth Day : Feature by S. Kanakam | 24th : Ganamudham-Sulamangalam Sisters : VOCAL |
| 9th : Munnerum Bharatham. Pilani Porieyal Matrum Thozhil Nutpa Kazhagam : Feature by C. R. Prakash | 25th Neyar Virundu : (a) Emakku Thozhil Kavithai, V. Rajagopal (b) Thalai Nagar Thapal |
| 10th : M. S. Gopal Krishnan : Violin | 26th Neyar Viruppam |
| 11th : Neyar Virundhu-Muvar Solum Kathai (i) Rahamathunisa (ii) M. Basheer Ahmed & (iii) P. Lakshmi | 27th : "Nehru Dinam" Interview with R. Venkatraman, (Vice President of India) |
| 12th : Neyar Viruppam | 28th : Youth Programme : Variety Programme Delhi Tamil Youth Club, New Delhi |
| 13th : (a) Isai Amudham (b) Kadithamum Badhilum | 29th : Thiraignam : Oru Pada Paadal : Film: Kathirundha-Kangal |
| 14th : Kettathu Kidaikkum | 30th : Sindiya Kannir, Short Story by M. Basheer Ahmed |
| 15th : Thiraignam : Film Songs | 31st : Ganamudham : Shri Karukurchy-Arunachalam-Nagaswaram. |
| 16th Ilakia Cholai : Sanga Nulgali Arakkarutbukkal : Talk by Prof. P. Balasubramaniam | |

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | | | |
|--------------------------|------------|-----------|-----------|-----------|-------|-------|
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | (Metres | KHz) | | |
| | | | 41.58 | 7215 | | |
| | | | 31.27 | 9595 | | |
| | | | 25.50 | 11765 | | |
| NORTH-EAST ASIA | 0415—0550 | 2245—0000 | 49.71 | 6035 | | |
| | | | 0530—0645 | 0000—0115 | 19.85 | 15110 |
| | | | 0415—0645 | 2245—0115 | 30.27 | 9912 |
| | | | 25.61 | 11715 | | |
| | | | 0530—0645 | 0000—0115 | 19.77 | 15175 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Prog. Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Prog. Highlights from 1530-1630 and 1900-2030; 0645 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 DEVOTIONAL MUSIC :
1st : Bhajans : Vani Jairam
8th : Shabads : Bakshish Singh and party
15th : Bhajans : Preeti Sagar
22nd : Raghunath Panigrahi
29th : Hemant Kumar
- 0446 Film Songs from South India
- 0515 1st, 8th and 22nd : Of Persons-Places and Things
15th and 29th : Our Guest
- 0530 INSTRUMENTAL MUSIC :
1st : Sitar : Shujat Khan
8th : Shehnai : Daya Shankar and Party
15th : Santoor : Shiv Kumar Sharma
22nd : Flute : Prakash Wadhwa
29th : Sarod : Sunil Mukherjee
- 0550 LIGHT MUSIC FROM DIFFERENT REGIONS :
1st : Assamese Modern Songs : Different Artists
8th : Punjabi : Surinder Kaur
15th : Gujarati Devotional Songs-Chorus
22nd : Sindhi Songs : Dhruv Sujan and Mohini Mirchandani
29th : Songs of Nazrul Islam by Suparba Sarkar
- 0600 1st, 8th and 22nd : Export Front
15th and 29 : Talk
- 0610 INSTRUMENTAL MUSIC :
1st : Shehnai : Ali Ahmed Hussain and Party
8th Sitar : Budhiditya Mukherjee
15th : Flute : Hari Prasad Chaurasia
22nd Santoor : Himangshu Biswas
29th : Guitar : Brij Bhushan Kabra.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 KARNATAK INSTRUMENTAL MUSIC :
2nd : Nagaswaram : China Subhaiya and Party

- 9th : Violin Trio : L. Vaidanathan, Subramanyam and L. Shankar
16th : Flute : Prapancham Sitaram
23rd : Veena : Chitti Babu
30th : Flute : Sikkil Sisters
- 0446 Selections from National Programme of Music
- 0515 2nd : Book Review
9th : Talking about Agriculture
16th : Science Today
23rd : Industrial Front
30th : New Publications
- 0530 INSTRUMENTAL MUSIC :
2nd : Santoor : Shiv Kumar Sharma
9th : Duet on Sitar and Electric Guitar : Inder Singh and L. S. Brown
16th : Violin : V. G. Jog
23rd : Clarinet : Ahmed Darbar
30th : Sitar : Ravi Shankar
- 0550 Songs from New Films
- 0600 Radio Newsreel
- 0610 REGIONAL MUSIC :
2nd : Telugu Devotional Songs
9th : Rajasthani
16th : Sindhi
23rd : Malayalam
30th : Assamese : Bhupen Hazarika

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 DEVOTIONAL MUSIC
3rd : Naat : Salahudin Ahmed and Anjali Bannerjee
10th : Naatia Qawali : Afzal Iqbal and Party
17th : Naat : Mohd. Shafi Niazi
24th : Naatia Qawali : Prabha Bharati and Party
31st : Naatia Qawali : Habib Painter and Party
- 0446 Film Hits of Yester Years
- 0515 Moods and Melodies
- 0530 KARNATAK INSTRUMENTAL MUSIC :
3rd : Veena : R. K. Suryanarayan
10th : Nagaswaram : Sheikh Chinnu Maulana Sahib
17th : Flute : Dindijul S. P. Natarajan
24th : Jaltarang : S. Harihar Bhagvathar
31st : Violin : M. S. Gopala Krishnan
- 0550 INSTRUMENTAL MUSIC :
3rd : Sarod : Ashish Khan
10th : Sitar : Mushtaq Ali Khan
17th : Shehnai : Anant Lal and Party

- 24th : Sarangi : Gopal Misra
31st : Sarod : Babadur Khan
- 0600 Panorama of Progress (Except on 3rd)
3rd : Disc Review
- 0610 FOLK SONGS :
3rd : Goa
10th : Jainta
17th : Punjabi : Surender Kaur
24th : Different Regions
31st : Bengali

SATURDAYS

4th, 11th, 18th and 25th

- 0415 DEVOTIONAL MUSIC :
4th : Songs in Praise of Lord Buddha : Dinkar Kaikini and Party
11th : Sulaksha Pandit and Swaranlata
18th : Bhakti Dhara : Different Artists
25th : Bhajans : Different Artists
- 0446, 0530 and 0550 Listeners Choice
- 0510 4th and 18th : Eternal India (20mts)
11th and 25th : Horizon : Literary Magazine (20 mts.)
- 0600 Radio Newsreel

SUNDAYS

5th, 12th, 19th and 26th

- 0415 DEVOTIONAL MUSIC :
5th : Bhajans : Anup Jalota
12th : Bhajans of Raidas
19th : Shabads : Different Artists
26th : Different Artists
- 0446 Film Songs
- 0515 5th : Expression : Youth Magazine
12th : Youth in Focus
19th : From the Universities
26th : Quiz Time (20 mts.)
- 0530 INSTRUMENTAL MUSIC :
5th : Clarinet : Ahmed Darbar
12th : Vichitra Veena : Ramesh Prem
19th : Esraj : Ashish Bannerjee
26th : Jaltarang : Ghasi Ram Nir-mal
- 0550 LIGHT MUSIC :
5th : Begum Akhtar
12th : Nirmala Aroon
19th : Laxmi Shankar : Ghazals
26th : Ghulam Sadiq Khan : Ghazals
- 0600 5th and 19th : Mainly for Tourists
12th : Indian Cinema
26th : Sports Folio
- 0610 FOLK SONGS :
5th : Dogri
12th : Braj
19th : Boatman's Songs
26th : Folk Songs of South India

MONDAYS

6th, 13th, 20th and 27th

- 0415 INSTRUMENTAL MUSIC :
6th : Shehnai : Sikander Hussain and Party
13th : Sarod : Sunil Mukerjee
20th : Sitar : Shujat Khan
27th : Sarod : Ali Akbar Khan
- 0446 KARNATAK INSTRUMENTAL MUSIC :
6th : Violin : Lafgudi G. Jayaraman

GENERAL OVERSEAS SERVICE

- 13th : Gottuvadyam : Mannargudi K. Savitri Ammal
 20th : Duet on Violin and Flute : D. Panchapakesan and T. C. Shanar-gopalan
 27th Jaltarang : S. Harihar Bhagva-thar
 0500 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story
 5530 FOLK SONGS :
 6th : Tamil Nadu
 13th : Andhra Pradesh
 20th : Madhya Pradesh
 27th : Nagaland
 0550 LIGHT CLASSICAL MUSIC :
 6th : Lachhman Das Sindhu
 13th : Hirabai Barodkar
 20th : Girija Devi
 27th : Different Artists
 0600 Women's World
 0610 RABINDRA SANGEET :
 6th : Chinnoy Chatterjee
 13th : Dwijen Mukherjee
 20th : Sagar Sen
 27th : Different Artists

TUESDAYS

7th, 14th, 21st and 28th

- 0415 DEVOTIONAL MUSIC :
 7th : Bhakti Dhara ; Different Art-ists
 14th : Bhajans ; Man Mohan Pahari
 21st : Ramcharit Manas ; Mukesh and Party
 28th : Sharma Bandhu
 0446 Music of India Classical Half Hour
 0516 INSTRUMENTAL MUSIC :
 7th : Sitar : Uma Shankar Mishra
 14th : Shehnai : Daya Shankar and Party
 21st : Vichitra Veena : Ahmed Raza
 28th : Sitar : Abdul Halim Jaffar Khan
 0550 LIGHT MUSIC (PRASAR GEET):
 7th : Meena Chatterjee, Harmeeet Kaur, Vandana Vajpai
 14th : Seema Sharma and Shobhna Roy
 21st : Sarla Kapoor and Vandana Vajpai
 28th : Rajendra Kachru and Seema Sharma
 0600 Faithfully Yours : Replies to list-eners letters
 (On 7th and 21st for 15 mts. and on 14th and 28th for 10 mts.)
 0610 D'xers Corner (Only on 14th and 28th for 10 mts.)
 0615 KARNATAK INSTRUMENTAL MUSIC :
 7th : Chitti Babu : Veena
 14th : A.K.C. Natarajan : Clarionet
 21st : Lalgudi G. Jayaraman : Violin
 28th : N.K. Krishnan : Nagaswaram

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| | | | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 16.94 | 17705 |
| | | | 25.43 | 11795 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Re-view; 1627 Programme Highlights from 0215-0400 and 1530-1630; 1630 Close Down

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 LIGHT MUSIC
 1st : Ghazals : Rajendra Kachru
 8th : Ghazals : Bela Saver
 15th : Talat Mehmood
 22nd : Pankaj Udhas
 29th : Yunus Malik
 1600 1st : Book Review
 8th : Talking about Agriculture
 15th : Science Today
 22nd : Industrial Front
 29th : New Publications
 1610 INSTRUMENTAL MUSIC
 1st Sundari Recital : Siddarania-dhav and Party
 8th : Vichitra Veena : Ahmed Raza
 15th : Violin : P. D. Saptarishi
 22nd : Jaltarang : Jagdish Mohan
 29th : Shehnai : Bismillah Khan and Party

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 RABINDRA SANGEET
 2nd : Hemanta Mukherjee
 9th : Swapan Gupta
 16th : Gautam Mitra
 23rd : K. L. Saigal
 30th : Rim Chaudhury and Kri-shna Mitra
 1600 Panorama of Progress (Except on 2nd)
 2nd Disc Review (20 mts.)
 1610 LIGHT INSTRUMENTAL MUSIC (Except on 2nd) :
 9th : Festival Tune : Vijay Raghav Rao
 16th Santoor : Jain Kumar Jain
 23rd : Violin : N. Rajan
 30th : Sitar : Pankaj Chaudhury

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 1546 LIGHT MUSIC—(PRASAR GEET)
 3rd : Preeta Balbir Singh and Chandra Kant

10th : Pushpa Rani and Sarla Kapoor
 17th : Chorus Songs
 24th : Nilam Sahni and O. P. Kapoor
 31st : Vandana Bajpai and Ira Nigam
 1600 3rd, 17th and 31 : Eternal India (20 mts)
 10th and 24th : Horizon : Literary Magazine (20 mts.)

SATURDAYS

4th, 11th, 18th and 25th

- 1546 Film Songs
 1600 4th and 18th : Mainly For Tourists
 11th : Indian Cinema
 25th : Sports Folio
 1610 Folk Songs :
 4th : Bundelkhandi Lok Geet
 11th : Manipur
 18th : Bihar
 25th : Kumaoni

SUNDAYS

5th, 12th, 19th and 26th

- 1546 DEVOTIONAL MUSIC :
 5th : Chatur Sen
 12th : Dilraj Kaur
 19th : Kumar Gandharav
 26th : Purshottam Das Jalota
 1600 Women's World
 1610 Folk Songs

MONDAYS

6th, 13th, 20th and 27th

- 1546 FOLK SONGS :
 6th : Gujarati
 13th : Khasi
 20th : Marriage Songs of Rajasthan
 27th : Punjabi Marriage Songs
 1600 Faithfully Yours : Replies to list-eners letters
 (On 6th and 20th for 15 mts. and on 13th and 27th for 10 mts.)
 1610 D'xers Corner (Only on 13th and 27th for 10 mts.)
 1615 Film Tune

TUESDAYS

7th, 14th, 21st and 28th

- 1546 KARNATAK INSTRUMENTAL MUSIC:

GENERAL OVERSEAS SERVICE

- 7th : Violin : K. Laxmi Narayan Sastry
- 14th : Veena : Emani Shankar Sastry
- 21st : Nagaswaran : T. P. S. Veeruwami Pillai
- 28th : Flute : Sikkil Sisters
- 1600 7th and 21st : Export Front
- 14th and 28th : Talk
- 1610 Film Songs from Different Regions

- 29th : Nagaswaram : K.P. Arunachalam
- 1930 Radio Newsreel
- 1940 Orchestral Music
- 1955 3rd, 17th & 31st : Eternal India
- 10th & 24th : Horizon : Literary Magazine
- 2015 Film Songs

SATURDAYS

- 4th, 11th, 18th and 25th
- 1916 FOLK SONGS
 - 4th : Rajasthan
 - 11th : Nagaland
 - 18th : Himachal Pradesh
 - 25th : Kashmir
- 1930 4th : Expression : Youth Magazine
- 1th : Youth in Focus
- 18th : From the Universities
- 25th : Quiz Time
- 1940 INSTRUMENTAL MUSIC
 - 4th : Shehnai : Jagdish Prasad Qamar & Party
 - 11th : Sarod : Yakoob Ali Khan
 - 18th : Sitar : Shashi Mohan Bhatt
 - 25th : Violin : G.N. Goswami
- 1955 4th & 18th : Mainly For Tourists
- 11th : Indian Cinema
- 25th : Sports Folio
- 2005 Film Songs from New Releases

SUNDAYS

- 5th, 12th, 19th and 26th
- 1916 Interlude
- 1920 5th : Play
- 12th : Discussion
- 19th : Feature
- 26th : Film Story
- 1955 Women's World
- 2005 Film Songs

ONDAYS

6th, 13th, 20th and 27th

- 1916 LIGHT CLASSICAL MUSIC
 - 6th : Bina Pani Misra
 - 13th : Munnawar Ali Khan
 - 20th : Nirmala Aroon
 - 27th : Shobha Gurtu
- 1930 Radio Newsreel
- 1940 INSTRUMENTAL MUSIC
 - 6th : Flute : Prakash Wadhwa
 - 13th : Violin : Gajanan Rao Joshi
 - 20th : Jaltarang : Jain Kumar Jain
 - 27th : Flute : Devendra Murdeshwar
- 1955 Faithfully Yours . Replies to listeners Letters (on 6th & 20th for 15 mts. & on 13th & 27th for 10 Mts.)
- 2005 D'xers Corner (Only on 13th & 27th for 10 mts.)
- 2010 Film Songs

TUESDAYS

7th, 14th, 21st and 28th

- 1916 FOLK SONGS
 - 7th : Chhatisrahi
 - 14th : Kumaoni
 - 21st : Nagaland
 - 28th : Punjabi
- 1930 7th & 21st : Of Persons, Places and Things
- 14th & 28th : Our Guest
- 1940 Orchestral Music
- 1955 7th & 21st : Export Front
- 14th & 28th : Talk
- 2005 Film Songs
- 2350, 0200 and 0345 1st : Book Review
- 8th : Talking about Agriculture
- 15th : Science Today
- 22nd : Industrial Front

FOR SOUTH EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review, 2023 Programme Highlights from 0415-0645 & 1900-2030; 2030 Close Down

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 RABINDRA SANGEET
 - 1st & 15th : Different Artists
 - 8th : Chinmoy Chatterjee
 - 22nd : Composite Programme on Songs of the Summer
 - 29th : Composite Programme by Suchandra Roy
- 1930 Radio Newsreel
- 1940 KARNATAK INSTRUMENTAL MUSIC
 - 1st Nagaswaram : Ambala Purzha Bros
 - 8th : Talvadya Katcheri
 - 15th : Clarionet : A. K. C. Natrajan
 - 22nd : Vena : E. Kalyani
 - 29th : Duet on Violin & Flute : D. Shankaragopalan and D. Panchnapakistan & T. G. Shankargopalan
- 1955 1st : Book Review
- 8th : Talking about Agriculture
- 15th : Science Today
- 22nd : Industrial Front
- 29th : New Publications
- 2005 Film Songs

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

1916, 1945 and 1955 : Listeners Choice
1930 Moods and Melodies

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 LIGHT MUSIC :
 - 3rd : Rajendra Kachru : Ghazals
 - 10th : Bashir Ahmed : Ghazals
 - 17th : Bela Saver : Ghazals
 - 24th : Usha Seth : Ghazals
 - 31st : Qawalis : Afzal Iqbal & Party
 - 15th : Flute : Pannalal Ghosh
 - 22nd : Violin : T. Chowdiah

INDIA CALLING, MAY 1985

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|--------|-------|
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 41.93 | 7155 |
| | 2330—0130 | 1800—2000 | 30.27 | 9910 |
| WEST AND NORTH WEST AFRICA | 2330—0130 | 1800—2000 | 25.33 | 11845 |
| | | | 19.65 | 15265 |
| AUSTRALIA AND NEW ZEALAND | 0115—0215 | 1945—2045 | 30.75 | 9755 |
| | | | 25.28 | 11865 |
| | 0215—0400 | 2045 2230 | 31.41 | 9550 |
| | | | 25.27 | 11870 |
| | | | 30.27 | 9910 |

REGULAR FEATURES

0015, 0145 and 0240 Programme Summary upto 0130; 0215 & 0400; 2330; 0030, 0130, 0230 and 0330 News; 2340, 0035 0140, 0235 and 0340 Commentary; 0115 and 0215 Press Review; 0129, 0214 and 0329 Programme Highlights from 2330—0130; 0115—0215 & 0215—0400; 0110, 0210 and 0335 Film Tune; 0400 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 2346 INSTRUMENTAL MUSIC
- 2350, 0200 and 0345

1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front
29th : New Publications

- 0000 Folk Songs :
 - 1st : Gujarati
 - 8th : Maharashtra
 - 15th : Braj
 - 22nd : Dogri
 - 29th : Garhwal
- 0016 Hits from films
- 0040 INSTRUMENTAL MUSIC : Old Masters
 - 1st : Sarangi : Shakoob Khan
 - 8th : Sarod : Allauddin Khan

GENERAL OVERSEAS SERVICE

- 15th : Flute : Pannalal Ghosh
 22nd : Violin : T. Chowdhia
 29th : Nagaswaram : K. P. Aruna-
 chalam
 0100 and 0250 Radio Newsreel
 0120 Film Songs
 0146 CLASSICAL VOCAL MUSIC :
 1st : Sulochana Brahaspati
 8th : Rajan Misra & Sajan Misra
 15th : Singh Bandhu
 22nd : Dinkar Kaikini
 29th : Malini Rajurkar
 0220 LIGHT MUSIC : (Prasad Geet)
 1st : Kamal Hanspal & Uma Garg
 8th : Neelam Sahni & Rajendra Ka-
 chru
 15th : Ghanshyam Das Salahuddin
 Ahmed & Kamal Hanspal
 22nd : Chorus & Uma Garg
 29th : Pushpa Rani & Sarla Kapoor
 0241 INSTRUMENTAL MUSIC :
 1st : Tabla : Lalji Gokhale
 8th : Jaltarang : K.L. Sood
 15th : Santoor : Vijay Shankar Ch-
 atterjee
 22nd : Violin : Gajanan Rao Joshi
 29th : Veena : Mohd. Dabir Khan
 0300 Film Songs.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 2345 Devotional Music
 2350 Panorama of Progress (Except on
 2nd)
 2nd : Disc. Review (20 mts.)
 000 LIGHT KARNATAK MUSIC :
 2nd : M. S. Subbulaxmi
 9th : Dharampuram P. Swamina-
 than
 16th : E. M. Hanita & Party
 23rd : S. S. Govindarajan
 30th : S. Prema & S. Jaya ; Tamil
 Devotional Songs
 0016 DEVOTIONAL MUSIC :
 2nd : Sudha Malhotra
 9th : Mukesh & party
 16th : Anup Jalota
 23rd : Narender Chanchal
 30th : Different Artists
 0040 INSTRUMENTAL MUSIC :
 2nd : Flute : Hari Prasad Chau-
 rasia
 9th : Sarod : Ali Akbar Khan
 16th : Santoor : Shiv Kumar
 Sharma
 23rd : Sitar : Buddaditya Mukher-
 jee
 30th : Violin : V. C. Jog
 0100 & 0345 Moods and Melodies
 0120 Regional Film Songs
 0146 Rabindra Sangeet :
 2nd : Kanika Bannerjee
 9th : Subinoy Roy
 16th : Compered Prog. by S. Roy
 23rd : Shankar Das Gupta
 30th : Compered prog. by Prakash
 Wadhera
 0200 & 0250 Panorama of Progress (Ex-
 cept on 2nd)
 2nd : Disc. Review (20 mts.)
 (0150-0210 & 0241-0300)
 0220 CLASSICAL VOCAL MUSIC :
 2nd : Anjali Sur : Sabadh Sangeet
 9th : Bhim Sen Joshi
 16th : Pt. Jasraj
 23rd : Bharati Chakravarti : Su-
 badh Sangeet

- 30th : Gangu Bai Hangal
 0241 Instrumental Music : (Except on
 2nd)
 9th : Violin : P. D. Saptarishi
 16th : Jaltarang : Jagdish Mohan
 23rd : Shehnai : Bismillah Khan
 and party
 30th : Sarangi : Mohd. Ahmed
 Banne
 0300 Classical Half Hour Music of India
 (Repeat of Tuesday GOS I Item)

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 2346 Karnatak Instrumental Music
 2350 3rd 17th & 31st : Eternal India
 10th & 24th : Horizon : Literary
 Magazine
 0010 Film Tune
 0016 LIGHT MUSIC :
 3rd : Ghazals : Naseem Bano
 Chopra
 10th : Ghazals : Lachhman Das
 Sindhu
 17th : Ghazals : Anjali Banner-
 jee
 24th : Ghazals : Munir Khatoon
 Begum
 31st : Qawali : Mohd. Hayat &
 party.
 0040 Classical Vocal Music : Old Mas-
 ters
 3rd : Ustad Amir Khan
 10th : Ustad Faiyaz Khan
 17th : Ustad Bade Ghulam Ali
 Khan
 24th : D. V. Paluskar
 31st : Pt. Omkar Nath Thakur
 0100 & 0345 Radio Newsreel
 0120 INSTRUMENTAL MUSIC :
 3rd : Sitar : Kalyan Roy
 10th : Shehnai : Daya Shankar &
 party
 17th : Santoor : Piyush Pawar
 24th : Flute : Prakashwadhera
 31st : Mohan Veena : Radhika
 Mohan Moitra
 0146 Film Tune
 0150 & 0250 3rd, 17th & 31st—Eternal
 India (20 mts.)
 10th & 24th : Horizon : Literary
 Magazine (20 mts.)
 0220 FOLK SONGS
 3rd : Rajasthan
 10th : Uttar Pradesh
 17th : Kashmir
 24th : Chhatisgarh
 31st : Punjab
 0241 Orchestral Music
 0310 Film Songs

SATURDAYS

4th, 11th, 18th and 25th

- 2346 Devotional Music
 2350, 0200 and 0345 4th & 13th : Main-
 ly for Tourists
 11th : Indian Cinema

HIGHLIGHTS

Question to the listeners of Quiz Time
 broadcast on Saturday 23rd March, 1985.

In our episode in the Great Epic Rama-
 van, a herb was brought all the way from
 the Himalayas to help Laxman, who was
 injured fatally in the war against Ravana.
 What is the name of the herb ?

Answers : Sanjivani, found in the valley
 of flowers in the Central Himalayas.
 Quiz Time : For May 85 will be on
 Mountaineering in the Himalayas.

Date of B'cast : 25th May 1985 at 1930
 hrs; 0050 hrs. 1st and 0250 hrs. and on
 26th May 1985 at 0510 (GOS-III).

- 25th : Sports Folio
 0000 LIGHT MELODIES .
 4th : Guitar
 11th : Different Instruments
 18th : Mandolin : Jaswant Singh
 25th : Sitar & Electric Guitar :
 Inder Singh & L. S. Brown
 0016 Classical Songs from Films
 0040 Karnatak Classical Vocal Music :
 4th : T. R. Subramanyam
 11th : Sulamangalam Sisters
 18th : Chembai Vaidyanathan Bhag-
 vathar
 25th : Madurai Mani Iyer
 0100 and 0250 4th : Expression : Youth
 Magazine
 11th : Youth in Focus
 18th : From the Universities
 25th : Quiz Time (20 mts.)
 0120 LIGHT MUSIC :
 4th : Suresh Wadekar
 11th : Farhat Jahan Biboo
 18th : Talat Mehmood & Meena
 Kapoor
 25th : Ghulam Sabir & party
 0146 INSTRUMENTAL MUSIC :
 4th : Sarod : Zarin Daruwala
 11th : Esraj : Vijay Shankar Ch-
 atterjee
 18th : Duet on Shehnai & Violin :
 Bismillah Khan & party and
 V. G. Jog
 25th : Violin : P. D. Saptarishi
 0220 Regional Devotional Music :
 4th : Oriya Bhajan : Sunanda Pat-
 naik
 11th : Sri Ayyappan Songs (Mala-
 yalam)
 18th : Kathiawadi Traditional Bha-
 jans : Hemanta Lal Chauhan
 25th : Sindhi Bhajans : Kamla
 Keswani
 0241 Classical Vocal Music :
 4th : Sharafat Hussain Khan
 11th : Saraswati Rane : Subadh
 Sangeet
 25th : Padmavati Shaligram
 0300 Old Film Songs

INDIA CALLING, MAY 1985

GENERAL OVERSEAS SERVICE

18th : Shanno Khurana : Subadh Sangeet
 25th : Padmavati Shaligram
 0300 Old Film Songs

SUNDAYS

5th, 12th, 19th and 26th

2346 Devotional Music
 2350, 0200 & 0345 Women's World
 0000 CLASSICAL VOCAL MUSIC :
 5th : Jitendar Abbisheki
 12th : Parveen Sultana
 19th : Rajan Misra & Sajan Misra
 26th : Singh Bandhu
 0016 New Film Songs
 0040 & 0250 5th : Play
 12th : Discussion
 19th : Feature
 26th : Film Story
 0120 DEVOTIONAL MUSIC :
 5th : Shobha Gurtu
 12th : Amar Nath
 19th : Kumar Gandharav
 26th : Bina Pani Misra
 0146 Film Songs
 0220 INSTRUMENTAL MUSIC :
 5th : Sarangi, Duet : Inder Lal & Banne Khan
 12th : Duet on Sitar & Sarod : Nikhil Bannerjee & Ali Akbar Khan
 19th : Duet on Santoor & Guitar : Shiv Kumar Sharma & Brij Bhushan Kabra
 26th : Duet on Sitar & Flute : Jaya Bose & Himangshu Biswas
 0241 Regional Film Songs
 0320 KARNATAK VOCAL MUSIC :
 5th : Lalitha Sesadari
 12th : Saroja Sundaram
 19th : Madiri Mangalam Ramachandran
 26th : Ramnad Krishnan

MONDAYS

6th, 13th, 20th and 27th

2346 Instrumental Music
 2350, 0150 & 0250 Faithfully Yours : Replies to listeners letters (On 6th & 20th for 15 mts. and on 13th & 27th for 10 mts.)
 0005 Film Songs (Except on 13th & 27th)
 0000 13th & 27th : D'xers Corner (For 10 mts.)
 0010 Film Tune (Only on 13th & 27th)
 0016 LIGHT MUSIC :
 6th : Jagjit Singh & Chitra Singh
 13th : Hindi Geet—Different Artist
 20th : Jamil Ahmed

27th : Madan Bala Sindhu
 0040 Karnatak Classical Vocal Music
 6th : M. Balamurli Krishna
 13th : M.D. Ramanathan
 20th : S. Gopalaratnam
 27th : T. R. Subramanyam
 0100 & 0345 Radio Newsreel
 0220 FOLK SONGS
 0146 Film Tune
 0200 D'xers Corner (Only on 13th & 27th for 10 mts.)
 0205 Orchestral Music
 0120 FOLK SONGS
 6th : Maitihili
 13th : Sindhi
 20th : Himachal Pardesh
 27th : Goa
 0241 CLASSICAL VOCAL MUSIC :
 6th : Anjali Sur : Subadh Sangeet
 13th : Bhim Sen Joshi
 20th : Pt. Jasraj
 27th : Gangu Bai Hangal
 0300 D'xer's Corner (Only on 13th & 27th for 10 mts.)
 0305 Film Songs

TUESDAYS

7th, 14th, 21st and 28th

2346 Karnatak Devotional Music :
 2350, 0200 and 0345 7th & 21st : Of Persons, Places & Things
 14th & 28th : Our Guest
 0000, 0016 and 0040 Listeners Choice
 0100 and 0250 7th & 21st : Export Front
 14th & 28th : Talk
 0120 INSTRUMENTAL MUSIC :
 7th : Sarangi : Shakoore Khan
 14th : Sarod : Ali Akbar Khan
 21st : Tabla : Sheikh Dawood
 28th : Mohan Veena : Rudhika Mohan Moitra
 0146 FOLK SONGS
 7th : Bengal
 14th : Uttar Pradesh
 21st : Orissa
 28th : Avadhi & Bhojpuri
 0220 INSTRUMENTAL MUSIC :
 7th : Violin : N. Rajan
 14th : Sitar : Mehmood Mirza
 21st : Sarod : Bahadur Khan
 28th : Santoor : Piyush Pawar
 0241 KARNATAK VOCAL MUSIC :
 7th : T. Brinda & T. Mukta
 14th : K. V. Narayanaswami
 21st : Madurai T. N. Sheshagopalan
 28th : T. R. Subramanyam
 0300 New Film Songs

SINDHI SERVICE

1730—1830 hours
 280.1m (1071 kHz)
 42.02m (7140 kHz)
 2115—2145 hours
 280.1m (1071 kHz)
 News at 1735—1745 hours

REGULAR FEATURES
 1730 Programme Summary followed by Music; 1735 News in Sindhi; 1745 Commentary.

SUNDAYS

1. Request Programme
2. Replies to Letters

MONDAYS

- I. Disc Jockey
- II. (a) Repeats
(b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAYS

Non Film Songs on Request

WEDNESDAYS

- (a) Music
- (b) Talk

THURSDAYS

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
- (c) Replies to Letters

FRIDAYS

Request Programme

SATURDAYS

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
 427.3m (702 kHz)
 News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News; 1920 Commentary.
 Monday : 1905 Film Duets
 Tuesdays : 1905 Interviews
 Thursday : 1905 Ghazals|Chorus
 Wednesday|Saturday : 1905 Listeners Choice
 Friday : 1905 Kafiya
 Monday|Friday : 1905 Replies to Letters
 1st Sunday : 1905 Shair Ka Kalam
 2nd : Sunday : 1905 Short Story
 3rd Sunday : 1925 Folk Music
 4th Sunday : 1925 Play|Feature
 5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
 19.78m (15165 kHz)
 16.85m (17805 kHz)
 News in Konkani
 1005—1015 Hrs.

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29 30.75, 76.82 Metres 1134, 7265, 9755, 3905 kHz; NEWS at 0435 hrs.

Daily from 0815 hours to 0945 hours. 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz; NEWS at 0905 hrs.

Daily from 21.45 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11839 15280 kHz; NEWS at 2150 hrs.

FOR EAST AFRICA
2nd Service

SUNDAY

2145 Saaz Sangeet
2150 News
2200 Commentary|Week in Par-
liament
2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet (Old
Favourites)
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek
Film Se)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

FOR SOUTH EAST ASIA

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan (News-
reel)
0500 Bal Jagat (Children's Pro-
gramme)
0520 Geet
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary|Week in Par-
liament
0450 Plays|Features
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet (Classi-
cal Music)
0500 Varta (Cultural Talk)
0510 Aap Ki Pasand (Listeners'
Request)
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary

0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Geeton Bhari Kahani|Sans-
kritik Dhara (Last Fri-
day)
0515 Chitrapat Sangeet (Film
Music)
0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Non-Film Ghazals
0510 Aap Ka Patra Mila (Lis-
teners Mail)
0520 Pradeshik Sangeet (Folk
and Regional Music)
0525 Press Review
0530 Close Down.

FOR EAST AFRICA 1st SERVICE

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Non-Film Songs
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Plays and Features
0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala (Songs on one
subject)
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Geeton Bhari Kahani|Sans-
kritik Dhara (Last Fri-
day)
0930 Ek Hi Film Ke Geet
(Songs from one film)
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta (Cultural Talk)
0935 Sugam Sangeet (Ghazal)
0945 Close Down

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 48.74M (6155 kHz)

TRANSMISSION II

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 30.1M (9675 kHz)

TRANSMISSION III

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 91.05M (3295 kHz)

TRANSMISSION-I

HOURS

- 0543 Signature Tune and Opening Announcements.
- 0515 Subhghahi (Devotional Music) Naat, Bhajan, Shabad, Naatia Qawwali
Fridays : Quran Recitation, Naat Recitation & Qawwali
- 0615 Khabren.
- 0625 Shahre Sara (Ghazals : AIR recording)
- 0700 Shamme Farozan (Short script on great sayings)
- 0705 Purani Filmon Se (Old Film Songs)
- 0730 Saaz Sangeet (Instrumental Music)
- 0745 Repeat of 2100 hrs. Items of Previous Night.
- 0755 Programmon Ka Khulasa
- 0800 Aapki Farmaish (Listeners request)
- 0830 Taarikh Saaz (Short talk on personalities, places, events of historical importance that have contributed to the image of India)
- 0835 Aap Ki Farmaish (Contd.)
- 0900 Aaj Ki Baat (Except Fri./Sun) Sun/Fri—Aao Bachcho (Children's Programme)
- 0905 Aap ki Farmaish (Contd.) (Except Fri./Sun.) (Sun./Fri.—Aao Bachcho) (Contd.)
- 0915 Lok Geet (Except Fri./Sun.) (Fri/Sun—Aao Bachcho) (Contd.)
- 0930 Khabron Ka Khulasa
- 0932 Classical Music : Mondays, Tuesdays and Wednesdays|Light Classical Music : Thursdays and Saturdays|Aan Ke Khat Aap Ke Geet : Friday|Chalte Chalte : Sundays.
- 1000 CLOSE DOWN.

TRANSMISSION-II

- 1358 Signature Tune and Opening Announcements
- 1400 Programmon Ka Khulasa
- 1402 Khabron Ka Khulasa
- 1407 Sunday : Aap Ka Khat Mila
Monday : (I) Nagma O Sada

(II & IV) : Meri Nazar Mein|(III) & (V) :
Nigah Intekhab (Upto 1500 hrs)
Tuesday : Bhakti Geet
Wednesday : Sabras
Thursday : Geet Se Geet
Friday : (I) Mushaira (Upto 1500 hrs)|(II, IV) : Saat Sawal|(III, V) :
Ek Hi Film Se
Saturday : (I, III, V) : Mile Jule Gane|(II, IV) : Shair Hamare Geet Aap Ke

1430 Sunday : (I) Filmi Chorus|(II) Mehfil|(III) Geeton Bhari Kahani|(IV) Ghazlen (Non-film)| (V) Nai Filmon Se
Monday : (I) Nagma O Sada (Contd.)|(III, V) : Nigabe Intekhab (Contd.)|(II, IV) : Play (Repeat of 11rd Transmission)
Tuesday : Nai Nasl Nai Roshni
Wednesday : Bazme Khawateen
Thursday : (I) Range Nau|(II, IV, V) : Harfe Ghazal|(III) Play
Friday : (I) Mushaira (Contd.)|(III, V) : Feature|(II, IV) : Filmi Duniya
Saturday : Bazme Khawateen

1500 Sunday : (I, III) Filmi Qawwalian|(II, IV, V) : Qawwalian (Non-film)
Monday : Instrumental Music
Tuesday : Meri Pasand
Wednesday : (I, V) Ranga Rang|(II, IV) Yaden Ban Gain Geet|(III) Ek Fankar
Thursday : (I, V) Qawwalian (Non film)|(II, IV) Raag Rang|(III) Play (Contd.)
Friday : Kahkashan
Saturday : Phir Suniye (Repeat of Roo Baroo)

1530 Aap Ki Pasand (Listeners request)

1600 Jahan Numa (Except Sunday|Holidays—Sunday|Holidays : Aap Ki Pasand Contd.)

1610 Aap Ki Pasand (Contd.)

1630 Tabsira|Week in Parliament

1635 Aap Ki Pasand (Contd.)

1650 Khabren

1700 CLOSE DOWN

TRANSMISSION-III

1958 Signature Tune and Opening Announcements

- 2000 Khabren
- 2010 Programmon Ka Khulasa
- 2015 Hafte Ka Nagma.
- 2020 Jahan Numa (Except Sundays|Holidays)—(IInd Saturday|Holidays : Instrumental Music.
Sunday : I, III, V : Manzar Pas Manzar|(II, IV) : Pakistani Akhbaron Se).
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday : I, III Kitabon Ki Baten (Urdu)|Kitabon Ki Baten (Other Languages)|IV Rasali-o-Jaraid I, V Urdu Desiya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : (I and III) : Shahar-nama|(II and IV Dilli Diary)|(V) Shahpare
Thursday : Khel Ke Maidan Se (Sports Round-Up).
Fridays : Talks
Saturday : Radio Newsreel
- 2110 Aabshar.
- 2130 Sunday|Wednesday : Kajar Bin Kare (Light Classical Vocal).
Monday : Punjabi Naghme
Tuesday : Ilaqai Naghme
Thursday : Saaz Awaz
Friday : (I, III, V) Ek Raag Kai Roop|(II, IV) Kahani Sangeet ki.
Saturday : Nagma-E-Watan (Patriotic Songs)
- 2145 Khabren
- 2155 Tabsira (Repeat)
- 2200 Sunday : Play
Monday : (I) Feature|(II) Izhare Khayal|(IV) Dareecha (III) Nagma-o-Tabassum|(V) Shukriya Ke Saath (From other stations)
Tuesday : (I) Jawaban Arz Hai (II, V) Science Magazine (III) Khel Khiladi (IV) Mushaira.
Wednesday : (I, III) Afsana|(II) Hifzane Sehat|(IV) Hum Se Poochhiye|(V) Sada-e-Rafta.
Thursday : (I, III) Adabi Nashist (II, IV) Ainal|(V) Maazi Ke Dayar
Friday : Roo Baroo
Saturday : Nai Nasl Nai Roshni.
- 2215 Khat Ke Liye Shukriya (On Wednesdays only).
- 2230 Tameel-E-Irshad (Listener's Request).
- 2300 Khabron Ka Khulasa.
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Farozan (Repeat)
- 2330 Bazme Musiqi (Classical Vocal)
- 0000 Khabren
- 0005 Bazme Musiqi (Classical Instrumental Contd.)
- 0030 Qawwalian.
- 0058 Programme Highlights for Tomorrow
- 0100 CLOSE DOWN.

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 48.82 Metres; 9910, 6145 kHz; News 0110—0115 hours. |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 7140 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—1687, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 4213, 3083 Metres; 1134, 7120, 9730 kHz; News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 1952 Metres; 17830, 15365 KHz; News 1645—1655 hours. |
| West and North West Africa | 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 61.73, 49.14, 41.52, Metres; 594, 4860, 6105, 7225, kHz; News 0735—0744 hours. 1230—1300 hours—42.19, 25.58, 31.22, Metres; 7110, 11730, 9610, kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87, Metres; 15140, 15360, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 48.82 Metres; 9910, 6145 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15, Metres 7225, 9630, kHz; News 0750—0800 hours; 2000; 2015 hours; 280.1 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News, 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETIAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.62, 41.32, 31.43 Metres; 6170, 7260, 9545, kHz; News 1815—1825; 1845—1930 hours; 264.5, Metres; 1134 kHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news bulletin, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



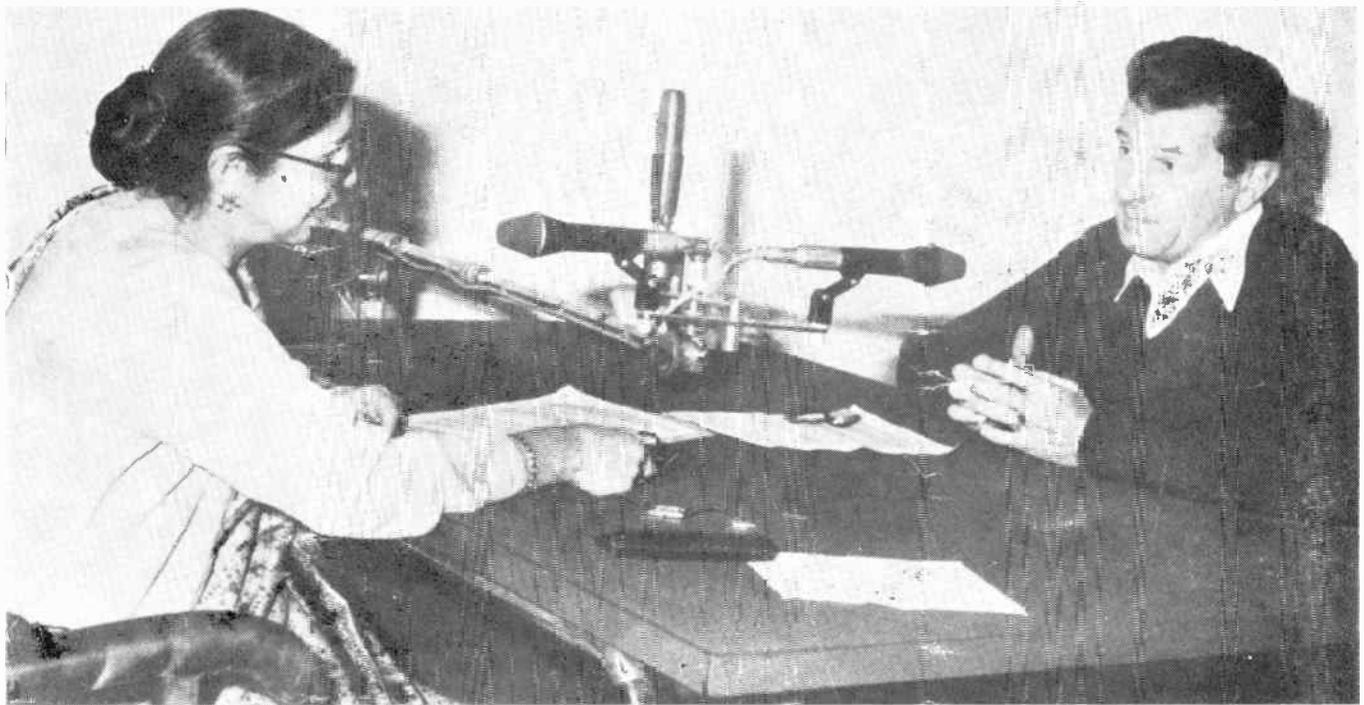
*Rukmini Ammal, octogenarian, now dead, narrating her experience before and after independence at an interview by P. Lakshmi.
—Tamil Service of ESD.*

K. Vajira, Senior lecturer in the department of Buddhist Studies, Kelaniya University, Sri Lanka being interviewed by S. Wijitadhamma of Sinhala Unit.



Charles Ojunga, giving a talk on Indian heritage over Swahili Service and Paul Lingran, American print maker is being interviewed by Aman Nath over the General Overseas Service.





Patrik Bosman Delzons being interviewed on the philosophy of Sri Aurobindo. The interviewer is Saroj Butani. This interview was broadcast from the French Service of the External Services Division.

Participants of the discussion on the mental condition of the patient and the management of disease broadcast from Hindi Service. From left : Dr. Ashok Saxena, Dr. Vikram Seth, Alka Pathak, Dr. Sunil Kumar and Dr. S K. Suri.

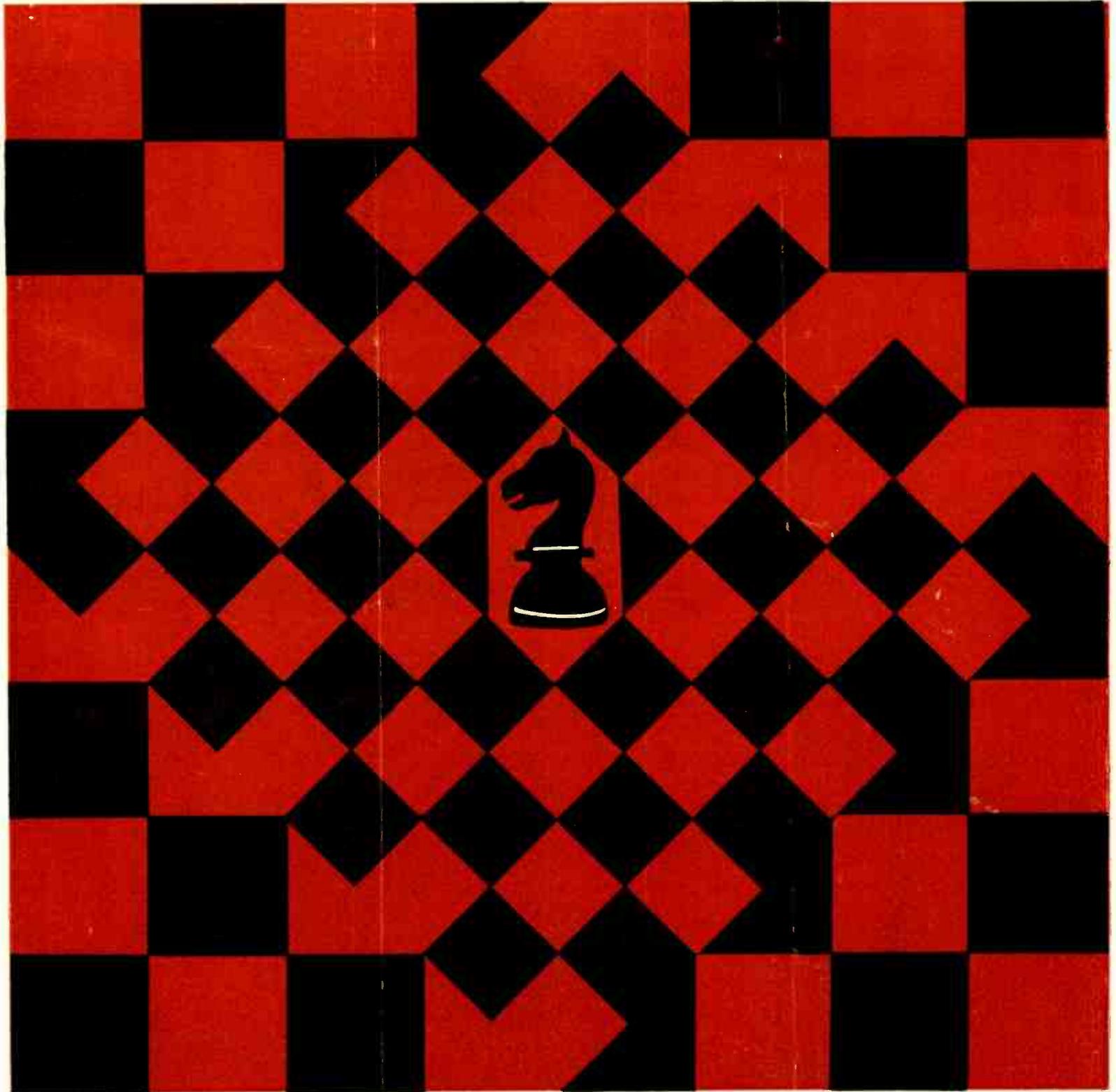




MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

INDIA CALLING

February 1985

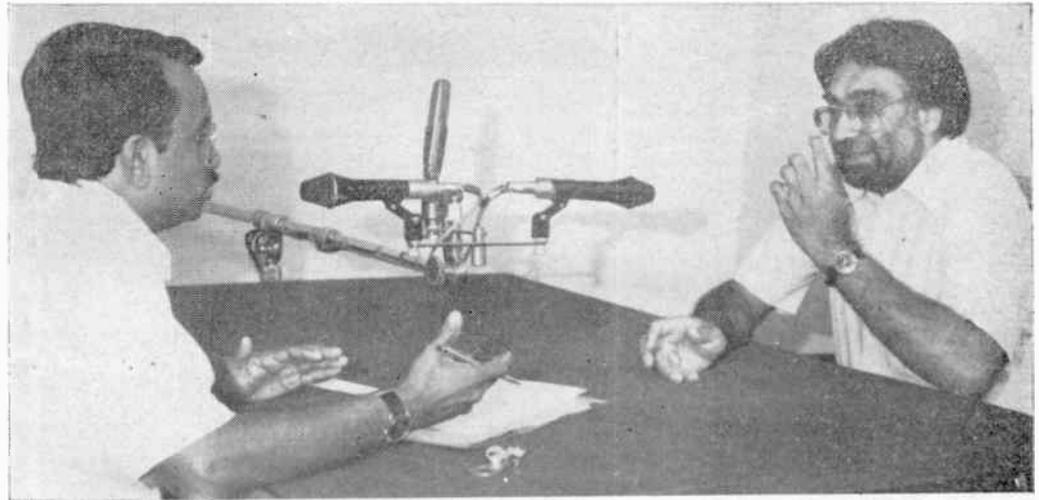


Chess : a traditional Indian game



Vinod Chowdhury and Ashok Karam producing a feature on Mahatma Gandhi for broadcast over General Overseas Service.

Interview with Dr. Jagmohan S. Maini of International Institute for Applied Systems Analysis by Thomas Mathews of Environmental Service Groups.
—G.O.S.



Participants of the feature on Los Angeles Olympics, broadcast from General Overseas Service are K.N. Sharma, hockey coach; M. S. Unnikrishnan, journalist Novy Kapadia, moderator and Wg. Commander P.K. Mahanand.
—G.O.S.



Chief Editor

DR. O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

FEBRUARY 1985

"Letters from a father to his daughter"

SHUKLA WADHWANI

1

A traditional Indian game : Chess

A. ALEXANDER

3

Strides in economic development

J. S. BRARA

4

New farm techniques

A. M. MICHAEL

5

Export performance of TDA

B. K. CHATURVEDI

7

When to come to India and what to bring ?

DILEEP RAO

8

GENERAL OVERSEAS
SERVICE

10

TAMIL|SINDHI|PUNJABI|KON-
KANI SERVICES

14

HINDI SERVICE

15

URDU SERVICE

16

FRONT COVER

Chess, a traditional Indian game.
See article inside.

"Letters from a father to his daughter"

by Shukla Wadhvani

INDIA was plunged in a state of shock and deep grief as the news of the sad demise of the late Prime Minister Mrs. Indira Gandhi spread like wild fire, through the capital city of New Delhi and all over the country. As news spread, hundreds of people from all walks of life thronged to the streets, or surrounded transistors to hear the news of the great tragedy that had struck the Indian people.

Born on Nov. 19, 1917, Indira Gandhi chose to serve the country from childhood. As the grand daughter of the veteran freedom fighter Motilal Nehru and daughter of Jawaharlal Nehru and Kamala Nehru, she entered the Freedom struggle at an age when most little girls play with dolls. Although in her early teens, she organized a children's brigade known as the Vanar Sena or monkey brigade to help the Congress freedom fighters at Allahabad. She was educated at Oxford and later at Vishwabharati in Shantiniketan, the University set up by Rabindra Nath Tagore. But her first and passionate love was the freedom struggle, and at the age of twenty-one she formally joined the Indian National Congress Party. Prison life was a familiar part of her youth.

Indira Gandhi's earliest memories were of the freedom movement. By the time she was just three or four years old, her father Jawaharlal Nehru and her grandfather Motilal Nehru had been drawn into

the freedom struggle. Her father was more often in jail than at home, but even in prison, he wanted to help her education by writing letters to her on history, on civilisation and culture.

For a lonely little girl, who held her father in the greatest of admiration and affection, these letters were a treasure house. They laid the foundation of many of her deepest thoughts and also built-up the intellectual bond and closeness of spirit which continued for many years, even after the death of her father.

Reading these letters today we get an idea of her early life and the influence of her father's fiery idealism and vision for India.

The first book published in November 1929 and titled 'Letters from a Father to his Daughter' has this moving foreword :

"These letters were written to my daughter Indira in the summer of 1928 when she was in the Himalayas at Mussoorie, and I was in the plains below. They were personal letters addressed to a little girl, ten years of age."

By the time she was thirteen, Jawaharlal Nehru wrote another series of letters which were later compiled into a book titled 'Glimpses of World History', the preface to which reads : 'Being further letters to his daughter, written in prison and containing a rambling account of history for young people'. This book opens with a beautiful birthday letter : "For Indira

INDIA CALLING, FEBRUARY 1985

Priyadarshini on her Thirteenth Birthday :” and the address : Central Prison Naini.

“On your birthday you have been in the habit of receiving presents and good wishes. Good wishes you will still have in full measure, but what present can I send you from Naini Prison ? My presents cannot be very material or solid. They can only be of the air and of the mind and spirit, such as a good fairy might have bestowed on you—things that even the high walls of prison cannot stop.”

Further on in the letter he reminds her :

“The year you were born in—1917—was one of the memorable years of history when a great leader, with a heart full of love and sympathy for the poor and suffering, made his people write a noble and never-to-be-forgotten chapter of history. In the very month in which you were born, Lenin started the great revolution which has changed the face of Russia and Siberia. And today in India another great leader, also full of love for all who suffer and passionately eager to help them, has inspired our people to great endeavour and noble sacrifice, so that they may again be free, and the starving and the poor and the oppressed may have their burdens removed from them. Bapuji lies in prison, but the magic of his message steals into the hearts of India’s millions, and men and women, and even little children, come out of their little shells and become India’s soldiers of freedom. In India today we are making history, and you and I are fortunate to see this happening before our eyes and to take some part ourselves in this great drama. Goodbye, little one, and may you grow up into a brave soldier in India’s service.”

In one of his letters in the first book, he explains to her that *Indu* means the moon. This was his favourite pet name for her. But he also loved to call her by her second name Priyadarshini. And the letter written on January 7th, 1931 begins :

“PRIYADARSHINI — dear to the sight, but dearer still when sight is denied—”

New Year’s Day 1931 should have meant hope and happiness, but for Indira little more than thirteen years old now, it must have been a time of great loneliness. As Nehru writes :

“But here we are on either side of the Jumna river—not far from each other, yet the high walls of Naini Prison keep us effectively apart. One letter a fortnight I may write, and one letter a fortnight I may receive, and once a fortnight I may have a twenty-minute interview... These letters bring you very near to me, and I feel almost that I have had a talk with you. Often enough I think of you, but today you have hardly been absent from my mind. Today is New Year’s Day. As I lay in bed, very early in the morning, watching the stars, I thought of the great year that was past, with all its hope and anguish and joy, and all the great and gallant deeds performed.

And especially I thought of Mummie and you. Later in the morning came the news that Mummie had been arrested and taken to goal. It was a pleasant New Year’s gift for me. It had long been expected and I have no doubt that Mummie is thoroughly happy and contented.

But you must be rather lonely. Once a fortnight you may see Mummie and once a fortnight you may see me, and you will carry our messages to each other. But I shall sit down with pen and paper and I shall think of you. And then you will silently come near me.

and we shall talk of many things. And we shall dream of the past, and find our ways to make the future greater than the past. So on this New Year’s Day let us resolve that, by the time this year grows old and dies, we shall have brought this bright future dream of ours nearer to the present, and given to India’s past a shining page of history.”

Inspired by the example of her parents, she too, chose an ideal of courage for herself.

Once she was seen standing with arms outstretched and speaking to herself. Her large black eyes were ablaze and she looked far away as though she was seeing a vision. On being asked what she was doing, she replied. “I am practising being Joan of Arc. I have just been reading about her and some day I am going to lead my people to freedom, just as Joan of Arc did.”

Her father, sitting in prison, reminded her of this :

“In history we read of great periods in the life of nations, of great men and women and great deeds performed, and sometimes in our dreams and reveries we imagine ourselves back in those times, and doing brave deeds like the heroes and heroines of old. Do you remember how fascinated you were when you first read the story of Jeanne d’Arc, and how your ambition was to be something like her ?”

In his ‘Glimpses of World History’, Nehru shared his study of man’s history through the ages with his beloved daughter Priyadarshini. Through the pages of this book, he seeks to understand and explain to her the true meaning of civilisation. He wanted her to understand the secret of the great civilisations of the past—in India, in Egypt, in China, in Greece and elsewhere. The study of history for him was a quest of how man had grown from barbarism to civilisation and the answer of this quest was the message of cooperation and sacrifice for the larger good. In the letter titled ‘The Lesson of History’, he wrote :

INDIA CALLING, FEBRUARY 1985

"You have just read Macternlinck's 'Life of the Bee, of the White Ant, and the Ant,' and you must have wondered at the social organisation of these insects. We look down upon these insects as almost the lowest of living things, and yet these tiny things have learnt the art of cooperation and of sacrifice for the common good far better than man. In one of our old Sanskrit books there is a verse which can be translated as follows :

"For the family sacrifice the individual, for the community the family, for the country the community, and for the soul the whole world."

There were many lessons to be learnt from the great book of nature. Indira shared with her father the love of the lofty snow-capped Himalaya mountains, the mighty and sacred rivers, flowering trees, the song of birds, the silence of the starlit skies. All these showed the wisdom of eternal nature. But the greatest blot on nature was poverty, hunger and the passions of prejudiced minds. And he showed her the goal which she tried to fulfil throughout her life.

"Nothing in the world that is alive remains unchanging. All nature changes from day to day and minute to minute, only the dead stop growing and are quiescent. Fresh water runs on, and if you stop it, it becomes stagnant. So also is it with the life of man and the life of a nation. We want independence, of course. But we want something more. We want to clear out all the stagnant pools and let in clean fresh water everywhere. We must sweep away the dirt and the poverty and misery from our country. We must also clean up, as far as we can, the cobwebs from the minds of so many people which prevent them from thinking and cooperating in the great work before us. It is a great work, and it may be

that it will require time. Let us, at least, give it a good push on."

Freedom from hunger was one goal but she loved freedom in all its manifestations. In the post-script to the volume of letters titled 'Glimpses of World History', there is a point that she specially shared with her father, a poem which sums up all her aspirations.

"I have given you many quotations and extracts from poets and others in this letter. I shall finish up with one more. It is from the Gitanjali; it is a poem, or prayer, by Rabindra Nath Tagore :

"Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world was not broken up into fragments by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action—

Into that heaven of freedom, my Father, let my country awake." □□□

A traditional Indian game : chess

by A. Alexander

LAST year in London when the World No. 2 Viktor Korchnoi suffered a crushing defeat at the hands of a 16-year old schoolboy, the event created a sensation in world chess circles. Korchnoi's Vanquisher was none other than Calcutta's Dibyandu Barua, India's national champion. To many outside this country it came as a surprise that India for long dormant in international chess, could produce a player of this calibre.

But India, in fact, has a long chess tradition. The game is widely accepted by chess historians as having originated in northern India. The precise date, place or circumstances of its origin are not known; however about 600 A.D. various references to chess occur in Sanskrit literature. The Melbourne historian F.K. Esling suggests that the game was invented by Buddhist monks around this time, as a bloodless substitute for war—to distract men's minds from the lure of physical combat. The original form of Indian chess was, interestingly, referred to as Chaturanga—meaning literally the four limbs. Chess therefore represented the four limbs of the

ancient Indian army in the form of pieces : Elephants, Cavalry, chariots and the infantry.

Chess spread rapidly thereafter from India to Persia, China and Russia. More than a thousand years after it was first played in India it came to Europe, and acquired the changes in rule and format which gave it the title of international chess. Today a form of chess, very similar to the original 'Chaturanga' is still played in countless villages of India.

The greatest exponent so far of chess in India's history is Mir Sultan Khan. Born in an obscure village of the Punjab in 1905, he learned the international form of the game at the late age of 21. He soon won the Indian championship defeating V. Khadilkar 8½ per cent 9. Recognized as a native chess genius he was taken to Europe by his mentor, one Sir Umayat Khan. In August 1929 Sultan Khan won the British Championship and subsequently represented Britain with great credit on top board at international team tournaments at Ham-burgand, Prague.

In the years that followed he recorded victories over the world's greatest players—including World Champion Capablanca, Ariba, Rubinstein and Xanior tartakner. He won the British Championship in 1931 and finished 2nd in 1930. These results were achieved despite the fact that Sultan Khan knew no language outside his native Punjabi and therefore had no access to western chess literature and theory. There must be no other example in chess history of a player reaching an international level of play without having studied chess literature or theory. Khan's career was tragically cut short when Sir Umayat Khan decided to return to India in 1931. He never played international chess again; yet in the short span of four years he had created a legend which continues to this day in chess. Indeed there are many who believe that with a knowledge of English and greater response to international chess, Sultan Khan could have won the world championship. This great chess genius died in Pakistan in 1965.

The period after 1950 saw the growth of organised chess in India with the foundation of the All India Chess Federation and the holding of the 1st official national championship, won by R.B Sapre in 1951. The 60's and early 70's were dominated by a young Master Manuel Aaron of Madras who won the national title nine times and represented India honourably in international competition.

It is only in the last decade however that India can be said to have taken a leap forward in world chess. Today the country has a crop of 6 talented young international masters, all aspiring for the Grandmaster status and a host of promising players on the wings. The names of Pravin Thipsay, Raja Ravisekhar Dibyendi, Barua, T. N. Parameswaran, V. Ravi Kumar and now the 13 year old prodigy V. Anand—at present world Subjunior No. 3—are well-known in the world chess circuit. India also has the largest number of internationally rated players. Private and government sponsorship for chess has slowly begun to emerge and India now holds at least one or two major international tournaments every year. In one such event earlier this year Indian

players, Parameswaran and Thipsay claimed 2nd and 3rd places finishing ahead of fancied Soviet grandmasters Genoy Kuzruth and Edward Cufeld.

The ladies don't lag behind in this renaissance of Indian chess. India boasts of a unique chess playing Bombay family of 3 young sisters. Rohini, Jayshree and Vasanti Khadilkar. All three are international women's masters and Rohini won the Asian championship twice in recent years. The domination of the K sisters is now challenged by a diminutive 20 year old Miss Bhargyastruc Sathe who won the Commonwealth

and British Ladies' Chess in London. Maya Chiburoonze when she visited India early this year was wull of praise for India's women chess players. "Indian chess has a bright future in the hands of players like the K. sisters", She said.

A grateful chess world will always acknowledge India's gift of "this gymnasium' of the human mind", to quote Lenuin. And it would be fitting if the first Grandmaster emerges soon in the country of its origin. With the Baruas, Thipsays, Anands and Rohinis crowding the Indian chess scene, surely that time cannot be far off. □□□

Strides in economic development

By J. S. BRARA

INDIAN economy today is in a stronger and better position than ever before, and poised for rapid growth. This stable position is the result of many factors. The primary ones are bumper harvests over the past two years, a steady growth of the gross domestic product; marked increase in industrial productivity and



J. S. Brara

capacity; an oil boom through enhanced crude output and comfortable foreign exchange reserves. Coupled

with the relaxation on foreign collaborations, industrial licensing, encouragement of technology transfer arrangements, and the myriad incentive schemes being constantly announced, an industrial boom is inevitably tapping the vast resources and technically trained manpower available in this country.

Take the agriculture sector, which is a crucial premise in any discussion on Indian economy as it accounts for the livelihood of 72.6 per cent of the population and 42 per cent of the national income. Last year the foodgrains output was a record 151.5 m. tonnes, 15 per cent over the previous peak of 81-82. Food stocks which were previously dependent on large scale imports now stand at the more-than-comfortable figure of 24.6 m. tonnes. A not-so-known fact is that a large component of Indian exports are food and agricultural products. This situation of self-sufficiency and even surplus is critical for a developing country of the size and population of India.

An important contributing factor on the economic front is the breakthrough in oil production. Crude output has increased from 16.2 m. tonnes in 1981-82 to over 26 m. tonnes in 1983-84. This has reduced India's crippling dependence on expensive oil imports by a dramatic 42 per cent. Further, investments in the oil produc-

tion sector and enlargement of the activities of the Oil and Natural Gas Commission indicates higher achievements to come on this front. ONGC has already grown to the point of undertaking the largest new public sector infrastructure projects with World Bank assistance, such as the massive Hazira—Jagdishpur Pipeline. Meanwhile, out-put of steel and coal are also increasing steadily. India has among the world's largest coal reserves estimated at 83 billion tonnes, enough for around 200 years. Foreign collaboration and technology is being encouraged to build up indigenous know-how for modern mining techniques.

ON the industrial front, production has gone up by over 50 per cent in the past decade. The growth rate, fluctuating between 5.4 per cent and 9 per cent, had been somewhat effected in the recent past by shortfalls in power generation. However, massive power projects, both thermal and hydel, are rapidly coming up and projections for the seventh plan indicate sufficiency in power output by the end of the decade. Small industries have received a great impetus in the past decade and increased six-fold to over 6,00,000, providing a dynamic and vibrant sector of industry. It provides over Rs. 20 billion to exports: it is more employment-oriented than large industry and has greater spin-off effects. Several associated factors are encouraging these trends. One is the growth of banking, so crucial for spreading entrepreneurship to rural locations. The banking network, large-nationalised, has multiplied from 8000 to over 42,000 bank branches providing low-interest loans to farmers, transporters, small industrialists and businessmen—a shift from class banking to mass banking. Coupled with this is the increase in the savings rate from 15.7 per cent of the gross domestic product to 22.3 per cent, making available more investible funds for growth. Thus, despite the low per capita income, India has among the highest saving rates in the world.

In reviewing the Indian situation, a common cause for concern is population growth and poverty. On the population front, India was the first country to take up a national programme of family planning two decades ago which has helped in bring-

ing down the growth rate to around 2 per cent. Being a voluntary programme, there are limitations. Poverty and population growth are related and alleviation of the former would automatically lead to control of the latter. With the gradual increase in awareness, and the use of modern methods like laparoscopy, the growth rate is expected to be reduced further during this decade. It is noteworthy, however, that at present the density of population in India is about half that of Europe. The ratio in terms of land and resources is also favourable, which makes it all an issue of development more than imposed control. Regarding rural poverty, massive rural programmes such as IRDP and NREP are being implemented. A slow but steady improvement is discernible. Over the past two decades, the real income of an average Indian is 40 per cent higher, foodgrains available to him has increased from 150 kg. a year to 200 kg., cooking oil from 2.6 kg. to 4.3 kg., sugar from 5.7 kg. to 9.2 kg., and electricity per household from 24 to 75 units. This is despite the rise in population from about 500 m to the present almost 750m.

Internationally, the economic and industrial focus is centering on India. Foreign exchange reserves at present are at an all-time high of Rs. 63 billion. With a prompt debt servicing record, a stable growth rate, a steady Govt. and political system, India is an attractive proposition of foreign investment. There is, moreover, a huge market which is largely untapped; if only 25 per cent of the population is considered for consumer products, that is still comparable with the largest European developed nations. The past resistance and controls are giving way to a liberalised policy of industrial licensing, collaborations and imports. Consequently, a large number of foreign banks have opened offices in India recently with several more seeking licences. With new free trade zones, and the recent examples of relaxation of items such as computer imports, more and more foreign companies and non-resident Indians are looking towards investment and business opportunities in India. In the horizon of the developing nations, India indeed occupies the prime position in potential for industrial development over the next decade.



New farm techniques

by A. M. Michael

PROGRESS of India is closely linked with the progress in agriculture. Agriculture which employs an overwhelming majority of the population is the mainstay of our economy. When India became independent, agriculture was a way of life but lacked scientific management. This can be judged from the fact that in the year 1950-51 when the five year plans were initiated, the consumption of fertilizers in India was only 69,000 tonnes for a net cropped area of 143 million hectares and the foodgrain production was only 51.2 million tonnes. Soon after independence India found itself in a most unenviable position in meeting the food and fibre needs of its

growing population. Our leaders placed major emphasis on the development of agriculture in successive five year plans, quite rightly, as Pandit Jawaharlal Nehru the then Prime Minister of India said 'everything else can wait but not agriculture'. The Government of India in 1960 took bold policy decisions which gave new directions to agriculture. A major reorganisation and strengthening of agricultural research was planned. As a result, India today has one of the world's largest network of Central Research Institutes and State Agriculture Universities and hundreds of research centres spread over the different agro-climate regions of

the country. The Indian Agricultural Research Institute provided a catalytic role in India's agricultural development. It has also a major role in post graduate education in different disciplines of agricultural science. With 23 agricultural universities India today has the largest trained manpower in agricultural research. We are supplying hundreds of our experts to many other countries in Africa, South East Asia, Middle East and South America and to international organisations to help agricultural research, education and extension.

The organisation of High Yielding Varieties Programme has been the main instrument of India's strategy for increasing agricultural production. For this, crop varieties were reconstituted genetically by our scientists to fit them in to a new system of farming characterised by the practice of improved management.

Improvements in maize, sorghum and millet which occupy a large part in the dryland crop belt came through heterosis breeding and a large number of high yielding hybrids were developed which are now cultivated. India's high yielding hybrids of sorghum and pearl millet are considered to be some of the best in the world. Rice and wheat constitute the important food-grains and account for nearly 73 per cent of our total production of cereal grains. Indian wheat scientists produced varieties which revolutionised wheat production in India and ushered in an era of green revolution. Today more than 40 high yielding varieties of wheat occupy areas in different agro-climatic regions of the country. Many of these varieties have also been taken up by other developed countries for cultivation and have shown high promise. In rice, dwarfing genes have been used and 20 high yielding varieties of rice have been released.

The sixth five year plan laid down priority for increasing production and productivity of pulses and oil seeds. Several high yielding varieties of pulses and oilseeds have been released and the country expects to meet the production target of 14.5 million tonnes of pulses and 13 million tonnes of oilseeds in the year 1984-85. For the continued success of high yielding varieties programme, it is important to maintain soil fertility and ensure efficient use of plant nutrients and water resources. The country has

been able to promote the growth of a massive chemical fertilizer industry and we have become the fourth largest producer and consumer of nitrogen in the world (7.58 million tonnes). In addition we have created a new irrigation potential and India today ranks first in the rate of development of irrigation potential in the world with 42 million hectares under irrigation. Government has taken a decision that by the end of the century, the country would have a net irrigated area of 80 million hectares. The emphasis today is to improve the efficiency of water management at the farm level by producing better control on the distribution of water and improving the efficiency in water conveyance, adopting land development in the command areas and tailoring crops and their varieties to suit the availability of water.

Production of certified seeds of the recommended varieties and developing pesticides industry have been the other major programmes which have helped in increasing agricultural production.

Significant progress that India made in transforming its agriculture from a subsistence level to an exploitive agriculture can be judged from the fact that the total food production which was 51.2 million tonnes in 1951-52 rose to 150 million tonnes in 1983-84. Thus, the food production tripled in the last three decades and this progress is unmatched by any other country.

The major thrust in crop research today is to develop high yielding varieties hybrids/synthetics/composites of different crops with an adequate degree of disease and pest resistance and stability in performances.

Suitable package of practices for increasing productivity under irrigated and rainfed conditions have been developed and demonstrated on farmers' fields. India, with one of the largest and well managed agricultural research systems in the world, has made significant progress in agricultural and allied fields. With a view to derive full benefit of the research findings generated at the research centres, the Indian Council of Agricultural Research initiated programmes of transfer of technology under the banner 'lab to land programme'. The programme aims at working with

small and marginal farmers to help them adopt new farming technology and thereby improve their economic conditions.

Recent advances in molecular biology and bio-technology have ushered in a new era equipping scientists with the power to tailor the biological system at will through genetic engineering. Important opportunities lie in the field of crop improvement, specially in relation to disease resistance, protein quality photosynthetic efficiency and biological nitrogen fixation. It offers the possibility of enlarging the scientific base of agriculture and making it both more productive and more efficient in terms of the energy balance sheet. Work in this direction has already been initiated at the Indian Agricultural Research Institute, New Delhi; which will complement the efforts of scientists of other disciplines in developing high yielding varieties.

While India has been able to make spectacular progress in increasing the yield of agricultural crops, it has to continuously strive hard to raise its food production to meet the requirements of the growing population. It has been estimated that by the turn of the century India's foodgrain requirement would be of the order of 225 million tonnes. In other words, India has to produce another five million tonnes each year to meet the growing demands of the population. With the infrastructure that India has developed, full Government support with the enterprising and hard working scientific and farming community, transfer of technology programmes including setting up of basic agricultural training centres called Krishi Vigyan Kendras, national demonstrations and the laboratory to land programme, it would be possible to increase agricultural production not only for meeting the food requirements of the country but for export purposes as well. The success of India in the agricultural front is and will be a symbol of hope for the rest of the world. □□□

Export performance of TDA

by B. K. Chaturvedi*

TRADE Development Authority, (TDA for short) of India is a registered society. It operates on a non-profit basis, helping overseas buyers and Indian exporters a good deal. TDA is backed and financed by the Government of India.

The TDA has four regional offices at Bombay, Calcutta, Bangalore and Kanpur. The head office is at New Delhi. There are five foreign offices at Frankfurt, New York, Tokyo, Stockholm and Mentrovia.

The Authority represents a micro approach to export marketing development. Over the years it has established a bridge of business trust between the overseas buyers and competent Indian manufacturers and exporters. It has indentified viable production units, particularly in the small and medium sectors, rendered meaningful assistance in the expansion of export-oriented production facilities in selected product areas. Besides stimulating product development and adaptation, the TDA has helped upgrade the technological level of industrial exports. The number of TDA member firms at present is over 1000.

That the rate of growth of the export value of most products taken up for promotion by the TDA has continuously recorded an upward trend, higher than that of other products, is a convincing evidence of the helpful role played by the TDA.

To identify specific products, the TDA takes into account factors like resource endowment, comparative advantage, production capacity and export potential for long term-export growth prospects, value added and other allied factors. So far, the TDA had identified 29 major product groups for intensive export development. The engineering group includes : automotive ancillaries,

*Executive Director, TDA

and accessories, bicycles, components and accessories, diesel engines, electronic equipment and components, hand tools and garden tools, machine tools and accessories and industrial machinery equipment and parts. In the consumer products group are items like, handicrafts basketry, novelties and giftware home furnishings, carpets and floor coverings, leather goods and garments, readymade garments and knitwear, sports goods, toys and dolls and furniture.

For selecting specific target markets, factors like size and growth potential of the markets, need for trade promotion work, market diversification, trade and tariff arrangements entered into at Government level are taken into account. In all, there are 47 countries that are TDA's target markets. Some of the major markets are, Australia, Austria, Belgium, Canada, Denmark, Federal Republic of Germany, France, Hong Kong, Japan, Malaysia, Netherlands, Spain, Sweden, Thailand, United Kingdom and United States of America.

Among the important factors in TDA's strategy of export development is the selection of export worthy units as its regular members on the basis of their production and commercial capabilities. While the criteria include the adequacy of production and processing equipment tooling, shop procedures, inspection procedures within the plant, quality control and testing facilities. In addition, factors like export performance of the units in the past, ability to handle export business, willingness for undertaking product development and adaptation to suit the requirements of the overseas markets are also taken into account.

MEMBERSHIP

There are three categories of membership of TDA.

*Regular members.

*Group members.

*Associate members.

The TDA does not buy or sell but helps others to do so. It offers valuable services to overseas buyers free of charge.

It informs and advises the buyers about product availability, price structure, reliable sources of supply; delivery schedules, quality control status and special information that an overseas buyer may need.

A buyer on arrival in India can seek TDA assistance to fix appointments with Indian exporters, organise visits to manufacturing units, arrange display of products for him, locate suitable manufacturers to carry out modification and product adaptation and identify manufacturing units for export oriented joint ventures.

In recent months, a vigorous multi-country campaign to boost exports of Indian goods through department store promotion has been launched by the Trade Development Authority. The strategy is aimed at introducing Indian products to consumers in Western Europe, USA, Japan and Australia through the medium of department stores and mail order houses.

Under the programme, TDA is to organise an India promotion in 20 branches of Karstadi Department Store in West Germany, Mail Order Campaign-with "2 SUISESSE" of France, Business Conference in New Delhi of 10 Purchase Directors of leading department stores in Austria, Belgium Holland, Italy, Luxembourg, UK, Finland, France, West-Germany Greece, Japan, Canada, Australia and Hong Kong. Discussions are under way for organising India promotions with other department stores in USA, Canada Australia, Spain and Japan.

A buying team from the reputed French mail order house "2 SUISESSE" recently visited India at the invitation of the Trade Development Authority. The store will bring out three India promotion colour catalogues which will be mailed to 1.8 million identified customers throughout Europe. The catalogues will feature colour photographs of selected Indian products along with description for quick identification of "made in India" items by the customers.

The "3 SUISSES" France have committed to place Indian export orders valued at Rs. 55 million for fashion garments, made-ups, home furnishings, floor coverings and gift items. All the merchandise brought from India will be sold through mail order campaign. It is for the first time that Trade Development Authority has undertaken a promotion campaign through a leading mail order house in France.

The leading West German Department Store *Karstadi*, in collaboration with Trade Development Authority, has launched an India Promotion Campaign at their Nuremberg Branch. This will be followed by similar campaigns at 19 other branches throughout West Germany. *Karstadi* are expected to place orders of an estimated value of Rs. 50 million.

Promotion of Indian ready-made garments in Japan has received special attention of the TDA. Since 1979, it has been holding an exclusive Indian garment fair alternately at

Tokyo and Osaka. This year in August the garment show was held at Osaka.

Manufacturers and exporters of readymade garments secured export orders worth Rs. 46 million. Thirty-six leading firms exhibited their products at the fair.

A major highlight of the Indian garment fair, the sixth, to be held in Japan, was a daily fashion show in which Japanese models displayed Indian dresses. The services of a noted garment designer were made available earlier by the Trade Development Authority to the participating firms. The Japanese expert had spent several weeks at the garment manufacturing units in India to advise them on the popular Japanese designs, colour shades, fabrics and stitching specifications. The garments fabricated by the participating firms were exhibited at the garment fair. Nearly 1000 Japanese trade representatives visited the fair and held business negotiations with their Indian counterparts □□□

I am not for a moment suggesting that one does not have to experience any climatic difficulty—one may, depending upon where and when you choose to enter the country. But you don't have to suffer these extremes of cold and heat if you decide not to. Hills and beaches, palaces and castles, ice and sand and air-conditioning and the proverbial "Mod—cons" are easily available anywhere, anywhere—which is, really, just a short air or train ride away from the "gateway" cities of Delhi, Bombay, Madras, Calcutta, Trivandrum and Goa.

Happily, India straddles the great travel routes between east and west and is, indeed, the classical reflection of this union or "sangam" as we say in Hindi. Accessibility is now no problem. And attractive travel packages make the Indian experience just that much more worthwhile. The average tourist stay in India is about four weeks—perhaps the greatest four any destination today. And tourists are now coming round the year. They come to sun themselves on the alluring golden beaches of India's massive coastline; they come to hike and trek in the lap of the Himalayas on the roof of the world; they come to ogle the temple sculpture of Konarak and Khajuraho and the myriad splendours of the temples in Madurai and Mahabalipuram; they come to spend hours in museums and libraries; they discuss genetics and solar energy in the most modern conference centres, and happily put on weight as they savour some of the most appetising and toothsome cuisine in the world—guaranteed to have you licking your fingers with a yearning, your grand-children would envy! Commerce, business, fun, frolic and games. There is no closed season for them here. Nor, indeed, for the abundance of colour and dramatic scope of apparel and jewellery, pomp and pageantry, customs and habits and social norms.

Surely, none of these cease because of changes in weather! Or changes in so-called "season" and "off-season" travel! Today, human ingenuity has made it possible to forget the chilling cold or the crisping heat while you are in the mellow air-conditioned comfort of your hotel or seeing the local sights in your air-conditioned luxury coach or being lulled to lovely, well-earned sleep by the rhythmic clackety-click of the wheels, as you

When to come to India and what to bring

by Dileep Roy

FROM the earliest days of organised travel, India has been in the popular imagination as the ultimate destination. Marco Polo believed that there could not possibly be another land on this earth that was so magnificent and enchanting, so wonderstruck was he after coming to India. And before him, Hiuen Tsang and Fa Hien had similarly described the opulence and the wonder that was India.

Evidence of that opulence and splendour is visible even now, though potentates and emperors, kings and princes have officially ceased to exist in India of the latter half of the 20th century. None can doubt the evident unity of India in its equally evident diversity. The many languages, colours, castes, creeds and religions have all been meshed into a polity that proudly stands today as the world's largest democracy. Unhappily, economic development has

borne the inevitable burden of a booming population—yet India is now one of the ten most industrialised nations in the world.

Once upon a time prosperity and general well-being soon gave way to the awful reality of contemporary politics—economic forces—uplifting one while depressing another in, what came to be known as the injustice of bearing the white man's burden.

India in today's popular belief is still unbelievable in its scope and touristic offerings. In a land measuring 2000 miles from north to south and about half that in breadth (excluding the islands in the Indian Ocean that are part of the Republic of India), one should not really ask the question—"When does one come to India"? The land offers enough geographical and climatic variety round the year to suit the most sinical traveller from any part of the globe.

lie in the air-conditioned sleeper of your train.

Believe me when I say that, contrary to the belief that some people hold, India's summer is not the signal for the country to declare a 'siesta'! And the rainy season—the monsoon from June to September, is an experience of a lifetime rivelled, I am told (for I have not been there), only by the tropical rains of the Amazon forests. You can always see the silver lining in the bank of the dark and seemingly-menacing monsoon clouds as they approach across the flat, half-dry plains; much like what, I imagine, a victim would feel (where it is alive and well)! When seeing the inexorable army of ants approaching! and there, of course, there is no visible silver lining!

And, yes, you must come any time of year to see the Taj Mahal by moonlight! Many have been awe-struck and dumbfounded, and had their senses numbed by the incredible beauty of its proportions and whiteness when



Indian music has a character of its own, I have two Indian music LP's : (1) Biwi Aur Makan, and (2) Bahu Begum. My sister's—ex-husband was born in Calcutta and my brother is married to a Fijian/Indian girl, Radha. A question : Can you tell me what Radha stands for ? What it means ?

Paul R. Peacock
Blenheim Telephone Exchange,
Blenheim—Marlborough,
New Zealand.

I enjoy your programmes beamed to my area. Please could you send me your winter schedule, and a pen dant or stickers if you have them, and if possible a QSL Card for my reception report on your recent European

they behold the Taj Mahal by daylight. But by moonlight! Incomparable—as though gently reminding you of the very essence of India—the shy, veiled bride sitting behind a screen of flowers on her nuptial bed, waiting for her mortal lord to join her. And so you feel as the first light inexorably dispels the moonbeams and the mist.

Come to India! None can resist her and her enchanting varietty : Kashmir, where paradise has come down to earth; Gujarat, where you can follow in the footsteps of Mahatma Gandhi; Rajasthan, echoing with deeds of valour and heroism in defence of honour; Delhi, an imperial finale to the British Raj and a dramatic overture to modern India—Jawaharlal Nehru's and Indira Gandhi's India; Uttar Pradesh, Bihar, Orissa, the cradle of some of the world's great religions and faiths; West Bengal, the crib in which Indian nationalism was nurtured and Punjab—its playground. And Maharashtra and Goa and South India—offering the great natural bounty of this land.

And, of course, Madhya Pradesh, the heart of India.

So, bring your paper and pen and camera to take back memories of a devastatingly attractive and friendly people whose hospitality is unmatched. Bring your cottons and woollens and beachwears and sun-tan lotion. Bring comfortable and sensible clothing and shoes and sandals, for you will soon want to mingle and become one with the warm and smiling "hosts". Bring recipes to share and bring anticipation of a cuisine that will have you wondering into the regional realms of the kitchens of India. Bring a primer on India and, when you return home, you might well have decided to become an indologist! Bring spring in your step and openness in your mind ; bring family and friends for India waits for you. Any time.

And most of all—bring yourself!
Any time!

transmission. I am interested and I would love to see your country one-day.

Peter J. Connor
14, East Meade,
Great Lever,
Bolton,
Lancashire,
Great Britain—BL 3 3 HA

I have just one question for you and that is, why are you called Radio 'ALL' India Radio ?

G. Shaw.
10 Ranelagh Avenue,
Litherland,
Liverpool
L—21 2 PR,
England.

I have not yet visited your country but I have read a lot of books about it and seen a lot of movies. I expect to go to India shortly.

Michel Munoz
8 Allece Henri Wallon,
95100 Argenteuil,
France.

I enjoyed the programme and continue to listen regularly to your station.

John Wright
68 Norman Road,
St. Peters Broadstairs,
Kent CT10 3 BZ,
United Kingdom.

I would be grateful for any information you could send me regarding the external broadcasts of All India Radio—particularly programmes devoted to programmes about India (in English) and any programmes devoted to Indian music.

B. R. Duckitt
RD 3 Whangare,
North Island,
New Zealand.

Thank you for some beautiful music and some very interesting coverage—presentation of the news is in my opinion is the best, if not the best as Radio—congratulations.

Mr. Eamon Crowe
125, Edinburgh Crescent,
Waltham Cross
Hert Fordshire,
EN 87 OZ
England.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | |
|--------------------------|------------|-----------|-------|-------|
| | | | Mcres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| | | | 25.50 | 11765 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 |
| | | | 30.27 | 9912 |
| | 0515—0645 | 2245—0115 | 25.61 | 11715 |
| | 0530—0645 | 0000—0115 | 19.77 | 15175 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530-1630 and 1900-2030; 0645 CLOSE DOWN.

FRIDAYS

1st, 8th, 15th and 22nd

- 0415 Devotional Music :
1st : Naatia Qawalis : Afzal Iqbal and Party
8th : Naatia Qawalis : Inam Ahmed Qawal and party
15th : Aslam Sabri and party
22nd : Naat : Afzal Hussain Nagina
- 0446 Film Hits of Yester Years
0515 Moods and Melodies
- 0530 KARNATAK INSTRUMENTAL MUSIC :
1st : Clarinet : A. K. C. Natarajan
8th : Veena : Srikanta Iyer
15th : Flute : Palladam V. N. Rajam
22nd : Violin : Lalgidi G. Jayaraman
- 0550 INSTRUMENTAL MUSIC :
1st : Esraj : Vijay Shankar Chatterjee
8th : Violin : Gajanan Rao Joshi
15th : Santoor : Shiv Kumar Sharma
22nd : Flute : Vijay Raghav Rao
- 0600 Panorama of Progress (Except on 8th)
8th : Disc Review (20 mts.)
- 0610 FOLK SONGS :
1st : Goa
8th : Folk Dance Songs of Different Regions
15th : Himachal Pradesh
22nd : Rainy Seasons songs from Different Regions

SATURDAYS

2nd, 9th, 16th and 23rd

- 0415 DEVOTIONAL MUSIC :
2nd : Sharma Bros
9th : Geeta Dutt
16th : Vani Jai Ram
23rd : Sudha Malhotra
- 0446, 0530 and 0550 Listeners Choice
0510 2nd, 16th : Eternal India (20 mts.)
9th and 23rd : Horizon : Literary Magazine (20 mts.)
- 0600 Radio Newsreel.

SUNDAYS

3rd, 10th, 17th and 24th

- 0415 DEVOTIONAL MUSIC :
3rd : Ramcharit Manas
10th : Shabads : Bhai Gopal Singh Ragi and Party
17th : Devi Geet : Different Artists
24th : Vishai Mehrotra
- 0446 Film Songs
0515 3rd : Expression : Youth Magazine
10th : Youth in Focus
17th : From the Universities
24th : Quiz Time (20 mts.)
- 0530 INSTRUMENTAL MUSIC :
3rd : Sitar : Jagdish Chander Bannerjee
10th : Dilruba : Hirji Bhai Doctor
17th : Jaliatang : Jain Kumar Jain
24th : Shehnai : Jagdish Prasad Qamar and Party
- 0550 LIGHT MUSIC :
3rd : Kanwal Sindhu
10th : Nina Mehta and Rajinder Mehta
17 : Pinnaz Nasani
24 : Manhar
- 0600 3rd and 17th : Mainly For Tourists
10th : Indian Cinema
24th : Sports Folio
- 0610 FOLK SONGS
3rd : Nagaland
10th : Assam
17th : Punjab
24th : Rajasthan

MONDAYS

4th, 11th, 18th and 25th

- 0415 INSTRUMENTAL MUSIC :
4th : Shehnai : Daya Shankar and Party
11th : Sitar : Uma Shankar Misra
18th : Vichitra Veena : Ahmed Raza
25th : Flute : Vijay Raghav Rao
- 0446 KARNATAK INSTRUMENTAL
4th : Veena : Chitti Babu
11th : Nagaswaram : N. K. Krishanan
18th : Flute : Sikkil Sisters
25th : Violin : L. Vaidanathan, L. Subramaniam, L. Shankar
- 0500 4th : Play
11th : Discussion
18th : Feature
25th : Film Story

- 0530 FOLK SONGS
4th : Uttar Pradesh
11th : Bengali
18th : Boatman Scngs
25th : Dogri
- 0550 LIGHT CLASSICAL MUSIC
4th : Shobha Gurtu
11th : Bade Ghulam Ali Khan
18th : Bina Pani Misra
25th : Girija Devi
- 0600 Women's World :
0610 RABINDRA SANGEET :
4th : Gems from Tagore : Different Artists
11th : Dwijen Mukherjee
18th : Chinmoy Chatterjee
25th : Sagar Sen

TUESDAYS

5th, 12th, 19th and 26th

- 0415 DEVOTIONAL MUSIC :
5th : Man Mohan Pahari and Party
12th : Ramcharit Manas : Mukesh and Party
19th : Sharma Bros.
26th : Bhajans : Different Artists
- 0446 Music of India/Classical Half Hour
0515 Radio Newsreel
- 0530 INSTRUMENTAL MUSIC :
5th : Sarod : Brij Narain
12th : Shehnai : Sikander Hussain and Party
19th : Sitar : Kalyani Roy
26th : Flute : Hari Prasad Chaurasia
- 0550 LIGHT MUSIC : PRASAR GEET
5th : Chorus
12th : Preeti Balbir Singh and Chandra Kant Gandharav
19th : Chorus Songs
26th : Kamal Hanspal and Uma Garg
- 0600 Faithfully Yours : Replies to listeners letters (On 5th and 19th for 15 mts. and on 12th and 26th for 10 mts.)
- 0610 Dixers Corner (Only on 12th and 26th for 10 mts.)
- 0615 KARNATAK INSTRUMENTAL MUSIC :
5th : Nagaswaram : N. Nagaraja and Party
12th : Jaltarang : S. Harihar Bhagvathar
19th : Violin : G. J. R. Krishanan
26th : Veena : K. S. Narayana Swami

WEDNESDAYS

6th, 13th, 20th and 27th

- 0415 DEVOTIONAL MUSIC :
6th : Bhakti Dhara : Different Artists
13th : Preeti Sagar
20th : Bijoya Chaudhury
27th : Navender Chanchal
- 0446 Film Songs from South India
0515 6th and 20th : Export Front
13th and 27th : Talk
- 0530 INSTRUMENTAL MUSIC :
6th : Santoor : Shiv Kumar Sharma
13th : Vichitra Veena : Ramesh Prem
20th : Shehnai : Anant Lal and Party
27th : Flute : Himangshu Biswas
- 0550 LIGHT MUSIC FROM DIFFERENT REGIONS :
6th : Tamil : E. M. Hanifa and party

INDIA CALLING, FEBRUARY 1985

GENERAL OVERSEAS SERVICE

13th : Punjabi : Mahendra Kapoor
 20th Bengali Choral Songs
 27th Kannada Songs
 0600 6th and 20th : Of Persons, Places
 and Things
 0610 13th and 27th : Our Guest
INSTRUMENTAL MUSIC :
 6th : Flute : Kaghunath Seth
 13th : Duet on Sitar and Sarod :
 Ravi Shankar and Ali Akbar Khan
 20th : Santoor : Himangshu Bis-
 was
 27th : Sarod : Amjad Ali Khan.

THURSDAYS

7th, 14th, 21st and 28th

0415 **KARNATAK INSTRUMENTAL
 MUSIC :**
 7th : Nagaswaram : Sheikh Chinna
 Maulana Sahib
 14th : Violin : Dawarom Venkat-
 eswami Naidu

21st : Flute : N. Ramani
 28th : Nagaswaram : Thiruvizha
 Jaishankar
 0446 Selections from National Program-
 me of Music
 0515 7th : Book Review
 14th : Talking about Agriculture
 21st : Science Today
 28th : Industrial Front
 0530 **INSTRUMENTAL MUSIC :**
 7th : Sitar : Nikhil Bannerjee
 14th : Sarod : Ali Akbar Khan
 21st : Violin : V. G. Jog
 28th : Sitar : Arvind Parikh
 0550 Songs from New Films
 0600 Radio Newsreel
 0610 **REGIONAL MUSIC :**
 7th : Bengali Modern Songs
 14th : Gujarati
 21st : Rajasthani
 28th : Sindhi.

20th : Anjali Bannerjee
 27th : Mahendra Pal and Purnima
 Das
 1600 6th : Book Review
 13th : Talking about Agriculture
 20th : Science Today
 27th : Industrial Front
 1610 **INSTRUMENTAL MUSIC :**
 6th : Kashtarang : Jain Kumar
 Jain
 13th : Sitar : Pt. Ravi Shankar
 20th : Jaltarang : Jain Kumar Jain
 27th : Sarangi : Laddan Khan

THURSDAYS

7th, 14th, 21st and 28th

1546 **RABINDRA SANGEET :**
 7th and 21st : Different Artists
 14th : Chinnay Chatterjee
 28th : Compered Programme
 1600 Panorama of Progress (Except on
 7th)
 7th : Disc. Review (20 mts.)
 1610 **LIGHT INSTRUMENTAL Music**
 (Except on 7th)
 14th : Mandolin : Jaswant Singh
 21st : Guitar : Batuk Nandy
 28th : Festival Tune : Vijay Ra-
 ghav Rao

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|------------|------------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530--1630 | 1000--1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530--1630 | 1000--1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 19.64 | 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary;
 1545 Programme Summary; 1620 Press
 Review; 1627 Programme Highlights from
 0215--0440 and 1530--1630; 1630 CLOSE
 DOWN.

FRIDAYS

1st, 8th, 15th and 22nd

1546 **LIGHT MUSIC :** Prasar Geet
 1st and 22nd : Chorus
 8th : Meena Kapoor and Nilam
 Sahni
 15th : Ghanshyam Das and Salahud-
 din Ahmed
 1600 1st and 15th : Eternal India (20
 mts.)
 8th and 22nd : Horizon : Literary
 Magazine (20 mts.)

SATURDAYS

2nd, 9th, 16th and 23rd

1546 Film Songs
 1600 2nd and 16th : Mainly For Tourists
 9th : Indian Cinema
 23rd : Sports Felio
 1610 **FOLK SONGS :**
 2nd : Garhwali
 9th : Bhojpuri
 16th : Maharashtra
 23rd : Different Regions

SUNDAYS

3rd, 10th, 17th and 24th

1546 **DEVOTIONAL MUSIC :**
 3rd : Bhajans : Man Mohan Pahadi
 and Party

10th : Bhajans : Different Artists
 17th : Jain Devotional Songs
 24th : Shabads : Santa Singh Ragi
 and Party
 1600 **Women's World**
 1610 **Film Songs.**

MONDAYS

4th, 11th, 18th and 25th

1546 **FOLK SONGS :**
 4th : Manipuri
 11th : Kerala
 18th : Khasi Folk Songs
 25th : Uttar Pradesh
 1600 Faithfully Yours . Replies to list-
 eners letters (On 4th and 18th for
 15 mts. and on 11th and 25th for
 10 mts.)
 1610 D'xers Corner (Only on 11th and
 25th for 10 mts.)
 1615 **Film Tune.**

TUESDAYS

5th, 12th, 19th and 26th

1546 **KARNATAK INSTRUMENTAL
 MUSIC :**
 5th : Violin . K. S. Venketaramaiah
 12th : Veena . Emani Shankar Sas-
 try
 19th : Nagaswaram : Sheikh Chin-
 na Maulana
 26th : Veena : K. Padmanabhan
 1600 5th and 19th : Export Front
 12th and 26th : Talk
 1610 **Film Songs from Different Regions.**

WEDNESDAYS

6th, 13th, 20th and 27th

1546 **LIGHT MUSIC :**
 6th : Yunus Malik
 13th : Rajinder Mehta

FOR SOUTH-EAST ASIA

(From 1900 to 2030 IST)
 (From 1330 to 1500 GMT)
BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary;
 1915 Programme Summary; 1950 Press
 Review; 2023 Programme Highlights from
 0415--0645 and 1900--2030; 2030 CLOSE
 DOWN.

FRIDAYS

1st, 8th, 15th and 22nd

1916 **LIGHT MUSIC :**
 1st : Krishna Kalle
 8th : Bela Saver
 15th : Salahuddin Ahmed
 22nd : Nilam Sahni
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 1st and 15th : Eternal India (20
 mts.)
 8th and 22nd : Horizon . Literary
 Magazine (20 mts.)
 2015 **Film Songs**

SATURDAYS

2nd, 9th, 16th and 23rd

1916 **FOLK SONGS :**
 2nd : Kumaoni
 9th : Bengali
 16th : Different Artists
 23rd : Gujarati

GENERAL OVERSEAS SERVICE

- 1930 2nd : Expression—Youth Magazine
9th : Youth in Focus
16th : From the Universities
23rd : Quiz Time (20 mts.)
1940 INSTRUMENTAL MUSIC :
2nd : Flute : Bhailal Barot
9th : Sarod : Amjad Ali Khan
16th : Shehnai : Bismillah Khan and Party
23rd : Jaltarang : Jain Kumar Jain
1955 2nd and 16th : Mainly For Tourists
9th : Indian Cinema
23rd : Sports Folio
2005 Film Songs from New Releases.

SUNDAYS

3rd, 10th, 17th and 24th

- 1916 Interlude
1920 3rd : Play
10th : Discussion
17th : Feature
24th : Film Story
1955 Women's World
2005 Film Songs.

MONDAYS

4th, 11th, 18th and 25th

- 1916 LIGHT CLASSICAL MUSIC :
4th : Nirmala Aroon
11th : Benazir Begum
18th : Badi Moti Bai
25th : Lachhman Das Sindhu
1930 Radio Newsreel
1940 INSTRUMENTAL MUSIC :
4th : Tabla : Faiyaz Khan
11th : Sundari : Siddhram Jadhav and Party
18th : Violin : N. Rajam
25th : Sitar : Mehmood Mirza
1955 Faithfully Yours—Replies to listeners letter (on 4th and 18th—for 15 mts. and on 11th and 25th for 10 mts.)
2005 D'xers Corner (Only on 11th and 25th for 10 mts.)
2010 Film Songs.

TUESDAYS

5th, 12th, 19th and 26th

- 1916 FOLK SONGS :
5th : Harvest Songs
12th : Punjab
19th : Rajasthani
26th : Chhatisgarhi
1930 5th and 19th : Of Persons, Places and Things
12th and 26th : Our Guest
1940 Orchestral Music
1955 5th and 19th : Export Front
12th and 26th : Talk
2005 Film Songs.

WEDNESDAYS

6th, 13th, 20th and 27th

- 1916 RABINDRA SANGEET :
6th : Compared Programme
13th : Hemanta Mukherjee
20th : Ashok Taru Bannerjee
27th : Different Artists
1930 Radio Newsreel

- 1940 KARNATAK INSTRUMENTAL MUSIC :
6th : Flute : T. S. Shankaran
13th : Nagaswaram : T. P. S. Veeruswami Pillai
20th : Veena : E. Kalyani
27th : Gottuvadyam : D. Kittappa
1955 6th : Book Review
13th : Talking about Agriculture
20th : Science Today

- 27th : Industrial Front
2005 Film Songs.

THURSDAYS

7th, 14th, 21st and 28th

- 1916, 1945 and 1955 Listeners Choice
1930 Moods and Melodies.

| For U.K. and West Europe : East Africa West and North Africa : Australia and New Zealand | | | | |
|--|------------------------------|-----------|--------|-------|
| TARGET AREAS | (From 2330 to 0400 Hrs. IST) | | BANDS | |
| | PERIOD IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 41.84 | 7170 |
| | | | 30.27 | 9912 |
| WEST AND NORTH AFRICA | 0115—0215 | 1945—2045 | 25.36 | 11830 |
| | | | 19.65 | 15265 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 30.75 | 9755 |
| | | | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| | | | 25.26 | 11875 |
| | | | 30.27 | 9912 |

REGULAR FEATURES

- 2345, 0015, 0145 and 0240 Programme Summary upto 0000; 0130; 0215 & 0400; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000, 2330—0130, 0115—0215 & 0215—0400; 0110, 0210 and 0355 Film Tune; 0400 CLOSE DOWN.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 2346 Karnatak Instrumental Music :
2350 1st & 15th : Eternal India.
8th & 22nd : Horizon—Literary Magazine
0010 Film Tune
0016 LIGHT MUSIC :
1st : Ghazal : Hari Haran, Vatsala Mehra & Ahmed Hussain
8th : S. D. Burman
15th : Usha Tandon, Usha Seth, Shanta Saxena
22nd : Suman Kalyanpur
0040 CLASSICAL VOCAL MUSIC—Old Masters :
1st : Ustad Amir Khan
8th : Karnatak Vocal Music : Chema Vaidyanath Bhagvathar
15th : Bade Ghulam Ali Khan
22nd : Ustad Faiyaz Khan & 0345 Radio Newsreel
0100 INSTRUMENTAL MUSIC :
1st : Harmonium : Jyan Prakash Ghosh
8th : Vichitra Veena : Ahmed Raza
15th : Rabab : Mohd Umar
22nd : Clarinet : Ahmed Darbar
0146 Film Tune
0150 & 0250 1st & 15th : Eternal India (20 mts.)
8th & 22nd : Horizon—Literary Magazine (20 mts.)
0220 FOLK SONGS :
1st : Birha Songs of Uttar Pradesh
8th : Punjab

- 15th : Rajasthan : Shobha Gurtu
22nd : Himachal Pardesh
0241 Orchestral Music
0300 Film Songs
SATURDAYS
2nd, 9th, 16th, 23rd and 30th
2346 Devotional Music
2350, 2000 and 0345—2nd & 16th : Mainly for Tourists
9th : Indian Cinema
23rd : Sports Folio
0000 LIGHT MELODIES :
2nd : Guitar
9th : Festival Tune : Vijay Raghav Rao
16th : Santoor : Mohd. Abdullah Tibetbaqal
23rd : Tar Shehnai & Clarinet
0016 Classical Songs for Films
0040 KARNATAK CLASSICAL VOCAL MUSIC :
2nd : M. D. Ramanathan
9th : M. S. Subbulaxmi
16th : Maharajpuram Santhanam
23rd : Madinmangalam Ramachandran
0100 and 0250—2nd : Expression : Youth Magazine
9th : Youth in Focus
16th : From the Universities
0050 and 0250—23rd : Quiz Time (20 mts.)
0120 LIGHT MUSIC :
2nd : Ghanshayam Das : Ghazal
9th : Madan Balasindhu : Ghazal
16th : Iqbal Siddique & Vandana Bajpai
23rd : Talat Aziz
0156 INSTRUMENTAL MUSIC :
2nd : Flute : Devendra Murdeshwar
9th : Dilruba : Nagardas Arjandas
16th : Violin : V. G. Jog
23rd : Jaltarang : Ghasi Ram Nir-mal
0220 REGIONAL DEVOTIONAL MUSIC :
2nd : Marathi Abhang : Ram Marathe

GENERAL OVERSEAS SERVICE

- 9th : Shabads : Bhai Gopal Singh Ragi & Party
 16th : Tamil Bhajans : M.S. Subbulaxmi
 23rd : Shyama Sangeet : Panna Lal Bhattacharya
 0241 CLASSICAL VOCAL MUSIC :
 2nd : Gangu Bai Hangal
 9th : L. K. Pandit
 16th : Ghulam Mustafa Khan
 23rd : Ganga Prasad Pathak
 0300 Old Film Songs

SUNDAYS

3rd, 10th, 17th and 24th

- 2346 Devotional Music
 2350, 0200 and 0345 Women's World
 0000 CLASSICAL VOCAL MUSIC :
 3rd : Shanno Khurana
 10th : Som Tiwari
 17th : Singh Bandhu
 24th : Kishorei Amonkar
 0016 New Film Songs
 0040 and 0250 3rd : Play
 10th : Discussion
 17th : Feature
 24th : Film Story
 0120 DEVOTIONAL MUSIC :
 3rd : Bhajan : Nirmala Aroon
 10th : Manna Dey
 17th : Padma Subramanyam
 24th : Hari Om Sharan
 0146 Film Songs
 0220 INSTRUMENTAL MUSIC :
 3rd : Shehnai : Bismillah Khan & Party
 10th : Tabla : Latif Ahmed
 17th : Sarod : Yakooob Ali Khan
 24th : Sitar : Mushtaq Ali Khan
 0241 Regional Film Songs
 0320 KARNATAK VOCAL MUSIC :
 3rd : B. V. Raman & B. V. Laxmanan
 10th : Jayalakshmi Santhanam
 17th : M. V. Malathi
 24th : M. D. Ramanathan

MONDAYS

4th, 11th, 18th and 25th

- 2346 Instrumental Music
 2350, 0150 and 0250 Faithfully Yours—
 Replies to listeners letters (On 4th & 18th for 15 mts. and on 11th & 22nd for 10 mts.)
 0000 Film Songs (Except on 11th & 25th)
 11th & 25th : D'xers Corner (For 10 mts.)
 0010 Film Tune (Only on 11th & 25th)
 0016 LIGHT MUSIC :
 4th : Ghanshyam Das : Ghazal
 11th : Bashir Ahmed : Ghazals
 18th : Satish Babbar
 25th : Jagjit Singh & Chitra Singh
 0040 KARNATAK CLASSICAL VOCAL MUSIC :
 4th : M. L. Vasantlakumari
 11th : D. K. Pattammal
 18th : Srithyagaraja Pancha Ratna Kritis
 25th : M. Balamurli Krishna & 0345 Radio Newsreel
 0100 Film Songs
 0120 Film Tune
 0146 Film Tune
 0200 D'xers Corner (Only on 11th & 25th for 10 mts.)
 0205 Film Tunes
 0220 FOLK MARRIAGE SONGS :

- 4th : Bhojpuri
 11th : Sindhi
 18th : Maithili
 25th : Punjabi
 0241 CLASSICAL VOCAL MUSIC :
 4th : Sharafat Hussain Khan
 11th : Madhuri Mattoo
 18th : Nisar Hussain Khan
 25th : Laxmi Shankar
 0300 D'xers Corner (Only on 11th & 25th for 10 mts.)
 0305 Film Songs

TUESDAYS

5th, 12th, 19th and 26th

- 2346 Karnatak Devotional Music
 2350, 0200 and 0345—5th & 19th : Of
 Persons, Places & Things
 12th & 26th : Our Guest
 0000, 0016 and 0040 Listeners Choice
 0100 and 0250—5th & 19th : Export
 Front
 12th & 26th : Talk
 0120 INSTRUMENTAL MUSIC :
 5th : Mohan Veena : Radhika Mohan Moitra
 12th : Rudra Veena : Asad Ali Khan
 19th : Jaltarang : Jagdish Mohan
 26th : Sarangi Quintet
 0146 FOLK SONGS :
 4th : Maharashtra
 11th : Avadhi
 18th : Kashmir
 25th : Bihar
 0220 INSTRUMENTAL MUSIC :
 5th : Jaltarang : K. L. Sood
 12th : Sarod : Ashish Khan
 19th : Flute : Amar Nath
 26th : Sitar : Mushtaq Ali Khan
 0241 KARNATAK VOCAL MUSIC :
 5th : T. R. Subramanyam
 12th : B. V. Raman & B. V. Laxmanan
 19th : G. N. Balasubramanyam
 26th : S. Kalyanaraman
 0300 New Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th

- 2346 Instrumental Music
 2350, 0200 and 0345—6th : Book Review
 13th : Talking about Agriculture
 20th : Science Today
 27th : Industrial Front
 0000 FOLK SONGS :
 6th : Andhra Pradesh
 13th : Tamil Nadu
 20th : Kerala
 27th : Madhya Pradesh
 0016 Hits from Films
 0040 INSTRUMENTAL MUSIC : Old
 Masters :
 6th : Sarod : Ustad Hafiz Ali Khan
 13th : Violin : T. Chowdiah
 20th : Flute : P.L. Ghosh
 27th : Nagaswaram : K. P. Arun-chalam

- 0100 and 0250 Radio Newsreel
 0120 Film Songs
 0146 CLASSICAL VOCAL MUSIC :
 6th : Sajan Misra & Rajan Misra
 13th : Sharafat Hussain Khan
 20th : Pt. Jagdish Prasad
 27th : Sulochana Brahaspati
 0220 LIGHT MUSIC : PRASAR GEET
 6th : Shanta Saxena & Seema Sharma
 13th : Nilam Sahni & O. P. Kapoor
 20th : Ghanshyam Das, Salahuddin Ahmed & Kamal Hanspal
 27th : Chorus & Uma Garg
 0241 INSTRUMENTAL MUSIC :
 6th : Sitar : Rais Khan
 13th : Santoor : Mohd. Abdullah Tibetbaqal
 20th : Flute : Prakash Wadhera
 27th : Esraj : Vijay Shankar Chatterjee

0300 Film Songs

THURSDAYS

7th, 14th, 21st and 28th

- 2346 Devotional Music
 2350 Panorama of Progress (Except on 7th)
 7th - Disc Review (20 mts.)
 0000 LIGHT KARNATAK MUSIC (Except on 7th)
 7th : Film Tune
 14th : Telugu Devotional Songs
 21st : Tamil Devotional Songs : S. Prema & S. Jaya
 28th : Bhartiya Songs : S. Govindarajan
 0016 DEVOTIONAL MUSIC :
 7th : Bhajan : Different Artists
 14th : Bhajan : Man Mohan Pahari & Party
 21st : Dilraj Kaur
 28th : Hari Om Sharan
 0040 INSTRUMENTAL MUSIC :
 7th : Sarod : Ali Akbar Khan
 14th : Sitar : Arvind Parikh
 21st : Flute : Prakash Wadhera
 28th : Guitar : B. B. Kabra
 0100 and 0345 Moods and Melodies
 0120 Regional Film Songs
 0146 RABINDRA SANGEET : (Except on 7th):
 7th : Film Tune (Upto 0150 hrs)
 14th : Different Artists
 21st : Hemanta Mukherjee
 28th : Kanika Bannerjee
 0200 and 0250 Panorama of Progress (Except on 7th)
 7th : Disc. Review (20 mts.) 0150-0210 hrs. and 0241-0300 hrs.)
 0220 CLASSICAL VOCAL MUSIC :
 7th : A. Kanan
 14th : Bharati Chakravarti
 21st : Bhim Sen Joshi
 28th : Sharafat Hussain Khan
 0241 INSTRUMENTAL MUSIC (Except on 7th)
 14th : Sarangi : Mohd. Ahmed Banne
 21st : Santoor : Jain Kumar Jain
 28th : Violin : N. Rajan
 0300 Classical Half Hour Music of India.
 (Repeat of Tuesday GOS-I Item)

TAMIL SERVICE FOR SOUTH EAST ASIA

-0530—0615 hrs.

264.5, 41.29, 30.25, 25.39 Metres.

1134, 7265, 9755, 1815 kHz

REGULAR FEATURES

0530 Opening Announcement; 0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary, Press Review, Week in Parliament; 0550 Scheduled items.

FRIDAYS

1st, 8th, 15th and 22th.

Ganamudam : Classical Music :
1st : Flute : T. R. Mahalingam
8th : K.R. Jaya Raman : Vocal
15th : Veena Solo : Sh. Venkatachalan
22nd : Classical Vocal Music by Smt. Lalitha Nayagavajan.

SATURDAYS

2nd, 9th, 16th and 23rd

2nd : Neyar Virundu : Thesison.
A History of Tamil Commentators with reference to Adiyarku Nallar : Dr. Ravindranath : Dayal Singh College, Discussion by Vijaya Laxmi.
9th : Neyar Virundu : Presented by S. Kanakam :
(i) Varungal Selvom (Madurai) by Kanakam.
(ii) Devi Songs
16th : Neyar Virundu : Presented by P. Lakshmi
(i) Gandhi Chintahai : Talk by Krishna Swami Ahimsaineripatri Gandhiji.
(ii) Moovar Sollum Kathai (Story told by three persons) (1) Meera (2) Senthamaya; (3) P. Lakshmi.
23rd : Neyar Virundu : Presented by B. Ramani
(1) Emakku Thozhil Ingu Kavithai, Anbazhagan
(2) Thalai Nagar Thapal, A. R. Rajamani

SUNDAYS

3rd, 10th, 17th and 24th

Neyar Viruppam : Film Request

MONDAYS

4th, 11th, 18th and 25th.

Isai Amudan : Light Music
Kadithamum Badilum (Replies to Listeners Letters)

TUESDAYS

5th, 12th, 19th and 26th

Kettadu Kidaikum
Non-film Requests.

WEDNESDAYS

6th, 13th, 20th and 27th.

Film Music : Thirai Ganam

THURSDAYS

7th, 14th, 21st and 28th.

7th : Siruvar Arangan (Childrens Programme) D.T.E.A. H. Secondary School, Janakpuri, Prod. by B. Ramani
14th : Munnerum Bharatham : Development Feature "Bhilai Steel Plant" : Silver Jubilee of the Plant, Mr. P. Chandra Sekharan (also interview with the Chairman) of Bhilai Steel Plant, Prod. by S. Kanakam.
21st : Ilakkiya Cholai (Literary Talk)
"Uyiroviyame Varaga" : Talk on the life and work of Kumara Guru Barar (Illustrated Talk) by S. Kanakam
28th : Magalir Poonga (Womens Programme) Prod. by P. Lakshmi "Panipurium Pengal" : Smt. Akilandam. Officer Reserve Bank of India : Seimuraikurippu : (Cookery).

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
31.38m (9560 kHz)
2115—2145 hours
280.1m (1071 kHz)
News at 1735—1745 hours

REGULAR FEATURES

1730 Programme Summary followed by Music; 1735 News in Sindhi; 1745 Commentary.

SUNDAYS

1. Request Programme
2. Replies to Letters

MONDAYS

- I. Disc Jockey
- II. (a) Repeats
(b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAYS

Non Film Songs on Request

WEDNESDAYS

- (a) Music
- (b) Talk

THURSDAYS

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
- (c) Replies to Letters

FRIDAYS

Request Programme

SATURDAYS

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)
News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News; 1920 Commentary.
Monday : 1905 Film Duets
Tuesdays : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals|Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shair Ka Kalam
2nd : Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani
1005—1015 Hrs.

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 26.5, 41.29, 30.27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS at 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres; 15165, 17710 kHz; NEWS at 0850 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

FOR SOUTH EAST ASIA
0430 hrs. to 0530 hrs.

SUNDAYS

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhakti Gaan
0525 Press Review
0530 Close Down.

MONDAYS

0430 Bhajan
0435 News
0445 Commentary/Week in Parliament
0450 Natak/Feature/Patrika Karyakram
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAYS

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0525 Commentary
0530 Close Down.

WEDNESDAYS

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAYS

0430 Shabad
0435 News
0445 Commentary
0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

FRIDAYS

0430 Naat
0435 News
0445 Press Review
0450 Kahani/Sanskrit Dhara
0515 Chitrapat Sangeet
0525 Commentary
0530 Close Down.

SATURDAYS

0430 Bhajan
0435 News
0445 Commentary
0450 Varta

0500 Sugam Sangeet
0510 Aap Ka Patra Mila
/520 Pradeshik Sangeet
0525 Press Review
0530 Close Down.

FOR EAST AFRICA
IST SERVICE
0845 hrs. to 0945 hrs.

SUNDAYS

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Bhakti Gaan
0945 Close Down.

MONDAYS

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika Karyakram|Feature
0935 Pradeshik Sangeet
0945 Close Down.

TUESDAYS

0845 Shabad
0850 News
0900 Press Review
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAYS

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAYS

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala
0945 Close Down.

FRIDAYS

0845 Naat
0850 News
0900 Press Review
0905 Varta|Vichardhara|Geeton
Kahani/Sanskritik Dhara

Bhari

0930 Ek Hi Film Ke Geet
0945 Close Down.

SATURDAYS

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta
0935 Sugam Sangeet (Ghazal)
0945 Close Down.

FOR EAST AFRICA
HINDI SERVICE
2145 hrs. to 2230 hrs.

SUNDAYS

2145 Saaz Sangeet
2150 News
2200 Commentary/Week in Parliament
2205 Qawwali
2215 Chitrapat Sangeet
2230. Close Down.

MONDAYS

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Samachar Sankalan
2225 Film Music
2230 Close Down.

TUESDAYS

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAYS

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet
2230 Close Down.

THURSDAYS

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAYS

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film)
2230 Close Down.

SATURDAYS

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 48.74M (6155 kHz)

TRANSMISSION II

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 30.1M (9675 kHz)

TRANSMISSION III

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 91.05M (3295 kHz)

TRANSMISSION-I

HOURS

- 0543 Signature Tune and Opening Announcements.
- 0545 Subhghahi (Devotional Music)—Naat, Bhajan, Shabad, Naatia Qawwali Fridays: Quran Recitation, Naat Recitation & Qawwali)
- 0615 Khabren.
- 0625 Shahre Sara (Ghazals: AIR recording)
- 0700 Shamme Farozan (Short script on great sayings)
- 0705 Purani Filmon Se (Old Film Songs)
- 0730 Saaz Sangeet (Instrumental Music)
- 0745 Repeat of 2100 hrs. Items of Previous Night.
- 0755 Programon Ka Khulasa.
- 0800 Aapki Farmaish (Listeners request)
- 0830 Taarikh Saaz (Short talk on personalities, places, events of historical importance that have contributed to the image of India)
- 0835 Aap ki Farmaish (Contd.)
- 0900 Aaj Ki Baat (Except Fri./Sun.) Sun/Fri—Aao Bachcho (Children's Programme)
- 0905 Aap ki Farmaish (Contd.) (Except Fri./Sun.) (Sun./Fri.—Aao Bachcho) (Contd.)
- 0915 Lok Geet (Except Fri./Sun.) (Fri/Sun—Aao Bachcho) (Contd.)
- 0930 Khabron Ka Khulasa
- 0932 Classical Music: Mon|Tue|Wed: Thu|Sat: Fri|Sun: Light Classical Music Aap ke Khat Aap ke Geet (Replies to listener's letters) Chalte Chalte:
- 1000 CLOSE DOWN.

TRANSMISSION-II

- 1358 Signature Tune and Opening Announcements
- 1400 Programon Ka Khulasa
- 1402 Khabron Ka Khulasa
- 1407 Sunday: Aap Ka Khat Mila
Monday: (I) Naghma O Sada|(I),

IV: Meri Nazar Mein|(III) & (V): Nigah Intekhab (Upto 1500 hrs)
Tuesday: Bhakti Geet
Wednesday: Sabras
Thursday: Geet Se Geet
Friday: (I) Mushaira (Upto 1500 hrs)|(II, IV): Saat Sawal|(III, V): Ek Hi Film Se
Saturday: (I, III, V): Mile Jule Gane|(II, IV): Shair Hamare Geet Aap Ke

- 1430 Sunday: (I) Filmi Chorus|(II) Mehfil|(III) Geeton Bhari Kahani|(IV) Ghazlen (Non-film)| (V) Nai Filmon Se
Monday: (I) Naghma O Sada (Contd.)|(III, V): Nigah Intekhab (Contd.)|(II, IV): Play (Repeat of IIIrd Transmission)
Tuesday: Nai Nasl Nai Roshni
Wednesday: Bazme Khawateen
Thursday: (I) Range Nau|(II, IV, V): Harfe Ghazal|(III) Play
Friday: (I) Mushaira (Contd.)|(III, V): Feature|(II, IV): Filmi Duniya
Saturday: Bazme Khawateen

- 1500 Sunday: (I, III) Filmi Qawwalian|(II, IV, V): Qawwalian (Non-film)
Monday: Instrumental Music
Tuesday: Meri Pasand
Wednesday: (I, V) Ranga Rang|(II, IV) Yaden Ban Gane|(III) Ek Fankar
Thursday: (I, V) Qawwalian (Non film)|(II, IV) Ranga Rang|(III) Play (Contd.)
Friday: Kabkashan
Saturday: Phir Suniye (Repeat of ROO BAROO)

- 1530 Aap Ki Pasand (Listeners request)
- 1600 Jahan Numa (Except Sunday/Holidays—Sunday/Holidays: Aap Ki Pasand Contd.)
- 1610 Aap Ki Pasand (Contd.)
- 1630 Tabsira/Week in Parliament
- 1635 Aap Ki Pasand (Contd.)
- 1650 Khabren
- 1700 CLOSE DOWN

TRANSMISSION III

- 1958 Signature Tune and Opening Announcements

- 2000 Khabren
- 2010 Programon Ka Khulasa
- 2015 Hafte Ka Naghma.
- 2020 Jahan Numa (Except Sundays/Holidays)—(I and Saturday| Holidays: Instrumental Music.
Sunday: I, III, V: Manzar Pas Manzar|(II, IV): Pakistani Akhbaron Se).
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday: I, III Kitabon Ki Baten (Urdu)|Kitabon Ki Baten (Other Languages)|IV Rasail-o-Jaraid V Urdu Desiya
Monday: Kalam-E-Shair
Tuesday: Talks
Wednesday: (I and III): Shahar-nama|(II and IV Dilli Diary)|(V) Shahpare
Thursday: Khat Ke Maidan Se (Sports Round-Up).
Fridays: Talks
Saturday: Radio Newsreel
- 2110 Aabshar.
- 2130 Sunday|Wednesday: Kajar Bin Kare (Light Classical Vocal).
Monday: Punjabi Naghme
Tuesday: Ilaqai Naghme
Thursday: Saaz Awaz
Friday: (I, III, V) Ek Raag Kai Roop|(II, IV) Kahani Sangeet ki.
Saturday: Naghma-E-Watan (Patriotic Songs)
- 2145 Khabren
- 2155 Tabsira (Repeat)
- 2200 Sunday: Play
Monday: (I) Feature|(II) Izhare Khayal|(IV) Dareecha (III) Naghma-o-Tahassul|(V) Shukriya Ke Saath (From other stations)
Tuesday: (I) Jawaban Arz Hai (II, V) Science Magazine (III) Khat Khiladi (IV) Mushaira.
Wednesday: (I, III) Afsana|(II) Hifaz-e-Sehat|(IV) Hum Se Poochhiye|(V) Sada-e-Rafta.
Thursday: (I, III) Adabi Nashist (II, IV) Aina|(V) Maazi Ke Dayar
Friday: Roo Baroo
Saturday: Nai Nasl Nai Roshni.
- 2215 Khat Ke Live Shukriya (On Wednesdays only).
- 2230 Tameel-E-Irshad (Listener's Request).
- 2300 Khabron Ka Khulasa.
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Farozan (Repeat)
- 2330 Bazme Musiqi (Classical Vocal)
- 0000 Khabren
- 0005 Bazme Musiqi (Classical Instrumental Contd.)
- 0030 Qawwalian.
- 0058 Programme Highlights for Tomorrow
- 0100 CLOSE DOWN.

FOREIGN LANGUAGE SERVICES

| | |
|--|---|
| ARABIC | 1000—1030 hours—16.87, 19.53, 19.82 Metres; 17785, 15360, 15140 kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 48.82 Metres; 9912, 6145 kHz; News 0110—0115 hours. |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 7140 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; News 0316—0322(Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours. 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 49.14, 61.73 Metres; 594, 7225, 6105, 4860 kHz; News 0735—0744 hours. 1230—1300 hours—25.58, 31.20, 42.19 Metres; 11730, 9515, 7110 kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—16.87, 19.53, 19.82 Metres; 17785, 15360, 15140 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 48.82 Metres; 9912, 6145 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0750—0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745—0750 hours; 1800—1845 hours—41.32, 31.43, 30.91 Metres; 7260, 9545, 9705 kHz; News 1815—1825; 1845—1930 hours; 264.5, Metres; 1134 kHz; News 1846—1856 hours. |

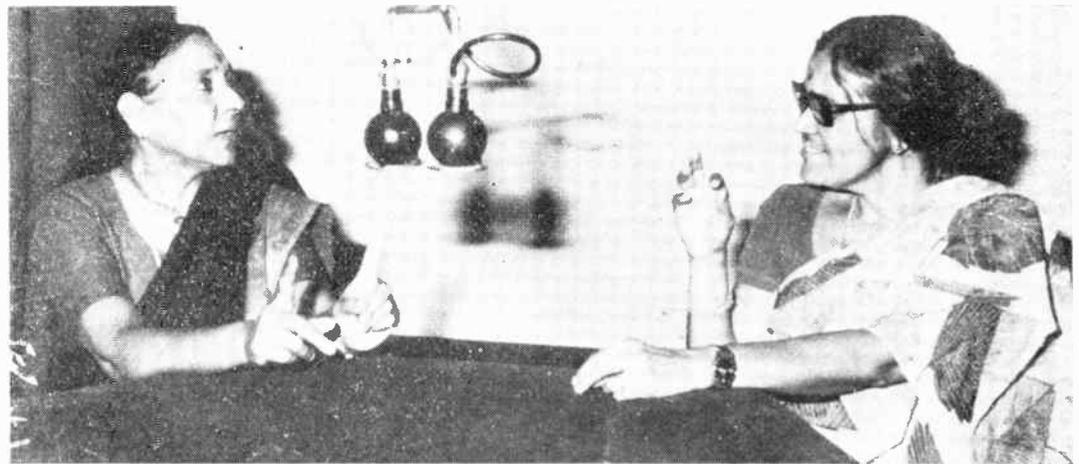
Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news bulletin, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No 500, New Delhi (India).



Participants of the Programme "SAKSHATKAR" broadcast from the Hindi Service of ESD. From left : Savitri Thakur, Madhuri Chaturvedi, Prem Joshi, Nirmala Joshi, Anurita Pritam and Yogender Sharma.



Dr. Rajalakshmi, Reader, Pre-Primary Education in NCERT being interviewed by Dr. Andal Anantha Narayanan for broadcast from Tamil Service.



Participants of the Quiz Programme broadcast from GOS are from left : Pankaj Rakesh, Sanjay Bhattacharya, Manisha Khemka, Chandrika Kaul, Rajeev Khosla (Quiz Master), Kapil Nischal, Ruby Tandon.

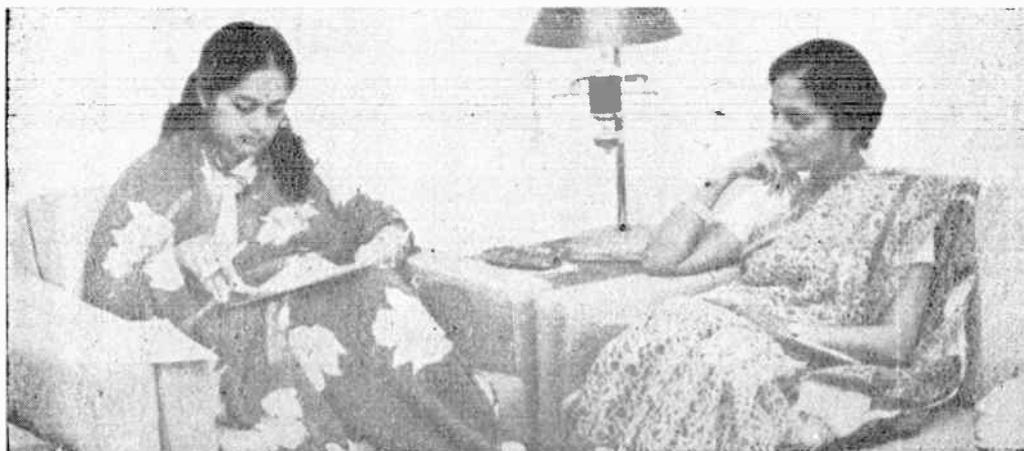


January 1985

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





Sheila Bapou, Mauritian Minister for Women's rights and family welfare being interviewed by Veena Sharma for General Overseas Service.
— Photo by Bhaskar Mukherjee.

Sudhir Dar, Anrita Kapoor and Gaurav Dhawan who participated in the presentation of the feature "Five rivers of Punjab" over GOS.



Syed Mustapha Kirmuni and Ravi Shastri, cricketers being interviewed by Anandi Iyer.
— General Overseas Service.



Chief Editor

DR. O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

JANUARY 1985

| | |
|--|----|
| Rani Kittur Channamma | |
| DR. V. D. GAUTAM | |
| The colourful art of Rangoli | |
| HEMA BALASUBRAHMANYAN | 2 |
| Relevance of western music : | |
| An interview with Zubin Mehta | 3 |
| The story of Damayanti | |
| SHUSHEELA AMBIKE | 5 |
| The service of destitute women | |
| PADMA SETH | 7 |
| The new generation of film directors in India | |
| ARUNA VASUDEVA | 8 |
| HINDI SERVICE | 9 |
| GENERAL OVERSEAS SERVICES | 10 |
| TAMIL GUJARATI SERVICES | 14 |
| URDU SINDHI PUNJABI KON- KANI SERVICES | 15 |
| FOREIGN LANGUAGE SERVICES | 16 |

THE FREEDOM FIGHTER

Rani Kittur Channamma

by Dr. V. D. Gautam

LONG before the great popular upsurge of 1857 and the historic 'Quit India' convulsion of 1942, the credit of unfurling the freedom flag against the British imperialism, goes to the tiny principality of Kittur, presently situated between Belgaum and Dharwad in the Karnataka State. An inconspicuous township of today, Kittur was once a proud and flourishing little State, where people and rulers were known for their love of freedom and the honour of their state.

Rani Channamma of Kittur, was the first Indian warrior to take up arms against the mighty British power, forestalling Rani Lakshmi Bai of Jhansi by almost a generation. The heroic deeds of dauntless Rani Channamma and patriotic sons of Kittur are cherished with great pride and affection by Kannadigas and formed a glorious chapter in the history of the freedom movement in India. It was as early as 1824 that Kittur under the inspiring leadership of the undaunted queen, resisted fearlessly the aggression of the East India Company and by their example paved the way for the future struggle for independence of the country. Today at the ruined Fort of Kittur, there may not be the talk of trumpets, bugles, drums, and other instruments and the old glory of Kittur may have disappeared, but the name of Kittur and its noble queen have become immortal and the message of freedom contained in innumerable ballads, will continue to inspire succeeding generations.

A close study of the early history of Kittur clearly demonstrated that

the rulers and people of this state were repeatedly tested and from those trials they had imbibed that political sagacity, which helped them to keep the invaders away from their land. Their resistance against the onslaughts of the Maratha Chiefs like Patvardhan and the Peshwa; their indefatigable determination to withstand the ferocity of the invading armies of Hyder Ali and the prowess of Tipu Sultan and finally their unabated zeal to out-wit the cunning manoeuvres of the crafty British imperialists, bear eloquent testimony to the freedom loving qualities of the Kittur rulers and the ruled alike. Indeed, it is a moving and thrilling story of patriotism, of battles fought for lofty ideals, of noble minded courage in the face of tragedy and aggrandisement, of steadfast devotion to great values, of readiness to pay the highest price for the preservation of those values, a quality by which mighty civilisations are distinguished.

The British East India Company, in the first quarter of the 19th century followed the policy of non-interference in the affairs of the Indian states, but the implementation of this liberal policy largely depended on the individual officers, who, often times, attracted by the wealth of the states, flagrantly violated the policy for their personal gains, by interfering in the day-to-day administration and justified their actions by sending false and distorted reports about the ruler and the state to their superior officers. Soon after, the British Indian administration

abandoned the non-interference policy on considerations of political exigency, which manifested itself in the form of Inam Commission, the Arms Act and finally the Doctrine of Lapse. The Kittur crisis, however, was not the outcome of the Doctrine of Lapse, but the result of the mischief of corrupt and greedy officials of the East India Company, to whom self aggrandisement was more important than the pursuits of a just policy.

Shivalinga Rudra Surja, the chief of Kittur State, died without issues on September 11, 1824, but it was alleged that prior to his death, he had adopted a boy as his son, named Shivalingappa. Thackeray, the Chief Political Officer at Dharwar, in connivance with Chaplin, the British Commissioner for Deccan, sent a false report about the state of affairs of Kittur State to the Government of Bombay. Mr. Elphinstone, the Governor of Bombay, was misled and Thackeray, in league with two local traders named Mallappa Setty and Venkata Rao, precipitated the Kittur crisis by refusing to recognise the adopted son of the late chief. Pending the final orders of the Government of Bombay, Thackeray assumed charge of Kittur State and sealed the treasury and posted armed guards at the inner gate of the Fort. To strengthen his hold further, Thackeray, along with two assistants and a company of native horse artillery and native infantry, encamped outside the fort walls.

Rani Channamma, the widow of the late Kittur chief Malla Sur' and the step mother of late Shivalinga Rudra Surja, along with other members of the ruling dynasty, highly resented the high-handed action of the British representative. The sagacious Rani conscious of the gravity of the situation, tried to avert the crisis with great patience, but the provocative demands of the British, further deepened the crisis to a stage of explosion. Thackeray's attempt to force open the gates of the Kittur Fort on October 23, resulted in the bloody encounter in which Thackeray himself and three military officers were killed and two European Assistants-Stevenson and Elliot-of Thackeray, with many others, were taken prisoners by the Kittur defenders. The news of this initial encounter flashed like wild-fire. Fearing the spread of the rebellious spirit, the British mobilised regular troops from

Mysore, Bombay, Sholapur, Madras and other military centres, which besieged the Fort effectively.

DURING the course of these developments, Kittur Rani Channamma, made hectic efforts to patch up with the British. She showed all courtesies and adequate hospitality towards the British prisoners and earned their genuine gratitude. In her bid to avert the crisis, the Rani addressed several letters to Chaplin and Elphinstone and on the advice of Commissioner Chaplin, she even ordered the release of the British prisoners as a measure of good-will gesture. But all these efforts proved of no avail and the British, determined to annex the independent native state, launched a massive attack against Kittur on December 3, 1824, under the command of Lt. Col. Deacon.

At this hour of supreme crisis, Rani Channamma did not lose her calm. She heroically directed military operations and passionately exhorted the people to fight to their last for their freedom. The battle was fought

to the bitter end in which the British were victorious. Rani Channamma, along with Vecravva and Jankibai and a horde of other patriots were taken prisoners. They were kept in the fort of Bail-Hongal and Kittur lapsed to the British. The intoxicated victorious English troops plundered the wealth of Kittur and the people witnessed their wanton orgies with a sense of unmitigated agony. Five years after, in 1829, another abortive attempt was made by the people of the State, under the leadership of Rayappa, to regain their lost freedom, but this attempt also met the same fate and the State of Kittur lost its identity for ever.

Rani Channamma, till her last day, continued to retain the hope of recovering her State from the clutches of the British imperialists and watched eagerly from the windows of her prison walls, the effort of native patriots to liberate Kittur. With her hope buried in her breast, she breathed her last in July 1829, presumably from the effect of poison.

□□□

The colourful art of rangoli

by Hema Balasubrahmanian

FOLK art, being a spontaneous expression of the people, retains the past experience of the community and yet also has a vital existence in the present. One of the most expressive and dynamic folk art forms of India is Rangoli painting. Rangolis are beautiful floor decorations executed by women on festive occasions. Intricate free form and geometric designs are traced on the floor with rice powder or rice paste. They are both ritualistic and artistic in nature and are known by different names in different parts of the country. In most Hindu homes, the first duty of the lady of the house is to wash the main entrance to the home every morning and draw a rangoli design to herald the Sun God and welcome the early visitor to the family.

It is difficult to establish the antiquity of this art form. There are scholars like Dr. A. K. Coomara-

swamy, Dr. G. S. Dutta and others who believe that folk arts which survive today have descended directly from "the arts of at least 5,000 years ago." This clearly points to the cultures of the Mohenjodaro and Harappa periods. Another scholar, S. K. Ray, suggests that "certain forms and motifs in alpans (or rangoli) drawing are hctographic in character" and can be traced to pictographic representation of ancient times.

Yet other scholars believe that ritual art came to India from the Austric people who inhabited the country long before the advent of the Aryan settlers.

The simple linear forms innocently used in the beginning for decorative purposes to satisfy the artistic urge, were then acquired by wise men through the ages and invested with mystic powers. These art forms which

were purely utilitarian in the early stages of civilization later became religious in character. As an example, the six pointed star became a symbol for Lakshmi, the Goddess of wealth, and has been in the extensive use for centuries.

Although the form and techniques vary from region to region, and the pujas or religious observances and ceremonies with which rangolis are associated are different, there are certain common factors. Firstly, it is an art practised almost exclusively by women and it is often a community effort.

Secondly these decorations are ritualistic in nature and the artists, though they enjoy a considerable measure of freedom, cannot depart radically from convention with regard to the symbols to be used for the specific occasion.

Thirdly, the resources required for executing rangolis are very simple and cost next to nothing. Hence, the art is practised even by the poorest villager.

While designs stem from the woman's imagination, there have been no models or tools to help in tracing or painting them. Being partly ritualistic in nature, some motifs are common to all rangolis. One such motif is the lotus which is associated with Goddess Lakshmi. Surya, the Sun God from whom all life emanates, is also represented either in the form of a man or a swirl in the centre of the painting.

Rangolis give proof of the existence of a highly developed aesthetic sense among the Indian people through the ages. This aesthetic sense is in evidence even today.

Festivals in India are very colourful. Rangolis form an important feature of each festival. The symbols associated with each occasion differ. Sankranti, or the harvest festival heralds the advent of Spring. Patterns drawn on this day are related to astrology and are generally circular in form. Holi, the festival of colour and fun is symbolized in rangoli by a wide range of subjects including musical instruments, swords and the mango. The Teej and Rakshabandhan festivals are also occasions for elaborate

rangolis, though no special symbols are associated with them.

In addition, there are rangolis relating to ceremonies. The tenth day after birth is when a baby is usually named. Rangolis on this day incorporate symbols of the sun. Rangolis relating to weddings or sacred-thread ceremonies are very elaborate and invoke the blessings of various deities for longevity and prosperity.

The birth anniversaries of Lord Krishna, Ganesha and Rama are celebrated by most Hindu communities. An ancient custom that is practised in Tamil Nadu even today is the symbolic markings of the feet of baby Krishna on the ground from the gate to the inner apartments suggesting the coming of the deity and the welcome accorded.

The Dussehra or Navaratri festival lasting nine days is a time of friendly competition among rangoli artists. Women vie with one another to produce intricate and elaborate designs on each day of the festival.

This art, goes by different names in different parts of India. Called Alpana in Bengali, the drawings have a flowing linear pattern. It is taught in its highly developed form at Shantiniketan—the university founded by the Nobel Laureate, Rabindranath Tagore. In Bihar and Uttar Pradesh rangolis are called Aripanas and are

more geometric in pattern. In Madhya Pradesh and Rajasthan, this art is highly developed and the paintings are called *Harijanas*. Rangoli is the name used in Gujarat and Maharashtra. *Mugulu* is the name for these paintings in Andhra Pradesh whose moving lines make circuitous movements and return to the base. In Tamil Nadu rice flour is strewn in frequently complex geometrical patterns that inter-connect or inter-weave a basic field of dots. It is called *Kolam*, and was believed to be the day's first act of charity—the rice flour being food for small creatures like ants. In Kerala, decorations are made at the threshold with a central bed of flowers surrounded by stylized coconut forms. This is called Phool Kolam.

The modern Hindu woman uses a lot of new media and devices available to her. Oil paints are frequently used to paint rangolis which do not have to be erased and redrawn everyday. Stencils are also available now which can produce complex patterns in minutes. Coloured powders and glue are frequently used to create fascinating rangolis. Also flowers, different coloured pulses and grains are experimented with to produce rangolis. This ancient folk art thus, not only survives in India, but is constantly evolving.

□ □

Relevance of western music

An interview with Zubin Mehta

Interviewer — H. P. Palam kote

INTERVIEWER :

We have in the studio today one of India's most distinguished sons, Ms. Zubin Mehta. He has made a fantastic career for himself as everybody knows, in conducting western classical music and he is on a wonderful tour at present with his orchestra, the New York Philharmonic.

The first question I would like to ask you Mr. Mehta is did you feel when you first started your studies that you were destined for such a fantastic career.

ZUBIN MEHTA :

No, I mean no in certain terms though I feel that I have made the career that you are talking about, but I think a few people have heard me in the last 20 years and as long as I can bring in a bit of sun-shine in their lives that is important, that is more important than career.

Q. It seems that after you left Bombay and when you went to Vienna, something happened that sparked off this tremendous latent talent that you must have had ever since you were

a young boy. What do you think that was if you put your mind back. Can you analyse it ?

A : Well, conducting an orchestra is basically an experience. Therefore when I first started, I obviously did not have the experience, I made the usual mistakes of all young conductors, I did not know how to rehearse in time to get the concert ready. I was too impetuous. I said a lot of foolish things. During the years I suppose I have got a little bit greener. There has been more maturity on all sides and my colleagues in the various orchestras that I was fortunate to have under my direction, have helped me a lot. So I do not think there was any sort of spark that just rocketed off, not at all. But the important thing is when you are young in the music profession at least in the west, in Europe and in America, it is not how you get the first engagement. It is if you are called back and I was fortunately called back, let us say in 90 per cent of my first encounters with the various orchestras. That is what if you call it sort of recketed a little bit. Pretty soon I stopped going to most of those orchestras and concentrated on only a few. I believe very sincerely that my first years in Montreal in Canada and my early years in Los Angeles helped me tremendously because I really stayed in one place, I did not travel too much. I stayed and I studied and I experienced for the first time and things have looked up a little bit.

Q : What do you say is a primary requirement of an aspiring conductor and obviously you have a tremendous courage now which you have, which can hold the attention of a huge orchestra. But how does a young aspiring conductor go about with this problem ?

A : If you are young or old or if you have experience or no experience, one thing is certain, you have to be convinced of what you are doing. Therefore, let us say, when you are young, you study a master's score, the music is written down on the paper. Even though you are on the completely false track, you have to be convinced about it. If you are convinced then you will impart it to a hundred and six or 110 musicians sitting in front of you. If you are groping in the

dark, they will tell at once and they will start deciding for themselves and the result is a sort of musical anarchy and that happens also when you are young. You might be convinced about one piece but not of the other and this is how by trial and error you learn because you cannot practice conducting at home. You have to do first of all a rehearsal which is public enough and then in front of the public. Because what you rehearse, may not all be functional at the concert. So you have to be ready, you have to be flexible enough and you have to know the piece and control it so that if something goes wrong you are on top of things continuously. Because when you are conducting and something goes wrong within an orchestra, you have a microscopic second to decide. You cannot ask "sir, what should I do because it is already too late." You just have to do it instinctively and put it right.



Q : You have visited the far East, Japan, Korea, I do not know if you have been to China as yet.

A : No, we only went to Taiwan and Hong Kong because a Chinese trip would be a whole trip by itself. There is no way we can just include. First of all politically Taiwan and China is not possible in one trip. But we hope to go to China, you know as an Indian, I could not come here for long in my early years and I would like to take orchestra now. But that would be three weeks, sort of concentrated trip.

Q : Now how do you explain that China, Japan and Korea are in the

Far East ? They are so far away from Europe. We are closer to Europe and yet they have taken to western classical music in such a big way so seriously and we are still struggling with it as you know.

A. Well, we are not struggling. We have our own music. They do not, know I have to qualify, it does not mean that China and Japan have their own music. But the Japanese people, take as an example, are not as involved with their music as Indians are with ours. If you want to hear the classical Japanese music, which is called GA GA KU, there is no way of listening to it in Japan. You can buy a record it's called the imperial court music and you have to have special permission to hear it. If you ask the Japanese on the street what is GA GA KU, he possibly will say that something that they have no idea about it. Therefore, they feel the vacuum with the west, but the Japanese have it, a lot of soul searching. I feel in the last years and they stick to their own traditions as far as family is concerned, as far as food, as far as the inner culture which we also keep. The Japanese have maintained an incredible levelling between the tow, that they have advanced so much in other aspects of life make me as an Indian feel very envious. We have our own music. We do not really need western music. It will be nice to have a sort of co-existence but until that happens, thanks God every Indian has his music, whether it is classical or pop, they have both which is as tried as ours I suppose. Japanese have their own pop music. But every time I go to Japan, I admire it more and more and I also used to feel before they have sold their souls for materialistic aspects of life. But it is not true. The more I look into Japan, the more I feel that they have kept their traditions, their customs, but they have excelled and they are beating the west on their own game and I feel I must say, very proud of them.

Q : In 1952 Yehudi Menuhin opened up Indian music to western audience. Do you think that you will be doing a similar service after this tour of yours ?

A : While basically what Menuhin did, first of all was a great *Indo-fall* for which we are eternally grateful. He came to India. He made music with us and he started having genuine interest in Indian music, his friendship with Ravi Shankar, of course, produced these famous concerts of theirs. But I do not think that at any point Menuhin played Indian music. He tried a sort of parallel flying motion towards Ravi. His contribution would be that he has now set up a school in London. A lot of young talents from all over the world, including some Indians are there and this is the first step of progress. I have seen that talent from this country is really being nurtured. Now you have somebody like Gavin Martin who studied in Philadelphia but even then on his own. There is a conductor called Danial Nharsres who is doing very well in Europe. I have heard a young girl now in Australia playing violin excellently. But of course, if there would be a school in India with good teachers, then you would have much more open influx. Till a person comes to Menuhin's attention, till get that far and goes to England or his own country or America etc. it takes a great amount of personal involvement. I would say the first thing to do in order to produce such talent, the way the Koreans, the Taiwanese and the Japanese are doing is to first make schools, to import the teachers and in about a decade or two you will see the results. In Japan, it did not happen overnight. And today there is not one orchestra in America in which you have not a Japanese musician including ours. In Europe, in Berlin you have Japanese musicians. I do not think why we Indians cannot. But when I was in Vienna in 1953-54 etc. I know, my colleagues from Vienna used to go to Japan in order to teach. Those efforts have borne fruit today. So, may be there are no more European teachers in Japan. There are Japanese teachers. But you have to import in the beginning if you are dealing with foreign culture. There is no doubt about it.

Q : And finally, on this music of east and west these experiments, I know, you have been involved with Ravi

Shankar's concert Do you see there can be any real kind of blending of the two kinds of cultures because the disciplines seem so far apart ?

A : Of course, it is far apart and with man like Ravi one could do it because he could manage to play with us etc. But what we played was a piece written down note by note. We did not improvise. He either played with us what he organised in his mind or sometimes improvised. I do not know what the future of this is unless a lot of colleagues of his really start writing. For instance, Subramaniam, the violinist can write in our notation, means in western notation and he is writing a piece, which I might perform in future. But basically as you say, the words

A MYTHOLOGICAL STORY RETOLD :

The story of Damayanti

by Shusheela Ambike

THE story of Nala and his devoted and loving wife Damayanti forms one of the most charming and romantic narratives found in the great epic of India, the Mahabharata. It occurs there in the Vanaparva and is told by the sage Brihadashva to cheer up a dejected Yudhishtira during his exile so that he could take heart after hearing that others too had suffered greatly under a chain of misfortunes but had shown courage and fortitude. This story had much caught the fancy of the western scholars of Sanskrit that after it was translated in Latin in 1819, it got translated into almost all European languages before the end of the nineteenth century and even a dramatic adaptation in Italian, was staged in Florence in 1869.

Damayanti was the daughter of Bhimaraja, the powerful king of Vidarbha. She was called Damayanti—one who vanquishes all—because she surpassed every other woman in beauty, grace and virtue. Naturally, she was the most coveted bride of the day.

One day, an extraordinary bird, a swan with gleaming golden feathers

are important in that in India you improvise and in Europe you organise. Therefore it is basically water and oil situation. But we love each other and try to get together and make experiments like with Ravi and it was very successful in America.

Q. I suppose you cannot do it in India because of the logistics of rehearsal and all that ?

A. Yes. We would have to sit for two days and practice it again.

Interviewer : Thank you Mr. Mehta and I hope that it will not be another 17 years before you come back to us again.

Mehta : I hope so too.

and capable of human speech came to Damayanti and described to her in detail the lovable qualities of the handsome, noble and kindhearted Nala, the king of Nishadha. The swan also told Damayanti how deeply Nala loved her. With the swan as a go-between, a deep bond of love was already established between the two when Damayanti's father announced her swayamvara where according to the prevailing custom she was free to choose publicly as her husband any one who took her fancy from amongst those who assembled there to seek her hand. Not only great kings but even gods like Indra, Agni, Varuna and Yama hastened to Kundinapura, the capital of Vidarbha to vie for Damayanti's hand. Nala also set out from his kingdom to win his beloved publicly as his bride.

Before the great day arrived, eagerly awaited by everyone concerned, Damayanti was surprised the previous night by a young handsome male suddenly appearing before her in her private chamber. It was none other than Nala. But he had come not as a lover seeking his ladylove in secret but as a messenger from the

gods. He introduced himself and said that the gods had sent him to plead their case with her and to request her to choose one of them for her husband. Actually the gods had met Nala on the way and realising that they really had no chance with Damayanti against Nala, had tried to take advantage of Nala's sense of honour and had pleaded with him to speak in their favour to Damayanti and had bestowed upon him the power of entering any place without being seen by anyone. That is how Nala had gained access to Damayanti's chamber. Little did the gods know that the face to face encounter of the two lovers intensified and reinforced their feeling for each other.

But Damayanti now faced a strange problem; on the one hand, she wanted to choose only Nala for her husband, on the other hand, she could not dishonour his mission. The problem became a dilemma when at the time of the swayamvara there stood before her not one Nala but five because the four gods also had assumed the form of Nala in the hope that in her confusion Damayanti may by chance choose one of them thinking him to be Nala. However, Damayanti fully trusting her own instinct and confident of the strength of her love prayed that she may have the ability to recognise the genuine Nala. With her intelligent and minute observation was able to discern signs of some of the superhuman traits of the gods and succeeded in avoiding the fake Nalas and offer her bridal garland to the real Nala.

Nala and Damayanti lived happily for quite some time. Nala was a just ruler and looked after his subjects well. They begot a son and a daughter. All was well till Kali, the spirit of dissension incarnate, he is supposed to be controlling human activity in our age—got envious of the esteem that Nala enjoyed both in the heaven and on earth. Kali, out of sheer cussedness—a characteristic feature of the present age desired to bring about Nala's down-fall and entered Nala's body as soon as he got a chance to do so. Now Kali controlled Nala and provoked him to play a game of dice with his brother Pushkara. Kali also

controlled the dice with the result that Nala went on gambling like a man possessed staking every one of his possessions one after the other and losing each one of them disregarding totally the advice of his counsellors and the entreaties of his wife. Soon there was nothing left to stake. Nala was then forced to leave the kingdom in poverty and humiliation. Damayanti firmly stood by his side like a true partner ready to share his life even in adversity. With a remarkable foresight, she had already sensed how the game was going to end and had dispatched her children to her father and saved them from humiliation and a sense of insecurity. The couple left the kingdom with just the clothes that they wore. Nobody dared to come to their help because of the threat of death penalty announced by the upstart king Pushkara.

Thus began the dark phase of life for Nala and Damayanti. Misfortunes followed each other in quick succession for them. One day Nala's only garment was carried away by a flock of birds and Nala had to go naked. He tried to persuade Damayanti to go to her father, but she did not want to leave him alone. She wanted him to accompany her to her father's kingdom. Nala did not wish to go to his father-in-law in that pitiable state. Finally in sheer desperation, Nala left Damayanti while she was sleeping tearing away a part of her garment to cover his nakedness. Damayanti now struggled against her fate alone. A huge python attacked her but she was saved by a forest dweller who was passing by. But now a worse fate awaited her because the forest dweller wanted to make her a victim of his lust. Damayanti saved herself from this fate by destroying the forest dweller. She then went with a band of merchants to the kingdom of Chedi. The proud and self-respecting princess chose to remain incognito and instead of rushing to her father, worked in the royal household as an attendant.

In the meanwhile, Damayanti's father had already sent his experienced counsellors far and wide to different kingdoms in search of Nala and Damayanti. Being Brahmins they could get easy access anywhere. One of them reached the kingdom of

Chedi and having heard of a woman who had arrived there with a merchants' caravan waited for an opportunity to see her. When finally seen one day he recognised her on account of a distinctive birthmark. When her real identity was known Damayanti was sent to her father with the respect that was due to her as a princess. Damayanti's physical miseries now came to an end. But separated as she was from her dear husband whose whereabouts were not known, she could not rest in peace till he was found. The messengers of her father continued with renewed vigour the search for Nala.

In the meanwhile, after leaving Damayanti, while he was passing through a forest Nala saved a Naga—a big poisonous snake—who was caught in a forest fire. The Naga, realising Nala's plight, wished to help him but did so in a strange manner. He made Nala to walk in front of him and count his paces loudly. When Nala uttered the word 'dasha' which means both 'ten' and also 'bite', the Naga conveniently taking it as an order from Nala—wanting perhaps to escape a sense of guilt—bit Nala hard and thereby destroying the Kali in Nala's body but left Nala alive. But Nala could no more be recognised because the poison had made him dark and ugly. The Naga, however, gave Nala an antidote which could give him back his former appearance whenever necessary. It was now easier for Nala to move around. He reached Ayodhya and on the basis of his extraordinary skill in handling horses found work as a charioteer with Rituparna, the king of Ayodhya, under the name Bahuka. Nala was so unrecognisable that even two of his own trusted charioteers who after his downfall were now serving Rituparna did not realise that their former master was now working with them. They only noticed that their companion was always sad.

In course of time the messengers sent by Damayanti's father to various kingdoms also reached Ayodhya. By intelligent observation and indirect and intensive questioning they came to the conclusion that they noticed Bahuka, the new charioteer of Rituparna was like Nala in many ways, but the physical appearance did not match at all. They went back and reported the matter to Damayanti.

Damayanti did not wish to remain confused and in doubt. She decided to take a bold and decisive step. Unknown to her father she sent a messenger to Ayodhya announcing that not finding her husband for a long time Damayanti has decided to hold another swayamvara and that Rituparna was specially invited for this event. It was to take place the next day and Rituparna was required to be there by the sunrise but should reach Kundinapura, her father's capital the next day at sunrise. Rituparna felt highly honoured and decided to make it although the distance between Ayodhya and Kundinapura was too great to be covered even by a skilled charioteer in such a short time. When Bahuka the new charioteer, that is, Nala in disguise, the best charioteer was told of the king's need, he, understandably of course, took the challenge and vowed to make the journey in the stipulated time. For him, much was at stake and although he could not believe that Damayanti wanted to marry again, he just had to be there. So he chose the best horses, the most suitable chariot and drove hard, handling the horses expertly, urging them most persuasively to go faster and selecting easy but shortest routes—because he knew the country well—moving on and on, without rest, Rituparna watched with surprise and abated breath his charioteer's performance which finally brought him to Kundinapura well in time. It was a miraculous feat and the king rewarded the charioteer handsomely, but as if that were not enough he also promised to pass on to Bahuka as a reward his skill in the art of playing dice which could bring a lot of wealth. Little did the king know that Bahuka was none other than Nala, the husband of Damayanti and that he himself was the lone invitee for a swayamvara which was not scheduled to take place at all. The announcement of the swayamvara was the brainchild of Damayanti who was well aware that nobody could cover the distance between Ayodhya and Kundinapura in such a short time and if anyone did it, it could only be Nala. Damayanti's father was amazed, and perhaps embarrassed, to receive the royal guest from Ayodhya for a swayamvara that he had not heard of. Damayanti knew now for certain that the charioteer Bahuka was definitely Nala whether the ap-

pearance matched or not. Explanations were sought and given. With the help of the antidote given by the Naga, Nala recovered his original form. Rituparna, the king of Ayodhya could possibly not entertain any grievance at the turn of the events. He happily taught Nala all the intricacies of playing dice. Kali, the root cause

of all evil in general and the misfortune of Nala and Damayanti was already destroyed. With the newly acquired skill in the game of dice, Nala won his kingdom back from his brother and thereafter Damayanti lived happily with her husband and children till the end.

The service of the destitute women

by Padma Seth

A large number of children who have lost their parents or whose parentage is not known, those who are children of unwed mothers and children cast due to poverty fall into one category of destitutes. The second category is of those children who have been kidnapped by unsocial elements and exploited and misused for various crimes and who are deprived of their parental care and thrown to destitution. The third category are of those children who have been rescued from exploitation and vulnerable situations and who need care and are given institutional care by society or by a voluntary organisation. The fourth category destitution is the consequence of the social change agents by way of governmental and non-governmental organisations trying to reform and rehabilitate persons who have been forced to deplorable trades and situations.

Thus thousands and millions of destitutes have become a part and parcel and their numbers are growing along with the society. Some impractical and outmoded laws also force children into destitution. The society has to provide care for these destitutes. Laudable efforts have been done by voluntary organisations in the length and breadth of India to take care of the multitudes and provide them the basic minimums of life together with care and concern. This voluntary sector has always come up with idealist reformers charged with a passion for social reforms. Definitely, they have compassion for the deprived and we have evidence to this fact through the pages

of social welfare history in India. Dedicated women and men came forward to take up this challenge of turning the unwanted into active and skilled manpower of a developing society. The voluntary organisations who are actively taking care of the destitutes in a variety of ways are almost countless in number. Some organisations have acquired a national stature and to count a few are Avvai Home of Madras, An All India Women's Conference, Shri Vanita Samiti, Trivandrum, Mother Theresa's Homes i.e. Sisters of Charity, etc. besides, a large number of local social welfare institutions working in all the States in India. The objectives of these institutions are to offer care and facilities with a steady self-employment potential and skill.

Today it is very heartening to find many of the industries devoting themselves to welfare work of the destitutes by starting voluntary societies. This diversification by the voluntary sector is very futuristic in so far as industry is helping welfare of the destitutes and in a big way grooming a skilled man power to handle its ancillary projects and the labour force. From home crafts to electronics components, the destitute children and women are engaged from all over India. Our society basically is a society of community trusteeship by way of the joint family system that India has had for generations. The voluntary effort is thus an extension of this joint family ethos which fits in well into the social milieu.

Mention is to be made of the many voluntary organisations who are taking care of destitutes not only able bodied but also physically handicapped and mentally retarded ones. Their task is not less easy and they have

been working not because of any pressure from outside but due to self motivation.

The Central Social Welfare Board, an apex organisation started as a charitable society has been empowered with the responsibility of advising and funding various voluntary organisations taking care of the destitutes and also organising programmes for their education, health and medi-care, developing skills and trades, self employment potential, legal counselling and various socio-economic programmes. Also, rehabilitation is another added dimension to welfare which ultimately bears fruits because by this alone the deprived and the poor destitutes are integrated into the social fabric by way of marriage, employment, education, research, and by entering the labour force. Many dedicated doctors|nurses|soldiers have been picked from these homes.

Almost a parallel society of destitutes are developing in the developing countries. We are faced with the challenge to reorganise our life styles and social norms to develop a new culture to take care of our human wealth who have been cast away by indifferent and callous parents. This manpower has the potential of becoming a nation's treasure and also there is a fear of their being lured by unsocial elements into crime. Unless we face squarely to grapple with the need for change of our out dated values and unjustifiable superstitions and customs, we will be driving and forcing people to not only destitution but to dangerous designs. The stigma that is attached in law as illegitimate children has to be abolished totally if we mean to amalgamate this multitude of destitutes into the social fabric. Over night changes can only be brought by technology but human attitudes take too long to change. Educational systems also have a vital role to play to teach the right priorities and social norms in schools and colleges. The old language and dictionaries the world over have segregated the destitutes who have not antecedents to record nor a pedigree to boast of. What ever be the motivation, whether it is religion, culture, education, health, recreation, industry or commerce, the fact that the voluntary organisations are taking care of the destitutes and protecting them from the social vagaries and

grooming them for gainful employment, are no mean achievements. The fact that the Ministry of Social Welfare and also of Rehabilitation vouchsafe for the fact that there is a definite government policy to encourage voluntary efforts in the field of destitute care rehabilitation and employment. Unwittingly, these welfare organisations are contributing to solid manpower training for the nation as a whole. Both the private and public sectors are their beneficiaries.

Even the trained manpower for export facilities are drawn from these sources. The efforts thus by the voluntary organisations are being put to use every inch, not only as productive manpower but also large foreign exchange earners for the nation.

In this context one cannot forget the role of families in helping these voluntary organisations to go in for foster care and to extend their co-operation by marrying girls and boys into their families, give them a social status that they richly deserve and also to give the much wanted love and affection that they have never had from their parents unknown.

Destitution is a curse but destitutes are not to be branded as a special class of people who are somewhat inferior to normal human beings in society. On the contrary the destitutes who have lost the emotional support of their families have the sense of challenge to fulfill and to prove beyond doubt that they are no less but better than any other normal citizens who have all the care and concern of the family. The name destitute is a passing name and a phase in one's life but this should not be eulogised as a norm of an egalitarian society. In the history of India's development and in the history of human resource development and of productive and a disciplined labour force the services of voluntary sector deserve the place of pride. The youth and the younger generation should be taught not to repeat the hypocrisy and falsity of their older generations, their value norms and social taboos and customs. The compassion extended by the voluntary organisations needs to be emulated as a social norm and value by one and all. One could safely say that as long as the voluntary effort is alive to the needs and compulsions of the destitutes, the nation is safe.

INDIAN CINEMA

The new generation of film directors in India

by Aruna Vasudeva

THE year 1969 was a major turning point in Indian film history. Three films were made in that year, all financed by the Film Finance Corporation. Bhuvan Shome was Mrinal Sen's ninth film but his first in Hindi and represents a near total break with his earlier work. For Mani Kaul and Basu Chatterjee, Uski Roti and Sara Akash were their first films. Mani Kaul had recently graduated from the Film Institute together with the cameraman K. K. Mahajan who shot all three of these films. It was the beginning of the mark that the Film Institute's graduates were to make on the cinema and their increasing domination of the national awards in all fields.

The wave that burst upon the Indian cinema's shores, very much like the French new wave just ten years earlier, had been building for a long time. The beginning was in Bengal, Satyajit Ray and Ritwik Ghatak were its founding fathers. Totally different from each other, the one characteristic they share is their approach to cinema as a form of creative expression with style, content and audiences deeply interrelated. For the first time in Indian cinema, film was transformed from a star vehicle to a director's medium.

Mrinal Sen is the third in the trinity of Bengal's greats, but for many years his ebullience led him

INDIA CALLING, JANUARY 1985

into experimenting with many different styles—neo-realism, frankly Marxist propaganda and technical gimmickry. He really came into his own as a mature director in full command of his medium with *Bhuvan Shome*.

Ray and Ghatak had worked in isolation. They had their many admirers but there were few film makers capable of following in their footsteps. By 1969, the ground work for a movement had been laid. Film societies were proliferating, the Film Institute had been in existence for eight years with Khatak, a Professor for a short but crucial period and the Film Finance Corporation founded in 1960, had taken the decision to start financing new, non-commercial film makers.

In the very first years following 1969, a number of such films were made and the cinema took off in several different directions and languages at once. The difference between these films and the mainstream cinema was fundamental and definitive. The literate, thoughtful, socially conscious films that were to follow deal primarily with a search for identity, a place in the sun for the economically and socially deprived. The new cinema is as rooted in realism as the mass cinema is in fantasy, as progressive/liberal as the other is feudal. The latter upholds the norms of tradition sanctified by centuries whereas the former challenges them.

Generalisations are inevitably misleading. To the individualism of the new Indian cinema they do a grave injustice. Each region, each director displays a distinct and separate identity, and at the same time, represents certain specific trends.

The new realism of the films of Basu Chatterjee, then Awtar Kaul, Shyam Benegal, M. S. Sathyu followed by Rabindra Dharniraja, Govind Nihalani and others, epitomises a kind of middle of the road cinema; strong content in a classical narrative structure. None of these directors studied at the Film Institute. They received their cinematic education at film societies and later at India's annual international film festivals.

In contrast to them are the films of Mani Kaul, Kumar Shahani, Saced Mirza, Ketan Mehta, who are as



INDIA CALLING

Wishes its readers

A

HAPPY NEW YEAR

interested in form as in content. To them neo-realism is predictable, stultifying and dull. Steeped in cinema at the Film Institute where they all studied, Brechtian in tone and style they delight in the cinema as a medium for inventive, creative imagination.

From the early seventies the South became the centre for some of the most outstanding of the new films and Karnataka and Kerala began to replace Bengal in the lists of award winners. In Karnataka, the birth of the new cinema was assisted by the entry into films of people from literature and the theatre. Girish Karnad, B. V. Karanth led the movement which was taken up by Girish Kasaravalli when he returned home after graduating from the Film Institute. The most recent of the Kannada film makers is Prema Karanth. Her film '*Phaniyamma*' continues the preoccupations of the Karnataka school with the oppressiveness of a caste-conscious traditional society. Kerala, on the other hand, shows an entirely different approach. Its two outstanding film makers are Adoor Gopalakrishnan and G. Aravindan. Adoor Gopalakrishnan is deeply rooted in the culture of Kerala and explores it with a poet's sensibility. Aravindan comes close to being a mystic. His series of hauntingly beautiful films expose the innermost being of the characters while showing a full awareness of the world in which they live and move.

In Bengal, its volatile, articulate film makers—Buddhadeb Das Gupta, Utpalendu Chakraborty, Gautam Ghose reveal their deep poli-

tical commitment in their films and follow in a certain sense Mrinal Sen's evolution. Aparna Sen's first film *36 Chowringhee Lane* which she made in English and won the Golden Eagle at the first Manila Film Festival—showed that she is the true inheritor of Satyajit Ray's humanism.

All over the country, from regions where few films had been made viz. Assam, Manipur, Punjab, and others where there was only an entertainment-oriented industry like Orissa, Gujarat, Maharashtra, newcomers are making films that are gaining national repute.

This is principally due to the institutions that have come up, creating a climate and audiences for another kind of cinema. In addition to the training and financing bodies, the National Film Archives with its vast collection is giving those seriously interested in cinema, the opportunity of seeing the best of international and national classics and contemporary films. In this the annual international film festivals has also made a major contribution. Different states have set up their own Film Development Corporations offering subsidies and incentives and giving a fillip to the growing movement.

A significant feature is the new breed of actors and actresses, most of them trained at the National school of drama. Om Puri's best actor award at the year's Kavlovy Very festival and the retrospective of Smita Patil's film—the first such retrospective devoted to an actress, prove that Indian cinema has its aim on the international film scene.



GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | |
|--------------------------|------------|-----------|-----------|-----------|
| | | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| | | | 25.50 | 11765 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 |
| | | | 30.27 | 9912 |
| | 0515—0645 | 2245—0115 | 25.61 | 11715 |
| | | | 0530—0645 | 0000—0115 |

REGULAR FEATURES
0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 and 1900—2030 hrs., 0645 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

0415 DEVOTIONAL MUSIC :
1st : Sharma Bros
8th : Hanuman Chalisa : Hari Om Sharan
15th : Ramcharit Manas : Mukesh and Party
22nd : Bhajan : Different Artists
29th : Bhajans : Jutika Roy
0446 Music for India|Classical Half Hour
0515 Radio Newsreel
0530 INSTRUMENTAL MUSIC :
1st : Shehnai : Bismillah Khan
8th : Sarod : Brij Narain
15th : Jaltarang : Ghasi Ram Nirmal
22nd : Sitar : Pt. Ravi Shankar
29th : Vichitra Veena : Ahmed Raza
0550 LIGHT MUSIC : (PRA-SAR GEET)
1st : Kamal Hanspal and Uma Garg
8th : Chorus Songs
15th : Preeta Balbir Singh and Chandra Kant Gandharav
22nd : Chorus Songs
29th : Seema Sharma and Shobha Roy
0600 Faithfully Yours : Replies to listeners letters (On 1st, 8th and 22nd for 15 mts. and on 15th and 29th for 10 mts.)

0610 D'xers Corner (Only on 15th and 29th : for 10 mts.
0615 KARNATAK INSTRUMENTAL MUSIC :
1st : Violin : Lalgudi G. Jayaraman
8th : Nagaswaram : N.K. Krishna
15th : Flute : N. Ramani
22nd : Veena : Chitti Babu
29th : Nagaswaram : Thiruvizha Jaishankar

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

0415 DEVOTIONAL MUSIC :
2nd : Devi Geet : Different Artists
9th : Kumar Gandharva and Vasundhara
16th : Compositions of Meera Bai
23rd : Sudha Malhotra : Bhajans
30th : Gandhiji's favourite Bhajans
0446 Film Songs from South India
0515 2nd, 16th and 30th : Export Front
9th and 23rd : Talk
0530 INSTRUMENTAL MUSIC :
2nd : Sarod : Amjad Ali Khan
9th : Shehnai : Anant Lal and Party
16th : Sitar : Mehmood Mirza
23rd : Sarod : Ali Akbar Khan
30th : Flute : Pannalal Ghosh
0550 LIGHT MUSIC FROM DIFFERENT REGIONS :
2nd : Sindhi : Different Artists
9th : Raiasthani : Hemlata and Om Vvas
16th : Tamil : P. Leela
23rd : Kanada Light Songs
30th : Choral Songs in

Gujarati
2nd, 16th and 30th : Of Persons, Places and Things
9th and 23rd : Our Guest INSTRUMENTAL MUSIC (Except on 9th) Duets
2nd : Flute and Sarangi : Raghunath Seth and Sultan Khan
9th : Surbahar : Imrat Hussain Khan
16th : Santoor and Flute : Shiv Kumar Sharma and Hari Prasad Chaurasia
23rd : Shehnai and Violin : Bismillah Khan and V.G. Jog
30th : Sitar and Sarod : Pt. Ravi Shankar and Ali Akbar Khan

THURSDAY

3rd, 10th, 17th, 24th and 31st

0415 KARNATAK INSTRUMENTAL MUSIC :
3rd : Sheikh Chinnamaulana Saheb : Nagaswaram
10th : L. Vaidyanathan, L. Subramaniam, L. Sankar : Violin Trio
17th : K.S. Gopalkrishnan : Flute
24th : R.S. Kesavamurthy : Veena
31st : Mannargudi K. Savitri Ammal
0446 Selections from National Programme of Music
0515 3rd : Book Review
10th : Talking about Agricultural
17th : Science Today
24th : Industrial Front
31st : New Publications
0530 INSTRUMENTAL MUSIC :
3rd : Jaltarang : Jain Kumar Jain
10th : Vichitra Veena : Ahmed Raza
17th : Sarod : Ali Akbar Khan
24th : Flute : Hari Prasad Chaurasia
31st : Sitar : Pt. Ravi Shankar

0550 Songs from new films
0600 Radio Newsreel
0610 Regional Music

FRIDAYS

4th, 11th, 18th and 25th

0415 DEVOTIONAL MUSIC :
4th : Shabad (Punjabi) : Preeta Balbir Singh
11th : Annamacharya Keertanas (Telugu) : P.S. Prabhakara Rao and G. Vaidehi
18th : Excerpts from Ramayana (Hindi) : Mukesh and Party
25th : Ayyapan Songs (Malayalam) : Different Artists
0446 Film hits of yester years
0515 Moods and Melodies
0530 KARNATAK INSTRUMENTAL MUSIC :
4th : Flute : Palladam V.N. Rajan
11th : Violin : Dwaram Venkataswamynaidu
18th : Veena : V. Doraiswamy Iyengar
25th : Nagaswaram : T.P. Subramanya Pilai and Party
0550 INSTRUMENTAL MUSIC :
4th : Been : B.P. Pathak
11th : Shehnai : Bismillah Khan and Party
18th : Esraj : Vijay Shankar Chatterjee
25th : Flute : Pannalal Ghosh
0600 Panorama of Progress (Except on 4th)
4th : Disc Review (20 mts.)
0610 Folk Songs (On 4th at 0620 hrs.)
4th : Sindhi : Different Artists
11th : Andhra Pradesh : Different Artists
18th : Orissa : Birasa Munda and Party
25th : Punjab : Asa Singh Mastana

SATURDAYS

5th, 12th, 19th and 26th

0415 DEVOTIONAL MUSIC :
5th : Sur Padavali : Hari Om Sharan
12th : Bhajans : Different Artists
19th : Dev. Music : Different Artists
26th : Devotional Music : Sharma Bandhu
0446 0530 and 0550 Listeners Choice

GENERAL OVERSEAS SERVICE

- | | | | |
|---|--|--|---|
| <p>0510 5th and 19th : Our Eternal India (20 Mts.) 12th : Horizon : Literary Magazine (20 mts.) 26th : President's Broadcast to the Nation on the eve of Republic Day</p> <p>0600 Radio Newsreel (Except on 26th) 26th : Republic Day : Special Feature</p> | <p>0446 KARNATAK INSTRUMENTAL MUSIC : 7th : Nagaswaram : Namagiripettai K. Krishnan 14th : Veena : S. Balachander 21st : Flute : Palladam V.N. Rajam</p> <p>0500 7th : Play 14th : Discussion 21st : Feature</p> | <p>28th : Film Story 0530 FOLK SONGS : 7th : Uttar Pradesh (Bihara Songs) 14th : Bhojpuri : Maithili 21st : Bengal : Different Artists 28th : Maharashtra : Different Artists</p> <p>0550 LIGHT CLASSICAL MUSIC : 7th : Anjali Sur</p> | <p>14th : Ramchatur Mallick 21st : Dipali Nag 28th : Durgesh Nandini 0600 Women's World 0610 RABINDRA SANGEET : 7th : Different Artists 14th : Different Artists (Hindi) 21st : M.S. Subbulakshmi, Supriti Ghosh 28th : Shankar Das Gupta</p> |
|---|--|--|---|

SUNDAYS

6th, 13th, 20th and 27th

- 0415 DEVOTIONAL MUSIC :
6th : Krishnaleela Tarainini : Devotional songs in Sanskrit different artists
13th : Devi : P. Leela
20th : Compositions of Purandanadasa : Madurai T. N. Sheshagopalan
27th : Rameshwara Suprabhatam : M.S. Subbulakshmi
- 0446 Film Songs
- 0515 6th : Expression : Youth Magazine
13th : Youth in Focus
20th : From the Universities
27th : Quiz Time (20 mts.)
- 0530 INSTRUMENTAL MUSIC :
6th : Dilruba : Hirjibhai Doctor
13th : Flute : Devendra Murdeshwar
20th : Harmonium : Bhisham Deo Bedi
27th : Shehnai : Jagdish Prasad Qawal and Party
- 0550 LIGHT MUSIC :
6th : Different Artists
13th : Ghazal and Geet : Different Artists
20th : Bhajans : Usha Tandon, Kustum Pandit
27th : Amita Taiwar
- 0600 6th and 20th : Mainly for Tourists
13th : Indian Cinema
27th : Amita Talwar
- 0610 Folk Songs
6th : Kashmir : Mohan Lal Aima and Party
13th : Punjab
20th : Bengal
27th : Rajasthan

MONDAYS

7th, 14th, 21st and 28th

- 0415 INSTRUMENTAL MUSIC :
7th : Been : D.B. Pathak
14th : Flute : Hariprasad Chaurasia
21st : Mohan Veena : Radhika Mohan Moitra
28th : Vichitra Veena : Gopal Krishna

- 0446 KARNATAK INSTRUMENTAL MUSIC :
7th : Nagaswaram : Namagiripettai K. Krishnan
14th : Veena : S. Balachander
21st : Flute : Palladam V.N. Rajam
- 0500 7th : Play
14th : Discussion
21st : Feature

- 28th : Film Story
0530 FOLK SONGS :
7th : Uttar Pradesh (Bihara Songs)
14th : Bhojpuri : Maithili
21st : Bengal : Different Artists
28th : Maharashtra : Different Artists
- 0550 LIGHT CLASSICAL MUSIC :
7th : Anjali Sur

- 14th : Ramchatur Mallick
21st : Dipali Nag
28th : Durgesh Nandini
0600 Women's World
0610 RABINDRA SANGEET :
7th : Different Artists
14th : Different Artists (Hindi)
21st : M.S. Subbulakshmi, Supriti Ghosh
28th : Shankar Das Gupta

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 19.64 | 17705 |

REGULAR FEATURES

- 1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 and 1530—1630; 1630 Close Down.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 KARNATAK INSTRUMENTAL MUSIC :
1st : Gottuvadyam : D. Kittappa
8th : Nagaswaram : Sheikh Chinna Maulana Sahib
15th : Violin : V.K. Venkataramanujam
22nd : Jaltarang : S. Harihar Bhagvathar
29th : Clarinet : A.K.C. Natarajan
- 1600 1st, 15th and 29th : Export Front
- 1610 8th and 22nd : Talk
Film Songs from different regions
1st : Telugu
8th : Malayalam
15th : Bengali
22nd : Punjabi
29th : Rajasthani

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 LIGHT MUSIC :
2nd : Ghan Shyam Das : Ghazals
9th : Different Artists
Ghazals
16th : Nitin Mukesh
23rd : Nina Mehta and Rajendra Mehta
30th : Gandhiji's Favorite Bhajans

- 1600 2nd : Book Review
9th : Talking about Agriculture
16th : Science Today
23rd : Industrial Front
30th : New Publications
- 1610 INSTRUMENTAL MUSIC :
2nd : Sitar : Mushtaq Af Khan
9th : Cichitra Veena Ahmed Raza
16th : Shehnai : Bismillah Khan and Party
23rd : Sarod : Amjad Ali Khan
30th : Esraj Vijay Shankar Chatterjee

THURSDAYS

3rd, 10th, 17th, 24th and 31st

- 1546 RABINDRA SANGEET :
3rd : Suchitra Mitra
10th and 24th : Different Artists
17th : Supriti Ghosh
31st : Hemanth Mukherjee
- 1600 Panorama of Progress (Except on 3rd)
3rd : Disc Review (20 mts.)
- 1610 LIGHT INSTRUMENTAL MUSIC (Except on 3rd)
10th : Jaltarang : S.V. Kankane
17th : Mandolin : Jaswant Singh
24th : Rabab : Kamal Buff and Party
31st : Santoor : Shiv Kumar Sharma

FRIDAYS

4th, 11th, 18th and 25th

- 1546 LIGHT MUSIC :

- 4th : Prasar Geet : Different Artists
11th : Alok Ganguly
18th : Ajit Kaur
25th : Patriotic Songs : Different Artists
4th and 18th : Our Eternal India (20 mts.)
11th and 25th : Horizon : Literary Magazine (20 mts.)

SATURDAYS

5th, 12th, 19th and 26th

- 1546 Film Songs
1600 5th and 19th : Mainly for Tourists
12th : Indian Cinema
26th : Radio Report on the Republic Day Parade and Pageant
- 1610 Folk Songs (Except on 26th)
5th : Gujarat : Manubhai Chauhan
12th : Assam : Jaintia Folk Songs
19th : Maharashtra : Shaheer Lokhana and Party

SUNDAYS

6th, 13th, 20th and 27th

- 1546 DEVOTIONAL MUSIC :
6th : Bhajans of Raidas
13th : Compositions of the Saint Poet Ramdas : Kalpakam Balasubrahmaniam and Party
20th : Devotional Compositions in Kannada : Different Artists
27th : Shabads—Punjabi : Bhaj Samta Singh Ragi
- 1600 Women's World
1610 Film Songs.

GENERAL OVERSEAS SERVICE

MONDAYS

7th, 14th, 21st and 28th

- 1546 FOLK SONGS :
7th : Bihar, Mythili, Bhojpuri
14th : Haryana
21st : Assam (Khasi)
28th : Bengal : Nirmalendu Chowdhury
- 1600 Faithfully Yours : Replies to listeners letters (On 7th and 21st for 15 mts. and on 14th and 28th for 10 mts.)
- 1610 D'xers Corner (Only on 14th and 28th for 10 mts.)
- 1615 Film Tune

- 9th : Mridangam : Palghat T.S. Mani Iyer
- 16th : Talvadya Kacheri 2005
- 23rd : Clarinet : A.K.C. Natarajan
- 30th : Six Veenas
- 1955 2nd : Book Review
- 9th : Talking about Agriculture
- 16th : Science Today
- 23rd : Industrial Front
- 30th : New Publications
- 2005 Film Songs

- Literary Magazine (20 mts.)
- Film Songs

SATURDAYS

5th, 12th, 19th and 26th

- 1916 FOLK SONGS :
5th : Bengal : Nirmalendu Chaudhury
- 12th : Rajasthan : Suraj Maland and Party
- 19th : Haryana
- 26th : Gharwal : Different Artists
- 1930 5th : Expression : Youth Magazine
- 12th : Youth in Focus
- 19th : From the Universities
- 26th : Radio Report on the Republic Day Parade and Pageant
- 1940 INSTRUMENTAL MUSIC (Except on 26th)
- 5th : Sitar : Kashinath Mukherjee
- 12th : Esraj : Vijay Kumar Chatterjee
- 19th : Flute : Prakash Wadhra
- 1955 5th and 19th : Mainly for Tourists
- 12th : Indian Cinema
- 2005 26th : Sports Folio
- Film Songs from New Releases.

THURSDAYS

3rd, 10th, 17th, 24th and 31st

- 1916. 1945 and 1955 Listeners Choice
- 1930 Moods and Melodies

FRIDAYS

4th, 11th, 19th and 25th

- 1916 LIGHT MUSIC :
4th : Different Artists (Marathi and Gujarati)
- 11th : Sarla Kapoor
- 18th : Muli Qawal and Party
- 25th : Madhubala Chawla
- 1930 Radio Newsreel
- 1940 Orchestral Music
- 1955 4th and 18th : Our Eternal India (20 mts.)
- 11th and 25th : Horizon :

SUNDAYS

6th, 13th, 20th and 27th

- 1916 Interlude
- 1920 6th : Play
- 13th : Discussion
- 20th : Feature
- 27th : Film Story
- 1955 Women's World
- 2005 Film Songs

MONDAYS

7th, 14th, 21st and 28th

- 1916 LIGHT CLASSICAL MUSIC :
7th : Farhat Jahan Bibboo
- 14th : Rajan Mishra and Sajjan Mishra
- 21st : Lachhman Das Sindhu
- 28th : Ameer Khan
- Radio Newsreel
- 1930 INSTRUMENTAL MUSIC :
- 1940 7th : Been : B.P. Pathak
- 14th : Flute : Devendra Murdeshwar
- 21st : Jaltarang : K.L. Sood
- 28th : Sitar : Kalyani Roy
- 1955 Faithfully Yours : Replies to listeners letters (On 7th and 21st for 15 mts. and on 14th and 28th for 10 mts.)
- 2005 D'xers Corner (Only on 14th and 28th for 10 mts.)
- 2010 Film Songs.

FOR SOUTH-EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

- 1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 and 1900—2030; 2030 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 FOLK SONGS :
1st : Madhya Pradesh
- 8th : Bengal : Frida Parveen and Party
- 15th : Manipuri
- 22nd : Mundari
- 29th : Kerala
- 1930 1st 15th and 29th : Of Persons, Places and Things
- 8th and 22nd : Our Guest
- 1940 Orchestral Music
- 1955 1st, 15th and 29th : Export Front
- 8th and 22nd : Talk
- 2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 RABINDRA SANGEET (Except on 30th)
- 2nd : Gautam Mitra
- 9th : Swapan Gupta
- 16th : Gita Ghatak
- 23rd : Avijit Nath
- 30th : Gandhiji's favourite's Bhajans
- 1930 Radio Newsreel
- 1940 KARNATAK INSTRUMENTAL MUSIC :
2nd : Nagaswaram : Ambala Puzha Bros
- 2345, 0015, 0145 and 0240 Programme Summary upto 0130, 0215 and 0400; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2346 Instrumental Music | Devotional Music; 0115 and 0215 Press Review; 0129, 0214 and 0329 Programme Highlights from 2315—0000, 2330—0130, 0115—0215; and 0215—0400, 0110, 0210 and 0355 Film Tune; 0400 CLOSE DOWN.

REGULAR FEATURES

TUESDAYS

1st, 8th, 15th, 22nd and 29th

- 2350, 0200 and 0245 1st, 15th and 29th : Of Persons, Places and Things
- 0000, 8th and 22nd : Our Guest
- 0016 and 0040 Listeners Choice
- 0100 and 0250 1st, 15th and 8th and 22nd : Talk
- 0120 29th : Export Front
- INSTRUMENTAL MUSIC :
- 0146 FOLK SONGS :
1st : Punjab
- 8th Uttar Pradesh
- 15th : Bhojpuri and Avadhi
- 22nd : Nagaland

For West Asia, U.K. and West Europe : East Africa, West and North-West Africa : Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

TARGET AREAS

U.K. AND WEST EUROPE

EAST AFRICA

WEST AND NORTH-WEST AFRICA

AUSTRALIA AND NEW ZEALAND

PERIOD
IST GMT

BANDS

| Metres | KHz |
|-----------|-----------|
| 0015—0400 | 1845—2230 |
| 25.82 | 11620 |
| | 31.04 |
| | 9665 |
| | 41.84 |
| | 7170 |
| 0130—0400 | 2000—2230 |
| 30.27 | 9912 |
| 2330—0130 | 1800—2000 |
| 25.36 | 11830 |
| | 19.65 |
| | 15265 |
| | 30.75 |
| | 9755 |
| | 25.28 |
| | 11865 |
| | 31.41 |
| | 9550 |
| | 25.26 |
| | 118895 |
| | 30.27 |
| | 9912 |

GENERAL OVERSEAS SERVICE

| | | | | | | | |
|------|---|------|--|------|--|------|--|
| 0220 | 29th : Chhatishgarhi INSTRUMENTAL MUSIC : 1st : Flute : Hari Prasad Chaurasia 8th : Sarod : Ashish Khan 15th : Flute : Prakash Wadhra 2nd : Sitar : Pt. Ravi Shankar 29th : Jaltarang : Jain Kumar Jain | 0241 | 30th : Nilam Sahni and O.P. Kapoor INSTRUMENTAL MUSIC : 2nd : Shehnai : Jagannath and Party 9th : Sitar : Shashi Mohan Bhatt 16th : Shehnai : Daya Shankar and Party 23rd : Flute : Prakash Wadhra 30th : Jaltarang : K. L. Sood | 0220 | and 0241—0300 hrs.) CLASSICAL VOCAL MUSIC : 3rd : Ameer Khan 10th : Irene Roy Chowdhury 17th : Malavika Kanan 24th : Pt. Jasraj 31st : Maflikarjun Mansoor | 0220 | FOLK SONGS : 4th : Assam : Uma Kanta Bairagi and Party 11th : Bhojpuri 18th : Dogri 25th : Different Regions |
| 0241 | KARNATAK VOCAL MUSIC : 1st : C. Saroja and C. Lalitha 8th : G. Vedehi 15th : M.V. Malathi 22nd : Jayalaxmi Balaraman 29th : T. Brinda and T. Mukta | 0300 | Film Songs | 0241 | INSTRUMENTAL MUSIC : 3rd : Bismillah Khan and Party : Shehnai 10th : Shashi Moban Bhatt : Sitar 17th : P.D. Saptrishi : Violin 24th : Lakshminarayan Pawar : Pakhawaj 31st : Ali Akbar Khan : Sarod | 0241 | Orchestral Music |
| 0300 | New Film Songs | 0300 | Film Songs | 0300 | Classical Half Hour Music of India | 0300 | Film Songs |
| | WEDNESDAYS | | THURSDAYS | | | | |
| | 2nd, 9th, 16th, 23rd and 30th | | 3rd, 10th, 17th, 24th and 31st | | | | |
| 2350 | 2nd : Book Review | 2350 | PANORAMA OF PROGRESS (Except on 3rd) | 0300 | 0300 | | |
| 0200 | and 0345 9th : Talking about Agriculture | 0300 | 3rd : Disc Review 20 mts.) | 0300 | 0300 | | |
| | 16th : Science Today | 0000 | LIGHT KARNATAK MUSIC (Except on 3rd) | | | | |
| | 23rd : Industrial Front | | 3rd : Film Tune (From 0010—0015 hrs.) | | | | |
| 0000 | 30th : New Publications | | 10th : K.C. Menon | | | | |
| | FOLK SONGS (Except on 30th) | 0016 | 17th : Kannada : M.N. Ratnam | | | | |
| | 2nd : Madhya Pradesh | 0016 | 24th : Tamil : Different Artists | 2350 | 4th and 18th : Our Eternal India | | |
| | 9th : Bengali by Abbasuddin Ahmed | 0016 | 31st : Tamil : P. Leela | | 11th : Horizon : Literary Magazine | 0016 | Classical Songs from Films |
| | 16th : Manipur | 0016 | DEVOTIONAL MUSIC : 3rd : From Different Regions : From Different Artists | | 25th : President's Broadcast to the Nation on the Eve of Republic Day followed by Orchestral Music | 0400 | KARNATAK CLASSICAL VOCAL MUSIC : |
| | 23rd : Mundari | 0040 | 10th and 17th : Different Artists | | Film Tune | | 5th : M.L. Vasantha Kumari |
| | 30th Gandhijis Favourite Bhajans | 0040 | 24th : Marathi : Different Artists | 0000 | LIGHT MUSIC : | | 12th : Dr. Semmangudi R. Srinivasa Iyer |
| 0016 | Hits from films | 0040 | 31st : Shabads : Bhai Santa Singh Ragi and Party | 0016 | 4th : Ghazal : Madhur Shiva | | 19th : Madurai Mani Iyer |
| 0040 | INSTRUMENTAL MUSIC : Old Masters | 0040 | 3rd : Santoor : Mohd. Abdullah Tibat Bakal | | 11th : Nazrulgeeti : Supriya Sarkar | | 26th : Republic Day : Special Feature (30 mts.) (0040—0110 hrs. and 0250—0320 hrs.) |
| | 2nd : Flute : Pannalal Ghosh | 0100 | 10th : Jaltarang : K.L. Sood | | 18th : Bhajan and Geet : Different Artists | 0100 | and 0250 5th : Expression : Youth Magazine |
| | 9th : Violin : T. Chowdiah | 0100 | 17th : Sitar : N.N. Ghosh | | 25th : Geet, Ghazal and Bhajans : Different Artists | | 12th : Youth in Focus |
| | 16th : Sarod : Ustad Hafiz Ali Khan | 0100 | 24th : Esraj : Vijay Shankar Chatterjee | 0040 | CLASSICAL VOCAL MUSIC OLD MASTERS | | 19th : From the Universities |
| | 23rd : Nagaswaram : K.P. Arunachalam | 0100 | 31st : Violin : N. Rajam | | 4th : Badi Moti Bai | 0210 | LIGHT MUSIC : |
| | 30th : Sarangi : Ustad Shakoore Khan | 0100 | and 0345 : Moods and Melodies | | 11th : Abdul Karim Khan | | 5th : Ajit Kaur |
| 0100 | and 0250 Radio Newsreel | 0100 | REGIONAL FILM SONGS | | 18th : Omkar Nath Thakur | | 12th : Different Artists : Ambarkumar Das, Usha Balsawar, Veena Bakshi |
| 0120 | Film Songs | 0100 | 3rd : Telugu | | 25th : Ustad Faiyyaz Khan | | 19th : Alok Ganguly |
| 0146 | CLASSICAL VOCAL MUSIC | 0100 | 10th : Malayalam | | and 0345 Radio Newsreel | 0146 | 26th : Patriotic Songs |
| | 2nd : Rajan Misra and Sajjan Misra | 0100 | 17th : Punjabi | | INSTRUMENTAL MUSIC : | | INSTRUMENTAL MUSIC : |
| | 9th : Singh Bandhu | 0146 | 24th : Gujarati | 0120 | 4th : Bhim Singh : Clarinet | | 5th : Hariprasad Chaurasia : Flute |
| | 16th : Saraswati Rane | 0146 | 31st : Sindhi | | 11th : Ustad Mohd. Umar : Rabab | | 12th : Swami D.R. Parvatikar : Swarmandal |
| | 23rd : Sumati Mutatkar | 0146 | RABINDRA SANGEET : 3rd : Different Artists | | 18th : Anwar Khan : Sitar | | 19th : Abdullah Tibetbaqal : Santoor |
| | 30th : Latafat Hussain Khan | 0200 | 10th : Romantic Lyrics of Rabindra Nath Tagore—A compared programme in Bengali | | 25th : Bbailal Barot : Flute | | 26th : Shyam Ganguli : Sarod |
| 0220 | LIGHT MUSIC : 2nd : Salahuddin Ahmed, Mahendra Pal, Jagdish Sehgal and O.P. Kapoor 9th Seema Sharma and Shobha Roy | 0200 | 17th : Different Artists | 0146 | Film Tune | | REGIONAL DEVOTIONAL MUSIC : |
| | 16th : Chorus and Uma Garg | 0200 | 24th : Kanika Banerjee | 0150 | and 0250 4th and 18th : Our Eternal India | | |
| | 23rd : Uma Garg and Shanta Saxena | 0200 | 31st : Suchitra Mitra | | 11th and 25th : Horizon : Literary Magazine | 0220 | |
| | | 0200 | and 0250 Panorama of Progress (Except on 3rd) | | | | |
| | | 0200 | rd : Disc Review (20 mts.) (0150—0210 hrs.) | | | | |

SATURDAYS

5th, 12th, 19th and 26th

FRIDAYS

4th, 11th, 18th and 25th

GENERAL OVERSEAS SERVICE

5th : Tamil Devotional Songs
12th : Bhajans of Tulsi Das : Sujata Chakravorty
19th : Different Artists
26th : Songs of National Builders from various regions

0241 CLASSICAL VOCAL MUSIC :

5th : M.R. Gautam
12th : Sohan Singh
19th : Siddheshwari Devi
26th : Manik Verma

0300 Old Film Songs

SUNDAYS

6th, 13th, 20th and 27th

2350 0200 and 0345 Women's World

6th : Sulochana Brahaspati

13th : Soni Tiwari

20th : Amar Nath

27th : Singh Bandhu

0016 New Film Songs

0040 and 0250 6th : Play

13th : Discussion

20th : Feature

27th : Film Story

0120 DEVOTIONAL MUSIC :

6th : Lyrics of Kabir :

Geeta Dutt

13th : Meera Bhajans :

Lata Mangeshkar

20th : Sur Padavali :

Hari Om Sharan

27th : Samiran : Sharma

Bandhu

0146 Film Songs

0220 INSTRUMENTAL MUSIC :

6th : Sarod : Ali Akbar

Khan

13th : Sitar : Ilyas Khan

20th : Swarmandal

Swami D.R. Parwatikar

27th : Sakhnai : Anant

Lal and Party

0241 Regional Film Songs

0320 KARNATAK VOCAL MUSIC :

6th : Madirimangalam Ramachandran

13th : D.K. Pattammal

20th : C. Saroja and C.

Lalitha

27th : T. Brinda and T.

Mukta

0000 CLASSICAL VOCAL MUSIC :

MONDAYS

7th, 14th, 21st and 28th

2350, 0150 and 0250 Faithfully Yours—Replies to listeners Letters (On 7th and 21st for 15 mts. and on 14th and 28th for 10 mts.)

0000 Film Songs (Except on 14th and 28th)

14th and 28th : D'xers Corner (For 10 mts.)

0010 Film Tune (Only on 14th and 28th)

0016 LIGHT MUSIC :

7th : Bhajan and Geet :

Different Artists

14th : Ajit Kaur

21st : Anjali Bannerjee :

Ghazals

28th : Habib Painter and Party : Qawalis

0440 KARNATAK CLASSICAL VOCAL MUSIC :

7th : Ariyakudy Ramanuja Iyengar

14th : M. Balamurali Krishna

21st : Chembai Vaidyanatha Bhagavata

28th : C. Saroja and C. Lalitha

and 0345 Radio News-reel

0120 Film Songs

0146 Film Tune

0200 D'xers Corner (Only on 14th and 28th for 10 mts.)

0205 Film Tunes

0220 FOLK SONGS :

7th : Bengal (Bhatiali)

Anand Mohan Mitra

14th : Rajasthan : Suraj

Maland and Party

21st : Garhwal : Kanti

Devi and P.M. Sudan

28th : Gujarat : Different

Artists

0241 CLASSICAL VOCAL

MUSIC :

7th : Amarnath

14th : A. Kanan

21st : B.R. Deodhar

28th : Bhim Shankar Rao

0300 D'xers Corner (Only on

14th and 28th 10 mts.)

0300 Film Songs

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 hrs.

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 9712, 11830 kHz

REGULAR FEATURES

0530 Opening Announcements;
0530 Thuthi (Devotional Music);
0535 News; 0545 Commentary|
Press Review|Week in Parlia-
ment; 0550 Scheduled items.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

Kettadu Kidaikum : Non
Film Requests

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

2nd, 9th, 16th and 23rd :
Film Songs
30th : Gandhiji's Death
Anniversary Special Pro-
gramme : Sarvodayam :
Special talk by Karuppaiah
Muppanar M.P.

THURSDAYS

3rd, 10th, 17th, 24th and 31st

3rd : Siruvvar Arangam
(Children's Programme)
Anandam Krishnamurthi;
DTEA Sr./Sec. School
Lodi Estate; Produced by
P. Lakshmi

10th : Munnerum Bharatam :
Development Feature
—Indian Agricultural
Research Institute Pusa

(New Delhi) by Dr. Smt.
Andal Anantha Narayan;

Prod. by Kum. S. Kana-
kam

17th : Hakkiya Cholai
(Literary talk) Kaviyanga-
li Kadaal Kadithangal

(Love letters in litera-
ture) : Talk by Venkatra-
man

24th : Women's Program-
me : Interviewed by Kum.
P. Lakshmi : Interview

with Smt. Vishalakshi Am-
mal on her close associa-
tion with Mahakavi Subra-
manya Bharathi

31st : Oru Patta Maram
Thulirkindrathu : Play
written and Produced by
M. Basheer Ahamed

FRIDAYS

4th, 11th, 18th and 25th

Ganamudam
4th : Nagaswaram : Sheik
Chinna Moulana Saheb
11th : Vocal Music : Shri
K. Vageesh
18th : Violin recital by
Vedavalli Ramaswami
25th : Vocal Music : M.S.
Subbulakshmi

SATURDAYS

5th, 12th, 19th and 26th

Neyar Virundu
5th : Kalloori Kanigal :
Students of Lady Sriram
College; Dr. Smt. Indrani
Maniam; Produced by
Kum. P. Lakshmi
12th : Neyar Virundu :
Produced by M. Basheer
Ahamed (1) Short Story
(2) Folk Music
19th : Neyar Virundu :
Presented by S. Kanakam
(1) Quiz Programme (on
literature) (2) Song
26th : Neyar Virundu :
Presented by M. Bala
Ramani (1) Emakku Tho-
zhil Ingu Kavithai Shri
Rajagopal
(2) Thalaj Nagar Thapal :
P.V. Subramaniam (Sub-
budu)

SUNDAYS

6th, 13th, 20th and 27th

6th, 20th and 27th : Ne-
yar Viruppam (Film Re-
quest)

13th : Pongal Festival—
Special Programme : Writ-
ten and produced by P.
Lakshmi

MONDAYS

7th, 14th, 21st and 28th

Isai Amudam (Light Mu-
sic) Kadithamum Badi-
lum : (Replies to listeners
letters)

URDU SERVICE

TRANSMISSION I

MW 280.1M(1071 kHz) SW 48.74M (6155 kHz)
MW 427.3M(702 kHz)

TRANSMISSION II

MW 280.1M(1071 kHz) SW 30.01M(9675 kHz)
MW 427.3M(702 kHz)

TRANSMISSION III

MW 280.1M(1071 kHz) SW 91.05m (3295 kHz)
MW 427.3M(702 kHz)

TRANSMISSION I HOURS

0543 Signature Tune and Opening Announcements 1430
0545 Subhghahi
0615 Khabren
0625 Purani Filmon se
0700 Shahre Saba
0725 Shamme Ferozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts.
0755 Programon Ka Khulasa
0800 Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aaj Ki Baat (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Children's Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday)
Sunday/Friday : Aao Bachcho
Saturday : Naghmae Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday : Aap Ke Khat
Aap Ke Geet
Saturday Light Classical Music
1000 Sunday : Chalte Chalte Close Down.

TRANSMISSION II

1358 Signature tune and opening announcements
1400 Programon Ka Khulasa
1402 Khabron Ka Khulasa
1407 Sunday : Aap Ka Khat Mila
Monday (I) Naghma-o Sada (film songs with Dialogues); (III and V) Nigah-e Intekhab (up to 1500 hrs: (II and IV) Meri Nazar Mein
Tuesday (I, III and V) Bhakti Geet : (II and IV) Film: Qawwalian
Wednesday : Sabras (Mixed Melody)
Thursday : Dhoop Chhaon (Compered programme)
Friday : (I) Mushaira (upto 1500 hrs); (II and IV) Saat Sawal; (III 0215 and V) Kahani Ek Geet Ki

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare
Sunday : (I) Kehkashan (II) Mehfil ; (III) Geeton Bhari Kahani : (IV) Ghazlen (Non Film); (V) Nai Filmon Se
Monday : (I) Naghmae Sada (III and V) Nigah-e Intekhab (Contd.); (II and IV) Rag Rang.
Tuesday : Naghma-o-Jabassum
Wednesday : Bazme Khwateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Film); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khwateen
Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Film)
Monday : instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baaten Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye
1530 Aap Ki Pasand (Listeners request)
1600 Jahan Numa : (Except Sundays and holidays)
Sunday Aap Ki Pasand (Contd.)
1610 Aap Ki Pasand (Contd.)
1630 Tabsira/Week in Parliament
1635 Aap Ki Pasand (Contd.)
1650 Khabren
1700 Close Down

TRANSMISSION III

1958 Signature Tune and Opening Announcements
Khabren
2000 Programon Ka Khulasa
2010 Sazeena : Tuesday, Thursday and Friday Film Duets (II) Saturday and

Holiday (Except Sunday) (Contd. upto 2045 hrs.q

Aahang-e-Nazm : Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday: Awaz De Kahan Hai (Contd.)
2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz
2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfar (Featurised Programme); (V) Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)
Thursday : Hamse Poochiye (I, III and V); Hifzane; Sehat (II and IV)
Friday : Talks
Saturday Radio News-reel
Aabshaar
2110 Sunday : Kajar Bin Kare
2130 Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme
Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)
Saturday : Manzar Pasmanzas (Review of Urdu Press)

2145 Khabren
2155 Commentary (Repeat)
2200 Sunday : Play
Monday : (I) Feature (II) Izhar-e-Khayal; (III) Kahkashan : (IV) Dareecha; (V) Shukriya Ke Sath
Tuesday : (I and III) Khel Ke Maidan Se; (II and V); Science Magazine (IV) Mushaira

Wednesday : (I, III and V) Radio Gosthi; (II and IV) Kahani Sangeet Ke Thursday : (I) Adabi Nashist! (II and IV) Aina (III) Jammal-e-Hamnashin; (V) Maazi Ke Davar
Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni
Khat Ke Liye Shukriya (Wednesday-Weekly)
2230 Tameel-e-Irshad
2300 Khabron Ka Khulasa
2305 Tameel-e-Irshad (Contd.)
2325 Shamme Ferozan (Repeat)
2330 Bazme Musiqi
0000 Khabren

0000 Bazme Musiqi (Contd.)
0030 Filmi Naghme
0058 Programmeghleh Hist
0058 Programme Highlights
0100 Close Down.

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
31.38m (9560 kHz)
2115—2145 hours
280.1m (1071 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
- (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)
News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--|---|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 25.33 Metres; 9912, 11845 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; News 0316—0322(Cantonese) and 0400—0406 (Ku yu);1745—1845 hours; 264.5 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DAKI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594,7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—49.14 Metres, 6105 kHz; 1230—1300 hours—30.91, 25.58,19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours; 1930—2010 hours 264.5 Metres; 1134 kHz. News 2000 —2009 |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours—2145—231530.37, 25.33 Metres; 9912, 11845 kHz; News 2200—2210 hours |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000; 2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 . Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.78, 32.91 Metres; 7180, 9545, kHz; News 1815—1825; 1845—1930 hours; 264.5, Metres 1134 kHz. News 1846—1856 hours; |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental music) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Prof. Mohd. Shafi, Vice-President of International Geographical Conference at an interview with Ashraf Ali Khan for the programme 'Nai Nasid Nai Roshni'.



Gurcharan Singh Garg, National Judo Coach is seen in conversation with Simil Dong in the programme 'Khet ke Maidan Se' from Urdu Service.



Participants of a musical feature broadcast from Tamil External Service. This feature was written and produced by Bala Ramani.



“Even if I die in the service of the nation, I would be proud of it. Every drop of my blood I am sure, will contribute to the growth of this nation and to make it strong and dynamic”.

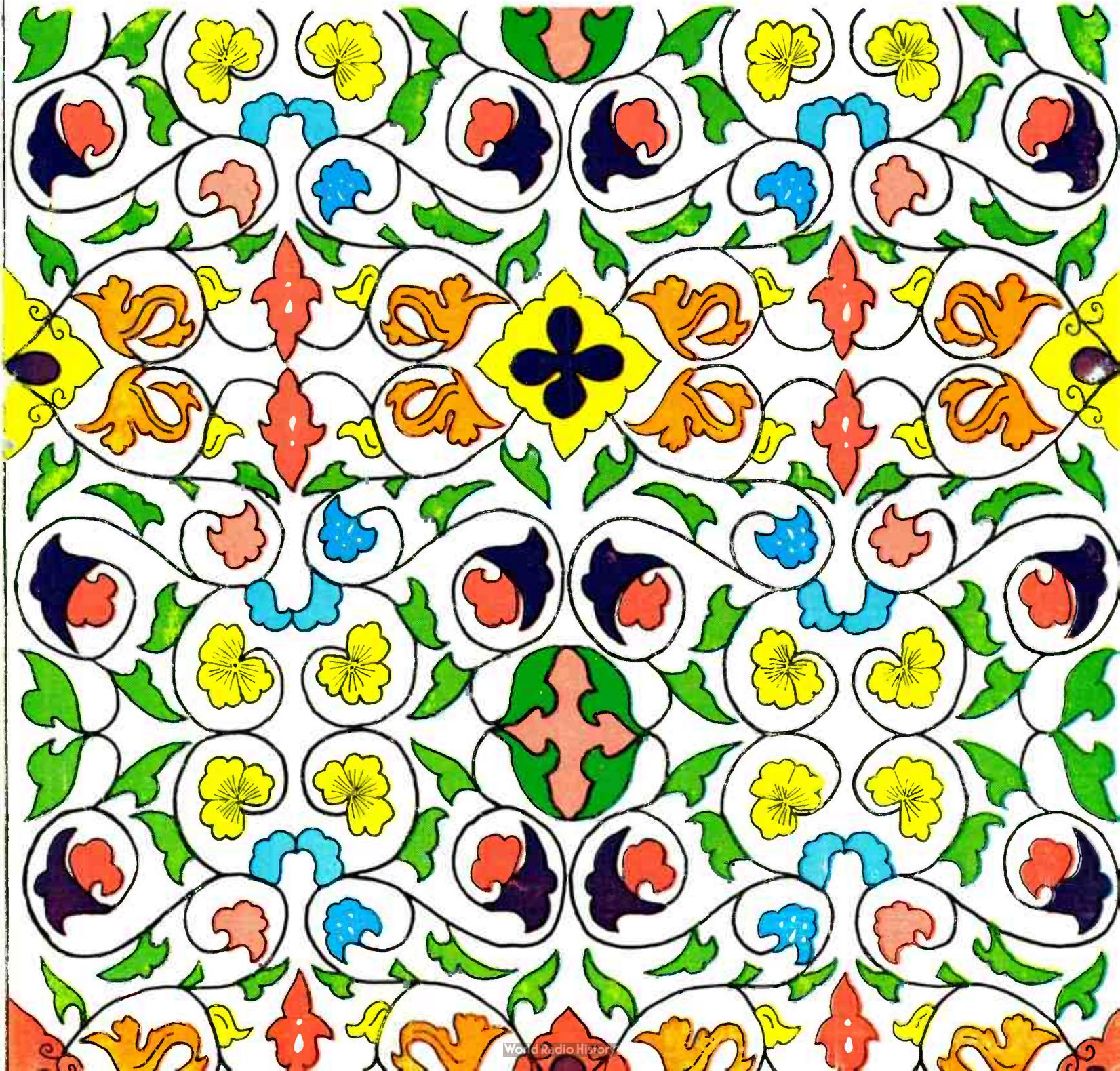
—Indira Gandhi (1917—1984)



December 1984

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





A scene from the Ramayana Ballet in Javanese tradition, shown at the Regional Meet of the Indian, Far East and South-East-Asian Puppet Experts. An interview with Bambang Gunardjo, Director of Wayang Museum, Jakarta was broadcast from G.O.S. recently.

A 102 year old Javanese puppeteer (now dead) shows her shadow puppets. (Picture from the Museum collection)

-General Overseas Service.



Chief Editor

DR. O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

DECEMBER 1984

| | |
|---|----|
| CHRISTMAS IN INDIA | |
| Muriel Wasi | 1 |
| BEGUM HAZRAT MAHAL | |
| Manmath Nath Gupta | 2 |
| DURGA BAI DESHMUKH | |
| Padma Seth | 3 |
| EID MILAD | |
| Mohd. Fazal | 5 |
| POETRY OF | |
| GURU GOBIND SINGH | |
| Man Mohan Singh | 6 |
| BOOK REVIEW | 7 |
| HINDI SERVICE | 9 |
| GENERAL OVERSEAS SERVICES | 10 |
| TAMIL GUJARATI SERVICES | 14 |
| URDU SINDHI PUNJABI KON- KANI SERVICES | 15 |
| FOREIGN LANGUAGE SERVICES | 16 |

FRONT COVER

Design by Anis Siddiqui

INDIA CALLING, DECEMBER 1984

Christmas in India

by Muriel Wasi

EVERYWHERE in Urban India, Christmas is a day for goodwill generosity and giving. On Christmas day it seems easy for every one to be happy together.

IT is a tribute both to the festival of Christmas and to India's inclusiveness that though the Christian community is relatively small—about 20 million—there is rejoicing well beyond the 20 million Christians on the 25th December each year. This is partly due to the universality of the Christmas message: "Peace on earth, goodwill to men". It is also due to the fact that the festival is primarily one for, and around, children. Whatever your faith or culture, it is easy to participate in the joy that a child is born.

The symbols of Christmas in India are varied and partake both of the Bethlehem story and the north European additions, in the shape of Santa Claus in a reindeer-drawn jingle-belled sledge on the snow, his heavy sack of Christmas goodies slung over his old shoulder, and, of course, the resonant music of church bells everywhere.

Of these, it is the Bethlehem story that has struck deepest root wherever in India there is a sizable Christian community. The tradition is sometimes very old, reaching back in Kerala and Tamil Nadu to the first century AD. Sometimes it is less old, though how old enough, God knows, as in Goa and Mangalore, where the story was first fervently told by the Portuguese missionaries of the 16th Century. The festival that is celebra-

ted in India is essentially round an Asian story. The child, Jesus was born in West Asia in Bethlehem, lived his youth in Nazareth, preached his mission in Galilee, Samaria, Capharnaum and on the hills and in the valleys of Judea, all of which are unmistakably Asian.

The visual image at the heart of the Christmas story is that of mother-and-child. Mary, the Madonna, is depicted in clothes not unlike an adaptation of the Indian saree, and the child is bedded in a simple wooden crib such as may well exist even today in the poorest villages of India. Its sheer simplicity makes an immediate appeal to a country that is in daily touch with the ordinary business of simple living.

India's size and her varied climate mean that Christmas celebration will have to be adapted to December weather. In the south it is often very warm in December. In the northern plains of Hindustan, the days and nights are crisply cold, but there is no snow, and so there is no 'White Christmas'. Nevertheless, as the premier feast of the Christian calendar, Christmas is a time for rejoicing, the Christian family, Catholic or Protestant, with new clothes, presents for everyone, specially appetising food and drink on Christmas Eve and on Christmas day, and good food and drink and an atmosphere of jollity throughout Christmas week.

Family celebration does not necessarily run to a turkey, goose or roast duck even in a middle class Indian family, but there are rich households in which these are generally cooked. There are families in Delhi, the Punjab, Calcutta and Bombay that are accustomed to celebrate the feast in a semi-European style, with turkey and its trappings, Christmas Plum Pudding with brandy sauce, and a Christmas tree bright with tinsel and lights and banked up with Christmas gifts. People buy Christmas cake complete with almond paste and icing, and delicious mince pies as a matter of course.

The simpler celebrations run on different lines and vary from region to region. In the South—Tamil Nadu, Andhra, Kerala and Karnataka—the big meal of the day is Indian in essentials—rice, a south Indian version, perhaps, of the north Indian pilau, fortified with mutton or chicken, an abundance of accessories—vegetables, dal, dahi and chutneys. This may be capped with a home-made plum pudding served with cream or, when the family cannot afford this, to a desert like *khir* referred to as '*pava-sam*'. Through Christmas Day, sweets regale friends and visitors who may drop in at any time and be sure of a warm welcome. These sweets include, with tea or coffee, small cunningly-shaped cookies called '*cul-culs*' and black '*dol-dol halwa*'.

In Goa and Mangalore, where the Catholic community lives in strength, the devotional side of Christmas is pronounced. Midnight Mass on Christmas Eve is observed *de rigueur* as an old and deeply respected tradition in churches. Children not old enough to attend Midnight Mass, are taken to church during the day to visit 'the crib', that tells the simulated story of Bethlehem with statuettes of the child Jesus in his crib, Mary and Joseph, the adoring shepherds and the oxen in the stable in which Christ was born.

Everywhere in urban India, south, east, west and north, Christmas is a

day for goodwill, generosity, giving. It is ushered in with friendships renewed through Christmas cards. All considered acts that day reflect the desire for a world composed of men of goodwill. There are garlands of marigolds or poinsettia that bedeck family gateways and *alpanas* that adorn the simple fronts of cottages. Within, the accent is on children and is sustained with crackers, party games and gifts of all kinds to create an illusion of abundance and merriment.

From late on Christmas Eve, through Christmas Day and to the end of the year on New Year's Eve, music is an essential part of festivity. In its simplest form it is carol singing, sometimes without an accompaniment but often, to a piano or even a

Begum Hazrat Mahal

by Manmath Nath Gupta

THE life and struggle of Begum Hazrat Mahal, a contemporary of Rani of Jhansi shows that even our *purda* women of the nineteenth century were full of possibilities.

BEGUM HAZRAT MAHAL like her more famous contemporary the Rani of Jhansi would have spent her life as a peaceful housewife and mother, had the exigencies of the situation not demanded her coming out in the open as a formidable fighter for freedom. This shows that even our *purda* women of the nineteenth century were full of possibilities. The portrait of the Begum which has come down to us depicts a strong big boned beautiful mother with the pipe of a *hooka* in her hand. She seems to be at peace with herself, although a layer of sadness darkens her handsome face.

Dn. Bhagwandas Muhore, the famous revolutionary scholar spent his whole life delving deep into the folk songs prevalent during and after the unsuccessful revolt of 1857. There are innumerable songs of the Rani of Jhansi. There are some songs also composed around the personality of Hazrat Mahal. In Bandeli songs sung during Holi the names of Sheila Devi of Banda, the Nanki Rani (little queen) of Jigni, Rani Bhawani of

mouth-organ. Voluntary organisations in metropolitan cities like Delhi, Bombay, Calcutta, and in large towns like Bangalore, Nagpur, Lucknow and Allahabad, stage Nativity Plays are widely attended by members of all communities.

But perhaps the most moving part of the Christmas celebration in India is the togetherness that it demonstrably achieves. We are a large country with the wide diversity in religion, region, language and life style that challenges easy streamlining. But where the Christmas message has penetrated in town and village, and where Christians have lived worked, played and added to the richness of Indian life, the contagion of togetherness has spread. For that day, it seems easy for everyone to be happy together. □ □ □

Padmakar occur. Dn. Muhore draws our attention to the fact that not only these women actually joined the fight and were killed, but they also inspired others to die for the motherland. Greater than this, they sold their ornaments and brought war material. This was the crucial test and in this these women excelled.

We get our first glimpse of Begum Hazrat Mahal when as Dn. Sen says "The legitimate king was a prisoner at Calcutta and the choice fell upon a minor son of his, who was selected as Nawab on the 7th of July 1857. But Dn. Sen says in the same breath that it is doubtful whether Birjis Quadr actually assumed the title of King or Nawab, for in his proclamation he is usually styled as Wali Hazrat Mahal, the mother of the minor Wali exercised all authority on his behalf.

In actual fact, the regency was not a bed of roses for her. Lucknow was besieged and the British were equipped with better weapons. The queen mother did not lose heart and moved among her men all the time. But this did not help and within a short time

all the strong points of the city were in British hands. Lucknow fell, but this was not the end, because the whole of Oudh was there to be conquered.

The British soldiers entered the Begum's *Kothi*, Russel was one of the eye-witnesses who saw the soldiers drunk in plunder. They ripped open pictures, they smashed to pieces everything that came their way. They burnt the saris and brocades to get the gold. All the furniture was burnt. Russel himself took the gems, diamonds, fibles, sapphires and emeralds to hand them over to the prize agent as he says. Russel admits that the prize agents misappropriated a lot of jewels and diamonds. The plunder with the prize agents was estimated at over 6 lakhs pounds according to London Times dated the 31st of May, 1858. Russel himself asks what became of it all nobody knows.

The leaders of the revolt along with the Begum escaped to continue the fight. The Begum was moving from camp to camp along with the Maulavi of Fyzabad. The Maulavi was a brave man, but he was not conversant with the science of war. He was killed when he was charging the enemy seated on an elephant. His severed head was sent to the magistrate of Shahjehanpur and it was kept in front of the Kotwali in full view of the public. The body was burnt and the ashes thrown into the river. The Raja who had got him killed, got Rs. 50000, the price set on the Maulavi's head.

The fight went on, although every day the chances of success receded more and more. There was no central command of the revolutionaries. The communication system was poor. On the contrary, the British Army and its officers were more or less guided by a central command and their communication was better. In August 1857, the British Parliament passed a bill terminating the East India Company's govt. and the British queen came out with a proclamation. This was read with great fanfare at a Darbar in Allahabad. It guaranteed elemency to rebels if they returned to peaceful pursuits. It also promised that Indians would be taken in service.

The Begum who had been offering a stiff fight all along was on her last legs. Friends had either been killed or

had deserted her. There was paucity of funds. But the Begum refused to be carried away by the soft words of the British proclamation.

Seuarkar says the principal reason for its proclamation was no doubt, the desire to extinguish the Revolution in Oudh, but Oudh did not care to take the proclamation on its face value. The Begum published a sort of counter proclamation in which clause by clause she exposed the fallacy of the argument.

The Bagum said—"In the proclamation it is written that all the contracts and agreements entered into by the company will be accepted by the queen. Let the people carefully observe the artifice. The company has seized the whole of Hindustan, and if this arrangement be accepted, what is there new in it?"

The Begum issued this proclamation in the name of her son. The Begum ridiculed the promise that Indians would be taken in service. She said—"The proclamation promised no better employment for Hindustanis than making roads and digging canals. If people cannot see clearly what this means, there is no help for them. Let no subject be deceived by the proclamation."

The British queen's proclamation in actual fact proved to be an eyewash, because the campaign of coquering the whole of Oudh was received and strengthened after the proclamation.

Under Sir Colin Compbell, new Lord Clyde of Clydesdale the plan to

Durga Bai Deshmukh

by Padma Seth

If an Indian woman can boast of her rights today it is due to the efforts of the great personality called Durga Bai Deshmukh. She is a legend of our times and the lowly and down trodden, women and children miss her today in person.

IN a country that is steeped in tradition and superstition, set values and life styles, norms of behaviour and social propriety, a rebel was born in the national horizon, that was Durga Bai Deshmukh.

encircle the rebel troops and gradually push them towards the Nepal frontier and there crush them in toto or leave them to die of privation and disease in the fever infested forests of the Terai was activated. The Lord and his advisers were certain that Nepal would not help the rebels. On the other hand the rebels hoped that the king of Nepal would help them. Rebel leaders wanted to win the king of Nepal on the ground that the Christians were the enemies of the Hindus and the Mohammadans, but the king of Nepal refused to take the bait.

On the 15th of January 1859, the king of Nepal Jang Bahadur wrote to the Begum of Oudh in very clear terms that owing to a treaty between Nepal and British govt. it was out of question to give asylum to rebels. But it seems he later on relented to some extent and in his letter dated the 26th January to Birjis Quadr he asked him to go to Chitwan (Dn. Sen p. 368). There were some skirmishes between the rebels and the Nepalese Army. Many revolutionaries were killed including Azemulla, the poet and great leader. Dn. Sen thinks Nana Saheb and Bala Saheb might have died of malaria.

Ultimately the Nepal govt. allowed the widows of rebels to live in Nepal. Begum Hazrat Mahal was also allowed to stay with her son. The British govt. asked Hazrat Mahal to come back and promised a pension, but the proud lady spurned the offer. Defeats and defections had not daunted her deathless spirit.

□□□

Motilal Nehru, Chitaranjan Das, Prakasham Pantulu and Gandhiji, she thrust herself into Salt Satyagraha Movement. Thus gradually got exposed to liberal ways of thinking and applying her mind to the problems of the downtrodden and women. Even as a young girl she started teaching Hindi and involved her whole family in propagating Hindi as a national language in the country. She firmly believed that a national language if developed and adopted by the whole country, can successfully drive away the Britishers. Her dynamism and fearlessness reached the ears of Gandhiji, Pandit Jawaharlal Nehru and various stalwarts in the national firmament. She combined the national spirit and sense of service and sacrifice for the helpless women in her country. The Andhra Mahila Sabha started by Durga Bai Deshmukh, Madras gave succour to thousands of women who were also divorcees, destitutes and widows. A cultural renaissance was ushered by Durga Bai Deshmukh in the early part of the century at Madras, the once composite state that included all the southern states. The image of an educationist could not be contained for long. The social ills coupled with superstitious practices enraged the reformer in her who practised in her personal life and also in Andhra Mahila Sabha the teachings of the great Vireshalingam Pantulu and Gurijada Apparao. At a very late age she studied law in order to understand legislative lacunas that bar women from exercising their rights. If women of India can boast of having a compact legislation 'Hindu Code Bill' it was because of the pioneering initiatives taken by Durga Bai Deshmukh in and outside the Parliament. She practised law though briefly. She brought in a revolutionary change in the Hindu personal law and specially the sections pertaining to it. In her personal life since she felt that she was cut for a public life ridden with problems and challenges she got her husband married to another woman. The Hindu Marriages Act, Special Marriage Act, Widow Remarriage Act, the Hindu Succession to property and the Eligibility of the women to adopt a child exercising the guardianship are but the fruits of Durga Bai's efforts.

As a Member of the Planning Commission she carved a definite budget for women and child welfare and as the first Chairman of the Central Social Welfare Board she could unleash a band of loyal volunteers from all the States of India to work for women's welfare. The State Social Welfare Boards were her creations. Untiringly she would work day and night for planning, making proposals and implementing the schemes for the welfare of women and children. She also could bequeath to us the volumes of social welfare that was compiled under her guidance. Her marriage to Dr. C. D. Deshmukh an equally enlightened personality and the then Finance Minister of India was a grand alliance for the benefit of education, women and child welfare. The academician in Dr. Deshmukh encouraged Durga Bai to start a council of research for social development and population studies. Her name could reach far and wide and United Nations and the auxiliary agencies could utilise her experience, expertise and commitments. She belongs to that calibre of people who are far above the excellent. If an Indian woman can boast of her rights today it is due to the efforts of this great personality called Durga Bai Deshmukh.

For the first time in the history of women, she could combine voluntary effort with governmental funding to steer through the Social Welfare Movement. This was an eye opener to women of the modern countries, who could get the cue from her to fight for their rights.

Extensively travelled as she was, Durgabai could establish linkages between India with interested organisations the world over.

Hailing from a rural or rather a semi-urban background, she was introduced to the permissive arts like singing, interior decoration and learning the scriptures. No wonder, a multitalented person latent in her could shift from singing devotional music to Vandemataram synonymous with mother India.

A solemn personality was she, though simple in attire and habits. She immensely enjoyed her being amongst students of the Mahila Sabha and felt proud to watch the

girls grow in personality and knowledge.

She never succumbed to the vagaries of social sanctions. Being within the system she could challenge and fight the symptoms of degeneration and ills.

Durga Bai had a shrewd eye for talent. Absolute commitment to work and service was her motto. As a perfectionist she could spontaneously draw youngsters around her for leadership in fields of education, social welfare research and culture.

India International Centre at West Delhi still vibrates with one spirit and personal touch of the Deshmukh's—a centre that attracts the intellectual and cultural world to its door steps.

Durga Bai Deshmukh is a legend of our times and the lowly and the downtrodden, the children and women of this sub-continent miss her today in person. But find respite in the institutions Durgabai Deshmukh has started and organised. They are a monumental evidence of the grand soul, who has a generation of women following in her foot steps. □□□

IT PAYS TO
ADVERTISE

IN

India Calling

For Details

Contact

Asst. Business Manager,
Akashvani Group of Journals,
All India Radio,
2nd Floor, PTI Building,
Saasad Marg,
New Delhi-110001.

Eid Milad

by Mohd. Fazal

EID MILAD marks the birthday celebrations of Prophet Mohammed. But the intention of the celebrations has always been to bring together members of different religious communities so that acquaintance with the religious values of different groups is widely dispersed and intercommunity prejudices born out of ignorance are eliminated.

Eid Milad, celebration of the birthday of Prophet Mohammed, is a great occasion for Muslims all over the world. Celebrations are held, and at functions, which are organised, talks on the life of the Prophet and teachings of Islam are arranged.

In New Delhi also, among the several celebrations held during this festivals, for the last 25 years under the auspices of some Members of the Parliament, and prominent citizens of Delhi, a special function is held called Jashne-Milad-Nabi. The intention has always been to collect together in this function members of different religious communities so that acquaintance with religious values of different groups is widely dispersed, and intercommunity prejudices because of ignorance are eliminated. These annual functions relating to the teachings of Prophet Mohammed, and important facets of Islam have always been very well attended by members of different religious groups. Islam is not the monopoly of any one group, or region. It is a religion of universal brotherhood. These functions also emphasise this aspect.

Every religious leader throughout the history of Man endeavoured to improve the quality of life of mankind by instilling in a particular society a sense of what was right and what was wrong, an ethos of spiritual values which would promote both individual and communal tranquillity. The language might have differed, the tone and texture of the tenets might have varied, but the essence of all religious teachings is to make man's life more and more meaningful, and spiritually rewarding. Yet, the mad rush for materialism and, perhaps more, the increasing distortions in the original teachings, and

above all possibly the manner in which religion came to be practised with misplaced priorities, has brought some degree of disenchantment with religion. This growing irreligiousness has created more problems for mankind than it has attempted to resolve.

Good spiritual values of life cherished by civilized society, but lamentably dying out fast, need to be revived, sustained and developed. Religion is the only recourse left to make this world free from anarchy of values, from conflicts and violence, from discrimination on the basis of race or creed, from the exploitation of weak by the strong, and to make this world a happier place to live in. The world today is torn by conflicts and cleavages, many in the name of religion itself; and these conflicts like a cancerous growth, may possibly eat away, in the course of time, civilized fibre of society. The choice before man is now clear; either he allows himself to be destroyed by his own kind, or learns to live in peace and understanding.

India is the confluence of many races, creeds, faiths and colours. The waves of Aryans came and soon became Indians. The Arabs, Turks, Afghans and the Moghuls came, and made this country their own. They brought with them a rich cultural heritage which mingled and produced an indigenous culture, and ethos. This diversity in the unity of India is a rich asset of the country, and should be sustained and developed. In the new world, societies will be organising together more and more on distinctive economic and social values. It is, therefore, but essential that various religious groups need not live in fear of one another. It is thus unavoidably important that there should be

greater understanding and appreciation between various religions.

Islam literally means peace. Teachings of Prophet Mohammed of universal brotherhood are as relevant today as they were 1400 years ago. His life and teachings illuminate the path of righteousness, of abiding values, of human endeavour to make man's life fuller and richer.

There is evidence to suggest that the Prophet of Islam had acquaintance with India. Arab traders did travel to the ports of Sindh and Malabar even before the advent of Islam. Traders from India also participated in the annual fair of Daba, in South-East Arabia, and also Yemen. Prophet Mohammed seems to have visited Daba fair. It was, therefore, not surprising when a delegation of Balharith tribe of Yemen visited Medina, Prophet Mohammed asked that who were those people who looked like Indians. Another tradition attributes to the Prophet the saying "I feel fresh breeze coming from India".

Not only the people but even the religions of India do seem to be referred to in the life of the Holy Prophet. Thus, reference to the name of the Prophet Dhul-Kifl (literally, one who belongs to Kifl) is interpreted as of Kapila Vastu, the birth place of Gautam Budha—Kapila being Arabinised to Kifl.

Islam does thus have a deep-rooted association with India. It is no wonder that India has emerged as a country with the second largest Muslim population in the world. Almost all Muslims in India are of Indian origin; and they have lived here for about 1300 years fully assimilated in the local customs, language, and broader aspects of culture of the different regions of the Motherland which they inhabit.

□□□



Really I was so positively impressed in listening for the first time your station some time ago and only now I am writing these few lines to express you my real appreciation for your interesting programmes which I closely follow in the recent time. I honestly confess you that the reception quality of your programmes is really at high standard level here and in accordance with my job engagements, I do not miss the chance to keep listening you. Very frankly, together with my compliments I wish to send you my hope to start building a more direct and personal contact with you and your work, and I deeply feel very interested in knowing your station activities more extensively.

Delucca Massime
Via Tagliamento 21
20020 Busto Garolfo (MI)
Italia.

In any case it is nice to hear your programmes again. Thank you for previous verifications. We have to work at it, but it is amazing how many of your transmission do reach North America.

Sholom I. Gilksman
917 W. Margate
Chicago, Illinois
60640 USA.

Yourself being our main link for what is happening around the country, you would probably realise, how we expatriates, eagerly, tune our radios to AIR. By and large, you all must be congratulated for the good quality of the programme.

S. K. Deb. m.v. World Spear,
Marine Navigation Co. Ltd.
1st Floor, Dewhurst House.
20—24, West Smithfields,
London-ECLA 9 BD



Poetry of Guru Gobind Singh

by Man Mohan Singh

THE most striking features of Guru Gobind Singh's poetry are simplicity of images and sublimity of thoughts. He also triumphs over the inability of language to articulate what is truly sublime.

THE Tenth Guru achieved in many ways a poetic synthesis of a truly sublime kind. So much is known of his valour and his Baptism of the pure. Yet, an exposure to the poetic grandeur of his work brings one closest in the history of the poetry to an encounter of the sublime kind. He compiled the final version of the *Adi Granth* though his own compositions are not embodied in the Sacred Book. It was Bhai Mani Singh, the disciple of the Tenth Guru who collected his compositions into *Dasam Granth*; a *magnum opus* of hymns of divine glory.

The Central theme of Guru Gobind Singh's poetry is God's glory. One of the greatest predicaments that a poet faces is fragility of words. How should one ever embody in words God, whose shape and garb are beyond the capacity of words to portray? Yet, the glory of a great poet is that he triumphs over the inability of language to articulate what is truly sublime.

It is this divine imagery that the poetic works of Guru Gobind Singh reflect whether it be *Jab Sahib*, *Chaupais Vachitra Natak*, composition of the *Dasam Granth* and of course *Zafarnama*. One of the finest images of this divine splendour is from *Akal Ustat* :

As out of a single fire
Millions of sparks arise;
Arise in separation
But come together again
When they fall back in the fire
As from a heap of dust
Grains of dust swept up
Fill the air, and filling it
Fall in a heap of dust
As out of a single stream
Countless waves rise up

And, being water, fall
Back in water again
So from God's form emerge
Alive and inanimate things
And since they arise from Him
They shall fall in Him again.

Here one is face to face with the supreme being, the Creator. Guru Gobind Singh in the tradition of unity of faiths asserts that there is no Hindu or Musalman. In an example of lofty human creativity Guru Gobind Singh fuses the distinction of faiths into the ultimate unity of all beings. According to him God pervades everything.

He is in the temple as He is in
the mosque :

He is in the Hindu worship as
He is in the Muslim prayer

; Men are one though they appear
different,

Gods and demons who guard the
treasures

Of the god of riches, the musi-
cians celestial

The Hindus and the Muslims are
all one.

How can one ever comprehend the glory of God? Guru Gobind Singh did not believe in dogma and rituals. His hymns celebrate the communion of God through true love for he alone shall meet him who love Him not through rites and rituals. In one of the most expressive poetic images, the Guru transmutes a bird into a splendid poetic effect :

What does it profit you
To close both eyes
And to sit like a crane
In false meditation :
For you who go about

Bathing in the seven seas
 To show your holiness
 This world is lost
 And the next world also.

The two most striking features of Guru Gobind Singh's poetry are the simplicity of its images and sublimity of its thoughts. Though he was one of the greatest scholars of our history yet his articulation is characterised by a sense of directness. In perhaps one of the greatest tributes to the people, Guru Gobind Singh dedicated himself to their services. The people were all his beings and he owed everything to their blessing. He was born to serve them and through them he had achieved his eminence :

All the battles I have won,
 against tyranny
 I have fought with the devoted
 backing of these people;
 Through them only have I been
 able to bestow gifts
 Through their help I have escap-
 ed from harm;

It is to *Bachitar Natak* that one must turn for poetry of a truly epic scale. For *Bachitar Natak* transcends time and its imagery pervades over such unknown modes of being as the transmigration of sons. It is in this part of his work that the Tenth Guru refers to his great odyssey through time, eternity and space. This is how he describes his birth into this world :

I now narrate my own history
 How God sent me in this world,
 when I was absorbed in
 penance
 There is the mountain of *Hem
 Kunt*
 Where there are seven peaks.

One of the most striking aspects of Guru Govind Singh's poetry is the structural and in fact symphonic harmony of his compositions. Great poetry to be truly great has to be blends of music, poetry, history, knowledge and divinity. All aspects of knowledge as a critic said, constantly aspire towards the condition of music. This condition and discipline of music binds Guru Gobind Singh's compositions

into a grand symphonic structure. This is evident in his great poetic utterances like *Shabad Hazare*. All these compositions are set to ragas like *Sorath*, *Kalyan* and *Bilaval*, it is here that the form and content integrate. It is here that the thought and the structure fuse into a magnificent expression. Gods and deities come in as profound references to the one God's supreme existence :

Inder, Shesh Nag, the king of *munis* meditated for long periods, but could not describe God.

How can God, Who has no colour or form, be called black ?

One will be liberated from the noose of death

Only if he sincerely catches the feet of God.

In many ways *Zafarnama*, the epistle of victory achieves culmina-

tion of Guru Gobind Singh's life, time and philosophy. This composition celebrates the triumph of spirit over tyranny, and poetically elaborates on the theme of sacrificing one's head and not one's beliefs. In couplets of great beauty the Tenth Guru moves from the imagery of spirit to the imagery of power. One could not end on a note of poetic triumph, grander and more eloquent than these lines from *Zafarnama* :

What, if you have killed my
 four tender sons,

When I, like a coiled snake, re-
 main behind.

It isn't brave to put out a few
 sparks,

And stir up fire to rage all the
 more

When you and I will, both re-
 pair to the Court of God,

You will bear witness to what
 you did unto me. □□

Book review

by Dr. Motilal Jotwani

1. *The Evolution of Hindu Ethical Ideals*
 by S. Cromwell Crawford

Published by Asian Studies Programme, University of Hawaii.

Pages 180

2. *Ram Mohan Roy: His Era and Ethics* by S. Cromwell Crawford, Published
 by Arnold Heinemann, New Delhi.

Pages 238

Price Rs. 75/-

BOOKS on the Hindu-India done by non-Hindu, foreign authors are a class by themselves. The two books under review belong to this class and yet stand apart in it, because of the author's personal intimate knowledge of the subject. S. Cromwell Crawford, currently Professor of Religion and Asian and Western Ethics at the University of Hawaii, was born in a Hindu ethos in India, sharing with the largest re-

ligious group of the Indians, their ideas and experiences, visions and values. After doing B.D. from Seampore University, India, he went abroad and did M.A.T. from Indiana University and Ph.D. from Pacific School of Religion, Berkeley, California. An Indian by birth, he is an Indianist by training and scholarly pursuits.

While his *Evolution of Hindu Ethical Ideals* deals with the Hindu ethics of the Vedic Period (1500-

500 B.C.), the Sutra and Epic Period (500 B.C.—300 A.D.) and the Darsana Period (300—1100 A.D.), his *Ram Mohan Roy ; His Era and Ethics* concerns itself with the same in the early nineteenth century. The first book opens with the author's very valid observation that contrary to the literal meaning of Sanatana Dharma, or *Eternal Law*, which the Hindu religion is called, it is not fixed or static and its ethical ideals are not unchanging substances. In fact, the Hindu religion is like the river Ganga in a state of ceaseless flow through the ages : it is alive until the present day, not in spite of change, but because of change. However, it is also to be observed that Ganga is constantly flowing on its (river) bed of *dharma*, or righteousness, between the two banks of *artha* and *kama*, or the need for wealth and desire for pleasure, to one and the same ocean of *moksa*, or liberation from the bondage of rebirths. Thus, the section dealing with the Upanisads rightly notes that "(the Hindu) ethics is not an end in itself but only a means towards reaching the experience of Brahman which transcends the moral conflicts of the relative world".

The first chapter discusses the ethics of the Vedic Period when the concept of *rita*, or moral law, was structured to deal with certain duties like prayers and sacrifices to gods. These gods are personifications of natural phenomena, as their very names indicate, and the prayers and sacrifices to them are to be performed with *sraddha* and *tapas*, or faith and austerity. The gods are approached through love rather than fear. Thereby we can see that the *bhakti marga*, or the path of devotion, of the medieval Indian times starts from the Vedic attitudes towards gods.

The second chapter deals with the ethical ideals of the Sutra and Epic Period during which *dharma* came to be developed out of the Rigvedic *rita*, both providing the ethical norm by which humans could relate to nature, to one another, and to the gods. The first and foremost of the four *purusharthas*, or human values, *dharma* is central to the Hindu religion. Besides the *purusharthas*, the *varnasrama* norms, or the principles governing the four classes of society and four stages of life, are discussed at length, making clear to us that the fourth *varna* of

sudras had originally nothing to do with the later rigid rule of caste distinctions, and that the fourth *asrama* of *sannyasa* meant renunciation in action and not renunciation of action, and thus paving the right practicable path for the *karmayoga*.

On reading the objective assessment of *suvaras* in the third chapter of the book, the present reviewer was reminded of a review published in a Delhi newspaper some time ago. It is rather unusual for a reviewer to discuss another one of the tribe, but I would like to do so in order to put the record straight. While Professor Crawford has correctly translated the *Gita*, IX, 32, as "they who take refuge in Me, O Partha, even though they be born of sinful wombs, *Vaisnavas* and even *Sudras*, they also reach the highest goal", the earlier reviewer has wrongly said that there is no mention of the phrase "even *sudras*" in the original text. Curiously, he holds the same opinion about the *varnasrama* morality as the author does, but he picks holes in it. True, the author has tripped on a few occasions, as for instance, when he upsets the traditional, Hindu order of the four *purusharthas* in the fourth chapter, giving it correctly in the second one, and it omits completely the *dvaita* system from his discussion on various philosophical systems in the third chapter. But these points in no way abridge the great value of the book. Incidentally, the earlier reviewer (mentioned above) has pointed out to the former lapse, but has not talked of the latter one.

* * * *

The second book *Ram Mohan Roy : His Era and Ethics* is also a product of the author's intimacy with the Indian land and people—even more so, for his "great great great grandfather." Henry Crawford, served the East India Company here in India. When he retired in 1800, Ram Mohan was still young and unknown. But Henry's daughter Frances, who lived in Calcutta with her husband, had some personal acquaintance with him. Besides, it is quite likely that Ram Mohan Roy socialised with the Crawfords in the city of Bristol on his visit to England in the last phase of his life; he was buried in Bristol at a site a couple of miles away from the Manor House in which the author's great grandparents lived.

Ram Mohan Roy (1772—1832) was a great reformer, whose ideas and actions influenced the contemporary workings in the fields of religion, education, politics and economics. The part one of the book provides the historical setting of the era in which he lived and laboured. His life-story became a matrix in which the new Indian forces shaped themselves. When he visited London in 1829 to pursue his country's interests he was already an intellectual celebrity at home. The Emperor of Delhi had invested him with the title of Raja. Raja Ram Mohan Roy acted as his envoy at the British Court and was received by the King of England—a singular honour, for he was the first Indian to be so received. But it was mainly the *Sati* petition which dominated his concerns in London. He talked to many Tory members of the Privy Council and created the climate for the judgement against the orthodox *Sati* petition. In 1932, he died of exhaustion, with the sacred syllable Om on his lips. A true Brahmin, he was not buried in a Christian cemetery by Christian rites. One Miss Castle donated a beautiful spot in the shadow of tall elms and it became his resting place. In 1872, on the occasion of his first birth centenary, an inscription was placed on his *samadhi*, or tomb, which told of "his unwearied labours to promote the social, moral and physical condition of the people of India." and identified him as "a conscientious and steadfast" individual. In the true Indian tradition, he combined *jnana* (knowledge) with *karma* (action).

In the part two of the book, Professor Crawford undertakes for the first time a comprehensive study of the ethical side of Ram Mohan Roy's work and brings to the surface hidden elements of moral reasoning at the basis of his activities. He rightly says, "Ram Mohan was a man of *dharma*. He was a good man, not because he was a great man; but he was great because he was good. Throughout Indian tradition, the one presupposes the other, and the two cannot be separated."

A great *Vedantin* who believed the end of worship of God was becoming one with Him, Ram Mohan Roy showed by way of his personal example that until the final liberation from the cycle of rebirths took place, one could always enjoy all that is good in the world and remove the factors

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M. T

| For East and South-East Asia and North-East Asia | | | | | | | |
|--|------------|-----------|-----------|-----------|-------|-------|--|
| TARGET AREAS | Period IST | GMT | BANDS | | | | |
| | | | Metres | kHz | | | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 | | | |
| | | | 31.27 | 9595 | | | |
| | | | 25.50 | 11765 | | | |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 | | | |
| | | | 0515—0645 | 2245—0115 | 30.27 | 9912 | |
| | | | | | 25.61 | 11715 | |
| | 0530—0645 | 0000—0115 | 19.77 | 15175 | | | |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0550 0635 Commentary; 0445 Prog. Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Prog. Highlights from 1530-1630 & 1900-2030; 0645 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

0415 DEVOTIONAL MUSIC : 1st : Ballabh Das Bapodra 8th, 22nd & 29th : Different Artists 15th : D. K. Roy

0446, 0530, 0550 and 0610 Listeners Choice.

0510 1st, 8th and 23rd : Our Eternal India.

15th & 29th : Horizon—Literary Magazine

0600 Radio Newsreel

0620 29th : Guru Gobind Singh; the tenth Guru of the Sikh; Talk

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

0415 DEVOTIONAL MUSIC :

2nd : Sudha Malhotra

9th : Anup Jalota

16th : Compositions of Meera Bai

23rd : Bhai Gopal Singh Ragi and Party

30th : Narender Chanchal

0446 Film Song

0515 2nd : Expression—Youth Magazine

9th : Youth in Focus

16th : From the Universities

23rd : Quiz Time

30th : To be announced

0530 INSTRUMENTAL MUSIC : SHEHNAI :

2nd : Bismillah Khan & party

9th : Anant Lal & party

16th : Daya Shankar & party

23rd : Sikander Hussain & party

30th : Bismillah Khan & party

LIGHT MUSIC :

2nd : Madhubala Chawla

9th : Krishna Kalle

16th : K. L. Saigal

23rd : Pankaj Udhass

30th : Manhar

0600 2nd & 16th : Mainly For Tourists

9th : Indian Cinema

23rd : Sports Folio

30th : Film Review

0610 FOLK SONGS :

2nd : Harvest Songs

9th : Different Artists

16th : Tamil Nadu

23rd : Himachal Pradesh

30th : Orissa

MONDAYS

3rd, 10th, 17th, 24th and 31st

0415 INSTRUMENTAL MUSIC :

3rd : Flute—Hari Prasad Chaurasia

10th : Esraj—Ashesh Bannerjee

17th : Santoor—Shiv Kumar Sharma

24th : Flute—Panna Lal Ghosh

31st : Duet on Shehnai & Violin—Bismillah Khan & V. G. Jog

0446 KARNATAK INSTRUMENTAL MUSIC :

3rd : Veena—V. Srikanta Iyer

10th : Flute—T. S. Shankaran

17th : Nagaswaram—N. K. Krishnan

24th : Veena—S. Balachander

31st : Violin—V. K. Venkataramanujam

3rd : Play

10th : Discussion

17th : Feature

24th : Film Story

FOLK SONGS :

31st : Prog. of Repeat

3rd : Rajasthani

10th : Punjabi by Sarva-jeet

17th : Uttar Pradesh

24th : Gujrat

31st : Bengali

LIGHT CLASSICAL MUSIC :

3rd : Bade Ghulam Ali Khan

10th : Savita Devi

17th : Shobha Gurtu

24th : Kanika Bannerjee

31st : Rasoolan Bai

Women's World

0600 RABINDRA SANGEET :

3rd : Different Artists

10th : Dwijen Mukherjee

17th : Hemanta Mukherjee

24th : Kanika Banerjee

31st : Debabrata Biswas

TUESDAYS

4th, 11th, 18th and 25th

0415 DEVOTIONAL MUSIC :

4th : Sharma Bandhu

11th : Ramcharit Manas by Mukesh and Party

18th : Manmohan Pahadi

25th : Christmas Carols

0446 Music of India Classical Half Hour

0510 25th : A report on Mid-night Mass held in connection with Christmas

0515 Radio Newsreel : (Except on 25th)

0530 INSTRUMENTAL MUSIC :

4th : Jaltarang—Ghasi Ram Nirmal

11th : Sitar—Mehmood Mirza

18th : Surbahar—Imrat Hussain Khan

GULF SERVICE

The External Services Division of All India Radio has started broadcasting on short-wave a new Service in Hindi and other Indian languages for the GULF. The programme which starts at 2315 Hrs. Ist daily is of 45 minutes' duration. It consists of Indian music, stories, plays, skits, a news-bulletin and a commentary. This programme can be heard in the Gulf countries on 25.82 metres and 31.41 metres.

25th : Dilruba by Nagardas Arjundas
0550 LIGHT MUSIC : (EXCEPT ON 25TH)
4th : Kunal Hanspal and Uma Garg—Prasar Geet
11th : Nilam Sahni and O. P. Kapoor
18th : Mahendra Pal, Jagdish Sehgal, O. P. Kapoor
25th : Christmas—Special Talk
0600 Faithfully Yours—Replies to listeners letters (On 4th & 18th for 15 mts. and on 11th & 25th for 10 mts.)
0610 D'xers Corner (Only on 11th & 25th for 10 mts.)
0615 KARNATAK INSTRUMENTAL MUSIC :
4th : Flute—Prapancham Sitar
11th : Violin—M. S. Gopalakrishnan
18th : Veena—R. K. Suryanarayanan
25th : Nagaswaram—Sheik Chinna Maulana Sahib
WEDNESDAYS
5th, 12th, 19th and 26th
0415 DEVOTIONAL MUSIC :
5th : Shabad—Guru Nanak Devji
12th : Karnatak Devotional Songs
19th : Different Artists
26th : Marathi, Gujarati Bhajan in Hindi, Shabad, and Naat by Different Artist
0446 Film Songs from South India
0515 5th & 19th : Export Front
12th : Talk
26th : To be Announced
0530 INSTRUMENTAL MUSIC :
5th : Sitar—Kalyani Roy
12th : Shehnai—Sikander Hussain & Party
19th : Sarangi—Gopal Misra
26th : Sarod—Bahadur Khan
0550 LIGHT MUSIC FROM DIFFERENT REGIONS :
5th : Marathi Songs—Nanai Bhende
12th : Bengali—Bhupen Hazarika
19th : Puniabi—Modern Songs—Mahendra Kapoor
26th : Sindhi Songs
0600 5th & 19th : Of Persons, Places & Things
12th & 26th : Our Guest INSTRUMENTAL MUSIC (DUET) :
5th : Santoor & Flute—Shiv Kumar Sharma & Hari Prasad Chaurasia
12th : Sitar & Sarod—Ravi Shankar & Ali Akbar Khan
19th : Sitar & Guitar—Rais Khan & Brij Bhushan Kabra

GENERAL OVERSEAS SERVICE

26th : Flute & Jaltarang
—Himangshu Biswas and
Dulal Roy

THURSDAYS

6th, 13th, 20th and 27th

- 0415 KARNATAK INSTRUMENTAL MUSIC :
6th : Flute—Palladam V. N. Rajan
13th : Veena—R. S. Kesavamurthy
20th : Violin—Lalgudi G. Jayaraman
27th : Nagaswaram—N. K. Krishnan
- 0446 Selections from National Programme of Music
- 0515 6th : Book Review
13th : Talking about Agriculture
20th : Science Today
27th : Industrial Front
- 0530 INSTRUMENTAL MUSIC :
6th : Sarod—Brij Narain
13th : Sitar—Shujad Khan
20th : Shehnai—Sikander Hussain & Party
27th : Duet on Tabla & Pakhawai—Ghulam Ahmed & Gopal Das
- 0550 Songs from New Films : (Except on 6th)
6th : Id-e-Milad—Talk
- 0600 Radio Newsreel
- 0610 Regional Music :
6th : Muslim Devotional Songs

13th : Bengali
20th : Tamil
27th : Telugu

FRIDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music : Naatia Qawalis
7th : Aziz Husain Qawal and Party
14th : Murli Qawal and Party
21st : Prabha Bharati and Party
28th : Niaz Ahmed and Nazeer Ahmed
- 0446 Film Hits of Yester Years
- 0515 Foods and Melodies
- 0530 Karnatak Instrumental Music :
7th : Nagaswaram—N. K. Krishnan & Party
14th : Duet on Violin &

- Flute—D. Panchapakasan & T. G. Shankaragopalan
21st : Clarinet—A. K. C. Natarajan
28th : Violin—Lalgudi G. Jayaraman
- 0550 INSTRUMENTAL MUSIC :
7th : Vichitra Veena—Gopal Krishna
14th : Sundari Recital—Siddhram Jadhav & Party
21st : Violin—Gajanan Rao Joshi
28th : Sitar—Mushtaq Ali Khan
- 0600 Panorama of Progress : (Except on 7th)
7th : Disc. Review
- 0610 Folk Songs :
7th : Goa
14th : Chhatisgarhi
21st : Punjab
28th : Nagaland

- 1600 25th : Christmas Carols
4th & 18th : Export Front
11th : Talk
25th : Christmas—Special Talk
1610 Film Songs from Different Regions

WEDNESDAYS

5th, 12th, 19th and 26th

- 1546 LIGHT MUSIC :
5th : Shamima Azad—Ghazals
12th : Ghansham Das—Ghazals
19th : Prita Balbir Singh—Ghazals
26th : Mahendra Kapoor & Purnima Das
- 1600 5th : Book Review
12th : Talking about Agriculture
19th : Science Today
26th : Industrial Front
- 1610 Instrumental Music :
5th : Flute—Raghunath Seth
12th : Sitar—Abdul Halim Jaffar Khan
19th : Vichitra Veena—Ahmed Raza
26th : Shehnai—Bismillah Khan & Party

THURSDAYS

6th, 13th, 20th and 27th

- 1546 RABINDRA SANGEET :
6th : Sagar Sen & Sumitra Ghosh
13th : Sumitra Sen
20th : Kanika Bannerjee
27th : Compered prog. by Bandana Mukhopadhyaya
- 1600 Panorama of Progress (Except on 6th)
6th—Disc. Review (20 mts.)
- 1610 Light Instrumental Music (Except on 6th)
13th : Mandolin
20th : Guitar
27th : Different Instruments

FRIDAYS

7th, 14th, 21st and 28th

- 1546 Light Music (Prasar geet)
7th : Chorus & Uma Garg
14th : Preeti Balbir Singh & Chandra Kant Gandharav & Ghanshyam Das
21st : Chorus Songs & Mena Kanur
28th : Shanta Saxena & Seema Sharma, Shobna Roy
- 1600 7th & 21st : Our Eternal India
14th & 28th : Horizon—Literary Magazine

TUESDAYS

4th, 11th, 18th and 25th

- 1546 KARNATAK INSTRUMENTAL MUSIC : (Except on 25th)
4th : Veena—K. Padmanabhan
11th : Jaltarang—S. Harihar Bhagvathar
18th : Flute—Sikkil Sisters



Oduor Onyango, whose programme of review of books on Swahili literature was broadcast over G.O.S

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-------------------------|-------------------------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 17.25 19.70 | 15320 17387 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 19.83 19.64 | 17875 15130 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Prog. Summary; 1620 Press Review; 1627 Prog. Highlights from 0215-0440 & 1530-1630; 1630; CLOSE DOWN

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Film Songs
1600 1st & 15th : Mainly For Tourists
8th : Indian Cinema
22nd : Sports Folio
29th : Film Review
- 1610 FOLK SONGS :
1st : Chhatisgarhi
8th : Boatman Songs
15th : Uttar Pradesh
22nd : Bengal—Abbasuddin
29th : Kerala

SUNDAYS

2nd, 9th 16th, 23rd and 30th

- 1546 DEVOTIONAL MUSIC :
2nd & 23rd : Different Artists
9th : Mahendra Kapur
16th : Purshottam Das Jalota
30th : Jaydev's Ashlapadi
- 1600 Women's World
1610 Film Songs

MONDAYS

3rd, 10th, 17th; 24th and 31st

- 1546 FOLK SONGS :
3rd : Manipur
10th : Sindhi
17th : Tamil
24th : Avadhi
31st : Mundari

- 1600 Faithfully Yours—Replies to listeners letters (on 3rd, 17th & 31st for 15 mts. & on 10th & 24th for 10 mts.)
1610 D'xers Corner (Only on 10th & 24th for 10 mts.)
1615 Film Tune

GENERAL OVERSEAS SERVICE

FOR SOUTH-EAST ASIA
 (From 1900 to 2030 IST)
 (From 1330 to 1500 GMT)

| BANDS | |
|--------|-----------------|
| Metres | kHz (Frequency) |
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Progs. Summary; 1950 Press Review; 2023 Prog. Highlights from 0415-0645 & 1900-2030; 2030 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 **FOLK SONGS :**
 1st : Bhojpuri
 8th : Nagaland
 15th : Maharashtra
 22nd : Gujarat
 29th : Rajasthani
- 1930 1st : Expression—Youth Magazine
 8th : Youth in Focus
 15th : From the Universities
 22nd : Quiz Time (20 mts.)
 29th : Guru Gobind Singh—the tenth Guru of the Sikh.
- 1940 **INSTRUMENTAL MUSIC :**
 1st : Flute—Amar Nath
 8th : Sarod—Ashish Khan
 15th : Tabla—Faiyaz Khan
 22nd : Mohan Veena—Radhika Mohan Moitra
 29th : Sarangi—Hafizullah Khan
- 1955 1st & 15th : Mainly for Tourists
 8th : Indian Cinema
 22nd : Sports Folio
 29th : Film Review
- 2005 Film Songs from New Releases

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Interlude
 1920 2nd : Play
 9th : Discussion
 16th : Feature
 23rd : Film Story
 30th : Prog. of Repeat
- 1955 Women's World
 2005 Film Songs

MONDAYS

3rd, 10th, 17th 24th and 31st

- 1916 **LIGHT CLASSICAL MUSIC :**
 3rd : Begum Akhtar
 10th : Birjo Maharaj

- 17th : Badi Moti Bai
 24th : Durgesh Nandini 1030
 31st : Zamin Ali Naqvi
- 1930 Radio Newsreel
 10th : Sitar—Mushtaq Ali 1940
- 1940 **INSTRUMENTAL MUSIC :**
 3rd : Sitar—Ravi Shankar Khan
 17th : Vichitra Veena—2005
 Ahmed Raza
 24th : Violin—N. Rajam
 31st : Jaltarang—Jain Kumar Jain
- 1955 Faithfully Yours—Replies to listeners letters (on 3rd, 17th, 31st for 15th mts. & on 10th & 24th for 10 mts.)
 2005 D'xers Corner (Only on 10th & 24th for 10 mts.)
 2010 Film Songs

TUESDAYS

4th, 11th, 18th and 25th

- 1916 **FOLK SONGS :**
 (Except on 25th)
 4th : Kumaoni
 1th : Tamil
 18th : Orissa

- 25th : Christmas Carols 1955
 4th & 18th : Of Persons, Places and Things
 11th & 25th : Our Guest
 11th : Talk
 25th : Christmas—Special Talk
 2005 Film Songs

WEDNESDAYS

5th, 12th, 19th and 26th

- 1916 **RABINDRA SANGEET :**
 5th : Ashok Taru Bannerjee
 12th : Dwijen Mukherjee
 19th : Different Artists
 26th : Hemanta Mukherjee
- 1930 Radio Newsreel
 1940 **KARNATAK INSTRUMENTAL MUSIC :**
 5th : Clarinet—A. K. C. Natarajan and party 1930
 12th : Mridangam—J. V. Goalkrishna 1940
 19th : Talvadva Katcheri
 26th : Veena—K. S. Narayana Swami 1955

- 5th : Book Review
 12th : Talking about Agriculture
 19th : Science Today
 26th : Industrial Front
 2005 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

- 1916, 1945 and 1955 Listeners Choice
 1930 Moods and Melodies

FRIDAYS

7th, 14th, 21st and 28th

- 1916 **LIGHT MUSIC :**
 7th : Nina Mehta & Rajender Mehta
 14th : Shankar Shambhu & party—Qawalis
 21st : Irshad Rehmat Qawal and party—Qawalis
 28th : Penaaz Masani
- 1930 Radio Newsreel
 1940 **ORCHESTRAL MUSIC :**
 7th & 21st : Our Eternal India
 14th & 28th : Horizon—Literary Magazine
 2015 Film Songs

For West Asia, U.K. and West Europe : East Africa, West and North-West Africa : Australia and New Zealand
 (From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|--------|--------|
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| | | | 41.84 | 7170 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 30.27 | 9912 |
| | | | 25.36 | 11830 |
| WEST AND NORTH-WEST AFRICA | 0115—0215 | 1945—2045 | 19.65 | 15265 |
| | | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| | | | 25.26 | 118895 |
| | | | 30.27 | 9912 |

REGULAR FEATURES

2346, 0015, 0145 and 0240 Prog. Summary upto 0000, 0130, 0215 & 0400; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140 0235 and 0340 Commentary; 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Prog. Highlights from 2315-0000, 2330-0130, 0115-0215, & 0215-0400; 0110, 0210 and 0355 Film Tune; 0400 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 2346 Devotional Music;
 2350, 0200 and 0345 1st & 15th : Mainly for Tourists
 8th : Indian Cinema
 22nd : Sports Folio
 29th : Film Review

- 0000 **LIGHT MELODIES :**
 1st : Festival Tune—Vijay Raghav Rao
 8th : Different Instruments
 15th : Mandolin—Jaswant Singh
 22nd : Wings Over India—Vijay Raghav Rao
 29th : Light Instrumental Music 0120
- 0016 **CLASSICAL SONGS FROM FILMS**
 0016 **KARNATAK CLASSICAL VOCAL MUSIC :**
 1st : M. M. Dandapani Desikar
 8th : T. Brinda & T. Mukta
 15th : Radha Vishwanathan
 22nd : Madurai Mani Iyer
 29th : Madurai Somasundaran
 0100 and 0250 1st : Expression

- Youth Magazine
 8th : Youth in Focus
 15th : From the Universities
 22nd : Quiz Time (20 mts.)
 29th : Guru Gobind Singh—the Tenth Guru of the Sikh
- LIGHT MUSIC :**
 1st : Minoo Purshotam
 8th : Suman Kalyanpur
 15th : Kanwal Siddhu
 22nd : Nitin Mukesh
 29th : Rajender & Nina Mehta
- INSTRUMENTAL MUSIC :**
 1st : Sarod—Ali Akbar Khan
 8th : Dilruba Recital—Nagandas Arjan Das
 15th : Sarod—Zarin Daruwala

GENERAL OVERSEAS SERVICE

| | | | |
|--|--|--|---|
| 6th : Disc. Review 13th : Flute—Prakash Wadehra 20th : Santoor—Shiv Kumar Sharma 27th : Flute—P.L. Ghosh 0300 Classical Half Hour Music of India (Repeat of Tuesday GOS I Item) FRIDAYS 7th, 14th, 21st and 28th 2346 Karnatak Instrumental Music | 2310 7th & 21st : Eternal India 14th & 28th : Horizon—Literary Magazine 0100 Film Tune 0120 LIGHT MUSIC : 7th : Nirmala Devi 14th : Hariharan 21st : Satish Babbar 28th : Begum Akhtar 0040 CLASSICAL VOCAL MUSIC : OLD MASTERS : 7th : Ustad Rajab Ali Khan 14th : Ustad Bade Ghulam Ali Khan 0146 | 21st : Kesar Bai Kirtar 28th : D. V. Paluskar & 0341 Radio Newsreel INSTRUMENTAL MUSIC : SHEHNAI 7th : Jagdish Prasad Qamar & Party 14th : Daya Shankar & Party 21st : Bismillah Khan & Party 28th : Anant Lal & Party 0146 Film Songs from South | 0152 & 0230 7th & 21st : Eternal India (20 mts.) 14th & 28th : Horizon—Literary Magazine (20 mts.) FOLK SONGS : 7th : Haryana 14th : Kumayuni 21st : Bihar 28th : Kumaoni 0241 Orchestral Music 0300 Film Songs. |
|--|--|--|---|

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.85 meters : 15165 and 17805 kHz
 News at 0945—1000 hrs.
 From 2230—2315 hrs on 25.36 and 19.62 meters : 11830 and 15280 kHz
 News at 2235—2245 hrs.

12th : Janva Jevun
 19th : Qawali (Non film songs)
 26th : Film Tunes

THURSDAYS

6th, 13th, 20th and 27th

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 2230 Ek Geet
- 2245 1st, 15th and 29th : Stree Sabha : Prog. for Women
 8th and 22nd : Bal Sabha: Prog. for Children
- 2310 Rooprekha : Weekly Prog. Traler
- 2315 Samapta

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 2230 Ek Geet
- 2245 2nd : Ek Kalakar

- 9th : Aman Pasand
- 16th : Geet Dhara (Gujarati (Non) Songs
- 23rd : Aapni Pasand : New Songs from Hindi Films
- 30th : Ek Kalakar (Music Director)
- 2315 Samapta

MONDAYS

3rd, 10th, 17th, 24th and 31st

- 2230 Ek Geet
- 2245 Chitrapat Sangeet
- 2315 Samapta

TUESDAYS

4th, 11th, 18th and 25th

- 2230 Ek Geet
- 2235 Samachar
- 2245 4th, 18th and 25th Natak
- 11th : Lokganga

WEDNESDAYS

5th, 12th, 19th and 26th

- 2230 Ek Geet
- 2245 Vartmannavalem Current Affairs
- 2250 Geetika
- 2300 5th : Tannegamshe

FRIDAYS

7th, 14th, 21st and 28th

- 2230 Ek Geet
- 2245 Akhbaroni Atariethi Indian Press Review
- 2250 6th : Devotional Quwalis
 13th : Talk
 20th : Tarongh Right Classical Film Songs
 27th : Shashriya Sangeet
- 2300 13th : Gaikalnun Sangeet
 20th : Feature
- 2315 Samapta

- 2230 Ek Geet
- 2245 Gujarati Film Sangeet
- 2315 Samapta

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 hrs.
 264.5, 41.29, 30.27, 25.39 Metres.
 1134, 7265, 9712, 11830 kHz

REGULAR FEATURES

0530 Opening Announcements;
 0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary|Press Review|Week in Parliament; 0550 Scheduled Programme.

Krishnamurthi, Thalai Nagar Thapal; A. R. Rajamani
 29th : Play: Gnana Ratham, Written & Prod. by T. Janakiraman, (Based on Mahakavi Bharathis Poems.)

SATURDAYS

1st, 8th, 15th, 22nd and 29th

1st : Cultural Heritage of Tamil Nadu
 Cinema Thuraiyil Thamilnad (In the field of Filming) by Thiraignami.
 8th : S. Kanakam, S. Meera, & S. Somaskaran
 15th : Quiz Programme : Conducted by D. Sivaraman
 22nd : Emakku Thozhil Ingu Kavital, Anandam

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

Neyar Viruppam 2nd, 9th and 16th
 23rd : Oru Neyar Viruppam; Prod. by Basheer Ahamad
 30th : Sirappu Then Kinnan; Prod. by Balaramani

MONDAYS

3rd, 10th, 17th, 24th and 31st

3th, 10th 17th & 24th : Isai Amudam (Lt. Music),

Kadithamum Badilum (Replies to Listeners Letters)
 31st : Special Programme

TUESDAYS

4th, 11th, 18th and 25th

4th, 11th & 18th : Ket-tadu Kidaikum
 25th : Christmas : Spl. Programme by Rev. Victor Pastor

WEDNESDAYS

5th, 12th, 19th and 26th

Thirai ganam-Film Music

THURSDAYS

6th, 13th, 20th and 27th

6th : Siruvar Arangam—DTEA S. H. Sec. School, Lakshmi Bai Nagar; Produced by Shri Basheer Ahamad
 13th: Ilakkifa Cholai—Bharathi Oru Muzhumai—Kavignan. (Bharati is a

fulledged poet; Talk by Rangaswami
 2. Bharathi Padalgal
 20th : Munnerum Bharatham—"Bharathathil Vignana Valarchi" (Advancement of Science in India) Feature by N. R. Rajagopal, Scientist
 27th : "Magalir Poonga : Produced by P. Lakshmi, (i) Pani Puriyum Pengal. Series, Mrs. Sugandha Narasimhan (Librarian, Tulasai Sadan)
 (ii) Seimuraikarippu—Smt. Sumati Sriramulu.

FRIDAYS

7th, 14th, 21st and 28th

7th : Ganamudan : Kedar-nath & Party Group Singing
 14th : M.M. Dandapai Desikar : Vocal Music
 21st : Ramani—Flute Solo
 28th : Chittoor Subramaniya Pillai : Vocal

URDU SERVICE

TRANSMISSION I

MW 280.1M(1071 kHz) SW 48.74M (6155 kHz)
MW 427.3M(702 kHz)

TRANSMISSION II

MW 280.1M(1071 kHz) SW 30.01M(9675 kHz)
MW 427.3M(702 kHz)

TRANSMISSION III

MW 280.1M(1071 kHz) SW 91.05m (3295 kHz)
MW 427.3M(702 kHz)

TRANSMISSION I HOURS

0543 Signature Tune and Opening Announcements
0545 Subhghahi
0615 Khabren
0625 Purani Filmon se
0700 Shahre Saba
0725 Shamme Farozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts.
0755 Programmon Ka Khulasa
0800 Aap Ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aaj Ki Baat (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Children's Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday)
Sunday/Friday : Aao Bachcho
Saturday : Naghmae Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday Aap Ke Khat
Aap Ke Geet
Saturday Light Classical Music
Sunday : Chalte Chalte
1000 Close Down.

TRANSMISSION II

1358 Signature tune and opening announcements
1400 Programmon Ka Khulasa
1402 Khabron Ka Khulasa
1407 Sunday : Aap Ka Khat Mila
Monday : (I) Naghma--o Sada (film songs with Dialogues); (III and V) Nigah-e Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein
Tuesday : (I, III and V) Bhakti Geet; (II and IV) Filmi Qawwalian
Wednesday : Sabras (Mixed Melody)
Thursday : Dhoop Chhaon (Compered programme)
Friday : (I) Mushaira (upto 1500 hrs); (II and IV) Saat Sawal; (III, IV and V) Kahani Ek Geet Ki

1430 Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare : Sunday : (I) Kehkashan; (II) Mehfil ; (III) Geeton Bhari Kahani ; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se
Monday : (1) Naghmae Sada (III and V) Nigah-e Intekhab (Contd.); (II and IV) Rag Rang.
Tuesday : Naghma-O-Tabassum
Wednesday : Bazme Khwateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khwateen
1500 Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baaten Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye Aap Ki Pasand (Listeners request)
1600 Jahan Numa (Except Sundays and holidays)
Sunday : Aap Ki Pasand (Contd.)
1610 Aap Ki Pasand (Contd.)
1630 Tahsirat Week in Parliament
1635 Aap Ki Pasand (Contd.)
1650 Khabren
1700 Close Down

TRANSMISSION III

1958 Signature Tune and Opening Announcements
Khabren
Programmon Ka Khulasa
Sazena : Tuesday, Thursday and Friday
Film Duets (II) Saturday and

Holiday (Except Sunday)
(Contd upto 2045 hrs.)

Aabang-e-Nazm : Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)

2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz
2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featured Programme); (V) Urdu Duniya

Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)
Thursday : Hamse Poochive (I, III and V); Hifzane; Sehat (II and IV)
Friday : Talks
Saturday : Radio Newsreel

2110 Aabshaar
2130 Sunday : Kajar Bin Kare Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme
Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)
Saturday : Manzar Pamanzar (Review of Urdu Press)

2145 Khabren
2155 Commentary (Repeat)
2200 Sunday : Play

Monday : (I) Feature ; (II) Izhar-e-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath
Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira

Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke
Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-e-Hamnasbin; (V) Maazi Ke Davar

Friday : Rooharoo
Saturday : Nai Nasal Nai Roshni
Khat Ke Live Shukriya (Wednesday-Weekly)

2215 Tameel-e-Irshad
2300 Khabron Ka Khulasa
2305 Tameel-e-Irshad (Contd.)
2325 Shamme Farozan (Repeat)
2330 Bazme Musiqi
0000 Khabren
0005 Bazme Musiqi (Contd.)
0030 Filmi Naghme
0038 Programme Highlights
0100 Close Down.

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)

31.38m (9560 kHz)
2115—2145 hours

280.1m (1071 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
(c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)

News at 1903—1905 Hrs.
REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary

Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--|---|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 25.33 Metres; 9912, 11845 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; News 0316—0322(Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594,7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—49.14 Metres, 6105 kHz; 1230—1300 hours—30.91, 25.58, 19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours; 1930—2010 hours 264.5 Metres; 1134 kHz. News 2000—2009 |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours—2145—231530.37, 25.33 Metres; 9912, 11845 kHz; News 2200—2210 hours |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000: 2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.78, 32.91 Metres; 7180, 9545, kHz; News 1815—1825 1845—1930 hours; 264.5, Metres 1134 kHz. News 1846—1856 hours; |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental music) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Zubin Mehta, conductor, New York Philharmonic Orchestra being interviewed by H.P. Palamkote, Director of Delhi School of Music. This was broadcast in "Our Guest" Programme of G.O.S. (Photo by Bhaskar Mukherjee)

Our guest : Dr. Andrew Phillips; an expert on Vedic Mathematics from U.K. Interviewer is Dr. Kapila Vatsyayan.
—G.O.S.

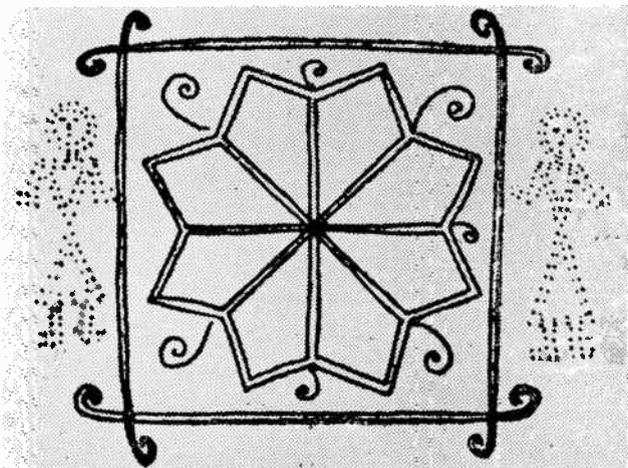


Captain Yasoda of Mulchand Hospital being interviewed by P. Lakshmi and Prof. Bhagyalakshmi Selvarasan who gave a talk on 'Manimekalai', one of the five epics of Tamil.
—Tamil External Service.





Participants of the discussion entitled 'Eazme Khawateen' broadcast from Urdu Service. From left : Najma Rizvi, Malti Shankar, Aruna Tirpathi and Masooma Ali.



A Rangoli design. A talk on the colorful art of Rangoli by Hema Balasubrahmaniam was broadcast recently over G.O.S.

'Khel Ke Maidan Se' : participants of the discussion are : C.S. Rao, Jasdev Singh, Parvaiz Sajjad and Dr. Narottam Puri. —Urdu Service.





November 1984

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





Sonik, famous film music director who composed Ghazals for broadcast from External Services Division of AIR.

Dr. Bhadant Anand Kausalyayan being interviewed by Prem Joshi, Alka Pathak, S.C. Gupta and Y.K. Sharma.

—Hindi Service



Participants of the quiz time programme broadcast from G.O.S. From left : Sraboni Bhaduri, B.R. Nalini, N. Jaykumar, quiz master, Sunil Batra, Parveen Bagai, Jayant Sinha and Pankaj Rakesh.



Chief Editor

DR. O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

NOVEMBER 1984

| | |
|--------------------------------------|----|
| Story of Indian steel | |
| R. K. NAIR | 1 |
| Indian products in overseas markets | |
| L. N. RAINA | 2 |
| An exotic holiday in India | |
| RABINDRA SETH | 4 |
| The Integral Coach Factory | |
| C. N. KAPUR | 5 |
| Shivpuri of the princes | |
| ROBIN GUPTA | 6 |
| The hydro power sector | |
| PIRZADA GHULAM NABI | 7 |
| Id-ul-Fitr | |
| SALMAN KHURSHID | 8 |
| HINDI SERVICE | 9 |
| GENERAL OVERSEAS SERVICES | 10 |
| TAMIL GUJARATI SERVICES | 14 |
| URDU SINDHI PUNJABI KONKANI SERVICES | 15 |
| FOREIGN LANGUAGE SERVICES | 16 |

FRONT COVER

Shipment of Railway Passenger coaches manufactured by the Integral Coach Factory, Perambur in Tamil Nadu. A feature on the factory was broadcast by the Tamil Service of ESD. See also page 5.

Story of Indian steel

by R. K. Nair

THE public sector steel plants have supplied to the country's economy over 75 million tonnes of finished steel during the last 30 years of their existence.

THE fascinating story of Indian steel is linked with the emergence of India as one of the more industrialised among the countries which won independence after the Second World War. From a meagre steel-making capacity of about one million tonne and a per capita consumption of steel of just 3 kg., India has travelled a long way. Today the per capita consumption has gone up five times in spite of the population increase of almost 100 per cent. The steel industry in the integrated sector has currently an ingot capacity of 11.4 million tonnes of steel per year. With the proposed expansion and modernisation programmes, the capacity is expected to increase to 14.6 million tonnes, of which 12.4 million tonnes will be in the public sector Steel Authority of India Limited, SAIL for short.

India today ranks 16th among the major steel producers reporting to the International Iron and Steel Institute and SAIL is ranked 20th among the steel companies of the world. India has the essential capacity for design and consultancy, equipment supplies, construction, erection,

commissioning and operation of steel plants.

Shortly after India became a Republic, the index of industrial production was 31.3 and the per capita income a meagre Rs. 468. Today there has been a significant rise in these indices of economic progress. The index of industrial production increased by over 380 per cent and the per capita income by almost 50 per cent. Being the basic input for industrialisation, steel has played a vital role in industrialising India. Investment in the public sector steel industry has grown to nearly Rs. 50,000 million during the last 30 years of existence. The public sector steel plants have supplied to the country's economy over 75 million tonnes of finished steel in this period, stimulating vigorous industrialisation of our developing nation.

India can claim legitimate pride in the fact that it was one of the few nations of the world to have had an integrated iron and steel industry in the early decades of the current century. The early origin to the establishment of an iron industry can be traced to the Barakar Iron Works. The

first blast furnace to use coke came on the Indian horizon at *Kulti* in 1875; but it had to wait for decades before steel could be made. The Indian Iron and Steel Company came into being in *Burnpur* in West Bengal in 1952. It was taken over by the India Government in 1972 and is now a fully owned subsidiary of SAIL. The Tata Iron and Steel Company which is the only integrated steel plant in the private sector, was registered in Bombay in 1907. The first blast furnace was blown in 1911 and the first ingot rolled in 1912. The third steel plant in the country was established at Bhadravati in Karnataka State, where steel production began in 1936. This company, the *Visvasvaraya* Iron and Steel Limited, VISL for short, is now jointly owned by the Government of Karnataka and SAIL.

The Hindustan Steel Limited, HSL was formed in 1954 to construct and manage the Rourkela Steel Plant; Bhilai and Durgapur also came in its fold in 1957. Bokaro Steel Limited was registered as a separate company in 1964 to construct and manage the Bokaro Steel Plant. In order to create a result-oriented structure for planning, promotion and organisation of integrated development of iron and steel industry in India, the Steel Authority of India Limited was formed in 1973. SAIL was assigned the task of managing the steel plants in the public sector. Today SAIL is responsible for the management of the five integrated steel plants at Bhilai, Bokaro, Durgapur, Rourkela and Burnpur and the two special steel plants at Durgapur and Salem.

The Visakhapatnam Steel Project, with an ultimate estimated capacity of 3.4 million tonnes of liquid steel is fast coming up in the Southern State of Andhra Pradesh. The construction of this plant is yet another landmark in India's march towards greater industrialisation.

Research and Development Centre for Iron and Steel under SAIL, makes constant and systematic studies to reduce production-cost and to enhance the value products by implementation of process improvements and introduction of new technologies.

Plans have been drawn up for the expansion of steel-making capacity during the 80's by adopting a strategy of setting up of new capacity and modernisation and upgradation of technologies of the existing plants to result in higher productivity.

SAIL has a training policy which is based on the presumption that development of human resources is crucial to the success of any organisation. Apart from training the technicians and engineers to shoulder higher responsibilities in the integrated

steel plants in India, SAH's Management Training Institute has shared its experience and resources in skill development with a large number of trainees from the steel industries of other developing countries.

The SAIL family today is very big, with a gigantic quarter million workforce.

The world steel scene today is not very encouraging. The capacity utilisation continues to show a steady decline. Several steel plants in many countries have been closed down. In the western world, nearly half a million steel workers have been laid off. Costs of inputs have shot up along with replacement costs. In spite of heavy odds, the Indian Steel Industry continues to play its destined role to sustain and accelerate the progressive economic development programmes of the Government. □□□

Indian products in overseas markets

by L. N. Raina

With vast resources of mineral, agricultural and trained manpower at its disposal India has great potential for importing industrial goods and projects. It has traversed a long way, yet there is unlimited scope for doing better.

INDIA today is reckoned as the tenth industrial power in the world. It also produces agricultural and commercial crops of innumerable varieties. Thus, apart from engineering goods, it offers for export industrial products based on commercial crops like cotton and jute. It exports cotton textiles and readymade garments, jute carpets, backings and many food products. India's plantation products, such as tea, coffee, spices, earn for it sizable foreign exchange.

A significant fact that needs to be noted in relation to India's foreign trade is that even during a period of acute recession, when world trade had slumped and some industrial nations

had shown negative trends, India was able to maintain a respectable rate of growth in its exports. Last year, that is in 1983-84, it had around 15 per cent growth in its exports over the previous year.

World trade in commodities has considerably slowed down and their prices have stagnated in recent years. And India is a large exporter of commodities. If, therefore there has been a handsome increase in India's export earnings, it has been mainly due to a spurt in the export of its industrial products. During the past six years foreign exchange earnings from export of engineering goods have more than doubled.

INDIA CALLING, NOVEMBER 1984

Over the years, India has emerged as one of the few developing countries capable of supplying a wide range of capital goods and technical skill. Consequently, a number of Indian firms have developed a competence and capacity to undertake joint industrial ventures not only in the developing countries of Asia and Africa but also in some developed countries, such as Britain and the United States.

Over 150 joint ventures abroad in which Indian companies are participating are in production and another 80 or more are in various stages of completion. Apart from this, thousands of Indian engineers, doctors and management executives are working in various parts of the globe on developmental projects. Thus, in addition to industrial and farm products, India now exports manpower and technological expertise.

India's ever-growing export list comprises industrial plant and machinery, electrical projects including transmission and distribution networks and electronic and telecommunications equipment. Project exports have developed rather rapidly, in recent years. Indian firms have attained competence in the fields of civil construction and erection of industrial projects. These companies have made their mark in town planning, building of airport terminals and runways, dams, and laying of railway lines. Contracts worth approximately 11,000 million rupees were executed during 1983-84.

Though traditional exports based on farm and plantation produce continue in large quantities, engineering goods and industrial products based on farm produce now form a sizeable proportion of India's export list. Exports of engineering goods, have registered more rapid rate of growth over the last few years when compared with the country's total exports. From 1976-77 to 1983-84 while India's total exports increased on an average by a little over 13 per cent, those of engineering goods rose by 21 per cent.

This, no doubt is a commendable performance, yet it can be bettered because at present exports constitute only 5 per cent of the total production in this sector. Even though, in its

present stage of reconstruction, India needs a lot of industrial goods for domestic use, it can afford to improve its share of exports from its total production capacity.

The range of industrial goods offered by India reflects the sophistication and diversification in the domestic product base. High value added items and capital goods constitute over 40 per cent of its engineering exports, followed by consumer durables. Primary steel based products form hardly 14 per cent of its engineering exports.

India's industrial products go both to the developing and the developed countries. The principal purchasers are Soviet Union, Britain, the United States, West Germany, Sri Lanka, Saudi Arabia, Iraq and Iran. Export of engineering products to the oil exporting developing countries can in the near future increase significantly. With infrastructure facilities in many of these countries reaching maturity, there is vast scope for capital goods and project exports to this region.

Based on the achievements during the past few years, the Engineering Export Promotion Council hopes that by 1990-91 India's exports of engineering goods and services should reach 90,000 million rupees, Government has been extending facilities to enable exporters to seize the opportunities offered and has given concession of various forms to encourage export of value-added goods.

How is it that in spite of world recession in recent years, India has been able to do so well in foreign markets? It has been made possible through Indian goods becoming competitive enough in certain fields to be able to stand up to the products of industrial nations. Over the years it has acquired an infrastructure which enables it to make value added goods. An example of this is the diamond industry. India im-

ports most of the raw material for this industry in the form of roughs and exports finished diamonds to various sophisticated and discriminating markets such as the United States of America. It has surpassed both Belgium and Israel to become world's number one exporter of finished diamonds. During 1983-84 it had exported diamonds worth around 14,000 million rupees.

Similarly leather exports have, in recent years, earned large amounts of foreign exchange for India. The country is a major producer of leather which it used to export mostly in its raw form earning modest foreign exchange. Now leather is being largely exported in finished form and as manufactured goods, thus earning some 4000 million rupees worth of foreign exchange annually.

The Indian automobile industry, though young in years has started making itself felt in foreign markets. India offers on competitive prices commercial vehicles, tractors and major automobile components which have been thoroughly tested for use in tropical and desert conditions. Indian automobile exports at the moment are not large by world standards. Yet, a beginning has been made which can form the base of a take off. Indian automobile manufacturers are diversifying and updating their technology which should boost the export of commercial vehicles, tractors and their components and accessories in the near future.

With vast resources of mineral, agricultural and trained manpower at its disposal, India has great potential for exporting industrial goods and projects. It has traversed a long way during the past three decades, yet there is unlimited scope for doing better in the years to come.

□□□

An exotic holiday in India

by Rabindra Seth

ANY number of itineraries for exotic holidays in India are possible, each one with a distinctive lure. Beyond the Kashmir Valley lies Ladakh, easily the more exotic attraction of Kashmir also called the roof of the world.

AS a holiday destination India is unique: it offers something for everyone, especially those looking for the exotic. To take only the geographic aspect of this vast sub-continent, the Himalayan range is dramatically high, the Indo-Gangetic plain is, as the saying goes, an honest plain with hardly a variation in altitude. The southern peninsula is a fairly high plateau with coastal stripes. And if you add to this the unbroken five thousand year old cultural heritage, endowed both by nature and man, the traditional hospitality of the Indian people, the serene sounds and colourful sights of this ancient land, the aroma of its food, then much of India is exotic indeed.

Any number of itineraries for exotic holidays in India are possible each one with a distinctive lure. But today we shall talk of an itinerary which beginning in the plains takes us through the mountain resorts and on to one of the most exotic sports on earth, Ladakh in western Himalayas.

Delhi is a good starting point. A fine blend of the ancient and the modern, this bustling capital of the world's largest democracy is served by more than two scores of international airlines. Seat of the many dynasties that ruled India it was the capital of the great Mughals until they were replaced by the British. It is a good introduction to modern India, with enough for those interested in history. The city's more than a thousand monuments vividly reflect its past. The Qutab Minar, Humayun's tomb, the old fort and the Red Fort stand in perfect harmony with the President's House and Parliament House and sleek hotels and restaurants.

The first stop on our itinerary into the mountains is Chandigarh, less

than an hour's flight from Delhi. Chandigarh is virtually built in the twenty-first century. An architect's dream realised by Le Corbusier that has made Chandigarh India's newest and the most modern city and perhaps the only one completely planned. Avenues, gardens, boulevards and promenades have all been laid out with the objective that the needs of the inhabitants are met at every point. Chandigarh is now a school for many budding architects.

Only 16 km. away is Pinjore, the famed Mughal Gardens where one is back again in the seventeenth century. It is here that the foothills in the Himalayas take shape and the ascent begins to Simla where the British Viceroys used to retreat to escape Delhi's hot summer. But that is not where we are headed.

We take a flight from Chandigarh to Kulu, better known as the valley of Gods in the sub-Himalayan region. The journey by road into Kulu is certainly much more enjoyable. It is through a narrow valley whose slopes are decked with millions of flowers. Horse chestnuts are in bloom with bees humming over them. Next masses of blue and purple iris take over the entire area. Buttercups range in colour from the familiar gold yellow to pink red. The people of Kulu Valley are simple, and unsophisticated, fond of their deities and of music and colourful festivals. At the Dussehra festival the whole Valley wears a festive appearance as the deities are taken out in a procession.

Manali, 40 km. further up, is a beautiful spot in the midst of a pine wood, with high snow-peaked mountains towering above it. And manali can be an excellent base for the discovery of remote places like Spiti and

Lahoul across the 13,500 feet high Rohtang pass. One is now closer to the lap of the Himalayas.

Lahoul and Spiti can be a unique experience. Those who truly love the mountains will feel the special charm of these two creations of nature which go much deeper than the apparent barren rocks and raging torrents, perilous paths and glaciers unrelieved by ordinary creature comforts. It's here that Himalayas assume their wildest and most magnificent aspects. The rich colours of Lahoul with its sparse vegetation and the barren splendour of Spiti endure in a visitor's memory and add a new dimension to his experience of nature.

It is exhilarating to return to Kulu and relax for a while before starting on the last leg of the exotic holiday. Fly back to Chandigarh and on to Kashmir, the poet's dream of paradise. Lakes, meadows, snow-capped peaks, house boats, Shikaras, exotic food and handicrafts; beautiful and gentle people gifted with traditions of hospitality and welcome and miles of pine forests, wildlife, wild flowers, ski-slopes, golf courses, and plenty of sunshine to make an unmatched holiday.

For travellers by air, Srinagar is the starting point. Summer capital of the State of Jammu and Kashmir, it was here that the Moghal Emperors used to come atop elephants to escape the heat of the plains. Srinagar's vast Dal Lake is dotted with beautiful house-boats or floating homes. Equally attractive are the many gardens and parks, the more popular among them being the Moghul legacies of Nishat and Shalimar with their enchanting marble pavilions and chinar trees. A sound and light show at the Shalimar recreates Emperor Jehangir's love for his queen.

Bargaining for Kashmir handicrafts, from carpets to papier mache is a sheer delight as are the orchards in bloom. But for those looking for a closeness to nature there are many resorts only a few hour's drive from Srinagar. There is Pahalgam, a place of wondrous beauty. A narrow valley where two rivers meet and the first stop in the annual holy pilgrimage to the Amarnath Cave. Pahalgam is particularly popular for holidays in tents and for riding. Pahalgam is

INDIA CALLING, NOVEMBER 1984

also the base for trekking to glaciers like Kolhai.

Another scenic spot is Sonamarg or the meadow of God, named so because of its massed spring flowers. Just over 80 km. from Srinagar, it stands at almost 9,000 feet and another base for treks to the upper reaches of the Himalayas.

Not to be missed is Gulmarg, the meadow of flowers, easily accessible from Srinagar. Some ten thousand feet above the sea, Gulmarg is as enchanting in the summer as it is in winter. In the summer, its famous golf course comes alive. Famous because it is said to be perhaps the highest in the world. And in winter you don't have to restrict your activities to just building a snowman or throwing snow-balls. Gulmarg is an excellent winter sports resort with very good skiing slopes. Chair cars lift you to skiing points. You can hire equipment and if you are a beginner there are instructors to help you.

There is much else to do in the Kashmir Valley. Fishing is a treat. Over 500 km. of fishing waters form a major angling attraction. What you need is a fishing licence and you can cast a line in the numerous rivers and streams laden with mahseer and trout.

Beyond the Kashmir Valley lies Ladakh, easily the more exotic attraction of Kashmir also called the roof of the world. You can fly from Srinagar to Ladakh's capital, Leh. Ladakh is moonscape land that is harsh but beautiful in a spill of colours that adorn the barren mountains. Monasteries in Ladakh are repositories of arts and learning and here young lamas are taught the tenets of the religion and how to keep them alive.

India offers many more such exotic holidays. □□□

INDIA CALLING, NOVEMBER 1984
31 AIR/4-2

Cover Story

The Integral Coach Factory

by C.N.Kapur

INDIAN engineering goods are making their mark in the world's industrial scene. The Integral Coach Factory of the Indian Railways has a share in this achievement by turning out over 17,000 coaches of about one hundred types.

IN recent years engineering goods made in India are making their mark in the world's industrial scene. The Integral Coach Factory of the Indian Railways too has a share in this achievement and our potential in this field has been well acknowledged.

The Integral Coach Factory, popularly known as ICF is located at Perambur in Madras. ICF was inaugurated in October 1955, in collaboration with the Swiss Car and Elevator Manufacturing Corporation of Switzerland—indeed a prestigious project soon after India became independent.

To date, ICF has turned out over 17,000 coaches of about 100 types. This year the factory has planned to turn out 825 coaches. In the next three years the plan is to achieve a production of 1,000 coaches per year. A big programme of modernisation has been approved at a cost of approximately Rs. 390 million. One of its recent achievements was the production of Metro Coaches, indigenously for the Calcutta Metro, the first time in India.

We have over 15,000 employees to turn out integral type coaches which afford safety, comfort and speed. We take great care of our employees by providing healthy working and living conditions. Each one of us feels that he belongs to the ICF family, and the relations all round are most cordial.

In the international field ICF became important when it exported 113 Railway passenger coaches to Taiwan Railway Administration way back in 1971. ICF won this contract against stiff competition from the big industrial giants neighbouring Taiwan, ICF's competitiveness earned further contracts from Thailand, Burma, Philippines, Vietnam, Nigeria, Tanzania, Zambia and Uganda. In May this year ICF despatched nine Metre Gauge III Class coaches to Bangladesh. Right now, 15 Luggage Vans for Mozambique are on the production belt at ICF. So far we have exported over 300 Railway coaches, and 360 bogies.

Indeed ICF is amongst the worlds largest coach building units, buzzing with versatility and vitality.

□□□



C. N. Kapur, General Manager of Integral Coach Factory being interviewed by P. Lakshmi.

Shivpuri of the princes

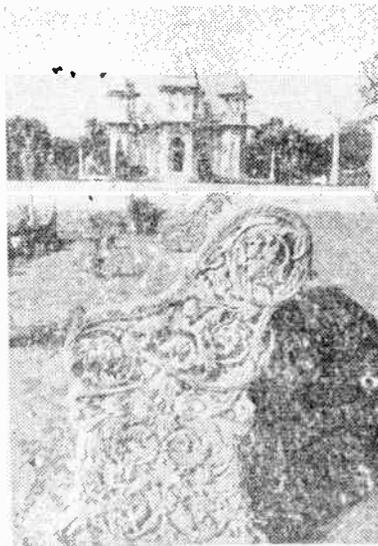
by Robin Gupta

THE architectural conception of the Scindia princes speaks of sustained worship of beauty as a moving force rather than of rulers confined within the narrow parameters of religions' external manifestation.

I RECALL Shivpuri in a series of shifting images that pause in kaleidoscopic compositions of great beauty. In the vast undulating Madhav National Park in Madhya Pradesh, that encompasses an area of 342 sq. kms. almost, one may roam freely with a variety of game and water birds; and though there is neither tiger nor leopard here, often enough innocent gazelle reflect passers-by in the softness of their eyes. This mysterious jungle with its wide meadow is negotiable throughout the year unlike other such parks in India. The Shivpuri forest contains three artificial lakes at different levels, built by Scindia princes on a terraced plain in obedience to the moon's crescent. George Castle, a royal hunting lodge arising out of the wilderness, not unlike a vision from Hans Anderson, commands lake and forest from turreted heights, and one may view the entire lake system from its portico. One of the lakes, Sakhiya Sagar, edging the jungle, has a delicately conceived boat house reliant largely on glass panels, with a broad pier placed alongside the vast sheet of water. And the lake is backed by forest spreading out on either side for miles where one may climb to an abandoned golf tower on most days, the tall trees suffused with the colours of twilight.

Travelling into Shivpuri town from the park along a quiet road, one may stop over at a compact museum stocked with antiquities, before moving on to the Chattris, cenotaphs created by the Scindia family in memory of its ancestors. The two royal structures face each other across a water tank, which in turn is intersected by beautiful pathways with decorative balustrades leading into a central pavilion built for a rare Nandi bull fashioned out of yellow sapphire, and the entire

complex is set to the pattern of an ornamental garden. In this park the pathways are lit up with evening lamps from Victorian England with romantic benches sheltering in the shade of flowering trees. Indeed, some lights and bridges appear to have been shipped out of a Japanese garden. The pietra-dura work in Maharaja Sri Madho Rao Scindia's Chattri, commenced in 1926, is perhaps the finest inlay work of semi-precious stone anywhere in India. Mother of pearl, Lapis Lazuli and variant hues of Onyx have been used primarily to create the illusion, as it were, of an extensive vine-yard; and as the filtered light enters vast



Shivpuri : worship of beauty

spaces within through delicate trellis work on the sides, the effect is ethereal. To enter the cenotaph with its dazzling white surface punctuated in fascinating regularity by brilliant green and blue patterns heightened by silver grey flowers, is to contemplate perfection as a possibility. The Chattri across from this one houses the memory of a royal dowager queen. It is a larger structure of

great dignity, though without them decorative treatment and dressing of the other cenotaph. Both memorials are built to honour and to accommodate life size images of the ruling family, and these statues are propitiated on each day in the manner of Hindu deities in Indian temples. The devotion of the domestic staff of erstwhile Gwalior State is remarkable and servants with their heads covered in saffron coloured turbans, move about in practised silence, placing flowers, incense and vermilion in accordance with tradition. I could not detect in all these motions any transactional texture. And in the evenings, royal musicians trained in the gharana of Gwalior, enter in ceremonial manner to render classical ragas in each Chattri, there is no audience here and it is a rare instance of empathy with past ages. Reclining on white sheets before the royal images, I leaned upon the jewel encrusted marble pillars and as ancient octaves of music played upon the timelessness of the moment, I was moved back through many centuries; and it was with some difficulty that I could realign myself to walk out of the Chattri complex. And from the distant silhouette I marvelled at the architecture of the cenotaph as a structural form incorporating, for example, the ascending shikhara of the Hindu temple with the airy delicacy of Rajput and Mughal styled pavilions and jharokas at the corners of the terraces. Also, there are traces of Afghan style domes set very nicely against the sloping Bengal roof. The beautifully carved fountains, on the other hand, are clearly inspired by Italian models. Truly, in a single complex consecrated to the dead, to keep alive the fragrance of their memory, the quintessence of contemporary ideals derived from Persia and Europe have been brought together to combine with Indian standards of beauty in a remarkable efflorescence. The architectural conception of the Scindia princes speaks of sustained worship of beauty as a moving force rather than of rulers confined within the narrow perimeters of religion's external manifestation. Everywhere in Shivpuri town, the style employed in public buildings of state times, is uniformly gracious. The Collector's court for instance, repeats the use of pink walls bordered by wedge-wood-like white decorative dressing.

The summer palace of the Gwalior Maharajas, simply called 'Mahal' with its historic halls and many rooms, is unmistakably a royal home built on splendid proportions. This elongated pink structure is raised upon a hill. Its architect has taken into account the interplay of light and air with a building style reflective of the generosity of colonial design, given a secure, deeply feudal setting. The towers at the corners of the mahal afford the visitor a spectacular view of the town of Shivpuri and the park land beyond its periphery. The mahal is noteworthy for its large corridors and shapely terraces and for the Ganapati mandap in particular. This central verandah introduces visitors into the building, and it has exquisite marble floors and wide ceilings held together by moulded iron pillars.

An hours' drive away from Shivpuri town lies the vast rambling fortress city of Narwar, tracing its origin to the legend of Raja Nal's love for his consort Damyanti. Perhaps the oldest original structures within the fortress are more than fifteen hundred years old. I was filled with pride and with sadness as I walked through old temples and ruined houses and alongside water tanks, watching thick branches of pipal with new leaves, forcing their way out of roof-tops. The ceremonial gateways at Narwar have traces of delicate carving and in the evening, the calm of abandonment is broken at times, by green parrots resting on disintegrated stone.

With George Castle hidden away in a large forest teeming with the natural rhythm of the jungle, with the sailing club at Sakhiya Sagar, with the exquisite cenotaphs and the magnificent summer palace, as also the journey into ancient India's romance at Narwar, Shivpuri has a rare, perhaps, a matchless ambience.

Travelling to Shivpuri is not arduous at all—one could be there in a matter of hours from Delhi to Agra and one may do so to experience the aesthetics of Shivpuri's totality that have fashioned its manners and its architecture to correspond to a style befitting the leisurely pace of princes. □□□

The hydro power sector

by Pirzada Ghulam Nabi

FROM a meagre 1712 MW in utilities in 1950, the installed capacity of power production has reached 39456 MW and is expected to be around 43000 MW by the end of the current Five Year Plan. The annual per capita of consumption of electricity in India has risen from 13 units in 1947 to nearly 300 units.

ELECTRIC power as energy carrier is the life blood of modern economy. The per capita consumption of electric energy is now universally accepted as an indicator of Economic Development. In India, rapid strides have been made since independence to develop electric power in the country. From a meagre 1712 MW in utilities in 1950, the installed capacity has now reached 39456 MW and is expected to be around 43000 MW by the end of the current Five Year Plan. The annual per capita of consumption of electricity in India has risen from 13 units in 1947 to nearly 200 units.

The bulk supply of the electricity is presently being met by Thermal Plants which account for about 62 per cent of the total. Next comes the Hydro sector, which accounts for 37 per cent of the total supply with a small contribution, at present contributing barely 3 per cent of the total. It may, thus be seen that at present there is heavy imbalance in the Thermal Hydro mix.

India is endowed with vast resources of Hydel power. According to the present estimates, there is about 80,000 MW potential in the country out of which barely 16 per cent has so far been developed or is under development. The bulk of the underdeveloped potential lies in the North-Eastern and North-Western regions of the Indus. In the Ganga and Brahmaputra Basins also sizeable untapped potential is available, so also in the Peninsula river basins viz. Narmada, Mahanadi and Ranihita Godavari basins.

The CEA (Central Electricity Authority) of Govt. of India has been carrying out demand forecast exerci-

ses. In a latest exercise, it has been estimated that the energy requirement of the country will be 260 TWH in 1989-90 and 390 TWH by 1994-95. In view of the existing imbalance between Thermal and Hydro power, urgent steps need to be taken for development of Hydro power in India because Hydro power plants have many distinct advantages over thermal and nuclear power plants. They utilise the natural resources of water which is renewable and indigenously available. The Hydro electric installations have relatively longer life and low depreciation. In India, Hydro power plants built 60—70 years back are still in operation. Operation and maintenance cost of these plants are low as compared to the other systems. Their ability and amenability for quick start operations and to meet varying demands of power rapidly make Hydro Plants eminently suitable for meeting peak loads and for load frequency control and spinning reserve duty. Hydro power plants do not contribute to air and water pollution.

At the end of Sixth Plan period i.e. 31-3-85, it is expected that the total installed capacity would go up to 43000 MW out of which Hydro share will be 14500 MW and balance will be from thermal. To meet the growing demand of power, additional capacity to the extent of 25849 MW has been planned during the Seventh Plan period i.e. 1985—90 of which 6357 MW will be hydro power. The power demand is further going to escalate during the Eighth Plan period and additions to the generating capacity to the tune of 32552 MW will have to be planned out of which share from Hydro sector is 21287 MW. Thus, at the end of year 1995, the

total generation capacity in the country would be of the order of 1,00,000 MW out of which Hydro and Thermal contribution would be 43000 and 54000 MW respectively.

Power development in India before the Fourth Five Year Plan was restricted to the State sector. However, in 1975 with the amendment of Electricity Supply Act of 1948 the Government of India started the programme of development of Power Stations in the Central Sector. As a result of this decision of the Government of India the NHPC was established in the Central sector in 1975. This Corporation is now a premier organisation in the country to harness the Hydro power potential.

The role of the Central Government in power generation was restricted to atomic power only. Thereafter, the Centre entered the area of Hydro power development in a limited way by taking up construction of selected projects in the relatively remote areas of North and North-East, the involvement of Government of India in power generation was stopped in the Fifth Five Year Plan, of which one step was creation of NHPC. Ever since its inception, NHPC took up a number of projects for execution. NHPC has so far completed 3 projects viz. 180 MW Baira Siul Project in H.P., 105 MW Loktak Project in Manipur and 14.1 MW Devighat Project in Nepal. The Corporation is presently engaged in the construction of 345 MW Salal Project in J & K, 710 MW Kool Karo Project in Bihar, 390 MW Dulhasti Project in J & K, 540 MW Chamara Project in H.P. and 120 MW Tanakpur project in U.P. The Corporation is also responsible for investigation of Hydro Project and under this programme, a number of projects are presently under investigations in different parts of the country.

The major portion of untapped Hydro potential in the country lies in the far-flung remote areas of North-East and North-West. These projects when taken up involve many challenges. These include geo-technical, logistic and social problems. So far the gestation period of Hydro projects has been considerably more

than the Thermal Plants. It is, therefore, imperative that the time and cost overruns of the hydro projects are curtailed to the minimum. In view of this the Government of India proposes to introduce the latest methods of construction introducing technological upgradation and innovation and latest management techniques including use of computers as a design and monitoring aid. Some of the major projects which are being taken up currently for construction are being planned for completion within a period of 6-7 years including time required for infra-structural development. To introduce latest techniques Government of India have approved collaboration with the Government of Canada for setting up 540 MW Chamara Project in H.P. Sufficient expertise is available to take up Hydro projects on turn-key basis in different parts of the world, e.g., NHPC has recently completed Devighat Project in Nepal in a record period of about a year ahead of schedule.

In the context of various snags

involved in the lop-sided development of electric energy with over emphasis on the thermal plants, it is very essential that the existing imbalance between Thermal and Hydro power is reduced to the minimum. In view of the fact that coal is a non-replenishable resource and further involves the bottlenecks of transportation, hazards of pollution etc., in case of thermal plants, the only solution lies in the rapid development of hydro power in India. The country endowed with vast natural resource of hydro power can safely depend upon this source for energy requirement in the years to come. The rapid growth of Hydro power will be possible with the introduction of new technology especially in the area of project management. NHPC as a premier organisation has an important role to play in harnessing the hydro power potential in India. With the sufficient expertise available with it and a reasonable good track record, this Corporation is destined to play an important role in meeting energy requirement of the country. □□□

Id-ul-Fitr

By Salman Khurshid

Id, an important festival of Muslims gives a picture of Indian life on a day of joyous celebration, when one's worship, faith and hard work are transformed into friendship and fun.

ID is an important festival for Muslims all over the world. But in India it has a special significance as a social event which brings closer not only Muslims but also their brothers from other communities.

The historical and religious import of Id dates back to the very time of the Prophet Hazrat Mohammad. On the night of the Meeraj when Hazrat Mohammad rode the ethereal horse, Baraq to meet Allah, he was given a list of obligations imposed on his *ummat* or following. Of these were also the requirement of fasting for many more days than the one month which is prescribed now. Hazrat Mohammad pleaded on behalf of his following and finally the period of

fasting was limited to one month. The month of Ramajan was chosen since this was the month in the 40th year of the Prophet that the Quran commenced to be brought by the Angel Jibraeel and 23 years later in the same month it was completed.

Fasting was chosen as a mode of worship for its symbolic, philosophical and psychological value. It is important to remember that mere abstinence from food and water is not sufficient. Fasting must be accompanied by *ibadat* and the doing of all other good deeds recommended by the *Shariat*.

There are two Ids every year-the Id that comes as a celebration of the success for completion of the month of fasting and is called Id-ul-Fitr,

Fitr meaning the breaking of fast. The word Fitr used for the sunset breaking of fast follows from the same root. The other Id comes two months later and is known as Id-ul-Zuha.

Id-ul-Fitr in India is also known in common parlance as the *Meeti* or Sweet Id since its celebration includes the serving of Sweet *vellmechelli*. For children of course, this is the main attraction besides accompanying their male elders to the *Id Gah* or the open area in their vicinity which is traditionally used as the congregation place for Id prayer. Id

prayer is said the next morning after the new moon is sighted. The sighting of the moon, the going out into the evening and with gay, the preparation of sweets and new clothes and early morning departure for the Id Gah are all revelled in and every moment is a moment of joy. At the Id Gah children buy toys and souvenirs from hawkers.

There is a sensitive story of a child written by the famous Hindustani author Prem Chand, called Id Gah. It is the story of a little orphan boy who carried a modest amount of change to the Id Gah and resisted the

temptation of throwing it away on the Giant wheel and on toys. Finally he spotted some kitchenware and bought a pair of kitchen tongs for his old grandmother. She used to boil milk for him and invariably burnt her fingers while lifting the pot.

Id is a picture of Indian life on a day of joys celebration when one's worship and one's faith and one's hard-work are transformed into friendship and fun.

As a social event Id surpasses its importance elsewhere. Id Milan or Id meetings have grown of late as community gatherings. □□□

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.75. 25.39 Metres, 1134, 7265, 9755, 11815 kHz; NEWS at 0435 hrs

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz; NEWS at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

FOR EAST AFRICA HINDI SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

2145 Saaz Sangeet
2150 News
2200 Commentary/Week in Parliament
2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Samachar Sankalan
2225 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

FOR SOUTH EAST ASIA 0430 hrs. to 0530 hrs.

0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhakti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary/Week in Parliament
0450 Natak/Feature/Patrika—Karyakram
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Vichardhara|Varta|Geeton
Bhari Kahani|Sanskritik
Dhara

0515 Chitrapat Sangeet
0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Sugam Sangeet
0510 Aap Ka Patra Mila
0520 Pradeshik Sangeet
0525 Press Review
0530 Close Down.

FOR EAST AFRICA

IST SERVICE

0845 hrs. to 0945 hrs.

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Bhakti Gaan
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika — Karya-
karam|Feature

0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Varta|Vichardhara|Geeton
Bhari Kahani|Sanskritik
Dhara
0930 Ek Hi Film Ke Geet
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta
0935 Sugam Sangeet (Ghazal)
0945 Close Down.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M. T

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | | | |
|--------------------------|------------|-----------|-----------|-----------|-------|-------|
| | | | Metres | kHz | | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 | | |
| | | | 31.27 | 9595 | | |
| | | | 25.50 | 11765 | | |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 | | |
| | | | 0515—0645 | 2245—0115 | 30.27 | 9912 |
| | | | 0530—0645 | 0000—0115 | 19.77 | 15175 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Prog-Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Prog. Highlights from 1530-1630 and 1900-2030; 0645 CLOSE DOWN.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

0415 KARNATAK INSTRUMENTAL MUSIC : (Except on 8th)

1st : Clarinet—A. K. C. Natarajan
8th : Shabads—Different Artists

15th : Nagaswaram—Nagamiripetai K. Krishnan
22nd : Violin—K. Laxminarayan Sastry
29th : Gottuvadaya—D. Kittappa

0446 Selections from National Programme of Music

0515 8th : Book Review
15th : Talking about Agriculture

22nd : Science Today
29th : Industrial Front
1st : New Publications

0530 INSTRUMENTAL MUSIC :

1st : Sarod—Amjad Ali Khan
8th : Shehnai—Jagdish Prasad Qammar
15th : Sitar—Nikhil Bannerjee

22nd : Sarangi—Ram Narain
29th : Santoor—Shiv Kumar Sharma

0550 Songs from New Films
0600 Radio Newsreel
0610 Regional Music :

1st : Malayalam
8th : Rajasthani
15th : Punjabi
22nd : Nazreel Geeti
29th : Kannada

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Devotional Music :
2nd : Naat—Aziz Ahmed 0446.
Warsi & party

9th : Naatia Qawali—Habib Painter & party
16th : Naatia Qawali—Prabha Bharati & party
23rd : Naatia Qawali—Murlu Qawal & party
30th : Naatia Qawali—Niaz Ahmed & Nazeer Ahmed & party

0446 Film Hits of Yester Years
0515 Moods and Melodies
0530 KARNATAK INSTRUMENTAL MUSIC :

2nd : Flute—Sikkil Sisters
9th : Veena—S. Balachander

16th : Nagaswaram—Dali-parti Pichhari
23rd : Flute—Sitaram Prapancham

30th : Veena—E. Kalyani
0550 INSTRUMENTAL MUSIC :

2nd : Sarangi Duet—Banne Khan & Inder Lal
9th : Santoor—Shiv Kumar Sharma

16th : Mohan Veena—Radhika Mohan Moitra
23rd : Jaltarang—K. L. Sood

30th : Sundari Recital—Siddhram Jadhav & party
0600 Panorama of Progress (Except on 2nd)

2nd : Disc. Review (20 mts.)
0610 FOLK SONGS :

2nd : Kerala
9th : Chhatisgarhi
16th : Himachal Pardesh
23rd : Different Regions
30th : Braj

SATURDAYS

3rd, 10th, 17th and 24th

0415 DEVOTIONAL MUSIC :
3rd : Bhajan—Bhim Sen Joshi, Laxmi Shankar & Sulochana Chavan
10th : Shabads—Different Artists

17th : Composition of Tulsidas—Different Artists
24th : Devi Geet—Narendra Chanchal
0530 and 0550 Listeners Choice

0510 3rd & 17th : Eternal India
10th & 24th : Horizon—Literary Magazine
0600 Radio Newsreel

SUNDAYS

4th, 11th, 18th and 25th

0415 DEVOTIONAL MUSIC :
4th : Composition of Meera Bai

11th : Hari Om Sharan
18th : Vani Jairam—Bhajans
25th : Bhajans—Different Artists

0446 Film Songs
0515 4th : Expression—Youth Magazine

11th : Youth in Focus
18th : From the Universities
25th : Quiz Time

0530 INSTRUMENTAL MUSIC :

4th : Flute—Panna Lal Ghosh
11th : Sitar—Mehmood Mirza

18th : Flute—Prakash Wadhera
25th : Sitar—Nikhil Bannerjee

0550 LIGHT MUSIC :
4th : Shobha Gurtu
11th : Anjana Chopra
18th : Talat Aziz
25th : Jagjit Singh & Chitra Singh

0600 4th and 18th : Mainly For Tourists
11th : Indian Cinema
25th : Sports Folio

0610 Folk Songs :
4th : Tamil Naidu
11th : Punjab
18th : Sindhi
25th : Rajasthani

ONDAYS

5th, 12th, 19th and 26th

0415 INSTRUMENTAL MUSIC :

5th : Sitar—Pt. Ravi Shankar
12th : Flute—Hari Prasad Chaurasia
19th : Sitar—Abdul Halim Jaffar Khan

26th : Sarod—Ali Akbar Khan
0446 KARNATAK INSTRUMENTAL MUSIC :
5th : Flute—Dindigul S. P. Natrajan
12th : Violin—V. K. Venkataramanujam
19th : Clarinet—A. K. C. Natarajan
26th : Veena—Vidya Shankar

0500 5th : Play
12th : Discussion
19th : Feature
26th : Film Story

0530 FOLK SONGS :
5th : Folk Dance songs of different regions
12th : Dogri
19th : Assam
26th : Gujarat

LIGHT CLASSICAL MUSIC :
5th : Siddheshwari Devi
12th : Begum Akhtar
19th : Ghulam Mustafa Khan
26th : Bina Pani Misra

Women's World
RABINDRA SANGEET :
5th : Manna Dey
12th : K. L. Saigal
19th : Kanika Bannerjee
26th : Different Artists

TUESDAYS

6th, 13th, 20th and 27th

0415 DEVOTIONAL MUSIC :
6th : Hari Om Sharan
13th : Different Artists
20th : Sudha Malhotra
27th : Sharda Bandhu

0446 Music of India/Classical Half Hour
0515 Radio Newsreel
0550 INSTRUMENTAL MUSIC :

6th : Duet on Sitar & Guitar—Rais Khan & Brij Bhushan Kabra
13th : Shehnai—Sikandar Hussain & party
20th : Flute—Devendra Mundeshwar
27th : Sarod—Ali Akbar Khan

0550 LIGHT MUSIC :
6th : Prasara Geet
13th : Manhar
20th : Naseem Bano Chopra
27th : Juthika Roy

0600 Faithfully Yours—Replies to listeners letters (on 6th & 20th for 15 mts. and on 13th & 27th for 10 mts.)

0610 D'xers Corner (Only on 13th & 27th for 10 mts.)

0615 KARNATAK INSTRUMENTAL MUSIC :
6th : Flute—Palladam V. N. Rajan
13th : Veena—R.K. Suramarayana
20th : Violin—K. S. Venkataramaniam
27th : Nagaswaram—T. P. S. Veeruswami Pillai

GENERAL OVERSEAS SERVICE

WEDNESDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music :
7th : Vani Jairam
14th : Sindhi Bhajan
21st : Different Artists
28th : Anup Jalota
- 0446 Film Songs from South India
- 0515 7th & 21st : Export Front
14th & 28th : Talk
- 0530 Instrumental Music :
7th : Violin—V. G. Jog
- 0550 Light Music from Different regions :
7th : Dogri Geet
14th : Kannada Songs
21st : Raiasthani Modern Geet—Different Artists
28th : Assamese songs—Bhupen Hazarika

- 0600 7th & 21st : Of Persons, Places & Things
14th & 28th : Our Guest
- 0610 Instrumental Music :
7th : Sitar—Nikhil Bannerjee
14th : Surbahar—Imrat Hussain Khan
21st : Shehnai—Ali Ahmad Hussain & party
28th : Sitar—Buddhaditya Mukherjee

- 1610 Instrumental Music :
7th : Santoor—Himangshu Biswas
14th : Violin—N. Rajen
21st : Shehnai—Anant Lal & party
28th : Jaltarang—K. L. Sood

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-------------------------|-------------------------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 17.25 19.70 | 15320 17387 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 19.83 19.64 | 17875 15130 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Prog. Summary; 1620 Press Review; 1627 Prog. Highlights from 0215-0440 & 1530-1630; 1630 CLOSE DOWN.

- 30th : Ghazals—Anjali Bannerjee
2nd, 16th & 30th : Eternal India
9th & 23rd : Horizon—Literary Magazine

- 1600 Faithfully Yours—Replies to listeners letters (on 5th and 19th for 15 mts. & on 12th & 26th for 10 mts.)
1610 D'xers Corner (Only on 12th & 26th for 10 mts.)
1615 Film Tune

THURSDAYS

1st, 8th, 15th, 22nd, and 29th

- 1546 RABINDRA SANGEET : (Except on 8th)
1st : Gautam Mitra & Hemanta Mukherjee
8th : Shabads—Santa Singh Ragi & Party
15th : Different Artists
22nd : K. L. Saigal
29th : Purabi Mukherjee
- 1600 Panorama of Progress (Except on 1st)
1st : Disc. Review (20 mts.)
- 1610 LIGHT INSTRUMENTAL MUSIC (Except on 1st)
8th : Mandolin—Jaswant Singh
15th : Kashtarang—Jain Kumar Jain
22nd : Wings over India—Vijay Raghav Rao
29th : Tunes of Tagore—Songs by Sunil Ganguli

SATURDAYS

3rd, 10th, 17th and 24th

- 1546 FILM SONGS :
3rd and 17th : Mainly For Tourists
10th : Indian Cinema
24th : Sports Folio
- 1610 Folk Songs :
3rd : Jaintia
10th : Kumaoni
17th : Bhojpur
24th : Haryana

SUNDAYS

4th, 11th, 18th and 25th

- 1546 Devotional Music
4th : Sudha Malhotra
11th : Different Artists
18th : Anup Jalota
25th : Shabads—Darshan Singh Ragi & party
- 1600 Women's World
1610 Film Songs

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 LIGHT MUSIC :
2nd : Qawalis—Shankar Shambhoo & party
9th : Qawalis—Different Artists
16th : Ghazals—Madhur Shiva
23rd : Ghazals—Farhat Johan Bibbo

MONDAYS

5th, 12th, 19th and 26th

- 1546 Folk Songs :
5th : Braj
12th : Harvest
19th : Bundel Khandi Lok Geet
26th : Chhatisgarhi

TUESDAYS

6th, 13th, 20th and 27th

- 1546 KARNATAK INSTRUMENTAL MUSIC :
6th : Nagaswaram—S. R. Dakshinamurthi Pillai
13th : Veena—R.S. Kesavamurthi
20th : Duet on Violin & Flute—D. Panchapakesan and T. G. Shankargopalan
27th : Violin—M. S. Gopala Krishnan
- 1600 6th & 20th : Export Front
13th & 27th : Talk
- 1610 Film Songs from Different Regions

WEDNESDAYS

7th, 14th, 21st and 28th

- 1546 LIGHT MUSIC :
7th : Different Artists—Ghazals
14th : Bhupinder—Ghazals
21st : Kanwal Siddhu—Ghazals
28th : Nina Mehta & Rajinder Mehta
- 1600 7th : Book Review
14th : Talking about Agriculture
21st : Science Today
28th : Industrial Front

FOR SOUTH-EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATRES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 and 1900—2030; 2030 Close Down.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 1916, 1945 and 1955 Listeners Choice
1930 Moods and Melodies

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 LIGHT MUSIC
2nd : Qawali : Prabha Bharati and Party
9th : Choral Songs
16th : Anita Talwar
23rd : Jagjit Singh and Chitra Singh
30th : Qawalis : Habib Painter and Party
- 1930 Radio Newsreel
1940 Orchestral Music
1955 2nd, 16th and 30th : Eternal India
9th and 23rd : Horizon : Literary Magazine
2005 Film Songs

SATURDAYS

3rd, 10th, 17th and 24th

- 1916 FOLK SONGS :
3rd : Kerala
10th : Andhra Pradesh
17th : Different Artists
24th : Tamil Nadu
- 1930 3rd : Expression : Youth Magazine
10th : Youth in Focus
17th : From the Universities
24th : Quiz Time

GENERAL OVERSEAS SERVICE

1940 INSTRUMENTAL MUSIC :
3rd : Mohan Veena :
Radhika Mohan Moitra
10th : Jaltarang : Jain Kumar Jain
17th : Sitar : Ravi Shankar
24th : Santoor : Shiv Kumar Sharma
1955 3rd and 17th : Mainly for Tourists
10th : Indian Cinema
24th : Sports Folio
2005 Film Songs from New Release

SUNDAYS

4th, 11th, 18th and 25th

1916 Interlude
1920 4th : Play
11th : Discussion
18th : Feature
25th : Film Story
1955 Women's World
2005 Film Songs

MONDAYS

5th, 12th, 19th and 26th

1916 LIGHT CLASSICAL MUSIC : 1930

5th : Bade Ghulam Ali Khan
12th : Girija Devi
19th : Gulam Mustafa Khan
26th : Farhat Jehan Biboo
2005 Radio Newsreel

INSTRUMENTAL MUSIC :

5th : Sarod : Ashish Khan
12th : Violin : P.D. Saptarishi
19th : Sarangi : Shakoor Khan
26th : Shehnai : Bismillah Khan and Party
1955 Faithfully Yours : Replies to listeners letters (On 5th and 19th for 15 mts. and 12th and 26th for 10 mts.)
2005 D'xers Corner (Only on 12th and 26th for 10 mts.)
2010 Film Songs

TUESDAYS

6th, 13th, 20th and 27th

1916 FOLK SONGS :
6th : Tamil Nadu
13th : Jaintia
20th : Gujarati
20th : Bengali
6th and 20th : Of Persons, places and Things 2005

13th and 27th : Our Guest 0200
Orchestral Music
1940
1955 6th and 20th : Exports Front 0220
13th and 27th : Talk Film Songs

WEDNESDAYS

7th, 14th, 21st and 28th

1916 RABINDRA SANGEET : 0241
7th : Shyamal Mitra
14th : Suchitra Mitra
21st : Sumitra Sen
28th : Sagar Sen and Sumitra Ghosh
1930 Radio Newsreel
1940 KARNATAK INSTRUMENTAL MUSIC :
7th : Clarinet : A.K.C. Natarajan
14th : Violin : M. Chandrashekhara
21st : Mridangam : J.V. Gopalakrishnan
28th : Veena : V. Sreekanta Iyer
1955 7th : Book Review
14th : Talking about Agriculture
21st : Science Today
28th : Industrial Front.
2005 Film Songs

and 0250 Panorama of Progress (Except on 1st)
1st : Disc Review
CLASSICAL VOCAL MUSIC :
1st : Madhuri Mattoo
8th : Sharafat Hussain Khan
15th : Pandhari Nath Kolhapure
22nd : Purabi Mukherjee
29th : Bhimsen Joshi
INSTRUMENTAL MUSIC :
1st : Violin : Gajanan Rao Joshi
8th : Jaltarang : Jain Kumar Jain
15th : Vichitra Veena : Ramesh Prem
22nd : Tabla : Lalji Gokhale
29th : Sarangi : Inder Lal
Classical Half Hour Music of India (Repeat of Tuesday GOS I Item)

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

2350 2nd, 16th and 30th : Eternal India
9th and 23rd : Horizon : Literary Magazine
0000 Prasar Geet
0016 LIGHT MUSIC :
2nd : Ghazals : Hari Haran Vatsala Mehra and Ahmed Hussain
9th : Preeti Sagar
16th : Qawalis : Different Artists
23rd : Usha Tandon, Usha Seth, Trilok Kapoor
30th : Juthika Roy : Bhajans and Geet
0040 CLASSICAL VOCAL MUSIC : OLD MASTERS
2nd : Ustad Rajab Ali Khan
9th : Ustad Amir Khan
16th : Ustad Bade Ghulam Ali Khan
23rd : Ustad Faiyaz Khan
30th : D.V. Paluskar
0100 and 0345 Radio Newsreel
0120 INSTRUMENTAL MUSIC :
2nd : Shehnai : Bismillah Khan and Party
9th : Clarinet : Ahmed Darbar
16th : Kashtarang : Jain Kumar Jain
23rd : Pakhawaj : Ayo-dhya Prakash
30th : Esraj : Vijay Shankar Chatterjee
0146 Film songs from South
0155 and 0250 2nd, 16th and 30th : Eternal India
9th and 23rd : Horizon : Literary Magazine
FOLK SONGS :
2nd : Himachal Pradesh
9th : Gujrat
6th Kashmir

For West Asia, U.K. and West Europe : East Africa, West and North-West Africa : Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | GMT | BANDS | |
|----------------------------|------------------------|------------------------|--------|--------|
| | | | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| | | | 41.84 | 7170 |
| EAST AFRICA | 0130—0400 2330—0130 | 2000—2230 1800—2000 | 30.27 | 9912 |
| | | | 25.36 | 11830 |
| WEST AND NORTH-WEST AFRICA | 0115—0215 | 1945—2045 | 19.65 | 15265 |
| | | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| | | | 25.26 | 118895 |
| | | | 30.27 | 9912 |

REGULAR FEATRES

2345, 0015, 0145 and 0240 Programme Summary up to 0000 hrs., 0130 hrs., 0215 and 0400; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000; 2330—0130; 0115—0215 and 0215—0400; 2346, 0110, 0210 and 0355 Film Tune; 0400 Close Down.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

2350 Panorama of Progress (Except on 1st)
1st : Disc Review

0000 LIGHT KARNATAK MUSIC : (On 1st at 0010 hrs.)
1st : Sanskrit songs by Kalpatam Balasubramanyam and Party
8th : Tamil songs by P. Leela
15th : M. Chitranjan
22nd : Kannada Songs
29th : Telugu Devotional Songs 0100

0016 DEVOTIONAL MUSIC : 0120
1st : Sindhi Bhajans 0146
8th : Shabads : Bhai Gopal Singh Ragi and Party
15th : Hari Om Sharan
22nd : Different Artists
29th : Narendra Chanchal

INSTRUMENTAL MUSIC :
1st : Flute : Hari Prasad Chaurasia
8th : Sarod : Yakoob Ali Khan
15th : Shehnai : Bismillah Khan and Party
22nd : Sitar : Pt. Ravi Shankar
29th : Violin : V.G. Jog and 0345 Moods and Melodies
0146 Regional Film Songs
0155 RABINDRA SANGEET :
1st : Ritu Guha
8th : Shyamal Mitra 0220
15th : Chinmoy Chatterjee
22nd : Different Artists
29th : Kanika Bannerjee

GENERAL OVERSEAS SERVICE

| | | | |
|--|---|--|---|
| <p>23rd : Rajasthan 30th : Kumayuni 0241 Orchestral Music 0300 Film Songs</p> | <p>SUNDAYS 4th, 11th, 18th and 25th</p> | <p>0100 and 0345 Radio Newsreel 0120 Film Songs 0146 Film Tune 0200 D'xers Corner (Only on 12th and 26th for 10 mts.) 0205 Folk Tunes 0220 FOLK SONGS : 5th : Andhra Pradesh 12th : Haryana 19th : M'ndari Folk Songs 26th : Gujarat 0241 CLASSICAL VOCAL MUSIC : 5th : A. Kanan 12th : Hafiz Ahmed Khan 19th : Mushtaq Hussain Khan 26th : Amar Nath 0300 D'xers Corner (Only on 12th and 26th for 10 mts.) 0305 Film Songs</p> | <p>0241 KARNATAK VOCAL MUSIC : 6th : Ariyakusa Ramnuja Iyengar 13th : Lalitha Seshadari 20th : Radha Viswanathan 27th : Saroja Sundaram 0300 New Film Songs</p> |
| <p>SATURDAYS 3rd, 10th, 17th and 24th</p> <p>2350, 0200 and 0345 3rd and 17th : Mainly for Tourists 10th : Indian Cinema 24th : Sports Folio 0000 LIGHT MELODIES : 3rd : Mandolin : Jaswant Singh 10th : Santoor : Mohd. Abdullah Tibet Baqal 17th : Festival Tune : Vijay Raghav Rao 24th : Guitar 0016 Classical Songs from Films 0040 KARNATAK CLASSICAL VOCAL MUSIC : 3rd : M. Balamurali Krishna 10th : Madura Somusundaram 17th : D.K. Pattammal 24th : M.D. Ramanathan 0100 3rd : Expression : Youth Magazine 10th : Youth in Focus 17th : From the Universities 24th : Quiz Time (0050 to 0110) 0120 LIGHT MUSIC : 3rd and 24th : Different Artists 10th : Alka Yajnik 17th : Mahendra Kapoor 0146 INSTRUMENTAL MUSIC : 3rd : Duet on Santoor and Guitar : Shiv Kumar Sharma and B.B. Kabra 10th : Sitar and Sarod : Pt. Ravi Shankar and Ali Akbar Khan 17th : Flute and Sitar : Himangshu Biswas and Jaya Biswas 24th : Shehnai and Violin : Bismillah Khan and V.G. Jog 0220 REGIONAL DEVOTIONAL MUSIC : 3rd : Shyama Sangeet : Pannalal Bhattacharya 10th : Marathi Devotional : Malti Pande and Ram Pathak 17th : M.S. Subbulaxmi 24th : Jain Devotional Songs : Mahendra Kapoor and Vijaya Rani 0241 CLASSICAL VOCAL MUSIC : 3rd : Padmavati Shaligram 10th : Shanno Khurana : Subadh Sangeet 17th : Amar Nath 24th : Kishori Amonkar 0300 Old Film Songs</p> | <p>SUNDAYS 4th, 11th, 18th and 25th</p> <p>2350, 0200 and 0345 Women's World 0000 CLASSICAL VOCAL MUSIC : 4th : G.M. Natu 11th : Malvika Kanan 18th : Gangu Bai Hangal 25th : Pandhari Nath Kalhapure 0016 New Film Songs 0040 and 0250 4th : Play 11th : Discussion 18th : Feature 25th : Film Story 0120 DEVOTIONAL MUSIC : 4th : Alok Ganguli 11th : Bhajans : Vishnu Mehrotra 18th : Chatur Sen 25th : Geete Dutt : Bhajans 0146 Film Songs 0220 INSTRUMENTAL MUSIC : 4th : Violin : Gajanan Rao Joshi 11th : Sitar : Rais Khan 18th : Vichitra Veena : Gopal Krishna 25th : Shehnai : Anant Lal and Party 0241 Regional Film Songs 0320 KARNATAKA VOCAL MUSIC 4th : Kamla Kenvasanathan 11th : B.V. Laxmanan and B.V. Raman 18th : B. Rajam Iyer 25th : T.R. Subramanyam</p> | <p>0100 and 0345 Radio Newsreel 0120 Film Songs 0146 Film Tune 0200 D'xers Corner (Only on 12th and 26th for 10 mts.) 0205 Folk Tunes 0220 FOLK SONGS : 5th : Andhra Pradesh 12th : Haryana 19th : M'ndari Folk Songs 26th : Gujarat 0241 CLASSICAL VOCAL MUSIC : 5th : A. Kanan 12th : Hafiz Ahmed Khan 19th : Mushtaq Hussain Khan 26th : Amar Nath 0300 D'xers Corner (Only on 12th and 26th for 10 mts.) 0305 Film Songs</p> | <p>0241 KARNATAK VOCAL MUSIC : 6th : Ariyakusa Ramnuja Iyengar 13th : Lalitha Seshadari 20th : Radha Viswanathan 27th : Saroja Sundaram 0300 New Film Songs</p> |
| | <p>MONDAYS 5th, 12th, 19th and 26th</p> <p>2350, 0150 and 0250 Faithfully Yours : Replies to listeners letters (On 5th and 19th for 15 mts. and on 12th and 26th for 10 mts.) 0000 Film Songs (Except on 12th and 26th) 12th and 26th : D'xers Corner (for 10 mts.) 0010 Film Tune (Only on 12th and 26th) 0016 LIGHT MUSIC : 5th : Talat Mehmood 12th : Naseem Bano Chopra 19th : Satish Babbar : Ghazal 26th : Jag Mohan 0040 KARNATAKA CLASSICAL VOCAL MUSIC : 5th : T. Brinda and T. Mukta 12th : Semmangudi R. Srinivasa Iyer 19th : Madurai Mani Iyer 26th : M.D. Ramanathan</p> | <p>0100 and 0345 Radio Newsreel 0120 Film Songs 0146 Film Tune 0200 D'xers Corner (Only on 12th and 26th for 10 mts.) 0205 Folk Tunes 0220 FOLK SONGS : 5th : Andhra Pradesh 12th : Haryana 19th : M'ndari Folk Songs 26th : Gujarat 0241 CLASSICAL VOCAL MUSIC : 5th : A. Kanan 12th : Hafiz Ahmed Khan 19th : Mushtaq Hussain Khan 26th : Amar Nath 0300 D'xers Corner (Only on 12th and 26th for 10 mts.) 0305 Film Songs</p> | <p>0241 KARNATAK VOCAL MUSIC : 6th : Ariyakusa Ramnuja Iyengar 13th : Lalitha Seshadari 20th : Radha Viswanathan 27th : Saroja Sundaram 0300 New Film Songs</p> |
| | <p>TUESDAYS 6th, 13th, 20th and 27th</p> <p>2350, 0200 and 0345 6th and 20th : Of Persons' Places and Things 13th and 27th : Our Guest 0000, 0016 and 0040 Listeners Choice 0100 and 0250 6th and 20th : Export Front 13th and 27th : Talk 0120 INSTRUMENTAL MUSIC : 6th : Flute : Hari Prasad Chaurasia 13th : Sitar : Mushtaq Ali Khan 20th : Flute : Bhai Lal Barot 27th : Jaltarang : Ghasi-Ram Nirmal 0146 FOLK SONGS : 6th : Braj 13th : Rajasthan 20th : Purabi Geet 27th : Chhatisgarhi 0220 INSTRUMENTAL MUSIC : 6th : Sarangi : Gopal Misra 13th : Santoor : Mohd. Abdullah Tibet Baqal 20th : Vichitra Veena : Ramesh Prem 27th : Sarod : Yaqoob Ali Khan</p> | <p>0100 and 0345 Radio Newsreel 0120 Film Songs 0146 Film Tune 0200 D'xers Corner (Only on 12th and 26th for 10 mts.) 0205 Folk Tunes 0220 FOLK SONGS : 5th : Andhra Pradesh 12th : Haryana 19th : M'ndari Folk Songs 26th : Gujarat 0241 CLASSICAL VOCAL MUSIC : 5th : A. Kanan 12th : Hafiz Ahmed Khan 19th : Mushtaq Hussain Khan 26th : Amar Nath 0300 D'xers Corner (Only on 12th and 26th for 10 mts.) 0305 Film Songs</p> | <p>0241 KARNATAK VOCAL MUSIC : 6th : Ariyakusa Ramnuja Iyengar 13th : Lalitha Seshadari 20th : Radha Viswanathan 27th : Saroja Sundaram 0300 New Film Songs</p> |
| | <p>WEDNESDAYS 7th, 14th, 21st and 28th</p> <p>2350, 0200 and 0345 7th : Book Review 14th : Talking about Agriculture 21st : Science Today 28th : Industrial Front 0000 FOLK SONGS : 7th : Madhya Pradesh 14th : Uttar Pradesh 21st : Maharashtra 28th : Punjab 0016 Hits from Films 0040 INSTRUMENTAL MUSIC : 7th : Sarod : Ustad Alauddin Khan 14th : Violin : T. Chandiah 21st : Flute : Panna Lal Ghosh 28th : Nagaswaram : K.P. Arunachalam and 0250 Radio Newsreel 0120 Film Songs 0146 CLASSICAL VOCAL MUSIC : 7th : Pt. Jasraj 14th : Vilayat Hussain Khan 21st : Pt. Bhimsen Joshi 28th : Arun Kumar Sen 0220 LIGHT MUSIC : 7th : Yunus Malik 14th : Geet by Different Artists 21st : Suresh Wadekar : Ghazals 28th : Ghazals : Different Artists 0241 INSTRUMENTAL MUSIC : 7th : Harmonium : Gyan Prakash Ghosh 14th : Swar Mandal 21st : Sarangi : Hafizullah Khan 28th : Vichitra Veena : Hirji Bhai Doctor 0300 Film Songs</p> | <p>0241 KARNATAK VOCAL MUSIC : 6th : Ariyakusa Ramnuja Iyengar 13th : Lalitha Seshadari 20th : Radha Viswanathan 27th : Saroja Sundaram 0300 New Film Songs</p> | |

G U J A R A T I S E R V I C E

From 0945—1000 hrs. on 19.78 and 16.85 meters : 15165 and 17805 kHz
News at 0945—1000 hrs.

From 2230—2315 hrs on 25.36 and 19.62 meters : 11830 and 15280 kHz
News at 2235—2245 hrs.

2245 Chitrapat Sangeet
2315 Samapta

TUESDAYS

6th, 13th, 20th and 27th

2230 Ek Geet
2235 Samachar
2245 6th, 20th and 27th : Na-
tak
13th : Lokgangat
2315 Samapta

THURSDAYS

2235 Samachar
2245 Gujarati Film Sangeet
2315 Samapta

2230 Ek Geet
2245 Akhbaroni Atanethi Indian
Press Review
2250 1st : Bhakti Sangeet
8th : Talk
15th : Garangt
22nd : Shashtr ya Sangeet
29th : Churchar
2300 8th : Gaikalune Sangeet
15th : Feature
2315 Samapta

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

2230 Ek Geet

2230 Ek Geet
2245 4th : Ek Kalaker
11th : Aman Pasandit
18th : Geet Dhara : Guja-
rati non-Film Songs
25th : Aapi Pasand
(Songs from new Hindi
films)
2315 Samapta

SUNDAYS

4th, 11th, 18th and 25th

2230 Ek Geet
2245 4th : Ek Kalaker
11th : Aman Pasandit
18th : Geet Dhara : Guja-
rati non-Film Songs
25th : Aapi Pasand
(Songs from new Hindi
films)
2315 Samapta

SATURDAYS

3rd, 10th, 17th and 24th

2230 Ek Geet
2235 Samachar
2245 3rd and 17th Streesabha :
Prog. for women
10th and 24th : Balasha :
Prog. for Children
2310 Rooprekha : Weekly Prog.
Trailer
2315 Samapta

MONDAYS

5th, 12th, 19th, and 26th

2230 Ek Geet

WEDNESDAYS

7th, 14th, 21th and 28th

2230 Ek Geet
2235 Samachar
2245 Vartmannavalem : Current
affairs
2250 Geetika
2300 7th : Tamnegamshe
14th : Talk
21st : Qawali (Non) film
songs
28th : Film Tune
2315 Samapta

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 hrs.

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 9712, 11830 kHz

REGULAR FEATURES

0530 Opening Announcements;
0531 Thuthi (Devotional Mu-
sic); 0535 News; 0545 Commen-
tary/Press Review/Week in Par-
liament; 0550 Scheduled Pro-
gramme.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

1st : Siruvar Arangam :
D.T.E.A.S.H. Sec. School,
Moti Bagh : Produced by
S. Kanakam
8th : Ilakkiya Cholai :
Tkamizhil Siruvar Ilakki-
yam : Talk by Indira
Anantakrishnan
15th : Munnerum Bharat-
am : Development Fea-
ture : National Thermal

Power Corporation : Fea-
ture by L. Sridhar, De-
sign Engineer
22nd : Magalir Poonga :
Prod. by P. Lakshmi
Kudumba Kadamai galili-
rundu oyvu petrapin pen-
gal Loud thinking of a
House Wife by Shila Rao
29th : Feature : Uppu
Porttam (Salt Satvagraha)
Eng. se. by Melviele De-
mellow; Tr. by T. R. Pa-
chpagesan; Prod. by P.
Lakshmi

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

GANAMUDAM

2nd : Nagaswaram by
Sheikchinna Maulaha

9th : Sathur A. G. Sub-
rahmanyam : Vocal; Go-
palakrishnan : Violin
23rd : T. M. Thyagara-
jan : Vocal
30th : Sri Sadasivam : Vo-
cal

SATURDAYS

3rd, 10th, 17th and 24th

3rd : Cultural Heritage of
Tamil Nadu Therukkoothu
Kalaiyil Thamizhagan (Ta-
mil had in the field of
Folk Drama) by S. Mani-
chavachakum
10th : Moovar Sollum
Kathai (i) Bala Ramani,
(ii) P. Balasubramanian,
(iii) S. Krishnamurthi
17th : Interview
24th : Emakku Thozhil
Ingu Kavital : Smt. Bhu-
van a Gaganbaba T.
Nagar Thalpal : A. R.
Rajamani

SUNDAYS

4th, 11th, 18th and 25th

4th and 11th : Neyar Vi-
ruppam
18th : Oru Neyar Virup-

pam, Presented by S.
Kanakan
25th : Sirappu Then Kin-
nam, Pres. by B. Ramani

MONDAYS

5th, 12th, 19th and 26th

Isai Amudam (Lt. Music-
Instrumental) Kadithamum
Badilum (Replies to Lis-
teners Letter.

TUESDAYS

6th, 13th, 20th and 27th

6th, 13th, 20th and 27th
Kettadu Kidakum : Non
Film Request

WEDNESDAYS

7th, 14th, 21st and 28th

Thiraiganam : Film Mu-
sic.

URDU SERVICE

TRANSMISSION I

MW 280.1M(1071 kHz) SW 48.74M (6155 kHz)
MW 427.3M(702 kHz)

TRANSMISSION II

MW 280.1M(1071 kHz) SW 30.01M(9675 kHz)
MW 427.3M(702 kHz)

TRANSMISSION III

MW 280.1M(1071 kHz) SW 91.05m (3295 kHz)
MW 427.3M(702 kHz)

| HOURS | TRANSMISSION I | TRANSMISSION II | TRANSMISSION III |
|-------|--|-----------------|--|
| 0543 | Signature Tune and Opening Announcements | 1430 | Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare; Sunday : (I) Kehkashan; (II) Mehfil; (III) Geeton Bhari Kahani; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se |
| 0545 | Subbhahi | | Monday : (I) Naghmae Sada (III and V) Nigah Intekhab (Contd.); (II and IV) Rag Rang. |
| 0615 | Khabren | | Tuesday : Naghma-O-Ta-bassum |
| 0625 | Purani Filmon se | | Wednesday : Bazme Kh-wateen |
| 0700 | Shahre Saba | | Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play |
| 0725 | Shamme Ferozan | | Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet |
| 0730 | Saaz Sangeet (Instrumental Music) | | Saturday : Bazme Khwa-teen |
| 0745 | Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts. | | Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi) |
| 0755 | Programmon Ka Khulasa | | Monday : Instrumental Music |
| 0800 | Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday | | Tuesday : Nai Nasal Nai Roshni |
| 0830 | Taarikh Saaz : Sunday, Wednesday and Friday | | Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baaten Ek Film Ki |
| 0835 | Aap Ki Farmaish (Contd.) | | Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar |
| 0900 | Aaj Ki Baat (Except Friday/Sunday) Friday/Sunday : Aao Bachcho (Children's Programme) | 1500 | Friday : Awaz De Kahan Hai |
| 0915 | Lok Geet (Except Friday/Saturday/Sunday) Sunday/Friday : Aao Bachcho | | Saturday : Phir Suniye Aap Ki Pasand (Listeners request) |
| 0930 | Saturday : Naghmae Watan (Patriotic Songs) | | Jahan Numa : (Except Sundays and holidays) |
| 0932 | Khabron Ka Khulasa | 1530 | Sunday : Aap Ki Pasand (Contd.) |
| 0932 | Classical Music (Except Friday/Saturday/Sunday) | 1600 | Monday : Aap Ki Pasand (Contd.) |
| 1000 | Friday : Aap Ke Khat Aap Ke Geet | 1610 | Tuesday : Aap Ki Pasand (Contd.) |
| 1000 | Saturday Light Classical Music | 1630 | Wednesday : Aap Ki Pasand (Contd.) |
| 1000 | Sunday : Chalte Chalte Close Down. | 1635 | Thursday : Aap Ki Pasand (Contd.) |
| 1358 | TRANSMISSION II | 1650 | Friday : Aap Ki Pasand (Contd.) |
| 1400 | Signature tune and opening announcements | 1700 | Close Down |
| 1402 | Programmon Ka Khulasa | | TRANSMISSION III |
| 1407 | Khabron Ka Khulasa | 1958 | Signature Tune and Opening Announcements |
| 1407 | Sunday : Aap Ka Khat Mila | 2000 | Khabren |
| 1407 | Monday (I) Naghma--o Sada (film songs with Dialogues); (III and V) Nizah Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein | 2010 | Programmon Ka Khulasa |
| 1407 | Tuesday (I, III and V) Bhakti Geet (II and IV) Filmi Qawwalian | 2015 | Sazeena - Tuesday, Thursday and Friday Film Duets (II) Saturday and |
| 1407 | Wednesday : Sabras (Mixed Melody) | | |
| 1407 | Thursday : Dhoon Chhaon (Compered programme) | | |
| 1407 | Friday : (I) Mushaira (up to 1500 hrs); (II and IV) Snaat Sawal; (III and V) Kahani Ek Geet Ki | | |

Holidays (Except Sundays) (Contd. upto 2045 hrs.)

Aahang-e-Nazm : Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)

2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz

2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya

Monday : Kalam-E-Shair Tuesday : Talks

Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)

Thursday : Hamse Poochiye (I, III and V); Hifzane; Sehat (II and IV)

Friday : Talks

Saturday : Radio Newsreel

2110 Aabshaar

2130 Sunday : Kajar Bin Kare Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme

Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)

Saturday : Manzar Pasmanzar (Review of Urdu Press)

2145 Khabren

2155 Commentary (Repeat)

2200 Sunday : Play

Monday : (I) Feature (II) Izhar-e-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath

Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira

Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke

Thursday : (I) Adabi Nahist; (II and IV) Aina; (III) Jamaal-e-Hamna-shin; (V) Maazi Ke Dayar

Friday : Roobaroo

Saturday : Nai Nasal Nai Roshni

2215 Khat Ke Live Shukriya (Wednesday-Weekly)

2230 Tameel-e-Irshad

2300 Khabron Ka Khulasa

2305 Tameel-e-Irshad (Contd.)

2325 Shamme Ferozan (Repeat)

2330 Bazme Musiqi

0000 Khabren

0005 Bazme Musiqi (Contd.)

0030 Filmi Naghme

0058 Programme Highlights

0100 Close Down.

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)

31.38m (9560 kHz)

2115—2145 hours
280.1m (1071 kHz)

News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music

1735 News in Sindhi

1745 Commentary

SUNDAY

1. Request Programme

2. Replies to Letters

MONDAY

I. Disc Jockey

II. (a) Repeats (b) Music

III. Songs Story

IV. Drama

V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

(a) Music

(b) Talk

THURSDAY

(a) Shair Avahanja Gell Asanja (I, III and V)

(b) Quiz Programme (II and IV)

(c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar

(b) Literary Programme

(c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary

1903 News

1920 Commentary

Monday : 1905 Film Duets

Tuesday : 1905 Interviews

Wednesday/Saturday : 1905 Listeners Choice

Thursday : 1905 Ghazals/Chorus

Friday : 1905 Kafian

Monday/Friday : 1905 Replies to Letters 1st Sunday : 1905 Shair Ka Kalam

2nd Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play/Feature

5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours

19.78m (15165 kHz)

16.85m (17805 kHz)

News in Konkani

(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--|--|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 25.33 Metres; 9912, 11845 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87; 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; News 0316—0322(Cantonese)and 0400—0406 (Kuoyu);1745—1845 hours; 264.5 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |

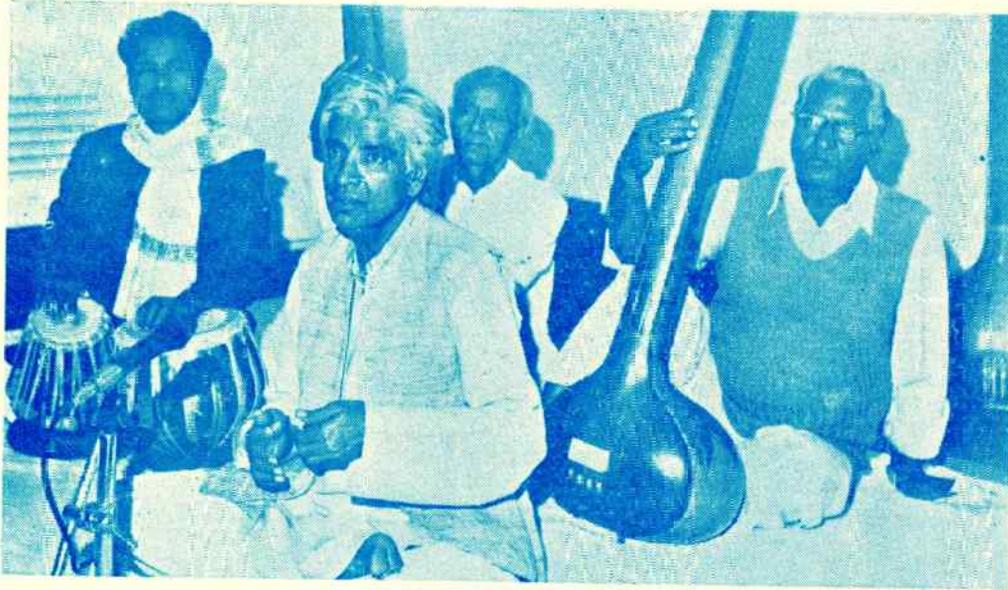
The External Services Division of All India Radio has started broadcasting on Shortwave a new service in Hindi and other Indian languages for the Gulf. The programme which starts at 2315 hrs. IST daily is of 45 minutes duration. It consists of Indian music, stories, plays, skits, a news bulletin and a commentary.
The programme can be heard in Gulf Countries on 25.82m and 31.41m.

| | |
|------------|--|
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594,7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—49.14 Metres, 6105 kHz; 1230—1300 hours—30.91, 25.58,19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours; 1930—2010 hours 264.5 Metres; 1134 kHz. News 2000—2009 |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours—2145—231530.37, 25.33 Metres; 9912, 11845 kHz; News 2200—2210 hours |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000; 2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 . Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.78, 32.91 Metres; 7180, 9545, kHz; News 1815—1825 1845—1930 hours; 264.5, Metres 1134 kHz. News 1846—1856 hours; |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

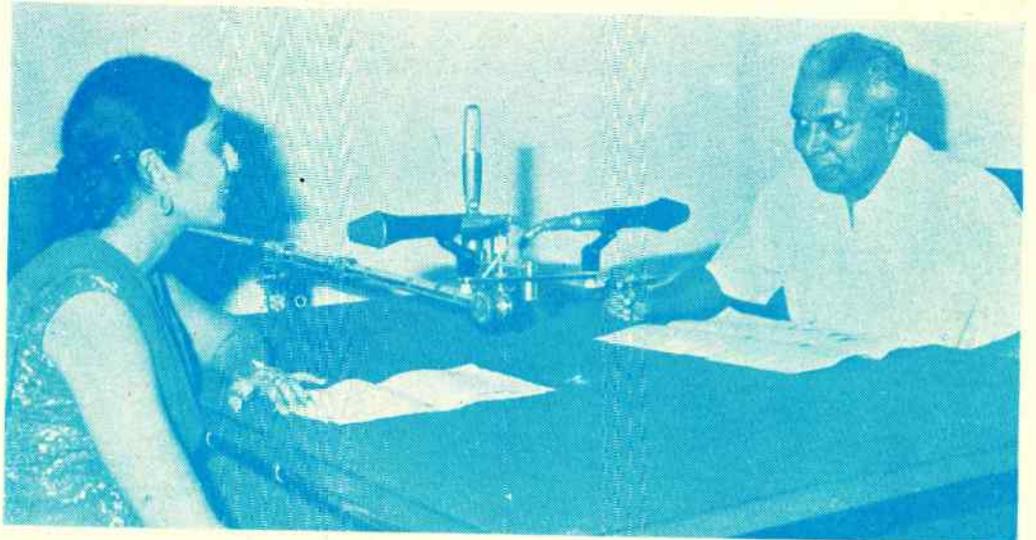
In each language service a Composite Programme is prescribed of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental music) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



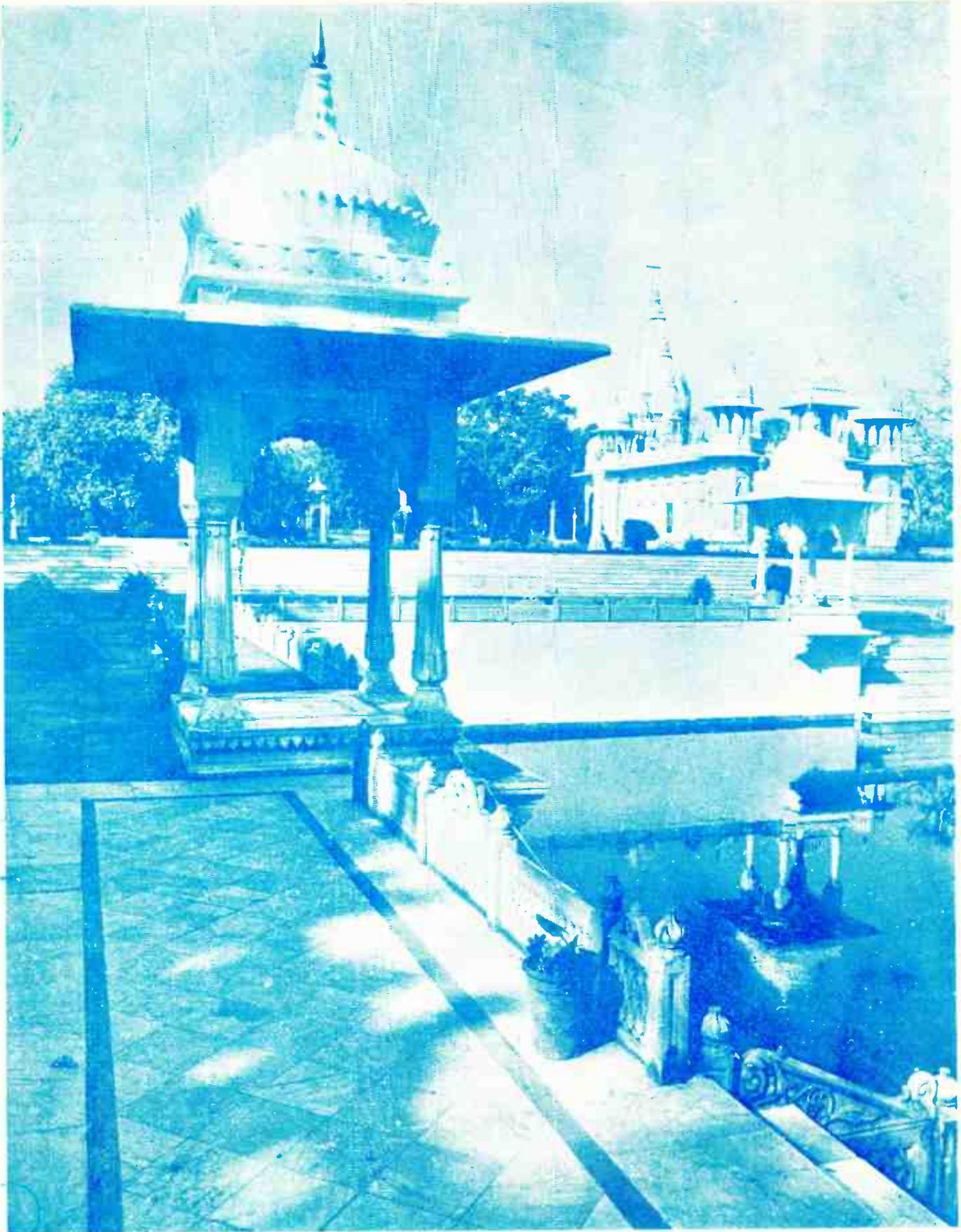
Amarnath, eminent vocalist rendering illustrations for "A muse reverberant", produced by S.S.S. Thakur, Producer Emeritus, AIR.

Rajaguru Bandara Rajaguru, Director of International Cooperative Alliance of South East Asia being interviewed by Bodhisri Shastri; Supervisor of Sinhala Unit.



A glimpse of the Gulf Service of E.S.D. From left: Gopal Prasad Vyas and Jamini Haryanvi, well-known Hindi poets and Om Sharma with Prem Joshi.





A view of Shivpuri. See article on page 6.

Published by the Director General, All India Radio, at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.V. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064



October 1984

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO



The east and especially India has for long been a land of mystery, of great wisdom and of fabulous wealth in the eyes of the west. It has, since time immemorial, attracted travellers, conquerors, pilgrims, seekers of wealth and seekers of wisdom. In spite of Kipling's famous lines: 'The East is East and West is West, and never the twain shall meet', we have persons who proved to be effective bridges between the two cultures. In fact, in a way, Kipling himself was one such.

Here, in this issue of India Calling, we present the lives and works of five scholars who contributed towards the discovery and propagation of India's wealth of wisdom. This is perhaps the appropriate time to highlight their achievements, for the year marks the completion of two hundred years of the Asiatic Society which may be said to be the starting point of serious study of India by western scholars.

Horace Hayman Wilson, one of the most outstanding Indologists, and an important member of the Asiatic Society, remarked a century and a half ago:

"At the period when this association (the Asiatic Society of Bengal) was formed..... of India, little was known and that little was superficial and inaccurate..... the literature and languages of India.....were not within the pale of European acquirement".

We have come a long way since then. How long? Perhaps Max Mueller's quotation on cover 4 of this issue provides an indication.

For scripts included in this issue, we are grateful to Mrs. Bandana Mukhopadhyay of the External Services Division of All India Radio.

Chief Editor

DR. O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

OCTOBER 1984

SIR WILLIAM JONES

Dr. Om Prakash Kejariwal 1

ALEXANDER CSOMA de KOROS 3

Geza Bethlenfalvy 3

MAX MUELLER 5

Sisir Kumar Das 5

ROMAIN ROLLAND 6

Swamy Ranganathananda 6

ANANDA COOMARASWAMY 8

Kapila Vatsyayan 8

TAMIL SERVICE 9

GENERAL OVERSEAS SERVICE 10

HINDI SERVICE 14

FOREIGN LANGUAGE SERVICES 15

FRONT COVER

Reproduction of an old painting depicting an English scholar taking lessons in Urdu from an Indian *moulavi*

Pioneers of Indology : Sir William Jones

by Dr. Om Prakash Kejariwal

LET me begin with a confession. Being a student of history, I must have read through hundreds of biographies; biographies of all kinds of persons, statesmen, religious leaders, painters, musicians, trouble-makers and trouble shooters, and of course, philosophers and scholars. Yet, few if any, and when I say few, I mean very few, have fascinated me to the point of making me an unabashed admirer: as that of Sir William Jones. A leading

est to a true description of this giant among the scholars of the 18th century. According to an Egyptian proverb, 'to speak of the dead is to make them live again' and so join me in once again being in the company of this extraordinary person who was an admirer of India, and all that India stood for, and this, at a time when hardly anything of this ancient country was known to the outside world.

William Jones was born in London on the 28 September, 1746. His father was a well-known mathematician of his times, who counted Sir Issac Newton among his friends. He died when young William was just three years old. His mother, however, proved to be an ideal teacher, and aroused in him boundless curiosity by advising him in answer to his questions, "read and you will know". By the time he was twenty, William had made himself adept in French, Italian, Spanish, Portuguese, Greek, Latin and of course, English. The achievement which lent him a distinguished status in college was his knowledge of Arabic and Persian. By 1768, Jones had acquired such a reputation for oriental scholarship that King Christian VII of Denmark made a personal request to him to take up the translation of *Tariq-i-Nadiri* into French. Honours followed. In 1772 Jones was made a Fellow of the Royal Society, and in the following years, a member of the prestigious 'Literary Club of Dr. Johnson'. Max Mueller, no doubt, had these honours in mind when he remarked that with the possible



Sir William Jones

journal of Sir William's times, *The Gentleman's Magazine* while paying tribute to him described him as 'unquestionably one of the most extraordinary men that ever figured on the stage of life, perhaps came near-

exception of Sir Edwin Arnold, Jones was the only English scholar of oriental literature to have attained wide recognition in England before 1902.

William Jones arrived in India in September 1783 as a puisne judge in the Supreme Court in Calcutta. He realised that India had much to offer to the world in the sciences and the arts, and also, the discovery of her rich past and her rich culture could not be achieved by one man. Accordingly, he discussed with his other colleagues a plan for setting up a society to enquire into the arts, sciences, culture and the history of the east.

15 January, 1784. Thirty gentlemen, the elite of the European community of Calcutta, met in the Grand Jury Room of the Supreme Court, and passed a resolution for the establishment of the Asiatic Society. No trumpet heralded its foundation; no fanfare marked its first meeting. And yet, it was a revolutionary event in the world of letters. The foundation of the Society marked the restoration of learning in and about India. Regarding the object of enquiry to be undertaken by the Society, Jones remarked that this would be "man and nature; whatever is performed by one or produced by the other".

I cannot think of any other phrase which encompasses the entire range of human knowledge as this one. Sir William Jones, however, himself limited this boundless scope of the Society's object of enquiry by suggesting that they should be confined within the geographical limits of Asia. This again was a revolutionary step. At a time when Europe was regarded as the storehouse of all knowledge and the centre of culture and civilisation, Jones was looking towards the east. A visionary that Jones was, he realised that it was the east, which held the secrets of the early history and civilisation of man; and that unless the east was known, the history of man could not be written. In this sense Jones could be regarded as the Copernicus of historical knowledge.

Jones not only founded this great institution, which is the mother institution of Asiatic and Oriental societies all over the world but was also its bright ornament. Looking over the annals of the British in India,

it can with some certainty be asserted that no Englishman contributed so much towards the revival and spread of Indian culture, as Sir William Jones. The list of his significant contributions begin with his very first paper read to the Society on 19 February, 1784. This was a dissertation on the 'Orthography of Asiatic words in Roman letters.' His system of transliteration, with a few changes, remains valid till today. A hundred years after he presented his paper, it was observed in the special centenary meeting of the Society that even if Sir William Jones had done nothing else but translated the laws of Manu and invented the system of transliteration, he would have still immortalised his name.

But he was what we call in Sanskrit *Mana Sastra Visharada*. He was the first westerner to study and write a paper on Indian Classical Music, the first person to put forward a plan for classification of Indian plants and compilation of a book on Indian Botany, first to write on Indian Zoology, Astronomy and Philosophy, and orientalise his proposed epic 'Britain Discovered'; These are perhaps the least of his achievements. Today if we have a Walt Whitman dedicating a poem to 'Brahma' and a T. S. Eliot ending his stanzas with a Sanskrit *mantra* as a refrain, we have to look to Jones for pioneering the movement.

There are other contributions of Jones which in fact changed the course of intellectual activity. Perhaps the most important of these is the observation he made on the 2 February, 1786, during the third annual discourse to the Society; "The Sanskrit language is of a wonderful structure. More perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a strong affinity than could possibly have been produced by accident. So strong indeed that no philologist could examine all these three without believing that they have sprung from one common source which perhaps no longer exists". This single sentence according to some scholars gave birth to the science of linguistics.

More important than laying the foundation of a new science was the interest Jones evoked in the western

intelligentsia, which was both surprised at and doubted, the existence of a language which could rival the Greek and Latin in richness and variety, and was even considered to be a sister to these two. Later the western scholars took up its study in right earnest, and universities began founding chairs in Sanskrit. Says Mac-Donald in his *History of Sanskrit Literature*. "Since the renaissance there has been no event of such world-wide significance in the history of culture as the discovery of Sanskrit literature in the latter part of the 18th century".

If the statement on Sanskrit by Jones laid the foundation of the study of linguistics, Jones's paper on the 'Gods of Greece, Italy, and India' presented to the Society in 1785 laid the foundation of the study of Comparative Mythology. The paper then took the western literary world by storm, since Jones had now put Indian mythology on par with that of Greece and Rome which was sacrosanct in western eyes. Jones was also the first European to reveal the richness of Indian dramatic literature to the west. In the process he established Kalidasa as a great poet. He translated Kalidasa's great play *Sakuntalam* for the first time in an European tongue. He also published the first work in Sanskrit—this was Kalidasa's *Ritusamhara*. He also brought to light the richness of the poetry of Jayadeva when he translated portions of the *Gita Govinda*. In his hymn to *Surya* composed sometimes in 1786 Jones wrote;

And if they ask what mortal
pours the strain,

Say that for thou seest the earth,
the air, and main,

Say from the bosom of yon silver
isle,

Where skies more softly smile,
He came, and lisping our celestial
tongue,

Though not from Brahma sprung
Drew orient language from foun-
tains pure,

Though caves obstructed long,
And paths too long obscure.

Yet another significant contribution for which Jones will for ever be remembered in Indian history was his identification of Sandrakottus and Palibothra mentioned by Megasthenes

with Chandragupta Maurya and Pataliputra, respectively. The identification laid the basis of the study of Indian chronology.

Thus did Jones lay the foundations of the study of history and chronology in India, and the antiquity of Indian culture. Now India could boast of a poet as great as Shakespeare, a language that was superior to Greek and Latin, a philosophy that could rival the best of Greek philosophy, and an advanced system of astronomy that was independent of the Greek system. In fact, in one decade he had been able to provide more accurate information on the history and antiquities of the arts, the sciences, and the literatures of India than had ever been given. Moreover in the course of his studies, Jones launched a number of new disciplines so that scholar after scholar looked back to him as founder or most massive contributor to his chosen discipline.

What is still more remarkable is the fact that Jones bore all this learning very lightly. "No writer" remarks his biographer Lord Teignmouth "perhaps ever displayed so much learning, with so little affectation of it" and it is almost amusing to find that Jones for himself felt that all men were born with equal talent and capacity for improvement and that if he had achieved anything remarkable, it was only due to his industry and patience.

This indefatigable industry together with the shock of his wife's departure to England on account of her illness took their toll. On 27 April, 1794 this greatest of orientalist passed away because of an inflammation of the liver when he was hardly forty-eight years old. One can only wonder as to how much more he would have been able to give to the scholarly world had not the end come so soon. "when we compare the shortness of his life", wrote Chalmers in his *Biographical Dictionary*, "with the extent of his labours, the mind is overpowered".

In a way, Sir William Jones had himself set the criterion by which a man should be judged when he once said: "If I am asked, who is the greatest man? I answer, the best: and if I am required to say, who is the best: I reply, he that has deserved the most of his fellow-creatures". Judged by this criterion, he was certainly the best of men. □□□

INDIA CALLING, OCTOBER 1984

Alexander Csoma de Koros

By Geza Bethlenfalvy

IT is a meaningful coincidence that the scholar, whose works have contributed so much to the fame of the Asiatic Society of Bengal was born in the same year as the foundation of the society—exactly 200 years ago.

In the small Transylvanian village Koros, where Alexander Csoma was born in April, 1784, probably nobody had ever heard the name of the Buddha, Tibet or even India. And yet Alexander Csoma was the person who, after walking on foot thousands of miles away from his motherland, who gave the first reliable information about the life and the times of the Buddha, about Buddhist literature and learning, and compiled the first usable grammar and dictionary of the Tibetan language.

The way which led Csoma de Koros from his little Hungarian village to India and to world fame is by itself a romantic story. To understand his motives and the drive, we have to look back to the situation prevailing in Hungary in the beginning of the 19th century. In those times Hungary was just beginning to revive after a century of lethargy following the brutally suppressed freedom struggle of the years 1704—1711 led by Rakoezi. For a nation in the process of awakening, belief in a glorious past was far more important than even bread. Korosi Csoma thus decided to take upon himself the task of providing scientific reality to the legends, of establishing the linguistic and historical origins of his nation, and of finding the offsprings of the Huns, that is, the Hungarians who remained in Asia.

According to early traditions, the Szekelys and Hungarians were descendants of the Huns, who fought both the Chinese and the Roman Empire, under Atilla, the great Hun conqueror of the 4th century. According to these legends, the centre of Atilla's empire was in Hungary and he is buried in the bed of the river Tisza in three coffins made of iron, silver and gold.

There was no government to support the undertaking of Csoma. In fact, he left without a passport, and without official support, but he had

certain qualities which were to be of as Arabic, Persian, Turkish, Russian and English, which he was able to learn in the Bethlen College of Nagyenyed, and in Gottingen (where he had studied for two years with the help of a British scholarship, which was regularly granted to a needy student of the Bethlen College. Even more valuable was his ability to walk long distances, to sleep without a bed or a blanket, to survive on almost any kind and quantity of food and to value the company of the poor and simple people.

His journey was not especially lucky: he could not cross Turkey because of an epidemic in Constantinople; when passing through Alexandria, Damascus and Tehran he arrived in Bukhara, he could not proceed further north-east because of rumours of a war. When after another roundabout way (Via Kabul, Lahore and Srinagar), he tried to enter Central Asia, he was stopped at Leh, the Capital of Ladakh.

It was not the worst place for a philologist to be stopped: all around were ancient monasteries full of books unknown and inaccessible till then. Their language had not yet been deciphered by European learning. When the English traveller W. Moorcroft offered Csoma de Koros some assistance, he happily agreed to stay and prepare a grammar and dictionary of the Tibetan language in the hope that in the books preserved in the monasteries he would find some records about those legendary heroes he had set out to learn about.

He found something else, and it was no less fascinating. As he got more and more involved in the study of the language, a hidden treasure trove of literary works opened before the eye of the astonished philologist: thousands of unknown Sanskrit works which had been forgotten many centuries before in India, but had been preserved, preserved in faithful Tibetan translations.

Originally Csoma wanted to prepare the grammar and dictionary within a year, and then to continue his

journey to Central Asia, but he was so fascinated by the richness of the literature he discovered that the study of Tibeto-Sanskrit Buddhist literature and wisdom, and later of Sanskrit and Bengali, took up twenty fruitful years of his life.

The first eight years were spent in the wind swept and snow covered monasteries of Ladakh and Kinnawar. Here he had great luck, because he found a real guru who was able and ready to initiate him into all the important sources of knowledge, hidden not only from Europeans but also from Indian learning.

As Csoma reports, Sangye Phuntsog, a red-sect lama of Zanskar had professional knowledge of medicine, astronomy and astrology; he had mastered grammar, calligraphy, poetry, rhetoric, dialectics and arithmetic; he knew the whole system of religion, he had wide knowledge of everything contained in the books, as well as of the customs, manners, economy, history and the geography of Tibet. Besides teaching him through "sruti" Sangye Phuntsog wrote small compendia for his pupil, and whenever he himself could not satisfy Csoma's curiosity, he asked other famous lama-scholars of Zanskar to satisfy the fiaring (foreign) student. Some of the question-answer books are still preserved in the monasteries of Ladakh as part of the bequest of Csoma, and A. H. Francke, the great Tibetologist has compared them to the Milindapanha.

In 1831 Csoma walked to Calcutta and presented all the papers he had compiled in the hills to the Asiatic Society of Bengal, which had sponsored his researches since 1825 by giving him a monthly stipend of fifty rupees.

His two most famous books, a dictionary and a grammar of the Tibetan language were printed in 1834. According to the epitaph on his tomb-stone erected by the Asiatic Society, these are his best and real monuments.

His other two great works are less known but are of similar significance for Sanskrit and Buddhist studies. The first is an English rendering of the Sanskrit and Tibetan Buddhist terminological dictionary called *Mahavajrat patti* which originated from the 3rd 4th centuries A.D. The other work

was a catalogue and survey of the Buddhist Tripitak in Tibetan. This work, published in the Asiatic Researches in 1834 and translated into French in 1881, contained the first ever idea of the various branches of Sanskrit Buddhist literature which had been lost to a great extent in India.

If we leaf through the volumes of the Journal of the Asiatic Society of Bengal of those years, we will find in almost all of them some article by Csoma. They are all of basic importance. Their subject-matter includes questions of Buddhist philosophy, literature and history, questions of grammar, lexicography, anthropology and many other topics.

Lokesh Chandra writes about the importance of the activities of Alexander Csoma de Koros for Indian studies: He opened up a vast vista of the treasures of art and thought, literature and philosophy, grammar and lexicography, medicine and metallurgy, astronomy and alchemy and other branches of learning of India, hidden in the Tibetan language. The dark recess of India's history shone afresh by the dedicated and pioneering efforts of Csoma de Koros.

The Asiatic Society elected him an honorary member and the Hungarian Academy of Sciences a member. But these successes did not change his life-style, which was formed in the Himalayas. "His food was confined to tea of which he was very fond, and plain boiled rice, of which he ate very little. On a mat on the floor, with boxes of books on all four sides, he sat, ate, slept, and studied, never undressed at night and rarely went out during the day. He never drank wine or spirits or used tobacco or other stimulants."

In fact, he completely adopted the way of life of his Indian and Tibetan friends and kept away from the British officialdom.

Captain Kennedy says about him in 1829: "He appears anxious to avoid the society and attention of Europeans. His wants are few, and I am informed that his expenses on diet etc. are of the most moderate description, in fact, not more than that of one of the inhabitants of the village in which he resides". While he was

staying in a small village in Bengal in 1835-37 Major Lloyd wrote about him: "He would not remain in my house; as he thought his eating and living with me would cause him to be deprived of the familiarity and society of natives, with whom it was his wish to be colloquially intimate. I therefore got him a servant, to whom he paid three or four rupees a month, and his living did not cost him more than four more."

What seemed strange to Captain Kennedy and Major Lloyd (the ambitious founder of Darjeeling in understandable if we look at the background of the behaviour of Csoma de Koros which was determined by the fact that he came to India as a friend looking for relatives, as an admirer of the past and glory of Asia, and not as a trader, a soldier or a 'curious wealthy gentleman'.

The adventures and endeavours of Csoma de Koros always fascinated the imagination of his countrymen, reports about his journeys and work were regularly published in the contemporary press. But in fact, his findings were initially received in Hungary with a kind of disappointment: the glorious past had not been discovered. Csoma himself was not satisfied with the results of his labours. He returned the money which was collected by the Hungarian Academy from the public to promote his studies saying: "Till now I could not do anything for my nation".

Looking back at the life-style and accomplishments of Alexander Csoma de Koros, it is quite clear that this self-estimate was wrong. His popularity in Hungary has continued to grow since his death. People are proud that a son of their country was able to contribute so much to the knowledge of mankind, to the better understanding of the culture and heritage of India and Central Asia.

And this is the great lesson of his achievements for today. He was indeed a patriot, a romantic, he wanted to serve his own nation, his own people, but this did not interfere, nay, it helped him to do a great service for the rediscovery of the past greatness of another nation. His work in fact contributed, to the awakening of both Hungary and India. □□□

Max Mueller

by Sisir Kumar Das

OF all the orientalists of Europe, Friedrich Max Mueller is undoubtedly one of the greatest, and certainly the most highly respected in India. It is not only because of his great erudition, about which there are not two opinions, but primarily because of his intense love for India and his sympathetic understanding

eighteenth century, felt so strange an attraction towards it and were so fascinated by its grammatical structure and its copious literature, that many of them thought it was the mother of all Indo-European languages. Later scholars dispelled the initial hypothesis but the attraction for this language remained as strong



of the Indian people. He was often referred to as *Moksha Mula*, a Sanskritization of his name, which is an evidence of the love and respect of the Indians for an European scholar who had devoted his whole life to the cause of India.

The orientalists when exposed to the Sanskrit language in the late

as ever and scholars worked on it with great care and feeling and built the edifices of various disciplines, particularly that of Comparative Philology, mainly with the evidence from Sanskrit. Along with the Sanskrit languages the western scholars worked on the literature and philosophical systems and religions and mythologies of ancient India. Their

work helped towards the emergence of a new image of India. It was partly a creation of a romantic vision for an exotic country and naturally the later scholars challenged the myth of the wonder that was India and tried to present a more objective picture of the Indian past. But the orientalists' image of India vindicated the pride of the Indian intellectual in his own heritage.

Like most of the orientalists of the last century, Max Mueller, too, was fascinated by the ancient India and his early researches were partly conditioned by this excitement of his discovery of India. Later in his life he gave a vivid account of his youthful thrill when he was first told by his teacher that there was a language spoken in India which was much the same as Greek and Latin and close to his own mother tongue German. At first he thought it was a joke. But when he looked at the black-board on which parallel columns of numerals, pronouns and certain verbs in Sanskrit, Latin and Greek were written he could not believe his eyes. "All one's ideas of Adam and Eve, and the paradise and the Tower of Babel, and Sham, Ham and Japhet, with Homer and Aeneas and Virgil too," he wrote, "seemed to be whirling round and round till at last one picked up the fragments and tried to build up a new world and to live with a new historical consciousness". The greatest singular contribution of Max Mueller is his life-long endeavour in creating a new historical consciousness.

Max Mueller was born on December 6, 1823 in Germany, a country which had always responded to Indian culture with great enthusiasm. Not only Goethe had paid an eloquent tribute to Shakuntala in his famous quatrain in 1791 but Bopp's work on conjugation systems of several Indo-European languages including Sanskrit was seven years old at the time of Max Mueller's birth. He inherited his love for classical literature and a catholicity of mind from his father whom he lost at a very early age. He studied classical philology and Sanskrit in Germany under the tutelage of Bopp and Schlegel and later under the French scholar Burnouf. These three scholars roused his interest in comparative philology and

metaphysics and comparative religion respectively.

In 1846 at the age of twenty-three Max Mueller went to England. At that time he had already translated the *Hitopadesha*, a collection of didactic tales. And the *Meghadutam*, the famous lyrical poem of Kalidas, from Sanskrit into German. Two years later he settled at Oxford where he lived for the rest of his life and produced all his major works.

Between 1849 and 1873 Max Mueller published the Rig Veda in six volumes with its most authoritative commentary. This was hailed by the scholarly world as one of the landmarks in the history of oriental scholarship and established Max Mueller in the forefront of oriental research. During this period of intense labour Max Mueller found time to write a history of ancient Sanskrit literature as a background to the understanding of the primitive religion of the Hindus, a Sanskrit grammar, an introductory work on the science of religion, three volumes on the science of language and also to translate the Buddhist text, the *Dhammapada*. The rest of his life, which came to an end in the beginning of this century was crowded with even more intense activities and that too in diverse fields. He wrote copiously on the origin and growth of language, accumulated and interpreted a vast body of data, both on religion and languages, he wrote on Indian philosophy and mythology. His numerous essays, most of them collected in chips from a German workshop in four volumes, are evidences of his varied interest and deep scholarship and rich humanism. The crowning success of his glorious life, is however, his magnificent project of the Sacred Books of the East published in fifty volumes.

MAX Mueller stands in splendid isolation from all other orientalis of his time in our respect. Unlike others who were engrossed with the Indian past, Max Mueller took great interest in India's

present. Soon after the publication of his six systems of Indian philosophy he wrote in a letter to Lord Curzon that while the Greek philosophy had vanished from the Areopagus, Indian philosophy still ruled at Banaras and influenced the thoughts of millions in India. This continuity of ancient civilization fascinated him so greatly that he took a serious interest in modern India also. Not only did he watch the social and religious movements of the nineteenth century India with enthusiasm, but he did correspond with some of the greatest Indians of his time and wrote about them with understanding and sympathy.

Highly respected though he was for his learning, Max Mueller was subjected to criticism for some of his ideas and obsessions both in India and in Europe. Bankim Chandra Chatterji criticized him for what he called his heliomania, a tendency to reduce all myths into

solar myths, and for his term henotheism to describe the Vedic religion. In Europe he was criticized for his views about language and religion, for his pride in the Aryan people whom he described as the prominent actors in the great drama of history. He was wrongly considered as a spiritual ancestor of the Nazi concept though his idea of the Aryan people was a purely linguistic concept and not racial.

Despite all criticisms, Max Mueller's contribution to the oriental research is beyond dispute. He will live many more years as a scholar extraordinary as one of his Indian biographers has called him. But he will be remembered for his vision and catholicity of mind more in the years to come when, to use his own words, 'our hearts grow wider and larger' and we learn to embrace the far and distant'. He loved India because he learnt to embrace the far and distant. □□□

Romain Rolland

by Swamy Ranganathananda

MONSIEUR Romain Rolland, one of the greatest thinkers of the modern age, was an artist, and a literary genius, and apart from all this he was a humanist. Hailing from France, he did not like the warlike atmosphere of his country and the whole of Europe. He was in search of some spiritual inspiration from any part of the world which could help to compose the distractions of the age in which he lived. Just after the First World War, being a pacifist, he had to go out of his country and stay in Switzerland. That was the time when he had already written the novel for which he got his Nobel prize, and another great book *The Life of Beethoven*, the famous German composer. He was in search of some profound humanistic vision which can help the modern age. It was at that point of time our country, India, was passing through

a tremendous struggle, a revolutionary struggle of non-cooperation under the leadership of Mahatma Gandhi. Gandhiji's life and his methods and outlook attracted Romain Rolland and he started writing a book on Gandhi. That is the first book he wrote concerning the east, and particularly India. That book is entitled *Mahatma Gandhi*, published in 1924. During that time he was deeply impressed by Gandhiji's stress on non-violence, and peace, and the book is full of praise for Gandhiji's approach to the battle for freedom against the British rule, a battle conducted on highly ethical and humanistic planes. As he was completing this book our great poet Rabindranath Tagore visited him in Europe and during the conversation Tagore was impressed by Romain Rolland's deep interest in India and India's great ancient heritage. It was then he made a famous remark to Romain Rolland "If you want to understand India, study

INDIA CALLING, OCTOBER 1984

Vivekananda. In him everything is positive, nothing negative." That was a tremendous statement, and that impressed Romain Rolland very much. He had not read much of Ramakrishna or Vivekananda till then. But he knew while writing the book on Mahatma Gandhi that there were personalities behind Gandhi and a great renaissance movement that had prepared the way for the great work of Mahatma Gandhi. Immediately he started getting books on Ramakrishna and Vivekananda from various sources. He never knew English, knew only French, and most of the books were in English. But fortunately his sister knew English and with the help of his sister and other friends Romain Rolland started a thorough study of Ramakrishna and Vivekananda literature. By the end of the 1920's, he had produced a remarkable literature on Ramakrishna and Vivekananda himself. . . . "The life of Ramakrishna" and "Vivekananda's Life and Gospels." In these books he showed his keen understanding of the Indian spirit and a profound comprehension of the depth of Ramakrishna and Vivekananda. In the introduction to the 'Life of Ramakrishna' he presents these two teachers of Modern India as the 'splendid symphony of the universal soul' and especially mentions that 'I have chosen these two people out of the many great galaxies that India has produced in the modern period because they have won my heart's regard and love.'

He presented Ramakrishna in that introduction as "the consummation of the two thousand years of spiritual life of three hundred million people." Romain Rolland also made a beautiful observation which I consider to be a thing possible only by a great artist who can see through the inner eye. He writes that Ramakrishna's external life was set in a very limited frame outside the currents of the contemporary world. But his inner life embraced the entire multiplicity of men and gods. That was Ramakrishna's infinite dimensions within, outwardly extremely ordinary, inwardly deep and far-reaching. Also he mentions that all of us are engaged in studying the book of life, but even the greatest of us may not have grasped a page or two of this book. And then he adds, "But what was my wonder when I found this illiterate priest of Kali namely Sri

Ramakrishna, holding out the book of life towards me of which he has studied every page?" That is an artist's estimation of Sri Ramakrishna—a very deep personality.

When he turns over to Swami Vivekananda in the second volume, Romain Rolland goes into ecstasy while dealing with the great philosophy of Humanism, that Swami Vivekananda expounded based on the Vedantic teaching of the ancient philosophy of India, of the divine spark in every human being. Vivekananda's universal outlook, his intense practicality, his intense human passion, these find expression in Romain Rolland's delineation of Swami Vivekananda's life and message. Particularly when he deals with India's awakening through the great lectures Vivekananda delivered in India from Colombo in the South to Almorah in the Himalayas in far north, Romain Rolland goes into ecstasy once again. Awakening a sleeping nation, a sleeping leviathan, to the realities of the contemporary world setting it on to the road of modern development, denouncing its caste, its untouchability, its suppression of women for centuries, which Swami Vivekananda initiated towards the end of the last century. Romain Rolland appreciates tremendously. He also speaks of Swamiji's great work in the western world particularly in America by presenting India's age-old philosophy of man as a spark of the divine and his infinite capacity for evolution. He considers this central truth as of supreme importance to modern civilization. Later on he sums up Vivekananda's literature and personality. The eight volumes of Vivekananda's complete works (during his time it was seven) Romain Rolland speaks of in these words "Vivekananda's words are great music. They are like Beethoven's symphonies, they are like the stirring rhythms of the Handel's chorus, I cannot touch these utterances of Vivekananda without getting a thrill through my body as of an electric shock. And what shocks and transports must have been produced when in burning words they issued from the lips of the hero!"

That is regarding Vivekananda's literature. This remark by a foreigner, it is wrong to call Romain Rolland

a "foreigner," because he had entered into the spirit of India, but physically speaking he was a foreigner but one who could appreciate the tremendous message that Swamiji gave through his writings and through his speeches. But the personality behind those speeches, Romain Rolland appreciates even more. Here is a great passage where he sums up Vivekananda's personality, "equilibrium and synthesis are the keynotes of Vivekananda's personality. In him is harmonised all the various energies like faith, and reason, science and religion, east and west, which are at variance and conflict with each other everywhere, but in Vivekananda's personality they became perfectly harmonised." And the last sentence of that paragraph says "He was the personification of that harmony of all human energies". A similar testament of Vivekananda's personality is found in the writings of Rabindranath Tagore also. especially this beautiful idea of synthesising the East and West not only in his own personality but his desire that it is to be done with respect to modern India. This developing nation must take in the great contributions of the ancient Greeks and Romans, modern Western people, assimilate them to its own culture, and develop a modern culture neither eastern nor western, but just human. This was Swami Vivekananda's great work, and for this he tried to bring about harmony between the east and the west. In the last para of Romain Rolland's "Life of Vivekananda" you find this great idea presented. Addressing his western readers he writes in the closing pages of the book "Vivekananda tried to build a bridge of understanding between east and west. He is starting his end of the tunnel, we can hear the sound of the tunnel-making by Vivekananda, I tell my country in the West, you start building the tunnel from your side, so that both the ends of the tunnel can meet together and thus a tremendous harmony can be created between east and west. This is one of the greatest contributions of Swami Vivekananda."

In Romain Rolland's statements you will find Ramakrishna and Vivekananda presented in this language. That is why they appear to the readers of Romain Rolland's works as outstanding spiritual teachers whose message has a tremendous contemporary relevance. □□□

Ananda Coomaraswamy

by Dr. Kapila Vatsyayan,

TWO hundred years ago, India was torn to tatters, ruled by many, divided into many principalities. Warren Hastings was being plodded by Samuel Johnson, sitting in Fleet Street London, to look into the riches of this land where Hastings had come to govern. In a most famous letter, Samuel Johnson wrote to Warren Hastings, "I hope you who have brought the niceties of the Persian language to us, will delve into the riches of the Ind, to enrich the isle

which brought them to the roots of their country. Amongst these were many pioneers and leaders of our times, men who have inspired us. Not the least among them, a Mahatma Gandhi and a Jawaharlal Nehru who had taken a journey westwards to return home.

Ananda Coomaraswamy was easily the first among those Indians. Indian did I say? Sri Lankan. By birth of dual parentage, an English mother, and Sri Lankan father, who after a



of the Eng." It was this discovery of this ancient land which brought William Jones to India. William Jones had delved into the Indian heritage from what he could gather in London. As a result of that, the Asiatic Society, then called the Royal Asiatic Society was founded. This journey by those who came to govern and stayed to love, was a journey known to many. But there was another journey, a parallel journey of Indians who were constantly travelling to the west, crossing the shores and oceans, and who returned homewards with an inward gaze, a gaze

brilliant career in London as a geologist, returned to Sri Lanka to look at the rocks and the earth of that island. In the process the scientist became a cultural historian, an art historian, and began the journey of his explorations of the earth, an earth which he linked with the inspiration and skill of Indian craftsmen. He became one of the greatest articulators of the Indian traditions, at the level of art, at the level of history, concepts of philosophy, and ultimately where all journey ends, mysticism. Ananda Coomaraswamy as a pioneer of the studies of Indology, and specially of art has

given many a gifts to this discipline. To enumerate all these from amongst the thirty seven volumes and some seven hundred articles would be difficult, but perhaps we could run through this journey of exploration.

FIRST and foremost was his coming face to face with the arts and craft traditions of Sri Lanka. As Coomaraswamy looked into the geology of the island, into the rocks and the formations of rocks, he suddenly realised that the artist was shaping and reshaping through an inner eye, a vision combined with the skill of his hand. It was as a result of this experience that he wrote his first book, a monumental work "*The Arts and Crafts of Ceylone*". It was this exploration that led Coomaraswamy to make that statement which had made him famous "There never is and never can be an absolute difference between art and craft in Asian traditions."

In order to find the roots of the Sri Lankan traditions, he took his journey into the traditions of India. Province after province village after village, he travelled, collecting artifacts, early Indian stone sculptures, miniatures, and then in 1912 held that great exhibition in Allahabad which was known as the Coomaraswamy Collection Exhibition. He wanted to offer the collection to this country, but there were no takers. Since there were no takers ultimately it is this collection which is today the core collection of the Museum of Fine Arts And Crafts in Boston.

It was while looking at Indian sculpture, especially ancient Indian sculpture and relating it with Indian craft that Coomaraswamy made the next most important contribution of our times to the history of Indian art. Prior to Coomaraswamy, other art historians or people who looked into the artistic traditions of India had praised Indian literature.....this included a William Jones and what he had said about *Abhigyanam Shakuntalam*, it included a Goethe but no one was willing to look at Indian sculpture. It was Coomaraswamy who brought to a tension the great contribution of the Indian artist to the realm of sculpture—sculpture which could compare with anything in the western or any of the major traditions of art. Amidst all those controversies which raged in the early part of this century, which included the tirades of a Mr. George Birdwood on Indian

sculpture even those who praised India, but could not stand the monstrosities of Indian sculptures, like Ruskin, were shaken by Coomaraswamy's voice which came as the voice of a visionary or perhaps a prophet. He looked at the images of Buddha the famous Saranath Buddha, or the Mathura Buddha, and proved beyond doubt and without any controversy whatsoever, that the image of the Buddha and its origin has to be seen in the Indian soil.

But Coomaraswamy's explorations did not end there. He went a step further. He looked into the medieval Indian sculptures and at the traditions of bronze sculptures of South India and at the traditions of paintings. Everyone had extolled Mughal paintings, and anything that resembled the miniature paintings was then known as the Mughal paintings. It was Coomaraswamy who for the first time established beyond doubt that there was a difference between Mughal paintings and all that we know now to be Rajput paintings. It was Coomaraswamy who showed that the art of elite Mughals was very different from the now accepted Rajasthani School. Further, he made a distinction between the Rajasthani School and the Pahari paintings. Today everyone knows and speaks about schools, subschools, etc., little realising that the history of this identification of these schools and forms and styles in Indian miniature paintings were really initiated by the discerning eyes of Coomaraswamy.

THIS work was matched by the most untiring work of Coomaraswamy in respect to the catalogues that he produced. Catalogues of every single miniature, and every object, thereby really putting Indian art studies into a universal level, and giving us a model for cataloguing which is still accepted today.

But Coomaraswamy's concerns were not limited to sculpture—stone or bronze, paintings, murals, miniatures Mughal or Rajasthani, he went further. He looked into the texts of Indian sculptures. He delved into the sources, and wanted to explore the aesthetics which govern these creations. And it was this exploration

of Coomaraswamy that have given us the two great works. One on the Yaksha where he had explored the water cosmologies, and the other two books of essays namely *The Dance Of the Shiva*, and *MI, My Brother's Keeper*. In each of these, he looks into the world-view. He looks into the aesthetic theories which presented the world of the artist very differently from the view of the Aristotelian theories of art. For the first time once again Coomaraswamy made com-

parisons between the Indian aesthetic theories and those of Myster-Echart. This was written in a remarkable essay contained in the book entitled 'Transformation of nature into art'.

And finally it was this journey that took him into speculation and his last essays were all on mysticism beginning first with that remarkable piece 'The Symbolism of the Indian Stupa'.

□□□

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 hrs.

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 9712, 11830 kHz

REGULAR FEATURES

0530 Opening Announcements;
0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary/Press Review/Week in Parliament; 0550 Scheduled Programme.

ture : Catering Development in Indian Feature by T.R. Paramesvoara (Dy. Director Catering)
25th : Magalir Poonga : Produced by P. Lakshmi; Interview with Kalyani-moorthy by P. Lakshmi

MONDAYS

1st, 8th, 15th, 22nd and 29th

0550 Isai Amudam (Lt. Music)
0605 Kadithamum Badilum (Replies to Listeners' Letters)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

Kettadu Kidaikum (Non-Film Request)
2nd : Gandhi Jayanthi (Special Programme) : Gandhiji Neri Indraya Vazhvil (Gandhian Policy in today's life) Special talk by R. Venkatraman

WEDNESDAYS

3rd, 10th, 17th, 24th, and 31st

Thirai Ganam : Film Music

THURSDAYS

4th, 11th, 18th, and h

4th : Siruvar Arangam : Children's Programme : D.T.E.A.S.H. Sec. School, Lodi Estate, New Delhi. Produced by Km. S. Kanakam
11th : Ilakkiya Cholai : Literary talk by Rama kaathaiku Vithitta Mandarai by D. Rajagopal
18th : Munnerum Bharatam—Development Fea-

FRIDAYS

5th, 12th, 19th, and 26th

Ganamudam :
5th : Vocal Recital by K.R. Jayaramalyer
12th : Kumaresh and Ganesh : Violin Duet
19th : Radha and Jayalakshmi : Vocal Duet
26th : Geeta Raja : Vocal

SATURDAYS

6th, 13th, 20th, and 27th

6th : Cultural Heritage of Tamil Nadu Series, Vilayattu Thuraiyil Tamilagam (Tamil Nadu in Sports Field) N. Balasubramaniam
13th : Moovar Sollum Kathai (i) P. Lakshmi (Staff), (ii) R.S. Venkatraman and (iii) Dharini
20th : Quiz Programme, conducted by B. Ramani (Staff)
27th : Emakku Thozhil Inggukavithai by Nagarayam: Thailai Nagar Thapal by A.R. Rajamani

SUNDAYS

7th, 14th, 21st and 28th

7th and 14th : Neyar Viruppam
21st : Oru Neyar Viruppam
28th : Sirappu Thenkinam, presented by B. Ramani.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T

| For East and South-East Asia and North-East Asia | | | | | | |
|--|------------|-----------|-----------|-----------|-------|-------|
| TARGET AREAS | Period IST | GMT | BANDS | | | |
| EAST AND SOUTH-EAST ASIA | 0415-0645 | 2245-0115 | Metres | kHz | | |
| | | | 41.58 | 7215 | | |
| | | | 31.27 | 9595 | | |
| | | | 25.50 | 11765 | | |
| NORTH-EAST ASIA | 0530-0645 | 0000-0115 | 19.85 | 15110 | | |
| | | | 0515-0645 | 2245-0115 | 30.27 | 9912 |
| | | | | | 25.26 | 11875 |
| | | | 0530-0645 | 0000-0115 | 19.46 | 15415 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and 0600 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530-1630 hrs.; and 1900-2030 hrs.; 0645 Close Down.

15th : Ghulam Mustafa Khan
22nd : Siddheshwari Devi
29th : Bina Pani Misra
Women's World
RABINDRASANGEET :
1st : Manna Dey
8th : K.L. Saigal
15th : Kanika Bannerjee
22nd : Hemanta Mukherjee
29th : Different Artists

9th : Nagaswaram ;
Sheik Chinna Maulana Sahib
16th : Veena : S. Balachander
23rd : Flute : Prapancham Sitaram
30th : Violin : Lalgudi G. Jayaraman

MONDAYS

1st, 8th, 15th, 22nd, and 29th

0415 INSTRUMENTAL MUSIC :
1st : Sitar : Ravi Shankar
8th : Flute : Hari Prasad Chaurasia
15th : Sitar : Abdul Halim Jaffar Khan
22nd : Flute : Devendra Murdeshwar
29th : Sarod : Ali Akbar Khan
0446 KARNATAK INSTRUMENTAL MUSIC :
1st : Violin Duet : T.N. Krishnan and N. Rajam
8th : Veena : Udiya Shankar
15th : Flute : Dindigul S.P. Natarajan
22nd : Violin : V.K. Venetaramanujam
29th : Clarinet : A.K.C. Natarajan
0500 8th : Play
15th : Discussion
22nd : Feature
29th : Film Story
1st : Programme of Repeat
0530 FOLK SONGS :
1st : Folk dance songs of different regions
8th : Dogri
15th : Assam
22nd : Gujarat
29th : Chhatisgarhi
0550 LIGHT CLASSICAL MUSIC :
1st : Different Artists
8th : Laxmi Shankar and Nirmaladevi

TUESDAYS

2nd, 9th, 16th, 23rd, 30th

0415 DEVOTIONAL MUSIC :
2nd : Gandhiji's favourite Bhajans
9th : Sharma Bandhu
16th : Hari Om Sharan
23rd : Anup Jalota
30th : Bhai Gopal Singh Ragi and Party
0446 Music of India/Classical
Half Hour
0515 Radio Newsreel
0530 INSTRUMENTAL MUSIC :
2nd : Shehnai : Bismillah Khan and Party
9th : Sarod : Brij Narain
16th : Shehnai : Jagdish Prasad Qamar and Party
23rd : Sitar : Abdul Halim Jaffar Khan
30th : Esraj Recital : Ashesh Bannerjee
0550 LIGHT MUSIC :
2nd : Mohd. Yakoob
9th : Rahat Ali
16th : Madhu Shiva
23rd : Minoo Purshottam
30th : Bhupinder
0600 Faithfully Yours : Replies to listeners letters (On 2nd, 16th and 30th for 15 mts. and on 9th and 23rd for 10 mts.)
0610 D'xers Corner (Only on 9th and 23rd for 10 mts.)
0615 KARNATAK INSTRUMENTAL MUSIC :
2nd : Veena : V. Sri-kanta Iyer

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

0415 DEVOTIONAL MUSIC :
3rd : Vishni Mehrotra
10th : Kumar Gandharav and Vasundhara
17th : Bajrang Kumar and Party
24th and 31st : Different Artists
0446 Film songs from South India
0515 3rd, 17th and 31st : Export Front
10th and 24th : Talk
0530 INSTRUMENTAL MUSIC :
3rd : Sarod : Amjad Ali Khan
10th : Shehnai : Anant Lal and Party
17th : Sarod : Zarin Dartuwala
24th : Surbahar : Imrat Hussain Khan
31st : Sitar : Uma Shankar
0550 Light Music from different regions :
3rd : Sindhi : Different Artists
10th : Bengali : Manna Dey
17th : Rajasthani : Hemlata and Om Vyas
24th : Diwali Songs
31st : Punjabi : Gurdas Mann
0600 3rd, 17th and 31st : Of Personal Places and Things
10th and 24th : Our Guest
0610 INSTRUMENTAL MUSIC

3rd : Duet on Santoor and Flute : Shiv Kumar Sharma and Hari Pd. Chaurasia
10th : Duet on Flute and Sarangi : Sultan Khan and Raghunath Seth
17th : Esraj : Vijay Shankar Chatterjee
24th : Duet on Sitar and Sarod : Ravi Shankar and Ali Akbar Khan
31st : Guitar : Brij Bhushan Kabra

THURSDAYS

4th, 11th, 18th and 25th

0415 KARNATAK INSTRUMENTAL MUSIC :
4th : Violin : K.S. Venkataramaih
11th : Flute : Sikkil Sisters
18th : Violin : Lalgudi G. Jayaraman
25th : Nagaswaram : Namagripettai Krishnan
0446 Selections from National Programme of Music
0515 4th : Book Review
11th : Talking about Agriculture
18th : Science Today
25th : Industrial Front
0530 INSTRUMENTAL MUSIC :
4th : Jaltarang : Ghasi Ram Nirmal
11th : Vichitra Veena : Gopal Krishna
18th : Dilruba : Pyara Singh
25th : Santoor : Jain Kumar Jain
Songs from new films
0600 Radio Newsreel
0610 REGIONAL MUSIC :
4th : Dussehra Songs
11th : Malayalam Songs
18th : Assamese
25th : Gujarati

FRIDAYS

5th, 12th, 19th and 26th

0415 DEVOTIONAL MUSIC :
5th : Irshad Rehmat Qawal and Party
12th : Aziz Ahmed Warsi
19th : Habib Painter and Party
26th : Afzal Hussain Nagina
Film hits of yester years
0515 Moods and Melodies
0530 KARNATAK INSTRUMENTAL MUSIC :
5th : Veena : N. Muthukrishnan
12th : Violin : K. Laxmi Narain Sastry
19th : Flute : T.S. Shankaran
26th : Veena : Emani Shankar Sastry

GENERAL OVERSEAS SERVICE

0550 INSTRUMENTAL MU- 0600 7th and 21st : Mainly 28th : Sports Folio 17th : Punjab
 SIC : for Tourists 0610 FOLK SONGS : 21st : Sindh
 5th : Flute : Amar Nath 14th : Indian Cinema 7th : Tamil Nadu 28th : Rajasthan.

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 19.64 | 17705 |

0600 Panorama of Progress
 (Except on 5th)
 5th : Disc Review
 0610 FOLK SONGS :
 5th : Maharashtra
 12th : Madhya Pradesh
 19th : Himachal Pradesh
 26th : Different Regions

SATURDAYS

6th, 13th, 20th and 27th

0415 DEVOTIONAL MU-
 SIC :
 6th : Bhim Sen Joshi,
 Laxmi Shankar and Sulochana Chavan
 13th : Muharam Recitation
 20th : Different Artists
 27th : Narendra Chanchal
 0446, 0530 and 0550 : Listeners Choice
 0510 6th and 20th : Eternal India
 13th and 27th : Horizon : Literary Magazine
 0600 Radio Newsreel

SUNDAYS

7th, 14th, 21st and 28th

0415 DEVOTIONAL MU-
 SIC :
 7th : Hari Om Sharan
 14th : Mukesh and Party
 21st : Vani Jairam
 28th : Purshottam Das Jalota
 0446 Film Songs
 0515 7th : Expression : Youth Magazine
 14th : Youth in Focus
 21st : From the Universities
 28th : Quiz Time
 0530 INSTRUMENTAL MU-
 SIC :
 7th : Flute : P.L. Ghosh
 14th : Sitar : Mehmood Mirza
 21st : Flute : Prakash Wedehra
 28th : Sitar : Nikhil Bannerjee
 0550 LIGHT MUSIC :
 7th : Prasar Geet
 14th : Ghazal : Shobhaa Gurtu
 21st : Talat Aziz
 28th : Usha Tandon

REGULAR FEATURES
 1530 and 1625 News; 1540 1600
 Commentary; 1545 Programme
 Summary; 1620 Press Review;
 1627 Programme Highlights from
 0215—0440 hrs. and 1530—
 1630 hrs.; 1630 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

1546 FOLK SONGS :
 1st : Braj
 8th : Harvest Songs
 15th : Bundelkhandi Lok-
 geet
 22nd : Kumayuni Mar-
 riage Songs
 29th : Bihar
 1600 Faithfully Yours : Rep-
 lies to listeners letters
 (on 1st, 15th and 29th
 for 15 mts. and on 8th
 and 22nd for 10 mts.)
 1610 D'xers Corner (Only on
 8th and 22nd for 10 mts.)
 1615 Film Tune

TUESDAYS

2nd, 9th 16th, 23rd and 30th

1546 KARNATAK INSTRU-
 MENTAL MUSIC (Ex-
 cept on 2nd)
 2nd : Gandhiji's favourite
 Bhajans
 9th : Clarinet : A.K.C.
 Natarajan
 16th : Veena : S. Bala-
 chander
 23rd : Violin : Lalgudi
 G. Jayaraman
 30th : Flute : N. Ramani
 2nd, 16th and 30th :
 Export Front
 9th and 23rd : Talk
 1610 Film Songs from diffe-
 rent regions

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

1546 LIGHT MUSIC :
 3rd : Talat Mehmood
 10th : Prasar Geet
 17th : Satish Babbar

24th : Diwali Songs
 31st : Penaaz Masani
 3rd : Book Review
 10th : Talking about Ag-
 riculture.
 17th : Science Today 1546
 24th : Indutrial Front
 31st : New Publications 1600
 INSTRUMENTAL MU-
 SIC :
 3rd : Sitar : Mushtaq Ali
 Khan
 10th : Vichitra Veena :
 Ahmed Raza 1610
 17th : Shehnai : Bis-
 millah Khan and Party
 24th : Sarod : Amjad
 Ali Khan
 31st : Sitar : Buddha-
 ditya Mukherjee.

THURSDAYS

4th, 11th, 18th and 25th

1546 RABINDRA SANGEET
 (Except on 4th)
 4th : Dussheera Songs
 11th : Debabrata Biswas
 18th : Geeta Ghatak
 25th : Different Artists
 1600 Panorama of Progress
 (Except on 4th)
 4th : Disc Review (20
 mts.)
 1610 LIGHT INSTRU-
 MENTAL MUSIC : (Ex-
 cept on 4th)
 11th : Guitar
 18th : Mandolin
 25th : Flute

FRIDAYS

5th, 12th, 19th and 26th

1546 LIGHT MUSIC :
 5th : Ghazal : Pankaj
 Udhas
 12th : Qawalis : Prabha
 Bharati and Party
 19th : Bhupinder
 26th : Talat Aziz
 1600 5th and 19th : Eternal
 India (20 mts.)
 12th and 26th : Hori-
 zon : Literary Magazine
 (20 mts.)

SATURDAYS

6th, 13th, 20th and 27th

1546 Film Songs (Except on
 6th)
 1600 6th : Muharram Recita-
 tion
 6th and 20th : Mainly
 for Tourists
 13th : Indian Cinema
 27th : Sports Folio
 FOLK SONGS :
 6th : Jaintia
 13th : Kumaoni
 20th : Bhojpuri
 27th : Haryana

SUNDAYS

7th, 14th, 21st and 28th

1546 DEVOTIONAL MU-
 SIC :
 7th : Different Artists
 14th : D. V. Paluskar
 21st : Anup Jalota
 28th : Sudha Malhotra
 1600 Women's World
 1610 Film Songs.

FOR SOUTH-
 EAST ASIA

(From 1900 to 2030 IST)
 (From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910
 Commentary; 1915 Programme
 Summary; 1950 Press Review;
 2023 Programme Highlights from
 0415—0645 hrs. and 1900—2030
 hrs.; 2030 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

1916 LIGHT CLASSICAL MU-
 SIC :

GENERAL OVERSEAS SERVICE

1st : Lachhman Das 1955
Sindhhu
8th : Bade Ghulam Ali Khan
15th : Farhat Jehan Bib-boo
22nd : Ghulam Mustafa Khan
29th : Girija Devi and Parveen Sultana
1930 Radio Newsreel
1940 INSTRUMENTAL MUSIC :
1st : Sarod : Ashish Khan
8th : Violin : P.D. Saptarishi
15th : Sarangi : Shakoor Khan
22nd : Pakhawaj : Ayodhya Prasad
29th : Jaltarang : Jain Kumar Jain
1955 Faithfully Yours : Replies to listeners letters (on 1st, 15th and 29th for 15 mts. and on 8th and 22nd for 10 mts.)
2005 D'xers Corner (only on 8th and 22nd for 10 mts.)
2010 Film Songs

3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
31st : New Publications
Film Songs

1930 Radio Newsreel
1940 Orchestral Music
1955 5th and 19th : Eternal India
12th and 26th : Horizon : Literary Magazine
2025 Film Songs

1940 INSTRUMENTAL MUSIC :
6th : Mohan Veena : Radhika Mohan Mojtra
13th : Sitar : Ravi Shankar
20th : Santoor : Shiv-Kumar Sharma
27th : Flute : Amar Nath
1955 6th and 20th : Mainly for Tourists
13th Indian Cinema
27th : Sports Folio
2005 Film songs from new release

THURSDAYS

4th, 11th, 18th and 25th

1916, 1945 and 1955 Listeners Choice
1930 Moods and Melodies

FRIDAYS

5th, 12th, 19th and 26th

1916 LIGHT MUSIC :
5th : Qawalis : Different Artists
12th : Ghazals : A. Hariharan
19th : Manhar
26th : Jagjit Singh and Chitra Singh

SATURDAYS

6th, 13th, 20th and 27th

1916 Folk Songs : (Except on 6th)
6th : Moharam Recitation
13th : Different Regions
20th : Tamil Nadu
27th : Chattisgarhi
1930 6th : Expression : Youth Magazine
13th : Youth in Focus
20th : From the Universities
27th : Quiz Time (20 mts.)

SUNDAYS

7th, 14th, 21st and 28th

1916 Interlude
1920 7th : Play
14th : Discussion
21st : Feature
28th : Film Story
1955 Women's World
2005 Film Songs.

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 FOLK SONGS : (Except on 2nd)
2nd : Gandhiji's favourite Bhajans
9th : Bengal
16th : Manipur
23rd : Mundari folk songs
30th : Andhra Pradesh
1930 2nd, 16th and 30th : Of Persons Places and Things
9th and 23rd : Our Guest
1940 Orchestral Music :
1955 2nd, 16th and 30th Export Front
9th and 23rd : Talk
2005 Film Songs

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

1916 RABINDRA SANGEET : (Except on 24th)
3rd : Gautam Mitra
10th : Swapan Gupta
17th : Rini Chaudhury and Krishna Mitra
24th : Diwali Songs
31st : Gita Ghatak
1930 Radio Newsreel
1940 KARNATAK INSTRUMENTAL MUSIC
3rd : Nagaswaram : T.P. S. Pillai and Party
10th : Violin : M. Chandra Sekharan
17th : Flute : N. Ramani
24th : Veena : Emani Shankar Sastry
31st : Gottuvadham : Manmargudi K. Savitri Ammal

2345, 0015, 0145 and 0240 Programme Summary upto 0000, 0130, 0215 and 0400; 2330, 0030, 0130, 0230 and 0330
News; 2340, 0035, 0140, 0235 and 0340 Commentary; 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000, 2330—0130, 0115—0215 and 0215—0400; 2346, 0110, 0210 and 0355 Film Tune; 0400 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

2350, 0150 and 0250 Faithfully Yours : Replies to listeners letters (On 1st, 15th and 29th for 15 mts. and on 8th and 22nd for 10 mts.)

For West Asia, U.K. and West Europe : East Africa, West and North-West Africa : Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|-------------------------|------------------------|
| | IST | GMT | Metres | KHz |
| WEST ASIA | 2315—0000 | 1745—1830 | 25.82 31.41 | 11620 9550 |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 31.04 41.35 | 11620 9665 7255 |
| EUROPE | 0130—0400 | 2000—2230 | 30.27 | 9912 |
| EAST AFRICA | 2330—0130 | 1800—2000 | 25.36 19.65 | 11830 15265 |
| WEST AND NORTH-WEST AFRICA | 0115—0215 | 1945—2045 | 30.75 25.28 | 9755 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 31.41 25.22 30.27 | 9550 118895 9912 |

REGULAR FEATURES

0000 Film Songs (Except on 8th and 22nd)
0200 D'xers Corner (Only on 8th and 22nd for 10 mts.)
0010 Film Tune (Only on 8th and 22nd)
0205 Film Tune'
0220 FOLK SONGS :
1st : Jagmohan
8th : Geet : Different Artists
15th : Naseem Bano Chopra
22nd : Satish Babbar
29th : Talat Mehmood
0241 KARNATAK CLASSICAL VOCAL MUSIC :
1st : T. Brinda and T. Mukta
8th : Semmangudi R. Srinivasa Iyer
15th : D.K. Pattamal
22nd : Madurai Mani Iyer
29th : M.D. Ramanathan and 0345 Radio Newsreel
0100 Film Songs
0120 Film Songs

Film Tune
D'xers Corner (Only on 8th and 22nd for 10 mts.)
Film Tune'
FOLK SONGS :
1st : Andhra Pradesh
8th : Kashmir
15th : Haryana
22nd : Jaintia
29th : Mundari : Folk Songs
CLASSICAL VOCAL MUSIC :
1st : Padmavati Gokhaie
8th : Sohan Singh
15th : Siya Ram Tiwari
22nd : Sharafat Hussain Khan
29th : Purabi Mukherjee
D'xers Corner (Only on 8th and 22nd for 10 mts.)
Film Songs

GENERAL OVERSEAS SERVICE

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

2350, 0200 and 0345 2nd, 16th and 30th : Or Persons, Places and Things
9th and 23rd : Our Guest
0000, 0016 and 0400 Listeners Choice
0100 and 0250 2nd, 16th and 30th : Export Front
9th and 23rd : Talk
0120 INSTRUMENTAL MUSIC :
2nd : Vichitra Veena : Ahmed Raza
9th : Jaltarang : Jain Kumar Jain
16th : Vichitra Veena : Gopal Krishna
23rd : Mohan Veena : 0220
Radhika Mohan Moitra
30th : Sarod : Sunil Mukherjee
0146 FOLK SONGS
2nd : Nagaland
9th : Bhojpur and Avadh
16th : Uttar Pradesh
23rd : Punjabi
30th : Braj
0220 INSTRUMENTAL MUSIC :
2nd : Flute : Hari Prasad Chauasia
9th : Flute : Raghunath Seth
16th : Sitar : Ravi Shankar
23rd : Flute : Prakash Wadhara
30th : Santoor : Dhun Baqal
0241 KARNATAK VOCAL MUSIC :
2nd : Lalita Seshadari
9th : S. Gopalaratnam
16th : Madirimangalam Ramachandran
23rd : Madurai Somasundaram
30th : K.V. Narayana swamy
0300 New Film Songs

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

2350, 0200 and 0345 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
31st : New Publications
0000 FOLK SONGS :
3rd : Khasi
10th : Goa
17th : Bihar
24th : Diwali Songs
31st : Kashmir
0016 Hits from films
0400 INSTRUMENTAL MUSIC : Old Masters

3rd : Sarod : Ustad Hafiz Ali Khan
10th : Violin : T. Chowdiah
17th : Flute : Panna Lal Ghosh
24th : Nagaswaram : K.P. Arunachalam
31st : Sarangi : Shakoor Khan
and 0250 Radio Newsreel Film Songs
0100 CLASSICAL VOCAL MUSIC :
3rd : Ishtiaq Hussain Khan
10th : Latafat Hussain Khan
17th : Singh Bandhu
24th : Sumati Mutatkar
31st : Anjali Sur
LIGHT MUSIC :
3rd : Prasara Geet
10th : Salahuddin Ahmed
17th : Raj Kumar and Indarani Rizavi
24th : Anjan R. Chopra
31st : Sheila Gulwadi
0241 INSTRUMENTAL MUSIC :
3rd : Shehnai : Jagannath and Party
10th : Sitar : Mushtaq Ali Khan
17th : Shehnai : Jagannath Prasad and Party
24th : Sarod : Yakooob Ali Khan
31st : Kashtaranga : Jain Kumar Jain
0300 Film Songs.

THURSDAYS

4th, 11th, 18th and 25th

2350 Panorama of Progress (Except on 4th)
0000 4th : Orchestral Music
KARNATAK MUSIC :
4th : Kanada by N.S. Raman
11th : Different Artists
18th : Telugu
25th : K.G. Menon and Party
0100 DEVOTIONAL MUSIC :
4th : Dussehra Songs
11th : Meera Bhajans : Lata Mangeskar
18th : Bhajans : Different Artists
25th : Compositions of Surdas
0146 INSTRUMENTAL MUSIC :
4th : Sitar : Debabrata Choudhury
11th : Sarod : Ashish Khan
18th : Vichitra Veena : Ahmed Raza

25th : Sitar : Nikhil Banerjee
and 0345 Moods and Melodies
0241 Regional Film Songs
0300 RABINDRA SANGEET :
4th : Dwijen Mukherjee
11th : Debabrata Biswas
18th : Chinmoy Chatterjee
25th : Different Artists and 0250 Panorama of Progress (Except on 4th)
4th : Disc Review (20 mts. 0150—0120 hrs. and 0241—0300 hrs.)
0220 CLASSICAL VOCAL MUSIC :
4th : A. Kanan
11th : Pt. Jasraj
18th : Hirabai Barodkar
25th : Ghulam Mustafa Khan
INSTRUMENTAL MUSIC :
4th : Flute : Devendra Murdeshwar
12th : Violin Gajanan Rao Joshi
18th : Sarod : Ali Akbar Khan
25th : Sitar : Kalyani Roy
0300 Classical Half Hour Music of India (Repeat of Tuesday GOS I Item)

FRIDAYS

5th, 12th, 19th and 26th

2350 Orchestral Music
0000 Film Songs
0016 LIGHT MUSIC :
5th : Natia Qalams
12th : Prasara Geet
19th : Mohd. Hyat Khan and Party
26th : Kanwal Siddhu : Ghazals
0040 CLASSICAL VOCAL MUSIC : Old Master
5th : D.V. Paluskar
12th : Ustad Amir Khan
19th : Ustad Bade Ghulam Ali Khan
26th : Ustad Abdul Karim Khan
and 0345 Radio Newsreel
INSTRUMENTAL MUSIC :
5th : Sarod : Zarin Daruwala
12th : Sundari recital : Siddhram Jadhav and Party
19th : Violin : N. Rajam
26th : Flute : P.L. Ghosh
Film Songs from South
and 0250 5th and 19th : Eternal India (20 mts.)
12th and 26th : Horizon : Literary Magazine
0241 FOLK SONGS :
5th : Gujarat
12th : Manipur

19th : Punjab
26th : Bihar
Orchestral Music
Film Songs

SATURDAYS

6th, 13th, 20th and 27th

2350, 0200 and 0345 6th and 20th : Mainly for Tourists
13th : Indian Cinema
27th : Sports Photo
0000 Light Melodies : (Except on 6th)
6th : Muharam Recitations
13th : Festival Tune by Vijay Raghav Rao
20th : Sitar and Electric Guitar : Inder Singh and L.S. Brown
27th : Santoor : Mohd. Abdullah Tibet Baqal
0016 Classical Songs from films
0040 KARNATAK CLASSICAL MUSIC :
6th : M. Balamuralikrishna
13th : Late Ariyakkudi Ramanuja Iyengar
20th : M.S. Subbulaxmi
27th : Madurai Somasundaram
and 0250 6th : Expression : Youth Magazine
13th : Youth in Focus
20th : From the Universities
27th : Quiz Time
0120 LIGHT MUSIC :
6th and 27th : Different Artists
13th : Alka Yojini
20th : Mahinder Kapoor
0146 INSTRUMENTAL MUSIC : Duet on
6th : Santoor and Guitar : Shiv Kumar Sharma and Brij Bhushan Kabra
13th : Sitar and Sarod : Ravi Shankar and Ali Akbar Khan
20th : Shehnai and Violin : Bismillah Khan and V.G. Jog
27th : Flute and Sitar : Himangshu Biswas and Java Biswas
REGIONAL DEVOTIONAL MUSIC :
6th : Shabads : Gyani Jaswant Singh Ragi and Party
13th : Shyama Sangeet : Pannalal Bhattacharya (Bengali)
20th : Marathi Devotional Songs : Malti Pande and Ram Pathak
27th : Jain Devotional Songs : Mahindra Kapoor and Vijaya Rani
0241 CLASSICAL VOCAL MUSIC :
6th : Shanno Khurana : Sebadh Sangeet

GENERAL OVERSEAS SERVICE

| | | | |
|------------------------------|------------------------------|--|--|
| 13th : Sharafat Hussain Khan | 7th : Pandhari Nath | 21st : Ramcharit Manas : Mukesh and Party | 28th : Kashtarang : Jain Kumar Jain |
| 20th : Amar Nath | 14th : G.N. Gatu | 28th : Anup Jalota | Regional Film Songs |
| 27th : Kishori Amonkar | 21st : Malvika Kanan | 0146 Film Songs | 0320 KARNATAK VOCAL MUSIC : |
| 0300 Old film songs | 28th : Gangu Bai Hangal | 0220 INSTRUMENTAL MUSIC : | 7th : Kamla Kailasana- than |
| | 0015 New film songs | 7th : Santoor : Himang shu Biswas | 14th : B.V. Raman and B.V. Laxmanan |
| SUNDAYS | 0040 and 0250 7th : Play | 14th : Sarangi Duet : Banne Khan and Inder Lal | 21st : B. Rajam |
| 7th, 14th, 21st and 28th | 14th : Discussion | 21st : Pakhawaj : Ayo- dhya Prasad | 28th : T.R. Subraman- yam. |
| 2350, 0200 and 0345 Women's | 21st : Feature | | |
| 0000 CLASSICAL VOCAL | 28th : Film Story | | |
| MUSIC : | 0120 DEVOTIONAL MU- SIC : | | |
| | 7th : Alok Ganguli | | |
| | 14th : Mukesh | | |

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.75, 25.39 Metres, 1134, 7265, 9755, 11815 kHz; NEWS at 0435 hrs
 Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz; NEWS at 0905 hrs.
 Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

| | |
|--|------------------------|
| FOR SOUTH EAST ASIA | 0430 hrs. to 0530 hrs. |
| SUNDAY | |
| 0430 Bhajan | |
| 0435 News | |
| 0445 Commentary | |
| 0450 Samachar Darshan | |
| 0500 Bal Jagat | |
| 0520 Bhakti Gaan | |
| 0525 Press Review | |
| 0530 Close Down. | |
| MONDAY | |
| 0430 Bhajan | |
| 0435 News | |
| 0445 Commentary Week in Par- liament | |
| 0450 Natak Feature Patrika— Karyakram | |
| 0520 Geet | |
| 0525 Press Review | |
| 0530 Close Down. | |
| TUESDAY | |
| 0430 Shabad | |
| 0435 News | |
| 0445 Press Review | |
| 0450 Shastriya Sangeet | |
| 0500 Varta | |
| 0510 Aap Ki Pasand | |
| 0525 Commentary | |
| 0530 Close Down. | |
| WEDNESDAY | |
| 0430 Naat | |
| 0435 News | |
| 0445 Commentary | |
| 0450 Aap Ki Pasand | |
| 0525 Press Review | |
| 0530 Close Down. | |
| THURSDAY | |
| 0430 Shabad | |
| 0435 News | |
| 0445 Commentary | |

| | | | |
|------------------------|------------------------|------------------------|---|
| 0450 Mahila Jagat | 0510 Geet Mala | 0525 Press Review | 0530 Close Down. |
| FRIDAY | | | |
| 0430 Naat | 0435 News | 0445 Press Review | 0450 Vichardhara Varta Geeton Bhari Kahani Sanskritik Dhara |
| 0515 Chitrapat Sangeet | 0525 Commentary | 0530 Close Down. | |
| SATURDAY | | | |
| 0430 Bhajan | 0435 News | 0445 Commentary | 0450 Varta |
| 0500 Sugam Sangeet | 0510 Aap Ka Patra Mila | 0520 Pradeshik Sangeet | 0525 Press Review |
| 0530 Close Down. | | | |
| FOR EAST AFRICA | | | |
| IST SERVICE | 0845 hrs. to 0945 hrs. | | |
| SUNDAY | | | |
| 0845 Bhajan | 0850 News | 0900 Press Review | 0905 Bal Jagat |
| 0925 Bhakti Gaan | 0945 Close Down. | | |
| MONDAY | | | |
| 0845 Bhajan | 0850 News | 0900 Press Review | 0905 Natak Patrika — Karya- karam Feature |

| | |
|-----------------------------|---|
| 0935 Pradeshik Sangeet | 0945 Close Down. |
| TUESDAY | |
| 0845 Shabad | 0850 News |
| 0900 Commentary | 0905 Varta |
| 0915 Classical Music | 0930 Chitrapat Sangeet |
| 0945 Close Down. | |
| WEDNESDAY | |
| 0845 Naat | 0850 News |
| 0900 Press Review | 0905 Aap Ki Pasand |
| 0945 Close Down. | |
| THURSDAY | |
| 0845 Shabad | 0850 News |
| 0900 Press Review | 0905 Mahila Jagat |
| 0925 Geet Mala | 0945 Close Down. |
| FRIDAY | |
| 0845 Naat | 0850 News |
| 0900 Commentary | 0905 Varta Vichardhara Geeton Bhari Kahani Sanskritik Dhara |
| 0930 Ek Hi Film Ke Geet | 0945 Close Down. |
| SATURDAY | |
| 0845 Bhajan | 0850 News |
| 0900 Press Review | 0905 Pradeshik Sangeet |
| 0915 Aap Ka Patra Mila | 0925 Varta |
| 0935 Sugam Sangeet (Ghazal) | 0945 Close Down. |

| | |
|---|------------------------|
| FOR EAST AFRICA HINDI SERVICE | |
| 2145 hrs. to 2230 hrs. | |
| SUNDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Commentary Week in Par- liament | 2205 Qawali |
| 2215 Chitrapat Sangeet | 2230 Close Down. |
| MONDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Press Review | 2205 Pradeshik Sangeet |
| 2215 Samachar Sankalan | 2225 Film Music |
| 2230 Close Down. | |
| TUESDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Commentary | 2205 Chitrapat Sangeet |
| 2230 Close Down. | |
| WEDNESDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Commentary | 2205 Bhoole Bisre Geet |
| 2230 Close Down. | |
| THURSDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Commentary | 2205 Aap Ki Pasand |
| 2230 Close Down. | |
| FRIDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Commentary | 2205 Geet Aur Ghazal |
| 2215 Chitrapat Sangeet (Ek Film) | 2230 Close Down. |
| SATURDAY | |
| 2145 Saaz Sangeet | 2150 News |
| 2200 Commentary | 2205 Samachar Darshan |
| 2215 Pradeshik Geet | 2230 Close Down. |

FOREIGN LANGUAGE SERVICES

| | |
|--|---|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 25.33 Metres; 9912, 11845 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—230.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; 0316—0322(Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594,7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—49.14 Metres, 6105 kHz; 1230—1300 hours—30.91, 25.58, 19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours; 1930—2010 hours 264.5 Metres; 1134 kHz. News 2000—2009 |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours—2145—231530.37, 25.33 Metres; 9912, 11845 kHz; News 2200—2210 hours |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000; 2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.78, 32.91 Metres; 7180, 9545, kHz; News 1815—1825 1845—1930 hours; 264.5, Metres 1134 kHz. News 1846—1856 hours; |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental music) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



**A Name of Attraction & Quality
For Unique Selection of exclusive & very
latest Banarsi Sarees**

- * Brocade Sarees & Pure Satin
- * Tanchoi Sarees, Resham Tanchoi
- * Chiffon Sarees
- * Organza Sarees
- * Moonga Sarees
- * Chanderi Sarees
- * Chundari Sarees
- * Patolla Sarees
- * All Kinds of Printed Sarees
- * Cotton Sarees & Dhotees
- * Cotton Bed Sheets, Bed Covers,
- * Pillow Covers, Cotton &
- * Polyester Dress Materials, and
- * Suit (Kurta Payjama)

In very moderate and Competitive Price

UPFED

**U.P. HANDLOOM FABRICS MARKETING CO-OPERATIVE
FEDERATION LTD.**

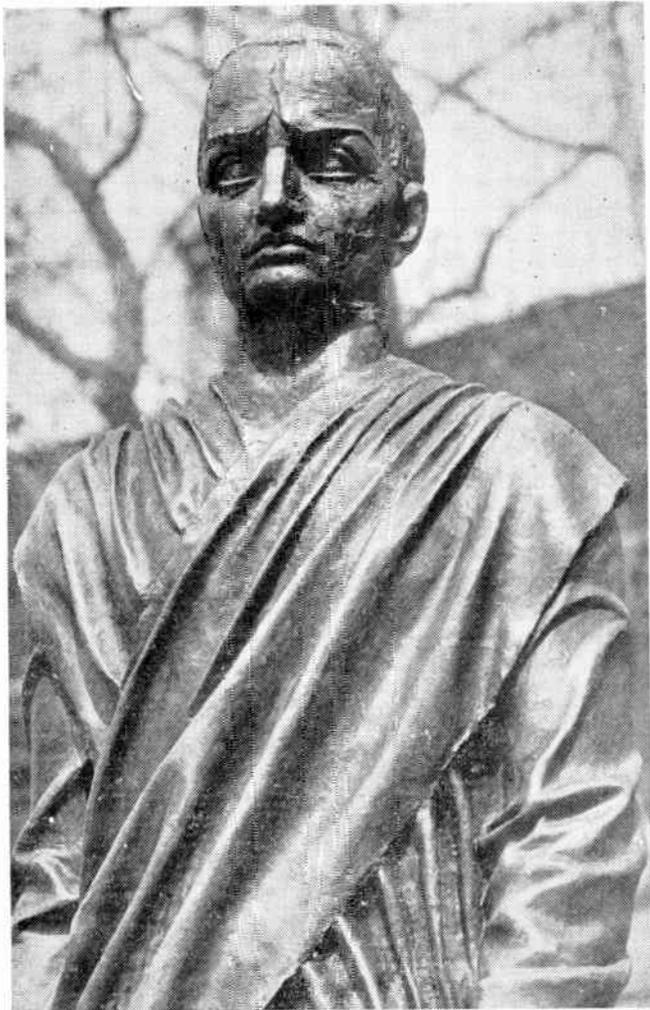
Head Office :

**JAISWAL KATRA,
PILI KOTHI, VARANASI, UTTAR PRADESH,
INDIA**

Phones :56503, 63811, 53292, 52060
Cable : UPSCOOP

**M.H. ANSARI,
Chairman.**

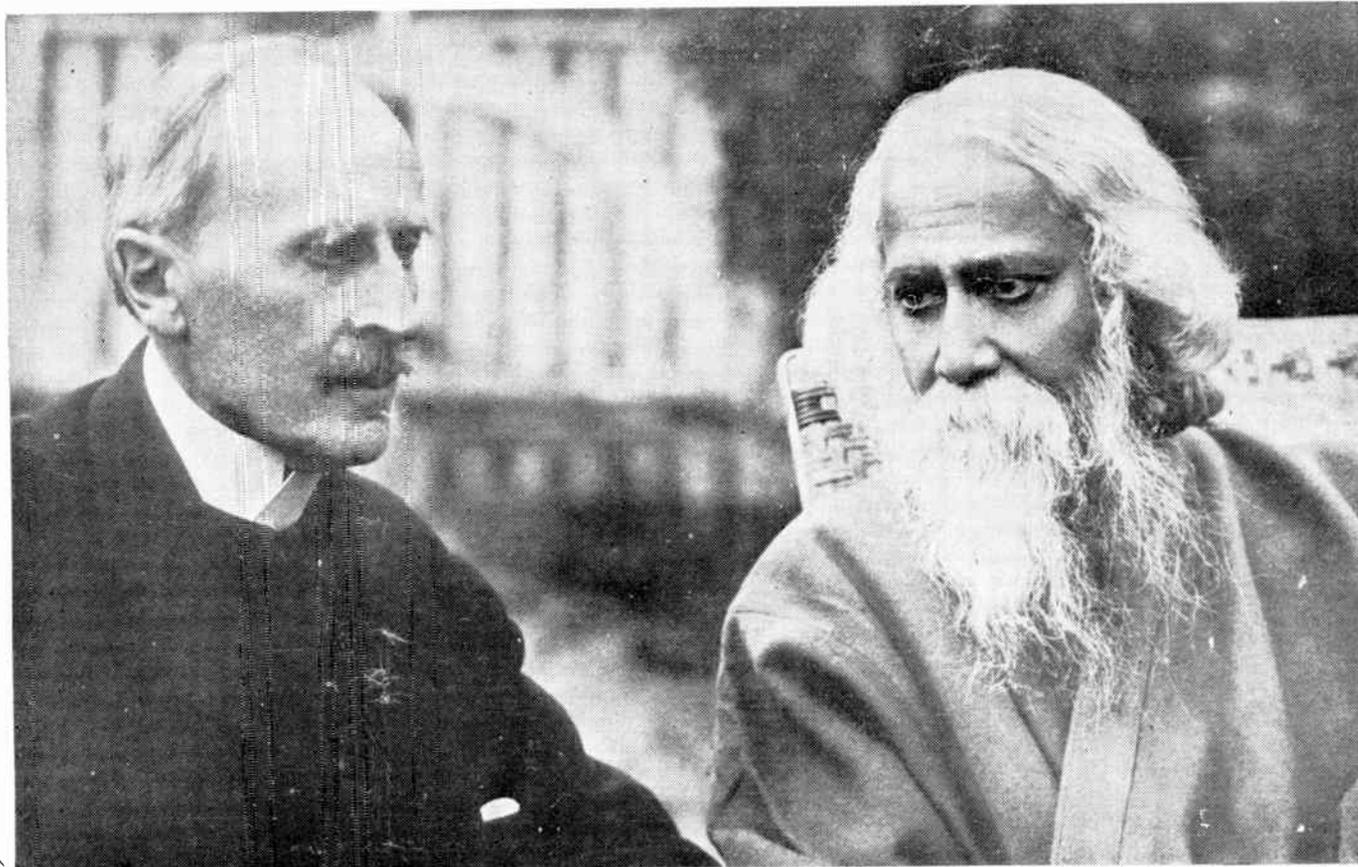
**A.Q. ANSARI,
Vice Chairman.**



A statue of Alexander Csoma de Koros (1784-1842) located in the Sandor Csoma de Koros promenade at Kobanya, tenth district of Budapest. This statue is the work of sculptor Bela Foth and architect Tamas Foth.

(Photo courtesy : Hungarian Information and Culture Centre, New Delhi.)

Romain Rolland with Rabindranath Tagore.
(Photo courtesy : French Embassy, New Delhi.)



“If I were to look over the whole world to find out the country most richly endowed with all the wealth, power, and beauty that nature can bestow—in some parts a very paradise on earth—I should point to India. If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered on the greatest problems of life, and has found solutions of some of them which well deserve the attention of those who have studied Plato and Kant—I should point to India. And if I were to ask myself from what literature we, here in Europe, we, who have been nurtured almost exclusively on the thoughts of Greeks and Romans, and of one semitic race, the Jewish, may draw that corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact, more truly human, a life, not for this life only, but a transfigured and eternal life—again I should point to India.”

—Max Mueller



August 1984

INDIA CALLING

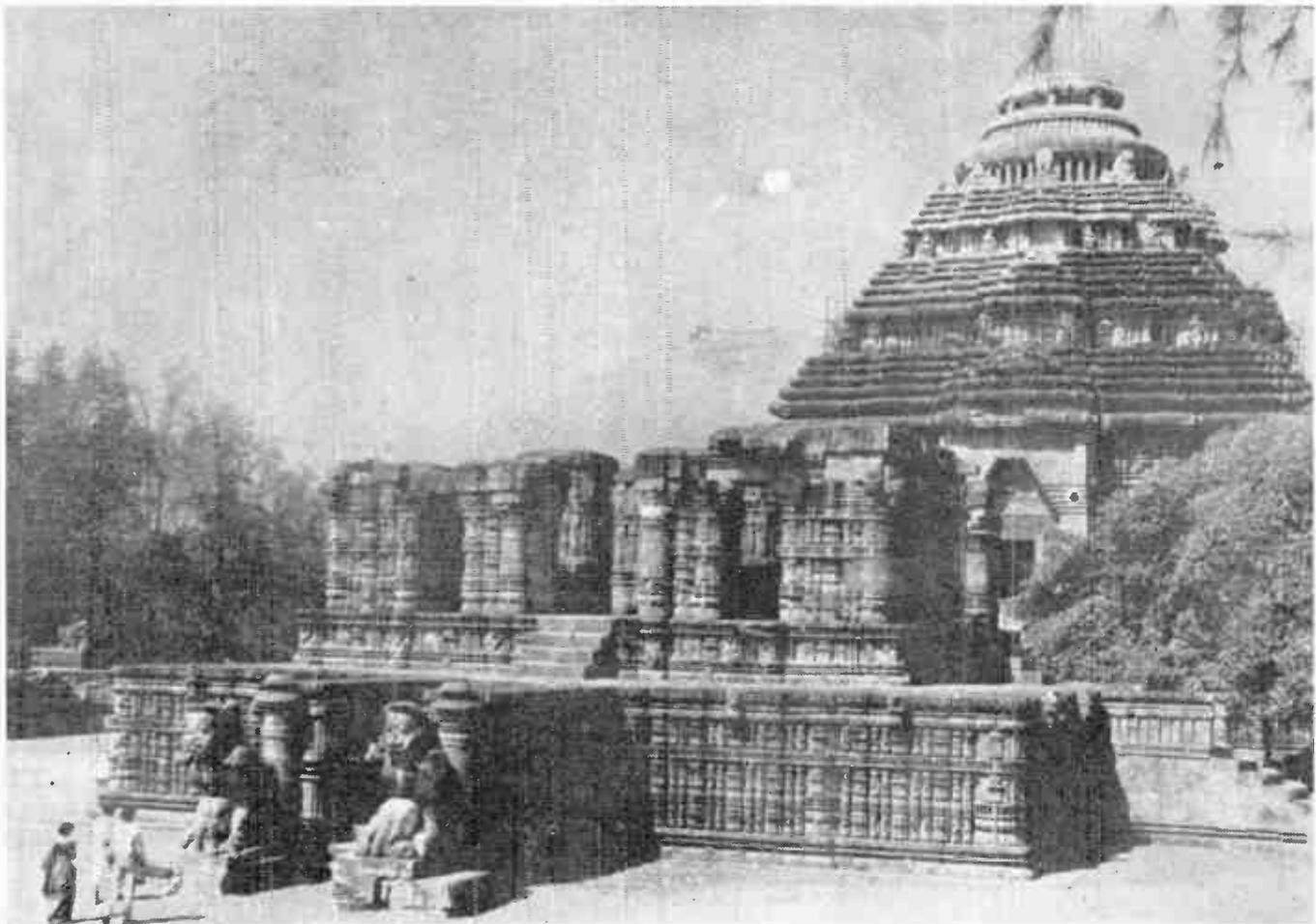
MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





Vinay Roy, Managing Director of Usha Microprocess Controls Limited (right) recording a talk on the role of computers in a developing society with a view of a computer centre in a modern Indian business house on the left.
—General Overseas Service.

The Sun Temple at Konarak. See article entitled "the abandoned city of Konarak."





INDIA CALLING

Chief Editor
O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

NEW DELHI

AUGUST 1984

IN THIS ISSUE

On the trail of the enlightened

by *Sanjay Acharya*

THE ages roll by and the Buddha seems not so far away after all, his voice whispers in our ears and tells us not to run away from the struggle but calm eyed, to face it.

THE conception of the Buddha, to which —innumerable human hands have given shape in carven stone and marble and bronze, seems to symbolize the whole spirit of Indian thought. Seated on the lotus flower, calm and impassive, above passion and desire, beyond the storm and strife of this world, so far away he seems, out of reach, unattainable. Yet, again we look and behind those still, unmovable features there is a passion and an emotion, strange and more powerful than the passions and emotions we have known. His eyes are closed, but some power of the spirit looks out of them and a vital energy fills the frame. The ages roll by and the Buddha seems not so far away after all; his voice whispers in our ears and tells us not to run away from the struggle but, calm eyed, to face it.

The words of Jawaharlal Nehru came alive as I stood 12,000 ft. up in the wind-blown, barren mountains of Ladakh contemplating the ancient Lamayuru monastery perched on pinnacles of rock, an oasis of green standing out as sharp as an exclamation mark in a yellow amphitheatre of fossilized clay. Under an incredibly deep blue sky the stark desert landscape bloomed under my feet with a myriad yellow and purple flowers as the winter snows melted

away with the onset of spring. Everything seemed in perfect harmony; man-made structures, the monastery, the hamlets, the sprouting fields enclosed with pebble fences, the chortens, Buddhist monuments, the few tall poplars all blended with the landscape. Even I was no longer an alien onlooker but a part of this scene.

The oldest monastery in Ladakh, Lamayuru is the focal point of this fascinating land. It was here that several of the ancient silk trade routes converged, and here too that several religions and philosophies met, merged and dissipated. Many of the Buddha's disciples and missionaries travelled through here on their way to Central Asia, to Tibet and to China. Kashyap Matanga reached China in 67 A.D. in the reign of Emperor Ming ti. Later, Hiuen Tsang, a student of another Indian missionary, and himself a great scholar, travelled from China to India and back via Ladakh and crossed the Indus near Lamayuru. This land, where time hangs still, where roads have not yet supplanted mule trains, where yak herders do not know modern geographical frontiers, is still the crossroads of the trail to enlightenment.

This particular trail began in the distant past, in the 6th century B.C., when Siddhartha, a prince of

| | |
|--|----|
| On the trail of the enlightened SANJAY ACHARYA | 1 |
| Changing forms of drama in the last decade NEMI CHANDRA JAIN | 3 |
| The abandoned city of Konarak R. SENGUPTA | 4 |
| Changing trends in commercial cinema ARUNA VASUDEV | 5 |
| The Mahabharata KRISHNA CHAITANYA | 7 |
| Wild life tourism V. S. MANIAM | 8 |
| TAMIL SERVICE | 9 |
| GENERAL OVERSEAS SERVICE | 10 |
| URDU KONKANI PUNJABI SINDHI SERVICES | 15 |
| FOREIGN LANGUAGE SERVICES | 16 |

FRONT COVER

A design by Shammi Sehgal.

the Sakya clan of Kapilavastu, despaired of the suffering and misery he saw around him and went out in search of all peace of mind that eluded him. For 6 long years he wandered as a homeless ascetic and later practised the most rigid austerities without finding the answers. Eventually, after deep meditation at Bodh-Gaya he attained unto the supreme knowledge and became known as the 'Buddha, the Enlightened One'. He began preaching his doctrines at Sarnath, near modern Varanasi, and for 45 years he roamed as a wandering teacher, laid the foundation of the Buddhist order of monks and received gifts of groves and monasteries.

In his teachings, the Buddha had relied on reason and logic and experience without any reference to God or to another world. He asked the people to seek the truths in their own minds. "One must not accept my law from reverence," he said, "but first try it as gold is tried by fire." Ignorance of truth was the cause of all misery. Whether there is a God or an Absolute, he did not say. "If by Absolute is meant something out of relation to all known things," the Buddha stated, "its existence cannot be established by any known reasoning. We know nothing that is unrelated. So we must limit ourselves to what we can perceive and about which we can have definite knowledge."

Buddha's method was one of psychological analysis and he had a deep insight into this modern science. Man's life was considered and examined without any reference to a permanent self for it is beyond our comprehension. The mind was looked upon as part of the body, a composite of mental forces. The individual thus becomes a bundle of mental states, the self is just a stream of ideas. "All that we are," he said, "is the result of what we have thought." There is an emphasis on the pain and suffering of life and the 'Four Noble Truths' which the Buddha enunciated, deal with this suffering, its cause, the possibilities of ending it and the way to do it. Buddha's way was the Middle Path, between the extremes of self-indulgence and self-mortification, the

Noble Eightfold Path : right beliefs, right aspiration right speech, right conduct, right livelihood, right effort, right mindfulness and right contemplation. This path led to peace of mind, the higher wisdom, full enlightenment and to Nirvana. Literally, Nirvana means 'blowing out', i.e. the extinction of craving and the desire for existence which would consequently lead to cessation of suffering. But Nirvana meant more a tranquil state to be realized by one who was free from all craving. Far from being a passive state, Nirvana implied a passionate, intense form of activity. It is that powerful expression of energy that manifests itself in the images of the Buddha.

Like any other religion, Buddhism has undergone substantial modifications during which new aspirations have been envisaged, or articles of belief that were originally deemed of minor importance have gradually been elevated to the status of essential dogma. Buddhism holds that the essence of any object is empty and without substance; or to put it less obscurely, whereas all objects around us may outwardly appear to possess a semblance of content, of individuality and substance, in reality they are merely inflated figments of the imagination, insubstantial and empty. And since all things are essentially empty, it follows that there can be no difference between object and subject, between reincarnation and Nirvana, between a Buddha and a 'worldling'. The Enlightened Beings, the Buddhas are aware of this all-pervading unity. It is for the Buddhist to overcome his unenlightenment and to recognize and experience the all pervading unity of all things.

The search for this enlightenment is embodied in one prayer. 'Om Mani Padme Hum', Hail to the Jewel in the Lotus, is intoned over and over in word and in inscription to seek oneness with the Buddha. "Om" stands for the trinity of the spirit, body and soul. "Mani" are the jewels that symbolize the road to salvation. 'Padme' is the lotus-flower, the symbol of purity and "Hum" invokes the blessings of the Enlightened. High above the courtyard of Lamayuru, lashed to a giant

flagpole, a litany of prayer flags fluttering in the icy winds sends forth the message of the Buddha. Huge prayer wheels turn in the massive gateway and the devout walk clockwise around long walls piled high with stones inscribed with the prayer. As I enter the sombre refectory of the monastery, the dark, low notes, echoing in the clear air, seem to resound all over Ladakh.

Oil lamps flicker upon the altar, casting a shadowy red light on the deities and on the faces of the lamas dressed in red robes, seated in long carefully-appointed rows, chanting prayers in deep monotones.

From the dark walls hang exquisite thankas, rich tapestries depicting legends of the Buddha and the patron saints, always in harmony with nature and other living beings. Fearsome demons leap out of colourful murals on the walls warding away evil. Works of art preserved impeccable over centuries in the cold, dry atmosphere of this high altitude desert. The pillared hall is dominated by a huge Buddha seated in sublime repose, palm outstretched in benediction, emanating a radiant energy, the reality of which pulsates with the lamas' chanting. Indeed the physical form of the image dissolves into its own essence and ceases to be merely an object; it becomes a force, forever changing and impermanent, a matter of movement and flux, like a swift-flowing river or a glowing flame which changes every instant while appearing to be the same from moment to moment.

Our bodies and souls seem to ride the undulating waves of the holy incantations, changing every moment; they cease to be, and something else, like them and yet different, appears and then passes off. We are dying all the time and being reborn. It is the continuity of an ever-changing identity. As I peer into the faces of the lamas sunk deep in meditation, unmoving and serene as the Buddha, I can see the wisdom of the ages writ large on some of them. Perhaps for them this is the end of the long trail to enlightenment, even to Nirvana. □□□

INDIA CALLING, AUGUST 1984

Changing forms of drama in the last decade

by Nemi Chandra Jain

INDIAN drama today is passing through an agonising moment of creative standstill. One can only hope that our dramatists would shake off their diffidence and embark upon a phase of creative and deep rooted dramatic form based on our traditional theatre.

MODERN Indian Theatre, more than any other form of literary or artistic expression in the country, is afflicted with a strange contradiction. In spite of a rich, indigenous theatrical tradition of more than two thousand years, our dramatic writing and staging methods, during the last one hundred years or more, have been totally imitative of the western models. As a result, they could never strike deep roots in our social existence or develop a distinct identity of their own. It is not surprising, therefore, that, with very few exceptions, there has not been any significant or innovative dramatic writing in any Indian language during this period.

It was only after Independence, in the fifties and the sixties, when a new renaissance flowered in our arts, that some breakthrough was achieved by playwrights, like Badal Sircar in Bengali, Vijay Tendulkar in Marathi, Girish Karnad in Kannada and Mohan Rakesh in Hindi and others. Their writing was still, more or less, in the western moulds, but it was imbued with a creative vision, and revealed meaningful insights into the individual or social dilemma of our times. The work of these writers also showed considerable restraint, and aesthetic awareness.

For instance, while Mohan Rakesh's *Ashadh Ka Ek Din*, and Girish Karnad's *Tughlaq*, are completely realistic in style, and form, in *Shantata Court Chalu Ahe*, by Vijay Tendulkar, there is a very delicate and effective mix up of the real; and the unreal. Similarly, in Badal Sircar's *Evam Indrajit*, there is a deliberate repetition of situations, characters, and language, to underline the monotony of existence; and in *Baki Itihas*,

the imaginary situations, including an apparition of a dead person, are sought to be physicalised.

Naturally, these and other plays gave tremendous momentum to the theatre, in different parts of the country. It released unprecedented creative energy, and attracted a number of talented writers towards theatre. But despite this development in the attitude of the theatre people, drama still failed to touch the inner chords of the spectators. Somehow, it was still alien to large sections of the audiences, as it was much too formal and elitist.

It was, therefore, inevitable that very soon a number of imaginative people, involved in this activity, at various levels began questioning the models they were using. They became aware of the inadequacy and imitative nature of the realistic moulds, and methods of the plays, and their productions. Meanwhile, increasingly, our playwrights and directors were being exposed to the classical Sanskrit theatre, and the vibrant traditional forms, all over the country, and it began to be debated, if our traditional theatre would not be the right and desirable source for our dramatic practices.

At the same time, limitations of realistic theatre were becoming more and more evident, even in the west. Imaginative playwrights and directors like Bertolt Brecht, Grotowsky, Peter Brook and many others, had rejected realism, exploring and experimenting with the theatre practices and conventions of the east, including the classical and traditional theatre of India. All these factors led our playwrights also to seek new forms and styles, based on their own classical and traditional theatres.

Habib Tanvir had already been exploring such a form in his plays like *Agra Bazar*, *Gaon Ke Naon Sasural*, and his adaptations of the western and Sanskrit plays. But it was with Girish Karnad's *Hayavadan* and Vijay Tendulkar's *Ghasiram Kotwal*, that a completely new and imaginative approach to dramatic form, emerged with a bang on the Indian dramatic scene.

Hayavadan is woven round a tale from an ancient popular work, *vetal Panchavinshati*, to express the human desire for perfection, and the attendant agony and suffering. Its structure is episodic, and its form makes use of some of the elements of Yakshagan, a traditional theatre of Karnataka. These elements include the Bhagwat or the narrator, song, music and verse, miming of situations and properties, simultaneous appearance of the human, animal as well as supernatural characters, non-realistic treatment of time and space, and so on.

Ghasiram Kotwal, on the other hand, uses a historical backdrop and characters, to expose a corrupt and pleasure-loving ruling class, with its autocratic ways, and inherent violence. In its structure, a number of elements from the traditional theatres of Maharashtra, like *Dashavatar*, *Kirtan* and others have been used for creating a very flexible and inventive form. It has a *Sutradhar* who links various episodes, as well as comments on the action. He is part of a large chorus, which, apart from taking various minor roles, is also used to suggest and change locales. Music, song and movement, particularly some of the devotional modes, have been satirically used, to underline the religious and social hypocrisy, and carnal pursuits.

The freshness, innovative quality, and fascinating form of these plays, immediately caught the attention of the entire theatre world in the country and it became increasingly evident that the drama in India, can break the stranglehold of the superficial western models, only by creatively exploring its own rich and vibrant traditional theatres.

In many ways, the last decade bears a testimony to this new direction taken by Indian drama. In a

number of languages, imaginative playwrights have come forward with plays, in which they use elements from the traditional theatres of their region, to find new forms and structures for their plays. In this effort they have drawn upon myths, legends and folk tales for the story element, and rituals, music, song, dance, acrobatics, mime, half curtain and other practices and conventions, for the form.

It is interesting to note, that during the last few years some of the most significant and exciting work of this nature has come up in languages like Malayalam and Manipuri. Kavalam Narayana Panikkar, the poet-playwright-director of Kerala, has written and produced a number of plays, like *Sakshi*, *Daivathar*, *Avanavan Katanba*, *Ottayan*, *Karim Kutty*, imaginatively weaving ritual, music, poetry, dance, mime in legends and tales, with contemporary meaning. G. Shankara Pillai is another Malayalam playwright who has written in a similar idiom.

In Manipuri, the work of three young playwright-directors, Ratan Kumar Thiyam, H. Kanhai Lal and Lokendra Araggam, has become notable for its vitality, innovative freshness and social concerns. Their plays because of their lively form, have been appreciated, even when the language is not quite understood by the audience.

In Chhattisgarhi, a dialect of Hindi, Habib Tanvir's *Charandas Chor* and *Bahadur Kalarin* have Brechtian episodic structure, with narration, song, mime, dance, as well as popular comedy and realistic sequences, Mani Madukar's *Rasa Gandharva*, combines abstract situations, generalised characters, with music and mime. Sarveshwar Dayal Saksena uses elements of Nautanki, for a strong political comment, in his play *Bakri*.

Satish Alekar's *Mahanivan* in Marathi, Chandra Sekhar Kambar's *Jo Kumar Swamy* in Kannada, Arun Mukherjee's *Mareech Samvad*, in Bengali are some of the other plays, which in varying degrees utilise conventions and practices of traditional theatres, to create a new dramatic form.

Apart from these efforts, based on traditional theatres, other kinds of innovations in form, have also been attempted by a number of playwrights. Badal Sircar in Bengali, in his plays like *Bhoma*, *Juloos*, *Spartacus* or *Basikhabar*, physicalises situations or characters, woven together in a flexible form to communicate his ideas. Mohit Chatterjee, in his "Guinea-pig", has put together generalised and abstract situations and characters, in a loose episodic structure to produce an effective dramatic script.

Indian drama today, is at the crossroads. It is not yet completely free from the shackles of the western realistic styles and approaches. Nor is it confident yet, about the possibilities which our classical and traditional theatre offer. As a result, it is passing through an agonising moment of a creative standstill. One can only hope, that our dramatists, would be able to shake off their diffidence, and embark upon a phase of creatively satisfying, and yet deeply rooted drama, in the country.

The abandoned city of Konarak

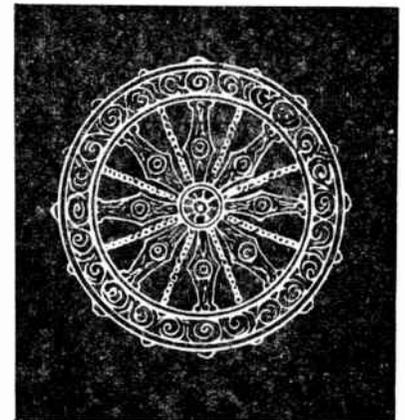
by R. Sengupta

THE heaps of crumbled stones and wind-blown sand accumulated over years of neglect when removed from the precincts of the Sun temple at Konarak, the grandeur of the sprawling high plinth was exposed with all its decorative features of exquisite carvings.

WE are told by Abul Fazl, the court historian of Akbar that he saw in the vicinity of the Sun-temple at Konarak twenty-eight temples of which twenty-two were outside its enclosure. These temples along with the main temples gave an impression of a temple-city, although the place had neither the habitations of a city nor there was a city near it.

No satisfactory account has been found to explain the reason for selection of the particular site for construction of the remarkable temple which even surpasses the earlier and famous temple of Jagannath at Puri. Bhubaneswar became already an important centre; it had near it an earlier settlement called Toshali in the rock-edict of Asoka. The excavated ruins of Sisupalgarh, probably Toshali, go back to Asoka's time i.e. 3rd century B.C. and antiquities recovered from there suggest maritime trade with the western world. Whether or not Konarak was selected for its being on seashore, long after the trade was discontinued, is yet to be established.

What exactly inspired the king Narasimhadeva to erect a Sun-temple in such a grandiose manner is not known; the temples in Orissa are



either Saive, Vaishnava or of Sakti. One legend associates the construction with Krishna's son Samba as a mark of gratitude to Surya by whose grace he was cured of leprosy. The other legend connects it with the builder king's thanksgiving to the Sun-God for having got rid of a protuberance of his spinal chord for which he was traditionally known as langulia, 'one having a tail'.

Whatever the legends may say, King Narasimhadeva got the main temple constructed in the 13th century for the Sun-god to look like a large chariot with twelve wheels and drawn by seven horses. The high plinth of the temple serves as a base for the carriage in two parts: the vimana (sanctum sanctorum) and the Jagmohana (porch). In front of it is the pillared bhogamandapa (hall for offering food) By its side was the kitchen. In the developed Orissan architecture as in the cases of the Lingaraja temple at Bhubansvar and Jagannath temple at Puri these components of architecture were put together in a line. At Konarak due prominence was given to the main structures; the jagamohana rises to a height of about 40 M, while the missing tower of vimana soared up another 20 M. The crowning member was a copper kalasa which could be seen shining from a great distance.

It is said that the kalasa was magnetic and used to draw to shore the ships navigating along Konarak coast so it was pulled down. Following the desecration, the enshrined image of the Sun-God and the dhvaja stambha were shifted to the Jagannath temple at Puri. With the removal of the kalasa, the decay of the temple began. The temple is in dry masonry, the stones have been piled up without any mortar and are bound together using iron dowels or cramps. Heavy rainfall on the seashore, deleterious action of sea-salt and above all due to lack of maintenance, the deserted temple crumbled gradually.

The heaps of crumbled stones and wind-blown sand accumulated over the years of neglect when removed from the precinct, the grandeur of the sprawling high plinth was exposed with all its decorative features of exquisite carvings. Even the wheels and caparisoned galloping horses are richly decorated with minute carvings. These carvings have been done in sandstone called khondalite while the volume of the core of the plinth behind the facade is of laterite and the sculptures of Surya and other deities are in chlorite collected and conveyed from a distance.

Although the main theme of sculptural art is the daily life of the

king, scenes from the life of common people also are not wanting. The many facets of the king's duties and activities during war and peace, both within and without the palace, his amusements and engagements are writ all over the temple. Therefore, in addition to the military marches against his enemies, scenes of homage by the vanquished with folded hands; submission of the defeated king to a brandished sword; subduing infuriated war-elephants and hunting wild animals are depicted. There are some reliefs showing royal personages listening to the discourses of an ascetic seated under a pavilion.

The gamut of the scenes of royal activities is interspersed with mythological and secular sculptures and architectural decorative patterns woven with floral, plant and geometrical motifs. Among them beautiful indolent damsels vaunt their voluptuous beauty in seductive poses. As musicians and dancers they are both sublime and sensual. They are made to show off their beauty in various moods and postures—standing gracefully under a tree, playing rhythmically on a musical instrument, adjusting an ear-stud caressing a pet bird, standing with raised arms in an alluring posture, fondling a child, plucking flowers, in making toilet or adjusting the coiffure. Especially those damsels bigger than life-size,

on the pyramidal roof of the Jagamohana, with fully-developed body, swelling bust, rounded hip, each playing on a musical instrument, are superbly modelled and are indeed the artists' inner aesthetic realization.

The erotic sculptures, by their large size, character and enormous number among the decorative features, draw special attention and cannot but make one wonder about their import and rationale in a religious context. Archaeological evidences show that eroticism has all along been a part of life as depicted in early Indian teracottas from the 2nd century B.C. In ancient literature also amorous adventures and the most earthly aspects of life were never a taboo. Artists consider art as amoral. There is no canonical injunction for or against carving erotic sculptural decorations on temples. At Konarak erotic sculptures have been made to mingle with divine and other figures without giving them any preferential treatment, and the devotees who visited the temples for worship did not treat them in a derogatory manner either. The ancients must have accorded sanction to uninhibited expression of the primordial impulse in a natural way, otherwise the sculptures of Konarak and Khajuraho temples could not be a part of Indian cultural heritage.

□□□

Changing trends in commercial cinema

by Aruna Vasudev

THE new formula of Indian cinema seems to rest on exposes of socio-political conditions at all levels and in all spheres.

FOR decades the popular Indian cinema has continued along without any fundamental changes, with only a shift in emphasis—from song and dance and romance, to fights and the macho hero. Beautiful women and handsome men continued the dominance of the star. Whatever the formula, it was accepted and it remained a solid favourite with audiences for at least a few years.

In 1984 there are no such assurances. Last year was a year of uncertainty for the film industry. No one seemed to know just what would go down well with audiences. Expected block-busters crashed, the serious, low budget films made good, at least in the metropolitan centres. The big films that made it into the top bracket were the ones with a strong undercurrent of social content. It seems a clear indication that

tastes are beginning to change, that audiences can no longer be taken in by pat themes and star names.

When Amitabh Bachchan, who has been called a one-man industry, lay fighting for his life in hospital after a serious accident while shooting for Manmohan Desai's *Coolie*, the entire country held its breath and prayed for his recovery. It was an unprecedented outpouring of affection and anxiety. But when he did recover months later and three of his films were released in 1983, one after another they fizzled out at the box office.

Rajesh Khanna was the romantic hero who had dominated the film scene before Amitabh's macho presence when Salim-Javed's strong scripts eclipsed everything else.

As Amitabh's star waned Rajesh Khanna's began to shine brightly once again. He made a most unexpected comeback in *Avtaar* and *Souten*. The long battle between them led to conflict and competition in everything they did. Both moved into Hindi films made in the South. The South—(Madras) has moved into Hindi films in a big way. The most successful films in the immediate past have been Hindi remakes of films that have done well in their original Telugu or Kannada or Malayalam versions. All of them have strong stories and strong content. *Andha Kanoon*, as its name suggests is a diatribe against blind justice and was the biggest money-spinner of 1983. With the latest South Indian actor Rajnikant, making the leap into the all-India market via the Hindi film—like Kamalhasan before him, *Andha Kanoon* also featured Amitabh Bachchan in a guest appearance.

Amitabh followed that with a much publicised film *Inquilaab*—a call to revolution—made by the phenomenally successful producer-director T. Rama Rao.

Politics seem to have become the staple of the popular cinema. Dasari Narayan Rao, also a big name in Telugu cinema with more than sixty films to his credit in ten years, has been making inroads into the Hindi film market. His latest—*Aaj Ka*

MLA, as is clear by its name, deals with political machinations though on a very simple level. But it is what audiences seem to be enjoying. In it, Rajesh Khanna in a complete change of image, plays a simple village barber who, through a series of accidents and then manoeuvres, becomes Chief Minister with the help of his capable wife, Shabana Azmi.

Are the commercial films setting a trend, or are they following the pattern of the committed new filmmakers? Govind Nihlani's *Ardh Satya* about the brutalization of an idealistic policeman, has become a film of major significance and a commercial success.

Kundan Shah's first film *Jaane Bhi Do Yaaro*, produced by the National Film Development Corporation, a rollicking comedy with a serious undercurrent of socio-political criticism, has also been a big success. These kind of films have started to change the image of the hero as well—from Amitabh Bachchan, Dharmendra and Rajesh Khanna to Om Puri and Naseerudin Shah—unimaginable a few years ago.

In fact, the new formula seems to rest on exposes of socio-political conditions at all levels and in all spheres. This was confirmed by the unforeseen success of *Mujhe Insaaf Chahiye*, directed like *Andha Kanoon* and *Inquilaab*, by T. Rama Rao. In it, the young woman's determination to make her fickle boy friend recognise the unborn child without demanding that he marry her, captured the spirit of contemporary attitudes. The woman lawyer, played by a transformed Rekha, echoed the modern mood. Her fiery courtroom speeches when she says that if certain practices are sanctified by the *Shastras*, let those *Shastras* be burnt, had the audience applauding enthusiastically.

A few years ago such a statement would probably not have been allowed by the censors or, if it had remained, would have been booed by traditional thinking audiences. It was a pleasant surprise to find even the young men in the audience applauding statements like—“If the girl made a mistake, so did the boy. Why should only she be held responsible and pay a price for it.”

After many years of being relegated to the background, a glamorous foil to a series of he-man films, we now have more and more films tackling womens' issues—in however, superficial a manner. Mahesh Bhatt's *Arth* was a surprise runaway success. Shabana Azmi as the loving wife, is deserted by her husband for his slinky actress mistress played by Smita Patil. At the end when he wants to come back to her, she asks him if in her position, he would have taken her back. When he is forced to say no, she walks away from him to the enthusiastic approval of particularly the women in the audience. Jabbar Patel's *Subah*, a Hindi remake of his successful Marathi original *Umbartha*, also shows the woman—Smita Patil—opting for a life of her own. A very roughly—made film in the commercial mould—*Be-Abroo*, again a Hindi version of South Indian original, shows a woman going out to seek revenge against a system which exploits women. Audiences, perhaps attracted by the scenes of rape and prostitution, were treated to a strong dose of much-needed propaganda about womens' rights.

With Jaya Prada and Sri Devi having joined Kamalhasan and Rajnikant in the move to Bombay for the glamorous world of Hindi films, the South's current domination is established. The South Indian producers and directors seem to have their finger on the pulse of today's audience taste. Bombay's Hindi film world has still to catch up with it. □□□

INDIA CALLING, AUGUST 1984

The Mahabharata

by Krishna Chaitanya

STARTLINGLY radical, Vyasa rejected the anti-humanistic trends of thought in his times and so fully thought out are his arguments that they can rebut similar trends today.

OF all the epics we have inherited from the distant past, from the civilizations or antiquity, the Mahabharata is the biggest in size. It is eight times as long as the *Iliad* and *Odyssey* put together, longer than the total size of all the epic poems in the European languages, three and a half times the Bible.

As in the case of the Homeric poems, there was a vast prior accumulation of many heroic legends, stories of clan rivalries, and tales of battles, but they were integrated, given an organic unity and creatively handled to express his personal philosophy of deity, man and man's destiny, by one of the greatest poetic geniuses of the world, Krishna Dwaipayana Vyasa. His period is still debated, but according to the best conjecture, the story line was firmed up around 150 B. C. However, didactic material—on politics, economics, ethics, statecraft and many other subjects—continued to be added up to the fourth century. This material has become veritable independent treatises of enormous length. But it is the plot or the story which is the prime metaphor of the poet's meaning.

The text reveals its author to be fully conversant with the entire prior tradition of metaphysical and ethical thought. That he too was primarily concerned with the meaning of existence is very clear from the fact that the epic includes the Gita, the dialogue between man and deity, as its central episode. But the moment and meaning of the Gita are fully and dramatically relevant in the crisis of the plot of the epic. There is a profound significance in this welding of metaphysical thought as the most important functional element in the structure of an aesthetic presentation. Analytical thought had covered a great distance, in the metaphysical speculations of the upanishads and the ethical thought of

the Dharma texts. It was now time for a third approach, the poetic or aesthetic. Here Vyasa was recovering the insight of the Vedas which refer to the sages—'searching in their heart with the intellect'. This is a fine expression for the perception that analysis has to work on effective experience which is primary for

Santanu of the Bharata clan, tracing them over five or six generations. The conflict between the Kauravas and their cousins the Pandavas leads at last to the tremendous implosion of a war in which almost the entire chivalry of ancient India perished. But the epic moves on the slow reconstruction of the realm after all that was rotten in the old order had been burnt up in the holocaust. Let us have a few excerpts from the original translated into English. "O Thou, venerable first of poets, interpreter of the numinous; —That is how Friedrich von Schlegel hailed Vyasa when he became known to Europe for the first time. If, like the epics of antiquity, his poem too



human beings. For man is a being of the world, living in the incarnate material world. This makes the entire approach of Vyasa existential in the most modern sense of that expression.

The story of the epic deals with the fortunes of the royal house of

seems to have come up like a gigantic warship from the depths of the stormy seas of old legend, there is an incredible difference. A heroic lay, what the French call a *chanson de Geste*, has been transformed into one of the world's greatest philosophical poems that interprets the numinous with an amplitude of perception totally unmatched by any

system of the schoolmen of metaphysics.

Despite this great load of philosophical meaning, poetry has not sagged. The images are starbursts. Arrows fly in such quick succession from the warrior's bow that they seem like one immensely long missile spanning entire space. The onrush of soldiery towards each other and the carnage are expressed with packed swiftness of narration in one line. "The dust rising from the earth settled, moistened with blood." Some images recur with steadily increasing weight of meaning. Thus the old king Dhritarashtra, who permitted his son to drag the Pandava queen by her hair in front of the royal assembly, has visions later of the army similarly helpless in the hands of Pandava valour. And when all his sons fall in the field, the women of this household too run to the field, hair dishevelled, to mourn over their dead husbands and sons. The image here illustrates the maturation of crime as guilt feeling and final nemesis.

The war became inevitable because although the Pandavas were willing to accept a few villages in lieu of their realm, the Kauravas rejected with contempt even this minimal demand. But in the battle-field, Arjuna, the Pandava hero, suffers a collapse of morale. The Gita discourse both unfreezes the plot and lifts the heroic lay to a philosophical poem by convincing him that Arjuna cannot withdraw from action, however hard it may be, when it is necessary for justice.

Startlingly radical, Vyasa rejected the anti-humanistic trends of thought in his times, and so fully thought out are his arguments that they can rebut similar trends of today. He rejected withdrawn being in favour of its appearing forth in becoming, evolution, history. For scientism, all matter is dead; for Vyasa, there is no particle that is not ensouled. Many still regard evolution to be the fortuitous course of random mutations and bitter survival struggle. The social Darwinism which developed from this base defies self-interest in all economic and political activity. Vyasa corrects the misreadings all along the line. Evolution

is a teleological thrust towards consciousness, self-consciousness and conscience. The grand ecology of the world shows the sun and the clouds, the rivers and the sea, working for the progress of life. Man too can find self-fulfilment only in working for the welfare of the world.

Wild life tourism

by V.S. Maniam

THE development of a Lion Safari Park at Nandankanan and an elephant reserve at Chandka in Orissa would not only attract more tourists but also help conserve the country's precious wild life heritage.

WILDLIFE tourism, which is still in the formative stage in India, is all set for take-off with several projects in hand for that purpose in different parts of the country.

Two of the most notable of these are the development of a Lion Safari Park at Nandankanan on the outskirts of Orissa's capital, Bhubaneswar, and an elephant reserve at Chandka also near Bhubaneswar.

The concept of a Safari Park is that animals are free to roam about within the park, and visitors are taken around in specially designed mini-buses to observe the animals in their natural habitat and to take photographs from close quarters. The Lion Safari Park at Nandankanan will have an area of 60 acres. It will have a barbed wire fence supported by cement concrete pillars around the entire area, mainly to prevent domestic animals from coming in too close contact with the lions. The park will have three watchtowers, enabling three signal-men to spot the lions for the benefit of the visitors, as also to protect the animals. There will be four sets of feeding chambers and four sets of animal houses where the lions will take shelter during the rains and in winter nights. There will be roads inside the en-

Thereby he simulates deity who is incessantly at work in sustaining the world, and becomes deity's partner in fashioning a finer history, a brighter tomorrow. The message of the Mahabharata is vibrantly contemporary. □ □ □



closure for smooth drive of mini-buses for taking tourists around. The area is being developed with artificial waterholes, streams and rockeries to create a natural and stimulating habitat for the lions.

The Chandka elephant reserve, whose aim is also to conserve wild elephants, will have an area of about 47,000 acres. The reserve will have sufficient elephant fodder and water sources. Two water storage dams are to be provided, besides 25 small waterholes. The reserve will be protected with all-round fencing. This fencing expected to ensure a substantial increase in the wild elephant population in the reserve.

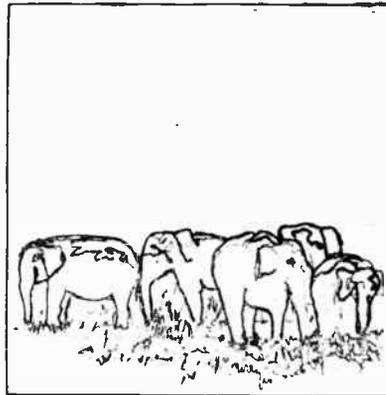
A third project, which is being executed in Orissa, is for the construction of forest lodge at Imling

INDIA CALLING, AUGUST 1984

in the Similipal National Park in Orissa's Mayurbhanj district. The 303 sq. km. national park is rich in tiger, elephant, wild ox, antelope, leopard, mouse-deer, flying squirrel and mugger.

These projects are part of a concerted plan for creating the requisite infra-structural facilities for wild life tourism in selected national parks and wild life sanctuaries. The selection is governed by richness of wild life, closeness to popular tourist centres and easy accessibility. The plan was launched in the 1970s, with construction of forest lodges in five wildlife sanctuaries : Kaziranga in Assam, famed for its rhinos, Sasan-gir in Gujarat, Jaldapara in West Bengal, Dandeli in Maharashtra, and the Bharatpur bird sanctuary in Rajasthan. Two years ago, a similar forest lodge was put up in Kanha in Madhya Pradesh. The Kanha forest

lodge has 30 rooms. The rest have 10 to 24 rooms each. Right now, forest lodges are under construction



in three places, besides Lulung in Orissa : these are at Betla in Bihar's Palamau Game Sanctuary, Ranthambore in Rajasthan's Sawai Madhopur, and Dudhwa in Uttar Pradesh's Corbett National Park. The Ranthambore lodge is, incidentally, a renovated and expanded version of an old princely hunting lodge.

There are other facilities as well provided for the tourists : boats, for instance, in the Bharatpur bird sanctuary and elephants at Kaziranga, Kanha and Palamau. Most other sanctuaries have specially equipped minibuses.

These infra-structural facilities have certainly been a factor in the tourist flow into India. In 1982, for instance, nearly 1.3 million tourists visited India. That their number keeps growing is indicated by the fact that the country's foreign exchange earnings from tourism registered a 10 per cent increase in 1983. The effort, incidentally, is to encourage the domestic tourist as well as the one from abroad. Also, the objective of wildlife tourism projects is equally to conserve the country's precious wildlife heritage. □□□

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 hrs.

264.5.41.29,30,25,25.39 Metres.

1134,7265, 9755, 1815 kHz

REGULAR FEATURES

0530 Opening Announcements; 0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary/Press Review/Week in Parliament; 0550 Scheduled Programmes.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

1st, 8th and 22nd : Thiraignanam

29th : Vinayakachaturti by Ramain

15th : Independence Day: Special Programme produced by P. Lakshmi

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

2nd : Siruvar Arangam (Children's Programme), D.T.E.A. H. Sec. School, Karol Bagh, by T. Pakshirajan and Prod. by S. Kanakam

9th : Munnerum Bharatam : Development Feature; Interview with Dr. Ramalinga Swamy on Advances in Medical Research in India by Chari (NPL) 23rd : National Libraries in India : Talk by G. Mahalingam; Incharge Tamil Unit—Tulasi Sadan Library

30th : Magalir Poonga, (Women's Programme), "Pazhaya Ninavugal", an old Lady Talks, about the life style in those days (pre-Independence) : Rukmini Ammal (Mayur Vihar); Song

FRIDAYS

GANAMUDAM; CLASSICAL MUSIC

Ganamudam; Classical Music

3rd : Ramnad, V. Krishnan : Vocal Music

10th : Namagiri Pettai, Krishnan : Nagaswaram

17th : Violin Solo : Vedavalli Ramaswami

24th : Dr. Bala Murati Krishna : Vocal Music

31st : Savithri Amma Gottuvadyaam

SATURDAYS

4th, 11th, 18th and 25th

4th : Cultural Heritage of Tamil Nadu in Neyar Virundu; The places of Tourist Attraction in Tamil Nadu by S. Manickavasagam

11th : Neyar Virundu, Moovan Sollum Kathai

Kanakam, Bala Krishnan Ramani and P. Lakshmi 18th : Neyar Virundu; Instrumental Music 25th : Neyar Virundu, Emakku Thozhil Ingu Kavithai, D.E. Chandra Sekharan (Recd from VUM) Thalai Nagar Thapal, by Vijayalakshmi : Rajaram

SUNDAYS

5th, 12th, 19th and 26th

Neyar Virupam : Film Requests

MONDAYS

6th, 13th, 20th and 27th

Isai Amudam Lit. Music, Kadikhamum Badilum, Replies to Listeners Letters by Bala Krishnam Ramani

TUESDAYS

7th, 14th, 21st and 28th

Kettadu Kidaikkum, Non Film Requests

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | | |
|--|------------|-----------|-----------|-----------|
| TARGET AREAS | Period IST | GMT | BANDS | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | Metres | kHz |
| | | | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| NORTH EAST ASIA | 0530—0645 | 0000—0115 | 25.50 | 11765 |
| | | | 19.85 | 15110 |
| | | | 30.27 | 9912 |
| | | | 25.26 | 11875 |
| | | | 0530—0645 | 0000—0115 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 and 1900—2030; 0645 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th
 0415 DEVOTIONAL MUSIC :
 1st : Sindhi Devotional Songs
 8th : Ramcharit Manas by Mukesh and Party
 15th : Selection from Geet Govinda by Raghunath Panigrahi
 22nd : D. V. Paluskar—Composition of Tulsida
 29th : Composition of Surdas by Different Artists
 0446 Film Songs from South India
 1st, 8th, 22nd : Export Front
 15th, 29th : Talk
 0530 INSTRUMENTAL MUSIC :
 1st : Flute by Panna Lal Ghosh—Thumri
 8th : Violin by V. G. Jog
 15th : Flute by Prakash Wadhera
 22nd : Sitar by Abdul Halim Jaffar Khan
 29th : Sarangi by Gopal Mishra
 0550 LIGHT MUSIC FROM DIFFERENT REGIONS
 1st : Rajasthani
 8th : Punjabi
 15th : Bengali by K. C. Dey
 22nd : Marathi Folk songs
 29th : Tamil
 0600 1st, 8th, 22nd : Of Persons, Places and Things
 15th, 29th : Our Guest
 0610 INSTRUMENTAL MUSIC
 1st : Sitar by Nikhil Banerjee
 8th : Sarod by Aashish Khan
 22nd : Surbahar by Imrat Hussain Khan

29th : Guitar by Brij Bhushan Kabra

THURSDAYS

2nd, 9th, 16th, 23rd, and 30th
 0415 KARNATAK INSTRUMENTAL MUSIC :
 2nd : Violin by K. Laxmi Narain Shastri
 9th : Nagaswaram by K. S. Pichappa
 16th : Violin by K. S. Venkatramiah
 23rd : Veena by Mysore Dogri Swami Iyengar
 30th : Nagaswaram by Sheikh Chinna Maulana Sahib
 0446 Selections from National programme of Music
 0515 2nd : Book Review
 9th : Talking about Agriculture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 0530 INSTRUMENTAL MUSIC :
 2nd : Shehnai by Bismillah Khan and Party—Raga Bilaskheni Todi
 9th : Shehnai by Anant Lal and party—Raga Madhwanti
 16th : Duet on Sitar and Sarod by Ali Akbar Khan
 23rd : Ravi Shankar—Raga Sindhu Bhaivri
 30th : Sitar by Arvind Parikh—Raga Charukem
 0550 Songs from New Film
 0600 Radio Newsreel
 0610 REGIONAL MUSIC :
 2nd : Assamese
 9th : Telugu Devotional Songs
 16th : Malayalam—Sri Ayappan songs
 23rd : Sindhi
 30th : Bengali

FRIDAYS

3rd, 10th, 17th, 24th and 31st
 0415 Devotional Music :
 3rd : Vinav Patrika : Sharma Bandhu
 10th : Bharvad Geeta : Lata Mangeshkar

17th : Natia Qawwalis : Jagger Hussain Khan and Party
 24th : Natia Qawwalis : Jaffar Hussain Khan and Party
 Film Hits of Yester Years Moods and Melodies
 KARNATAK INSTRUMENTAL MUSIC
 3rd : Veena—M. Y. Doraiswami Iyengar : Shree Parmeshwar
 10th : Violin—M. Chandrashekharan : Raga Gowla
 17th : Nagaswaram—Nagamiripettaik Krishna : Sadhumukpiya
 24th : Flute—Sikh : I.N. Neel
 31st : Clarinet Recital : A.K.C. Natrajan
 INSTRUMENTAL MUSIC :
 3rd : Flute Recital : Prakash Wadhera—Raga Madhuwanti
 10th : Clarinet : Ahmad Darban—Raga Marwa
 17th : Guitar—Harmobium—Bhisham Deo Joshi—Raga Madhuwanti
 24th : L. S. Brown : Pahari Dhun
 31st : Jaltarang—K. L. Sood : Bhairavi and Kafi
 Panorama of Progress (Except on 3rd)
 3rd Disc Deview
 FOLK SONGS :
 3rd Disc Review
 10th : Gujarati
 17th : Himachal Pradesh
 24th : Kashmir
 31st : Kerala Programme by Shanti Pai

SATURDAYS

4th, 11th, 18th, and 25th
 0415 DEVOTIONAL MUSIC :
 4th : Shabad Bhai Bakshish Singh Ragi and Party
 11th : Gujarati Devotional Songs
 18th : Devotional Songs by Manmohan Pabari

25th : Recitation from Ramayana—Shanta Saxena
 0446, 0530 and 0550 Listeners Choice
 0510 4th, 18th : Eternal India
 11th, 25th : Horizon—Literary Magazine
 0600 Radio Newsreel

SUNDAYS

5th, 12th, 19th and 26th
 0415 DEVOTIONAL MUSIC :
 5th : Bhajans of Tulsidas—V. K. Athawale
 12th : Devotional Music : Usha Attri
 19th : Jain Devotional Songs : Bajrang Kumar
 26th : Devotional Songs by M. Chitranjan
 0446 Film Songs
 0515 5th : Expression—Youth Magazine
 12th : Youth in Focus
 19th : From the Universities
 26th : Quiz Time
 0530 INSTRUMENTAL MUSIC :
 5th : Mohan Veena Radhika Mohan Moitra—Raga Miyan Ki Malhar
 12th : Mendolin—Tunes by Qaishar Singh
 19th : Pakhawaj—Gopal Das—Teen Tal
 26th : Rabab—Ghulam Mohammad Qalibat and Party
 LIGHT MUSIC :
 5th : Usha Seth—Ghazals
 12th : Begum Akhtar—Ghazals
 19th : Menat Kumar, Hemvati Shikla
 26th : Habib Painter and Party—Qawwalis
 0600 5th and 19th : Mainly for Tourists
 12th : Indian Cinema
 26th : Sports Folio
 0610 FOLK SONGS :
 5th : Folk Songs of Assam
 12th : Folk Songs of Andhra
 19th : Folk Songs of Bengal—Anand Mohan Mitra
 26th : Dogri folk songs

MONDAYS

6th, 13th, 20th and 27th
 0415 INSTRUMENTAL MUSIC :
 6th : Sarod : Shyam Ganguli—Raga Lalit and Jorgia
 13th Sarangi : Abdul Ghani—Patdeep
 20th : Shehnai and Violin Duet : Bismillah Khan and V. G. Jog : Mishavati
 27th : Muhammad Dabai Khan—Raga Gunkali
 KARNATAK INSTRUMENTAL MUSIC :

GENERAL OVERSEAS SERVICE

6th : Clarinet Recital : A. K. C. Natrajan and Party
 13th : Flute Recital : T. R. Navneetham
 20th : Gottuvadyam : Mamargudika S. Ammal : Raga Arogi and Nata Kurraj
 27th : Jaltarang : Harihar Behag : Karhanpriya
 0500 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story
 0530 FOLK SONGS :
 6th : Munda Folk Songs
 13th : Maharashtra Folk Songs
 20th : Folk Songs of Nagaland : Krorovi and party
 27th : Orissa
 0550 LIGHT CLASSICAL MUSIC :
 6th : Malini Rajurkar : Tappa in Raga Khmaj
 13th : Nissan Hussain Khan—Tarana—Hameer
 20th : Afzal Hussain—Thumri—Piya Vi Milan
 27th : Amir Khan—Tarana—Raga Megh
 0600 Women' World
 0610 RABINDRA SANGEET :
 6th : Composite programme of Songs and Words songs of Rainy seasons—script Bandana Mukhopadhyay
 13th : Romantic songs of Tagore
 20th : Rajeshwari Dutta—Rabindra Sangeet
 27th : Rabindra Sangeet—Suchitra Mitra

14th : Tamil Light Songs by P. Leela
 21st Qawwali by Jaffar Hussain Khan and Party 0610
 28th : Ghazlen by Shanti Hiranand 0610
 Faithfully yours—Replies to listeners; letters (on 7th

and 21st for 15 mts. and on 14th and 28th for 10 mts.)
 D'xers Corner (only 14th and 28th for 10 mts.)
 0610 KARNATAK INSTRUMENTAL MUSIC :
 7th : Nagaswaram : Am-

balapuzha Brothers
 14th : Mridangam : Palghat T. S. Mani Iyer
 21st : Violin K. S. Venkat Ramiyah
 28th : Veena : Ennai Shankara Shastri

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-------------------------|-------------------------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 17.25 19.70 | 15320 17387 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 19.83 19.64 | 17875 15130 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs.; 1630 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th 1546 LIGHT MUSIC :
 1st : Alok Ganguli : Geet and Ghazal
 8th : Achhu Qawal and party
 15th : Songs from the freedom Struggle
 22nd : Geet and Ghazal—Talat Mahmood and Meena Kapoor
 29th : Bhule Bisre Geet Barkat Ali Khan

gramme by R. Mukhopadhyay
 9th : Kanika Banerjee
 16th : Laxmi Shankar and Suddat Khan
 23rd : Suchitra Mitra
 30th : Rareshwari Dutta and Debabrata Biswas
 1600 Panorama of progress (Except on 2)
 2nd : Disc Review
 1610 Light Instrumental Music (Except on 2nd)
 9th : Sarod—Shyam Ganguli—Raga Lalit
 16th : Shehnai—Bismillah Khan and Party—Poorvi
 23rd : Sarangi—Leddoo Khan—Pahari Dhun
 30th : Santoor—Mohammad Abdullillah Tilbkal Ali Kadal

11th : Folk Songs U.P. Nand Kishore and party
 18th : Folk Songs of Gujarat
 25th : Folk Songs of Andhra Pradesh

SUNDAYS

6th, 13th, 20th and 27th

1546 Devotional Music :
 6th : Rabindra Sangeet Devotional Sc. Padma Patvardhan read by Geetanjali
 13th : Soor Ki Rasila—Different Artists
 20th : Shabad by Ajit Kaur
 27th : Devotional Songs by Hemant Kumar
 1600 Women's World
 1610 Film Songs.

TUESDAYS

7th, 14th, 21st and 28th 0415 DEVOTIONAL MUSIC :
 7th : Karnataka Devotional Songs
 14th : Bhajans by different Artists
 21st : Devotional songs by Sudha Malhotra, Laxmi Shankar
 28th : Marathi Devotional Songs
 0446 Music of India/Classical Half Hour
 0515 Radio Newsreel
 0530 INSTRUMENTAL MUSIC :
 7th : Been Recital : B. P. Pathak : Raga Pooriya Bhimpal
 14th : Dilruba Recital : Hariji Bhai Doctor—Raga Jaijaiwanti
 21st : Dattatrava Veena : Swami D. R. Parrathikar : Rag Pi'oo Pahari
 28th : Esraj : Aashik Banerjee—Raga Jaunpuri
 0550 LIGHT MUSIC :
 7th : Begum Akhtar—Ghazals

1600 1st : Book Review
 8th : Talking about Agriculture
 15th : Science Today
 22nd : Industrial Front
 29th : New Publications
 1610 INSTRUMENTAL MUSIC :
 1st : Flute Recital—Devendra Murdheswar—Raga Bhiag
 8th : Shehnai—Raga Bhairavi : Dayashankara and party
 15th : Vichitra Veena—Raga Basant Mukhari G. N. Goswami
 22nd : Been : D. B. Pathak : Komal Rishabh Aasavari
 29th : Dilruba : Nagar Das. Arjan Das : Raga Madhuwanti

FRIDAYS

3rd, 10th, 17th, 24th and 31st 1546 LIGHT MUSIC :
 3rd : Light Music—Sujata Chakravarti—Ambar Kumar Dev
 10th : Light Music : Different Artists
 17th : Patriotic Songs Different Artists
 24th : Ghazals—Pankaj
 3rd, 17th and 31st : Eternal India
 10th and 24th : Horizon—Literary Magazine

MONDAYS

6th, 13th, 20th and 27th

1546 Folk Songs :
 6th : Kashmiri
 13th : Himachal Pradesh
 20th : Madhya Pradesh
 27th : Rajasthan
 1600 Faithfully yours—Replies to listeners letters (on 6th, 20th for 15 mts. and on 13th, 20th for 10 mts.)
 1610 D'xers Corner (only on 13th and 27th for 10 mts.)
 1615 Film Tune

SATURDAYS

4th, 11th, 18th and 25th

1546 Film Songs
 1600 4th and 18th : Mainly for Tourists
 11th : Indian Cinema
 25th : Sports Follo
 1610 FOLK SONGS :
 4th : Folk Songs of Tamil Nadu : P. Sushila and S. Govind Rajan

THURSDAYS

2nd, 9th, 16th, 23rd and 30th 1546 RABINDRA SANGEET :
 2nd : Songs of Rainy Season : Composite pro-

TUESDAYS

7th, 14th, 21st and 28th

1546 Karnataka Instrumental Music :
 7th : Violin by V. K. Venkataramuniam : Raga Shankara Bharanam

GENERAL OVERSEAS SERVICE

14th : Nageswaram by Sheikh Chinna Maulana Saheb—Raga Gowla

21st : Veena by Emani Shankara Shastri—Raga Sinhendra Madhyama

28th : Gohuvadyam—K. K. Vaidyanathan—Aadi Talam

1600 7th and 21st : Export Front

14th and 28th : Talk

1610 FILM SONGS FROM DIFFERENT REGIONS :

7th : Kashmir

14th : Gujarat

21st : Andhra Pradesh

28th : Himachal Pradesh

FOR SOUTH-EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025; News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 and 1900—2030; 2030 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

1916 RABINDRA SANGEET :

1st : Neet Madhav Sinha

8th : Different Artists

15th : M. S. Subbalaxmi and Suprite Ghosh

22nd : Composite programme on Rainy Season by Santosh Sengupta

29th : Hemant Mukherjee, S.Nath and Utpala Sen

1930 Radio Newsreel

1940 KARNATAKA INSTRUMENTAL MUSIC :

1st : Flute Recital—Palladam V. N. Rajan—Shudha Sharma

8th : Violin Recital—V. K. Venkatramanujam : Kafi

15th : Veena : V. Sri-kanta

22nd : Nagaswaran : Chinna Subbaiya and party : Bhairavi

29th : Mridangam M. Bhoopati

1955 1st : Book Review

8th : Talking about Agriculture

15th Science Today

22nd : Industrial Front

29th : New Publications

2005 Film Songs

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

1916 1945 and 1955 Listeners Choice

1939 Moods and Melodies

FRIDAYS

3rd, 10th, 17th, 24th and 31st

1916 LIGHT MUSIC :

3rd : Habib Painter and Party—Aqwali

10th : Songs by Different Artist

17th : Prasan Geet by Different Artists

24th : Ghazals by Begum Akhtar

31st : Ghazals by Talat Aziz

1930 Radio Newsreel

1940 ORCHESTRAL MUSIC :

3rd : Emani Shankar Shastri—Mehadananda

10th : S. Gopal Krishnan—Kohila Priya

17th : M. Y. Kamla Shastri—Uphas

24th : S. Gopal Krishnan—Panch Ranjani

31st : Ravi Shankar—The Child, Part-I, Based on the Story of Rabindra Nath Tagore

2005 Film Songs.

SATURDAYS

4th, 11th, 18th and 25th

1916 FOLK SONGS :

4th : Folk Songs of Orissa

11th : Folk Music of Punjab; Milkhiram and Party

18th : Rajasthan

25th : Rainy Seasons songs-Rajasthani

1930 4th : Expression—Youth Magazine

11th : Youth in Focus

18th : From the Universities

25th : Quiz Time (20 mts.)

1940 INSTRUMENTAL MUSIC :

4th : Swarmandal—Swami D. R. Pamadikar—Raga Madhumat Sarang

11th : Sundari—Sidhram Jadhava and party—Dhun

18th : Tabla—Allah Rakha

25th : Vichitra Veena—Ramesh Prem—Raga Piloo

1955 4th and 18th : Mainly for Tourists

11th : Indian Cinema

25th : Sports Folio

2005 Film Songs from New Releases.

SUNDAYS

5th, 12th, 19th and 26th

1916 Interlude

1920 5th : Play

12th : Discussion

19th : Feature-

26th : Film Story

1955 Women's World

2006 Film Songs

MONDAYS

6th, 13th, 20th and 27th

1916 LIGHT CLASSICAL MUSIC :

6th : Arun Kumar Sen—Khayal Ahir Bhairvi

13th : Goari Mukherjee—Raga Jog

20th : Anjali Sen—Kha-

yal Raga Rodi

27th : Ghulam Mustafa Khan

1930 Radio Newsreel

1940 INSTRUMENTAL MUSIC :

6th : Surbahar : Imrat Hussain Khan—Aalap in Raga Jhijhoti

13th : Santoor Recital—Shiv Kumar Sharma :

Pahadi Dhun

20th : Swarmandal—Swami D. R. Panandikar Raga Durga

27th : Sundari Sidhram Jadhav and party—Raga Malkaus

1955 Faithfully yours—Replies to listeners letters.

(on 6th, 20th for 15 mts. and on 13th, 27th for 10 mts.)

2005 D'xers Corner (only on 13th and 27th for 10 mts.)

2010 Film Songs.

TUESDAYS

7th, 14th, 21st and 28th

1916 FOLK SONGS :

7th : Folk Songs : Punjab Gidda Songs

14th : Bogyan : Punjabi Milkhi Ram Beli Ram and Party

21st Sindhi Folk Songs : Kamla Keshwani and Mohinder Kapoor

28th : Tamil Nadu : P. Sushila and S. Govind Rajan

1930 7th and 21st : Of Persons, Places and Things

14th and 28th : Our Guest

1940 ORCHESTRAL MUSIC :

7th : S. Gopal Krishnan : Hansawardbni and Navras Kanda

14th : Emani Shankar Shastri : Samaikyata

21st : Pannalal Ghosh and Ravi Shankar

Pahari and Gaon Ki Gori

28th : Chintamani Jain : Teranga and Naveen Aasha

1955 7th and 21st : Export Front

1955 7th and 21st : Export Front

14th and 20th : Talk Folk Songs.

GENERAL OVERSEAS SERVICE

For West Asia, U.K. and West Europe : East Africa, West and North-West Africa : Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|--------|-------|
| | IST | GMT | Metres | KHz |
| WEST ASIA | 2315—0000 | 1745—1830 | 25.82 | 11620 |
| | | | 31.41 | 9550 |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| | | | 41.35 | 7255 |
| EUROPE | 0130—0400 | 2000—2230 | 30.27 | 9912 |
| | | | 25.36 | 11830 |
| EAST AFRICA | 2330—0130 | 1800—2000 | 19.65 | 15265 |
| | | | 30.75 | 9755 |
| WEST AND NORTH-WEST AFRICA | 0115—0215 | 1945—2045 | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 25.22 | 1189 |
| | | | 30.27 | 9912 |
| | | | | |

FRIDAYS

3rd, 10th, 17th, 24th, 31st

2350 ORCHESTRAL MUSIC
3rd : Pt. Ravi Shankar : Rim Jhim
10th : Emani Shankar Shastri : Sandesh
17th : H. L. Sehgal : Bageshawani
24th : Anil Biswas : In memory of the Martyrs
31st : V. G. Jog varieties of Malhar
0000 Film Songs
0016 LIGHT MUSIC :
3rd : Prasar Geet by Different Artists
10th : Ghazals by Talat Ajiz
17th : Ghazal by Pankaj Udhas
31st : Prasar Geet by Different Artists

0040 CLASSICAL VOCAL MUSIC : OLD MASTERS
3rd : Bade Ghulam Ali Khan
10th : M. D. Rannathan
17th : Kesar Bai Kelkar
24th : M. M. Banpakani Keshikar
31st : Begum Akhtar and 0345 Radio Newsreel
0100

0120 INSTRUMENTAL MUSIC
3rd : Pakhawaj : Pt. Ayodhya : Tal Dhamar
10th : Sitar : Inder Singh, Pahari Dhun
17th : Sarod : D. L. Kabra : Raga Nat Bhairav
24th : Bismillah Khan : Mishra Kafi
31st : Vichitra Veena : Gopal Krishna, Raga Mishra Gara

Film Songs from South and 0250 3rd, 17th and 31st : Eternal India
10th and 24th : Horizon—Literary Magazine

0220 FOLK SONGS
3rd : Rajasthani Songs of Rainy Season
10th : Folk Song of U.P.
17th : Wedding Songs of different Regions
24th : Folk Music of Punjab
31st : Folk Music of Kashmir

0241 ORCHESTRAL MUSIC
3rd : Emani Shankar Shastri : Swarajya
10th : M. Y. Kama Shastri : Smiriti
17th : Emani Shankar

REGULAR FEATURES

0015, 0145 and 0240 Programme Summary upto 0000, 0130, 0215 and 0400; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 0115 and 0215 Press Review; 0129, 0214 and 0329 Programme Highlights from 2315—0000, 2330—0130, 0115—0215 and 0215—0400, 2346, 0110, 0210 and 0355 Film Tune; 0400 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th
2350, 0200 and 0345 1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front
29th : New Publications
0000 FOLK SONGS :
1st : Munda Folk Songs
8th : Folk Songs of Nagaland
15th : Oriya Folk Songs by Radha Krishna
22nd : Heer Recital by Basant Kumar Dutta
29th : Folk Songs of Rajasthan by Ramsukh Bhopa and party
0016 Hits from films
0040 INSTRUMENTAL MUSIC : OLD MASTERS
1st : Nagaswaram by K.P. Arunachalam : Raga Karhar Priya and Hindolam
8th : Sarod by Allauddin Khan
15th : Violin by T. Choudiah : Raga Saranga
22nd : Flute by Panna Lal Ghosh : Raga Yaman
29th : Violin by Daivarus Venkataswamy Naidu
0100 and 0250 Radio Newsreel
0120 Film Songs
0146 CLASSICAL VOCAL MUSIC :

1st : Jitendra Abhisheki : Bhopal Todi
8th : Pt. Jasraj : Raga Purlya
15th : Kumar Gandhrav Malkauns
22nd : Nissar Hussain Khan; Alahiya Bilaval
29th : Nivriti Bua Saranyak : Khayal Sanjri
0220 LIGHT MUSIC
1st : Ghazals : Nirmala Aroon
8th : Light Music : Ghulam Sabir and party
15th : Patriotic Songs : AIR Choral Group
22nd : Ghazals : Composition of Faiz by Anjali Banerjee
29th : Geet and Ghazal by Alok Ganguli
0241 Instrumental Music

THURSDAYS

2nd, 9th, 16th, 23rd and 30th
2350 Panorama of progress (Except on 2nd)
2nd : Orchestral Music
0000 LIGHT KARNATAK MUSIC :
2nd : M. Chitrnanjan
9th : P. Leela
23rd : M. D. Ramnathan : Raga Kedara : Roopakam
30th : T. Brinda and T. Mukta : Varnam, Nav Rag, Malika : Tru Varanam
0016 DEVOTIONAL MUSIC :
2nd : Balabh Das Bapodara
9th : Ghulam Mustafa, Bhajans of Meera Bai
16th : Kishori Amonkar
30th : Manna Dey
0040 INSTRUMENTAL MUSIC :
2nd : Esraj : Aashish Banerjee : Raga Jaunpuri
9th : Sitar Pt. Ravi Shankar : Raga Abhogi
16th : Shehnai : Bismillah Khan and party : Raga

Shyam Kalyan
23rd : Kashta Taranga; Raga : Chandravani : Jain Kumar Jain
30th : Flute Recital : Sri Kumar Chatterjee
and 0345 Moods and Melodies
Regional Film Songs
0146 RABINDRA SANGEET :
2nd : Trun Banerjee and Ritu Guha
9th : Shakar Das Gupta
16th : Chinmay Chatterjee
23rd : S. Roy
30th : Suchitra Mitra and S. Roy
and 0250 Panorama of progress (Except on 2nd)
2nd : Disc. Review
0220 CLASSICAL VOCAL MUSIC :
2nd : Nirmala Aroon : Thumri Pahadi
9th : Nasir Ahmad : Thumri Pahadi
16th : Nisar Hussain Khan : Thumri Kafi
23rd : Prasar Banerjee : Miyani Ki Malhar
30th : Pandhari Nath Kolhapure, Raga Nand Kedara (Except on 2nd)
0146 INSTRUMENTAL MUSIC
2nd : Disc. review
9th : Duet on Sitar and Guitar by Rais Khan and B. B. Kabra
16th : Duet on Shehnai and Sitar : Kalyani Roy and Ali Ahmad Hussain : Raga Kedara
23rd : Duet on Sitar and Sarod by Ravi Shankar and Ali Akar Khan, Raga Bilaskhani Tod
30th : Ravi Shankar : Sitar
0241 Classical Half Hour Music of India (Repeat of Tuesday Gos I Item)

URDU SERVICE

TRANSMISSION I

MW 280.1M(1071 kHz) SW 48.74M (6155 kHz)
MW 427.3M(702 kHz)

TRANSMISSION II

MW 280.1M(1071 kHz) SW 30.01M(9675 kHz)
MW 427.3M(702 kHz)

TRANSMISSION III

MW 280.1M(1071 kHz) SW 91.05m (3295 kHz)
MW 427.3M(702 kHz)

TRANSMISSION I

HOURS

0543 Signature Tune and Opening Announcements 1430
0545 Subhghahi
0615 Khabren
0625 Purani Filmone
0700 Shahre Saba
0725 Shamme Farozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts.
0755 Programon Ka Khulasa
0800 Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aap Ki Baat (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Children's Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday) 1500
Sunday/Friday : Aao Bachcho
Saturday : Naghmae Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday : Aap Ke Khat
Aap Ke Geet
Saturday Light Classical Music
Sunday : Chalthe Chalthe
1000 Close Down.
TRANSMISSION II
1358 Signature tune and opening announcements
1400 Programon Ka Khulasa
1402 Khabron Ka Khulasa
1407 Sunday : Aap Ka Khat Mila
Monday (I) Naghma-o Sada (film songs with Dialogues); (III and V) Nigah-e Intekhab (up to 1500 hrs); (II and IV) Meri Nazar Mein:
Tuesday (I, III and V) 1635
Bhakti Geet (II and IV) 1650
Filmi Qawwalian 1700
Wednesday : Sabras (Mixed Melody)
Thursday : Dhoop Chhaon 1958
(Compered programme)
Friday : (I) Mushaira 2000
(upto 1500 hrs); (II and IV) Saaf Sawal: (II) 2015
and V) Kahani Ek Geet Ki

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare :
Sunday : (I) Kehkashan; (II) Mehfil ; (III) Geet on Bhari Kahani ; (IV) Ghazlen (Non Film); (V) Nai Filmone Se
Monday : (I) Naghmae Sada (III and V) Nigah-e Intekhab (Contd.); (II and IV) Rag Rang.
Tuesday : Naghma-O-Tabassum
Wednesday : Bazme Khwateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Film); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khwateen
Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Film)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baaten Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye Aap Ki Pasand (Listeners request)
Jahan Numa : (Except Sundays and holidays)
Sunday : Aap Ki Pasand (Contd.)
Aap Ki Pasand (Contd.)
Tahsira/Week in Parliament
Aap Ki Pasand (Contd.)
Khabren
Close Down

TRANSMISSION III

Signature Tune and Opening Announcements
Khabren
Programon Ka Khulasa
Sazena : Tuesday, Thursday and Friday Film Duets (II) Saturday and

Holidays (Except Sundays) (Contd. upto 2045 hrs.)

Aahang-e-Nazm : Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)

2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz
2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)
Thursday : Hamse Poochiye (I, III and V); Hifzane; Sehat (II and IV)
Friday : Talks
Saturday Radio Newsreel
2110 Aabshaar
2130 Sunday : Kajar Bin Kare Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme
Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)
Saturday : Manzar Pasmanzar (Review of Urdu Press)

2145 Khabren
2155 Commentary (Repeat)
2200 Sunday : Play
Monday : (I) Feature ; (II) Izhar-e-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath
Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira

Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke
Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-e-Hamnatun; (V) Maazi Ke Dayar
Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni
2215 Khat Ke Liye Shukriya (Wednesday-Weekly)

2230 Tameel-e-Irshad
2400 Khabron Ka Khulasa
2305 Tameel-e-Irshad (Contd.)
2325 Shamme Farozan (Repeat)
2330 Bazme Musiqi
0000 Khabren
0005 Bazme Musiqi (Contd.)
0030 Filmi Naghme
0058 Programme Highlights
0100 Close Down.

SINDHI SERVICE

1730—1830 hours

31.38m (9560 kHz)

2115—2145 hours

280.1m (1071 kHz)

News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music

1735 News in Sindhi

1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
(c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.

427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours

19.78m (15165 kHz)

16.85m (17805 kHz)

News in Konkani (1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--|--|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 25.33 Metres; 9912, 11845 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | News 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; 0316—0322(Cantonese) and 0400—0406 (Kuoyu);1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594,7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—49.14 Metres, 6105 kHz; 1230—1300 hours—30.91, 25.58,19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours; 1930—2010 hours 264.5 Metres; 1134 kHz. News 2000—2009 |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours—2145—231530.37, 25.33 Metres; 9912, 11845 kHz; News 2200—2210 hours |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000; 2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.78, 32.91 Metres; 7180, 9705, kHz; News 1815—1825 1845—1930 hours; 264.5, Metres 1134 kHz. News 1846—1856 hours; |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental music) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Buddha the enlightened. See also article on page 1.



Meena Swaminathan, educationist and social worker being interviewed by P. Lakshmi for Tamil Service of ESD (top). J.P. Vaswani who laid the foundation stone of Saraju Vaswani International School for girls being interviewed by Veena Shringi for broadcast over the Sindhi Service (below).

Participants of the quiz time programme broadcast from G.O.S. From left : Ikramjit Singh Bawa, Jaya Sharma, Mini Sawhney Suni Tandon (quiz master) Anil Goel, Mitra Das and Parbati Poddar.





Mohd. Ibrahim Sayar presenting a programme based on listeners' letters—Pushto Service of ESD.



Prof. C.D. Paliwal (left) of Jawaharlal Nehru University and S.P. Jain presenting 'Hindi by Radio' programme of Indonesian Unit of E.S.D.



Carnatic vocal recital by Geeta Raja to the accompaniment of Visalam Venkatachalam on Veena and Chandra Sekharan on Mridangam.

—Tamil Service.



June 1984

India calling

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





Frída Parveen and party of Bangla Desh rendering Bengali folk songs in a studio concert for General Overseas and Bengali Service.



S. Manickavasagam reciting his own poems in the programme "Emakku Thozhil Ingu Kavithai" over the Tamil External Service of E.S.D.



*Interview with A. Baluswamy Dikshithar who comes from the family of Muthuswamy Dikshithar. Here he is seen being interviewed by Hema Sathyamoorthy and Bala Ramani.
Tamil Service*

Kirān Bedī, first lady IPS officer being interviewed by Nirmala Joshi.—broadcast in Women's Programme of Hindi Service of ESD.





INDIA CALLING

NEW DELHI

JUNE 1984

Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

IN THIS ISSUE

Sagar Kanya—India's multipurpose ocean scanner

by Dr. S. Z. Qasim

SAGAR KANYA is one of those unique vessels in which a scientist belonging to any discipline can enter empty-handed and find every type of equipment, chemicals, glasswares of his choice to start work during the cruise. He could even process his data on board and his reports could be printed and bound and finally he can come out at the end of his cruise with the final work in his hand.

THE new multi-disciplinary oceanographic research vessel 'Sagar Kanya' is the product of almost six years of joint work between Indian and German engineers, oceanographers and technicians. The 'Sagar Kanya' project began in 1977 when the Government of India expressed a desire to acquire a research vessel from the Federal Republic of Germany through the Indo-German Economic Cooperation and the Government of the Federal Republic of Germany agreed to extend a loan for the construction of this vessel. This was as a result of financial cooperation between the two countries. The technical cooperation followed immediately and the design of the vessel together with its scientific equipment began to take shape. It took about 4 years to finalise the general plan of 'Sagar Kanya'. In February 1981 the tenders for the construction of the vessel 'Sagar Kanya' were floated in the Federal Republic of Germany. In August 1981 a contract was signed between the Department of Ocean Development and the Shipyard, M/s. Schinching Werft, Travenmunde, for the construction of the vessel. Within 19 months, 'Sagar Kanya' became ready and on March 25, 1983 it was delivered to India in Germany.

The main particulars of the vessel are :

Length : — 100.34 metres
 Breadth Overall — 5.60 metres
 Draught — 16.39 metres
 Gross tonnage — 4209.90
 Net tonnage — 1094
 Engine output — 2x1230KW
 Speed — 14.25 knots

The ship has been built in conformity with the highest class requirement of the Lloyd's Register of Shipping and the Indian Register of shipping. The accommodation in the ship has been made for 91 persons comprising 59 members of crew, 24 scientists and 8 technicians. The entire vessel is fully established and airconditioned. It is also capable of going upto 5 : south which is the Antarctic ocean and hence the ship is also heated when it enters colder waters. The vessel is capable of carrying out geoscientific, meteorological, biological, physical and chemical oceanographic works and can perform a world wide voyage upto 10,000 sea miles lasting for 45 days or more. The 'Sagar Kanya' is named as daughter of the sea and is one of the world's biggest and most sophisticated multipurpose research vessel. This

SAGAR KANYA—INDIA'S MULTIPURPOSE OCEAN SCANNER

Dr. S. Z. Qasim 1

INFLUENCE OF MUSIC AND DANCE ON WOMEN

Dr. B. Rajani Kanta Rao 3

APPRECIATING INDIAN MUSIC : RAGAM, TANAM, PALLAVI

Dr. Narayana Menon 4

THE ATA TIME

B. S. Mathur 5

EKNATH : THE SAINT FOR ALL MEN

Fr. R. H. Lesser 6

THE SOUND OF WORDS

Swapna Dutta 7

OUR LISTENERS WRITE 9

HINDI SERVICE 10

GENERAL OVERSEAS SERVICE 11

TAMIL/GUJARATI SERVICES 15

FOREIGN LANGUAGE SERVICES 16

FRONT COVER

A design by Ritu Puri

research vessel is an important landmark in India's capability of exploring the oceans. It is an important instrument to improve our knowledge of the geological structures as well as of the deposits of heavy metals, lime, sand and gravel and phosphate rocks.

The Third UN Conference on the Law of the Sea adopted a convention recognising India as one of the 5 pioneer investor countries in the world for the exploration of poly-metallic nodules of the deep sea. This decision has enlarged India's responsibilities of developing deep sea technology and for this Sagar Kanya's arrival is a very important step forward. There are in all 13 laboratories on Sagar Kanya pertaining to different disciplines of oceanography and other types of services which are available on board. The four laboratories are equipped with the necessary equipment and computers to process the different types of oceanographic data. Four of the instruments installed have fixed sensors like the gravimeter, the wave recorder, the magnetometer, the seismic and side scan sonar. Most of the laboratories are concentrated on the working deck of the ship. There

are wet and dry laboratories being devoted to biological and physical oceanography which are dependent on the hydrographic winches at the entrance of each laboratory. The ship is provided with sub-sea television with remote controls. The laboratories have been so designed and are so located that they serve to the different disciplines and to the electronic systems on board. Service facilities include photo laboratory, printing room, word processor, xerox facilities

dark room, isotope room etc. All the data collected on board in different laboratories are transferred on to the main computer, after processing the different types of data, as and when required. Sagar Kanya is one of those unique vessels in which a scientist belonging to any discipline can walk into the ship, empty handed; he will find every type of equipment, chemicals, glasswares, of his choice available at hand to start the work during the cruise. His data are processed on board and his written information and reports are printed and can be bound on board and finally he can come out at the end of the cruise with a final report in his hand.

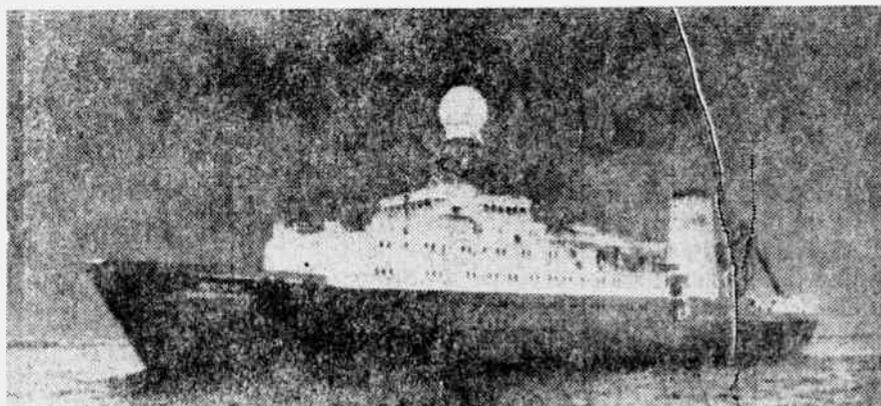
The type of water supplies available on board the ship are as follows : In each laboratory, one can find fresh water, cold fresh water, warm fresh water, hot fresh water (to be regulated at any desired temperature upto boiling point), sea water pure, sea water deionized etc. The sea water is taken with a water intake in the bow part of the hull and is brought to a central chamber from where it is passed through different

systems to give the required type of water which can be used for chemical analysis or for biological work.

The meteorology laboratory had different types of sensors and equipment. The ship has a continuous link with weather satellites and gets satellites pictures which are processed and can be obtained in a variety of forms. There is a special airconditioning plant to provide high resolution requirement of the special equipment. The ship has a Cyc-

lone Warning Radar with a range of about 500 km. The radar reflects all kinds of precipitations prevailing in the atmosphere, major clouds and precipitation density. The beams of the radar are so processed and are so accurate that even objects of the size of a match box can be detected at a distance of 400 km. The meteorology laboratories are also provided with hydrogen gas for filling up the balloons for balloon flights. The trajectory of the meteorological balloons can be traced automatically and thus the data on wind direction and velocity are made available in the ship. The ship also has a meteorological buoy which had different types of sensors. It is capable of transmitting different meteorological data upto a distance of several hundred kilometres. It can be launched from the ship and can maintain contact with the ship all the time. After getting the desired information, it can be retrieved by the ship.

In the ship, there are facilities of charts and drawings including ammonia printing and xerox printing and photo offset printing. The data logging system has a fairly powerful computer with a printer and plotter. It can accommodate any type of data and information system. The five computers on board are of Hewlett Packard make. The special feature of the vessels is that all computer systems and sensors, appliances and antennae are inter-connected which are finally interphased with the main computer system. The ship can scan and make a continuous record of temperature, salinity, wave characteristics, oxygen and chlorophyll continuously. By making use of the auto-analyser, it can also determine the phosphorous, nitrogen and silicon concentration in sea water almost continuously. The powerful echosounder of a wide range can bring in information of the depth, the type of seafloor and the type of sea-bottom upto any depth of the sea. The deep seismic system can scan the sea bed upto one kilometre or more. A very modern navigation system in the ship can fix ship's position very accurately with a variation of plus or minus a few metres. The progress of work in different parts of the ship can be monitored from a central place by the Chief Scientist on board or by the Captain of the ship from a closed circuit television.



are wet and dry laboratories being devoted to biological and physical oceanography which are dependent on the hydrographic winches at the entrance of each laboratory. The ship is provided with sub-sea television with remote controls. The laboratories have been so designed and are so located that they serve to the different disciplines and to the electronic systems on board. Service facilities include photo laboratory, printing room, word processor, xerox facilities

systems to give the required type of water which can be used for chemical analysis or for biological work.

The meteorology laboratory had different types of sensors and equipment. The ship has a continuous link with weather satellites and gets satellites pictures which are processed and can be obtained in a variety of forms. There is a special airconditioning plant to provide high resolution requirement of the special equipment. The ship has a Cyc-

In addition to different types of facilities, the ship provides a library in which books are permanently kept and are also brought in before the cruise starts. Depending upon the nature of the cruise, the new selection of books, records etc. are made. There are also recreational facilities on board with several VCRs, closed circuit television, indoor games, etc. The living accommodation is extremely well-planned and has been built after taking into consideration the needs of Indian scientists. Similarly, the dining and kitchen facilities are of the highest standard and these make use of different types of food preferences of vegetarian and non-vegetarian, north, south, east, west choices of the country.

In the end, I would like to add that 'Sagar Kanya' is a floating insti-

tution of its kind in which 32 scientists and technicians can work continuously. They get information and knowledge about the sea and its resources from the time the ship sails and till the time the cruise comes to an end. during the maiden cruise in the Indian Ocean, Sagar Kanya collected not only the data and information from different disciplines of oceanography, but also obtained samples of phosphorate deposits, polymetallic nodules etc. In short, Sagar Kanya is a national facility which is made use of by more than 30 institutions in the country which have interest in the oceans. We are quite confident that Sagar Kanya will live upto its reputation and expectations for a long time to come, for we know that oceans are our last frontier—so challenging, so mysterious and so promising. □□□

Being fairer and nimble with overtones of delicateness both in physique and spirit, with a hospitable interior and capacity to exercise a better control over mind, senses and body than man, a woman is naturally and usually considered nearer to the two finest of the fine arts—music and dance.

The high watermark of a person's calibre in the cultural field in medieval India—be it a man or a woman—could be estimated by one's mastery over all or as many of the sixty-four traditional arts. These sixty-four included several arts of aggressive type like acrobatics, wrestling, fencing, horse riding and Karate besides such known as peaceful arts like music, dance, painting, extempore poetry, chess play, gardening, garland-making, training parrot and mynas in speech, personal beautification and home decoration.

Influence of music and dance on women

by Dr. B. Rajani Kanta Rao

BEING fairer and nimble with overtones of delicateness, both in physique and spirit, with a hospitable interior and capacity to exercise better control over mind, senses and body than man, a woman is naturally and usually considered nearer to the two finest of the fine arts—music and dance.

DOES excellence in the arts of music and dance add to the personality of a woman? How about a man? Certainly there is difference. In the case of music, the difference is subtle and evenly distributed according to the pitch and voice range, the bass and other ranges lower than the tenor taking prominence in the man and those above the tenor taking prominence in the woman. Any approach converse to this or any other mix up will certainly be derogatory to the natural assets building up the personality of the respective sex.

But for an occasional rare master like the late Uday Shankar the field of dance appears to be an exclusive domain of woman. Of course, the art of dancing also has its overtones of bass and baritone range in portraying avante garde emotions like virulence, fright and aversion, which are normally expected to belong to masculine privilege, but in Indian traditional love, such emotions go very well with mythological goddesses like Kali and Durga besides the male gods like Shiva and Veerabhadra.



From the many folk tales of different regions of India and Brihatkatha and Jataka tales in Prakrit literature and Katha Sarit Sagar, and other story books of Sanskrit literature of the early centuries of Christian era, we can safely conclude that no particular sex was barred from learning any category or all the sixty-four traditional arts of ancient India. Even from the Kama Sastra, the science of erotics of sage Vatsyayana of the period, we come to know that whether it be a prince or princess, any youth or young woman of the priestly class or of the trading community would be eligible to woo an accomplished young man, woman, if only he or she was also accomplished in all the sixty-four arts, if one party was able to defeat the other in a context of crudition and scholarship in all those arts.

During the transition from medieval period to modern times, the fine arts too underwent through a change of values and status. Mere patronage of princes and feudal lords relegated the arts of music and dance in the previous century to a social group associated with a social stigma of non-elitism and immorality. By legislation and social reform on a vast scale in the early decades of the present century, the taboo and stigma associated with the musicians and dancers of a particular social group was eradicated and thus young women

and young men of middle class and elitist class of society could take up music and dance as worthy hobbies.

A galaxy of saint poet through ages have bequeathed to be an invaluable treasure of devotional lyrics, set to beautiful melodic structures, rightly called as ragas. The word 'Raga' is derived from the Sanskrit root 'ranj' to tinge, or to cause pleasure, to unite. The melody of the raga is expected to colour or tinge the mind of the singer and that of the listener with spiritual bliss and unite all with the supreme power who was described by saints like Thyagaraja as 'Nadatanu' the one who has the primordial cosmic melody for his body.

Whether one is a housewife, or a working woman, a lawyer, a doctor,



a teacher, or of any profession, music as hobby will help her attain the spiritual elevation, bringing within her reach the divine presence of the Supreme.

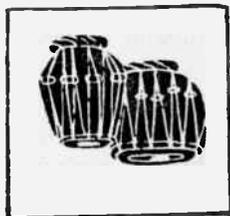
Whatever is acquired through beautifying one's own melodic expression in song, can be more comprehensive, when one takes up dancing as a hobby or a career. The whole body including the limbs, the sense organs and mind attuned to an accompanying song, set in such melodic structures and rhythmic movements, will make the artists reach the state of sublimity in portraying the various traditional themes dedicated to the Supreme. May it be the dance of Radha and Krishna or Parvati and Shiva, each bound to the other as Prakriti and Purusha or nature and the all soul. □□□

Appreciating Indian music : Ragam, Tanam, Pallavi

by Dr. Narayana Menon

Chairman, Sangeet Natak, Akademi

RAGAM, TANAM, PALLAVI has now-a-days come to be regarded as the centre-piece of a concert of Karnatak music, though it has a life of its own and is really the fullest exploration of a raga and of the tala in which the Pallavi is composed.



RAGAM, TANAM PALLAVI has now-a-days come to be regarded as the centre piece of a concert of Karnatak music, though it has a life of its own, and is really the fullest exploration of a raga, and let me not forget it, of the tala in which the Pallavi is composed. This programme is confined to about 14 mts. and that is not the duration that a musician would want for such a spa-

cious elaborate exploration of all aspects of a raga.

Like in the Dhruvad form the opening 'alapana' is stately and measured.

The 'alapana' is followed by tanam—like the 'jod' follows the alap in the dhruvad. The 'tanam', like the jod is really an 'anga', a part of the 'alapana', but is phrased differently and is structurally both interesting and absorbing.

The Pallavi opens with the mridangam joining in. There is only one line of the 'sahitya' or the text of the song.

The 'eduppu', that means the beginning, is half a unit after the 'sam' and is clearly stressed throughout the Pallavi elaboration. It makes the Pallavi quite exciting rhythmically as the whole tala is shifted by half-a-unit creating a kind of rhythmic counter point.

And then there are some exciting treatments of the tala. The basic tala remains the same, but the basic melody is sung first in the original slow measure, then in triplets, then at twice the original tempo. and then finally at 4 times the original tempo. It is however not as complicated as it sounds.

And then the musician changes the tempo to twice the original speed then the musician further improves with the tala as the base, but here he uses the sol-fa language of Indian music Sa Re Ga Ma Pa Dha Ni Sa—retwining again and to the original melody, the eduppu, the start of the 'Pallavi'.

□ □ □ □

The ATA time

by B. S. Mathur

of National Physical Laboratory, New Delhi.

ATA, the call sign given to the time and frequency section of the National physical Laboratory, can provide from a millisecond to a few hundred microsecond order of accuracy depending upon the skill and the instrumentation of the users.

WHAT does ATA stand for is a common question asked by the visitors to the time and frequency section of the National Physical Laboratory or NPL. ATA, unlike AIR or BBC, is simply a call sign given to the NPL's high frequency standard time broadcast station. NPL in collaboration with Overseas Communications Service has been giving standard time broadcast since 1959. Prior to 1975, the ATA transmissions were made at single carrier frequency of 10 MHz. Now, these are at three carrier frequencies of 5, 10 and 15 MHz or at 60, 30 and 20 metres. ATA is one of roughly a dozen such stations around the globe providing standard time services. As the signals from ATA station can be tuned in an ordinary radio set, it provides an easy and ready standard of time and frequency to the listeners.

Some historical background of ATA may not be out of place. As the custodian of Physical and Electrical standards in the country, NPL took up the time and frequency standardisation project in 1956. This was an outcome of the recommendation of the Indian National Committee for the International Scientific Union. The large gap in the international time service between Turin-Italy in the west, Tokyo-Japan and Shanghai-China in the east, Tashkent and Irkutsk—USSR in north gives considerable importance to this

station. Standard time and frequency signals from this station were first transmitted on February 4, 1959 under the call sign ATA and since then it has been of continuous service to the users. During the period of last twenty-five years, ATA has undergone several phases of developments. Initially the standard time was generated from an ensemble of three quartz crystals of the ring type, designed by Dye and Essen. Now standard time is based on an ensemble of 5 atomic cesium clocks and the tube electronics has completely been changed by the solid state one.

ATA gives off time ticks for every second, minute and quarter hour. The second pulses consist of a group of 5 cycles of 1 KHz, of 5 millisecond duration. The minute pulses, started at 60th second, are also 1 KHz signals of 100 millisecond duration. At the beginning of every quarter hour, a tone of 1 KHz signal starts and lasts for 4 minutes. The second and minute pulses are maintained during the tone period, by interrupting the tone for 25 and 120 milliseconds respectively, and introducing second and minute pulses. The second and minute pulses are preceded and succeeded by 10 millisecond intervals. A voice announcement, comprising the station call sign ATA, and the Indian Standard Time IST, is made 20 seconds prior to the beginning of each quarter

hour. Associated Regional Warning Centre Geolert message is broadcast in voice from ATA at 1500 hours IST every day. This message which gives information about solar activity and geomagnetic conditions during the previous and coming 24 hours, is useful for propagation studies.

We have said that ATA standard time broadcasts are in the high frequency band of radio waves. The advantage here is that fairly wide coverage is attainable using moderately powered transmitters, and that the receiving equipment is quite simple and inexpensive. The disadvantage, however, is that due to long distance propagation nature, a lot of interference also takes place between different standard time broadcast stations, as is well-known to short wave radio listeners. This creates difficulties and confusion for the users trying to calibrate their clocks. In India the interference comes basically from Chinese and Russian stations. Here I will like to point out that in the hf radio band, the following frequencies have been internationally dedicated only for standard time broadcast, and cannot be used for any other purposes. The frequencies are : 2.5, 5, 10, 15, 20 and 25 MHz, of course 5, 10 and 15 MHz are the most widely used ones like for ATA.

The ATA time services are being widely used by different category of users. ATA can provide from a millisecond to a few hundred microsecond order of accuracy, depending upon the skill and the instrumentation of the users. Just by careful listening only, one can achieve 50 to 100 millisecond kind of accuracy. Some of ATA users, besides All India Radio and Radio Amateurs, are : Defence Services, Department of Space, Bhabha Atomic Research Centre, observatories, laboratories, earthquakes detection and many other research centres. ATA time signals are also used in the neighbouring countries like Afghanistan, Ceylon and also by navigators in the Indian Ocean. The Indian expeditions to Antarctica, which carried scientists from Time and Frequency Section of NPL, have studied and utilised the ATA services almost upto Mauritius. ATA is generally received the world over to varying degree of accuracy and utility. □□□

Ekknath : the saint for all men

by Fr. R. H. Lesser

EKNATH has successfully established to the world that it is not impossible to become a saint, a true lover of God, especially with all the distractions of modern life without becoming a hermit, a monk or a nun.

THERE are many who feel that it is impossible to become a saint, a true lover of God, especially with all the distractions of the modern world, unless one becomes a hermit, a *vanvasi*, a monk or a nun. It is of course difficult but that it is not impossible is shown by the very great saints who have become saints in all the bustle and turmoil of the world not despite, but in and through and because of their married life.

An excellent example of this is Eknath. Eknath was born in *Paithan*. He was the great grandson of a celebrated saint Bhanudass. When he was only twelve, he had a vision in which he was asked to go to Janardana Swami at Devagad to get himself initiated in the spiritual life, which he did. After his initiation by his Guru and six years of spiritual exercise, he was ordered by the Guru to go on a pilgrimage and then return to his home. There he was told, he must meet his grand-father and grand-mother (his parents having died when he was a baby), marry and live a house-holder's life while also leading a life of meditation. He obeyed precisely. Indeed moderation in all things, the *via media* (the middle way), was the rule of his life. Punctual and regular in all habits, social as well as spiritual, his life manifested that patience, tranquillity, humility and love which are the keys of happiness and holiness in a worldly as in an unworldly life. But this moderation did not come easily. He tells us :

*When young I was a fool ;
With lust I was on fire.
I thought myself a king—
But was mastered by desire.
My body was my lord ;
I acted as I would
I cared for nothing else*

But women, wine and food.

But now I am awake

Now I realise

that only at your feet

True fulfilment lies.

But the realisation is not enough. Eknath needed deliverance from slavery to his passion. There is only one who can deliver him :

Hasten, Lord, my God,

My father and my mother ;

only you can save me

From the sins that smother.....

His prudence and judgment were especially shown in his contacts with the not-so-good. Once when thieves tried to rob him he did not resist them but showed them gently and kindly the futility of their ways. They were converted and wanted to be his disciples. But he suggested that they go and convert their brethren. Particularly delicate was his treatment of a prostitute who came to him. There were two extremes into either of which he could easily have fallen. He could have succumbed to the allure of her charms or he could have adopted a superior attitude and driven her away as a despised sinner. He did neither. Hating the sin and restraining himself from it, he showed an affectionate sympathy to the sinner. He realised that as with many of her kind, she was driven into her state through no fault of her own. He listened to her story and then, gently, by reasoning with her and by showing the beauty of the love of God, so much more lovable than any human love, he convinced her of the necessity of conversion. Moreover, he was able to guide her from his experience as a man of the world as well as a man of God. His guidance was thus more practical than would

have been that of a bad brahmachari. The girl began attending his *satsang* which he conducted daily in the local language, *Prakrit*, and her whole life was changed.

A really great man is really humble. Eknath had one son called Hari. The boy was good and clever. Indeed he was so clever that he soon mastered the six *shastras* so completely that he was called Hari Pandit. All the intelligent brahmins flocked to listen to his reading of the *shastras* in Sanskrit. They praised him highly and said, "Eknath, the father, reads the Purans in *Prakrit* Marathi and women and *sudras* listen to him. Now with the twice-born Hari Pandit, Sanskrit has been reborn; gold has come out of the rock ; a lustrous diamond out of the earth."

Hari's heart was flattered with these compliments. The pride of knowledge entered into him and he even felt ashamed to listen to his father reading in Marathi. So he left home with his wife and two sons and went to Varanasi—Kasi. There, because of his learning he soon became rich and famous and built himself a large house.

Meanwhile, Eknath's heart pined for his son. So he left his home in *Pratishthana* and went to Kasipura. There he met his son who greeted him with joy and great respect. He begged the boy to return home. Hari agreed on two conditions—That Eknath would not eat food prepared by outsiders and that he would not read the *Purans* in *Prakrit*. These, especially the last, were hard conditions for Eknath who loved the poor and wanted to serve them in every way. But because he had to have the boy home he was compelled to accept these conditions.

Now, instead of Eknath reading the *Purans* and conducting the *kirtan* in *Prakrit*, Hari Pandit did it in Sanskrit. The learned came to listen with delight but the poor, simple people, the 'women and *sudras* could no longer understand. Though Eknath wanted to help them he was bound by his promise and he used humbly to sit and listen while his son conducted the service.

There lived in that a city a rich *brahmin* whose wife had vowed that

she would feed a thousand brahmins if her request was granted. It was. But by that time her husband had died and her fortune was lost. She was reduced to carrying water for others in order to earn enough to eke out her widowhood. She did not mind this but her unfulfilled vow troubled her. She asked the advice of a wise brahmin friend. He explained that to feed one learned brahmin is equivalent to feeding a hundred who master one or two *slokas*; and to feed one who acts as he talks and practises what he preaches is equivalent to feeding a hundred *vedantic* scholars. To honour one who has his passions under control is equivalent to feeding a hundred of the above. The good deed of feeding a hundred who control their passions is equivalent to feeding one *bhagat* who is without any pride or hate. So, he who serves a meal to Eknath feeds a hundred thousand brahmins.

The lady approached Eknath, explained her vow and her position and begged him to let her fulfil it by eating at her house. Remembering his promise he told her to see his son Hari Pandit. Hari at first held his father to his promise. But when his father explained that Hari could cook the food in the good woman's house he agreed. But when they reached the house Eknath also ate that which the good woman had so lovingly prepared. He considered that the woman would be too hurt by his refusal. Kindness to her desensed him from his vow. Hari was furious. After they had finished eating, since the woman was old and busy, Eknath asked his son to remove the two leaf-plates off which they had been eating from. He removed his own and that of his father. Then he found to his astonishment that under his father's plate there was another one. He removed that and there was another. He carried on removing them until he had removed more than a thousand leaf plates. Astonishment changed to repentance at his pride, and tears filled his eyes as he prostrated himself before his father, begging his pardon.

Eknath was but living out what he had written in one of his *abhangs*. "In a man's relation to God he must be free from hypocrisy and pride."

As he comes to know the wonderful mercy and kind consideration of God he can sing with confidence :

O ! how you love the poor,
The humble and the true ;
You make yourself their slave
Who give themselves to you...

Only in God can he find true fulfilment.

Where can I find peace ?
How to make a start ?
Only if you come to me
And dwell within my heart.

The secret of his calm, is of course, his detachment. Devotion (*Bhakti*) is the root of which detachment is the flower and illumination, the fruit. That this fruit was attained by Eknath and that he obtained as complete union as possible with God even in this life, is evident in his verses. And he did all this as a *grahastha*, a householder. So much so that he was an enigma to his neighbours. Some of these concluded that he was worldly-minded, attached to sense-pleasure. Yet others said that he was a devotee. Those who read his works declared him an erudite Pandit.

SHORT STORY

The sound of words

by Swapna Dutta

I look at her wistfully now and again and wonder how she could have changed so much in so short a time.

RIMJHIM is a little girl of three. But the questions she asks are enough to astound a person of thirty. I often wonder why her tongue never seems to stop wagging.

Ever since she learned to speak at all, it has been "why "why" and why" all the way. If I ask her to keep quiet, she promptly asks me—"But, why Mummy ? Why must I keep quiet ?"

Those who met him thought of him as an ignoramus.

With the greatest saints Eknath insists that this sort of devotion is highest, higher even than the way of knowledge (*gyan*) which is even necessary to a true *bhakta*. "He must have true love for God.....without love no one can meet God..why go on pilgrimages to sacred places ? One's mind must first be pure. Can one's mind be made pure by going to sacred places ? If the heart is pure God is there in your own home. You can see him wherever you are sitting, if your trust is in him."

Humility is the surest road to the heart of God.

Listen to me, Lord,
Great sinner though I be.
I am still your darling child
So take good care of me.

He realises that there can be no real service of God unless others are served too.

Let me serve your friends
And ever sing your praise ;
Thus shall I be happy
So live out my days. □□□

"Because it is not good to keep talking all the time. One must learn to keep quiet sometimes", I tell her. Rimjhim nods and considers my words for a moment. But it's only for a moment. "I don't talk all the time," she announces, "What about the times when I am sleeping ? No one talks when they sleep." "Sleeping does not count" I tell her, "It's the walking hours I am talking about."

Rimjhim looks at me reproachfully. "Why, Mummy, you told me that I was a tiny little baby at first and that I only lay in the cradle and cried like little sister does". "What of that?" I ask, not realising what is at the back of her mind. "Crying is not the same as talking" says Rimjhim triumphantly. "So I could not have been talking all the time." How true!

In vain I long for the Victorian era, when children were told right from the very beginning that they should be seen and not heard. It just wouldn't work now. We must have all asked questions when young but I wonder if we thought of the things children do now-a-days.

"Mummy, why does Daddy go to the office everyday?" Rimjhim asks me. "Because he has work to do" I reply. "Can't you do it for him?" she asks. "No" I tell her. "Why don't you have work to do?" she asks. "My work is different from Daddy's. I have to wash and cook and dust and...." "But I am not allowed to complete my sentence. "Then you should not ask Daddy to do your work." "I don't" I cry in surprise. "Yes, you do," says Rimjhim, "I heard you say only this morning—'Darling, peel these potatoes for me, won't you?' I want to glance at the paper and see which films have been released this week'."

For a while I am bereft of words. Then I reply—"Well, your Daddy has to work for seven hours only while I have to work all the time. So it's quite alright if he helps me now and then." "But your work is very simple" Rimjhim persists, "I've heard you say so." I feel dazed at the statement. I have never regarded housework as exactly simple and certainly cannot remember ever having said so. "When did I say such a thing?" I ask her. "Why, you are always telling Tara—'Cant you even do this simple washing, dusting and cleaning?' It's the easiest thing under the sun.' (Tara is our servant girl).

Before long another aspect of the problem strikes Rimjhim. "Mummy" she says with a grave face, "Why does Daddy work? I decide to tell her the truth and be done with it. "Because he has to earn money" I tell her. "And does the office give

him money?" She asks, her eyes popping out, "Does the office think that he is a milkman, then?" "A milkman?" I ask amazed. "Well, you are always giving money to the milkman, aren't you?" says Rimjhim and adds; "But why does he need money?" "Because everything costs money" I reply, "Don't you see me paying money to the shopkeeper whenever I buy anything? We need so many things and we must pay for them."

Rimjhim looks like one who has grasped a tremendous problem of life. She turns to her dolls for a change. I heave a sigh of relief. Nothing like telling the truth to a child, I say to myself. I do not realise the shock in store for me!

"Mummy" says Rimjhim, running into the room, "What does one call a person who eats up little children?" "Who has been telling you such stories?" I ask her horrified, "There are no such people nowadays". "There are" she answers stoutly, "You yourself said so". "If you mean *rakshasas* and witches they exist only in stories." "Then which are you, Mummy A *rakshasa* or a witch?" "WHAT." I cry, unable to believe my own ears. "I heard you telling aunt Tej the other day that you loved eating pickles when little sister and I were in your stomach. That means you must have eaten us first" said Rimjhim, "How did you make us whole again? Did you swallow us like tablets?"

Fortunately for me the question is not pursued, because the balloon-man passes by just then and Rimjhim runs out to see what he has. "Mummy I am going to be a shopkeeper when I grow up" she says coming into the room. "Are you?" I remark casually because her wishes keep changing by the hour. "Yes, I am going to have a money-shop and keep lots and lots of money. I shall give most of it to Daddy so he won't need to go and tell the office that he is a milkman and ask for money. He can stay at home and play with me the whole time."

"Rimjhim, come and have bath" I call out after a few minutes. "But I told you I'm going to be a shopkeeper" she protested, "Shopkeepers don't bathe". "Who has told you that they don't?" I ask astonish-

ed. "I know they don't," she said with conviction, "I have been to Trilok's shop with Daddy so many times. He always wears the same blue shirt." "That could be because he likes blue" I tell her. "But how can he bathe without changing clothes?" asks Rimjhim.

"Mummy, where does God stay?" she asks a few minutes later. "Simi says that He has a beautiful garden in the sky. Has He?" "Yes" I reply. "Can I reach it in an aeroplane?" She asks eagerly. "No dear, you can't" I tell her. "Then how does one go to God?" she asks, "You told me that your grandparents are with God. How did they get there?" "You will understand it when you are older" I tell her. "What is older?" asks Rimjhim. "When you are a big girl" I say. "I am a big girl now" she protests, "You are always telling me—can't a big girl like you do this and that?" "I may say it, but you are small yet, darling." I tell her. "I don't understand it" says Rimjhim frowning, when I want to know things you say that I'm too small and when I ask you to sing lullabies at night you say that I'm too big. Which am I?"

Just at this point her friend comes in with a new toy train. Rimjhim runs out to play with him. As soon as Raju goes out she runs in again and asks "Mummy, have you seen what long mustaches Raju's uncle has? How did they get so long? Does he water them every day?" "Shhhh...." I cry, horrified, "Not so loud. He might hear you." "But Daddy waters the plants every day and says it makes them grow. Don't mustaches need water too?" "No, they grow by themselves" I tell her. Rimjhim claps her hands. "What fun" she says, "Mummy, can I grow a long mustache like Raju's uncle when I grow up?" "No dear, girls don't have mustaches. You can have a *juda* like mine if you like." "I don't want a *juda*" says Rimjhim in a disgusted voice, "Always having to stick pins in the hair. I'd rather have a beard then."

"Rimjhim, go and see what Tara is doing in the kitchen." I tell her in an attempt to send her out of the room. She obeys but is back immediately with a fresh stream of questions. "Mummy, does the pressure-cooker have a grandfather?" "No"

I reply. "Is the pressure cooker a boy or a girl?" "The pressure cooker is not a person. So....." Before I can complete my sentence she cuts me short. "Of course it is a person. Otherwise how does it whistle so loudly?" I remain silent. I really can't think of any more answers. Rimjhim is silent too. Then she says "I'll tell you what the pressure cooker is. It is an urchin." "What did you say?" I ask astonished. "It is a street-urchin", she says gravely. "You always say that Tara whistles like a street urchin. The cooker whistles even louder. So it must be one too."

"Can't you leave me in peace for a moment, Rimjhim?" I ask, exasperated. "What is peace, Mummy?" asks Rimjhim at once. "You are always talking about it but I've never seen it. Where does it live?" "Am I always talking about peace?" I ask amazed. "Of course you are", says Rimjhim. "The moment Tara comes in you say—oh what a din. I'll have some peace when she is gone. When Daddy leaves for office you say Lord, what a hectic morning. Now for some peace. When little sister falls asleep you say—I'll get some peace now. But I've never seen it. Is it a kind of chocolate?" "It's much sweeter than chocolate but I can't have it until you

go to school." I tell her laughing. "Well I don't think it is nice of you to eat it all by yourself when all of us are gone." She says in a hurt voice, "Didn't grandma ever tell you that you should always share things? It's what you tell me all the time."

Peace is what I've been longing for ever since Rimjhim learnt to shower me with questions. I waited for the time when she would go to school and I'd be free to do all that I couldn't do now. I wonder now if I really meant it. My little Rimjhim has been going to school for more than a fortnight now. She is so busy getting ready in the mornings and looking forward to all that she would do there that she does not have the time to ask funny questions now.

When she is gone I have four long hours to spend before she returns. I feel a strange lump in my throat as I pace about the little flat that has never known such an unnatural silence before and try to complete my chores. Nothing seems the same and everything seems flat and dull. I absent-mindedly expect to hear the patter of little feet while I am cooking. I look around while washing the clothes, expecting a little hurricane to fling itself on me and dip its grubby first in the pail of soapy water.

When at last my morning chores are ended and I sit with my writing pad on my knee, I keep nibbling my pen uncertainly. There is no one to mar the flow of my thoughts now or divert the ideas that once seemed to overcrowd my mind. But somehow the thoughts themselves seem to have forsaken me!

When Rimjhim returns from school her mind is full of the merry time she has had there. Her thoughts are on her new friends, her new books, the rhymes that she has learnt, the new games she has picked up, the new songs which she has heard and the teachers who are so nice. It's not that she has given up asking questions altogether. But she is no longer a walking question-mark. She has so many new things to do.

I look at her wistfully now and again and wonder how she could have changed so much in so short a time. Though I had often thought her troublesome and longed for her to grow up a little, I know now that I had really preferred her funny, quaint ways and her never-ending stream of questions. But unfortunately time is one thing that never stands still. And that, I philosophically tell myself, is life. □

learn more about India from the radio.

Andreas Henkel
Berthelsdorfer Str 99
9700 Freiberg
G.D.R.

I found your programmes very interesting and I am especially interested in your music programmes and comments about India. Is there any opportunity to get more information about people of India? If so, it would be very helpful, if you could give me the address, where I can obtain these informations. Keep on doing such interesting programmes like 'Faithfully Yours.' If possible you can answer my question in your programme 'Faithfully Yours.' How is the music instrument called playing most of the songs?

Joachim Hereig
PO BOX 3141
8670 Hof
W. Germany.

I'm a new listener of your programme. I like it very much especially the musical parts. I've a pen pal in Bombay, and so I am very interested in all about India. I'd like to get a QSL Card and a programme journal and if possible some information about AIR.

Andreas Nettels
P. O. Box 7012
D-7053 Kermen 2
(West Germany)

Hello, This is the very first time I am writing to you. I was so pleased to receive your station. I like music of India. Because it is a mystery.

Tomofusa Kimura
2705 15 Osaki Hachihama town
Tamano City—Okayama Pref.
70602 Japan.



At first I thank you for the last letter. I would be glad to get this report confirmed with a verification card. Your programme I find interesting. But I would say you mostly tell political problems. I don't know whether this is always so. For that I don't know your programmes enough. But I would welcome to

First of all I would like to thank you for your marvellous way of replying to our letters. I do enjoy 'Faithfully Yours' extraordinarily.

It must be admitted India has progressed quite a bit in different fields after its independence.

Ramanand Muneshwar
Sperwarlaan 10
3435 GG Nieuwegein
Netherlands.

The listened transmission was the listeners' digest and it was very interesting for me. Some time ago I

listened to a DX programme of your station but I didn't notice the date and so I'd like to know the time and date of this programme. I listened with great interest to your answering of listeners' questions to know more about your country.

Wolfgang Bilita
Bruno Leuschner Str 15
DDR 1200 Frankfurt (Oder)
G.D.R.

The folk song in your country is excellently good. Next your station programme 'News' is very interesting because your station announcers talk more slowly than other station

announcers in the world. The reception is excellently good.

Yoshikazu Sakurada
20 Suzuhata Sha Mehome
Itamictiy Hyogo 664 Japan.

Could you devote some more time to specific programmes about India? May be you could do this during the time presently used for Indian music. The sort of things I would like to hear about are various aspects of Indian life and culture.

25, O'Connor Rd.,
Knoxfield 3180
Victoria
Australia.

□□□

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41 29, 30.75, 25.39 Metres, 1134, 7265, 9755, 11815 kHz; NEWS at 0435 hrs

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz; NEWS at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

FOR SOUTH EAST ASIA 0430 hrs. to 0530 hrs.

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhakti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary|Week in Parliament
0450 Natak|Feature|Patrika—Karyakram
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shaastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary

0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Vichardhara|Varta|Geeton
Bhari Kahani|Sanskritik
Dhara
0515 Chitrapat Sangeet
0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Sugam Sangeet
0510 Aap Ka Patra Mila
0520 Pradeshik Sangeet
0525 Press Review
0530 Close Down.

FOR EAST AFRICA

IST SERVICE

0845 hrs. to 0945 hrs.

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Bhakti Gaan
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika — Karyakram|Feature

0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Varta|Vichardhara|Geeton
Bhari Kahani|Sanskritik
Dhara
0930 Ek Hi Film Ke Geet
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta
0935 Sugam Sangeet (Ghazal)
0945 Close Down.

FOR EAST AFRICA HINDI SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

2145 Saaz Sangeet
2150 News
2200 Commentary|Week in Parliament
2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Samachar Sankalan
2225 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | |
|--------------------------|------------|-----------|-----------|-----------|
| | | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| | | | 25.50 | 11765 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 |
| | | | 30.27 | 9912 |
| | 0415—0645 | 2245—0115 | 25.26 | 11875 |
| | | | 0530—0645 | 0000—0115 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs., 0645 Close Down.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

0415 Devotional Music : Naatia Qawalis
1st and 29th : Different Artists
8th : Niaz Ahmed and Naseer Ahmed and Party
15th : Habib Painter and Party
22nd : Prabha Bharati and Party
0446 Film Hits of Yester Years
0515 Moods and Melodies
0530 Karnatak Instrumental Music :
1st : Veena : Mysore Doreswami Iyengar
8th : Nagaswaram : K.S. Pichappa
15th : Veena : K. Padmanabhan
22nd : Nagaswaram : Sheik Chinna Maulana Sahib
29th : Veena : Emani Shankar Sastry

0550 Instrumental Music :
1st : Duet on Sitar and Shehnai : Kalyani Roy and Ali Ahmed Hussain
8th : Duet on Sitar and Guitar : Rais Khan and B. B. Kabra
15th : Sarangi Duet : Banne Khan and Inder Lal
22nd : Sundari Recital : Siddhram Jadhav and Party
29th : Flute : Aman Nath
0600 Panorama of Progress (Except on 8th)
8th : Disc Review (20 mts.)

0610 Folk Songs
1st : Rajasthani
8th : Kashmiri
15th : Uttar Pradesh
22nd : Punjabi
29th : Himachal Pradesh

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Devotional Music :
2nd : Bhajans : Different Artists
9th : Bhim Sen Joshi, Laxmi Shankar and Sulochana Chavan
16th : Bhajans : Purshotam Das Jalota
23rd : Bhajans : Mukesh
30th : Bhajans : Different Artists
0446, 0530 and 0550 Listeners Choice
0510 2nd, 16th and 30th : Eternal India (20 mts.)
9th and 23rd : Horizon : Literary Magazine (20 mts.)
0600 Radio Newsreel

SUNDAYS

3rd, 10th, 17th and 24th

0415 Devotional Music :
3rd : Sindhi Devotional Songs
10th : Vani Jai Ram
17th : D.K. Roy : Bhajans
24th : Dilraj Kaur : Bhajans
0446 Film Songs
0515 3rd : Expression : Youth Magazine
10th : Youth in Focus
17th : From the Universities
24th : Quiz Time (20 mts.)
Instrumental Music :
3rd : Sarangi : Ram Narain
10th : Sitar : Nikhil Banerjee
17th : Sarangi : Sabri Khan
24th : Sitar : Abdul Halim Jaffar Khan

0550 Light Music :
3rd : Kanwal Siddhu
10th : Begum Akhtar
17th : Shaileendra Singh
24th : C.H. Atma
0600 3rd and 17th : Mainly for Tourists
10th : Indian Cinema
24th : Sports Folio
0610 Folk Songs :
3rd : Goa
10th : Maharashtra
17th : Sindh
24th : Nagaland

MONDAYS

4th, 11th, 18th and 25th

0415 Instrumental Music :
4th : Sitar : Manilal Nag
11th : Sarod : Brij Narain
18th : Flute : Hari Prasad Chaurasia
25th : Sitar : Mehmood Mirza
0446 Karnatak Instrumental Music :
4th : Violin : K. Laxmi Narayan Sastry
11th : Nagaswaram : Dattaparti Pichhari
18th : Violin : Lalgudi G. Jayaraman
25th : Nagaswaram : T.P.S Pillai
0500 4th : Play
11th : Discussion
18th : Feature
25th : Film Story
0530 Folk Songs :
11th : Braj
18th : Khasi
25th : Gujarat
0550 Light Classical Music :
4th : Shobha Gurtu
11th : Girija Devi
18th Farhat Jahan Bibbo
25th : Birju Maharaj
0600 Womens' World
0610 Rabindra Sangeet
4th and 18th : Different Artists
11th : Hemanta Mukherjee
25th : Chinmoy Chatterjee

TUESDAYS

5th, 12th, 19th and 26th

0415 Devotional Music :
5th : Sudha Malhotra
12th : Shabads : Different Artists
19th : Ramcharit Manas : Mukesh and Party
26th Juthika Roy : Bhajans
0446 Music of India Classical Half Hour
0515 Radio Newsreel
0530 Instrumental Music :
5th : Sarod : Sharan Rani
12th : Flute : Prakash Wadehra
19th : Sarod : Zarin Daruwala
26th : Vichitra Veena : Ahmed Raza
0550 Light Music :
5th : Yunus Malik
12th : Minoo Purshottam
19th : Shanti Hiranand
26th : Jagjit Singh and Chitra Singh
0600 Faithfully Yours : Replies to listeners letters (4th, 5th and 19th for 15th mts and on 12th and 26th for 10 mts.)
0610 D'xers Corner (Only on 12th and 26th for 10 mts.)
0615 Karnatak Instrumental Music
5th : Flute : Sikkil Sisters
12th : Violin : V.K. Venkataramanujam
19th : Veena : S. Balachander
26th : Flute : T.G. Shankaran Gopalan

WEDNESDAYS

6th, 13th, 20th and 27th

0415 Devotional Music
6th Bijoya Chaudhury
13th : Different Artists
20th : Chatursen
27th : Sharma Bros
0446 Film Songs from South India
0515 6th and 20th : Export Front
13th and 27th : Talk
0530 Instrumental Music :
6th : Flute : Devendra Murdeshwar
13th : Sitar : Shujad Khan
20th : Shehnai : Bismillah Khan and Party
27th Sarod : Ashish Khan
0550 Light Music from Different region
6th : Punjabi : Gurdas Mann
13th : Assamese : Different Artists
20th : Gujarati : Purshottam Upadhyay
27th : Tamil
0600 6th and 20th : Of Persons, Places and Things
13th and 27th : Our Guest

GENERAL OVERSEAS SERVICE

| | | | |
|--|---|--|---|
| 0610 Instrumental Music : 6th : Shehnai : Jagannath and Party 13th : Sarod : Yakoob Ali Khan 20th : Sitar : Mushtaq Ali Khan 27th : Esraj : Vijay Shankar Chatterjee | Krishnan 14th : Flute : N. Ramani 21st : Violin : Lalgudi G. Jayaraman 28th : Veena : Chitti Babu Selections from National Programme of Music 7th : Book Review 14th : Talking about agriculture 21st : Science Today 28th : Industrial Front Instrumental Music : Duet (Except on 21st) 7th : Flute and Jaltarang : Himangshu Biswas and Dulal Roy | 14th : Violin and Shehnai : V.G. Jog and Bismillah Khan and Party 21st : Surbahar : Imrat Hussain Khan 28th : Sitar and Sarod : Ravi Shankar and Ali Akbar Khan 0550 Songs from New Films 0600 Radio Newsreel 0610 Regional Music : 7th : Bengali 14th : Telugu 21st : Marathi 28th : Malayalam | 14th : Different Artists 21st : Pankaj Mullick 28th : Hemanta Mukherjee Panorama of Progress (Except on 7th) 7th : Disc Review (20 mts.) 1610 Light Instrumental Music (Except on 7th) 14th : Mandolin : Jaswant Singh 21st : Flute : Amar Nath 28th : Violin, Guitar and Mandolin. |
|--|---|--|---|

THURSDAYS

7th, 14th, 21st and 28th 0530

0415 Karnatak Instrumental Music :
7th : Nagaswaram : N.K.

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|----------------------------------|----------------------------------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 17.25 19.70 19.23 | 15320 17387 15230 17875 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 19.83 19.64 | 15130 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs.; 1630 Close Down.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

1546 Light Music :
1st : Qawalis : Habib Painter and Party
8th : Qawalis : Shankar Shambhu and Party
15th : Qawalis : Different Artists
22nd : Soofiana Qawalis : Different Artists
29th : Naatia Qawalis : Prabha Bharti and Party
1600 1st, 15th and 29th Eternal India (20 mts.)
8th and 22nd : Horizon : Literary Magazine (20 mts.)

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Film Songs
1600 2nd and 16th : Mainly for Tourists
9th : Indian Cinema
23rd : Sports Folio
30th : Film Review
1610 Folk Songs :
2nd : Jaintia
9th : Haryana

16th : Dogri
23rd : Chhatisgarhi
30th : Avadhi and Bhojpuri

SUNDAYS

3rd, 10th, 17th and 24th

1546 Devotional Music :
3rd : Mahendra Kapoor
10th : Different Artists
17th : Hari Om Sharan
24th : Different Artists
1600 Women's World
1610 Film Songs.

MONDAYS

4th, 11th, 18th and 25th

1546 Folk Songs :
4th : Bhojpuri
11th : Birha Songs of Uttar Pradesh
18th : South India—Telugu, Tamil and Kannada
25th : Boatman's Songs
1600 Faithfully Yours— Replies to listeners letters (On 4th and 18th for 15 mts. and on 11th and 25th for 10 mts.)
1610 D'xers Corner (Only on 11th and 25th for 10 mts)
1615 Film Tune

TUESDAYS

5th, 12th, 19th and 26th

1546 Karnatak Instrumental Music :

5th : Veena : R.K. Suryanarayanan
12th : Flute : K.S. Gopalakrishnan
19th : Gottuvadyam : Manargudi K. Savitri Ammal
26th : Veena : Vidya-shankar
1600 5th and 19th : Export Front
1610 6th and 20th : Talk Film Songs from Different Regions

WEDNESDAYS

6th, 13th, 20th and 27th

1546 Light Music :
6th : Renu Mukherjee
13th : Different Artists
20th : Mujadid Niazi
27th : Bhupinder
1600 6th : Book Review
13th : Talking about Agriculture
20th : Science Today
27th : Industrial Front
1610 Instrumental Music :
6th : Pakhawaj : Laxmi Narayan Pawar
13th : Sarod : Ali Akbar Khan
20th : Mohan Veena : Radhika Mohan Moitra
27th : Jaltarang : Ghasi Ram Nirmal

THURSDAYS

7th, 14th, 21st and 28th

1546 Rabindra Sangeet :
7th : Shyamal Mitra

FOR SOUTH-EAST ASIA

(From 1900 to 2030 Hrs IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.. 2030 Close Down.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

1916 Light Music :
1st : Begum Akhtar
8th : Jagjit Singh and Chitra Singh
15th : Nirmala Devi
22nd : Sarla Kapoor
29th : Madhubala Chawla
1930 Radio Newsreel
1940 Orchestral Music
1955 1st, 15th and 29th : Eternal India (20 mts.)
8th and 22nd : Horizon : Literary Magazine (20 mts.)
2005 Film Songs

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Folk Songs :
2nd Andhra Pradesh
9th : Madhya Pradesh
16th : Kerala
23rd : Tamil Nadu
30th : Madhya Pradesh
1930 2nd : Expression : Youth Magazine
9th : Youth in Focus
16th : From the Universities
23rd : Quiz Time (20 mts.)
30th : Producers' Choice

GENERAL OVERSEAS SERVICE

1940 Instrumental Music :
2nd : Sarod : Ashish Khan
9th : Flute : Raghunath Seth
16th : Santoor Jain Kumar Jain
23rd : Flute : Prakash Wadehra
30th : Tabla : Latif Ahmed
1955 2nd and 16th : Mainly for Tourists
9th : Indian Cinema
23rd : Sports Folio
30th : Film Review
2005 Film Songs from New Releases

SUNDAYS

3rd, 10th, 17th and 24th

1916 Interlude
1920 3rd : Play
10th : Discussion
17th : Feature
24th : Film Story
1955 Women's World
2005 Film Songs

MONDAYS

4th, 11th, 18th and 25th

1916 Light Classical Music :
4th : Rasoolan Bai
11th : Nisar Hussain Khan
18th : Bade Ghulam Ali Khan
25th : Siddheswari Devi
1930 Radio Newsreel
1940 Instrumental Music :
4th : Violin : Gajanan Rao Joshi
11th : Duet on Shehnai and Violin : Bismillah Khan and Party and V.G. Jog
18th : Duet on Sitar and Electric Guitar : Inder Singh and L.S. Brown
25th : Violin : N. Rajam
1955 Faithfully Yours : Replies to listeners letters (On 4th and 18th for 15 mts. and on 11th and 25th for 10 mts.)
13th : Tarun Banerjee
2010 Film Songs.

TUESDAYS

5th, 12th, 19th and 26th

1916 Folk Songs :
5th : Bengal
12th : Manipur
19th : Kashmir
26th : Punjab
1930 5th and 19th : Of Per- songs, Places and Things
12th and 26th : Our Guest
1940 Orchestral Music :
1955 5th and 19th : Export Front
12th and 26th : Talk
2005 Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th

1916 Rabindra Sangeet
6th : Kanika Bannerjee
13th : Tarun Banerjee
20th : Compered Programme
27th : Different Artists
1930 Radio Newsreel

1940 Karnatak Instrumental Music :
6th : Clarionet : A.K.C. Natarajan
13th : Talvadya Katcheri
20th : Jaltarang : S. Harihar Bhagvathar
27th Mridangam : T.V. Gopalakrishna
1955 6th : Book Review
13th : Talking about Agriculture

20th : Science Today
27th : Industrial Front
2005 Film Songs

THURSDAYS

7th, 14th, 21st and 28th

1916, 1945 and 1955 Listeners Choice
1930 Moods and Melodies.

For West Asia, U.K. and West Europe : East Africa, West and North- West Africa : Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

TARGET AREAS

PERIOD

IST

GMT

BANDS

WEST ASIA

2315—0000 1745—1830

Metres 25.82

KHz 11620

U.K. AND WEST EUROPE

0015—0400 1845—2230

31.41 9550

25.82 11620

31.04 9665

41.35 7255

30.27 9912

25.36 11830

19.65 15265

30.75 9755

25.28 11865

31.41 9550

25.52 11755

30.27 9912

EUROPE

0130—0400 2000—2230

EAST AFRICA

2330—0130 1800—2000

WEST AND NORTH-WEST AFRICA

0115—0215 1945—2045

AUSTRALIA AND NEW ZEALAND

0215—0400 2045—2230

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs., 0130 hrs; 0215 hrs., and 0400 hrs.; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000 hrs., 2330—0130 hrs., 0115—0215 hrs., and 0215—0400 hrs.; 0110 0210 and 0355 Film Tune; 0400 Close Down.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

2316 Karnatak Instrumental Music
2320 Regional Film Songs
2350 Orchestral Music
0000 Film Songs
0016 Light Music :
1st : Pankaj Mullick
8th : Raj Kumar Rizvi
15th : Sudha Malhotra
22nd : Kamal Hanspal
29th : Talat Mehmood
0040 Classical Vocal Music :
Old Masters
1st D. V. Paluskar
8th : Ustad Rajab Ali Khan
15th : Ustad Amir Khan
22nd : Onkar Nath Thakur
29th : Kesar Bai Kerkar
0100 and 0345 Radio Newsreel

0120 Instrumental Music :
1st : Kashtarang—Jain Kumar Jain
8th : Veena—Asad Ali Khan
15th : Santoor—Shiv Kumar Sharma
22nd : Sundari Recital—Siddram Jadhav & party
29th : Jaltarang—Jain Kumar Jain
0146 Film Songs from South
0155 and 0250 1st, 15th and 29th : Eternal India (20 mts)
8th and 22nd : Horizon—Literary Magazine (20 mts.)

0220 Folk Songs :
1st : Manipur
8th : Gunjan Ras Garba—Songs of Gujarat
15th : Chhatisgarhi,
22nd : Nagaland
29th : Bundel Khandi Marriage Songs
0241 Orchestral Music
0300 Film Songs

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

2316 Devotional Music
2320 Karnatak Instrumental Music :
2nd : Nagaswaram—Sheikh Chinna Maulana Sahib
9th : Violin—Lalgudi G. Jayaraman
16th : Veena—R. K. Suryanarayan

23rd : Nagaswaram—Ambala Purzha Bros
30th : Veena—E. Kalyani and 0345 2nd and 16th Mainly for Tourists
9th : Indian Cinema
2rd : Sports Folio
30th : Film Review
0000 Light Melodies :
2nd : Tunes of Tagore Songs by Sunil Ganguli
9th : Shehnai—Jagannath and party
16th : Mandolin—Jaswant Singh
23rd : Guitar
30th : Light tunes on different instruments.
0016 Classical Songs from Films
0040 Karnatak Classical Vocal Music :
2nd : Semmangudi R. Srinivasa Iyer
9th : M. D. Ramanathan
16th : Madurai Mani Iyer
23rd : M. L. Vasantha Kumari
30th : D. K. Pattammal
0100 and 0250 2nd : Expression—Youth Magazine
9th : Youth in Focus
16th : From the Universities
23rd : Quiz Time (20 mts.)
30th : Producer's Choice
0120 Light Music :
2nd : Ghazals—Different Artists
9th : Juthika Roy
16th : Begum Akhtar
23rd : Suman Kalyanpur
30th : Ghazals—Different Artists

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs.
264.5, 41.29, 30.75, 25.39 Metres
1134, 7265, 9755, 11815 kHz

1st : A. K. C. Natarajan :
Clarionet

2nd : Moovar Sollum Kathai : Bala Ramani, P. Rajaram and S. Somaskanthan

3rd : Neyar Viruppam :

4th : Usai Amudham; Kadidhamum Badhilum

5th : Kettadhu Kidaikkum

6th : Thiraiganam

7th : Siruvar Arangam

8th : Padmavathi Nagarajan : Vocal

9th : Cultural Heritage of Tamil Nadu : Bharathanatyam : Dr. Padma Subramanyam

10th : Neyar Viruppam

11th : (a) Isai Amudham; (b) Kadidhamum Badhilum

12th : Kettadhu Kidaikkum

13th : Thiraiganam

14th : Munnerum Bharatham : "Bharathathan Vigayana Valarchi"—Feature by N. R. Rajagopalan

15th : V.L. Vedagiri—Violin

16th : Neyar Virundhu : "Uyirovame Varuga", Musical Feature : S. Kana-kam

17th : Neyar Viruppam

18th : (a) Isai Amudham; (b) Kadidhamum Badhilum

19th : Kettadhu Kidaikkum

20th : Thiraiganam

21st : Ilakkia Cholai : "Pudhu Kavithaigalin Valarchi"—Talk : R. Venkatraman

22nd : Sheik Chinna Moulana : Nadhaswaram

23rd : Quiz Programme : Participants : M. Arulraj, Sampath, S. Gowri, S. C.

Lingam, K. Govindan and A. S. Rajagopal; Quiz Master : Bala Ramani

24th : Neyar Viruppam

25th : Isai Amudham; Kadidhamum Badhilum

26th : Kettadhu Kidaikkum

27th : Thiraiganam

28th : Magalir Poonga : Prod. P. Lakshmi; (a) Short Story : Smt. Bhuvana Jaganbabu; (b) Song

29th : Soolamangalam Sisters : Vocal

30th : Neyar Virundhu : (a) Emakku Thozhil Ingu Kavithai : D. Muthukrishnan; (b) Thalainagar Thapal : A.R. Rajamani.

GUJARATI SERVICE

From 0945—1000 hrs on 19.78 and 16.85 metres : 15165 and 17805 kHz

News at 0945—1000 hrs

From 2230—2315 hrs on 25.36 and 19.63 metres : 11830 and 15280 kHz

News at 2235—2245 hrs

FRIDAYS

1st, 8th, 15th, 22nd and 29th June

2230 1st : Naat
8th : Kokila Joshi
15th : Kaumudi Munshi
22nd : Naat
29th : Shruti Vrinda
2245 Gujarati Chitrapat Sangeet
2315 Samapta

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Mukesh
9th : Harshda Raval
16th : Bhupendra
23rd : Hariharan

30th : Neena Mehta

2245 2nd, 16th and 30th Bal Sabha : For Children 5th and 23rd : Strer Sabha : For Women

2310 Rooprekha : Weekly programme trailer

2315 Samapta

SUNDAYS

3rd, 10th, 17th and 24th

2230 3rd : Sandhya Rao
10th : Runa Laila
17th : Mehdi Hasan
24th : Faiyaz Khan

2245 Ek Farmaish

2250 3rd : Ekja Filmna geeto
10th : Amari Pasand
17th : Geetdhara : Gujarati non film songs
24th : Varsha Geeto

2315 Samapta

MONDAYS

4th, 11th, 18th and 25th

2230 4th : Sharda
11th : Mubarak Begum
18th : Parveen Sultana
25th : Talat Aziz

2245 Chitrapat Sangeet
2315 Samapta

TUESDAYS

5th, 12th, 19th and 26th

2230 5th : Diwaliben Bhil
12th : Girija Devi
19th : Hussien Bux
26th : Sulkshna Pandit

2245 Natika
2315 Samapta

WEDNESDAYS

6th, 13th, 20th and 27th

2230 6th : Shaktidan Gadhavi
13th : Mugatlal Joshi

20th : Anup Jalota

27th : Ashok Khosla

2245 Vartmanna Vahen. Current Affairs

2250 6th : Tamne Gamshe
13th : Janva Jevun
20th : Geet ane Ghazal
27th : Aajna Kalakar

2315 Samapta

THURSDAYS

7th, 14th, 21st and 28th

2230 7th : Subirsen
14th : C. H. Atma
21st : Velajibhai Gajjar
28th : Krishna Kalle

2245 Akhboroni Atariethi Indian Prese Review

2250 7th : Geetavali—Guj. & Hindi non film songs
14th and 28th : Talk
21st : Tarang : Light Classical film songs

2300 7th and 21st : Roopak
14th and 28th : Gaikalanun Sangeet

2315 Samapta

INDIA CALLING, JUNE 1984

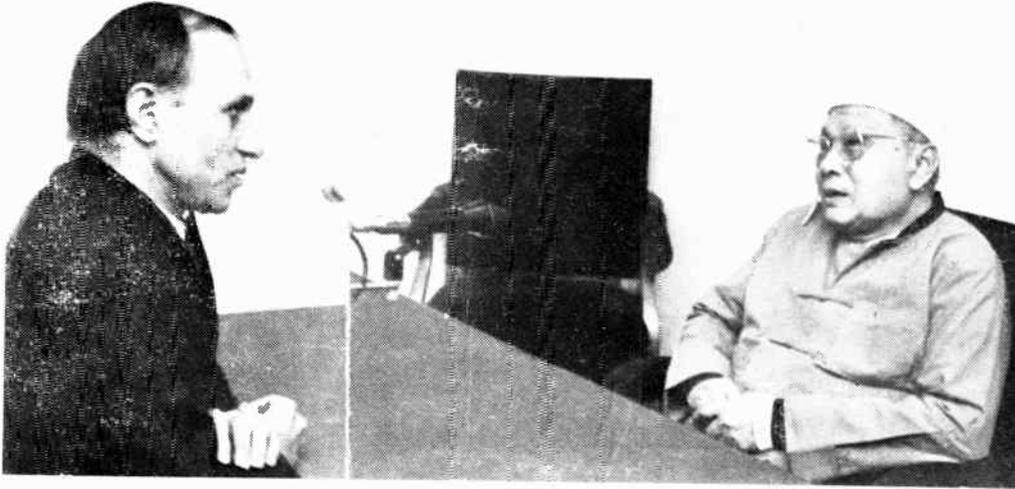
FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 25.33 Metres; 9912, 11846 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; 0316—0322(Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594,7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—25.30 Metres, 11860 kHz; 1230—1300 hours—30.91, 25.58,19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours and2000—2009 hours—264.5 Metres; 1134 kHz. |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours and 2145—2315News 2200—2210 hours—30.37, 25.33 Metres; 9912, 11845 kHz; |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours.) |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 . Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.32, 32.91 Metres; 7260, 9705, kHz; News 1815—1825 and 1846—1856 hours; 1845—1930 hours; 264.5, Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental music) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

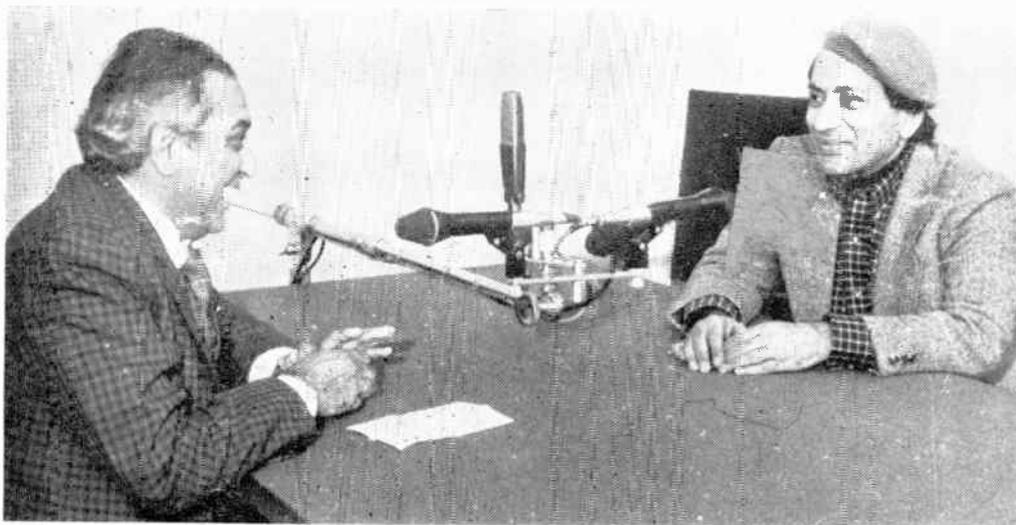


U. Nu, former Prime Minister of Burma being interviewed by I.S. Bhama, Adtl. Director of E.S.D. All India Radio.

*P.C. Sarin and Deepak Mahajan, Hang-Gliders being interviewed by Neel Batra (centre).
—General Overseas Service.*



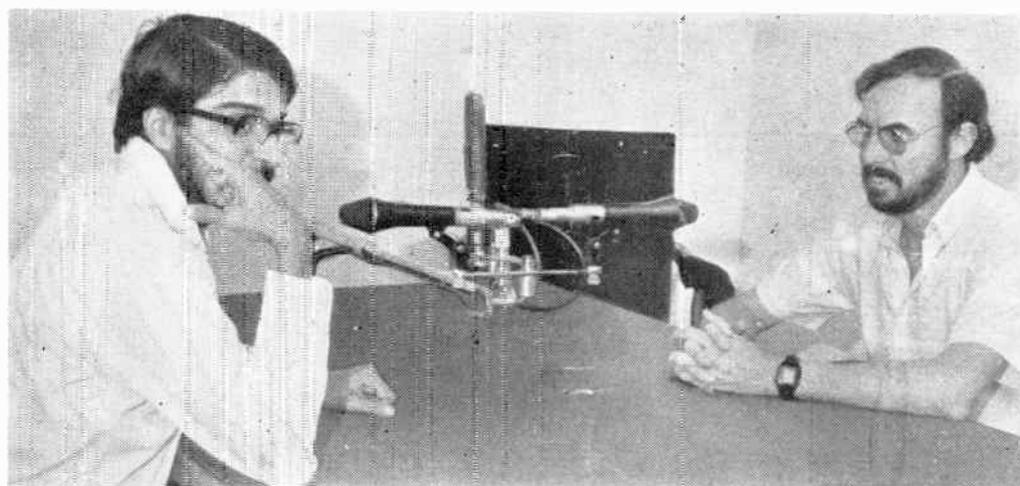
*From left : Sukheshwar Arora, Sushama Kaushik, Manini Deb, Kamla Kumari Chopra, Ashwani Sharma etc. in the play "Bina Bichare", written by Binla Rastogi and produced by Nirmala Joshi
—Hindi Service of E.S.D.*



Dr. Anwar Sajjad (Pakistani writer) being interviewed by Dr Gopi Chand Narang (left).

—Roobroo programme of Urdu Service.

John Townsend, director of Children's Radio Station in Australia being interviewed by Avik Ghosh.
—General Overseas Service.



Participants of the discussion "Women and equality", broadcast from Urdu Service.

Participants are : Shabana Yunus, Rizvi, Sughra Mehdi, Shama Hasan and Azra Rizvi.





March 1984

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO



Outcome of the New Delhi Summit
S. Visvam

Commonwealth of nations :
some landmarks
Prof. M. S. Rajan

Lab to land programme
Dr. Chandrika Prasad

Animals in Indian mythology
J. P. Das.



Liza Miller (13) and Andrew Farrel (13) two of Australia's youngest breakfast announcers on youth Radio in Australia. An interview with Mr. John Townsend, who runs a radio station for children in Australia was broadcast from General Overseas Service recently. Interestingly this is the only radio station run by children.

The sculptures at the top of the Vinanami of Manakkula Vinayagar temple, Pondicherry. Photo courtesy . AIR, Pondicherry.





INDIA CALLING

Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

NEW DELHI

MARCH 1984

IN THIS ISSUE

Outcome of the New Delhi summit

by S. Visvam

THE final communique issued at the end of the New Delhi summit acknowledged that divergence in perception did exist, but they were reconciled in a manner which left all participants happy, even though the consensus reflected a moderate approach.

A sense of satisfaction was evident among the Commonwealth leadership when the New Delhi summit concluded in November last year. It was obviously because the Heads of State and Government representing several shades of opinion as they did, succeeded in securing consensus on the various contentious issues facing them. Indeed, the current international issues which the summit discussed both in New Delhi and at the traditional week-end retreat, which was in Goa this time, did not permit of unanimity in approach or assessment. Even so, keeping in mind the unity and cohesiveness of the institution, there seemed to be a lot of give and take among the leaders in order to reach consensus. The final communique issued at the end of the summit fully acknowledged that divergences in perception did exist, but they were reconciled in a manner which left all participants happy, even though the consensus reflected a moderate approach.

The summit was, as was to be expected, gravely concerned over the decline in the global environment. On issues relating to world peace, the arms race, the imperative of disarmament, maintenance of peace and security, there was much common ground. Similarly, an agreed measure

of concern was seen in the summit's opposition to the increasing tendency towards interference and intervention by political and economic means in the internal affairs of other states. This concern was reflected in the Goa Declaration which contained a timely appeal to the two super powers to resume a genuine political dialogue. The Declaration spoke of the "heightened tensions and the continued build up of nuclear arsenals which could threaten the future of civilization as we know it." Considering that Britain, a member state, has permitted the deployment of American missiles, that Canada another member state, supports these deployments in Europe, it was noteworthy that there was general endorsement in the Declaration to the Indian view that highest priority ought to be given to the stopping of the arms race.

The developments in Grenada and Cyprus, the continued intransigence of South Africa over the liberation of Namibia; and the general sense of insecurity faced by smaller countries of the world were the other issues over which differences needed to be reconciled. There was a common approach in regard to the illegality of the secessionist decision by the Turkish Cypriots in declaring unilateral

OUTCOME OF THE NEW DELHI SUMMIT

S. Visvam 1

COMMONWEALTH OF NATIONS: SOME LANDMARKS

Prof. M. S. Rajan 2

LAB TO LAND PROGRAMME

Dr. Chandrika Prasad

ANIMALS IN INDIAN MYTHO- LOGY

J. P. Das 5

APPRECIATING INDIAN MUSIC: DHRUPAD

Dr. Narayana Menon 6

NANDA, THE PARIAH

Fr. R. H. Lesser 7

HINDI SERVICE 9

GENERAL OVERSEAS SERVICE 10

URDU|SINDHI|PUNJABI| KONKANI SERVICES 14

GUJARATI|TAMIL SERVICES 15

FOREIGN LANGUAGE SERVICES 16

independence. The action was condemned and solidarity was expressed with the Cyprus President, Mr. Spyros Kyprianou, and with the cause of the integrity of the island. The summit set up a five-nation committee, comprising India, Australia, Guyana, Nigeria and Zambia, which together with the Secretary-General would serve as an action group to secure compliance with the Security Council appeal for the abrogation of the unilateral declaration of independence.

The differences were quite sharp in regard to Grenada. An overwhelming majority appeared to have been condemnatory of the American invasion. But the six East Caribbean nations argued that it was because of the sense of insecurity in the region caused by what was happening in Grenada internally that they became a party to the American invasion. As a concession to their views, the summit came round to the position that the emphasis should now be on reconstruction, and not reclamation. It therefore, omitted a specific condemnation of the invasion, and instead recorded its readiness to assist in the maintenance of law and order in Grenada if it became necessary. An off-shoot of the discussion on Grenada was the realisation that smaller countries of the world were subjected to interference. In view of this, the Secretary General was asked to undertake a study on the dangers to the sovereignty and territorial integrity of the small Commonwealth nations.

The outcome on Grenada was clearly a concession to the compulsions of a consensus and ran counter to the strong views held by countries like India. In her post-summit press conference, Prime Minister Smt. Gandhi made it clear that India would have preferred a more explicit call for the unconditional withdrawal of foreign forces from Grenada. But the need for consensus had to be kept in mind, she said. On the Namibian issue, the outcome of the summit was impressive and significant. Firstly, the entire Commonwealth firmly rejected any attempt to link the independence of Namibia with the withdrawal of Cuban troops from Angola. Secondly the five-member contact group, which includes Britain

and Canada, were mandated to exercise their influence to secure speedily the unconditional implementation of the Security Council resolutions. Mrs. Gandhi told her press conference that India and the non-aligned community had not abandoned their posi-

tions on major global economic and political issues. The approach at the Commonwealth summit was to find a step-by-step solution to major problems. She felt encouraged by the desire in the summit for collective action in tackling these problems.

□□□

Commonwealth of Nations : some landmarks

by Prof. M. S. Rajan

COMMONWEALTH of nations is the only intergovernmental organisation in which multilateral diplomacy is characterised by a great deal of informality and personal friendship arising out of common historical ties.

IT has been aptly said that if the Commonwealth of Nations did not exist, it would have been difficult to invent one, for, the Commonwealth was not established by a deliberate decision, like the United Nations for instance; it has evolved over decades from the former British Empire. All the present members, other than the United Kingdom, were either former British colonies or territories linked to the U.K. in some form, like U.N. Trust Territories administered by Britain or British protectorates

they were then called, had a somewhat ambiguous international status. Their defence, external affairs and international trade were largely handled by the British Government in London, yet all of them, and India too, were founder members of the League of Nations. They met periodically in the so-called imperial conferences to co-ordinate their external policies and actions.

For the first time, their international status was thus described in a 1926 Report of the Imperial Conference; "They are autonomous communities within the British Empire, equal in status, in no way subordinate to one another, in any aspect of their domestic or external affairs, though united by a common allegiance to the crown, and freely associated as members of the British Commonwealth of Nations." As a result of this report, the status of these dominions was for the first time, given statutory recognition by the British Parliament in the 1931 Statute of Westminster. In effect, the statute proclaimed the end of the British Empire and the birth of the modern Commonwealth of Nations, although the prefix of the "British" continued to be used for many years thereafter. It removed the legal supremacy of the British Parliament over the Dominions. In the following year, as a result of a decision by the Imperial Economic conference, the so called Commonwealth preference was agreed to; it provided for free or preferential import of goods from each



Prof. M. S. Rajan

Until the Second World War, the British Commonwealth of Nations, as it was then known, consisted of five nations with close cultural and racial ties with the U.K.; they were Canada, Australia, New Zealand, the Union of South Africa, and Ireland. These self-governing Dominions, as

other of Commonwealth of Nations.

At the end of the Second World War, the Dominions and India became founder members of the United Nations. The Dominions started regulating their own external and defence Policies and the term "Dominion" gradually faded out of use. Ireland became a Republic and left the Commonwealth.

Then took place "the most spectacular event in the constitutional evolution of the Commonwealth", as it has been characterized by a Canadian historian. It was the result of independent India's twin decisions. On becoming independent on 15th August, 1947, and pending the devising of a new constitution, India had accepted Dominion status within the Commonwealth. However, earlier in July, 1947, the Constituent Assembly of India, had decided to become a republic under the proposed new constitution. But the Government of independent India had also signified its desire to stay in the Commonwealth, if other member governments equally reciprocated the Indian desire, and if a formula could be devised to enable republican India to continue membership without owing allegiance to the British crown as was essential until then. This formula was devised and agreed upon at a specially convened Commonwealth Prime Ministers' Conference in April, 1949. Under this formula the Commonwealth Prime Ministers agreed to accept the continuance of India within the Commonwealth even after becoming a republic and without owing allegiance to the British king. At the same time, all the members, including India agreed to accept the king as the symbol of the free association of its independent member nations and, as such, the Head of the Commonwealth. In effect, allegiance to the king was abandoned as a common and basic obligation of membership of all nations, although all members other than India, continued to accept the king as their Head of State, as well as the Head of the Commonwealth. It was clearly understood then (although not expressly so stated) that as Head of Commonwealth, the king had no power, duties and functions. It is thus that India became a republic and a

member of the Commonwealth on 26th January 1950.

Because of India's decision in 1949 under the leadership of Nehru, the doyen of Commonwealth historians, Prof. Nicholas, has called Nehru the "Principal architect" of the "spectacular triumph" of the idea of the British Empire flowering into a Commonwealth of free nations. In urging the Constituent Assembly of India to approve the formula, devised by the Commonwealth Prime Ministers' conference, Nehru spoke of the touch of healing that the Commonwealth provides in the relations between a former imperial power and a former colony on attaining independence.

This spectacular event has had far-reaching consequences to the survival, the character and importance of the Commonwealth. If republican India had left the Commonwealth, it would have remained a small association of five white nations of little consequence in world affairs. Because India continued its membership all other British colonies and other territories associated with Great Britain, which subsequently attained independence, decided to become members—so that, today, the Commonwealth has 44-members plus four special members. Had it been known in April, 1949, that India, and a republican India at that, could be a member of the Commonwealth, without owing allegiance to the British crown, it is very likely that Ireland and Burma too would have remained in the Commonwealth. It is interesting to note that today the Commonwealth also includes four indigenous monarchies not owing allegiance to the British crown.

More importantly, the old British Commonwealth has now been transformed into a multi-racial, multi-cultural and multi-lingual association. When the Union of South Africa was in effect forced out of the Commonwealth in 1961 because of its refusal to abandon its racial policy of apartheid, the Commonwealth achieved the unique distinction of being the only inter-governmental organisation, in which promotion of racial equality

is an obligation of membership. This was one of the principles expressively acknowledged subsequently by the Commonwealth Prime Ministers at their 1971 conference in Singapore.

As a non-aligned country, India established the precedent for other member countries to remain non-aligned if they so wish, between the cold war blocs, so that, today, 32 out of the 48 members are non-aligned.

Since 1964-65, the Commonwealth of Nations has achieved a certain degree of institutionalisation separate from the British foreign office. There is now a Commonwealth Secretariat, with a Secretary-General, located in London. This has accelerated co-operation, co-ordination, consultation among the Commonwealth nations. Although many "links of affinity" and "links of advantage" forged by history, among Commonwealth nations have eroded over the years, the commonwealth is still a valuable (and in some respects, even unique) association of nations serving the cause of peace, liberty and progress. It is the only inter-governmental organisation in which multilateral diplomacy is characterized by a great deal of informality and personal friendship arising out of common historical ties. Despite tremendous divergencies in constitutional forms, levels of economic development and foreign policy orientations, the Commonwealth serves the interests of all of its members in different ways and in different degrees—more specially of the small states, which happen to be in the majority.

And in a world torn by acute divisions of all kinds, the Commonwealth of Nations represent a friendship bridge among one third of the community of nations. □□□

Lab to land programme

by Dr. Chandrika Prasad

THE main thrust of the lab to land project of ICAR is to educate the small and marginal farmers about the availability of productive technologies and the connected institutions as well as agencies which could be utilised for possible assistance and guidance.



AGRICULTURE will continue to be the mainstay of Indian economy. It contributes 40 per cent to the Gross National Product and 60 per cent to the total exports of the country.

Over 70 per cent of the working population of the country are dependent on agriculture and allied areas.

Agriculture in India has grown rapidly. From a growth rate of 0.3 per cent of agricultural production between 1900-31 and 1945-46, it has gone up to 2.7 per cent between 1950-51 and 1978-79. From the production of 58.0 million tonnes of foodgrains in 1951, the country has the highest record production of 133.08 million tonnes in 1981-82. Nevertheless, the pressure of growing population continues, it has touched now the 700 million mark. The production, therefore, must be propped up to match the food requirement.

Broadly speaking, there are four major organisational streams devoted to extension work for agricultural production: (1) the Indian Council of Agricultural Research extension system—comprises mainly Research Institutes and Agricultural Universities which play the first line extension role; (2) The Ministries of Agriculture and the State Departments of Agriculture—the main agencies for agricultural extension; (3) the Ministry of Rural Development and the State Development Departments; and (4) the Non-Government Organisations (NGOs), Business Houses etc. There are four Transfer of Technology Projects of the ICAR Extension systems, namely, National Demonstrations, Operational Research Projects, Krishi Vigyan Kend-

ras (Farm Science Centre) and Lab to Land Programme.

The lab to land programme was launched by the Indian Council of Agricultural Research in June, 1979. The programme aimed at (a) selecting and adopting 50,000 small and marginal farmers and landless labourers especially coming from weaker sections of the society; (b) making study and survey of their resources; (c) developing a modest plan for development; and (d) introducing relevant technologies as per Plans in order to raise their production and income. The attempt is to develop their entire farming systems and to diversify agriculture for generating employment through introduction of supplementary sources of incomes from crop production, livestock production, Horticulture; fisheries, sericulture, and home crafts.

This is a unique approach to focus on the problems of the hitherto neglected group of farmers and use the relevant agricultural and allied technologies to increase their employment, production and income. This effort also provides a strong feedback mechanism which enables agricultural scientists to come in contact with the farmers and understand the constraints which come in the way of rapid transfer of technology.

The lab to land programme is sponsored by the Indian Council of Agricultural Research and is monitored and supervised by its Transfer of Technology Division at the headquarters. The headquarter is further supported by the eight Zonal Co-ordination Units. The programmes are being implemented mainly by the Agricultural Research Institutes, Agricultural Universities and Colleges, Krishi Vigyan Kendras and some selected Voluntary Organisations. These institutions for the lab work, are called the Transfer of Technology Centres. In the first phase of this programme during 1979-82, 86

Transfer of Technology Centres participated. About 50,000 small and marginal farmers and agricultural landless labourers who were adopted by the Transfer of Technology Centres were spread in 3333 villages all over the country.

The inter-disciplinary teams of scientists have been constituted at each Transfer of Technology Centre for implementing the programmes. Thus, about 4000 scientists contribute to this project on part time basis.

Low cost viable technologies are introduced in their farming system through this programme so that after two years the farmers can sustain these activities on continuous basis. They are further given necessary extension training and advisory support. The enterprises adopted and appreciated by the farmers have been crop production, livestock production and horticulture. A large number of farmers also adopted bee-keeping, lac-making, mushroom production, and sericulture. For small and marginal farmers, the livestock projects like poultry farming, piggery, goat rearing, sheep forming, fisheries, etc. are proving very remunerative. The income of adopted families under this programme has been raised to two times in many cases, and two-three times in some cases.

The primary thrust of the project is to educate the small and marginal farmers about the availability of productive technologies and the connected institutions and agencies which could be utilised for possible assistance and guidance. These families stay under this programme only for two years; they get the technical guidance as well as critical inputs worth Rs. 500/- per family per year. It is expected that after two years, these adopted farmers will be enlightened enough to use the available technologies on the one hand and they will utilise the services of the Government and non-Government agencies which are devoted to helping them on the other.

The second phase of the lab to land programme started since 1982. There are 75,000 new farm families under this programme. They are being served by 143 Transfer of Technology Centres spread all over the country. □□□

Animals in Indian mythology

By J. P. Das

IN ancient India, animals were closely studied and were regarded as part of the great pattern of life. Even when they were hunted or sacrificed, they were treated as part of a scheme of things.

IN Indian mythology, evolution had an aquatic origin, *swayambhu* or the self-existent having created himself by meditating on the oceanic state called *Pralaya*. Being himself now created, he created other things, there was no creation out of a void. Indian mythology thus postulates regeneration which is opposed to the Biblical concept of creation.

The inexhaustible primordial ocean was a part of the natural world, of rock, earth, wood, water, fire, cloud, air, light and dark. In this world, trees and animals naturally find a special place. Even in the Vedic times, *Vanaspati* or the Lord of the Forest was praised and the sacrificial stake was made from a tree trunk. In the concept of *Triloka* or triple world, the stake was taken as a ritual connection between this world and heaven and the snake, living in the sub-terranean waters, was supposed to connect the world of man with the other world. In the Indian myth, Vishnu, the God is depicted lying in a yogic sleep upon the serpent *Ananta*, the Endless, with its multiple cobra-heads forming a canopy above him.

As *Ananta* is connected with Vishnu, so are many other animals known for their association with deities to whom they are specifically dear, and in whose worship they participate. They are regarded as *Vahanas* or vehicles upon which the gods and goddesses travel. Thus, Indra rides the elephant *Airavati*; Shiva on the bull *Nandi*; *Yama* on a buffalo, *Durga* on a lion or tiger; *Agni* on a



Nandi, the Vehicle of Lord Shiva; *Vayu* on an antelope and *Ganesha* on a rat, *Virabhadra* rode a dog and *Kamadeva* travelled on a parrot. Monkeys as representatives of *Hanuman* are very commonly worshipped. The dog is worshipped by some, but is regarded as unclean by others.

Among birds, the goose is the *Vahana* or Vehicle of *Brahma*, the peacock that of *Kartikeya*; *Shani* rides a vulture. The cow is not regarded as the *vahana* of the deity, but is widely worshipped. *Brahma*, the supreme creator is said to have created cows and *Brahmans* at the same time. While the *Brahman* was to officiate at worships, the cow was to provide milk as offering. The cow has been treated as sacred in India, since the Vedic times, when the herds represented the communal wealth of the early tribes; much of the warfare between the early settlers of India consisted basically of cattle raids. Like the cornucopia or the magical tree, the milch-cow became legendary in Indian lore as the *Kama-dhenu*, the wishfulfilling cow. The cow also came to be closely associated with *Krishna*, who was cowherd, *Gopala*,

one of the epithets of *Krishna*, literally means cowherd.

IN ancient India, animals were closely studied and were regarded as a part of the great pattern of life. Even when they were hunted or sacrificed, they were treated as part of a scheme of things. For example, it was thought that the deer was created only to die, being hunted by predatory animals. The deer was called *Mriga*, which literally meant 'death-goer' or one which goes towards death. Of all creatures, it was the horse which was most loved and respected particularly by the kings. It was the swiftness of the warrior's mount and the manoeuvrability of his chariot team which decided his fate in battle. It was again through *asvamedha* or horse sacrifice that a king established his supremacy over others.

Man's study of animal behaviour led to the association of the main characters of a particular creature's habits with human strengths and weaknesses. Human personalities were given to animals in Buddhist *Jataka* stories as also in Sanskrit tales like *Panchatantra* and *Hitopadesha*.

Animals find a prominent place in the epic *Ramayana*, in which they came to the aid of the divine incarnations. When *Sita*, the wife of *Rama* is abducted by the demon king, the mighty bird *Jatayu* fights a battle with the abductor. An entire army of monkeys under the command of *Hanuman* allies itself with *Rama* and destroys the demon's capital city.

Indian mythology is also full of strange creatures. *Garuda* is a mythical being, half-man and half eagle, the mount of the God *Vishnu*. In pictures and sculpture, he is usually represented with the head and the wings of a bird, with a human body. Though not treated strictly divine, he appears frequently in *Vishnu's* exploits. *Garuda* is treated as the king of feathered tribes and an enemy of the serpent race. *Garuda* figures in both the epics — *Mahabharat* and *Ramayana*.

According to the *Mahabharat* story, *Garuda's* mother had been imprisoned by serpents, who promised to liberate her on the condition that

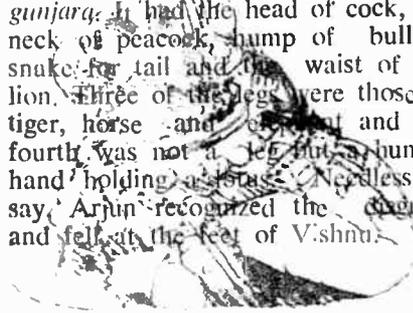
Garuda brought them the moon. After an adventurous journey and after surmounting many dangers, Garuda at last seizes the moon and brings it concealed under his wings. While returning, however, he is attacked by the gods and he vanquishes them all except Indra. After a contest with Indra, they come to terms. Indra makes him immortal and promises him a seat higher than his own. On his part Garuda agrees to become the *Vahana* or carrier of Vishnu. Since then Vishnu rides as Garuda while Garuda, in the shape of a flag, sits at the top of Vishnu's car.

In the *Ramayana*, Garuda is represented as doing great service to Rama and his followers. When Rama and his army had to face a battalion of serpents, Garuda came to his rescue. Garuda had two sons, Jatayu and Sampati who also assisted Rama. When the demon Ravana kidnapped Sita, Rama's consort, it was Jatayu who fought with him to rescue her. Ravana was carrying away Sita in a chariot when Jatayu saw him and reasoned with him to restore Sita to her home. His entreaties having failed, he warned Ravana that he would die if he did not leave Sita alone. When neither advice nor threats availed, he prepared to fight. Ravana's arrows wounded Jatayu, but the bird in turn threw darts which injured Ravana, and broke the chariot. He is given a mortal blow in the end and Ravana leaves him dying. However, he is able to inform Rama about the kidnapping before he breathes his last.

There are many imaginary animals in Indian mythology, but the strangest of all is *Navaginjara*, an animal combining the limbs of nine creatures, including man. It is something like the griffin in Greek mythology—a creature with eagle's head and wings and lion's body. The concept of *Navaginjara* originated in the epic *Mahabharat* in which occurs the following story.

The five Pandava brothers had married Draupadi and had agreed among themselves that if one of them was with Draupadi, none other should enter the bedroom. If one did, he had to go on exile for twelve years. One day, when the eldest brother Yudhishthir was inside, the God of fire came

and asked to be taken to Yudhishthir. He was refused entry. However, when the God threatened that he would destroy the city, Arjun, one of the brothers went inside to inform Yudhishthir. He then went on exile voluntarily as per their earlier understanding. Arjun went to the *Manibhadra* mountains and started living there. Vishnu wanted to see him and so went to that mountain. To give Arjuna a surprise and to test him, he took a strange form, that of *Navaginjara*. It had the head of cock, the neck of peacock, hump of bull, a snake for tail and the waist of the lion. Three of the legs were those of tiger, horse and elephant and the fourth was not a leg but a human hand holding a mace. Needless to say, Arjun recognized the disguise and fell at the feet of Vishnu.



Animals of Indian mythology have been very well represented in Indian art, both sculpture and painting. Naga or snake is a very common motif in temple architecture. In Buddhist sculptures, there are representations of the multi-headed snake king rising up to protect the Buddha. There are exclusive Naga shrines. The presence of a Naga sculpture in temple is considered auspicious. Elephant was another popular motif in temples. Cows, though associated with Krishna, do not occur so extensively in temple sculpture. Temples, however, abound in sculptures of mythical animals. The animals from Indian mythology also figure in Indian paintings, where they take their place with the various gods and goddesses of the Indian pantheon.

Appreciating Indian music : Dhrupad

by Dr. Narayana Menon

A technical elaboration on Dhrupad, one of the oldest, perhaps the most classical of Hindustani musical forms.



MY last programme was on the talas of Hindustani music and I left it off by saying I haven't touched on some important talas like the *tala Dhamar* or the *Chautala*. They really belong, I said, to the classical form known as Dhrupad or Dhrupad, one of the oldest, perhaps the most 'classical' (as distinct from 'romantic') of Hindustani musical forms. Today, I shall try to kill two birds with one shot. I shall introduce you to Dhrupad and, as I do, I shall introduce you to an important tala, and the instrument most fitted to bring out its character—the *Pakhawaj*.

But let us not anticipate. First things first. And in Dhrupad the first thing is *alap*.

Our early texts described *dhrupad* as *dhruva-prabandha* or *dhrupapada*. I don't want to go into all the scholarly technical concepts of this; but let me say one thing. *Alapa* or the elaboration of tonal points of a raga, not governed by the rigid rules of *tala*, was mandatory in the elaboration of *dhrupad*. So a *dhrupad*, let us say, in the raga *Durbari Kanada* will open with an *alap*, a free improvisation on the raga. *Durbari Kanada* is a dignified raga and the great Tan Sen, the legendary singer who adorned the court of the great Mughal emperor Akbar excelled in rendering it. At present the *Dagar* gharana is one of the oldest gharanas of the *Dagar Vani* style of Dhrupad. The *alap* is not bound by any *tala*, and it uses some syllabus like a, na, ra, ta, tara, nari, nom, tom, ra, na, rana etc. nari, nom, tom, ra, na, rana etc. These words are from the Sanskrit mantra 'Ananta Hari Om Antara Taarana Tarana tom Narayana Naravana'.

INDIA CALLING, MARCH 1984

There are many things I can tell you about the alap : the stately vilambit opening, the various agnis ie limbs, of the alapana itself, but all that will have to wait for other times and other programmes. After the alap, the Dhrupad proper starts usually in

Chantal of 12 beats. The *sahitya*, the words used are often in Sanskrit, and they are in the nature of a benediction, a fervent prayer.

Normally the Dhrupad starts with the *asthai*, then the *antara*, followed by *abhog*, *sanchara*. □□□

Nanda, the pariah

by Fr. R. H. Lesser

It is not the nature of gift but the love and devotion with which it is offered that is what the Lord cherishes.

PERHAPS no group of people in the history of the world has ever been so suppressed, so ill-used as the *pariahs* of South India. They were slaves. They were not allowed to own property. They were bound to live in dirt and filth and stench because very often their work was cleaning up that dirt. But even worse was the way they were treated by their so-called fellow-humans. They had many other humiliating privations.

For such people, living under such circumstances, to be human, to live according to ordinary human virtues, must be an effort. How could they

possibly attain divinity? Yet, earnest spiritual strivings will not be denied. The brightest diamond is hidden in dirt. From these dregs of humanity there emerged a soul that was pure as a diamond, humble and sweet and rich as a rose.

Even as a boy, Nanda, the pariah (born in the 11th century in Adhampir in South Arcot) was unusual. His amusement was to make clay figures of what he imagined God to be.

As he grew his only thought was how he could serve his Lord—how

he could contribute at least something to the service of the Lord. But what could a poor outcast pariah contribute that would even be accepted—leave alone help in the divine worship? There was one thing. Nanda jumped with joy as the thought came. He really thought he had a divine revelation. "I will supply the leather for the drums of the temple band".

It is not the nature of the gift but the love and devotion with which it is offered that the Lord cherishes. The labour of getting the leather—of wetting, tanning and cutting it to proper sizes—henceforth became Nanda's most sacred pastime.

With some of his companions in whom he managed to infuse some of his own enthusiasm he would go off in his rare free time (remember these pariahs were slaves to the village land lords) to a famous temple a few miles off.

They would smear themselves with ashes and go round the village shouting the name of God, longing for the time when the temple doors were opened and they could at least get a distant glimpse of the veiled deity.

As he continued going round the village, from a kindly Brahmin Pandit he learned the story of the great Chidambaram temple. "Chidambaram, said the Brahmin, is the holiest place in the world. He who visits the temple there, even if he be an outcast, crosses once and for ever the ocean of births and deaths."

Indeed, for the Shavite Hindus, Chidambaram is the holiest place. There God is worshipped as *Aka-ether* or sky. There too in the hall of wisdom is the image of Nataraj, the god of dance; surely the most beautiful anthropomorphic representation of the divinity. Even to a non-Indian or non-Hindu like this speaker the image has immense appeal. It is surprising that great Hindu saints—Appar, Manikar, Pattanathar and others forget in that presence, the petty commercial prose of daily life and broke forth into the highest, most impassioned poetry that the Tamil language has known?

Poor Nanda of course, had not seen the image but only listening to its story hypnotised him. The words

TO OUR READERS

INDIA CALLING, APRIL 1984 is a Special Number on the Himalayas, the mighty mountain ranges in the North. Await articles highlighting the influence of Himalayas on the Indian mind, specially the painter, the mountaineer and the geologist, by eminent authors.

INDIA CALLING, MARCH 1984

'Chidambaram' and 'Nataraja'—gained a strange mastery over him. Thenceforth his only ambition was to visit Chidambaram which was not very far off. He wanted to go that very night. With difficulty his friends dissuaded him. "The temple will be closed before you reach it and don't forget you are still a slave to your Brahmin master. We have already been away too long."

A lesser man in that situation might have answered "is that Brahmin greater than God? I care not for him, I will have my own way." But Nanda meekly replied "Yes, you are right, It has pleased God to place me in the situation of a bondsman. He knows what is good for me, infinitely better than I do. To resign myself to his will is an even higher worship than to visit his temple. I shall fall at the feet of my Brahmin master, please him in all honest ways and, I am sure, he will sooner or later allow me to go to Chidambaram."

Nanda's complete devotion to God and the ways in which he expressed it—long periods of silent meditation, smearing ashes on his body regularly, invoking the name of God and talking about him and his glory, his new-found humility and gentleness, his abhorrence for meat or liquor or any form of barbarity awoke first wonder, then anxiety and finally, detestation, on the part of his fellow pariahs, who of course, had no kind of understanding of this sort of piety. Nanda would be lost in admiration at the beauties of creation and say, "Beautiful as all this is, let, me, Oh God, cross over to you and see you, not as you seem, but as you are". Once his companions found Nanda in a sort of trance and demanding an explanation was told, "knowing that there is a God, who can help worshipping him?" This of course, was not found satisfactory.

For these simple people there was but one explanation—Nanda was possessed by a devil. He could not be freed until a placatory sacrifice was offered. Now Nanda had come to detest any kind of slaughter. And it pained him more that he, however unwillingly, was the cause of it. He begged them to desist but his pleadings only strengthened their conviction of his madness. There was only

one escape. He must go to Chidambaram. He summoned up courage and pleaded with his Brahmin landlord. The landlord who had been informed of Nanda's antics laughed at him. "You pariah fool—you want to go to Chidambaram—you want to become a Brahmin, I suppose—you should be whipped for your impertinence."

Nanda's spirit was shattered. He crept to his favourite tree and wept. Again he applied for leave and again he was refused. But this time he accepted the rebuke with resignation, "I am not yet worthy to enter the presence," he thought. He concentrated on loving God more, becoming more pious and purer in heart. He cut down his sleep to give more time to prayer.

Came the harvest and the fields were neglected since all were busy with Nanda. The master was furious. He sent for the labourers. All came except Nanda and told him what had happened. He dismissed them and sent for Nanda. He came and stood humbly before him. The Brahmin, who was not really a bad man, just caught up in the system, could not help noticing his joy, calmness and humility. He wondered if what the pariahs suspected as madness was really an extravagance of piety and fervour. Yet when Nanda again begged to go to Chidambaram he got angry. But seeing the poor man's sincerity and the eagerness with which he waited for a reply, he softened, "You are not a bad chap. Nanda; but your wild ways have caused my fields to be neglected. As soon as the harvest is gathered I shall give you leave to go to Chidambaram." Nanda was overjoyed and danced away singing in exultation. After a few hours, again he called at the landlord's backyard. When the Brahmin asked why he was wanted, Nanda replied, "Do me the favour to go with me into the fields." What was the latter's surprise when he found that the whole of the paddy fields had been reaped and the harvest gathered like a mountain of gold—all the work of a single man in the span of a few hours.

The Brahmin at once understood. No mere man or group of men could have done this. He fell at the pariah's feet. "God has done this," he said.

"to show us fools your devotion, your greatness. Nanda you are the greatest, purest, holiest person I have known, God's dearest bhakta—I have sinned in treating you as a slave. From this moment I am your slave and this estate is yours. Recommend me please to that high God who is so near and dear and kind to you."

Now he was free and joy filled his heart. No Negro slave newly emancipated, no deer, freed of the hunter's trap; no blind man with sight newly restored, rejoiced as did Nanda that morning. He jumped, he danced, he sang with joy on his way to Chidambaram.

He gives himself to those who seek him

The poor, the low, the least.

From the proud he hides himself—

Calls sinners to his feast

He comes to me though I am weak;

He cures my pains and ills

He kills my lust and avarice

With joy my heart he fills.

This is the God I've always sought

Since I was a little boy

He is the God I truly love—

My hope my strength, my joy.

Word came to the priests of the temple. Here was a problem. Holy, with genuine holiness—they knew that Nanda was a saint, closer to God than any of them. Yet how could a pariah be admitted to these sacred precincts without defiling everyone and everything within. That night they slept and dreamt. Each dreamt the same dream. They dreamt that the God Nataraj appeared and directed them to receive into their Brahmin fold the purest of his *bhaktas*—Nanda the pariah saint and how he would be purified by means of a fire bath.

He emerged from the fire unhurt, so the story goes, and was taken by the admiring *dikshitaras* through the

INDIA CALLING, MARCH 1984

town by the broad gates of the temple into the presence of his beloved Nataraj. What happened then? Nanda the pariah was changed into Nanda the Brahmin. Nanda the Brahmin merged once and for all into the eternal invisible Nataraj.

Or is there any truth in the other story that has been whispered that the priests of the temple were not that good? Compelled by the people to admit the saint, yet unwilling to defile themselves or the temple they

concocted the story of the dream and Nanda, still human, perished in the flames....

It does not matter as far as Nanda is concerned. □□□

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27.

25.39 Metres, 1134, 7265, 9912, 11810 kHz; NEWS at 0435 hrs

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz; NEWS at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

FOR EAST AFRICA HINDI SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

2145 Saaz Sangeet
2150 News
2200 Commentary|Week in Parliament
2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Samachar Sankalan
2225 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

FOR SOUTH EAST ASIA 0430 hrs. to 0530 hrs.

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhakti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary|Week in Parliament
0450 Natak|Feature|Patrika—Karyakram
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News

0445 Commentary
0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Vichardhara|Varta|Geeton
Bhari Kahani|Sanskritik
Dhara
0515 Chitrapat Sangeet
0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Sugam Sangeet
0510 Aap Ka Patra Mila
0520 Pradeshik Sangeet
0525 Press Review
0530 Close Down.

FOR EAST AFRICA

1ST SERVICE

0845 hrs. to 0945 hrs.

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Bhakti Gaan
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika
karam|Feature

0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Varta|Vichardhara|Geeton
Bhari Kahani|Sanskritik
Dhara
0930 Ek Hi Film Ke Geet
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta
0935 Sugam Sangeet (Ghazal)
0945 Close Down.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | | | |
|--|------------|-----------|--------|-------|--|
| TARGET AREAS | Period IST | GMT | BANDS | | |
| | | | Metres | kHz | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 | |
| | | | 31.27 | 9595 | |
| | | | 25.50 | 11765 | |
| NORTH-EAST ASIA | 0415—0645 | 2245—0115 | 19.85 | 15110 | |
| | | | 19.64 | 15275 | |
| | | | 25.26 | 11875 | |
| | 0530—0645 | 0000—0115 | 16.87 | 17785 | |
| | 0415—0530 | 2245—0000 | 31.07 | 9655 | |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Prog. Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Prog. Highlights from 1530-1630 hrs. and 1900-2030 hrs.; 0645 CLOSE DOWN.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

0415 Karnatak Instrumental Music :
1st : Flute—Sikkil Sisters
8th : Nagaswaram—N. K. Krishnan
15th : Violin Trio
22nd : Veena—V. Doraiswamy Iyengar
29th : Clarinet—A. K. C. Natarajan

0446 Selections from National Programme of Music

0515 1st : New Publications
8th : Book Review
15th : Talking about Agriculture
22nd : Science Today
29th : Industrial Front

0530 Instrumental Music :
1st : Sarod—Ali Akbar Khan
8th : Jaltarang—Jain Kumar Jain
15th : Sarod—Amjad Ali Khan
22nd : Jaltarang—Ghasi Ram Nirmal
29th : Sarod—Brij Narain

0550 Songs from New Films

0600 Radio Newsreel

0610 Regional Music :
1st : Telugu
8th : Choral Songs
15th : Bengali
22nd : Assamese
29th : Tamil

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Devotional Music : Naatia Qawalis

2nd : Murlī Qawal and party
9th : Different Artists
16th : Niaz Ahmed and Nazeer Ahmed
23rd : Prabha Bharati and party
30th : Jaffar Hussain and party

0446 Film Hits of Yester Years
Moods and Melodies
Karnatak Instrumental Music :
2nd : Violin—M. S. Gopalakrishnan
9th : Flute—Prapancham Sitaram
16th : Nagaswaram—Sheikh Chinna Maulana Sahib
23rd : Veena—R. S. Kesavmurthy
30th : Flute—K. S. Gopalakrishnan

0550 Instrumental Music :
2nd : Vichitra Veena—Gopal Krishna
9th : Sitar—Ravi Shankar
16th : Sarod—Ashish Khan
23rd : Flute—Prakash Wadhwa
30th : Vichitra Veena—Ramesh Prem

0600 Panorama of Progress (Except on 2nd)

0610 2nd : Disc. Review (20 mts.)
Folk Songs :
2nd : Goa
9th : Kerala
16th : Chhatisgarh
23rd : Kashmir
30th : Orissa

SATURDAYS

3rd, 10th, 17th, 24th and 31st

0415 Devotional Music :
3rd : Marathi Devotional Songs
10th : Bhajans by Different Artists
17th : Dev Geet by Different Artists

24th : Bhajans by Mahendra Kapoor
31st : Bhajans by Different Artists

0446. 0530 and 0550 Listener's Choice

0510 3rd, 17th and 31st : Eternal India (20 mts.)
10th and 24th : Horizon—Literary Magazine (20 mts.)

0600 Radio Newsreel

SUNDAYS

4th, 11th, 18th and 25th

0415 Devotional Music :
4th : Narender Chanchal
11th : Sudha Malhotra
18th : Juthika Roy—Bhajans
25th : Christian Devotional Songs in Tamil

0446 Film Songs

0515 4th : Expression—Youth Magazine
11th : Youth in Focus
18th : From the Universities
25th : Quiz Time (20 mts.)

0530 Instrumental Music :
4th : Shehnai—Sikander Hussain and party
11th : Jaltarang—S. V. Kanhare
18th : Sitar—Ravi Shankar
25th : Sarod—Sharan Rani

0550 Light Music :
4th : Jagmohan
11th : K. L. Sehgal
18th : Krishna Kalle
25th : Naseem Bano Chopra

0600 4th & 18th : Mainly For Tourists
11th : Indian Cinema
25th : Sports Folio

0610 Folk Songs :
4th : Harvest Songs
11th : Different Regions
18th : Tamil Nadu
25th : Himachal Pradesh

MONDAYS

5th, 12th, 19th and 26th

0415 Instrumental Music :
5th : Flute—Pannalal Ghosh
12th : Sarod—Shamsher Singh
19th : Shehnai—Daya Sankar & party
26th : Sitar—Abdul Hafim Jaffar Khan

0446 Karnatak Instrumental Music :
5th : Veena—Emani Shankar Sastry
12th : Flute—T. S. Shankaran
19th : Veena—K. S. Narayana Swami
26th : Nagaswaram—K. S. Pichappa

0500 5th : Play
12th : Discussiin
19th : Feature
26th : Film Story

0530 Folk Songs :
5th : Punjab
12th : Rajasthan
19th : Folk Dance Songs of different regions
26th : Gujarat

0550 Light Classical Music :
5th : Bade Ghulam Afi Khan
12th : Jagdish Prasad
19th : Shobha Gurtu
26th : Begum Akhtar

0600 Women's World
0610 Rabindra Sangeet :
5th : Different Artists
12th : Dwijen Mukherjee
19th : Hemanta Kumar Mukherjee
26th : Kanika Bannerjee

TUESDAYS

6th, 13th, 20th and 27th

0415 Devotional Music :
6th : Sharma Bandhu
13th : Mukesh & party
20th : Manmohan Pahari
27th : Preeti Sagar

0446 Music of India Classical Half Hour

0551 Radio Newsreel
0530 Instrumental Music :
6th : Jaltarang—Ram Rao Parsatwar
13th : Sitar—Kalyani Roy
20th : Shehnai—Anant Lal & party
27th : Flute—Hari Prasad Chaurasia

0550 Light Music :
6th : Usha Tandon
13th : Shanti Hiranand
20th : Shobha Gurtu
27th : Anup Jalota

0600 Faithfully Yours : Replies to listeners letters (on 6th & 20th : for 15 mts, and on 13th & 27th for 10 mts.)

GENERAL OVERSEAS SERVICE

0610 D'xers Corners (Only on 13th & 27th for 10 mts.)
 0615 Karnatak Instrumental Music :
 6th : Nagaswaram : K. S. Pichappa
 13th : Flute—Sikkil Sisters
 20th : Gottuvadyam—D. Kittappa
 27th : Violin—M. S. Gopalakrishnan

WEDNESDAYS

7th, 14th, 21st and 28th

0415 Devotional Music :
 7th : Shabads—Gopal Singh Ragi & party

14th : Mahendra Kapoor
 21st : Bhajans—Different Artists
 28th : Hari Om Sharan
 0446 Film Songs from South India
 0515 7th & 21st : Export Front
 14th & 28th : Talk
 0530 Instrumental Music :
 7th : Sitar—Mehmood Mirza
 14th : Dilruba—Nagardas Arjandas
 21st : Sitar—Nikhil Bannerjee
 28th : Vichitra Veena—Ahmed Raza
 0550 Light Music from Different regions :
 7th : Ponnazhagi—Tamil Songs

14th : Marathi—Pop Songs by Nandi Bhende
 21st : Punjabi—Gurdas Mann
 28th : Bengali Modern Songs—Bhupen Hazarika
 0600 7th & 21st : Of Persons, Places & Things
 14th & 28th : Our Guest
 0610 Instrumental Music :
 7th : Flute & Jaltarang : Himangshu Biswas & Dulal Roy
 14th : Sitar & Sarod—Ravi Shankar & Ali Akbar Khan
 21st : Santoor & Flute—Shiv Kumar Sharma & Hari Prasad Chaurasia
 28th : Sitar & Shehnai—Kalyani Roy & Ali Ahmed Hussain

27th : Violin : V.K. Venkataramanujam
 6th and 20th : Export Front
 13th and 27th : Talk
 1610 Film Songs from Different Regions.

WEDNESDAYS

7th, 14th, 21st and 28th

1546 Light Music :
 7th : Hindi Geet : Different Artists
 14th : Ghazals : Suresh Wadekar
 21st : Ghazals : Different Artists
 28th : Beyum Akhtar
 7th : Book Review
 14th : Talking about Agriculture
 21st : Science Today
 28th : Industrial Front
 1610 Instrumental Music :
 7th : Sarod : Ashish Khan
 14th : Vichitra Veena : Ahmed Raza
 21st : Shehnai : Bismillah Khan
 28th : Sitar : Abdul Halim Jaffar Khan

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH-EAST ASIA

AUSTRALIA AND NEW ZEALAND

| | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-------------------------|-------------------------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 17.25 16.80 | 15320 17387 17855 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 19.78 19.64 | 17875 15170 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0440 hrs. & 1530-1630 hrs.; 1630 CLOSE DOWN.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

1546 Rabindra Sangeet :
 1st : Gautam Mitra
 8th : Sagar Sen & Sumitra Ghosh
 15th : Santosh Sengupta
 22nd : Sumitra Sen
 29th : Kanika Banerjee
 1600 Panorama of Progress (Except on 1st) :
 1st : Disc. Review (20 mts.)
 1610 Light Instrumental Music (Except on 1st) :
 8th : Guitar
 15th : Mandolin
 22nd : Flute
 29th : Sitar

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Light Music :
 2nd : Habib Painter & party

9th : Kanwal Siddhu
 16th : Manhar
 23rd : Different Artists
 30th : Different Artists
 1600 2nd, 16th & 30th : Eternal India (20 mts.)
 9th & 23rd : Horizon—Literary Magazine (20 mts.)

SATURDAYS

3rd, 10th, 17th, 24th and 31st

1546 Film Songs
 1600 3rd & 17th : Mainly For Tourists
 10th : Indian Cinema
 24th : Sports Folio
 31st : Film Review
 1610 Folk Songs :
 3rd : U.P.
 10th : Bengal
 17th : Holi Songs
 24th : Boatman Songs
 31st : Madhya Pradesh

SUNDAYS

4th, 11th, 18th and 25th

1546 Devotional Music :
 4th : Bhajans : Different Artists
 11th : Marathi Bhajans : Different Artists

18th : Jain Devotional Songs
 25th : Telugu Devotional Songs
 1600 Women's World
 1610 Film Songs

MONDAYS

5th, 12th, 19th and 26th

1546 Folk Songs :
 5th : Manipur
 12th : Sindhi
 19th : Goa
 26th : Mundari
 1600 Faithfully Yours : Replies to listeners letters (on 5th and 19th for 15 mts. and on 12th and 26th for 10 mts.)
 1610 D'xers Corner (Only on 12th and 26th for 10 mts.)
 1615 Film Tune

TUESDAYS

6th, 13th, 20th and 27th

1546 Karnatak Instrumental Music :
 6th : Nagaswaram : T.P. Subramanya Pillai
 13th : Flute : T.G. Shankargopalan
 20th : Gottuvadyam : Mannargudi K. Savitri
 Ammal

FOR SOUTH-EAST ASIA

(From 1900 to 2030 Hrs IST & from 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Prog. Summary; 1950 Press Review; 2023 Prog. Highlights from 0415-0645 hrs. and 1900-2030 hrs.; 2030 CLOSE DOWN.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

1916, 1945 and 1955 Listeners Choice
 1930 Moods and Melodies

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Light Music :
 2nd : Qawali : Irshad Rehmat Qawal and Party
 9th : Qawali : Shankar Shambhu and Party
 16th : Ghazal : Different Artists
 23rd : Ghazal : Anjali Banerjee

GENERAL OVERSEAS SERVICE

1930 Radio Newsreel
 1940 Orchestral Music
 1955 2nd, 16th 30th—Eternal India (20 mts.)
 9th and 23rd Horizon : Literary Magazine (20 mts.)
 2005 Film Songs

1955 Faithfully Yours : Replies to listeners letters. (On 5th and 19th for 15 mts. and On 12th and 26th for 10 mts.)
 2005 D'xers Corner (Only on 12th and 26th for 10 mts.)
 2010 Film Songs.

27th : Haryana
 1930 6th and 20th : of Persons, Places and Things
 13th and 27th : Our Guest
 1940 Orchestral Music :
 1955 6th and 20th : Export Front
 13th and 27th : Talk
 2005 Film Songs

21st : Dwijen Mukherjee
 28th : Hemanta Mukherjee
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music :
 7th : Jaltarang : S. Harihar Bhagavata
 14th : Veena : V. Sreekantha Iyer
 21st : Nagaswaram : Sheikh China Maulana Sahib
 28th : Veena : E. Kalyani
 1955 7th : Book Review
 14th : Talking about Agriculture
 21st : Science Today
 28th : Industrial Front
 2005 Film Songs

SATURDAYS

3rd, 10th, 17th, 24th and 31st

1916 Folk Songs :
 3rd : Bhojpuri
 10th : Nagaland
 17th : Holi Songs
 24th : Maharashtra
 31st : Andhra Pradesh
 1930 3rd : Expression : Youth Magazine
 10th : Youth in Focus
 17th : From the Universities
 24th : Quiz Time (20 mts)
 31st : Producer's Choice
 1940 Instrumental Music :
 3rd : Flute : Bhai Lal Barot
 10th : Sarod : Ali Akbar Khan
 17th : Tabla : Faiyaz Khan
 24th Mohan Veena : Radhika Mohan Moitra
 31st : Jaltarang : Jain Kumar Jain
 1955 3rd & 17th : Mainly For Tourists
 10th : Indian Cinema
 24th : Sports Folio
 31st : Film Review
 2005 Film Songs from Releases.

SUNDAYS

4th, 11th, 18th and 25th

1916 Interlude
 1920 4th : Play
 11th : Discussion
 18th : Feature
 25th : Film Story
 1955 Women's World
 2005 Film Songs.

MONDAYS

5th, 12th, 19th and 26th

1916 Light Classical Music :
 5th : Begum Akhtar
 12th : Badi Moti Bai
 19th : Birjoo Maharaj
 29th : Durgesh Nandini
 1930 Radio Newsreel
 1940 Instrumental Music :
 5th : Sundari Recital : Sidharam Jadhav and Party
 12th : Sitar : Ravi Shankar
 19th : Mohan Veena : Radhika Mohan Moitra
 26th : Tabla : Faiyaz Khan

TUESDAYS

6th, 13th, 20th and 27th

1916 Folk Songs :
 6th : Kumaoni
 13th : Tamil Nadu
 20th : Orissa

WEDNESDAYS

7th, 14th, 21st and 28th

1916 Rabindra Sangeet :
 7th : Different Artists
 14th : Ashok Taru Bannerjee
 2005 Film Songs

For West Asia, U.K. and West Europe : East Africa, West and North-West Africa : Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|-------------------------|-----------------------|
| | IST | GMT | Metres | KHz |
| WEST ASIA | 2315—0000 | 1745—1830 | 25.82 31.27 | 11620 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 31.04 41.35 | 11620 9665 7255 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 30.27 | 9912 |
| WEST AND NORTH-WEST AFRICA | 2330—0130 | 1800—2000 | 25.36 19.65 | 11830 15265 |
| AUSTRALIA AND NEW ZEALAND | 0115—0215 | 1945—2045 | 30.75 25.28 | 9755 11865 |
| | 0215—0400 | 2045—2230 | 31.27 25.52 30.27 | 9595 11755 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Prog. Summary upto 0000 hrs., 0130 hrs., 0215 hrs. and 0400 hrs., 2230, 0030, 0130, 0230 and 0330 News: 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Prog. Highlights from 2315-0000 hrs., 2330, 0130 hrs., 0115-0215 hrs. and 0215-0400 hrs.: 0110, 0210 and 0355 Film Tene: 0400 CLOSE DOWN.

15th : Different Artists
 22nd : Dilraj Kaur
 29th : Hari Om Sharan
 0040 Instrumental Music : Sitar
 1st : Mushtaq Ali Khan
 8th : Nikhil Bannerjee
 15th : Debabrata Chaudhury
 22nd : Balram Pathak
 29th : Ravi Shankar
 and 0345 Moods and Melodies

8th : Tabla : Latif Ahmed
 15th : Mohan Veena : Radhika Mohan Moitra
 22nd : Flute : Devendra Murdeswar
 29th : Sarangi : Laddan Khan
 0300 Classical Half Hour Music of India (Repeat of Tuesday GOS 1 Item)

0120 Regional Film Songs
 0146 Rabindra Sangeet :
 1st : Suchitra Mitra
 8th : Shyamal Mitra
 15th : Purabi Mukherjee
 22nd : Sagor Sen and Sumitra Ghosh
 29th : Different Artists

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

THURSDAYS

1st, 8th, 15th, 22nd and 29th

2316 Devotional Music
 2320 Film Songs
 2350 Panorama of Progress (Except on 1st)
 0000 1st : Orchestral Music : Light Karnatak Music
 1st : M.S. Subbulakshmi
 8th : Kalpakam Balasubramanyam and Party
 15th : Devotional Songs by Different Artists
 22nd : P. Leela
 29th : Different Artists
 0016 Devotional Music :
 1st : Bhajans : D.K. Roy
 8th : Chatur Sen : Bhajans

0200 and 0250 Panorama of Progress (Except on 1st)
 0200 1st : Disc Review (20 mts.)
 Classical Vocal Music :
 1st : Saraswati Rane : Subadh Sangeet
 8th : Vasundhara Srikanthade : Subadh Sangeet
 15th : Sharafat Hussain Khan : Subadh Sangeet
 22nd : Padmavati Shaligram
 29th : Shanno Khurana : Subadh Sangeet
 0241 Instrumental Music :
 1st : Flute : Prakash Wadhra

2316 Karnatak Instrumental Music
 2320 Regional Film Songs
 2350 Orchestral Music
 0000 Film Songs
 0016 Light Music :
 2nd : Satish Babbar
 9th : Begum Akhtar
 16th : Nirmala Devi
 23rd : Pankaj Udhas
 30th : Different Artists—Geet
 0040 Classical Vocal Music : Old Masters
 2nd : Ustad Amir Khan
 9th : Ustad Rajab Ali Khan
 16th : Kesar Bai Kerkar
 23rd : D. V. Paluskar
 30th : Siddheshwar Dev

URDU SERVICE

TRANSMISSION I

MW 280.1M(1071 kHz) SW 48.74M (6155 kHz)
MW 427.3M(702 kHz)

TRANSMISSION II

MW 280.1M(1071 kHz) SW 30.01M(9675 kHz)
MW 427.3M(702 kHz)

TRANSMISSION III

MW 280.1M(1071 kHz) SW 91.05m (3295 kHz)
MW 427.3M(702 kHz)

TRANSMISSION I HOURS

0543 Signature Tune and Opening Announcements
0545 Subhghabi
0615 Khabren
0625 Purani Filmou se
0700 Shahre Saba
0725 Shamme Farozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts.
0755 Programmon Ka Khulasa
0800 Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aaj Ki Baat (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Children's Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday)
Sunday/Friday : Aao Bachcho
Saturday : Naghmae Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday : Aap Ke Khat
Aap Ke Geet
Saturday Light Classical Music
Sunday : Chalte Chalte
1000 Close Down.

TRANSMISSION II

1358 Signature tune and opening announcements
1400 Programmon Ka Khulasa
1402 Khabron Ka Khulasa
1407 Sunday : Aap Ka Khat Mila
Monday (I) Naghma-o Sada (film songs with Dialogues); (II and V) Nigahe Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein
Tuesday (I, III and V) Bhakti Geet (II and IV)
Filmi Qawwalian
Wednesday : Sabras (Mixed Melody)
Thursday : Dheop Chhaon (Compered programme)
Friday : (I) Mushaira (upto 1500 hrs); (II and IV) Saat Sawal; (III and V) Kahani Ek Geet Ki

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare ;
Sunday : (I) Kehkashan; (II) Mehfil ; (III) Geeton Bhari Kahani ; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se
Monday : (I) Naghmao Sada (III and V) Nigahe Intekhab (Contd.); (II and IV) Rag Rang.
Tuesday : Naghma-O-Tabassum
Wednesday : Bazme Khwateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khwateen
Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baaten Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye
Aap Ki Pasand (Listeners request)
1600 Jahan Numa : (Except Sundays and holidays)
Sunday : Aap Ki Pasand (Contd.)
1610 Aap Ki Pasand (Contd.)
1630 Tabsira/Week in Parliament
1635 Aap Ki Pasand (Contd.)
1650 Khabren
1700 Close Down

TRANSMISSION III

1958 Signature Tune and Opening Announcements
2000 Khabren
2010 Programmon Ka Khulasa
2015 Sazeena : Tuesday Thursday and Friday Film Duets (II) Saturday and

Holidays (Except Sundays) (Contd. upto 2045 hrs.)

Aahang-e-Nazm : Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)
2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz
2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)
Thursday : Hamse Poochiye (I, III and V); Hifzane; Sehat (II and IV)
Friday : Talks
Saturday : Radio Newsreel
2110 Aabshaar
2130 Sunday : Kajar Bin Kare
Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme
Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)
Saturday : Manzar Pasmanzar (Review of Urdu Press)

2145 Khabren
2155 Commentary (Repeat)
2200 Sunday : Play
Monday : (I) Feature ; (II) Izhar-e-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath

Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira
Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke
Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-e-Hamnahshin; (V) Maazi Ke Dayar
Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni

2215 Khat Ke Liye Shukriya (Wednesday-Weekly)
2230 Tameel-e-Irshad
2300 Khabron Ka Khulasa
2305 Tameel-e-Irshad (Contd.)
2325 Shamme Farozan (Repeat)
2330 Bazme Musiqi
2000 Khabren
2005 Bazme Musiqi (Contd.)
0030 Filmi Naghme
0058 Programme Highlights
0100 Close Down.

SINDHI SERVICE

1/30—1830 hours
31.38m (9560 kHz)
2115—2145 hours
280.1m (1071 kHz)
280.1m (1071 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

I. Request Programme
2. Replies to Letters

MONDAY

I. Disc Jockey
II. (a) Repeats (b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shair Avahanja Gell Asanja (I, III and V)
(b) Quiz Programme (II and IV)
(c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar
(b) Literary Programme
(c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
127.3m (702 kHz)
News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shai Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani (1005—1015 hrs.)

G U J A R A T I S E R V I C E

From 0945—1000 hrs on 19.78 and 16.85 meters : 15165 and 17805 kHz

News at 0945—1000 hrs

From 2230 — 2315 hrs on 25.36 and 19.62 meters : 11830 and 15280 kHz

News at 2235—2245 hrs

TUESDAYS

6th, 13th, 20th and 27th

THURSDAYS
1st, 8th, 15th, 22nd and 29th

2230 1st : Ashok Khosla
8th : Anup Jalota
15th : Sharda
22nd : Mubarak Begum
29th : Runa Laila

2245 Akhbaroni Atariethi :
India Press Review

2250 1st : Geetavali
8th and 22nd : Talk
15th : Taraag : Light Classical film Songs
29th : Charcha

2300 1st : and 15th : Roopak
8th and 22nd : Gaikalmun Sangeet

2315 Samapta

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

2300 2nd : Minoo Purshottam

9th : Sandhya Rao
16th : Naat
23rd : Gazal
30th : Bade Gulamalikhan

2245 Gujarati Chitrapat Sangeet
2315 Samapta

SATURDAYS

3rd, 10th, 17th, 24th and 31st

2230 3rd : Parveen Sultana
10th : Girija Devi
17th : Saroj Gundani
24th : Garbo
31st : Dwanda Geet

2245 3rd, 17th and 31st : Stree
Sabha : For Women
10th and 24th : Bal
Sabha : For Children

2310 Rooprekha :
Weekly Programme trailer

2315 Samapta

SUNDAYS

4th, 11th, 18th, and 25th

2230 4th : Laxmishankar
11th : Mehdi Hasan
18th : Diwaliben Bhil
25th : Talat Aziz

2245 Ek Farmaish
2250 4th : Aaji film
11th : Anani Pasand
18th : Shastriya Sangeet
25th : Bhakti Sangeet

2315 Samapta

MONDAYS

5th, 12th, 19th and 26th

2230 5th : Pauravi Desai
12th : Sulakshna Pandit
19th : Snehnai
26th : Manhar

2245 Chitrapat Sangeet
2315 Samapta

2230 6th : Hussain Buxi
13th : Subirsen
20th : Narayanswami
27th : C.H. Atma

2245 6th, 20th and 27th : Natika
13th : Lok Sahitya

2315 Samapta

WEDNESDAYS

7th, 14th, 21st and 28th

2230 7th : Hariomsharan
14th : Velajibhai Gajjar
21st : Shaktidan Gadhavi
28th : Krishna Kaul

2245 Varemanna Vahen : Cur-
rent Affairs

2250 Geetika

2300 7th : Tamne Gamshe
14th : Janva Jevan
21st : Geet ane Ghazal
28th : Aajna Kalakar

2315 Samapta

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 hrs

264.5, 41.29, 30.27, 25.39 Metres

1134, 7265, 9912, 11810 kHz

REGULAR FEATURES

0530 Opening of the Transmission; 0531 Thuthi : (Devotional Songs); 0535 News; 0545 Sunday, Monday, Wednesday, Thursday and Saturday : Commentary; Tuesday and Friday : Press Review; Sunday : Week in Parliament (During the Parliament Session); 0550 Details as Follows.

1st : Siruvar Arangam : D.T.E.A. School; Moti Bagh.

2nd : Ganamudham—Nagamiripettai K. Krishnan : Nagaswaram.

3rd : Neyar Virundhu—Moovar Sollum Kathai: Participants : V. Narayanan; A. Sankar Raj and Muthukrishnan

4th : Neyar Viruppam

5th : (a) Isai Amudham; (b) Kadidhamum Badhilum

6th : Kettadhu Kidaikkum

7th : Thiraiganam

8th : Munnerum Bharathan—The Literary Drive : Talk by Prof. K. Swaminathan

9th : Ganamudham—Dwararam Venkataswamy : Violin

10th : Neyar Virundhu—Cultural Heritage in Tamil Nadu : The Old Tamil Journalism and its Development : Talk by S. Meera

11th : Neyar Viruppam

12th : (a) Isai Amudham; (b) Kadidhamum Badhilum

13th : Kettadhu Kidaikkum

14th : Thiraiganam

15th : Ilakkia Cholai—Bharatidasanin "Kudumba Vilakku": Talk by Dr. Saalai Ilandirayan

16th : Ganamudham—Tanjore N. Veerasamy : Clarinet.

17th : Neyar Virundhu—Holi Special Programme.

18th : Neyar Viruppam

19th : (a) Isai Amudham (b) Kadidhamum Badhilum

20th : Kettadhu Kidaikkum

21st : Thiraiganam

22nd : Magalir Poonga; Produced by P. Lakshmi

23rd : Ganamudham—G. Vaidehi : Vocal

24th : Neyar Virundhu—(a) Interview with R. Ramani, Stage Singer (b) Film Songs

25th : Neyar Viruppam

26th : (a) Isai Amudham, (b) Kadidhamum Badhilum

27th : Kettadhu Kidaikkum

28th : Thiraiganam

29th : Neyar Virundhu : Play

30th : Ganamudham—Pappu Chandrasekar : Veena

31st : Neyar Virundhu—(a) Emakku Thozhil Ingu Kavithai ; Shri Pulamaipithan; (b) Thalainagar Thapal; written by A.R. Rajamani; Produced by Bala Krishnan Ramani.

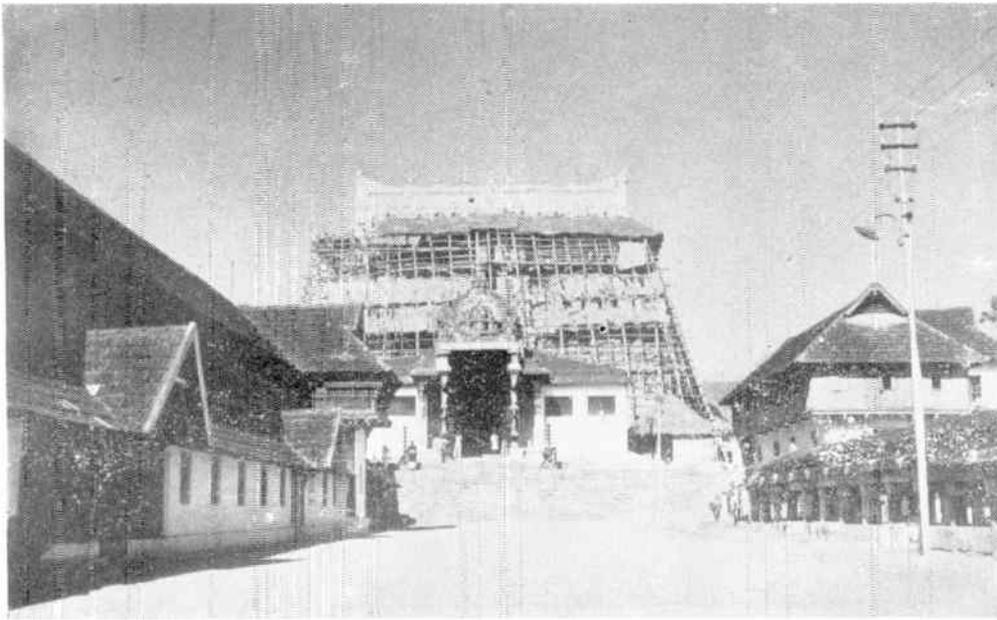
FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours 2230—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 25.40 Metres, 9912, 11810 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11810 kHz News; 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; 19.59; 16.85 Metres 15230, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres 1134, 7120, 9730 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 16.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.70 Metres, 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, Metres; 594. 7225, 9630, kHz, News 0735—0744 hours 0700—0730 hours—25.30 Metres, 11860KHz; 1230—1300 hours—30.91, 25.58, 19.63 Metres, 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2000—2210 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000—2115 hours 280.1 Metres; 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz, News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz.; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15120 kHz; News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7260, 9705, kHz; News 1815—1825 and 1846—1856 hours; 1845—1930 hours; 264.5, Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

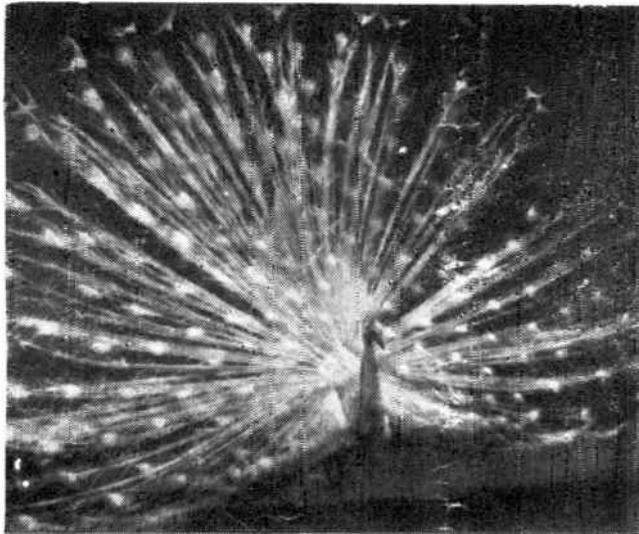
Listeners are requested to send reception reports and comments on the programme to the Director of External Service, All India Radio, Post Box No. 500, New Delhi (India).



A view of the Sri Padmanabha Swami temple, Trivandrum, where Lord Vishnu is depicted lying in a yogic sleep upon the serpent Ananta, the Endless. (See article on Page 5)

Temple at Chidambaram, with the idol of Nataraja on the right. See article on 'Nanda, the pariah' on page 7.





Holi celebrations in India. On the left is seen a view of 'Holika dahan', burning of Holika. Holi, the festival of colours marks the end of winter season.

Peacock, the vehicle of Kartikeya. Kindly see article on animals in Indian mythology (Page 5)

T.S.V. Sarma, director of the film 'Bharathiyar' by children being interviewed by P. Lakshmi (middle) and Bala Ramani (left) and Manna N. Srinivasan, who broadcast a talk on wildlife week—Tamil External Services of AIR.





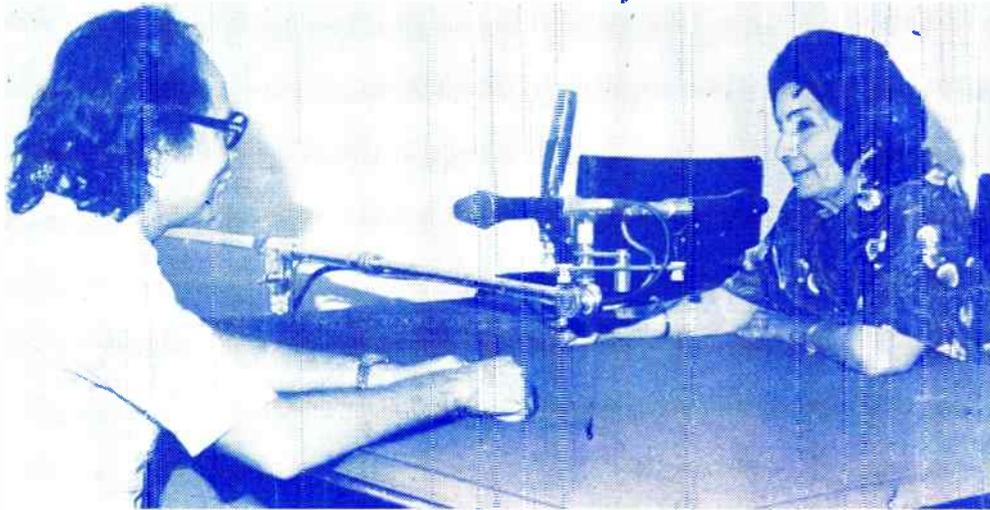
November 1983

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION

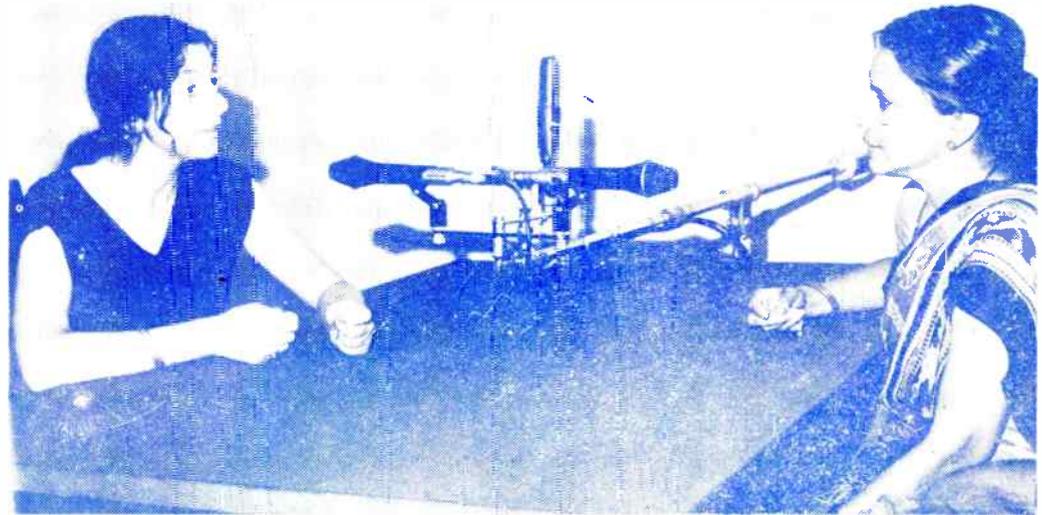


**Appreciating
Indian
Music**



Hijab Imtiaz Ali, Famous Pakistani fiction writer being interviewed by Dr. Shamim Hanfi—Urdu Service

From the Universities : interview with Allesandra, Bharatnatyam dancer by Maithily Jagannathan—General Overseas Service.



Rohit Kaushik, Ruby Tandon, Anjan Ray, Latika Puri, Ravindra Jind (Quiz master), Anil Rana and Sachin Jain, who participated in the special quiz on history of Indian Cinema—GOS.



Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

NOVEMBER 1983

| | |
|--------------------------------------|----|
| CULTURAL PROFILE : | |
| HYDERABAD | 1 |
| Dr. M. L. Nigam | |
| APPRECIATING INDIAN MUSIC | |
| Dr. Narayana Menon | 2 |
| STAGE ARTISTS IN INDIAN CINEMA | |
| Kavita Nagpal | 3 |
| INDIA'S WINTER ITINERARIES | |
| Chandni Luthra | 4 |
| BINDIYA | |
| Indu Jain | 6 |
| LOKMANYA TILAK | |
| S. Ahluwalia | 7 |
| BOOK REVIEW | |
| Lokenath Bhattacharya | 8 |
| GUJARATI SERVICE | 9 |
| GENERAL OVERSEAS SERVICE | 10 |
| HINDI SERVICE TAMIL SERVICE | 14 |
| URDU SINDHI PUNJABI KONKANI SERVICES | 15 |
| FOREIGN LANGUAGE SERVICES | 16 |

Cultural profile Hyderabad

By Dr. M. L. Nigam

The city of Hyderabad even today is renowned for its composite culture. The old parts of the city which still preserve the reminiscences of the Qutb Shahi period, are represented by the dilapidated buildings built of tiny bricks or chiselled stones with large spacious halls, towering domes and the fine quality of stucco work.

HYDERABAD, a city of gardens, lakes and palaces, is situated amidst very picturesque surroundings marked by hilly ranges, natural reservoirs and towering palm trees all round. Being the capital of Andhra Pradesh, a meeting ground for the northern and southern cultures of India, it is a cosmopolitan city representing different cultural norms, variety of races and peoples with an universal outlook. The city has grown out of a brilliant past, although shrouded in the legends of love and romance of Bhagamati and the then Sultan, Quli Qutb Shah, who founded the city of Hyderabad roughly in 1591. This is probably the reason that the city was originally named as Bhagyanagar. Later it was known as Hyderabad, a name given after the first Imam of the Shia sect, Hazarat Ali, who is also known as Hyder. Topographically, the city was originally planned on the bank of a small river Musi which has now become the dividing line between the old and new parts of Hyderabad. The city of Secunderabad, which grew out of the military cantonment area under the British, is again divided from Hyderabad by an artificial lake, Hussain Sagar lying in between the twin cities.

The ruins of the Golkonda fort with its monumental gates massive

rampart walls, and the various buildings inside, most of which are now in dilapidated condition, and the sophisticated water system to supply water to all parts of the fort, no doubt, betray ingenuity and great skill of the artisans of Qutb Shahi period. The majestic Charminar, Jama Masjid and the tombs of the rulers of the Qutb Shahi dynasty exhibit the high order of architectural quality, finely carved stucco workmanship and masonry where both the Persian and early Indian craftsmanship, motifs and designs have been combined to produce a cultural synthesis of mediaeval Indian architecture.

The process of cultural assimilation took another turn during the British regime when the British residency was established at Hyderabad in order to control the suzerainty of the Nizam. The Resident, along with their large paraphernalia, used to live at Hyderabad. The British officers, who served under the Residents, brought European furniture, statuary paintings and other art material from England to furnish their houses. The European crockery, chandeliers and candelabra became the fashion of the day. It affected the age-old culture of Hyderabad. The Indian nobility emulated the Britishers by adopting new cultural traits,

1

customs and manners. Many of the Nawabs of Hyderabad built new palaces based on European style of architecture during the nineteenth century, A.D. They vied with each other in acquiring luxury goods from the European markets to furnish their palaces which provided for dancing halls decked with rococo designs, swimming pools and billiard rooms etc. Hyderabad soon became a meeting ground for the oriental and occidental cultures.

COMPOSITE CULTURE

The city of Hyderabad even today is renowned for its composite culture. The old parts of the city, which still preserve the reminiscences of the Qutb Shahi period, are represented by the dilapidated buildings built of tiny bricks or chiselled stones with large spacious halls, towering domes, and the fine quality of stucco work. The narrow streets and the tiny shops on either side in the old city are found today inadequate to accommodate the unwieldy crowds of modern Hyderabad. Although the Ashur Khanas where the worshipful Alams were kept during the Qutb Shahi period are in pitiable conditions yet, the Alam processions in usual style are still taken out with full pomp and glory to remind us of the old traditions of the Qutb Shahi times. The old bridge or the 'Purana Pul,' the so-called 'summer palace' brought out by the excavations near Qutb Shahi tombs and the ruins of the various Hindu temples and the numerous tombs of the Sufi Saints still unfold the untold stories of the bygone era.

The memories of the Asif Jahi rule are still fresh in the minds of the older generation. The notable examples of architecture of Asif Jahi period, such as the King Koti, Falaknuma Palace, Secunderabad Club, Women's College and Osmania Hospital etc. to name a few, belong to the transitional phase. The Mir Alam mandi or the vegetable market, the Lad bazar or the special market where the ladies go hunting especially for glass bangles after Moharram, the Patthargatti where the houses on both sides of the road are built out of the dressed stone slabs and the cantonment area of Secunderabad speak volumes about the cosmopolitan culture of Hyderabad.

No doubt, the city of Hyderabad has undergone a rapid change during

the post-Independence era. The great industrial, technological and scientific advancements are now heading towards a new epoch and changing fast the material face of the twin cities. Yet, one would not help feeling the smell of the bygone days in its air and environment. The city of Hyderabad is now having a dual personality, the one sticking to its age-old traditional culture and the other discarding the outdated past and striving for the new material values of the twentieth century. The fading glimpses of old Hyderabad culture can still be seen on special occasions,

such as Moharram, Id, marriages and the other festive occasions, when the people clad in brocaded sherwanis, pyjamas and embroidered shoes go out embracing each other or when the chowki dinners are served with Hyderabad 'biryani,' 'baghara baigan' and 'Dabal Ka Miṭha', the traditional dishes of Hyderabad. The 'Dholak ke geet' sung by ladies in very sweet melodious voice, particularly in Deccani dialect, take us to a different world altogether—a world which was once so sweet, full of cultural harmony, delightful and worth living.

□□□

Appreciating Indian music: raga

by Dr. Narayana Menon

ONE can talk about a raga for hours, draw comparisons with similar concepts, the maqam of Arabic music, the Awaz of Persian music, but a raga has to be felt if one is to understand it.

RAGA is the base on which Indian melody is built and developed. That is a cryptic statement. So let me explain. When we describe a piece of Indian music we say that it is in such and such a raga as we describe a piece of western music as in such and such key. So there is something of a key and a scale involved here. The best single word to describe *raga* in English is 'Mode'. A lot of early western music which was melodic and which used little or no harmony would be described as 'modal'. A psalm or a hymn would be in a mode. There were several modes in use in early western music and we could spot some of them as equivalents of Indian raga—like the lydian mode which is like the Hindustani raga *Yaman* or the South Indian *Kalyani*—the major diatonic scale with an augmented fourth.

But *raga* is a more definitive concept than 'mode'. In the *raga* not only are the notes used—flat or sharp—important, even the sequence of the notes in the ascending scale and/or the descending scale significant and properly plotted out. Some ragas use only 6 notes, some only 5

notes, creating a kind of pentatonic scale—some use all seven going up, but only 5 in the descent and vice versa, and so on.

There are many more attributes that a raga has. Some are described as masculine and some as feminine—*ragini*; some as *janya*, that is, born of another. There are ragas associated with the four seasons, the seven days of the week, the planets. The *navagriha kritis* of the South Indian composer Dikshitar were written to propitiate the nine grihas. There are appropriate times of the day and night for every raga and so on. Much of this rose out of convention and ritual and, often, faith, traditional habits and practices, but Hindustani musicians, particularly the older ones stubbornly refuse to perform certain ragas except at the appropriate time or during the appropriate season. If I were using an orthodox musician to illustrate this programme, I wouldn't tell him that the time in some of the target areas where this programme is heard, is vastly different from Indian standard Time or the time that I am recording this programme.

INDIA CALLING, NOVEMBER 1983

An *alap*, in Hindustani music, has three *angas*, let us say, three sections; the opening one, the second section called 'Jod', slow to start, but gaining in momentum as it develops. Here the free rhythm *alap* acquires an *interesting*, but quite 'marked' rhythm.

The third section, called '*Jhala*' uses the side string, the sympathetic strings of the sitar with some lively effect.

With that, the *alap* ends and the *gat*, an instrumental composition, starts with a clearly marked rhythm. The tabla makes a dramatic entrance, making its presence felt, establishes the rhythm clearly and then settles down to keep time for the

sitar soloist.

Throughout the *gat*, the sitar, the dominant partner, sets the tempo and allows the tabla to come up again and again for short interludes when the sitarist himself keeps time for the tabla, as it were. The *gat* which normally takes a good half an hour or more is a sustained and controlled *accelerando* ends in a dramatic exciting climax.

One can talk about a raga for hours, draw comparisons with similar concepts, the *maqam* of Arabic music, the *Awaz* of Persian music. But a raga has to be felt if you are to understand it. What the musician does is to communicate to you—not a message, not any inherent meaning—but the essence of a great tradition.



themselves admirably to the fledgling cinema movement. With the theatre came stage actors but more than actors came the professional discipline of theatre.

I remember a meeting with the late Molina Devi who starred with K. L. Saigal, Prithvi Raj Kapoor and others in the old days. 'Recounting her days in New Theatres (Calcutta) she said, 'It was like a family. We would all share our lunch, sit together and work unquestioningly' The director's word was law. There were no tantrums no scenes off screen. Molina Devi belonged to the stage. The one time Moghul of New Theatres, Nitin Bose, also spoke of this dedication of actors like Sisir Bhaduri, Ahindra Chowdhury, Kanan Devi, Sarjubala—all theatre giants of their times and some made immortal on screen. "We got along fine. We were all new but there was a sense of involvement and dedication. And most of all, teamwork, which was possible because of the studio system."

So right from its inception, the talkies|cinema as it was then called, owed its success to the stage. Even in the selection of subject matter the Indian cinema turned to theatre. The first Indian talkie was 'Alam Ara'; a famous stage play written by a Bombay dramatist Joseph David. Sohrab Modi made a celluloid version of his extremely popular adaptation of Shakespeare's Hamlet as Khoon Hi Khoon. But more than the written text it was the treatment of the content that was strictly geared to theatre. And this was because of sheer necessity. Scenes had to be shot in one spot as there was no provisions for dubbing or playback singing. Only seasoned stage artists could go through their lines without a break. And for the songs there was total reliance on those who were accomplished actor singers. No wonder then that there was so little movement in old movies. There could be dancing about trees but only within microphone-catching range. Besides earlier studios were not sound-proof so shooting could only be done late at night or in the wee hours of the morning.

The studio system gave way to the star system. And for a long time the world of theatre was almost entirely divorced from the cinema. The sole breakthrough was made by IPTA when 'Dharti Ke Lal' was made.

Stage artists in Indian cinema

by Kavita Nagpal

THE most meaningful contribution of stage artists to Indian cinema in recent times has been in the form of a fresh crop of talented actors who have well-nigh taken over the new cinema.

OMAR SHARIF the legendary actor of films like 'Dr. Zhivago,' 'Laurence of Arabia,' 'Funny Girl,' to name but a few was in India recently. He was shooting for the British film. *The Far Pavilion*, in Jaipur. I met him on almost the final day. That afternoon he was to give his last shot before taking off to what he calls his home away from home in Paris. "What are your immediate plans?", I asked him. "Happily I am going back to the stage after almost 25 years". Peter Coe is directing Terrence Rattigan's *The Prince and the Showgirl* at the Chichester Festival in England. It will be great to play night after night before a live appreciative audience. Working on stage is a very satisfying experience. All those people out there watching you reacting to your efforts to entertain. Its a new feeling every evening. I'm going to enjoy it.

Sharif is not the only actor who has come to cinema from the stage and wanted to go back to it. Many actors of international fame—Sir

Laurence Olivier, Sir John Gielgud, Richard Burton, Peter O'Toole, to pick a few names at random have all retained their interest in theatre even as they made their mark on the silver screen. And almost each of the living greats have begun their acting career in the theatre. Elia Kazan and later Lee Strasberg's Actor's Studio with its basic training programme geared to Russian theatrician Stanislavsky's The method and approach to acting has given cinema as many great actors as has the Royal Academy of Dramatic Arts.

It was from the stage that Sir Richard Attenborough picked up Ben Kingslev in London to play Gandhi. Its Oscar winning spree is of course now history. Coming to Indian cinema, if one goes back in time to the first sound films made in the country one finds a similar trend. Most of the early films were straight take-offs or even direct lifts from the then reigning Parsi style of drama. Replete with songs, dance, with the usual love story set in different historical or mythological periods, these Parsi style plays lent

A film honoured even today, it featured thespians of the Indian stage, Tripti Mitra, Balraj Sahni, Shombhu Mitra and what it depicted was the reality, a searing reality of the Bengal famine—a reality that no other film-maker had the courage to depict.

Balraj Sahni remained a stalwart of the film-stage link devoting time to both his loves with his creative talent. He was the actor, a stage actor who was picked up by Bimal Roy for his 'Do Bigha Zamin', a film which is today creating ripples in Paris. Made in 1954 it was the first film to receive the International Award at Cannes, and no small credit went to Balraj Sahni. I have seen this great actor rehearsing with his band of IPTA actors in the late sixties. Despite his preoccupation with cinema he appeared to have his heart in theatre. The IPTA, which drew eminent writers and craftsmen into its fold played a critical rôle during the freedom struggle. Many of the artists later found a place in cinema. Kaifi Azmi, the poet, Rahi Masoom Raza, the writer, Sahir Ludhvanvi, were amongst the many associated with the group. Manmohan Krishan, A. K. Hangal, Director Ramesh Talwar, Sagar Sarhadî, of *Bazaar* fame continue to be active in theatre even as they contribute richly to film.

The most meaningful contribution of stage artist to Indian cinema in recent times has been in the form of a fresh crop of talented actors who have well nigh taken over the new cinema. To Shyam Benegal goes the credit for first casting actor-playwright in his film 'Manthan.' The film also featured Naseeruddin Shah, Kulbhushan Kharbanda and Amrish Puri. Amrish Puri, brother of Madan Puri, began his career on stage in Bombay. His work in Satya Dev Dubey's Theatre Unit was outstanding. Another talented actor from Bombay who has given style and depth to character-roles is Dr. Shree Ram Lagoo. It was Amol Palekar, also of Marathi theatre, who first set the trend in small-budget films. For the first time the audience accepted a non-star face in 'Rajnigandha', and 'Chhoti Si Baat'. A trend was set when Basu Chatterji made this gamble a successful one with Amol. Now more directors and producers were happy to work with stage actors. Amongst

the most successful Hindi film actors today is certainly Naseeruddin Shah. Trained at the National School of Drama and later at the Film Institute, Naseer has given ace performances in a number of films.

Today any director wishing to make a small-budget film within the constraints of time prefers to work with stage actors. The reasons are manyfold. One, the actor or actress is willing to shoot in one schedule which immediately cuts down costs. The fee the artist demand is not exorbitant. But more than anything else it is the training and experience he brings with him that makes all the difference. A stage artist, particularly one having graduated from the National School of Drama has an experience of having acted in at least forty or fifty plays. More than the actual on-stage expertise he is well trained in matters relating to theatre discipline.

Theatre discipline is a training programme in itself. It involves adaptability to any type of environmental situation right from rehearsal to actor to work in adverse climatic conditions. Whoever have heard of a star battling to give the correct shot? Stage actors do it willingly. There is no fuss and tantrums regarding food, living space, etc. All this allows the director more time to concentrate on making the film.

Any wonder then that Mrinal Sen prefers to cast Pankaj Kapoor of the NSD in his film? Pankaj Kapoor, along with M. K. Raina, Om Puri, of 'Aakrosh' fame, have contributed and continue to contribute to both commercial and non-commercial films. For his Kunal, starring vehicle Viiveta, Shashi Kapoor selected Raina and Raia Bundela as actors. Both have added lustre to the film.

This year's National Award winning Film in Hindi is 'Katha', directed by Sai Paranjpe. Sai is a graduate of the NSP and has spent most of her early days in theatre in Delhi. She has also written a number of plays for children. To her credit goes the creation of a new genre of Hindi Cinema—clean comedy. Chhasmebaddur, made in a shoe-string budget with yet another theatre artist Ravi Baswani was an instantaneous hit. Katha, starring Naseeruddin Shah and some other theatre artists is doing good business everywhere being besides, a clean entertainer—deft and sophisticated in its humour.

A sneak preview reveals another great comedy in the making; 'Jane Bhi Do Yaron', starring once again, theatre actors. The script has been written by Ranjeet Kapoor. So today in every field of cinema—except the technical, where the Film Institute graduate holds complete sway—stage artists are contributing in more than ample measure. When not acting, stage artists are contributing in more in dubbing-studios. It was his voice that took Om Shivpuri from the stage straight onto the screen. The entire dubbing of the colossal that is the film 'Gandhi' was done by voices trained for theatre. Those who have seen him on stage will at once recognize the controlled cadence of Pankaj Kapoor when they hear Gandhi speak via Ben Kingsley.

To wind up with a personal experience. I was shooting my film in Calcutta—a new city now to me. I wanted actors. I turned to unknown theatre people and to and behold, I was inundated with talent, willingness and temperence. So it was, when I was dubbing the film in Bombay. Satyjit Ray continues with Soumitra Chatterji in film after film! He too is a stage actor. □□□

India's winter itineraries

by Chandni Luthra

INDIAN winter offers a wonderful treat to all irrespective of their being nature lovers, bird watchers, sportsmen or just sunbathers. The hill stations are an attraction both in the summer and in winter.

JUST the thought of an Indian winter brings a twinkle in the eye and a smile to the lips, for it conjures up images of days spent bask-

ing in the sun, of fairs and festivals; of sarson ka sag and makki ki roti on a farm or a picnic lunch; of skiing in Gulmarg and swimming in Kovalam; all mouth watering possibilities for the potential tourist abroad or the domestic on a 'Bharat darshan'.

Barring Ladakh, the land of lamaseries, and a few religious shrines like Kedarnath or Badrinath that get snowed in the winter itinerary in India includes every nook and corner of this 'sub-continent of many colours.' Winter explodes on the Indian scene come October—with a flurry of snowflakes, and a riot of colours that encompass everything from flowers to clothes to festive happenings.

Borne across the snowclad Himalayas by the cool brisk winds, this winter is warmed on its way by an equatorial sun that wraps the land in a mantle of pleasant warmth and blue skies. Winter is the great Indian contradiction that makes India such an unpredictably delightful experience.

It is impossible for you to see all of India in one trip—so pick your favourite itinerary, either according to your special taste or region by region so that you can savour it well. Then come back for more and more!!

Are you an outdoor type, a nature lover, a bird watcher, a sportsman or just a sunbather in search of the sun? Try India in the winter. From Kashmir with its winter sports centre in Gulmarg to Rajasthan and its bird and wildlife sanctuaries at Bharatpur and Sariska; visit the almost extinct Asiatic lion at Gir in Gujarat or the one horned rhino in Kaziranga in Assam.

For beaches, India has miles of unspoilt sunswept sand—in Kovalam, Madras, Mahabalipuram, Goa, Bombay, Puri, Konark and all along its eastern, western and southern coastline. Winter is also the right time to play games—I mean literally India has some of the best golf greens in the world—some of the best fish in its many rivers. Winter is also the cricket season and even if you miss the great sporting and social event of countries playing each other you can always witness clubs or colonies bowling each other out on every vacant lawn or patch of garden!

For the shopper in India—or one who loves to live in the past—winter is ideal. Instead of confining your-

self to air-conditioned shopping or watching the Taj Mahal by moonlight, spend afternoons looking for treasures in little wayside shops where generations of craftsmen work at their craft; amble through India's ancient cities and discover exquisite monuments scattered amid the more modern structures; or spend a day at the Taj or the Fatehpur Sikri or the Ajanta and Ellora caves or amid the temples in South India.

If you feel the vastness of India is overwhelming and it seems impossible to hop from point to point it is advisable to see a region at a time. Winter itineraries for you can be chalked out keeping in mind major tourist attractions, their distances from each other and the time you have.

The Golden Triangle of Delhi, Agra and Jaipur packs in all the splendour, colour and romance of exotic India.

Delhi in the winter is a treat with flower filled gardens offsetting real monuments such as the Qutub Minar, Humayun's Tomb and even its office buildings and roundabouts. It is one of the world's oldest royal cities—a succession of imperial capitals built over the centuries by kings and emperors.

From Delhi, the royal road leads to Agra and the fabulous Taj Mahal. But Agra has more. Its Red Fort, mausoleum, the tomb of Idmad-ud-Daula and, of course, the destroyed city of Fatehpur Sikri.

The drive from Agra to Jaipur goes past the bird sanctuary at Bharatpur—a heaven for migratory birds between October and February. Jaipur is the city of princes, pink palaces and peacocks. It is a shopping paradise with enamelled jewellery, tie and dye fabrics, painted blue pottery or a rare collection of miniature paintings and manuscripts.

The Patna, Bodh Gaya, Varanasi triangle is for those who wish to pay homage to the Buddha. Patna, on the banks of the Ganga is on the site of the old Mauryan Capital of Patliputra. On the way from there to Bodh Gaya see the ancient Buddhist university of Nalanda and visit the hill of Rajgir where the first Buddhist council was held.

It was in Bodh Gaya, under the Bodhi Tree, that the Master attained enlightenment. Varanasi is one of the oldest twin cities of the world.

Its thousands of temples, shrines, bathing ghats and bazars and its constant stream of pilgrims makes it unique.

In Central India, Khajuraho, Sanchi and Mandu make an unforgettable winter itinerary. Khajuraho with its temples with erotic sculpture from the 10th century is the epitome of the masterly fusion of artistry and grace. Sanchi is one of the most important examples of Buddhist art in the world, with its famous stupas. And Mandu, city of Joy, is enchanting with its legend of the touching love story of Roopmati and Baz Bahadur and the palaces and pavilions that bring it to life.

Calcutta, Bhubaneswar, Puri and Konark, are great offerings from East India. Calcutta celebrates Dusshera or Durga Puja in the beginning of winter. All routine comes to a halt as the Goddess Durga or Kali is worshipped in every street with fanfare, singing and dancing. After Dusshera in Calcutta on to Bhubaneswar, capital of Orissa, with its thousand temples. Puri has an unspoilt beach and the Jagannath temple and the Sun Temple at Konark is one of the wonders of the ancient world.

Bangalore, Mysore, Hasan are garden cities in the South with palaces, temples and gardens that make this a 'garden' triangle in the winter—full of flowers and greenery.

Also in the south are Mahabalipuram, Madurai, and Kovalam—the three seas with a thousand temples.

In the west take Bombay, India's bustling metropolis in the winter with Goa and Aurangabad, Ajanta and Ellora. In winter Bombay is heaven for the culture vulture. There is a play a day to see, dances—both Indian and western, concerts etc. etc. Goa with its 'Prawns' and its beaches has a carnival in February that consists of days of wining, dining and celebrations. The ancient Buddhist caves of Ajanta and Ellora are an eye-opener for the art-lover.

The hill stations are an attraction both in the summer and the winter—when tourists swarm to Srinagar, Simla, Mussoorie, Nainital to see the snow and to go skiing and to bog-ganing.

But what gives winter its unique attraction are the fairs and festivals

that mark the cold months. Every village, town or city has a fair on and the season is dotted with festivals—which make their own itineraries according to the places where they are celebrated. Start with Dusshera in October and see the variety of Pujas and customs from Kulu-Marali to Calcutta to Mysore or watch the Ramlila in Delhi.

Diwali in November is the festival of lights and crackers all over the country, while Guruprab, Id and X-mas are celebrated in various regions. No matter what the festival or where the fair, Indians celebrate them with song, dance and funfare till it is again the end of March and the closing of another winter in India.

□□□

Bindiya

by Indu Jain

THE painting of a Tilak, usually symbolising beauty and auspiciousness has always been an important item of feminine make-up in India.

THE women of India can easily be recognised in the multitude of earthly races, colour and costumes by two things—the sari and the bindi. While in Japan, on a teaching assignment, time and again I was made aware of this fact. The Japanese were so enchanted and intrigued by both the things that though culturally inclined to be the non-staring sort, they could not help stealing glances at me. My Chinese neighbour, a well-known novelist, went to the extent of asking me if it was true that a hole was bored in the forehead when a girl was born so that as she grew up she could fix her caste-mark there. The usual misconception that prevails about the bindi among the non-Indians is that it either denotes the caste or at least the marital status.

The fact is that from ancient time the bindi has not been used only by married women, but it also is true that a married woman had to necessarily wear a *bindi*. It was, and is, one of the symbols of *suhag* or marital bliss, just as *sindoor* in the hair parting, bangles on the wrist, silver rings on the toes and mangalsutra around the neck are.

But whereas rings on the toes or the mangalsutra could not be worn by the unmarried, the bindi or the bangles could. When a woman's husband died, her bindi was wiped off and the bangles broken ceremoniously. After that she was not allowed to wear them ever again. In the rural areas these customs still prevail. But in the cities, with the changing times, a lot of women wear a bindi simply



as part of their make-up even during widowhood. This is to be found among women who are more independent than their predecessors, or among families who have been influenced by the social reform movements and have begun to accept woman as a person in her own right.

The bindi has always been an important item of feminine make-up in India. An infant, irrespective of the sex, is fondly adorned by the mother with a black kohl dot. Strangely enough this dot serves two contradictory purposes. On the one hand it is supposed to make the baby look more beautiful, on the other it is supposed to work as an antidote for the evil eye. Little girls, as soon as they become beauty conscious, which is rather early in their childhood, the first thing they start off with, is to wear a bindi or *bindiya*. The next

step is to wear bangles. The first attracts them with its sheer colour-powder, the second with their tinkle and movement. With the two adornments the little girl can immediately cross all barriers of time and feel her mother reflected in her own image.

Nagendra Nath Basu in the Hindi *Vishwakosh* has delineated sixteen adornments for a woman—(1) *Ubatana*—rubbing a smooth mixture on the body. (2) bathing, (3) wearing clean clothes (4) combing the hair and coiffeur (5) kohl in the eyes (6) red powder in the hair parting (7) red tying of hands and feet (8) tilak or the vermillion mark (9) painting a black dot on the chin (10) henna (11) wearing ornaments (12) perfume (13) wearing flowers (14) blackening of teeth (15) eating betel leaf and (16) colouring of the lips.

THE painting of a Tilak on the forehead is usually for beauty and auspiciousness. In the *Kama Sutra* various tilaks are described for the purpose of enticing the lover. The material used for making the Tilak was always auspicious and adornable like *gorochana*; a yellow pigment which is the dried bile of cows, *hartal*; a yellow substance and *Manhshila* or *mainsil*: a sort of arsenic which has red hue. *Gorochana* has medicinal properties too. *Charak*, the great medical scientist known as the father of *Ayurveda*, recommended extensive use of *gorochana* on the body. In *Harsha Charita*—King Harsha is described as adorned with the Tilak of *gorochana* and with lay from the place of pilgrimage.

Other ingredients used for *bindiya* were *siddhartha*; a kind of white mustard, ashes, sandal-wood and mica. The mustard seeds were used as a whole not powdered. This gave a unique beauty to the forehead because the bindi made with the tiny white mustard seeds stood out and was three dimensional. *Siddhartha* also has cleansing properties. *Atriputra* and the poet *Bana* write that white mustard seeds were sprinkled in the maternity room. Wood ash was and is still worn by *Sadhus*. Even women used it as a white base for the red or black bindi mark. Sandal wood is very well-known for its soothing property. Red, yellow or white sandal wood paste has always been a standard and wide-spread ingredient of toiletry and adornment.

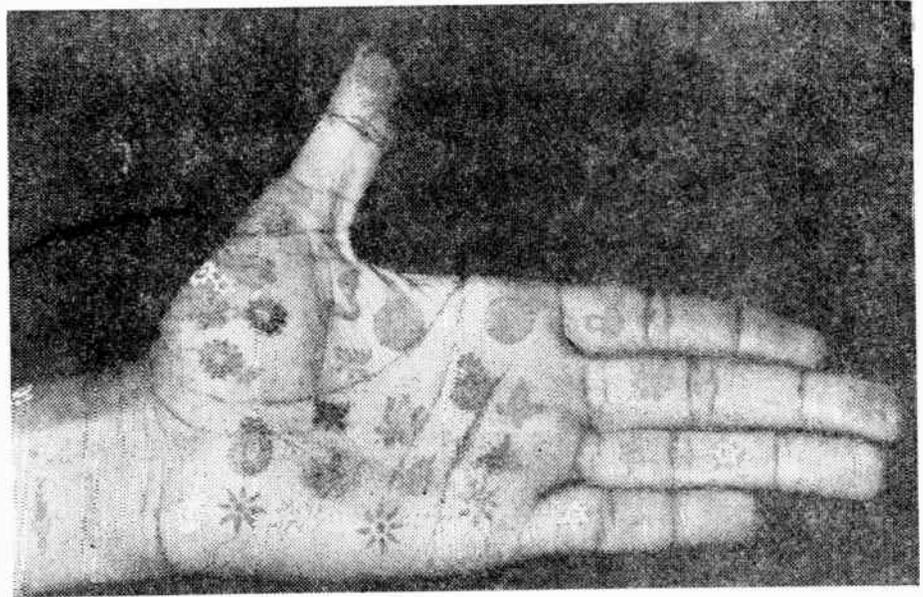
In ancient times intricate painting was done on the forehead, cheeks, and even breasts of women with a brush dipped in chandan paste.

Seasons also played an important rôle in the choice of substance. Sandal wood was considered appropriate for the summers and saffron for the winters.

Another very interesting bindi was made by cutting tiny leaves of various shapes and shades and pasting them on to the forehead. Green leaves are more lasting; they were preferred to the multilived but delicate flower petals. Bindi from petals were put on only for fun or as part of love play.

The red or the white bindi was then sprinkled over with fine mica-powder. Such adornment was almost like an ornament. It shone and glittered like a jewel. At times a tiny piece of mica was used in the centre of the bindi with red and white dots around it. Such a tilak was like a diamond studded in the middle of the forehead. The variations of designs were infinite and so was the beauty it gave to the face. It also mirrored the artistic capability and the aesthetic sensibility of the person who wore it. Evidence of the traditional bindiya can still be found in the villages of Bihar, Madhya Pradesh and Eastern Uttar Pradesh. The women of these areas like to put on bindis made from sheet-glass under which a thin shiny paper is pasted and then the glass is painted over with dots and designs in many colours. These are stuck on the forehead with glue obtained from tree barks. The glass bindis are fast being replaced by plastic ones in garish greens and oranges.

In the wake of tradition revival, the oriental look-conscious urban woman can often be found going to the tiny weekly 'haats' hunting for the genuine folk articles like glass bindis, silver ornaments and of course, hand-printed fabrics. Still, the commonest material used for the vermilion mark is kum kum. All shades from saffron to red to chocolate brown can easily be prepared by roasting turmeric powder on a dry hot plate but again turmeric powder is being discarded by the woman of today despite its healing and antiseptic properties in favour of chemically-made coloured powder for tur-



A decorated palm

meric leaves a yellowish stain on the skin.

Changes must occur with the passage of time and people have sacrificed the good things for the sake of convenience. Glass in place of mica, plastic instead of glass; sandal wood or synthetic colours, the ingredients may have changed but the role and status of bindiya in the Indian art of make-up has remained alive over the ages. Till today the bridal make up is not complete without the chitra

rachna over the eyebrows which is but an extension of the bindiya.

Mahakavi Bihari writes thus about the nayika embellished with three tilaks—She arches the bows of her eyebrows that has the string of the horizontal tilak. On the bow rests the vertical tilak on her nose, with the red bindi serving as the sharp arrow-head. This arrow the cupid stretches to its fullest aiming at the hearts of the susceptible youths, like the hunter aims at the deer in the forest.



Lokmanya Tilak

By S. Ahluwalia

TILAK was a patriot of bold action, clear thinking and original ideas. In the field of Vedic researches, Sanskrit scholarship interpretation of Geeta and above all India's Freedom struggle Tilak's contribution was outstanding.

TILAK was born one year before the great revolt of 1857. His active public life extended to about 40 years i.e. from 1880 to 1920. In the field of Vedic researches, Sanskrit scholarship, interpretation of Geeta and above all India's freedom struggle, Tilak's contribution was outstanding. He was a patriot of bold action, clear thinking and original ideas.

Tilak's outlook was rooted in the culture and philosophy of India. He

was one of the Founders of the Deccan Education Society and the famous Fergusson College. He was a social reformer of great repute. But, he felt social reforms must come from ripe public opinion and not imposed by a foreign Government. Of course, he was not prepared to give priority to social reforms over political independence. Social reforms must not be allowed to divert us from the main objective of freedom. In fact, Tilak's idea of Swaraj was so comprehensive as to include women's uplift and other social reforms.



TILAK was one such patriot to whom Swaraj was the very breath of life. He rejected the very idea of India's fitness for Swaraj. He wanted Swaraj there and then, not in instalments, not in small doses, not in fragments or bits. His bold assertion rang throughout the length and breadth of the country, for every ear and for every heart; "SWARAJ is my birth right and I shall have it." This one declaration of Tilak inspired the whole generation of Indian patriots. It was the siren of total freedom.

There could be no compromise in regard to Swaraj. Tilak believed in a manly approach, energetic action and endless sacrifice for attaining Swaraj. He was prepared to pay any price for it. In fact, Tilak invited suffering and imprisonment by the British as early as the year 1897. In 1908 he was exiled to Mandalay for six years but he remained an uncompromising champion of freedom. He refused to accept British rule as the will of the providence. He always felt life without freedom was the negation of life. He initiated the policy of constant confrontation with the British in the cause of Indian freedom. His was a life of purity, selfless sacrifice and patriotic action. He remains a source of highest inspiration to the Indian nation for all times to come.

Tilak was not prepared to adhere only to constitutional methods for attaining his national objective. In fact, he felt that a vile and wicked foreign Government was itself un-

constitutional. It would never permit a constitutional agitation. It will have to be met on its own ground. Among the Indian patriots, the names of Tilak and Mrs. Annie Besant would

Book review

India by Al--Biruni

Reviewed by Lokenath Bhattacharya

Published by National Book Trust:

I HAVE proposed to talk about only one new publication, which is a new edition of Al-Biruni's perennial classic *Enquiry into India* just brought out by National Book Trust. The work, in its Arabic original, had a rather lengthy title which in course of time came to be shortened as *Tarikhu'l Hind* for popular identification. Dr. Edward C. Sachau's English translation of the work, first published in London in 1914, brought it to the notice of the English-knowing readership all over the world. The present NBT edition, which is an abridged one based on Sachau's translation, is edited with introduction and notes by Dr. Qevamuddin Ahmad of the History Department of the Patna University.

Because of the unique importance of the work, its selection as the only publication for discussion in this programme which I understand is normally used to feature more than one new publication, may be justified. Also justifiable is its appellation as a new title, though the original work dates from the eleventh century and its English translation which is the basis of the present edition is about 170 years old. Dr. Ahmad, the editor of the present volume, while abridging the work, has endeavoured to present such select passages from the considerably voluminous treatise containing a veritable mine of information, as, in relative terms, seem to have a greater contemporary relevance. The edition is also designed for a large and popular readership.

Abu Raihan Muhammad ibn Ahmad, commonly known as Al-Biruni, a Muslim of Iranian origin born in A.D. 973 in a territory now forming part of the Uzbekistan Republic of USSR, was a celebrated mathematician and astronomer who came to

always be remembered for the most inspiring Home Rule Movement in the year 1916. Tilak stood for Hindu Muslim Unity. He was the author of the famous Lucknow Pact.

□□□

India in the wake of Mahmud of Ghazni's invasion of the country. He was also a prolific writer and a great linguist knowing, apart from Arabic and Persian, Hebrew, Syriac and Sanskrit. In addition, he had a profound knowledge of the works of Plato and other Greek masters through Syriac and Arabic translations. Arabic, specially, which was then the most important international language and the repository of scientific and literary works of the whole civilised world, was the language he used for writing most of his works. The exact title of the NBT edition is *India* by Al-Biruni which has 300 pages of text including index and references, but excluding a learned and at the same time lucidly written introduction of 16 pages by Dr. Ahmad. Erudite and a classic as a historical chronicle of its kind, the original work contains much that still reads like fiction while being, at the same time, an objective record of the history and social and religious mores of India of the time. As a prelude to his preface to the work, in fact, Al-Biruni terms it as "an accurate description of all categories of Hindu thought, as well those which are admissible as those which must be rejected."

Here, for example, is an extract from the work relating to the Hindu manner of writing and what he terms as "the local alphabets of the Hindus", quoted to illustrate the objective nature of his observations. "The Hindus", Al-Biruni says, "write from the left to the right like the Greeks. They do not write on the basis of a line, above which the heads of the letters rise whilst their tails go down below, as in Arabic writing. On the contrary, their ground line is above, a straight line above every single character, and from this line the letter hangs down and is written under it. Any sign above the line is

nothing but a grammatical mark to denote the pronunciation of the character above which it stands.

"The most generally known alphabet is called *Siddhamatrika*, which is by some considered as originating from Kashmir, for the people of Kashmir use it. But it is also used in Varanasi. This town and Kashmir are the high schools of Hindu sciences. The same writing is used in Madhyadesa, i.e., the middle country, the country all around Kanauj, which is also called *Aryavarta*."

Divided into eighty chapters, the original edition of this immeasurably important work discusses broadly the following subjects: Religion and philosophy, social organisation, civil and religious laws, Iconography, religious and scientific literature, meteorology, weights and measures, alchemy, geography, cosmography, astronomy, chronology and allied matters, social life, manners and customs, festivals, etc., and astrology. The very first chapter, which is one of the most significant, explains the methodology adopted by the author and, while talking of difference of language, religious and racial pre-

judges, discusses the difficulties encountered by a foreigner and a non-Hindu in preparing an unbiased account of the Indian society.

Talking, for example, of the Hindus in the very beginning, he says, "they totally differ from us in religion, as we believe in nothing in which they believe, and *vice versa*. On the whole, there is very little disputing about theological topics among themselves; at the utmost, they fight with words, but they will never stake their soul or body or their property on religious controversy. On the contrary, all their fanaticism is directed against those who do not belong to them—against all foreigners. They call them *cleccha*, i.e., impure, and forbid having any connections with them, be it by intermarriage or any other kind of relationship or by sitting, eating, and drinking with them, because thereby, they think, they would be polluted. They consider as impure anything which touches the fire and the water of a foreigner; and no household can exist without these two elements."

But after saying all this, Al-Biruni also had to add: "By the by, we

must confess, in order to be just, that a similar deprecation of foreigners not only prevails among us and the Hindus, but is common to all nations towards each other."

And here lies Al-Biruni's greatness. He understood about one thousand years ago that for a correct understanding of an alien culture, one must approach it on its own terms. In this vitally important matter on which still depend inter-communal understanding and amity of nations, the path shown by Al-Biruni remains to this day salutary and exemplary. "This book" he says, "is not a *polemical* one. I shall not produce the arguments of our antagonists in order to refute such of them as I believe to be in the wrong. My book is nothing but a simple historic record of facts. I shall place before the reader the theories of the Hindus exactly as they are."

A great chronicler, a learned man, a universal mind, a writer gifted with an extremely sophisticated and civilised expression, all these facts of Al-Biruni are retained and focussed anew in the present abridged edition of the immortal classic.

□□□

G U J A R A T I S E R V I C E

From 0945—1000 hrs on 19.78 and 16.93 meters : 15165 and 17115 kHz
News at 0945—1000 hrs

From 2230 — 2315 hrs on 25.36 and 19.62 meters : 1 830 and 15280 kHz
News at 2235—2245 hours

| TUESDAYS | | 2245 Vartmanna Vaben : Current Affairs | | 2300 3rd and 17th : Roopak | |
|---------------------------------------|---|--|--|---|-----------------------------|
| 1st, 8th, 15th, 22nd and 29th | 2250 Geetika | 2230 2nd : Tamne Gamsha | 2315 Samapta | 10th and 24th : Gaikainun Sangeet | 2315 Samapta |
| 2230 1st : Vasant Rao Deshpande | 2230 9th : Janva Jevug | FRIDAYS | | | |
| 8th : Kankan Banerjee | 16th : Geetane Ghazal | | | | |
| 15th : Mera Banerjee | 23rd : Aajna Kalakar | 4th, 11th, 18th and 25th | 2230 4th : Geet | | |
| 22nd : Nirmala Devi | 30th : Granthno Panth | 11th : Owali | | | |
| 29th : Sawai Gandharv | 2315 Samapta | 18th : Ghazal | 2245 18th : Specially Programme on Deewali | 11th, 18th and 25th : Gujarati Chitrapat Sangeet | 2250 6th : Aajna Sangeetkar |
| 2245 1st, 8th, 22nd and 29th : Natika | THURSDAYS | | 2245 4th : Specially Programme on Deewali | 11th, 18th and 25th : Gujarati Chitrapat Sangeet | 13th : Amari Pasand |
| 15th : Atilne Aare | 3rd, 10th, 17th and 24th | 2230 3rd : Hariharan | 2315 Samapta | 2245 11th, 18th and 25th : Gujarati Chitrapat Sangeet | 20th : Shastriya Sangeet |
| 2315 Samapta | WEDNESDAYS | | SATURDAYS | | |
| 2nd, 9th, 16th, 23rd and 30th | 2230 10th : Hariom Sharan | 5th, 12th, 19th and 26th | 2230 5th : Raas | | |
| 2230 2nd : Abhram Bhagat | 17th : Hiradevi Mishra | 2245 5th : Rajul Mehta | 12th : Rajul Mehta | | |
| 9th : Dharmasi Raja | 24th : Hansa Dave | 2245 12th : Rajul Mehta | | | |
| 16th : Kamshreebengadhari | 2245 Akhbaroni Atariethi Indian Press Review | 2315 Samapta | | | |
| 23rd : Norupama Sheth | 2250 3rd : Geetavali Gujarati and Hindi non Film Song | 2230 7th : Shehnai | | | |
| 30th : Bhubindra | 10th and 24th : Talk | 14th : Film Dhoon | | | |
| | 17th : Tarang : Classical Film Songs | 21st : Vadva Vrinda | | | |
| | | 28th : Pushpa Chhaya | | | |
| | | 2245 Chitrapat Sangeet | | | |
| | | 2315 Samapta | | | |
| | | MONDAYS | | | |
| | | 7th, 14th, 21st and 28th | | | |

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|-----------|-------|
| TARGET AREAS | Period IST | BANDS | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | Metres | kHz |
| | | 41.58 | 7215 |
| | | 31.27 | 9595 |
| | | 25.50 | 11765 |
| NORTH-EAST ASIA | 0415—0645 | 19.85 | 15110 |
| | | 19.65 | 15270 |
| | | 25.22 | 11895 |
| | | 0530—0645 | 16.86 |
| | 0415—0530 | 30.82 | 9735 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs; 0645 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

0415 Devotional Music :
1st : Sudha Malhotra
8th : Sharmila Bandhu
15th : Hari Om Sharan
22nd : Different Artists
29th : Vishni Mehrotra

0446 Music of India/Classical Half Hour

0515 Radio Newsreel

0530 Instrumental Music :
1st : Duet on Sitar and Guitar : Rais Khan and Brij Bhushan Kabra
8th : Shehnai : Sikander Hussain and party.
15th : Duet on Sitar and Sarod : Ravi Shankar and Ali Akbar Khan
22nd : Flute : Devendra Murdeshwar
29th : Sarod : Ali Akbar Khan

0550 Light Music :
1st : Iuthika Roy
8th : Hariharan
15th : Nirmala Devi
22nd : Manhar
29th : Naseem Bano Chopra

0600 Faithfully Yours : Replies to listeners letters (On 1st, 8th, 22nd for 15 minutes and on 15th and 29th for 10 minutes).

0610 D'xers Corner (Only on 15th and 29th for 10 mts.)

0615 Karnatak Instrumental Music :
1st : Veena : R. K. Suryanarayana
8th Flute : Palladam V.N. Rajam
15th : Violin : K. S. Venkataramaih
22nd : Nagaswaram : T.P.S. Veeruswami Pillai
29th : Jaltarang : S. Harihar Bhagvatbar

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Devotional Music :
2nd : Bhajans : Different Artists
9th : Sindhi Bhajans
16th : Anup Jalota
23rd : Vani Jairam
30th : Compositions of Surdas : Pt. Kausheendra

0446 Film Songs from South India

0515 2nd, 16th and 30th : Export Front
9th and 23rd : Talk

0530 Instrumental Music :
2nd : Flute : Hari Prasad Chaurasia
9th : Duet on Sitar and Shehnai : Kalyani Roy and Ali Ahmed Hussain
16th : Flute : Prakash Wadhera
23rd : Duet on Santoor and Flute : Shiv Kumar Sharma and Hari Prasad Chaurasia
30th : Violin : V. G. Jog

0550 Light Music from different regions :
2nd : Tamil : Ilaiya Raja's Geetanjali
9th : Dogri Geet
16th : Bengali : Manna Dey
23rd : Rajasthani : Hem Lata and Om Vyas
30th : Kannada Songs

0600 2nd, 16th and 30th : Of persons, places and things
9th and 23rd : Our Guest

0610 Instrumental Music :
2nd : Sitar : Ravi Shankar
9th : Guitar : Brij Bhushan Kabra
16th : Sitar : Debabrata Chandhury
23rd : Sarod : Yakooob Ali Khan
30th : Surbahar : Imrat Hussai Khan

THURSDAYS

3rd, 10th, 17th and 24th

0415 Karnatak Instrumental Music :
3rd : Clarionet : A.K.C. Natarajan

10th : Nagaswaram : Namagiripettai K. Krishnan
17th : Violin : K. Laxminarayan Sastry
24th : Gottuvadyam : D. Kittappa

0446 Selections from National Programme of Music

0515 3rd : Book Review
10th : Talking about Agriculture
17th : Science today
24th : Industrial Front

0530 Instrumental Music :
3rd : Sarod : Amjad Ali Khan
10th : Sitar : Nikhil Banerjee
17th : Shehnai Jagdish Prasad Qanar and party
24th : Sarangi : Ram Narain

0550 Songs from New Films

0600 Radio Newsreel

0610 Regional Music :
3rd : Sri Ayyappan Songs (Malayalam)
10th : Rajasthani : Different Artists
17th : Punjabi : Gurdas Mann
24th : Nazrul Geeti

FRIDAYS

4th, 11th, 18th and 25th

0415 Devotional Music :
4th : Diwali Songs
11th : Naat : Aziz Ahmed Warsi
18th : Murli Qawal and party : Naatia Qawalis
25th : Naatia Qawalis : Niaz Ahmed and Nazeer Ahmed and party

0446 Film Hits of Yester Years

0515 Cultural Survey

0530 Karnatak Instrumental Music :
4th : Flute : Sikkil Sisters
11th : Veena : S. Balachander
18th : Nagaswaram : Dalinafi Pichhari
25th : Violin : T. N. Krishnan

0550 Instrumental Music :
4th : Sarangi Duet : Banne Khan and Inder Lal
11th : Mohan Veena : Radhika Mohan Moitra

18th : Santoor : Shiv Kumar Sharma
25th : SunJari Recital : Siddhram Jadhav and party
0600 Panorama of Progress (Except on 4th)
4th : Disc. Review (20 mts)

0610 Folk Songs :
4th : Kerala
11th : Chhatisgarhi Folk Songs
18th : Himachal Pradesh
25th : Folk Dance Songs of Different Regions

SATURDAYS

5th, 12th, 19th and 26th

0415 Devotional Music :
5th : Soor Padavali
12th : Mukesh : Bhajans
19th : Hari Om Sharan
26th : Raghunath Parigrahi : Geet Govinda

0446, 0525, 0530 and 0550 Listeners Choice

0515 5th and 19th : Talk
12th and 26th : Horizon Literary Magazine (20 mts.)

0600 Radio Newsreel

SUNDAYS

6th, 13th, 20th and 27th

0415 Devotional Music :
6th : M.S. Subbulaxmi : Composition of Meera Bai
13th : Geeta Dutt
20th : Shabads of Guru Nanak
27th : D.V. Paluskar

0446 Film Songs

0515 6th : Expression : Youth Magazine
13th : Youth in Focus
20th : From the Universities
27th : Quiz Time (20 mts)

0530 Instrumental Music :
6th : Ditruba : Pyara Singh
13th : Clarionet : Ahmed Darbar
20th : Esraj : Chittadev Burman
27th : Dattatray Veena : D.R. Parvatikar

0550 Light Music :
6th : Salahuddin Ahmed
13th : Shobha Gurtu
20th : Mahindra Pal
27th : Nilam Sahnii

0600 6th and 20th : Mainly for Tourists
13th : Indian Cinema
27th : Sports Folio

0610 Folk Songs :
6th : Uttar Pradesh
13th : Kashmir
20th : Goa
27th : Tamil

MONDAYS

7th, 14th, 21st and 28th

0415 Instrumental Music :
7th : Shehnai : Bismillah Khan and party.
14th : Sarod : Shamesher Singh

GENERAL OVERSEAS SERVICE

21st : Violin : P. D. Saptarishi
 28th : Sarod : Sharan Rani 0500
 0446 Karnatak Instrumental Music :
 7th : Violin : M.S. Gopalakrishnan 0530
 14th : Veena : Vidya Shankar
 21st : Flute : Prapancham Sitaram

28th : Nagaswaram : T.P. 0550
 Subramanya Pillai
 7th : Play
 14th : Discussion
 21st : Feature
 28th : Film Story 0600
 Folk Songs : 0610
 7th : Bhojpuri
 14th : Bengali
 21st : Nagaland
 28th : Himachal Pradesh

Light Classical Music
 7th : Birjoo Maharaj
 14th : Basavraj Rajguru
 21st : Durgesh Nandini
 28th : F.C. Panwar
 Women's World
 Rabindra Sangeet :
 7th : Debabrata Biswas
 14th : Kanika Bannerjee
 21st : Dwijen Mukherjee
 28th : Different Artists

Prog. Highlights from 0415-0645 hrs. and 1900-2030 hrs; 2030 CLOSE DOWN

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1916 Folk Songs :
 1st : Tamil Nadu
 8th : Jaintia
 15th : Gujarati
 22nd : Bengali
 29th : Harvest Songs from Different regions
 1930 1st, 15th and 29th : of Persons, Places and Things
 8th and 22nd : Our Guest
 1940 Orchestral Music
 1955 1st, 15th, and 29th : Export Front
 8th and 22nd : Talk
 2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Rabindra Sangeet :
 2nd : Pankaj Mullick
 9th : Shyamal Mitra
 16th : Sumitra Sen
 23rd : Suchitra Mitra
 30th : Sagar Sen and Sumitra Ghosh
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music :
 2nd : Clarinet A.K.C. Natarajan
 9th : Flute : N. Ramani
 16th : Violin M. Chandra-shekharan
 23rd : Veena : V. Sreekanta Iyer
 30th : Mridangam J.V. Gopalakrishnan
 1955 2nd : Book Review
 9th : Talking about Agriculture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 2005 Film Songs

THURSDAYS

3rd, 10th, 17th and 24th

1916, 1945 and 1955 Listeners Choice
 1930 Cultural Survey

FRIDAYS

4th, 11th, 18th and 25th

1916 Light Music :
 4th : Diwali Songs
 11th : Preeti Sagar
 18th : Different Artists
 25th : Anjali Bannerjee

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH EAST ASIA 1530-1630
 AUSTRALIA AND NEW ZEALAND 1530-1630

BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.58 | 15320 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.63 | 15285 |
| 19.64 | 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0400 hrs. and 1530-1630 hrs; 1630 CLOSE DOWN.

16th : Jaltarang : Ghasi-ram Nirmal
 23rd : Shetmai : Anant Lal and party
 30th : Santoor : Himangshu Biswas

12th : Bundel Khande Lok Geet
 19th : Haryana
 26th : Different Regions

THURSDAYS

3rd, 10th, 17th and 24th

TUESDAYS
 1st, 8th, 15th, 22nd and 29th

1546 Karnatak Instrumental Music :
 1st : Nagaswaram : S.R. Dakshinamurthy Pillai and party
 8th : Veena : R.S. Kesav-murthy
 15th : Flute : T.S. Shankaran
 22nd : Duet on Violin and Flute : D. Panchapakasan and T.C. Shankara Gopalan
 29th : Violin : M.S. Gopalakrishnan
 1600 1st, 15th and 29th : Export Front
 8th and 22nd : Talk
 1610 Film Songs from Different Regions

1546 Rabindra Sangeet :
 3rd : Gautam Mitra and Hemanta Mukherjee
 10th : Different Artists
 17th : K.L. Saigal
 24th : Purabi Mukherjee
 1600 Panorama of Progress (Except on 3rd)
 3rd : Disc Review (20 mts)
 1610 Light Instrumental Music (Except on 3rd)
 10th : Mandolin . Jaswant Singh
 17th : Kashtarang : Jain Kumar Jain
 24th : Wings Over India : Vijay Raghav Rao

12th : Bundel Khande Lok Geet
 19th : Haryana
 26th : Different Regions
 SUNDAYS
 6th, 13th, 20th and 27th
 1546 Devotional Music :
 6th : Bhajans : Purshotam Das Jalota
 13th : Devi Geet : Different Artists
 20th : Shabads of Guru Nanak
 27th : Mahendra Kapoor
 1600 Women's World
 1610 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1546 Folk Songs :
 7th : Maharashtra
 14th : Maithili
 21st : Bihar
 28th : Oriya
 1600 Faithfully Yours : Replies to listeners letters (On 7th and 21st for 15 mts. and on 14th and 28th for 10 mts.)
 1610 D'xers Corner (Only on 14th and 28th for 10 mts.)
 1615 Film Tunes

FRIDAYS

4th, 11th, 18th and 25th

1546 Light Music :
 4th : Diwali Songs
 11th : Shankar Shambhoo and party
 18th : Habib Painter and party
 25th : Jagjit Singh and Chitra Singh
 1600 4th and 18th : Talk
 11th and 25th : Horizon : Literary Magazine (20 mts.)
 1610 Orchestral Music

SATURDAYS

5th, 12th, 19th and 26th

WEDNESDAYS
 2nd, 9th, 16th, 23rd and 30th
 1546 Light Music :
 2nd : Falat Mehmood
 9th : Nina Mehta and Rajinder Mehta
 16th : Kanwal Siddhu
 23rd : Different Artists
 30th : Bhupinder
 1600 2nd : Book Review
 9th : Talking about Agriculture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 1610 Instrumental Music :
 2nd : Violin : N. Rajam
 9th : Sitar : Ravi Shankar

1546 Film Songs
 1600 5th and 19th : Mainly for Tourists
 12th : Indian Cinema
 26th : Sports Folio
 1610 Folk Songs :
 5th : Kumaoni

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Prog. Summary; 1950 Press Review; 2023

GENERAL OVERSEAS SERVICE

1930 Radio Newsreel
 1940 Orchestral Music
 1955 4th and 18th :: Talk
 11th and 25th : Horizon
 Literary Magazine (20
 mts.)
 2005 Film Songs

SATURDAYS

5th, 12th, 19th and 26th

1916 Folk Songs :
 5th : Manipuri
 12th :: Nagaland
 19th : Oriya
 26th : Punjabi
 1930 5th : Expression Youth
 Magazine
 12th : Youth in Focus
 19th : From the Univer-
 sities
 26th : Quiz Time (20
 mts.)
 1940 Instrumental Music :
 5th : Vichitra Veena Ra-
 mesh Prem
 12th : Viola : P.D. Saptar-
 ish
 19th : Veena : Asad Ali
 Khan
 26th : Sarangi : Gopal
 Misra
 1955 5th and 19th : Mainly
 for Tourists
 12th : Indian Cinema
 26th : Sports Folio
 2005 Film Songs From New
 Releases

SUNDAYS

6th, 13th, 20th and 27th

1916 Interlude
 1920 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story
 1955 Women's World
 2005 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1916 Light Classical Music :
 7th : Tulsi Das Sharma
 14th : Sohan Singh
 21st : Rasoolan Bai
 28th : Parveen Sultana
 1930 Radio Newsreel
 1940 Instrumental Music :
 7th : Tabla : Zameer Ah-
 med 14th : Shehnai : Bis-
 millah Khan and Party
 21st : Flute Pannalal
 Ghosh
 28th : Sitar : Mushtaq Ali
 Khan
 1955 Faithfully yours : Replies
 to Listeners Letters.
 (On 7th and 21st for 15
 mts and on 14th and 28th
 for 10 mts.)
 2005 D'xers Corner (only on
 14th and 28th for 10 mts.)
 2010 Film Songs

For West Asia, U.K. and West Europe : East Africa, West and North
 West Africa : Australia and New Zealand

| TARGET AREAS | (From 2315 to 0400 Hrs. IST) PERIOD IST | BANDS | |
|----------------------------|--|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EUROPE | 0130—0400 | 30.27 | 9912 |
| EAST AFRICA | 2330—0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Prog.
 Summary upto 0000 hrs; 0130
 hrs; 0215 hrs and 0400 hrs;
 2330, 0030, 0130, 0230 and 0330
 News; 2340, 0035, 0140, 0235
 and 0340 Commentary; 2345;
 0115 and 0215 Press Review;
 2359, 0129, 0214 and 0329 Prog.
 Highlights from 2315—0000 hrs;
 2330—0130 hrs; 0115—0215 hrs;
 and 0215-0400 hrs; 0110, 0210
 and 0355 Film Tune; 0400 Close
 Down

TUESDAYS

1st, 8th, 15th, 22nd and 29th

2316 Karnatak Devotional Mu-
 sic
 2320 Regional Film Songs
 2350, 0200 and 0345 1st, 15th
 and 29th : of Persons,
 Places and Things 8th and
 22nd : Our Guest
 0000, 0016 and 0040 Listeners
 Choice
 0100 and 0250 1st, 15th and
 29th : Export Front
 8th and 22nd : Talk
 0120 Instrumental Music :
 1st : Flute : Hari Prasad
 Chaurasia
 8th : Sitar Mushtaq Ali
 Khan
 15th : Flute Bhai Lal Barot
 22nd : Sarangi : Shakoor
 Khan
 29th : Ialtarang : Ghasi
 Ram Nirmal
 0146 Folk Songs :
 1st : Bengal
 8th : Tribal Songs of Bihar
 15th : Folk Dance Songs
 of Different Regions
 22nd : Braj
 29th : Oriya
 0220 Instrumental Music :
 1st : Sarangi : Gopal
 Misra
 8th : Santoor : Mohd. Ab.
 dullah Tibet Baqal
 15th : Vichitra Veena : Ah-
 med Kaza
 22nd : Flute : Prakash
 Wadhera
 29th : Sarod : Yakooob
 Ali Khan

0241 Karnatak Vocal Music :
 1st : Ariyakudi Ramnuja
 Iyengar
 8th : Lalitha Seshadari
 15th : Sarod : Sundaram
 22nd : T. Brinda and T.
 Mukta
 29th :: Radha Wishvana-
 than
 0300 New Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

2316 Intrumental Music
 2320 Vocal Music :
 2nd : Manhar
 9th : Alka Yajnik
 16th : Sudha Malhotra
 23rd : Nilam Sahni
 30th : Nina Mehta and
 Rajinder Mehta
 2350, 0200 and 0345 2nd : Book
 Review
 9th : Talking about Agri-
 culture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 0000 Folk Songs :
 2nd : Madhya Pradesh
 9th : Rajasthani
 16th : Uttar Pradesh
 23rd : Punjab
 30th : Maharashtra
 Hits from Films
 0016 Instrumental Music : Old
 Masters
 0040 2nd : Sarod : Ustad Afaud-
 din Khan
 9th : Nagaswaram K.P.
 Arunachalam
 16th : Sarangi : Shakoor
 Khan
 23rd : Violin : T. Chow-
 diah
 30th : Flute : Pannalal
 Ghosh
 0100 and 0250 Radio Newsreel
 0120 Film Songs
 0146 Classical Vocal Music :
 2nd : Pt. Jasraj
 9th : Vilayat Hussain
 Khan
 16th : Arun Kumar Sen
 23rd : Arjun Nakod
 30rd : Pt. Bhemsan Joshi

0220 Light Music :
 2nd : Yunus Malik
 9th : Different Artists
 16th : Shakuntala Srivas-
 tava
 23rd : Suresh Wadekar
 30th : Different Artists
 0241 Instrumental Music :
 2nd : Vichitra Veena Hi-
 jri Bhai Doctor
 9th : Sarangi : Hafizullah
 Khan
 16th : Harmonium : Iyan
 Prakash Ghosh
 23rd : Dattatray : Veena
 D.R. Parvatikar
 30th : Swar Mandal

0300

Film Songs

THURSDAYS

3rd, 10th, 17th and 24th

2316 Devotional Music
 2320 Film Songs
 2350 Panorama of Progress (Ex-
 cept on 3rd)
 3rd : Orchestral Music
 0000 Light Karnatak Music :
 3rd : Sanskrit Songs Kal-
 pakam Balasubramanyam
 and Party
 10th : Tamil Songs
 17th : M. Chitranjan
 24th : Kannada Songs Kal-
 pakam Balasubramanyam
 0016 Devotional Music :
 3rd : Sindhi Bhajans
 10th : Hari Om Sharan
 17th :: Different Artists
 24th : Narender Chanchal
 0040 Instrumental Music :
 3rd : Sarod : Yakooob Ali
 Khan
 10th : Sitar : Pt. Ravi
 Shankar
 17th : Flute : Hari Pra-
 sad Chaurasia
 24th : Shehnai : Bismillah
 Khan and Party
 and 0345 Cultural Survey
 Regional Film Songs
 0146 Rabindra Sangeet :
 3rd : Gautam Mitra
 10th : Purabi Mukherji
 17th : Ritu Guha
 24th : Shyamal Mitra

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres, 1134, 7265, 9912, 11810 kHz; NEWS AT 0435 hrs
 Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.
 Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres; 11830, 15280 kHz; NEWS AT 2150 hrs.

FOR SOUTH EAST ASIA 0430 hrs. to 0530 hrs.

SUNDAY

0430 Bhajan
 0435 News
 0445 Commentary
 0450 Samachar Darshan
 0500 Bal Jagat
 0520 Bhakti Gaan
 0525 Press Review
 0530 Close Down.

MONDAY

0430 Bhajan
 0435 News
 0445 Commentary|Week in Par-
 liament
 0450 Natak|Feature|Patrika—
 Karyakram
 0520 Geet
 0525 Press Review
 0530 Close Down.

TUESDAY

0430 Shabad
 0435 News
 0445 Press Review
 0450 Shastriya Sangeet
 0500 Varta
 0510 Aap Ki Pasand
 0525 Commentary
 0530 Close Down.

WEDNESDAY

0430 Naat
 0435 News
 0445 Commentary
 0450 Aap Ki Pasand
 0525 Press Review
 0530 Close Down.

THURSDAY

0430 Shabad
 0435 News

0445 Commentary
 0450 Mahila Jagat
 0510 Geet Mala
 0525 Press Review
 0530 Close Down.

FRIDAY

0430 Naat
 0435 News
 0445 Press Review
 0450 Vichardhara|Varta|Geeton
 Bhari Kahani|Sanskritik
 Dhara
 0515 Chitrapat Sangeet
 0525 Commentary
 0530 Close Down.

SATURDAY

0430 Bhajan
 0435 News
 0445 Commentary
 0450 Varta
 0500 Sugam Sangeet
 0510 Aap Ka Patra Mila
 0520 Pradeshik Sangeet
 0525 Press Review
 0530 Close Down.

FOR EAST AFRICA

IST SERVICE

0845 hrs. to 0945 hrs.

SUNDAY

0845 Bhajan
 0850 News
 0900 Press Review
 0905 Bal Jagat
 0925 Bhakti Gaan
 0945 Close Down.

MONDAY

0845 Bhajan
 0850 News
 0900 Press Review
 0905 Natak|Patrika — Karya-
 karam|Feature

0935 Pradeshik Sangeet
 0945 Close Down.

TUESDAY

0845 Shabad
 0850 News
 0900 Commentary
 0905 Varta
 0915 Classical Music
 0930 Chitrapat Sangeet
 0945 Close Down.

WEDNESDAY

0845 Naat
 0850 News
 0900 Press Review
 0905 Aap Ki Pasand
 0945 Close Down.

THURSDAY

0845 Shabad
 0850 News
 0900 Press Review
 0905 Mahila Jagat
 0925 Geet Mala
 0945 Close Down.

FRIDAY

0845 Naat
 0850 News
 0900 Commentary
 0905 Varta|Vichardhara|Geeton
 Bhari Kahani|Sanskritik
 Dhara
 0930 Ek Hi Film Ke Geet
 0945 Close Down.

SATURDAY

0845 Bhajan
 0850 News
 0900 Press Review
 0905 Pradeshik Sangeet
 0915 Aap Ka Patra Mila
 0925 Varta
 0935 Sugam Sangeet (Ghazal)
 0945 Close Down.

FOR EAST AFRICA

HINDI SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

2145 Saaz Sangeet
 2150 News
 2200 Commentary|Week in Par-
 liament
 2205 Qawali
 2215 Chitrapat Sangeet
 2230 Close Down.

MONDAY

2145 Saaz Sangeet
 2150 News
 2200 Press Review
 2205 Pradeshik Sangeet
 2215 Samachar Sankalan
 2225 Film Music
 2230 Close Down.

TUESDAY

2145 Saaz Sangeet
 2150 News
 2200 Commentary
 2205 Chitrapat Sangeet
 2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
 2150 News
 2200 Commentary
 2205 Bhoole Bisre Geet
 2230 Close Down.

THURSDAY

2145 Saaz Sangeet
 2150 News
 2200 Press Review
 2205 Aap Ki Pasand
 2230 Close Down.

FRIDAY

2145 Saaz Sangeet
 2150 News
 2200 Commentary
 2205 Geet Aur Ghazal
 2215 Chitrapat Sangeet
 (Ek Film)
 2230 Close Down.

SATURDAY

2145 Saaz Sangeet
 2150 News
 2200 Commentary
 2205 Samachar Darshan
 2215 Pradeshik Geet
 2230 Close Down.

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 9912, 11815 kHz

REGULAR FEATURES

0530 Opening of the Transmis-
 sion;
 0531 Thuthi : (Devotional
 Song);
 0535 News ;
 0545 Sunday, Monday, Wed-
 nesday, Thursday and
 and Saturday : Commen-
 tary; Tuesday and Friday :
 Press Review; Sunday :
 Week in Parliament (Dur-
 ing the Parliament Ses-
 sion);
 0550 Details as Follows.
 1st : Kettadhu Kidaikkum
 2nd : Thiraiganam

3rd : Siruvar Arangam :
 Presented by D.T.E.A.
 School, Janak Puri, New
 Delhi
 4th : Deepavali Special
 Programme : Produced
 by P. Lakshmi
 5th : Neyar Virundhu
 6th : Neyar Viruppam
 7th : 95th Birth Anniver-
 sary of Dr. C. V. Raman :
 Talk; Kadidhamum Ba-
 dhilum
 8th : Kettadhu Kidaikkum
 9th : Thiraiganam
 10th : Munnerum Bharatham :
 'Mugathif Irandu

Kangal" : Talk by B. K.
 Nigam
 11th : Dr. S. Ramana-
 than : Vocal
 12th : Kaffoori Kanigal :
 Sri Venkateswara College,
 Delhi
 13th : Nevar Viruppam
 14th : Children's Day :
 Special Programme
 15th : Kettadhu Kidaik-
 kum
 16th : Thiraiganam
 17th : Ilakkia Cholai :
 "Kaadhal Padalgali Kam-
 banumkalidasanam : Talk
 by Dr. Rajagonalan
 18th : H. K. Narayan :
 Vocal
 19th : Neyar Virundhu
 20th : Gurunanak Birth
 Day : Devotional Song;
 Nevar Viruppam
 21st : Isai Amudham; Ka-

didhamum Badhilum
 22nd : Kettadhu Kidaik-
 kum
 23rd : Thiraiganam
 24th : Magalir Poonga :
 Penn Pathirikaiyalargal :
 Discussion; Moderator :
 V.S. Maniam; Participants :
 Vaasanthi, Komala Vara-
 dhan and Anandham Kri-
 shnamurthy
 25th : Vidya Shankar ;
 Veena
 26th : Emakku Thozhil
 Ingu Kavithai by Muthu-
 lingam; Thalainagar Tha-
 pal : A. R. Rajumani
 27th : Film Songs com-
 poned programmes
 28th : Isai Amudham; Ka-
 didhamum Badhilum
 29th : Kettadhu Kidaik-
 kum
 30th : Thiraiganam.

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (702 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

TRANSMISSION III

MW 280.1M (1071 KHz) SW 91.65M (3295 KHz)
MW 427.3M (702 KHz)

TRANSMISSION I HOURS

0543 Signature Tune and Opening Announcements 1430
0545 Subghahi
0615 Khabren
0625 Purani Filmon se
0700 Shahre Saba
0725 Shamme Farozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts.
0755 Programon Ka Khulasa
0800 Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aaj Ki Baat : (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Childrens Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday) 1500
Saturday/Friday : Aao Bachcho
Saturday : Naghmate Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday : Aap Ke Khat
Aap Ke Geet
Saturday : Light Classical Music
Sunday : Chalte Chalte
1000 Close Down.

TRANSMISSION II

1358 Signature tune and opening announcements
1400 Programon Ka Khulasa
1402 Khabron Ka Khulasa 1530
1407 Sunday : Aap Ka Khat Mila 1600
Monday (I) Naghmao Sada (film songs with Dialogues); (III and V) Nigabe Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein;
1610 Tuesday (I, III and V) Bhakti Geet; (II and IV) Filmi Qawwalian
1635 Wednesday : Sabras (Mixed Melody)
1650 Thursday : Dhoop Chaon (Compered programme)
1700 Friday : (I) Mushaira (upto 1500 hrs); (II and IV) Saat Sawal; (III 0215 and V) Kahani Ek Geet Ki)

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare ; Sunday : (I) Kehkashan; (II) Mehfil ; (III) Geeton Bhari Kahani ; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se
Monday : (I) Naghmao Sada (III and V) Nigabe Intekhab (Contd.); (II and IV) Rag Rang.
Tuesday : Naghma-O-Tabbassum
Wednesday : Bazme Khwateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khwateen
Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baate Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye
Aap Ki Pasand (Listeners request)
Jahan Numa : (Except Sundays and holidays)
Sunday : Aap Ki Pasand (Contd.)
1610 Aap Ki Pasand (Contd.)
1630 Tabsira/Week In Parliament
1635 Aap Ki Pasand (Contd.)
1650 Khabren
1700 Close Down

TRANSMISSION III

Signature Tune and Opening Announcements
Khabren
Programon Ka Khulasa
Sazena : Tuesday, Thursday and Friday Film Duets (II) Saturday and

Holidays (Except Sundays) (Contd. upto 2045 hrs.)

Aahang-E-Nazm ; Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)

2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz
2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya

Monday : Kalam-E-Shair

Tuesday : Talks

Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)

Thursday : Hamse Poochiye (I, III and V); Hifzane; Sehat (II and IV)

Friday : Talks

Saturday : Radio Newsreel

2110 Aabshaar
2130 Sunday : Kajar Bin Kare

Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme

Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)

Saturday : Manzar Pasmanzar (Review of Urdu Press)

2145 Khabren
2155 Commentary (Repeat)
2200 Sunday : Play

Monday : (I) Feature ; (II) Izhar-E-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath

Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira

Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke

Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-E-Hamnasbin; (V) Maazi Ke Dayar

Friday : Roobaroo

Saturday : Nai Nasal Nai Roshni

2215 Khat Ke Liye Shukriya (Wednesday-Weekly)

2230 Tameel-E-Irshad

2300 Khabron Ka Khulasa

2305 Tameel-E-Irshad (Contd.)

2325 Shamme Farozan (Repeat)

2330 Bazme Musiqi

0000 Khabren

0005 Bazme Musiqi (Contd.)

0030 Filmi Naghme

0058 Programme Highlights

0100 Close Down.

SINDHI SERVICE

1730—1830 hours

31.38m (9560 kHz)

2115—2145 hours

280.1m (1071 kHz)

280.1m (1071 kHz)

News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

I. Disc Jockey
II. (a) Repeats
(b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shair Avahanja
Gell Asanja (I, III and V)
(b) Quiz Programme (II and IV)
(c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar
(b) Literary Programme
(c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shai Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.93m (17715 kHz)
News in Konkani
(1005—1015 hrs.)

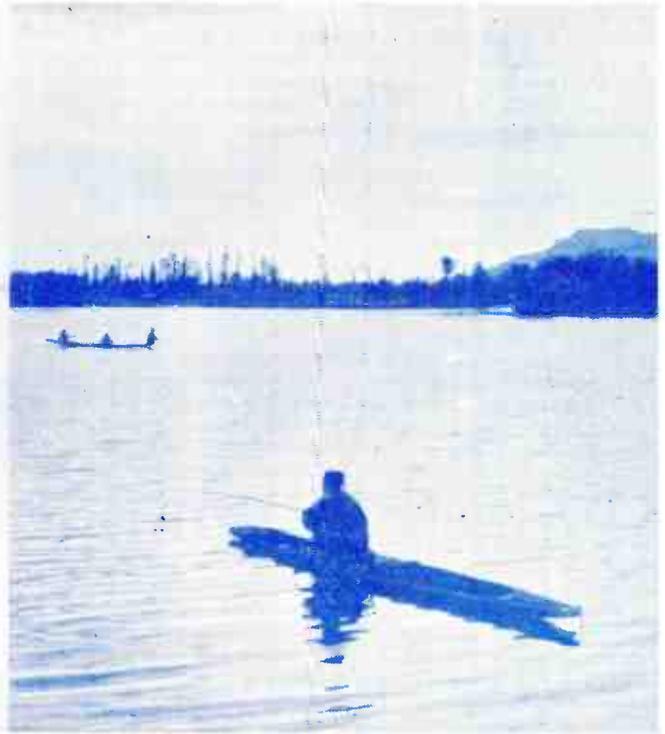
FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15282, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82, Metres; 3905 kHz; 2315—0115 hours—30.27, 25.40 Metres, 9912, 11810 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres. 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. 19.59; 16.85 Metres 15230, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.82 Metres 1134, 7120, 9735 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835—0845 hrs. 1900—2000 hrs; 280.1, Metres; 1071 kHz; News 1901—1905 hours |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres. 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, Metres; 594.7225, 9630 kHz; News 0735—0744 hours 0700—0730 hours—25.30 Metres, 11860 kHz; 1230—1300 hours—30.91, 25.58, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2200—2210 hours, |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15290, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres; 594, 9545, 11895 15125 kHz; News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7260, 9705, kHz; News 1815—1825 and 1846—1856 hours; 1845—1930 hours; 264.5 Metres; 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G. M. T.) Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

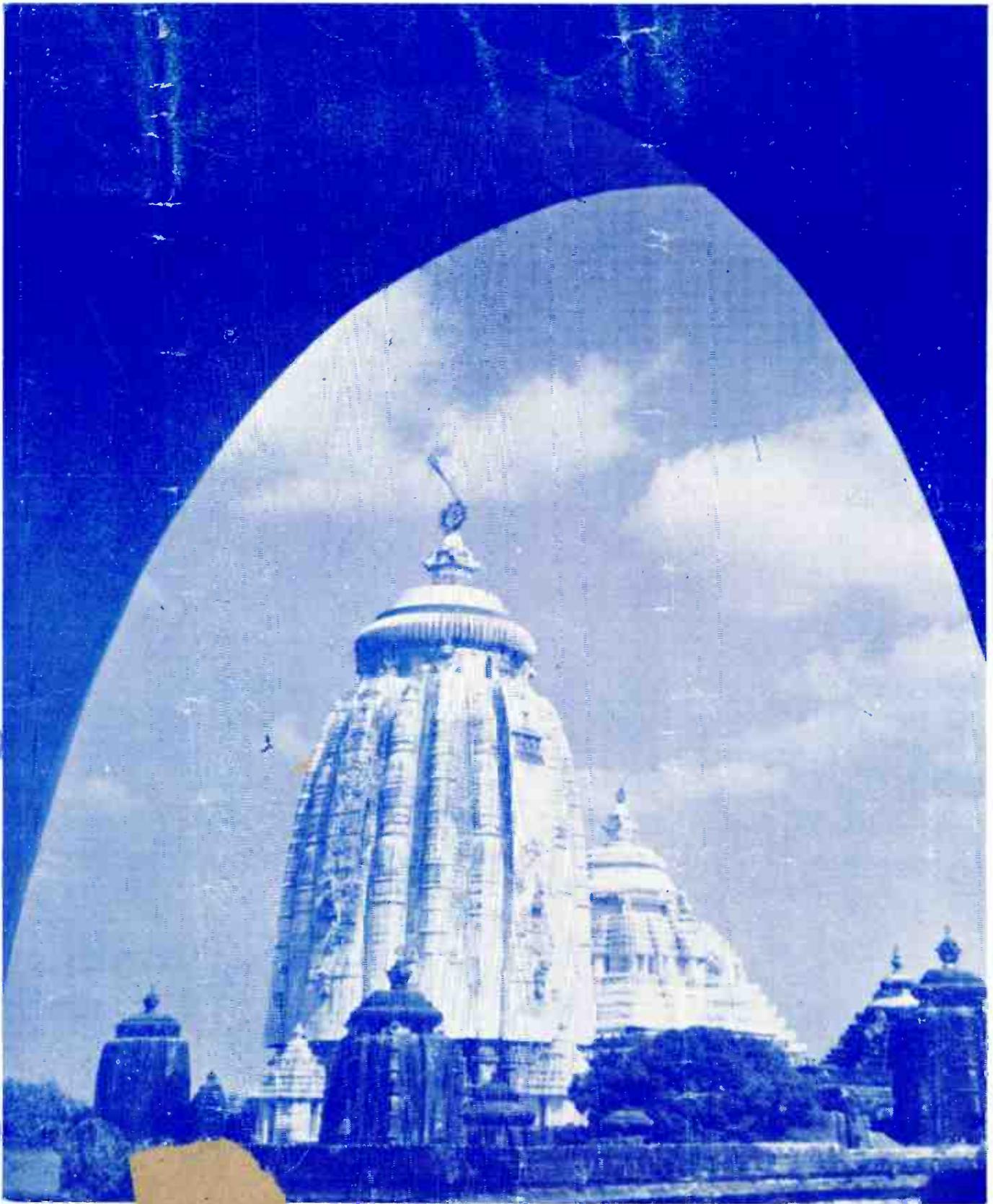
Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



The sun temple, Konark. Details of one of the wheels of the temple built between 1240-80 A.D. (Courtesy : Archaeological Survey of India) and a view of Dal Lake in Kashmir on the right

A view of Khajuraho temple (See article on India's winter itineraries).





Jagannath temple Orissa.

Published by the Director General, All India Radio, at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.I. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.

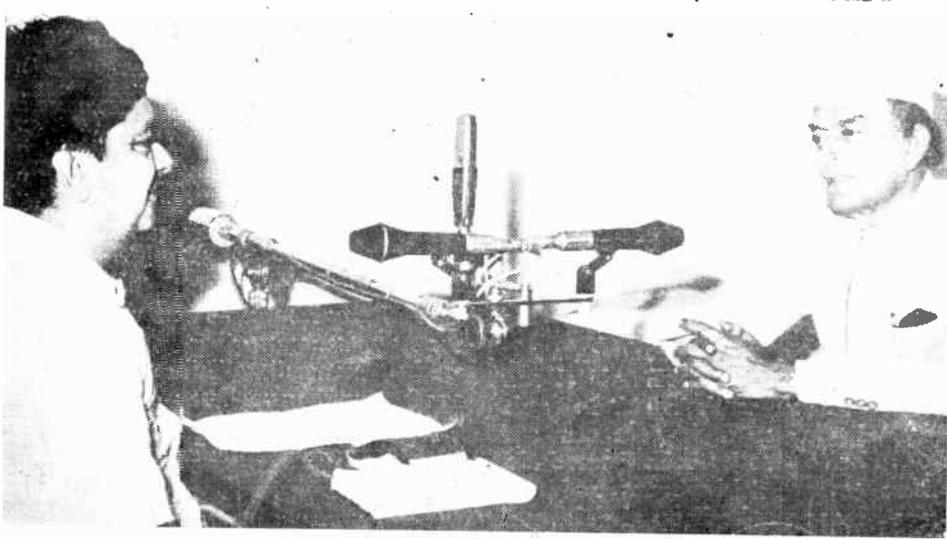


INDIA CALLING

November 1986

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





G.O.S. : Interview to V. Shantaram, eminent film producer and director.

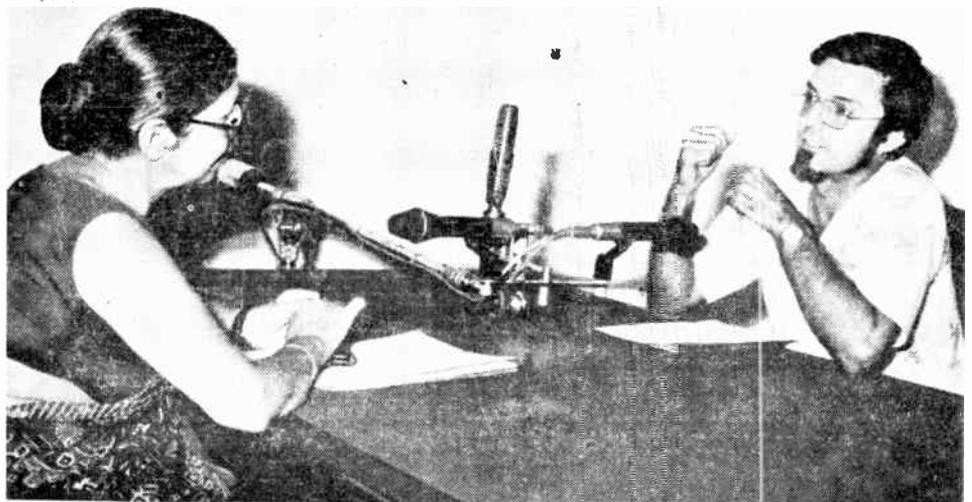


G.O.S. : Dr. G. Ram Reddy, Vice-Chancellor, Indira Gandhi National Open University, talking on Distance Education.



TAMIL SERVICE : Balaramani interviewing Dr. Valampuri John, M.P.

FRENCH SERVICE : Jean-Claude Gonsvez, Director of the Alliance Francaise of Delhi being interviewed by Saroj Butani.



Chief Editor
S.K. SUNDAR
 Assistant Editors
D. K. CHHETRI
RAJANEE SINGH



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
 OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

NOVEMBER 1986

THE BHAGVAD GITA 1

Raghava R. Menon

KANYAKUMARI 2

Gita Aravamudan

CONSERVATION OF EN-
 DANGERED WILDLIFE 3

Sharad Gaur

WOMEN'S WORLD : DE-
 VELOPMENT PROGRAM-
 MES FOR RURAL
 WOMEN 5

C. P. Sujaya

GENERAL OVERSEAS
 SERVICE 7

TAMIL|SINHALA|
 SINDHI|PUNJABI|
 KONKANI SERVICES 11

HINDI|GULF SERVICES
 12

The Bhagvad Gita

Raghava R. Menon

The 'Bhagvad Gita' is one of the most widely translated works of the perennial philosophy. You can find translations of this book in Persian, in Chinese or in Serbo-Croatian. It is one of those books that compel reading, once begun. I think, this is because of the intimidating authority of its tone and the fact that what it says goes against the grain of the principal beliefs of most religions and certainly goes against most of the beliefs of the Christian and Jewish Orthodoxies.

As you perhaps know, the 'Bhagvad Gita' is just one small part, a section of 700 verses of the Hindu epic poem the 'Mahabharata' whose penultimate stage is a fratricidal war between two parts of a single family. The description of this battle is spine chilling and seems to indicate that it must have been a war of nuclear proportions because so little in terms of people and values survive it.

It is at the beginning of this war that the stage of the 'Bhagvad Gita' is set on the battlefield on the piece of ground between the two opposing armies with lances gleaming, amid the blaze of caparisoned elephants, and under the rising dust from the hooves of stallions in armour. At the opening of the Gita, the two protagonists—Arjuna, the warrior, and Krishna, his charioteer—are shown in a chariot. The reason for the long discourse that follows is the sudden physical and psychological enfeeblement of Arjuna at the

brink of war, when he realises the enormity of what he has embarked upon to do. The 'Gita' consists in Krishna explaining to Arjuna that he should go ahead and exterminate his kinsmen. Through the 700 verses of argument, allegory, analyses, bluff, sarcasm, coercion, terror, questions and explanations, the mood of Arjuna gradually transforms into one of firm resolve and the battle is engaged.

It would seem incredible that the armies rearing to attack would have stood by for several hours while these leisurely explanations went on. The 'Gita' must have occurred as a theophany, like what happened to a tent-maker from Tarsus on the road to Damascus several centuries later, a sudden blinding flash, a moment of swooning and to behold the killer of the Christian is transformed into St. Paul of the Missionary journeys. In the same manner the conversion of Arjuna must have been sudden total and without parts. The 'Gita' that was written later must have been a recollection, a breaking into parts and rational argument of what have been a sudden and unexplainable certainty.

There is a tripod of assumptions in the 'Bhagvad Gita' on which its whole thrust rests. The first is that of good and evil. The 'Gita' seems to say that the concept of good and evil is the particular case of a general formula laying above them and subtending both in an inclusive unity. And until the human being is above both and evil all his actions,

however noble and well intentioned will eventually have a ruinous effect upon himself and for those who believe he is doing good.

The second leg of this tripod is the concept that events are entirely predetermined and no one can change event. For its constituents have already formed long before you are required to act in its behalf. No action is isolated, and by itself, but forms part of a matrix of relationships that are connected by filaments of intention and desire through several hundreds of people and things. So that even when you do not act, you are acting by omission, because others would have acted even if you have not. And you would be sucked into its structure whether you want it or not.

The third leg of this tripod is the concept of rebirth. This is not the same as the popular idea of reincarnation. The idea of reincarnation, things like being born as a goat or an insect or a plant is a romantic version of a much more precise and specific concept. The soul has no form, no name, and it is this soul that passes through time and not its form. It is the sum of experience that makes the difference between life and life. It matters nothing what a particular soul's shape and form might be. The experiencing entity is within who uses the senses of the receptacle in which he lives whether of man or beast plant or mineral to experience the events that form part of its script within its mortal span.

Science knows today that there is a resident intelligence in every living thing. This is called by many names. And if science recognises that all creations are finally vibrations of manifold frequencies then into this category of existence could also enter inanimate objects like rocks and stones. None of these things are matters of belief, however. It is no use believing in rebirth. Looking for external proofs, through regressive hypnosis or through abnormal children with foetal memories. These do not constitute proofs. For any proof of this kind can only be false. This concept is prefigured in the concept of 'Maya' which is popularly translated as illusion which is one reason why no one is able to comprehend

the idea of 'Maya' Einstein is reported to have asked Niels Bohr whether the moon exists when he is not looking at it. This idea has emerged from the recognition that existence is part of an observing entity. Remove the observer and the observed phenomenon ceases to exist with respect to that observer. This binds the observer and the observed in a tight bond which is inextricably tied together in all experience. So that all the constituents of every cause that makes or an experience and its experiencer are unity. This is the cause of 'Maya' and, in fact, is its definition. In this context whether the observed is an illusion or not is irrelevant. In the definition of 'Maya' there is no world where there is no observer. Mathematically there are proofs to this concept which to the mathematician is qualitatively more compelling in its clarity than any predilection to belief that he may possess. Here again the need for belief has been removed. Then there is the concept of the doer. The feeling that you are the doer is part of overall 'Maya' as defined earlier, that puts every one of our experiences on notice. We know that our senses are feeble and the wonders of our achievements in the development of knowledge of the outerworld, our growing initiatives and options and the many miraculous achievements in

it seem large and significant only in the context of our scale. How stupendous and smug a bee must feel when it has built its hive, its beauty its elegance, its shrewdness and utility all these must hold individual bees in a trance of self satisfaction if it would think along these terms. In the context of other scales our achievements as man upon this planet are in the same relationship as the bee's to their hive.

Many of the underpinning psychological perceptions on which the 'Bhagvad Gita' is built has over the years come closer to the world of Physics rather than to the confirmation of the clamour and discords of religion. The concept of 'Bhakti' which is a kind of abject surrender to God on which the 'Gita' seems to exhort Arjuna to rely, is really an awareness of these truths felt as an experience of the reality and a turning towards this reality is pointed out as the only truth there is, at once transcendent and immanent.

To see the world and your life in it in these terms the less likelihood there is of being able to live at all except as a marginal man, half-way between awareness and stupor. And the 'Bhagvad Gita's' exhortation is to learn the skill to live. Its rewards are here on earth and not in an imaginary heaven beyond time and space. □

Kanyakumari

Gita Aravamudan

RIGHT at the very tip of the Indian sub-continent, perched on a rocky ledge at the edge of the sea is the ancient temple of Kanyakumari. There is an interesting legend connected with this temple. And the legend is used to explain some of the special features of this Southern most part of India.

Long long ago, an evil demon Banasura terrorised the earth. He was practically invincible because he had received a boon by which he could be killed by neither man nor God. He could die only at the hand of virgin. No ordinary virgin could of course, dare to go anywhere near

Banasura. Finally, Parasakti, the consort of Lord Siva the Destroyer, decided to come down to earth to kill Banasura.

Parasakti was born as Kanyakumari (KANYA, virgin; KUMARI girl). She grew up near this magnificent beach bordering three seas. When she was ready for marriage, her wedding was fixed with Lord Siva who resided in the nearby temple of Suchindram. In heaven there was consternation, for Parasakti had forgotten the purpose with which she had come down to earth. It was then that Narada, a sage who is known for his double games and sly wit in Hindu mythology came up

with a plan to see that the marriage never took place. Under the pretext of fixing an auspicious time for the wedding, he chose a midnight hour as the only occasion when it could take place. All the preparations were on full swing. Great stocks of provisions stood on the beach ready for the wedding feast. And the groom, not wanting to be late, set out ahead of time from his home. However, when he was just three miles away from the land's end, he heard a cock crow. Not realising it was Narada crowing, a disappointed Siva turned back thinking that the only auspicious hour was past!

When Kanyakumari knew that her wedding was cancelled, she was roused to a divine fury. She destroyed Banasura and turned into stone. And there she stands till today, clad in her wedding glory, her jewels glittering. Inside the temple of Kanyakumari which looks simple from outside is this statue (of a young girl dressed in beautiful silk clothes, her jewels glittering). Her fabulous diamond nose ring acted as a kind of lighthouse, according to legend, warning ships off the treacherous coast. As for the provisions that lay there abandoned on the beach, they too turned sand. And that is why you find sand grains of various colours and shapes on the beach at Kanyakumari, the sand which looks like rice and custard and dhal. All the ingredients you need for a traditional South Indian feast.

Kanyakumari, or Cape Comorin, as the British called it, is a land of legends. A rock just off the coast has an ancient footprint embedded on it which according to legend is that of Banasura. However, there is a more modern legend connected with this rock. In 1892, Swami Vivekanand, the great Hindu Philosopher came to the tip of India to sit and consolidate his thoughts before he spread them over the rest of the world. As he sat there, he was attracted by a rock standing along in the middle of the turbulent sea. He jumped into the sea and said to have swum across two km of turbulent stretch of sea separating this rock from the mainland and meditated for a whole day before swimming back. Today, a modern temple in his memory has come up on this rock. To reach this temple one has to take a ferry from the jetty on the shores on the Bay of Bengal.

The land end of India is a beautiful place. Standing on the sandy tip, with the Bay of Bengal on one side, the Arabian Sea on the other, and the Indian Ocean stretching out in front, one gets a feeling of timelessness. It is one of the few places, on earth where on a clear day, one can see the sun rise and set over the ocean or on a full moon night watch the sun set and moon rise simultaneously over the waters spectacular scenes which are not easily forgotten.

The best way to reach Kanyakumari is to fly to Trivandrum, the capital of Kerala one of India's Southern most States and from there go by road or train. Kanyakumari is about 80 km. from Trivandrum city. There are other places of tourist interest to be found on the way. At Tukkalai, mid-way between Trivandrum and Kanyakumari is the unique wooden palace of Padmanabhapuram. About three centuries ago, the Maharaja of Travancore ruled from here. This wooden palace is a remarkable building, three stories high. Apart from its architectural uniqueness, Padmanabhapuram palace also contains some ancient bits of furniture preserved with care from those bygone days, like the special wooden bed inlaid with medicinal and decorative wooden chips. There is a large metal mirror which is perhaps the best existing specimen of its kind—the art of making such metal mirrors having become almost extinct. There are many stories connected with this palace, too. There is that intriguing looking tunnel now disused through which the Maharaja escaped from his enemies, there is a

wooden platform near the dance hall which used to be covered when enemies attack.

Closer to Kanyakumari is the ancient temple of Suchindram where according to the legend, Lord Siva, the prospective groom of Kanyakumari resided. This temple, which is open to non-Hindu as well, is architecturally beautiful with certain special attractions like the musical pillars which produce the seven notes of the musical scale when struck. Also between Trivandrum and Kanyakumari, lies the beautiful secluded beach of Kolachel.

Kanyakumari is actually situated across the border from Kerala, in neighbouring Tamil Nadu. Both Tamil Nadu and Kerala Governments have setup spacious guest houses which provide a good view of the sea. Apart from these, Kanyakumari has a number of hotels, catering to the pockets of the varied cross section of people who come here from all over India and the world. During the non-monsoon season, when the skies are clear, between December and May, there is quite a heavy rush of tourists and pilgrims at Kanyakumari.

On the edge of the beach from where one can take a ferry to the Vivekananda rock, there is an informal shopping arcade which sells the local products—fancy goods made of shells cane, and wicker-baskets and hats; packets of multi-coloured sand, shell fish preserved in lacquer, and so on. For an unbelievably low price, one can pick up little trinkets, to remind one of a visit to a part of the world where three oceans meet and a Goddess stands frozen into stone.

Conservation of Endangered Wildlife

Sharad Gaur

THE Indian subcontinent is one of the most fascinating ecological and geographic regions in the world. From the nearly rainless desert of Thar to the rainiest place on earth—Cherrapunjee; from permanently snowbound peaks of the Himalayas

to the hot, salty Rann of Kutch, and from wet coastal regions to the great lakes and river systems and their vast plains; no other country of comparable size has such diverse conditions of environment and ecology. And this diversity is amply reflected in India's rich wildlife.

About 15,000 species of plants and 75,000 of animals have been described from India. On two per cent of the world's land area, we possess about five per cent of the known living organisms.

But, today, a significant portion of this heritage is threatened by the pressure of human activity on land and forests. The population explosion in the last few decades and the resulting demand for development have directly or indirectly caused sudden and often far-reaching disturbance in the natural ecosystems of India. The rapid growth of urban areas, the construction of dams hydroelectric projects, buildings and roads in ecologically sensitive areas and the encroachment on vast areas of natural forests for extension of agriculture, housing and industry, have led to large scale destruction of habitats and decimation of the country's wildlife. In addition, pressures of hunting and trade in wildlife and its products have also contributed to the decline of wildlife.

In the current century alone, we have lost two species of mammals, the Cheetah and the lesser India Rhino, and two of the birds, the mountain quail and the pink-headed duck for ever. Many more are on the brink of extinction. The Indian Wildlife (Protection) Act of 1972 identifies 133 species of animals and birds as either rare or highly endangered. More than ten per cent of the country's flora are also endangered.

However, it is heartening to note that ecologists have lately begun to study India's natural ecosystem and highlight the threats to nature. The Government too, in recent years, has become increasingly aware of the disturbances in our ecosystems and there is now wider consciousness of the threats to the biosphere and their ultimate impact on man's survival and quality of life itself. The last decade, in particular, has been

the most comprehensive conservation efforts in this country, started both by the Government as well as by the non-government organisations.

The first concrete step towards conservation was taken soon after India's Independence when, in 1952 a Central Board for Wildlife was set up. This was later renamed the Indian Board for Wildlife or (IBWL), Most of the States soon followed and formed their own state boards. The IBWL is the main advisory body to the Govt. of India on wildlife conservation and related policy matters. The Directors of the Ecological and the Botanical Surveys of India, the State Chief Conservations of Forests and representatives of leading conservation organisations are members of this Board. It is currently under the chairmanship of the Prime Minister.

Based on the recommendations of the IBWL, the Indian Wildlife (Protection) Act was passed by the Parliament in 1972. This new law had provisions for controlling hunting and wildlife trade, and for establishing protected forest areas as Wildlife Sanctuaries and National Parks. As a result, there are now more than 250 sanctuaries and 19 national parks in India, covering 2.3 per cent of the country's geographic area. The Board has also been responsible for the establishment of zoological gardens, formulation of a national conservation policy, and revision of the forest policy.

To restrict and regulate the thriving global trade in endangered species, India became a party to the convention on International Trade in endangered species of wild fauna and floral, called SITES for short, in 1976. Under the convention, a Management Authority has been set up to monitor and control trade in endangered species of wildlife and their products.

Besides all these measures, a number of projects are being run in India to protect various endangered species. Many of these are aided by the International Union for Conservation of Nature and Natural Resources, and the World Wildlife Fund. These include, the Crocodile Breeding Project to save the three crocodilian species of India, the Himalayan Musk Deer Project, the Manipur Brow antlered Deer project, the Project Hangul for the endangered Kashmir stag, the Lesser Cats Project in Eastern India, the Gir Lion Sanctuary Project, and many others.

But the world's best known, and perhaps the most successful conservation programme to date has been the Project Tiger. The project was initiated in response to the alarming decrease in the population of wild tigers in the country, from an estimated 40,000 at the turn of this century to under 2,000 in 1972. Starting with nine tiger Reserves with a tiger population of 268 in 1973, the Project today covers 15 Reserve and the tiger population in the Project areas has risen to 978. The entire country's tiger population has also improved with better protection and there are nearly 4,000 tigers now, as compared to just over 1,800 in 1972. Project Tiger has been a landmark in India's conservation movement. Not only has the tiger been saved from certain extinction, valuable insights have also been gained into the intricate linkages between nature conservation and sustainable community development. The project has convincingly proved that wildlife conservation is not just a matter of protecting animal species alone, but also one of restoring the productivity of our depleted wild habitats through ecological development. This alone can bring about long term compatibility between wildlife and the human community. □□□

FILM QUIZ

QUESTIONS:

1. The first film shown in India was obviously the first film that was made—LUMIERE CINEMA TOGRAPHE. Name the year and month of this momentous event.

2. RAJA HARISHCHANDRA made by Dada Saheb Phalke was the first film made in India. Give the year in which it was made.

3. It was in 1919 that the first film made in South India emerged. Which was this?

4. In 1926 came a film made by Himansu Rai which enhanced the reputation of Indian cinema abroad. Give the title of this Indo-German co-production.

5. A famed name of the Indian screen was introduced for the first time in 1925 in a film called Veer Bala. Who was this performer? A hint: this person passed away recently.

6. What was V. Shantaram's first film as a director?

7. Name the film that was made in 1929 by Himansu Rai under the German banner of UFA. It became popular not only in India but also abroad.

8. Name the Indian actress who became a trainee in the Erich Pommer unit in the UFA studios at Neubabels. She got advice from Fritz Lans and was engaged in intensive discussions with G. D. W. PABST.

9. Alam Ara was the first sound film made in India. Who was director of this very important film?

10. The Marathi film Sant Tukaram was another important film made when sound was in its infancy. Who was its director?

Woman's World

Development Programmes for Rural Women

C. P. Sujaya

THE Constitution of the Sovereign Republic of India adopted soon after Independence in 1950 enshrines the national objectives of social, economic and political justice to be achieved through a democratically elected government with the help of an independent judiciary

11. In 1934 Ajanta Cinetones engaged the renowned Hindi author Munshi Premchand to do the story and dialogues of one of its productions depicting the labour-capital conflict. Which film was this?

12. In 1934 Debaki Bose made a film in BENGALI which is regarded as among the most memorable sound films of its time. It was a plea against the evils of untouchability and casteism depicted through the legend of a poet-priest and his love for a washerwoman K. I. Sehgal played the Central role. It was later made in Hindi by Nitin Bose which was this film?

13. DEVDAS based on the novel by Sarat Chandra Chatterjee was made in 1935 into a film and remains one of the landmarks of Indian cinema. Who was the film's director, and who played the central role of DEVDAS?

14. Who was the cameraman of the 1935 version of DEVDAS? This man himself went on to become a very accomplished film maker.

15. In 1935 Sohrab Modi made an Indianised version of HAMLET. What was the title of this film?

16. Which was the first film society founded in India?

17. In 1947 a Hindi film won a prestigious prize at the Cannes Film Festival. Which was this film and who was its director?

18. In 1948 S. S. Vasan made a film which took an unprecedented amount of money to make and had some of the most gigantic sets ever seen in Indian films. Name the film.

19. Which was the film made by Uday Shankar on the aesthetics of Indian classical dance?

(Please see answer on page 6)

and an efficient and public spirited civil service.

The Constitution of India guarantees equality of opportunity in matters relating to employment and directs the states to secure equal right to adequate means of livelihood, equal pay for equal work and just and human conditions of work.

Indian women are the beneficiaries of these rights in the same manner as Indian men. The framers of the Constitution have, however, gone a step forward in providing positive discrimination in favour of women in terms of Article 15(3) which empowers the State to make special provisions for women and children, even in violation of the fundamental obligation of non-discrimination among citizens on the basis of sex. This shows the extent to which the State is committed to the development and well being of its women.

A wide array and variety of schemes and programmes have been taken up by the Government of India for the welfare and development of women from the beginning of the Five Years Plans, in the fifties. These schemes and programmes cover sectors such as maternal health care, child health, female education, female vocational training and skill development, women's employment and support services, science and technology application for improvement of women's living and working conditions, etc.

More than 75 per cent of India's population live in the villages. The real heart of India is in its countryside comprising of over 6,00,000 villages. The participation of women in rural development has been ensured under various anti-poverty and other programmes. Under the Integrated Rural Development Programme, 30 per cent of the beneficiaries are targeted to be women. Loans at cheap rates of interest are provided to women for purchase of agricultural implements, setting up of poultry units, purchase of storage bins, fertilisers, pesticides and other agricultural inputs, assistance in setting up beekeeping units, starting for silk production, purchase of cattle, sheep, goats, pigs, etc., growing of fuel and timber trees, development of fodder and pasture on land owned by the family. Along with the cheap loans, which are advanced to these women by the nationalist banks the women are also given varying amounts of subsidy, so as to increase the return from the investment and make the task of repayment easier. For helping the women to carry out these production programmes, there is a technically well equipped extension

service at the district, block and village levels.

The training of rural youth for self-employment or TRYSEM, as it is popularly known in this country, is the biggest skill development programme for rural men and women belonging to the poverty households. Skills to be developed will depend upon the employment potential of the area. One third of the total beneficiaries under this programme are targeted to be women. If, for example the area is rich in sheep, programmes of training based upon spinning and weaving can be thought of. The skill development aimed at under TRYSEM is intended to be linked up to the credit availability under IRDD, so that the women possessing little or no skills, and belonging to poverty households can avail of the loaning programmes of the credit institutions with full confidence in their capacity to get a remunerative return from the labour of their hands.

The Central Social Welfare Board is a registered Department under the Development of Women and Child Development. It is a conduit for channelising government funds to voluntary agencies throughout the country to take up various programmes for the welfare and development of women. It is the single biggest government supported agency solely committed to the welfare of women and children. Under the Boards Schemes, voluntary organisations at the grass roots level are assisted to run leadership camps for women in the villages in which issues relevant to the states and advancement of women are raised for discussion, sharing of experiences and critical assessment. Educational modules or packages for girls who drop out from schools before completion of the prescribed courses are also run by these voluntary agencies. Women and girls in the age group of 15-35 are the beneficiaries of this programme of education which are popularly known as the condensed courses of education. Vocational training is also provided in these centres alongwith general education. Assistance is provided to voluntary organisations to run creches for the children of poor working mothers. Socio-economic programmes in which women are encouraged to take up economic activities such as dairy, cottage industries, crafts, etc., besides modern manufacturing activities, are also assisted by the Board.

The Department of Women and Child Development, which is the ministry in the Government of India for women's welfare and development, implements a number of schemes for women, hostels for working women along with day-care centres for children which are constructed and run by voluntary organisations with financial assistance from the Department. Training centres for the rehabilitation of women in distress are also run by agencies with the help from the department. Employment for women in companies and corporations running modern industrial establishments is ensured through a programme which gives incentives to these companies by fully subsidising the training costs on women. Crisis homes or short-stay homes for women facing crisis in their personal lives are set up with assistance from the Department.

Maternal and child health, is an important dimension of women's development. The Ministry of Health and Family Welfare has a number of programmes. They are training of traditional birth attendants in the villages in modern hygiene, and health care in order to utilise them for ensuring safer child births in the rural areas not covered by hospitals or where the women find it difficult to reach the hospitals or because of traditional customs and backwardness. The Health Mi-

FILM QUIZ

ANSWERS:

1. LUMIERE CINEMATOGRAPHE was first shown at Bombay on 7 July, 1968.
2. RAJA HARISHCHANDRA was made in 1913.
3. KEECHAKA VADHAM made by Natraj Mudaliar.
4. This film was THE LIGHT OF ASIA above Prince Sidhartha who attains enlightenment and becomes Lord Buddha.
5. Sulochana Ruby Meyere.
6. NETAJI PALKAR.
7. A THROW OF DICE.
8. Devika Rani Roerich.
9. Ardeshir Irani.
10. It was directed jointly by Prabhat Talkies partners V. Damle and S. Fatehlal. This was the first Indian film to win the Venice Festival Award.
11. MAZDOOR.
12. CHANDIDAS. By the way, this film also made pioneering use of background music.

nistry also maintains a massive network of para-medical women worker throughout the country to provide maternal and child health services.

Other programmes for providing employment to women in traditional rural and cottage industries is provided by the Khadi and Village Industries Board. The activities taken up under this programme include processing of fuel, oil seeds, bamboo and cane products, lime manufacture, leather manufacture, processing of cereals, fruit processing, fruit preservation, village pottery, bee-keeping etc. The Khadi Board has been successful in providing employment to a large number of women through these activities. The Board also assists in the marketing of the products manufactured by the women. The Ministry of Commerce runs a number of training courses in areas such as hand cream technology, textile hand-printing, carpet weaving, silk-weaving, etc.

All these programmes and activities, be they productions-based or training based are aimed to increase the self-confidence of women in their ability to stand on their own feet, and to be economically independent. Women are no longer considered to be objects of charity or welfare measures only. A state of permanent dependence on the state is not conducive to full development of a woman.

13. DEVDAS was directed by Pramtesh Chandra Barua and the central role was enacted by Kundan Lal Sehgal.

14. The cameraman of DEVDAS was Bimal Roy. In fact, Kidar Sharma wrote the film's dialogues. And, as we know, he too, became a director of considerable renown.

15. This Indian version of HAMELET was entitled KHOON KA KHOON with Sohrab Modi himself doing the Prince of Denmark.

16. The Bombay film Society in 1942, although it was the Calcutta Film Society which pioneered the real film society movement in the country. The Calcutta Society was formed in 1947.

17. This very important film was NEECHA NAGAR. Chetan Anand was its maker.

18. CHANDALEKHA the pageantry of which is difficult to match even today.

19. This Uday Shankar film was called KALPANA.

(Sanjeev Verma)

INDIA CALLING, NOVEMBER 1986

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| TARGET AREAS | PERIOD | | BANDS FREQUENCY | |
|--------------------------|-----------|-----------|-----------------|-----------|
| | 1ST | GMT | (Metres) | (KHz) |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 49.71 | 6035 |
| | | | 41.58 | 7215 |
| | | | 31.46 | 9535 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 25.55 | 11740 |
| | | | 19.85 | 15110 |
| | | | 0415—0645 | 2245—0115 |
| | | | 25.61 | 11715 |

REGULAR FEATURES

0430 & 0630 News; 0440 & 0635 Commentary; 0445 Programme Summary; 0525 & 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. & 1900—2030 hrs., 0645 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Devotional Music :
1st : Geeta Dutt
8th : Different Artists
15th : Salahuddin Ahmed & Anjali Bannerjee : Naat
22nd : Sharma Bandhu
29th : D.K. Roy : Bhajans
0446, 0530, 0550 & 0610 Listeners Choice
0510 1st, 8th & 22nd : Focus Magazine
15th & 29th : Horizon : Literary Magazine
0600 15th : Nehru as a Writer
Radio Newsreel

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Devotional Music :
2nd : Sudha Malhotra : Bhajans
9th : Lata Mangeshkar : Meera Bhajans
16th : Shabads of Guru Nanak Devji
23rd : Purshottam Das Jalota
30th : Vishni Mehrotra : Bhajans
0446 Film Songs
0515 2nd : Expression : Youth Magazine
9th : Youth in Focus
16th : Special Programme in Connection with Guru Nanak's Birth Day
23rd : Quiz Time : Indian Cinema (0510—0530 hrs.)
30th : Repeat of selected item
0530 Instrumental Music :
2nd : Ramesh Prem : Vichitra Veena
9th : Gkasi Ram Nirmal & Bhagwan Das : Duet on Jaltarang and Santoor
16th : Banne Khan & Inder Lal : Sarangi Duet
23rd : Gopal Krishna : Vichitra Veena
30th : Shiv Kumar Sharma : Santoor
0550 Light Music :
2nd : Talat Aziz

- 9th : Kanwal Sindhu
16th : Salahuddin Ahmed
23rd : Sri Ram : Ghazals
30th : Shanti Hiranand : Gazals
0600 2nd & 16th : Mainly for Tourists
2nd : Winter Sports in India
16th : Shopping Bag : Short Feature
9th : Indian Cinema
30th : Film Review
0610 Folk Songs :
2nd : Boatman Songs
9th : Andhra Pradesh
16th : Tamil Nadu
23rd : Goa
30th : Haryana

MONDAYS

3rd, 10th, 17th and 24th

- 0415 Instrumental Music : Sarod
3rd : Zarin Daruwala
10th : Ali Akbar Khan
17th : Sunil Mukherjee
24th : Ashish Khan
0446, Karnatak Instrumental Music : Violin
3rd : V.K. Venkataramanuj
10th : Lalgudi G. Jayaraman
17th : Kunnakudi Vaidyanathan
24th : Dawaram Venketaraswami Naidu
0500 3rd : Play
10th : Discussion
17th : Feature
24th : Film Story
0530 Folk Songs :
3rd : Kashmiri
10th : Himachal Pradesh
17th : Punjabi
24th : Dogri
0550 Light Classical Music :
3rd : Ghulam Sadiq Khan
10th : Rasoolan Bai
17th : Bade Ghulam Ali
24th : Shobha Gurtu
0600 Women's World
0610 Rabindra Sangeet :
3rd : Sagar Sen
10th : Different Artists
17th : Dwijen Mukherjee
24th : Chinmoy Chatterjee

TUESDAYS

4th, 11th, 18th and 25th

- 0415 Devotional Music :
4th : M. S. Subbulaxmi : Composition of Meera Bai

11th : Raghunath Panigrahi : Geet Govinda
18th : D. V. Paluskar : Composition of Tulsidas
25th : Mukesh & Party : Ramcharit Manas

- 0446 Music of India/Classical Half Hour
0515 Radio Newsreel
0530 Instrumental Music : Shehnai
4th : Hari Singh & party
11th : Sikander Hussain & party
18th : Jagannath & party
25th : Daya Shankar & party
0550 Light Music :
4th : Alka Yagnik
11th : Alok Ganguli
18th : Nitin Mukesh
25th : Penaa Masani
0600 Faithfully Yours : Replies to listeners letters (On 4th & 18th for 15 mts. and 11th & 25th for 10 mts)
0610 D'xers Corner (Only on 11th & 25th for 10 mts)
0615 Karnatak Instrumental Music : Veena
4th : E. Kalyani
11th : Chitti Babu
18th : S. Balachander
25th : V. G. Subramanyam

WEDNESDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music :
5th : Preeti Sagar : Bhajans
12th : Different Artists : Bhajans
19th : Vijaya Chaudhury
26th : Narendra Chanchal : Devi Geet
0446 Film Songs from South India
0515 5th & 19th : Of Persons, Places & Things
5th : Some Eminent Personalities of Our Times
19th : Traditional Crafts of Indian Emamel Work on Gold and Silver
12th & 26th : Our Guest
0530 Instrumental Music : Flute
5th : Pannalal Ghosh
12th : Hari Prasad Chaurasia
19th : Vijay Raghav Rao
26th : Harsha Vardhan
0550 Light Music from different regions:
5th : Madan Bala Sindhu : Punjabi Geet
12th : Choral Songs : Bengali
19th : Sindhi
26th : Minakshi Jariwala : Gujarati Songs
0600 5th : 19th : Export Front
12th : 26th : Cultural Talk
0610 Instrumental Music : Sitar
5th : Ravi Shankar
12th : Nikhil Bannerjee
19th : Abdul Halim Jaffar Khan
26th : Buddhadiya Mukherjee

THURSDAYS

6th, 13th, 20th and 27th

- 0415 Karnatak Instrumental Music : Nagaswaram
6th : Sheikh Chinna Maulana Sahib
13th : T. P. Subramanya Pillai
20th : Thiruvzha Jaishankar
27th : China Subaiya & party
0446 Selection from National Programme of Music

GENERAL OVERSEAS SERVICE

- 0515 6th : Book Review
13th : Talking about Agriculture
20th : Science Today
27th : Industrial Front : The Electronic Industry in India
- 0530 Instrumental Music : Duet
6th : Rais Khan & Brij Bhushan Kabra : Sitar & Guitar
13th : Shiv Kumar Sharma & Hari Prasad Chaurasia : Santoor & Flute
20th : Kalyani Roy & Ali Ahmed Hussain : Sitar & Shehnai
27th : Ravi Shankar & Ali Akbar Khan : Sitar & Sarod
- 0550 Songs from New Films
- 0600 Radio Newsreel
- 0610 Regional Music :
26th : Different Artists : Rajasthani Songs
13th : Different Artists : Marathi Songs
20th : M. S. Subbulakshmi
27th : Dogri Songs

FRIDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music : Naatia Qawali
7th : Inam Ahmed Qawal & party

- 14th : Niaz Ahmed & Nazeer Ahmed & party
- 21st : Afzal Iqbal & party
- 28th : Prabha Bharati & party
- 0446 Film Hits of Yester Years
- 0515 Moods and Melodies
- 0530 Karnatak Instrumental Music :
Flute (Except on 14th) :
7th : N. Ramani
14th : Special Programme on Children's Day
21st : Sikkil Sisters
28th : T. R. Mahalingam
- 0550 Instrumental Music :
7th : Sheikh Dawood : Tabla
14th : Laddan Khan : Sarangi
21st : Abdul Ghani : Sarangi
28th : Shakoor Khan : Sarangi
- 0600 Panorama of Progress
- 0610 Folk Songs :
7th : Dogri
14th : Different Regions
21st : Uttar Pradesh
28th : Rajasthani

- 11th : A. K. C. Natarajan : Clarinet
- 18th : K. S. Gopalakrishnan : Flute
- 25th : D. Panchapakesan & T. G. Shankargopalan : Duet on Flute & Violin
- 1600 4th & 18th : Export Front
- 1610 11th & 25th : Cultural Talk
Film Songs from different regions

WEDNESDAYS

5th, 12th, 19th and 26th

- 1546 Light Music :
5th : Yumus Malik
12th : Anjali Bannerjee
19th : Naseem Bano Chopra : Ghazals
26th : Mahendra Pal
- 1600 5th : Book Review
12th : Talking about Agriculture
19th : Science Today
26th : Industrial Front—The Electronic Industry in India
- 1610 Instrumental Music :
5th : Shasi Mohan Bhatt : Sitar
12th : Radhika Mohan Moitra : Mohan Veena
19th : Darshan Singh : Clarinet
26th : Pyara Singh : Dilruba

THURSDAYS

6th, 13th, 20th and 27th

- 1546 Rabindra Sangeet :
6th : Ashok Taru Bannerjee
13th : Different Artists
20th : Gautam Mitra
27th : Geeta Ghatak
- 1600 Panorama of Progress
- 1610 Light Instrumental Music :
6th : Debabrata Chaudhury : Sitar
13th : Yakoob Ali Khan : Sarod
20th : Jaswant Singh : Mandolin
27th : Batuk Nandi : Guitar

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS | |
|------------------------------|-----------|-----------|---------------------|-------|
| | IST | GMT | FREQUENCY Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 25.63 | 11920 |
| AUSTRALIA AND NEW ZBALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.56 | 15335 |
| | | | 25.40 | 11725 |

REGULAR FEATURES

1530 & 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. & 1530—1630 hrs; 1630 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Film Songs
- 1600 1st & 15th : Mainly for Tourists
1st : Winter Sports in India
15th : Shopping Bag : Short Feature
- 1610 Folk Songs (Except on 1st)
1st : Diwali Songs
8th : Maharashtra
15th : Gujarati
22nd : Mundari
29th : Sindhi

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 Devotional Music :
2nd : Chhaya Ganguli : Bhajans

- 9th : Meena Chatterjee & Deepti Pandit
- 16th : Shabads of Gurn Nanak Devji
- 23rd Kamal Hanspal : Bhajans
- 30th : Man Mohan Pahadi & party
- 1600 Women's World
- 1610 Film Songs

MONDAYS

3rd, 10th, 17th and 24th

- 1546 Folk Songs :
3rd : Rajasthani
10th : Uttar Pradesh
17th : Braj
24th : Harvest Songs of Different Regions
- 1600 Faithfully Yours : Replies to listeners letters (On 3rd & 17th for 15 mts. and on 10th & 24th for 10 mts.)
- 1610 D'xers Corner (Only on 10th & 24th for 10 mts.)
- 1615 Film Tune

TUESDAYS

4th, 11th, 18th and 25th

- 1546 Karnatak Instrumental Music :
4th : Smt. Mannargudi K. Savitri
Ammal : Gottuvadyam

FRIDAYS

7th, 14th, 21st and 28th

- 1546 Light Music :
7th : Shankar Shambhu & party : Qawali
14th : Ashok Khosla : Ghazals
21st : Begum Akhtar : Ghazals
28th : Bela Saver : Ghazals
- 1600 7th & 21st : Focus
14th & 28th Horizon : Literary Magazine
14th : Nehru as a Writer : Illustrated talk

FOR SOUTH EAST ASIA

From 1900 to 2030 IST
From 1330 to 1500 GMT

BANDS

| Metres | KHz |
|--------|-------|
| 31.43 | 9545 |
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

- 1900 & 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press

GENERAL OVERSEAS SERVICE

Review; 2023 Programme Highlights from 0415—0645 hrs. & 1900—2030 Hrs; 2030 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Folk Songs (Except on 1st)
1st : Diwali Songs
8th : Assamese
15th : Kerala
22nd : Bengali
29th : Mizoram
- 1930 1st : Expression; Youth Magazine
8th : Youth in Focus
15th : From the Universities
22nd : Quiz Time : Quiz on Indian Cinema (20 mts.)
29th : Repeat of a Selected Item
- 1940 Instrumental Music : Jaltarang :
1st : K. L. Sood
8th : Ghasi Ram Nirmal
15th : Jain Kumar Jain
22nd : Jagdish Mohan
29th : S. V. Kanhare
- 1955 1st & 15th : Mainly for Tourists
1st : Winter Sports in India
15th : Shopping Bag : Short Feature
8th : Indian Cinema
22nd : Sports Folio
29th : Film Review
- 2005 Film Songs from new releases.

SUNDAYS

2nd, 9th, 16th, 23rd & 30th

- 1916 Interlude
- 1920 2nd : Play
9th : Discussion
16th : Feature
23rd : Film Story
30th Disc Review
- 1955 Women's World (Except on 16th)
16th : Special Programme in connection with Guru Nanak's Birthday
- 2005 Film Songs

MONDAYS

3rd, 10th, 17th & 24th

- 1916 Light Classical Music :
3rd : Jyotsna Bhole
10th : Ghulam Mustafa Khan
17th : Kishori Amonkar
24th : Lachhman Das Sindhu
- 1930 Radio Newsreel
- 1940 Instrumental Music :
3rd : Shiv Kumar Sharma : Santoor
10th : Himangshu Biswas : Santoor
17th : Piush Pawar : Santoor
24th : Vijay Shankar Chatterjee : Esraj
- 1955 Faithfully Yours : Replies to listeners letters (On 3rd & 17th for 15 mts. and on 10th & 24th for 10 mts.)
- 2005 D'xers Corner (Only on 10th & 24th for 10 mts.)
- 2010 Film Songs

TUESDAYS

4th, 11th, 18th and 25th

- 1916 Folk Songs :
4th : Nagaland

- 11th : Khasi
18th : Goa
25th : Maharashtra
- 1930 4th & 18th : Of Persons, Places & Things :
4th : Interview : Series : Some Eminent Personalities of our Times
18th : Traditional Crafts of India : Enamel Work on Gold and Silver
11th & 25th : Our Guest
- 1940 Orchestral Music :
4th : M. Y. Kamasastri
11th : Satya Dev Pawar
18th : Emani Shankar Sastry
25th : S. Gopala Krishnan
- 1955 4th & 18th : Export Front
11th & 25th : Cultural Talk
- 2005 Film Songs

WEDNESDAYS

5th, 12th, 19th & 26th

- 1916 Rabindra Sangeet :
5th : Manna Dey
12th : Kanika Bannerjee
19th : Chitrallekha Chaudhury & Purabi Mukherjee
26th : Hemanta Mukherjee
- 1930 Radio Newsreel
- 1940 Karnatak Instrumental Music :
5th : Talvadya Katcheri
12th : T. S. Shankaran : Flute
19th : Palghat T. Raghu & K. M. Vaidyanathan : Duet on Mridangam & Ghatam

- 26th : M. Chandra Shekharan : Violin
- 1955 5th : Book Review
12th : Talking about Agriculture
19th : Science Today
26th : Industrial Front : The Electronic Industry in India
- 2005 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

- 1916, 1945 & 1955 Listeners Choice
- 1930 Moods and Melodies

FRIDAYS

7th, 14th, 21st & 28th

- 1916 Light Music :
7th : Bashir Ahmed : Ghazals
14th : Nilam Sahni : Ghazals
21st : Kishna Kalle
28th : Manhar
- 1930 Radio Newsreel
- 1940 Orchestral Music : M. Y. Kamasastri (Except on 28th)
28th : Emani Shankar Sastry
- 1955 7th & 21st : Focus
14th & 28th : Horizon : Literary Magazine
14th : Nehru : As a Writer : Illustrated Programme
- 2015 Film Songs

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|------------------------|------------------------|-------------------------|------------------------|
| | IST | GMT | Motres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 40.47 25.82 | 7412 11620 |
| EAST AFRICA | 0130—0400 2330—0130 | 2000—2230 1800—2000 | 30.27 25.13 19.63 | 9910 11940 15280 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | 30.75 25.28 | 9755 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 31.41 30.27 25.61 | 9550 9910 11715 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0330 News; 2340, 0035, 0140, 0235 & 0340 Commentary; 2345, 0015, 0145 & 0240 Programme Summary : Upto 0130 hrs; 0215 hrs. & 0400 hrs; 0110, 0210 & 0355 Film Tune; 0115 & 0215 Press Review; 0129, 0214 & 0329 Programme Highlights from 2330—0130 hrs; 0115—0215 hrs. and 0215—0400 hrs; 0400 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd & 29th

- 2346 Devotional Music
- 2350, 0200 & 0345 1st & 15th : Mainly for Tourists

- 1st : Winter Sports in India
- 8th : Indian Cinema
- 15th : Shopping Bag : Short Feature
- 22nd : Sports Folio
- 29th : Film Review
- 0000 Light Melodies :
1st : Wings over India : Composed by Vijay Raghav Rao
8th : Kaji Annuradha : Guitar
15th : Hafizullah Khan : Sarangi
22nd : Allauddin Khan : Tar Shehnai
29th : Different Instruments
Sitar : Vijay Raghav Rao
- 0016 Songs from Films
- 0040 Karnatak Classical Vocal Music :
1st : D. K. Pattammal
8th : Madurai Mani Iyer
15th : Semmangudi R. Srinivasa Iyer
22nd : M. Balamurli Krishna

GENERAL OVERSEAS SERVICE

29th : Sri Thyagaraja's Pancha-
ratna Kritis
0100 & 0250 1st : Expression : Youth
Magazine
8th : Youth in Focus
15th : From the Universities
22nd : Quiz Time : Indian Cinema
(20 mts.)
(0050—0110 hrs. and 0250—0310
hrs.)

29th : Repeat of a selected item
0120 Light Music :
1st : Jag Mohan
8th : Juthika Roy
15th : Dilraj Kaur
22nd : C. H. Atma : Geet
29th : Rupa Mehta : Ghazals

0146 Instrumental Music : Shehnai
1st : Bismillah Khan & party
8th : Ali Ahmed Hussain & party
15th : Anant Lal & party
22nd : Jagdish Prasad Qamar &
party

29th : Vishnu Prasanna & party
0220 Regional Devotional Music :
1st : Nirmal Chainavi : Sindhi Bha-
jans

8th : Sulochana Chavan : Abhang
15th : Dharam Puram P. Swami-
nathan : Tamil Songs
22nd : Hemanta Lal Chauhan :
Kathiawadi Traditional Bhajans
29th : Bengali Devotional Songs :
Different Artists

0241 Classical Vocal Music :
1st : Hirab Bai Barodkar
8th : Anjali Sur : Subadh Sangeet
15th : Gangu Bai Hangal
22nd : Ganga Prasad Pathak
29th : Pt. Jasraj

0300 Film Songs

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

2346 Devotional Music
2350, 0200 & 0345 Women's World
0000 Classical Vocal Music (Except on
16th)

2nd : Rasik Lal Andharia
9th : Malini Rajurkar
16th : Special Programme in con-
nection with Guru Nanak's Birthday
23rd : Kumar Gandharav
30th : Kankana Bannerjee

0016 New Film Songs
0040 & 0250 2nd : Play
9th : Discussion
16th : Feature
23rd : Film Story
30th : Disc Review

0120 Devotional Music :
2nd : Mahendra Kapoor : Bhajans
9th : Laxmi Shankar Shukla
16th : Shabads
23rd : Chatur Sen : Bhajans
30th : Udit Narain : Bhajans

0146 Film Songs (Except on 16th)
16th : Special Programme in con-
nection with Guru Nanak's Birth-
day

0220 Instrumental Music :
2nd : Ahmed Darbar : Clarionet
9th : Mohd. Umar : Rabab
16th : Devendra Murdeshwar :
Flute
23rd : Amar Nath : Flute

30th : Mushtaq Ali Khan : Sitar
0241 Regional Film Songs
0320 Karnatak Vocal Music :
2nd : K. V. Narayana Swami
9th : T. T. Sita
16th : Sitamani Srinivasan
23rd : B. V. Raman & B. V. Lax-
manan
30th : M. V. Malathi

MONDAYS

3rd, 10th, 17th and 24th

2346 Instrumental Music
2350, 0150 & 0250 Faithfully Yours :
Replies to listeners letters
(On 3rd & 17th for 15 mts. and
on 10th & 24th for 10 mts.)

0000 D'xers Corner (Only on 10th &
24th for 10 mts.)

0005 Film Songs (Except on 10th &
24th)

0010 Film Tune (Only on 10th & 24th)

0016 Light Music :
3rd : Shailendra Singh
10th : Bhupinder

17th : Pankaj Udhas : Ghazals
24th : Raj Kumar Rizvi & Indrani
Rizvi : Ghazals

0040 Karnatak Classical Vocal Music :
3rd : Shailendra Singh
10th : M. S. Subbulakshmi
17th : Maharajpuram Santhanam
24th : Madirimangalam Rama-
chandram

0100 & 0345 Radio Newssteel

0120 Film Songs

0146 Film Tune

0200 D'xers Corner (Only on 10th &
24th for 10 mts.)

0205 Orchestral Music (Except on 10th
& 24th)

0220 Folk Songs :
3rd : Kumaoni
10th : Bengali
17th : Assamese
24th : Manipuri

0241 Classical Vocal Music :
3rd : Siya Ram Tiwari : Subadha
Sangeet
10th : Bhim Shankar Rao : Subadha
Sangeet
17th : Nisar Hussain Khan
24th : Kamal Sehgal & Kavita
Sehgal

0300 D'xers Corner (Only on 10th &
24th for 10 mts.)

0305 Film Songs

TUESDAYS

4th, 11th, 18th and 25th

2346 Karnatak Devotional Music
2350, 0200 & 0345 4th & 18th : Of Per-
sons, Places & Things

4th : Some Eminent Personalities
of our times : Interview
18th : Traditional Crafts of India—
Enamel Works on Gold and Silver
11th & 25th : Our Guest

0000 Film Songs (One Artist)

0016 Film Songs of Yester Year

0040 Indian Pop Songs
0100 & 0250 4th & 18th : Export Front
11th & 25th : Cultural Talk

0120 Instrumental Music :
4th : Prakash Wadhwa : Flute
11th : Siddhram Jadav & party :
Sundari
18th : Ahmed Raza : Vichitra
Veena
25th : Puttur Dev Das Joshi : Vio-
lin

0146 Folk Songs :
4th : Gujrati
11th : Sindhi
18th : Jaintia
25th : Maithili

0220 Instrumental Music :
4th : Zamir Ahmed : Tabla
11th : Ayodhya Prasad : Pakhawaj
18th : Kishan Maharaj : Tabla
25th : Laxmi Narain Panwar :
Pakhawaj

0241 Karnatak Vocal Music :
4th : Ayyalore Krishnan
11th : C. Saroja & C. Lalitha
18th : G. N. Balasubramanyam
25th : S. Kalyanaraman

0300 New Film Songs

WEDNESDAYS

5th, 12th, 19th and 26th

2346 Instrumental Music
2350, 0200 & 0345 5th : Book Review
12th : Talking about Agriculture
19th : Science Today
26th : Industrial Front : The Elec-
tronic Industry in India

0000 Folk Songs :
5th : Tamil Nadu
12th : Andhra Pradesh
19th : Kerala
26th : Chhatisgarhi

0016 Hits from Films

0040 Instrumental Music : Old Masters
5th : Late Nikhil Bannerjee : Sitar
12th : Ustad Shakoore Khan : Sa-
ranghi
19th : Late Panna Lal Ghosh :
Flute
26th : Ustad Hafiz Ali Khan :
Sarod

0100 & 0250 Radio Newsreel

0120 Film Songs

0146 Classical Vocal Music :
5th : Gauri Mukherjee
12th : Latafat Hussain Khan
19th : Ishtiaq Hussain Khan
26th : Manik Verma

0220 Light Music :
5th : Minoo Purshottam
12th : K. L. Sehgal
19th : Different Artists
26th : Satish Rabbar : Ghazals

0241 Instrumental Music :
5th : Gopal Krishna : Vichitra
Veena
12th : Jain Kumar Jain : Kashta-
rang
19th : Ratnakar Vyas : Sarod
26th : Asad Ali Khan : Veena

0300 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

2346 Devotional Music
2350, 0200 & 0250 Panorama of Pro-
gress

0000 Light Karnatak Music :
6th : Different Artists

13th : Kalpakam Balasubraman-
yam & party
20th : Sulamangalam Sisters :
Tamil Songs
27th : M. N. Ratnam : Kannada
Songs
0016 Devotional Music :
6th : Different Artists
13th : Hari Om Sharan
20th : Anup Jalota
27th : Prabha Devi
0040 Instrumental Music : Sarod
6th : Buddha-Dev Dash Gupta
13th : Amjad Ali Khan
20th : Nand Lal Ghosh
27th : Sharan Rani
0100 & 0345 Moods and Melodies
0120 Regional Film Songs
0146 Rabindra Sangeet :
6th : Ritu Guha
13th : Debabrata Biswas
20th : Pankaj Mullick
27th : Shyamal Mitra
0220 Classical Vocal Music :
6th : Madhuri Mattoo
13th : Bharati Chakravarti &
Krishna Bist : Subadha Sangeet
20th : A. Kanan
27th : Rajan Misra & Sajan Misra
0241 Instrumental Music : Violin
6th : N. Rajam
13th : P. D. Saptarishi
20th : Gajanan Rao Joshi
27th : V. G. Jog
0300 Classical Half Hour/Music of India
FRIDAYS
7th, 14th, 21st and 28th
2346 Karnatak Instrumental Music

2350, 0150 & 0250 7th & 21st : Focus
14th & 28th : Horizon : Literary
Magazine
14th : Nehru as a Writer : Illus-
trated programme
0010 Film Tune
0016 Light Music (Except on 14th)
7th : Different Artists : Ghazals
14th : Special Programme on Child-
ren's Day
21st : S. D. Burman
28th : Chatur Sen : Ghazal
0040 Classical Vocal Music : Old Mas-
ters
7th : Pt. Omkar Nath Thakur
14th : Ustad Amir Khan
21st : Ustad Faiyaz Khan
28th : Ustad Abdul Wahid Khan
0100 & 0345 Radio Newsreel (Except on
14th)
14th : Special Programme on
Children's Day
0120 Instrumental Music : Sitar
7th : Kalyani Roy
14th : Matloob Hussain
21st : Satish Kumar
28th : Mehmood Mirza
0146 Film Tune
0220 Folk Songs
7th : Haryana
14th : Kashmiri
21st : Himachal Pradesh
28th : Punjabi
0241 Orchestral Music :
7th & 28th : Emani Shankar Sastry
14th : Pannalal Ghosh
21st : M. Y. Kamasastri
0310 Film Songs

THURSDAYS : I Sindhi Jagat Reportage
II—IV Gul Gulab Ja (Children
Programme) III Dharti Hindustan
Ji/Music/V Book Review
FRIDAYS : Farmaish (Film songs)
SATURDAYS : (1) Hik Fankar, (2) Adabi
Gulshan—Short story/Poetry Reci-
tation
SUNDAYS : 1. Wit and Music Programme
Gal Maa Gal), 2. Khat Avhanji
Milyo
2115—2145 hours
280.1m (1071 kHz)
2115 Opening Announcements
2116 **MONDAYS** : Bhagti Geet
TUESDAYS : I—Hik Fankar
II—Dugana
III—Chorus
VI—Music/Bhagat
V—Interview/Feature
WEDNESDAYS : Satrangl
THURSDAYS : I—Chail Bohl
I—Manak Mati
III—Play
IV—Musical Feature
FRIDAYS : I—(a) Geet, Ghazal/
(b) I—Talk/II—Kavita Path/III—
Short Story
SATURDAYS : Lok Geet (Kalam)
SUNDAYS : Farmaish
2145 **CLOSE DOWN.**

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST
0000—0045 GMT
264.5, 76.82, 41.32 & 30.75 Metres
1134, 3905, 7260 & 9705 kHz
1700—1800 IST
19.56Metre; 15335 kHz

REGULAR FEATURES

0530 Opening Announcement; 0531 Thuthi
(Devotional Music); 0535 News; 0545
Commentary/Press Review/Week in Par-
liament; 0550 Scheduled Items.

SINHALA SERVICE

1830—1930 hours
19.82m (15125 kHz)
29.03m (10335 kHz)
1830—1900 hours
25.83m (11620 kHz)

REGULAR FEATURES

1830 Opening Announcement; 1831 Songs;
1840 News; 1850 Songs; 1855 Commen-
tary/Press Review/Week in Parliament;
1900 Music; 1920 Songs; 1925 Music; 1929
Closing Announcement; 1930 **CLOSE
DOWN.**

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
42.02m (7140 kHz)

REGULAR FEATURES

1730 Programme Ji Vichoor; 1735 News
in Sindhi; 1745 Commentary.
1750 **MONDAYS** : I—III Sajan Tokhe
Khabar Kheri/II—IV Sughad Mu-
hinjun Sindhriyun (Women's Pro-
gramme)/V Interview/Musical fea-
ture
TUESDAYS : Farmaish (Non-film songs)
WEDNESDAYS : Music/Talk

PUNJABI SERVICE

1900—2000 hours
427.3m (702 kHz)
News at 1903—1905 hours

REGULAR FEATURES

1900 Programme Summary; 1903 News.
1920 Commentary
MONDAYS : 1905 Film Duests
TUESDAYS : 1905 Interviews
THURSDAYS : 1905 Ghazals|Chorus
WEDNESDAYS|SATURDAYS : 1905
Listeners Choice
FRIDAYS : 1905 Kaffan
1st Sunday : 1905 Shair Ka Kalam
2nd : Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hrs.
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani
1005—1015 Hours

GULF SERVICE

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 76.82 41.32, 30.91 Metres 1134, 3905, 7260, 9705 kHz; NEWS at 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 1978, 16..85 Metres; 15165, 17805 kHz; NEWS; at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

2315 Hrs. to 0000 Hrs
76.82, 40.47, 25.82 Metres
3905, 7412, 11620

REGULAR FEATURES

2315 VANDEMATRAM; 2345 NEWS; 2355 SAMACHAR CHARCHA; 0000 CLOSE DOWN.

SUNDAYS

2316 Play|Feature

MONDAYS

2316 Aapki Pasand

TUESDAYS

2316 Light Music (Non-Film variety)

2320 Khari Deshon mein Rehne Wale Bhartiyan ke liye Jankari (Interview)/ Poems/Short Story)

WEDNESDAYS

2316 Film Samiksha/Abhivayakti (Prog. for Youth)/ Geeton Bari Khani/Khel Jagat

THURSDAYS

2316 Light Music (From Films)

2330 Humorous Talk/Pragati Ke Path Par/Prog. based on Folk Songs

FRIDAYS

2316 Light Music (Non-Film Variety)

2330 Aapka Patra Mila & Listeners Requests

SATURDAYS

2316 Samachar Darshan

2330 Light Music (From Films).

FOR SOUTH EAST ASIA 0500 Aap Ka Patra Mila (Listeners Mail)

SATURDAYS

0845 Bhajan
0905 Aap Ka Patra Mila
0915 Pradeshik Sangeet
0925 Varta (Cultural Talk)
0935 Sugam Sangeet(Ghazals)

FOR EAST AFRICA

2nd SERVICE

REGULAR FEATURES

2145 SAAZ SANGEET; 2150 NEWS; 2200 PRESS REVIEW/WEEK IN PARLIAMENT: 2230 CLOSE DOWN.

SUNDAYS

2205 Qawwali
2215 Chitrapat Sangeet

MONDAYS

2205 Pradeshik Sangeet
2215 Film Music

TUESDAYS

2205 Chitrapat Sangeet

WEDNESDAYS

2205 Bhoole Bisre Geet (Old Favourites)

THURSDAYS

2205 Aap Ki Pasand

FRIDAYS

2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film Se)

SATURDAYS

2205 Samachar Darshan
2215 Pradeshik Geet

REGULAR FEATURES
0435 NEWS; 0445 PRESS REVIEW; 0525 COMMENTARY;
0530 CLOSE DOWN.

SUNDAYS

0430 Bhajan
0450 Samachar Darshan
0500 Bal Jagat (Children's Programme)
0520 Geet

MONDAYS

0430 Bhajan
0450 Plays|Features
0520 Geet

TUESDAYS

0430 Shabad
0450 Shastriya Sangeet (Classical Music)
0500 Varta (Cultural Talk)
0510 Aap Ki Pasand (Listeners Request)

WEDNESDAYS

0430 Naat
0450 Aap ki Pasand

THURSDAYS

0430 Shabad
0450 Mahila Jagat
0510 Geet Mala

FRIDAYS

0430 Naat
0450 Geeton Bhari Kahani|Sanskritik Dhara|Discussion
0515 Chitrapat Sangeet (Film Music)

SATURDAYS

0430 Bhajan
0450 Varta

0510 Pradeshik Sangeet (Folk and Regional Music)

FOR EAST AFRICA

1st SERVICE

REGULAR FEATURES

0850 NEWS; 0900 COMMENTARY; 0945 CLOSE DOWN.

SUNDAYS

0845 Bhajan
0905 Bal Jagat
0925 Non-Film Songs

MONDAYS

0845 Bhajan
0905 Plays and Features
0935 Pradeshik Sangeet

TUESDAYS

0845 Shabad
0905 Classical Music
0920 Varta
0930 Chitrapat Sangeet

WEDNESDAYS

0845 Naat
0905 Aap Ki Pasand

THURSDAYS

0845 Shabad
0905 Mahila Jagat
0925 Geet Mala (Songs on one Subject)

FRIDAYS

0845 Naat
0905 Geeton Bhari Kahani|Sanskritik Dhara|Discussion
0930 Songs from film

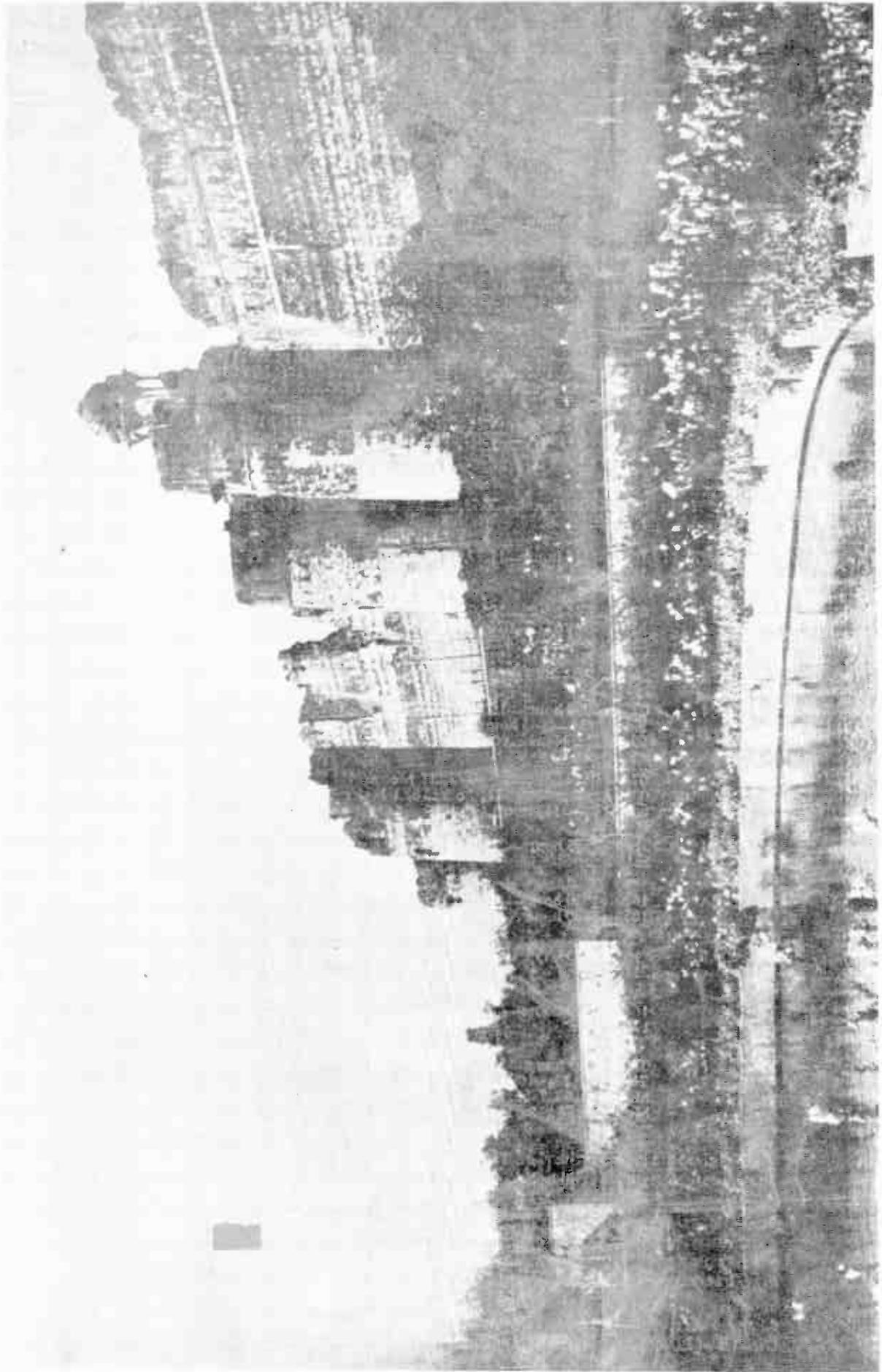
FOREIGN LANGUAGE SERVICES

| | |
|---|--|
| ARABIC | 1000—1100 hours—19.82, 19.53, 16.87 Metres ; 15135, 15360, 17785 kHz. News 1010—1020 hours—2300—0115 hours—49.06, 30.27 Metres ; 6115. 9910 kHz ; New 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres ; 1071 7140, kHz : News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.32, 76.82, 30.82 Metres : 1134, 7260, 3905, . 9735 kHz ; News 0615—0625 hours ; 1645—1745 hours—16.87 19.70 Metres ; 17780 ; 15230 kHz News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres : 1134, 7120, 9730 kHz News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu) ; 1745—1845 hours : 264.5, 25.40, 19.52 Metres ; 1134, 11810, 15365 kHz ; News in Cantonese 1746—1752 hours ; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—41.52, 31.15 Metres ; 722.5, 9630 kHz : News 0835— 0845 hours ; 1900—2000 hours ; 280.1 Metres ; 1071 kHz ; News 1901—1905 hours. |
| FRENCH West and North West Africa | 0015 —0100 hours—30.75, 25.28 Metres ; 9755, 11865 kHz ; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres ; 15175, 17855 kHz : New 1440— 1455 hours. |
| NEPALI | 0700—0745 hours—505.0, 61.73, 49.19, 41.52 Metres ; 594, 4860, 6105, 7225 kHz ; News 0735—0744 hours. 1230—1300 hours, 42.19, 31.22, 25.58 Metres ; 7110, 9610, 11730 kHz ; News 1231—1236 ; 1930—2010 hours ; 264.5 Metres ; 1134 kHz : News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87 Metres ; 15135, 15360, 17785 kHz : News 0935—0945 hours ; 2145 —2300 hours—49.06, 30.27 Metres ; 6115. 9910 kHz ; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15 Metres ; 722.5, 9630 kHz : News 0750— 0800 hours ; 2000—2115 hours 280.1 Metres ; 1071 kHz : News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres ; 11940, 9615 kHz : News 2200— 2210 hours. |
| SINHALA | 1830—1930 hours—29.03, Metres ; 10335 kHz ; News 1835—1843 hours. 1830—1900 hours, 25.82, 19.83 Metres ; 11620, 15125, kHz |
| SWAHILI | 1000—1100 hours—19.78, 16.85 Metres ; 15165, 17805 kHz ; News 2100— 2110 hours. |
| THAI | 1645—1730 hours—16.83, 19.52 Metres ; 17830, 15365 kHz ; News 1704— 1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.15, 25.22, 41.70 Metres ; 594, 9545, 11895, 7195 kHz ; News 0745—0750 hours ; 1800—1845 hours—48.70, 41.35, 31.43, Metres ; 6160, 7225, 9630 kHz ; News 1815—1825 ; 1845—1930 hours ; 264.5, Metres ; 1134 kHz ; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a composite programme is presented consisting of a news bulletin,
commentary, press review, talks on matters of general and cultural interest, occasional feature
programmes and documentaries, Indian classical and light music (vocal and instrumental music)
as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the
Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



A view of Purana Quila—Delhi



October 1986

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO



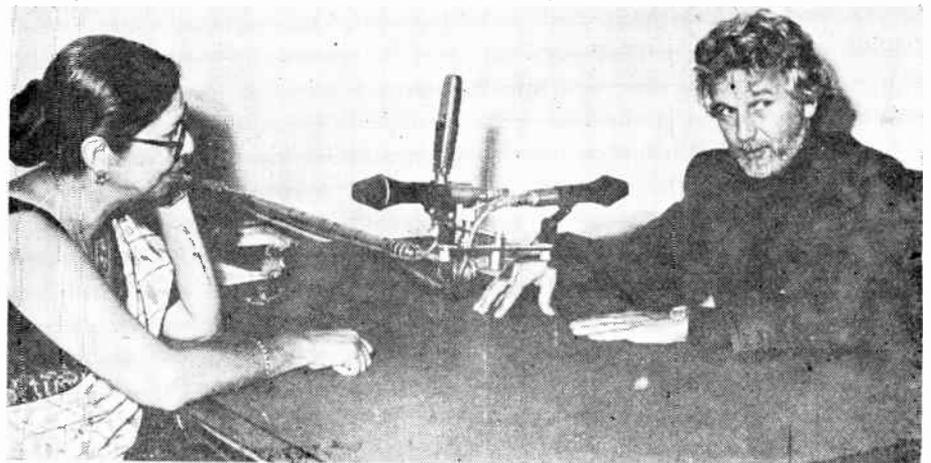
MOHIT KUMAR

G.O.S. : De Jan Devellan and Nick Ormerod Directors of the British Theatre being interviewed by Kavita Nagpal, a theatre critic.



G.O.S. : Instrumental duet, Jaltarang by Ghasiram Nirmal and Santoor-Bhagavan Das Sharma.

FRENCH SERVICE : Patrice Claude, Delhi Correspondent of French Newspaper Le Monde being interviewed by Saroj Butani.





INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

NEW DELHI

OCTOBER, 1986

Chief Editor
S.K. SUNDAR

Assistant Editors
D. K. CHHETRI
RAJANEE SINGH

Literature of the Third World

by Prof. Wilson H. Mackaden

IN THIS ISSUE

LITERATURE OF THE THIRD WORLD

—Prof. Wilson H. Mackaden 1

PACKAGING INDIA

—Chandni Luthra 3

NATIONAL GALLERY OF MODERN ART

—Deepak Vohra 4

THE MUSIC OF RAJASTHAN

—Asha Kishore 5

INDIAN CINEMA—SOCIAL RELEVANCES

—V. Patanjali 6

GENERAL OVERSEAS SERVICES

URDU SERVICE 7

12

AFRICAN LITERATURE

In the desert of Namib in South-west Africa, the dry season is a period of sorrow. The land is parched and the animals struggle to survive. A few cactii and a few burrowing animals survive the heat; the others hardly put up a fight. Then suddenly the rains come and the earth is reborn. Hidden luxuriance blooms in an ecstasy of joy. Flowers carpet the once barren land. Nature awakes to the sound of birds and the glory of the new dawn. Even the sober, upright elephant drinks itself to tottering joy. All this makes one reflect on the tremendous power of life and the sustaining glory of creative evolution. Aristotle, in his 'Poetics' says that, an artist displays this creative process of nature. He says that an artist is like nature raturing as opposed to nature natured. He describes an artist as a 'maker' or 'creator' in Latin, vater. Anywhere in the world, be it a desert or a rain forest, anywhere where human consciousness prevails, the creative process of nature naturing has to express itself. Be it the First World, the Second World, the Third World or even A Fourth World, if you want; the artist will bloom expressing the pressing need of his consciousness.

Along the tortuous line of human evolution, tool making was probably the first creative act of the genus 'homosapien'. Further along the road, he began to communicate in language, and therein was sown the first seed of 'nature naturing' in song. All human songs are reflections on the existential predicament as a result of the interaction of the past upon the present and both upon the future. Therefore, they must have reflected all experiences good and bad, and in addition, dreamt of new experiences both visionary and hellish, for it was and is given upto man, all men—even of the third world, to express their creative consciousness. Why then was and, to some extent, is the creative consciousness of some hidden under a bushel? Why is it that the literature and art of the developing world so little known? The answer lies in a time-bound, historical and geographical process. Some groups of emigrating man got isolated in far fung areas while others consolidated in easily accessible areas. The Suro-Asian group is one such example and not too far was the Maogoloid group. The interaction of these fairly accessible groups produced an awareness of each other's linguistic and other communicative artefacts. Socio-politic and geograhfical dominance gradually and significantly asserted itself to build a frame of reference. Under that

frame of reference some frame of reference were forgotten. The emergence of recording skills further consolidated the creative genius of those groups.

Now, at long last, science and technology have found ways and means of re-discovering some parts of that precious heritage. Alas, a little too late, nevertheless worth the while, oral traditions and the creative genius of the long forgotten is being resurrected so that they too shall inherit the earth.

The modern descendants of those lost worlds are today speaking in voices and tongues that add to the glorious heritage of man. What has sunk irretrievable time is now time, we may never be able to salvage. However, the genius of those sunk into irretrievable time is now being heard anew, albeit in the voices of their descendants. When we look at the literature of the third world, we must remember that some among them are luckier than some rest. Indian and Chinese literature both ancient and modern have held the limelight for a longer time. But there are others whose voices are only now just being heard.

To take up to all the voices of the third world in one sitting would be too difficult a task to undertake. There is so much being done in Latin America, the Caribbean, Africa and other newly independent countries, that it would take many volumes to cover them all. So, the best thing would be to have a look into one of these areas, which is, as a start, the most representative and interesting.

We shall therefore, trek back to the continent which has been established as the cradle of mankind. The continent and its people were for a long time smothered under prejudices which prevented recognition of its innate genius for song and dance. To listen to the voices of Africa is to listen to the songs of an ancient land in which is expressed their aspirations and their joys and their sufferings.

Wilfred Cartey, an internationally known authority on African and Caribbean literature says,

We cannot pigeonhole the voices of the black continent of Africa, vo-

ices which recall the past, pulsate with the present and are tremulous with the future.

There is everything there that one could wish for. There is the wisdom that comes from the folk voices of Africa, wherein rests the oral traditions of the continent and also from the more sophisticated voices who speak to us now from Senegal and Nigeria, from Ghana and Sierra Leone in the west of the continent, from across the Sudan to Ethiopia in the East and down through Tanzania to South Africa at the Southern end. Says Anansi, the spider, who is the hero of many West Africa folk tales:

"My son, you are right, but your words show me that it is better for many people to have wisdom rather than one . . . So speaking, he opened the gourd and scattered the wisdom all over the ground so that he who may want it can gather what he will?"

That wisdom seems to show an essential ontology of Africa which is the linking of the ancestor and offspring, man and nature, beast and trees, sea and fires, nothing is dead, no voice is still. Birago Diop, a Senegalese poet expresses that feeling in his poem 'Forefathers':

Hear the fire's voice,

Hear the voice of water.

In the wind hear the sobbing of the trees,

It is our forefathers breathing.

The dead are not gone for ever

They are in the rustling tree.

In the murmuring wood,

In the still water

In the flowing water

In the lonely place, in the crowd

They are in a woman's breast,

A child's crying, a glowing ember.

The oral traditions of Africa must undoubtedly have been great given the excellence of the few that have now been recorded for posterity. Most of these folk tales are humorously told. An Ethiopian folk tale called justice has the plaintiff and the bystanders comment on the judgement as follows:

"Ah, how good it is", they said to each other. How did we ever get along before justice was given to us?"

The comment has a wry humour because the judge is not only blind but also deaf. The folk tales while fearlessly parodying chiefs, witch doctors and judges also serve as a basis for morality, a directive to behaviour a carrier of traditional wisdom. The style of these tales is also distinctive in that there is an easy narrative flow and they possess a yarn-spinning quality which suspends disbelief effectively.

Many modern African writers attempt to capture the fluidity of their traditional folk tales in their own work, of course, adding their own personal stamp to their creation. Fagunwa, a Nigerian writer shows that debt in his Forest of the Lord.

The birds there speak with human voices and the animals buy and sell with each other. Many of the trees there have no roots, yet their wood is fresh and their leaves are glossy and green.

The writer's forest evokes a whole spirit world peopled by animals snakes and sprites. Essentially all that is the groundwork of folk tales.

African writing, like Latin American, shows deep concern for the present as well as for the future. But the present and the future have their roots at least in the immediate past. A past that an African writer is unable to forget because of its imprint on the present. The travails of Africa began with the scramble for the continent by the European powers. James Rubadiri, a Malawian poet interprets the feeling of Negritude in his poem Stanley meets Mutesa. Here he shown the final capitulation of Africa to a new civilisation and culture. Stanley, the American journalist, in 1875, led an expedition to the court of King Mutesa of Bugabda, now Uganda, and successfully opened the doors to christian missionaries in that area. Writes Rubadiri:

Only a few nods from aged faces,

And one rumbing drum roll

To summon Mutesa's court to parley

INDIA CALLING, OCTOBER 1986

For the country was not sure.
 The gate of reeds is flung open,
 There is silence
 The tall black king steps forward
 He towers over the thin bearded
 white man
 Then grabbing his lean white
 hand
 Manages to whisper
 Mtu mweeupe karibu
 white man you are welcome
 The gate of polished reed closes
 behind them
 And the West is let in.

From then on began the conflicts
 that many African writers express.
 The encounter brought death in its
 wake and for those alive, doubts
 and trembling allegiances. Mabel Se-
 gun, the Nigerian poetess identifies
 and describes the pain in her poem
 'Conflict':

Here we stand infants overblown
 poised between two civilisations
 finding the balance irksome
 itching for something to happen
 to tip one way or the other
 groping in the dark for a helping
 hand
 and finding none,
 I'm tired, O my God, I'm tired
 I'm tired of hanging in the middle
 way
 but where can I go?"

Bernard Dadie of the Ivory Coast
 sings of a warrior fighting to regain
 his land from Stanley and the west:

I would sing to you
 You who hold heaven within
 reach".
 Bullets still behead the roses
 in the morning of dreams.

Talking about bullets one is forced
 to think about one last frontier
 that still remains for freedom in
 Africa—South Africa. Richard Rive
 bring out that failing in his African
 Song :

And then everyone was standing and
 Muti watched fascinated as the
 people sang And already
 this one was led away because he
 had no pass—one must not lift the

hand in protest. And still the peo-
 ple sang: "God bless Africa. God
 bless the sun-scorched Karoo and
 the green of the valley of a thou-
 sand hills."

David Diop sings to his friends
 about the vision of freedom, libera-
 tion and the regrouping of black
 comrades:

For there rings out higher than my
 sorrows Pure than the morning
 where the wild beast wakes The
 cry of a hundred people smashing
 their cells.

The hope of those languishing in
 the cells is echoed in the poem
 Home-coming Son by the Ethiopian
 poet Gabre Medhen. He sings out:
 Let the roots of your motherland ca-
 ress your body. Let the naked

skin absorb the home sun shine
 ebony.

So far I have been mainly look-
 ing at some African poets but have
 left out novelists and dramatists.
 Those there are also in plenty. The
 name of Chinua Achebe is quite
 well known. His novels 'Things Fall
 Apart', 'No Longer at Ease', & 'Man
 of the People' bring out present day
 concerns of an emerging Africa.
 Ngugi's 'Weep Not Child', 'The river
 between' and 'The Grain of Wheat'
 also describe present day conflicts in
 an Africa stumbling along a new
 path.

African drama is slowly but steadily
 getting vibrant with life. It seems
 that African theatre is an on-going
 search for a true identity.

—Air Calicut
 □□□

Packaging India

Chandni Luthra

To see all of India in one trip is
 indeed very difficult. But thanks to
 the package culture which has slow-
 ly caught up with the travelling
 world, it is possible now to see at
 least a representation of India's va-
 rious treasures even on the first visit.
 When you think of India you think
 of a land larger than Europe and
 more diverse in its culture than
 any other country in the world. In
 India there are thirteen official lan-
 guages and many others that have
 not been recognised. Going from one
 region to another we find absolute
 transformation in language, culture
 and life-styles. Seeing India is like
 visiting a number of countries at
 the same time. Fortnightly package
 tours are now available exclusively
 for north-India, east India, west
 India and south India. Each tour
 includes air transport, hotels and
 sight seeing.

India on the House is a unique
 idea that has been launched this year
 and is available to all foreigners fly-
 ing into India on Air-India with con-
 firmed onward reservation. Under
 this scheme a passenger is entitled to

free accommodation for 24 hours
 with meals, transport and half-day
 sightseeing in Delhi, Bombay, Cal-
 cutta or Madras. This package is an
 incentive to those who had not plan-
 ned to stop in India. They will now
 be able to get a taste of 'India on
 the House', and be tempted to come
 back for more. During the off-season
 —April to September—another pack-
 age is available from Europe to
 India on all airlines. It offers a 20
 per cent discount on the airlines fare
 and 25 per cent off on rooms.

India has also started receiving
 charters from last winter and a week-
 ly charter from Munich in Germany
 to Goa—India's popular beach re-
 sort—has already proved a great suc-
 cess. Stop-over in India for only 19
 dollars with Air-India includes one
 night and two days with stay in
 hotel and taxi for sightseeing. These
 tours can be extended with nominal
 surcharge and optional tours are
 available from the four metropolitan
 cities of India.

Indian Airlines, India's domestic
 carrier has special off-season fares for
 foreign tourists from May to Septem-
 ber 1986, for those wishing to travel

on the 'Delhi-Agra-Khajuraho-Varanasi' trip of the 'Delhi-Varanasi-Bhubaneswar' circuit. There is a 20 per cent discount on the published fare. To promote visits to the valley of Kashmir, a wonderful hill resort set among the Himalayan ranges, Indian Airlines has announced a 30 per cent discount on air fare to Srinagar from all its take off points. Ashok Travels and Tours, a leading Indian Travel Agency of the Government Tourism Department, is now working out packages by road, rail and air to supplement Indian Airlines scheme.

Packages are continuously being introduced for foreign tourists and the Tour India scheme which entitles a foreigner to travel within India on Indian Airlines on US dollars 300 for fourteen days is a piece beyond resistance. Excursions on familiarization trips are available for students, families, travel agents and the youth. For only 10 dollars a day a group of students can travel and see India. This young explorers travel plan offers a room for only 10 dollars per day in an Ashok Group Hotel and complimentary accommodation for the escorting teacher or troupe leader. The package is open to students below 30 years of age, if they travel in a group of 15 or more

With the help of India's packages it is now possible for those in any part of the world to plan a visit making a combination of north, south, east and west India. Start with Delhi—the capital. Old and New Delhi stand together in a mysterious harmony giving one a taste of Indian Mughal and British architecture through the times. The famous Pink City of Jaipur is a unique experience of elephants and camel rides and of irresistible shopping. One of the wonders of the world, the Taj Mahal stand in all its magnificent and filigreed splendour in Agra.

Just a couple of hours by road from Delhi, Agra also houses the deserted city of Fatehpur Sikri, the Agra Fort and the Tomb of the Emperor Akbar. For the lovers of temple architecture—Khajuraho, where exquisite sculptures have immortalized human passions is a must. Varanasi—India's holy city on the banks of the Ganga—is a popular place on the tourist map; while Udaipur, a mirage in a scorching desert, is a

cool city of lakes and palaces and stores of romance and valour. The Ajanta and Ellora caves—exquisite works of art, are next door to Aurangabad. Kulu and Manali in the north come alive during the Dussehra festival in October/November. Go east to Calcutta and then on to Bhubaneswar the capital city of Orissa. Puri has a famous temple known for its Rath Yatra, or the chariot procession of God in July; and Konark another few kilometres from Bhubaneswar has the world famous Sun Temple. For the temple of Mamallapuram go south and then to Madras and Madurai, all known for their towering culture and temples. Kovalam and Goa are the two major beach resorts in India with wide sand and waves of surf.

Connecting the north and the south is Madhya Pradesh and Karnataka with bird sanctuaries, gardens, palaces and temples. The list is endless, there are multiple itineraries to choose from.

Plan a package to India to shop, watch birds, enjoy the wildlife or just relax on elegant beaches; study monuments, mingle with the people and learn of a great cultural heritage. A little of each or one may prefer to while away golfing, trekking, mountaineering, angling or just tasting the great outdoors. Let India know your preferences and like its legendary magicians it will churn up for you a package fitting the holiday of your life time and leave you asking for more.

National Gallery of Modern Art

Deepak Vohra

Established in 1954, the National Gallery of Modern Art in New Delhi is the only institution of its kind, primarily devoted to promoting the cause of modern art in India. The gallery has over 12,000 art objects in its collection. They essentially comprise of paintings, sculptures and graphics mainly by Indians and, to some extent by international modern artists. The collection, which consists of works from 1850s onwards, is represented by the works of artists such as Thomas Daniell, Rabindranath Tagore, Gagavendranath Tagore, Nandalal Bose, Jamini Roy and Amrita Shergil. It also includes sculptures, graphics and paintings by Jacob Epstein, A. Tappies, Se Duk Lee, D.S. Daja, Peter Lubarda, Kozo Mio, George Keyt and Fred Thieler. Sculptures are displayed in galleries adjoining the lawns which are in the process of developing into a sculpture garden.

The evolution and development of modern art in India is, unlike in the west, the occident where it was reaction against academic traditions, and equally responsible for various experiments which, from impressionism onwards, laid the foundation for modern arts. By contrast in India, the technique of oil painting

and easel tradition were accepted in the 19th century. The break with the indigenous fresco and miniature styles was felt when Britishers, denouncing Indian traditional artistic achievements, encouraged European traditions of academic oil painting through India's three newly founded (in 1860) most important are colleges at Madras, Bombay and Calcutta. Thus, the decadent Victorian academic paintings heralded the beginning of "modern" art in India towards the end of 19th century. Raja Ravi Varma, receiving official patronage, was projected as an undisputed champion, who specialised in mythological, historical and portrait painting.

Soon this situation changed. Partly inspired by an inner artistic urge and partly influenced by the Indian national movement, which launched India's struggle for freedom from British rule & ideology. A number of Bengali artists guided by Abanindranath Tagore, took the lead in the beginning of this century to evolve a national style, commonly referred to as "Bengal School" with its roots in Indian and Far Eastern traditions. Nevertheless, their aesthetic theories and artistic manifestations, essentially created in the water-colour wash-technique, were

not powerful enough to sustain the creative urge of more progressive artists who had already become aware of international trends of modern painting.

Therefore, from 1920s onwards, artists such as Rabindranath Tagore, Ganganendranath Tagore, Amrita Shergil and Jaimini Roy were basically responsible for new experiences. International trends of expressionism, surrealism, cubism and the School of Gauguin and Pont-Aven provided the initial inspiration and so also certain manifestations of indigenous folk art, especially the "Kalighat Patas". By contrast, except abstractionism, other international movements didn't make as much of an impact as one would have expected.

The National Gallery of Modern Art periodically exhibits selections from its reserve collection, in different cities of India and in foreign countries. The gallery also organises works of art of extraordinary quality which could only be acquired as a special loan from Indian as well as foreign museums and private collections. Some of the special exhibitions organised last year were "Zubihan Exhibition from China"; Bulgarian Contemporary Art; Contemporary Japanese Art and Women Artists of India. A special exhibition on Rabindranath Tagore Selected Work of Art, was mounted at the gallery on May 9 for a month. Another important exhibition to be displayed in October was Hundred Years of Hungarian Paintings.

The gallery will also be lending works of Nandal Bose to the Soviet Union and Bulgaria in July and August respectively. The gallery also holds mobile exhibitions. At present "Landscape in Prints" is moving around the Southern parts of India. The gallery is popular not only among Indians but also foreigners. Over 300 people visit it every day. It also provides free conducted tours.

One of the foremost responsibilities of the National Gallery of Modern Art is to educate the general public and cater to the need of professionals and specialists. To achieve this, it organises visits of school children; conducts tours and other programmes for the education of

the general public; and holds specialised lectures, seminars and research for professionals and specialists; and regular, advanced post-graduate and doctorate-degree level teaching in History of Art and restoration of oil painting.

Elementary and specialised lectures in Art Appreciation, Criticism and History are also given supplemented with showings of feature films on various international art trends. In order to orient the public towards the basic understanding of the inter-relations of visual and performing arts, programmes of film shows and tape-recorded music are also arranged. The gallery has 57 Art films. Some of them are: "An Approach to Art Teaching"; "Discovery of Ideas for Art"; "Folk and Tribal Image"; and "Modern Indian Painters". It will be fair to say that these programmes have been very popular and quite successful in enhancing creative abilities and powers of appreciation of individuals.

The Art Reference Library of the National Gallery of Modern Art comprises books on painting, culture, graphics, architecture and other minor arts in order to cater to the needs of various academic disciplines such as History of Art, Arts Criti-

cism, and Art Appreciation. The library subscribes to magazines of Indian and international origin; important among them are: Burlington Magazine, Leonard's, Art News, and Art in America.

Card Indexes and photographs of all works of art, owned by the gallery, are available for reference and research purposes.

National Gallery of Modern Art also takes care of damaged art treasures. It has a restoration laboratory and the damaged works of art are professionally restored from time to time. The Gallery has published a few sets of picture-postcards, reproductions and exhibitions catalogues of varying sizes which are available for sale at the Reception Counter. The building of the Gallery is commonly known as the Jaipur House. It is situated in the heart of the capital i.e. near the India Gate. Barring a few national holidays, the Gallery remains open daily from 10 am to 5 pm. It remains closed on Mondays. The National Gallery of Modern Art is ensuring quality and setting and maintaining standards of excellence. Above all, it helps people to look at the works of modern art with greater joy, understanding and knowledge.

□□□

The Music of Rajasthan

—Asha Kishor

In the heart of the Thar Desert, the Rajputs—sons of kinds, descended from the Sun and the Moon—carved out an empire that defied the vastness of the desert, the cactus land. Life is a continuous battle against the dry barren 'Marushtali' the place of the dead. Nomads with their animals wander through the scrub and cactus in search of water: whole villages move with the shifting sands, that are left smooth and calm like the waves of the sea after a storm.

But the indomitable spirit of the Rajput rises above this grey expanse revealing itself in the sparkling colours of the women's costumes and the men's 'safas' or headgear. There is mirth and lau-

ghter, gaiety and merriment, and the fairs and festivals unleash a script of colour, frolic, song and dance.

Rajasthan is particularly rich in folk music, the traditional forms having survived to retain their original character. The give and take from the neighbouring cultural areas of Gujarati, Malwi, Braj, Haryanvi, Punjabi and Sindhi has continued over the centuries. The desert areas have a special musical wealth in the professional singing communities who draw inspiration from the vast variety of bardic poetry. Legends are related in simple words set to spectacular music—an indivisible part of the daily life of a Rajput—be he king or commoner.

'Devis and 'Devtas' are venerated, festivals celebrated, weddings solemn-

nised, and the member welcomed—all accompanied by delightful melodies and rousing rhythm. The entire village community is treated as one, and Gods and Goddesses—even animals and birds—are addressed as familiar persons.

The perennial favourites are the panihari and the ghoomer.

The women of Rajasthan have to often bear long spells of separation from their loved ones. Their songs describe the moving and emotional stages of love, its throbbing drama, its subtle charms, the pangs of separation, the bliss of requited love—all imbued with an aura of tenderness and elegance. Here a woman

awaits her husband's return from the wars. There is too, the rapture of dalliance, the verbal bandinage, the fun-filled double entendre.

Weddings in Rajasthan like elsewhere in India, are an occasion for family and friends to get together, sing and laugh and celebrate with joy and cheer. The ceremony lasts no less than three or four hours as each ritual is performed accompanied by an appropriate song.

These are but a few colours in the kaleidoscope that is Rajasthani music. If Rajasthan is renowned for its deserts, chivalry and sacrifice, it deserves a similar reputation for its music, musicians and musical instruments.

the imagination of youthful artists who ventured into the celluloid world to make their own comment on the social situation.

Kerala's Adoor Gopalakrishnan who made 'ELIPATHAYAN' and 'MUKHA MUKHAM', Karnataka's B. V. Karanth who produced 'CHOMANA DUDI' 'KADU' etc. were among the frontliners in the new wave film movement. Their continued artistic activity has been a great source of strength to the contemporary Indian cinema.

Perhaps I should have mentioned Shyam Benegal who made 'Junoon', 'Manthan', etc., earlier. However Shyam Benegal has been a consistently brilliant artist. He gave the contemporary Indian cinema what could be achieved without sacrificing artistic values retaining yet public appeal. His latest, Trikal is an authentic statement on the tradition-ridden Goanese society. We have Govind Nihalani, too, a stout champion of the downtrodden who are constantly oppressed by the rich and influential.

There are other voices from the Southern part of the country which are heard periodically. One voice belongs to K. Balachander the maker of 'Tannir-Tannir'. There is the other genre of cinema which has pretensions of art but basically made for the masses. K. Vishwanath of Telugu film world who has made such wholesome entertainers, like 'Shankarabharanam and Sapthapadi' deserves mention.

The other cinematographers like the one in Orissa, Manipur and Assam have also begun to assert themselves. Marathi and Gujarati Cinema are trying to come out of the theatre setting and into the open air to claim a share in the sunshine.

Aravindan with the National Award in his bag for Chidambaram this year, has restored the prestige of the Malayalam cinema. The latest list of award winners in the National Film Awards announced recently has some old names and many new names. These new names are perhaps the hope for tomorrow. While the newcomers are engaged in their work. The old timers, like Mrinal Sen and Shyam Benegal continue to be active on the contemporary film scene of India.

□□□

Indian Cinema-Social Relevance

—V. Patanjali

Has the Indian cinema reached target? Perhaps yes; but as the arrival is heralded the post seems to be shifting for ahead—demanding renewed efforts. This also embraces artistic sensitivity and creative endeavour because art and creativity cannot sustain in social isolation.

The growth of Indian cinema is a testament of its social commitment. If we do not want to call it social commitment, we may say social comment. We can never afford to forget the early films made by Calcutta's New Theatres, Bombay's Bombay Talkies, Poona's Prabhat Studios, etc. Now I am referring only to the Hindi cinema. Many of the talented film makers in the South like B.N. Reddi, K. Subramanyam and others held the banner high to highlight the several evils society had been suffering from. The films of those days covered the entire gamut of human life and touched the essential cord. Which is why these films made by the pioneers are regarded classics.

Looking back on the early days, one really wonders how the dedicated men and women pursued their art. The limitations of infant techniques and the unfamiliarity of the people with the demands of the medium should not be overlooked. To

add this, the Parsi Theatre's fixation with heroes and heroines and identification with the dominant male, the virtuous female and the crafty villains were all there. It took naturally sometime for them to get over it all.

The emergence of talkie followed by the many technical innovations like 70 MM. etc., have over taken the field and converted cinema into an industry. The enormous investment that went into the production of films transformed the activity into a commercial enterprise. With this, the whole outlook of both the film makers and audiences changed.

In the mid 50s, the advent of Satyajit Ray heralded a new awakening, a new movement. It was a fresh breeze indeed. The series of Satyajit Ray films and the experimental cinema of 'RITWIK GHATAK' followed by Mrinal Sen resolved the situation. The new film makers succeeded in creating a new awareness among the film going elite.

It was fortunate for Indian cinema that alongside the commercial movies which were dished out by the dozens, film makers like Mani Kaul, Kumar Sawhney, Girish Karnad, and others sustained the thrust.

Bengal continued to claim the cake year after year, in producing socially meaningful films. This fired

INDIA CALLING, OCTOBER 1986

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| | Period | | Bands/Frequency | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | KHz |
| EAST AND SOUTH -EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 |
| | | | 31.46 | 9535 |
| | | | 25.55 | 11740 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 49.71 | 6035 |
| | | | 19.85 | 15110 |
| | | | 30.27 | 9910 |
| | 0415—0645 | 2245—0115 | 25.61 | 11715 |

REGULAR FEATURES

0430 & 0630 News; 0440 & 0635 Commentary; 0445 Programme Summary; 0525 & 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 & 1900—2030; 0645 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Devotional Music : Bhajana
1st : Mahendra Kapoor
8th : Different Artists
15th : Hari Om Sharan
22nd : Chhaya Ganguli
29th : Anup Jalota
- 0446 Film Songs :
1st & 29th : Tamil
8th : Telugu
15th : Kannada
22nd : Malayalam
- 0515 1st, 8th, 22nd : Export Front
15th & 29th : Cultural Talk
- 0530 Instrumental Music :
1st : Mehmood Mirza : Sitar
8th : Nagardas Arjundas : Dilruba
15th : Nikhil Bannerjee : Sitar
22nd : Pyara Singh : Dilruba
29th : Ramesh Prem : Vichitra Veena
- 0550 Light Music from different regions :
1st : Nandi Bhende : Marathi
8th : Gurdas Mann : Punjabi
15th : Bhupen Hazarika : Bengali
Modern Songs
22nd : Rajasthan
29th : Sindhi : Kamal Keswani
- 0600 1st, 8th & 22nd : Of Persons, Places & Things
8th : Some Eminent Indians of Our Times : Talk
- 0610 Instrumental Music : Duet on
15th & 29th : Our Guest
22nd : Traditional Crafts of India : Enamel Work on Gold and Silver
1st : Himangshu Biswas & Dulal Roy : Flute & Jaltarang
8th : Ravi Shankar & Ali Akbar Khan : Sitar & Sarod
15th : Shiv Kumar Sharma & Hari Prasad Chaurasia : Santoor & Flute
22nd : Kalyani Roy & Ali Ahmed Hussain : Sitar & Shehnai
29th : Bismillah Khan & V.G. Jog : Shehmai & Violin.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Karnatak Instrumental Music (Except on 2nd)

- 2nd : Devotional Music : Gandhiji's Favourite Bhajans
9th : V.V. Doraiswamy Iyengar : Veena
16th : A.K.C. Natarajan : Clarinet
23rd : N.K. Krishnan : Nagaswaram
30th : L. Vaidyanathan, L. Subramanyam & L. Shankar
Selections from National Programme of Music
- 0446 2nd : Book Review
0515 9th : Talking about Agriculture
16th : Science Today
23rd : Industrial Front
30th : New Publications
- 0530 Instrumental Music :
2nd : Shiv Kumar Sharma : Santoor
9th : Ali Akbar Khan : Sarod
16th : Amjad Ali Khan : Sarod
23rd : Jain Kumar Jain : Jaltarang
30th : Piush Pawar : Santoor
- 0550 Songs from New Films
0600 Radio Newsreel
0610 2nd : Special Programme in connection with Birth Anniversary of Mahatma Gandhi followed by Regional Music : Bengali Regional Music :
9th : Choral Songs
16th : Tamil
23rd : Different Artists : Assamese Songs
30th : Punjabi : Asa Singh Mastana

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 Devotional Music :
3rd : Inam Ahmed & Party : Naatia Qawali
10th : Narender Chanchal : Devi Geet
17th : Aziz Hasan Qawal & Party : Naatia Qawali
24th : Habib Painter & Party : Naatia Qawali
31st : Afzal Iqbal & Party : Naatia Qawali
- 0446 Film Hits of Yester Years
0515 Moods and Melodies
0530 Karnatak Instrumental Music :
3rd : M.S.S. Gopalakrishnan : Violin
10th : Prapancham Sitaram : Flute
17th : Sheik Chinna Moulana Sahib : Nagaswaram
24th : R.S. Kesavamurthy : Veena

- 31st : Chitti Babu : Veena
0550 Instrumental Music :
3rd : Gopal Krishna : Vichitra Veena
10th : Ashish Khan : Sarod
17th : Ravi Shankar : Sitar
24th : Prakash Wadehra : Flute
31st : Harsha Vardhan : Flute
- 0600 Panorama of Progress :
3rd : Topical
10th : Development in International Trade : Recent Trends : Talk
17th : Precious Metals from the Earth : Talk
24th : New Projects in Alternate sources of Energy : Talk
31st : National Hydro Power Projects : Talk
- 0610 3rd : Special Programme for Navaratri followed by Folk Songs : Goa
3rd : Folk Songs :
10th : Kerala
17th : Kashmir
24th : Orissa
31st : Chhatisgarhi

SATURDAYS

4th, 11th, 18th and 25th

- 0415 Devotional Music : Bhajans
4th : Different Artists
11th : Vani Jairam
18th : Lata Mangeshkar
25th : Geeta Dutt
- 0446, 0530, 0550 & 0610 Listeners Choice
0510 4th & 18th : Focus
11th & 25th : Horizon : Literary Magazine
- 0600 Radio Newsreel

SUNDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music :
5th : Udit Narain : Bhajans
12th : Dussehra Songs : Different Artists
19th : Different Artists : Bhajans
26th : Sudha Malhotra
- 0446 Film Songs
0515 5th : Expression : Youth Magazine
12th : Youth in Focus
19th : From the Universities
26th : Quiz Time : India and the U.N. (0510—0530 hrs.)
- 0530 Instrumental Music :
5th : Sharan Rani : Sarod
12th : Silyander Hussain & Party : Shehnai
19th : Mushtaq Ali Khan : Sitar
26th : Monilal Nag : Sitar
- 0550 Light Music :
5th : Jagmohan
12th : K.L. Sehgal
19th : Krishna Kalle
26th : Naseem Bano Chopra
- 0600 5th & 19th : Mainly for Tourists
5th : Memories Linger : Impression of foreign tourists
19th : Preparing for a Winter Holiday in India : Talk
12th : Indian Cinema : Our Young Directors : Talk
26th : Sports Folio
- 0610 Folk Songs (Except on 12th)
5th : Tamil Nadu
12th : Special Programme in connection with Dusshera followed by Folk Songs of Himachal Pradesh
19th : Different Regions
26th : Harvest Songs

GENERAL OVERSEAS SERVICE

MONDAYS

6th, 13th, 20th and 27th

- 0415 Instrumental Music :
6th : Abdul Halim Jaffar Khan : Sitar
13th : Shamsier Singh : Sarod
20th : Feature : A Kalaido scope nai
27th : Pannalal Ghosh : Flute
Karnatak Instrumental Music :
0446 6th : Emani Shankar Sastry : Veena
13th : T.S. Shankaran : Flute
20th : K.S. Narayanaswamy : Veena
27th : K.S. Pichappa : Nagaswaram
0500 6th : Play
13th : Discussion
20th : Feature : Kalaido scope of Indian Festivals
27th : Film Story
0530 Folk Songs :
6th : Punjab
13th : Rajasthan
20th : Different Regions
27th : Gujarat
0550 Light Classical Music :
6th : Jagdish Prasad
13th : Begum Akhtar
20th : Ghulam Mustafa Khan
27th : Shobha Gurtu
0600 Women's World :
6th : Interview with an eminent woman
13th : Indian Culinary Art : Talk
20th : Where Legends Meet History : Subhadra : Talk
27th : Women's writers in Bengali Literature : Post Independence Era : An Illustrated talk
0610 Rabindra Sangeet :
6th : Different Artists

- 13th : Dwijen Mukherjee
- 20th : Hemanta Mukherjee
- 27th : Kanika Bannerjee

TUESDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music :
7th : Sharma Bros : Bhajans
14th : Mukesh & Party : Ramcharit Manas
21st : Man Mohan Pahari & Party
28th : Preeti Sagar : Bhajans
0446 Music of India/Classical Half Hour
0515 Radio Newsreel
0530 Instrumental Music :
7th : Ghasi Ram Nirmal & Bhagwan Das Sharma : Duet on Jaltarang & Santoor,
14th : Kalyani Roy : Sitar
21st : Anant Lal & Party : Shehnai
28th : Hari Prasad Chaurasia : Flute
0550 Light Music
7th : Shanta Saxena & Seema Sharma
14th : Uma Garg & Chorus
21st : Chandra Kant Gandharv & Pushpa Rani
28th : Sarla Kapur & Vandana Bajpai
0600 Faithfully Yours : Replies to listeners letters (On 7th & 21st for 15 mts. and on 14th & 28th for 10 mts.)
0610 D'xers Corner (Only on 14th & 28th for 10 mts.)
0615 Karnatak Instrumental Music :
7th : K.S. Pichappa : Nagaswaram
14th : K.S. Gopalakrishnan : Flute
21st : D. Kittappa : Gottuvadnam
28th : M.S. Gopalakrishnan : Violin

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 Rabindra Sangeet (Except on 2nd)
2nd : Gandhiji's Favourite Bhajans
9th : Gautam Mitra
16th : Sagar Sen & Sumitra Ghosh
23rd : Santosh Sengupta
30th : Kanika Bannerjee
1600 Panorama of Progress :
2nd : Topical
9th : Development in International Trade : Recent Trends : Talk
16th : Precious Metals from the Earth : Talk
23rd : New Projects in Alternate Sources of Energy : Talk
30th : National Hydro Power Projects : Talk
1610 Light Instrumental Music :
2nd : Hari Prasad Chaurasia : Flute
9th : Vijay Raghav Rao
16th : Mandolin : Jaswant Singh
23rd : Gyan Prakash Ghosh : Harmonium
30th : Darshan Singh : Clarinet

FRIDAYS

3rd, 10th, 17th 24th and 31st

- 1546 Light Music :
3rd : Kanwal Siddhu : Ghazals
10th : Manhar
17th : Different Artists : Ghazals
24th : Pankaj Uddhas : Ghazals
31st : Savita Sathi : Ghazals
1600 3rd, 17th & 31st : Focus
10th & 24th : Horizon : Literary Magazine

SATURDAYS

4th, 11th, 18th and 25th

- 1546 Film Songs
1600 4th & 18th : Mainly for Tourists
4th : Memories Linger : Impression of foreign tourists
18th : Preparing for a Winter Holiday in India : Talk
11th : Indian Cinema : Our Young Directors : Talk
25th : Sports Folio
1610 Folk Songs
4th : Uttar Pradesh
11th : Bengal
18th : Boatman Songs
25th : Madhya Pradesh

SUNDAYS

5th, 12th, 19th and 26th

- 1546 Devotional Music :
15th : Meena Chatterjee & Deepa Pandit
12th : D. V. Paluskar : Bhajans
19th : Preeti Sagar : Bhajans
26th : Penaz Masani : Bhajans
1600 Women's World
5th : Interview with an eminent woman
12th : Indian Culinary Art : Talk
19th : Where Legends Meet History : Subhadra : Talk
26th : Women writers in Bengali literature : Post Independence Era : An illustrated Talk
1610 Film Songs

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH-EAST ASIA

AUSTRALIA AND NEW ZEALAND

| | Period | | BANDS/ FREQUENCY | |
|---------------------------|-----------|-----------|----------------------------------|----------------------------------|
| | IST | GMT | Metres | KHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.5R 17.25 | 15320 17387 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 25.63 16.7R 19.56 25.40 | 11705 17875 15335 11810 |

REGULAR FEATURES

1530 & 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 & 1530—1630; 1630 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Light Music :
1st : Different Artists : Hindi Geet
8th : Suresh Wadekar
15th : Different Artists
22nd : Begum Akhtar
29th : Hemanta Kumar : Geet

- 1600 1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front
29th : New Publications
1610 Instrumental Music
1st : Duet on Sitar & Electric Guitar : Inder Singh & L.S. Brown
8th : Duet on Santoor & Flute : Shiv Kumar Sharma and Hari Prasad Chaurasia
15th : Duet on Sitar & Sarod : Nikhil Bannerjee & Ali Akbar Khan
22nd : Gajanan Rao Joshi : Violin
29th : Vijay Shankar Chatterjee : Esraj

INDIA CALLING, OCTOBER 1986

GENERAL OVERSEAS SERVICE

MONDAYS

6th, 13th, 20th and 27th

- 1546 Folk Songs :
6th : Manipuri
13th : Sindhi
20th : Goa
27th : Mundari
- 1600 Faithfully Yours : Replies to listeners letters (On 6th & 20th for 15 mts. and on 13th & 27th for 10 mts.)
- 1610 D'xers Corner (Only on 13th & 27th for 10 mts.)
- 1615 Film Tune (Only on 6th & 20th)

TUESDAYS

7th, 14th, 21st & 28th

- 1546 Karnatak Instrumental Music :
7th : V.K. Venkataramanujam
Violin
14th : Mannargudi K. Savitri Ammal : Gottuvadyam
21st : T.G. Shankargopalar : Flute
28th : T.P. Subramanya Pillai : Nagaswaram
- 1600 7th & 21st : Export Front
14th & 28th : Cultural Talk
- 1610 Film Songs from Different Regions.

FOR SOUTH-EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 & 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 & 1900-2030 hrs; 2030 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Rabindra Sangeet :
1st : Different Artists
8th : Ashok Taru Bannerjee
15th : Dwijen Mukherjee
22nd : Hemanta Mukherjee
29th : Gita Ghatak
- 1930 Radio Newsreel
- 1940 Instrumental Music (Karnatak) :
1st : S. Harihar Bhagvathar : Jaltarang
8th : V. Seerkanta Iyer : Veena
15th : Sheik Chinna Maulana Sahib : Nagaswaram
22nd : E. Kalyani : Veena
29th : Halvadya Katcheri
- 1955 1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front

29th : New Publications

2005 Film Songs

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916, 1945 & 1955 Listeners Choice
1930 Moods and Melodies

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 Light Music : Ghazals
3rd : Anjali Bannerjee
10th : Ghanshyam Das
17th : Rajendra Kachru
24th : Bela Saver
31st : Mahendra Pal & Purnima Das
- 1930 Radio Newsreel
- 1940 Orchestral Music :
3rd : Vasantika : A. Narayana Iyer
10th : Swaraja Tarangini : Emani Shankar Sastry
17th : Kokila Dhulani & Rathi Priya S. Gopalakrishnan
24th : Saama : S. Gopalakrishnan
31st : Vijayanthi & Vikrauthi
- 1955 3rd, 17th & 31st : Focus
10th & 24th : Horizon : Literary Magazine
- 2015 Film Songs

SATURDAYS

4th, 11th, 18th and 25th

- 1916 Folk Songs :
4th : Bhojpuri
11th : Nagaland
18th : Maharashtra
25th : Andhra Pradesh
- 1930 4th : Expression : Youth Magazine
11th : Youth in Focus
18th : From the Universities
25th : Quiz Time : India and the U.N. (20 mts.)
- 1940 Instrumental Music :
4th : Payara Singh : Dilruba
11th : Mohd. Ahmed Banne : Sarangi
18th : Shakoora Khan : Sarangi
25th : D.L. Kabra : Sarod
- 1955 4th & 18th : Mainly for Tourists
4th : Memories Linger : Impression of foreign tourists
18th : Preparing for a Winter Holiday in India : Talk
11th : Indian Cinema : Our Young Directors : Talk
25th : Sports Folio
- 2005 Film Songs from New Releases

SUNDAYS

5th, 12th, 19th and 26th

- 1916 Interlude
- 1920 5th : Play
12th : Discussion
19th : Feature : A Kalaido Scope of Indian Festivals
26th : Film Story
- 1955 Women's World :
5th : Interview with an eminent Women
12th : Indian Culinary Art : Talk
19th : Where Legends meet history : Subhadra : Talk
26th : Women Writers in Bengali Literature : Post Independence Era : An Illustrated talk
- 2005 Film Songs.

MONDAYS

6th, 13th, 20th and 27th

- 1916 Light Classical Music :
6th : Durgesh Nandini
13th : Lachhman Das Sindhu
20th : Savita Devi
27th : Kishori Amonkar
- 1930 Radio Newsreel
- 1940 Instrumental Music :
6th : Siddhram Jadhav & Party : Sundari
13th : Ravi Shankar : Sitar
20th : Radhika Mohan Moitra : Mohan Veena
27th : Faiyaz Khan : Tabla
- 1955 Faithfully Yours : Replies to listeners letters (On 6th & 20th for 15 mts. and on 13th & 27th for 10 mts.)
- 2005 D'xers Corner (Only in 13th & 27th for 10 mts.)
- 2010 Film Songs.

TUESDAYS

7th, 14th, 21st & 28th

- 1916 Folk Songs :
7th : Kumaoni
14th : Tamil Nadu
21st : Orissa
28th : Haryana
- 1930 7th & 21st : Of Persons, Places & Things
7th : Some Eminent Indian of Our Times : Talk on J.R.D. Tata, Industrialist
21st : Traditional Crafts of India : Enamel Work on Gold & Silver
14th & 21st : Our Guest
- 1940 Orchestral Music :
7th : Hasmaadhvani : S. Gopalakrishnan
14th : Poorvi Kalyani : T.K. Jayaram Iyer
21st : Samaikata : Emani Shankar Sastry
28th : Gaon Ko Gori : Talchakra Ravi Shankar
- 1955 7th & 21st : Export Front
14th & 28th : Cultural Talk

GENERAL OVERSEAS SERVICE

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|--------|-------|
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015-0400 | 1845-2230 | 25.82 | 11620 |
| | | | 40.47 | 7412 |
| EAST AFRICA | 0130-0400 | 2000-2230 | 30.27 | 9910 |
| | 2330-0130 | 1800-2000 | 25.13 | 11940 |
| | | | 19.63 | 15280 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 1945-2045 | 30.75 | 9755 |
| | | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215-0400 | 2045 2230 | 31.41 | 9550 |
| | | | 25.61 | 11715 |
| | | | 30.27 | 9910 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0330 News; 2340, 0035, 0140, 0235 & 0340 Commentary; 2345, 0015, 0145 & 0240 Programme Summary upto 0130, 0215 & 0400; 0110, 0210 & 0355 Film Tune; 0115 & 0215 Press Review 0129, 0214 & 0329 Programme Highlights from 2330-0130, 0115-0215 and 0215-0400; 0400 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

2346 Instrumental Music
 2350, 0200 0345 1st Book Review
 8th : Talking about Agriculture
 15th : Science Today
 22nd : Industrial Front
 29th : New Publications
 0000 Folk Songs of
 1st : Rajasthan
 8th : Uttar Pradesh
 15th : Madhya Pradesh
 22nd : Punjab
 29th : Dogri
 0016 Hits from Films
 0040 Instrumental Music : Old Masters
 1st : Radhika Mohan Moitra :
 Mohan : Mohan Veena
 8th : T. Chowdhia : Violin
 15th : Ustad Allauddin Khan :
 Sarod
 22nd : Mohd. Dabir Khan : Veena
 28th : Pannalal Ghosh : Flute
 & 0250 Radio Newsreel
 0100 Film Songs
 0120 Classical Vocal Music :
 0146 1st : Vilayat Hussain Khan
 8th : Sumati Mutatkar
 15th : Singh Bhandhu
 22nd : Sohan Singh
 29th : Som Tiwari
 0220 Light Music :
 1st : Mahendra Pal
 8th : Mahar
 15th : Talat Aziz
 22nd : Alka Yajnik
 29th : Ashok Khosla
 0241 Instrumental Music :
 1st : Latif Khan : Tabla
 8th : Kashtarang : Jain Kumar Jain
 15th : Ayodhya Prasad : Pakhawaj
 22nd : Joya Biswas : Sitar
 29th : P.D. Joshi : Violin

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

2346 Devotional Music (On 2nd : Gandhi-
 ji's favourite Bhajans)
 2350, 0200 & 0250 Panorama of Pro-
 gress :
 2nd : Topical
 9th : Development in International
 Trade : Recent Trends : Talk
 16th : Precious Metals from the
 Earth : Talk
 23rd : New Projects in Alternate
 Sources of Energy : Talk
 30th : National Hydro Power Pro-
 jects : Talk
 0000 Light Karnatak Music :
 2nd : M.S. Subbulakshmi
 9th : Kalpakam Balasubramanyam &
 Party : Sanskrit Songs
 16th : Different Artists
 23rd : P. Leela
 30th : Different Artists
 0016 Devotional Music :
 2nd : Dilraj Kaur : Bhajans
 9th : Different Artists : Bhajans
 16th : Hari Om Sharan
 23rd : Chatur Sen : Bhajans
 30th : D.K. Roy : Bhajans
 0040 2nd : Special Programme in con-
 nection with Birth Anniversary of
 Mahatma Gandhi followed by Ins-
 trumental Music : Mushtaq Ali
 Khan : Sitar
 INSTRUMENTAL MUSIC :
 9th : Nikhil Bannerjee : Sitar
 16th : Debabrata Chaudhury : Sitar
 23rd : Balram Pathak : Sitar
 30th : Ravi Shankar : Sitar
 & 0345 Moods and Melodies
 0100 Regional Film Songs
 0120 Rabindra Sangeet :
 0146 2nd : Suchitra Mitra
 9th : Shyamal Mitra
 16th : Purabi Mukherjee
 23rd : Sagar Sen & Sumitra Ghosh
 30h : Different Artists
 0220 Classical Vocal Music :
 2nd : Saraswati Rane : Subadh San-
 geet
 9th : Bhim Shankar Rao : Subadh
 Sangeet
 16th : Kumar Gandharav
 23rd : Kamal Sehgal & Kavita Seh-
 gal

30th : Laxmi Shankar
 0241 2nd : Special Programme in con-
 nection with Birth Anniversary of
 Mahatma Gandhi
 Instrumental Music :
 9th : Latif Ahmed : Tabla
 16th : Radhika Mohan Moitra :
 Mohan Veena
 23rd : Devendra Murdeshwar :
 Flute
 30th : Laddan Khan : Sarangi
 0300 Classical Half Hour Music of India
 (Repeat of Tuesday GOS I Item)

FRIDAYS

3rd, 10th, 17th, 24th and 31st

2346 Karnatak Instrumental Music
 2350, 0150 & 0250 3rd, 17th & 31st :
 Focus
 10th & 24th : Horizon : Literary
 Magazine
 0010 Film Tune
 0016 Light Music :
 3rd : Satish Babbar : Ghazals
 10th : Begum Akhtar
 17th : Nirmala Devi
 24th : Different Artists : Geet
 31st : Penaaz Masani : Ghazals
 0040 3rd : Special Programme for Nava-
 ratri followed by Classical Vocal
 Music : Old Masters : Pt. Omkar
 nath Thakur
 10th : Ustad Amir Kharr
 17th : Ustad Bade Ghulam Ali
 Khan
 24th : Pt. D.V. Paluskar
 31st : Ustad Rajab Ali Khan
 & 0345 Radio Newsreel
 0100 Instrumental Music :
 0120 3rd : Vishnu Prasanna & Party :
 Shehnai
 10th : Hari Prasad Chaurasia :
 Flute
 17th : Bismillah Khan & Party :
 Shehnai
 24th : Jain Kumar Jain : Kash-
 tarang
 31st : Jagdish Prasad Qamar &
 Party : Shehnai
 0146 Film Tune
 0220 Folk Sngs :
 3rd : Haryana
 10th : Kumaoni
 17th : Bihar
 24th : Punjab
 31st : Bengal
 0241 Orchestral Music :
 3rd : Smriti : M.Y. Kamasasrty
 10th : Sri Renjani : S. Gopala-
 krishnan
 17th : Jog : M.Y. Kamasasrty
 24th : Pratiksha : Satya Dev Pawar
 31st : Keertilata : Emani Shankar
 Sastry
 0310 3rd : Special Programme for Nava-
 ratri followed by Film Songs
 Film Songs (Except on 3rd)

SATURDAYS

4th, 11th, 18th and 25th

2346 Devotional Music
 2350, 0200. & 0345 4th & 18th : Mainly
 for Tourists
 4th : Memories Linger : Impression
 of foreign tourists

GENERAL OVERSEAS SERVICE

- 18th : Preparing for a Winter Holiday in India : Talk
 11th : Indian Cinema : Our Young Directors : Talk
 25th : Sports Folio
 0000 Light Melodies :
 4th : Vijay Raghav Rao : Wings over India
 11th : Kazi Anuradha : Guitar
 18th : Jagannath & Party : Shehnai
 25th : V.G. Gog : Violin
 0016 Songs from Films
 0040 Karnatak Classical Vocal Music :
 4th : Semmangudi R. Srinivasa Iyer
 11th : M.L. Vasantha Kumari
 18th : M.M. Dandapani Desikar
 25th : M.D. Ramanathan
 0100 & 0250 4th : Expression : Youth Magazine
 11th : Youth in Focus
 18th : From the Universities
 25th : Quiz Time : India & the UN (20 mts. (0050—0110 hrs. & 0250—0310 hrs.)
 0120 Light Music :
 4th : Suman Kalyanpur
 11th : Minoo Purshottam
 18th : Nitin Mukesh
 25th : C.H. Atma : Geet
 0146 Instrumental Music :
 4th : Zarin Daruwala : Sarod
 11th : Ram Rao Parsatwar : Jaltarang
 18th : Daya Shankar & Party : Shehnai
 25th : Ali Akbar Khan : Sarod
 4th : Asha Bhonsle : Marathi Bhajans
 0220 Regional Devotional Music :
 11th : Gujarati Devotional Songs : Different Artsits
 18th : Darshan Singh Ragi & Party : Shabad
 25th : Hamanta Lal Chauhan : Kathiawadi Traditional Bhajans
 0241 Classical Vocal Music :
 4th : Malvika Kanan
 11th : Madhuri Mattoo
 18th : Nisar Hussain Khan
 25th : Amar Nath
 0300 Old Film Songs

SUNDAYS

5th, 12th, 19th and 26th

- 2346 Devotional Music
 2350, 0200 & 0345 Women's World :
 5th : Interview with an Eminent Women
 12th : Indian Culinary Art : Talk
 19th : Where Legends Meet History : Subadhra : Talk
 26th : Women Writers in Bengali

- Literature : Post Independence
 Era : An Illustrated Talk
 0000 Classical Vocal Music (Except on 12th)
 5th : Ghulam Sadiq Khan
 12th : Special Programme in connection with Dussehra
 19th : Singb Bandhu
 26th : Pt. Jasraj
 0016 New Film Songs
 0040 & 0250 5th : Play
 12th : Discussion
 19th : Feature : Kalavido scope of Indian Festivals
 26th : Film Story
 0120 Devotional Music :
 5th : Padma Subramaniam
 12th : Usha Tandon & Kusum Pandit
 19th : Laxmi Shankar, Sunil Kumar & Sudha Malhotra
 26th : Chorus Songs
 0146 Film Songs
 0220 Instrumental Music :
 5th : N. Rajan : Violin
 12th : P.D. Saptarishi : Violin
 19th : Jagdish Mohan : Jaltarang
 26th : Asad Ali Khan : Rudra Veena
 0241 Regional Film Songs (Except on 12th)
 12th : Special Programme in Connection with Dussehra
 0320 Karnatak Vocal Music :
 5th : Jayalakshmi Santhanam
 12th : K.V. Narayanaswami
 19th : T.T. Sita
 26th : Saroja Sundaram

MONDAYS

6th, 13th, 20th and 27th

- 2346 Instrumental Music
 2350, 0150 & 0250 Faithfully Yours : Replies to listeners letters (on 6th & 20th for 15 mts. and on 13th & 27th for 10 mts.)
 0000 D'xers Corner (Only on 13th & 27th for 10 mts.)
 0005 Film Songs (Except on 13th & 27th)
 0010 Film Tune (Only on 13th & 27th)
 0016 Light Music :
 6th : Shailendra Singh
 13th : Yunus Malik
 20th : Hari Haran
 27th : Usha Seth
 0040 Karnatak Classical Vocal Music :
 6th : T.R. Subramanyam
 13th : R.K. Srikanth
 20th : M.S. Subbulaxmi
 27th : Voileti Venketashwarlu

- 0100 & 0345 Radio Newsreel
 0120 Film Songs
 0146 Film Tune
 0200 D'xers Corner (Only on 13th & 27th for 10 mts.)
 0205 Orchestral Music (Only on 6th & 20th for 10 mts.)
 0220 Folk Songs :
 6th : Kashmir
 13th : Jaintia
 20th : Nagaland
 27th : Different Regions
 0241 Classical Vocal Music :
 6th : Ganga Bai Hangal
 13th : Hafiz Ahmed Khan
 20th : Ganga Prasad Pathak
 27th : Sohan Singh
 0300 D'xers Corner (Only on 13th & 27th for 10 mts.)
 0305 Film Songs

TUESDAYS

7th, 14th, 21st and 28th

- 2346 Karnatak Devotional Music
 2350, 0250 & 0345 7th & 21st : Of Persons, Places & Things
 7th : Some Eminent Indian of our times : Talk on J.R.D. Tata., Industrialist
 21st : Traditional Crafts of India : Enamel work on gold and silver : Talk
 14th & 28th : Our Guest
 0000 Film Songs (One Artist)
 0016 Film Songs of Yester Years
 0040 Film Songs
 0100 & 0250 7th & 21st : Export Front
 14th & 28th : Cultural Talk
 0120 Instrumental Music :
 7th : Ashish Khan : Sarod
 14th : Ahmed Raza : Vichitra Veena
 21st : Bismillah Khan & Party : Shehnai
 28th : Abdul Halim Jaffar Khan : Sitar
 0146 Folk Songs :
 7th : Andhra Pradesh
 14th : Khasi
 21st : Different Regions
 28th : Himachal Pradesh
 0220 Instrumental Music :
 7th : Laddan Khan : Sarangi
 14th : Pijush Pawar : Santoor
 21st : Darshan Singh : Clarionet
 28th : Inder Lal : Sarangi
 0241 Karnatak Vocal Music :
 7th : M.V. Malathi
 14th : Lalitha Seshadari
 21st : Ramnad Krishnan
 28th : Radha Vishwanathan
 0300 Film Songs

URDU SERVICE

TRANSMISSION I

0545—1000 Hrs.
MW 280.1M (1071 kHz)
MW 427. M (702 kHz)

0700—1000 Hrs.
SW 48.74M (6155 kHz)

TRANSMISSION II

1400—1700 Hrs.
MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

1400—1700 Hrs.
SW 30.1M (9675 kHz)

TRANSMISSION III

2000—0100 Hrs.
SW 91.05M (3295 kHz)
MW 427.3M (702 Hz)

2145—0700 Hrs.
280.1M (1071 KHz)

TRANSMISSION I

HOURS

- 0543 Signature Tune and Opening Announcements
- 0545 Subhgaahi (Devotional Music Hamd, Naat, Bhajan, Shabad, Natia Qawali, Friday: Quran Recitation, Hamd, Naat Recitation and Qawali)
- 0610 Khabren
- 0625 Shahr-E-Saba (Ghazals : AIR Recordings)
- 0700 Shamme Farozan (Short Script on Great Sayings)
- 0705 Saaz-E-Tarab (Instrumental)
- 0715 Bhor Suhani (Old Film Songs)
- 0745 Repeat of 2100 hrs. (Item of previous Night)
- 0755 Programmon Ka Khulasa
- 0800 Aap Ki Farmaish (Listener's Request)
- 0830 Taarikh Saaz (Short talk on personalities, places, events of historical importance that have contributed to the image of India)
- 0835 Aap Ki Farmish (Contd.)
- 0900 Aaj Ki Baat (Except Friday, Sunday) Sunday, Friday : Aao Bachcho (Children's Programme)
- 0905 Aab Ki Farmaish (Contd.) (Except Friday/Sunday) Sunday/Friday : Aao Bachcho (Contd.)
- 0915 Lok Geet (Except Friday) Sunday : Aao Bachcho (Contd.)
- 0930 Khabron Ka Khulasa
- 0932 Mon, Tues, Wed : Classical Music; Thu, Sat : Light Classical Music; Fri : Aap Ke Khat Aap Ke Geet (Replies to listener's letter); Sun : Takalluf Bariafar
- 1000 Close Down.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
- 1400 Programmon Ka Khulasa
- 1402 Khabron Ka Khulasa

- 1407 Sunday : Aap Ka Khat Mila
Monday : (i) Nagmao Sada, (ii) IV, Meri Nazar Mein, (iii & v) Nigah-E-Intekhab (upto 1500 hrs.)
Tuesday : Bhakti Ras (Non Film)
Wednesday : Aahang (Mixed Melodies)
Thursday : Hamnawa (By Rotation)
Friday : (i) Mushaira (Upto 1500 hrs.), (ii-iv) Saat Sawal, (iii & v) Geet Hamare Sher Aapke
Saturday : (i-iii-v) Ek Hi Film Se, (ii-iv) Suno Gajar Kaya Gaaye
- 1430 Sunday : (i, v) Yak Rang, (ii) Mehfil, (iii) Geeton, Bhari Kahani, (iv) Ghazlen (Disc)
Monday : (i) Nagma-O-Sada (Contd.), (iii, v) Nigah-E-Intekhab (Contd.), (ii, iv) Play (Repeat of III Transmission)
Tuesday : Meri Pasand (ii, iv)
Wednesday : Bazm-E-Khwateen
Thursday : Rang-E-Nau (ii, iv, v)
Friday : (i) Mushaira (Contd.), (iii, v) Feature, (ii, iv) Filmi Duniya
Saturday : Bazme Khwateen
- 1500 Sunday : (i, iii) Filmi Qawwalian, (ii, iv, v) Qawwalian Non Film;
Monday : Ras Rag Mujre Songs;
Tuesday : Nai Nasl Nai Roshni
Wednesday : (i, v) Ranga Rang, (ii, iv) Dhanak Light Classical/ (iii) Ek Fankar
Thursday : (i, iv) Qawwalian (Non Film), (ii, iv) Raag Rang, (iii) Play (Contd.)
Friday : Kehkashan (i, iii, v)
Saturday : Phir Suniye (Repeat of Roobaroo)
- 1530 Aap Ki Pasand (Listener's request)
- 1600 Jahan Numa (Except Sunday, Holidays) Sundays, Holidays : Aap Ki Pasand (Contd.)
- 1610 Aap Ki Pasand (Contd.)
- 1630 Tabisira Week in Parliament
- 1635 Aap Ki Pasand (Contd.)
- 1650 Khabren
- 1700 Close Down.

TRANSMISSION III

- 1958 Signature Tune and Opening Announcements
- 2000 Khabren
- 2010 Programmon Ka Khulasa
- 2015 Geet/Nagma/Nazm
- 2020 Jahan Numa (Except Sundays, Holidays)
Sunday/Holidays : Instrumental Music (Filmi Tunes)
Sunday : (i, iii, v) : Manzar Pas Manzar, (ii, iv) Akhbaron Se
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday : (i, ii, iii) Fursat Ke Raat-O-Din (Open chunk for literary Lighter Vein), (iv) Raasil-O-Jaraid, (v) : Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : (i, iii) Shaharnama, (ii, iv) Dilli Diary, (v) Shahpare
Thursday : Khel Ke Ma'dan Se (Sports Round Up)
Friday : Talks
Saturday : Radio News Reel
- 2110 Aabshaar
- 2130 Sunday, Wednesday : Kajar Bin Kare (Light Classical Vocal)
Monday : Punjabi Nagmae
Tuesday Dharti Ke Geet
Thursday : Saaz Aur Awaz
Friday : (i, iii, v) Ek Raag Kai Roop, (ii, iv) Kahani Sangeet Ki
Saturday : Nagma-E-Watan (Patriotic Songs)
- 2145 Khabren
- 2155 Commentary (Repeat)
- 2200 Sunday : Play
Monday : (i) Feature (ii) Izhar-E-Khayal, (iv) Darceha, (iii) Pe ham Rawan Hai Zindagi, (v) Shukriye Ke Saath (From other Station)
Tuesday : (i) Jawaban Arz Hai, (ii, v) Science Magazine, (iii) Khel Khilari, (iv) Mushaira
Wednesday : (i, ii) Af'ana, (iii) Hifzane Sehat, (iv) Hum Se Poochhiye, (v) Sada-E-Rafta
Thursday : (i, ii) Adabi Nashist, (iii, iv) Aina, (v) Maazi Ke Dayar
Friday : Roobaroo
Saturday : Nai Nasl Nai Roshni
- 2215 Khat Ke Liye Shukriya (On Wednesdays only)
- 2230 Tameel-E-Irshad (Listeners' request)
- 2300 Khabron Ka Khulasa
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Farozan (Repeat)
- 2330 Bazm-i-Mausigm
- 0000 Khabren
- 0005 Bazm-E-Musiqi Classical Instrumental (Contd.)
- 0030 Qawwalian
- 0058 Programme Highlights for Tomorrow
- 0100 Close Down.

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000-1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010-1020 hours—2315-0115 hours—48.82, 30.27 Metres; 6145, 9912 kHz; News 0110-0115 hours |
| BALUCHI | 1830-1900 hours—280.1, 42.02 Metres; 1071, 9912 kHz; News 1831-1836 hours. |
| BURMESE | 0615-0645 hours—264.5, 41.32, 76.82, 30.91 Metres; 1134, 7260, 3905, 9705 kHz; News 0615-0625 hours; 1645-1756 hours—16.87 19.70 Metres; 17780; 15230 kHz. News 1645-1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315-0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz News 0316-0322 (Cantonese) and 0400-0406 (Kuoyu); 1745-1845 hours : 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese. 1746-1752 hours; and News in Kuyou 1830-1836 hours. |
| DARI | 0830-0915 hours—41.42, 31.15 Metres; 7225, 9630 kHz; News 0835— 0845 hours, 1900-2000 hours; 280.1 Metres, 1071 kHz; News 1901-1905 hours. |
| FRENCH (East Asia) | 1645-1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645— 1655 hours. |
| West and North West Africa | 0915-0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020-0030. |
| INDONESIAN | 1415-15.15 hours—1977, 16.80 Metres; 15175, 17855 kHz; News 1416— 1425 hours. |
| NEPALI | 0700-0745 hours—505.0, 61.73, 49.19, 41.52 Metres; 594, 4860, 6105, 7225 kHz; News 0735-0744 hours. 1230-1300 hours—42.19, 31.22, 25.58 Metres; 7110, 9610, 11730 kHz; News 1231-1236; 1930-2010 hours; 264.5 Metres; 1134 kHz; News 2000-2009. |
| PERSIAN | 0930-1000 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 0935-0945 hours; 2145-2315 hours—48.82, 30.27 Metres; 6145, 9912 kHz; News 2200-2210 hours. |
| PUSHTU | 0745-0830 hours—41.52, 31.15 Metres; 7225, 9630 kHz; News 0750— 0800 hours; 280.1 Metres; 1071 kHz; News 2005-2015 and 2110-2112 hours. |
| RUSSIAN | 2145-2245 hours—25.13, 21.20 Metres; 11940, 9615 kHz; News 2200— 2210 hours. |
| SINHALA | 1830-1900 hours—29.03 Metres; 10335, kHz; News 1830-1900 hours; 25.82, 19.83 Metres 11620, 15125 kHz; 1835-1843 hours. |
| SWAHILI | 2045-2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100— 2110 hours. |
| THAI | 1700-1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704— 1714 hours. |
| TIBETAN | 0745-0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745-0750 hours; 1800-1845 hours—48.70, 41.35, 31.43 Metres; 6160, 7255, 9545 kHz; News 1815-1825; 1845-1930 hours; 264.5 Metres; 1134 kHz; News 1846-1856 hours. |

Timings given are in Indian Standard Time (Subtract 5-1/2 hrs. for G.M.T.)
Subsequent change, if any will be announced on the air.

In each language service a Composite Programme is presented consisting of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) music as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Service, All India Radio, Post Box No. 500, New Delhi (India).



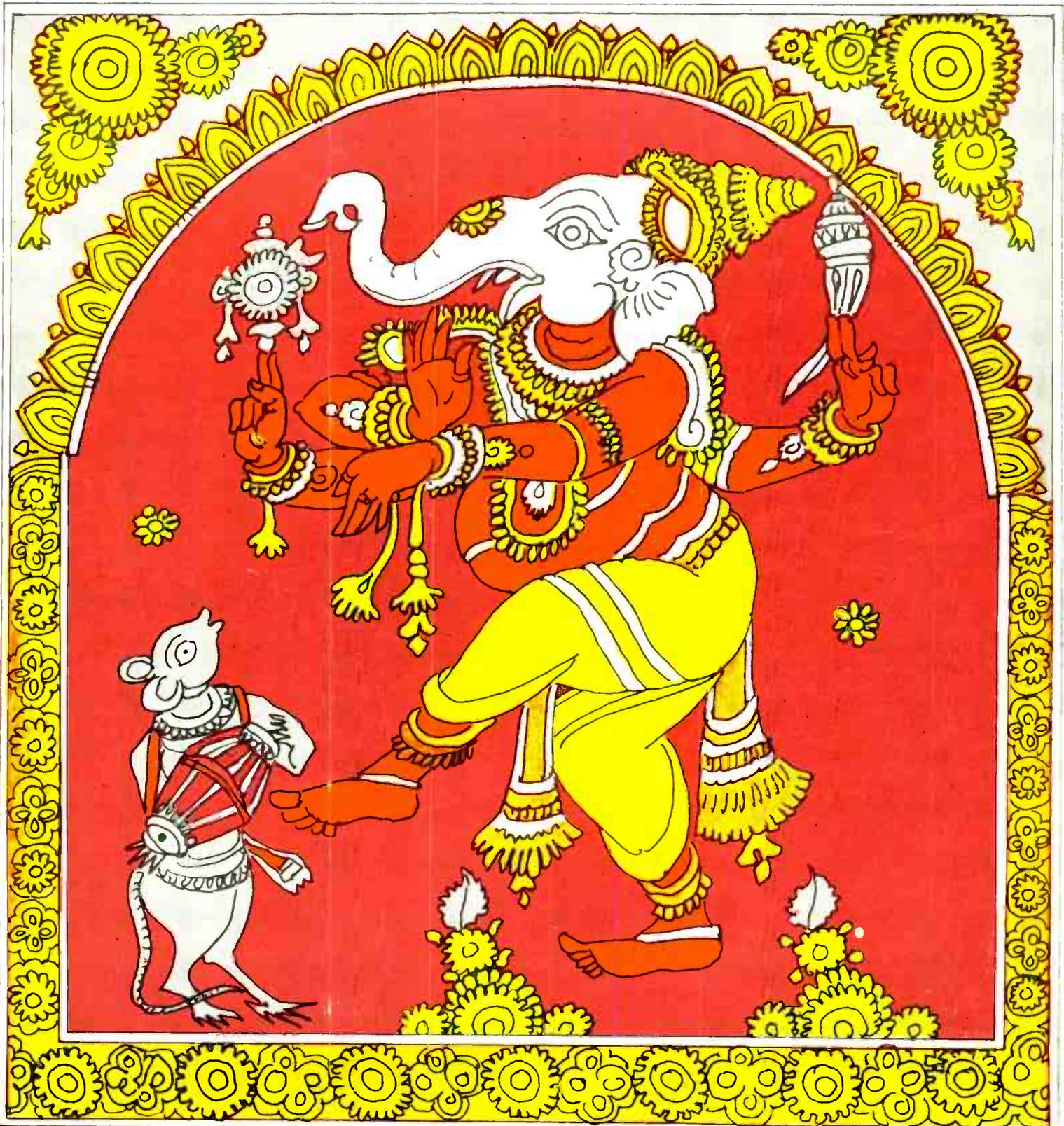
Effigies of Ravana, his brother Kumbhakarna and his son Meghnath, ready to be burnt on Dussehra to signify the triumph of good over evil.



September 1986

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF
THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO



*Dr. Salem S. Jayalakshmi—Vocal
V. Chandrasekaran—Mridangam
P. Sunderrajan—Violin—
Tamil Service*



*The eminent 'Shehnai Vadak'
Daya Shankar and Party per-
forming in a programme of Light
Classical Music 'Basant Bahar'.
The programme was organised by
Urdu Service before an invited
audience.*

*Basant Bahar, a programme or-
ganised by Urdu Service based
on Light Classical Music was
recorded before an invited audie-
nce in Mavalan'sar Hall, N. Delhi
in the month of March. The eminent
artist of the country Birjoo Maha-
raj is singing Holisong in the
programme.*



Chief Editor
S.K. SUNDAR
 Assistant Editors
D. K. CHHETRI
RAJANEE SINGH



MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
 OF ALL INDIA RADIO

NEW DELHI

SEPTEMBER 1986

IN THIS ISSUE

FAST BREEDER REACTOR
 TECHNOLOGY:

C. V. Sundaram 1

INTEGRAL COACH FACTORY
 MADRAS:

R. C. Tandon 2

INDO-AFRICAN ECONOMIC
 COOPERATION:

R. L. Varshaney 3

THE STORY OF THUMRI,
 DADRA IN INDIAN MUSIC:

Dr. Shanno Khurana 5

WILDLIFE QUIZ:

Thomas Mathew 6

DELHI—THE GOURMETS
 PARADISE:

Rabindra Seth 6

Tamil Service 8

GENERAL
 OVERSEAS SERVICE 9

Fast Breeder Reactor Technology

C. V. Sundaram

The eighteenth of October 1985 was an important day for the Indian Atomic Energy programme. On the evening of that day the Fast Breeder Test Reactor at Kalpakkam near Madras attained criticality. The Chairman of the Indian Atomic Energy Commission, Dr. Raja Ramanna, along with his senior colleagues was present to participate and rejoice in the achievement. The mood that day was similar to that when India's first nuclear reactor, APSARA, attained criticality nearly thirty years ago in August 1956, while the atomic energy programme has since come a longway, with the construction and commissioning of several research reactors and power stations, the year 1985 has been particularly significant. Besides the FBTR, last year also saw the successful commissioning of the 100 MW, totally indigenous, research reactor DHRUVA at Trombay, and the second unit of the Madras Atomic power station. With these achievements there is a dominant note of optimism in the atomic energy programme which is reflected in the projection of a 10,000 MW nuclear capacity by the year 2,000 along with simultaneous plans for the construction of a 500 MWe prototype fast breeder reactor power station.

talled electric capacity is only about 43000 MWe. Our per capita commercial energy consumption & per capita national product are about five times less than that of the advanced countries. These disparities are a measure of the lower physical well being of the general population in India. Social and political approaches to ameliorate this situation notwithstanding, it is imperative that the commercial energy consumption must be increased. Such increase in energy consumption will, however, completely exhaust in a few decades our conventional non-renewable energy resources like coal, oil and gas. Further, renewable energy resources like hydro, wind power or bio mass are totally inadequate to meet the projected demand for commercial energy. The solution really lies in switching over gradually to advanced technologies like nuclear fission and nuclear fusion.

To efficiently utilise the uranium and thorium resources in India, a three stage nuclear power programme has been planned. The first stage is based on a pressurized Heavy Water Reactors system which uses natural uranium as fuel. In addition to power generation by fission of uranium 235, the operation of PHWRS progressively will make available plutonium as a byproduct by transmutation of a part of the associated uranium 239. The plutonium is separated from depleted ura-

Mastery of fast breeder technology is very important for meeting the energy requirements of India in the coming decades. The present ins-

nium and fission products in reprocessing plants.

In the second stage, liquid metal cooled fast breeder reactors or IMFBRs as they are called, fueled with appropriate mixtures of plutonium and depleted uranium, will be used to produce power as well as to convert the unused uranium 238 into more plutonium. In a breeder reactor the rate of transmutation of U-238 to plutonium is faster than the rate at which plutonium is consumed for power production. The surplus plutonium can be used to set up additional fast breeder reactors, which is the crucial advantage of these reactors. Analysis indicates that if the Indian nuclear power programme is limited to PHWRs, the known uranium resources would permit the installation of a nuclear power capacity of only around 15000 MWe. On the other hand, the deployment of IMFBRs with plutonium and unused P-238 discharged from PHWRs technically permits the establishment of a nuclear power base of as much as 3501000 MWe, to match the requirements in India in the 21st century.

In the third stage thorium cycle breeder reactors would be used to convert India's abundant thorium resources into the fissionable material uranium-233.

The commissioning of FBTR is a major step towards the establishment of the second stage of the Indian nuclear power programme. FBTR is a liquid sodium cooled, mixed plutonium-uranium carbide fueled loop type fast reactor of 40 MW thermal power. The purpose of constructing FBTR is to use it as a fast neutron irradiation facility for the development of IMFR materials and to gain experience in the design, construction and operation of IMFBRs. The design of FBTR is based on that of the RAPODIE reactor in France the design of which was provided to India under a collaboration agreement with France. However, the construction and commissioning of FBTR has been essentially an indigenous effort. A number of design modifications have been incorporated in FBTR including the addition of sodium heated steam generators and a turbogenerator to produce 13 MW of electric power.

Taking into account the complexity of the required technology, the planning for the FBTR project was performed in a systematic manner, when construction of FBTR was started in 1972, India had practically no experience in sodium technology. Nuclear component manufacturing capability was limited to only a few industries and experience in the manufacture of thin stainless steel components to IMFBR specifications was not available. In spite of these limitations almost all the major components like the reactor vessel, fuel, subassemblies, sodium pumps, intermediate heat exchangers, steam generators, sodium piping, fuel handling machines, etc. were fabricated within the country in collaboration with the Indian industry—both in public and private sectors.

FBTR is the first IMFBR to have a full core of mixed plutonium-uranium carbide fuel. The design and fabrication of this new fuel has been done entirely in India. Mixed carbide is an advanced IMFBR fuel with superior breeding characteristics compared to the conventionally used mixed oxide fuel. The successful use of this fuel will be of great significance to the country's future fast breeder programme. The criticality experiment of October 1985 and subsequent low power physics experiments have substantiated the predicted neutronics behaviour of this carbide core.

Several countries have IMBR programmes and in fact, fast reactor technology has been undergoing continuous development ever since the first IMFBR, CIEMENTINE, was made critical in USA in 1946.

Integral Coach Factory, Madras

R. C. Tandon

The Integral Coach Factory at Madras is a production unit of the Indian Railways under the Ministry of Transport. Today it is one of the largest railway passenger coach building units in the world. It has produced 830 coaches in 1985-86, and plans to turn out 850 coaches next

In September, 1985 a 1200 MWe IMFBR plant, the Super Phoenix, was made critical in France. Russia has a 600 MWe IMFBR plant operating, in addition to a 350 MWe equivalent one. Other countries with well developed fast breeder programmes are U.K., Germany, Japan and Italy. India is the seventh country in the world to have successfully commissioned an IMFBR. The famous physicist Enrico Fermi had stated that the country which mastered breeder reactor technology would have solved its energy problems. In this light FBTR represents a crucial achievement for India.

Taking into account the multidisciplinary and sophisticated nature of fast breeder technology and the long development time needed, a research centre for the development of IMFBRs was established in 1971 at Kalpakkam. This is now called the Indira Gandhi Centre for Atomic Research and is the second major R&D establishment of the Department of Atomic Energy. The programmes of this centre are fully geared to meet the challenge of setting up commercial IMFBR power plants by the beginning of the 21st century.

Smt. Indira Gandhi was an outstanding leader of great courage and vision who had a profound faith in the important role of science and technology in national development. Smt. Gandhi always emphasized that "Our actions today will guide our tomorrows". It was hence very befitting that this Centre for FBR R&D has been named after her at the time of the dedication ceremony in December 1985.

year, i.e. in 1986-87, so as to reach a production of 1,000 coaches per year from 1989-90. In terms of productivity and quality of workmanship it is the best.

Set up in collaboration with the Swiss Car and Elevator Manufacturing Corporation, Schlieren Zurich, Switzerland to produce 350 Second

INDIA CALLING, SEPTEMBER 1986

class broad gauge coach shells per year, the Integral Coach Factory was inaugurated by Jawahar Lal Nehru on 2 October 1955. The shells were of all steel, welded light weight, integral design with a speed potential of 110 kmph on broad gauge. Furnishing of these shells was undertaken at the Railway Repair Workshops.

In 1962 a year after the collaboration ended, a Furnishing Factory was added to the ICF. Thus it started to turn out fully furnished coaches of high quality for instant use by the Indian Railways. The installed capacity was increased from 350 to 750 coaches per year in the mid-sixties.

Though the know-how was for the manufacture of only one type of coach, it soon developed adequate skills and infrastructure to design manufacture and all types of coaches needed by the Indian Railways. Diesel rail cars, airconditioned coaches, electrical multiple units for suburban services in Madras, Bombay, and Calcutta, double deckers and metro coaches for the Calcutta underground.

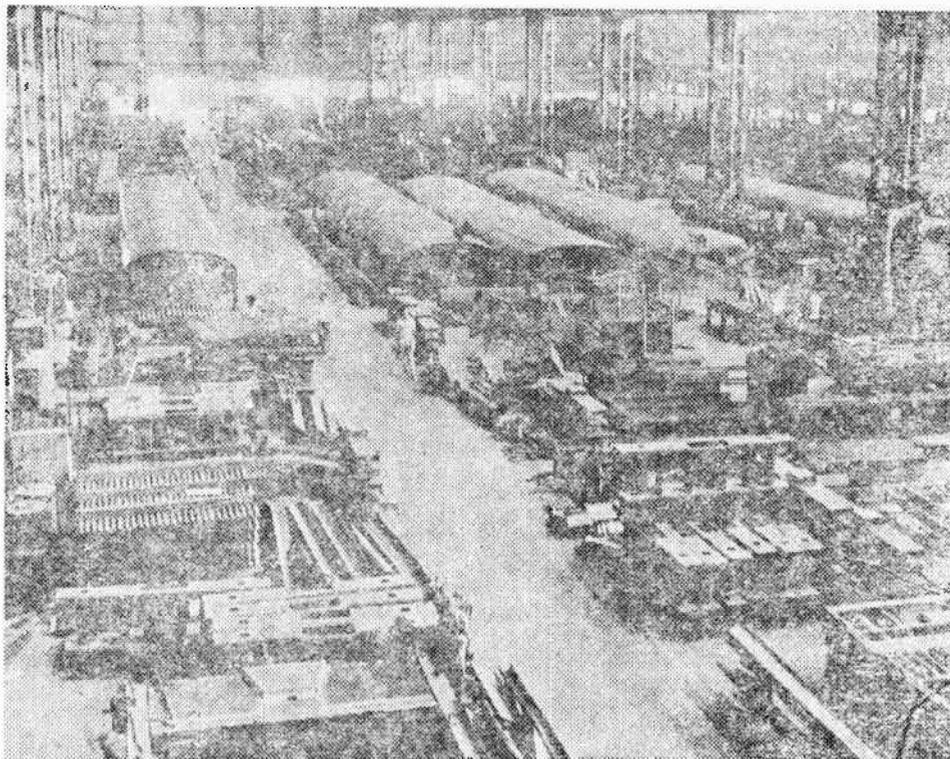
The Integral Coach Factory thus kept pace with the changing requirements and the expectations of the travelling Public.

The amenities provided to the passengers in the coaches were continuously improved. While Third class was eliminated, First and second Class non air conditioned chair cars with upholstered seats and Second Class Sleepers with cushioned berths were introduced. Fully air-conditioned high speed coaches with air brakes, for the Rajdhani trains for speeds upto 150 kmph and the intercity-deluxe trains with end on generation were introduced and proved immensely popular. The airconditioned second Class Sleeper coaches replaced the ordinary First Class coaches in many Mail and Express trains. The coaches are fitted with fluorescent lights individual reading lights and arrangements for adjustment of the conditioned air in each compartment. The flooring including the toilets in all coaches has been improved by use of PVC stainless steel and fibreglass.

The ventilation in the toilets and compartments has been improved by developing equipments, which utilise suction induced by the movement of the coaches. In 1986-87 it is proposed to build special Intercity Express rakes with rubber vestibules, centre buffer automatic couplers, air-brakes and 110 VDC supply. Lately Coaches developed and

produced for speeds of 160 kmph on broad gauge and 120 kmph on meter gauge, are under performance trials by the Railways Research Design and Standards Organisation, Lucknow.

The ICF entered the export field in 1967 and have since exported 522



Integral Coach Factory. Perumbar. Tamil Nadu

coaches and 359 bogies to Taiwan, Philippines, Vietnam, Bangladesh, Thailand, Burma, Tanzania, Uganda, Nigeria, Mozambique and Zambia. Reports on the performance of these coaches and bogies indicate that they are giving very good and reliable service. These achievements have been made possible by the enthusiasm, discipline and diligent

work by all the employees. Industrial relations at ICF are excellent as it has a sensitive and sophisticated management, keeping touch with the needs and aspirations of the workers through their elected representatives. There is a sense of belonging and a feeling of pride in ICF which has always met its targets and invariably surpassed them.

Indo-African Economic Cooperation

R. L. Varshaney

At present, India's trade with Africa is relatively small. The total value of India's exports to Africa

was Rs. 4,100 million in 1982-83 but it declined to Rs. 3,700 million in 1983-84 and Rs. 3,600 million in 1984-85, accounting for only 3.1 per

cent of India's total exports. As against this, India's imports amounted to Rs. 2,000 million in 1982-83. They increased to Rs. 4,200 million in 1983-84, but declined to Rs. 4,000 million in 1984-85 accounting for only 2.4 per cent of India's total imports.

India's major customers in Africa are: Egypt, Nigeria, Sudan, Uganda, Tanzania, Kenya, Zambia Swaziland, Mauritius and Benin. The major suppliers are: Zambia, Zaire, Morocco, Tanzania, Ghana, Egypt, Kenya and Ivory Coast. India has export surplus with Egypt, Nigeria, Sudan, Swaziland, Mauritius, Benin and Kenya and import surplus with Zambia, Zaire, Morocco Ghana, Tanzania and Ivory Coast.

The major items imported by India from Africa comprise raw cashew-nuts, non-ferrous metals, precious and semiprecious stones, cotton sisal fibre, palm oil, ivory and dyeing and tanning substances.

The major items of India's export are : cotton textiles, jute manufactures, engineering goods, chemicals and allied products, and plastic products. Among the engineering goods are included bicycle and bicycle parts, iron and steel pipes, handtools and agricultural implements.

There is an enormous scope for expansion of Indo-African trade. However, there is need to remove some constraints and problems which are :

1. Irregular and inadequate shipping service and high freight rates.
2. Non-availability of direct flights between India and most African countries, making it difficult to airfreight export and import cargo.
3. Non-availability of comprehensive information on the economic and political situation in most countries.
4. Lack of awareness in the participating countries of each other's technical, scientific and industrial advancement and range of products manufactured.

5. Lack of timely information on tender enquiries and purchase requirements.

6. Acute shortage of foreign exchange in most African countries, which leads to long delays in payments for India's exports.

In the light of the acute shortage of foreign exchange, faced by most African countries, the only way out is production co-operation, between India and Africa.

In this respect, top priority should be given to agriculture. Agriculture is not confined just to production of agricultural products ; it also includes supply of fertilisers irrigation, storage, communications, etc. All this can provide lot of employment opportunities. Africa has a lot of fertile land, untapped, undeveloped and unharvested, which could be utilised for food production to enable Africa to attain food self sufficiency. India could co-operate with Africa in undertaking comprehensive soil surveys to determine which food crops, edible seeds and other commercial crops would yield the maximum return in each country. India is in a position to offer appropriate technology and training to the agriculturists in Africa. India has got the necessary expertise on seed forming, soil testing and irrigation. India can easily supply farm implements, pesticides and other agricultural inputs. In fact, joint ventures in the area of agriculture could be established for the production of maize, rice, wheat, beans, pulses, oilseeds, groundnuts, sunflowers, etc., among food crops and coffee, cotton, cashew tobacco and tea among cash crops with buy-back arrangement on the part of Indian parties. Dairy farming is another such area.

A special mention need be made of pulses. India is facing an acute shortage of pulses. If India could provide the necessary inputs like seeds, fertiliser and pesticides for the production of pulses in some African countries, India could import pulses from them at a lower cost.

India's experience in setting agriculture related institutes and universities could also be very useful for establishing such institutions in

some bigger African countries and regional institutes in the smaller ones.

India is in a position to co-operate with African countries in the development of their infrastructure and industry by supply equipment and technically trained personnel. In this respect, many of India's public sector undertakings have already made substantial contributions. For example, the National Small Industries Corporation has helped establish small-scale industries in many African countries. India's assistance could be helpful in the construction completion and maintenance of African projects.

Africa has vast mineral resources India could help in prospecting, exploration and development of mines and could provide a good market for many of the minerals as well.

Almost all African countries are interested in the establishment of industries, which can maximise the use of their domestic resources, and to provide substitutes for imported products, to generate exportable surpluses and to maximise employment opportunities within the constraints capital and other resources at their command. And small industries seem to be the best suited for most African countries. India's rich experience in this area could benefit African countries inasmuch as they would be able to avoid the mistake made by India. India could undertake these industrial projects even on a turnkey basis.

Indian joint ventures in Africa is perhaps the easiest way of helping Africans exploit their natural resources and translate their aspiration of economic development into reality.

India already has about 30 joint ventures in operation and 12 under implementation in 12 African countries covering textiles, paper and paper products, pharmaceuticals, automobile ancillaries, hand-tools, sanitary fittings, machine-tools, diesel engines, mosaic tiles, PVC cables and wires, garments, razor, blades welding electrodes, bicycle components, asbestos cement products and agricultural implements.

Joint ventures could be established in the field of consumer industries,

specially because most African countries are importing all types of consumer goods. This co-operation could then be extended from production to marketing and exports as well.

To help African countries tide over their critical shortage of foreign exchange, soft loans have been given by the Government of India on Government to Government basis to a dozen countries involving an amount of Rs. 750 million. The Export Import Bank has also extended

lines of credit to Ghana, Kenya, Malawi, Mauritius, Mozambique, Seychelles, Sudan, Tanzania, Uganda and Zambia, amounting to Rs. 870 million upto December 31, 1985.

While the present level of Indo-African trade is not much, the potential is great. Since most African countries have an acute shortage of foreign exchange, the only possible way out is to promote production cooperatives by way of joint ventures and buy-back arrangements, for which there is ample scope.

The Story of Thumri, Dadra in Indian Music

Dr. Shanno Khurana

Thumri came from the word thumak or dance-steps. It would be interesting to know that it had yet another name earlier, and that was tanvari. It has been proved that Raja Man Singh Tomar of Gwalior who reigned from 1486 to 1517 AD was a great composer. Besides composing dhrupad he also composed songs which came to be known as tanvari and it was this tanvari which became thumri later. Thumri developed further in the Court of Wajid Ali Shah in Avadh. Himself a great composer, he had penned many a composition under the name of Akhtar Piya.

The thumri and dadra forms really speaking, prospered in Varanasi. This great city is the seat of ancient culture of India. Be it the Vedas, puranas, or music, it has inspired people from time to time and enriched the great heritage of this country. In music, the thumri and dadra forms, found their roots in this city and came to be known as *Benarsi ang ki thumri*. *Benarsi thumri* is of two kinds—Ghanakshri or the one with shayari or dohas from well known urdu and Hindi poetry. Ghanakshri is also known as *bol-bant ki Thumri*.

This is sung in a fast rhythm, in the time cycle of sixteen, eight beats and in the rare composition even 12 beats. These are studded with fast gliding notes and is indeed an exhilarating experience. Some of these *bol banit ki thumris* can be heard with Kathak dance.

The other *Benarsi thumri*, is what is called *bol banav* which is sung in a slow rhythm the emphasis being on the words or bols of the thumri, thus highlighting the rasa or sentiments or mood of the theme. Rasas in Hindi literature are nine in number covering the nine moods. They are—

1. Shringar, i.e. erotic, love and romantic.
2. Hasya, i.e. comic, or mirth.
3. Karuna i.e. Pathetic, pity
4. Roudra, i.e. fury or anger.
5. Veera, i.e. heroic
6. Bhayanak i.e. terror.
7. Veebhatsa, i.e. disgust
8. Adhbhuta, i.e. wonder
9. Bhakti i.e. devotion.

‘रसमयुग्मं वसपप पुत्रं मुरमुरं म्
karuna and bhakti rasaa come to the fore. The words pregnant with rasses and musical notes display the various states of mind. It is this dual intoxication that emerges in a Benarsi thumri and dadra. It is a style which enables words or kahana or bol-bajee in the thumri language, which gives the form a distinctive format and colour.

The word thumak means dance-steps. It would be interesting to know that when some of the well known thumri singers danced, the Sarangi and Tabla players would tie up their instruments on to their waists and play them in standing position. It was only, when the dancer felt tired, the admirers or rasi-kas would request them to sit and display the bhava or mood of the thumri. This style came to be known as Bhav thumri.

We are well aware that in yester years, patronage to music and arts was given by the Rajas and Maharajas and the elite of the society. And as a result a class that emerged most was that of the court dancers and singers. This class took to music and dance as a profession, and their dependence on these patrons became heavier and heavier. The text of a thumri in this period degenerated at times, but the musical and lyrical aspects and the format of the *thumri dadra idiom*, gained great heights, and fortunately this has been preserved for us.

Names of some of the Thumri composers will not be out of place here. They are—Lallan Piya, Kadar Piya, Mushtar Piya, Murravat Piya. In Kathak Gharana, Kalka Bindindadin, Shambhu Maharaj stand out.

Thumris are sung in different ragas such as Pilu, Des, Kafi, Bhairavi, Kamaj. Sohni and many other light Ragas.

Wildlife Quiz

Thomas Mathew.

QUESTIONS :

1. Name the famous Indian Ornithologist who has recently published his autobiography. What is the title of his book?
2. A bird which has been rediscovered in India after 85 years was in the news in January 1986. Which is this bird?
3. The Indian Cheetah is now extinct. When and where was the last Indian Cheetah said to have been spotted?
4. In March 1985, one mammal shot into fame in India, for its translocation from one National Park in India to another. Identify the animal and the two National Parks.
5. Do Leopard and Panther belong to the same species? Or, do they differ?
6. The Rhinoceros has been hunted for its horn over the years. What is it used for?
7. What is the source of musk in the musk deer (*moschus moschiferus*) whose ruthless poaching is endangering the species in India?
8. The last of the world's 15 species of cranes to be discovered, and the one that nests in high altitudes, migrates to India every year. Name this crane.
9. Which is the bird that makes the longest migratory journey?
10. Who was the well known American naturalist and secretary of the Smithsonian Institution, Washington DC., recently in the news for organizing the Festival of India?

11. An Indian wildlife Photographer won the Best Cameraman Award for his film at the Second International Wildlife Film and Television Festival, held in Bristol, in 1984. Name the photographer and title of the film.
12. What is the name of the naturalist and author who founded the Jersey Zoological Park, now Jersey Wildlife Preservation Trust? He is known for his animal collecting expeditions.
13. An international treaty was drawn up in 1973, to protect wild life and to prevent international trade on wild life species, posing a threat of their extinction. What is this treaty called?
14. The Dodo, a large flightless bird is today extinct. Where was the last Dodo killed?
15. A bird whose huge flocks darkened the skies of North America, barely a hundred years ago, was wiped out for food early this century. Name this bird.
16. The second captive bred chick of the Siberian Crane that hatched at the International Crane

Foundation at Baraboo, Wisconsin, in 1982, was named after a very famous Indian. Name this person.

17. The bow antlered deer is a rare animal confined to the Keibul Lamjao Sanctuary in Manipur. The deer is called the 'Dancing Deer of Manipur' because of some peculiarity in its habitat. Why has it been named so?
18. There is one part of India where the tiger has adapted intriguingly to a habitat of high salinity and periodic inundation, by leading an amphibious life. This area has also gained notoriety for its man-eating tigers. Name this area.
19. Thousands of sea turtles, mostly Olive Rيدleys, from the Pacific, converge twice a year on two coasts in two States of India. These turtles surface to lay their eggs on the sandy beaches and go back to the sea. Name the two States where this mass convergence occurs.
20. A particular bird, due to its hunting with falcons by Sheikhs from the Middle East some time ago, was the subject of considerable public outcry in India. Name this bird.

(See answers on page 8)

Delhi, The Gourmet's Paradise

Rabinder Seth

Any discussion about Indian cuisine must begin with Delhi as the central point. There is a special reason for this. Delhi has for more than a thousand years been the capital of the various dynasties that ruled much of India. Each dynasty

built a new capital, pushing the earlier one into suburbs or into history. The British-built New Delhi is said to be the eight identifiable capital. But whatever the fate of the various cities, nothing altered one legacy left behind by the various rulers—the excellence of its cuisine.

Every dynasty influenced, and enhanced, the city's food.

Some of the delicacies became immediately popular; others took time to be accepted. The bland pilaff of the Steppes, for instance, became an aromatic pulao spiced with cardamom, cummin, black peppercorns, ginger and garlic. Similarly, the ancient Persian pastry filled with kheema or minced lamb, dry fruits and nuts, spawned the present day samosa, stuffed with ajwain spiced peas and potatoes. The English lamb chops are still grilled, but in the tandoor, after they have been made tender in a marinade of ginger, garlic and hot chillies.

The Tughlaks are said to be the first to put Delhi on the culinary map. The kitchens of Mohammed-bin-Tughlak served two meals a day in gold and silver plates spread over a carpet. A recently published account of the kingly feasts of those days makes the mouth water. The first course, it says, was roasted lamb served with chapati (unleavened whole wheat-bread baked on a griddle). This was followed by exotic parathas—unleavened whole-wheat bread soaked in clarified butter and shallow fried spread with a combination of almonds, honey and sesame oil. Samosas were eaten before the third course of pulao garnished with a whole roasted chicken and served with a spicy curry. Dessert was usually sweets of Arab origin. Barley water and paan completed the meal.

When the Moghuls decided to make Hindustan their home, they at once became patrons and connoisseurs of the then Indian culinary arts. The Moghul's own food had already been influenced. They loved the Indian long-grained basmati rice and it was in their reign that a number of biryani and pulao dishes were introduced in Delhi. The moghuls also perfected the dam

pukht delicacies—lamb and chicken gently steamed with yoghurt and combination of spices, in pods tightly sealed with dough. Mutton Dopiaza is another of their favourites—meat cooked with onions, cummins, coriander, cardamom and cloves. Most Moghul delicacies have survived to this day almost unchanged.

According to an Indian food writer the British brought about a kind of polarisation of Delhi's food. The dominant Hindu Communities like Khattris and Kavasthas and the Muslims came to contribute their culinary styles to the Delhi cuisine. However, there being no tradition of eating out, much of the good food was cooked in the homes, the bazaars being left to specialise in breads, and snacks that were difficult to make at home. And snacks brought from the market accompanied the main meals prepared at home.

The same writer claims, and rightly so, that restaurantisation of the capital of free India began almost instantaneously when hundreds of thousands of Punjabis poured into Delhi at the time of partition. Though the Punjabis introduced the joys of tandoori cooking to the city, their influence on the other foods grew rapidly, much too rapidly bemoans this writer. A string of restaurants and dhabas—the inexpensive truck-drivers rest place-cum-eatery—dotted the whole city. Unfortunately, says the writer and not without cause, what this new breed of entrepreneurs, not restaurateurs, were dishing out was not even authentic Punjabi food.

The endangered culinary reputation of Delhi found an avatar or saviour in tourism. The new deluxe hotels gave the city an exciting array of restaurants, restoring to the Indian cuisine the authenticity it had managed to preserve over long periods of peace as well as upheavals. To quote the food writer friend again, Delhi today offers varied eating. It has become a jumble of restaurants dabbling in culinary delights from anywhere and everywhere. There are

some very expensive restaurants and some providing erotic fare and other with more humble yet delicious dishes. The city has restaurants which provide occidental food including fast-food joints, speak easies, coffee shops and pizza parlours, and others that satisfy the craving of oriental delicacies. Above all is the fascinating variety of Indian fast foods served from a plethora of eateries—tandoori, kababi, moglai, vegetarian Udipi, chaat shops and the ubiquitous dhaabas.

Dhaabas is where you get simple but delicious food served at a brisk pace and nominal price. Old Delhi is still the home of the most authentic Indian food. Be it the Parathawali Gali in Chandni Chowk, famous for its parathas, stuffed or plain, or the Jama masjid area known for its paya—lambrotters slow cooked in a thin spicy gravy—and Bakarkhani, a rate leavened bread are memorable gourmet experiences. Just inside the walled city near Delhi Gate is the renowned eatery that introduced the tandoori chicken not only to Delhi but internationally also. No tourist visit to Delhi is complete without a meal at this place. In another part of the walled city, Kashmiri Gate, is a restaurant which introduced authentic food from the North West Frontier Province, also known as the frontier or peshawari cuisine. Two of the delicacies served here are worth mentioning. One is Barra, large chunks of tender lamb, marinated in spiced yoghurt and roasted in the tandoor. The other is raan, whole leg of lamb marinated overnight and then roasted in tandoor. The same fare is now offered in posh five star hotels in the capital in see-through kitchens.

In one of the new suburbs of New Delhi is a Dhaaba, popular the city over for its fish delicacies, particularly Fish Amritsari, in which fish is marinated in lemon juice and dipped in ajwain-laced orange coloured gram-flour batter and then deep fried. Dishes like this adorn the menus of five star restaurants, too.

Indian cuisine comprises hundreds of dishes and innumerable variations. It would be impossible to explore all of it in one go. Let this be a brief introduction to the gourmet's paradise that Delhi is.

WILD LIFE QUIZ

ANSWERS :

1. Salim Ali; his autobiography is *The Fall of a Sparrow*. This octogenarian has also been nominated to the Rajya Sabha. He is a recipient of several awards like the Padma Vibhushan and the 1982 International Conservationist of the Year Award for the use and management of the world's natural resources.
2. The name of the bird is the Jerdon's courser (*cursorius bito-rquatus*). It was sighted by researchers of the Bombay Natural History Society, in Andhra Pradesh near Cuddappah.
3. The last record of the wild Indian cheetahs came from Bastar in Madhya Pradesh where three of them were shot together in 1948.
The translocation of five one horned rhinoceros was carried out from the Kaziranga National Park in Assam to the Dudhwa National Park in Uttar Pradesh.
5. It has been established that they are of the same species, bearing the latin name of *panthera pardus*. Few animals vary so much in size and colour as the leopards and the panthers. There are adult leopards only 25 kg in weight and, in the same area or near by, those that scale fully 70 kg. This variation in size and build led people to think that there were two different species the leopard and the panther.
6. Several magical properties are attributed to the rhino horn. It is believed to be a good antidote against poisons. The rhino horn finds a big market in eastern Asia, especially in China, as an aphrodisiac. Thirty years ago it used to be worth half its weight in gold—now it is priced even higher. However, tests conducted in research laboratories have conclusively shown that the rhino horn has no beneficial biochemical or hormonal properties.
7. Musk is secreted by a globular musk gland situated beneath
8. The Black necked crane; no information is available as to the exact population size of the species. Ladakh, Bhutan, and Arunachal Pradesh are the three areas, where the cranes are likely to be found.
9. The Arctic Tern; these birds nest in northern Europe, Asia and Alaska, and then travel far down into the Southern hemisphere to the Antarctic where they spend the summer. Often they will fly between 12,000 and 15,200 km. each way along the coasts or over the sea.
10. Dr. S. Dillon Ripley; he is also the president of the International Council of Bird Preservation. He is the co-author with Dr. Salim Ali of the ten-volume work *Handbook of Birds of India and Pakistan*. He has also written on natural history.
11. Naresh Bedi and *The Ganges Gharial*. Mr. Bedi took five years to complete the film on endangered fish-eating crocodiles.
12. Gerald Durrell.
13. The treaty is called the Convention on International Trade in Endangered Species of Wild Fauna and Flora. (CITES).
14. The last Dodo was killed in Mauritius in 1681.
15. The Passenger Pigeon.
16. The chick was dubbed Gandhi after the late Indian Prime Minister, Mrs. Indira Gandhi.
17. The swamp in which the deer lives is not an ordinary one; it is a floating swamp, consisting of a thick mat of humus (dead vegetation) which actually floats on the water of the lake. The antlers have socially adapted themselves to walking on the reeds and grasses and not sinking through. Deer walking on a floating mass of grass, appear to be 'dancing'. This is probably the most threatened deer in the world.

18. The area is the mangrove swamps of the Sunderbans in the Bay of Bengal. The tiger in this area, leads an amphibious life, subsisting on a variety of food which includes, apart from the normal prey of spotted deer and wild boar, even fish and crabs.
19. Orissa and Tamil Nadu.
20. The great Indian Bustard. (*Choriotis nigriceps*).

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST

0000—0045 GMT

264.5, 76.82, 41.32 & 30.75 Metres

1134, 3905, 7260 & 9705 kHz

1700—1800 IST

19.56 Metre; 15335 kHz

REGULAR FEATURES

0530 Opening Announcement; 0531 Thuthr (Devotional Music); 0535 News; 0545 Commentary/Press Review/Week in Parliament; 0550 Scheduled Items.

1st : Athani Mandapam

2nd : Kettathu Kidaikkum

3rd : Thiraiganam

4th : Siruvar Arangam : Periyoor Vazhivle Produced by S. Kanakam

5th : Teachers Day Special : Programme; Produced by S. Kanakam

6th : Neyar Virundhu : Produced by Balaramani

7th : Vinayagar Chathurthi Programme; Produced by Kanakam

8th : Athani Mandapam

9th : Kettathu Kidaikkum

10th : Thiraiganam

11th : Munnerum Bharatham

12th : Ganamudham

13th : Nayar Virundhu

14th : Neyar Viruppam

15th : Maharram Special Programme

16th : Kettathu Kidaikkum

17th : Thiraiganam

18th : Ilakkia Cholai

19th : Ganamudham

20th : Neyar Viundhu

21st : Neyar Viruppam

22nd : Athani Mandapam

23rd : Kettathu Kidaikkum

24th : Thiraiganam

25th : Magalir Poonga Produced by Kum. S. Kanakam

26th : Ganamudham

27th : Neyar Virundhu : Seidhi Malar; Produced by Balaramani

Basheer Ahamed

28th : Neyar Viruppam

29th : Kadithamum Bedhillim

30th : Kettathu Kidhakkum.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| TARGET AREAS | PERIOD | | BANDS | |
|--------------------------|-----------|-----------|-----------|-----------|
| | 1ST | GMT | (Metres) | KHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 49.71 | 6035 |
| | | | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| | | | 25.55 | 11740 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 |
| | | | 0415—0645 | 2245—0115 |
| | | | | |
| | | | | |

REGULAR FEATURES

0430 & 0630 News; 0440 & 0635 Commentary; 0445 Prog. Summary; 0525 & 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 Hrs. and 1900—2030 hrs; 0645 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Instrumental Music : Shehnai
1st : Hari Singh & Party
8th : Bismillah Khan & Party
15th : Sikander Hussain & Party
22nd : Ali Ahmed Hussain & Party
29th : Vishnu Prasanna & Party
- 0446 Karnatak Instrumental Music : Violin
1st : M.S. Gopalakrishnan
8th : L. Vaidyanathan, L. Subramaniam & S. Shankar
15th : Lalgudi G. Jayaraman
22nd : Kunnakuddi Vaidyanathan
29th : V.K. Venkataramanujam
- 0500 1st : Disc Review
8th : Play
15th : Discussion
22nd : Feature
29th : Film Story
- 0530 Folk Songs :
1st : Dogri
8th : Boatman Songs
15th : Onam Songs
22nd : Haryanavi
29th : Bengali
- 0550 Light Classical Music :
1st : Kishori Amonkar
8th : Bade Ghulam Ali Khan
15th : Rasoolan Bai
22nd : Sipra Bose
29th : Munawar Ali Khan
- 0600 Women's World
- 0610 Rabindra Sangeet :
1st : Sagar Sen
8th : Dwijen Mukherjee
15th : Different Artists
22nd : Chinmoy Chatterjee
29th : Debabrata Biswas

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Devotional Music :
2nd : Man Mohan Pahari & Party : Bhajans

- 9th : Ramcharit Manas by Mukesh & Party
16th : Udit Narain : Bhajans
23rd : Lata Mangeshkar & Bhim Sen Joshi : Bhajans
30th : Anup Jalota : Bhajan
- 0446 Music of India/Classical Half Hour
- 0515 Radio Newsreel
- 0530 Instrumental Music : Sarod
2nd : Ashish Khan
9th : Ali Akbar Khan
16th : Sunil Mukherjee
23rd : Amjad Ali Khan
30th : Sharani Rani
- 0550 Light Music :
2nd : Kamal Hanspal & Uma Garg
9th : Meena Chatterjee, Harmeet Kaur, Vandana Bajpai
16th : Nilam Sahni & O.P. Kapur
23rd : Sarla Kapur & Vandana Bajpai
30th : Choral Songs
- 0600 Faithfully Yours : Replies to listeners letters (On 2nd, 16th, 30th for 15 mts. and on 9th, 23rd for 10 mts.)
- 0610 D'xers Corner (Only on 9th, 23rd for 10 mts.)
- 0615 Karnatak Instrumental Music : Nagaswaram
2nd : Shaik Chinna Maulana Saheb
9th : N. Ambala Puzha Bros.
16th : K.S. Pichapa
23rd : China Subaiya & Party
30th : N.K. Krishnan

WEDNESDAYS

3rd, 10th, 17th and 24th

- 0415 Devotional Music :
3rd : Geeta Dutt : Bhajans
10th : Sharma Bros
17th : Juthika Roy Bhajans
24th : Chhaya Ganguli : Bhajans
- 0446 Film Songs :
3rd : Malayalam
10th : Tamil
17th : Telugu
24th : Kannada & Tamil
- 0515 3rd & 17th : Export Front
10th & 24th : Cultural Talk
- 0530 Instrumental Music : Vichitra Veena
3rd : Gopal Krishna
10th : Ramesh Prem
17th : Hirji Bhai Doctor
24th : Ahmed Raza
- 0550 Regional Light Music :

- 3rd : Rajasthani : Hemlata & Om Vyas
10th : Punjabi : Kamal Hanspal
17th : Marathi : Nandu Bhende
24th : Dogri Geet
3rd & 17th : Of Persons, Places & Things
10th & 24th : Our Guest
- 0610 Instrumental Music :
3rd : Bimal Mukherjee : Sitar
10th : Raghunath Seth : Flute
17th : Arvind Parikh : Sitar
24th : Brij Bhushan Kabra : Guitar

THURSDAYS

4th, 11th, 18th and 25th

- 0415 Karnatak Instrumental Music : Veena
4th : Emani Shankar Sastry
11th : V. Sreekanta Iyer
18th : V.G. Subramanyam
25th : R. S. Kesavmurthy
- 0446 Selection from National Programme of Music
- 0515 4th : Book Review
11th : Talking about Agriculture
18th : Science Today
25th : Industrial Front
- 0530 Instrumental Music : Violin
4th : Gajanan Karnad
11th : P.D. Joshi
18th : V.G. Jog
25th : P.D. Saptarishi
- 0550 Songs from New Films
- 0600 Radio Newsreel
- 0610 Regional Music :
4th : Marathi
11th : Sindhi : Kamla Keswani
18th : Bengali : Manna Dey
25th : Malayalam Songs : M.S. Subbulaxmi : Raghmadhavan

FRIDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music : Naatia Qawali
5th : Murla Qawal & Party
12th : Niaz Ahmed & Nazeer Ahmed
19th : Habib Painter & Party
26th : Aslam Sabri & Party
- 0446 Film Hits of Yester Years
- 0515 Moods & Melodies
- 0530 Karnatak Instrumental Music : Flute
5th : Sikkil Sisters
12th : K.S. Gopalakrishnan
19th : Dindigul S.P. Natarajan
26th : T.S. Shankaran
- 0550 Instrumental Music :
5th : Vijay Shankar Chatterjee : Esraj
12th : Faiyaz Khan : Tabla
19th : Latif Ahmed : Tabla
26th : Lalji Gokhale : Tabla
- 0600 Panorama of Progress
- 0610 Folk Songs :
5th : Goa
12th : Folk Dance Songs of Different Regions
19th : Himachal Pradesh
26th : Chhattisgarhi

INDIA CALLING, SEPTEMBER 1986

GENERAL OVERSEAS SERVICE

SATURDAYS

6th, 13th, 20th and 27th

- 0415 Devotional Music
6th : Preeti Sagar : Bhajans
13th : Different Artists : Bhajans
20th : Bijoya Chaudhury
27th : D.V. Paluskar : Bhajans
- 0446, 0530, 0550 & 0610 Listeners Choice
- 0510 6th & 20th : Eternal India
13th & 27th : Horizon : Literary Magazine
- 0600 Radio Newsreel

SUNDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music :
7th : Sudha Malhotra : Bhajans
14th : Lata Mangeshkar : Compositions of Meera Bai
21st : Hari Om Sharan & Nandini Sharan : Bhajans
28th : Narender Chanchal : Devi Geet

- 0446 Film Songs
- 0515 7th : Expression : Youth Magazine
14th : Youth in Focus
21st : From the Universities
28th : Quiz Time (0510--0530 hrs.)
- 0530 Instrumental Music : Sitar
7th : Balram Pathak
14th : Arvind Parikh
21st : Debabrata Chaudhury
28th : Uma Shankar Misra
- 0550 Light Music : Ghazals
7th : Renu & Vijay Chaudhury
14th : Savita Sathi
21st : Bela Saver
28th : Mitala Mukherjee
- 0600 7th & 21st : Mainly for Tourists
14th : Indian Cinema
28th : Sports Folio
- 0610 Folk Songs :
7th : Nagaland
14th : Assamese
21st : Oriya
28th : Punjabi

- 11th : Ritu Guha
- 18th : Pankaj Mullick
- 25th : Purabi Mukherjee
- 1600 Panorama of Progress
- 1610 Light Instrumental Music :
4th : Piano Accordion
11th : Jaswant Singh : Mandolin
18th : Vijay Raghav Rao : Wings Over India
25th : Vijay Raghav Rao : Festival Tune

FRIDAYS

5th, 12th, 19th and 26th

- 1546 Light Music :
5th : Shankar Shambhoo & Party : Qawali
12th : Raj Kumar Rizvi & Indrani Rizvi : Ghazlen
19th : Pankaj Udhas : Ghazals
26th : Begum Akhtar : Ghazals
- 1600 5th & 19th : Eternal India
12th & 26th : Horizon : Literary Magazine

SATURDAYS

6th, 13th, 20th and 27th

- 1546 Film Songs
- 1600 6th & 20th : Mainly for Tourists
13th : Indian Cinema
27th : Sports Folio
- 1610 Folk Songs :
6th : Bhojpuri
13th : Maharashtra
20th : Different Regions
27th : Garhwal

SUNDAYS

7th, 14th, 21st and 28th

- 1546 Devotional Music : Bhajans
7th : Purushottam Das Jalota
14th : Mahendra Kapoor
21st : Vishni Mehrotra
28th : Different Artists
- 1600 Women's World
- 1610 Film Songs

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|------------|------------|-------------------------|--------------------------|
| | IST | GMT | Metres | KHz |
| NORTH-EAST ASIA | 1530--1630 | 1000--1100 | 19.52 17.25 25.63 | 1536.5 17387 11705 |
| AUSTRALIA AND NEW ZBALAND | 1530--1630 | 1000--1100 | 16.78 19.56 25.40 | 17375 15335 11810 |

REGULAR FEATURES

1530 & 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215--0400 hrs and 1530--1630 hrs; 1630 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Folk Songs (Except on 15th)
1st : Uttar Pradesh
8th : Manipuri
15th : Muharam Recitation
22nd : Kerala
29th : Rajasthan
- 1600 Faithfully Yours : Replies to listeners letters (On 1st, 15th, 29th for 15 mts. and on 8th, 22nd for 10 mts.)
- 1610 D'xers Corner (Only on 8th & 22nd for 10 mts.)
- 1615 Film Tune (Only on 1st, 15th & 29th)

TUESDAYS

2nd 9th, 16th, 23rd and 30th

- 1546 Karnatak Instrumental Music :
2nd : A.K.C. Natarajan : Clarinet
9th : K.S. Narayanaswami : Veena

- 16th : V.K. Venkataramanujam : Violin
- 23rd : S. Harihar Bhagwathar : Jaltarang
- 30th : Smt. Mannargudi K. Savitri Ammol
- 1600 2nd, 16th & 30th : Export Front
- 9th & 23rd : Cultural Talk
- 1610 Film Songs from Different Regions

WEDNESDAYS

3rd, 10th, 17th and 24th

- 1546 Light Music :
3rd : Madan Bala Sindhu : Ghazals
10th Yunus Malik Ghazals
17th : Mahendra Pal & Purnima Das
24th : Nilam Sahni : Ghazals
- 1600 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
- 1610 Instrumental Music : Sarod
3rd : Ratnakar Vyas
10th : Yakoob Ali Khan
17th : Zarin Daruwala
24th : Buddha Dev Dasgupta

THURSDAYS

4th, 11th, 18th, and 25th

- 1546 Rabindrasangeet :
4th : Ramani Dasgupta & Profima Mukherjee

FOR SOUTH EAST ASIA

From 1900 to 2030 IST
From 1330 to 1500 GMT

BANDS

| Metres | KHz |
|--------|-------|
| 31.43 | 9545 |
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 & 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415--0645 hrs. and 1900--2030 hrs; 2030 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Light Classical Music (Except on 15th)
1st : Parveen Sultana

GENERAL OVERSEAS SERVICE

- 8th : Lachhman Das Sindhu
- 15th : Muharran Recitation
- 22nd : Mohd. Yakoob
- 29th : Madhuri Mattoo
- 1930 Radio Newsreel
- 1940 Instrumental Music : Sitar
- 1st : Mehmood Miiza
- 8th : Shashi Mohan Bhatt
- 15th : Abdul Halim Jaffar Khan
- 22nd : Debabrata Chaudhury
- 29th : Jaya Biswas
- 1955 Faithfully Yours : Replies to listeners letters (On 1st, 15th, 29th for 15 mts. and on 8th, 22nd for 10 mts.)
- 2005 D'xers Corner (Only on 8th & 22nd for 10 mts.)
- 2010 Film Songs

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Folk Songs :
2nd Harvest Songs from Different Regions
- 9th : Punjabi
- 16th : Different Regions
- 23rd : Chhatisgarhi
- 30th : Dogri
- 1930 2nd, 16th, 30th : Of Persons, Places & Things
- 9th & 23rd : Our Guest
- 1940 Orchestra Music :
2nd, 9th & 23rd : Emani Shankar Sastry
- 16th : S. Gopalakrishnan
- 30th : M.Y. Kamasastry
- 1955 2nd, 16th, 30th : Export Front
- 9th & 23rd : Cultural Talk
- 2005 Film Songs

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 Rabindra Sangeet :
3rd : Subinoy Roy
- 10th : Santosh Sengupta
- 17th : Suchitra Mitra
- 24th : Sumitra Sen
- 1930 Radio Newsreel
- 1940 Karnatak Instrumental Music :
3rd : Talvadya Katcheri
- 10th : D. Panchanakesan & T.G. Shankargopalan : Duet on Violin & Flute
- 17th : A.K.C. Natarajan : Clarinet
- 24th : J.V. Gopalakrishnan : Mridangam
- 1955 3rd : Book Review
- 10th : Talking about Agriculture
- 17th : Science Today
- 25th : Industrial Front
- 2005 Film Songs

THURSDAYS

4th, 11th, 18th and 25th

- 1916, 1945 & 1955 Listeners Choice
- 1930 Moods & Melodier

FRIDAYS

5th, 12th, 19th and 26th

- 1916 Light Music :
5th : Salahuddin Ahmed : Ghazals

- 12th : Krishna Kalle : Geet & Ghazals
- 19th : Manhar : Geet & Ghazals
- 26th : Kanwal Sindhu : Ghazals
- 1930 Radio Newsreel
- 1940 Orchestral Music
- 5th, 12th & 19th : M.Y. Kamasastry
- 26th : Emani Shankar Sastry
- 1955 5th & 19th : Eternal India
- 12th & 26th : Horizon--Literary Magazine
- 2015 Film Songs

SATURDAY

6th, 13th, 20th and 27th

- 1916 Folk Songs :
6th Gujarati
- 13th : Kumaoni
- 20th : Bengali : Frida Parveen & Party
- 27th : Kashmiri
- 1930 6th : Expression : Youth Magazine

- 13th : Youth in Focus
- 20th : From the Universities
- 27th : Quiz Time (20 mts.)
- 1940 Instrumental Music (Except on 27th)
- 6th : Anant Lal & Party : Shehnai
- 13th : Vishnu Prasanna & Party : Shehnai
- 20th : Jagdish Prasad Qamar & Party : Shehnai
- 1955 6th & 20th : Mainly for Tourists
- 13th : Indian Cinema
- 20th : Sports Folio
- 2005 Film Songs

SUNDAYS

7th, 14th, 21st & 28th

- 1916 Interlude
- 1920 7th : Play
- 14th : Discussion
- 21st : Feature
- 28th : Film Story
- 1955 Women's World
- 2005 Film Songs.

| For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand | | | | |
|---|-----------|-----------|--------|-------|
| (From 2330 to 0400 Hrs.) | | | | |
| TARGET AREAS | PERIOD | | BANDS | |
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 40.47 | 7412 |
| | | | 25.82 | 11620 |
| EAST AFRICA | 0130—0400 | 0020 | 25.13 | 11940 |
| | 2330—0130 | 1800—1800 | 19.63 | 15280 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | 30.75 | 9755 |
| | | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 31.41 | 9550 |
| | | | 30.27 | 9910 |
| | | | 25.61 | 11715 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0330 News;
2340, 0035, 0140, 0235 & 0340 Commentary; 2345, 0015, 0145 & 0240 Programme Summary upto 0130 hrs.; 0215 hrs. and 0400 hrs.; 0110, 0210 & (0335 Film Tune); 0115 & 0215 Press Review; 0129, 0214 & 0329 Programme Highlights from 2330--0130 hrs; 0115--0215 hrs. and 0215--0400 hrs; 0400 CLOSE DOWN.

- 8th : Penaaz Masani
- 15th : Ashok Khosla
- 22nd : Begum Akhtar
- 29th : Rupa Mehta
- 0040 Karnatak Classical Vocal Music :
1st : Pancha Ratna Krithis. of Thyagaraja : Different Artists
- 8th : D.K. Pattamal
- 15th : M.D. Ramanathan
- 22nd : Madurai Somu Sundaram
- 29th : Madurai Mani Iyer
- 0100 & 0345 Radio Newsreel
- 0120 Film Songs
- 0146 Film Tune
- 0200 D'xers Corner (Only on 8th & 22nd for 10mnts.)
- 0205 Orchestral Music (Only on 1st, 15th & 29th)
- 0220 Folk Songs :
1st : Sindhi
- 8th : Marwari Folk Songs
- 15th : Onam Songs
- 22nd : Bhojpuri Songs
- 29th : Braj
- 0241 Classical Vocal Music :
1st : Bhim Shankar Rao : Subadh Sangeet
- 8th : Nisar Hussain Khan
- 15th : Laxmi Shankar

MONDAYS

1st, 8th, 15th, 22nd & 29th

- 2346 Instrumental Music
- 2350, 0150 & 0250 Faithfully Yours :
Replies to listeners letters (On 1st, 15th & 29th for 15 mts. and on 8th & 22nd for 10 mts.)
- 0000 D'xers Corner (Only on 8th & 22nd for 10 mts.)
- 0005 Film Songs (Only on 1st, 15th & 29th)
- 0010 Film Tune (Only on 8th & 22nd)
- 0016 Light Music : Ghazals
1st : Satish Babbar

GENERAL OVERSEAS SERVICE

- 22nd : Mosa Kasmi Kabuli
29th : Kamal Sehgal & Kavita Sehgal
0300 D'xer Corner (Only on 8th & 22nd for 10 mts.)
0305 Film Songs

TUESDAYS

2nd, 9th, 16th, 23rd & 30th

- 2346 Karnatak Devotional Music
2350, 0200 & 0345 2nd, 16th & 30th : Of Persons, Places & Things
9th & 23rd : Our Guest
0000 Film Songs (One Artists)
0016 Film Songs of Yester Years
0040 Film Songs
0100 & 0250 2nd, 16th, 30th : Export Front
9th & 23rd : Cultural Talk
0120 Instrumental Music : Jaltarang
2nd : Ghasi Ram Nirmal
9th : K.L. Sood
16th : Jagdish Mohan
23rd : Jain Kumar Jain
30th : S.V. Kanhare
0146 Folk Songs :
2nd : Marathi
9th : Khasi
16th : Avadhi
23rd : Kashmiri
30th : Mizoram
0220 Instrumental Music :
2nd : Radhika Mohan Moitra : Mohan Veena
9th : Mohd. Dabir Khan : Veena
16th : Asad Ali Khan : Rudra Veena
23rd : Mohd. Umar : Rabab
30th : Darshan Singh : Clarinet
0241 Karnatak Vocal Music :
2nd : Saroja Sundaram
9th : G.N. Balasubramanyam
16th : S. Gopalaratnam
23rd : Madirimanglam Ramachandran
30th : Madurai T.N. Seshagopalan
0300 Film Songs

WEDNESDAYS

3rd, 10th, 17th & 24th

- 2346 Instrumental Music
2350, 0200 & 0345 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
0000 Folk Songs :
3rd : Madhya Pradesh
10th : Khasi Folk Songs
17th : Different Regions
24th : Tamil Nadu
0016 Hits from Films
0040 Instrumental Music : Old Masters
3rd : Panna Lal Ghosh : Flute
10th : T. Chowdhia : Violin
17th : Ustad Hafiz Ali Khan : Sarod
24th : Nikhil Bannerjee : Sitar
0100 & 0250 Radio Newsreel
0120 Film Songs
0146 Classical Vocal Music :
3rd : Kankana Barerjee
10th : Latafat Hussain Khan
17th : Paireen Sultana
24th : Munawar Ali Khan

- 0220 Light Music :
3rd : Pushpa Rani & Sarla Kapur
10th : Meena Kapoor & Nilam Sahni
17th : Preeta Balbir Singh & Chandra Kant Gandharav
24th : Uma Garg & Chorus Songs
0241 Instrumental Music : Sarangi
3rd : Mohd. Ahmed Banne
10th : Inder Lal
17th : Shakoor Khan
24th : Gopal Misra
0300 Film Songs

THURSDAYS

4th, 11th, 18th and 25th

- 2346 Devotional Music
2350, 0200 & 0250 Panorama of Progress
0000 Light Karnatak Music :
4th : Different Artists
11th : Sasur A.G. Subramanyam & Party
18th : P. Leela
25th : Choral Songs : Malayalam & Tamil
0016 Devotional Music : Bhajans
4th : Pemaaz Masani
11th : Different Artists
18th : Anand Kumar C.
25th : Hari Om Sharan
0040 Instrumental Music : Sitar
4th : Buddhaditya Mukherjee
11th : Ravi Shankar
18th : Shahid Parvez
25th : Shujad Khan
0100 & 0345 Moods and Melodies
0120 Regional Film Songs
0146 Rabindra Sangeet :
4th : Nilima Sen
11th : Manna Dey
18th : Different Artists
25th : Banani Ghosh
0220 Classical Vocal Music :
4th : Anjali Sur : Subadh Sangeet
11th : A. Kanan
18th : Bhim Sen Joshi
25th : Bharati Chakravarti & Krishna Bisht : Subadh Sangeet
0241 Instrumental Music :
4th : Ayodhya Prasad : Pakhawaj
11th : Jain Kumar Jain : Santoor
18th : Matloob Hussain : Sitar
25th : Shiv Kumar Sharma : Santoor
0300 Classical Half Hour Music of India (Repeat of Tuesday GOS—I Item)

FRIDAYS

5th, 12th, 19th & 26th

- 2346 Karnatak Instrumental Music
2350, 0150 & 0250 5th & 19th : Our Eternal India
12th & 26th : Horizon : Literary Magazine
0010 Film Tune
0016 Light Music : Ghazals
5th : Nilam Sahni
12th : Shiela Gulwadi
19th : Nirmala Aroon
26th : Bashir Ahmed
0400 Classical Vocal Music : Old Masters
5th : Ustad Faiyaz Khan
12th : D.V. Paluskar
19th : Pt. Omkarnath Thakur
26th : Ustad Amir Khan

- 0100, 0345 & 0345 Radio Newsreel
0100, 0120 Instrumental Music : Flute
5th : Hari Prasad Chaurasia
12th : Prakash Wadhwa
19th : Amar Nath
26th : Himangtra Biswas
0146 Film Tune
0220 Folk Songs
5th : Birha Songs of Uttar Pradesh
12th : Nagaland
19th : Rajasthani : Shobha Gurtu
26th : Punjabi
0241 Orchestral Music
5th & 19th : M.Y. Kamasastri
12th : S. Gopalakrishnan
26th : Emani Shankar Sastry
0310 Film Songs

SATURDAYS

1, 13th, 20th & 27th

- 2346 Devotional Music
2350, 0200 & 0345 6th & 20th : Mainly for Tourists
13th : Indian Cinema
27th : Sports Folio
0000 Light Melodies :
6th : Pijsh Pawar : Santoor
13th : Tar Shehnaï : Mandolin & Clarinet
20th : Different Instruments
27th : Guitar
0016 Songs from Films
0040 Karnatak Classical Vocal Music :
6th : M. Balamurli Krishna
13th : Maharajpuram Santhanam
20th : Chembai Vaidyanatha Bhagvathar
27th : Semmangudi R. Srinivasa Iyer
0100 & 0250 6th : Expression : Youth Magazine
13th : Youth in Focus
20th : From the Universities
27th : Quiz Time (20 mts) (0050-0110 hrs. and 0250-0310 hrs.)
0120 Light Music :
6th : Nirmala Devi : Ghazals
13th : Madhubala Chawla, Satish Bhutani & Sandhya Mukherjee : Ghazal and Nagma
20th : Laxmi Shankar : Ghazal
27th : Ghulam Mustafa Khan : Ghazal
0146 Instrumental Music : Duet on
6th : Shiv Kumar Sharma & Hari Prasad Chaurasia : Santoor & Flute
13th : Ravi Shankar & Ali Akbar Khan : Sitar & Sarod
20th : Raghunath Seth & Sultan Khan : Flute and Sarangi
27th : Bismillah Khan & V.G. Jog : Shehnaï & Violin
0220 Regional Devotional Music :
6th : Devotional Songs in Tamil
13th : Chhabi Banerjee : Bengali Devotional Songs
20th : Rajasthan Devotional Songs
27th : M.S. Subbulaxmi, Radha Madhava : Malayalam Devotional songs
0241 Classical Vocal Music :
6th : Mushtaq Hussain Khan
13th : Kesar Bai Kerkar
20th : Gangabai Hangal
27th : Sohan Singh
0300 Old Film Songs

FOREIGN LANGUAGE SERVICES

| | |
|--|--|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres ; 15135, 15360, 17785 kHz. News 1010—1020 hours—2315—0115 hours—49.06, 30.27 Metres ; 6115, 9910 kHz ; New 0110—0115 hours |
| BALUCHI | 1830—1930 hours—280.1, 42.02 Metres ; 1071 7140, kHz: News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.32, 76.82, 30.82 Metres ; 11.34, 71.00, 3965, 9735 kHz: News 0615—0625 hours : 1645—1745 hours—16.87 19.70 Metres : 17780 : 15230 kHz News 1645—1655 hours, |
| CHINESE Cantonese Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres : 1134, 7120, 9730 kHz News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu) : 1745—1845 hours ; 264.5, 25.40, 19.52 Metres : 1134, 11810, 15365 kHz : News in Cantonese 1746—1752 hours ; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—41.52, 31.15 Metres : 7225, 9630 kHz : News 0835— 0845 hours, 1900—2000 hours ; 280.1 Metres : 1071 kHz : News 1901—1905 hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres : 17830, 15365 kHz : News 1645— 1655 hours. 0015 —0100 hours—30.75, 25.28 Metres : 9755 11865 kHz ; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres : 15175, 17855 kHz : New 1416— 1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 61.73, 49.19, 41.52 Metres : 594, 4860, 6105, 7225 kHz : News 0735—0744 hours, 1230—1300 hours, 42.19, 31.22, 25.58 Metres : 7110, 9610, 11730 kHz ; News 1231—1236 : 1930—2010 hours : 264.5 Metres : 1134 kHz : News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87 Metres : 15135, 15360 17785 kHz ; News 0935—0945 hours : 2145 —2315 hours—49.06, 30.27 Metres : 6115, 9910 kHz : News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15 Metres : 7225, 9630 kHz : News 0750— 0800 hours : 2000 —2115 hours 280.1 Metres : 1071 kHz : News 2005—2015 and 2110—2111 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres : 11940, 9615 kHz : News 2200— 2210 hours. |
| SINHALA | 1830—1930 hours—29.03, Metres : 10335 kHz : News 1835—1843 hours, 1830—1900 hours, 25.82, 19.83 Metres ; 11650, 15125, kHz |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres : 15280, 11830 kHz : News 2100— 2110 hours. |
| THAI | 1700 —1730 hours—16.83, 19.52 Metres : 17830, 15365 kHz : News 1704— 1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.15, 25.22, 41.70 Metres : 594, 9630, 11895, 7195 kHz : News 0745—0750 hours : 1800—1845 hours—48.70, 41.35, 31.43, Metres : 6160, 7225, 9545 kHz : News 1815—1825 : 1845—1930 hours : 264.5, Metres : 1134 kHz : News 1846—1856 hours. |

31.15 Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a composite programme is presented consisting of a news bulletin,
commentary, press review, talks on matters of general and cultural interest, occasional feature
programmes and documentaries, Indian classical and light music (vocal and instrumental music)
as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the
Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



INDIAGATE, NEW DELHI

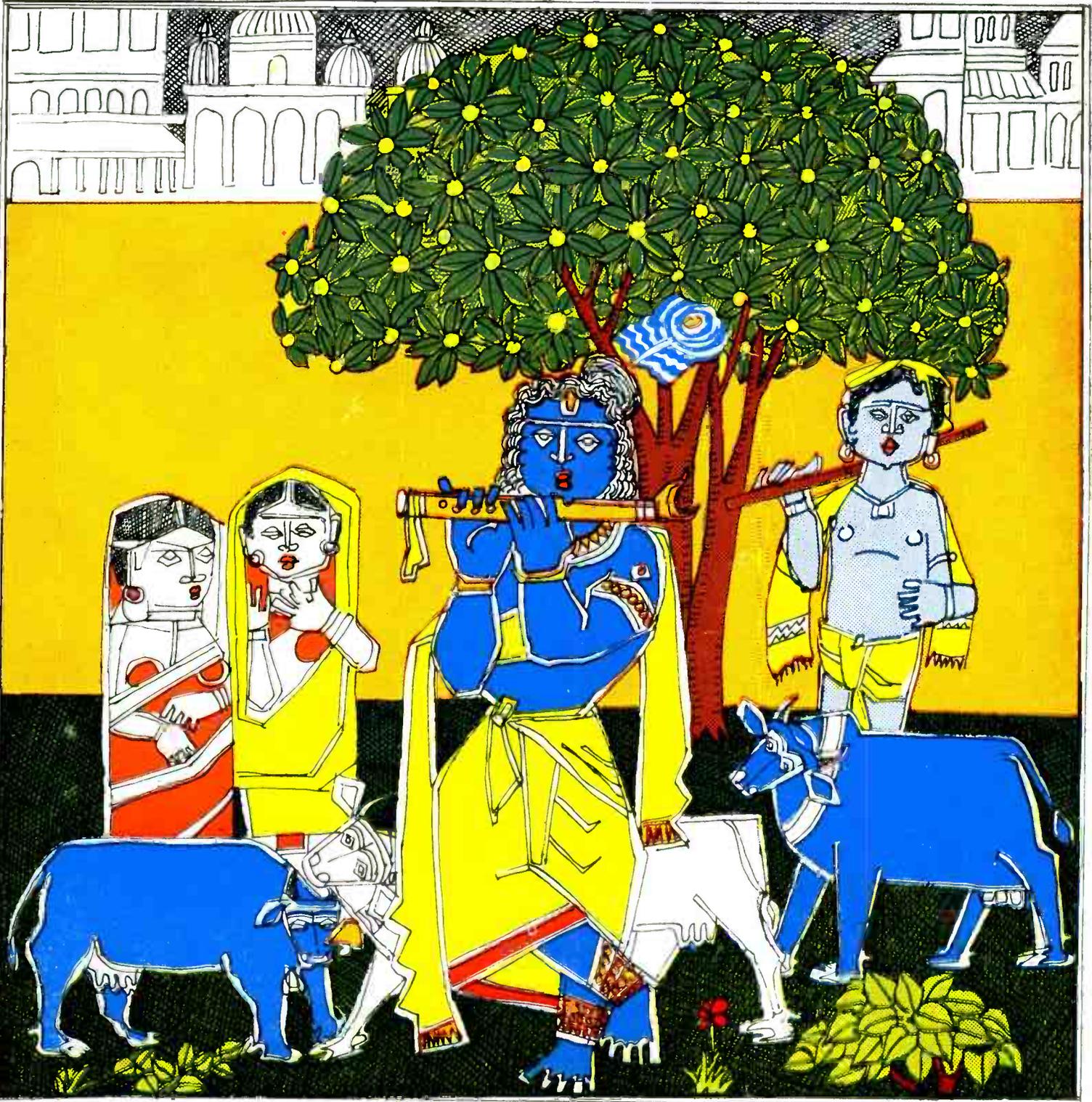
Published by the Director General All India Radio at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.I. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064



August 1986

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO



World Radio History



Kipchoge Keino (far right) Olympic Gold Medallist from Kenya talking to Mwai Gikonyo (centre) of the Swahili unit. Kipchoge Keino was in India under the Cultural Exchange programme for coaching the Indian Olympic team.

F. Selvendiren, M. P., presented a Special talk on Bharati Dasan- ESD, Tamil Service.



New Dimensions in Tourism—an interview with General A.M. Seth, Chairman India Tourism Development Corporation. In conversation is Mr. Rabindra Seth - G. O.S.

Savita Devi, singing Thumri and Holi in a concert of Light Classical Music 'Basant Bahar' held at Mavalankar Hall, New Delhi- Urdu Service





INDIA CALLING

Chief Editor
S.K. SUNDAR

Assistant Editors

D. K. CHHETRI
RAJANEE SINGH

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

AUGUST, 1986

INDIA'S FOREIGN TRADE

Suman Kumar Modwel

1

DEVELOPMENT OF SMALL SCALE INDUSTRIES IN INDIA

Raj Kumar Jain

3

SRI AUROBINDO POET AND PHILOSOPHER

A. Ranganathan

4

HEALTHY LIVING : EVERYONE A WINNER

Dr. U. Ko. Ko.

6

GENERAL OVERSEAS SERVICES

8

TAMIL|SINHALA| SINDHI|PUN- JABI|KON KANI SERVICES

13

HINDI SERVICE

14

URDU SERVICE

15

FOREIGN LANGUAGE BROADCASTS

16

FRONT COVER

Janamasthm, Lord Krishna's birth-day

India's Foreign Trade

Suman Kumar Modwel

Archaeological excavations of Mohenjodaro and the recent ones in Gujarat reveal that India had trade relations with many countries of the world much before 1500 BC. India's trade balance during this period was definitely favourable ; our exports excelled our imports, and we were paid in gold. The Europeans, particularly the Dutch and Portuguese vied with each other to have increasing trade relations with India. This happy state of affairs continued almost up to the period when the British assumed complete political control over the country.

During the fifteenth and Sixteenth Century A.D., trade in West Asia was dominated by the Arabs and the Turks. The European countries tried to bypass West Asia in developing trade with India. It was in this process that Vasco-de-Gama emerged as the discoverer of a direct sea route to India via the Cape of Good Hope. By 1700 A.D. India was exporting about 1 million pieces of cotton cloth and over 0.1 million pieces of silk to Britain and the industry in Britain was lamenting the serious injury to their domestic cotton and silk textile sectors.

During the British colonial rule however, a radical change took place in India's trade. India was treated as an assured and cheap source

of supply of raw materials to feed the manufacturing industries in Britain. Major industries like tea, textiles, rubber and jute were owned and managed by the British. Services like shipping, freight forwarding, insurance, etc. were also owned by them.

The dawn of independence vested the national Government with the gigantic task of building the country's economy, and stepping up the tempo of industrialisation. This, in turn, ushered in an era when massive inputs of capital goods took place. These inputs had inevitably to be imported from the developed and industrialised economies. Accordingly, when the planning era started in 1951, emphasis was laid on earning foreign exchange through exports to accelerate the pace of economic development and industrialisation in the country.

During 1951-52, India's exports amounting to Rs. 7,330 million injected an element of optimism among the planners. But this turned out to be a temporary phenomenon caused by the Korean war. This level of export performance could be reached again only after 12 years.

In terms of composition of India's exports, the three principal traditional items, namely, cotton textiles, jute manufactures and tea accounted during the fifties for nearly 54 per

INDIA CALLING, AUGUST 1986

cent share of the country's total foreign exchange earnings. Taken together, all traditional and primary products represented about 85 per cent of India's total exports.

In the sixties, a separate Ministry of Commerce and various export promotion organisations, including the State Trading Corporation were created to give a shape and impetus to trade policy and export promotion. To impart competitiveness to Indian products in foreign markets, many promotional schemes were introduced which related to:

- (i) cash compensatory support;
- (ii) supply of key inputs at international prices;
- (iii) supply of export credit at concessional rates ;
- (iv) import replenishment;
- (v) duty drawback refund; and
- (vi) freight concessions in movement of merchandise.

A Market Development Fund (now known as Market Development Assistance) was created to provide assistance to the exporting community in their market exploration efforts through sponsoring of studies and surveys in overseas markets, help them participate in international trade fairs and exhibitions and to project an image of Indian export products through publicity abroad.

The cumulative effect of these measures was that the sluggishness which characterised our exports during the fifties was replaced by some buoyancy during the sixties.

As a result, non-traditional items like engineering goods, chemicals and allied products, readymade garments, leather products and marine products began finding a place for the first time in India's export basket. A significant change in the directional pattern was the emergence of Eastern Europe as an important trading partner, accounting for a fifteen per cent share.

The next landmark in the history of foreign trade was the devaluation of the Indian rupee in 1966 which changed its entire complexion. As a sequel to the devaluation, while our exports became cheaper in international markets, we had to pay higher

prices for imports. It was soon realised that revival of the promotional measures was necessary not only to sustain our export effort but also to expand it in a significant way. As a consequence, export promotion measures which were withdrawn at the time of devaluation were again restored when the Fourth Plan commenced in 1966.

National commitment to exports manifested itself for the first time in the Export Policy Resolution of 1970 which received the approval of Parliament. Next only to Defence & Food, export activity was accorded the third place of importance in the national priorities. Equal thrust on import substitution was also laid in the Policy.

The oil crisis which erupted in 1973 was the next significant happening in the history of our foreign trade. It caused a setback to the export effort of the country.

There was a spurt in India's expenditure on oil imports compared to the earlier years. The situation steadily worsened and, by 1978-79, oil as a share of the total imports constituted 44.4 per cent. Currently it constitutes about 30 per cent. However, thanks to the resilience and the ever-widening base of the Indian economy, and the vigorous pursuit of export promotion measures, exports also expanded rapidly from Rs. 33,040 million in 1971-75 to Rs. 35,730 in 1977-78.

In the 80s, the trade policy of India has continued to maintain its outward looking character though the import regions of the industrialised economies have remained restrictive in nature. In recent years stability and continuity has been imparted to the import policy, its validity having been extended from the usual annual basis to three years. The policy envisages increased production, savings in imports through import substitution, technological upgradation and modernisation in production. Another major objective of the import policy has been to streamline procedures, reduce licensing and decentralise decision making to reduce cost in terms of time and resources.

India's exports ranged from Rs. 67,110 million in 1980-81 to Rs. 112,970 million in 1984-85, the an-

nual growth rate during these years varying from 11.8 per cent to 14.4 per cent. Though imports exceeded exports, their annual growth rate at 5.8 per cent to 8.6 per cent was much below that of our exports. Notwithstanding the slow rate of growth of imports, the adverse balance of trade during the Sixth Plan was considerable, ranging between Rs. 51,880 million and Rs. 58,610 million, calling for yet greater endeavours to expand our exports.

Currently, the major proportion of our exports constitute non-traditional items such as gems and jewellery, readymade garments, engineering goods, projects and services including software and consultancy, chemicals and allied products, leather and leather products and processed foods including marine products and a host of other new items.

Amongst the service organisations that support the export effort, mention could be made of the Office of the Chief Controller of Imports and Exports, responsible for the execution of the export-import policies of the Government; the Export-Import Bank whose main objectives are to provide financial assistance to exporters and importers; The Export Credit and Guarantee Corporation which provides export credit insurance and guarantee facilities to Indian exporters and commercial banks; the Indian Institute of Foreign Trade now a premier training and research institution in the area of international trade; the Trade Fairs Authority of India (TFAI) as the nodal agency for organising trade fairs and exhibitions; the Trade Development Authority, created to provide a package of services right through the stage of conception till the stage of actual export marketing in different specific export industries and markets; the Export Inspection Council to provide a quality control preshipment inspection regime. Five statutory Commodity Boards looking after the traditional products of India, namely, tea, coffee, rubber cardamom and tobacco and 19 Export Promotion Councils constituted around different product groups. The institution of public sector corporations has also been increasingly used as an important instrument of export promotion. State Trading Corporation and the Minerals and Metals Trading

INDIA CALLING, AUGUST 1986

Corporation and their subsidiaries in specialised fields have been quite effective in developing new markets and new products for export and thus accelerating the tempo of the country's exchange earnings.

The instrument of export houses and trading houses has also been increasingly used for export development and export expansion in recent years. By the end of 1984, there were 1588 export houses and five trading houses holding valid export houses certificates.

Amongst recent innovations, the scheme of 100 per cent export oriented units introduced on 31 December 1980 is worth mentioning. Such units enjoy the incentives of duty free import of machinery, components, consumables and raw materials.

The establishment of Free Trade Zones has been recognised as an export promotion measure of far reaching significance in recent years. Encouraged by the success of the pioneer multi-product Free Trade Zone at Kandla, Santa Cruz Electronics Export Processing Zone was set up to capitalise on the growing market opportunities for electronic products. This has been followed by the decision to establish four more Free Trade Zones at Cochin, Madras, Falta and Noida.

In spite of the depressed global economic and trade environment, some of the Indian products, though indicating fluctuating trends, have maintained a significant share in world markets. Tea (with 23.6 per cent share), spices (15.2 per cent), leather (8.9 per cent), iron ore (8.2 per cent) pearls and precious stones (8.7 per cent), leather manufactures (4.4 per cent), and woven cotton fabrics (1.7 per cent), to mention a few, are some of our important export products which could be included in this category.

The unit value realisation for our exports has hitherto depicted a mixed trend in recent years. There has been appreciable improvement in unit value earnings for items like tea, iron ore, mica, spices, marine products, sugar and sugar preparations, oil cakes, shellac and other resins, rice and vegetables. Products which have suffered decline in unit value realisation in the international

markets include manganese ore, manufactured tobacco, raw cotton, cotton yarn and cashew-nuts.

A significant change has also taken place over the years in the directional pattern of India's foreign trade. ESCAP with 20.5 per cent share was the single largest trading partner followed by European Common Market region with 17.2 per cent share. East Europe with 16.3 per cent share and North America with 15.0 per cent share occupied third and fourth rank in our exports respectively during 1983-84.

The sectors identified for increased export expansion from the country include tea plantations, wheat and price (non basmati), iron ore, leather manufactures, electronics computer software, services including projects and consultancy, handi-

crafts, jewellery, chemicals including basic chemicals and drugs, consumer goods and consumer durables leather and leather manufacturers, textiles and processed foods including marine products. The strategies call for wide ranging inputs over time stretching from the problems at the levels of production to all the other elements of the marketing mix viz., infrastructure, port development, price support, marketing support through export promotion and publicity, etc. Exports have been projected to grow at the rate of seven per cent in terms of volume and over fifteen per cent in value during the Seventh Plan stretching upto 1990. This is a challenge that the country has to face if it is to find foreign exchange resource to meet the import requirements of its developing economy and discharge its burden of foreign debt.

Development of small scale Industries in India

Raj Kumar Jain

Growth of small scale industries in India has been among the significant features of industrialisation. Beginning with the production of consumer goods of daily use in the 50s, the small scale sector today manufacture quite a large number of high precision products. And, the main agent of this tremendous growth has been the purposeful policies of the Government—both Central and States.

The heavy demand for the services of Indian experts by several International organisations on loan for industrial development in several developing countries speaks for the experience gained by India in the small scale sector.

An idea of the growth of small scale industries can be had from the fact that in the last decade alone, the number of small units went up three-fold, from about 0.4 million to 1.3 million. The quantum of production was up seven-fold from seventy two thousand million rupees to five hundred thousand million rupees. This nearly constitutes almost half of the total industrial production of India. The pace

of progress continues. During 1984-85, the annual growth rate of the small scale sector was 21 per cent over the previous year.

The employment in this sector in the last ten years has more than doubled from nearly four million to nine million. By the year 1990 it will go upto nineteen million.

Last year goods valued at Rs. 23,500 million were exported from the small scale sector and this constituted nearly 24 per cent of the country's total exports.

One of the measures adopted for promoting small scale industries is the policy of reservation. It envisages reservation of items for exclusive manufacture in the small scale sector. Initiated in the late 60s, to begin with, as a protective measure, vis-a-vis, the large scale sector, at present as many as 872 items are reserved. No unit in the large or medium scale sector is licensed to manufacture items reserved for the small scale sector except where the unit undertakes to export at least 75 per cent of its production. Another incentive has been by way of undertaking support. Over four hundred

items are reserved for 100 per cent purchase by the Government. Many others enjoy price preference.

Another important step to give a fillip to this sector was the upward revision of the definition of small scale and ancillary industries. The investment limit has recently been raised from Rs. two million to Rs. 3.5 million and that of the ancillary industry from Rs. 2.5 million to Rs. 4.5 million.

An area currently engaging the attention of the Government is transfer and absorption of technology by small scale units. And only such modern technology will be adopted as is available in the developed countries and is of particular importance to labour intensive industries. Already some work has been done within the country in this respect resulting in reduced drudgery and increased productivity. This may be of some interest to other developing countries.

To help modernisation of small scale industries, import of technology has been liberalised. 105 new items of raw materials, components and machinery have been allowed to be imported under the Open General Licence. Raw materials and machineries are also supplied through the small Industries Corporations.

With a view to provide adequate and timely credit to the small scale industries a network of financial institutions has been created in India. Small scale industries have been recognised as belonging to the priority sector. Commercial banks provide liberal financial assistance to these units. Last year alone banks and financial institutions provided assistance amounting to nearly Rs. 7,000 million.

An apex body for the development of entrepreneurship has been set up by the Government to encourage self-employment and provide entrepreneurial training. A large number of Central and State institutions, and voluntary agencies, are now training the entrepreneurs. Vigorous efforts are afoot to spread entrepreneur culture especially among the educated youth who are in search of white collared jobs.

Small Industries Development Organisations, now spread over all

the States provide facilities for technology upgradation and consultancy services in technical managerial and economic areas. Eighty common facility workshops render jobbing assistance and training for upgradation of skills for workers.

There is yet another scheme to help small entrepreneurs, to ensure all services and support under a single roof. For this purpose, Industries Centres have been set up in the districts. This has made a real impact on the development of small scale industries particularly in rural areas.

For export-oriented industries, several fiscal and other incentives are provided. Non-Resident Indians setting-up certain electronic industries have been allowed to import the entire machinery. They can also import raw materials for the first 12 months.

Women too are being encouraged to enter the small scale sector. The export of garments from India is the success story of women's involvement. They are now diversifying to other areas like electronics.

Production of consumer electronic items like black and white television, tape-recorder, two-in-one, mini-computers, micro processors, tape deck mechanism, instrumentation, etc., is another field in which the small scale sector has made con-

siderable progress. However, India does not want a screw driver technology.

Today India has got over 600 different types of industrial estates and has gained considerable experience in their planning, layout, execution, etc.

Besides, India provides technical assistance to a large number of developing countries. This includes techno-economic surveys, training, setting up of industrial estates and undertaking turnkey projects.

Many international bodies like the United Nations Industrial Development Organisation, International Labour Organisation, Economic and Scientific Commission for Asia and Pacific and the Commonwealth and Fund for Technical Co-operation are taking advantage of the expertise developed by India in the small scale sector. African, Asian and other developing countries are sending high level delegations, sometimes headed by Ministers, to see for themselves the progress made by India in this field.

The small scale sector has thus contributed in a significant measure to the objective of removal of poverty, reduction in the disparity of income, removal of regional imbalance and providing employment to the people of India.

Sri Aurobindo Poet and Philosopher

A. Ranganathan

Shri Aurobindo's unique distinction as a writer is to be recognised not only in his major works ranging from exegesis and criticism to poetry and philosophy, but also in his political and literary essays. Among them are *On the Veda*, *The Future poetry*, *Essays on the Gita*, *The Life Divine*, *Savithri*, *The Human Cycle*, *Baji Prabhau*, *Vidula*. *The Doctrine of Passive Resistance* and *The Foundations of Indian Culture*.

The canon of Sri Aurobindo's poetry reveals an incantatory quality that reminds one of the Vedic poets. Its heights of exaltation are

derived from his mystic experience. This vision is derived from the Vedic conception of dawn; and Savithri illumines a movement from the particular to the universal, from the personal to the eternal. Take the opening, entitled "The Dawn".

It was the hour before the Gods awake
Across the path of the divine Event
The huge foreboding mind of Night, alone.
In her unlit temple of eternity. Lay stretched
immobile upon silence's marge. Almost one
felt, opaque, impenetrable, in the sombre
symbol of her eyeless muse. The abyss
of the unbodied Infinite; A

INDIA CALLING, AUGUST 1986

fathom less zero occupied the world Night, splendid with the moon dreaming in heaven. In silver peace, possessed her luminous region. She brooded through her stillness on a thought Deep-guarded by her mystic folds of light And in her bosom nursed a greater dawn. The 'Unit temple of eternity leads on to a greater with which the poem closes.

The best of his prose is so strikingly reminiscent of his poetry that there is a natural tendency to relate the one to the other. Here are a few passages from his prose chosen at random. In *The Future Poetry*, he wrote : The voice of poetry comes from a region above and beyond our personal intelligence, a supermind which sees things in their innermost and largest truth by a spiritual identity and with a lustrous effulgency and rapture, and its native language is a revelatory, inspired, intuitive word, limpid or subtly vibrant or densely packed with the glory of this ecstasy and lustre.

The idea of the above cited passage is illustrated in the following description of dawn in *Savitari*:

The darkness failed and slipped like a falling cloak From the reclining body of a god. Then through the pallid rift that seemed at first. Hardly enough for a trickle from the sun. Outpoured the revelation and the flame. The brief perpetual sign recurred above. A glamour from the undeached transcendences. Iridescent with the glory of the Unseen. A message from the unknown immortal Light Ablaze upon creation's quivering edge, Dawn built an aura of magnificent hues. And buried its seed of grandeur in the hours. Again Sri Aurobindo's affirmation in *The Life Divine* "World-existence is the ecstatic dance of Shiva which multiplies the body of the God numberlessly to the view; it leaves that white radiance precisely where and what it was, ever is and ever will be; its sole absolute object is the joy of dancing"—suggests the following lines of a sonnet of Shiva:

On the white summit of eternity. A single soul of bare infinities. Guarded he keeps by a fire-screen of

peace His mystic loneliness of nude ecstasy.

Sri Aurobindo can perceive the music and meaning of poetry at two levels, the sensuous and the spiritual, in the following lines of a sonnet of Krishna .

Never and nearer now the music draws, Life shudders with a strange felicity; All Nature is a wide enamoured pause. Hoping her lord to touch, to clasp, to be Consider the following delightful lines from his sonnet. *A Dream of Surreal Science*.

One dreamed and saw a gland write Hamlet drink. At the Mermaid, capture immortality; A committee of hormones on the Aegean's brink Composed the Iliad and the Odyssey A scientist played with atoms and blew out. The Universe before God had time to shout.

Or the following lines, in his poem *The Pilgrim of the Night* for sheer experimental daring.

I made an assignation with the Night; In the abyss was fixed our renevezvous. In my breast carrying God's deathless light. I came her dark and dangerous heart to woo.

To switch from his philosophical poetry to his heroic poetry is to pass from the retreat of the Ashram in Pondicherry to the turbulent era of nationalism in Bengal. For an example of his heroic poetry take the following lines from his *Baji Prabhau*.

A noon of Deccan with its tyrant glare. Oppressed the earth; the hills stood deep in haze, And sweltering athirst the fields glared up. Longing for water in the courses parched. Of streams long dead.

The deep springs of heroic energy are recovered in the concluding lines:

Quenchless was the fiery gaze, nerveless the arm Baji lay dead in the unconquered gorge.

Again he was inspired by the heroic epic past of India in his *Vidula* a theme from the *Mahabharata* in which *Vidula* exhorts her son *Sunjoy* to prefer death on the battlefield rather than play for safety:

"Son", she cried, no son of mine to make thy mother's heart rejoice! Hark, thy foemen mock and triumph, yet to live is still thy choice....."

This poem, composed in the 'Locksley Hall' metre reflects, the heroic age of Indian nationalism.

"Varied interests" observed Sir Herbert Read, "gave to his (Walter Bagheot's) mind a universality which is rare in literature but of incomparable value. It may seem on a superficial view, that Bagheot dissipated his energies over too wide a field; that if he had concentrated on criticism, on politics, or on economics, he might have attained the highest possible reputation in one of these narrower spheres. That would be to mistake the quality of the man and to misjudge the value of criticism. The opinion of such a man is worth the life-work of a solitary pedant."

This is equally true of Sri Aurobindo. Here it is well to quote from Sri Aurobindo's comment on an Indian writing in English:

It is not true in all cases that one can't write first class things in a learned language. Both in French and English people to whom the language was not native have done remarkable work, although that is rare. . . . Some of Toru Dutt's poems, Sarojini, Harin's have been highly placed by good English critics, and I don't think we need be more queasy than Englishmen themselves . . . If first class excludes everything inferior to Shakespeare and Milton, that is another matter. I think, as time goes on, people will become more and more polyglot and these mental barriers will begin to disappear.

As an art critic, Sri Aurobindo can be compared with Tagore. Unlike Coomaraswamy who viewed Indian art in the authentic Indian tradition, Sri Aurobindo and Tagore responded to the works of Indian art as Poets. For Coomaraswamy was essentially an aesthete of tradition. And Sri Aurobindo's interpretations may be regarded as fundamentally aesthetic responses. Consider, for example, the following response to the Buddha image:

The figure of the Buddha achieves the expression of the infinite in a finite image, and that is surely no mean or barbaric achievement to embody the illimitable calm of Nirvana in a human form or visage. Or this of the dancing Shiva:

What of the marvellous genius and skill in the treatment of the cosmic movement and delight of the dance of Shiva, the success with which the posture of every limb is made to bring out the rhythm of the significance, the rapturous intensity and abandon of the movement itself and yet the just restraint in the intensity of motion the subtle variation of each element of the single theme in the seizing idea of these master sculptors? Image after image in the great temples, saved from the wreck of time shows the same grand traditional art and the genius which worked in the tradition and its many styles, the profound and firmly grasped spiritual idea, the consistent expression of it in every curve, line and mass in hand and limb, in suggestive pose, in expressive rhythm—it is an art which, understood in its spirit, need fear no comparison with any other, ancient or modern Hellenic or Egyptian of the near or the far East or of the West in any of its creative ages.

The immortality theme is emphasized by Sri Aurobindo in his interpretation of the Vedas:

The central idea of the Vedic Rishis was the translation of the human soul from a state of immortality by the exchange of falsehood for the Truth, if divided and limited being for integrality and infinity. Death is the mortal state of matter with mind and life involved in it; Immortality is a state of infinite being, consciousness and bliss.

The same theme is reinforced by his interpretation of the Gita:

To make the mind one with the divine consciousness, to make the whole of our emotional nature our love of God everywhere, to make all our worship and aspiration one adoration of him and self-surrender, to direct the whole self Godwards in an entire union is the way to rise out of a mun-

dane into a divine existence. This is the Gita's teaching of divine love and devotion, in which knowledge works and the heart's longing, become one in a supreme unification, a merging of all their divergences, an intertwining of all threads, a high fusion, a wide identifying movement.

Indeed this theme recurs at different levels in his major works—Savithri and The Life Divine. And more urgently, Sri Aurobindo expresses his hope for the future in The Human Cycle:

Healthy living: Everyone a winner

Dr. U. Ko. Ko.

Over the years, World Health Day themes have been chosen to highlight public health concerns which have a universal appeal and relevance. The themes, therefore, are also indicative of the changing health priorities. Thus, in 1955, the slogan was, "clean water means better health", while in 1962 the focus was on prevention of blindness. In 1980 — "Smoking or health — the choice is yours", drew pointed attention to the grave dangers of tobacco-related diseases.

This year's World Health Day theme, "Healthy living : Everyone a winner", has an appeal that truly cuts across all barriers. It is relevant to the young and old, rich and poor, men, women and children in the developed and developing world alike. What the theme seeks to convey, more than anything else, is that a healthy life is certainly within reach, provided the individual is willing to adopt a sensible pattern of living. What the theme underscores is that it really takes very little to protect and promote one's health, and thereby stay healthy.

The three major pillars on which one can build a strong foundation of health can be identified as physical activities, (or exercise) it does not mean belonging to any exclusive gymnasium or sports club. It is a matter of physical effort, like walking, for instance, which is so good to tone up the muscles and generally help you feel good. Each one of

The earthly evolution will have taken its great impetus upward and accomplished the revealing step in a divine progression of which the birth of thinking and aspiring man from the animal nature was only an obscure preparation and far-off promise.

The following suggestive lines, taken from Sri Aurobindo's Cosmic Consciousness may well be regarded as his epitaph:

I pass beyond Time and life on measureless wings, Yet still am one with born and unborn things.

us capable of exercising, depending on one's age and physical condition.

In order that one remains active and healthy, appropriate nutrition is essential. Here again, food intake depends on a variety of factors, and the well-known saying, "one man's foot is another man's poison", is very true indeed. Eating habits are acquired and depend very largely on socio-cultural factors. But every culture, whether of East or West, North or South has a hard core of common sense dietary conventions which have stood the test of time. Under scientific scrutiny and endorsement these conventional food habits may be maintained without being influenced by the proliferation of 'junk' foods, rich in fats and sugar, becoming popular in this 20th century.

It is, however, when we come to the third pillar on which to build a healthy foundation for life, personal responsibility, that we find the most glaring weaknesses. It is here that the world community will have to put its hearts and minds together to find workable solutions.

Living as we do in an age of paradoxes, one that stands out more disturbingly than others is the fact that whereas millions in the developing world are malnourished or undernourished, over 235 million dollars were spent in one year by people in a small developed country on slimming aids. In another industrialized country, two out of five women between the ages of 40 and

INDIA CALLING, AUGUST 1986

50 can be technically classed as obese. One in three of the men suffer the same fate. Yet, all that was needed was perhaps a strong will power and a sensible diet to avoid this situation.

While eating habits certainly contribute to overweight, drinking also has a bearing on obesity. Reports indicate that many developing countries are showing very steep rates of increase in consumption of alcoholic beverages. For example, while the global increase in beer production in the last 20 years was 124 per cent, it shot up by 500 per cent in Asia, 400 in Africa and 200 per cent in Latin America.

The adverse effects of alcoholism are well known. Not only does abuse of alcohol damage the liver and disturb the digestive system, it predisposes diabetes, raises blood pressure and may cause psychiatric disorders. There can be social repercussions as well, affecting the family, with possibilities of increased violence and chances of serious accidents becoming more frequent, at work and on the road.

A lifestyle that includes tobacco, alcohol and imbalanced diets, low in fibre and rich in fat and sugar, can truly be termed dangerous, as it has been shown that these habits can contribute to diabetes, heart diseases and cancer.

What is important to bear in mind is that these afflictions or problems are not confined to the affluent in the developed world. These are very much our problems as well. As a recent survey in one of the South-East Asian countries revealed, a significant number of people in one community had angina, high blood pressure and diabetes, but were unaware of their condition. Nearly 70 per cent of 1100 young men interviewed were smokers. It is not surprising therefore to learn that unless timely preventive action is taken, a lung cancer epidemic in the developing world is a distinct possibility. Contrary to popular belief, the majority of the estimated 37 million cancer patients in the world live in developing countries. And each year, five million new people are added to the list in the Third World.

This state of affairs is doubly unfortunate because up to a third of all cancers are known to be preventable. Lung cancer, most frequently

caused by smoking emerges nearly 20 years after habitual use of cigarettes. Besides lung cancer, smoking and chewing of tobacco are responsible for the vast majority of cases of oropharyngeal and laryngeal cancers. Other cancers related to smoking are those of the pancreas urinary bladder and oesophagus. With the cure rates of lung cancer extremely low, the only effective method for the control of lung cancer is prevention of smoking. Cervical cancer can be detected by regular smear tests. A sensible diet, with fibre rich foods that are so common in developing countries is a way to protect against cancer of the colon and stomach.

Therefore, what is required urgently is concerted action, on the part of educationists, health workers, the mass media, in fact, everybody, to promote healthy living as a way of life.

In fact, health has been recognized as a boon, a precious blessing. That health is the foremost gain, is a saying well known in our part of the world. And for good reason. If you have health, you have everything. Everything without health is nothing. Let each one of us resolve that we will spread the message of health. That we will cooperate to prevent disease and live a healthy life. That we will seek the blessing of health for ourselves and help bestow it on others.

To focus attention on healthy lifestyles and the role that individuals can play in promoting their health, WHO and the International Olympic Committee have decided to launch A 'Winners for Health' programme. This programme, among other things, will enlist those members of society whose example and practice can inspire others, even though they are not health professionals.

As part of the programme, WHO will also attempt to stimulate and encourage national and international activities that underline the role of health preservation and protection as a fundamental human right for the individual and as an integral part of national development.

The Director-General of the World Health Organization, Dr. Halfdan Mahler has very appropriately summed up this year's World Health Day theme. He has said: "Everybody

can become a messenger for health. The message which should be carried everywhere: "Health is the only race where everyone is a winner."

Let us therefore join the race, not only as participants but as torch-bearers.



Dear Sir,

I love to hear the Sinhala Service of All India Radio. They are very informative and educative. I really thank you all for that.

The India Calling of December, January and February have been received by me. I thank you once again for that.

I am a student of GCE (AL) from Urubokka Mahavidyalaya and I have passed this examination. My heartiest thanks to you for sending me the beautiful picture Post Card of Taj Mahal. I hope you will send me some more picture Post Cards of Mt. Everest and other hills. As the magazines sent by your service are in English, I find it difficult to understand because of my poor knowledge of the language.

Collecting stamps, picture post cards, growing flowers and listening to radio, are my hobbies. As I hear your programmes very well there is not much to say about it. I wish you all a very bright future. Thanks,

With best wishes.

G. K. SIRIMAKANTI
Dampahala
Sri Lanka

(English version of the original Sinhala language)

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5 1/2 hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| | Period | | Bands/Frequency | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | KHz |
| EAST AND SOUTH -EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 7215 |
| | | | 31.46 | 9535 |
| | | | 25.55 | 11740 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 49.71 | 6035 |
| | | | 19.85 | 15110 |
| | | | 30.27 | 9910 |
| | | | 25.61 | 11715 |

REGULAR FEATURES

0430 & 0630 News; 0440 & 0635 Commentary; 0445 Prog. Summary; 0525 & 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530-1630 & 1900-2030; 0645 Close Down.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Devotional Music :
1st : Habib Painter & Party : Naatia Qawali
8th : Afzal Iqbal & Party : Naatia Qawali
15th : Patriotic Songs
22nd : Inam Ahmed & Party : Naatia Qawali
29th : Ghulam Sabir & Party : Naat
- 0446 Film Hits of Yester Years
- 0515 Moods & Melodies (Except on 15th)
15th : PRESIDENT'S MESSAGE ON THE EVE OF INDEPENDENCE DAY
- 0530 Karnatak Instrumental Music :
1st : T. S. Shankaran : Flute
8th : Prapancham Sitarani : Flute
15th : Sheik Chinna Maulana Sahib : Nagaswaram
- 0515 3rd : Expression : Youth Magazine
Flute
29th : K. S. Gopalakrishnan : Flute
- 0550 Instrumental Music :
1st : Dharshan Singh : Clarinet
8th : Laxmi Narain Panwar : Pakhawaj
15th : Jain Kumar Jain : Kash-tarang
22nd : Mohd. Umar : Rabab
29th : Rais Khan : Sitar
- 0600 Panorama of Progress (Except on 15th)
15th : Spl. Feature
- 0610 Folk Songs :
1st : Goa
8th : Kerala
15th : Songs of National Builders
22nd : Rainy Season Songs from different Regions
29th : Boatman Songs

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Devotional Music :
2nd : D. K. Roy : Bhajans

- 9th : Lata Mangeshkar & Bhim Sen Joshi
16th : Penaaz Masani
23rd : Udit Narain : Bhajans
30th : Meena Chatterjee & Deepti Pandit
- 0446, 0530, 0550 & 0610 Listeners Choice
- 0510 2nd, 30th : Focus
9th & 23rd : Horizon : Literary Magazine
9th : Nirad Chaudhry : Illustrated Programme
23rd : The Novels of Khawja Ahmed Abbas : Poems
- 0600 Radio Newsreel (Except on 16th)
16th : Radio Report on Independence Day
16th Panorama of Progress

SUNDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 Devotional Music : Bhajans
3rd : Chhaya Ganguli
10th : D. V. Paluskar
17th : Geeta Dutt
24th : Hari Om Sharan & Nandini Sharan
31st : Man Mohan Pahadi & party
- 0446 Film Songs
- 0515 3rd : Expression : Youth Magazine
10th : Youth in Focus : Interview with Young Entrepreneur
17th : From the Universities : Open University : The News Concept of Teaching
24th : Quiz Time (0510-0530 hrs.)
31st : Producer's Choice
- 0530 Instrumental Music : Sarod
3rd : Shamsheer Singh
10th : Zarin Daruwala
17th : Sharan Rani
24th : Sunil Mukherjee
31st : Brij Narain
- 0550 Light Music :
3rd : Penaaz Masani : Ghazlen
10th : Bhupinder : Ghazlen
17th : Harendra Singh : Ghazlen
24th : Preeti Sagar
31st : Different Artists : Ghazlen
- 0600 3rd & 17th : Mainly for Tourists
10th : Indian Cinema
24th : Sports Folio
31st : Film Review
- 0610 Folk Songs :
3rd : Dogri
10th : Kashmir
17th : Chhatisgarhi

24th : Tamil Nadu
31st : Himachal Pradesh

MONDAYS

4th, 11th, 18th and 25th

- 0415 Instrumental Music : Shehnai
4th : Hari Singh & party
11th : Vishnu Prasanna & party
18th : Ali Ahmed Hussain & party
25th : Bismillah Khan & party
- 0446 Karnatak Instrumental Music :
Veena
4th : V. G. Subramanyam
11th : R. S. Kesavamurthy
18th : S. Balachander
25th : Vidya Shankar
- 0500 4th : Play
11th : Discussion
18th : Feature
25th : Film Story
- 0530 Folk Songs :
4th : Rajasthani
11th : Gujarati
18th : Sindhi
25th : Uttar Pradesh
- 0550 Light Classical Music :
4th : Begum Akhtar
11th : Kishori Amonkar
18th : Shobha Gurtu
25th : Siddeshwari Devi
- 0600 Women's World :
4th : Interview with an eminent woman
11th : The Rains : Short Feature
18th : Equality for women in India : Talk
25th : Legal Rights for women in India : Talk
- 0610 Rabindra Sangeet :
4th : Dwijen Mukherjee
11th : Hemanta Mukherjee
18th : Different Artists
25th : Kanika Bannerjee

TUESDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music :
5th : Anup Jalota
12th : Mukhesh & Party : Ram-charit Manas
19th : Different Artists : Bhajans
26th : Vishni Mehrotra : Bhajans
- 0446 Classical Half Hour Music of India
- 0515 Radio Newsreel
- 0530 Instrumental Music : Duet on
5th : Ravi Shankar & Ali Akbar Khan : Sitar & Sarod
12th : Rais Khan & Brij Bhushan Kabra : Sitar & Guitar
19th : Kalyani Roy & Ali Ahmed Hussain : Sitar & Shehnai
26th : Shiv Kumar Sharma & Hari Prasad Chaurasia : Santoor & Flute
- 0550 Light Music :
5th : Chorus Songs
12th : Mahendra Pal, Jagdish Sehgal & O. P. Kapur
19th : Vandana Bajpai & Ira Nigam
26th : Pushpa Rani & Sarla Kapur
- 0600 Faithfully Yours : Replies to listeners letters
(On 5th & 19th for 15 mts. and on 12th & 26th for 10 mts.)
- 0610 D'xers Corner (Only on 12th & 26th for 10 mts.)

INDIA CALLING, AUGUST 1986

GENERAL OVERSEAS SERVICE

0615 Karnatak Instrumental Music :
Nagaswaram
5th : Sheik Chinna Maulana Sahib
12th : China Subaiya & party
19th : Thiruvizha Jaishankar
26th : S. R. Dakshinamurthi

0640 Regional Music :
7th : Bhupen Hazarika : Songs
from Assam
14th : Gurdas Maan : Songs from
Punjab

21st : M. S. Subbulaxmi ; Radha-
madhvan : Malayalam Songs
28th : Hemanta Mukherjee : Songs
from Bengal

WEDNESDAYS

6th, 13th, 20th and 27th

0415 Devotional Music :
6th : Mahendra Kapoor : Bhajans
13th : Bijoya Chaudhury
20th : Juthika Roy : Bhajans
27th : Preeti Sagar : Bhajans

0446 Film Songs
6th : Tamil
13th : Malayalam
20th : Kannada
27th : Telugu

0515 6th & 20th : Of Persons, Places &
Things
13th & 27th : Our Guest

0530 Instrumental Music : Flute
6th : Hari Prasad Chaurasia
13th : Harsha Vardhan
20th : Pannalal Ghosh
27th : Devendra Murdeshwar

0550 Regional Light Music :
6th : P. Kalinga Rao : Kannada
Songs
13th : Nirmal Chainani &
Mahendra Kapoor : Sindhi Bhajans
& Geet
20th : Minakshi Jaiwala : Gujrati
27th : Different Artists : Marathi

0600 6th & 20th : Export Front
6th : Role of Tea in India's Ex-
ports : Talk
13th : Export of Small Industries :
Talk
20th & 27th : Cultural Talk
20th : Kathakali : The Dance
Drama of Kerala : Talk
27th : Kotah Painting : Talk

0610 Instrumental Music : Sitar
6th : Buddhady Mukherjee
13th : Ravi Shankar
20th : Arvind Parikha
27th : Abdul Halim Jaffar Khan

THURSDAYS

7th, 14th, 21st & 28th

0415 Karnatak Instrumental Music :
Violin
7th : L. Vaidyanathan, L. Subra-
maniam & S. Shankar : Trio
14th : V. K. Venkataramanujam
21st : K. Laxmi Narain Sastry
28th : M. S. Gopalkrishnan

0446 Selections from National Pro-
gramme of Music

0515 7th : Book Review
14th : Talking about Agriculture :
Paddy Planting Machines : Talk
21st : Science Today
28th : Industrial Front : Progress
of Indian Industry : Talk

0530 Instrumental Music : Santoor
7th : Pilash Pawar
14th : Shiv Kumar Sharma
21st : Bhajan Sopari
28th : Himangshu Biswas

0550 Songs from New Films
0600 Radio Newsreel

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH-EAST ASIA

AUSTRALIA AND NEW ZEALAND

| Period | BANDS/ FREQUENCY | |
|-----------|---------------------|-------|
| | Metres | KHz |
| 1530—1630 | 19.58 | 15320 |
| 1000—1100 | 17.25 | 17387 |
| | 25.63 | 11705 |
| 1530—1630 | 16.78 | 17875 |
| | 19.56 | 15335 |
| | 25.40 | 11810 |

REGULAR FEATURES

1530 & 1625 News ; 1540 Commentary ;
1545 Programme Summary ; 1620 Press
Review ; 1627 Programme Highlights
from 0215-0400 & 1530-1630; 1630 CLOSE
DOWN.

17th : Equality for Women in
India : Talk
24th : Legal Rights for Women in
India : Talk
31st : Contribution of Women to
Indian Theatre : Talk

1610

Film Songs

FRIDAYS

1st, 8th, 15th, 22nd and 29th

1546 Light Music :
1st : Sheila Gulwadi : Ghazlen
8th : Nilam Sahni : Ghazlen
15th : Patriotic Songs
22nd : Satish Babbar : Ghazlen
29th : Ashok Khosla : Ghazlen

1600 1st & 29th : Focus
8th & 22nd : Horizon : Literary
Magazine
8th : Nirad Chaudhry : Illustrated
Programme
2nd : The Novels of Khawja
Ahmed Abbas : Poems
15th : Radio Report on the
Independence Day Celebration

MONDAYS

4th, 11th, 18th and 25th

1546 Folk Songs :
4th : Punjab
11th : Assam
18th : Bengal
25th : Bhojpuri

1600 Faithfully Yours : Replies to lis-
teners letters (On 4th & 18th for
15 mts. and 11th & 25th 10 mts.)

1610 D'xers Corner (Only on 11th &
25th for 10 mts.)

1615 Film Tune (Only on 4th & 18th)

TUESDAYS

5th, 12th, 19th and 26th

1546 Karnatak Instrumental Music :
5th : S. Harihar Bhagvathar : Jal-
tarang
12th : Kunnakudi Vaidyanathan :
Violin
19th : Lalgudi G. Jayaraman : Vio-
lin
26th : D. Panchaparkesan & T.G.
Shankargopalan : Duet on Flute &
Violin

1600 5th & 19th : Export Front
5th : Role of Tea in India's Ex-
ports : Talk
19th : Export of Small Industries :
Talk
12th & 26th : Cultural Talk
12th : Kathakali : The Dance
drama of Kerala : Talk
26th : Kotah Painting : Talk

1610 Film Songs from Different Regions

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Film Songs
2nd & 16th : Mainly for Tourists

1600 9th : Indian Cinema
23rd : Sports Folio
31st : Film Review

1610 Folk Songs
2nd : Boatman Songs
9th : Khasi
16th : Uttar Pradesh
23rd : Nagaland
30th : Manipuri

SUNDAYS

3rd, 10th, 17th, 24th and 31st

1546 Devotional Music :
3rd : Lata Mangeshkar : Bhajans
10th : Vani Jairam
17th : Hari Om Sharan
24th : Sharma Bandhu
31st : Sudha Malhotra : Bhajans

1600 Women's World :
3rd : Interview with an eminent
Woman
10th : The Rains : Short Feature

WEDNESDAYS

6th, 13th, 20th and 27th

1546 Light Music : Ghazlen
6th : Usha Seth
13th : Lachhman Das Sindhu
20th : Bashir Ahmed

GENERAL OVERSEAS SERVICE

- 1600 6th : Book Review
 13th : Talking about Agriculture : Paddy, Planting Machine : Talk
 20th : Science Today
 27th : Industrial Front : Progress of Indian Industry : Talk
 1610 Instrumental Music :
 6th : Mohd. Dalbir Khan : Veena
 13th : Asad Ali Khan : Rudra Veena
 20th : Sunil Mukherjee : Sarod
 27th : Gyan Prakash Ghosh : Harmonium

THURSDAYS

7th, 14th, 21st and 28th

- 1546 Rabindra Sangeet :
 7th : Songs of Rainy Season : Competed Programme
 14th : Debabrata Biswas
 21st : Chinmoy Chatterjee
 28th : Sagar Sen
 1600 Panorama of Progress :
 1610 Light Instrumental Music :
 7th : Light Tunes on Guitar
 14th : Wings over India composed by Vijay Raghav Rao
 21st : Jaswant Singh : Mandolin
 28th : Light Tunes on Different Instruments.

FOR SOUTH-EAST ASIA

(From 1900 to 2030 IST)
 (From 1330 to 1500 GMT)
BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 & 1910 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 & 1900—2030; 2030 C.A.O.S.E DOWN.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Light Music :
 1st : Begum Akhtar : Ghazlen
 8th : Rupa Mehta : Ghazlen
 15th : Patriotic Songs
 22nd : Savita Sathi : Ghazlen
 29th : Pankaj Uddhas : Ghazlen
 1930 Radio Newsreel (Except on 15)
 15th : Special Feature
 1940 Orchestral Music :
 1st : Smriti : M.Y. Kamasasrty
 8th : Sunanda Vashnini : M.Y. Kamasasrty
 15th : Swarajya Tarangini : E.S. Sastry
 22nd : Seema S. Gopalakrishnan
 29th : Jog : M. Y. Kamasasrty

- 1955 1st & 29th : Focus
 8th : & 22nd : Horizon : Literary Magazine
 8th & 22nd : Horizon : Literary Magazine
 8th : Nirad Chaudhry : Illustrated Programme
 22nd : The Novels of Khawja Ahmed Abbas : Poems
 15th : Radio Report on the Independence Day Celebration
 2015 Film Songs

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Folk Songs :
 2nd : Maithili
 9th : Chhatisgarhi
 16th : Oriya
 23rd : Haryana
 30th : Goa
 1930 2nd : Expression : Youth Magazine
 9th : Youth in Focus : Interview with Youth Entrepreneur
 16th : From the Universities : Open University : The New Concept of Teaching
 23rd : Quiz Time (20 mts.)
 30th : Producer's Choice
 1940 Instrumental Music (Except on 23rd)
 2nd : Mushtaq Ali Khan : Sitar
 9th : Debabrata Chaudhury : Sitar
 16th : Kalyani Roy : Sitar
 30th : Shashi Mohan Bhatt : Sitar
 1955 2nd & 16th : Mainly for Tourists
 9th : Indian Cinema
 23rd : Sports Folio
 30th : Film Review
 2005 Film Songs

SUNDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 Interlude
 1920 3rd : Play
 10th : Discussion
 17th : Feature
 24th : Film Story
 31st : Disc Review
 1955 Women's World :
 3rd : Interview with an Eminent Woman
 10th : The Rains : Short Feature
 17th : Equality for Women in India : Talk
 24th : Legal Rights for Women in India : Talk
 31st : Contribution of Women to Indian Theatre : Talk
 2005 Film Songs

MONDAYS

4th, 11th, 18th and 25th

- 1916 Light Classical Music :
 4th : Jagdish Prasad
 11th : Durgesh Nandini
 18th : Ghulam Mustafa Khan
 25th : Kishori Amonkar
 1930 Radio Newsreel
 1940 Instrumental Music :
 4th : Ashish Khan : Sarod

- 11th : Banne Khan & Inder Lal : Sarangi Duet
 18th : Radhika Mohan Moitra : Mohan Veena
 25th : Vijay Shankar Chatterjee : Esraj
 1955 Faithfully Yours : Replies to Listeners Letters (On 4th & 18th for 15 mts. and on 11th & 25th for 10 mts.)
 2005 D'xers Corner (Only on 11th & 25th for 10 mts.)
 2010 Film Songs

TUESDAYS

5th, 12th, 19th and 26th

- 1916 Film Songs :
 5th : Dogri
 12th : Rainy Season Songs from Different Regions
 19th : Avadhi
 26th : Different Regions
 1930 5th & 19th : Of Persons, Places & Things
 12th & 26th : Our Guest
 1940 Orchestral Music
 5th : Bhairvi : Pannalal Ghosh
 12th : Pragati : Emani Shankar Sastry
 19th : Sri Kalyani : S. Gopalakrishnan
 26th : Keerthilata : Emani Shankar Sastry
 1955 5th & 19th : Export Front
 5th : Role of Tea in India's Exports : Talk
 19th : Export of Small Industries : Talk
 12th & 26th : Cultural Talk
 12th : Kathakali : The Dance Drama of Kerala : Talk
 26th : Kotah Paintings : Talk
 2005 Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th

- 1916 Rabindra Sangeet :
 6th : Subinoy Roy
 13th : Santosh Sengupta
 20th : Suchitra Mitra
 27th : Different Artists
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music :
 6th : Talvadya Katcheri
 13th : A.K.C. Natrajan : Clarinet
 20th : J.V. Gopalakrishnan : Mridangam
 1955 6th : Book Review
 13th : Talking about Agriculture : Paddy Planting Machines : Talk
 20th : Science Today
 27th : Industrial Front : Progress of Indian Industry : Talk
 2005 Film Songs

THURSDAYS

7th, 14th, 21st & 28th

- 1916, 1945 & 1955 Listeners Choice
 1930 Moods and Melodies.

INDIA CALLING, AUGUST 1986

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

TARGET AREAS

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|-----------|-----------|--------|-------|
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 40.47 | 7412 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 30.27 | 9910 |
| | 2330—0130 | 1800—2000 | 25.13 | 11940 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | 19.63 | 15280 |
| | | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045 2230 | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| | | | 25.61 | 11715 |
| | | | 30.27 | 9910 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0330 News; 2340, 0035, 0140, 0235 & 0340 Commentary; 2345, 0015, 0145 & 0240 Programme Summary upto 0130; 0215 & 0400; 0110, 0210 & 0355 Film Tune; 0115 & 0215 Press Review; 0129, 0214 & 0329 Programme Highlights from 2330—0130; 0115—0215 & 0215—0400; 0400 CLOSE DOWN.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 2346 Karnatak Instrumental Music (On 15th : Nagaswaram)
- 2350, 0150 & 0250 1st; 29th : Focus 8th & 22nd : Horizon : Literary Magazine 8th : Nirad Chaudhry : Illustrated Programme 22nd : The Novels of Khawja Ahmde Abbas : Poems 15th : Radio Report on the Independence Day Celebration
- 0000 Film Songs
- 0016 Light Music : 1st : Pradyumna Sharma : Ghazlen 8th : Kamalini Malhotra : Ghazlen 15th : Patriotic Songs 22nd : Renu & Vijay Chaudhury : Ghazlen 29th : Talat Aziz : Ghazlen
- 0040 Classical Vocal Music : Old Masters 1st : Hira Bai Barodkar 8th : Ustad Bade Ghulam Ali Khan 15th : Pt. Omkar Nath Thakur 22nd : Ustad Amir Khan 29th : Ustad Rajab Ali Khan
- 0100 & 0345 Radio Newsreel (Except on 15th) 15th : Special Feature
- 0120 Instrumental Music : Shehnai 1st : Bismillah Khan and Party 8th : Jagannath & Party 15th : Daya Shankar & Party 22nd : Jagdish Prasad Qamar & Party 29th : Anant Lal & Party
- 0146 Film Tune

- 0220 Folk Songs : 1st : Maharashtra 8th : Rajasthan 15th : Gujarati 22nd : Punjabi 29th : Sindhi
- 0241 Orchestral Music : 1st : Suryamuthi : M.Y. Kamasastry 8th : Hamsadhwani : S. Gopalakrishnan 15th : Navras Kanada : M.Y. Kamasastry 22nd : Mohadanand : Emani Shankar Sastry 29th : Pancha Ranjani : S. Gopalakrishnan
- 0310 Film Songs

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

- 2356 Devotional Music
- 2350, 0200 & 0345 2nd, 16th : Mainly for Tourists 9th : Indian Cinema 23rd : Sports Folio 30th : Film Review
- 0000 Light Melodies : 2nd : Festival Tunes : Vijay Raghav Rao 9th : Tar Shehnai : Mandolin 16th : Jagannath & Party : Shehnai 23rd : Matloob Hussain : Sitar 30th : Sulamangalam Sisters
- 0016 Songs from Films
- 0040 Karnatak Classical Vocal Music : 2nd : Chaimbai Vaidhyanath Bhagvathar 9th : Semmangudi R. Srinivasa Iyer 16th : M.L. Vasantakumari 23rd : Madurai Somusundaran 30th : Sulamangalam Sisters
- 0100 & 0250 2nd : Expression : Youth Magazine 9th : Youth in Focus : Interview with young Entrepreneur 16th : From the Universities : Open University : The New Concept of Teaching 23rd : Quiz Time (0050—0110 hrs. & 0250—0310 hrs.) 30th : Producer's Choice

- 0120 Light Music : 2nd : Iqbal Siddiqui & Vandana Bajpai : Ghazlen 9th : Talat Mehmood 16th : Manna Dey : Geet & Ghazal 23rd : Different Artists 30th : Suresh Wadekar : Ghazlen
- 0146 Instrumental Music : 2nd : Sultan Khan & Raghunath Seth : Duet on Sarangi and Flute 9th : Bismillah Khan & V.G. Jog : Duet on Shehnai & Violin 16th : Shamim Ahmed : Sitar 23rd : V.G. Jog : Violin 30th : Nagardas Arjundas : Dil-ruba
- 0220 Regional Devotional Music : 2nd : Tamil Devotional Songs 9th : Marathi Devotional Songs : Different Artists 16th : Bhai Gopal Singh Ragi & Party : Shabad 23rd : Sindhi Devotional Songs 30th : Rajasthani Devotional Songs
- 0241 Classical Vocal Music : 2nd : Pt. Jasraj 9th : Kamal Sehgal & Kavita Sehgal 16th : Mira Khirwadkar : Subadh Sangeet 23rd : Manohar Barve : Subadh Sangeet 30th : Purabi Mukherjee
- 0300 Old Film Songs

SUNDAYS

3rd, 10th, 17th 24th and 31st

- 2346 Devotional Music
- 2350, 0200 & 0345 Women's World : 3rd : Interview with an eminent woman 10th : The Rains : Short Feature 17th : Equality for Women in India : Talk 24th : Legal Rights for Women in India : Talk 31st : Contribution of Women to Indian Theatre : Talk
- 0000 Classical Vocal Music : 3rd : Malvika Kanan 10th : Amar Nath 17th : Prasman Bannerjee 24th : Laxman Prasad Jaipurwale 31st : Bhim Sen Joshi
- 0016 New Film Songs
- 0040 & 0250 3rd : Play 10th : Discussion 17th : Feature 23th : Film Story 31st : Disc Review
- 0120 Devotional Music : 3rd : Different Artists : Bhajans 10th : Mahendra Pal Bhajans 17th : Amar Nath : Bhajan 24th : Lavmi Shankar, Sunil Kumar & Sudha Malhotra 31st : Anup Jalota : Bhajan
- 0146 Film Songs
- 0220 Instrumental Music : Sitar 3rd : Mehmood Mirza 10th : Matloob Hussain 17th : Kashi Nath Mukherjee 24th : N.N. Ghosh 31st : Satish Kumar

GENERAL OVERSEAS SERVICE

- 0241 Regional Film Songs
 0320 Karnatak Vocal Music :
 3rd : Madurai T. N. Sheshagopalan
 10th : Ramnad Krishnan
 17th : G.N. Balasubramanyam
 24th : Madinmangalam Ramachandaran
 31st : S. Gopalaratnam

MONDAYS

4th, 11th, 18th and 25th

- 2346 Instrumental Music :
 2350, 0150 & 0250 Faithfully Yours :
 Replies to listeners letters (On 4th
 18th for 15 mts. and on 11th &
 25th for 10 mts.)
 0000 D'xers Corner (Only on 11th &
 25th for 10 mts.)
 0005 Film Songs (Only on 4th & 18th)
 0010 Film Tune (Only on 11th & 25th)
 0016 Light Music : Ghazlen
 4th : Ghanshyam Das
 11th : Rajendra Kachru
 18th : Mahendra Pal & Purnima
 Das
 25th : Bela Saver
 0040 Karnatak Classical Vocal Music :
 4th : M. Balamurli Krishna
 11th : M.D. Ramanathan
 18th : D.K. Pattammai
 25th Madurai Mani Iyer
 0100 & 0345 Radio Newsreel
 0120 Film Songs
 0146 Film Tune
 0200 D'xers Corner (Only on 11th &
 25th for 10 mts.)
 0205 Orchestral Music (Only on 4th &
 18th)
 0220 Folk Songs :
 4th : Nagaland
 11th : Andhra Pradesh
 18th Tamil Nadu
 25th : Kumaoni
 0241 Classical Vocal Music :
 4th : Bhim Shankar Rao : Subadha
 Sangeet
 11th ' Anjali Sur : Subadh San-
 geet
 18th : A. Kanan
 25th : B. R. Deodhar : Subdha
 Sangeet
 0300 D'xers Corner (Only on 11th &
 25th for 10 mts.)
 0305 Film Songs.

TUESDAYS

5th, 12th, 19th and 26th

- 2346 Karnatak Devotional Music
 2350, 0200 & 0345 5th & 19th : Of Per-

- sons, Places & Things
 12th & 26th : Our Guest
 0000 Film Songs (One (Artist)
 0016 Film Songs of Yester Years
 0040 Film Songs
 0100 & 0250 5th & 19th : Export Front
 5th : Role of Tea in India's Ex-
 ports : Talk
 19th : Export of Small Industries :
 Talk
 12th & 26th : Cultural Talk
 12th : Kathakali : The Dance
 Drama of Kerala : Talk
 26th : Kotah Paintings : Talk
 0210 Instrumental Music : Flute
 5th : Pannalal Ghosh
 12th : Prakash Waderaj
 19th : Amar Nath
 26th : Raghunath Seth
 0146 Folk Songs :
 5th : Kashmir
 12th : Himachal Pradesh
 19th : Madhya Pradesh
 26th : Maharashtra
 0220 Instrumental Music : Sarangi
 5th : Mohd. Ahmed Banne
 12th : Gopal Misra
 19th : Shakoor Khan
 26th : Laddan Khan
 0241 Karnatak Vocal Music :
 5th : T.T. Sita
 12th : Sitamani Srinivasan
 19th : M.S. Subbulaxmi
 26th : K.V. Nayanawami
 0300 New Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th

- 2346 Instrumental Music :
 2350, 0200 & 0345 6th : Book Review
 13th : Talking about Agriculture :
 Paddy Planting Machines : Talk
 20th : Science Today
 27th : Industrial Front : Progress
 of Indian Industry : Talk
 0000 Folk Songs :
 6th : Haryana
 13th : Uttar Pradesh
 20th : Mundari
 27th : Braj
 0016 Songs from Films
 0040 Instrumental Music : Old Masters
 6th : Nikhil Bannerjee : Sitar
 13th : Shakoor Khan : Sarangi
 20th : Pannalal Ghosh : Flute
 27th : Ustad Allauddin Khan :
 Sarod
 0100 & 0250 Radio Newsreel
 0120 Film Songs
 0146 Classical Vocal Music :

- 6th : Arjun Nakod
 13th : Roma Rani Bhattacharya
 20th : Som Tiwari
 27th : Sulochana Brahaspati
 0220 Light Music :
 6th : Sarla Kapoor & Vandana
 Bajpai
 13th : Nilam Sahni & O.P. Kapoor
 20th : Uma Garg & Shanta Saxena
 27th : Preeta Basbir Singh & Chan-
 dra Kant Gandharav
 0241 Instrumental Music : Vichitra
 Veena
 6th : Hirji Bhai Doctor
 13th : Gopal Krishna
 20th : Ramesh Prem
 27th : Ahmed Raza
 0300 Film Songs

THURSDAYS

7th, 14th, 21st and 28th

- 2346 Devotional Music
 2350, 0200 & 0250 President's message on
 the eve of Independence Day
 0000 Light Karnatak Music :
 7th : AIR Choral Groups : Choral
 Songs in Malayalam & Tamil
 14th : P. Leela : Tamil Songs
 21st : M.S. Subbulakshmi : Radha-
 madhvan : Malayalam Songs
 28th : Kamada Geet
 0016 Devotional Music :
 7th : Different Artists
 14th : Kamal Hanspal : Bhajans
 21st : Ghulam Mustafa Khan :
 Bhajans
 28th : Kishori Amonkar : Bhajans
 0040 Instrumental Music : Sarod
 7th : Buddhadev Dasgupta
 14th : Ali Akbar Khan
 21st : Amjad Ali Khan
 28th : Ashish Khan
 0100 & 0345 Moods & Melodies
 0120 Regional Film Songs
 0146 Rabindra Sangeet :
 7th Sumitra Sen
 14th : Ritu Guha
 21st : Pankaj Mullick
 28th : Purabi Mukherjee
 0220 Classical Vocal Music :
 7th : Bharati Chakravarty & Krishna
 Bist : Subadha Sangeet
 14th : Ganga Prasad Pathak
 21st : Ghulam Mustafa Khan
 28th : Hafiz Ahmed Khan
 0241 Instrumental Music : Violin
 7th : P. D. Joshi
 14th : N. Rajan
 21st : Gajanan Rao Joshi
 28th : P.D. Saptarishi
 0300 Classical Half Hour/Music of India.

INDIA CALLING, AUGUST 1986

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST

0000—0045 GMT

264.5, 76.82, 41.52 & 30.82 Meters

1134, 3905, 7260 & 9735 kHz

1700—1800 IST

19.56 Metre; 15335 kHz

REGULAR FEATURES

0530 Opening Announcement; 0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary/Press Review/Week in Parliament; 0550 Scheduled Items.

1st : Ganamudham : M.S. Sadasivam : Vocal

2nd : Neyar Virundhu; Produced by Balaramani

3rd : Neyar Viruppam

4th : Athani Mandappam

5th : Kettathu Kidaikkum

6th : Thiraiganam

7th : Siruvar Arangam; Produced by S. Kanakam

8th : Ganamudham : V.L. Janakiraman : Veena

9th : Neyar Virundhu; Produced by P. Laxmi

10th : Neyar Viruppam

11th : Athani Mandappam

12th : Kettathu Kidaikkum

13th : Thiraiganam

14th : Munnerum Bharatbam : Feature

15th : Independence Day Special Programme

16th : Independence Day Radio Report by S. Kanakam, M. Basheer Ahmed

17th : Bakrid Special Programme written by Basheer Ahmed; Produced by Balaramani

18th : Athani Mandappam

19th : Kettathu Kidaikkum

20th : Thiraiganam

21st : Ilakkia Cholai

22nd : Ganamudham

23rd : Neyar Virundhu

24th : Neyar Viruppam

25th : Kadithamum Badhilum

26th : Kettathu Kidaikkum

27th : Thiraiganam

28th : Magalir Poonga

29th : Ganamudham

30th : Neyar Virundhu

31st : Neyar Viruppam.

II—Dugana

III—Chorus

IV—MUSIC/BHAGAT

V—INTERVIEW/FEATURE

WEDNESDAYS : Satrangi

THURSDAYS : I-Chail Bohl

II—Manak Mati

III—Play

IV—Musical Feature

FRIDAYS : I-(a) Geet, Ghazal/

(b) I-Talk/II-Kavita Path/III-Short

Story

SATURDAYS : Lok Geet (Kalam)

SUNDAYS : Farmaish

2145 CLOSE DOWN.

PUNJABI SERVICE

1900—2000 Hrs.

427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News;

1920 Commentary.

Monday : 1905 Film Duets

Tuesday : 1905 Interviews

Thursday : 1905 Ghazals/Chorus

Wednesday/Saturday : 1905 Listeners Choice

Friday : 1905 Kafian

Monday/Friday : 1905 Replies to

Letters 1st Sunday : 1905 Shair Ka Kalam

2nd : Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play/Feature

5th Sunday : 1925 Mushaira

SINHALA SERVICE

1830—1930 hours

19.83m (15125 kHz)

25.82m (11620 kHz)

1830—1900 hours

29.03m (10335 kHz)

REGULAR FEATURES

1830 Opening Announcement; 1831 Songs; 1840 News; 1850 Songs; 1855 Commentary/Press Review/Week in Parliament; 1900 Music; 1920 Songs; 1925; Music; 1929 Closing Announcement; 1930 CLOSE DOWN.

SINDHI SERVICE

1730—1830 hours

280.1m (1071 kHz)

42.02m (7140 kHz)

REGULAR FEATURES

1730 Programme Ji Vichoor; 1735 News in Sindhi; 1745 Commentary.

1750 MONDAYS: I—III Sajan Tokhe Khabar Kheri/II—IV Sughad Muhinjun Sindhriyun (Women's Programme)/V Interview/Musical feature

TUESDAYS: Farmaish (Non-film songs)

WEDNESDAYS: Music/Talk

THURSDAYS: I Sindhi Jagat Reportage II—IV Gul Gulab Ja (Children Programme) III Dharti Hindustan Ji/Music/V Book Review

FRIDAYS: Farmaish (Film songs)

SATURDAYS: (1) Hik Fankar, (2) Adabi Gulshan—Short story/Poetry Recitation

SUNDAYS: 1. Wit and Music Programme (Gal Maa Gal) 2. Khat Avhanji Milyo

2115—2145 hours

280.1m (1071 kHz)

2115 Opening Announcements

2116 MONDAYS: Bhagti Geet

TUESDAYS: I—Hik Fankar

KONKANI SERVICE

1005—1015 Hrs.

19.78m (15165 kHz)

16.85m (17805 kHz)

News in Konkani

1005—1015 Hours

INDIA CALLING, AUGUST 1986

HINDI SERVICE

Daily from 0430 hour to 0530 hours, 1st Service for South-East Asia on 264.5, 76.82 41.32, 30.82 Metres 1134, 3905, 7260, 3795 Kz; NEWS at 0435 hrs.
 Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres 15 65, 17805 Hz; NEWS; at 0905 Khrs.
 Daily from 214 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830, 15280 KHz; NEWS at 2150 hrs.

GULF SERVICE

2315 Hrs to 0000 Hrs
 25.82, 76.82, 40.47 Metres
 11620, 3905, 7412 kHz

FOR SOUTH EAST ASIA

REGULAR FEATURES

0435 NEWS; 0445 PRESS REVIEW; 0525 COMMENTARY; 0530 CLOSE DOWN

SUNDAYS

0430 Bhajan
 0450 Samachar Darshan
 0500 Bal Jagat (Children's Programme)
 0520 Geet

MONDAYS

0420 Bhajan
 0450 Plays/Features
 0520 Geet

TUESDAYS

0430 Shabad
 0450 Shastriya Sangeet (Classical Music)
 0500 Varta (Cultural Talk)
 0510 Aap Ki Pasand (Listeners Request)

WEDNESDAYS

0430 Naat
 0450 Aap ki Pasand

THURSDAYS

0430 Shabad
 0450 Mahila Jagat
 0510 Geet Mala

FRIDAYS

0430 Naat
 0450 Geeton Bhari Kahani/Sanskritik Dhara/Discussion
 0515 Chitrapat Sangeet (Film Music)

SATURDAYS

0430 Bhajan
 0450 Varta

0500 Aap Ke Patra Mila (Listeners Mail)

0510 Pradeshik Sangeet (Folk and Regional Music)

FOR EAST AFRICA 1st SERVICE

REGULAR FEATURES

0850 NEWS; 0900 COMMENTARY; 0945 CLOSE DOWN.

SUNDAYS

0854 Bhajan
 0905 Bal Jagat
 0925 Non-Film Songs

MONDAYS

0845 Bhajan
 0905 Plays and Features
 0935 Pradeshik Sangeet

TUESDAYS

0845 Shabad
 0905 Classical Music
 0920 Varta
 0930 Chitrapat Sangeet

WEDNESDAYS

0845 Naat
 0905 Aap Ki Pasand

THURSDAYS

0845 Shabad
 0905 Mahila Jagat
 0925 Geet Mala (Songs on one Subject)

FRIDAYS

0845 Naat
 0905 Geton Bhari Kahani/Sanskritik Dhara/Discussion
 0930 Songs from film

SATURDAYS

0845 Bhajan
 0905 Aap Ka Patra Mila
 0915 Pradeshik Sangeet
 0925 Varta (Cultural Talk)
 0935 Sugam Sangeet (Ghazals)

FOR EAST AFRICA 2nd SERVICE

REGULAR FEATURES
 2145 SAAZ SANGEET; 2150 NEWS; 2200 PRESS REVIEW/WEEK IN PARLIAMENT; 2230 CLOSE DOWN

SUNDAYS

2205 Qawwali
 2215 Chitrapat Sangeet

MONDAYS

2205 Pradeshik Sangeet
 2215 Film Music

TUESDAYS

2205 Chitrapat Sangeet

WEDNESDAYS

2205 Bhoole Bisre Geet
 Old Favourites

THURSDAYS

2205 Aap Ki Pasand

FRIDAYS

2205 Geet Aur Ghazal
 2215 Chitrapat Sangeet (Ek Film Se)

SATURDAYS

2205 Samachar Darshan
 2215 Pradeshik Geet

REGULAR FEATURES

2315 VANDEMATRAM; 2345 NEWS; 2355 SAMACHAR CHARCHA; 0000 CLOSE DOWN

SUNDAYS

2316 Play/Feature

MONDAYS

2316 Aapki Pasand

TUESDAYS

2316 Light Music (Non-Film variety)
 2320 Khari Deshon mein Rehne Wale Bhartiyan ke liye Jankari (Interview)/Poems/Short Story

WEDNESDAYS

2316 Film Samiksha/Abhivayakti (Prog. for Youth)/Geeton Bari Khani/Khel Jagat

THURSDAYS

2316 Light Music (From Films)
 2330 Humorous Talk/Pragati Ke Path Par/Prog. based on Folk Songs

FRIDAYS

2316 Light Music (Non-Film Variety)
 2330 Aapka Patra Mila & Listeners Requests

SATURDAYS

2316 Samachar Darshan
 2330 Light Music (From Films)

URDU SERVICE

TRANSMISSION I

0545—1000 Hrs.
MW 280.1M (1071 kHz)
MW 427. M (702 kHz)

0700—1000 Hrs.
SW 48.74M (61.55 kHz)

TRANSMISSION II

1400—1700 Hrs.
MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

1400—1700 Hrs.
SW 30.1M (9675 kHz)

TRANSMISSION III

2000—0100 Hrs.
SW 91.05M (3295 kHz)
MW 427.3M (702 kHz)

2145—0700 Hrs.
280.1M (1071 kHz)

TRANSMISSION I

HOURS

- 0543 Signature Tune and Opening Announcements
- 0545 Subhgaahi (Devotional Music Hamd, Naat, Bhajan, Shabad, Natia Qawali, Friday: Quran Recitation, Hamd, Naat Recitation and Qawali)
- 0610 Khabren
- 0625 Shahr-E-Saba (Ghazals : AIR Recordings)
- 0700 Shamme Ferozan (Short Script on Great Sayings)
- 0705 Saaz-E-Tarab (Instrumental)
- 0715 Bhor Suhani (Old Film Songs)
- 0745 Repeat of 2100 hrs. (Item of previous Night)
- 0755 Programmon Ka Khulasa
- 0800 Aap Ki Farmaish (Listener's Request)
- 0830 Taarikh Saaz (Short talk on personalities, places, events of historical importance that have contributed to the image of India)
- 0835 Aap Ki Farmish (Contd.)
- 0900 Aaj Ki Baat (Except Friday, Sunday) Sunday, Friday : Aao Bachcho (Children's Programme)
- 0905 Aap Ki Farmaish (Contd.) (Except Friday/Sunday) Sunday/Friday : Aao Bachcho (Contd.)
- 0915 Lok Geet (Except Friday) Sunday : Aao Bachcho (Contd.)
- 0930 Khabron Ka Khulasa
- 0932 Mon, Tues, Wed : Classical Music; Thu, Sat : Light Classical Music; Fri : Aap Ke Khat Aap Ke Geet (Replies to listener's letters); Sun : Takalluf Bartaraf
- 1000 Close Down.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
- 1400 Programmon Ka Khulasa
- 1402 Khabron Ka Khulasa

- 1407 Sunday : Aap Ka Khat Mila
Monday : (i) Naghmao Sada, (II—IV, Meri Nazar Mein, (III & V) Nigah-E-Intekhab (upto 1500 hrs.)
Tuesday : Bhakti Ras (Non Film)
Wednesday : Aahang (Mixed Melodies)
Thursday : Hamnawa (By Rotation)
Friday : (I) Mushaira (Upto 1500 hrs.), (II—IV) Saat Sawal, (III & V) Geet Hamare Sher Aapke
Saturday : (I—III—V—) Ek Hi Film Se, (II—IV) Suno Gajar Kaya Gaaye
- 1430 Sunday : (I, V) Yak Rang, (II) Mehfil, (III) Geeton, Bhari Kahani, (IV) Ghazlen (Disc)
Monday : (I) Naghma-O-Sada (Contd.), (III, V) Nigah-E-Intekhab (Contd.), (II, IV) Play (Repeat of III Transmission)
Tuesday : Meri Pasand (II, IV) Naghma-o-Tabassum (I, III, V)
Wednesday : Bazm-E-Khwateen
Thursday : Rang-E-Nau (II, IV, V) Harf-E-Gazal (III) Play;
Friday : (I) Mushaira (Contd.), (III, V) Feature, (II, IV) Filmi Duniya
Saturday : Bazme Khwateen
- 1500 Sunday : (I, III) Filmi Qawwalian, (II, IV, V) Qawwalian Non Film;
Monday : Ras Rag Mujre Songs;
Tuesday : Naj Nasl Naj Roshni
Wednesday : (I, V) Ranga Rang, (II, IV) Dhanak Light Classical/ (III) Ek Fankar
Thursday : I IV) Qawwalian (Non Film), (II, IV) Raag Rang, (III) Play (Contd.)
Friday : Kehkashan (I, III, V) Dharti Ko Aakash Pukare (II, IV)
Saturday : Phir Suniye (Repeat of Roobaroo)
- 1530 Aap Ki Pasand (Listener's request)
- 1600 Jahan Numa (Except Sunday, Holidays) Sundays, Holidays : Aap Ki Pasand (Contd.)
- 1610 Aap Ki Pasand (Contd.)
- 1630 Tabisra Week in Parliament
- 1635 Aap Ki Pasand (Contd.)
- 1650 Khabren
- 1700 Close Down.

TRANSMISSION III

- 1958 Signature Tune and Opening Announcements
- 2000 Khabren
- 2010 Programmon Ka Khulasa
- 2015 Geet/Naghma/Naam
- 2020 Jahan Numa (Except Sundays/Holidays)
Sunday/Holidays : Instrumental Music (Filmi Tunes)
Sunday : (I, III, V) : Manzar Pas Manzar, (II, IV) Akhbaron Se
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday : (I, II, III) Fursat Ke Raat-O-Din (Open chunk for literary Lighter Vein), (IV) Raasail-O-Jaraid/ (V) : Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : (I, III) Shaharnama, (II, IV) Dilli Diary, (V) Shahpare
Thursday : Khel Ke Majdan Se (Sports Round Up)
Friday : Talks
Saturday : Radio News Reel
- 2110 Aabshaar
- 2130 Sunday, Wednesday : Kajar Bin Kare (Light Classical Vocal)
Monday : Punjabi Naghme
Tuesday : Dharti Ke Geet
Thursday : Saaz Aur Awaz
Friday : (I, III, V) Ek Raag Kai Roop, (II, IV) Kahani Sangeet Ki
Saturday : Naghma-E-Watan (Patriotic Songs)
- 2145 Khabren
- 2155 Commentary (Repeat)
- 2200 Sunday : Play
Monday : (I) Featur (II) Izhar-E-Khayal, (IV) Dareecha, (III) Peham Rawan Hai Zindagi, (V) Shukriye Ke Saath (From other Station)
Tuesday : (I) Jawaban Arz Hai, (II, V) Science Magazine, III Khel Khilari, (IV) Mushaira
Wednesday : (I, II) Afsana, (II) Hifzane Sehat, (IV) Hum Se Pochhiye, (V) Sada-E-Rafta
Thursday : (I, I I) Adabi Nashist/ (II, IV) Aina, (V) Maazi Ke Dayar
Friday : Roobaroo
Saturday : Nai Nasl Nai Roshni
- 2215 Khat Ke Liye Shukriya (On Wednesdays only)
- 2230 Tameel-E-Irshad (Listeners' request)
- 2300 Khabron Ka Khulasa
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Ferozan (Repeat)
- 2330 Bazm-i-Mausigm
- 0000 Khabren
- 0005 Bazm-E-Musiqi Classical Instrumental (Contd.)
- 0030 Qawwalian
- 0058 Programme Highlights for Tomorrow
- 0100 Close Down.

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010—1020 hours—2315—0115 hours—48.82, 30.27 Metres; 6145, 9912 kHz; New 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 9912 RHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.32, 76.82, 30.91 Metres; 1134, 7260, 3905, 9705 KHz; News 0615—0625 hours; 1645—1756 hours—16.87 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 RHz News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours : 264.5, 26.40, 19.52 Metres; 1134, 11810, 15365 KHz; News in Cantonese. 1746—1752 hours; and News in Kuyou 1830—1836 hours. |
| DARI | 0830—0915 hours—41.42, 31.15 Metres; 7225, 9630 RHz; News 0835— 0845 hours, 1900—2000 hours; 280.1 Metres, 1071 RHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 RHz; News 1645— 1655 hours. |
| West and North | 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 RHz; |
| West Africa | News 0020—0030. |
| INDONESIAN | 1415—15.15 hours—1977, 16.80 Metres; 15175, 17855 KHz; News 1416— 1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 61.73, 49.19, 41.52 Metres; 594, 4860, 6105, 7225 RHz; News 0735—0744 hours. 1230—1300 hours—42.19, 31.22, 25.58 Metres; 7110, 9610, 11730 RHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 RHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 RHz; News 0935—0945 hours; 2145—2315 hours—48.82, 30.27 Metres; 6145, 9912 RHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15 Metres; 7225, 9630 RHz; News 0750— 0800 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 21.20 Metres; 11940, 9615 kHz; News 2200— 2210 hours. |
| SINHALA | 1830—1900 hours—29.03 Metres; 10335, kHz; News 1830—1900 hours; 25.82, 19.83 Metres 11620, 15125 RHz; 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100— 2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704— 1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 RHz; News 0745—0750 hours; 1800—1845 hours—48.70, 41.35, 31.43 Metres; 6160, 7255, 9545 RHz; News 1815—1825; 1845—1930 hours; 264.5 Metres; 1134 RHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5-1/2 hrs. for G.M.T.)
Subsequent change, if any will be announced on the air.

In each language service a Composite Programme is presented consisting of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) music as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Service, All India Radio, Post Box No. 500, New Delhi (India).

INDIA CALLING, AUGUST 1986



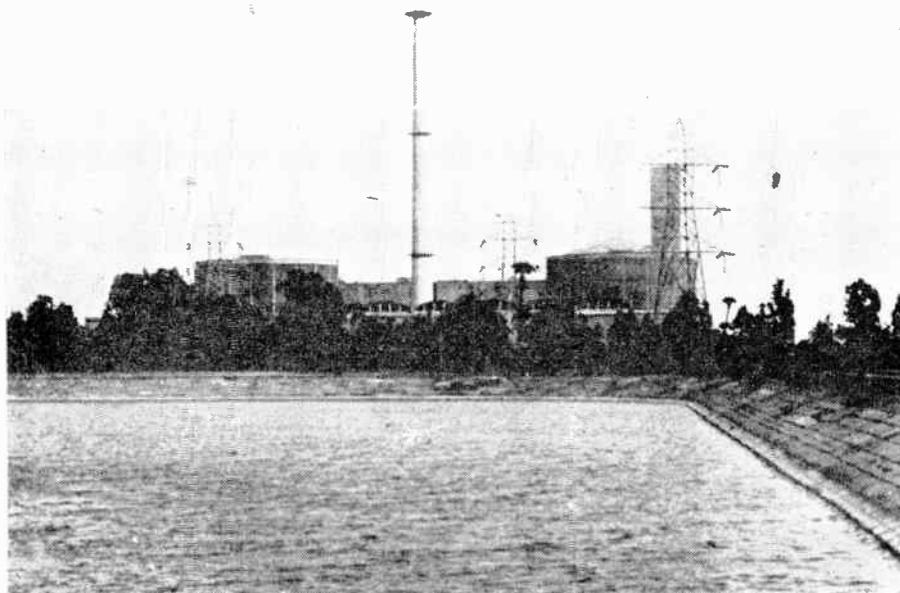
Mrs. Margaret Alva, Minister of State for Sports and Youth Affairs and Development and Human Resources was interviewed by Sunil Sethi, Editor, Sunday Mail, for the 'Women's World' broadcast from G.O.S.



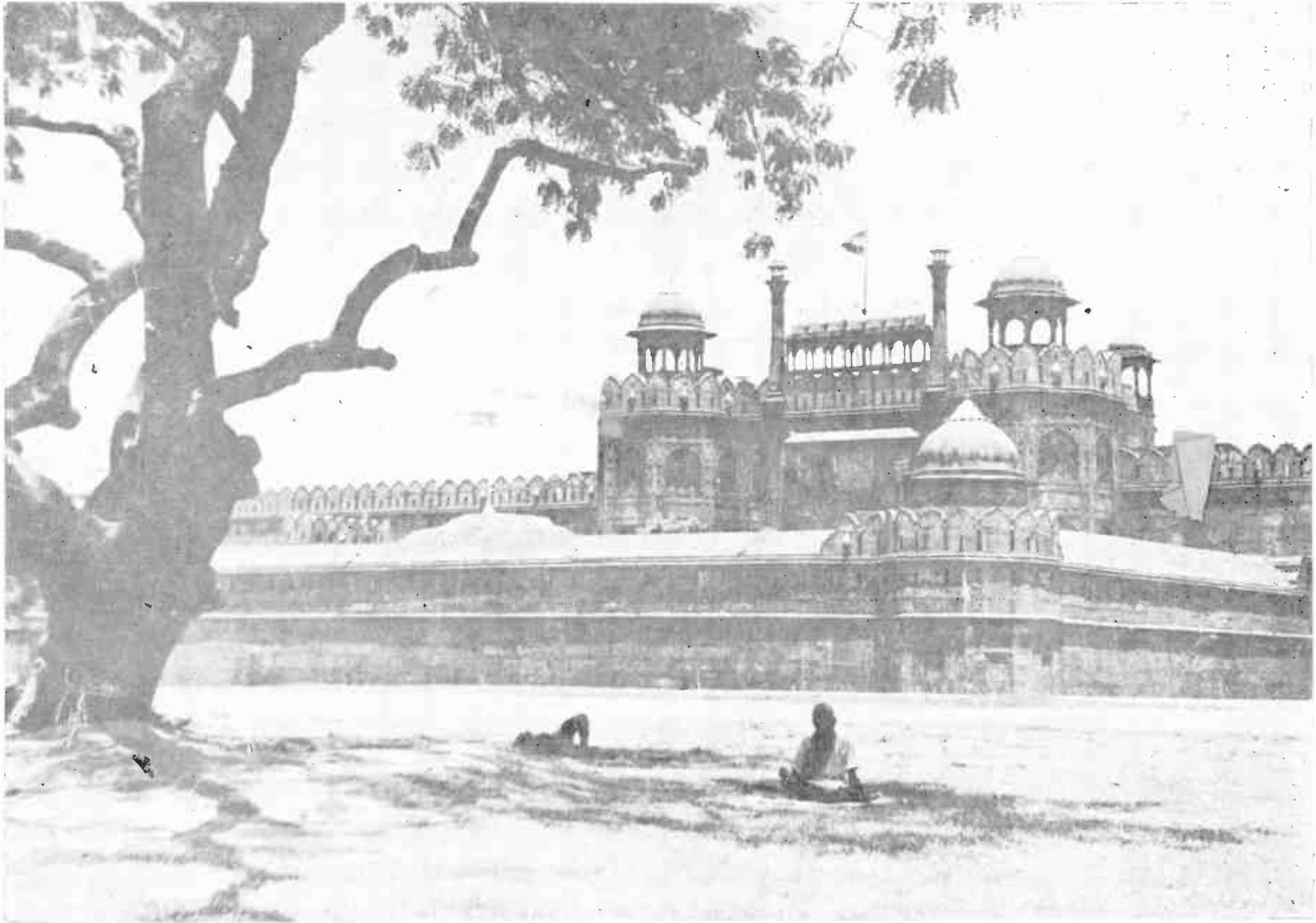
Alexander Nepolian presenting 'Isaiyum Kathaiyum' in the Tamil Service.



M. Basheer Ahmed (extreme left) interviewing Mr. P. Senendiren, M.P. on Bharati Dasan the famous Tamil poet and composer.



The fast breeder reactor, designed and constructed indigenously, at the Kalapakkam Nuclear Plant which attained criticality on 12 August 1985.



Delhi's Red Fort in summer.

Published by the Director General, All India Radio, at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.I. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.



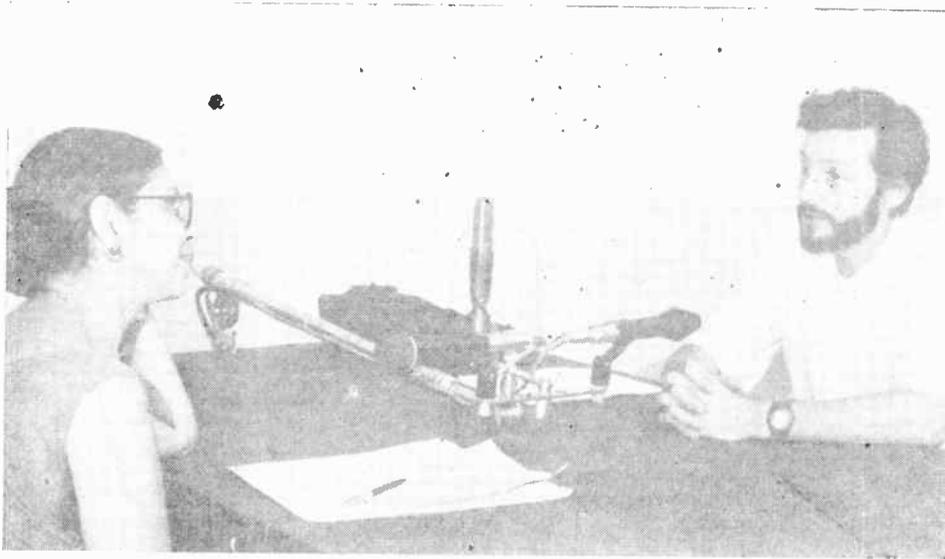
February 1986

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

INDIA CALLING



Subint '86



Mr. Vincent Grinand, French Counsellor for Cultural, Scientific and Technical Cooperation, whose interview by Saroj Butani was broadcast on French Service of E. S. D



Narasimhan. Lalitha Balakrishnan. Vijayalakshmi Rajaram, Dharini and L. Lakshmi in a discussion on 'Pudiya Arasil Pengal Pani' broadcast on Tamil Service of E. S. D

Zohra Segal, well-known dancer, stage and film actress of the fifties (left), and her daughter Kiran Segal, a Bharatnatyam dancer of repute in the programme "Of Persons, Places and Things" broadcast on G. O. S of All India Radio (see article inside)

↓



Chief Editor
S. K. SUNDAR

Assistant Editor
D. K. CHHETRI



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

FEBRUARY, 1986

POEMS

—Keshav Malik

OF PERSONS, PLACES AND
THINGS : ZOHRA SEGAL

—Kiran Segal

WOMAN AS WIFE

—I. Panduranga Rao

MONUMENTS OF TANJAVUR

—K. Sridharan

OUR LISTENERS WRITE

GENERAL OVERSEAS SER-
VICES

TAMIL|SINHALA| SINDHI|
PUNJABI|KONKANI

HINDI SERVICE

URDU SERVICE

Poems

—Keshav Malik

TREE

Y ou have not kept growing
tree of spirit,
you in whose roots
I poured such riches,
plasma of art, honey of love,
the minerals of sparkling thoughts.

The waste.
Tree of midget height,
your thorny branches twist
in epileptic gestures
of vain longing.

Tall travellers are served poor shade
beneath your scantily—leaved awning;
and there, only the worm lies turning
the ant in circles running.

Tree who have not kept
a solemn promise :
no blossoms to cover your bare arms.
Where did I wrong?

I had great plans for you
tree of spirit ; when still seed
I proposed, that like the banyan
you would be vast, a generous host.

But how you shied—
an inwardly growing nail
shrinking from the touch of the blue
sky.

No banyan, no oak
but bush or scrub :
from on your poor body no silky
petals shining
no fruit-fall,
only the slow ooze of tar.

DESERT RIDERS

You see these things;
endless stretches of desert—
dunes, more dunes, mirages.

Other feet have trodden these stony
wastes
other eyes in other days set eyes
on the pitiless suns, the cold bald
moons.

This path is as old as time
all along it the bleached bones.
But still feet dared tread it,
and eyes to brave dread horizons.

A blade of grass
as if enough recompense
for a grey universe of spectres ;
and at once, that life-giving green
enshrined
deep in the heart-quickenning blood to
leg
in its demanding lift
towards the unending quest ;
palm springs and the scented scrubs.

Clearly, there was here a love
 between rider and mount ;
 sympathy in need and grief,
 willing give and take
 in a journey winding over insensible
 stone,
 the unsupporting sand.

If beast fell sick
 the rider was commiserate
 and prayed for the mute.

In the rider's dark day
 the servant gave him warmth of body.
 Thus was the arduous goal pursued.

A fine balance—
 the simple faith of togetherness,
 and life renewed ; overhead, in the
 dear wilderness, a murmur of praise.

BLEEDING CITIES

I would like to pause
 from the thoughts of bleeding cities
 to see
 the galaxies, sparkling bright in the
 black waters of the night.

I crave a boon, crave respite
 from public gloom and the private
 blight,
 to dance like a nectar-drunk bee in
 the amber light.

I would like smile
 before my face freezes to a death-
 mask—
 the lips sealed most tight.

Then, shall my fist unclench
 and harmless slide to my side—the
 chipped flint dropped
 to ground without a contrary sound !

Shall my tongue sweeten, with the
 still pouring honey
 of Jesus's loving reason ? Faith made
 ex-strong, to withstand
 crushing cart-loads ? Dare I be
 human ? □□□

Of Persons, Places and Things : Zohra Segal

Kiran Segal

I LOVE to talk about Zohra Segal who, apart from being a dancer and now a known actress, also happens to be my mother, guru and more than that a very good friend. Now, 74 years old, she is going against all the laws of nature by getting younger day by day. Every time I see her, she is like a 16 year old, bubbling and sparkling with a smile that is capable of challenging the brightness of the sun.

She comes from a conservative Muslim background. In her youth, she was always in 'parda', and said her prayers five times a day. It shocked everyone when she took up dancing and it almost gave a heart-attack to her family members when she married a Hindu.

Although Zohra Segal, whom I call 'Ammi', is now more known as an actress, originally started her career as a dancer. At the age of 18, Ammi, who was then Zohra Mumtaz, decided to go to Dresden in East Germany to study Eurhythmics. This was in the 1930s and on completion of this training she returned and decided to join Uday Shankar who was then getting together to group of dancers to tour America with him. Apart from Simki, Uday Shankar's French Partner, Zohra Mumtaz also became one of his leading dancers. Later she also chalked out the entire teaching syllabus for his Almora dance Centre in the hills and was one of the main teachers there. It was in this beautiful surrounding that she fell in love with Kameshwar Segal from Indore who had come to the Centre to learn the Uday Shankar technique. I am told that it was a roaring romance, like the coming together of two planets. It was bad enough that a teacher and student were involved but it was worse when the two of them eloped and got married defying and incurring the wrath of both their families. Ammi still laughs when she talks about her wedding reception in Allahabad. It was a feast meant for nearly hundred people

and would you believe it, due to the riots only one person from my father's family turned up with the result that the entire food had to be eaten for one whole week !

My parents first started their dance school in Lahore in Empress Road, and then moved to Bombay with their troupe known as "Zoresh". On her younger sister's insistence Zohra Segal joined as a dance director in Prithvi Raj Kapoor's Theatre, 'Prithvi Raj Theatres'. As years went by she proved herself a brilliant actress and was therefore given key roles in several productions, the most popular being *Pathan* where she played to break up a relationship between were the other productions where she played a foreign woman's role trying to break up a relationship between two brothers. The play was based on partition and its aftermath in the country. Talking about this play, Ammi once told me how terrified and nervous she was, when her mother-in-law came to see the play; and, as luck would have it, she was playing the part of this foreign woman in *Deedar*. Ammi says, it was like murder going through the play, knowing that a pair of very critical eyes would be watching her. When the play was over, Zohra Segal although terrified within, asked her mother-in-law. "Now tell me, what opinion do you have of your son's wife" And par came the reply ! "My child even if you stand disrobed among a thousand men, it is the look in your eyes that I recognise !"

There was another play which dealt with the partition of India called *Ghaddar*. I had developed a particular dislike for this play, for the simple reason that I could not bear seeing my mother in the role of a faithful old maid servant. Whether in the wings or in the audience, it broke my heart to see her like that, but she loved it—lots of tears, heart-breaking dialogues and generally very depressing. She played the role so beautifully that I used to think she would never come out of it, but she

was back to Zohra Segal, the moment she was off stage and yet, as a child, I could not accept these quick changes of personality. It was all very disturbing. Even now, sometimes I find it very difficult to keep pace with her.

WHEN we were in Bombay, we lived in 41, Pali Hill, Bandra. On my days off from school, my mother would take me to her dance classes and rehearsals of Prithvi Theatres in Opera House, and make me join all the other theatre boys and girls. She was superb as a teacher, firm, strict and methodical in her training, demanding absolute discipline and concentration from her students, and did not stand any nonsense. If she lost her temper, it was like hell breaking loose. I could never quite understand her as I sat and watched, or even as I participated in the dance classes. She would teach, laugh and joke, but the moment she felt anyone being too familiar, she had this crisp and dry way of putting them back in their place. And believe me, every time it happened, I never failed to be surprised. I was really frightened. Many years have passed by and yet, earlier this year, she was here in Delhi shooting for a film by Vishnu Mathur in which she plays an almost bed-ridden mother. I had taken time off from my own dance rehearsals to go and watch her shooting. In between shots, the director would suggest something, either to the actors or to the cameraman. The actor who was playing my mother's son in the film said something jokingly to her and tickled her feet and within a flash, I saw her expression change and she was like a tigress at him—for a minute we were all too frightened, including myself, for I suddenly felt like the little girl in the Prithvi Theatres' dance classes. Awkward silence prevailed and Ammi burst out laughing on the sets, much to everyone's relief. Would you believe it if I said she was only joking; or was acting another role, giving everyone a shock treatment! You see, people who don't really know her can never make her out—it can be fun but it can also be very un-nerving.

Zohradi, as she was called by the people in the theatre and her other dance students, was always the same,

whether in Bombay or on tour with Prithvi Theatres. She was neat, clean and efficient; and, come hail or shine, she would have her afternoon nap. No matter where the Theatre performed (and it performed all over India), whether in auditoriums, or open air stages or town-halls, there was always a part of the make-up room reserved for Zohradi's make-up box, her costumes, etc., which no one dared touch, not even me unless asked by her. From the moment she applied the first blob of paste on her face I had strict instructions to sit quietly and just watch. Like this I watched her for years till putting on stage make-up became second nature to me.

MY father's death in Bombay in the late 50s was a traumatic experience for my mother. She could not carry on in Bombay any longer. She left the theatre and shifted with my younger brother Pavan and me to come and stay in Delhi. Kamaladevi Chattopadhyaya put her in charge of Delhi Natya Sangha, an Academy in Dramatics. Zohra Segal was the Principal, Joy Michael, the Vice-principal with Sushuma Seth then Mathur as one of our teachers and Pandit Amarnath as the music teacher, with sometimes a lecture demonstration by Yamini and her father, the late Dr. Krishnamurthy. In those days Ammi wrote for Shankar's Weekly, taught dance at the Hindustani Theatre which then belonged to Begum Zaidi and acted in plays. If I am not mistaken she acted for one of the very first or the first play for Television in Delhi called 'Deeya Bujh Gaya' directed by Shivendra Sinha. In 1962 she decided to go on a lecture tour of the USSR and East Europe, finally stopping in London to do a further course in Dramatic and passing out as a Star Pupil. In 1963 she decided to call her two children over to London and, believe me, once Zohra Segal gets an idea into her head, there is no going back. So off we went to London. Ten years in London and Europe were enough for me and I decided to come back to India to dance despite all odds. My younger brother Pavan is also back,

but Zohra Segal is still there busy with her films, television plays, radio plays and the stage.

Here is a woman who, despite all odds, has stood like a rock and faced the onslaught of some very cruel waves of life with a smile.

Zohra Segal is also a very independent and proud woman who will not look up to anyone for anything in life. She is one of the few people who will never beg for anything, not even from her daughter. Many years ago, when I was really struggling as a dancer, I asked Ammi to put a word in for me—I forget the exact details and this was her answer 'For more than 40 years I have been an actress, and I am where I am by sheer hard work and sincerity. Do you think I will ruin it all by pulling strings for you—never!' I thought her very cruel then and it is only now that I realise the strength of her sound advice. Despite all this, she is still like a little child. I have seen her getting excited over roles which she is going to play. No matter how important, or unimportant, the part—whether in a film or on television—she gets into the character, imagines her background, her thoughts, what her life must have been and gets so totally involved in the character that it is difficult to catch even a glimpse of Zohra Segal. Her most recent work was in the Raj Quartet Series for Canada Television where she played lady Chatterjee in 'The Jewel in the Crown'. At present she is busy doing a comedy series in London, called 'Tandoori Nights', with Saeed Jafery.

To sum her up I would use the following words; energy, sun, sparkling, shocking and crazy. In her own words; "You are seeing me now, when I am old and ugly, you should have seen me then, when I was young and ugly." □□□

Woman as Wife

—I. Panduranga Rao

A CHRONIC bachelor friend of mine once remarked in a spirit of dejection that life is no life without a full-fledged wife. I could easily understand what he meant but I had nothing substantial to offer to console him except a word of lip-sympathy. Even this much of sympathy he could have enjoyed better, had it come from a fairer source ! Another writer-friend of mine made a funny observation while introducing one of his characters in a short story that life is worth living only when one has his own house, his own money and his own wife. On some other occasion a philosopher friend tried to paraphrase his philosophy of life by saying that 'Man is not complete without woman'. Immediately a linguist sitting nearby refuted the statement by saying that literally the word woman includes man and so it is man that forms a part of woman and it is wrong to say that woman is a part (or *ardhangi*) of man. From all these findings what transpires is that man and woman are made for each other and their complementary nature makes life full and meaningful.

Of the various forms a woman presents in life, wife is perhaps, why perhaps, decidedly, the most amusing, amazing and alluring one. This is mainly because she projects herself suddenly into the life of her partner with her fascinating features and fantastic ideas. Though sudden, her entry or intrusion may sometimes be unexpected but can never be unwanted for the simple reason that she provides full scope for her partner to choose her from a number of alternatives and distractors. In this respect she stands out distinctly from other members of the family. One cannot obviously have a mother of his choice or a sister of his taste or a daughter of his temperament, but he can certainly have a wife of his choice if only he exercises proper care in his choice. But once the choice is made, she becomes an obligatory addition to the pleasures and pressures of life. But her obliging nature makes her spouse ignore and sometimes even appreciate this obligatory nature of her company.

In fact a woman as wife is obliged to offer singular devotion to her husband who tries to own her to the extent of monopoly though he does not like to be owned by her in the same degree and to the same extent. It is unfortunate that in a world which continues to be dominated by men, the expectations of men are more exacting than the pressure that can be put on the tender nerves of gentle women. It is again ironical that women are never referred to as 'gentlewomen' however gentle they may be. It looks as if the entire gentleness is personified in the so-called gentlemen whether they are gentle or otherwise. This is really unfair to the fair sex.

But these petty things disappear like the streaks of vanishing cream if there is harmony, understanding and identification among the hearts of the two partners. The binding force of love is bound to unite not only the physical bodies but also the mental outlook and the line of thinking among the two. Much depends upon the right choice. But, with all the care and caution exercised by both, sometimes there may not be perfect harmony. The only consolation in such cases is the common concept that marriages are made in heaven. But in modern times when marriages are celebrated not in heavens but in five-star hotels, even this does not hold much water. But a wife with understanding, patience and dedication coupled with the tender touch of love can make her house more heavenly than heaven not only for her husband but also for everyone else at home.

THE house becomes a home only by the ingenuity of the housewife. It is often said that a good wife is a harbour in a tempest while a bad one brings about a tempest in a harbour. As a wife, woman has onerous responsibilities and also enormous powers to make her house a heaven or hell at her choice. The choice, of course, is obvious and the secret of success is also very simple. It does not require a great talent or

a big strategy to win the hearts of husbands—innocent or otherwise. If they are innocent, it is very easy to make them happy and if so desired just for the fun of it even to make them dance to the tunes that the woman termed as wife can command and commend. Even otherwise a little bit of care and caution, softness and sympathy, proper understanding and pleasing appreciation can convert even an eccentric husband into an amiable companion.

Know your husband thoroughly, understand his weaknesses, if any, appreciate his wisdom even if it does not really exist, impress upon him that you are very much impressed by him, make him understand that he, and he alone, matters most to you; respond to his suspicious looks with a sophisticated smile; accept him to the extent possible; make yourself accessible when he is agreeable; be submissive when he is aggressive and aggressive when he is submissive; do not sleep when he is awake; do not keep yourself awake when he is asleep; approach him for any advice after proper motivation; do not irritate him; and try to irrigate his heart with all the love at your command. This is the way to success.

Gentle women ! please do not misunderstand me. I am not preaching you as to how to make yourself good housewives. It is neither my intention nor my province to do so as I am a man beyond all doubt and by all possible definitions of the term and as such I cannot even dream of becoming a housewife with this mortal frame. But how I wish I had been born a woman ! It is my sincere conviction that it is a privilege, a rare privilege to be born a woman and more so to become a housewife to take charge of a house. In case, I am born a woman and get a man of my choice, I would make my house a model for my fellow-beings and an object of envy for the gods above. A house well kept is a house which can house the entire universe. There cannot be a greater service to humanity than to run a house on ideal lines and make life worth-living and lovable. □□□

Monuments of Thanjavur

—by K. Sridharan

THE city of Thanjavur situated in the granary of Tamil Nadu has been the scene of great artistic activity during past centuries when works of supreme artistic excellence were created. History records that Thanjavur and its neighbourhood belong to past periods coeval with the dawn of civilisation in South India.

The village of Vallan, about 10 km to the west of Thanjavur, figures in the Sangam classics. Encircled by a moat and wall, this ancient fort yield some pot-sherds with Brahmi inscriptions of the 2nd-3rd century A.D. during the recent excavations. The Mutharayas who ruled with Nyamam as their capital, also ruled the Vallam area. Some of the temples found here have Chola inscriptions which reveal its link with the Cholas. The fort was renovated by the Chola kings and further improvements were effected during the Vijayanagara rule. Even the later Madhura and Tanjore Nayaks quarrelled for its possession. The fort became the scene of another feud, when the English opposed the Marathas in whose possession it rested in 1771. Obviously, the English intended to present Vallam to the Nawab of Arcot who was their ally and for five years Vallam's destiny rested in the hands of aliens after which it came to Tulaja's possession. So, Vallam has a continuous history from the Sangam age to modern times.

It was the 9th Century A.D. that ushered in the grand monarchy of the Cholas. Vijayalaya, after conquering Vallam and Thanjavur established his capital at Thanjavur.

In his newly formed headquarters, he built a shrine for Durga Nisumba Sundari. This is also mentioned in the Thiravalagadu copper plates issued by Rajendra Chola I. This temple still graces the city of Thanjavur, though by the different name of Rabukela Kaliamma. This image in a seated posture more than 6 feet high has eight arms with

Asuras crawling near her feet. This entire sculpture radiates the excellence of Chola plastic art.

Entering Thanjavur from the south, our feet tread the hallowed spot Karunthittankudi, housing the square shrine of Vasisteswara. In its niches abide Nataraja, Bhikshadana, Ganesa, Dakshinamoorthy,



Ardhanari and a host of other heavenly deities, besides Saivite devotees like Appar, Sambandar and Agastya radiating artistic splendour. The epigraphs not only adorn the walls, but also reveal the important events in the history of the Chola kings.

THE BIG TEMPLE

The shrine, by its stupendous excellence, glorifies not only Thanjavur but the entire Tamil Nadu. The construction of this structure began in the 19th year of the reign of Raja Raja and was completed six years later. The great Raja Raja built three magnificent granite temples in an area completely bereft

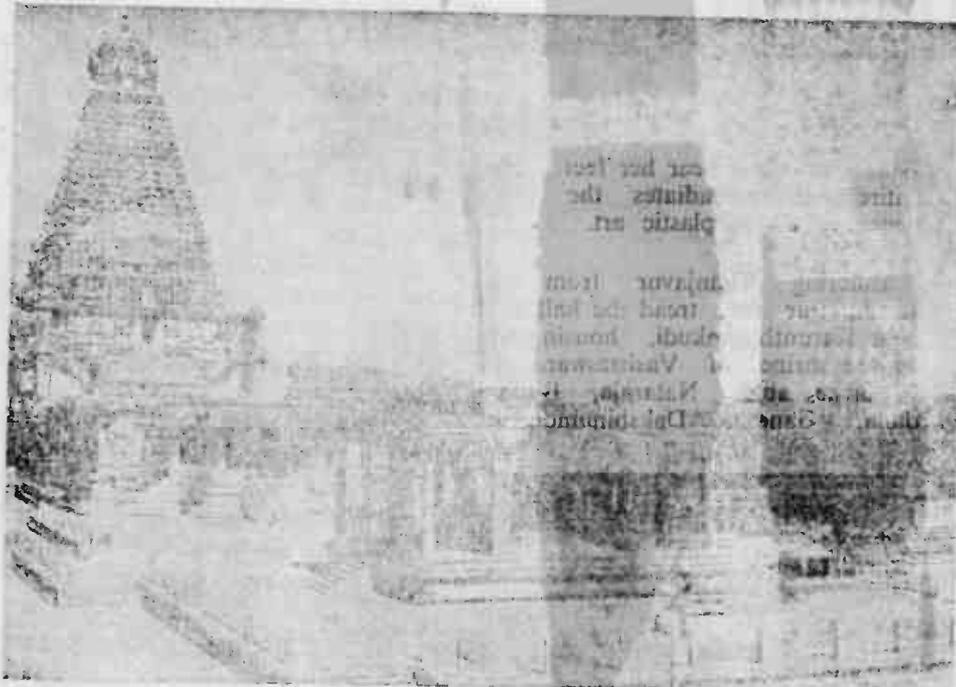
of granite. The temple is a treasure chest of masonry, painting, sculpture and icons. The base of the great 'gopuram' is ornamented with bas reliefs of Valli's marriage with Muruga, the Kamadahana story, the legend of Markandeya and other episodes from Indian mythology.



The 'Prakara' houses smaller shrines for the eight cardinal gods. Opposite the inner entrance reposes the huge monolithic Nandi which is 19 feet long and 12 feet high.

On the outer face of the wall circling the sanctum is the lower storey that depicts the various postures of Siva, while the upper storey shows Siva as Tripurantaka with bow and arrow. There is an inner circumambulatory passage around the lingam. It is on the walls of this 'Prakara' that the Cholas have rendered their masterpieces of painting. The life story of Sundarar, the figure of Advallan and the Chidambaram temple, Karuvoo Devar with Raja Raja and Tirupurantaka Siva slaying the Asura constitute the themes. Superimposed on this Chola art, some 'Naik' paintings have been found.

In the upper storey of this 'Prakara' there are sculptured the 108 Tandavas or dance postures of Siva. Only 31 have been fully done while the rest have been left incomplete. This 'Prakara' gives us a glimpse of the inner structure of the



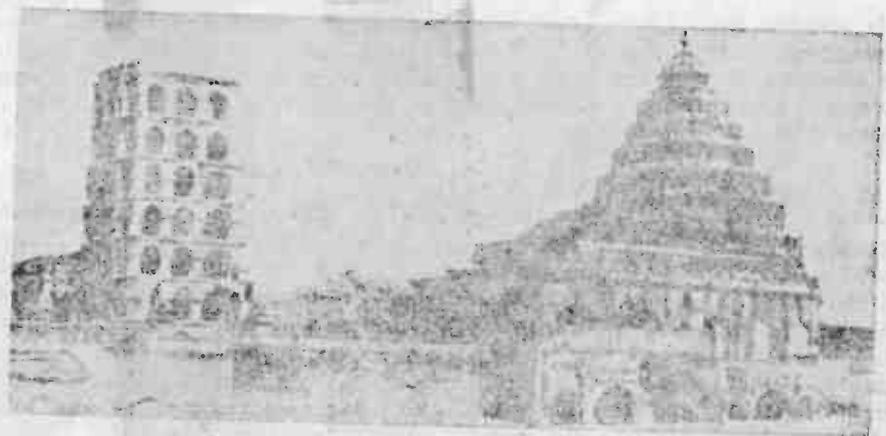
'Vimana'. A converging tunnel terminating in a bulbous 'Sikhara', something like an inverted ice-cream cone, leaves one spell-bound.

The 'Maha-mandapa' preceding the sanctum has paintings of the Maratha period depicting the Devi Mahatmyam. In the 'Prakara' is a small shrine for the goddess Varahi. The Ganesa and Muruga shrines belong to the Maratha and Nayak periods. The vehicle mandapa, in front of Murugan shrine has wall paintings and colourful portraits. Life-size figures of the rulers of the Maratha dynasty are found here. This portrait gallery of a complete dynasty provides a typical example of the 19th century Thanjavur pattern of Maratha art. The Thanjavur temple no doubt is a master product of the Cholas, yet it has been added to by successive rulers like the Nayaks and Marathas, so that it has virtually become a treasure of South Indian artistic heritage. It is a national monument and is maintained by the Archaeological Survey of India.

In 1532, when Sevappa Naik founded the Naik dynasty here, they built forts which can be seen to this day though in a damaged state. Sevappa introduced the ingenious method of filling up the Sivaganga Tank from the lake by using a

conduit, without mixing it with the moat water. During the Maratha period, drinking water was supplied from here to the city through pipes. The entire town has a sprinkling of temple of both Nayak and Maratha periods.

The Tanjore palace, erected by Naik and Maratha kings, is in the centre of the city. The place is a cluster of several buildings. The Naik Darbar Mandara, now housing the Art Gallery, was built by Vijaya Raghunatha Naik. On the west wall of this hall, the visitor's eyes feast on the grand coronation of Rama, done in stucco. Historical records show that the marble statue of Sarfoji found here was chiselled by Flaxman. The armoury or Zirath



Khana is an edifice of several storys and was used to store weapons. Twelve mahals and 18 Khanas fill up the structure. Buildings of beauty were termed 'Mahals'. Places intended for offices were called 'Khana'.

The Maratha Durbar Hall built by Sahaji, is noted for its elegance, filled as it is with paintings. One painting illustrates the Maratha Kings in prayerful attitudes before Tanjai Peru Udaiyar. An added attraction is a wooden mandapa encrusted with colourful gems. Paintings of Maratha kings form a fine backdrop.

The Saraswathi Mahal Library forms a part of the palace founded by the famed king Sarfoji, it is stocked with English, Latin, Greek, French and Italian books and palm-leaf manuscripts in Tamil, Telugu, Sanskrit and Canarese on subjects like medicine, philosophy, literature, music, science and drama, authored by Maratha kings. The credit of introducing printing through stones on hand-made paper goes to these rulers.

A cannon guards the east enclosure called Tasmadu or Pa'agepala. During Maratha rule, this dais was used to announce the time by a bell. Historical records show that a curious time device was used here to signal the time by drum-beat.

Inside the fort and near the Sivaganga Park, stands a Church built by Father Swartz in 1719. We can see a marble effigy in Sivaganga Church depicting Sarfoji being blessed by Father Swartz on his death-bed. The St. Peter's Church built in 1874 in Manambuchavadi in Tanjore, contains the relics of Father Swartz.

In the northern part of Tanjore, Syed Ghorri lies entombed. He played a conspicuous part in the Maratha history. This building reflects Islamic art.

The Marathas kings erected bridges on the way to Thiruvayur from Tanjore to cross rivers like the Venaru and the Cauvery. The inscribed stone embedded in the bridge over the Cauvery reads: "This bridge was erected at the expense of His Highness Maharaja Sivaji Rajah of Tanjore (A.D. 1846-47). His Highness has thus by four bridges completed the communication between Tanjore and Thiruvaiyur for the public good at an expense of 71,000 rupees." Near the bus terminus, a clock-tower erected in 1885 and a plaque found in the wall inform us that 61 soldiers marched from Tanjore to take part in the First World War. The casualties were luckily only four.

□□□



I enjoy listening to All India Radio when conditions are favourable. I enjoy the News which I find very informative, also enjoy the feature, light music and I was particularly interested in Radio Newsreel which I thought was very good.

Elmer J Cronkright
3570 Oricle S.W.
Wyoning, Michigan
49950 U.S.A.

Dear friends of 'Faithfully Yours' and 'D' Xers Corner': I am sending you my appreciation of your mail-bag and DX programme (next October it will be 7 years since I listened to you for the first time). I want to

INDIA CALLING, FEBRUARY 1986

send you a big 'thank you' for your latest QSL and the very nice magazine 'India Calling'. I receive it regularly. I read it always with a great pleasure and I want to tell you how much I appreciated the article 'Taj Mahal: An Immortal Love Story' ending with 'the Taj Mahal is only a flight away'.

Salvatore Placencia
Via Borreani 22 C.P. 48
I.17014 Carro Montenotte
Italia.

The 'comments' are excellent, but best is the music. My last reception report was not acknowledged. But I hope that you will now send your QSL card, sticker and may be pen-mark.

Christian Goebel,
Conrad-v Soeet Str. 24
3590 Bad Wildungen,
W. Germany.

I like the songs of Rabindranath Tagore best, but your music programmes are varied and to my mind any kind of Indian music sounds good. As to your news and political commentaries, I need hardly say that I appreciate the objective and informative presentation very much.

Stefan Rabenan,
Beppelstrasse 9
527 Gummesbach,
West Germany.

I enjoy your classical music as well as film music. So also the financial expert front because I love financial and commercial news.

Mal Sule A. Mamudo Funthe,
Box 156, Funtua,
Kaduna State
Nigeria.

I am writing to tell you how much I enjoy listening to your programs. I have been listening to the programme from your station for a few years

because I like your country's folk songs immensely.

Akio Sakamoto
603, Imaizumi,
Hadano Shi,
Kanagawa-ken
257, Japan

I studied English by your programme. English is very difficult for me, but interesting. My English teacher and text is your programme. You are nice text for study. I like your programme very much especially your folk music. Many thanks for your nice transmission.

Tohru Ohkawa,
1583, Yotsukaido,
Yotsukaido Shi
Chiba-ken,
284-Japan

In fact, I am a beginner on short-wave listening and English learning too, so I could understand your programme only half or even less. This day's programme was of much interest to me which informed me of your country. Especially the dreamy talk about Taj Mahal and lively songs of today's India helped me to go to your country imaginarily along the wave.

Tomohiro Osawa
2-5-29 Kohoku,
Adachi-ku, Tokyo
Japan.

I read 'India Calling' with much attention and now, I pray you to send me the same on a regular basis. Yes, I am quite happy to be able to listen to AIR as not always we find a good station on the air. Now we are listening to AIR, not only news and views, but also the people who live, work and comment. We are listening to AIR to have a better knowledge of the problems of other countries.

Cosimo Cannata
Palermc

I enjoyed the folk music. I would also like to hear some other types of Indian music, perhaps you could send me a programme schedule or a copy of India Calling to tell me when to listen. This was my first ever reception of All India Radio, and I did enjoy it. I think that your letter reading programme "Faithfully Yours" is great. I think that this is an excellent way to get to know more about your country. However, I thought that the time slot was too late.

Simon Harnett,
9, Leys Crescent,
Remuera,
Auckland 5,
New Zealand.

The programme on blindness was very interesting including the steps to solve these problems. I very much enjoyed the folk music and look forward to hearing the sitar in the future.

David H Whiteman,
15, Ithaca Street,
EMU, Plains 2750,
Australia.

I only heard a little bit of your programme so I can't comment on your whole programme, but I think that "Faithfully Yours" is a good idea. I think some information about your country would be very interesting.

Michael Doerr,
Fesenfeld 60,
D-2800, Bremen 1,
Federal Republic
of Germany.

The computer industry segment was particularly interesting—we in the West are not accustomed to the idea of India as a high technology country and the plan for software exports of \$500 m by 1990 was surprising in its magnitude.

Mr. D. W. Sparrow,
8, Warwick Close,
East Blaxland 2774,
Australia.

Reception conditions have improved recently on this frequency, and will hopefully continue to do so. The radio newsreel contained many interesting items concerning the Indian sub-continent, and was well presented. The press review that followed provided an accurate report from Nassau on the Commonwealth Conference, and Mr. Gandhi's visit to England was also well reported. Musical items which are a regular feature of the Overseas Service give a balance to the programme which is most enjoyable.

Alan Williams,
8, Stapleton House,
Bolton Woods,
Bradford, West Yorkshire,
BD2 1BY, England:

I enjoyed your programme very much. I was surprised to find a wide range of news you provided to your listeners. I'm sure that I'm going to listen to your newscasts in the future, too. The subject of the Sunday talk was interesting.

Jukka Pekka Salo,
Vesiperankatun,
SF, 33820, Tampere,
Finland-Europe.

I heard your programme the first time this morning and I am so impressed by your cheerfulness and friendliness. Your programme is definitely excellent and unique.

Please put me on the mailing list for India Calling, and please forward me a schedule of programme and frequency. I can't afford to miss any of your programmes. I like your tabla and sitar music.

Are there tourists guides in India?

Mr. Zinno Zion,
20, Gemang Lane,
Jelutong Penang,
West Malaysia.

All your programmes are appreciated especially the Indian songs. I would also like to inform you that I will always be listening to you day and night without listening to others. Even my home country Nigria except you.

Yusuf Mamman,
P.O. Box 6,
Kaduna State,
Nigeria



پندرہ روزہ

اردو میں اپنی نوعیت کا ایک منفرد جہز

ادب، فلم، سائنس، طب، سماجیات، مزاح اور دیگر علوم پر ریڈیو کی بہترین نشریات کا انتخاب

اس کے علاوہ

- ☆ غزلیں، نظیں، ریڈیو ڈرامہ اور
- ☆ ریڈیو پروگراموں کی پیشگی تفصیلات۔
- ☆ فولو آفسیٹ کی خوب صورت طباعت۔

قیمت:۔۔ فی کاپی ایک روپیہ۔۔ سالانہ ۲۲ روپے۔۔ دو سال ۴۲ روپے

(درون ملک ڈاک خرچ بذمہ ادارے)

غیر ملک میں مقیم اردو شائقین شرح خریداری کے لیے لکھیں:۔

چیف ایڈیٹر، اکاشوائی گروپ آف جرنلز، آل انڈیا ریڈیو

سکنڈ فلور، پی ٹی آئی بلڈنگ، پارلیمنٹ اسٹریٹ، نئی دہلی ۱۱۰۰۱۱ (انڈیا)

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5 hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | |
|---------------------------|------------|-----------|---------|---------------|
| EAST AND SOUTH -EAST ASIA | 0415—0645 | 2245—0115 | (Metres | KH γ) |
| | | | 41.58 | 72.5 |
| | | | 31.27 | 9595 |
| NORTH-EAST ASIA | 0415—0645 | 2245—0115 | 25.55 | 11740 |
| | | | 49.71 | 6035 |
| | | | 19.85 | 15110 |
| | | | 30.27 | 9912 |
| | | | 25.61 | 11715 |
| | 0530—0645 | 0000—0115 | 19.77 | 15175 |

REGULAR FEATURES

0430 & 0630 News; 0440 & 0635 Commentary; 0445 Programme Summary; 0525 & 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 & 1900—2030; 0645 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th and 22nd

- 0415 DEVOTIONAL MUSIC :
1st : Geeta Dutt : Bhajans
8th : Sharma Bros.
15th : Juthika Roy : Bhajans
22nd : Chhaya Ganguli : Bhajans
- 0446, 0530, 0550 & 0610 Listeners' Choice
- 0510 1st, 8th & 22nd : Focus : Topical
15th : Horizon : Literary Magazine; The Recent Novels of Kamala Morkardaya : Talk and Poems
- 0600 Radio Newsreel

SUNDAYS

2nd, 9th, 16th and 23rd

- 0415 DEVOTIONAL MUSIC :
2nd : Hari Om Sharan, Nandini Sharan : Bhajans
9th : Lata Mangeshkar : Compositions of Meera Bai
16th : Sudha Malhotra : Bhajans
23rd : Narender Chanchal : Devi Geet
- 0446 Film Songs
- 0515 2nd : Expression : Youth Magazine
9th : Youth in Focus : Feature
16th : From the Universities
23rd : Quiz Time (0510—0530 hrs.)
- 0530 INSTRUMENTAL MUSIC : Sitar
2nd : Balram Pathak
9th : Arvind Parikh
16th : Debabrata Chaudhury
23rd : Uma Shankar Mishra
- 0550 LIGHT MUSIC :
2nd : Renu & Vijay Chaudhury : Ghazlen
9th : Savita Sathi : Ghazlen
16th : Bela Saver : Ghazlen
23rd : Ashok Khosla : Ghazlen
- 0600 2nd & 16th : Mainly for Tourists
2nd : Join us in Holi : Talk
16th : Winter in Rajasthan : Talk
9th : Indian Cinema
23rd : Sports Folio
- 0610 FOLK SONGS :
2nd : Nagaland
9th : Assamese
16th : Punjabi
23rd : Oriya

MONDAYS

3rd, 10th, 17th and 24th

- 0415 INSTRUMENTAL MUSIC SHEHNAI :
3rd : Sikander Hussain & party
10th : Bismillah Khan & party
17th : Ali Ahmed Hussain & party
24th : Hari Singh & party
- 0446 KARNATAK INSTRUMENTAL MUSIC : VIOLIN
3rd : Kumakkudi Vaidyanathan
10th : Lalgudi G. Jayaraman
17th : M. S. Gopalakrishnan
24th : L. Vaidyanathan, L. Subramaniam & L. Shankar : Trio
- 0500 3rd : Play
10th : Discussion : Topical
17th : Feature
24th : Film Story
- 0530 FOLK SONGS :
3rd : Dogri
10th : Boatman Songs
17th : Bengali : Nirmalendu Chaudhury
24th : Uttar Pradesh
- 0550 LIGHT CLASSICAL MUSIC :
3rd : Girija Devi
10th : Afzal Hussain Nagina
17th : Amar Nath : Bhajan
24th : Basavraj Rajguru
- 0600 WOMEN'S WORLD :
3rd : Health Care for Woman in Third World
10th : Interview
17th : Woman as a Boss
24th : Concept of Nayika in Indian Literature

TUESDAYS

4th, 11th, 18th and 25th

- 0415 DEVOTIONAL MUSIC :
4th : Mukesh & Party : Ramcharit Manas
11th : Man Mohan Pahadi & Party : Bhajans
18th : Lata Mangeshkar & Bhim-sen Joshi : Bhajans
25th : Udit Narain : Bhajans

- 0446 Music of India/Classical Hour
- 0515 Radio Newsreel
- 0530 INSTRUMENTAL MUSIC : SAROD
4th : Ashish Khan
11th : Ali Akbar Khan
18th : Sunil Mukherjee
25th : Amjad Ali Khan
- 0550 LIGHT MUSIC : PRASAR GEET
4th : Kamal Hanspal & Uma Garg
11th : Meena Chatterjee, Harmeet Kaur & Vandana Bajpai
18th : Nilam Sahni & O. P. Kapoor
25th : Saria Kapoor & Vandana Bajpai
- 0600 Faithfully Yours : Replies to listeners letters (Oh 4th & 18th for 15 mts. and on 11th & 25th for 10 mts.)
- 0610 D'ers Corner (Only on 11th & 25th for 10 mts.)
- 0615 KARNATAK INSTRUMENTAL MUSIC : NAGASWARAM (On 11th & 25th at 0620 hrs.)
4th : Sheikh China Maulana Sahab
11th : N. Ambala Puzha Bros.
18th : K. S. Pichappa
25th : China Subaiya & Party
- WEDNESDAYS**
- 5th, 12th, 19th and 26th
- 0415 DEVOTIONAL MUSIC :
5th : Preeti Sagar : Bhajans
12th : Different Artists : Bhajans
19th : Bijoya Chaudhury
26th : Lata Mangeshkar & Anup Jalota : Bhajanmala
- 0446 FILM SONGS :
5th : Tamil
12th : Telugu
19th : Malayalam
26th : Kannada
- 0515 5th & 19th : Of Persons, Places & Things
12th & 26th : Our Guest
- 0530 INSTRUMENTAL MUSIC :
5th : Ahmed Raza : Vichitra Veena
12th : Ramesh Premi : Vichitra Veena
19th : Gopal Krishna : Vichitra Veena
26th : Bimal Mukherjee : Sitar
- 0550 REGIONAL LIGHT MUSIC :
5th : Rajasthani : Hem Lata & Om Vyas
12th : Punjabi : K. L. Agnihotri & Kamal Hanspal
19th : Marathi : Nandi Bhende
26th : Dogri Geet
- 0600 5th & 19th : Export Front :
5th : The Export of Consultancy Services from India
19th : Export of Carpets from India
12th & 26th : Cultural Talk
12th : The Karma Theory of Hindu Philosophy
26th : The Geet Govinda
- 0610 INSTRUMENTAL MUSIC : FLUTE
5th : Hari Prasad Chaurasia
12th : Raghunath Seth
19th : Vijay Raghav Rao
26th : Himangshu Biswas

GENERAL OVERSEAS SERVICE

THURSDAYS

6th, 13th, 20th and 27th

- 0415 KARNATAK INSTRUMENTAL MUSIC : VIOLIN
5th : Emani Shankar Sastry
12th : V. Sreekanta Iyer
19th : V. G. Subramanyam
26th : R. S. Kesavmurthy
- 0446 Selections from National Programme of Music
- 0515 6th : Book Review
13th : Talking about Agriculture : Nuclear Research in Agriculture in India
20th : Science Today : Halley's Comet : A programme based on material researches and interviews with scientists
27th : Industrial Front : Banking facilities for Industrial growth
- 0530 INSTRUMENTAL MUSIC : VIOLIN
6th : V. G. Jog
13th : P. D. Saptarishi
20th : Gajanan Karnad
27th : Puttur Devdas Joshi
- 0550 Songs from New Films
- 0600 Radio Newsreel
- 0610 REGIONAL MUSIC :
6th : Marathi
13th : Sindhi : Kamla Keswani
20th : Bengali : Manna Dey
27th : M. S. Subbulaxmi : Radhamadhan : Malayalam

FRIDAYS

7th, 14th, 21st and 28th

- 0415 DEVOTIONAL MUSIC : NAATIA QAWALI
7th : Aslam Sabri & party
21st : Niaz Ahmed & Nazeer
14th : Habib Painter & party
Ahmed
28th : Murli Qawal & party
- 0446 Film Hits of Yester Years
- 0515 Moods & Melodies
- 0530 KARNATAK INSTRUMENTAL MUSIC : FLUTE
7th : Sikkil Sisters
14th : K. S. Gopalakrishnan
21st : Dindigul S. P. Natarajan
28th : T. S. Sankaran
- 0550 INSTRUMENTAL MUSIC :
7th : Vijay Shankar Chatterjee : Esraj
14th : Faiyaz Khan : Tabla
21st : Latif Ahmed : Tabla
28th : Lalji Gokhale : Tabla
- 0600 PANORAMA OF PROGRESS :
7th : For Better Communication : Talk
14th : Books for all : Talk
21st : Printing technology progress
28th : Self Employment Scheme :
- 0610 FOLK SONGS
7th : Goa
14th : Folk Dance Songs : Different Regions
21st : Himachal Pradesh
28th : Chhatisgarhi

HIGH LIGHTS

Export Front : A fortnightly programme broadcast on every 1st and 3rd Tuesday of the month. The talk or interview covers the foreign trade of India.

We will talk about the export of consultancy services from India on 4th Feb.

Programme on the export of Carpets from India will be broadcast on 18th Feb.

Science Today : Halley's Comet : Programme based on material researches, and interviews with scientists will be broadcast on 19th Feb.

In Horizon, a fortnightly-Literary Magazine programme, a talk on contemporary Hindi poetry will be broadcast on 28th February.

17th : Kerala

24th : Rajasthani

1600 Faithfully Yours : Replies to listeners letters (On 3rd & 17th for 15 mts. and on 10th & 24th for 10 mts.)

1610 D'xers Corner (Only on 10th & 24th for 10 mts.)

1615 Film Tune

TUESDAYS

4th, 11th, 18th and 25th

- 1546 KARNATAK INSTRUMENTAL MUSIC :
4th : A. K. C. Natarajan : Clarinet
11th : K. S. Narayanaswami ; Veena
18th : V. K. Venkataramanujan : Violin
25th : S. Harihar Bhagvathar : Jaltarang
- 1600 4th & 18th : Export Front :
4th : The Export of Consultancy Services from India
18th : Export of Carpets from India
11th & 25th : Cultural Talk
11th : The Karma Theory of Hindu Philosophy
25th : The Geet Govinda
- 1610 Regional Film Songs

WEDNESDAYS

5th, 12th 19th and 26th

- 1546 LIGHT MUSIC :
5th : Yunus Malik
12th : Anjali Bannerjee
19th : Mahendra Pal & Purnima Das
26th : Nilam Sahni : Ghazalen
- 1600 5th : Book Review
12th : Talking about Agriculture Nuclear Research in Agriculture in India : Talk
19th : Science Today—Halley's Comet : A Programme based on Researches and interviews with scientists
26th : Industrial Growth : Banking facilities for Industrial growth : Talk

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | KHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 19.56 | 15335 |
| | | | 25.43 | 11795 |

REGULAR FEATURES

1530 & 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 & 1530—1630; 1630 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th and 22nd

- 1546 FILM SONGS :
1st & 15th : Mainly for Tourists
1st : Join us in Holi : Talk
15th : Winter in Rajasthan : Talk
8th : Indian Cinema
22nd : Sports Folio
- 1610 FOLK SONGS :
1st : Garhwal
8th : Bhojpuri
15th : Maharashtra
22nd : Different Regions

SUNDAYS

2nd, 9th, 16th and 23rd

- 1546 DEVOTIONAL MUSIC : BHAJANS
2nd : Purshottam Das Jalota
9th : Mahendra Kapoor
16th : Vishni Mehrotra
23rd : Different Artists
- 1600 WOMEN'S WORLD :
2nd : Health Care for Women in Third World : Talk
9th : Interview
16th : Woman as a Boss : Talk
23rd : Concept of Nayika in Indian Literature
- 1610 Film Songs

MONDAYS

3rd, 10th 17th and 24th

- 1546 FOLK SONGS
3rd : Haryanvi
10th : Manipuri

GENERAL OVERSEAS SERVICE

1610 INSTRUMENTAL MUSIC : SA-
ROD
5th : Ratnakar Vyas
12th : Yakooob Ali Khan
19th : D. L. Kabra
26th : Zarin Daruwala

THURSDAYS

6th, 13th, 20th and 27th

1546 RABINDRA SANGEET :
6th : Ramani Dasgupta & Protima
Mukherjee
13th : Ritu Guha
20th : Pankaj Mullick
27th : Purabi Mukherjee

1600 PANORAMA OF PROGRESS :
6th : For better Communication :
Talk
13th : Books for all : Talk
20th : Printing Technology pro-
gress
27th : Self Employment Schemes :
A Success

1610 LIGHT INSTRUMENTAL MU-
SIC :
6th : Piano Accordion
13th : Jaswant Singh : Mandolin
20th : Vijay Raghav Rao : Wings
Over India
27th : Vijay Raghav Rao : Festi-
val Tune

FRIDAYS

7th, 14th 21st and 28th

1546 LIGHT MUSIC :
7th : Shankar Shambhu & Party :
Qawalis
14th : Raj Kumar Rizvi & Indrani
Rizvi : Ghazlen
21st : Pankaj Udhas : Ghazlen
28th : Begum Akhtar : Ghazlen

1600 7th & 21st : Focus : Topical
14th & 28th : Horizon : Literary
Magazine
14th : The Recent Novels of
Kamala Morkaradaya and Poems
28th : Contemporary Hindi Poetry
and Poems

FOR SOUTH EAST
ASIA

From 1900 to 2030 IST
From 1330 to 1500 GMT

BANDS

| Metres | KHz |
|--------|-------|
| 31.43 | 9545 |
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 & 2025 News; 1910 Commentary;
1915 Programme Summary; 1950 Press
Review; 2023 Programme Highlights from
0415-0645 & 1900-2030; 2030 CLOSE
DOWN.

SATURDAYS

1st, 8th, 15th and 22nd

1916 FOLK SONGS :
1st : Kumaoni
8th : Gujarati

15th : Bengali : Frida Parveen &
party
22nd : Marwari Marriage Songs
1930 1st : Expression : Youth Magazine
8th : Youth in Focus : Feature
15th : From the Universities :
Computer Education : Talk
22nd : Quiz Time

1940 INSTRUMENTAL MUSIC :
SHEHNAI
1st : Dayashankar & party
8th : Anant Lal & party
15th : Jagdish Prasad Qamar &
party
22nd : Jagannath & party

1955 1st & 15th : Mainly for Tourists :
1st : Join us in Holi : Talk
15th : Winter in Rajasthan : Talk
8th : Indian Cinema
22nd : Sports Folio

2005 Film Songs from New Releases

SUNDAYS

2nd, 9th, 16th and 23rd

1916 Interlude
1920 2nd : Play
9th : Discussion : Topical
16th : Feature
23rd : Film Story

1955 WOMEN'S WORLD :
2nd : Health Care for Women in
Third World : Talk
9th : Interview
16th : Woman as a Boss : Talk
23rd : Concept of Nayika in Indian
Literature

2005 Film Songs

MONDAYS

3rd, 10th, 17th and 24th

1916 LIGHT CLASSICAL MUSIC :
3rd : Parveen Sultana
10th : Lachhman Das Sindhu
17th : Madhuri Mattoo
24th : Mohd. Yakooob

1930 Radio Newsreel
1940 INSTRUMENTAL MUSIC :
SITAR
3rd : Mehmood Mirza
10th : Shashi Mohan Bhatt
17th : Abdul Halim Jaffar Khan
24th : Mushtaq Ali Khan

1955 Faithfully Yours : Replies to lis-
teners letters (On 3rd & 17th for
15 mts. and on 10th & 24th for 10
mts.)

2005 D'xers Corner (Only on 10th &
24th for 10 mts.)

2010 Film Songs

TUESDAYS

4th, 11th, 18th and 25th

1916 FOLK SONGS :
4th : Harvest Songs : Different Re-
gions
11th : Punjabi
18th : Different Regions
25th : Chattisgarhi

1930 4th & 18th : Of Persons, Places &
Things
11th & 25th : Our Guest

1940 Orchestral Music

1955 4th & 18th : Export front
4th : The Export of Consultancy
Services from India
18th : Export of Carpets from
India
11th & 25th : Cultural Talk
11th : The Karma Theory of Hindu
Philosophy
25th : The Geet Govinda

2005 Film Songs

WEDNESDAYS

5th, 12th, 19th and 26th

1916 Rabindra Sangeet :
5th : Subinoy Roy
12th : Santosh Sengupta
19th : Suchitra Mitra
26th : Sumitra Sen

1930 Radio Newsreel

1940 KARNATAK INSTRUMENTAL
MUSIC :
5th : D. Panchapakesan & T. G.
Shankaragopalan : Duet on Violin
& Flute
12th : Talvadya Katcheri
19th : A. K. C. Natarajan : Clario-
net
26th : J. V. Gopalakrishnan : Mri-
dangam

1955 5th : Book Review
12th : Talking about Agriculture :
Nuclear Research in Agriculture in
India : Talk
19th : Science Today—Halley's
Comet : A programme based on
Researches & Interviews with scien-
tists
26th : Industrial Front : Banking
Facilities for Industrial growth

2005 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

1916, 1945 & 1955 Listener's Choice

1930 Moods & Melodies

FRIDAYS

7th, 14th, 21st and 28th

1916 LIGHT MUSIC :
7th : Salahuddin Ahmed : Ghazlen
14th : Krishna Kalle : Geet & Gha-
zals
21st : Manhar : Geet & Ghazlen
28th : Kanwal Siddhu : Ghazlen

1930 Radio Newsreel

1940 Orchestral Music

1955 7th & 21st : Focus : Topical
14th & 28th : Horizon : Literary
Magazine
14th : The Recent novels of Kamala
Morkardaya & Poems
28th : Contemporary Hindi Poetry
& Poems

2015 Film Songs

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

| TARGET AREAS | (From 2330 to 0400 Hrs.) | | PERIOD | | BANDS | |
|----------------------------|--------------------------|-----------|--------|-----|--------|-------|
| | | | IST | GMT | | |
| | | | | | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | | | 25.82 | 11620 |
| | | | | | 31.04 | 9665 |
| | | | | | 41.41 | 7245 |
| EAST AFRICA | 2330—0130 | 1800—2000 | | | 30.27 | 9910 |
| | | | | | 25.33 | 11845 |
| | | | | | 19.63 | 15280 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | | | 30.75 | 9755 |
| | | | | | 25.28 | 11865 |
| | | | | | 31.41 | 9550 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | | | 41.12 | 7295 |
| | | | | | 30.27 | 9912 |
| | | | | | 41.41 | 7245 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0330 News; 2340, 0035, 0140, 0235 & 0340 Commentary; 2345, 0015, 0145 & 0240 Programme Summary Upto 0130, 0215 & 0400; 0110; 0210 & 0355 Film Tune, 0115 & 0215 Press Review; 0129, 0214 & 0329 Programme Highlights from 2315—0130; 0115—0215 & 0215—0400; 0400 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th and 22nd

2346 Devotional Music
2350, 0200 & 0345 1st & 15th : Mainly for Tourists
1st : Join us in Holi : Talk
15th : Winter in Rajasthan : Talk
8th : Indian Cinema
22nd : Sports Folio
0000 LIGHT MELODIES :
1st : Guitar
8th : Tar Shehnaï & Clarionet
15th : Piush Pawar : Santoor
22nd : Different Instruments
0016 Songs from Films
0040 KARNATAK CLASSICAL VOCAL MUSIC :
1st : M. D. Ramanathan
8th : D. K. Pattammal
15th : M. Balamurli Krishna
22nd : Maharajapuram Santhanam
0100 & 0250 1st : Expression : Youth Magazine
8th : Youth in Focus : Feature
15th : From the Universities : Computer Education : Talk
22nd : Quiz Time (0050—0110 hrs. & 0250—0310 hrs.)
0120 LIGHT MUSIC :
1st : Nirmala Devi : Ghazal
8th : Madhubala Chawla, Satish Bhutani & Sandhya Mukherjee : Ghazal & Nagma
15th : Laxmi Shankar : Ghazal
22nd : Ghulam Mustafa Khan : Ghazal
0146 INSTRUMENTAL MUSIC (DUET) :
1st : Shiv Kumar Sharma & Hari Prasad Chaurasia : Santoor & Flute
8th : Pt. Ravi Shankar & Ali Akbar Khan : Sitar & Sarod
15th : Raghunath Seth & Sultan Khan : Flute & Sarangi

22nd : Bismillah Khan & V. G. Jog : Shehnaï & Violin
0220 REGIONAL DEVOTIONAL MUSIC :
1st : Christian Devotional Songs in Tamil
8th : Chhabi Bannerjee : Bengali Devotional Songs
15th : Rajasthani Devotional Songs
22nd : M. S. Subbulaxmi : Radha-madhvan : Malyalam Devotional
0241 CLASSICAL VOCAL MUSIC :
1st : Mushtaq Hussain Khan
8th : Kesar Bai Kerkar
15th : Gangubai Hangai
22nd : Sohan Singh
0300 Old Film Songs

SUNDAYS

2nd, 9th, 16th and 23rd

2346 DEVOTIONAL MUSIC :
2350, 0200 & 0345 Women's World :
2nd : Health Care for Women in Third World : Talk
9th : Interview
16th : Woman as a Boss—Talk
23rd : Concept of Nayika in Indian Literature
0000 CLASSICAL VOCAL MUSIC :
2nd : Sulochana Brahaspati
9th : Sharafat Hussain Khan
16th : Singh Bandhu
23rd : Saraswati Rane
0016 New Film Songs
0040 & 0250 2nd : Play
9th : Discussion : Topical
16th : Feature
23rd Film Story
0120 DEVOTIONAL MUSIC : BHAJAN
2nd : Kumar Gandharav
9th : Amar Nath
16th : Bina Pani Misra
23rd : Pt. Jasraj
0146 Film Songs
0220 Instrumental Music : Sarod
2nd : Bahadur Khan
9th : Shyam Ganguli
16th : Shamsheer Singh
23rd : Budhudev Dasgupta
0241 Regional Film Songs

0320 KARNATAK VOCAL MUSIC :
2nd : Jayalakshmi Santhanam
9th : M. V. Malathi
16th : T. T. Sita
23rd : Sitamani Srinivasan

MONDAYS

3rd, 7th, 10th and 17th

2346 Instrumental Music
2350, 0150 & 0250 Faithfully Yours : Replies to listeners letters (On 3rd & 17th for 15 mts. and on 10th & 24th for 10 mts.)
0000 Film Songs (Except on 10th & 24th) 10th & 24th : D'xers Corner (for 10 mts.)
0010 Film Tune (Only on 10th & 24th)
0016 LIGHT MUSIC :
3rd : Madhubala Chawla
10th : Kanwal Siddhu : Ghazal
17th : Shailendra Singh
24th : Different Artists : Urdu Modern Songs
0040 KARNATAK CLASSICAL VOCAL MUSIC :
3rd : Semmangudi R. Srinivasa Iyer
10th : B. V. Raman & B. V. Laxmanan
17th : M. L. Vasantha Kumari
24th : T. R. Subramanyam
0100 & 0345 Radio Newsreel
0120 Film Songs
0146 Film Tune
0200 D'xers Corner (Only on 10th & 24th for 10 mts.)
0205 Orchestral Music
0220 Folk Songs : Marriage Songs
3rd : Maithili
10th : Sindhi
17th : Bhojपुरी
24th : Marwari
0241 CLASSICAL VOCAL MUSIC :
3rd : Bhim Shankar Rao : Subadh Sangeet
10th : Nisar Hussain Khan
17th : Laxmi Shankar
24th : Mosa Kasmi Kabuli
0300 D'xers Corner (Only on 10th & 24th for 10 mts.)
0305 Film Songs

GENERAL OVERSEAS SERVICE

TUESDAYS

4th, 11th, 18th and 25th

- 2346 Karnatak Devotional Music
- 2350, 0200 & 0345 4th & 18th : Of Persons, Place & Things
11th & 25th : Our Guest
- 0000, 0016 & 0040 Listeners Choice
- 0100 & 0250 4th & 18th : Export Front
4th : The Export of Consultancy Services from India
18th : Export of Carpets from India
11th & 25th : Cultural Talk
11th : The Karma Theory of Hindu Philosophy
25th : The Geet Govinda
- 0120 INSTRUMENTAL MUSIC : JAL-TARANG
4th : Ghasi Ram Nirmal
11th : K. L. Sood
18th : Jagdish Mohan
25th : Jain Kumar Jain
- 0146 FOLK SONGS :
4th : Marathi
11th : Khasi
18th : Avadhi
25th : Kashmiri
- 0220 INSTRUMENTAL MUSIC :
4th : Radhika Mohan Moitra : Mohan Veena
11th : Mohd. Dabir Khan : Veena
18th : Asad Ali Khan : Rudra Veena
25th : Mohd. Umar : Rabab
- 0241 KARNATAK VOCAL MUSIC :
4th : Saroja Sundaram
11th : G. N. Balasubramanyam
18th : S. Gopalaratnam
25th : Madirimalagan Ramachandran
- 0300 New Film Songs

WEDNESDAYS

5th, 12th, 19th and 26th

- 2346 Instrumental Music
- 2350, 0200 & 0345 5th : Book Review
12th : Talking about Agriculture—Nuclear Research in Agriculture in India : Talk
19th : Science Today—Halley's Comet : A programme based on Research & Interviews with scientists
26th : Industrial Front—Banking facilities for Industrial growth

- 0000 FOLK SONGS :
5th : Andhra Pradesh
12th : Tamil Nadu
19th : Kerala
26th : Madhya Pradesh
- 0016 Hits from films
- 0040 INSTRUMENTAL MUSIC : OLD MASTERS
5th : Ustad Hafiz Ali Khan : Sarod
12th : K. P. Arunachalam : Nagaswaram
19th : Panna Lal Ghosh : Flute
26th : T. Chowdiah : Violin
- 0100 & 0250 Radio Newsreel
- 0120 Film Songs
- 0140 CLASSICAL VOCAL MUSIC :
5th : Gauri Mukherjee
12th : Rajan Mishra & Sajan Misra
19th : Roma Rani Bhattacharya
26th : Som Tiwari
- 0220 LIGHT MUSIC : PRASAR GEET:
5th : Pushpa Rani & Sarla Kapoor
12th : Meena Kapoor & Nilam Sahni
19th : Preeta Balbir Singh & Chandra Kant Gandharav
26th : Uma Garg & Chorus Song
- 0241 INSTRUMENTAL MUSIC : SA-RANGI
5th : Mohd. Ahmed Banne
12th : Inder Lal
19th : Shakoor Khan
26th : Gopal Misra
- 0300 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

- 2346 Devotional Music
- 2350, 0200 & 0250 Panorama of Progress:
6th : For Better Communication : Talk
13th : Books for All : Talk
20th : Printing Technology Progress
27th : Self Employment Schemes : A Success
- 0000 LIGHT KARNATAK MUSIC :
6th : Different Artists
13th : Satur A. G. Subrahmanyam & Party
20th : P. Leela
27th : Choral Songs : Malayalam & Tamil
- 0016 DEVOTIONAL MUSIC : BHAJANS
6th : Different Artists
13th : Penaaaz Masani
20th : Anand Kumar C.
27th : Hari Om Sharan
- 0040 INSTRUMENTAL MUSIC : SITAR
6th : Buddhditya Mukherjee
13th : Bimal Mukherjee
20th : Ravi Shankar
27th : Nikhil Bannerjee
- 0100 & 0345 Moods & Melodies
- 0120 REGIONAL FILM SONGS :
6th : Bhojpur

13th : Gujrati
20th : Rajasthani
27th : Punjabi

- 0146 RABINDRA SANGEET :
6th : Nilima Sen
13th : Manna Dey
20th : Songs on Spring : Different Artists
27th : Different Artists
- 0220 CLASSICAL VOCAL MUSIC :
6th : Anjali Sur : Subadh Sangeet
13th : A. Kanan
20th : Bhimsen Joshi
27th : Bharati Chakravarti : Subadh Sangeet
- 0241 INSTRUMENTAL MUSIC :
6th : Ayodhya Prasad : Pakhawaj
13th : Jain Kumar Jain : Santoor
20th : Ali Akbar Khan : Sarod
27th : Bharati Chakravarti : Subadh Sangeet
27th : Matloob Hussain : Sitar
- 0300 Classical Half Hour/Music of India

FRIDAYS

7th, 14th, 21st & 28th

- 2346 Karnatak Instrumental Music :
- 2350, 0150 & 0250 7th & 21st : Focus
14th & 28th : Horizon : Literary Magazine
14th : The Recent Novels of Kamla Morkavadya : Talk and Poems
28th : Contemporary Hindi Poetry : Talk and Poems
- 0010 Film Tune
- 0016 LIGHT MUSIC : GHAZLEN
7th : Nilam Sahni
14th : Sheila Gulwadi
21st : Nirmala Aroon
28th : Bashir Ahmed
- 0040 CLASSICAL VOCAL MUSIC : OLD MASTERS
7th : Ustad Faiyaz Khan
14th : D. V. Paluskar
21st : Pt. Onkar Nath Thakur
28th : Ustad Amir Khan
- 0100 & 0345 Radio Newsreel
- 0120 INSTRUMENTAL MUSIC : FLUTE
7th : Hari Prasad Chaurasia
14th : Prakash Wadhwa
21st : Amar Nath
28th : Sham Jorapur
- 0146 Film Tune
- 0220 FOLK SONGS :
7th : Birha Songs of Uttar Pradesh
14th : Nagaland
21st : Rajasthani : Shobha Gurtu
28th : Punjabi
- 0241 Orchestral Music
- 0300 Film Songs.

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST
0000—0045 GMT
264.5, 76.82, 41.32 & 30.75 Metres
1134, 3905, 7260 & 9705 kHz
1700—1800 IST
19.56 Metre; 15335 kHz

REGULAR FEATURES

0530 Opening Announcement; 0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary|Press Review|Week in Parliament; 0550 Scheduled Items.

- 1st : Neyar Virundhu
- 2nd : Neyar Viruppam
- 3rd : Isai Amudham
- 4th : Kettathu Kidaikkum
- 5th : Thiraiganam
- 6th : Periyoor Vazhville Produced by S. Kanakam
- 7th : Ganamudham
- 8th : Neyar Virundhu
- 9th : Neyar Viruppam
- 10th : Isai Amudham
- 11th : Kettathu Kidaikkum
- 12th : Thiraiganam

- 13th : Munnerum Bharatham
- 14th : Ganamudham
- 15th : Neyar Virundhu
- 16th : Neyar Viruppam
- 17th : Isai Amudham
- 18th : Kettathu Kidaikkum
- 19th : Thiraiganam
- 20th : Ilakkia Cholai
- 21st : Ganamudham
- 22nd : Neyar Virundhu
- 23rd : Neyar Viruppam
- 24th : Isai Amudham
- 25th : Kettathu Kidaikkum
- 26th : Thiraiganam
- 27th : Magalir Poonga : P. Lakshmi
- 28th : Ganamudham

SINHALA SERVICE

1830—1930 hours
19.82m (15125 kHz)
29.03m (10335 kHz)
1830—1900 hours
25.83m (11620 kHz)

REGULAR FEATURES

1830 Opening Announcement; 1831 Songs; 1840 News; 1850 Songs; 1855 Commentary|Press Review|Week in Parliament; 1900 Music; 1920 Songs; 1925; Music; 1929 Closing Announcement; 1930 CLOSE DOWN.

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
42.02m (7140 kHz)

REGULAR FEATURES

1730 Programme Ji Vichoor; 1735 News in Sindhi; 1745 Commentary.

1750 MONDAYS : I—III Sajan Tokhe Khabar Kheri/II—IV Sughad Mihinjun Sindhriyun (Women's Programme)/V Interview/Musical feature

TUESDAYS : Farmaish (Non-film songs)

WEDNESDAYS : Music/Talk

THURSDAYS : I Sindhi Jagat Reportage II—IV Gul Gulab Ja (Children Programme) III Dharti Hindustan Ji/Music/V Book Review

FRIDAYS : Farmaish (Film songs)

SATURDAYS : (1) Hik Fankar, (2) Adabi Gulshan—Short story/Poetry Recitation

SUNDAYS : 1. Wit and Music Programme (Gal Maa Gal) 2. Khat Avhanji Milyo

2115—2145 hours

280.1m (1071 kHz)

2115 Opening Announcements

2116 MONDAYS : Bhagti Geet

TUESDAYS : I—Hik Fankar

II—Dugana

III-Chorus

IV-MUSIC/BHAGAT

V-INTERVIEW/FEATURE

WEDNESDAYS : Satrangi

THURSDAYS : I-Chail Bohl,

II-Manak Mati

III-Play

IV-Musical Feature

FRIDAYS : I-(a) Geet, Ghazal/

(b) I-Talk/II-Kavita Path/III-Short Story

SATURDAYS : Lok Geet (Kalam)

SUNDAYS : Farmaish

2145 CLOSE DOWN.

PUNJABI SERVICE

1900—2000 Hrs.

427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News;

1920 Commentary.

Monday : 1905 Film Duets

Tuesday : 1905 Interviews

Thursday : 1905 Ghazals|Chorus

Wednesday|Saturday : 1905 Listeners Cbçise

Friday : 1905 Kafian

Monday|Friday : 1905 Replies to

Letters 1st Sunday : 1905 Shair Ka Kalam

2nd : Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play|Feature

5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hrs.

19.78m (15165 kHz)

16.85m (17805 kHz)

News in Konkani

1005—1015 Hours

INDIA CALLING, FEBRUARY 1986

GULF SERVICE

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 76.82, 41.32, 30.91 Metres 1134, 3905, 7260 9705, kHz;

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz;

Daily from 2115 hours to 0000 hours, 2nd Service for East Africa on 78.82, 40.47, 25.82 Metres; 3905, 7412, 11620 kHz

2315 Hrs. to 0000 Hrs

76.82, 25.82 & 31.41 Metres
3205, 9550 kHz and 76.82m
(3905 kHz)

REGULAR FEATURES

2315 VANDEMATRAM; 2345 NEWS; 2355 SAMACHAR CHARCHA; 0000 CLOSE DOWN.

SUNDAYS

2316 Play|Feature

MONDAYS

2316 Indradhanush (Variety Programme)

TUESDAYS

2316 Light Music (Non-Film variety)
2320 Short Story|Poems|Travelogue

WEDNESDAYS

2316 Geeton Bhari Kahani

THURSDAYS

2316 Light Music (From Films)
2330 Talk|Discussion

FRIDAYS

2316 Light Music (Non-Film Variety)
2330 Aapka Patra Mila & Listeners Requests

SATURDAYS

2316 Samachar Darshan
2330 Light Music (From Films)

FOR SOUTH EAST ASIA

0500 Aap Ka Patra Mila (Listeners Mail)

SATURDAYS

0510 Pradeshik Sangeet (Folk and Regional Music)

0845 Bhajan

0905 Aap Ka Patra Mila

0915 Pradeshik Sangeet

0925 Varta (Cultural Talk)

0935 Sugam Sangeet (Ghazals)

REGULAR FEATURES

0435 NEWS; 0445 PRESS REVIEW; 0525 COMMENTARY; 0530 CLOSE DOWN.

FOR EAST AFRICA

1st SERVICE

REGULAR FEATURES

0850 NEWS; 0900 COMMENTARY; 0945 CLOSE DOWN.

FOR EAST AFRICA

2nd SERVICE

REGULAR FEATURES

2145 SAAZ SANGEET; 2150 NEWS; 2200 PRESS REVIEW/WEEK IN PARLIAMENT; 2230 CLOSE DOWN.

SUNDAYS

0430 Bhajan
0450 Samachar Darshan
0500 Bal Jagat (Children's Programme)
0520 Geet

MONDAYS

0430 Bhajan
0450 Plays|Features
0520 Geet

TUESDAYS

0430 Shabad
0450 Shastriya Sangeet (Classical Music)
0500 Varta (Cultural Talk)
0510 Aap Ki Pasand (Listeners Request)

WEDNESDAYS

0430 Naat
0450 Aap ki Pasand

THURSDAYS

0430 Shabad
0450 Mahila Jagat
0510 Geet Mala

FRIDAYS

0430 Naat
0450 Geeton Bhari Kahani|Sanskritik Dhara|Discussion

0515 Chitrapat Sangeet (Film Music)

SATURDAYS

0430 Bhajan
0450 Varta

SUNDAYS

0845 Bhajan
0905 Bal Jagat
0925 Non-Film Songs

MONDAYS

0845 Bhajan
0905 Plays and Features
0935 Pradeshik Sangeet

TUESDAYS

0845 Shabad
0905 Classical Music
0920 Varta (Cultural Talk)
0930 Chitrapat Sangeet

WEDNESDAYS

0845 Naat
0905 Aap Ki Pasand

THURSDAYS

0845 Shabad
0905 Mahila Jagat
0925 Geet Mala (Songs on one Subject)

FRIDAYS

0430 Naat
0905 Geeton Bhari Kahani|Sanskritik Dhara|Discussion
0930 Songs from film

SATURDAYS

2205 Samachar Darshan
2215 Pradeshik Geet

URDU SERVICE

TRANSMISSION I

0545—1000 Hrs.
MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

0700—1000
SW 48.74M (6155 kHz)

TRANSMISSION II

1400—1700 Hrs.
MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 30.1M (9675 kHz)

TRANSMISSION III

2000—0100 Hrs.
MW 427.3M (702 kHz)
SW 91.05M (3295 kHz)

2145—0100 Hrs.
MW 280.1m (1071 kHz)

TRANSMISSION I

HOURS

- 0543 Signature Tune and Opening Announcements.
- 0545 Subhagahi (Devotional Music Naat, Bhajan, Shabad, Naatia Qawali Fridays : Quran Recitation, Naat Recitation & Qawwali)
- 0615 Khabren
- 0625 Shehre Saba (Ghazlen : AIR recording)
- 0700 Shamme Farozan (Short script on great sayings)
- 0705 Purani Filmon Se (Old Film Songs)
- 0730 Saaz Sangeet (Instrumental Music)
- 0745 Repeat of 2100 hrs. items of Previous Night
- 0755 Programmon Ka Khulasa
- 0800 Aapki Farmaish (Listeners request)
- 0830 Taarikh Saaz (Short talk on personalities, places, events of historical importance that have contributed to the image of India)
- 0835 Aap Ki Farmaish (Contd.)
- 0900 Aaj Ki Baat (Except Fri.|Sun) Sun.|Fri.—Aao Bachcho (Children's Programme)
- 0905 Aap ki Farmaish (Contd.) (Except Fri.|Sun.) (Sun.)|Fri.—Aao Bachcho (Contd.)
- 0915 Lok Geet (Except Fri.|Sun.) (Fri.) Sun.—Aao Bachcho (Contd.)
- 0930 Khabron Ka Khulasa
- 0932 Classical Music : Mondays, Tuesdays and Wednesdays/light Classical|Music : Thursdays and Saturdays/Aap Ke Khat Aap Ke Geet (Replies to Listener's Letters): Fridays/Chalte Chalte : Sundays.
- 1000 CLOSE DOWN.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
- 1400 Programme Ka Khulasa
- 1402 Khabron Ka Khulasa
- 1407 Sunday : Aap Ka Khat Mila Monday : (I) Nagma O Sada (II), (IV) : Meri Nazar Mein (III) &

(V) : Nigah Intekhab (Upto 1500 hrs.)

Tuesday : Bhakti Geet

Wednesday : Sabras

Thursday : Geet Se Geet

Friday : (I) Mushaira (Upto 1500 hrs.)|(II, IV) : Saat Sawal|(III, V) : Ek Hi Film Se

Saturday : (I, III, V) : Mile Jule Gane|(II, IV) : Shair Hamare Geet Aap Ke

1430 Sunday : (1) Filmi Chorus|(II) Mehfil|(III) Geeton Bhari Kahani|(IV) Ghazlen (Non-film)|(V) Nai Filmon Se

Monday : (I) Nagma O Sada (Contd.)|(III, V) : Nigah Intekhab (Contd.)|(II, IV) : Play (Repeat of IIIrd Transmission)

Tuesday : Nai Nasl Nai Roshni

Wednesday : Bazme Khawateen

Thursday : (I) Range Nau|(II, IV, V) : Harfe Ghazal|(III) Play

Friday (1) Mushaira (Contd.)|(III, V) : Feature |(II, IV) : Filmi Duniya

Saturday : Bazme Khawateen

1500 Sunday : (I, III) Filmi Qawwalian|(II, IV, V) : Qawwalian (Non-film)

Monday : Instrumental Music

Tuesday : Meri Pasand

Wednesday : (I, V) Ranga Rang|(II, IV) Yaden Ban Gain Geet|(III) Ek Fankar

Thursday : (I, V) Qawwalian (Non film)|(II, IV) Raag Rang/(III) Play (Contd.)

Friday : Kahkashan

Saturday : Phir Suniye (Repeat of ROO BAROO)

1530 Aap Ki Pasand (Listeners request)

1600 Jahan Numa (Except Sunday|Holidays—Sunday|Holidays : Aap Ki Pasand Contd.)

1610 Aap Ki Pasand (Contd.)

1630 Tabsira|Week in Parliament

1635 Aap Ki Pasand (Contd.)

1650 Khabren

1700 CLOSE DOWN.

TRANSMISSION III

1958 Signature Tune and Opening Announcements

- 2000 Khabren
- 2010 Programmon Ka Khulasa
- 2015 Hafte Ka Nagma
- 2020 Jahan Numa (Except Sundays|Holidays)—(I|nd Saturday|Holidays : Instrumental Music
Sunday : I, III, V : Manzar Pas Manzar/II, IV Akhbaron Se
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday : I, III Kitabon Ki Baten (Urdu)/II Kitabon Ki Baten (Other Languages)|IV Rasail-o-Jaraid V Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : (I and III) : Shahar-nama (II and IV Dilli Diary)/(V) Shahpare
Thursday : Khel Ke Maidan Se (Sports Round-up)
Friday : Talks
Saturday : Radio Newsreel
- 2110 Aabshar
- 2130 Sunday, Wednesday : Kajar Bin Kare (Light Classical Vocal)
Monday : Punjabi Nagma
Tuesday : Ilaqai Nagma
Thursday : Saaz aur Awaz
Friday : (I, III, V) Ek Raag Kai Roop|(II, IV) Kahani Sangeet Ki
Saturday : Nagma-E-Watan (Patriotic Songs)
- 2145 Khabren
- 2155 Tabsira (Repeat)
- 2200 Sunday : Play
Monday : (I) Feature|(II) Izbare Khayal|(IV) Dareecha (III) Nagma-o-Tabassum|(V) Shukriya Ke Saath (From other stations)
(Tuesday : (I) Jawaban Arz Hai (II), V) Science Magazine (III) Khel Khiladi (IV) Mushaira
Wednesday : (I, III) Afsana|(II) Hifzane Sehat|(IV) Hum Se Poochiye|(V) Sada-e-Rafta
Thursday : (I, III) Adabi Nashist (II, IV) Aina|(V) Maazi Ke Dayar
Friday : Roo Baroo
Saturday : Nai Nasl Nai Roshni
- 2215 Khat Ke Liye Shukriya (On Wednesdays only)
- 2230 Tameel-E-Irshad (Listeners' Request)
- 2300 Khabron Ka Khulasa
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Farozan (Repeat)
- 2330 Bazme Musiqui (Classical Vocal)
- 0000 Khabren
- 0005 Bazme Musiqui (Classical Instrumental Contd.)
- 0030 Qawwalian
- 0058 Programme Highlights for Tomorrow
- 0100 CLOSE DOWN.

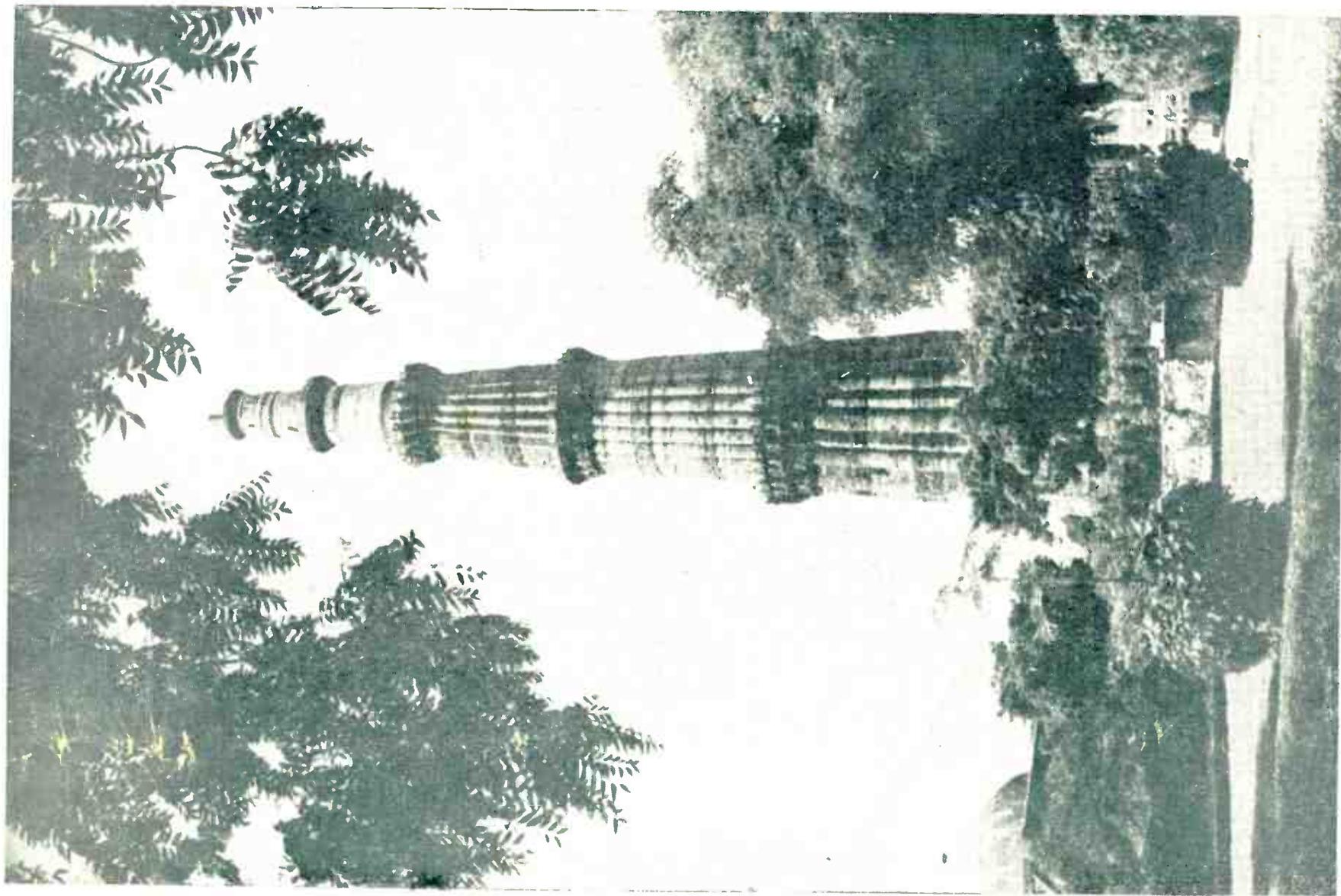
FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010—1020 hours—2315—0115 hours—48.82, 30.27 Metres; 6145, 9912 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 9912 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.32, 76.82, 30.91 Metres; 1134, 7260, 3905, 9705 kHz; News 0615—0625 hours; 1645—1745 hours—16.87 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—41.42, 31.15 Metres; 7225, 9630 kHz; News 0835—0845 hours, 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours. |
| West and North West Africa | 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—1977, 1680 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—50.50, 61.73, 49.19, 41.52 Metres; 594, 4860, 6105, 7225 kHz; News 0735—0744 hours. 1230—1300 hours—42.19, 31.22, 25.58 Metres; 7110, 9610, 11730 kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—48.82, 30.27 Metres; 6145, 9912 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15 Metres; 7225, 9630 kHz; News 0750—0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2101—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 2120 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1930 hours—19.83, 29.03, Metres; 15125, 10335 kHz; News, 1830—1900 hours. 25.82 Metres; 11620 kHz; 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.70, 41.35, 31.43, Metres; 6160, 7225, 9545 kHz; News 1815—1825; 1845—1930 hours, 264.5 Metres; 1134 kHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a News, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) music as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Kirtab Minar

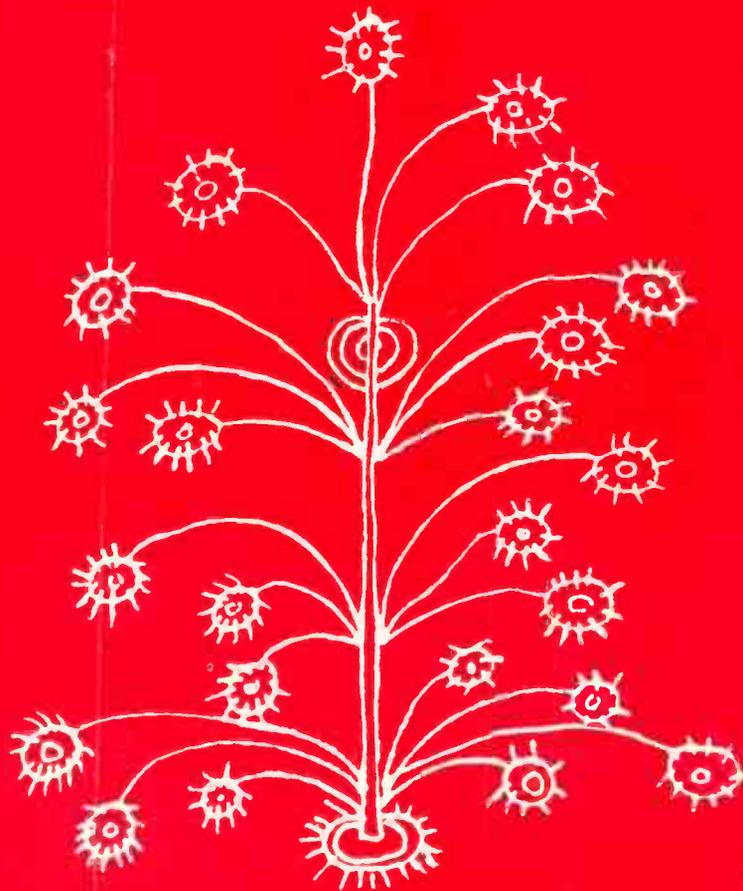
Published by the Director General, All India Radio, at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.I. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064

January 1986



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





H.E. Shah Mohammad Dost, Foreign Minister of Afghanistan being interviewed by R. L. Malhotra for broadcast on Pushtu Unit of ESD.



(L to R) : M. Basheer Ahamed, Indhira Anatha Krishnan, R. Krishnamoorthy S. Kanakun, who participated in a discussion on "Computer Development in India" broadcast on Tamil Service of ESD.



Question Time: B. S. Kakkad, Managing Director, National Fertilizers Ltd. answering questions broadcast on General Overseas Service.

Chief Editor

S. K. SUNDAR

Assistant Editor

D. K. CHHETRI



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

JANUARY 1986

"MAHABHARATA" ON THE
FRENCH STAGE

Kavita Nagpal

1

THE INFLUENCE OF INDIAN
THOUGHT ON ALDOUS
HUXLEY

A.S. Mutalik Desai

3

FOLK MUSIC OF EASTERN
INDIA

Jiwan Pani

4

THE EXOTIC WORLD OF
ORCHIDS

Dr. C. Kempanna

5

QUIZ ON INDIA
CONSTITUTION

Dr. B. Errabi

8

INDIRA GANDHI OPEN
UNIVERSITY

G. Ram Reddy

9

GENERAL OVERSEAS
SERVICE

11

TAMIL/SINHALA/SINDHI
PUNJABI/KONKANI SERVICES

16

INDIA CALLING

WISHES

its readers a

HAPPY AND PROSPEROUS

NEW YEAR

"Mahabharata" on the French Stage

—Kavita Nagpal

It was the year of India in France during 1985. The most eloquent tribute by the host-country has been the first ever complete theatrical production in France of the *Mahabharata*. The 2000-year-old venerated epic of India runs into myriad stories, which wind and unwind their way through the lives of the major and minor characters, in what is considered a bigger book than the Bible. It took the genius of Peter Brook, the internationally famed director, and Jean Claude Carriere, the equally well-known poet and dramatist, ten long years to unveil the mystery of the *Mahabharata*. The premiere show was staged in July 1985 in Avignon, which is the famed venue for avant garde theatre in the south of France.

'Maha' in Sanskrit means great. For instance, a Maharaja is a great king. 'Bharata' is clan. Thus it is the great story of 'Bharata' which, in modern parlance, has become the traditional name for India—Bharat or Hindustan. 'Bharata' also implies, in a wider sense, 'man'. Viewed in a wider perspective, it can well be termed as the great story of humanity.

This great poem of the world narrates the quarrel between cousins—the Pandavas and the Kauravas. It is a quarrel sparked off by the lust for power and honour which resulted in a bitter war that affected the destiny of the universe itself. Rising above its immediate concern, the story

poses disturbing problems in the lives of men acting in their narrow interests. Is the world going to be destroyed because of this? Today we are threatened by havoc and destruction. Can this destruction be averted?

We cannot circumscribe the great *Mahabharata* within the limits of this concern. It is a tale of heroism and sensualism of the comic and the profound, of monsters and ascetics, of magic and ritual, of vows and maledictions, gods surprised by men and human fates manipulated by the gods. The unitesence of the epic is the *Bhagvadgita*—the Song Divine—in which Lord Krishna, the omnipresent flute-playing godhead of Indian mythology, advises Arjuna, the Pandava warrior, when he expresses ability to kill his own kin on the battlefield. The *Mahabharata* which is said to have been written by Sage Vyasa is actually the outcome of many pens or rather storytellers, who have added to its richness and virtuosity. Basically allegorical and didactic in character, it is the single most fertile source of tales for the theatre in both urban and rural India. In fact, one can get a glimpse of the entire cultural heritage of India in one seamless span over centuries from this great epic.

Though many great Sanskrit plays are, by and large, based on epics from the *Mahabharata*, yet

relevant is its adaptation by the folk artistes. From the tip of South India to the remotest North, these rural and folk artistes entertain vast audiences with tales from this epic. Through dance, music and song, they tell in their own dialect the tales of the brave Arjuna, the truthful Yudhishtira and the great Krishna.

Peter Brook was in India to look for himself this vast, almost inencompassable body of folk and traditional theatre that the *Mahabharata* inspires. Enriched as he must have been, it is to his credit that he did not try and create an 'oriental showpiece' for the Europeans, which would have been an easy way out, considering the vast areas of darkness in the West about India's great cultural heritage.

Contemporary urban theatre too goes back again and again to this great epic. Modern playwrights, writing in various Indian languages have been drawn towards the brilliant character and dramatic situations in an attempt to discover therein the parables for our times. The epic has inspired countless poets and novelists to explore the shadowy areas in the epic for a deeper understanding.

ACCORDING to Peter Brook the tales of the Mahabharata have an element of fantasy as well as mystery which enable us to undertake a journey into a most fascinating realm of culture and civilization. In this stream of antiquity, we rediscover our own anxieties and emotions, our joys and sorrows, our doubts and contradictions, and even our most secret dreams. This was the adventure in which 22 actors and five musicians from all over the world were participating.

The Thirty Ninth Festival D'Avignon was special in the sense that this was the Year of India in France and the year of the presentation of Peter Brook's long awaited play, *Mahabharata*, for Europeans in their own language in a city which had over the years become synonymous with *avant garde* theatre.

The script has been written by the dramatist, poet and screenplay writer, Jean Claude Carriere, who has worked with Peter Brook for

ten long years on the project. A dramatist in his own right, Carriere is well-known for his collaboration with such eminent directors as Bunuel, Milos Forman and, of course Brook, with whom he created another masterpiece, some years ago, namely, *Conference of the Birds*.

The script of the *Mahabharata* was in three parts, each part running for three hours. They were titled "*The Game of Dice*", "*Exile in the Forest*" and "*The War*". One episode was staged each evening, but on the 13th July all the three parts were presented together. The excitement on that evening was pitched at delirium point. Everyone wanted to be a part of this all-night feast of drama. We were there at 6.30 in the evening. The sun would not set for another two hours and the shadows had yet to descend on the main acting arena. The main area in the bowl was strewn with clayish yellow mud, a neutral shade which was picked up for the costume of Vyasa, who was the '*sutradhar*' of the play. It also offset the vibrant earth colours of maroon, red-brown, deep blue and ochre used in the costumes. A river flowed along the tall, ragged quarry face, balanced by a flowing pool of water just below the spectator stands. The back-drop was provided by the play of lights on the craggy stone wall. On the right side sat the musicians with a medley of instruments ranging from the Nadaswaram, tabla and esraj to a variety of wind instruments from Japan and Australia and strings from Afghanistan.

While so many agencies and nationalities had collaborated in the production, the show also had a cast of actors from all over the world. A Polish actor from Upper Volta who was so impressive in the film, *The Courage of Others*, enacted Dhritarashtra. From Japan, Germany, Italy, England, Africa and Greece, Brook had gathered a galaxy of talented actors. The Indian dancer Mallika Sarabhai performed the role of Draupadi.

The first part ended at 10.30 in the night. Each scene was a vignette of artistic brilliance. Gandhari's pregnancy was dramatically essayed. Carriere used

Vyasa, Ganesha and a small boy as a triangle to sustain and carry forth the story. The interventions of the boy with naive and very childlike questions not only lent continuity to the complex structure of the epic but also provided moments for reflection and recapitulation to an audience unfamiliar with even the basic storyline.

The second half began at 11.00 p.m. '*The Exile*' opened on a tranquil note with Draupadi finally egging the Pandavas to action. Bhima's encounter with Hidamba and the birth of Ghatotkacha was pure African ritual. Brook used the ramparts of the hewn quarry to create many dramatic entries. Hidamba, dressed like a female witch-doctor, came shrieking down on Bhima. The animal quality of their love making was a brilliant display of controlled movement.

Speaking to the actors, one learnt that it was a long and arduous training process for which the knowledge of the epic was an integral part. Every performer spent some time in India, singly or in groups, to get a feel of the country of the Kauravas and Pandavas.

The use of space was dramatic, made marvellous with the special magic touch of Peter Brook. In the scene, where Duryodhana uses his supernatural powers to locate Arjuna in the mountains, we find him sitting in a ring of flames. He tells Karna where to find Arjuna, and another tongue of flame leaps across the sandy floor. The war sequence used shields, tents and an improvised bed on which Bhishma's head was held up by Arjuna's arrows; Krishna hiding the sun so that Arjuna could kill Jayadratha was designed and conceived not only for effect but also, to some extent, was in keeping with the vivid descriptions in the text.

The concept of 'Dharma', the divine will, a concept totally alien to the European ethos, was made more acceptable by an interpretation, on the level of peace within the human mind. In the end, one found Yudhishtira questioning Vyasa about the validity of his

actions on earth, about his brothers whom he has abandoned, the rightfulness of his actions, and Vyasa replying that 'here' there is no heaven or hell. Once the mind is free from the process of thought, it has reached the plane of intelligence where man discovers himself. All actions lead one to the point of discovery of the self.

- One has to see, to believe the kind of ovation the actors received when the play ended after a marathon eleven hours with the breaking of the first rays of a pink sun. There was a cascade of applause from the audience as the actors bowed again and again. It was as if the energy radiated by the cast had irradiated the audience too! □□□

and Indian thought had on his mind and to analyse what role they played in shaping his final outlook on life, his weltanschauung.

The Influence of Indian Thought on Aldous Huxley

--A. S. Mutalik Desai

A FEW months ago Indian and foreign scholars converged upon New Delhi for a symposium on 'Indian and World Literature.' They explored two closely related areas of literary, philosophic, cultural and scholarly concern, namely the impact of India on world literature and vice versa. It may be claimed, almost as a matter of course, that such a symbiotic relationship does exist. The prodigious extent of and the many dimensions to this intellectual and spiritual commerce between India and the rest of the world are, however, very striking.

The *Ramayana* and the *Mahabharata*, for example, have enriched the narrative literatures of China, South East Asia and even Europe. The *Bhagavadgita* has inspired philosophers and creative artists alike from France to Persia to Mangolia. *Panchatantra*, *Hitopadesh*, *Ramacharitamansa* and certain other fables and folktales also have migrated from India to distant lands. In the field of aesthetics, Indian concepts of 'Rasa' and 'Dhwani' are being appreciated by Western critics with an ever-increasing frequency in our own time. Above all, the philosophical system of India, long and assiduously cultivated by Indologists, and savants like William Jones, Max Mueller, Romain Rolland, Emerson, Thoreau, Hesse, Mann and T.S. Eliot have always fascinated the Western mind. During this century, there has been, around the world, a virtual renaissance of Indian thought.

In return, India has received a steady import of literary forms, aesthetic and critical perceptions and norms besides philosophical systems and perspectives. Whether it is the modern prose-fiction, now flourishing in every Indian language or Ibsen's or Shaw's influence on Indian theatre, the counter flow is also very much in evidence. Therefore, what is indisputably clear is a diverse and rich process, through thousands of years, of a cross-fertilisation which has taken India to the farthest corners of the world and has brought back literary and philosophic tides from everywhere. The subject of this essay, 'The Influence of Indian Thought on Aldous Huxley,' is a case in point.

Aldous Leonard Huxley (1894—1963), a descendent of two of the most highly influential and intellectually prominent families in England at the time, educated at Eton and Oxford, burst upon the English literary scene in the early 1920s. For over four decades, he kept up a steady output of novels, short stories, essays, poems, biographies, plays and criticisms. In his work Huxley attempts studies of the contemporary social, political, cultural and theological issues. From his early years at Oxford to the last in Los Angeles, California, there is a discernible transition from a mood of agnosticism and cynicism to humanism and pacifism and finally to one of mysticism and a sense of reconciliation with life. It is the burden of this essay to note the impact India

HUXLEY began his career during the immediate aftermath of World War I, an era which was characterised by disillusionment and futility, perversity and flippancy, revulsion and naked sensuality, as well as an iconoclastic disrespect towards societal and conventional bonds, so typically portrayed in Hemingway's *The Sun Also Rises* and Eliot's *The Waste Land*. While Huxley himself exulted in using this milieu (notably in *Antic Hay*), one observes in him an uneasiness, a craving of the spirit, a search for abiding values in the midst of what must have seemed like a civilisation in ruins. Huxley was already under the influence of Indian thought. Consider Priscilla Wimbush and Denis Stone in his first novel *Chrome Yellow* for their preoccupation with the infinite, the higher transcendent reality; and even their inchoate quest for mystical experience is indicative of the author's own concerns at the time. It is worth stressing that Huxley in these early works, at a relatively young age and as a product of typical English upper-class upbringing, agonises over the conflict in himself between the mundane and the spiritual and appears to be groping for ways to reach out and to transcend reality as he saw it. He may not yet speak of salvation, liberation, *moskha* or *niravana*, but the first tentative doubts are quite discernible. In *Antic Hay*, one of the protagonists, Casimir Lyplatt, says: "What are science and art, what are religion and philosophy but so many expressions in human terms of some reality more than human? Newton and Boehme and Michelangelo are but expressing in different ways different aspects of the same reality." Whereas in his next novel, *Those Barren Leaves*, Huxley's prevailing mood shows even closer kinship with Indian thought. One of the central characters sums it up in these words: "If one desires salvation, it is salvation here and now. The kingdom of god is within you.... The conquest of that kingdom, now, in this life.... should be the goal."

Professor, Department of Humanities I.I.T., Bombay.

INDIA CALLING, JANUARY 1986

Between 1918 and 1925, Huxley was in this frame of mind. In October 1925, he made his first, rather extended, visit to India. Landing in Bombay, he went north and east and visited holy shrines. He also attended sessions of the All India Congress Committee. Exposure to Indian music, architecture and painting came in profuse measure. He observed the masses. He saw their thought processes gaining momentum politically as well as morally. He witnessed a sub-continent in a great, history turmoil.

Initially, Huxley's response to life in India was typical of an upper-class Englishman of his time. He saw the heat and the dust, the dehumanising poverty and unspeakable squalor. He felt queasy, much like his character Philip Quarles in *Point, Counter Point*. But these early impressions were soon overcome, quite characteristically. What was unpleasant in Indian life in the 1920's moved him not to mere loathing and revulsion but to ponder over the larger issues, such as man's innate cussedness and the fate of mankind on this planet. As recounted in *Jesting Pilate*, what he saw here was instrumental in stirring his conscience, which is a far cry from Ms. Mayo or V.S. Naipaul. In England, he was secluded from the lives of the poor and so his Indian experience shocked him and led him to a more heightened awareness of life, to more doubts and to intense soul-searching.

HOWEVER, he also saw the other face of India, namely, the spiritual heritage of this ancient land. The palm trees of Bombay, the wind-swept deserts of Rajasthan, the pristine beauty of the northern reaches clad in snow, the sense of time and eternity and the rhythm of life conveyed by the flowing waters of the Ganga—all produced in him a seeming montage, a rhapsody of images, colours and sounds to last a lifetime. If India's physical aspect depressed him at times, it also quickened his search for the ultimate meaning of life. In later books, such as *Ends and Means*: *After Many a Summer*, *The Perennial Philosophy*, *Ape and Essence* and *Island*, he began to incorporate the ideals of non-attachment, non-violence, pacifism

and the sanctity of means over ends. While his liberal, progressive humanism—which is a quintessential part the Huxley-Arnold heritage—is not abandoned, his exposure to India created in him a sense of transcendence from the mere worldly concerns to the spiritual needs of man.

It is my contention, rather in the nature of a hypothetical construct, that India—the land, the people, the past and the relevance of her philosophy—had its share in the education or elevation of Aldous Huxley. His heroes from the early and later novels are in sharp contrast. Denis Stone, Theodore

Gumbril, Casimir Lypiatt and Walter Biglake are egocentric, while William Proctor and others are unattached and liberated.

As one critic has summed it up: "If emancipation from personality and identification with the Absolute are essential to Huxley's metaphysics—which qualities, I assume, have particular bearing on Indian concepts, such as *Moksha*, Huxley's novels are dramatised presentations of principles that are basic to Hindu and Buddhist thought. No writer in recent literary history has preached this philosophy of liberation so consistently and persuasively as Aldous Huxley" □□□

Folk Music of Eastern India

Jiwan Pani

THE plaintive strain of music that you can hear on the ferry-boats of Bengal is popularly called 'Bhatiali'. The gentle rhythm of the river, the soft stillness of the environment, the rhythmic lapping sound of the oars, all combine to stir the reposeful loneliness of the boatman. The result is a Bhatiali song. Like a large river, a Bhatiali song is long-winding, with gentle bends in the musical phrasing and slow but repetitive in movement, most of the folk songs are repetitive in their musical structuring which makes them rather monotonous. It is so because, unlike classical music, folk songs do not presuppose any audience. While the aim of classical music is to appeal to the aesthetic sensibility of the audience, folk song is mostly for the singer himself and through it he wants to celebrate life. Folk music and folk dance, therefore, are not really arts but ways of life. Not only human life but entire nature manifests herself in certain rhythms. Folk music is always inspired by such rhythms in nature. Byron said in his *Don Juan*: "There is music in all things, if man had ears. Their earth is but an echo of the sphere". A Bhatiali singer has ears for the music and the rhythm of the river which inspires him,

but the tune usually does not have a rhythmic structure. It is, however, not unrhythmic. Inspired by the soft rhythmic music of the river, it takes off to a point where the dichotomy between rhythmic and unrhythmic is irrelevant.

Since folk songs do not decorate life but celebrate it, everything that influence life inspires the folk musicians. In eastern India, especially in the States of West Bengal and Orissa, rivers greatly influenced the life of the people, because a number of rivers flow through each of the two States forming a kind of network. These rivers have inspired both directly and indirectly many kinds of folk songs in this region. The Sambalpur district of Orissa is known for its tuneful folk songs. The major river that flows through the district is the Mahanadi over which a huge dam was constructed at Hirakud about three decades ago, not far from the district headquarters, also called Sambalpur. The Sambalpuri folk songs are noted for their beautiful rhythm and tuneful melodies.

The Bhatiali songs are inspired directly by the river while the Sambalpur, song has an indirect influence. Neither of them, however, sings about the river itself.

INDIA CALLING, JANUARY 1986

The first two lines of the Sambal-puri song say: "Who are you weeping in the deep wilderness of the forest? You will remember me after a few days" It is, in fact, a beautiful love song. The rhythm of the song, however, suggests the current, the ripples and waves of a river.

Like any other part of this country the marshlands of Eastern India have an amazing variety of folk songs. From the point of view of the content and character of these songs, they may be divided into categories, such as ritual songs, ceremonial or festival songs, seasonal songs, functional songs, songs for recreation, devotional songs and long, narrative ballads.

The ritual songs have deep religious associations, but they reflect plenty of secular values too, because in India the concept of *dharma* is much wider than that of religion. *Dharma* seldom admits the dichotomy between the sacred and the profane. Therefore, the ritual folk songs may have strong dharmic associations and yet be free from religiosity. For instance, the Gambhira songs of the Malda district of West Bengal are ritualistic in character, but their content is invariably secular.

The first line of a Gambhira song says: "The Jhinga flower blossoms in the evening but fades away in the morning". Jhinga is a small, sweet gourd. Of all the flowers, the Jhinga flowers are the most short-lived and therefore symbolise the transitory nature of human life. The content of the Gambhira song is thus more metaphysical than religious.

Eastern India is inhabited by a large number of tribal communities. Each of these tribal communities has its own varieties of songs. The musical phrasing of the tribal songs, though extremely simple, transforms mundane emotion into echoes of subtle and supernal passion. Of all the tribes that live in this region, the Santhals are the largest monolithic community. Like many other tribes, the Santhals also have ancestor worship in their animistic religion.

There is a saying amongst many tribal communities that the tribe which does not know how to dance cannot survive. Dancing for the tribal communities is as important as eating. The dancing is invariably accompanied by singing. The songs which accompany the dancing may be grouped under the recreational category. The recreational songs of the non-tribal communities are much more complicated in their musical phrasing.

It would be interesting to compare the musical phrasing of those people who have no tribal characteristics in their culture. In Orissa, there is a kind of folk song known as 'doli-geeta' meaning: song of the swing. On the first day of the month of *Ashadah*, the day that heralds the advent of the rainy season, rural Orissa welcomes it with joyous festivity. The festival is called 'Raja Parva'. In Orissa, where the main occupation is agriculture, this festival is given a lot of importance. It is believed that the earth begins menstruating which indicates that she is ready for receiving the seed. On this day of Raja Parva, the girls, especially the unmarried, wear new saris and swing in the groves while singing. How symbolic and poetic a tradition! It is a pity that, under the impact of the industrial civilisation, such a fascinating tradition is gradually disappearing.

IN an agricultural civilization, the seasons play a very important role in the life of the people. Rural India, unlike the urban areas, is yet to come under the way of the industrial civilization. Throughout

the country, there are many varieties of folk songs now prevalent which celebrate each season. Eastern India is no exception. In the State of Assam, the Bihu songs are very popular. For each season, there is a particular variety of Bihu songs. Again, they do not sing about the season, just as a Bhatiali does not sing about the river. Most of these songs have love as their central theme, but they are sung to celebrate the seasons.

Like any other region, Eastern India too has an amazing variety of devotional songs ranging from the highly evolved, 'Keertan' songs of West Bengal to the simple 'Janana' songs of Orissa. These are different from ritual songs since no rituals are performed while singing. While some of these songs vibrate with religious fervour, others have a deep metaphysical content often expressed in a fascinatingly symbolic way. Of the latter type, the 'Baul' songs of West Bengal is the most representative. The symbolic expression and highly appealing tunes of the Baul songs so influenced Rabindranath Tagore that he composed many songs in that style.

There is such a vast body of folk and tribal music in the marshland region of Eastern India and it is impossible to go into details adequately here. However, a glimpse has been given from which one can, perhaps form some idea of its richness and variety. All these songs have been nurtured by the agricultural civilization. They are now threatened with extinction due to the inroads made by the industrial civilization in the rural areas. It would be really a pity to lose such a rich cultural tradition. □□□

The Exotic World of Orchids

Dr. C. Kempanna

Flowers form an integral part of human culture all over the world, including India. Apart from their aesthetic value, they have their socio-religious and commercial importance. There is no aspect of

human life which is not associated with flowers or flower-based products. In other words, flowers play an important role in human life from the cradle to the grave.

Reference to flowers and gardens in Indian culture date back to Vedic

Of the Indian Council of Agricultural Research, New Delhi.

times (2000 to 3000 BC). The love for flowers is very well illustrated in ancient Indian literature, mythology, epics, paintings, cave murals, sculptures, architecture, folk songs and tribal arts and crafts. Appreciative accounts of flowers and gardens have been given in Sanskrit classics like the *Rigveda*, the *Ramayana* and the *Mahabharata*. The other ancient Sanskrit books containing accounts of the glory of flowers are those of Shudraka (100 BC), Ashwaghosa (100 AD), Kalidasa (5th century) and Sarangadhara (13th century). Kalidasa presented a vivid and romantic description of flowers and trees in his popular play *Shakuntalam*. In recent times, the Mughal gardens in various parts of the country have acquired fame for the delightful blend of natural beauty with artistry. The world-famous gardens of Rashtrapati Bhavan in New Delhi and Brindavan gardens at the Krishnarajasagara Dam in Mysore and the Mughal gardens in Kashmir are standing monuments to floral beauty bewitching all sight-seers.

The commercial importance of ornamental horticulture is evident from the flourishing trade in ornamental plants and cut flowers. Floral perfumes have always played

a big role in human life and culture and continue to do so in the modern world of art and fashion. The annual consumption of flowers in the world is valued approximately around \$13.00 billion. The European market is the largest consumer, especially the Federal Republic of Germany where the consumption rate has been rising at the rate of 10 per cent per annum during the last decade. Many developing countries of the world, including India, have entered this lucrative trade. With its heterogenous agro-climatic conditions, India is richly endowed with a variety of flowering plants worthy of trade and commerce. From a mere Rs. 2.4 million in 1976-77, India's exports of plants and flowers grew to Rs. 8.4 million in 1980-81. There is an unlimited scope for the development of this industry

A variety of plants and flowers of ornamental value are traded today. Amongst these, orchids occupy a unique position. More than 15,000 species are reported to exist in various parts of the world. Of these, nearly 1,250 species are found in India, mostly in Meghalaya and Sikkim. Commercial cultivation

of orchids has been taken up on a large scale in places like Shillong, Kalimpong, Trivandrum and Darjeeling. The metropolitan cities are providing a ready market for their produce.

Orchids mostly grow in tropical climes. There are three to four distinct types based on their habitat and nature of growth, such as epiphytes, lithophytes terrestrial and a small group of saprophytes. The epiphytes mostly grow on the trunks of forest trees, with hanging aerial roots and derive no nourishment from the host trees. Lithophytes grow well on barren rocks or cliffs with their fleshy roots clinging to the substratum. These roots are nourished by rain and dew which carry dust and other minute particles that provide sustenance to them. The terrestrials grow on the ground like ordinary plants. Saprophytes grow on dead and decaying matter of vegetable or animal origin. Many intermediate groups also could be found among them. In recent years, a variety of hybrids have been developed and commercialised in India.

The plants are found in all possible sizes. Some of them are



as small as 7 mm. in height. Some others bear pseudo bulbs more than 8 metres long. While the species like *Dendrobium* have stem-like pseudo bulbs which are nearly 6 metres tall, vine-like orchids, such as vanilla, grow to a length of more than 30 metres, climbing over trees and undergrowth, forming virtually an impenetrable mass of branching stems.

Striking variations are found in orchid flowers in India which make them delightfully attractive and also a novelty. They vary greatly in size from minute, almost invisible, blooms to one or two feet long ribbon-like tails, as in the 'Ladies Slipper'. Some may assume the shape of animals or insects. *Ophrys apipera* looks like a bee. *Coeloglossum viridi* looks like a frog, while the *brasia* spikes suggest a small collection of colourful spiders. *Peristeria elota* or the dove orchid appears like a small dove, *bulbophyllum purpureorhachid* simulates a lizard, and so on. There is no end to their wonderful variation and richness of beauty.

Despite the fact that orchids have existed in nature since time immemorial, their organised cul-

tivation was not much known in the world until about the 18th century A.D. The Chinese appear to be the pioneers in realising the value of orchids and began growing them. They entered the Western world in 1731. By about 1794, about 15 species are reported to have been grown in the Kew Gardens in London. Considerable impetus was given for their growth and production in England by the Horticultural Society of London, as a result of which many wild types were acclimatized and a large number of new hybrids were produced artificially.

HERE in India, knowing the aesthetic value and the commercial worth of orchids, which abound in nature, 'National Orchidariums' were established by the Botanical Survey of India at Shillong in the East and Yercaud in the Shevaroy Hills in the South. Private nurseries have also sprung up at Darjeeling, Kalimpong, Shillong and at several places in South India.

Orchids are grown indoors as well as outdoors. Each group has a specific requirement for its cultivation artificially. For exam-

ple, the most commonly cultivated epiphytes require fresh air at all times. Many tropical orchids like vanda, aerides, etc., which develop aerial roots, do well when grown in baskets, kept hanging from the beams of the green-house or the verandahs of houses. While the light requirements may vary from open sunlight to diffused light, the temperature and humidity play a determining role in the successful cultivation of different groups of orchids. The best range of temperature is between 18°C to 30°C and humidity should not be less than 30 per cent in the night and above 80 per cent during the day.

Many epiphytic orchids and others can be grown in clay pots also. Glazed pots are not suitable for this kind of orchids, as they do not allow air to reach the roots. Drainage is an important requirement for orchids. As such, the drainage hole at the bottom of the pot should be adequate to permit quick drainage of excess water.

Orchids are grown in a variety of media. They can be grown in osmunda fibre which consists of an intricate root system of two types of ferns of the genus osmunda found in moist places. Polypodium fibre, also a root system of another fern, is used as a substitute for osmunda fibre. Orchid seedlings of several species can be successfully cultivated in a mixed compost of osmunda with sphagnum moss which is commonly found growing in several moist areas of the eastern and western Himalayas. Tree-fern fibres can also be used in place of osmunda or polypodium fibre. These tree-fern fibres are very suitable for growing orchids in baskets.

Orchids require well balanced fertilizers. In addition to major nutrients like nitrogen, phosphate and potash, they do need such minor nutritive elements as calcium and magnesium. Their exact requirement varies according to the species and the nature of their cultivation. In tropical and sub-tropical countries like India, it is possible to grow orchids outside the green-houses, on trees or on the ground. Growing Orchids on trees is not difficult



but the tree should have a rough, barked structure such as in the mango and oak. The plants should be well tied to the stems of the host trees until they strike roots and cling firmly. Orchids are slow-growing and take a few months to one year to get themselves well established. Till then, they should be given more water than in the green-house as evaporation is higher in the open air.

Orchid seeds are very minute and are produced in a large number in a capsule. They are difficult to grow in the nursery since they do not contain any endosperm. In nature, they are associated with an endophytic fungus which acts symbiotically and supports the orchid seed to germinate and grow in nursery beds. Recently, an asymbiotic method, without the association of fungus, has been developed to germinate and grow the orchid seeds in culture tubes. In any case, growing orchids through seeds is a cumbersome and difficult task.

Vegetative reproduction is, however, by far the easiest method. It is a slow process since only a few plants can be obtained from one plant in a year. The plant cuttings are kept in cool, relatively dry place for a few days till the cut wound is healed and rooted in moist sand or dump sphagnun moss. As soon as new roots appear, they are potted or planted in specially prepared beds. A new technique of shoot-tip culture has been evolved for the rapid multiplication of planting material through tissue culture system which has revolutionised orchid cultivation. Orchids are prone to attack by a number of pests and diseases. It is, therefore, necessary to protect them against these dangers. The nature of the malady varies according to the species growing region, nature of cultivation etc. Nevertheless, plant protection is an important operation in orchid culture.

The good amount of awareness built up in the country about the interest and the economics of orchids has spurred many a nursery in Shillong, Darjeeling, Kalimpong, Bangalore, Trivandrum and Yercaud in the Shevaroy Hills to develop suitable infrastructure for the commercial cultivation of orchids. Orchids in the form of beautiful plants and cut flowers can be seen in the parks, hotels and on the stands of florists in these areas. □□□

Quiz on Indian Constitution

Dr. B. Errabi

1. When was the Indian Constitution framed ?
2. When was the Indian Constitution brought into force ?
3. Who said : "The Indian Constitution is a social document" ?
4. Who described the Indian Constitution 'Quasi Federal' in nature?
5. Who is the architect of the Indian Constitution ?
6. What are the Constitutional goals set out in the Preamble of the Indian Constitution ?
7. Many features of the Indian Constitution were borrowed from various constitutions of the world. On which constitution is the part dealing with "Directive Principles of State Policy" modelled ?
8. From which constitution is the idea of 'Bill of Rights' borrowed by the framers of the Indian Constitution ?
9. Does the 'Right to Property' find a place in the list of guaranteed fundamental rights in the Indian Constitution ?
10. The right to property did form a part of the Constitution when it was first framed. By what constitutional amendment was deleted ?
11. The Indian Supreme Court imposed a serious limitation on the amending powers of the Indian Parliament by enunciating a new doctrine. What is this new doctrine and when was it enunciated ?
12. Who said : "The Fundamental Rights and Directive Principles together form the conscience of the Constitution"?
13. The 'Right to Life' guaranteed by Article 21 of the Constitution has been declared to be the most fundamental of all fundamental rights. Who said this ?
14. What are the changes brought about in the Preamble of the



پندرہ روزہ

آواز

اردو میں اپنی نوعیت کا ایک منفرد جہزیرہ

ادب، فلم، سائنس، طب، سماجیات، مزاح اور دیگر علوم پر ریڈیو کی بہترین نشریات کا انتخاب
(اس کے علاوہ)

☆ غزلیں، نظیں، ریڈیو ڈراما اور

☆ ریڈیو پروگراموں کی پیشگی تفصیلات۔

☆ فوٹو فنیٹ کی خوب صورت طباعت۔

قیمت: فی کاپی ایک روپیہ سالانہ ۲۲ روپے دو سال - ۴۲ روپے

(درون ملک ڈاک خرچ بذمہ ادارہ)

غیر ملک میں مقیم اردو شائقین شرح خریداری کے لیے لکھیں:-

چیف ایڈیٹر، آکاشوائی گروپ آف جہرنلز، آل انڈیا ریڈیو

سکنڈ فلور، پی ٹی آئی بلڈنگ، پارلیمنٹ اسٹریٹ، نئی دہلی ۱۱۰۰۰۱ (انڈیا)

Constitution by the 42nd Constitutional Amendment Act of 1976.

15. In one of the landmark cases, The Supreme Court held that 'The Fundamental Rights are beyond the reach of the amending powers of the Parliament'. What is the name of this case ?
16. The right to judicial review has been held to be a basic structure of the Constitution. In which famous case was this judgement pronounced ?
17. By which constitutional amendment were the fundamental duties introduced in the Indian Constitution ?

18. By which constitutional amendment was the provision dealing with the protection and maintenance of the natural environment introduced in the Constitution ?
19. By what provision of the Constitution were the Directive Principles made expressly 'Non-Judicial' ?
20. As the Constitution stands today, the right to enforcement of personal liberty cannot be suspended by the President under Article 359, of the Constitution. Which constitutional amendment effected this change ?

Indira Gandhi National Open University

G. Ram Reddy*

No other educational innovation in India has attracted as much attention and aroused as much curiosity as the proposal for an open university. The Prime Minister's announcement in January 1985, that the Government of India would establish a National Open University has roused the interest of people from various walks of life. The open university, though not a new concept altogether, it is still not very clear to many.

The open university can be regarded as an important educational innovation of this century. The concept has gained momentum in response to the challenging tasks of spreading education to larger sections of the society by utilising new communication technology. *Open University like any other university, is established by law to impart higher education through the techniques of distance education.* It is conceptually different from conventional universities in several respects. The important features of the open university are :

Relaxed entry regulations—it does not debar a student

from studying on account of lack of formal qualification.

Self-pacing; one can study according to one's own pace and convenience.

There is freedom and flexibility in choosing any combination of courses.

It offers facility for transfer of credits from one programme to another, and from one university to another, either conventional or non-conventional.

Education is home-based and not class-room based. Instead of the teacher, communication technology is used to provide multi-media teaching.

The quality of teaching is high as the best expertise available in the country is used for preparing its educational programmes.

Besides degree, diploma and certificate courses programmes such as extension, enrichment through community-orientation and continuing education are made available.

THE objects of an open university are :

1. It provides greater equality of opportunity and accessibility to higher education.
2. It gives educational opportunities to those who had missed them while young.
3. It makes opportunities available to those adults who would like to have access to higher education throughout their lives.
4. It helps those who want to learn new subjects or renew or update their knowledge while in service.

In a nut-shell, it provides flexible and high quality instruction to those who cannot, or do not want to go to conventional universities. To be specific, the objects of the Indira Gandhi National Open-University are :

- (a) to advance and disseminate learning and knowledge by a diversity of means including the use of communication technology;
- (b) to provide opportunities for higher education to larger segment of population;
- (c) to promote educational well being of the community generally; and
- (d) to encourage open university and distance education systems in the educational pattern of the country and to coordinate standards in such systems.

Though there have been some kind of distance education systems going on in several countries for quite some time the full-fledged open university was started in the United Kingdom in the late sixties. Origin of this institution is traced to Prime Minister Herald Wilson's idea of University of the Air. The establishment of the open university in the United Kingdom has provided inspiration to several other countries. As a result, today, we have open universities in socialist and non-socialist countries and in developed and developing countries. For instance, there are open universities in

*The first Vice Chancellor of University established in Delhi. The foundation stone of the University was laid by the Prime Minister, Shri Rajiv Gandhi on 19 November 1985, the occasion coinciding with the 68th birth anniversary of Indira Gandhi.

China, West Germany, Spain, Canada, Pakistan, Sri Lanka, Thailand, Japan, Indonesia, and in a few other Latin American countries. In our own country an open university was started in 1982 in Andhra Pradesh which is now providing both degree and diploma courses.

The Indira Gandhi National Open University will offer long-term as well as short-term academic programmes. Long term programmes will include degree courses at undergraduate as well as post graduate levels. The short-term programmes will comprise of diploma and certificate courses. In addition, there will be fairly heavy emphasis on continuing and extension education.

Unlike the conventional universities the Open University will adopt a multi-media approach to teaching its students. It will provide study material, prepared by highly competent and well qualified teachers chosen from all over the country. To supplement the material Radio and T.V. lessons will be broadcast by eminent men in their respective fields. Audio-visual aids will be provided by the University to help those who cannot make use of the T.V. and Radio programmes. For doing experiments in science and technology subjects, kits will be developed and provided to the students as part of course material. To supplement these methods and to provide much needed face-to-face personal contact with teachers as in formal system, contact programmes, workshops and seminars will be organised at the Study Centres located in different parts of the country. Attendance at these centres is optional unless made compulsory as a part of the course programme as in science and technology courses. These Study Centres provide laboratory, library, radio and T.V. facilities, audio-visual equipment, etc., to help the students.

The Indira Gandhi National Open University will function not

only as an Open University but will perform the role of a resource centre for other distance education institutions in the country. It is hoped that with the establishment of this University distance education will be encouraged and strengthened. As an Open University it will be able to provide not only innovative education but also equality of opportunities for higher education in the country. The course material produced by this university will be of high quality useful for both its own students, and those of the conventional system. Thus, the University

aims at supplementing the efforts of the conventional universities in providing educational opportunities and raising their standards.

The establishment of Indira Gandhi National Open University is an important milestone in higher education in the country. And to quote Shri K.C. Pant, who, while piloting the bill in parliament said : "We are breaking new ground in the field of education today that we are taking a step which is full of promise and full of great potential".

□□□

Quiz

TALLY YOUR ANSWERS

1. 26th December, 1949.
2. 26th January, 1950.
3. Granville Austin in his book *The Indian Constitution—Cornerstone of a Nation*.
4. Prof K. C. Wheare, a Constitution Expert of U.S.A.
5. Dr. B. R. Ambedkar.
6. To constitute India into a sovereign socialist secular democratic Republic and secure to all its citizens justice, liberty, equality, and fraternity.
7. Irish Constitution.
8. The American Constitution.
9. No.
10. The Constitution 44th Amendment Act in 1978.
11. The Doctrine of Basic Structure in The Keshavananda Bharati Case vs. The State of Kerala on Fundamental Rights.]
12. Justice Y. V. Chandrachud, Former Chief Justice of India in the Minerva Mills vs. Union of India.
13. Justice P. N. Bhagwati, now the Chief Justice of India, in the Carolie Mullin vs. Delhi Administration Case.
14. The expressions 'Socialist, Secular, and Integrity' were added to the Preamble.
15. Golaknath vs. State of Punjab.
16. Minerva Mills vs. Union of India.
17. 18. The Constitution 42nd Amendment Act, 1976.
19. Article 37 of the Constitution.
20. The Constitution 44th. Amendment Act 1978. □□□

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | | | |
|--------------------------|------------|-----------|-----------|-----------|-------|-------|
| | | | (Metres) | (KHz) | | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 49.71 | 6035 | | |
| | | | 41.58 | 7215 | | |
| | | | 31.27 | 9595 | | |
| | | | 25.55 | 11740 | | |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 19.85 | 15110 | | |
| | | | 0415—0645 | 2245—0115 | 30.27 | 9912 |
| | | | | | 19.77 | 15175 |
| | | | | | 25.61 | 11715 |

REGULAR FEATURES

0430 & 0630 News; 0440 & 0635 Commentary; 0445 Programme Summary; 0525 & 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 & 1900—2030; 0645 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Devotional Music :
1st : Different Artists
8th : Kumar Gandharav & Vasundhara
15th : M. S. Subbalaxmi : Bhajans
22nd : Geeta Dutt, K. L. Saigal, Manna Dey, Preeti Sagar
29th : Different Artists
- 0446 Film songs from South India
- 0515 1st, 8th & 22nd : Of Persons, Places & Things
15th & 29th : Our Guest
- 0530 Instrumental Music :
1st : Amjad Ali Khan : Sarod
8th : Brij Narain : Sarod
15th : Zarin Daruwala
22nd : Ali Akbar Khan : Sarod
29th : Mohd. Dabri Khan : Veena
- 0550 Light Music from Different Regions :
1st : Sindhi Songs : Different Artists
8th : Rajasthani : Hemlata & Om Vyas
15th : Marathi : Nandi Bhende
22nd : Bhojpuri : Joginder Singh Albel
- 0600 29th : Punjabi : Gurdas Maan
1st, 8th, 22nd : Export Front :
1st : Wool & Woollens
8th : Export of Coffee
22nd : Export of Spices
15th & 29th : Cultural Talk
15th : Tantric Art
29th : Indo Greek Sculpture
- 0610 Instrumental Music :
1st : Shiv Kumar Sharma & Hari Prasad Chaurasia : Duet on Santoor & Flute
8th : Raghunath Seth & Sultan Khan : Duet on Flute & Sarangi
15th : Ravi Shankar & Ali Akbar Khan : Duet on Sitar & Sarod
22nd : Kalyani Roy & Ali Ahmed Hussain : Duet on Sitar & Shehnai
29th : Imrat Hussain Khan : Surbahar

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Karnatak Instrumental Music : Except on 30th
2nd : Chitti Babu : Veena
9th : V. Srikanta Iyer : Veena
16th : V. G. Subramanyam : Veena
23rd : R. S. Kesavmurthy : Veena
30th : Gandhiji's Favourite Bhajans
- 0446 Selections from National Programme of Music
- 0515 2nd : Book Review
9th : Talking about Agriculture : The Village of 21st century
16th : Science Today
23rd : Industrial Front : Auto Expo 86 (Jan. 3—11) (Topical)
30th : Gandhiji : Talk
- 0530 Instrumental Music :
2nd : Ghasi Ram Nirmal : Jaltarang
9th : Nagardas Arjundas : Dilruba
16th : Brij Bhushan Kabra : Guitar
23rd : V. G. Jog : Violin
30th : K. L. Sood : Jaltarang
- 0550 Songs from New Films
- 0600 Radio Newsreel
- 0610 Regional Music :
2nd : Punjabi : Asa Singh Mastana
9th : Gujarati : Gunjan Raas Garba
16th : Sindhi : Different Artists
23rd : Rajasthani
30th : Bengali : Nazrul Songs

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 0416 Devotional Music :
3rd : Aziz Ahmed Warsi : Naat
10th : Ghulam Sabir & Party : Naatia Qawali
17th : Inam Ahmed & party : Naatia Qawali
24th : Afzal Iqbal & party : Naatia Qawali
31st : Prabha Bharati & party : Naatia Qawali
- 0446 Film Hits of Yester Years
- 0515 Moods & Melodies : (3rd, 10th, 17th, 24th)
31st : Moods & Melodies : Bhakti Ras
- 0530 Karnatak Instrumental Music :
3rd : Chinna Subaiya & Party : Nagaswaram

10th : Sheikh Chinna Maulana Sahib : Nagaswaram
17th : S. R. Dakshinamurthy Pillai : Nagaswaram
24th : T. P. Subramanyan Pillai : Nagaswaram
31st : K. Laxmi Narayan Sastri : Violin

- 0550 Instrumental Music :
3rd : Latif Ahmed : Tabla
10th : Faiyaz Khan : Tabla
17th : Kishan Maharaj : Tabla
24th : Zameer Ahmed : Tabla
31st : Piush Pawar : Santoor
- 0600 Panorama of Progress (Except on 31st)
3rd : Insulin Synthesis : Talk
10th : Computer System for Polyester Units : Talk
17th : Copper Production in India
24th : New Research in Forensic Science
31st : Piush Pawar : Santoor
- 0610 Folk-Songs :
3rd : Boatman's Songs
10th : Different Regions
17th : Himachal Pradesh
24th : Kerala
31st : Madhya Pradesh

SATURDAYS

4th, 11th, 18th and 25th

- 0415 Devotional Music :
4th : Different Artists : Bhajans
11th : Bhimsen Joshi, Laxmi Shankar, Sulochana Chavan
18th : Vani Jairam : Bhajans
25th : Juthika Roy : Bhajans
- 0446, 0530, 0550 & 0610 Listeners Choice
- 0510 4th & 18th : Focus
11th & 25th : Horizon : Literary Magazine
11th : The Novels of Nayantara Sehgal
- 0600 Radio Newsreel

SUNDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music (Except on 26th)
5th : Hari Om Sharan
12th : Mahendra Kapoor
19th : Different Artists : Bhajans
26th : Patriotic Songs
- 0446 Film Songs
- 0515 5th : Expression : Youth Magazine
12th : Youth in Focus : A Helping Hand : Programme based on interviews
19th : From the Universities : Vocationalization of Education
26th : Quiz Time (20 mts.) (0510—0530 hrs.)
- 0530 Instrumental Music :
5th : Devendra Murdeshwar : Flute
12th : Hari Prasad Chaurasia : Flute
19th : Pannalal Ghosh : Flute
26th : Prakash Wadehra : Flute
- 0550 Light Music :
5th : Shobha Gurtu : Ghazal
12th : Talat Aziz : Ghazlen
19th : Meena Kapoor
26th : Parveen Sultana : Ghazlen
- 0600 5th & 19th : Mainly for tourists :
5th : Facilities for tourists
19th : Impressions : Programme based on interviews with tourists

GENERAL OVERSEAS SERVICE

- 12th : Indian Cinema
 26th : President's Message to the Nation
 0610 Folk Songs :
 5th : Punjabi
 12th : Sindhi
 19th : Rajasthani
 26th : Jaintia

MONDAYS

6th, 13th, 20th and 27th

- 0415 Instrumental Music :
 6th : Ravi Shankar : Sitar
 13th : Mehmood Mirza : Sitar
 20th : Abdul Halim Jaffar Khan : Sitar
 27th : Nikhil Bannerjee
 0446 Karnatak Instrumental Music :
 Flute :
 6th : N. Ramani
 13th : Prapancham Sitaram
 20th : K. S. Gopalakrishnan
 27th : Sikkil Sisters
 0500 6th : Play
 13th : Discussion
 20th : Feature
 27th : The Indian Republic : Feature
 0530 Folk Songs :
 6th : Folk Dance songs of Different Regions
 13th : Dogri
 20th : Gujarati
 27th : Assamese
 0550 Light Classical Music
 6th : Siddeshwari Devi
 13th : Begum Akhtar
 20th : Ghulam Mustafa Khan
 27th : Anjali Sur
 0600 Women's World : Except on 27th
 6th : Rural Women & Development : Talk
 13th : Solah Sringar : The Sixteen traditional Indian modes of Adornment : Talk
 20th : Stories for Children : Dialogue
 27th : Radio Report on Republic Day
 0610 Rabindra Sangeet :
 6th : Hemanta Mukherjee
 13th : Kanika Bannerjee
 20th : Manna Dey
 27th : Debabrata Biswas

TUESDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music :
 7th : Sharma Bandhu : Bhajans
 14th : Ramcharit Manas : Mukesh & party
 21st : Man Mohan Pahari & party
 28th : Hari Om Sharan : Hanuman Chalisa
 0446 Music of India/Classical Half Hour
 0515 Radio Newsreel
 0530 Instrumental Music :
 7th : Bismillah Khan & party : Shehnai
 14th : Jagdish Prasad Qamar & party
 21st : Anant Lal & party
 28th : Daya Shankar & party : Shehnai

- 0550 Light Music :
 7th : Salahuddin Ahmed, Kamal Hanspal & Mahendra Pal
 14th : Meena Chatterjee, Harmeet Kaur & Vandana Bajpai
 21st : Kamal Hanspal & Uma Garg
 28th : Chorus Songs
 0600 Faithfully Yours : Replies to listeners letters (on 7th & 21st for

- 15 mts. & 14th & 28th for 10 mts.)
 0610 D'xers Corner (Only on 14th & 28th for 10 mts.)
 0615 Karnatak Instrumental Music : Violin
 7th : Lalgudi G. Jayaram
 14th : K. S. Venkataramiah
 21st : M. S. Gopalakrishnan
 28th : V. K. Venketaramanujam

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH-EAST ASIA

AUSTRALIA AND NEW ZEALAND

| Period | BANDS FREQUENCY | |
|-----------|-----------------|-------------|
| | Metres | KHz |
| 1530—1630 | 1000—1100 | 19.58 15330 |
| | | 17.25 17387 |
| | | 19.70 15230 |
| | | 16.78 17875 |
| | | 19.56 15335 |
| | | 25.40 11810 |

REGULAR FEATURES

1530 & 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 & 1530—1630; 1630 CLOSE DOWN.

WEDNESDAYS

1st, 8t , 15th, 22nd and 29th

- 1546 Light Music :
 1st : Nitin Mukesh
 8th : Satish Babbar : Ghazlen
 15th : Talat Aziz : Ghazlen
 22nd : Begum Akhtar : Ghazlen
 29th : Usha Seth : Ghazlen
 1600 1st : Book Review
 8th : Talking about Agriculture : The Village of 21st century : Talk
 15th : Science Today
 22nd : Industrial Front : Topical Auto Expo '86 (January 3—11)
 29th : New Publication
 1610 Instrumental Music :
 1st : Mushtaq Ali Khan : Sitar Raga—Piloo
 8th : Bismillah Khan and party : Shehnai : Raga Malkauns
 15th : P. D. Joshi : Violin Raga Mishra Piloo
 22nd : N. Rajam : Violin : Raga Kalavati
 29th : Jagdish Mohan : Jaltarang : Raga Madhuwanti

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 Rabindra Sangeet (Except 30th)
 2nd : Different Artists
 9th : Debabrata Biswas
 16th : Compered programme
 23rd : Banani Ghosh
 30th : Gandhiji's Favourite Bhajans
 1600 Panorama of Progress:
 2nd : Insulin Synthesis : Talk
 9th : Computer System for Polyester Units
 16th : Copper Production in India

- 23rd : New Research in Forensic Science
 30th : Gandhiji : A Talk
 1610 Light Instrumental Music :
 2nd : Vijay Raghav Rao: Wings Over India
 9th : Sitar : Vijay Raghav Rao : Kartik Kumar, Shamim Ahmed and Zakir Hussain
 16th : Mohd. Ahmed Banne : Sarangi Dhun
 23rd : Darshan Singh : Clarionet : Dhun
 30th : Different instruments

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 1546 Light Music :
 3rd : Habib Painter and Party : Qawwali
 10th : Shankar Shambhu and Party: Qawwali
 17th : Prabha Bharti and party : Qawwali
 24th : Mohd. Hayat Khan and Party : Qawwali
 1600 3rd: 17th and 31st : Focus (20 mts.)
 10th : Horizon : Literary Magazine (20 mts.) The Novels of Nayan Tara Sehgal; (ii) Poems
 24th : Horizon

SATURDAYS

4th, 11th, 18th and 25th

- 1546 Film songs :
 1600 4th : Mainly for Tourists : Facilities for Tourists
 11th : Indian Cinema
 18th : Impressions : Programme based on interviews with tourists (Film Stars)
 25th : Quiz Time
 1610 Folk Songs :
 4th : Kumaoni
 11th : Bhojpuri
 18th : Haryana
 25th : Dogri

GENERAL OVERSEAS SERVICE

SUNDAYS

5th, 12th, 19th and 26th

- 1546 Devotional Music (Except on 26th)
5th : Ramcharit Manas by Mukesh and party
12th : D. V. Paluskar
19th : Different Artists
26th : Patriotic Songs
- 1600 Women's World :
5th : Rural Women for Development
12th : Solah Sringar—The sixteen traditional Indian modes of adornment
19th : Stories for Children : Talk
26th : Radio Report on Republic Day
- 1610 Film songs : (Patriotic on 26th)

MONDAYS

6th, 13th, 20th and 27th

- 1546 Folk songs
6th : Braj.
13th : Harvest Songs
20th : Rajasthani
27th : Bundelkhandi Lokgeet
- 1600 Faithfully Yours : Replies to listeners letters : (On 6th and 20th for 15 mts. and on 13th and 27th for 10 mts.)
- 1610 D'xers Corner : Only 13th and 27th for 10 mts.
- 1615 Film tune

TUESDAYS

7th, 14th, 21st and 28th

- 1546 Karnatak Instrumental Music :
7th : Namagri Pettai K. Krishnan-Nagaswaram : Raga Gowla and Reetigowla
14th : D. Kittappa : Gottuvadyam
21st : Harihar Bhagwathar : Jaltarang : Raga Karharpriya
28th : K. S. Pichappa : Nagaswaram : Raga Hamsadhvani
- 1600 7th : Export Front : Export of Coffee from India
14th : Cultural Talk : Tantrik Art
21st : The Export of Spices from India
28th : Cultural Talk : Indo Greek : Sculpture
- 1610 Film songs from different Regions

FOR SOUTH EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 & 2025 News; 1910 Commentary;
1915 Programme Summary; 1950 Press

INDIA CALLING, JANUARY 1986

Review; 2025 Programme Highlights from 0415—0645 & 1900—2030; 2030 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Rabindra Sangeet:
1st : Gautam Mitra
8th : Swapan Gupta
15th : Gita Ghatak
22nd : Chinmoy Chatterjee
29th : Different Artists
- 1930 Radio Newsreel
- 1940 Karnatak Instrumental Music :
1st : T. S. Shankaran : Flute
8th : Palghat T. S. Mani Iyer : Mridangam
15th : D. Ramadu Iyer : Ghatam Adi Tala
22nd : Talvadya Katcheri
29th : D. Panchapakeshan and T. G. Shankargopalan : Duet on Violin and flute : Raga Hamsanadam
- 1955 1st : Book Review
8th : Talking About Agriculture : The Village of the 21st Century :
15th : Science Today
22nd : Industrial Front : Topical Auto Expo '86 (Jan-3—11)
29th: Radio Report on Beating Retreat Ceremony
- 2005 Film songs

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916, 1945 & 1955 Listeners Choice :
1930 2nd, 9th, 16th, 23rd & 30th : Moods and Melodies

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 Light Music
3rd : Hari Haran : Ghazals
10th : Manhar
17th : Different artists : Ghazalen
24th : Penaaz Masani
31st : Madan Bala Sindhu : Ghazalen
- 1930 Radio Newsreel
- 1940 Orchestral Music :
3rd : Hamsadhvani by Gopalakrishnan
11th : 'Saama' by S. Gopalakrishnan
17th : Jog by M. Y. Kamasasrtry
24th : Search for Truth by M. Y. Kamasasrtry
31st : Banshi by Emani Shankar Sastri
- 1955 Horizon : Literarv Magazine : 20 mts. (10th and 24th)
10th : The Novels of Nayan Tara Sehgal
- 2005 Film songs

SATURDAYS

4th, 11th, 18th and 25th

- 1916 Folk Songs :
4th : Tamil Nadu

- 11th : Andhra Pradesh
18th : Kashmiri
25th : Sindhi
- 1930 4th : Expression : Youth Magazine:
11th : Youth in Focus : A Helping Hand : Programme based on interviews
18th : From the Universities: Vocationalisation of Education : Talk
25th : Quiz Time : 20 mts.
- 1940 Instrumental Music :
4th : Pannalal Ghosh : Flute : Bhatiali Dhun
11th : Shiv Kumar Sharma : Santoor : Raga Misra Kafi
18th : Jain Kumar Jain : Jaltarang : Raga Madhuvanti
25th : Ravi Shankar Sitar : Raga Anandi
- 1955 4th : Mainly for Tourists : Facilities for Tourists : Talk
11th : Indian Cinema
18th : Impressions : Programme based on interviews
25th : Patriotic songs
- 2005 Film songs from new Researches

SUNDAYS

5th, 12th, 19th and 26th

- 1916 Interlude
- 1920 5th : Play
12th : Discussion
19th : Feature
26th : The Indian Republic . Feature
- 1955 Women's World :
5th : Rural Women and Development
12th : Solah Sringar : The Sixteen Traditional Indian Modes of Adornment
19th : Stories for Children : Dialogue
26th : Radio Report on Republic Day
- 2005 Film songs

MONDAYS

6th, 13th, 20th and 27th

- 1916 Light Classical Music :
6th : Ghulam Ali Khan : Thumri
13th : Girija Devi : Thumri and Tappa
20th : Savita Devi : Thumri : Tilak Kamod
27th : Shobha Gurtu : Thumri : Khamaj
- 1930 Radio Newsreel
- 1940 Instrumental Music :
6th : Ashish Khan : Sarod : Raga Piloo
13th : P. D. Saptarishi : Violin : Raga Kafi
20th : Shakoore Khan : Sarangi : Thumri Khamaj
27th : Ayodhya Prasad : Pakhawaj : Jhaptaal
- 1955 Faithfully Yours : Replies to listeners letters : (On 6th and 20th : For 15 minutes and on 13th and 27th : for 10 mts.)
- 2005 D'xers Corner : Only on 13th and 27th : for 10 mts.
- 2010 Film songs

GENERAL OVERSEAS SERVICE

TUESDAYS

7th, 14th, 21st and 28th

- 1916 Folk songs :
7th : Madhya Pradesh
14th : Bengali
21st : Manipuri
28th : Oriya
- 1930 7th and 21st : Of Persons, Places and Things ;
14th and 28th : Our Guest
- 1940 Orchestral Music :
7th : Jeevan Dhara by M. Y. Kamasastry.

- 14th : Navaras Kanada by M. Y. Kamasastry
21st : Charulata and Mangla Vardini by M. Y. Kamasastry
28th : Kalyani by T. K. Jayaraman Iyer.
- 1955 Export Front:
7th : Export of Coffee from India
21st : The export of Spices from India
14th & 28th : Cultural Talk
14th : Tantric Art
28th : Indo-Greek Sculpture
- 2005 Film Songs

- 23rd : New Research in Forensic Science
30th : Gandhiji : Talk
- 0000 Light Karnatak Music (Except on 30th)
2nd : M. S. Subbulaxmi : Bharati Songs
9th : Kannadageethi
16th : Different Artists
23rd : K. G. Menon & party
30th : Gandhiji's Favourite Bhajans
- 0016 Devotional Music :
2nd : Different Artists : Bhajans
9th : Kishori Amonkar : Meera Bhajan
16th : Different Artists : Bhajans
23rd : Usha Atre, Pushpa Rani & party
30th : Raghunath Panigrahi, Manna Dey, Meena Kapur & Satish Bhutani
- 0040 Instrumental Music : Sitar
2nd : Ravi Shankar
9th : Debabrata Chaudhury
16th : Nikhil Bannerjee
23rd : Buddhaditya Mukherjee
30th : Arvind Parikh
- 0100 & 0345 Moods & Melodies :
30th : Bhakti Ras
- 0120 Regional Film Songs
- 0146 Rabindra Sangeet :
2nd : Chinmoy Chatterjee
9th : Dwijen Mukherjee
16th : Different Artists
23rd : Ramani Dasgupta & Protima Mukherjee
30th : Santosh Sengupta
- 0220 Classical Vocal Music :
2nd : Hira Bai Barodkar
9th : Pt. Jasraj
16th : A. Kanan
23rd : L. K. Pandit
30th : Malvika Kanan
- 0241 Instrumental Music : Sarod
2nd : Yakoob Ali Khan
9th : Amjad Ali Khan
16th : Sunil Mukherjee
23rd : Ratnakar Vyas
30th : D. L. Kabra
- 0300, Classical Half Hour/Music of India (Report of Tuesday GOS-I Item)

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|----------------------|-----------|----------------|----------------|
| | IST | GMT | Metres | KH |
| | U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 31.04 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 41.96 | 7150 |
| | 2330—0130 | 1800—2000 | 30.27 25.33 | 9910 11845 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | 19.65 30.75 | 15265 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045 2230 | 25.28 | 11865 |
| | | | 31.41 | 9575 |
| | | | 25.61 | 11715 |
| | | | 30.27 | 9912 |
| | | | 31.04 | 9665 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0330 News; 2340, 0035, 0140, 0235 & 0340 Commentary ; 2345, 0015, 0145 & 0240 Programme Summary upto 0130, 0215 & 0400; 0115 & 0215 Press Review; 0110, 0210 & 0355 Film Tune; 0129, 0214 & 0329 Programme Highlights from 2330—0130; 0115—0215; & 0215—0400; 0400 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 2346 Instrumental Music
2350, 0200 & 0345 1st : Book Review
8th : Talking about Agriculture : The Village of the 21st century : Talk
15th : Science Today
22nd : Industrial Front (Topical)
Auto Expo 86 (Jan. 3—11)
29th : Radio Report on Beating Retreat Ceremony.
- 0000 Folk Songs :
1st : Madhya Pradesh
8th : Kashmiri
15th : Goa
22nd : Khasi
29th : Braj
- 0016 Hits from Films
0040 Instrumental Music : Old Masters :
1st : Ustad Hafiz Ali Khan : Sarod
8th : T. Chowdhari : Violin
15th : Pannalal Ghosh : Flute
22nd : Ustad Allaaddin Khan : Sarod
29th : Ustad Shakoob Khan : Sarangi
- 0100 & 0250 Radio Newsreel

- 0120 Film Songs
0146 Classical Vocal Music :
1st : Ishtiaq Hussain Khan
8th : Latafat Hussain Khan
15th : Singh Bandhu
22nd : Som Tiwari
29th : Sulochana Brahaspati
- 0220 Light Music :
1st : Sarla Kapur & Vandana Bajpai
8th : Nilam Sahni & Meena Kapur
15th : Preeta Balbir Singh & Chandra Kant Gandharav
22nd : Chorus Songs
29th : Shanta Saxena & Seema Sharma
- 0241 Instrumental Music :
1st : Mohd. Abdullah Tibet Baqal : Santoor
8th : Vijay Shankar Chatterjee : Esraj
15th : Laxmi Narain Panwar : Pakhawaj
22nd : Jain Kumar Jain : Kshattarang
29th : Hari Singh & Party : Shehnai
- 0300 Film Songs

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 2346 Devotional Music
2350, 0200 & 0250 Panorama of Progress (Except on 30th)
2nd : Insulin Synthesis : Talk
9th : Computer System for Polyester Units : Talk
16th : Copper Production in India
Talk

FRIDAYS

3rd, 10th, 17th, 24th & 31st

- 2346 Karnatak Instrumental Music
2350, 0150 & 0250 : 3rd, 17th & 31st : Focus
10th & 24th : Horizon—Literary Magazine
10th : The Novels of Nayantara Sehgal
24th : Poetry
- 0010 Film Tune
0016 Light Music—
3rd : Kanwal Sindhu : Ghazlen
10th : Pankaj Udhas—Ghazlen
17th : Ghanshyam Das—Ghazlen
24th : Mahender Pal & Purnima Das
31st : Shanti Hiranand—Ghazlen
- 0040 Classical Vocal Music : Old Masters
3rd : D.V. Paluskar
10th : Ustad Amir Khan
17th : Pt. Onkar Nath Thakur
24th : Ustad Abdul Karim Khan

1 GENERAL OVERSEAS SERVICE

0100 31st : Ustad Abdul Wahid Khan
& 0345 Radio Newsreel
0120 Instrumental Music :
3rd : Gajanan Rao Joshi—Violin
10th : Bismillah Khan & Party—
Shehnai
17th : P.D. Saptarishi—Violin
24th : Anant Lal & Party—Shehnai
31st : Mohd. Umar—Rabab

0146 Film Tune
0220 Folk Songs :
3rd : Gujarati
10th : Manipuri
17th : Punjabi
24th : Rajasthani
31st : Haryanvi

0241 Orchestral Music :
3rd & 24th : M.Y. Kamasastri
10th : Satyadev Pawar
17th : Emani Shankar Sastry
31st : Chinta Mani Jain
0300 Film Songs

SATURDAYS

4th, 11th, 18th & 25th

2346 Devotional Music
2350, 0200 & 0345 4th & 18th : Mainly
for Tourists :
4th : Facilities for Tourists
18th : Impressions—Prog. based on
interviews
11th : Indian Cinema
25th : President's Message to the
Nation on the eve of Republic Day
0000 Light Melodies :
4th : Guitar
11th : Wings Over India—Vijay
Raghav Rao
18th : Mohd. Abdullah Tibet
baqal : Santoor
25th : Festival Tune—Vijay Raghav
Rao
0016 Songs from Films
0040 Karnatak Classical Vocal Music :
4th : B. V. Raman & B. V. Lax-
manan
11th : Janaki Subramanyam
18th : K. V. Narayanaswami
25th : Voleti Venkateshwaralu
0100 & 0250 4th : Expression : Youth
Magazine
11th : Youth in Focus : A helping
hand : Programme based on Inter-
views
18th : From the Universities : Voc-
ationalisation of Education : Talk
25th : Quiz Time (0050—0110 hrs.
& 0250—0310 hrs.)
0120 Light Music :
4th : Raj Kumar Rizvi : Ghazlen
11th : Alka Yajnik
18th : Suresh Wadekar
25th : Choral Songs
0146 Instrumental Music : Duet on :
4th : Himanshu Biswas & Jaya
Biswas : Flute & Sitar
11th : Ravi Shankar & Ali Akbar
Khan : Sitar & Sarod
18th : Shiv Kumar Sharma & Brij
Bhushan Kabra : Santoor & Guitar
25th : Bismillah Khan & V. G. Jog:
Shehnai & Violin
0220 Regional Devotional Music :
4th : Malti Pande & Ram Pathak :
Marathi Devotional Songs
11th : Gyani Jaswant Singh Ragi

& party : Shabads
18th : Pannalal Bhattacharya
Shyama Sangeet
25th : M. S. Subbalaxmi
0241 Classical Vocal Music :
4th : Amar Nath
11th : Kishori Amonkar
18th : Shanno Khurana : Subadh
Sangeet
25th : Sharafat Hussain Khan :
Subadh Sangeet
0300 Old Film Songs.

SUNDAYS

5th, 12th, 19th and 26th

2346 Devotional Music (Except on 26th)
26th : Patriotic Songs
2350, 0200 & 0345 Women's World (Ex-
cept on 26th)
5th : Rural Women & Development
12th : Solah Sringar : The Sixteen
traditional Indian Modes of Adorn-
ment
19th : Stories for children : Dia-
logue
26th : Radio Report on Republic
Day
0000 Classical Vocal Music (Except on
26th)
5th : Pandhari Nath Kolhapure
12th : Malvika Kanan
19th : Gangubai Hangal
26th : Patriotic Songs
0016 New Film Songs
0040 & 0250 5th : Play
12th : Discussion
19th : Feature
26th : The Indian Republic : Fea-
ture
0120 Devotional Music :
5th : Gopalji Rallabhai & party
12th : Alok Ganguli
19th : Raghunath Panigrahi : Geet
Govind
26th : Vishni Mehrotra : Bhajans
0146 Film Songs
0220 Instrumental Music :
5th : Debabrata Chaudhury : Sitar
12th : Himangshu Biswas : Santoor
19th : Banne Khan & Inder Lal :
Sarangi Duet
26th : Ayodhya Prasad : Pakhawaj
0241 Regional Film Songs
0320 Karnatak Vocal Music :
5th : M. D. Ramanathan
12th : Madurai T. N. Seshagopalan
19th : Jayalakshmi Balaraman
26th : Balamurli Krishna

MONDAYS

6th, 13th, 20th and 27th

2346 Instrumental Music
2350, 0150 & 0250 Faithfully Yours :
Replies to listeners letters (On 6th
& 20th for 15 mts. & on 13th &
27th for 10 mts.)
0000 Film Songs (Except on 13th & 27th)
13th : 27th : D'xers Corner (for
10 mts.)
0010 Film Tune (Only on 13th & 27th)
0016 Light Music :
6th : Talat Mehmood
13th : Naseem Bano : Ghazlen
20th : Hindi Geet : Different
Artists

27th : Jagmohan
0040 Karnatak Classical Vocal Music :
6th : D. K. Jayaraman
13th : M. M. Dandapani Desikar
20th : M. L. Vasanthakumari
27th : Maharajpuram Santharam

0100 & 0345 Radio Newsreel
0120 Film Songs
0146 Film Tune
0200 D'xers Corner (Only on 13th &
27th for 10 mts.)
0205 Film Tunes
0220 Folk Songs :
6th : Andhra Pradesh
13th : Jaintia Folk Songs
20th : Mundari Folk Songs
27th : Haryanvi
0241 Classical Vocal Music :
6th : Padmavati Gokhale
13th : Siya Ram Tiwari : Subadh
Sangeet
20th : Sharafat Hussain Khan :
Subadh Sangeet
27th : Hafiz Ahmed Khan
0300 D'xers Corner : (Only on 13th &
27th for 10 mts.)
0305 Film Songs.

TUESDAYS

7th, 14th, 21st and 28th

2346 Karnatak Devotional Music
2350, 0200 & 0345 7th and 21st : Of
Persons, Places and Things
14th and 28th : Our Guest
0000, 0016 & 0040 Listeners Choice
0100 & 0250 7th and 21st : Export
Front :
7th : Export of Coffee
21st : Export of spices
14th and 28th : Cultural Talk
14th : Tantric Art
28th : Indo-Greek Sculpture
0120 Instrumental Music :
7th : Gopal Krishna : Vichitra
Veena : Raga Jog
14th : Ramesh Prem : Vichitra
Veena : Raga Lalit
21st : Radhika Mohan Moitra :
Mohan Veena : Raga Shree
28th : Ahmed Raza : Vichitra
Veena : Raga Maru Bihag
0146 Folk Songs :
7th : Punjabi
14th : Uttar Pradesh
21st : Nagaland
28th : Chhatisgarhi
0220 Instrumental Music :
7th : Raghunath Seth : Flute : Raga
Mohini
14th : Hari Prasad Chaurasia :
Flute : Bhatial Dhun
21st : Devendra Murdeshwar :
Flute : Raga Behag
28th : Prakash Wadhwa : Flute
Dhun
0241 Karnatak Vocal Music :
7th : T. R. Subramanyam : Raga
Pantuvrali
14th : T. T. Sita : Raga Madhya-
mavati
21st : M. S. Subbulaxmi : Raga
Mohanam
28th : K. V. Naryanaswami : Raga
Kalyani
0300 New Film Songs.

TAMIL SERVICE FOR SOUTH EAST ASIA

0530—0615 IST

0000—0045 GMT

264.5, 76.82, 41.32 & 30.75 Metres

1134, 3905, 7260 & 9705 kHz

REGULAR FEATURES

0530 Opening Announcement; 0531 Thuthi (Devotional Music); 0535 News; 0545 Commentary/Press Review/Week in Parliament; 0550 Scheduled Items.

1st : Thiraiganam

2nd : Periyoor Vazhvile : Children's Programme : S. Rahamathunnisa

3rd : Ganamudham

4th : Neyar Virundhu

5th : Neyar Viruppam

6th : Isai Amudham

7th : Kettathu Kidaikkum

8th : Thiraiganam

9th : Munnerum Bharatham

10th : Ganamudham

11th : Neyar Virundhu; Pro-duction : B. Ramani

12th : Neyar Viruppam

13th : Isai Amudham

14th : Kettathu Kidaikkum

15th : Thiraiganam

16th : Ilakkia Cholai

17th : Ganamudham

18th : Neyar Virundhu : Produced by Kum. P. Laxmi

19th : Neyar Viruppam

20th : Isai Amudham

21st : Kettathu Kidaikkum

22nd : Thiraiganam

23rd : Magalir Poonga by P. Lakshmi

24th : Ganamudham

25th : (1) Neyar Virundhu; Scidhi Malar

(2) Theen Payuthu Kadhinile Kanakam; Produced by Balaramani, Basheer Ahamed

26th : Neyar Viruppam

27th : Isai Amudham; Kadithamur Badhilum

28th : Kettathu Kidaikkum

29th : Thiraiganam

30th : Sirappu Then Kinnam Film Actress Sripriya

31st : Ganamudham

II—Dugana

III—Chorus

IV—MUSIC/BIHAGAT

V—INTERVIEW/FFATURE

WEDNESDAYS : Satrangi

THURSDAYS : I—Chail Bohl,

II—Manak Mati

III—Play

IV—Musical Feature

FRIDAYS : I—(a) Geet, Ghazal/

(b) I—Talk/II—Kavita Path/III—Short Story

SATURDAYS : Lok Geet (Kalam)

SUNDAYS : Farmaish

2145 CLOSE DOWN.

PUNJABI SERVICE

1900—2000 Hrs.

427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News;

1920 Commentary.

Monday : 1905 Film Duets

Tuesday : 1905 Interviews

Thursday : 1905 Ghazals/Chorus

Wednesday/Saturday : 1905 Listeners Choice

Friday : 1905 Kafian

Monday/Friday : 1905 Replies to

Letters 1st Sunday : 1905 Shair Ka Kalam

2nd : Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play/Feature

5th Sunday : 1925 Mushaira

SINHALA SERVICE

1830—1930 hours

19.82m (15125 kHz)

29.03m (10335 kHz)

1830—1900 hours

25.83m (11620 kHz)

REGULAR FEATURES

1830 Opening Announcement; 1831 Songs; 1840 News; 1850 Songs; 1855 Commentary/Press Review/Week in Parliament; 1900 Music; 1920 Songs; 1925; Music; 1929 Closing Announcement; 1930 CLOSE DOWN.

SINDHI SERVICE

1730—1830 hours

280.1m (1071 kHz)

42.02m (7140 kHz)

REGULAR FEATURES

1730 Programme Ji Vichoor; 1735 News in Sindhi; 1745 Commentary.

1750 MONDAYS : I—III Sajan Tokhe Khabar Kheri/II—IV Sughad Muthinjun Sindhriyun (Women's Programme)/V Interview/Musical feature

TUESDAYS : Farmaish (Non-film songs)

WEDNESDAYS : Music/Talk

THURSDAYS : I Sindhi Jagat Reportage II—IV Gul Gulab Ja (Children Programme) III Dharti Hindustan Ji/Music/V Book Review

FRIDAYS : Farmaish (Film songs)

SATURDAYS : (1) Hik Fankar, (2) Adabi Gulshan—Short story/Poetry Recitation

SUNDAYS : 1. Wit and Music Programme (Gal Maa Gal) 2. Khat Avhanji Milyo

2115—2145 hours

280.1m (1071 kHz)

2115 Opening Announcements

2116 MONDAYS : Bhagti Geet

TUESDAYS : I—Hik Fankar

KONKANI SERVICE

1005—1015 Hrs.

19.78m (15165 kHz)

16.85m (17805 kHz)

News in Konkani

1005—1015 Hours

INDIA CALLING, JANUARY 1986

FOREIGN LANGUAGE SERVICES

| | |
|--|--|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010—1020 hours—2315—0115 hours—48.82, 30.27 Metres; 6145, 9912 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 9912 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.32, 76.82, 30.91 Metres; 1134, 7260, 3905, 9705 kHz; News 0615—0625 hours; 1645—1745 hours—16.87 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, : 9730 kHz News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours: 264.5 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuyou 1830—1836 hours. |
| DARI | 0830—0915 hours—41.42, 31.15 Metres; 7225, 9630 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 KHz; News 1645—1655 hours. 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—1977, 1680 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—50.50, 61.73, 49.19, 41.52 Metres; 594, 4860, 6105, 7225 kHz; News 0735—0744 hours. 1230—1300 hours—42.19, 31.22, 25.58 Metres; 7110, 9610, 11730 kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87 Metres; 15140 15360, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—48.82, 30.27 Metres; 6145, 9912 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15 Metres 7225, 9630 kHz; News 0750—0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2101—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 21.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—19.83, 29.03, Metres; 15125, 10335, kHz: News, 1830—1900 hours. 25.82 Metres 11620 kHz; 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.70, 41.35, 31.43, Metres; 6160, 7225, 9545 kHz; News 1815—1825; 1845—1930 hours; 264.5, Metres; 1134 kHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) music as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Published by the Director General, All India Radio, at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.I. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.

INDIA Calling



APRIL
1981





Dr. Sunita Jain, whose poetry recitation was broadcast from G.O.S.



O. Jos Thottan, journalist, whose talk on export of Indian films, was broadcast from G.O.S.

Shri Ananda Tissa de Alwis, Information, Broadcasting and Tourism Minister of Sri Lanka, whose interview by S. P. Senadhira, was broadcast from the Sinhala Service of All India Radio.



INDIA calling

Programme Journal of the External
Services of All India Radio

○○○

APRIL, 1981

○○○

IN THIS ISSUE

BEACHES IN INDIA :
Rabindra Seth ...2

OUR ENGINEERING CAPABILITIES :
Tarun Das ...3

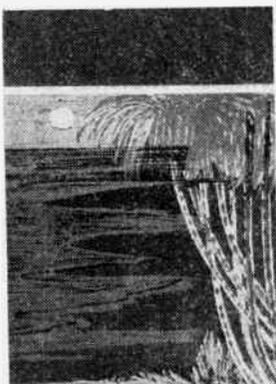
INDIAN LANGUAGES TODAY :
TAMIL :
R. Parthasarathy ...5

THE RADIO NETWORK IN
INDIA :
H. R. Luthra ...7

RIVER NARMADA IN LIFE AND
LEGEND :
Prof. Kamala Ratnam ...8

○○○

FRONT COVER



For a tourist, there is nothing better
than a time by the sea. See article.

○○○

Chief Editor

GYAN SINGH

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

- ARABIC** 1000—1030 hours ; 19.63, 16.87 Metres ; 15285, 17785 KHz ; News 1010—1020 hours ; 2315—0115 hours ; 76.82, 30.27, 25.40, 280.1 Metres ; 3905, 9912, 11810, 1071 kHz ; News 0110—0115 hours and 2330—2340 hours.
- BURMESE** 0615—0645 hours ; 264.5 Metres ; 1134 KHz ; 41.29, 30.27, 25.39 Metres ; 7265, 9912, 11815 kHz ; News 0615—0625 hours ; 1645—1745 hours 16.87, 19.69 Metres ; 17780 ; 15235 kHz ; News 1645—1655 hours ; on 19.69, 16.85 Metres : 15235, 17780 kHz.
- CHINESE** 0315—0415 hours ; 264.5, 41.15, 31.40 Metres ; 1134, 7105, 9555 kHz ; Cantonese/ 1745—1845 hours ; 864.5, 25.40, 19.52 Metres ; 1134, 11810, 15365 kHz ; Kuoyu News in Cantonese 0316—0322 and 1746—1752 hours ; News in Kuoyu 0400—0406 and 1830—1835 hours.
- DARI** 1300—1345 hours ; 25.50, 31.01 Metres ; 11765, 9675 kHz ; News 1305—1315 hours and 1900—2000 hours ; 280.1 Metres ; 1071 kHz ; News 1901—1905 hours.
- FRENCH** 1645—1700 hours ; 16.83, 19.52 Metres ; 17830, 15365 kHz ; News 1645—1655 hours and 0020—0030 hours on 30.75, 25.28 Metres ; 9755, 11865 kHz. (East Asia)
- AFRICA** (North 0015—0100 hours ; 30.75, 25.28 Metres ; 9755, 11865 kHz ; News 0020— & West) 0030 hours.
- INDONESIAN** 1415—1515 hours ; 19.79, 16.80 Metres ; 15160, 17855 kHz ; News 1416—1425 hours.
- NEPALI** 0700—0745 hours ; 25.30, 41.52, 505.0, 31.15 Metres ; 11860, 7225, 594, 9630 kHz ; News 0730—0740 hours ; 1230—1300 hours ; 30.91, 25.56 19.63 Metres ; 9705, 11735, 15285 kHz ; News 1231—1236 hours and 1930—2010 hours ; 264.5 Metres ; 1134 kHz ; News 2000—2009 hours.
- PERSIAN** 0915—0945 hours ; 19.63, 16.87 Metres ; 15285, 17785 kHz ; News 0920—0930 hours ; 2145—2315 hours ; 280.1, 30.27, 25.40 Metres ; 1071, 9912, 11810 kHz ; News 2200—2210 hours and 2310—2314 hours.
- PUSHTU** 0815—0900 hours ; 25.27, 31.15 Metres ; 11870, 9630 kHz ; News 0820—0830 hours ; 2000—2115 hours ; 280.1 Metres ; 1071 kHz ; News 2005 2015 hours and 2110—2112 hours.
- RUSSIAN** 2145—2245 hours ; 25.45, 31.20 Metres ; 11790, 9615 kHz ; News 2200—2210 hours.
- SINHALA** 1830—1900 hours ; 25.82, 29.03 Metres ; 11620, 10335 kHz ; News 1835—1843 hours.
- SWAHILI** 2045—2145 hours ; 19.83, 25.36 Metres, 151.30, 11830 kHz ; News 2100—2110 hours.
- THAI** 1700—1730 hrs ; 16.83, 19.52 Metres ; 17830, 215365 kHz ; News 1704—1710 hours.
- TIBETAN** 0745—0800 hours ; 505.0, 25.22 31.52, 19.78 Metres ; 594, 11895, 9630, 15165 kHz ; News 0745—0750 hours ; 1800—1845 hours ; 25.48, 30.91 Metres ; 11775, 9705 kHz ; News 1815—1825 and 1846—1856 hours 1845—1930 hours ; 264.5 Metre (1134 kHz).
- BALUCHI** 1830—1900 hours ; 280.1, 31.38 Metres ; 1071, 9560 kHz ; News 1831—1836 hours.

Timings given are in Indian Standard Time (Substract 5½ hrs. from G.M.T.).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Beaches in India

by Rabindra Seth

FOR a leisure holiday, there is nothing better than a time by the sea. And what better sea coasts to spend the time on than those of the peninsular India. Calm, blue, seas; clear skies; an abundance of nature and rich hinterlands. India offers a choice of three seas, and one of the longest cumulated beach-line in the world... the Malabar coast, the coast of Coromandel, Kerala, Goa, Mahabalipuram, Konarak, Puri and many more that conjure up a magic all their own. Through the ages, travellers and traders have touched upon these shores. Phoenicians, Greeks, Egyptians, Romans, Chinese etc. spread tales of their beauty and richness. Yet, even today, these beaches are uncrowded and unspoiled offering a warm, yet private holiday.

The climate along India's coastline is generally mild and steady. Tropical clothing is ample enough during the day. In the evenings however, you would do well, to carry something warm to wear.

If you wish to spend your next holiday by the lapping waters of the great blue seas, you can expect a perfect one on any of the many beaches in India.

Let's start from the west, Bombay.

Bombay is the commercial centre of India. An international airport, good hotels and the foods of the world. And innumerable beaches... Juhu, Versova, Marve, Madh and Manori. Juhu is 20 km. by road from Bombay air terminal, and city buses are routed there on Sundays and holidays. There are good hotels in Juhu and you can spend a good week-end by the sea. Marve is 44 km., Madh 38 km. and Manori 40 km. from Bombay.

In the heart of Bombay is Chowpatty where you can spend fascinating hours and be among the Bombayites in a park like atmosphere. Across the Bombay harbour, and one hour by boat is the Elephanta Island. Here on the walls of the cave temples are executed rock carvings dating back to as early as the 7th century. From Bombay too, less than an hour by flight is Aurangabad, which connects to Ajanta and Ellora caves.

GOA

Song, dance, music, historical monuments, fine food, feasts and festivals, the inebriating feni, colourful customs and a charming people... all these make Goa, a tiny paradise.

For a leisure-loving tourist, India's vast coastline with a large number of beach resorts offer an endless variety with calm blue seas, clear skies, an abundance of nature and rich hinterlands. Each one of the beaches is unique. They are unspoiled uncrowded, waiting to be discovered.

Goa is among the loveliest beaches stretching 100 km. by the Arabian sea. Of these, Galangute, 15 km. from Panaji, the capital of Goa, is the most lovely and called the "Queen of Goa Beaches". It is also the most popular seaside rendezvous.

Six km. from Mamagoa, Colva beach is next only to Calangute in popularity, with stretches of sand girdled by green palm trees. Dona Paula is another picturesque spot, 7 km. from Panaji. Facing the Marmagoa harbour, it is

an idyllic beach, good for picnics and a swim in the cool waters of the tiny bay. If you are looking for a quiet place, Vagator is the place, situated on the bay beyond the northern end of Calangute. There is a historic fort at the entrance of the bay, which enhances the picturesqueness of Vagator.

Moving down south, we come to Kerala, among the smallest and most beautiful of Indian states. It is a lush green land blessed with bountiful nature and innumerable rivers, dense forests, plantations of rubber, tea, coffee and pepper. And backwaters making way through paddy fields and villages. Kerala is truly a tropical paradise... the legendary Malabar coast. Lying on Kerala's sun drenched coast is the tiny village of Kovalam, which now has become one of the most magnificent beach resorts in the country, and perhaps in the world too. The endless stretches of wheat coloured sand, the gently swaying coconut trees and an ice blue sea, make Kovalam ideal for a seaside holiday. The tourist complex at Kovalam is India's first beach resort to international standards. The complex comprises a group of air conditioned beach cottages, an impressive five-tiered hotel which follows the gentle slopes of a hill overlooking the Kovalam Bay, and on-the-spot beach facilities such as changing rooms, restaurant, bar and water sports. The visitors can also enjoy invigorating massages and oil baths, as well as take yoga lessons at the nearby health centre.

Kovalam also makes an excellent base for excursions to Trivandrum, the capital of Kerala, to Cochin, to the wildlife sanctuary at Periyar, and many

(Contd. on page 4)

Our engineering capabilities

by Tarun Das

THE Indian engineering industry has come of age. In the last three decades of planned development and growth, the base of engineering production and services has broadened and deepened beyond recognition—and, this has led to many knowledgeable commentators speaking of India as a “developed country”.

Some key indicators of Indian engineering industry growth in the seventies are :

- (a) The value of engineering production has increased by 224 per cent.
- (b) Investment has risen by 130 per cent.
- (c) Exports have gone up by 418 per cent.
- (d) Foreign collaborations have increased by 70 per cent.
- (e) R and D expenditure has grown by 188 per cent.

Today, at the start of the 80s, the Indian engineering industry is embarked on a massive programme of International Industrial And Technical Cooperation, as part of its effort and contribution to share its technology and expertise with other countries, specially developing countries.

The Indian engineering industry has first-hand experience in solving industrial problems of developing countries because we are solving them for ourselves every day.

The traditional means of cooperation is through trade and the Indian engineering industry is now exporting its goods to 117 countries of the world, ranging from the developed

nations to the least developed countries. With an export volume of Rs. 9000 million, estimated for 1980/81, the engineering industry is providing a wide range of capital goods and industrial machinery, machine tools, construction equipment, electronic items, commercial vehicles, castings and forgings compressors, fasteners, pumps, diesel engines, etc. all over the world.

AS a logical extension of the export effort, Indian companies have been setting up joint ventures in developing countries, specially in

Thirty years of planned development enabled India to build an engineering base with capability in consultancy engineering services and production of a wide range of capital and consumer goods. The most important feature of the Indian engineering industry is its broad modern base developed through indigenous research and development supported by only selective import of technology from the west.

South East Asia, and East Africa. These ventures represent partnership arrangements between India and friendly countries, aimed at establishing production facilities in other developing countries.

These lead, in fact, to sharing of know-how, managerial training, development of local resources and ultimately, self-reliance for the countries where such joint ventures are located.

The map of the world is now dotted with Indian industrial ventures helping other countries to develop and grow as India has done and, at the same time, making Indian Engineering Industry face upto new challenges of operating in new environments for production marketing and management.

A recent development for the Indian engineering industry, is the undertaking of turnkey projects which calls for complete responsibility for the Indian contractors to construct, instal and commission a plant in another country. An outstanding success story is the \$ 80 million power project set up in Saudi Arabia by Bharat Heavy Electricals Ltd. (BHEL)—a public sector company.

Such projects range from power generation and transmission to setting up training institutes, proto-type production centres, infrastructure facilities, such as roads, railways and airports, and many others.

A specially successful area has been Construction Projects which have been and are being, executed in large number in the Middle East, in particular, Indian companies are constructing housing colonies, prestigious complexes, hotels, hospitals, etc. thus contributing to the development of very basic facilities, specially so in the Arab nations.

THE role of the Indian Engineering Industry is not restricted to product and project exports.

All over the world, in Asia, Africa, Europe and Latin America, Indian firms, offering technical consultancy services, are winning contracts for design, consultancy and other services, specially in the fields of steel and metallurgical industries, power, chemicals and fertilisers, cement, etc.

A new dimension has been added to consultancy and project exports from India through the cooperation arrangements being concluded with developed countries to work together in third countries. Such cooperation takes the form of joint venture companies; sharing of consultancy assignments; and, pooling of complementary resources and facilities to execute turnkey projects.

The overall strategy of the Indian engineering industry, in the international sphere, encompasses : organisation of Trade Fairs in India ;

Of Engineering exhibitions in overseas countries :

Organisation of industrial and trade missions to various countries :

Agreements for cooperation between national industry associations :

Of international conferences in cooperation with UN Agencies, etc.

THIRTY years of planned developments have enabled India to build an engineering base with all-round capability in consultancy, engineering services and the production of a wide range of capital and consumer goods. India is today emerging as one of the industrialised nations in the world.

From an extremely small base of US \$ 154 million in 1970-71, India's exports of engineering goods had crossed US \$ 876 million by 1978-79 and Indian products now go to over 117 countries.

An important feature of the Indian engineering industry is its broad, modern base developed through indigenous research and development, and supported by selective import of technology from the west.

This blend of specialised know-how, created to meet India's economic needs, has proved to be relevant for other developing countries. In fact, India is now a partner in nearly two hundred ventures in forty countries, especially in Asia and Africa, and a particular feature of India's development is that the small scale sector is participating in this cooperation.

India's technical consultancy expertise is guiding major projects in Asia, Africa, the Middle East, Latin America, Eastern Europe and the U.S.A.

Indian engineering companies are also responsible for turnkey projects in Kuwait, Iraq, Libya, Saudi Arabia, UAE, Nepal, Kenya, Tanzania, Oman and Sri Lanka.

The future, the 80's should witness a massive increase in Indian Engineering Industry's participation overseas, in keeping with its own massive growth. □□□

Beaches in India

(Contd. from page 2)

more places. A favourite excursion is to Kanya Kumari, the southernmost tip of India. Here the Arabian Sea, the Indian ocean, and the Bay of Bengal come together, making up the most spectacular sunrises and sunsets.

Madras is the fourth largest city in India, but is quite an uncomplicated city. Some people say that Madras knows only three seasons—hot, hotter and hottest. But they are wrong. However, harsh the sun, a cool sea breeze lifts early in the afternoon to bring relief through the day. Madras has a fine beach line. Catamarans sail out on the sea. There is an abundance of excursions from Madras, the most popular being to Mahabalipuram, now known as Mamallapuram 60 km. away. This is yet another beach which has been developed into a resort. The Shore temple at Mamallapuram is particularly fascinating. This one is the lone survivor of the seven, erected more than 12 centuries ago by the Pallava kings. Here, then is both ancient history and relaxed holiday rolled into one. About

170 km. south of Madras is Pondicherry, a town with a French air about it. Life here revolves around Aurobindo Ashram, named after the great sage and philosopher.

A popular excursion along this Coromandel coast is Chidambaram, where there is a 6th century temple dedicated to Nataraja, Lord Shiva in his form as cosmic dancer. All of his 108 dancing postures are represented in a series of rich and elegant carvings.

Visakhapatnam, 800 km. north of Madras is India's fourth largest sea port, which is sheltered by a promontory from where one can have a splendid view of the bay and the town. Visakhapatnam's beaches are studded with secluded caves and creeks that are sunny throughout the year. The small town of Waltair is about 3 km. north of Visakhapatnam. It is seaside resort known for its attractive wooded hilly landscape, splendid beach and pleasant climate.

PURI in Orissa, is a sacred city by the sea, among the four most holy places in India. In summer almost a million people converge on this city for the Ratha Yatra or the car festival. Here also you can enjoy some very good swimming and surf. The Puri sand is silver during the day and gold as the sun sets over the ocean.

Further east is Calcutta . . . another world-pulsating metropolis, it is the largest city of India and one of the largest in the world. This is the hub of Indian industry and much of its creative and intellectual activity. Calcutta is hardly a restful city but it is a vital and fascinating one and in complete contrast with the calm and quiet of the beach resorts.

So spend your next seaside holiday in India where there are more than a thousand beaches strung like pearls along her coastline. Each one is unique. They are unspoiled, uncrowded, waiting to be discovered. □ □

INDIA CALLING, APRIL, 1981

Indian languages today : Tamil

by R. Parthasarathy

TAMIL is the oldest surviving classical language of India. It is also the oldest of the four major Dravidian languages, and it is spoken by 41 million people mainly in Tamil Nadu in south and south-eastern India. It is also spoken outside India in Sri Lanka, Malaysia, Burma, South Africa, the Fiji Islands and the West Indies. The earliest Tamil literature goes back to the beginning of the Christian era. The old heroic and romantic literature form the glory of Tamil. The *Ettutokai*, the *Kural*, the *Silappadikaram*, Kamban's *Iramavataram*, the *Tiruvassakam* and the *Nalayiram* are the outstanding productions of the Tamil genius. The Tamils, in 2000 years, haven't surpassed this achievement.

Popularity rather than quality is what characterizes Tamil literature today. Periodicals like *Ananda Vikatan*, *Kalki* and *Kumudum* encouraged and patronized this kind of fiction. In the 1930s, R. Krishnamurti, later known as 'Kalki' specialized in historical romance : *Ponniyin celvan* and *Sivakamiyin cabadam*. They are insignificant as literature, but nonetheless they fed the pride of the Tamils in their awesome exultation over their past glories.

Two writers, in particular, reacted strongly to Kalki's romances, and so pioneered the new Tamil writing : C. Vridhachalam ('Pundumaipittan') and S. Mani ('Mowni'). They and others like B. S. Ramiah, Na. Pichchamurti and Ku. Pa. Rajagopalan made the short story the dominant form of Tamil writing through the periodical, *Manikkodi*. Both *Pudumaippittan* and *Mowni* explored the psychological overtones of character and situation. Their stories are entirely intellectual in content, and the average Tamil reader, fed on Kalki's romances, found *Pudumaippittan* and *Mowni* hard to stomach. Ka. Na. Subramanyam is one of

the pioneers of modern prose fiction in Tamil. In his novels from *Pasi* ('Hunger', 1943) onwards to *Asuraganam* ('Demon Breed-1959) he re-examines the Tamil fiction. He doesn't sing the praises of the Tamils, or of their two-thousand year old heritage. The Tamils find the questions he asks about them embarrassing and uncomfortable. In earlier Tamil novels the approach to tradition was passive, and this prevented any re-examination of tradition and its relevance to contemporary life. Therefore, self-questioning, or the quest for identity were problems too remote for Tamil fiction to bother itself about.

Tamil the oldest surviving classical language of India, is essentially Dravidian in spirit but it is part of the mainstream of the literatures of India and shares with them their pan-Indian features. Popularity rather than quality is what characterises Tamil literature today.

In Subrahmanyam's novels there is a conscious re-acceptance of tradition. A sense of bewilderment, even anguish, before the forces of life as situations inherent in the human condition are expressed in his novels. *Asuraganam*, for instance, is an enquiry into the forces behind life, and how tradition rightly understood and activated helps man to organize these forces and fulfil himself as an individual. The novel may be regarded as a fable of our times.

OTHER novelists whose work I consider significant in contemporary

Tamil literature are : Laa. Sa. Ramamirtham, T. Janakiraman, Sundara Ramaswamy, J. Thyagarajan ('Ashokamitran') T. Jayakantan and Neela Padmanabhan. Ramamirtham is the finest Tamil Prose stylist of our times. He is obsessed with the mystique of the word, its texture and nuances. In *Putra* (Son, 1965) Ramamirtham exploits the folklore of the Tamils, and evokes without any sentimentality the life of a woman on whose family a curse has fallen. His language is rich in poetry unlike the insipid brew of the popular journals. Janakiraman's novel, *Amirtham* ('Nectar', 1945) represents the realistic and humanistic trends in contemporary Tamil writing. *Amma vantai* is a satire on the traditional, sentimental attitude towards the mother. The novel is psychologically interesting in its observations on urban life in Tamil Nadu today. Ramaswamy's *Oru puliya a rattin katai* ('The Story of a Tamarind Tree', 1966) is about the disappearance of any idyllic, pastoral society and its substitution by a different world. Essentially a short story writer, Jayakantan in his three novels, *Parisukku po* ('Go to Paris', 1967) *Sila nerankalil sila manitharkal*. (Of some at Certain Times, 1970) and *Oru manitan oru vidu oru ulakam* (A Man, a House, a World, 1972) interprets life in the context of social change. In *Karainta nilalkal* ('Dissolving Shadows' 1969) Ashokamitran explores levels of urban society as they interact on one another. It particularly exposes the unreality of the Tamil film world. His vision is unsentimental and austere. The *Padmanabhan Talaimuraikal* ('The Generations' 1968) chronicles three generations of a family of Ezhur Chattiars who have fallen on evil days. Within a few months of her marriage, Nagammai is sent back to her father's house by her impotent husband on a suspicion that she is barren. Everyone is reconciled to her fate except her

brother Diraviam who fights back the forces of orthodoxy in order to rehabilitate his sister. He fails in the end, and his failure enlarges the novel's tragic dimensions even more than Nagmai's fate. There is something elemental about the Generations, and the novel itself is a landmark in Tamil fiction.

Although prose fiction in Tamil is barely a hundred years old, Tamil poetry goes back to the beginnings of the Christian era. The poems from the Eight Anthologies are of such breath-taking sophistication that one would be hard put to find parallels in contemporary Tamil poetry. They remain unsurpassed even till this day (Here is a poem from the *Kiruntokai*, one of the earliest anthologies.

*Let's go, let's go, you once said to me,
to the bustling fair in town,
That day, the good people near abouts,
even spoke of many good ones
for our visit.*

*But, on the way,
he offered me a sling,
a rattle for scaring parrots,
and a skirt of tender leaves
in which he said I looked my best.*

*And with his lies
he stole the honour
mother had kept safe for me
Now, I am like this.*

No revolutionary changes have taken place in Tamil since the time of C. Subramania Bharati (1882—1921). Though a traditional poet, he broke away from the received forms and single-handedly invented the idiom of twentieth-century Tamil verse. He died prematurely at the age of thirty-nine and his experiments in prose and poetry remained unread.

I made an offering of flowers to Kali but an ass came to feed on it. I kept this body alive for Parashakti but a disease, tainted by sin, came to ravage it.

In the thirties, Ku. Pa. Rajagopalan, Na. Pichchamurti and C. Vriddhachalam experimented further in non-traditional forms. But contemporary verse in Tamil really begins with K. N. Subramanyam. He writes :

It was in 1959 that I made a critical statement on what I called new poetry in a magazine called *Saraswathi* in which I pleaded for an intellectual content in poetry apart from the emotional, a harking back to the oldest strata of Tamil poetry, the Sangam

poems, which are in recognizable conversational phrases and for the hard image shorn of adjectives of any kind. It was easy for the Tamil poet to indulge in mysticism and I called for avoiding it.

Thus, a whole new dimension was added to Tamil verse. What is refreshingly new about Subrahmaniam's poems is not only their informal tone, their use of the colloquial language or of unconventional images, but their impressive use of irony and satire. Often the poems are brief aphoristic statements, for instance, '*The Latecoeer*'.

*In fact I had set out for the play
but it was all over
when I got there.
The house was empty
and littered with chairs
Even as I stood there,
wondering
where to sit,
the day was upon me.*

THE truism, that unprepared as we are, life passes most of us by and then it is too late to do anything, is only casually suggested. The poem's philosophic thrust remains unobtrusive. Deliberately low-keyed, it is in contrast to Bharati's expansive rhetoric. Besides Subrahmaniam, the poets who best represent the new poetic are Shanmuga Subbiah, Ti. So. Venugopalan and S. Rangana'han. Tamil verse has been traditionally dominated by the pandits with their strict enforcement of stylistic and prosodic conventions. Seen in this context, Subbiah's poetry represents a breakthrough for Tamil. His tone is throughout neutral. He is content to state rather than explain. Hence the total absence of metaphors in his poems. Paradox and irony have become part of his vision of human existence as a whole. In fact, what distinguishes him as a poet is his oblique philosophic entry into a poem, his way of turning round urban to get a fresh angle on them, and to adjust his own relationships as a middle-class Indian. To those who inquired after my welfare exemplifies these features best.

*Well, I'm blest !
By the grace of God
I have two sons—
It's just my good fortune,
Moreover, I am rheumatic*

and she, consumptive.

*It's a pity
the older of the two is ill
most of the time.*

*As for the younger one,
there's been nothing to complain of,
at least so far.*

Of tomorrow, who can say ?

To top it all,

I am a clerk.

Will this do ?

*Or, is there anything else
you wish to know ?*

Venugopalan's poems have the hard, grainy quality of proverbs. They are epigrammatic, usually with an ironic twist at the end, throwing light on an obscure corner of experience. Gnana-koothan presses tone and metre in the service of irony, even sarcasm. He is, by far, the most literary of the three poets, and the only one seriously preoccupied with the state of the Tamil language today. His three-line poem is almost the manifesto of new verse in Tamil.

*It's true Tamil is the breath of
my life,
but I shan't speak about it to others.*

Unlike fiction and poetry, drama in Tamil has yet to establish itself seriously. What goes in the name of drama are the laughable inanities offered by the sabhas the year round. The commercial theatre provides the usual escapist fare and is for this reason extremely popular. The entertainments of S. Ramaswamy ('Cho') draw full houses. They are full of political innuendoes, and are as unimaginative and pedestrian as Tamil films. However, among the play wrights who don't seduce us with lollipops are Indira Parthasarathy and Na. Muthusami.

Parthasarathy has written three plays. They are *Porvai portiya utalkal* ('Layers of Blankets'), *Malai* ('Rain') and *Aurangzeb*. Rain is a poetic drama and is full of Freudian overtones. Muthusami's *Kalam Kalamaka* (Age after Age) and *Nakkalikarar* ('The Man in the Chair') are political satires, in which the common man is dehumanized. *Appavum pillaiyum* (Father and Son) is a play on the quest for identity which one never fully realizes.

Though Dravidian in spirit, Tamil literature is part of the mainstream of the literatures of India and shares with them their pan-Indian features.

□□□

The radio network in India

by H.R. Luthra

AS years go by there will be fewer and fewer people left who will remember the days when there was no broadcasting. I imagine, most of you must have been born after the advent of radio. But I belong to an older generation, and clearly recall the excitement in the house when an uncle with whom I was staying, bought a radio set in 1924. He was the first one to do so in that big Punjab town. He was in the wholesale grain and cotton business, and thought it would help him make more profit if he listened to the latest market quotations broadcast by the recently opened radio station at Bombay.

Tuning that set to Bombay used to be an elaborate and tricky process. One had to rotate two knobs...as one clock-wise and the other anti-clockwise, to get it just right. There were so many noises and crackles emanating from the speaker that only a businessman with his professional money-minded concentration could have made out the figures being read over the microphone by the announcer nine hundred miles away. That station at Bombay, as also the one at Calcutta which went on the air a month later, was meant to give a more or less reliable reception only up to about 40, or 50 miles at best.

Things have changed tremendously in the fifty-six years that have since passed. A couple of days ago when I went out in the morning to buy some bread, the shopkeeper was listening to the running commentary on the cricket 'test' between Australia and India, coming loud and clear all the way from Adelaide...it must be 4,000 miles, that is about 7,000 kilometres away. The vegetable seller, a little further on was hooked to film

songs on the special light music channel of Delhi, called 'Vividh Bharati'. A few steps away someone else was absorbed in devotional music from some station in one of the neighbouring States. The radio is everywhere now.

When All India Radio assumed full responsibility for broadcasting in January, 1936, there were only three stations in the whole country... at Bombay, Calcutta and Delhi. In the next eleven years, only six more stations were added. The total number of sets, around 3,500 in 1927, went

Radio network in India has grown to a powerful set-up with 84 stations broadcasting over 150 transmitters on both medium and short waves. Radio has to serve a larger social purpose to educate and inform and to improve the quality of life of millions of those who are deprived and handicapped by poverty and ignorance.

up during the next ten years to about 50,000 and to about 2,50,000 when India became independent in 1947. Today we have 84 radio stations, broadcasting over some 150 transmitters, on both medium and short waves. And the number of radio sets must be above 25 million.

And year after year, more stations are being added, and the strengths of the transmitters raised. Even so, we are not yet able to reach many remote parts, especially in the sparsely populated mountainous areas in the vast Himalayan and sub-Himalayan belt stretching 2,400 kilometres on our

northern and north-eastern frontiers. In terms of the figures, our medium-wave service now covers about 90 per cent of the population. The remaining 10 per cent may seem small, but it means about 65 million people, and their needs have to be attended to.

You might well ask how it is that in spite of five decades of broadcasting in India, several regions are still inadequately served by radio. The answer is that things take time, especially when the resources are limited, and are needed for development in other essential fields also. Even so, the radio network in India is among the biggest in the world... and it is still growing.

There are many problems which face our planners. And unless you know India well, it is not easy to comprehend these. There is the multiplicity of languages, for example. All India Radio broadcasts programmes and news in 16 major languages, and as many as 132 dialects, some of which do not even have a script. Then there is the sheer size of the country...2,900 kilometres east to west, and 3,200 kilometres north to south. This calls for not only a very large number of stations to serve the whole area and population, but also building up of an ambitious communication system of short-wave and micro-wave links; and long lines of high quality inter-city telephone cables.

OUR next five-year plan, will see, among other developments, the pressing into service of communication satellites now being built by our own scientists and engineers. Another

(Contd. on page 9)

River Narmada : in life and legend

by Prof. Kamala Ratnam

RIVERS have a very important place in life. At least human life as we know it is not possible without river water. India for long has been known as "Saptasindhu" the land with the seven rivers. These have been remembered by every Indian for ages when he performs his morning toilet. Putting the sacred water over his head, he utters :—

'O, Ganga, Yamuna, Godavari, Saraswati, Narmada, Sindhu (the Indus river) and Kaveri all of you seven mighty rivers of India make your abode in this water.' In this way the devout Hindu began his day with his mental and spiritual journey through the land of his birth.

Ganga is the holy river of India. It is connected with many religious rites and has a sanctity and history of its own. Death on the banks of the Ganga open the door-way to heaven. Yamuna the river with blue water, is inseparably connected with the life and loves of Lord Krishna, who knows ; she might have transformed the colour of her waters in order to match the blue of 'Lord Krishna's body'. Or it could be that the young lord had so identified himself with this river that its waters became blue.

But the story of Narmada is different.

She is called Narmada because she gives happiness, peace and pleasure. Narma is a carefree feeling of existence. A sense of supreme well-being for which there is no explanation. This has been beautifully described in a verse quoted by Mammart in his Kavyaprakash.

The young maiden has every thing she could wish for. Her first love is now with her, as her husband

and existence for both of them is as easy and effortless as before. They enjoy the long clear nights when the tender opens her petals and the world is filled with fragrance. The air becomes heavy with the scent of the Kadamba trees, shaking their heads in the soft breeze, with all this says the young maiden, I am the very same person yet I go to play the games of love with my beloved, on the banks of the Narmada. Reva is another name for the river Narmada and I lay myself down on the beach under the willow trees, my heart is filled with longing...longing. The young lady

Geologically the river Narmada dates back to 500,000 years in the Stone Age. The river is so called because it gives happiness peace and pleasure. Its waters fills you with a sense of deep longing, a longing for the past, for the countless happenings, memories of love and meditation which have taken place on her banks.

has every thing in the world which could satisfy her. She is in the arms of a loving husband and she is not desirous of another man, outside there is moonlight, flowers and fragrance, and yet her heart is filled with longing what is the reason? The reason is that she is on the banks of the river Narmada. There is some magic in the name (Narmada) in the waters of this river which fills you with a sense of deep longing, a longing for the past, for the countless happenings, memories of love and meditation which have taken place on her banks.

THE story of the birth of Ganga, or her coming upon earth is well-known. It was Engineer Bhagirathi who worked hard and brought her upon the surface of this earth to quench the thirst of his ancestors. But Narmada seems to have a history older than others. She is known as Reva Amarja, Mckalkanya. She is first mentioned in the khilsookta of the Rigveda. The source of the Narmada is in the range of the Vindhya mountains known to be one of the oldest mountain-ranges in the world. She rises from the hill Mekala and flows on encircling Amarkantak from here flowing westward for a distance of 800 miles, nearly 1,500 kilometres. She falls in the western sea at a place called Bhrigukatch. This place is known as the gulf of Camby today. A large number of holy places are situated on her banks. There are some important towns situated in between; these are Hoshangabad, Mandala, Jabalpur, Maheswar and the beautiful hill city of Panchmarkis.

The Narmada at Jabalpur is famous for her many waterfalls and marble-rocks, which rise high from both banks encasing the clear waters of the river as if in a palace of gleaming white marble. This is one of the most majestic sights in the world.

THERE are many stories connected with the birth of Narmada. King Puru of the Lunar race is said to have brought Narmada on earth by his constant worship of Lord Siva. Another story says that Narmada was the daughter of the King of Amarkantak. He had betrothed her to another King of equal status by name "Shone". Unfortunately the king died before the marriage could take place. After some

time Shone sent his token-ring to Narmada asking her to fix the date of marriage. Narmada replied by sending her own tokens of love together with her trusted maid-servant.

The maid-servant cheated her mistress and posing as Narmada married Shone herself. This deceit broke her heart and changing herself into a river she began to flow westward.

The (Mahabharat) and Bharishya-putana give yet another version of the river's birth. Surya had a daughter by name of Tapti. Once in the beginning of kityuga, Samvaran, Son of Mighty king riksha saw Tapti in a forest blowing with Lotus Kamal and Kalhar Flowers. He fell in love with her and married her. As a result of the union the celebrated Emperor Kuru was born. Soon after Surya, father of Tapti bleased her and said that she would now flow westward from the Vindhya mountains and her new name will be Narmada. Because of their association with Kuru, the "Kauravas" were called Tapatya, descendants of Tapaty. The Mahabharat also records that once Narad said to Yudhishtir that "Ganga is most sacred at Kankhal and Saraswati at Kurukshetra but every spot in the river Narmada is purifying". During the period of his exile Yudhishtir visited river Narmada along with his brothers. The Padma Purana relates the story of a beautiful maiden named Pramohini who along with her four friends was changed into an Asura due to some curse. Ultimately a drop of water from Narmada restored the young girls to their original shape.

Valmiki, the author of the Ramayan, described the river Narmada during the journey of Sri Rama to the south. Since most of the important rivers in India flow to the east, Valmiki makes a special mention of river Narmada as flowing to the west.

"She flows turbulently over her rocky bed, her waters clear, rushing forwards the western sea". Kalidasa also has referred to the rocky character of Narmada. In his lyrical composition Meghdoot, the Yaksha describes the Vindhya mountains to his friend the cloud and then he devoted a whole verse in this short poem to Narmada.

'O' cloud, while you are on your way to 'Alaka' you must stop a while above the groves and bowers of Narmada where female elephants and other animals come to rest. You

will see here the very fast flow of the waters owing to their falling from great mountain heights. And then rising a little higher cloud, you will see the river Reva dividing herself into thousands of streams falling over the feet of the Vindhya mountain making the landscape look like artistic lines dreamer on the body of the mountain which could be compared to the back of an elephant. Cloud, you must not fail to drink deep in the waters of this river.

GEOLOGICALLY the river Narmada dates back to 500,000 years in the stone-age. Many stone-age implements have been found here and articles used in 2000 B.C. have been discovered. Later during the Gupta period in 400 A.D. Somudragupta fought the Abhiras on the Narmada and defeated them. Thereby extending his kingdom beyond the Vindhya, some years later King Harsha also crossed and tried to establish his rule in the south. But he failed. The most touching legend about Narmada is when she goes to Varanasi to perform austerities in order to please Lord Siva. Siva was pleased and granted her a boon saying that every stone within the Narmada will henceforth be regarded as an image of the Lord—a Shivaling. And in fact this is the case. Most important Siva-temples in India have images fashioned out of Narmada stone. It is also said that a body flown in the river Narmada does not disintegrate, on the contrary the bones turn into stones. Many famous sages have performed Tapa on the banks of Narmada. One such was Rishi, Jabali who has been described in detail by author Banabhatta in his Kadambari. Narmada is the only river in India, around which people circumambulate performing parikrama. The whole journey from south to north covering 1,600 miles takes more than a year. This is the most popular pilgrimage in the region.

One of the recent tributes paid to Narmada is by the celebrated Adi-Shankaracharya who at a young age came to the Vindhya mountains in search of a Guru. And he found his teacher Govind here who used to live in a cave. One day the waters of the Narmada entered the cave. Shankaracharya then addressed a hymn to the angry river and offered her his own Kamandalu, water-vessel. The river filled the Kamandalu with water and returned it to Shankaracharya. It is said

that after this incident the great Acharya stayed here for a long time. His Ashrama is situated on the northern bank three miles from modern Pipriyaghat. There is a temple here by name Sangmeshwar of Harimeshwar which was the abode of the Acharya. □

The radio network in India

(Contd. from page 7)

thing on the cards is to make a beginning with the setting up of low-power 'local' stations in District towns, as these are best suited to meeting the people's needs, at what it is usual to call the grass-root level.

The target aimed at is that each person, wherever he is, should be able to listen to programmes in his own language or dialect, on an inexpensive medium-wave set. Also, as far as possible, he should have a choice of at least two programmes. So that farmers, for example, could be listening to rural broadcasts on one channel while others can have entertainment programmes on another channel.

In a country like India, as no doubt in other developing countries, broadcasting has a very special responsibility towards the average man, the vast majority of poor and illiterate people. We cannot, as many industrially and economically advanced countries do, leave radio free to concentrate only on entertainment. With us, radio has to serve a larger social purpose—to educate and inform, and to improve the quality of life of millions of those who are deprived, and handicapped by poverty and ignorance.

In conclusion, a word for those who may be interested in the structure and organisation of radio in India. They may like to know that except on the light programme channel at about 28 stations, the entire radio network is non-commercial. Broadcasting in India is a Union subject, and there are no privately owned stations. Radio, as also television, is the responsibility of the Central Government, which provides funds for its development, as well as for running expenses.

Till a couple of months ago, a licence fee had to be paid annually by all those who possessed radio sets, but now single and two-band sets are exempt. This should help greatly in popularising radio listening among people of modest means, who need it most. And also help the radio network grow faster. □□□

GENERAL OVERSEAS SERVICE

PROGRAMME FOR APRIL, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.48 | 9530 |
| | | 25.35 | 11855 |
| | | 19.63 | 15280 |
| | | | |

25th : Horizon — Literary Magazine — Inanpeth Award Winners and their Works—B. R. Bhattacharya : Talk

- 0510 Listeners' Choice (On 11th and 25th at 0520 hrs.)
 0550 Listeners' Choice (Contd.)
 0600 Radio Newsreel
 0610 Listeners' Choice (Contd.)
 0645 CLOSE DOWN.

SUNDAYS

5th, 12th, 19th and 26th

- 0415 **Devotional Music :**
 5th : Anand Ghan Ke Pad
 12th : Hari Om Sharan
 19th : Mukesh
 26th : Dilip Kumar Roy
- 0446 **Instrumental Music—Duets :**
 5th : Flute and Jaltarang—Dulal Roy and Himanshu Biswas
 12th : Santoor and Guitar—Shiv Kumar Sharma and Brij Bhushan Kabra
 19th : Sitar and Flute—Jaya Bose and Himanshu Biswas
 26th : Violin and Shehnai—V. G. Jog and Bismillah Khan
- 0500 5th : Expression — Youth Magazine
 12th : Youth in Focus—Melody Edition—J : Programme based on Music Illustrations and Interviews
 19th : From the Universities—Campus Report on the Examination Fever
 26th : Quiz Time
- 0510 Compered Programme of Film Songs (On 26th at 0520 hrs.)
 12th : Ram Navmi : Talk (0535 to 0545 hrs.)
- 0550 **Light Music :**
 5th : Swaranlala
 12th : Songs of Ram Navami
 19th : Madhur Shiva
 26th : Anjali Banerjee
- 0600 5th and 19th : Mainly for Tourists
 12th : From the Films—Musical Films in India : Talk
 26th : Sports Folio
- 0610 **Folk Songs** (Except on 12th)
 5th : Assam
 12th : Compositions of Soordas
 19th : Boatmen's Songs
 26th : Marriage Songs of Rajasthan
- 0645 CLOSE DOWN.

MONDAYS

6th, 13th, 20th and 27th

- 0415 **Instrumental Music : Shehnai :**
 6th : Bismillah Khan and Party
 13th : Jagdish Prasad Qamar and Party
 20th : Jagannath and Party
 27th : Sikander Hussain and Party

REGULAR FEATURES

0430 and 0630 News ; 0440 and 0635 Commentary; 0445 Programme Summary ; 0545 Press Review ; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs. ; 0641 Film Tune ; 0645 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 **Devotional Music :**
 1st : Brahudev Narain Singh
 8th : Aartis—Vishnav Mate
 15th : Sudha Malhotra and Ambar Kumar
 22nd : M. S. Subbulaxmi
 29th : Sufakshana Pandit and Swarnlata
- 0446 **Instrumental Music—Flute**
 1st : G. S. Sachdev
 8th : Pannalal Ghosh
 15th : Vijay Raghav Rao
 22nd : Prakash Wadchra
 29th : Shyam Jorepur
- 0500 1st, 8th and 22nd : Of Persons, Places and Things
 15th and 29th : Our Guest
- 0510 Film Songs from South India
- 0550 **Light Music from Different Regions :**
 1st : Punjabi
 8th : Sindhi
 15th : Bengali
 22nd : Gujarati
 29th : Punjabi
- 0600 1st : Cultural Affinities—India and China : Talk
 8th and 22nd : Export Front
 15th : Indian Philosophers—Jaimini : Talk
 29th : Islam in India and its Impact on Music : Talk
- 0610 **Instrumental Music: Sitar**
 1st : Abdul Halim Jaffar Khan
 8th : Ravi Shankar
 15th : Balram Pathak
 22nd : Nikhil Banerjee
 29th : Ilyas Khan
- 0645 CLOSE DOWN.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 **Karnatak Instrumental Music :**
 2nd : Veena—Nagaraja Rao
 9th : Violin—M. S. Gopal Krishna
 16th : Veena—Chitti Babu
 23rd : Veena—N. Muthukrishnan
 30th : Veena—R. K. Suryanarayana
- 0446 **Classical Instrument Music :**
 2nd : Santoor—Shiv Kumar Sharma
 9th : Surbahar—Imrat Hussain Khan
 16th : Violin—V. G. Jog
 23rd : Sarod—Amjad Ali Khan
 30th : Tabla—Alla Rakha
- 0500 2nd : Book Review
 9th : Talking about Agriculture—Indian Spices—Cardomom : Talk
 16th : Science Today—Utilization of Solar Energy : Talk
 23rd : Industrial Front—Drug Industry : Talk
 30th : Programme of Repeats
- 0510 **Selection from the National Programme of Music :**
 2nd : Sitamani Srinivasan
 9th : L. K. Pandit
 16th : Ghulam Mustafa Khan
 23rd : Gujarat
 30th : C. Saroja and C. Lalitha
- 0550 Songs from New Films
 Radio Newsreel
- 0600 **Regional Music :**
 2nd : Punjab
 9th : Bengal
 16th : Rajasthan
 23rd : Gujarat
 30th : Sind
- 0645 CLOSE DOWN.

FRIDAYS

3rd, 10th, 17th and 24th

- 0415 **Devotional Music :**
 3rd : D. V. Paluskar

- 10th : Dilip Kumar Roy
 17th : Geeta Dutt
 24th : Lata. K. L. Saigal and Juthika Roy
- 0446 **Karnatak Instrumental Music :**
 3rd : Violin—M. Chandrasekaran
 10th : Flute—T. S. Sankaran
 17th : Nagaswaram—N. K. Krishnan
 24th : Flute—S. P. Narayanan
- 0500 Cultural Survey
- 0515 Film Hits of Yester Years (on 17th upto 0535 hrs.)
 17th : Good Friday : Talk (0535—0545 hrs.)
- 0550 **Instrumental Music : Sarod**
 3rd : Amjad Ali
 10th : Allauddin Khan
 17th : Jotin Bhattacharya
 24th : Hafiz Ali Khan
- 0600 Panorama of Progress (Except on 3rd and 17th)
 3rd : Disc Review (Upto 0620 hrs.)
 17th : Mahavir Jayanti Talk
- 0610 **Folk Songs :**
 3rd : Himachal Pradesh
 10th : Gujarat
 17th : Rajasthan
 24th : Punjab
- 0645 CLOSE DOWN.

SATURDAYS

4th, 11th, 18th and 25th

- 0415 **Devotional Music :**
 4th : Geetanjali
 11th : Gopal Sharma
 18th : Pt. Gopal Sharma and Sukhdev Kumar
 25th : Hari Om Sharan
- 0446 **Orchestral Music**
- 0500 4th : Common Interests—India and Arab Countries : Talk
 11th : Horizon—Literary Magazine ; Poetry India—Oriya : Featurised Programme
 18th : Panorama of Progress

GENERAL OVERSEAS SERVICE

| | | | | | | | |
|------|---|------|--|------|--|------|--|
| 0446 | Karnatak Instrumental Music : 6th : Mridangam and Ghatam—M. Krishnan Kulti Nair and V. Karthikeyam 13th : Violin—M. S. Gopalakrishnan 20th : S. Balachander 27th : D. Kittappa | 0600 | 21st : Krishna Kalle 28th : Modh. Yakub Faithfully Yours—Replies to listeners letters (on 6th and 20th—0600—0615 hrs.) Faithfully Yours—Replies | 0615 | Karnatak Instrumental Music : 7th : Flute—T. S. Sankaran | 0645 | 14th : Veena — Emami Shankar Shastri 21st : Nagaswaram—N. K. Krishnan 28th : A. K. C. Natarajan CLOSE DOWN. |
|------|---|------|--|------|--|------|--|

For North-East Asia : Australia and New Zealand

(From 1530 to 1630 Hrs IST)
BANDS FREQUENCY

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15285 |

0500 6th : Play
13th : Discussion
20th : Feature
27th : Film Story

0530 **Folk Songs :**
6th : Bhojpuri
13th : Uttar Pradesh
20th : Himachal Pradesh
27th : Haryana

0550 **Light Classical Music :**
6th : Sharafat Hussain Khan
13th : Naina Devi
20th : Afzal Hussain
27th : Sohan Lal

0600 **Women's World**
6th : Exotic Jewels of India—Stone settings from Hyderabad : Talk
13th : How I came to choose my profession—Law : Talk
20th : Women in social work : Interview
27th : How Modern is the Modern Indian—Women : Discussion

0610 **Rabindra Sangeet :**
6th : Sandhya Mukherjee
13th : Dwijen Mukherjee
20th : Gora Sarbadhikari
27th : Bulbul Sen and Sumitra Sen

0645 CLOSE DOWN.

TUESDAYS

7th, 14th, 21st and 28th

0415 **Devotional Songs :**
7th : Sudhir Phadke, Anjali Kelkar and Malti Pande
14th : Laxmi Shankar
21st : Manmohan Pahari
28th : Vani Jairam

0446 **Instrumental Music—Flute:**
7th : Vijay Raghav Rao
14th : Raghunath Seth
21st : Hari Prasad Chaurasia
28th : H. Biswas

0500 Radio Newsreel

0510 **Classical Half Hour**
7th : Composite Programme based on Rag Bihag
21st : Composite Programme based on Rag Bhairavi Music of India
14th : Thevaram and Tirupugazh
28th : The String Instruments of India : Sitar

0540 **Film Tune (Except on 7th and 14th)**
7th : World Health Day : Talk (0535—0545 hrs.)
14th : Birth Anniversary of Dr. B. R. Ambedkar : Talk (0535 hrs.—0545 hrs.)

0550 **Light Music :**
7th : Talat Mahmood
14th : Manna Dey

REGULAR FEATURES

1530 and 1625 News ; 1540 Commentary ; 1545 Programme Summary ; 1620 Press Review ; 1627 Programme Highlights from 0215—0400 hrs, and 1530—1630 hrs.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

1546 **Light Music :**
1st : Kamal Barot
8th : Neelam Sahni
15th : Shanta Saxena
22nd : Trilok Kapur
29th : Sarla Kapur

1600 1st : Book Review
8th : Talking about Agriculture—Indian Spices—Cardomom : Talk
15th : Science Today—Utilization of solar Energy
Talk
22nd : Industrial Front—Drug Industry : Talk
29th : Programme of Repeats

1610 **Instrumental Music : Violin :**
1st : Gajanan Rao Joshi
8th : V. G. Jog
15th : Sisirkana Dhar Chowdhury
22nd : P. D. Saptrishi
29th : Zahoor Ahmed

1630 CLOSE DOWN.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

1546 **Rabindra Sangeet :**
2nd : Manju Gupta
9th : Sreela Sen
16th : Kanak Das
23rd : Renuka Sen
30th : Pankaj Mullick

1600 **Panorama of Progress (Except on 2nd)**
2nd : Disc Review (upto 1620 hrs.)

1610 **Instrumental Music—Tabla (Except on 2nd) :**

to listeners letters followed by D'xers Corner (on 13th and 27th—0600—0620 hrs)

9th : Allah Rakha
16th : Samta Prasad
23rd : Ahmed Jan Thirkwa
30th : Kanthey Maharaj
1600 CLOSE DOWN.

FRIDAYS

3rd, 10th 17th, and 24th

1546 **Light Music :**
3rd : K. L. Saigal
10th : Kanwal Sindhu
17th : Lata Mangeshkar
24th : Manna Dey

1600 3rd : Common Interests—India and Arab Countries : Talk
10th : Horizon — Literary Magazine Poetry India—Oriya—Featurised Programme
17th : Mahavir Jayanti : Talk
24th : Horizon — Literary Magazine : Jnanpeeth Award Winners and their works—B. K. Bhattacharya : Talk

1610 **Orchestral Music (Except on 10th and 24th)**

1630 CLOSE DOWN.

SATURDAYS

4th, 11th, 18th and 25th

1546 **Film Songs**
1600 4th and 18th : Mainly for Tourists
11th : From the Films—Musical Films in India : Talk
25th : Sports Folio

1610 **Folk Songs :**
4th : Kashmir
11th : Manipur
18th : Himachal Pradesh
25th : Nagaland

1630 CLOSE DOWN.

SUNDAYS

5th, 12th, 19th and 26th

1546 **Devotional Music :**
5th : M. S. Subbulaxmi
12th : Pt. Jasraj

19th : Kumar Gandharva
26th : Vani Jairam

1600 **Women's World :**
5th : Exotic Jewels of India—Stone settings from Hyderabad : Talk
12th : How I came to choose my Profession—Law : Talk
19th : Women in social work : Interview
26th : How modern is the modern Indian women : Discussion
Film Songs
CLOSE DOWN.

MONDAYS

6th, 13th, 20th and 27th

1546 **Folk Songs :**
6th : Punjabi Dholki Geet
13th : Dogri
20th : Marriage Songs
27th : Sindi

1600 **Faithfully Yours—Replies to listeners letters (on 6th and 20th upto 1615 hrs. and on 13th and 27th upto 1610 hrs. and followed by D'xers Corner (upto 1620 hrs.)**

1615 **Film Tune (Except on 13th and 27th)**

1630 CLOSE DOWN.

TUESDAYS

7th, 14th, 21st and 28th

1546 **Karnatak Instrumental Music :**
7th : Violin—M. Chandra Shekaran
14th : Veena—Chitti Babu
21st : Violin—Lalgudy Jairaman
28th : Flute—S. P. Natarajan

1600 7th and 21st : Export Front
14th : Indian Philosophers—Jaimini : Talk
28 : Islam in India and its impact on music : Talk
Film Songs from Different Regions
CLOSE DOWN.

GENERAL OVERSEAS SERVICE

FOR SOUTH EAST ASIA
(From 1900 to 2030 Hrs IST)

| BANDS | |
|--------|-----------------|
| Metres | kHz (Frequency) |
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES
1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.; 2030 Close Down.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

1916 **Rabindra Sangeet** :
1st : Suchitra Mitra
8th : Chitrelakha Chowdhury
15th : Shyamal Mitra
22nd : Hemanta Mukherjee
29th : Shyamal Mitra
1930 Radio Newsreel
1940 **Karnatak Instrumental Music** :
1st : Prapancham Sitaram
8th : K. S. Gopalakrishnan
15th : T. S. Sankaran
22nd : Sikkil N. Neela
29th : N. Ramani
1955 1st : Book Review
8th : Talking about Agriculture : Indian Spices—Cardamom : Talk
15th : Science Today—Utilization of solar energy : Talk
22nd : Industrial Front—Drug Industry : Talk
29th : Programme of Repeats
2005 Film Songs of different Artists
2030 CLOSE DOWN.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

1916, 1945 and 1955 Listeners' Choice
1930 Cultural Survey
2030 CLOSE DOWN.

FRIDAYS

3rd, 10th, 17th and 24th

1916 **Light Music** :
3rd : Mohd. Rafi
10th : Malika Pukhraj
17th : Mukesh
24th : Mahendra Kapur
1930 Radio Newsreel
1940 **Orchestral Music**
1955 3rd : Common Interests—

India and Arab Countries :
Talk
10th : Horizon — Literary Magazine; Poetry India—Oriya : Featurised Programme
17th : Mahavir Jayanti : Talk
24th : Horizon — Literary Magazine : Jnanpeeth Award Winners and their works—B. K. Bhattacharya: 1916
Talk 1920
Regional Film Songs 2005
CLOSE DOWN. 2030

SATURDAYS

4th, 11th, 18th and 25th

1916 **Folk Songs** :
4th : Bengal
11th : Bihar
18th : Orissa
25th : Punjab
1930 4th : Expression — Youth Magazine
11th : Youth in Focus—Melody Edition-I : Programme based on music illustrations and interviews
18th : From the Universities—Campus Report on the Examination Fever
25th : Quiz Time
1940 Instrumental Music
1955 4th and 18th : Mainly for Tourists

11th : From the Films—Musical films in India : 1930
Talk 1940
25th : Sports Folio
Film Songs
CLOSE DOWN.

SUNDAYS

5th, 12th, 19th and 26th

1955 Instrumental Music : Sitar
5th : Play
12th : Discussion
19th : Feature
26th : Film Story 2010
Women's World :
5th : Exotic Jewels of India—Stone settings from Hyderabad : Talk 2030
12th : How I came to choose my profession—Law : Talk
19th : Women in social work : Interview
26th : How modern is the modern Indian women : Discussion
Film Songs 1930
CLOSE DOWN. 1940
1955

MONDAYS

6th, 13th, 20th and 27th

1916 **Light Classical Music** :
6th : Hiradevi Mishra 2005
13th : Barkat Ali Khan 2030

20th : Birjoo Maharaj
27th : Madhuri Mattoo
Radio Newsreel
Classical Instrumental Music : Sitar
6th : Nikhil Banerjee
13th : Manilal Nag
20th : Rais Khan
27th : Ravj Shankar
Faithfully Yours—Replies to listeners letters (on 6th and 20th upto 2010 hrs.) and on 13th and 27th upto 2005 hrs. and followed by D'xers Corner
Film Songs (or 13th and 27th at 2015 hrs.)
CLOSE DOWN.

TUESDAYS

7th, 14th, 21st and 28th

1916 **Folk Songs** :
7th : Manipur
14th : Punjab
21st : Tamil Nadu
28th : Nagaland
7th and 21st : Of Persons, Places and Things
14th and 28th : Our Guest Orchestral Music
7th and 21st : Export Front
14th : Indian Philosophers—Jaimini : Talk
28th : Islam in India and its impact on music : Talk
Hits from old film songs
CLOSE DOWN.

For U.K. and West Europe, East Africa, West and North Africa, Australia and New Zealand
(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|---------------------------|------------|--------|-------|
| | | Metres | kHz |
| | 2315—0400 | 25.82 | 11620 |
| U.K. AND WEST EUROPE | 0130—0400 | 31.51 | 9520 |
| EAST AFRICA | 2330—0130 | 30.27 | 9912 |
| | | 25.36 | 11830 |
| | | 19.76 | 15185 |
| WEST AND NORTH AFRICA | 0115—0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 : 0130 : 0215 and 0400 Hrs. Respectively; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000 : 2330—0130 : 0115—0215 and 0215—0400 Hrs. Respectively; 0010; 0210 and 0355 Film Tune; 0400 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th
2316 Instrumental Music : Sitar 0016
2320 Vocal Music : Ghazals 0040

2020 and 0345 1st : Book Review
8th : Talking about Agriculture—Indian Spices—Cardamom : Talk
15th : Science Today : Utilization of Solar Energy : Talk
22nd : Industrial Front—Drug Industry : Talk
29th : Programme of Repeats 0100
Folk Songs : 0146
1st : Bengal
8th : Rajasthan
15th : Maharashtra
22nd : Gujarat
29th : Kerala
Hits from Films 0220
Instrumental Music—Old Masters :

1st : Violin—T. N. Chowdiah
8th : Sarod : Allaudin Khan
15th : Veena : Kalyan Krishnan Bhagwatar
22nd : Nagaswaram : T. N. Rajaratnam Pillai
29th : Flute : P. Sanjiva Rao
and 0250 Radio Newsreel
Film Songs
Classical Vocal Music :
1st : Kishori Amonkar
8th : Kumar Gandharva
15th : Khan Bandhu
22nd : Malini Rajurkar
29th : Kesar Bai Kelkar
Light Music :
1st : Nitin Mukesh
8th : Munawar Ali Khan

0100 and 0250 7th and 21st :
Export Front
14th : Indian Philosophers
Jaimini : Talk
28th : Islam in India and
its impact on Music : Talk

0120 Instrumental Music—
Duets :
7th : Harmonium and Piano
—Jnan Prakash Ghosh and
V. Balsara
14th : Guitar and Tabla—
B. B. Kabra and Zakir
Hussain
21st : Violin and Flute—
V. G. Jog and Hari Prasad
Chaurasia
28th : Santoor and Violin
—Shiv Kumar Sharma and
Brij Bhushan Kabra

0146 Folk Songs :
7th : Andhra
14th : Haryana
21st : Gujarat
28th : Boatman's Songs

0220 Instrumental Music—Sitar
(Except on 7th and 14th) :
21st : N. N. Ghosh
28th : Shashi Mohan Bhatt
7th : World Health Day :
Talk
14th : Birth Anniversary of
Dr. B. R. Ambedkar : Talk

0241 Karnatak Music :
7th : G. N. Balasubra-
maniam

0300 Songs from New Films
0400 CLOSE DOWN.

TAMIL SERVICE FOR SOUTH-EAST ASIA

1ST 0530 to 0615 hrs.
25.39, 30.27, 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES

0530 Tudi (Devotional); 0535
News; 0545 Commentary on Mon-
days, Wednesdays, Thursdays,
Saturdays and Sundays (Week in
Parliament will be Broadcast
when Parliament in Session); on
Sundays; Press Review on Tues-
days and Fridays; 0550 Other
Cultural Item; 0615 Close Down.

0550 1st : Thiraiaganam

0550 2nd : Siruvar Arangam;
Production : P. Lakshmi

0550 3rd : Ganamudam : Smt.
Sitamani Srinivasan : 0550
Pattu

0550 4th : Neyar Virundu; Kal-
luri Kanigal

0550 5th : Neyar Viruppan

0550 6th : Isai Amudam

0605 6th : Kadithamum Badilum

0550 7th : Kettadu Kidaikkum

0550 8th : Thiraiaganam

0550 9th : Bharathattil Rayil
Pokkwearatthu Vasadigal :
Written and Produced by
N. R. Rajagopalan

0550 9th : Tala Vadya Katcheri

0550 10th : Ganamudam; Nagas-
wara Isai; Senponnarkoil
Sahodaraargal

0550 11th : Neyar Virundu; Bha-
ratha Darisanam; Andra
Pradesam

0550 12th : Sri Rama Navami-
Sri Ramachandra--Pattu;
—M. Balamurati Krishna; 0555
Sirappu Chittiram

0550 13th : Dunnadhi—Thamiz; 0550
Putthandio; Putthandu 0555
Padal; Putthandu Kavi
Arangam

0605 14th : Kettadu Kidaikkum

0550 15th : Thiraiaganam

0550 16th : Ilakkiya Cholai;
Irupadam Notrandin Ilak-
kiya; Periyar—T.P. Mee-
nakshisundaram; Uraji by
P. Balasubramaniam Pattu

0550 17th : Ganamudan : Good
Friday ; Sirappu Urai

0550 18th : Neyar Virundu; Siru
Kadai

0550 19th : Neyar Viruppan

0550 20th : Isai Anudan
0605 20th : Kadithanun Badilun

0550 21st : Kettadu Kidaikkum

0550 22nd : Thiraiaganam

0550 23rd : Paar Fugash Pazha-
ni (Musical Feature) Isai
Chittiram (VUT) by Sri
Palni Ilankamban (Part I)

0550 24th : Pear Pugazh Pazhani
(Part II)

0550 25th : Neyar Virundu,
Deevadhanan, Kovil Petti
by P. Ramaih (Part I)

0550 27th : Dasavadhanam (Part
II)

0550 27th : Isai Anudam
0555 27th : Dasavadhanam (Part
II)

0605 27th : Kadithanun Badilum

0550 28th : Kettadu Kidaikkum

0550 29th : Thiraiaganam

0550 30th : Tiruneela Kanta
Nayanar Charitram—Hari-
kadaj by K. C. Thiagara-
jan

OUR LISTENERS WRITE

At first when I heard any station playing Asian music I would move to another, but since I have heard a lot on All India Radio I have begun to like it. I would like to congratulate the staff of A.I.R. for producing a very interesting DX show on the 1st and 3rd Mondays of each month, and I hope you will continue to keep up the good work during 1981.

By the way, your programmes heard here are nice.

Graham Powell,
13, Dynea Close, Rhydyfelin,
Pontypridd, Mid Glamorgan,
South Wales, United Kingdom.
CF 37 5 EG.

I think that your broadcast was good. I especially like to hear the wonderful Indian music. So, thank you for a good broadcast.

Yasno Higashiyama
250 Mikkaichi
Kurobe-shi Toyama,
Japan.

Congratulations on your superb DX programme I've been tuned in since their first edition and I must say it is well conceived and the layout is simple and is suited to the new shortwave listener/Dx-er.

Donald Stromback
64510 Nampnas
Finland, Europe.

I especially enjoyed listening to the interview with Charle Duke of the Apollo 16 mission. I felt Charles did enlighten the listening audience on the space missions, its achievements and the standard of science and technology we all take for granted today. Communication and scientific progress in the medical and agricultural fields have benefited mankind since the space missions. The sore point has always been the costs, but I feel its worth is being paid back to mankind. We're yet to explore the magical heavens, close encounters of

the third kind could be a reality in our time.

Xavier Gomez
6 Lorong 5/13 E,
Petaling Jaya
Malaysia.

It is interesting to listen to your station. Especially the news are interesting for me. This is the best way to get the informations right from the point where the facts are given.

Henry Winkelmann,
Frankenstr 22
D-6231 Sohualbodia Ts
West Germany.

Your programme is very good. It's very informative and at the same time amusing. A few words to the music—the first time when I heard your music, it sounded a little strange to me. But now I have accustomed to it and I even like it. But I'm very interested what the text of the songs is.

Volker Lohmeyer,
Buchhorster
3071 Balge
West Germany.

□□□

INDIA CALLING. APRIL, 1981

GUJARATI SERVICE

From 0945—1000 hrs. on 19.82 and 16.93 metres : 15140 and 17715 kHz.

News at 3945—1000 hrs.

From 2230 to 2315 hrs. on 25.36, 19.83 metres; 11830 and 15125 kHz.

News at 2235—2245 hours.

| | | |
|---|--|---|
| WEDNESDAYS | 16th : Shubha Joshi 23rd : Shivkumar Nakar 30th : K. L. Saigal | 2245 Gujarati Chitrapat Sangeet 2315 Samapta |
| 1st, 8th, 15th, 22nd and 29th | 2245 Akhbaroni Atariachi; India Press Review | |
| 2230 1st : Runa Laila 8th : Karsandas Sagthia 15th : Sunanda Shah 22nd : Tehmi Mazumdar 29th : Shobha Gurtu | 2250 2nd : Geetavali; Gujarati and Hindi non film songs 9th and 23rd : Talk 16th : Tarang Light Classical film songs 30th : Churcha | 2230 4th : Geet 11th : Lagnageet 18th : Samulgeet 25th : Dwanda Geet |
| 2245 Vartmanna Vahen Current Affairs | 2300 2nd and 16th : Roopak 7th and 23rd : Gaikalnun Sangeet | 2245 4th and 18th : Bal Sabha; Programme for Children 11th and 25th : Stree Sabha : For Women 2310 Rooprekha : Weekly Programme Trailer 2315 Samapta |
| 2250 Geetika | 2315 Samapta | |
| 2300 1st : Tamne Gamshe 8th : Janva Jevun 15th : Geet ane Gazal 22nd : Aajna Kalakar 29th : Kavyadhara | | |
| 2315 Samapta | | |

| | | |
|--|--|--|
| THURSDAYS | FRIDAYS | |
| | 3rd, 10th, 17th and 24th | |
| 2nd, 9th, 16th, 23rd and 30th | 2230 3rd : Bhajan 10th : Naat 17th : Qwali 24th : Gazal | |
| 2230 2nd : Damuyanti Bardai 9th : Diwabliven Bhil | | |

| | | |
|---|--|--|
| SATURDAYS | | MONDAYS |
| 4th, 11th, 18th and 25th | | 6th, 13th, 20th and 27th |
| 2230 4th : Geet 11th : Lagnageet 18th : Samulgeet 25th : Dwanda Geet | | 2230 6th : Badegulamalikhan 13th : Bhimsen Joshi 20th : Sitar 27th : Stuti |
| 2245 4th and 18th : Bal Sabha; Programme for Children 11th and 25th : Stree Sabha : For Women 2310 Rooprekha : Weekly Programme Trailer 2315 Samapta | | 2235 Samachar 2245 Chitrapat Sangeet 2315 Samapta |
| | | TUESDAYS |
| | | 7th, 14th, 21st and 28th |
| | | 2230 7th : Dilraj Kaur 14th : Hemant Kumar 21st : Mehdi Hasan 28th : Stotra |
| | | 2245 17th, 21st and 28th : Natika 14th : Geetobhari Kahani 2315 Samapta |

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.36 Metres 1134, 7265, 9912, 11815, kHz

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.82, 16.93 Metres, 15140, 17715, kHz

Daily from 2145 hours to 2230 hours, 1st Service for East Africa on 25.36, 19.83 Metres, 11830, 15125 kHz

NEWS : DAILY AT 0435, 0905 and 2150 Hours

| | | |
|--|---|---|
| SUNDAY | THURSDAY | TUESDAY |
| 0430 Bhakti Gaan. 0445 Samayik Varta. 0450 Samachar Darshan. 0500 Bal Jagat. 0520 Bhakti Gaan. 0525 Press Review. 0530 CLOSE DOWN. | 0430 Bhakti Gaan. 0445 Samayik Varta. 0450 Mahila Jagat. 0510 Chitrapat Sangeet. 0515 Press Review. 0530 CLOSE DOWN. | 0900 Shabad 0915 Chitrapat Sangeet 0930 Varta. 0940 Chitrapat Sangeet 0945 CLOSE DOWN. |
| MONDAY | FRIDAY | WEDNESDAY |
| 0430 Bhakti Gaan. 0445 Samayik Varta. 0450 Natak/Patrikao 0520 Geet. 0525 Press Review. 0530 CLOSE DOWN. | 0430 Naat 0445 Samachar Patron Se. 0450 Varta Vichar Geet. 0510 Chitrapat Sangeet. 0515 Samayik Varta. 0530 CLOSE DOWN. | 0900 Bhakti Gaan. 0915 Aapki Pasand. 0945 CLOSE DOWN. |
| TUESDAY | SATURDAY | THURSDAY |
| 0430 Shabad 0445 Samachar Patron Se. 0450 Shashtriya Sangeet. 0500 Varta. 0510 Aap Ki Pasand. 0515 Samayik Varta 0530 CLOSE DOWN. | 0430 Bhakti Gaan. 0445 Samayik Varta. 0500 Varta. 0510 Sugam Sangeet. 0515 Aap Ka Patra Mila. 0520 Press Review. 0530 CLOSE DOWN. | 0900 Bhakti Gaan. 0915 Mahila Jagat. 0935 Ghazlen. 0945 CLOSE DOWN. |
| WEDNESDAY | SUNDAY | FRIDAY |
| 0430 Bhakti Gaan 0445 Samayik Varta. 0450 Aap Ki Pasand 0510 Press Review 0530 CLOSE DOWN. | 0900 Bhakti Gaan (Repeat). 0915 Bal Jagat. 0935 Saaz Sangeet. 0945 CLOSE DOWN. | 0900 Bhakti Gaan. 0915 Varta/Vichar Dhara/Geeton Bhari Filmi Kahani. 0935 Sanskrit Dhara. 0945 CLOSE DOWN. |
| | MONDAY | SATURDAY |
| | 0900 Bhakti Gaan. 0915 Natak/Patira Karyakram 0945 CLOSE DOWN. | 0900 Bhakti Gaan. 0915 Pradeshik Sangeet. 0925 Varta. 0930 Aap Ka Patra Mila. 0935 Sugam Sangeet. 0945 CLOSE DOWN. |

Special Programmes on
12th : Ram Navami

| | | |
|--|---|--|
| SUNDAY | MONDAY | TUESDAY |
| 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Qawwali 2215 Chitrapat Sangeet 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samachar Patron Se. 2205 Geet (Repeat). 2210 Samachar Sankalan. 2220 Film Music. 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Apki Pasand. 2230 CLOSE DOWN. |
| MONDAY | TUESDAY | WEDNESDAY |
| 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Apki Pasand. 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samachar Patron Se. 2205 Aap Ki Pasand. 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Chitrapat Sangeet. 2230 CLOSE DOWN. |
| TUESDAY | THURSDAY | FRIDAY |
| 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Apki Pasand. 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samachar Patron Se. 2205 Aap Ki Pasand. 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Chitrapat Sangeet. 2230 CLOSE DOWN. |
| WEDNESDAY | SATURDAY | SUNDAY |
| 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Chitrapat Sangeet. 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Samachar Darshan 2225 Pradeshik Sangeet 2230 CLOSE DOWN. | 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Chitrapat Sangeet. 2230 CLOSE DOWN. |

URDU SERVICE

2045

MW 427.4M (702 K/Hz)
SW 48.70M (6160 K/Hz)

Transmission I
MW 280.4M (1071 K/Hz)

MW 427.4M (702 K/Hz)
MW 280.4M (1071 K/Hz)

Transmission II
SW 31.01M(9675 K/Hz)

MW 427.4M (702 K/Hz)

Transmission III
SW 91.05M(3295 K/Hz)

TRANSMISSION I

- 0543 Signature Tune and Opening Announcement
0545 Subbhagi :Hamd, Naat. Salam, Shabad, Bhajan and Soofiyana Kalam; Friday: Quran Recitation with Translation Followed by Natia Kalam
0615 News
0625 Comments from the Press
0630 Shahre Saba (Daily Except on Fridays)
0700 Shamm-E-Farozan
0705 From Old Films (On Fridays upto 0725 Hours)
0725 Gandhiji Ne Kaha Tha
0730 Instrumental Music
0745 Repeat of Spoken Word Items of Previous Night and 0825 Listeners' Request
0800 Programme Summary
0820 Chalte Chalte (Daily Except on Sundays and Fridays); For children (On Sundays and Fridays—Upto 0930 Hours).
0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)
0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays
0930 News Summary
0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays
1000 Close Down.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
1400 Programme Summary
1402 News Summary
1407 **Sundays:** Replies to Letters—Upto 1427 Hours, Followed by Song of the Week
Mondays: Nigah-E-Intekhab (Ist, IIIRD and Vth—Upto 1500 Hours) and Filmi Qawwalian (IIRD and IVth upto 1430 Hours)
Tuesdays: Devotional Songs (Ist, IIIRD and Vth—Including Studio Recordings) and Meri Nazar Mein (IIRD and IVth—Emphasis on New Artists)
Wednesdays: Husn-E-Nazar
Thursdays: Dhoop Chhaon
Fridays: Light Classical Music
Saturdays: Geetanjali (Ist, IIIRD and Vth—Fresh Recordings and IIRD and IVth—Library Recordings)
1430 **Sundays:** Story with Songs (Ist); Mehfil (IIRD); Kahkashan (IIIRD); Ghazlen

- (Non-film) on IVth and Rang Mahal) (Vth—Upto 1530 Hours)
Mondays: Nigah-E-Intekhab (Ist, IIIRD and Vth—Continued from 1407 Hours); Raag Rang (IIRD and IVth)
Tuesdays: Nagma-O-Tabassum (Ist, IIRD and IVth) and Yakrang (IIIRD and Vth)
Wednesdays and Saturdays: For Women
Thursdays: Panghat (Ist, IIIRD and Vth) and Yaaden Ban Gain Geet (IIRD and IVth)
Fridays: Geet Se Geet (Ist, IIIRD and Vth); Tees Minute (IIRD) and Jumde Jo Yaad Hain (IV)
Sundays: Kuch To Kahiye (Ist); Filmi Qawwalian (IIIRD); Qawwalian—Non-Film (IIRD and IVth) and Rang Mahal (Vth—Continued from 1430 Hours).
Mondays: Baat Ek Film Ki (IIRD and IVth) and Qawwalian—Non-Film (Ist, IIIRD and Vth)
Tuesdays: Nai Nasal Nai Roshni
Wednesdays: Film World (Ist and IIIRD); Ranga Rang (IIRD and Vth) and Sada-E-Rafta (IVth)
Thursdays: Instrumental Music
Fridays: Awaz De Kahan Hai (Repeat of Last Sunday)
Saturdays: Phir Suniye 1605 and 1635 Listeners' Choice
2145 Comments from the Press
2200 Commentary or Week in Parliament
News
Close Down.

TRANSMISSION III

- 1958 Signature Tune and Opening Announcements
2000 News Summary
2010 Programme Summary
2015 Listeners' Requests for Non-Film Ghazals and Songs (Daily Except on Sundays—On Holidays up to 2045 Hours); Awaz De Kahan Hai on Sunday (Up to 2045 Hours)
0030 Jahan Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sundays—Continued from 2015 Hours); Aabshar (On Holidays—Continued from 2015 Hours).

- Sundays:** Book Review (Ist), Delhi Diary (IIRD and IVth); Iqtisadi Jaeza (IIIRD) and Urdu World (Vth)
Mondays: Poetry Recitations
Tuesdays and Fridays: Talks
Wednesdays: Shaharnama or Pasmanjar
Thursdays: Replies to Letters
Saturdays: Radio Newsreel Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)
Sundays: Thumri and Dadra
Mondays and Wednesdays: Qawwalian—Non-Film
Tuesdays: Regional Songs
Thursdays: Play (Continued from 2100 Hours)
Fridays: Short Story (IIRD and IVth); Shahpare (Ist and IIIRD) and Awarage Musavvir (Vth)
Saturdays: Songs and Music
2130 **Sundays:** Ranga Rang (Ist and Vth); Jamal-E-Hamashin (IIRD); Adabi Nashist (IIIRD) and Urdu Service Digest (IVth)
Mondays: Ek Rag Kai Roop (Ist); Ek Hi Film Ke Geet (IIRD); Shukriye Ke Saath (IIIRD)—Including other Programmes); Funoone Latifa (IVth) and Khwabzaar (Vth)
Tuesdays: Aina (Ist and IIIRD); Feature (IIRD); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth).
Wednesdays: Khel Ke Maidan Se (Ist and IIIRD); Mushaira (IIRD); Science Magazine (IVth) and From New Films (Vth)
Thursdays: Play (Continued up to 2145 Hours)
Fridays: Interviews or Discussions
Saturdays: Nai Nasal Nai Roshni
Instrumental Music
News
Tameel-E-Irshad (Daily Except on Ist Sunday); Mushaira on Ist Sunday.
2300 News Summary
2305 Music Concert
0000 World News
0005 **Sundays, Wednesdays, Thursdays and Fridays:** Film Songs
Mondays: Light Classical Music
Tuesdays: Dareecha
Saturdays: Film Songs (Ist, IIIRD and Vth) and Mushaira (IIRD and IVth)
0030 Bazm-E-Qawwali
0058 Programme Summary
0100 Close Down.

KONKANI SERVICE

- 19.82m (15140 kHz)
16.93m (17715 kHz)
1005—1015 hours
News in Konkani (1005-1005 hrs.)

SINDHI

280.1m. (1071 kHz)
31.38m. (9560 kHz)
1730—1830 hours

REGULAR FEATURES

- 1730 Programman Ji Vichoor followed by music (Programme summary followed by music)
1735 Sindhi-a-men Khabroon (News in Sindhi)
1745 Tabsro (Commentary)

MONDAY

- 1750
I. (a) Bijal Baliyo (Disc Jokey)
(b) Feature/Mulaqat
II. (a) Hik Dafo vari (Programme of repeats)
(b) Music
III. Geetan Bhari Kahani (Song Story)
IV Drama
V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- (a) Music
(b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
(b) Budho Ain Budhaiyo (Quiz programme) (II, IV)
(c) Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- (a) Hik Fankar
(b) Adabi Gulshan (Literary programme)
(c) Hafte Ji Gadhjani (This week)

SUNDAY

1. Avahanji Farmaish (Request programme)
2. Khat Avahanjo Milyo

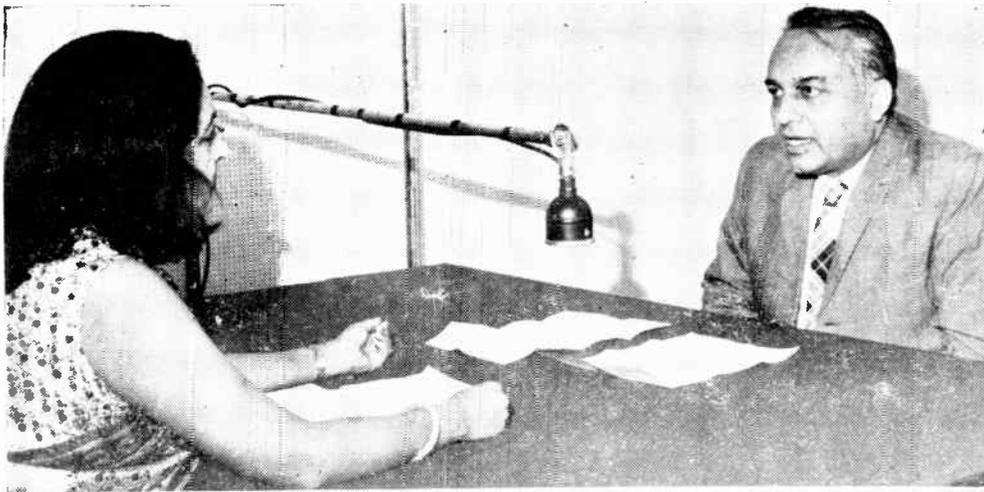
PUNJABI SERVICE

427.3m (702 kHz)
1900—2000 hrs.

REGULAR FEATURES

- 7.00 Programme Summary.
7.03 News.
7.20 Commentary.
7.45 Press Review.
Mondays: 7.05 Film Duets
Tuesdays: 7.05 Interviews.
Wednesday/Saturdays: 7.05 Farmaish (Film Music).
Thursday: 7.05 Ghazals/Chorus
Friday: 7.05 Kafian.
Monday/Friday: 7.05 Replier to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th Sunday : 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.

INDIA CALLING, APRIL, 1981



Dr. Lalit Kumar Sharma, whose interview by Nirmal Joshi on 'Mahilaon mein cancer' was broadcast in Women's Programme from Hindi Service.

S. K. Wankhed, President, Indian Cricket Control Board, whose interview by A. S. Riqim Ali was broadcast from Urdu Service in its programme 'Rooharoo'.



From left : Prof. A. N. Pandeya and Dr. S. P. Gupta, whose talks on 'Kapila Samkhya system of Philosophy' and "Smile" worship in Indian art" respectively were broadcast from G.O.S.





Dr. D. P. Sinha, Yashpal Jain and K. L. Nandan, who participated in a discussion on 'dissemination' and publicity of Indian philosophy in foreign countries', broadcast from Hindi Service of All India Radio.

Munawar Ali Khan recording Classical Music for broadcast from Urdu Service.

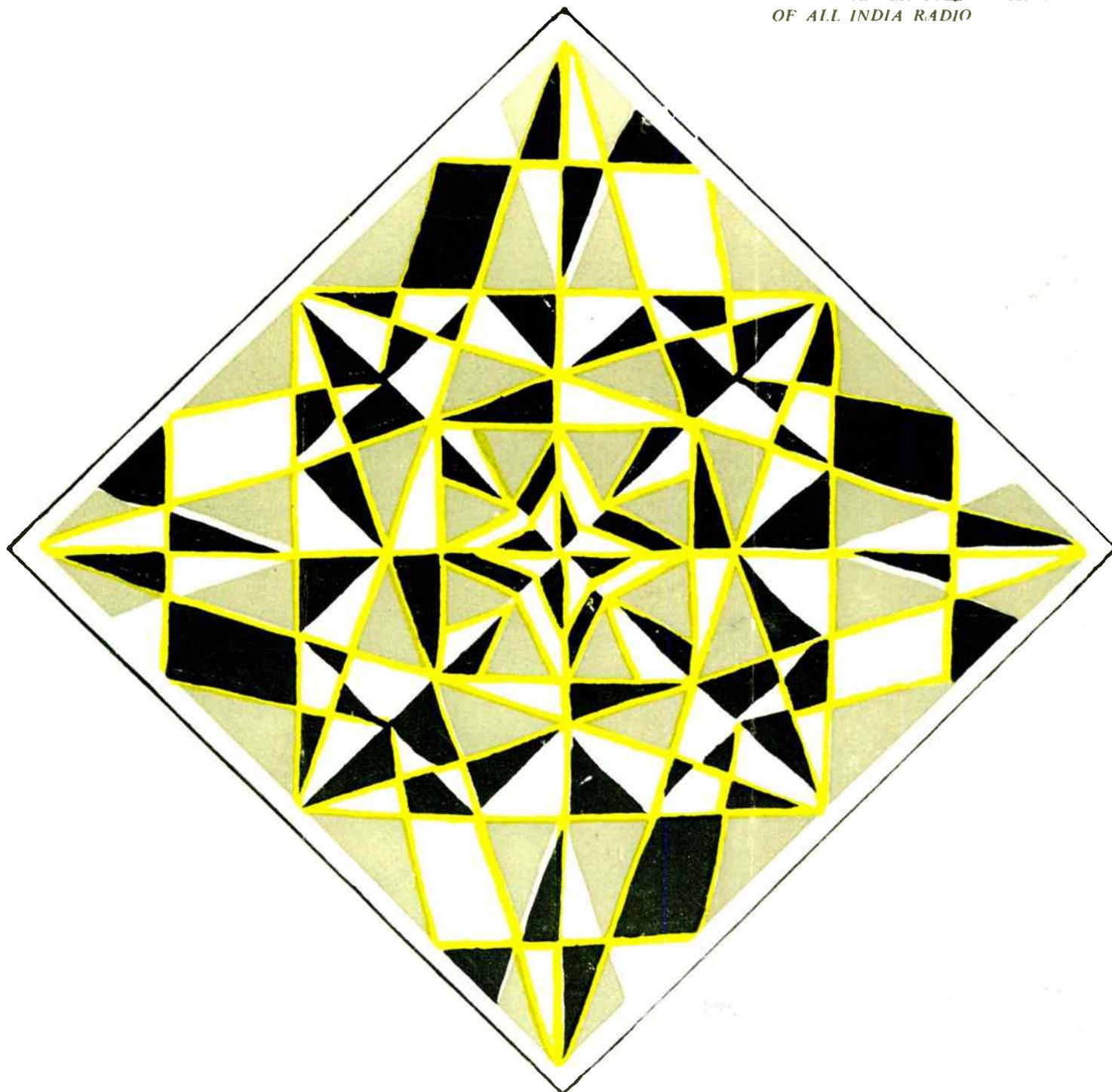


India calling



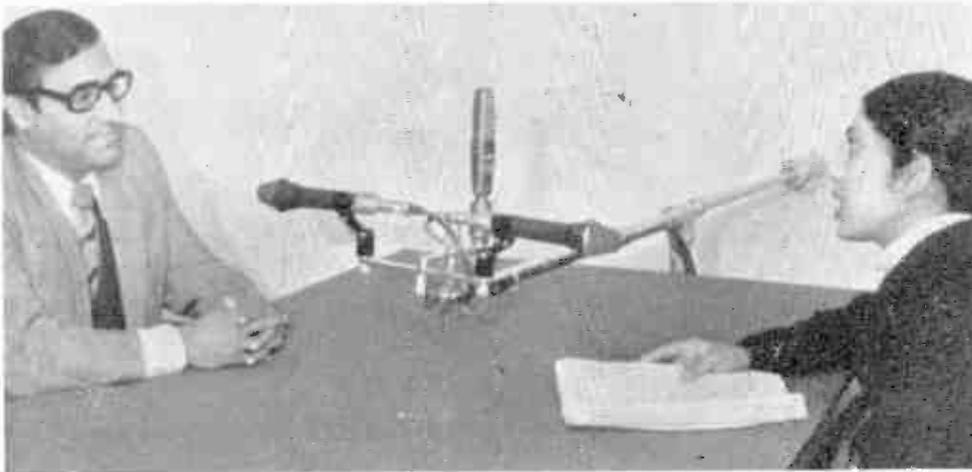
May 1984

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





From right : Inder Malhotra, Diwan Birender Nath, Vishwa Bandhu Gupta and Ghanshyam Pankaj participating in a discussion on CHOGM; broadcast from G.O.S.



← Shri Jayanta Dhanapala Ambassador of Sri Lanka to the United Nations in Geneva, whose interview by Bodhisri Shastri was broadcast from Sinhala Unit of E.S.D.

↓ Sonal Man Singh, whose interview by S. C. Gupta, Israni and A. Jabbar was broadcast from Urdu Service.





INDIA CALLING

Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

IN THIS ISSUE

| | |
|---|----|
| THIRD WORLD HINDI CONVENTION | |
| Professor (Smt.) Kamla Ratnam | 1 |
| ELLORA : AN EPITOME OF EXCELLENCE | |
| R. Sengupta | 2 |
| WILD LIFE SANCTUARIES OF ORISSA | |
| Dr. Chitta Ranjan Mohapatra | 4 |
| INTEGRATED COOPERATION AMONG SOUTH ASIAN COUNTRIES : DISCUSSION | 5 |
| THEMATIC CHANGES IN INDIAN CINEMA | |
| Raghunath Raina | 7 |
| DX-ING IN INDIA | |
| Alok Das Gupta | 9 |
| TAMIL SERVICE | 10 |
| GENERAL OVERSEAS SERVICE | 11 |
| HINDI SERVICE | 15 |
| URDU SINDHI PUNJABI KONKANI SERVICES | 16 |

INDIA CALLING, MAY 1984

Third World Hindi Convention

by Professor (Smt.) Kamla Ratnam

AS Independent India's international relations grew and became stronger and more intimate, there was greater and greater demand for a cultural understanding with India. Foreign countries which were so far concerned with Sanskrit, Pali and Prakrit mainly to understand India's art, culture, and her philosophical heritage now turned their attention mainly towards Hindi.

THE culture of our country is enshrined in Indian languages the prime source of which is the earliest of spoken languages—the birth source and queen of all our regional languages. Truly cast in the image of Goddess Saraswati, she is known as Devavani or the language of the gods and cultured people or more commonly referred to as Sanskrit. Since the last 1000 years or more the various Indian regional languages have come into their own. There are 16 major Indian languages recognized by the Indian constitution and it is Hindi which is fulfilling the role of a commonly understood, spoken and written link language. The majority of the floating population of the country and even upper and middle class desk workers whose jobs take them out of their native states—speak and write Hindi. The entire freedom struggle spread over a period of 100 years (1847—1947) was carried on mainly in Hindi by leaders like Mahatma Gandhi, Jawaharlal Nehru, Sardar Patel, Subhash Chandra Bose, Acharya Kripalani and many many others, too numerous to mention. Even today political campaigns throughout the country are carried out in Hindi on an All India basis.

Apart from this there is another far more weighty and important reason for Hindi to take its rightful place in the affairs of the country. The Indian constitution Article 343 Section I clearly states that the official language of the country shall be Hindi written in the Devanagari script, and that it will draw upon Sanskrit, the mother of all Indian languages, for growth sustenance and expansion as well as for beauty of expression and clear thinking. This decision was welcomed by all in the first flush of independence, especially by people of the

south and parts of the Eastern wing as their regional languages are heavily guided and interconnected with Sanskrit. Moreover even after 200 years of intensive efforts and teaching, English has remained confined to the uppermost levels of Indian society. The vast majority nearly 98 per cent either do not know English or are incapable of using it to any advantage. Thus the tenets of social democracy make it necessary that the people's language should be used within the country.

Further as Independent India's international relations grew and became stronger and more intimate, there was greater and greater demand for a cultural understanding with India. Foreign countries which were so far concerned with Sanskrit, Pali and Prakrit mainly to understand India's art, culture and her philosophical heritage now turned their attention mainly towards Hindi and secondarily to other regional languages. This they did in the hope of coming abreast with modern conditions in the country. Today more than 100 universities and institutes of higher learning in as many countries outside India have full fledged Hindi departments and have made significant contribution in the spread and understanding of Hindi all over the world. The most notable examples are the Soviet Union, Japan, Hungary, Czechoslovakia, Poland, Germany, France, the United Kingdom and the United States of America. In the Soviet Union and Japan there are special secondary schools where a specified number of students receives specialized instruction in Hindi throughout the period of their stay in the school.

IT is to be noted that some foreign scholars, notably from the Soviet Union, Hungary, Czechoslovakia, the U.K. and the U.S.A. have not

only written original works of criticism in Hindi and brought out translations of classics like Tulsidas's Ramacharitmanas, and the poems of Kabir and Nirala, but have gone into the field of creative writing and poetry. In this list of brilliant people I would like to name Father Camille Bulcke (born in Belgium), Prof. K. Doi of Japan, Prof. Lothar Lotze of West Germany and Prof. E. P. Ghelishew of the Soviet Union. All these scholars have devoted their entire lives to the service and study and enrichment of the Hindi language. Only to prove once again that all humanity is one and that real bonds of friendship and brotherhood can be forged only through the undertaking of each other's culture and Philosophy. Besides this the I.C.C.R. (Indian Council of Cultural Relations) sends specialized professors, books and other related material to Rumania, Cuba, Germany, Bulgaria, Sri Lanka, Surinam, Guiana and Trinidad and other parts of the world to teach Hindi scientifically.

Apart from factors stated earlier there is another stronger and more human reason for outlining and highlighting the international aspect of the Hindi language. And this is precisely why the Third World Hindi Convention was held in Delhi and the two earlier ones were held in India in 1975 and the following year in Mauritius. The British in their lust for power and expansion had militarily occupied a large part of the eastern hemisphere—so much so that it was said that 'the sun never sets on the British Empire!' But they did not have the capacity or the will or the manpower to cultivate all those lands and reap profit from them. Rural Indian population was syphoned off to work as indentured labour in European colonies like Fiji, Mauritius, Guiana, Surinam and Trinidad. These unfortunate labourers were put to unspeakable hardships and torture. Far away from home and deprived of comforts and the company of their loved ones and unable to speak the language of their masters, these poor people drew solace only from the fragments of devotional literature which they could bring with them. In this the Ramayana of Tulsidas, written in Hindi and sung to a melodious congregational tune occupies pride of place. The World Hindi Convention will bring representatives of these people together. Nearly 40 countries had participated in the first and second

Hindi conventions. This year more than 4000 delegates from over 50 countries participated of which about 400 were from outside.

Today Hindi is used and understood from Egypt to Hongkong. Independent kindoms like Nepal and Bhutan, Pakistan, Burma understand Hindi or its modified versions. Hindi films and songs are popular all over the world. And yet Hindi has spread through her own blood and toil, hardwork, and affection and above all devotion to God. India believes and practices that all humanity is one and the message of Hindi is one of love and respect for all living beings. There is no doubt that a time will come, sooner or later, when we ourselves in India will switch over to the use of our own national language completely and through it carry the message of love and respect for all forms of life. Because today when the big nations are busy forging deadly weapons of war and destruction the eternal message of India and the unity of life in this universe delivered in simple Hindi language is our only hope of survival.

□□

Ellora : an epitome of excellence

by R. Sengupta

AT Ellora one finds the sublime sculptures and paintings depicting the spirit of Brahmanism amidst the compassionate and peaceful works of Buddhism and Jainism. However, the paintings of Ellora had not received the attention they well deserved.

THE cave-temples of Ajanta and Ellora conjure up in the minds of art-lovers visions of exquisite specimens of Indian art manifested in paintings and sculptures. The Ajanta caves, located away from the main road, celebrated for its beautiful paintings and equally charming sculptures, create an atmosphere of serenity and tranquillity to elevate the mind of man above the mundane world and inspire him to seek eternal bliss. At Ellora, one finds the sublime sculptures and paintings depicting the spirit of Brahmanism amidst the compassionate and peaceful works of Buddhism and Jainism. Indeed, the Ellora

caves truly depict the age-old Indian philosophy of 'peaceful-co-existence' practised for about seven hundred years from sixth to thirteenth century A.D., under the patronage of various royal houses.

The artistic creativity, started in the Deccan earlier from the second century B.C. was continuously encouraged and invigorated by foreign traders who visited western Indian coasts. Among the thirty-four numbered caves starting from the southern end of Charanadri (as the Ellora hills were called in an inscription) sixteen caves in the middle bearing numbers fourteen to twenty

IT PAYS TO
ADVERTISE

IN

India Calling

For Details

Contact

Asstt. Business Manager,
Akashvani Group of Journals,
All India Radio,
PTI Building, 2nd Floor,
Sansad Marg,
New Delhi—110001

nine are Brahmanical. The twelve Buddhist and five Jaina caves are apportioned to south and north sides respectively notwithstanding any chronological sequence.

The fame of the Ellora caves had also spread due to its unrivalled cave-architecture. Never before or nowhere anybody was so daring as to chisel out a complete temple of such huge dimensions with minute details as the Kailasha temple. The ingenuity of the architect may well be appreciated when one considers the enormous mass of rock that had to be cleared to carve out a temple whose sculptured details and its grandeur were not allowed to be obscured in the shadow of the pit. The whole temple was raised to a height to be viewed properly and the basement provided with gigantic sculptures of elephants, lions and other mythical animals known for their strength and power which alone could bear enormous load.

In the play of strength and power the deities were also used and that themes were carefully chosen and suitably accommodated in the recesses of the temple. In between the lateral staircases for reaching the main temple there are two large panels depicting the two aspects of Siva. In the one on the west, after killing the powerful elephant-demon Nilasura, he takes off its skin to show his prowess and by his side his wife Parvati and other deities seeing him in action, remain over-whelmed with awe and respect. As if to depict the contradiction in his nature and perfect control he can exercise at will over his mind, Siva sits in deep meditation and composure—the bliss pervading over his physical frame has taken off all the traces of turbulence and fury shown earlier in destroying the incarnation of negation. In a panel on the south side, Ravana, his devotee, incensed with pride and power tries to shake the mount Kailasha to show off his super-human power. At that time, Siva and Parvati were relaxing on the top of the Kailasha mountain with their retinue who got scared and started running away as the tremor began. Even Parvati moved closer to Siva and held him tight in fear. The entire panel beautifully portrays in chiaroscuro the

reactions of the normal being and the distraught monkeys. But the power that had caused all these disturbances was easily controlled by Siva by pressing the mountain with only his right toe. The goddess Durga or Devi has been depicted as slaying the buffalo-demon with effortless ease. The powerful charging beast is portrayed as the embodiment of evil whom the goddess destroys. Devi has been called Nana in the Vedas. Nana is the Babylonian goddess who had also the lion as her mount. The act of destroying the buffalo reminds one the Babylonian deity Gilgamesh fighting with



Kailasha Temple, Ellora

and ultimately killing the buffalo. Vishnu is also known as killing the demon-king Hridayakasipu as the man-lion *Narasimha*. The king had become intoxicated with power and refused to believe that Vishnu was omnipotent and omnipresent that he could be present even in a column of stone. This particular aspect has a parallel in the *Jingokbhavamurti* of Siva where the God comes out of a columnar form. There are in fact, scores of sculptured panels depicting the exploits of Siva, Vishnu and Devi as described in the Puranas, as also scenes of combat with the demon or evils are punctuated by popular domestic themes such as Siva's marriage with Parvati, Siva playing dice with Parvati, Krishna holding up the

mount *Govardhana*, Ravana worshipping Siva, etc.

In the Buddhist and Jaina caves there are no sculptures depicting narrative scenes as in the case of Brahmanical caves. But sculptures in those caves are carved out in the same degree of perfection as in other caves. Bodhisattvas guard the door of the shrine in the Buddhist caves, where as Jinas do so in the Jaina caves. As at Ajanta *Jambhala* and *Hariti* are to be seen in the Buddhist caves; in the Jaina caves their counterparts *Matanga* and *Siddhyaika* adorn the shrines; admirably proportioned and modelled these sculptures exude peace and prosperity. In some of the Brahmanical caves, life-sized sculptures of the *Saptamatrikas* evoke nothing but appreciation.

The paintings of Ellora had not received the attention they should. Though there is little difference in style and perhaps in terms of refinement between the paintings of Ajanta and Ellora, some of them certainly rank quite high in artistic excellence. The only criticism made about the paintings are in the mode of representation of clouds and the legs of the flying figures on the ceilings. But this shortcoming should not come in the way of appreciating the well proportioned and modelled torso of the body. In square or rectangular compartments heavenly figures float in weightlessness sometimes, playing on musical instruments or carrying flowers for offering to the deities. The later paintings on the ceiling of the porch of the Kailasha temple or in the Jaina cave 33 provide a link with the miniature paintings of western India. The paintings in the Buddhist caves when cleaned may yet provide very important evidence in the development of styles, especially after those paintings at Ajanta. With these beautiful paintings and sculptures Ellora remains as an epitome of excellence. □□□

Wildlife sanctuaries of Orissa

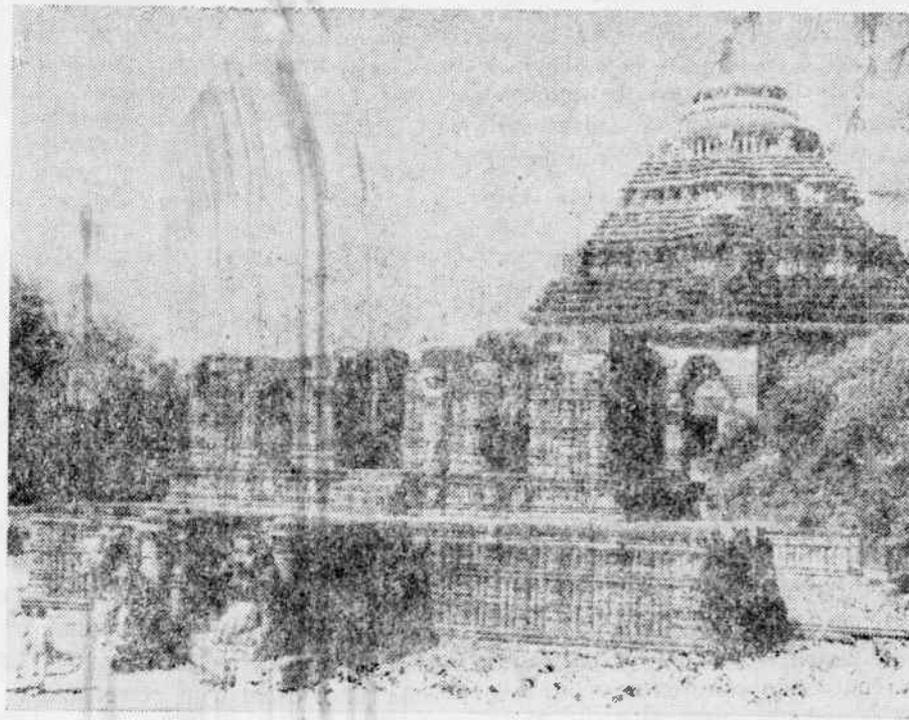
by Dr. Chitta Ranjan Mohapatra

ORISSA has about 15 wildlife sanctuaries spread all over the State. All of them are connected with a network of roads. There are rest houses, inspection bungalows, tourist bungalows, or tourist huts either inside the sanctuary area or very near to the sanctuaries.

ORISSA the land of Black Pagoda is also known as Kalinga of yesteryears. If eternity could be encountered, where time stands still, if beauty could be eloquent in the silence of the stones and if life could be vibrant in the efflorescence of art it is in the land of monuments and sculptures known to be 'Utkal' another synonym for Orissa whose art and culture is the supreme. The monuments of Orissa are simply priceless embodiments of superb charm and inimitable grace. They are charged with robust naturalism embodying the vitalistic upsurge of life affirming energies and with that rare artistic touch of idealistic elegance, that have transmuted them into the rank of the beauty celestial. Orissa can claim her rightful place in the cultural tourist map of the world as a land of tourist, where the visitors' eyes are continually feasted and fed with the loveliest examples of architectural wonders. It is not only a mere state of monument, but in wild flora roam the wild animals in their natural habitat and multitude of birds rest their wings on the watershed to listen to the percussions of the Odissi.

Orissa, one of the Eastern States of Indian peninsula stretches itself along the Bay of Bengal over 400 kms. Its land area is about 1,56,000 sq. kms. Topographically it has four distinct physical regions; they are : the Northern plateau, the Eastern Ghats comprising the hill ranges, the coastal plains and the erosional plains of river basins of the central table land. The population of the State is about 26 millions having a demographic density of 169 persons per sq. km. Climate is soothing during the months from November to February particularly for the guests coming from other countries.

The forest vegetation is mostly deciduous with pockets of semi-evergreen and mangrove types. These forests are the abode of different varieties of wild animals. Wildlife in Orissa is as varied as its forests. Different ecological niches, entertain-



A view of the Sun Temple at Konarak

ing interesting groups of wildlife display a discontinuous distribution. The important wild animals found are the elephant, tiger, panther, wild buffalo, bison, wild boar, blue bull, bear, langur, different kinds of antelopes including spotted deer and black bucks. The important birds are peafowl and peacocks, myna, the talking bird, parakeet, hornbill, oriole, cuckoo the singing bird. Flamingo, bulbul, magpie robin. Besides that one finds sea turtle, gharial, saltwater crocodile, mugger and a number of reptiles.

Tourists often come to Orissa in quest of cultural monuments or to make research on anthropology or for a sea beach holidaying. Well, the fauna and flora of Orissa have their unique beauty also. The treasure of nature is also ready to welcome you. Whether it is the red coloured spatthodia or beutla known to be the flame of forests or the sober white coloured hollorheana or wild jasmynes, all of them spread their clouds of fragrant aroma to welcome you into the wilderness to make you wild with fun and frolic. The peacock spreading its wings sounds its clarinet to alert its associates to welcome the guests. Princess Khairi who brought Orissa on the wild life map of world is no more there to entertain or amuse you. But her relatives roam

in the forests of Orissa whom you may encounter with a growl. Please don't misunderstand them, its not a frowning gesture rather a note to welcome with a caution to let them live in harmony. Cuckoo the singing bird hiding itself in the mango blossoms, sings to welcome the arrival of spring—the season for dance and merry-making along with the festival of colours.

Orissa has about 15 wildlife sanctuaries spread all over the State. All of them are connected with a network of roads. There are Rest houses,

Inspection Bungalows, Tourist Bungalows or Tourist huts either inside the sanctuary area or very near to the sanctuaries. If you have time, we have the will to take you around all these sanctuaries. But, in case you are in a hurry you may select a few within or around the golden triangle of Orissa. Bhubaneswar—Puri—Konarak comprises this golden triangle.

Bhubaneswar, the capital of Orissa popularly known as the Temple city—is connected with regular flights from Delhi, Calcutta, and Madras. The domestic carrier 'Indian Airlines' is at your service to carry you. By railways it is an overnight journey both from Calcutta and Delhi. From Bhubaneswar you can make a leisurely drive within half an hour to the Chandaka Sanctuary and there you find the Nandan Kanan (or the garden of paradise) a man-made biological Park. It became famous in the world as the first Zoo where captive breeding of white tigers and gharials took place. Besides that one wild tigress desperate to find a mate in the natural forests of Chandaka had chosen to sacrifice her freedom and jumped into the open air enclosure to have a romantic rendezvous with one of the tigers.

Nandan Kanan biological park will offer you a riot of coloured flowers and may intoxicate your heart with its beauty and serenity. You may enjoy the discordant choir of the migratory birds in the lake of Nandan Kanan during winter months.

From Bhubaneswar Chilka bird sanctuary is about one and a half hours drive on the National Highway. One of the largest lagoons in India 'Chilka' once an asylum to the poets and prophets is now an enchanting place for the tourists to enjoy and relax. Hemmed between the blue capped mountains and creamy blue waters of the Bay of Bengal this pear shaped brackish water lake provides nesting, wintering and breeding ground to many local and migratory birds. The birds sweep across the high mountains from as far as Siberia, Novosibirsk, Tomsk, and Alma-Ata. Magnificent cranes, pelicans, golden plovers, sea eagles, cormorants, Red Shanks, Green Shanks, Flamingoes and Ospreys descend in flocks for their delicacies and merry-makings in the lake of 'Chilka'.

INDIA CALLING, MAY 1984
74 AIR/83—2



Chilka Lake, Orissa

While travelling from Bhubaneswar to Puri via Konarak you may have the glimpse of Balukhand 'Black-buck' sanctuary very near to the marine drive through the groves of Casuarina.

Well, there are other important sanctuaries such as Bhittar Kanika sanctuary, the home of estuarine crocodiles. Satkosia gorge sanctuary particularly is for endangered gharials. Similipal sanctuary, the home

of Khairi and the project tiger area, Ushakothi sanctuary famous for bisons, Balimela sanctuary known for the endangered wild buffaloes are some of the important ones worth mentioning. It all depends how free you are.

A warm welcome awaits your arrival in Orissa—wish you 'Hastala Vista', 'Bon Voyage', 'Gute Reise', a Happy landing at Bhubaneswar.

□□□

Discussion

Integrated cooperation among South Asian countries

Participants :

Shamsud Doha : Foreign Minister of Bangla Desh.

Fatehullah Jameel : Foreign Minister of Maldives

L.K. Jha,

Kewal Singh,

C.S. Pandit (moderator),

C.S. Pandit (Moderator) : I am really honoured to be here in such distinguished company which has achieved something that has been a dream for the last 35 years, in the South Asian continent. I have with

me Mr. Shamsud Doha, Foreign Minister of Bangladesh who has participated in the first Foreign Ministers' Conference of the South Asian countries. I have also with me, Mr. Fatehullah Jameel, Maldives' Foreign

Minister who has also been a participant in that. And apart from that we have with us two distinguished officers of Government of India and nowable statesmen outside who will give us their views and their projections of what they hope to achieve on the leap forward to from this cooperation that has been evolved—though in a small measure. The nine points, the nine fields that have been identified as Mr. Doha and Mr. Jameel will tell us—they will explain what kind of cooperation they expect to have in the coming years. What is more important is that a thing that was at the official level so far has now come to the political level where they have been able to exchange views. Mr. Shamsud Doha would like to tell us how the meeting went off and how he looks at it for the future.

Mr. Doha : Foreign Ministers of the Seven South Asian countries have met at the political plane for the first time. In the three years we have been applying ourselves to see ways and means of cooperation among ourselves. This has been, as you know, a very big void in the language of regional cooperations. They have a regional cooperation arrangement among the South East Asian countries, even among the south Pacific—the Pacific states the African states—they have the O.A.U., the South American countries—they have the O.A.S. and of course, there is the European community and the socialist blocs. It has been surprising that a community of almost a billion people have remained without regional cooperation. So the threads were picked up some where down the line of perceptions—these are, I think, compulsive perceptions, and I am very happy that this meeting which brought us together, which we call the South Asian Regional Cooperation—I hope it will be more popularly referred to as SARC—and in the process of coming together we took stock of the hard work our Foreign Secretaries have been doing for the last two to three years for what we call an integrated programme of action. What the integrated programme of action intended to achieve during this first meeting was to place on the table actual co-ordinated action programmes in the fields such as rural development which has been coordinated by Sri Lanka, agriculture by Bangla Desh, meteorology by India and so on and

so forth. Maldives was doing transport. Each of them has placed before us a programme of action and we found common factors in these programmes and integrated them. And that is the programme we have in hand which we are about to implement.

Moderator : Mr. Doha, I must say we must remember at this time, the late President Zia-ur-Rehman who first mooted the idea and perhaps it didn't take off the ground as fast as it should have. But today it seems to be taking a shape. And now I will refer to Mr. Jameel who comes from a country about which not many people know very much in this region, although we all have heard the name. How do you look at this South-Asian cooperation as it is evolved ?

Mr. Jameel : As you have just mentioned, we are possibly the smallest country in this group of nations, and we look at this concept—we looked at it from the beginning—with lot of enthusiasm and of course, from the beginning we felt, as a country situated in the heart of the Indian Ocean—situated in the extreme South of the South Asian region, that such cooperation is needed and needed very quickly. We advocated with others, the necessity for such a cooperation and we worked together, because we felt that in the long run and as the situation in the world is developing that without cooperation among ourselves, we will be marching into an era of uncertainty and it was for the best interests of our own people that we start coordinating our efforts in whichever fields possible in order to achieve self-reliance and to exchange benefits among ourselves.

Moderator : Mr. Jameel, we are really encouraged by what you have said and that is why I notice your country has been made coordinator of a very important aspect of this cooperation that is transport, because this area needs opening up of transport quite a lot. Now I will turn to Mr. L. K. Jha who has been associated with a number of commissions—international cooperation commission and all that and I would like to know—how do you look at this development as it is taking place now ?

Mr. Jha : Let me say very frankly that I take a very optimistic view. And when I say optimistic view, I am taking the view that this area of cooperation will increase. I know some people have expressed the view—could we not have a larger agenda? I don't take that view for the reason that what has been achieved has a complete concensus agreement among all—nobody seemed pressurised into agreeing to something with reluctance, and that is a good base. Look at the European Economic Community. It began—by being a payment union—to deal with a dollar shortage which they all suffered from. And eventually it became a coal and steel Community, it grew into an E.E.C. and in that process the traditional hostilities for centuries between France and Germany that resulted in so many wars were buried for good. There cannot be any Franco-German war now because of the way in which their economies have got integrated, their whole life style has been changed, people move, goods move, and now they are one country virtually. But the sense of unity I think is a very important first step—first but important step—towards that.

Moderator : In a jet age, Mr. Jha, I think we have to have this kind of integration if you want to reduce political tension. But that is an opinion which I would not like to force on a person like Mr. Kewal Singh who has dealt with political issues quite a lot. How do you look at this cooperation and how it will shape in future ?

Mr. K. Singh : I would like to say that I entirely agree with Foreign Minister Doha that this thing was overdue. All over the world, the regions are getting together, the communities are working in close cooperation. It was the tragedy of this community that for the last 35 years the Foreign Ministers, the Prime Ministers never sat around the same table. Therefore, it is a historic occasion and we must pay tribute to the leaders who have brought this about. Now, I am sure, considering our geographical contiguity—the waters, the hydro-electric, the floods, the irrigation, the transport and communications, commerce and trade and what not—we have a very very bright future. The destiny of this sub-continent is going to change—not in two

years, not in five years—may be 15 years. And this sub-continent as a family of nations standing together with prosperity and peace will have the highest respect in the world.

Moderator : Mr. Doha, let us hear your views as to how your rapport has been established at this meeting, and has this particular meeting made any difference in the meeting of minds ?

Mr. Doha : I should say, it has without hesitation. The seven of us have shared pleasantries, and interspersed these pleasantries with very serious work—work which was immediately translated into decisions which we would have otherwise taken months to arrive at.

Moderator : Mr. Jameel, do you think that this cooperation will not be misconstrued by a small country's domination by some big country ?

Mr. Jameel : I do not think so. I think this could be a coordination and cooperation which should be beneficial for everyone—small and big—and I do not think there will be anything in that sort.

Moderator : Mr. Kewal Singh, how do you look at the possibilities that may arise out of this cooperation to lead to political understanding between countries like India, Pakistan and Bangla Desh ?

Mr. K. Singh : Talking about cooperation I recall a remark of Foreign Minister Bhutto. He said to me once "India has the potential of a great power, but India will never be a great power without the cooperation of Pakistan". I think that is true of all of us. Bangla Desh has a great potential, Maldives has a potential of its own because of situation. But none of us will achieve that stature and the sub-continent as a whole will not achieve that stature unless we stand by each other, work together, for the prosperity and peace of the region and being sensitive, as you put the question to Foreign Minister Jameel, being sensitive to each others' concerns and anxieties. I make one more remark talking about Pakistan. We allow sometimes differences and other things to come in the way of the great realities of a great future of the sub-continent. Those things are trivial,

A dream which is much bigger is before us—public education, restrained language—there will be differences bilateral, but let us not allow them to come in the way of the realisation of a great dream, which I think the peoples of all the countries desire.

Moderator : Now, how do you look at the future of trade ? Trade has not been kept in this, but it will arise sometimes.

Mr. K. Singh : Trade may not be on the agenda, but it will flow from this. The growth of communications, understanding, transport all these will create a compulsion in favour of more trade.

Moderator : There are certain contentious issues among the countries of South Asia—need not be identified but there are—How do you look Mr. Doha at these problems ultimately resolving themselves gradually by greater cooperation ?

Mr. Doha : I would like to harken back to what our colleague Sahibzada Yakub Khan said in his statement which is very nice—all of us appreciated it, and he said—there are big countries and there are small countries and these are facts of life. But we do not describe people as big people and small people—People are people. I was very impressed by his comparison on the Franco-German situation—the Franco-Prussian situation as I have known it as a student. It appeared almost insurmountable when I studied history. And coming out of

the 1939-1945 war, nobody ever believed that Strussburg could dissolve into a border town of gaiety and as he again very rightly said, it started with a payment union, then went to the European Coal and Steel Union and today it is almost inconceivable that these two countries which share so much between themselves in the way of economy, textiles, vegetables, chickens, poultry, meat and in day to day life the consumer society—that they should fight a war. Now in South Asia I come to the very essential point of this regional cooperation. The Raj established an empire here, which sustained it for three centuries, because they found it South Asia one of the most outstanding markets and economic potentials of their time. What I would like to believe is that it is still the most potential and the biggest market available anywhere, and there is no reason why all of us should not exert our political will to avail of this potential and bring maximum welfare to our peoples.

Mr. Jameel : I think we will be able to work out a suitable arrangement by each and every state who shares responsibilities to the maximum extent possible and at the same time, through the direct communications that we referred to within the forum that we will be having a clear understanding of the capabilities, the capacities of each and every country to move within this forum. And I think that will give us the flexibility of operation in the future. □

Thematic changes in Indian cinema

by Raghunath Raina

THE early films both in the silent era and after the advent of sound were based on religious myths and the two great epics—the Ramayana and the Mahabharata. But with the sharpening of India's freedom struggle against the British colonial rule, Indian cinema took up new themes.

TALKING about Indian cinema, or its thematic trends, is not like talking about one cinema but many cinemas. With the country's continental dimensions and diversity and crowded cultural contours, the Indian film is as varied and as complex in

its styles and settings as the multi-layered society it belongs to.

The sheer size of Indian cinema is staggering. 800 films are made every year in about a dozen languages,

each rich in literature and love. But this rich mosaic is the country's unique cultural synthesis.

The early films both in the silent era and after the advent of sound, were based on religious myths and the two great epics—the Ramayana and the Mahabharata. But with the sharpening of India's freedom struggle against the British colonial rule, Indian cinema took up new themes. Because of heavy censorship, there were confusions as to the social evils like untouchability, plight of women either as widows or child brides, dowry and a host of other subjects responsible for the emasculation of the Indian society. The other trend was of the historical films which recalled glorious chapters of India's past—all aimed to shove up India's national identity. Along with these, Indian films started dealing with the impact of western thought and education and the consequences of growing industrialisation. All these trends acquired a sharp edge by the time India achieved Independence in 1947.

After Independence, the decade of the 1950's proved to be an extraordinary period. The foundations of a democratic society and planned development were firmly established. In the field of cinema, Satyajit Ray astounded the world with his first film *Pathar Panchali*, song of the road. This and his subsequent films gave a new direction and a new dimension to Indian cinema laying the foundation for the flowering of India's serious cinema in the following decades.

The 1960's thus saw Indian cinema divided into two broad streams. One was the so called popular or commercial cinema totally based on the love-triangle formula with songs and dances. The other cinema pioneered by Satyajit Ray brought film closer to the Indian reality and gave the medium an artistic expression. A galaxy of new film makers emerged in the 1960's and the 1970's whose thematic variety is as wide as the sharpening realities of the present day India. The euphoria of the 50s was over and the contradictions of a skewed social and economic structure were becoming glaring. One of the film makers of this period Ritwik Ghatak brought his Marxist ideology to bear on the world what he saw around him. His films constitute a

record of the traumas of change—from the desperation of the rootless and deprived refugees from East Bengal (Now Bangla Desh)—to his verdict on the failure of the Indian society to function with justice. Another film maker, Mrinal Sen shares Ghatak's Marxist outlook and probed every layer of injustice in the life of the peasants, the middle class, the slum dwellers and the educated unemployed. His recent films are less strident and more sophisticated making him, after Ray, the most internationally well-known Indian film maker. Although, Satyajit Ray, Ritwik Ghatak and Mrinal Sen dominated the scene, they inspired scores of young film makers, who with varying degree of success explored the growing contradictions of a fast changing society.

One of them who has now achieved his own right is Shyam Benegal. He started features in the 1970's and made successful films dealing with crumbling feudal values and dehumanising aspects of emerging capitalist class. Equally successfully, he lays bare the hold of the vested interests in rural areas who are fighting a last ditch battle against the emerging consciousness and the strength of the exploited peasantry.

Earlier, in the late sixties, Karnataka, on the west coast of India, produced a number of film makers who brought out powerfully and in stark detail the grip of religious orthodoxy on the lives of rural people. Patabhi Rama Reddy, Girish Karnad, B. V. Karanth, and Girish Kasravelle unveiled the most gruesome aspects of the caste system.

Deeper in the South, Kerala, on the western tip of the Indian peninsula, produced scores of highly talented film makers. One of them is Adoor Gopalakrishnan who recently won an international Award in London for his contribution to cinema. Adoor's films with rare sophistication, deal with the problem of urban youth, new awareness in the rural areas, and brilliantly in his latest film, the re-

manents of the feudal trap which still holds large sections of Indian society. The other outstanding film maker from Kerala is G. Aravindan. With his poetic sensibility, he traces the lives of the performers of a small rural circus or weaves a fantasy around a Christ like figure made up of legends among the fishermen of Kerala.

A significant development in Indian cinema during the last decade is the political film. Not that films by Ray, Ghatak, Sen, Adoor or Benegal do not have political dimensions. But it is only recently that films have been made on the power game. Jappan Patel, a theatre man from Gujrat on the west coast of India devoted one of his films entirely to the power struggle within the ruling party of a state, exposing in the process the cynicism with which all principles are thrown to the winds in order to hold on to power. Another film maker M. S. Sathyu has made a similar film which has also proved a box-office hit. Earlier he had made a film on the agonies of the partition of the sub-continent, which won acclaim at the Cannes International Film Festival and remains the best film on the subject till this day.

There are scores of other young film makers committed to explore through their medium the vast variety of problems which have been thrown up by the transition of a traditional society into a modern polity and by the struggle of the people to get rid of the centuries old injustices.

But in a sense, Indian cinema subsists on defuncting violence, vulgarity and vandalism in a fantasy world, where all problems get artificially resolved. On the other hand, the other side of the Indian cinema's split personality is concerned with all the problems of a society in flux and its themes have the same baffling variety and complexity.

□□□

INDIA CALLING, MAY 1984

Dx-ing in India

by Alok Dasgupta

Dx-ing is getting its present shape after 1970 and we can say that the history of development on this dx movement can be divided into two parts : first the history before 1970 and the other following the 1970 boom in the hobby of dx-ing in India.

IT is very difficult to say how and when this hobby has started in India. Many listeners may have written to many radio stations overseas for a QSL or with programme comments but there was no organisation or record on this before 1970.

Dx-ing is getting its present shape after 1970 and we can say that the history of development on this dx movement can be divided into two parts : first the history before 1970 and the other following the 1970 boom in the hobby of dx-ing in India.

In the late fifties and early sixties quite a few dx-ers were active in India. Among them, the name of D. N. Paymaster of Bombay can not be forgotten. Then he was using a Philips 9 band domestic receiver with one BC 221 frequency meter. He logged and verified many stations including some rare South American Stations. Now he has become a radio amateur with call sign VU 2NP in Bombay.

In the early days of dx-ing, Indian dx-ers mostly listened to the various dx programmes broadcast from overseas stations. The most popular were BBC World Radio Club, Swiss Radio's Shortwave Merry-go-round, Radio Netherland's DX Juke Box and Sweden Calling DX-ers from Radio Sweden. During this period, as there was no organised dx clubs in India, most of the dx-ers contacted each other in India through these dx programmes. Most of them started their dx career with a domestic valve set receiver which includes 4 or 5 bands and the popular makes at that time were HMV, Murphy, National Echo, Telefunken etc.

The notable QSLs or verifications in that period were QSL from a station in Colombia, South America,

some Brazilian local stations on short-wave, Windward Island, Grenada, Radio Hong Kong on shortwave and many more local African, South American and Indonesian stations.

During the closing years of the sixties and early seventies, with the advent of cheap transistors, the habit of listening to radio has grown considerably. More and more young people, mostly students, have been taking this hobby seriously since 1970. Most of them established themselves as dx-ers on their own.....they were scattered throughout India. It was at this stage that S. Sen started a regular dx column in the erstwhile weekly youth magazine 'Junior Statesman' or JS, in short. After some time, in 1970, he started a radio club under the name 'JS Radio Club' with the cooperation of the weekly magazine, JS. The present day top dx-ers were organised under this club banner. Here we must mention the effort by S. K. Ghose of Gauhati who was then organising a 'Voice of Germany Listeners Club' as well as a dx club called 'World DX Club'.

In June 1972 with Sen's active help Alok Dasgupta started another dx club Radio DX Club of India'. After this three more clubs started in India—'Hyderabad DX Club' by A. J. Sampath, 'Indian Association of DX-ers' by S. Narayanan in Ranipet, and S. Ghose of Siliguri started a club under the name 'DX Radio Club'. At this time it was felt that it is necessary to have a common club and with this intention from January 1975 all these four clubs, namely, 'Radio DX Club of India', 'Hyderabad DX Club', 'Indian Association of DX-ers' 'DX Radio Club' were merged together to form 'Indian DX Club International'.

At the moment three dx clubs are active, at least they publish a regular

bulletin. They are 'Indian DX Club International' in Calcutta, 'Youth Radio Club' in Bombay and 'United DX Club' in Patna. These clubs are providing the dx-ers new or old—the essential dx news, dx literature, World Radio Handbooks etc.

TO help propagate this fascinating hobby of radio listening and dx-ing among the handicapped Harry van Gelder of Radio Netherlands started a world wide campaign to popularise this hobby among those who are physically handicapped. India has also joined in this campaign and it was in 1976 that the handicapped Air Programme of India or, in short, HAP-India was formed by R. Shreedhar of Madras who is himself a physically handicapped person with the active cooperation from the existing active dx clubs in India. Also, HAP-India received help, donations etc. from the dx clubs, dx-ers and radio stations, in providing dx-literature, dx club magazines including The World Radio TV Handbooks to the physically handicapped people in India. This has proved to a good and rewarding hobby as well as a pastime for them.

In July, 1978 the first ever All India DX-ers Meet was held in Madras and it is surely a step forward in the dx movement in India. It was attended by many dx-ers specially from Southern states. Dr. G. P. L. Srivastava, the then Audience Research Officer of the External Services of All India Radio and the then Station Director of All India Radio, Madras, S. Kandaswamy were also present at the meeting.

In the same year, i.e. in 1978, A. J. Sampath of Hyderabad, for the first time introduced a dx programme over All India Radio, Hyderabad. At that time this was the only dx programme broadcast over the domestic channel of All India Radio. This programme became internationally famous among dx-ers from all parts of the world. On 20th October, 1980, the General Overseas Service of All India Radio introduced the DX Corner programme in English for the overseas listeners. This is the only regular dx programme now broadcast from All India Radio, on a fortnightly basis, one every second and fourth

Mondays of the month. By the by you are listening to this fortnightly dx programme right now in the General Overseas Service of All India Radio.

The average dxers uses 2 or 3 band transistors radio in India. And since the Government of India has lifted the licence fee for single and two band radios, these two band sets are very popular among the listeners in India. The most popular brand names are Philips, Bush, Nelco, Murphy, Keltron etc. and also many good receivers are available in the Indian market manufactured in the small industrial sector. 19 to 60 metre-bands, on shortwave, are cover by these two band radios. Many active and top dxers are also using some old second World War vintage receivers which are available at the Government auctions in Agra and New Delhi. BC 312D, BC 348, AR 88 D, Hallicrafters, Hammerlund, Collins, Marconi are the most-popular receivers available.

Thanks to the guidance of the experienced dx-ers in India. In a surprisingly short period in the history of this hobby in India, Dxers in India have taken a keen interest in the Tropical Bands. Tropical bands are comprised of 60, 90 and 120 mb and these are used by countries in the tropics. Despite the atmospheric disturbances in the tropical countries, we can still hear the stations in Asia,

Africa and some Latin American stations on these Tropical Bands, to enjoy their language and romantic music.

The average age-group among the dxers in India are, like everywhere else, between 17 and 30 years and they are mostly students. But some are still very active at the age of 60 or 70 years.

Here we must mention that dx-ing is also getting very popular with the women in India. Some of them are very active and even won several dx awards and their names appear frequently in the various dx magazines in India and abroad.

As a dx location India is ideally situated geographically. There is a vast difference in reception in the various parts of India. For example, stations which are very strong in Western parts of India and which are coming from Western side of India may not be audible at all in the Eastern parts of India. The European, the Middle East stations, are beaming in the Northern, Western parts of India on the shortwave and some are well heard even on the medium wave bands, while one can expect good signals from the S. E. Asian and Pacific countries in the Eastern Parts of India. So if one travels in the North, South, East and West, a keen and enthusiastic dxer may cover most of the stations of the World from all corners.

During the winter months and lower sunspot period we can expect Latin American stations at our local dawn period i.e. between 0400 to 0600 IST or 2230 to 0030 hrs GMT period on the 49, 60 mb on short-wave. Also, during the late evening period, specially after the closing down of the All India Radio's regional medium wave stations we can expect good openings of the Middle East and even some European stations on the medium wave. Some stations from the East may be able to fade in at our local early morning period i.e. at 0330 hrs. IST or 2200 hrs. GMT period or after that.

The biggest problem in India in popularising this hobby of dx-ing is the cost of sending reception reports to overseas stations. Of course, many stations have opened their offices in India from which letters are forwarded to their respective stations. Another problem is the availability of a direct frequency readout receiver. From the ordinary domestic receiver it is very difficult to identify the correct frequency of unknown stations. The only way out is to seek out World War-II vintage surplus receivers which are sometimes auctioned by the Government of India.

In summing up, one can say that the dx scene in India is very very encouraging and is expanding day by day. India is today proudly dotted in the dx map of the world. □□□

TAMIL SERVICE FOR SOUTHEAST ASIA

0530—0615 hrs.

264.5, 41.29, 30.75, 25.39 Metres

1134, 7265, 9755, 11810 kHz

REGULAR FEATURES

| | | | |
|--|--|---|--|
| 0530 Opening of the Transmission; 0531 Thuthi : (Devotional Songs); 0535 News; 0545 Sunday, Monday, Wednesday, Thursday and Saturday : Commentary; Tuesday and Friday : Press Review; Sunday : Week in Parliament (During the Parliament Session). | 0550 5th : Neyar Virundu : Cultural Heritage of Tamil Nadu : Cinema—Sh. K. Balachander | 0550 12th : Neyar Virundu : Interview with R. Venkateswaran; Santhi Koothu Artist | 0550 22nd : Kettadu Kidaikkum |
| 0550 1st : Kettadu Kidaikkum (Non-film requests) | 0550 6th : Neyar Viruppam | 0550 13th : Neyar Viruppam | 0550 23rd : Thiraiganam |
| 0550 2nd : Thiraiganam | 0550 7th : World Health Day : Talk by Dr. G. Lakshmi | 0550 14th : Isai Amudham | 0550 Women's Programme : Karaikkal Ammaiyaar Musical Discourse : Smt. Bhooma |
| 0550 3rd : Siruvar Arangam : D.T.E.A. School, Moti Bagh | 0600 7th : Kadithamum Badilum | 0600 14th : Kadithamum Badilum | 0550 25th : Ganamudham : D.K. Jaya Raman : Vocal |
| 0550 4th : Ganamudham : Mambalam Siva : Nagaswaram | 0550 8th : Kettadu Kidaikkum | 0550 15th : Kettadu Kidaikkum | 0550 26th : Neyar Virundu : Smakku Thozbil Ingu Kavithai |
| | 0550 9th : Thiraiganam | 0550 16th : Thiraiganam | 0550 27th : "Neyru Ennun Manudan" Feature; Production : P. Lakshmi |
| | 0550 10th : Munnerum Bharatham : Feature on Integral Coach Factory Perambur, Madras; Production : P. Lakshmi | 0550 17th : Ilakkia Cholai-Ottakoother Ula—Talk : Rangaswamy | 0550 28th : Ganamudham : Vedavalli Ramaswamy : Violin |
| | 0600 11th : Ganamudham : G. Vaidehi : Vocal | 0550 18th : Neyar Virundu : Oil "Pirandadu" — Short Story by Vijaya | 0550 29th : Kettadu Kidaikkum |
| | | 0550 20th : Neyar Viruppam | 0550 30th : Thiraiganam |
| | | 0550 21st : Isai Amudham | 0550 31st : Varungal Selvom : Feature : Madurai. |
| | | 0600 21st : Kadithamum Badilum | |

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | | | |
|--------------------------|------------|-----------|-----------|-----------|-------|-------|
| | | | Metros | kHz | | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | 41.58 | 9215 | | |
| | | | 31.27 | 9595 | | |
| | | | 25.50 | 11765 | | |
| | | | 19.85 | 15110 | | |
| NORTH-EAST ASIA | 0415—0645 | 2245—0115 | 19.64 | 15275 | | |
| | | | 25.26 | 11879 | | |
| | | | 0415—0530 | 2245—0000 | 31.07 | 9655 |
| | | | 0530—0645 | 0000—0115 | 16.87 | 17785 |

REGULAR FEATURES

0430 and 0630 News; 0440, 0635 Commentary; 0445 Programme Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530-1630 hrs. and 1900-2030 hrs; 0645 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

0415 Devotional Music :
1st : Hari Om Sharan
8th : Different Artists
15th : Sharma Bandhu
22nd : Mukesh & party
29th : Different Artists

0446 Music of India/Classical Half Hour

0515 Radio Newsreel

0530 Instrumental Music :
1st : Shehnai—Bismillah Khan & party
8th : Sitar—Nikhil Bannerjee
15th : Vichitra Veena—Gopal Krishna
22nd : Shehnai—Sikander Hussain & party
29th : Sitar—Abdul Halim Jaffar Khan

0550 Light Music :
1st : Urmila Nagar
8th : Shashi Lata Virk
15th : Anjali Bannerjee
22nd : Mahendra Pal
29th : Salahuddin Ahmed

0600 Faithfully Yours—Replies to listeners letters (On 1st, 8th, 22nd for 15 mts. and on 15th & 29th for 10 mts.)

0610 D'xers Corner (Only on 15th & 29th for 10 mts.)

0615 Karnatak Instrumental Music :
1st : Veena—Doreswamy Ivengar
8th : Veena—Chitti Babu
15th : Flute—Sikki Sisters
22nd : Nagaswaram—T. P. S. Veeruswami Pillai
29th : Veena—Emani Shankar Sastry.

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Devotional Music :
2nd : Vani Jairam ;
9th : Bakshish Singh Ragi & party
16th : Preeti Sagar
23rd : Raghunath Panigrahi
30th : Hemant & Shukla

0446 Film Songs from South India

0515 2nd, 16th and 30th : Export Front
9th and 23rd : Talk

0530 Instrumental Music :
2nd : Sitar—Mushtaq Ali Khan
9th : Shehnai—Daya Shankar & party
16th : Dilruba—Pyara Singh
23rd : Sitar—Ravi Shankar
30th : Flute—Hari Prasad Chaurasia

0550 Light Music from Different regions :
2nd : Punjabi
9th : Bengali
16th : Kannada Songs
23rd : Marathi
30th : Gujarati

0600 2nd, 16th and 30th : Of Persons, Places and Things
9th and 23rd : Our Guest

0610 Instrumental Music :
Duet on :
2nd : Flute & Jaltarang—Dulal Roy & Himangshu Biswas
9th : Santoor & Guitar—Shiv Kumar Sharma & B. B. Kabra
16th : Violin & Shehnai—V. G. Jog & Bismillah Khan
23rd : Sitar & Flute—Jaya Bose & Himangshu Biswas
30th : Sitar & Sarod—Ravi Shankar & Ali Akbar Khan.

THURSDAYS

3rd, 10th, 17th, 24th and 31st

0415 Karnatak Instrumental Music :
3rd : Nagaswaram—China Subbaiya & party
10th : Violin Trio—L. Vaidyanathan, L. Subramanyam & L. Shankar
17th : Flute—Sikkil Sisters
24th : Nagaswaram—T. P. S. Veeruswami Pillai
31st : Flute—T. S. Shankaran

0446 Selections from National Programme of Music

0515 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
31st : New Publications

0530 Instrumental Music :
3rd : Santoor—Shiv Kumar Sharma
10th : Clarinet—Ahmed Darbar
17th : Vichitra Veena—Gopal Krishna
24th : Violin—V. G. Jog
31st : Sitar—Ravi Shankar

0550 Songs from New Films

0600 Radio Newsreel

0610 Regional Music :
3rd : Telugu Devotional Songs
10th : Rajasthani
17th : Sindhi
24th : Malayalam
31st : Assamese

FRIDAYS

4th, 11th, 18th and 25th

0415 Devotional Music :
4th : Mubarak Begum
11th : Aziz Ahmed Warsi
18th : Mohd. Shafi Niazi
25th : Prabha Bharati & party

0446 Film Hits of Yester Years

0515 Moods and Melodies

0530 Karnatak Instrumental Music :
4th : Veena—R. K. Suryanarayan
11th : Nagaswaram—Sheik Chinna Maulana Sahib
18th : Flute—Prapancham Sitaram
25th : Clarinet—A. K. C. Natarajan

0550 Instrumental Music :
4th : Sarangi—Shakoorkhan
11th : Jaltarang—Jain Kumar Jain
18th : Sarod—Ashish Khan
25th : Sarod—Amjad Ali Khan

0600 Panorama of Progress (Except on 4th)
4th : Disc. Review (20 mts.)

0610 Folk Songs :
4th : Goa
11th : Jaintia
18th : Haryana
25th : Awadhi and Bhojpuri

SATURDAYS

5th, 12th, 19th and 26th

0415 Devotional Music :
5th : Sulakshna Pandit : and Swaran Lata
12th : Sudha Malhotra
19th : Different Artists
26th : Vani Jairam

0446, 0530 and 0550 Listeners Choice

0510 5th and 19th : Eternal India (20 mts.)
12th and 26th : Horizon—Literary Magazine (20 mts.)

0600 Radio Newsreel

SUNDAYS

6th, 13th, 20th and 27th

0415 Devotional Music :
6th : Anup Jalota
13th : Chatur Sen
20th : Darshan Singh Ragi
27th : Dilraj Kaur

0446 Film Songs

0515 6th : Expression—Youth Magazine
13th : Youth in Focus
20th : From the Universities
27th : Quiz Time (20 mts.)

0530 Instrumental Music
6th : Jaltarang—Ghasi Ram Nirmal
13th : Clarinet—Ahmed Darbar
20th : Vichitra Veena—Ramesh Prem
27th : Esraj—Ashesh Bannerjee

0550 Light Music :
6th : Mubarak Begum
13th : Shailendra Singh
20th : Preeti Sagar
27th : Nirmala Devi

GENERAL OVERSEAS SERVICE

| | | | |
|--|--|--|--|
| <p>0600 6th and 20th : Mainly for Tourists 13th : Indian Cinema 27th : Sports Folio</p> <p>0610 Folk Songs : 6th : Chhatisgarhi 13th : Boatman's Songs 20th : Dogri 27th : South India</p> | <p>21st : Sitar—Debabrat Cbaudhury 0530 28th : Sarod—Ali Akbar Khan 0446 Karnatak Instrumental Music : 7th : Violin—Lalgudi G. Jayaram 0550 14th : Gottuvdayam—Mannarguri K. Savitri Ammal 21st : Duet on Violin and Flute—D. Panchipakesan and T. G. Sankargopalan 0600 28th : Jaltarang—S. Harihar Bhagvathar 0610 7th : Play 14th : Discussion 21st : Feature</p> | <p>28th : Film Story Folk Songs : 7th : Tamil Nadu 14th : Andhra Pradesh 21st : Madhya Pradesh 28th : Nagaland Light Classical Music : 7th : Shobha Gurtu 14th : Hirabai Barodkar 21st : Girija Devi 28th : Farhat Jehan Bibbo Women's World Rabindra Sangeet : 7th : Chinmoy Chatterjee 14th : Dwijen Mukherjee 21st : Sagar Sen 28th : Different Artists</p> | <p>13th : Kumar Gandharava 20th : Purshottam Das Jallota 27th : Different Artists 1600 Women's World 1610 Film Songs</p> |
|--|--|--|--|

MONDAYS

7th, 14th, 21st and 28th

0415 Instrumental Music :
7th : Shehnaï—Sikander Hussain and Party 0500
14th : Sarod—Brij Narain

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH-EAST ASIA

AUSTRALIA AND NEW ZEALAND

| | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 16.80 | 17855 |
| | | | 16.78 | 17875 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 19.78 | 15170 |
| | | | 19.64 | 17705 |
| | | | | |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Prog. Highlights from 0215-0440 hrs. and 1530-1630 hrs; 1630 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1546 Karnatak Instrumental Music : Violin
1st : V. K. Venekataramanujam
8th : K. Laxminarayan Sastry
15th : Lalgudi G. Jayaraman
22nd : Kunnakuddi Vaidyanathan
29th : M. S. Gopalakrishnan

1600 1st, 15th and 29th : Export Front
8th and 22nd : Talk
1610 Film Songs from Different Regions.

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Light Music :
2nd : Nina Mehta
9th : Yunus Malik
16th : Shankar Shambhu & party
23rd : Talat Mehmood
30th : Pankaj Udhas

1600 2nd : Book Review
9th : Talking about Agriculture
16th : Science Today
23rd : Industrial Front
30th : New Publications
1610 Instrumental Music :
2nd : Vichitra Veena—Gopal Krishna
9th : Sitar—Ravi Shankar
16th : Sundari recital—Siddhram Jadhav and party
23rd : Vichitra Veena—Ramesh Prem
30th : Sarod—Ashish Khan

THURSDAYS

3rd, 10th, 17th, 24th and 31st

1546 Rabindra Sangeet :
3rd : Rimi Chaudhury and Krishna Mitra
10th : Swapan Gupta
17th : Gautam Mitra
24th : Hemanta Mukherjee
31st : K. L. Sehgal
1600 Panorama of Progress (Except on 3rd)
3rd : Disc. Review (20 mts.)
1610 Light Instrumental Music (Except on 3rd)
10th : Santoor—Jain Kumar Jain
17th : Festival Tune—Vijay Raghav Rao
24th : Flute—Amar Nath
31st : Tunes of Tagore Songs by Sunil Ganguli

FRIDAYS

4th, 11th, 18th and 25th

1546 Light Music :
4th : Qawalis—Habib Painter and party
11th : Qawalis—Different Artists
18th : Ghazals—Naseem Bano Chopra
25th : Ghazals—Different Artists
1600 4th and 18th : Eternal India (20 mts.)
11th and 25th : Horizon—Literary Magazine (20 mts.)

SATURDAYS

5th, 12th, 19th and 26th

1546 Film Songs :
5th and 19th : Mainly for Tourists
12th : Indian Cinema
26th : Sports Folio
1610 Folk Songs :
5th : Bundelkhandi Lok Geet
12th : Manipur
19th : Bihar
26th : Kumaoni

SUNDAYS

6th, 13th, 20th and 27th

1546 Devotional Music :
6th : Christian Devotional Songs in Tamil

13th : Kumar Gandharava
20th : Purshottam Das Jallota
27th : Different Artists
1600 Women's World
1610 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1546 Folk Songs :
7th : Gujarati
14th : Khasi
21st : Marriage Songs of Rajasthan
28th : Punjabi Marriage Songs
1600 Faithfully Yours—Replies to listeners letters (on 7th and 21st—for 15 mts. and on 14th & 28th for 10 mts.)
1610 D'xers Corner (Only on 14th and 28th for 10 mts.)
1615 Film Tune

FOR SOUTH-EAST ASIA

(From 1900 to 2030 Hrs IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 hrs. and 1900-2030 hrs.; 2030 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1916 Folk Songs :
1st : Jaintia
8th : Chhatisgarh
15th : Avadhi and Bhojpuri
22nd : Kumaoni
29th : Nagaland
1930 1st, 15th and 29th : Of Persons, Places and Things
8th and 22nd : Our Guest
1940 Orchestral Music :
1955 1st, 15th and 29th : Export Front
8th and 22nd : Talk
2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Rabindra Sangeet :
2nd and 16th : Different Artists

GENERAL OVERSEAS SERVICE

1930 9th : Chinmoy Chatterjee
 1940 23rd : Composite Prog.
 30th : Subinoy Roy
 Radio Newsreel 1955
 Karnatak Instrumental 2005
 Music :
 2nd : Nagaswaram—Am-
 bala Puzha Bros.
 9th : Talvadya Katcheri
 16th : Duet on Violin &
 Flute—D. Panichapakasan
 and T. G. Shankargo-
 palan
 23rd : Clarionet—A. K. C.
 Natarajan 1916
 30th : Veena—E. Kalyani 1920
 1955 2nd : Book Review
 9th : Talking about Agri-
 culture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 2005 Film Songs

26th : Sarod—Yakooob Ali
 Khan
 5th and 19th : Mainly 1955
 For Tourists 2005
 12th : Indian Cinema
 26th : Sports Folio
 Film Songs from New
 Releascas

20th : Feature
 27th : Film—Story
 Women's World
 Film Songs

7th : Flute—P. L. Ghosh
 14th : Violin—Gajanan
 Rao Joshi
 21st : Jaltarang—Jain
 Kumar Jain
 28th : Flute—Devendra
 Murdeshwar
 Faithfully Yours—Replies
 to listeners letters
 (on 7th and 21st for 15
 mts. and on 14th and
 28th for 10 mts.)
 D'xers Corner (Only on
 14th and 28th for 10
 mts.)
 2010 Film Songs

SUNDAYS

6th, 13th, 20th and 27th
 1916 Interlude
 1920 6th : Play
 13th : Discussion
 1930
 1940 Instrumental Music :

MONDAYS

7th, 14th, 21st and 28th 1955
 Light Classical Music :
 7th : Bina Pani Misra
 14th : Munawar Ali Khan
 21st : Nirmala Aroon 2005
 28th : Shobha Gurtu
 Radio Newsreel
 Instrumental Music : 2010

THURSDAYS

3rd 10th, 17th, 24th and
 31st
 1916, 1945 and 1955 Listeners
 Choice
 1930 Moods and Melodies

FRIDAYS

4th, 11th, 18th and 25th

**For West Asia, U.K. and West Europe : East Africa, West and North-
 West Africa : Australia and New Zealand**

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|------------------------|------------------------|----------------------------------|--------------------------------|
| | IST | GMT | Metres | KHz |
| WEST ASIA | 2315—0000 | 1745—1830 | 25.82 31.27 | 11620 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 31.04 41.35 | 11620 9665 7255 |
| EAST AFRICA | 0130—0400 2330—0130 | 2000—2230 1800—2000 | 30.27 25.36 | 9912 11830 |
| WEST AND NORTH-WEST AFRICA | 0115—0215 | 1945—2045 | 19.65 30.75 | 15265 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 25.28 31.27 25.52 30.27 | 11865 9595 11755 9912 |

REGULAR FEATURES

1916 Light Music :
 4th : Talat Mehmood
 11th : Manna Dey
 18th : Satish Babbar
 25th : Jagjit Singh and
 Chitra Singh
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 4th and 18th : Eternal
 India (20 mts.)
 11th and 25th : Horizon
 —Literary Magazine (20
 mts.)
 2015 Film Songs

2315, 0015, 0145 and 0240 Pro-
 gramme Summary up to 0000 hrs.;
 0130 hrs.; 0215 hrs. and 0400
 hrs.; 2330, 0030, 0130, 0230 and
 0330 News; 2340, 0035, 0140
 0235 and 0340 Commentary;
 2345, 0115 and 0215 Press Re-
 view; 2359, 0129, 0214 and 0329
 Programme Highlights from 2315-
 0000 hrs.; 2330-0130 hrs.; 0115-
 0215 hrs. and 0215-0400 hrs.;
 0110, 0210 and 0355 Film Tune;
 0400 CLOSE DOWN.

22nd : Tabla : Sheikh
 Dawood
 29th : Sarangi : Shakoor
 Khan
 Folk Songs : 2350,
 1st : Assam
 8th : Bengal
 15th : Uttar Pradesh
 22nd : Manipur
 29th : Orrisa
 Instrumental Music :
 1st : Sarod : Bahadur 0000
 Khan
 8th : Tabla : Faiyaz Khan
 15th : Sitar : Mehmood
 Mirza
 22nd : Vichitra Veena :
 Ahmed Raza
 29th : Violin : N. Rajam 0016
 Karnatak Vocal Music : 0040
 1st : T. Brinda and T.
 Mukta
 8th : Radha Vishwanathan
 15th : S. Gopalaratnam
 22nd : Radha and Jaya-
 lakshmi
 29th : K.V. Narayanaswa-
 mi
 New Film Songs

kar : Subadh Sangeet
 23rd : Manohar Lal Barve
 Subadh Sangeet
 30th : Madhuri Mattoo
 0200 and 0345 2nd : Book
 Review
 9th : Talking about Agri-
 culture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 Folk Songs :
 2nd : Gujarat
 9th : Maharashtra
 16th : Andhra Pradesh
 23rd : Dogri
 30th : Garhwal
 Hits from films
 Instrumental Music : Old
 Masters
 2nd : Sarangi Shakoor
 Khan
 9th : Nagaswaram : K.P.
 Arunachalam
 16th : Flute : Pannalal
 Ghosh
 23rd : Violin : T. Chow-
 diah
 30th : Sarod : Allauddin
 Khan
 and 0250 Radio Newsreel
 Film Songs
 Classical Vocal Music :
 2nd : Sumati Mutatkar
 9th : Singh Bandhu
 16th : Bade Ghulam Ali
 Khan
 23rd : Dinkar Kaikini
 30th : Malini Rajurkar

SATURDAYS

5th, 12th, 19th and 26th
 1916 Folk Songs :
 5th : Rajasthan
 12th : Nagaland
 19th : Himachal Pradesh
 26th : Kashmir
 1930 5th : Expression—Youth
 Magazine
 12th : Youth in Focus
 19th : From the Univer-
 sities
 26th : Quiz Time (20
 mts.)
 1940 Instrumental Music :
 5th : Sitar—Shashi Mo-
 han Bhatt
 12th : Violin—G. N.
 Goswami
 19th : Shehnai—Jagdish
 Prasad Qamar and party

TUESDAYS

1st, 8th, 15th, 22nd and
 29th
 2316 Karnatak Devotional Mu-
 sic :
 2320 Regional Film Songs
 2350, 0200 and 0245 1st, 15th
 and 29th : Of Persons,
 Places and Things
 8th and 22nd : Our Guest
 0016 and 0040 Listeners
 Choice
 0100 and 0250 1st, 15th and
 29th : Export Front
 8th and 22nd : Talk
 Instrumental Music :
 1st : Tabla : Zameer Ah-
 med Khan 2316
 8th : Mohan Veena : Ra-
 dhika Mohan Moitra 2320
 15th : Sarod : Ali Akbar
 Khan

WEDNESDAYS

2nd, 9th, 16th, 23rd and
 30th
 Instrumental Music
 Vocal Music (Classical)
 2nd : Hafeez Ahmed Khan
 9th : Iaxmi Shankar
 16th : Meera Khirwad-

GENERAL OVERSEAS SERVICE

| | | | | | | | |
|-----------------------------------|--|--------------------------|---|--------------------------|--|--|---|
| 0220 | Light Music : 2nd : Talat Aziz 9th : Mujaddid Niazi 16th : Begum Akhtar 23rd : Manhar 30th : Pinaaz Masani | 0220 | Classical Vocal Music : 3rd : Madhusudan Bhav— Sudh Sangeet 10th : Padmavati Shali- gram 17th : Purabi Mukherjee 24th : Pandhari Nath Kolhapure 31st : Bhim Sen Joshi | 0241 | Orchestral Music | 19th : Sri Ayyappan Songs (Malayalam) | |
| 0241 | Instrumental Music : 2nd : Jaltarang : Ghasi Ram Nirmal 9th : Tabla : Lalji Go- khale 16th : Sarod : Sunil Mu- kherjee 23rd : Jaltarang : K. L. Sood 30th : Flute : Prakash Wadehera | 0241 | Instrumental Music : 3rd : Sarangi—Laddan Khan 10th : Flute—Bhai Lal Barot 17th : Kashtarang—Jain Kumar Jain 24th : Shehnai—Bismillah Khan & party 31st : Veena—Asad Ali Khan | 0300 | Film Songs | 26th : Kathiawadi Tradi- tional Bhajans—Hemanta- lal Chauban | |
| 0300 | Film Songs | 0300 | Classical Half Hour Mu- sic of India (Repeat of Tuesday GOS I Item) | 0300 | Old Film Songs | 0241 | Classical Vocal Music : 5th : Sharafat Hussain Khan 12th : Saraswati Rane— Subadh Sangeet 19th : Shanno Khurana— Subadh Sangeet 26th : Pt. Jasraj |
| THURSDAYS | | FRIDAYS | | SATURDAYS | | SUNDAYS | |
| 3rd, 10th, 17th, 24th and 31st | | 4th, 11th, 18th and 25th | | 5th, 12th, 19th and 26th | | 6th, 13th, 20th and 27th | |
| 2316 | Devotional Music | 2316 | Karnatak Instrumental Music | 2316 | Devotional Music | 2316 | Devotional Music |
| 2320 | Film Songs | 2320 | Regional Film Songs | 2320 | Karnatak Instrumental Music : 5th : Veena—S. Balachan- der 12th : Flute—T. S. Shan- karan 19th : Gottuvadyam—D. Kittappa 26th : Nagaswaram—N. Nagaraju & party | 2320 | Film Songs |
| 2350 | Panorama of Progress (Except on 3rd) 3rd : Orchestral Music | 2350 | Orchestral Music | 2350, | 0200 and 0345 5th and 19th : Mainly for Tourists 12th : Indian Cinema 26th : Sports Folio | 2350, | 0200 and 0345 Womens World |
| 0000 | Light Karnatak Music : 3rd : M. S. Subbulaxmi 10th : Dharampuram P. Swaminathan 17th : E. M. Hanifa and party 24th : S. S. Govindara- jan 31st : S. Prema and S. Jaya | 0000 | Film Songs | 0000 | Light Melodies : 5th : Guitar 12th : Different Instru- ments 19th : Mandolin 26th : Sitar and Electric Guitar | 0000 | Classical Vocal Music : 6th : Jitendra Abhisheki 13th : Parveen Sultana 20th : Pt. Jagdish Prasad 27th : Malini Rajurkar |
| 0016 | Devotional Music : 3rd : Different Artists 10th : Narender Chanchal 17th : Anup Jalota 24th : Sudha Malhotra 31st : Mukesh and party | 0016 | Light Music : 4th : Qawali—Prabha Bharati & party 11th : Qawali—Different Artists 18th : Ghazal—Naseem Bano Chopra 25th : Ghazal—Different Artists | 0016 | Classical Songs from Films | 0016 | New Film Songs |
| 0040 | Instrumental Music : 3rd : Flute—Hari Prasad Chaurasia 10th : Sarod—Ali Akbar Khan 17th : Violin—V. G. Jog 24th : Santoor—Shiv Ku- mar Sharma 31st : Sitar—Budhaditya Mukherjee | 0040 | Classical Vocal Music : Old Masters 4th : Ustad Amir Khan 11th : Ustad Faiyaz Khan 18th : Ustad Bade Ghu- lam Ali Khan 25th : D. V. Paluskar | 0040 | Karnatak Classical Vocal Music : 5th : Sulamangalam Sis- ters 12th : G. N. Subraman- yam 19th : Chembai Vaidya- nathan Bhagvathar 26th : Madurai Mani Iyer | 0040 | and 0250 6th : Play 13th : Discussion 20th : Feature 27th : Film Story |
| 0100 | and 0345 Moods and Me- lodies | 0100 | and 0345 Radio Newsreel | 0100 | and 0250 5th : Expres- sion—Youth Magazine 12th : Youth in Focus 19th : From the Univer- sities 26th : Quiz Time (20 mts.) | 0100 | Devotional Music : 6th : M. S. Subbulaxmi 13th : Different Artists 20th : Manna Dey 27th : Alok Ganguly |
| 0120 | Regional Film Songs | 0120 | Instrumental Music : 4th : Shehnai—Bismillah Khan & party 11th : Sitar—Kalyani Roy 18th : Vichitra Veena— Hirjibhai Doctor 25th : Jaltarang—K. L. Sood | 0120 | Light Music : 5th : Nilam Sahni 12th : Jagjit Singh and Chitra Singh 19th : Suresh Wadekar 26th : Anup Jalota | 0120 | Film Songs |
| 0146 | Rabindra Sangeet : 3rd : Kanika Banerjee 10th : Subinoy Roy 17th : Suchitra Mitra 24th : Different Artists 31st : Sessional Songs of Tagore—Different Artists | 0146 | Film Songs From South and 0250 4th and 18th : Talk : Eternal India (20 mts.) 11th and 25th : Horizon —Literary Magazine (20 mts.) | 0146 | Instrumental Music : 5th : Violin—P. D. Saptar- ishi 12th : Sarod—Zarin Da- ruwala 19th : Duet on Shehnai & Violin—Bismillah Khan & V. G. Jog 26th : Esraj—Vijay Shan- kar Chatterjee | 0146 | Instrumental Music : 6th : Sarangi Duet—Inder Lal and Banne Khan 13th : Sitar and Sarod— Duet—Nikhil Bannerjee and Ali Akbar Khan 20th : Duet on Santoor and Guitar—Shiv Kumar Sharma and Brij Bhushan Kabra 27th : Duet on Sitar and Flute—Jaya Bose and Himanshu Biswas |
| 0200 | and 0250 Panorama of Progress (Except on 3rd) 3rd : Disc. Review (20 mts.) | 0200 | Folk Songs : 4th : Punjab 11th : Kashmir 18th : Uttar Pradesh 25th : Rajasthan | 0200 | Regional Devotional Mu- sic : 5th : Oriya Bhajans— Sunanda Patnaik 12th : Sindhi Bhajans— Kamla Keswani | 0200 | Instrumental Music : 6th : Sarangi Duet—Inder Lal and Banne Khan 13th : Sitar and Sarod— Duet—Nikhil Bannerjee and Ali Akbar Khan 20th : Duet on Santoor and Guitar—Shiv Kumar Sharma and Brij Bhushan Kabra 27th : Duet on Sitar and Flute—Jaya Bose and Himanshu Biswas |
| | | 0241 | Regional Film Songs | 0241 | Regional Film Songs | 0241 | Regional Film Songs |
| | | 0320 | Karnatak Vocal Music : 6th : Lalitha Sesbadari 13th : Saroja Sundaram 20th : Madhuri Mangalam Ramachandran 27th : Ramnad Krishnan | 0320 | Karnatak Vocal Music : 6th : Lalitha Sesbadari 13th : Saroja Sundaram 20th : Madhuri Mangalam Ramachandran 27th : Ramnad Krishnan | 0320 | Karnatak Vocal Music : 6th : Lalitha Sesbadari 13th : Saroja Sundaram 20th : Madhuri Mangalam Ramachandran 27th : Ramnad Krishnan |

MONDAYS

7th, 14th, 21st and 28th

- 2316 Instrumental Music
- 2320 Classical Vocal Music :
7th : Anjali Sur—Subadh Sangeet
14th : Bhim Sen Joshi
21st : Bharati Chakravarti—Subadh Sangeet
28th : Ganga Bai Hangal
- 0150 and 0250 Faithfully Yours—Replies to listeners letters (On 7th and 21st—for 15 mts. and on 14th and 28th for 10 mts.)
- 0000 Film Songs (Except on 14th & 28th)
14th and 28th : D'xers Corner (For 10 mts.)
- 0010 Film Tune (Only on 14th and 28th)
- 0016 Light Music :
7th : Jagjit Singh and Chitra Singh
14th : Begum Akhtar
21st : Manhar
28th : Different Artists
- 0040 Karnatak Classical Vocal Music :
7th : B. V. Raman and B. V. Laxmanan
14th : Semanangudi R. Srinivasa Iyer
21st : Thayagaraja Swami's Pancha Ratnakritis
28th : M. L. Vasanthakumari
- 0100 and 0345 Radio Newsreel
- 0120 Film Songs
- 0146 Film Tune
- 0200 D'xers Corner (Only on 14th and 28th for 10 mts.)
- 0205 Film Tunes
- 0220 Folk Songs :
7th : Goa
14th : Himachal Pradesh
21st : Sindhi
28th : Folk Dance Songs of India
- 0241 Classical Vocal Music :
7th : Bhim Shankar Rao—Subadh Sangeet
14th : Bala Sahib Poochwala—Subadh Sangeet
21st : Ganga Prasad Pathak
28th : Ghulam Mustafa Khan
- 0300 D'xers Corner (Only on 14th and 28th for 10 mts.)
- 0305 Film Songs

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41 29, 30.27, 25.39 Metres, 1134, 7265, 9912, 11810 kHz; NEWS at 0435 hrs
Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz; NEWS at 0905 hrs.
Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres; 11830, 15280 kHz; NEWS at 2150 hrs.

| FOR SOUTH EAST ASIA 0430 hrs. to 0530 hrs. | | 0500 Sugam Sangeet | | 0900 Press Review | |
|---|--|--|-----------------------------|--|--|
| | | 0510 Aap Ka Patra Mila | 0905 Pradeshik Sangeet | | |
| | | 0520 Pradeshik Sangeet | 0915 Aap Ka Patra Mila | | |
| | | 0525 Press Review | 0925 Varta | | |
| | | 0530 Close Down. | 0935 Sugam Sangeet (Ghazal) | | |
| | | 0945 Close Down. | | | |
| SUNDAY | | FOR EAST AFRICA IST SERVICE 0845 hrs. to 0945 hrs. | | FOR EAST AFRICA HINDI SERVICE 2145 hrs. to 2230 hrs. | |
| 0430 Bhajan | | SUNDAY | | SUNDAY | |
| 0435 News | | 0845 Bhajan | | 2145 Saaz Sangeet | |
| 0445 Commentary | | 0850 News | | 2150 News | |
| 0450 Samachar Darshan | | 0900 Press Review | | 2200 Commentary Week in Parliament | |
| 0500 Bal Jagat | | 0905 Bal Jagat | | 2205 Qawali | |
| 0520 Bhakti Gaan | | 0925 Bhakti Gaan | | 2215 Chitrapat Sangeet | |
| 0525 Press Review | | 0945 Close Down. | | 2230 Close Down. | |
| 0530 Close Down. | | MONDAY | | MONDAY | |
| MONDAY | | 0845 Bhajan | | 2145 Saaz Sangeet | |
| 0430 Bhajan | | 0850 News | | 2150 News | |
| 0435 News | | 0900 Press Review | | 2200 Press Review | |
| 0445 Commentary Week in Parliament | | 0905 Natak Patrika — Karyakram Feature | | 2205 Pradeshik Sangeet | |
| 0450 Natak Feature Patrika—Karyakram | | 0935 Pradeshik Sangeet | | 2215 Samachar Sankalan | |
| 0520 Geet | | 0945 Close Down. | | 2225 Film Music | |
| 0525 Press Review | | TUESDAY | | 2230 Close Down. | |
| 0530 Close Down. | | 0845 Shabad | | TUESDAY | |
| TUESDAY | | 0850 News | | 2145 Saaz Sangeet | |
| 0430 Shabad | | 0900 Press Review | | 2150 News | |
| 0435 News | | 0905 Varta | | 2200 Commentary | |
| 0445 Press Review | | 0915 Classical Music | | 2205 Chitrapat Sangeet | |
| 0450 Shastriya Sangeet | | 0930 Chitrapat Sangeet | | 2230 Close Down. | |
| 0500 Varta | | 0945 Close Down. | | WEDNESDAY | |
| 0510 Aap Ki Pasand | | WEDNESDAY | | 2145 Saaz Sangeet | |
| 0525 Commentary | | 0845 Naat | | 2150 News | |
| 0530 Close Down. | | 0850 News | | 2200 Commentary | |
| WEDNESDAY | | 0900 Press Review | | 2205 Bhoole Bisre Geet | |
| 0430 Naat | | 0905 Aap Ki Pasand | | 2230 Close Down. | |
| 0435 News | | 0945 Close Down. | | THURSDAY | |
| 0445 Commentary | | THURSDAY | | 2145 Saaz Sangeet | |
| 0450 Aap Ki Pasand | | 0845 Shabad | | 2150 News | |
| 0525 Press Review | | 0850 News | | 2200 Press Review | |
| 0530 Close Down. | | 0900 Press Review | | 2205 Aap Ki Pasand | |
| THURSDAY | | 0905 Mahila Jagat | | 2230 Close Down. | |
| 0430 Shabad | | 0925 Geet Mala | | FRIDAY | |
| 0435 News | | 0945 Close Down. | | 2145 Saaz Sangeet | |
| 0445 Commentary | | FRIDAY | | 2150 News | |
| 0450 Mahila Jagat | | 0845 Naat | | 2200 Commentary | |
| 0510 Geet Mala | | 0850 News | | 2205 Geet Aur Ghazal | |
| 0525 Press Review | | 0900 Commentary | | 2215 Chitrapat Sangeet (Ek Film) | |
| 0530 Close Down. | | 0905 Varta Vichardharal Geeton | | 2230 Close Down. | |
| FRIDAY | | 0925 Geet Mala | | SATURDAY | |
| 0430 Naat | | 0945 Close Down. | | 2145 Saaz Sangeet | |
| 0435 News | | SATURDAY | | 2150 News | |
| 0445 Press Review | | 0845 Bhajan | | 2200 Commentary | |
| 0450 Vichardharal Varta Geeton | | 0850 News | | 2205 Samachar Darshan | |
| Bhari Kahani Sanskritik | | 0900 Commentary | | 2215 Pradeshik Geet | |
| Dhara | | 0905 Varta Vichardharal Geeton | | 2230 Close Down. | |
| 0515 Chitrapat Sangeet | | Bhari Kahani Sanskritik | | | |
| 0525 Commentary | | Dhara | | | |
| 0530 Close Down. | | 0930 Ek Hi Film Ke Geet | | | |
| SATURDAY | | 0945 Close Down. | | | |
| 0430 Bhajan | | SATURDAY | | 2145 Saaz Sangeet | |
| 0435 News | | 0845 Bhajan | | 2150 News | |
| 0445 Commentary | | 0850 News | | 2200 Commentary | |
| 0450 Varta | | 0905 Bhajan | | 2205 Samachar Darshan | |
| | | 0945 Close Down. | | 2215 Pradeshik Geet | |
| | | | | 2230 Close Down. | |

URDU SERVICE

TRANSMISSION I

MW 280.1M(1071 kHz) SW 48.74M (6155 kHz)
MW 427.3M(702 kHz)

TRANSMISSION II

MW 280.1M(1071 kHz) SW 30.01M(9675 kHz)
MW 427.3M(702 kHz)

TRANSMISSION III

MW 280.1M(1071 kHz) SW 91.05m (3295 kHz)
MW 427.3M(702 kHz)

TRANSMISSION I HOURS

0543 Signature Tune and Opening Announcements 1430
0545 Subhghahi
0615 Khabren
0625 Purani Filmon se
0700 Shahre Saba
0725 Shamme Farozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Items of Previous Night : Duration : 10 Mts.
0755 Programmon Ka Khulasa
0800 Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aaj Ki Baat (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Children's Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday) 1500
Sunday/Friday : Aao Bachcho
Saturday : Nagmae Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday : Aap Ke Khat Aap Ke Geet
Saturday Light Classical Music
Sunday : Chalthe Chalthe
1000 Close Down.

TRANSMISSION II

1358 Signature tune and opening announcements
1400 Programmon Ka Khulasa
1402 Khabron Ka Khulasa 1530
1407 Sunday : Aap Ka Khat Mila 1600
Monday (I) Nagma--o Sada (film songs with Dialogues); (III and V) Nigahe Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein: 1610
Tuesday (I, III and V) 1635
Bhakti Geet: (II and IV) 1650
Filmi Qawwalian 1700
Wednesday : Sabras (Mixed Melody)
Thursday : Dhoop Chhaon 1958
(Compered programme)
Friday : (I) Mushaira 2000
(upto 1500 hrs); (II and IV) Saat Sawal; (III 2015
and V) Kahani Ek Geet Ki

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare : Sunday : (I) Kehkashan; (II) Mehfil; (III) Geeton Bhari Kahani ; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se
Monday : (I) Nagmae Sada (III and V) Nigahe Intekhab (Contd.); (II and IV) Rag Rang.
Tuesday : Nagma-O-Ta-bassum
Wednesday : Bazme Khwateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khwateen
Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baaten Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye Aap Ki Pasand (Listeners request)
Jahan Numa : (Except Sundays and holidays)
Sunday : Aap Ki Pasand (Contd.)
Aap Ki Pasand (Contd.)
Aap Ki Pasand (Contd.)
Khabren
Close Down

TRANSMISSION III

Signature Tune and Opening Announcements
Khabren
Programmon Ka Khulasa
Saazena : Tuesday, Thursday and Friday Film Duets (II) Saturday and

Holidays (Except Sundays) (Contd. upto 2045 hrs.)

Aahang-e-Nazm : Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

2020 Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)

2030 Husne Ghazal (Except Sunday)

2045 Saaz Aur Awaz
2100 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya

Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : Shaharnama (I and III); Dilli Diary (II and IV); Shahpare (V)
Thursday : Hamse Poochiye (I, III and V); Hifzane: Sehat (II and IV)
Friday : Talks
Saturday : Radio Newsreel

2110 Aabshaar
2130 Sunday : Kajar Bin Kare
Monday, Wednesday and Thursday : Qawwalian (Non-Film)

Tuesday : Ilaqai Naghme
Friday : Afsana I and III; Ilaqai Naghme (II and IV); Sada-e-Rafta (V)

Saturday : Manzar Pasmanzar (Review of Urdu Press)

2145 Khabren
2155 Commentary (Repeat)
2200 Sunday : Play
Monday : (I) Feature ; (II) Izhar-e-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath

Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira

Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke

Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-e-Hamna-shin; (V) Maazi Ke Dayar

Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni

Khat Ke Live Shukriya (Wednesday-Weekly)

2230 Tameel-e-Irshad
2300 Khabron Ka Khulasa
2305 Tameel-e-Irshad (Contd.)
2325 Shamme Farozan (Repeat)
2330 Razme Musiqi
0000 Khabren
0005 Razme Musiqi (Contd.)
0030 Filmi Naghme
0058 Programme Highlights
0100 Close Down.

SINDHI SERVICE

1730—1830 hours

31.38m (9560 kHz)

2115—2145 hours

280.1m (1071 kHz)

News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary

followed by Music

1735 News in Sindhi

1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats
(b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II and IV)
(c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.

427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary

1903 News

1920 Commentary

Monday : 1905 Film Duets

Tuesday : 1905 Interviews

Wednesday/Saturday : 1905 Listeners Choice

Thursday : 1905 Ghazals/Chorus

Friday : 1905 Kafian

Monday/Friday : 1905 Replies to Letters 1st Sunday : 1905 Shair Ka Kalam

2nd Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play/Feature

5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours

19.78m (15165 kHz)

16.85m (17805 kHz)

News in Konkani

(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours—19.65, 16.87 Metres; 15270, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 25.40 Metres; 9912, 11810 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.75, 25.39 Metres; 1134, 7265, 9755, 11810 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours; |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905—hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15 Metres; 594, 7225, 9630, kHz, News 0735—0744 hours; 0700—0730 hours—25.30 Metres, 11860 kHz; 1230—1300 hours—30.91, 25.58, 19.79 Metres; 9705, 11730, 15160 kHz. News 1231—1236 hours and 2000—2009 hours—264.5 Metres; 1134 kHz. |
| PERSIAN | 0930—1000 hours—19.65, 16.87 Metres; 15270, 17785 kHz; News 0935—0945 hours and 2000—2210 hours—30.37, 25.40 Metres; 9912, 11810 kHz; |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz, News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 41.78 Metres; 594, 9545, 11895, 7180 kHz; News 0745—0750 hours; 1800—1845 hours—41.32, 32.91 Metres; 7260, 9705, kHz; News 1815—1825 and 1846—1856 hours; 1845—1930 hours; 264.5, Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Service, All India Radio, Post Box No. 500, New Delhi (India).



Birju Maharaj, renowned Kathak dancer, whose interview by Hafeez Ahmad Khan was broadcast in 'Roots 100' programme from Urdu Service.

Children of NDMC Primary School participating in the programme 'Aao Bachcho' from Urdu Service.



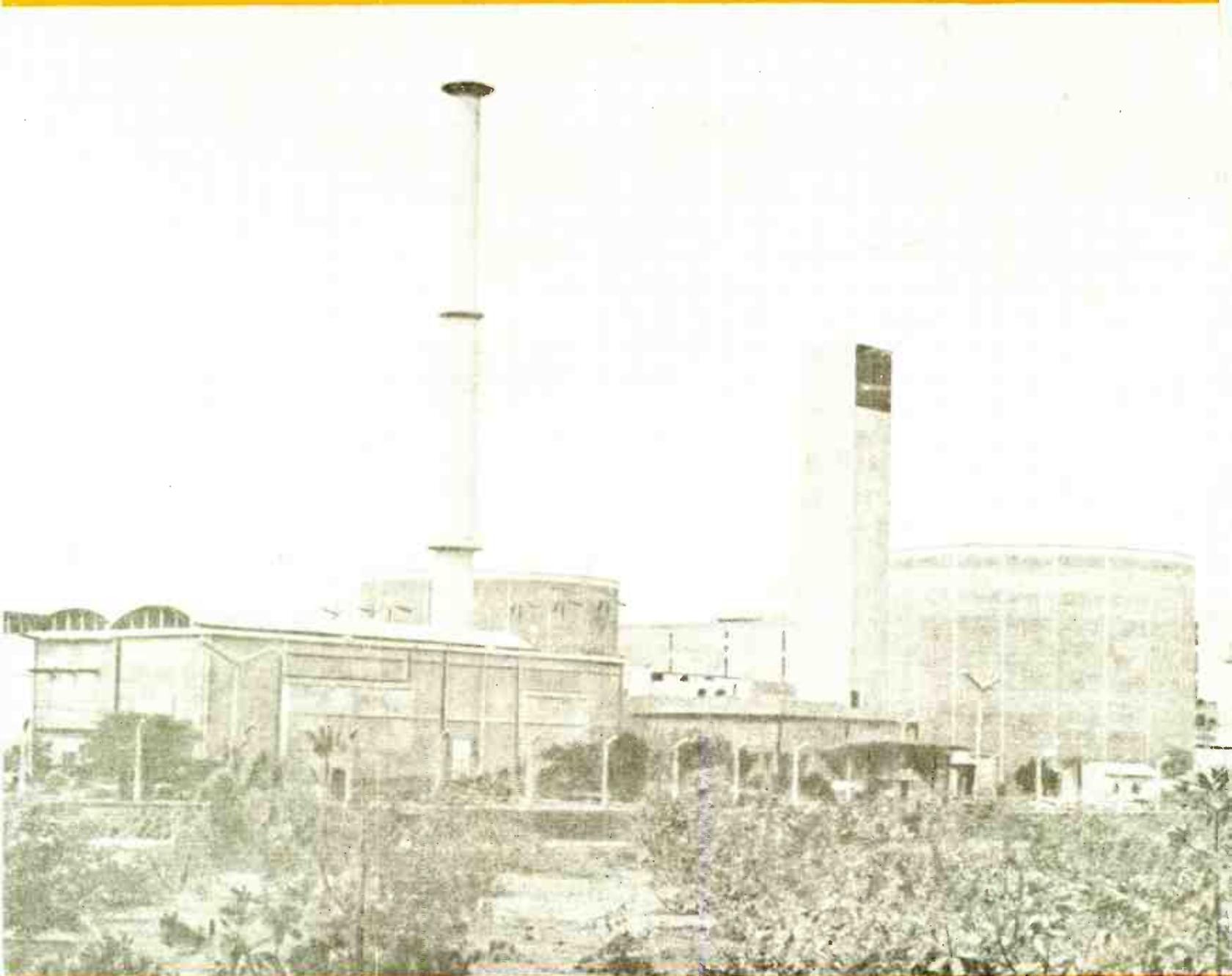
Published by the Director General, All India Radio, at the Office of the Chief Editor, Akashvani Group of Journals, Second Floor, P.T.I. Building, Sansad Marg, New Delhi-110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.

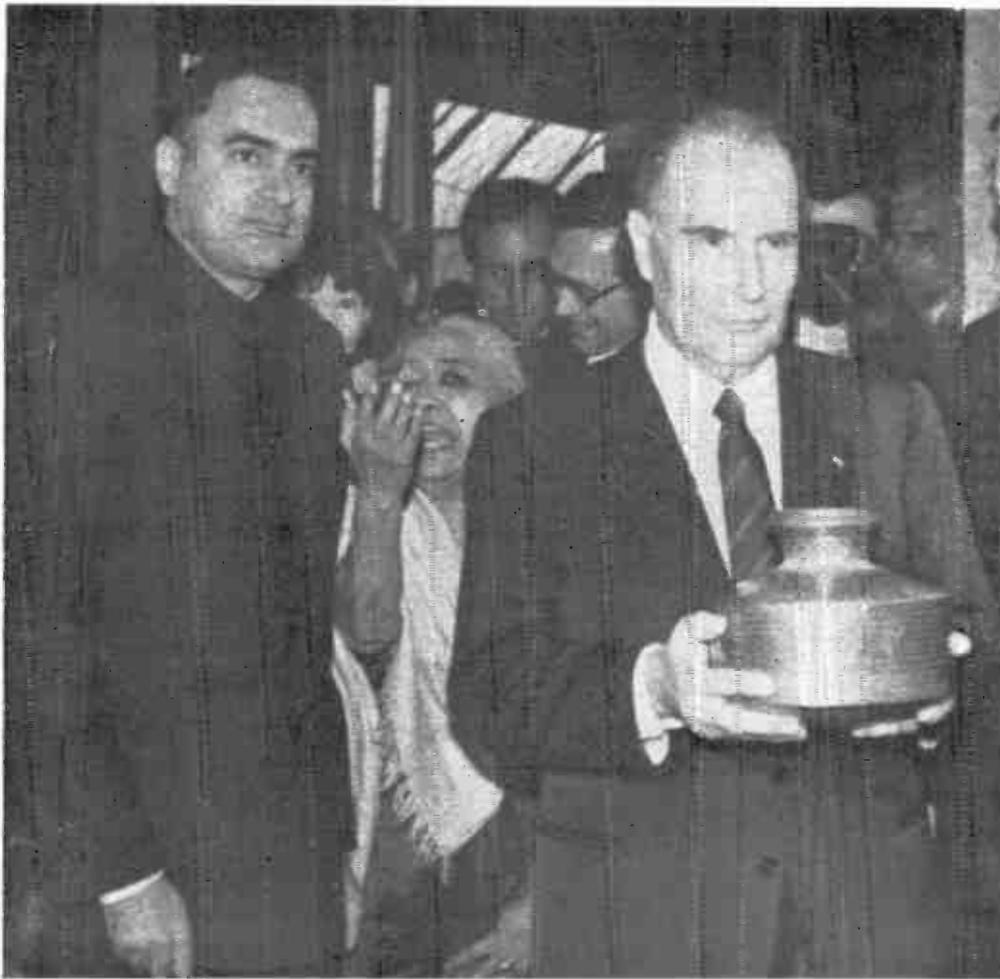
November 1985



INDIA CALLING

*MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO*

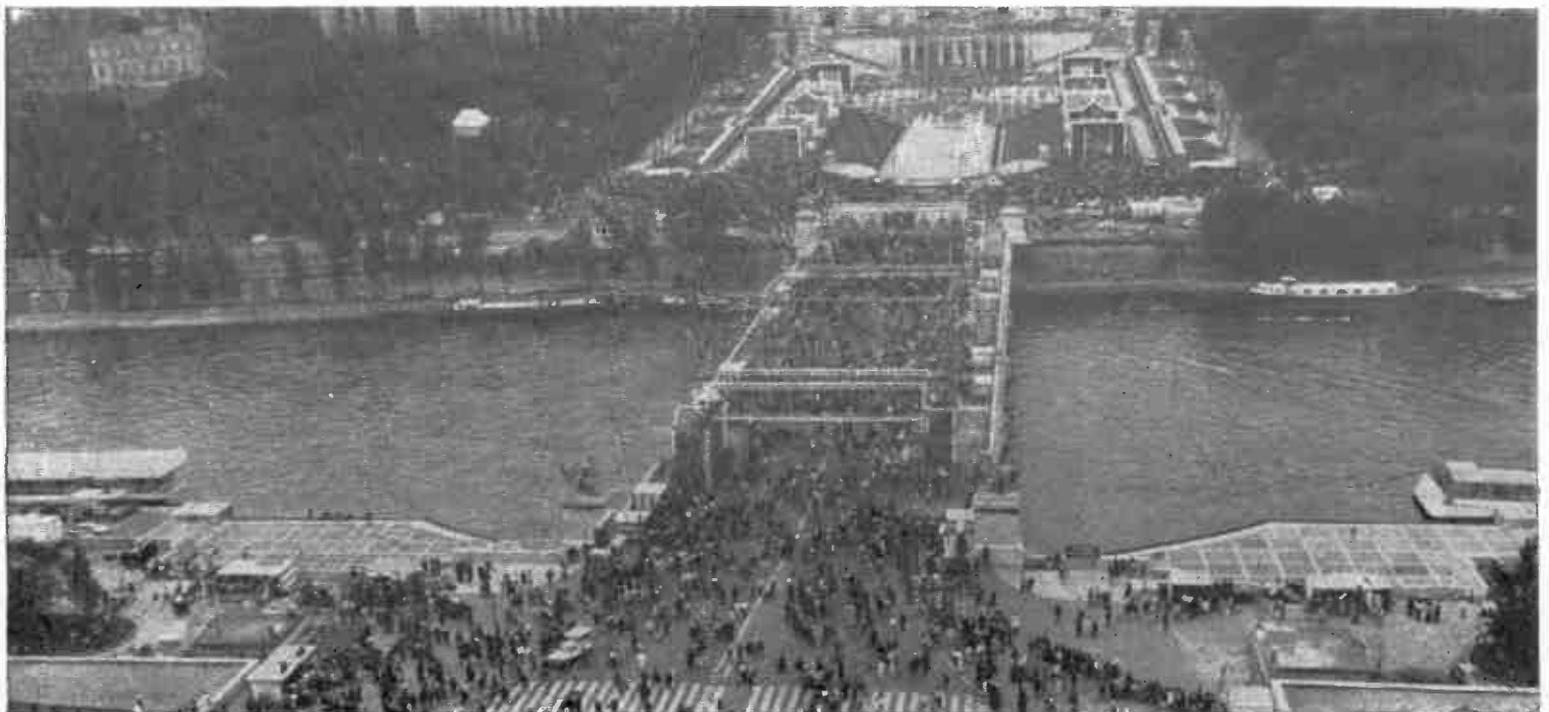




French President, Mr. Francois Mitterrand, holding a jug containing Ganga water, presented to him by the Prime Minister, Mr. Rajiv Gandhi, to mark the inauguration of the Festival of India in France on 7 June, 1985.

**FESTIVAL
OF
INDIA
IN
FRANCE**

An aerial view of the Festival of India in Paris ↓





Chief Editor :
VIJAY B. SINHA
Assistant Editor
D. K. CHHETRI

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

NOVEMBER, 1985

NUCLEAR ENERGY : INDIA
POISED FOR SELF-SUFFI-
CIENCY

R. Rajendra Prabhu

LOW-COST TEACHING AIDS IN
INDIA

Dr. M. M. Chaudhri

INDIA'S HEAVY INDUSTRY

L. N. Raina

THE HUMBLE POTATO

Surinder Sud

RAMANUJAN'S 'LOST NOTE
BOOK'

A. Ranganathan

CHANGING PATTERN OF
INDIA'S EXPORTS

V. Vithal Babu

GENERAL OVERSEAS SER-
VICES 10

KONKANI|SINDHI|PUNJABI|
SINHALA SERVICES 15

URDU SERVICE 16

FRONT COVER

The Fast Breeder Test Reactor at
Kalpakkam.

Nuclear Energy : India Poised For Self-Sufficiency

by R. Rajendra Prabhu

THE ancient rock-cut temples of Mahabalipuram rise above the enchanting golden sea beaches some 40 km. from Madras. Not far from this beach resort, which was once the capital of a powerful maritime dynasty called the pallavas, one could see the catamarans of fisherman tied at the shore, patiently waiting for the tide as Sarojini Naidu sang of them many decades ago. Besides, there are ancient marvels, there are modern landmarks too on the beaches of Mahabalipuram today. India's first largely indigenous nuclear power reactor at Kalpakkam is only half an hour's drive from the ancient rock-cut temples. The catamarans, the rock-cut temples, the nuclear reactor—here is a nation's history, telescoped within a stone's throw of a modern metropolis, landmarks of a journey that will go on for ages hence.

Some countries entered the nuclear age with the big bang of a nuclear weapon. India entered that age in 1969 along the constructive path of nuclear power. The 1969 nuclear reactor at Tarapur on India's West coast was a turn-key project built by an American company with even the fuel base coming from abroad. The second nuclear power station was set up in the seventies at Rana Pratap Sagar, near Kota. Of the two reactors

in it, the first one was mostly built with Canadian equipment. Part of the fuel also came from Canada. Work on the second reactor was abandoned midway by the Canadians and had to be completed with indigenous effort, causing a long delay. This experience was not without its rewards. It brought home the need to be self-reliant in nuclear power.

In the seventies, the Department of Atomic Energy got several enterprising industrial units to take interest in fabricating equipment for nuclear power plants. Indian industry took up the challenge and, with active support in research and development from the Government, began this difficult task. There were many failures. A compressor firm made three prototypes of pumps for the circulation of heavy water through the reactor. All the three were not found satisfactory, but it did not give up. The highly sophisticated reactor vessel, the end-shield, the fuelling machine, the turbines, the control instrumentation and other major equipments were all fabricated within the country. As a result of this commendable effort, the Kalpakkam nuclear power plant, the third in the country, has been built with 85 per cent of the Indian-made equipment. The second reactor of

this plant, which is also now complete, has achieved over 90 per cent indigenisation. In 1969, as we recalled earlier, India had installed its first commercial nuclear reactor which was a turn-key job by a foreign company. By 1983, that is within 14 years, the country had begun to generate power from its first fully indigenous commercial nuclear power plant. For any country, it would be a proud achievement.

There are mistaken notions that nuclear power plants are showpieces or guinea pigs for learning frontier technologies. Nuclear power plants have their own justification based on hard facts. A coal based thermal power generation plant needs coal to be ferried in large quantities without any break day after day from collieries to the thermal stations over long distances. The nuclear power plant is no doubt more capital intensive but it needs only small quantities of uranium fuel, annually. A 200 MW power generation plant would need over a million tonnes of coal annually. A 235 MW nuclear power plant needs only about 20 tonnes of uranium as fuel annually. Not only is nuclear power thus cheaper, it is also less vulnerable than coal and hydro generation to the uncertainties of natural factors. A reliable and economic power generation system, therefore, needs a judicious mix of coal, hydro and nuclear power plants.

Jawaharlal Nehru and Dr. Homi Bhabha, who together envisioned the bringing of the nuclear age to this country, were both dreamers as well as realists rolled into one. Right from the beginning, the nuclear power plan was keyed to self-sufficiency in all its aspects. The three key elements in this nuclear power plan were to be totally indigenised, they had decided. Natural uranium is mined in Bihar, but the ores contain a mere 0.06 per cent of uranium. The extraction of this uranium therefore is itself a

challenging task. In addition, the fuel element has to be fabricated in predetermined patterns and enclosed in zircon alloy pins and the pins rolled into fuel rods. India today has uranium mines and uranium extraction plants in Jaduguda in Bihar and a fuel-rod making facility at the Nuclear Fuels Complex at Hyderabad. The design and engineering of the nuclear power plants is undertaken at the Department of Atomic Energy establishment at Bombay, while the extensive facilities at Bhabha Atomic Research Centre provides the research back-up and considerable fabrication work also. The third critical element is heavy water which is extracted from ordinary water through a sophisticated process. For the first three heavy water plants that we set up, the import of foreign technical know-how and equipment was necessary. That did not make these plants at Tuticorin, Baroda and Talcher, work smoothly. The learning process was hard and had a number of pitfalls. It has taken almost 15 years to stabilise. Meanwhile, a totally indigenous heavy water plant, using a locally developed technology has also been set up. This plant at Kota is in the process of coming into commercial production. Despite the ups and downs of this hard road to self-sufficiency, the country is now in a position to say that we have our own fuel, our own design and fabrication of nuclear power plants and our own heavy water needed in them as moderator and coolant. This has been amply demonstrated at Kalpakkam.

India plans to have many more nuclear power plants and to reach a capacity of 10,000 MW by 1999. Today, its nuclear power generation capacity is a little over 1,000 MW. Apart from the three plants mentioned earlier, that is, Tarapur, Kota and Kalpakkam, one more at Narora near Mathura (U.P.) is nearing completion. Work has already started at yet another one in Gujarat, near

Surat. Plans have been announced for one more plant at Kaigi in Karnataka and for expansion of the Kota plant from two reactors of 235 MW each to four reactors of 235 MW each. The total nuclear energy perspective calls for larger size reactors of 500 MW each and the setting up of fast breeder or second generation reactors that would use Plutonium from the spent fuel rods of the first generation reactors. These would breed more fuel than they consume while generating electricity. The first 'test reactor' in this second generation reactors is coming up at Kalpakkam which is again a totally indigenous effort. Two more heavy water plants have been sanctioned and perhaps five more would come up, raising heavy water capacity to 13,000 tonnes per annum by 1999 to back up the nuclear power generation programme of 10,000 MW. The entire perspective is based on indigenous effort and the success of the largely indigenous nuclear power plant at Kalpakkam and the heavy water plant at Kota invests the whole programme with a high level of confidence. This confidence has been possible because of the research and development work done at the Bhabha Atomic Research Centre (BARC) in basic nuclear science as well as in its applications. The BARC found answers to complex engineering problems of setting up indigenous nuclear power plants. It also developed new fuels that have made the Indian nuclear power programme independent of any foreign fuel supply. The base of the 10,000 MW programme is thus well set. The catamarans at Kalpakkam have depended for centuries on the same sea-tides to bring them their bread. It is a different tide that the Indian economy is expecting now. Nuclear power, space-based communications, computers and electronics are the beginnings of the tide of progress.

□□□

Low-Cost Teaching Aids in India

Dr. M. M. Chaudhri*

TEACHING AIDS is a term which means different things to different persons. To some, it means television, films and radio. Others think they are slides, pictures, charts, maps, models etc. In fact, any aid used for the improvement of teaching or the learning process can be called a Teaching Aid. The range is very wide. From blackboard to video, all could be used as teaching aids.

India is beginning to experience the effects of its own industrial revolution and advances in communication technology. The Indian Satellite INSAT-IB is carrying educational television programmes to remote areas. Audio and video cassette recorders are reaching every nook and corner of the country. Slides, films and filmstrips have long been there on the educational scene. So, why should one talk of low-cost teaching aids. Why should one not use sophisticated equipment and instead emphasise the spread of the concept of low-cost teaching aids. Let us first ask the question 'what are low-cost teaching aids?' In the context of the various media being used in the educational institutions, low-cost teaching material is considered as something other than books and blackboards, which may be related to the local environment. The environment may consist of the natural surroundings of trees, plants, rivers, ponds or the sea. There may be, in the environment or near it, a market which has a small scale industry. The industry may provide some waste products. The community living in the environment may have a history and culture of its own, local arts, crafts, technology, trade and commerce. Some of the examples of material freely available in the environment may consist of bamboo empty match-boxes, cardboard boxes wood from crates, used bicycle spokes, fused bulbs, shells, seeds, clay thorns, used cigarette boxes used ball bearings etc. The low-cost material available in the environment

may consist of bicycle tube valves, torch cell and bulbs, wire, plastic tube, match-sticks, rubber bands, nails, protractors, scales and many more things. The concept of low-cost aids, therefore, arises out of the possible uses of local resources and local technology utilising local manpower. But where does one begin? How does one relate education to the environment and prepare children for understanding?

The Central Institute for Educational Technology in the National Council of Educational Research and Training (NCERT), New Delhi, has been engaged in experimenting with this idea over the last decade. It has evolved and documented low-cost teaching aids. These have been discussed with individual teachers at the rural level and taken up in workshops held nationally and internationally. Many ideas have been documented and printed by CIET and UNESCO, Bangkok. Let us examine some of these; Consider making a thermos flask made of thick bamboo and letting children see how a hot material could be kept hot for long in it. Extending this information and skill, one could explain the characteristics of heat and radiation insulation. Improving the thermos flask with sawdust or an old woollen rag inside could then be taught.

Another remarkable material is the match-box. It is incredible to see what one can do with this single low-cost product. Besides teaching estimation of length, breadth, area and volume, the sticks, along with bicycle tube valves, can be used to prepare three dimensional geometrical figures. One or two match boxes and say, about 30 cms. of red or black coloured bicycle tube valve can become a low-cost 'mechano' for a child. A used ball-point pen and its refill a long with a small steel ball-bearing, picked up from a bicycle shop can be turned into a hand-pump by making a piston

out of the refill. Used bicycle spokes and locally made beads with some used wooden pieces can become a wheel to show wave patterns.

So many innovative examples have emerged through interaction with teachers over the years. Now, an attempt is being made to diffuse the idea at district levels with a few innovative teachers as the hub of the activity. The basic objectives of these workshops are firstly to interact and communicate with rural and tribal primary teachers in understanding their problems in community education and school. Secondly, the idea is to help the rural teachers develop teaching aids relevant to their own environment which could be made within the meagre annual budget of the school. Thirdly, the aim is to use community resources, such as artisans, craftsmen and local materials, for the development of teaching aids. Fourthly, the State-level agencies have to be involved as education in India is predominantly governed by the State. The need is also to draw upon their experience. Lastly, it is necessary to understand how such micro-level efforts could diffuse to the macro-level.

In such workshops, it is not merely a question of working at the rural level. The need is to establish a two-way communication with the rural teachers and artisans. It is always easier to communicate with children.

It is customary to believe that workshops bring together experts from the city and teachers from the villages and that there is essentially a one-way flow of communication from the 'Know-all' experts to the 'ignorant' teachers. We also began the workshops with this view, giving lectures on different types of aids, showing various examples of two-and-three dimensional aids and how to draw in a simple manner.

This approach would have continued but for the keen perceptions of the rural workers and criticism by them. They argued that such a method would not encourage any initiative from the teachers and artisans. It would mean forcing our 'urban' thinking on them. Instead, shouldn't we raise questions with them and build a two-way communication? We immediately recognized the wisdom in this and revised our approach.

* Joint Director

Central Institute of Educational Technology, NCERT,
Sri Aurobindo Marg, New Delhi-16

After discussions in which the teachers talked about the problems they faced in the class-room, we showed the teachers and artisans several puzzles and some models of mechanical water-pumps. Their reaction was fascinating. Some of the artisans solved the puzzles quickly and also came up with some suggestions for improving the water-pumps. The teachers were more passive. As most of them belonged to a particular sect, they were not used to working with their own hands and were initially reluctant to do so. Some of them were enthusiastic when asked to make an aid. They selected some diagrams from their science books and began with great zeal to prepare charts from them, copying them word by word and adding decorative borders to the colourful presentation. In our subsequent workshops, we asked selected teachers to bring a specimen of the aids used by them. Only a few responded and others had no aids or brought only a chart which had been prepared specifically for the workshop. In any case, these aids brought by the teachers, whatever their worth, helped to break the ice in the workshop.

One can relate innumerable incidents which enlightened us about the insights and cleverness of craftsmen and artisans, and the false assumptions of teachers about the content and its communication to children. The idea of low-cost aids is not new. Every society evolves from simple ideas, simple materials and simple technology. The reason why one considers low-cost teaching aids important is not because of its handicraft nature. It lies in the way one perceives education. The process and content of education should be looked at as a dynamic interplay between the teacher, the child and the environment. The discovery of environment cannot be done merely by remembering answers to questions but by exploration of the environment, doing things oneself and analysing the answers. A Chinese proverb says.

“When I read, I forget, When I see, I remember. But When I do it myself, I understand.”



India's Heavy Industry

by L. N. Raina

THE first official statement that development of heavy industry would be given top priority came from Jawaharlal Nehru, as the Prime Minister of India, in 1957. Mr. Nehru had stated that it was a basic fact that, if India wanted to progress, she should have more steel and make mother machines. Only if this were done, he had stressed, would India be able to fulfil the hopes of higher standard of living raised by the attainment of political freedom. How these words were translated into action can be gauged by the fact that India today makes almost all the machinery and machine tools that it requires to maintain its position as the tenth biggest industrial power in the world.

One of the spin offs of the heavy industry established over the last three decades has been the tremendous accretion of indigenous capacity to manufacture sophisticated equipment needed for building the infrastructure of the country for its further development. This was almost dramatically demonstrated with the huge expansion of the Bhilai Steel Plant for which the import content was a bare minimum of ten per cent in terms of value. The task of modernisation of Bokaro and completion of Visakhapatnam Steel Plants is also being entrusted to the indigenous manufacturers of heavy machinery and power equipment. All this indicates the substantial technological competence and capability that has been developed in India to meet the indigenous demand of a wide range of capital goods.

Heavy engineering industries supply essential equipment to the core sectors of the economy, such as power industry, railways and road transport. It builds machinery for basic industries such as coal, steel and aluminium, fertilisers, petrochemicals, shipping, textiles and a host of others like paper, sugar and cement. It caters for the development of such engineering products as castings, forgings steel pipes and tubes. Its major area of concern is the manufacture of machine-tools which

help produce other heavy duty machinery.

Most of the heavy machinery manufacturing units are in the public sector. This was inevitable because, 35 years ago after the colonial rule over India had ended, there was hardly any entrepreneurship that could come forth to invest in such capital-intensive and high-technology sectors. There was hardly any managerial cadre in existence to undertake such gigantic ventures. The Government had perforce to undertake erection of these units to end the industrial backwardness in which India was steeped at that time. Among the first unit to be established in the heavy industry sector was the Hindustan Machine Tools, popularly known as HMT. Set up in 1953 at Bangalore, it later branched out to various parts of the country and, apart from machine-tools, undertook to produce tractors, printing machinery and such consumer articles as watches and electric lamps. It goes to the credit of the HMT that it has recently been adjudged as the most effective and efficient organisation in the country. HMT has played a key role in the export of machine-tools from India. Its subsidiary, 'HMT International' has been exporting products, projects and technical services to various developing and developed countries. HMT was thus to blaze the trail which was followed by the Heavy Engineering Corporation, HEC, which manufactures, among other equipment, steel making machineries, excavators, crushers and heavy-duty cranes.

The Heavy Engineering Corporation was incorporated in 1958 primarily to achieve self-sufficiency and self-reliance in equipment and machinery required for steel plants, metallurgical units and heavy machine-tools. It has three constituents, the heavy machine building plant, the heavy machine tools plant, and a foundry forge plant for manufacturing various types of castings and forgings. The company also undertakes consultancy and execution of turnkey projects in the field of coal handling

plants and coal washeries. As already stated, among other things, the HEC has completed the supply of equipment for the 4 million-tonne expansion of the Bhilai Steel Plant. Currently, it is supplying equipment for the seventh blast furnace and the ninth coke-oven battery of that steel plant. It has supplied equipment for various projects in the Soviet Union, Egypt, Cuba and Bangladesh.

The Tungbhadra Steel Products Ltd. was set up in 1960 to manufacture hydraulic gates for dams and their hoisting equipment, penstock pipes for channelling water from dams, cranes and building structurals.

In 1963 came into being that giant undertaking, the Bharat Heavy Electricals Ltd. (BHEL) which produces steam turbines, hydro-turbines, generators, boilers, transformers, switchgear, capacitors etc. In fact, it covers the whole gamut of power generation. It produces both thermal and hydel turbines and generators and has undertaken the supply of a nuclear power plant of 235 MW. BHEL is actively engaged in the development of non-conventional sources of energy such as solar panels and windmills. It is continuously updating its technology and has won the prestigious NPC productivity award for 1983-84.

Among other heavy machinery manufacturers in the public sector are Bharat Heavy Plates and Vessels Ltd., Bharat Pumps and Compressors Ltd., Bharat Brakes and Valves Ltd., Bharat Process and Mechanical

Engineers Ltd., Hooghly Dock and Port Engineers Ltd., and Mining and Allied Machinery Corporation Ltd.,

At the time of India's independence there were a number of engineering firms run by foreigners. These turned out small jobs and did miner ship repairs. With the change-over in administration, their managements lost interest in these units and many of them became sick. The Govt. of India, in the interest of production and employment, took over their management and brought them back to health. Many of these concerns are now making substantial contributions to the manufacture of heavy machinery in the country.

As already indicated, heavy machinery manufacturing is not confined to the public sector alone. There are many engineering firms in the private sector that are doing yeomen service for the success of India's developmental effort. The timely attention paid during the last three decades to the establishment of heavy industries has made India self-reliant and more or less self-sufficient in heavy industry which forms the base for its core industries. India is now in a position to manufacture much of its defence equipment, its aircraft, ships telecommunication, satellites, nuclear power stations and heavy duty oil rigs.

Being in a hurry to industrialise, India has no doubt gone in for foreign collaborations and acquisition of technical know-how for modernisation. However, all this is firmly based on its own capability to manufacture heavy machinery suited to the requirements of its developmental plans. □□□

habit the 95 potato-producing countries. But it was, indeed, Europe which lent the necessary support to this tuber to raise its stature to a formidable food crop.

The tubers brought to Europe from South America by the Spaniards had to go through a process of genetic evolution to adapt themselves to the temperate climate. Its real food-value was appreciated during the two world wars when it enabled Great Britain, Germany and other European countries to cope with the unprecedented food crises. It was then that it earned name as a poor man's food.

EVEN prior to that era, potato had a prominent place in European history. It was the failure of the potato crop in Ireland which brought about the fall of Robert Peel's ministry in Victorian times. The earlier potato famines in that regions are said to have led to large scale population migrations.

The history of potato in India is not very old. It is believed to have been introduced by the Europeans in the 17th century. Until the early decades of the 19th century, potato was grown merely as a fanciful plant in Indian hill stations by the Britishers settled there. The regular cultivation as a crop started around the middle of the last century in the picturesque Nilgiri hills in the South.

The potato is now cultivated almost throughout the country. In the southern peninsula, it grows in winter as well as summer. In the Nilgiris, three potato crops are grown in a year. The vast Indo-Gangetic plain and the Himalayan tracts in the north produce higher quality tubers. The Farrukhabad region in UP has, indeed, become the potato bowl of India.

POTATO is looked upon as a wholesome food, containing practically all the essential dietary constituents, except fat and some fat-soluble nutrients. Besides carbohydrates, which are the major constituents of potato, it provides such essential nutrients as proteins and minerals like calcium, phosphorus and iron and vitamins like B1, B2, B6 and C.

The Humble Potato

by Surinder Sud

POTATO, the humble tuber, is the most rapidly expanding food crop in the third world. Its consumption, as also its production, is doubling every 10 to 15 years. Though India is one of the late-comers in the field of potato cultivation, it is fast emerging as a major potato producer. Its potato output crossed 12 million

tonnes last year and is expected to rise further in the years to come.

Having originated in Peru and Chile in South America, the nutrition-packed tuber has gained a foothold almost throughout the globe. In the developing world alone, nearly three billion people, representing three-quarters of all human kind, in-

Though old-fashioned dieticians continue to advise figure-conscious people to shun the potato as it is believed to aggravate obesity, the recent research in nutritional science discounts this notion. Potato contains very little fat. Carbohydrates, which abound in the potato, are an essential fuel needed for body heat and energy output.

Indeed, potatoes contain certain elements that are absent in a number of other foodstuffs. It is a very healthy item of diet and many leading nutrition experts now recommend it as an essential component of one's daily food. The biological value of the protein in potatoes is very high and equals in quality the protein in milk and eggs. Much however depends on the form in which it is consumed. The fried potato, the most popular way of eating it, is of course fattening due to the oil imbibed in the tuber during frying. If potato is consumed in its boiled and mashed forms, it does not lead to accumulation of fat in the human body.

The potato crop gives the highest yield per hectare of all the basic foodstuffs in tropical and sub-tropical regions. The production period is very small—two to four months—which ensures optimum use of available agricultural land. The tuber has a good storage life which can be extended further by converting it into dry products like chips, flakes, french fries, finger chips, granules and patties.

The song of praise of the potato does not mean that its cultivation presents no problems. Agro-climatic and soil factors and crop pests and diseases vary from region to region. Proper knowledge of each in relation to local conditions is essential to develop cultivation methods for obtaining high yields.

It was precisely for this purpose that systematic research on potato was started in India 50 years ago. It began in 1935 with the opening of a breeding station in Simla, the then summer capital of the country. Two seed farms were also opened at Bhowali in the Kumaon hills and at Kufri, near Simla, under the Indian (then Imperial) Agricultural Research Institute.

The Central Potato Research Institute, which is among the world's few highly advanced potato research centres, came into being at Simla in 1949. Besides being the clearing house for information on all aspects of the crop, it is also the headquarters of the all-India coordinated potato improvement project.

The Potato Institute has good inter-institutional links at the national and international level to facilitate multi-disciplinary research on this crop. At the national level, it has collaboration with the Bhabha Atomic Research Centre, Bombay, the Indian Agricultural Research Institute, New Delhi, the Central Food Technology Research Institute, Mysore, and several agricultural universities State agriculture departments.

At the international level, this institute has developed fruitful cooperation with the international potato Centre at Lima in Peru. The two have an agreement for collaborative research and exchange of information and material. Both have a large collection of potato germplasm considered as a

bank of genes to fall back upon for breeding future varieties.

Besides developing technology for producing seed and combating pests and diseases, the Simla institute has released 23 improved potato varieties and hybrids for growing in different ecological zones in India and abroad. The most outstanding varieties are Kufri Chandramukhi, Kufri Sindhuri, Kufri Luvkar, Kufri Baher, Kufri Lalima, Kufri Jyoti and Kufri Badshah. Some of these Indian varieties are now being grown in Syria, Iraq, Bangladesh, Philippines and some other countries in the middle-east, south-east Asia and other warmer regions of the world.

Thanks to varietal and technological innovations, potato production in India has risen sharply in the past few decades. Apart from meeting the requirement of its large population, India has been exporting, on an average, around 10,000 tonnes of potatoes a year. The prospects of further increase in potato production being encouraging, India is expected to have a large surplus for export in the coming years. □□□

Ramanujan's 'Lost Notebook'

by A. Ranganathan

Cambridge University had witnessed three great discoveries during recent decades—Watson-Crick's discovery of the structure of the DNA, Jocelyn Bell-Burnell and Tony Hewish's discovery of pulsars and George Andrews' discovery of the 'Lost Notebook' which was composed by Srinivasa Ramanujan in 1920. Before proceeding further, I might as well introduce Srinivasa Ramanujan to the foreign readers. Born on December 22, 1887, Ramanujan had his early education at Government College, Kumbakonam. However, due to some unfortunate circumstances, he could not continue his formal education in higher mathematics. Yet, as Pandit Jawaharlal Nehru wrote in his celebrated work *THE DISCOVERY OF INDIA*, "Ramanujan was bubbling

over with some irrepressible quality of instinctive genius and played about with numbers and equations in his spare time. By a lucky chance, he attracted the attention of a mathematician who sent some of his amateur work to Cambridge in England. People there were impressed and a scholarship was arranged for him. The high-lights of his career at Cambridge may be briefly noted. He entered Trinity College, Cambridge, which incidentally was Pandit Nehru's alma mater also in 1914. Soon Ramanujan's work on Mock-Theta functions, modular equations, identities, theories of continued fractions and elliptic functions, made a profound impact on the mathematical world. Indeed, Ramanujan's mentor, Prof. Hardy, was responsible for his election as a fellow of Trinity College in 1918. The Fellows of Tri-

nity College included celebrities like Whitehead, Eddington, Russell, J. J. Thompson and Hardy. Again, to quote from Pandit Nehru's *The Discovery of India* "The Royal Society of England went rather out of their way and made him a Fellow." In fact, Ramanujan was elected a Fellow of the Royal Society in 1918. Actually, with the exception of Newton, no other scientist was elected a Fellow of the Royal Society at such a young age. In his autobiography entitled *A Mathematician's Apology*—which appeared after Ramanujan's death on April 26, 1920, Prof. Hardy observed: "I still say to myself when I am depressed and find myself forced to listen to pompous and tiresome people, 'Well, I have done one thing you could never have done, and that is to have collaborated with both Littlewood and Ramanujan in something like equal terms.'" No greater tribute could have been paid to Ramanujan.

Ramanujan's papers were collected in a volume by Prof. Hardy. In addition to this volume brought out by the Cambridge University Press, Prof. Hardy published yet another volume containing his Harvard Lectures on Ramanujan. Again, during the fifties, as a result of Pandit Nehru's encouragement and Dr. Bhabha's initiative the Tata Institute of Fundamental Research, Bombay, had published two famous Ramanujan Notebooks. However, the third Notebook was missing. Not surprisingly, the discovery of the third Notebook or the 'Lost Notebook', as Prof. Andrews has termed it, created a stir in the mathematical world. Here is Prof. Andrew's account of the circumstances relating to the discovery: "In the spring of 1976, I visited the Trinity College Library of Cambridge University... In one box of the materials from Watson's estate, I found a number of items written by the famous Indian mathematician Srinivasa Ramanujan (1887—1920). The most interesting item in this box was a manuscript of more than one hundred pages in Ramanujan's distinctive handwriting which contains over six hundred mathematical formulae listed one after the other without proof. It was singularly appropriate that Prof. Andrews had made the discovery at Cambridge, for this distinguished American Number Theorist, who is currently

Evan Pugh Professor of Mathematics at Pennsylvania State University, was himself partly educated at Cambridge.

Like his mentor Prof. G. H. Hardy, Ramanujan was a mathematician of the purest ray, serene and loved mathematics for its own sake as a creative art. Appropriately, Number Theory constituted his chosen field of endeavour. One is reminded in this context of George Gamow's delightful comment that mathematics tries to avoid morganatic relations with the other sciences, for mathematics is the "Queen of the Sciences". However, this haughty queen has not been unduly successful in standing apart from other sciences. As a result of its ramifications, even the Number Theory, the 'purest' branch of pure mathematics, has lost the crown of purity. Indeed, an interesting example is the so-called 'Circle Method' of the Number Theory, whose origin can be traced to one of Ramanujan's earliest letters to Professor Hardy. Here, three examples can be cited. Ramanujan's work on Riemann's Zeta Function has been applied to the theory of Pyrometry, which means the investigation of the temperature of furnaces. Again, Ramanujan's work on the partition of numbers resulted in two applications—the study relating to the splicing of telephone cables as well as the determination of the sizes of broken-down fragments of long chains of molecules in high polymers, that is, new fuels and fabrics like nylon.

It is interesting to note that while the Number Theory is more than 2000 years old—good old Euclid having been associated with Euclidean Geometry and Number Theory—the Hardy-Ramanujan attempt to determine the number of prime factors of a number chosen at random in order to perceive its roundness is a recent phenomenon. In fact, the Additive Number Theory which is popularly explained as 'determining how many ways a whole number or integer can be written in as a sum' can be traced to Hardy and Ramanujan.

Just as the theory of stimulated emission which was postulated by Einstein in 1917 on the basis of statistical considerations of the radiation field, led on to the physics

and technology of the LASER in the sixties, so did the 1917 Hardy-Ramanujan paper usher in the new discipline of probabilistic Number Theory. At this point, it would be well to emphasize three factors. First, it is an interesting coincidence that Einstein and Ramanujan wrote these two memorable papers in the same year—that is 1917. Second, the acronym LASER which can be expanded as light Amplification by the Stimulation of Radiation is a truly versatile scientific tool. Its applications range from its use in eye therapy to the creation of new discipline known as Raman LASER Spectroscopy. Finally, more than sixty years had to elapse before number theorists and experts in the probability theory could understand the entire significance of this fundamental paper. The Hardy-Ramanujan paper dealt with the 'Roundness of Numbers', the measure of which is given by the number of prime factors.

Commenting on the 'Lost Notebook', Prof. George Andrews observes: "It is my contention that this manuscript or notebook was written during the last year of Ramanujan's life after his return to India from England. My evidence for this assertion is all indirect; in the words of Stephen Leacock 'It is what we call circumstantial evidence—the same thing that people are hanged for.'"

The discovery of Ramanujan's 'Lost Notebook' triggered off several developments. For instance, in response to a request by the Nobel Prize winning astrophysicist Prof. S. Chandrasekhar, Paul Granlund, Sculptor-in-residence at Gustavus Adolphus College at Saint Peter, Minnesota, made several Ramanujan busts. It was undoubtedly a challenge to transform a two-dimensional photograph of Ramanujan into a three dimensional Ramanujan bust. These Ramanujan busts adorn such prestigious institutions as the Defence Department of the Government of India. The Tata Institute of Fundamental Research, Bombay, and the Raman Research Institute, Bangalore.

Ramanujan's 'Lost Notebook' contained number rhapsodies in 1920. Furthermore, the discovery of this 'Lost Notebook' is relevant not only

to the history of mathematical ideas, but might well result in a fundamental revision of the contemporary assessment of Ramanujan's contribution to the mainstream of the mathe-

mathematical sciences. Small wonder that Emma Lehmer said: "Prof. Andrews discovery is comparable to the discovery of a complete sketch of a lost Tenth Symphony of Beethoven!"

Changing Pattern of India's Exports

by V. Vithal Babu

INDIA'S export scenario has undergone a sea-change over the decades since Independence. The trade generating Landscape has grown on a massive and well-diversified scale under the impact of the package of policies governing the planned development of the various sectors of the national economy. Against the object economic profile of the country at the time of Independence, India's export have increased from Rs. 4,900 million in the late forties to over Rs. 112,970 million in 1984-85, this became possible because of the high tempo of agro-industrialisation, infra-structural build-up and export orientation of industry.

India's trade policy laid stress on import substitution of consumer goods in the fifties on import substitution of capital goods in the sixties and on export proportion in the seventies. The accent in the first half of the eighties epitomises import liberalisation for a renewed export thrust. According to the available indications, exports will make a quantum jump in the coming years, notwithstanding the slow-down in the global economic growth and the difficult international trading environment. The basis of this hope lies not only in the liberal policies and measures that have been taken by the Government during recent months, but also is the increasing dynamism that trade and industry has shown in the overseas & markets for products and services. A look at the export structure will testify to the health and vigour displayed by the export sector in terms of volume, composition and direction over the decades past.

Chairman, Centre for Promotion of Economy and Trade, New Delhi.

GROWTH PROFILE

AT the time of Independence, India had a comfortable foreign exchange position with over Rs. 17,360 million sterling balances. On the eve of the First Five Year Plan in 1950-51, these sterling balances dipped to Rs. 9,110 million. As the First Plan was of a modest nature, this fall in the foreign exchange resources was not significant. The Second Plan (1956-61) coincided with the period of larger investment and a higher foreign exchange component necessitated by compulsions of developing heavy and capital goods industries. It was not until the Third Plan (1961-66) that a sharp depletion of foreign exchange reserves occurred and the Government initiated active measures to encourage export, such as the Rupee payment Agreements, export incentives including import entitlements and the establishment of various export promotion organisations.

During the three Annual Plans between 1966-68, the major step taken by the Government related to the devaluation of the Rupee which in some measure contributed to export expansion. The impressive export growth would not have been feasible but for the expanded agricultural production, recession in domestic industries and the revival of export subsidies.

The fairly ambitious Fourth Plan (1969-74) launched in the atmosphere of uncertain foreign aid provided the dominant impetus for export upsurge. There was a substantial increase in exports at 12.8 per cent as against the projected rate of 7 per cent during this period.

The Fifth Plan extending over 1974-78 witnessed a fairly high growth rate of exports in the first three years followed by a sharp decline in the subsequent years. However, the Plan period as a whole put up an average annual increase of 25.4 per cent in exports as against the targetted 8.5 per cent. This period also witnessed the oil price hike leading to escalating import bill and bulging trade deficits, thus compelling an added emphasise on export diversification. It also coincided with a sizeable inflow of remittances from abroad on account of exports of manpower and construction projects.

The Sixth Plan (1980-85) commencing with a nominal growth of 4.6 per cent in exports registered a rise of over 16 per cent in 1981-82 and 14 per cent in 1982-83, notwithstanding the continued deterioration in international trading environment and the rising wave of protectionism in the developed countries. This trend was further dampened in 1983-84. The cheerful news is that exports touched the provisional level of over Rs. 112,974 million in 1984-85 as against Rs. 93,962 million in the previous year which is a welcome spurt of 20 per cent, indeed.

THE most significant achievements over the decades have been the structural transformation in export trade on the one hand and the emergence of a highly versatile basket of exports on the other. The importance of the traditional trio, i.e. tea, mill-made cotton fabrics and jute manufactures has waned over the years from the pre-eminent position of over 51 per cent of total exports in 1950-1951 to 21 per cent in 1970-71, 14 per cent in 1980-81 and a meagre 9.6 per cent in 1983-84.

There has been a considerable diversification in the export composition over the last one and a half decades and new export stars have since risen over the export horizon Pearls, Precious and semi-precious stones have emerged as the largest export group having improved its share in total exports from a Paltry 0.6 per cent in 1960-61 to 9.7 per cent in 1980-81 and 13 per cent in 1983-84. Engineering goods, which consistently had a sound export track record

notwithstanding its higher export with an ever-increasing share of 1.6 per cent in 1960-61 to 13.4 per cent in 1980-81, suffered a marginal setback in 1983-84. Crude oil is yet another important item with a share of 11.8 per cent in 1983-84. Ready-made garments represent a buoyant sector which improved its stakes from 0.6 per cent in 1970-71 to 7.2 per cent in 1980-81, though there was a marginal drop in its proportion of India's total exports in recent times, notwithstanding its higher export turnover. Other commodities which have had a satisfactory export performance in 1983-84 were iron ore, leather manufactures, carpets, cashew nuts, raw cotton, sugar and its preparations, spices and silk.

The broad composition of India's exports thus reflects (a) the shift from raw materials and semi-processed exports to those of higher value-added manufactured items (b) the emergence of labour-intensive products and (c) completely new products. Similar to the widening export product-mix, a great measure of market diversification has occurred over the decades. The U.K. which accounted for over a quarter of India's total exports in 1960-61, declined to the position of 5.6 per cent share in 1983-84. The USSR and the USA are the leading trade partners of India. The share of the former has remarkably improved from 0.2 per cent in 1950-51 to 17.2 per cent in 1980-81, while that of the latter came down from 18 per cent to 12.7 per cent in the respective years. The position in 1983-84 was that the USA held a share of over 14 per cent, while the USSR accounted for 13.2 per cent.

The oil-rich countries have emerged as important trading partners of India since the mid-seventies. Among them, Saudi Arabia, the UAE, Iraq and Kuwait are the most prominent. Though the rate of growth has slowed down in recent years, yet they

would continue to provide good markets for India's products and services. The other important destinations for India's exports currently are Japan, West Germany, Belgium, Hong Kong, and Singapore.

JOINT INDUSTRIAL VENTURES ABROAD

INDIA has over the last three decades not only developed an impressive industrial base at home but also participated in the economic progress of other countries through the supply of a wide range of capital good and equipment as well as technology. A number of private and public sector organisations have been engaged in as many as 157 joint ventures abroad which are in operation and 79 under various stages of implementation by end—December 1984. About 64 per cent of the 157 joint ventures in operations are in the manufacturing sector such as light engineering followed by textiles, chemicals and pharmaceuticals, Palm oil refining, iron and steel products, pulp and paper, glass and glass products, food products and leather manufactures. These joint ventures are dispersed over 31 countries including Malaysia, Singapore, Sri Lanka, Indonesia, Thailand, Nigeria, UAE, USA and U. K. The Indian equity in joint ventures in operation is estimated to be Rs. 853 million and the approved equity in respect of joint ventures under implementation is Rs. 352 million.

DURING the last decade India has made a powerful thrust in world markets for project exports. The initial impetus for such exports was provided by the construction boom in West Asia and North Africa, in the wake of the oil price hike in 1973-74. Despite fierce international competition, Indian companies have bagged several contracts worth a total of Rs. 60,000 million.

A large number of public and private sector organisations participate in industrial and turnkey assignments overseas as prime contractors or sub-contractors. The main areas of interest in 1982-83 related to electricity generation, transmission and erection of

sub-stations, cement plant, air-conditioning, fertiliser plant, textile mill and water supply themes. Construction projects have, in fact dominated the project exports overseas.

Industrial project exports fetched Rs. 1124 million in 1980-81, Rs. 1,046 million in 1981-82 and Rs. 1,615 million in 1982-83. The cumulative receipts were up from Rs. 7,662 million to Rs. 8,708 million and Rs. 10,323 million respectively. The contracts under overseas projects for construction secured by India were worth Rs. 17,860 million in 1980-81. Thereafter, there was a declining trend mainly owing to diminishing construction activity overseas.

INDIA has a massive reservoir of scientific and technological manpower and skilled artisans. Special mention may be made of the consultants in construction, industrial, financial and management services. Consultancy services constitute a very important element of technology exports. They comprise engineering and management services. The areas in which consultancy services were rendered over the years had been diverse, covering many sectors including agriculture and agrobased industries, paper and pulp mills, petro-chemical plants, pipeline projects, transport facilities and repair workshops. India's exports of consultancy services rose from Rs. 251 million in 1980-81 to Rs. 430 million in 1981-82 and Rs. 530 million in 1982-83. The earnings of 1983-84 are estimated to be Rs. 600 million.

The Government of India has recently announced various innovative measures for boosting the export effort. A separate body for promotion of export of electronics software is on the anvil. The major sectors identified for the export thrust include spices, cashew kernels, processed foods, marine products, iron ore, leather and leather manufactures, chemicals and allied products, engineering goods and ready-made garments. India has rich and varied potential to harness for intensifying the export effort and indications are that exports during the seventh Plan period can fetch earnings to the tune of Rs. 200,000 million by 1990.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5 hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | |
|---------------------------|------------|-----------|---------|-------|
| EAST AND SOUTH -EAST ASIA | 0415—0645 | 2245—0115 | (Metres | (KHz) |
| | | | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| | | | 25.55 | 11740 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 49.71 | 6035 |
| | | | 19.85 | 15110 |
| | 0415—0645 | 2245—0115 | 30.27 | 9912 |
| | | | 25.61 | 11715 |
| | 0530—0645 | 0000—0115 | 19.77 | 15175 |

REGULAR FEATURES

0430 and 0630 News; 0440 & 0635 Commentary; 0445 Programme Summary; 0525 & 0641 Film Tune; 0640 Programme Highlights from 1530—1630 & 1900—2030 hrs.; 0645 CLOSE DOWN.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Devotional Music :
1st : Afzal Iqbal & Party : Naatia Qawali
8th : Salahuddin Ahmed & Anjali Bannerjee : Naat
15th : Prabha Bharati & Party : Naatia Qawali
22nd : Inam Ahmed & Party : Naatia Qawali
29th : Habib Painter & Party—Naatia Qawali
- 0446 Film Hits of Yester Years
0515 Moods & Melodies
0530 Karnatak Instrumental Music : Veena
1st : V. Sreekanta Iyer
8th : V. G. Subramanyam
15th : R. S. Keshavmurthi
22nd : Vidya Shankar
29th : K. S. Narayanaswami
- 0550 Instrumental Music :
1st : Nikhil Bannerjee & Ali Akbar Khan : Duet on Sitar & Sarod
8th : Banne Khan & Inder Lal : Sarangi Duet
15th : Laxmi Narain Panwar : Pakhawaj
22nd : Jain Kumar Jain : Kashtarang
29th : Mohd. Umar : Rabab
- 0600 1st : New Publications
Panorama of Progress : (Except on 1st)
8th : Role of Banks in Development : Talk
15th : Weaving a pattern for success : Talk
22nd : Owning a Home : Talk
29th : Rural Electrification : Talk
- 0610 Folk Songs :
1st : Punjabi : Sarvjeet
8th : Kashmiri
15th : Uttar Pradesh
22nd : Rajasthan
29th : Chhatisgarhi

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Devotional Music :
2nd : Shobha Gurtu : Bhajan

- 9th : Kumudi Munshi, Shanta Saxena, Laxmi Shankar
16th : Preeti Sagar
23rd : Lata Mangeshkar
30th : Chhaya Ganguli : Bhajan
0446, 0530, 0550 & 0610 Listeners Choice
0510 2nd, 16th, & 30th : Focus
9th & 23rd : Horizon : Literary Magazine Programme
9th : (a) Mughal Legends : Talk
(b) Poems
23rd : (a) The Lyric Poetry of Kalidasa : Talk
(b) The Novels of Mulk Raj Anand : Talk
- 0600 Radio Newsreel

SUNDAYS

3rd, 10th, 17th and 24th

- 0415 Devotional Music : Bhajan
3rd : Man Mohan Pahadi & party
10th : Juthika Roy
17th : Vishni Mehrotra
24th : Vani Jai Ram
- 0446 Film Songs
0515 3rd : Expression : Youth Magazine
10th : Youth in Focus : A Better Road Ahead : Programme based on interviews
17th : From the Universities : Learning Indian Music : Programme based on interviews
24th : Quiz Time : Indian Railways
- 0530 Instrumental Music :
3rd : Ram Narain : Sarangi
10th : Shiv Kumar Sharma : Santoor
17th : Mohd. Ahmed Banne : Sarangi
24th : Piush Pawar : Santoor
- 0550 Light Music :
3rd : Ghulam Mustafa Khan & Hafeez Ahmed Khan, Hafiz Ahmed Khan & Meena Kapoor
10th : Sarla Kapoor : Ghazlen
17th : Shanti Hiranand : Ghazlen
24th : Sri Ram : Ghazlen
- 0600 Mainly for tourists (3rd & 17th)
3rd : Package tours programme for winter : Talk
10th : Indian Cinema : Film of Ritwik Ghatak : Talk
17th : What will you shop in India ? : Talk
24th : Sports Folio : Monthly review of sports events
- 0610 Folk Songs :
3rd : Goa (Konkani)
10th : Himachal Pradesh
17th : Sindhi
24th : Braj

MONDAYS

4th, 11th, 18th and 25th

- 0415 Instrumental Music : Sitar
4th : Pt. Ravi Shankar
11th : Nikhil Bannerjee
18th : Aboul Hatim Jaffar Khan
25th : Uma Shankar Mishra
- 0446 Karnatak Instrumental Music : Violin
4th : Lalgudi G. Jayaraman
11th : L. Vaidyanathan, L. Subramanyan & S. Shankar : Trio
18th : T. Chowdiah
25th : Kunnakudi Vaidyanathan
- 0500 4th : Play
11th : Discussion
18th : Feature
25th : Film Story
- 0530 Folk Songs :
4th : Gujarati
11th : Marathi
18th : Avadhi
25th : Assamese
- 0550 Light Classical Music :
4th : Rasoolan Bai
11th : Shobha Gurtu
18th : Jagdish Prasad
25th : Basavraj Rajguru
- 0600 Women's World :
4th : Women's First Publishing House : Talk
11th : Streelekha : The Voice of Women : Talk
18th : Women Commercial Artists : Programme based on interviews
25th : Traditional Beauty Aids—Sandal : Talk
- 0610 Rabindra Sangeet :
4th : Manna Dey
11th : K. L. Saigal
18th : Kanika Bannerjee
25th : Different Artists

TUESDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music :
5th : Sharma Bandhu : Bhajan
12th : Hanuman Chalisa : Hari Om Sharan
19th : Kishori Amonkar : Bhajan
26th : Sudha Malhotra : Bhajan
- 0446 Music of India/Classical Half Hour
0515 Radio Newsreel
0530 Instrumental Music : Sarod
5th : Amjad Ali Khan
12th : Shamsheer Singh
19th : Sharan Rani
26th : Ali Akbar Khan
- 0550 Light Music (Prasar Geet)
5th : Preeti Balbir Singh & Chandra Kant Ghandharav
12th : Diwali Songs
19th : Chorus Songs
26th : Sarla Kapoor, Vandana Bajpai
- 0600 Faithfully Yours—Replies to listeners letters
(On 5th & 19th for 15 mts. and 12th & 26th for 10 mts.)
- 0610 D'xers Corner (Only on 12th & 26th for 10 mts.)
- 0615 Karnatak Instrumental Music : Flute
5th : K. S. Gonalakrishnan
12th : T. S. Shankaran
19th : Prapancham Sitaram
26th : Sikkil Sisters

INDIA CALLING, NOVEMBER 1985

GENERAL OVERSEAS SERVICE

WEDNESDAYS

6th, 13th, 20th and 27th

- 0415 Devotional Music :
6th : Anup Jalota : Bhajan
13th : Different Artists : Bhajan
20th : K. L. Saigal, Manna Dey, Preeti Sagar, Mukesh : Bhajan
27th : Shabads of Guru Nanak Devji
- 0446 Film Songs :
6th : Telugu
13th : Tamil
20th : Malayalam
27th : Tamil
- 0515 6th & 20th : Of Persons, Places & Things :
6th : Stories of Success
20th : The Silk Village of Kanchipuram : Talk
13th & 27th : Our Guest
- 0530 Instrumental Music : Flute
6th : Panna Lal Ghosh
13th : Hari Prasad Chaurasia
20th : Prakash Wadhwa
27th : Devendra Murdeshwar
- 0550 Light Music from Different Regions :
6th : Rajasthani Modern Songs : Different Artists
13th : Assamese Songs : Bhupen Hazarika
20th : Bengali Modern Songs : Pratima Bannerjee
27th : Punjabi : Gurdas Mann
- 0600 6th & 20th : Export Front :
6th : Handloom Material for Home Furnishings : Talk
20th : Special Programme on Indian International Trade Fair
13th & 27th : Talk
- 0610 Instrumental Music : Shehnai
6th : Bismillah Khan & party
13th : Ali Ahmed Hussain & Party
20th : Jagannath & Party
27th : Daya Shankar & Party

THURSDAYS

7th, 14th, 21st and 28th

- 0415 Karnatak Instrumental Music :
7th : Namagiri Pakai Krishnan
14th : China Subaiya & Party
21st : Sheikh Chinna Maulana Saheb
28th : Thiruvizha Jayshankar
- 0446 Selections from National Prog. of Music
- 0515 7th : Book Review
14th : Talking about Agriculture Technology for Rural Development: Talk
21st : Science Today Focus on the middle atmosphere : Talk
28th : Industrial Front : The Aeronautical Industry in India : Talk
- 0530 Instrumental Music : Duet
7th : Rais Khan & Brij Bhushan Kabra : Sitar & Guitar
14th : Shiv Kumar Sharma & Hari Prasad Chaurasia : Santoor & Flute
21st : Sultan Khan & Raghunath Seth
28th : Pt. Ravi Shankar & Ali Akbar Khan : Sitar & Sarod
- 0550 Songs from New Films
- 0600 Radio Newsreel

- 0610 Regional Music :
7th : Kamal Hanspal : Punjabi Songs
14th : M. S. Subbulaxmi : Malayalam Devotional Songs
21st : P. Leela : Tamil Songs
28th : Sindhi : Kamla Keswani

- 10th : Purshottam Das Jalota : Bhajans
17th : Pt. Kausheendra Raghavendra : Compositions of Surdas
Women's World :
3rd : Women's First Publishing House : Talk
10th : Streelekha : The Voice of Women : Talk
17th : "Women Commercial Artists" Programme based on Interviews
24th : Tradition Beauty Aids : Sandal : Talk

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | kHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 19.56 | 15335 |
| | | | 25.43 | 11795 |

REGULAR FEATURES

- 1530 & 1625 News; 1540; Commentary; 1545; Programme Summary; 1620 Press Review; 1627; Programme Highlights from 0215 - 0400 and 1530-1630; 1630; Close Down

- 1600 10th : Purshottam Das Jalota : Bhajans
17th : Pt. Kausheendra Raghavendra : Compositions of Surdas
Women's World :
3rd : Women's First Publishing House : Talk
10th : Streelekha : The Voice of Women : Talk
17th : "Women Commercial Artists" Programme based on Interviews
24th : Tradition Beauty Aids : Sandal : Talk
- 1610 Film Songs :

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Light Music - (Prasar Geet)
1st : Chorus
8th : Nilam Sahni & O. P. Kapoor
15th : Vandana Bajpai & Ira Nigam
22nd : Pushpa Rani & Sarla Kapur
29th : Kamal Hanspal & Uma Garg
- 1600 1st, 15th, & 29th : Focus
8th & 22nd : Horizon
8th (i) Mugal Legends : Talk
(ii) Poems
22nd (i) The Lyric Poetry of Kalidasa : Talk
(ii) The Novels of Mulk Raj Anand : Talk

MONDAYS

4th, 11th, 18th and 25th

- 1546 Folk Songs :
4th : Dogri
11th : Braj
18th : Kashmiri
25th : Harvest Songs of different regions
- 1600 Faithfully Yours : Replies to listeners letters (on 4th and 18th for 15 mts and on 11th and 25th for 10 mts)
- 1610 D'xers Corner (Only on 11th and 25th for 10 mts)
- 1615 4th & 18th Film Tune

TUESDAYS

5th, 12th, 19th and 26th

- 1546 Karnatak Instrumental Music :
Veena (Except on 12th)
5th : Chitti Babu : Raga Sahana
12th : Diwali Songs
19th : E. Kalyani : Raga Sunanda Vinodini & Tillana
26th : K. Padmanabhan : Raga Kambodhi
- 1600 Export Front :
5th : Handloom Material for Home Furnishings : Talk
12th : Festival of Light : Featurised Programme
19th : Special Programme on India's International Trade Fair
26th : Talk
- 1610 Film Songs from different regions

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 Folk Songs :
1600 2nd & 16th : Mainly for tourists
2nd : Package tour programmes for winter : Talk
16th : What will you shop in India? : Talk
9th : Indian Cinema
Films of Ritwik Ghatak : Talk by Jahanara Wasi
23rd : Sports Folio (Monthly Review of sports events)
30th : Film Review
- 1610 Folk Songs :
2nd : Jaintia
9th : Kumaoni
16th : Bhojpuri
23rd : Haryana
30th : Braj

SUNDAYS

3rd, 10th, 17th and 24th

- 1546 Devotional Music :
3rd : Madhur Shiva : Bhajans

GENERAL OVERSEAS SERVICE

WEDNESDAYS

6th, 13th, 20th and 27th

- 1546 Light Music 6th : Sheila Gulwadi: Ghazal
13th : Bashir Ahmed : Ghazal
20th : Chatur Sen : Ghazal
27th : Shabads of Guru Nanak Devji
- 1600 6th : Book Review
13th : Talking About Agriculture : Technology for Rural Development: Talk
20th : Science Today : Focus on the Middle Atmosphere : Talk
27th : Industrial Front : The Aeronautical Industry in India : Talk
- 1610 Instrumental Music :
6th : Himanshu Biswas : Santoor; Dhun
13th : Piush Pawar : Santoor : Dhun
20th : Mohd Abdullah Tibet Baqal: Santoor; Dhun
27th : Shiv Kumar Sharma : Santoor : Pahadi : Dhun

THURSDAYS

7th, 14th, 21st and 28th

- 1546 Rabindra Sangeet :
7th : Compered programme by Bandana Mukhopadhyay
14th : Suchitra Mitra
21st : Neel Madhav Sinha
28th : Compered programme : Script : Prakash Wadhra
- 1600 Panorama of Progress :
7th : Role of Banks in Development : Talk
14th : Weaving a Pattern for Success : Talk
21st : Owning a House : Talk
28th : Rural Electrification : Talk
- 1610 Light Instrumental Music :
7th : Debabarata Chaudhury : Sitar: Dhun
14th : Vijay Shankar Chatterjee—Esraj : Dhun
21st : Gyan Prakash Ghosh : Harmonium : Dhun
28th : Kaji Anuruddha—Guitar : Dhun

FOR SOUTH EAST ASIA

(From 1900 to 2030 IST)
From 1330 to 1500 GMT)

BANDS

| METRES | KHZ |
|--------|-------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 & 1900—2030; 2030 CLOSE DOWN.

FRIDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Light Music : Ghazal
1st : Begum Akhtar
8th : Pankaj Udhas
15th : Bhupinder
22nd : Afzal Iqbal & Party
29th : Bela Saver
- 1930 Radio Newsreel
- 1940 Orchestral Music :
1st : Chinta Mani Jain
8th, 15th & 29th : M. Y. Kamasastry
22nd : Emani Shankar Sastry
- 1955 1st, 15th & 29th : Focus
8th & 22nd : Horizon : Literary Magazine Programme
8th : (a) Mughal Legends : Talk
(b) Poems
22nd : (a) The Lyric Poetry of Kalidasa : Talk
(b) The Novels of Mulk Raj Anand : Talk
- 2015 Film Songs

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Folk Songs :
2nd : Tamilnadu
9th : Andhra Pradesh
16th : Kerala
23rd : Madhya Pradesh
30th : Himachal Pradesh
- 1930 2nd : Expression : Youth Magazine
9th : Youth in Focus : A Better Road Ahead : Prog. based on interviews
16th : From the Universities : Learning Indian Music : Prog. based on interviews
23rd : Quiz Time : Indian Railways (20mts)
30th : Producer's Choice
- 1940 Instrumental Music :
2nd : Shyam Jorapur : Flute
9th : Panna Lal Ghosh : Flute
16th : Bhailal Barot
23rd : Darshan Singh : Clarionet
30th : Ali Akbar Khan : Sarod
- 1955 2nd & 16th : Mainly for tourists :
2nd : Package tour programme for winter : Talk
16th : What will you shop in India?: Talk
9th : Indian Cinema : Films of Ritwik Ghatak : Talk
23rd : Sports Foilio : Review of sports events
30th : Film Review
- 2005 Film Songs from New Releases

SUNDAYS

3rd, 10th 17th and 24th

- 1916 Interlude
- 1920 3rd : Play
10th : Discussion
17th : Feature
24th : Film Story
- 1955 Women's World :
3rd : Women's First Publishing House : Talk

- 10th : Streelekha : The Voice of Women : Talk
17th : Women Commercial Artists : Prog. based on interviews
24th : Traditional Beauty Aids : Sandal : Talk
- 2005 Film Songs

MONDAYS

4th, 11th, 18th and 25th

- 1916 Light Classical Music
4th : Savita Devi
11th : Sohan Singh
18th : Tulsi Das Shrama
25th : Ustad Bade Ghulam Ali Khan
- 1930 Radio Newsreel
- 1940 Instrumental Music . Violin
4th : V. G. Jog
11th : Gajanan Karnad
18th : P. D. Saptarishi
25th : N. Rajam
- 1955 Faithfully Yours : Replies to listeners letters
(On 4th & 18th for 15 mts. & on 11th & 25th for 10mts)
- 2005 D'xers Corner (Only on 11th & 25th for 10 mts)
- 2010 Film Songs

TUESDAYS

5th, 12th 19th and 26th

- 1916 Folk Songs (Except on 12th)
5th : Mundari
12th : Diwali Songs
19th : Bengali : Farida Parveen & Party
26th : Manipuri
- 1930 5th & 19th : Of Persons, Places & Things :
5th : Stories of Success
19th : The Silk Village of Kanchipuram : Talk
12th & 26th : Our Guest
- 1940 Orchestral Music :
5th : Satya Dev Pawar
12th : Emani Shankar Sastry
19th : S. Gopala Krishnan
26th : M. Y. Kamasastry
- 1955 5th & 19th : Export Front :
5th : Handloom Material for Home: Furnishings : Talk
19th : Special prog. on India International Trade Fair
12th : Festival of Light : Featurised Prog.
26th : Talk
- 2005 Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th

- 1916 Rabindra Sangeet :
6th : Ashok Taru Bannerjee
13th : Chitrlekha Chowdhury
20th : Geeta Ghatak
27th : Gautam Mitra
- 1930 Radio Newsreel
- 1940 Karnatak Instrumental Music :
6th : J. V. Gopalakrishnan : Mridangam
13th : Talvadya Katcheri
20th : D. Panchapakesan & T. G. Shankaragopalan : Duet on Violin & Flute

GENERAL OVERSEAS SERVICE

27th : S. Hari Bhagavathar : Jal-tarang
 1955 6th : Book Review
 13th : Talking about Agriculture : Technology for Rural Development: Talk
 20th : Science Today : Focus on the Middle atmosphere : Talk
 27th : Special Feature : Guru Nanak : Script : B. S. Anand, Production : S. Paruthi & G. K. Vohra (30mts)

2005 Film Songs

THURSDAYS

7th, 14th 21st and 28th

1916, 1945 & 1955 Listeners Choice
 1930 Moods & Melodies (Except on 14th)
 14th : Special Prog. on the Birth Anniversary of Pt. Jawaharlal Nehru

16th : What will you shop in India : Talk
 9th : Indian Cinema : Films of Ritwik Ghatak : Talk
 23rd : Sports Folio : Monthly Review of Sports Events
 30th : Film Review
 0000 Light Melodies :
 2nd : Wings Over India by Vijay Raghav Rao
 9th : Hafizullah Khan : Sarangi; Dhun
 16th : Jagannath & Party : Shehnai Dhun
 23rd : Matloob Hussain : Sitar : Dhun
 30th : Festival Time by Vijay Raghav Rao
 0016 Classical Songs from Films
 0040 Karnatak Classical Vocal Music :
 2nd : T. R. Subramanyam : Raga Bilahari
 9th : D. K. Pattamaal : Raga Sriranjani : Madhyamavathi and Navras Kanada
 16th : Madurai Mani Iyer : Raga Khamas
 23rd : Sitamani Srinivasan : Raga Abhogi & Shanmukhpriya
 30th : Ramnad Krishnan : Raga Malayamartutham & Sahana
 0100 & 0250 2nd : Expression . Youth Magazine
 9th : Youth in Focus : A Better Road Ahead "Programme based on interviews
 16th : From the Universities : "Learning Indian Music" : Programme based on interviews
 23rd : Quiz Time : (20 minutes) Indian Railways
 30th : Producer's Choice
 0120 Light Music :
 2nd : Talat Mehmood & Meena Kapoor
 9th : Nirmala Aroon : Ghazal
 16th : Madhubala Chawla, Satish Bhutani & Sandhya Mukherjee
 23rd : Laxmi Shankar : Ghazal
 30th : Ghulam Mustafa Khan : Ghazal
 0146 Instrumental Music : Sarod
 2nd : Bahadur Khan : Sarod : Raga Jajiwanti
 9th : D. L. Kabra : Sarod : Raga Lalit & Tilak Kamod
 16th : Zarin Daruwala : Sarod : Raga Malkauns
 23rd : Brij Narain : Sarod Raga Nat Bhairav
 30th : Yakub Ali Khan : Sarod : Raga Malkauns
 0220 Regional Devotional Music :
 2nd : Sindhi Devotional Songs
 9th : Shabads : by Sumud Singh Ragi & Party
 16th : Rajasthani Devotional Songs
 23rd : Chhabi Bannerjee : Bengali Devotional Songs
 30th : M. S. Subbulaxmi : Malayalam Devotional Songs
 0241 Classical Vocal Music
 2nd : Hafiz Ahmed Khan : Raga Hamsadhvani
 9th : Bharati Chakravarti : Subadh Sangeet
 16th : Pt. Jasraj : Raga Bhairav

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

TARGET AREAS

U.K. AND WEST EUROPE

EAST AFRICA

WEST AND NORTH WEST AFRICA

AUSTRALIA AND NEW ZEALAND

| PERIOD | IST | GMT | BANDS | |
|-----------|-----------|-----------|--------|-------|
| | | | Metres | KHz |
| 0015-0400 | | 1845-2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| | | | 41.41 | 1245 |
| 0130-0400 | 2330-0130 | 2000-2230 | 30.27 | 9910 |
| | | | 25.33 | 11845 |
| | | | 19.63 | 15280 |
| 0115-0215 | | 1945-2045 | 30.75 | 9755 |
| | | | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| 0215-0400 | | 2045-2230 | 41.12 | 7295 |
| | | | 30.27 | 9910 |
| | | | 41.41 | 7245 |

REGULAR FEATURES

2330, 0030, 0130, 0230 & 0333 News; 2340, 0035, 0140, 0235 & 0340 Commentary; 2345, 0015, 0145 & 0240 Prog. Summary Upto 0130; 0215 & 0400; 0115, & 0215 Press Review; 0110, 0210 & 0355 Film Tune; 0129, 0214 & 0329 Prog. Highlights from 2330, 0130, 0115-0215 & 0215-0400 CLOSE DOWN

22nd : Hira Bai Barodkar : Raga Multani
 29th : Ustad Bade Ghulam Ali Khan : Raga Darbari
 0100 & 0345 Radio Newsreel
 0120 Instrumental Music :
 1st : Amar Nath : Flute : Raga Puriya Kalyan
 8th : Vijay Shankar Chatterjee : Esraj : Dhun
 15th : Mohd. Dabir Khan : Veena : Raga Yaman
 22nd : Ratnakar Vyas : Sarod; Raga Rageshri
 29th : Radhika Mohan Moitra : Mohan Veena : Raga Pilo
 0146 Film Songs from South :
 0220 Folk Songs :
 1st : Assamese
 8th : Bengali
 15th : Manipuri
 22nd : U. P. Kamla Saxena & Party
 29th : Nagaland
 0241 Orchestral Music :
 1st : Jeevan Dhara by M. Y. Kamasastri
 8th : Saama by S. Gopala Krishnan
 15th : Bhairvi by P. L. Ghosh
 2nd : Keerthiata by Emani : Shankar Sastry
 29th : Ranjani by S. Gupta Krishnan
 0300 Film Songs

FRIDAYS

1st, 8th, 15th, 22nd and 29th

2346 Karnatak Instrumental Music
 2350, 0155 & 0250 1st, 15th & 29th : Focus
 HORIZON
 8th : i- Mughal Legends : Talk
 (ii) Poems :
 22nd : (i) The lyric Poetry of Kalidasas : Talk
 (ii) The Novels of Mulk Raj Anand
 0010 Film Tune
 0016 Light Music :
 1st : Anjali Bannerjee : Ghazal
 8th : Mahendra Pal : Hindi Geet
 15th : Shobha Gurtu : Ghazal and Bhajan
 22nd : Farhat Jahan Bibbo : Ghazal
 29th : Ghulam Sabir & Party : Qawals
 0040 Classical Vocal Music : Old Masters:
 1st : D. V. Paluskar : Raga Hamir, Tilak Kamod, Kedar & Mian Ki Malhar
 8th : Ustad Amir Khan : Raga Ahir Bhairav
 15th : Pt. Omkar Nath Thakur : Raga Nilambari; Sughrai & Malkauns

SATURDAYS

2nd, 9th, 16th, 23rd and 30th

2356 Devotional Music :
 2350, 0200 & 0345 Mainly for Tourist :
 2nd & 16th :
 2nd : Package Tour Programmes for Winter : Talk

GENERAL OVERSEAS SERVICE

23rd : Amar Nath : Raga Deskar
30th : Bhim Sen Joshi : Raga Puriya
0300 Old Film Songs

SUNDAYS

3rd, 10th, 17th and 24th

2346 Devotional Music
2350 Women's World
3rd : Women's First Publishing House : Talk
10th : Streelekha : The Voice of Women : Talk
17th : Women Commercial Artists : Prog. based on interviews
24th : Traditional Beauty Aids : Sandal : Talk
0000 Classical Vocal Music :
3rd : Roma Rani Bhattachary : Raga Madhuvanti
10th : Singh Bandhu : Raga : Mian Ki Todi
17th : Rajan Misra & Sajan Misra : Raga Akash Bhairav
24th : Padmavati Gokhle : Raga Puriya
0016 New Film Songs
0040 & 0250 3rd : Play
10th : Discussion
17th : Feature
24th : Film Story
0120 Devotional Music :
3rd : Kumar Gandharv : Bhajan of Kabir
10th : Gopalji Rallabhai & Party
17th : Bina Pani Misra : Bhajan
24th : Mahendra Pal : Bhajan and Dohe
0146 Film Songs
0220 Instrumental Music :
3rd : Jagdish Prasad Qamar & Party : Shehnai : Purbi Dhun
10th : Anant Lal & Party : Shehnai : Raga Lalit
17th : Daya Shankar & Party : Shehnai : Raga Bhairavi
24th : Bismillah Khan & Party : Raga Malkauns
0241 Regional Film Songs
0320 Karnatak Vocal Music :
3rd : T. T. Sita : Raga Madhyamavati
10th : M. S. Subbulaxmi : Raga Mohanam
17th : K. V. Narayanaswami : Raga Kalyani
24th : Maharajapuram Santhanam : Raga Reetigaula

MONDAYS

4th, 11th, 18th and 25th

2346 Instrumental Music
2350 Faithfully Yours : Replies to listeners letters : (on 4th & 18th for 15mts. & on 11th & 25th for 10 mts.)
0005 Film Songs (Except on 11th & 25th :)
D'xers Corner (for 10 mts. on 11th & 25th)
0010 Film Tune (Only on 11th & 25th)
0016 Light Music :
4th : Satish Babbar : Ghazals

11th : Jagmohan
18th : Talat Aziz : Ghazals
25th : Penaaz Masani : Ghazals
0040 Karnatak Classical Vocal Music :
4th : Semmangudi R. Srinivasa Iyer : Tamil
11th : M. D. Ramanathan : Raga Nattai, Hindolam
18th : M. Balamurli Krishna : Raga Thodi & Arabi
25th : Madurai Somasundaram & 0345 Radio Newsreel
0100 Film Songs
0120 Film Tune
0146 D'xers Corner : (Only on 11th & 25th for 10 mts.)
0200 Film Tunes
0205 Folk Songs
0220 4th : Rajasthani
11th : Nagaland
18th : Folk Dance Songs of different regions
25th : Boatman's Songs
0241 Classical Vocal Music :
4th : Shiv Kumar Shukla : Raga Gujri Todi
11th : Siya Ram Tiwari : Subadh Sangeet
18th : Shanno Khurana : Subadh Sangeet
25th : Sharafat Hussain Khan : Subadh Sangeet
0300 D'xers Corner (Only on 11th & 25th)
0305 Film Songs

TUESDAYS

5th, 12th, 19th and 26th

2346 Karnatak Devotional Music :
2350, 0200 & 0345 Of Persons, Places & Things (5th & 19th)
5th : Stories of Success
19th : The Silk Village of Kanchipuram : Talk
12th & 26th : Our Guest
0016 and 0040 Listeners' Choice
0100 & 0250 Export Front :
5th : Handloom Material for Home Furnishings : Talk
19th : Special Programme on India International Trade Fair
12th : Festival of light : Featurised programme
26th : Talk
0120 Instrumental Music (Jaltarang)
5th : Jagdish Mohan : Jaltarang : Raga Madhuvanti
12th : Ghasi Ram Nirmal : Jaltarang : Raga Shiv Ranjani and Malkauns
19th : Jain Kumar Jain : Jaltarang : Raga Madhuvanti
26th : K. L. Sood : Jaltarang : Raga Chandra Kauns
0146 Folk Songs : (Excepts on 12th)
5th : Punjabi
12th : Diwali Songs
19th : Kashmiri
26th : Uttar Pradesh
0220 Instrumental Music :
5th : Ahmed Raza—Vichitraveena : Raga Kirwani
12th : Ramesh Prem : Vichitra Veena : Raga Lalit

19th : Gopal Krishna : Vichitra Veena : Raga Misra Gara
26th : Hirji Bhai Doctor Raga Kirwani
0241 Karnatak Vocal Music :
5th : Saroja Sundaram : Raga Adana
12th : Radha Vishwanathan : Raga Sidha Saveri
19th : Airya Kudi Ramnuja Iyergan : Raga Kanada
26th : Lalitha Seshadari : Raga Kanada
G330 New Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th

2346 Instrumental Music :
2350, 0200 & 0345 6th : Book Review
13th : Talking About Agriculture : Technology for Rural Development : Talk
20th : Science Today : Focus on the Middle Atmosphere : Talk
27th : Industrial Front : The Aeronautical Industry in India : Talk
0000 Film songs (Except on 27th)
6th : Haryanvi
13th : Jaintia
20th : Kumaoni
27th : Shabads : Ajit Kaur
0016 Hits from films
0040 Instrumental Music : Old Masters :
6th : Shakoor Khan : Sarangi : Raga Ramkali
13th : Ustad Hafiz Ali Khan : Sarod
20th : K. P. Arunachalam : Nagaswaram
27th : Feature : Guru Nanak's Script B. S. Anand : Prod. S. Paruthi and G. K. Vohra (30 mts.)
0100 & 0250 Radio Newsreel
0120 Film songs
0146 Classical Vocal Music :
6th : Vilayat Hussain Khan : Khayal : Raga Marwa
13th : Sandhya Mukherjee : Khayal : Raga Maru Bihag and Des
20th : Sulochana Brahaspati : Raga Malkauns
27th : Som Tiwari : Raga Kalawati
0220 Light Music : Prasar Geet
6th : Seema Sharma and Shobna Roy
13th : Salahuddin Ahmed and Kamal Hanspal and Mahender Pal
20th : Meena Kapoor and Nilam Sahni
27th : Meena Chatterjee, Hammeet Kaur and Vandana Bajpai
0241 Instrumental Music :
6th : Latif Khan : Tabla : Teen taal
13th : Lalji Gokhale : Tabla : Teen taal
20th : Krishan Maharaj : Tabla
27th : Zameer Ahmed : Tabla : Rupakatal
0300 Film Songs :

INDIA CALLING, NOVEMBER 1985

THURSDAYS

7th, 14th, 21st and 28th

- 2346 Devotional Music
2350, 0200 & 0250 Panorama of Progress :
7th : Role of Banks in Development : Talk
14th : Weaving a Pattern for Success : Talk
21st : Owning a house : Talk
28th : Rural Electrification : Talk
0000 Light Karnatak Music :
7th : Choral Songs : in Malyalam and Tamil
14th : Kalpakam Balasubramaniam: Telugu Songs
21st : Kannada Songs : P. Kaling Rao
28th : Sulamangalam Sisters : Tamil Devotional songs
0016 Devotional Music :
7th : Different artists :
14th : Raghunath Panigrahi, Manna Dey, Meena Kapur and Satish Bhutani
21st : Sabita Bannerjee, Sudha Malhotra, Madhubala Jhaveri
28th : Sandhya Mukherjee
0040 Instrumental Music : Sitar :
7th : Arvind Parikh : Sitar : Raga Chandra Kauns
14th : Budhaditya Mukherjee : Sitar : Raga Bhupali
21st : Imrat Hussain Khan : Sitar: Raga Des
28th : Pt. Ravi Shankar: Sitar: Raga Patdeep
0100 & 0345 7th, 21st and 28th : Moods and Melodies :
14th : Special Programme on Birth Anniversary of Pt. Jawaharlal Nehru
0120 Regional Film Songs
0146 Rabindra Sangeet :
7th : Chinmoy Chatterjee
14th : Debabrata Biswas
21st : Dwijen Mukherjee
28th : Sagar Sen and Sumitra Ghosh
0220 Classical Vocal Music :
7th : Anjali Sur : Subadh Sangeet
14th : Ganga Prasad Pathak : Raga Des
21st : Ghulam Mustafa Khan : Raga Kaushik Dhvani
28th : Hira Bai Barodkar : Raga Kedar
0241 Instrumental Music :
7th : Mohd. Ahmed Banne : Sarangi : Raga Sindhu
14th : Gopal Misra : Sarangi : Raga Manih Khamaj
21st : Inder Lal : Sarangi : Raga Bhopal Todi
28th : Laddon Khan : Sarangi : Raga Des
0300 Classical Half Hour/Music of India :
(Repeat of Tuesday GOS-I Iter

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.85m (17805 kHz)
News in Konkani
1005—1015 Hrs.

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
42.02m (7140 kHz)
2115—2145 hours
280.1m (1071 kHz)
News at 1735—1745 hours

REGULAR FEATURES

1730 Programme Summary followed by Music; 1735 News in Sindhi; 1745 Commentary.

SUNDAYS : 1 Request Programme
2. Replies to Letters

MONDAYS : I. Disc Jockey

II. (a) Repeats
(b) Music

III. Songs Story

IV. Drama

V. Charan Ain Chang

TUESDAYS : Non Film Songs on Request

WEDNESDAYS : (a) Music
(b) Talk

THURSDAYS : (a) Shair Avahanji Gell Asanja (I, III and V)

(b) Quiz Programme (II and IV)

(c) Replies to Letters

FRIDAYS : Request Programme

SATURDAYS : (a) Hik Fankar

(b) Literary Programme

(c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)
News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary; 1903 News; 1920 Commentary.

Monday : 1905 Film Duets

Tuesdays : 1905 Interviews

Thursday : 1905 Ghazals/Chorus

Wednesday/Saturday : 1905 Listeners Choice

Friday : 1905 Kafian

Monday/Friday : 1905 Replies to

Letters 1st Sunday : 1905 Shair Ka Kalam

2nd : Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play/Feature

5th Sunday : 1925 Mushaira

SINHALA SERVICE

1830 to 1930 Hrs.
19.83m (15125 kHz)
29.03m (10335 kHz)
1830 to 1900 Hrs.
25.83m (11620 kHz)
News at 1835-1843 Hrs.

REGULAR FEATURES

1830 Opening Announcements; 1831, 1850 and 1920 Songs; 1855 Commentary Press Review/Week in Parliament; 1900 and 1925 Music; 1929 Closing Announcements; 1930 Close Down.



پندرہ روزہ

آواز

اردو میں اپنی نوعیت کا ایک منفرد جہریدہ

ادب، فلم، سائنس، طب، سماجیات، مزاح اور دیگر علوم پر ریڈیو کی بہترین نشریات کا انتخاب

اس کے علاوہ

- ☆ غزلیں، نظیں، ریڈیو ڈرامہ اور
- ☆ ریڈیو پروگراموں کی پیشگی تفصیلات۔
- ☆ فوٹو آڈیو کی خوب صورت طباعت۔

قیمت :۔ فی کاپی ایک روپیہ سالانہ ۲۲ روپے دو سال - ۴۲ روپے

(درون ملک ڈاک خارج بذمہ ادارہ)

غیر مالک میں مقیم اردو شائقین شرح خریداری کے لیے لکھیں :-

چیف ایڈیٹر، اکاشوائی گروپ آف جرنلز، آل انڈیا ریڈیو

سکند فلوور، پی ٹی آئی بلڈنگ، پارلیمنٹ اسٹریٹ، نئی دہلی ۱۱۰۰۰۰ (انڈیا)

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 48.74M (6155 kHz)

TRANSMISSION II

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 30.1M (9675 kHz)

TRANSMISSION III

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 91.05M (3295 kHz)

TRANSMISSION I

HOURS

- 0543 Signature Tune and Opening Announcements.
- 0545 Subhagahi (Devotional Music Naat, Bhajan, Shabad, Naatia Qawali Fridays : Quran Recitation, Naat Recitation & Qawwali)
- 0615 Khabren
- 0625 Shehre Saba (Ghazlen : AIR recording)
- 0700 Shamme Farozan (Short script on great sayings)
- 0705 Purani Filmon Se (Old Film Songs)
- 0730 Saaz Sangeet (Instrumental Music)
- 0745 Repeat of 2100 hrs. Items of Previous Night
- 0755 Programmon Ka Khulasa
- 0800 Aapki Farmaish (Listeners request)
- 0830 Taarikh Saaz (Short talk on personalities, places, events of historical importance that have contributed to the image of India)
- 0835 Aap Ki Farmaish (Contd.)
- 0900 Aaj Ki Baat (Except Fri./Sun) Sun./Fri.—Aao Bachcho (Children's Programme)
- 0905 Aap ki Farmaish (Contd.) (Except Fri./Sun.) (Sun./Fri.—Aao Bachcho) (Contd.)
- 0915 Lok Geet (Except Fri./Sun.) (Fri./Sun.—Aao Bachcho) (Contd.)
- 0930 Khabron Ka Khulasa
- 0932 Classical Music : Mondays, Tuesdays and Wednesdays/light Classical Music : Thursdays and Saturdays/Chalte Chalte : Sundays.
- 1000 CLOSE DOWN.

TRANSMISSION II

- 135 Signature Tune and Opening Announcements
- Programmon Ka Khulasa
- Ka Khulasa
- Aap Ka Khat Mila
- Naghma O Sada (I), Nazam Mein (III) &

(V) : Nigah Intekhab (Upto 1500 hrs.)

Tuesday : Bhakti Geet

Wednesday : Sabras

Thursday : Geet Se Geet

Friday : (I) Mushaira (Upto 1500 hrs.)(II, IV) : Saat Sawal(III, V) : Ek Hi Film Se

Saturday : (I, III, V) : Mile Jule Gane(II, IV) : Shair Hamare Geet Aap Ke

1430 Sunday : (1) Filmi Chorus(II) Mehfil(III) Geeton Bhari Kahani(IV) Ghazlen (Non-film)(V) Nai Filmon Se

Monday : (I) Naghma O Sada (Contd.)(III, V) : Nigah Intekhab (Contd.)(II, IV) : Play (Repeat of IIIrd Transmission)

Tuesday : Nai Nasl Nai Roshni

Wednesday : Bazme Khawateen

Thursday : (I) Range Nau(II, IV, V) : Harfe Ghazal(III) Play

Friday (1) Mushaira (Contd.)(III, V) : Feature [(II, IV) : Filmi Duniya

Saturday : Bazme Khawateen

1500 Sunday : (I, III) Filmi Qawwalian(II, IV, V) : Qawwalian (Non-film)

Monday : Instrumental Music

Tuesday : Meri Pasand

Wednesday : (I, V) Ranga Rang(II, IV) Yaden Ban Gain Geet(III) Ek Fankar

Thursday : (I, V) Qawwalian (Non film)/(II, IV) Raag Rang/(III) Play (Contd.)

Friday : Kahkashan

Saturday : Pbir Suniye (Repeat of ROO BAROO)

1530 Aap Ki Pasand (Listeners request)

1600 Jahan Numa (Except Sunday/Holidays—Sunday/Holidays : Aap Ki Pasand Contd.)

1610 Aap Ki Pasand (Contd.)

1630 Tabsira/Week in Parliament

1635 Aap Ki Pasand (Contd.)

1650 Khabren

1700 CLOSE DOWN.

TRANSMISSION III

1958 Signature Tune and Opening Announcements

- 2000 Khabren
- 2010 Programmon Ka Khulasa
- 2015 Hafte Ka Naghma
- 2020 Jahan Numa (Except Sundays/Holidays)—(IInd Saturday/Holidays : Instrumental Music
Sunday : I, III, V : Manzar Pas Manzar(II, IV) : Pakistani Akbbaron Se)
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday : I, II Kitabon Ki Baten (Urdu) Kitabon Ki Baten (Other Languages) IV Rasail-o-Jaraid V Urdu Duniya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : (I and III) : Shahar-nama (II and IV Dilli Diary)(IV) Shahpare
Thursday : Khel Ke Maidan Se (Sports Round-up)
Fridays : Talks
Saturday : Radio Newsreel
- 2110 Aabshar
- 2130 Sunday, Wednesday : Kajar Bin Kare (Light Classical Vocal)
Monday : Punjabi Naghme
Tuesday : Ilaqai Naghme
Thursday : Saaz aur Awaz
Friday : (I, III, V) Ek Raag Kai Roop(II, IV) Kahani Sangeet Ki
Saturday : Naghma-E-Watan (Patriotic Songs)
- 2145 Khabren
- 2155 Tabsira (Repeat)
- 2200 Sunday : Play
Monday : (I) Feature(II) Izhare Khayal(IV) Dareecha (III) Naghma-o-Tabassum(V) Shukriya Ke Saath (From other stations)
(Tuesday : (I) Jawaban Arz Hai (II, V) Science Magazine (III) Khel Khiladi (IV) Mushaira
Wednesday : (I, III) Afsana(II) Hifzane Sehat(IV) Hum Se Pochiye(V) Sada-e-Rafta
Thursday : (I, III) Adabi Nashist (II, IV) Aina(V) Maazi Ke Dayar
Friday : Roo Baroo
Saturday : Nai Nasl Nai Roshni
- 2215 Khat Ke Liye Shukriya (On Wednesdays only)
- 2230 Tameel-E-Irshad (Listeners' Request)
- 2300 Khabron Ka Khulasa
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Farozan (Repeat)
- 2330 Bazme Musiqui (Classical Vocal)
- 0000 Khabren
- 0005 Bazme Musiqui (Classical Instrumental Contd.)
- 0030 Qawwalian
- 0058 Programme Highlights for Tomorrow
- 0100 CLOSE DOWN.

FOREIGN LANGUAGE SERVICES

| | |
|--|--|
| ARABIC | 1000—1030 hours—19.82, 19.53, 16.87 Metres; 15140, 15360, 17785 kHz; News 1010—1020 hours; 2315—0115 hours—30.27, 48.82 Metres; 9912, 6145 kHz; News 0110—0115 hours. |
| BALUCHI | 1830—1900 hours—280.1, 42.02 Metres; 1071, 7140 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 76.82, 41.32, 30.91, Metres; 1134, 3905, 7260, 9705, kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.83 Metres; 1134, 7120, 9730 kHz; News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 1746—1752 hours; and News in Kuoyu 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0835—0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 KHz; News 1645—1655 hours. 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 61.73, 49.14, 41.52, Metres; 594, 4860, 6105, 7225, kHz; News 0735—0744 hours. 1230—1300 hours—42.19, 25.58, 31.22, Metres; 7110, 11730, 9610, kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—19.82, 19.53, 16.87, Metres; 15140, 15360, 17785 kHz, News 0935—0945 hours; 2145—2315 hours—30.27, 48.82 Metres; 9912, 6145 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—41.52, 31.15, Metres 7225, 9630, kHz; News 0750—0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82 Metres; 11620 kHz; 1830—1930—hours 19.83, 29.03 Metres, 15125, 10335 kHz; News, 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN . . | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895, 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.70, 41.35, 31.43 Metres; 6160, 7255, 9545, kHz; News 1815—1825 & 1846—1856; 1845—1930 hours; 264.5, Metres; 1134 kHz; |

Timings given are in Indian Standard Time (Subtract 5-1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news bulletin, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Mr. Rajiv Gandhi and Mrs. Sonia Gandhi at the music concert

**FESTIVAL OF INDIA
IN
U.S.A.**

Lady Nancy Reagan (honorary co-chairperson of the Festival of India) at the Aditi exhibition arranged at the Smithsonian Institution.

Mr. Rajiv Gandhi going round the Aditi exhibition (left) and appreciating one of the exhibits—the bronze sculpture of Lord Shiva

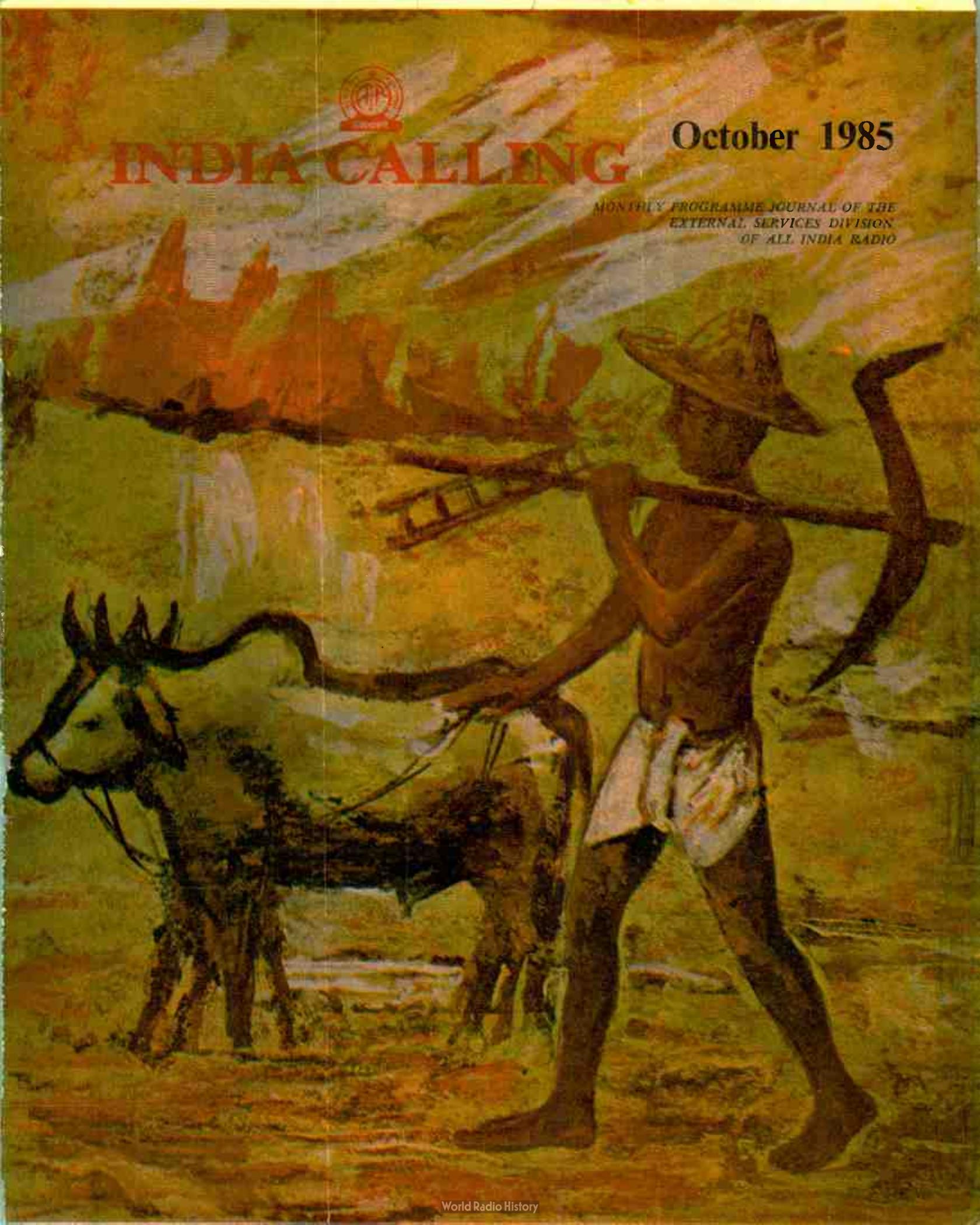




INDIA CALLING

October 1985

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO



Glimpses of a Hindi Kavi Sammelan held before an invited audience organised by E.S.D. of All India Radio.



Chief Editor
VIJAY B. SINHA
 Assistant Editor
D. K. CHHETRI



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION
 OF ALL INDIA RADIO

IN THIS ISSUE

NEW DELHI

OCTOBER 1985

INDIA AND THE COMPUTER
 ERA

Vinay Rai 1

INDIAN TEXTILES FOR
 WESTERN FASHIONS

Binay Kumar 2

ANCIENT SCULPTURE IN
 PUNJAB—SANGHOL

M. S. Nagaraja Rao 5

RISING DEMAND FOR
 INDIAN FARM
 EXPERTISE

D. A. M. Michael 6

FILM REVIEW

Sanjeev Verma 8

PROGRAMME SCHEDULES

GENERAL OVERSEAS

SERVICE 10

HINDI|GULF SERVICE

16

India and the Computer Era

by *Vinay Rai*

COMPUTERS today are bringing about the same type of revolution in society as was witnessed in the 19th century during the Industrial Revolution. The progress towards a better standard of living for everyone depends on co-operation between all sections of the community. Such co-operation needs a steady flow of timely, accurate and relevant information. The pre-requisite for this are computers and people who know how to use them and the information they provide.

Awareness of information technology and the use of computerised data is a recent development in our country. In the advanced countries, computers are used even for shopping and as educational aides at home. In India, the general image of a computer is of a giant, intricate, electronic monster which needs to be studied in detail before it can be operated and which churns out massive quantities of printed information on punched cards. The latest technological innovations have, however, made the computers an easy toy which is playing the role of making the life of an average individual easier and simpler. The home computers enable their owners to maintain their monthly accounts, help the children in their education, make available important telephone numbers and even provide educative entertainment for the whole family.

In the field of industry, computers are helping to increase efficiency and productivity. The computer today is

being built with high intelligence to enable it to control various sensitive processes in industry which were earlier being supervised by highly trained engineers and technicians who were susceptible to normal human errors which could result in major damage to highly expensive capital equipment. For example, a heavy-duty compressor in a petro-chemical plant may go into surge, causing damage which may result in complete shut down of the plant. This can easily be controlled by a small computer which can take immediate corrective action on its own. Computer-based control systems monitor the process minute to minute and the computer itself suggests corrective action required. If the necessary instructions are not received, it will automatically take corrective action itself, thus saving the heavy expense of machinery breakdown and even the total shut-down of the plant. It also allows the trained personnel to devote more time to the improvement of efficiency and productivity.

All-out efforts are being made to streamline the communications network in India. However, there is a long way to go before we have a dependable communications system in our country. Communications is

GULF SERVICE

2315 hrs. to 0000 hrs.
 25.82 and 31.41 Metres
 11620 and 9550 hrs.

not a luxury; it is a vital, strategic factor in all development activity. In the last two decades, the electronic industry has advanced at such an astonishing rate that it has become a barometer of a country's industrial and social progress. Countries which have given overriding importance to the development of their electronic industry have achieved pride of place among the elite economic powers. This has been possible because electronic products, systems and related services have become so pervasive in all walks of our life that it is impossible to think of a world without them. The astounding feats in space research, the deep-sea exploration and polar expeditions could not have been accomplished in the absence of advanced electronic technology. One of the most wonderful of the Space Age products is the computer which has relieved man of complex and monotonous work and freed the human mind for more creative activity.

THE computer revolution has transformed the economies of the Western world. Asian countries like South Korea, Taiwan, Hong Kong and Singapore have made remarkable strides in this field. In Japan, during the seventies, the average growth rate of the electronic industry, which was 5.8 per cent per year in the first half, increased to 17.8 per cent per year in the second half. In the eighties, it is believed, electronics will be the core sector of technology for industry and will register high growth rates. While the other areas of economic activity are afflicted by inflation and recession, this industry offers great scope of development for the developing countries.

There are several features of the computer industry which make it specially suitable for developing economies. It offers considerable opportunities for employment and has no locational constraints as it does not consume much electricity. Low capital requirement is another feature which is relevant in the context of resource stringency faced by the developing countries. According to one study, the investment output ratio for consumer electronics could be as high as 1 : 20. It has been found that the employment potential of the electronic industry is ten times as high as that of the chemical and petrochemical industries. For a capital

investment of one crore rupees, the employment created is 312 jobs in the electronic industry, whereas for the same investment in the chemical industry, only 33 jobs are created.

The world production of electronic goods in the U.S.A., Europe and Japan was over Rs. 2,15,000 crores in 1980 as compared to Rs. 35,000 crores of the rest of the world. India's share was just Rs. 1,000 crores. While countries like Hong Kong and Korea rely heavily upon the export markets, developing countries like India have an inherent advantage of a very large domestic market. Surely, we can look forward to a major growth in important sectors like atomic energy, defence, education, communication, entertainment, power generation and general industries. An efficient communication system is an essential infrastructural requirement and computer technology can change the face of communication systems in the developing countries.

Developing countries are faced with the problems of acute inadequacy of resources and infrastructure on the one hand and growing population on the other. During the post-independence years, India's priorities had to be decided for the deployment of scant resources. Food being the foremost necessity, agricultural development had to be accorded top priority. Second came the need for development of basic and heavy industries. These well thought-out developmental priorities have yielded good results. India is self-reliant today in respect of food production and has achieved an appreciable degree of self-sufficiency in industrial production. The electronic industry can greatly help improve production in these priority areas.

The Government of India has attached high importance to the proper development of an integrated, self-reliant and viable computer industry. Prospects of growth of this industry, its social relevance and the direction of growth have now been delineated. The emphasis of the recent computer policy was on promotion rather than regulation. It is only in this way that enterprise can be encouraged, input costs reduced and economies of scale attained quickly. The ever-increasing use of electronics in almost every sphere of human activity places pressure on the authorities concerned to extend every possible support and assistance for a balanced growth of this sector, keeping in view the socio-economic national objectives as well as long-term and short-term perspectives. The thrust towards modernisation in industries will demand greater use of electronic controls and instrumentation. Effective communication will imply a shift to digital technology, using computers, micro-electronic components and software. All this points to a sustained growth rate of 30 to 40 per cent per annum. Obviously, there cannot be any let-up in efforts towards the quick growth of this industry.

Another area of importance for developing countries like India is the area of software exports. The market for software in the U.S. alone is worth roughly 50 billion dollars which is more than the total GNP of India. Our country has a natural advantage in having a large reservoir of engineering talent with a good knowledge of the English language. It can very quickly become one of the largest exporters of software services and thereby ensure a steady inflow of foreign exchange.



Indian Textiles for Western Fashions

by Binay Kumar

INDIAN TEXTILES were already exported by England to the Americas during the 17th and 18th centuries. These painted and printed Indian textiles consisted of floor-sp-

reads and hangings manufactured in the Coromandel and Gujarat regions, besides tent hangings, coverlets and canopies from Sironj, Burhanpur, Agra and other areas of northern India as well as from Andhra, Tamilnadu

INDIA CALLING, OCTOBER 1985

and Gujarat. Painted and printed temple hangings were exported from Burhanpur and some centres in Rajasthan and Gujarat.

There are several allusions to brocades in ancient Brahmanical, Puranic, Jain and Buddhist texts. Indian brocades can also be identified in many ancient sculptures. The term brocade applies to those textiles wherein beautiful patterns are created in weaving by skilful arrangements of threads between the warp and the weft. Gold, silver, silk or cotton threads are superimposed in a specific manner to emerge as patterns.

The striking thing about Indian textiles is the sheer volume of silk and cotton fabrics produced. Over 10 million handloom weavers produce more than 3100 million metres of cloth a year. Though the main aim is to meet the domestic requirement, quite a sizeable portion is exported overseas to cater to the changing fashions of the West. Nature has always been the consistently persuasive factor influencing the Indian textile tradition.



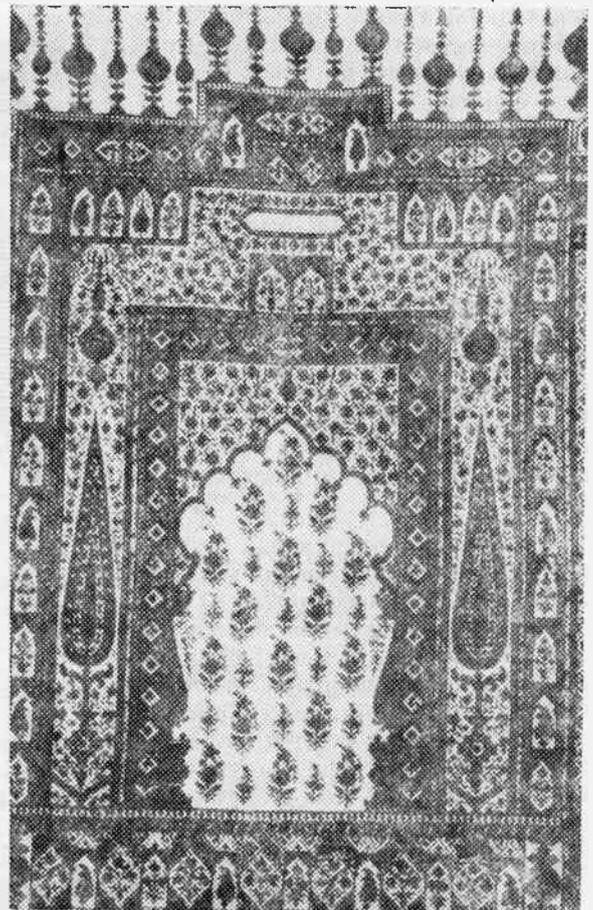
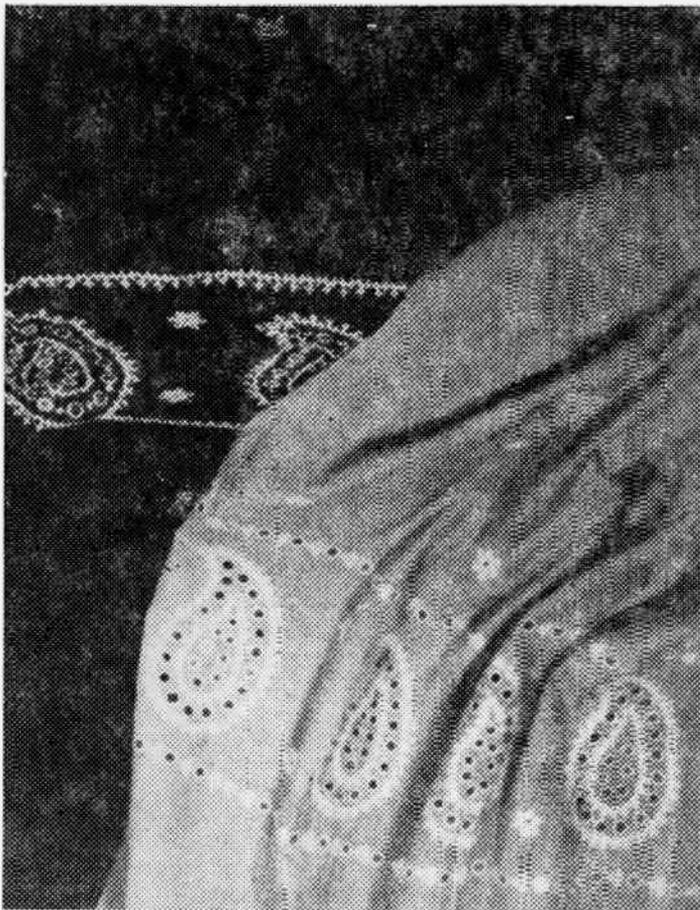
The traditional Indian approach in weave or print is essentially decorative and stylised. The weaver is after its essence and demonstrates what his ideal environment should be. This pro-

vides ample scope for fantasy. So, the leaf may turn into a parrot or a fruit. In the desert-stretches of Rajasthan, the printing block and the needle turn out urbane and courtly weaves, with flowers of many different colours. Keeping in mind cultural attitudes, stylistic influences and individual capacity, it will be found that the decorative impulse for depicting a flower, fruit, creeper, bird and beast arises from the specific constraints and freedoms of each separate technique.

Weaving of silk and cotton fabrics in India was given a definite direction by the patterns and techniques prevalent in different parts of the country over the ages. Weavers in various States of India, absorbed and used other techniques in their work without giving up their own tradition.

Luxury and opulence characterise today's fashions in the West. In this regard, Indian textiles have achieved a prominent position. The skilful workmanship and exquisite texture of Indian silk and cotton fabrics have created an ever-growing demand in the West. The fabric that has swept into prominence is, of course, the silk and cotton handloom products of India. Indian silk, worn mostly by royalty and nobility during the past centuries, is now within the reach of the masses and particularly so in the West. Several prominent Department





Stores in Europe and America stock costly Indian fabrics. So much so that the collection of any Western fashion-conscious retailer or mail order house remains incomplete without inclusion of Indian silks and cottons.

Designers have been mad about the texture of Indian textiles, both silk and cotton. Indian textiles are most sought after, as these are so adaptable and come in so many different colours, textures and weights. People in the West, while going off synthetics, are opting more and more for Indian fabrics.

India, perhaps, is the only country in the world producing all the four kinds of silk fabrics, i.e. Mulberry, Tussar, Eri and Muga. Tussar silk fabrics, produced in Bihar and Madhya Pradesh, combine several natural fibres like Noil, Ghicha and Matka. These have become immensely popular for costumes as well as furnishings throughout the Western world. It is the charming vale of Kashmir which supplies the famous crewel embroidery on cotton which adorns the walls and furniture in the Western households.

The Phulkari embroidery of Punjab and Haryana has been used extensively for cushions and bed-spreads. From Rajasthan come the famous Barmer and Begru prints, Pitchwai paintings, Bandhani fabrics of Jodhpur and typical cotton cloth of Kota and Nathdwara. Hand-dyed prints of Sangner are always the most wanted material for Western fashions. The patola of Patan in Gujarat and shimmering silks from Surat are the favourites of all leading Western designers today. The cotton chanderi cloth of Madhya Pradesh has been used extensively in the production of neckwear. The Paithan sarrees from Maharashtra and the typical fabrics of Aurangabad are always in great demand. The prints of Farukhabad (UP) feature a 'tree-of-life' design in wall hangings. Created during the days of the British East India Company, they still have great popularity. The Lucknow chikan embroidery and the interesting weaves of Pilakhu are famous all over the world. The cotton durries and druggets of Mirzapur adorn households in the West. The artisans producing brocades and silks of Varanasi have al-

ways been accepted as leaders in weaving techniques.

Every region of India and almost every district has typical textiles and colours, both in silk and cotton. This flexibility provides a very wide choice for meeting the ever-changing requirements of a competitive trade. At the top of the fashion market, there is hardly any designer worth the name who is not using Indian textiles extensively during the last 10 seasons. In fact, some of the Indian fabrics such as Dupion from Karnataka, 'TGN' from Bihar, 'Bleeding Madras' from the South have been synonymous with quality in fashion conscious society year after year.

INDIA has certain unique feature as a garment exporting country due to its cheap, adequate and skilled labour for garment manufacturing, abundant supply of domestic textiles and their exquisite appearance. This has helped the Indian garments industry to become one of the world's largest suppliers of casual wear and relatively inexpensive fashion garments. The

importance of casual wear in the Western fashion market has been primarily responsible for the popularity of our garments. This has also helped Indian garments to create a place of their own in world fashions without any direct challenge. Indian fabrics are considered unique, even if they are not the best in quality. Technological developments in advanced developing countries will further help in enhancing the demand for the unique Indian garments. In competition with other developing countries, India is unlikely to lose out to the large garment exporting countries. If the country is able to adopt automa-

tion, it may be possible to compete squarely with much more experienced countries of South Asia. Even if this does not happen, India will still continue to enjoy the advantage of the exclusiveness of its fabrics and its garments. The effective competition in the varieties of garments being supplied by India can only come from its neighbouring countries like China. Importers of Indian origin settled in the U.S.A., the U.K. and other Western countries and decades of trade relations with Western countries are the positive factors which will help in holding on to the demand for casual wear and inexpensive fashion garments in the Western markets.

□ □ □

Ancient Sculpture in Punjab—Sanghol

by M.S. Nagaraja Rao

AN epoch making archaeological discovery of the century was made on February 1, 1985. On this chilly winter day, Shri Yog Rajan, an assistant of the Department of Archaeology, Punjab, was digging in the 'Monastery Complex', when he encountered what at first looked like red bricks in a trench. As the trench was dug further, he found a red sandstone pillar surmounted by the Buddhist Dharma Chakra or the Wheel of Law, which the great Buddha set in motion, with his first sermon at Sarnath. Soon, it was discovered that this was a man-made rectangular pit. On further clearance of this pit, one more pillar with sculptured relief was found. Within twenty four hours, the world of Art was enriched by one hundred and seventeen pieces of sculptured objects belonging to the well known 'Mathura School' of sculpture dating back to the beginning of the Christian Era.

Sanghol is a tiny but prosperous village in the Samrala Tehsil of District Ludhiana in Punjab. Its history goes back to the period of the Indus Civilization. However, the most important areas of the village is the site with remains of Buddhist structures. There is a large 'stupa' with a monastery complex. The stupa is probably one of the 84000 stupas built by the great Emperor Ashoka,

in different parts of his Empire. The celebrated Chinese pilgrim Yuwan Chwang (Hiuen Tsang) visited this part of India which he referred to as She-To-Tu-Lu, probably the region of Shatudra river. He records having seen an Ashokan stupa of about 200 feet height. He also states that there were ten monasteries, but they were desolate, with only a few Buddhist monks around. To the north-east of the stupa are the remains of a monastery, a complex of brick structures, where the sculptures have been found.

The stupa was definitely embellished with a wealth of sculptured reliefs, part of which have been recovered now. The sculptured pillars, cross bars (Sucis) and decorative coping stones are daintily carved with a variety of motifs, such as rosettes on cross-bars and pillars. Figure sculptures are found on pillars and 'chaitya' motifs on the coping stones. All the architectural pieces now discovered were carefully piled one over the other and bespeak of the attempt at preserving the sculptured wealth from further destruction at the hands of marauding invaders.

The figures carved on the pillars which embellished probably the platform of the stupa, are most artistic and must have been the handiwork of the skilled sculptures from

Mathura. They depict women in full bloom of their youth, standing in alluring postures and sometime engaged in amorous pranks. Usually, they stand in 'tribhanga' pose, with one hand raised above and the other holding some object. They are usually shown scantily dressed. The dress is nothing but a diaphanous lower garment secured at the waist with a broad *mekhala* composed of multiple strands of pearls. Around the neck is a 'torque', a characteristic Central Asian ornament or a necklace composed of multiple strings of beads woven into a twisted pattern. The ear ornaments are cylindrical in form with a conical end. The hair combed into a single braid (akavanti) or done in a looped-knot at the top.

A striking feature of these damsels is their nudity which may even be shocking to some. But it should be borne in mind that nudity in India, as in many other parts of the world, has always been connected with fertility and rain magic. It is this association with fertility which makes it auspicious. Hence, its occurrence in a religious establishment is not out of place.

All the figure sculptures appear to have been carved in a relatively low relief, as compared to the bold relief of the typical Mathura sculpture of the Kushana period. Secondly, from the point of view of aesthetics, the modelling of the Sanghol figures appears to be coarser than at Mathura. Moreover, the figures are not marked by that free movement which is characteristic of the Mathura school. In fact, the failure of the artist is evident in those sculptures in which the back of the female figure is shown. This has resulted in a flattening of the female form. All this, however, need not be taken as a blemish on the part of the Sanghol artist, but is perhaps the product of the provincial school. The Kushana School which flowered in Mathura, was probably on the decline at the beginning of the 3rd century. In that case, Sanghol can be taken to represent the later phase of the Mathura School.

Sanghol, with its monastic complex and the stupa, seems to have suffered during the invasion by the Huns. This destruction may have taken place some time in the third quarter of the

5th century AD, which marks the Hun invasion of India. We know from historical sources that the barbaric Hun, a fierce nomadic tribe of Central Asia, invaded India during this period from the north-west. This is probably why Yuwan Chwang

found the Sanghol Monastery desolate and there were only a few monks when he visited the place. This is also probably the reason why the sculptured pillars were carefully removed and stored in a rectangular pit, for us to rediscover. □□□

met, the country is well set to embark upon a sustained export of selected commodities.

The breakthrough in agricultural production, marked by the green revolution in the mid-sixties, has been mainly through the genetic improvement of crop varieties and adoption of better agronomic practices. Agricultural research institutions and universities have played a major role in the development and dissemination of appropriate technology for achieving high productivity in agriculture.

Rising Demand for Indian Farm Expertise

by Dr. A.M. Michael*

INDIA has made big strides in agricultural development since the initiation of the five-year plans. The foodgrains production rose from 51 million tonnes at the time of initiation of the First Five Year Plan in 1950-51 to 151 million tonnes in 1983-84. Today the dependence of agriculture on the vagaries of the monsoon is no more relevant. Concerted efforts in the development of irrigation facilities, fertilizer production, plant protection and extensive achievements in agricultural technology have resulted in considerable stability in production. The targeted level of 153 million tonnes in foodgrains production for 1984-85 has been attained in spite of a marked deficiency in the winter rains. It is now well appreciated all over the world that India has the capability and technology to help its farmers in producing enough to meet the current food needs as well as those of the future.

Like India, other developing countries in Africa and Asia have been struggling hard to attain self-sufficiency in food production. Several developing countries have desired to share the experience and expertise of India in raising their domestic food production from a state of deficiency to self-sufficiency.

India is fortunate in having a wide range of environmental conditions which enable the cultivation of a variety of crops ranging from temperate to tropical types. For stepping up agricultural production, substantial investments are being made in the domestic production of fertilizer and increase in the area under irrigation.

*Director, Indian Agricultural Research Institute, New Delhi.

India has built up a very extensive agricultural research set-up, a large scientific manpower and the necessary training infrastructure. There is a large domestic market which is likely to grow further in the near future. With the basic infrastructural needs and supply of inputs having been

The Indian Agricultural Research Institute, popularly known as the Pusa Institute, was established in 1905. It has been addressing itself to the various important facets of agricultural development. Broadly speaking, the activities of the Institute could be grouped into agricultural research,



W
H
F
A
T

extension, post-graduate education and in-service training. High-yielding varieties of wheat, rice, maize, sorghum, millets, pulses, vegetables and roses developed at this institute are well known to farmers in India and abroad. Over the past few years, experts at the Institute working in various disciplines, have been deputed to assist in the agricultural development programmes of many developing countries. The F.A.C. and other international organisations have often selected Indian agricultural experts from Pusa to work in senior positions in important projects of the developing countries.

THE post-graduate School of the Institute offers courses leading to M.Sc. and Ph.D degrees in sixteen Agricultural disciplines. In addition to the students from different parts of the country, the institute has been attracting many foreign students from the developing countries in Asia and Africa for post-graduate education in various agricultural sciences. So far, 154 foreign students, representing 34 countries, have been awarded post-graduate degrees by the Institute. These include 30 M.Sc. and 3 Ph. D. candidates from Thailand, 18 M.Sc. and 4 Ph.D. from Nepal, 10 M. Sc. and 3 Ph.D. from Afghanistan, 11 Ph.D. from Egypt, 5 Ph.D. from Bangladesh and 4 M.Sc. and 2 Ph.D. from Burma. Candidates from Pakistan, Nigeria, Kenya, Tanzania, Uganda, Ghana, Malaysia, Indonesia, Mauritius, Vietnam and several other countries have also received post-graduate degrees from the Institute.

In addition to the regular post-graduate courses, the Indian Agricultural Research Institute has been organising special short-term training courses for the benefit of overseas administrators and managers engaged in agricultural research and development. Over 150 candidates from 33 countries in Asia, Africa and Europe have benefited from these courses.

The most important of these has been a series of international post-graduate training courses on the improvement and production of maize, sorghum and millet, which jointly account for over two-thirds of the total cereal production in the African countries. These training courses were sponsored by the Food and Agriculture Organisation of the United Nations and financially supported by the Swedish International Development

C
O
F
F
E
E
S
E
E
D
S



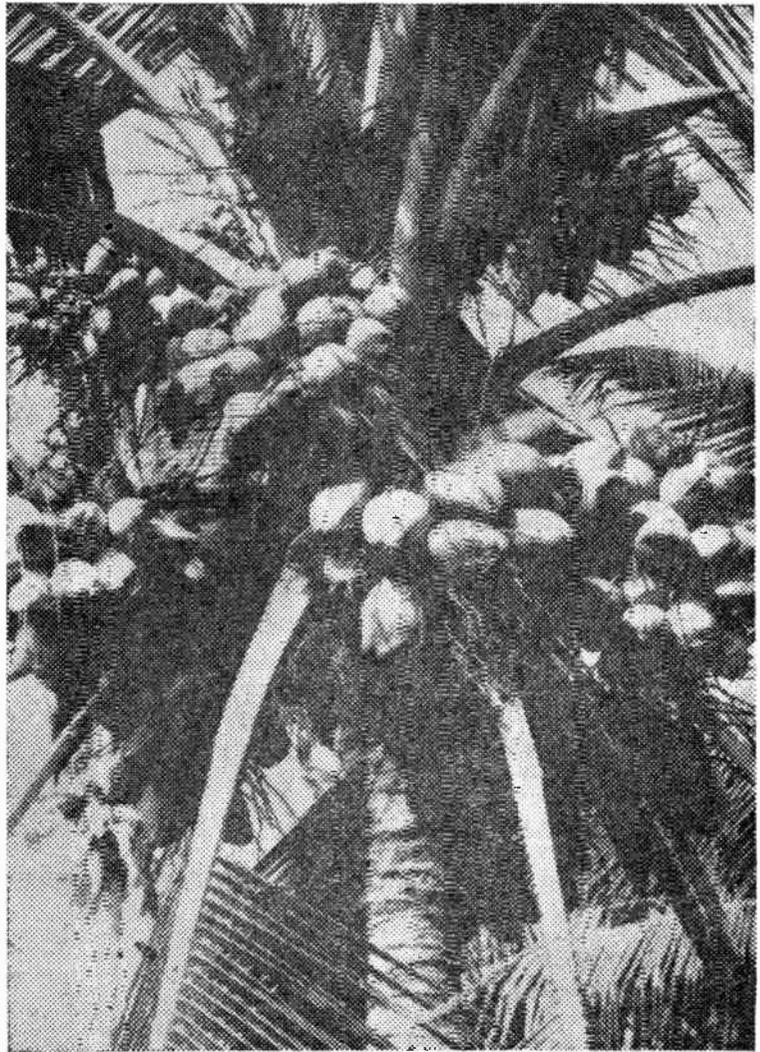
T
O
B
A
C
C
O
L
E
A
V
E

Authority. In each of these courses, which were of six months duration, 15 to 20 young agricultural scientists from Africa and the Near East had participated. In a total of six training courses held thus far (during 1971, 1973, 1975, 1979, 1981 and 1984), 102 scientists from 24 countries took part. The countries which participated in this programme were Afghanistan, Egypt, Ethiopia, Ghana, Iraq, Jordan, Kenya, Libya, Malawi, Nigeria, Pakistan, Somalia, Sudan, Swaziland, Syria, Tanzania, Turkey, Uganda, Yemen (AR), Yemen (PDR) and Zambia. The syllabi of these training courses were specially developed to meet the specific individual needs of each participant in his own country. Each participant specialized in plant breeding or crop husbandry of a specific summer cereal. Besides receiving formal lectures and participating in practical work, each participant conducted a field research project and prepared a comprehensive review of literature on a topic specially assigned to him.

The major objective of the training programme was to develop the capability of each of the participants to identify the most important problems limiting production in his home country and to plan suitable experimental studies to develop efficient and economic solutions. These training courses have become very popular with the participating countries. The demand for participation had increased in each subsequent course. Several of the trainees from the previous training courses are currently occupying important positions in research and administration in their countries and have substantially contributed to their agricultural development.

Besides the course on maize, sorghum and millet, the Institute has in the recent past also organised a number of specialized training courses of short duration for international participants. These included courses on Water Management, Microbiology, and Disease Resistance in Plant Breeding.

It has been India's endeavour to share her experience with other developing countries in the firm conviction that self-sufficiency in food is a pre-requisite for achieving global peace and goodwill. Agricultural scientists can contribute substantially in overcoming hunger and poverty in the underdeveloped world through mutual co-operation. □ □ □



C
O
C
O
N
U
T

Film Review

by Sanjeev Verma

THE wealth of talent possessed by contemporary Indian cinema is second to none in the world. This fact becomes apparent straightaway if one looks at the impressive list of National Award winning films this year. The National Film Awards were instituted by the Indian Government some 32 years ago to encourage qualitative cinema. Now, it must be said, the National Awards have largely been able to fulfil their desired objective. They have, time and again, thrown up or brought to light extra-

ordinary film making talent. This year has been no exception.

The latest works of acknowledged masters of Indian cinema like Satyajit Ray and Adoor Gopalakrishnan competed this year for the National Awards on the one hand, while on the other, were the works of brilliant, upcoming talent, such as Gautam Ghose, Ketan Mehta, Prakash Jha, Govind Nihalani, Saeed Mirza and a host of others.

One could hardly envy the National Award Jury members who had to

INDIA CALLING, OCTOBER 1985

choose the best from among this array of cinematic gems. Now, for instance, do you compare the impeccable, mastery film-making craft of Satyajit Ray in "Ghare Baire" with the compelling, frenetic brilliance of Ketan Mehta in "Holi". Again how do you decide between Gopalakrishnan's 'Mukhamukham' and Prakash Jha's 'Damul' ?

The Feature Film Jury for this year, headed by Dr. Bipan Chandra, decided in its wisdom to give the top Award of the Best Film of the Year to Prakash Jha's "DAMUL". The Jury's citation for the award to "DAMUL" said that the award was being given to it for "its boldness in confronting and exposing a highly volatile contemporary injustice in a competent, honest, moving film-form".

DAMUL is about bonded labour, a particularly vicious rural custom followed in Bihar called the 'Panba', in which the rich landlords involve the poor peasants and landless labourers in some planted petty crime and, when the police is on the trail of the criminal, the landlords give shelter to the 'criminal'. Now the poor labourer, already weighed down by generations of debts, has no option but to fall in line with the wiles of the landlord and do whatever he wants him to. Unfortunately, these include criminal acts too.

In "Damul", the poor farm labourer is Sanjeevana who is tricked by the landlord Madho Pande into becoming a cattle thief. At the slightest whimper of protest, he is implicated in a murder and eventually led to the gallows. It is a film seething with power and uncompromising and uncomfortably realistic picture of feudal exploitation. It is guaranteed to hit any viewer like sledge-hammer. From the first to the last, acting could hardly be improved upon. Delhi stage actor, Manohar Singh, turns in a power-house performance as the landlord Madho Pande and Annu Kapoor is not far behind in his convincing portrayal of Sanjeevana. Sreela Majumdar, who plays Sanjeevana's wife has, of course, become a screen symbol of the oppressed Indian woman.

If "Damul" lacks technical finesse, Gautam Ghose's film 'Paar' does not. 'Paar' is clearly the more extraordinary cinema. Gautam Ghose is a direc-

tor, screenplay writer, cinematographer and music director—all rolled into one. "Paar" shows the amazing facility with which he makes movies.

The film's structure could scarcely be improved upon. "Paar" follows the travails of a young Harijan couple Naurangia and Rama, who are forced to leave their village following a caste war which leads to a brutal carnage. The first half of the film is in a documentary format with the village headman telling the police and the press the grim details which led to the carnage.

The second half of the film follows Naurangia and Rama, who flee to the huge and sprawling metropolis of Calcutta. They wait day after day, hoping to get a job to sustain themselves but to no avail. In utter desperation, they undertake the task of carrying a herd of swines across a wide river in turbulent waters for a paltry sum of money. They manage to cross the river against all odds. The film ends with a note of hope.

The river crossing scene is the highlight of the film. It is filmed superbly to bring out the heavily adverse situation, in spite of which the two Harijan's accomplish their task. The drama is considerably heightened by the performances of Nasseruddin Shah and Shabana Azmi. Both of them have rightly been honoured with the Best Actor and the Best Actress of the Year Awards.

THE award for the Best Director went to Adoor Gopalakrishnan for his Malayalam film MUKHAMUKHAM. Gopalakrishnan, who is a pioneer of the film society movement in the southern state of Kerala, has made only three films before, but each one of them has been very highly acclaimed. His last film "Elipathayam" won the prestigious British Film Institute Award in 1982. The first two films—"Swayamvaram" and "Kodiyettam" were also honoured with several National Awards earlier. Gopalakrishnan is surely a much-awarded film director, whose every successive film seems to be better than the last. "Mukhamukham" displays a rare understanding of the cinema medium, a sure approach in structure along with the necessary technical excellence.

The film I found most impressive among this year's award winners was HOLI directed by Ketan Mehta. The award it got was for the Best Cinematography by Jehangir Chowdhry. HOLI tells of a day's life in a college campus. It tries to depict factors leading to student unrest. How irritation in the student community builds and how it culminates, violently and tragically, is depicted in HOLI with consummate skill.

In an effort to literally 'enter' the mind of students on the warpath, Ketan Mehta and his lensman Jehangir Chowdhry, devised this method of following the students in all their actions. Throughout the day, the camera moves along with the students trying to capture the tension as it builds up. Near culmination-point the camera too, like the screen drama, goes berserk. The handling of the camera and the sound-tracks is simply extraordinary.

There is no question about it that a film with HOLI's brilliance, is rarely, if ever made. So also is the case with GHARE BAIRE, the latest jewel given to Indian cinema by its finest film-maker, Satyajit Ray.

We could hardly have hoped for a better swan song from the master. "Ghare Baire" is one of his best films. There is so much that every Indian film-maker can learn from his films. Francois Truffaut once said, "When I like and respect a film very much, I get up and bow at the screen" : If that is how one should show one's appreciation for a film, I would like to get up and bow again and again and to "Ghare Baire".

THE awards given to "Ghare Baire" are two. Victor Banerjee, the brilliant Indian stalwart of David Lean's A PASSAGE TO INDIA, was adjudged the Best Supporting Actor, and Marudas and Bapudas for the Best Costume Designing.

That brings us to the other major event of this Film Quarter. David Lean's film of E.M. Forster's classical novel "A Passage to India" had its premiere in New Delhi just

(Contd. on page 15)

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | GMT | BANDS | |
|--------------------------|------------|-----------|-----------|-----------|
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 2245—0115 | (Metres | KHz) |
| | | | 49.71 | 6035 |
| | | | 41.58 | 7215 |
| | | | 31.27 | 9595 |
| NORTH-EAST ASIA | 0530—0645 | 0000—0115 | 25.50 | 11765 |
| | | | 19.85 | 15110 |
| | | | 30.27 | 9912 |
| | | | 19.77 | 15175 |
| | | | 0530—0645 | 0000—0115 |

REGULAR FEATURES

- 0430 and 0630 News;
- 0440 and 0635 Commentary;
- 0445 Programme Summary;
- 0525 and 0641 Film Tune;
- 0545 Press Review;
- 0640 Programme Highlights from 1530-1630 hrs. & 1900-2030 hrs;
- 0645 Close Down;

TUESDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Devotional Music :
1st : Hari Oam Sharan and Nandini Sharan : Bhajans
8th : Lata Mangeshkar : Bhajans
15th : Juthika Roy : Bhajans
22nd : Usha Tandon, Kusum Pandit, Sujata Chakravarty & Chorus Dussehra songs
29th : Manmohan Pahari
- 0446 Music of India/Classical Half Hour
- 0515 Radio Newsreel
- 0530 Instrumental Music : Sitar
1st : Mehmood Mirza : Raga Ahir Bhairav
8th : Abdul Halim Jaffar Khan : Raga Bhairvi
15th : Pt. Ravi Shankar : Raga Abhogi Kanhra
22nd : Arvind Parikh : Raga Rageshri
29th : Nikhil Bannerjee : Raga Komal Rishab Asavari
- 0550 Light Music—(Prasar Geet) :
1st : Preeta Balbir Singh and Chandra Kant Gandharva
8th : Pushpa Rani & Sarla Kapur
15th : Nilam Sahni & O. P. Kapur
22nd : Sema Sharma & Shobna Roy
29th : Chorus songs
- 0600 Faithfully Yours—Replies to listeners letters
- 0610 D'xers Corner (Only on 8th & 22nd for 10 mts.)
- 0615 Karnatak Instrumental Music : Flute:
1st : K.S. Gopala Krishnan : Raga Thodi
8th : Duidigul S.P. Natrajan : Raga Mohanam

- 15th : Sikkil Sisters : Raga Abheri
- 22nd : T. S. Shaakaran : Raga Nadachintamani
- 29th : Prapancham Eitaran : Raga Hamsadhwan.

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Devotional Music :
2nd : Gandhiji's favourite Bhajans by different artists
9th : Kishori Amonkar : Meera Bhajan
16th : Anup Jalota : Bhajans
23rd : Bhajans by different artists
30th : Chhaya Ganguli : Bhajans
- 0446 Film Songs :
2nd : Tamil
9th : Telugu
16th : Malayalam
23rd : Kanada
30th : Tamil
- 0515 2nd : Export Front : Export of Handloom Textiles : Talk
9th : Cultural Talk
16th : Export Front : Export Cashew : Talk
23rd : Talk
30th : Export Front : Topical
- 0530 Instrumental Music : Shehnai :
2nd : Bismillah Khan & Party : Raga Bhairav Bairagi
9th : Sikander Hussain & Party : Raga Ramkali
16th : Jagdish Prasad Qamar & Party : Raga Bhatiyar
23rd : Ali Ahmed Hussain and party : Raga Bhatiyar
30th : Anant Lal and party : Raga Lalit and Purvi Dhun
- 0550 Light Music from different regions:
2nd : Bengali : Hemant Mukherjee & Sandhya Mukherjee : Bengali
9th : Rajasthani
16th : Kamla Keswani : Sindhi
23rd : Gurdas Maan : Punjabi
30th : Nandi Bhide : Marathi
- 0600 1st : Of Persons, Places and Things : Special programme on Wild Life Week
8th & 15th : Our Guest
- 0610 Instrumental Music :
2nd : Pt. Ravi Shankar and Ali Akbar : Duet on Sitar and Sarod : Raga Sindhu Bhairvi
9th : Rais Khan and Brij Bhushan

- Kabra : Duet on Sitar and Guitar: Raga Bhairvi
- 16th : Shiv Kumar Sharma and Hari Prasad Chaurasia : Duet on Santoor and Flute : Raga Jhinjhoti
- 23rd : Raghunath Seth and Sultan Khan : Duet on Flute and Sarangi: Raga Maru Behag
- 30th : V. G. Jog : Violin : Raga Jhinjhoti

THURSDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 Karnatak Instrumental Music :
3rd : Sheikh Chiana Maulana Saheb : Nagaswaram
10th : Thiruvizha Jaishankar : Nagaswaram : Raga Natai
17th : N.K. Krishnan : Nagaswaram : Ragamalika
24th : China Subaiya & party : Nagaswaram : Raga Arabi
31st : M.S. Gopalakrishnan : Violin : Raga Bilahari
- 0446 Selections from National Programme of Music
- 0515 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
31st : New Publications
- 0530 Instrumental Music :
3rd : Asad Ali Khan : Rudra Veena: Raga Lalit
10th : Jagdish Mohan : Jaltarang : Raga Gunkali
17th : Ghasi Ram Nirmal : Jaltarang : Raga Bhopal Todi
24th : Shiv Kumar Sharma : Santoor; Raga Bhaiyar
31st : Bhishm Deo Bedi : Harmonium : Raga Bhairvi
- 0550 Songs from New Films
- 0600 Radio Newsreel
- 0610 Regional Music :
3rd : Vidyanath Seth : Punjabi
10th : Bhupen Hazarika : Assamese songs
17th : Telugu Devotional songs
24th : P. Kalinga Rao : Kannada songs
31st : M.S. Subbulakshmi : Bharati songs (Tamil)

FRIDAYS

4th, 11th, 18th and 25th

- 0415 Devotional Music : Naatia Qawwali :
4th : Afzal Iqbal and Party
11th : Ghulam Sabir & Party
18th : Hab b Painter & Party
25th : Inam Ahmed & Party
- 0446 Film Hits of Yester Years
- 0515 Moods and Melodies
- 0530 Karnatak Instrumental Music : Veena
4th : N. Muthu Krishnan : Raga Surati, Mukhari and Madhyamavati
11th : E. Kalyani : Raga Sunanda Vinodini and Dhaneshari
18th : K.S. Narayanaswami : Raga Kafi, Huseni and Khamas
25th : Chitti Babu : Raga Sahana
- 0550 Instrumental Music :
4th : Sheikh Dawood : Tabla; Rupak Tal

GENERAL OVERSEAS SERVICE

- 11th : Mohd. Abdullah Tibet Baqal: Santoor; Dhun
 18th : Devendra Murdeshwar : Flute; Raga Behag
 25th : Laxmi Narayan Pawar : Pakhawaj; Dhammar Taal
 0600 Panorama of Progress (except on 4th)
 4th : 6-Disc Review (20 mts.)
 11th : Hydrel Power Generation in India : Talk
 18th : Small Scale Industries : An Assessment
 0610 25th : Talk
 4th : Haryana
 11th : Jaintia
 18th : Orriya
 25th : Sindhi

SATURDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music :
 5th : Mahendra Kapoor : Bhajans
 12th : Vani Jai Ram : Bhajans
 19th : Sharma Bros.
 26th : D.V. Paluskar
 0446, 0530, 0550 and 0610 Listeners Choice
 0510 5th : Focus : Featurised programme : Prevention of Blindness
 12th : Horizon : Literary magazine Programme : Contemporary Marathi Novelists : Talk, Poems
 19th : Focus
 26th : Horizon : Literary magazine Programme, Short Story and Poems
 0600 Radio Newsreel

SUNDAYS

6th, 13th, 20th and 27th

- 0415 Devotional Music:
 6th : Sudha Malhotra: Bhajan

- 13th : Mukesh and party: Ram-charit Manas
 20th : Narender Chanchal : Devi Geet
 27th : Vishni Mehrotra; Bhajan
 0446 Film Songs
 0515 6th : Expression: Youth Magazine
 13th : Youth in Focus : Interview with a young artist
 20th : From the Universities : Campus report
 27th : Quiz Time (20 mts.)
 0530 Instrumental Music : Sarod :
 6th : Sunil Mukherjee : Raga Jaunpuri
 13th : Radhika Mohan Moitra : Raga Jhinjhoti
 20th : Zarin Daruwala : Raga Charukeshi
 27th : Ali Akbar Khan ; Raga Bhairvi
 0550 Light Music : Ghazal
 6th : Ghulam Sadiq Khan
 13th : Nilam Sahni
 20th : Shobha Gurtu
 27th : Rita Ganguli
 0600 6th : Mainly For Tourists A palace on wheels : Short Feature
 13th : Indian Cinema
 20th : Mainly for Tourists : Indian in Autumn
 27th : Sports Folio
 /610 Folk Songs :
 6th : Boatman's Songs
 13th : Dogri
 20th : Braj
 27th : Harvest songs of different regions

MONDAYS

7th, 14th, 21st and 28th

- 0415 Instrumental Music : Flute :
 7th : Hari Prasad Chaurasia : Raga Pilo

- 14th : Prakash Wadhara : Raga Mangal Bhairav
 21st : Panna Lal Ghosh : Thumri Bhairavi
 28th : Devendra Murdeshwar : Raga Shankara
 0446 Karnatak Instrumental Music : Violin:
 7th : V. K. Venketramanujan : Raga Dhanyasi
 14th : K. S. Venkataramiah : Raga Hari Kamboji
 21st : M. S. Gopalakrishan : Raga Hindolam
 28th : K. Laxmi Narain Sastry : Raga Kalyana Vasantham & Jhinjhoti
 0500 7th : Play
 14th : Discussion
 21st : Feature
 28th : Film Story
 0530 Folk Songs :
 7th : Punjabi
 14th : Bengali
 21st : Nagaland
 28th : Uttar Pradesh
 0550 Light Classical Music :
 7th : Bina Pani Misra : Dadra
 14th : Lachhman Das Sindhi : Thumri Bhairvi
 21st : Kumar Gandharv : Rasia
 28th : Naina Devi : Thumri M s i 1 Khamaj
 0600 Women's World
 7th : Contribution of women to celluloid : Talk
 14th : Traditional Beauty Aids : Talk
 21st : Interview
 28th : Indian Delicacies : Talk
 0610 Rabindra Sangeet :
 7th : Debabrata Biswas
 14th : Kanika Banerjee
 21st : Shambhu Mitra : Puja hits
 28th : Pankaj Mallick

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 Light Music :
 2nd : Gandhiji's favourite Bhajans by different artists
 9th : Satish Babbar : Ghazals
 16th : Manhar : Geet and Ghazal
 23rd : Talat Aziz
 30th : Nirmala Devi : Ghazals
 1600 2nd : Book Review
 9th : Talking about Agriculture : Bananas in India : Talk
 16th : Science Today : Energy Options for India in 21st Century : Talk
 23rd : Industrial Front : The Machine Tools in India : Talk
 30th : New Publications
 1610 Instrumental Music :
 2nd : Special programme on Mahatma Gandhi
 9th : Gopal Krishna : Vichitra Veena; Raga Mishra Pili
 16th : Ramesh Prem : Vichitra Veena; Raga Talit
 23rd : Hirji Bhai Doctor : Vichitra Veena; Raga Kirwani
 30th : Radhika Mohan Moitra : Mohan Veena; Raga Pilo

For North-East Asia, Australia and New Zealand

| TARGET AREAS | Period | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------|-----------------|-------|
| | IST | GMT | Metres | KHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 16.94 | 17705 |
| | | | 25.43 | 11795 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs.; 1630 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th 22nd and 29th

- 1546 Karnatak Instrumental Music : Veena :
 1st : R. S. Kesavamurthi : Raga Bilahari

- 8th : S. Balachander : Raga Anand Bhairavi
 15th : Vidya Shankar : Raga Karharpriya
 22nd : K. Padmanabhan : Raga Kamodhi
 29th : Emani Shankar Sastry : Raga Nata and Latangi
 1600 1st : Exnort Front : Export of Handloom Textiles : Talk
 8th : Talk
 15th : Exnort Front : Export Cashew : Talk
 22nd : Special Programme on Dushera
 29th : Exnort Front : Topical subject
 1610 Film Songs from Different Regions

GENERAL OVERSEAS SERVICE

THURSDAYS

3rd, 10th, 17th, 24th and 31st

- 1546 Rabindra Sangeet :
3rd : Banani Ghosh
10th : Santosh Sengupta
17th : Ramani Dasgupta and Pro-
tima Mukherjee
24th : Ritu Guha
31st : Special Programme on Indira
Gandhi
- 1600 Panorama of Progress (Except on
3rd)
3rd : Disc Review (20 mts.)
10th : Hydrel Power Generation in
India : Talk
17th : Small Scale Industries : An
Assessment : Talk
24th : Talk
- 1610 Light Instrumental Music (Except
on 3rd & 31st)
3rd : Disc Review
10th : Wings over India by Vijay
Raghav Rao
17th Tunes of different instruments
24th : Jaswant Singh : Mandolin;
Dhun
31st : In Memory of Martyrs : Or-
chestral composition by Anil Bis-
was

FRIDAYS

4th, 11th, 18th and 25th

- 1546 Light Music : (Prasar Geet) :
4th : Chorus songs

FOR SOUTH EAST ASIA

(From 1900 to 2030 IST)
(From 1330 to 1500 GMT)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary;
1915 Programme Summary; 1950 Press
Review; 2023 Programme Highlights from
0415—0645 hrs. & 1900—2030 hrs.; 2030
CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Folk Songs :
1st : Ja'ntia
8th : Kumaoni
15th : Bhojpuri
22nd : Uttar Pradesh
29th : Chhatisgarhi
- 1930 1st : Of Persons, Places and Things;
Special programme on Wild Life
Week
8th and 22nd : Our Guest
15th : Of Persons, Places and
Things
29th : Of Persons, Places and
Things

- 11th : Ghanshyam Das, Salahud-
din Ahmed, Kamal Hanspal
18th : Pushpa Rani & Sarla Kapoor
25th : Vandana Vajpai & Ira Nigam
- 1600 4th : Focus : Featurised programme
on prevention of blindness
11th : Horizon—Literary Magazine
(20 mts.) Contemporary Marathi
Novelists, Poems
18th : Focus
25th : Horizon : Short Story, Poems

SATURDAYS

5th, 12th, 19th and 26th

- 1546 Film Songs
1600 5th : Mainly for Tourists—A Palace
on wheels : Short Feature
12th : Indian Cinema
19th : Mainly for Tourists : India
in Autumn : Interview based pro-
gramme
26th : Sports Folio
- 1610 Folk Songs :
5th : Mundari folk songs
12th : Assamese
19th : Bengali
26th : Manipuri

SUNDAYS

6th, 13th, 20th and 27th

- 1546 Devotional Music :
6th : Purshottam Das Jalota : Bha-
jian

- 1940 Orchestral Music :
1st : Bhairvi by P. L. Ghosh
8th : Jeevan Dhara by M. Y. Kama-
sastry
15th : Sri Ranjani by S. Gopala
Krishnan
22nd : Keerthilata by M. Y. Kama-
sastry
29th : Suryamukhi by M. Y. Kama-
sastry
- 1955 1st : Export Front : Export of
Handloom Textile : Talk
8th : Talk
15th : Export Front : Export Cas-
hew : Talk
22nd : Special programme on Dus-
sehra
29th : Export From
- 2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Rabindra Sangeet :
2nd : Pankaj Mullick
9th : Sagar Sen
16th : Subinoy Roy
23rd : Suchitra Mitra
30th : Shyamal Mitra
- 1930 Radio Newsreel
- 1940 Karnatak Instrumental Music :
2nd : D. Panchapakesan and T. G.
Shankaragopalan : Duet on Violin
and Flute; Raga Hamsanadam
9th : Talavadya Katcheri
16th : A. K. C. Natarajan : Clario-
net; Raga Malika

- 13th : Different Artists : Bhajans
20th : Bijoya Chaudhury : Bhajans
27th : Kumudi Munshi, Shanta
Saxena, Alok Ganguli and Laxmi
Shankar

- 1600 Women's World
6th : Contribution of women to
celluloid : Talk
13th : Traditional Beauty Aids :
Talk
20th : Interview
27th : Indian Delicacies : Talk
- 1610 Film songs

MONDAYS

7th, 14th, 21st and 28th

- 1546 Folk Songs :
7th : Tamil Nadu
14th : Andhra Pradesh
21st : Goa
28th : Rajasthani
- 1600 Faithfully Yours—Replies to lis-
teners letters
(on 7th and 21st for 15 mts. & on
14th and 28th for 10 mts.)
- 1610 D'xers Corner (Only on 14th and
28th for 10 mts.)
- 1615 Film Tune

- 23rd : J. V. Gopalakrishnan : Mri-
dangam; Adi Talam
30th : S. Harihar Bhagvathar : Jal-
tarang; Raga Shankarabharanam
- 1955 2nd : Book Review
9th : Talking About Agriculture :
Banaras in India : Talk
16th : Science Today : Energy Op-
tions in India : Talk
23rd : Industrial Front : The Ma-
chine Tools in India : Talk
30th : New Publication
- 2005 Film Songs
2nd : Special Programme on Maha-
tma Gandhi

THURSDAYS

3rd, 10th, 17th, 24th and 31st

- 1916, 1945 and 1955 Listeners Choice
1930 Moods and Melodies

FRIDAYS

4th, 11th, 18th and 25th

- 1916 Light Music : Ghazals:
4th : Talat Aziz
11th : Panaaz Masani
13th : Pankaj Udhas
25th : Bhupinder

INDIA CALLING, OCTOBER 1985

GENERAL OVERSEAS SERVICE

- 1930 Radio Newsreel
 1940 Orchestral Music
 4th : Navaras Kanada by M. Y. Kamasasstry
 11th : Kayani by T. K. Jayarama Iyer
 18th : Smrithi by M.Y. Kamasasstry
 25th : Charulata and Mangavard-Gopalakrishnan and M. Y. Kamasasstry
 4th : Focus : Featurised programme on prevention of Blindness
 11th : Horizon; Literary Magazine (20 mts.) Contemporary Marathi Novelists : Talk Poems
 18th : Focus
 25th : Horizon : Literary Magazine Short Story and poems
 2005 Film Songs

SATURDAYS

5th, 12th, 19th and 26th

- 1916 Folk Songs :
 5th : Rajasthani
 12th : Nagaland
 19th : Folk dance songs of different regions
 26th : Assamese
 1930 5th : Expression; Youth Magazine
 12th : Youth in Focus; Interview with a young Artist

- 19th : From the Universities : Campus Report
 26th : Quiz Time (20 mts.)
 Producer's Choice
 1940 Instrumental Music : Sitar
 5th : Kalyai Roy ; Raga Bhairavi and Shudha Sarang
 12th : Shashi Mohan Bhatt : Raga Kafi and Madhuwanti
 19th : Kashi Nath Mukherjee : Raga Nat Bhairav
 26th : Mushtaq Ali Khan : Raga Dhani
 1955 5th : Mainly for Tourists : A Palace on Wheels : Short Feature
 12th : Indian Cinema
 19th : Mainly for Tourists : India in Autumn
 26th : Sports Folio
 2005 Film Songs from New Releases

SUNDAYS

6th, 13th, 20th and 27th

- 1916 Interlude
 1920 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story (Programme of Repeat)
 1955 Women's World :
 6th : Contribution of women to celluloid : Talk

- 13th : Traditional Beauty Aids . Talks
 20th : Interview
 27th : Indian Delicacies : Talk
 2005 Film Songs

MONDAYS

7th, 14th, 21st and 28th

- 1916 Light Classical Music :
 7th : Shobha Gurtu : Thumri Khamaj
 14th : Savita Devi : Dadra
 21st : Benazir Begum : Maand
 28th : Dinkar Kaikini : Thumri Misra Kafi
 1930 Radio Newsreel
 1940 Instrumental Music :
 7th : P. D. Saptarishi : Violin; Raga Shudh Sarang
 14th : Bismillah Khan and party : Shehnai; Purabi Dhun
 21st : Ashish Khan : Sarod; Raga Piloo
 28th : Bahadur Khan : Sarod; Raga Bhairvi
 1955 Faithfully Yours—Replies to listeners letters
 (on 7th and 21st for 15 mts. & on 14th and 28th for 10 mts.)
 2005 D'xers Corner (Only on 14th and 28th for 10 mts.)
 2010 Film Songs.

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

(From 2330 to 0400 Hrs.)

| TARGET AREAS | PERIOD | | BANDS | |
|----------------------------|----------------------|-----------|-------------------------|-------------------------|
| | IST | GMT | Metres | KH |
| | U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 31.04 41.96 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 30.27 | 9910 |
| | 2330—0130 | 1800—2000 | 25.33 19.65 | 11845 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | 30.75 25.28 | 9755 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045 2230 | 31.41 25.27 30.27 | 9575 11870 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 000 hrs.; 0130 hrs; 0215 hrs. and 0400 hrs.; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000 hrs.; 2330—0130 hrs.; 0115—0215 hrs. & 0215—0400; 0110, 0210 and 0355 Film Tune; 0400 Close Down.

TUESDAYS

1st, 8th, 15th 22nd and 29th

- 2346 Karnatak Devotional Music
 2350, 0200 & 0245 1st, 15th and 29th : Of Persons, Places & Things
 8th and 22nd : Our Guest

- 0000, 0016 and 0040 Listeners Choice
 1st : Export Front : Export of Handloom Textiles : Talk
 8th : Talk
 0100 & 0250 8th : Talk
 15th : Export Front : Export Cashew : Talk
 22nd : Special programme on Dussehara
 29th : Export Front
 0120 Instrumental Music :
 1st : Debabrata Chaudhury : Sitar; Dhun
 8th : Abdul Ghani ; Sarangi; Raga Patdeep
 15th : Shakoor Khan : Sarangi; Thumri Khamaj
 22nd : Daya Shankar & Party; Shehnai- Thumri
 29th : Inder Lal : Sarangi; Raga Bhopal Todi

- 0146 Folk Songs :
 1st : Assamese
 8th : Bengali
 15th : Uttar Pardesh
 22nd : Manipur
 29th : Orriya
 0220 Instrumental Music :
 1st : Bahadur Khan : Sarod; Raga Madhuvanti
 8th : Amar Nath : Flute; Raga Kalyan
 15th : Radhika Mohan Moitra : Mohan Veena; Raga Sindhu
 22nd : Vijay Shankar Chatterjee : Esraj; Bengali Dhun
 29th : Ayodhya Prasad : Pakhawaj; Jhaptal
 0241 Karnatak Vocal Music :
 1st : Sitamani Srinivasan; Raga Bahaduri
 8th : T. T. Sita : Raga Madhyam-avathi
 15th : M. S. Sudhulakshmi : Raga Mohanam
 22nd : K. V. Narayanaswami : Raga Kalyani
 29th : Jaya Lakshmi Santhanam : Nattai and Attana
 0300 New Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

- 2346 Instrumental Music
 2350, 0200 & 0345 2nd : Book Review
 9th : Talking about Agriculture : Bananas in India : Talk
 16th : Science Today : Energy options for India in the 21st century

GENERAL OVERSEAS SERVICE

- 23rd : Industrial Front : The machine tools in India : Talk
 30th : New Publications
 0000 Folk Songs (Except on 2nd):
 2nd : Gandhiji's favourite bhajans
 9th : Gujarati
 16th : Marathi
 23rd : Nagaland
 30th : Andhra Pradesh
 0016 Hits from films
 0040 Instrumental Music : Old Masters
 2nd : Panna Lal Ghosh : Flute; Raga Marwa and Bhairvi
 9th : T. Chowdiah : Violin; Raga Saranga and Dhanyasi
 16th : K. P. Arunachalam : Nagaswaram; Raga Karharpriya
 23rd : Shakoore Khan : Sarangi; Raga Ramkali
 30th : Ustad Allaudin Khan : Sarod & 0250 Radio Newsreel
 0100 Film Songs
 0120 Classical Vocal Music:
 0146 2nd : Sulochana Brahaspati : Raga Malkauns
 9th : Rajan Misra & Sajan Misra; Raga Akash Bhairav
 16th : Malini Rajurkar : Raga Misra Kafi
 23rd : Dinkar Kaikini : Raga Misra Kafi
 30th : Sindh Bandhu : Raga Shudh Sarang
 0220 Light Music (Prasar Geet):
 2nd : Meena Chatterjee & Harmeet Kaur & Vandana Vajpai
 9th : Uma Garg & Chorus song
 16th : Kamal Hanspal & Uma Garg
 23rd : Chorus songs
 30th : Mahendra Pal, Jagdish Sehgal and O. P. Kapur
 0241 Instrumental Music:
 2nd : Lalji Gokhale : Tabla; Teen taal
 9th : K. L. Sood : Jaltarang; Raga Chandra Kauns
 16th : Vijay Shankar Chatterjee : Esraj; Dhun
 23rd : Gajanan Rao Joshi : Violin; Raga Hamir
 30th : Pius Pawar : Santoor; Dhun
 0300 Film Songs

THURSDAYS

3rd, 10th, 17th, 24th and 31st

- 2316 Devotional Music
 2320 Film Songs
 2350 Panorama of Progress:
 10th : Hyalal Power Generation in India : Talk
 17th : Small Scale Industries an Assessment
 24th : Talk
 0000 Light Karnatak Music:
 3rd : S. Govindrajan : Bhartiyan Songs : Tamil
 10th : M. S. Subbulakshmi : Malayalam devotional Songs
 17th : Sulamangalam Sisters : Tamil Songs
 24th : P. Leela : Tamil Sings
 31st : Choral Songs in Malayalam and Tamil

- 0016 Devotional Music:
 3rd : Kamal Hanspal : Bhajans of Surdas & Meera Bai
 10th : Balabh Das Bapodra : Bhajans
 17th : Sabita Bannerjee, Sudha Malhotra, Madhubala Jhaveri and R. Balasaraswati
 24th : Raghunath Panigrahi, Manna Day, Meena Kapoor & Satish Bhutani
 31st : Laxmi Shankar, Sunil Kumar, Sudha Malhotra & Shanta Saxena
 0040 Instrumental Music: Sarod (Except 31 A) :
 3rd : Ali Akbar Khan : Raga Medhavi
 10th : Amjad Ali Khan : Raga Pilak Kamod
 17th : Ashish Khan : Raga Sudha Kalyan
 24th : Nand Lal Ghosh : Raga Yamini Bilawal
 31st : Special Programme on Indira Gandhi
 0100 & 0345 Moods and Melodies
 0120 Regional Film Songs
 0146 Rabindra Sangeet:
 3rd : Gautam Mitra
 10th : Sita Ghatak
 17th : Chitrlekha Chowdhury
 24th : Avijit Nath
 31st : Arobinda Biswas
 0200 & 0250 Panorama of Progress (Except on 3rd :)
 3rd : Disc Review (20 mts.)
 10th : Hydell Power Generation in India : Talk
 17th : Small Scale Industries : An Assessment
 24th : Talk
 31st : Talk
 0220 Classical Vocal Music :
 3rd : Anjali Sur : Subadh, Sangeet
 10th : Bhimsen Joshi : Raga Puriya
 17th : Bharati Chakravarti; Subadha Sangeet
 24th : A. Kanan : Raga Bairagi
 31st : Amar Nath Misra : Subadha Sangeet
 0241 Instrumental Music (Except on 3rd)
 3rd : Disc Review
 10th : Mohd. Ahmed Banne; Sarngi; Raga Bhairavi
 17th : Ahmed Raza : Vichitra Veena; Raga Ahiri Todi
 24th : P. D. Saptarishi : Violin; Raga Shudha Sarang
 31st : N. Rajan : Violin; Raga Kalavati
 0300 Classical Half Hour & Music of India
 (Repeat of Tuesday GOS I Item)

FRIDAYS

4th, 11th, 18th and 25th

- 2316 Karnatak Instrumental Music
 0000 Film Songs
 0016 Light Music - Ghazal :
 4th : Nirmala Aroon
 11th : Shashi Lata Virk
 18th : Ghulam Mustafa Khan
 25th : Salahuddin Ahmed
 0040 Classical Vocal Music—Old Masters :
 4th : Pt. Omkar Nath Thakur : Raga Alaiya Bilawal

- 11th : Ustad Amir Khan : Raga Darbari Kanada
 18th : Ustad Bade Ghulam Ali Khan : Raga Darbari
 25th : Kesar Bai Kerkar : Raga Lalit Todi & Kukubh Bilawal
 0100 & 0345 Radio Newsreel
 0120 Instrumental Music :
 4th : Siddrami Jadhavi and party : Sundari; Raga Malkauns
 11th : Jain Kumar Jain : Jal tarang : Dhun
 18th : Abdul Halim Jaifar Khan : Sitar; Raga Kamod
 25th : Bismillah Khan and party : Shehnai; Raga Malkauns
 0146 Film Songs from South :
 4th : Malayalam
 11th : Tamil
 18th : Telugu
 25th : Kanada
 0155 & 0250 4th : Focus Featurised programme on prevention of Blindness
 11th : Horizon : Literary Magazine (20 mts.)
 Contemporary Marathi Novelist : Talk; Poems
 18th : Focus
 25th : Horizon : Literary Magazine Short Story and Poems
 0220 Folk Songs :
 4th : Punjabi
 11th : Kashmiri
 18th : Uttar Pradesh
 25th : Rajasthan
 0241 Orchestral Music :
 4th : Pancha Ranjani by S. Gopalakrishnan
 11th : Hemavathi by M. Y. Kamasastri
 18th : Saikyata by E. S. Shastri
 25th : Jog by M. Y. Kamasastri
 0300 Film Songs

SATURDAYS

5th, 12th, 19th and 26th

- 2316 Devotional Music
 2350, 0200 and 0345 5th : Mainly for Tourists : A Palace on Wheels : Short feature
 12th : Indian Cinema
 19th : Mainly for Tourists : India in Autumn
 26th : Sports Folio
 0000 Light Melodies :
 5th : Guitar
 12th : Tar Shehnai and Clarinet
 19th : Wings over India by Vijay Raghav Rao
 26th : Festival Time by Vijay Raghav Rao
 0016 Classical Songs from Films
 0040 Karnatak Classical Vocal Music :
 5th : Semmangudi R. Srinivasa Iyer
 12th : Sitamani Srinivasan : Raga Bahaduri and Abhogi
 19th : Ram Naq Krishnan : Raga Malyamarutham and Sahana
 26th : T. R. Subramanyam : Raga Bilahari
 0100 & 0250 5th : Expression : Youth Magazine
 12th : Youth in Focus : Interview with a young artist.
 19th : From the Universities : Campus Report

GENERAL OVERSEAS SERVICE

- 26th : Quiz Time (20 mts.)
 Producer's Choice
 0120 Light Music :
 5th : Alok Ganguli : Bhajan and Geet
 12th : Talat Mehmood & Meena Kapoor
 19th : Laxmi Shankar : Ghazal
 26th : Bashir Ahmed : Ghazal
 0146 Instrumental Music - Flute :
 5th : Pannalal Ghosh : Thumri-Khamaj
 12th : Prakash Wadhera : Raga Mangal Bhairav
 19th : Hari Prasad Chaurasia : Raga Bhoopali
 26th : Himangshu Biswas : Raga Durga
 0220 Regional Devotional Music :
 5th : Hemanta Lal Chauhan : Kathiawadi Traditional Bhajans
 12th : Maithili Devotional Songs
 19th : S. Prema & S. Jaya : Tamil devotional Songs
 26th : Chhabi Bannerjee : Bengali devotional Songs
 0241 Classical Vocal Music :
 5th : Pt. Jasraj : Raga Bhairav
 12th : Nisar Hussain Khan : Raga Hamir
 19th : Madhuri Mattoo : Raga Shudha Sarang
 26th : Sharafat Hussain Khan : Raga Shudha Kalyan
 0300 Old Film Songs

SUNDAYS

6th, 13th, 20th and 27th

- 2316 Devotional Music
 0350, 0200 & 0345 Women's World
 6th : Contribution of women to celluloid : Talk
 13th : Traditional Beauty Aids : Talk
 20th : Interview
 27th : Indian Delicacies : Talk
 0000 Classical Vocal Music :
 6th : Rasik Lal Andharia : Raga Gorakh Kalyan
 13th : Munawar Ali Khan : Raga Sorath
 20th : Gangu Bai Hangal : Raga Abhogi Kanada
 27th : Gauri Mukherjee : Raga Jog
 0016 New Film Songs
 0040 & 0250 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story
 0120 Devotional Music :
 6th : Sandhya Mukherjee : Bhajan
 13th : Madhur Shiv : Bhajan
 20th : Hemant Kumar : Vinod Chatterjee & Anita Talwar
 27th : Bina Pani Misra : Bhajan of Meerabai
 0146 Film Songs
 0220 Instrumental Music—Sitar
 6th : Instrumental Music :
 Debabrata Chaudhury : Dhun

- 13th : Nikhil Bannerjee
 20th : Budhaditya Mukherjee : Raga Tilak Kamod
 27th : Pt. Ravi Shankar : Raga Anandi
 0241 Regional Film Songs
 2320 Karnatak Vocal Music :
 6th : G. Vedhi Raga Latangi
 13th : M. S. Subbulakshmi : Raga Sri Rajani & Hansadhvani
 20th : C. Saroja & C. Lalitha : Raga Mohanam
 27th : K. V. Narayana Swami : Raga Kalyan

MONDAYS

7th, 14th, 21st and 28th

- 2350, 0150 and 0250 Faithfully Yours—
 Replies to listeners letters
 (On 7th and 21st for 15 mts. and on 14th and 28th 10 mts.)
 0000 Film Songs (Except on 14th and 28th)
 14th and 28th D'xers Corner (For 10 mts.)
 0016 Light Music :
 7th : Bela Saver : Ghazals
 14th : Mahendra Pal and Purnima Das
 21st : Usha Seth : Ghazals
 28th : Chatur Sen : Ghazals
 0040 Karnatak Classical Vocal Music :
 7th : M. Balamurli Krishna : Raga Hamsadhvani
 14th : M. D. Ramanathan : Raga Poorvi Kalyani
 21st : Madurai Mani Iyer
 28th : S. Gopala Ratnam : Raga Natta and Darbari
 0100 & 0345 Radio Newsreel
 0120 Film Songs
 0146 Film Tune
 0200 D'xers Corner (Only on 14th and 28th for 10 mts.)
 0205 Film Tunes
 0220 Folk Songs :
 7th : Himachal Pradesh
 14th : Braj
 21st : Dogri
 28th : Chhatisgarhi
 0241 Classical Vocal Music :
 7th : Amarnath Misra : Subadha Sangeet
 14th : Bhim Shankar Rao : Subadha Sangeet
 21st : Ghulam Mustafa Khan : Raga Hamsadhvani
 28th : Ganga Prasad Pathak : Raga Des
 0305 Film Songs

(Contd. from page 9)

about a month ago. Even though it is not an Indian film, I thought it right to include it because it is based on a novel which is simply adored by most Indians. I certainly rate it the best work of fiction on India written by a foreigner.

When a classical novel like PASSAGE is to be filmed, it required an adept script-writer in the first place. David Lean fancied his own chances as one and proceeded to tackle the novel all on his own. The result is an unashamed mauling of a classic of English literature. The spirit of Forster's novel is buried deep under the clap-trap of David Lean's cinematic spectacle.

Those who have not read Forster's novel, will consider PASSAGE a great film because it is a brilliant film by itself. Judged as an adaptation of Forster's classic novel, it falls flat on its face. One can only recall the stern resistance offered by Forster during his lifetime to those intent on putting his novel on the screen. A variety of film-makers professed their love for Forster and his great novel in an effort to persuade him into letting the novel be filmed. Having seen David Lean's film, it left me wondering what Satyajit Ray would have made of it. It was clearly needed that someone familiar with India and Indians and of course Forster and his 'Passage', tackle the novel. This would, I think, soon turn into a film-legend—what the film A PASSAGE TO INDIA—could have been Satyajit Ray and not David Lean, had made it.

And so with the brilliance in display in the National Award winning films and the Premiere of an important film like A PASSAGE TO INDIA—the film quarter turned out to be, for me, many-many hours spent in the darkness, looking at grand, marvellous images. □□□

SINHALA SERVICE

1830—1930 Hrs.
 19.85m, 29.03m & 25.83m
 (Upto 1900 hours only)
 15125 kHz, 10335 kHz & 11620 kHz
 REGULAR FEATURES

1830 Opening announcements; 1831 Songs; 1840 News; 1850 Songs; 1855 Commentary/Press Review/Week in Parliament; 1900 Music; 1920 Songs; 1925 Music; 1829 Closing announcement; 1930 Close Down.

GULF SERVICE

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.75, 25.39 Metres 1134, 7265, 9755 11815 kHz;

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres; 15165, 17805 kHz;

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres; 11830 15280 kHz

2315 Hrs. to 0000 Hrs

25.82 & 31.41 Metres
9550 kHz and 76.82m (3905 kHz)

REGULAR FEATURES

2315 VANDEMATRAM; 2345 NEWS; 2355 SAMACHAR CHARCHA; 0000 CLOSE DOWN.

SUNDAYS

2316 Play|Feature

MONDAYS

2316 Indradhanush (Variety Programme)

TUESDAYS

2316 Light Music (Non-Film variety)
2320 Short Story|Poems|Travelogue

WEDNESDAYS

2316 Geeton Bhari Kahani

THURSDAYS

2316 Light Music (From Films)
2330 Talks|Discussion

FRIDAYS

2316 Light Music (Non-Film Variety)
2330 Aapka Patra Mila & Listeners Requests

SATURDAYS

2316 Samachar Darshan
2330 Light Music (From Films).

FOR SOUTH EAST ASIA 0500 Aap Ka Patra Mila (Listeners Mail)

REGULAR FEATURES

0435 NEWS; 0445 PRESS REVIEW; 0525 COMMENTARY; 0530 CLOSE DOWN.

SUNDAYS

0430 Bhajan
0500 Bal Jagat (Children's Programme)
0520 Geet

MONDAYS

0430 Bhajan
0450 Plays|Features
0520 Geet

TUESDAYS

0430 Shabad
0450 Shastriya Sangeet (Classical Music)
0500 Varta (Cultural Talk)
0510 Aap Ki Pasand (Listeners Request)

WEDNESDAYS

0430 Naat
0450 Aap ki Pasand

THURSDAYS

0430 Shabad
0450 Mahila Jagat
0510 Geet Mala

FRIDAYS

0430 Naat
0450 Geeton Bhari Kahani|Sanskritik Dhara|Discussion
0515 Chitrapat Sangeet (Film Music)

SATURDAYS

0430 Bhajan
0450 Varta

0510 Pradeshik Sangeet (Folk and Regional Music)

FOR EAST AFRICA, 1st SERVICE

REGULAR FEATURES

0850 NEWS; 0900 COMMENTARY; 0945 CLOSE DOWN.

SUNDAYS

0845 Bhajan
0905 Bal Jagat
0925 Non-Film Songs

MONDAYS

0845 Bhajan
0905 Plays and Features
0935 Pradeshik Sangeet

TUESDAYS

0845 Shabad
0905 Classical Music
0920 Varta (Cultural Talk)
0930 Chitrapat Sangeet

WEDNESDAYS

0845 Naat
0905 Aap Ki Pasand

THURSDAYS

0845 Shabad
0905 Mahila Jagat
0925 Geet Mala (Songs on one Subject)

FRIDAYS

0430 Naat
0905 Geeton Bhari Kahani|Sanskritik Dhara|Discussion
0930 Songs from film

SATURDAYS

0845 Bhajan
0905 Aap Ka Patra Mila
0915 Pradeshik Sangeet
0925 Varta (Cultural Talk)
0935 Sugam Sangeet (Ghazals)

FOR EAST AFRICA

2nd SERVICE

REGULAR FEATURES

2145 SAAZ SANGEET; 2150 NEWS; 2200 PRESS REVIEW/WEEK IN PARLIAMENT; 2230 CLOSE DOWN.

SUNDAYS

2205 Qawwali
2215 Chitrapat Sangeet

MONDAYS

2205 Pradeshik Sangeet
2215 Film Music

TUESDAYS

2205 Chitrapat Sangeet

WEDNESDAYS

2205 Bhoole Bisre Geet (Old Favourites)

THURSDAYS

2205 Aap Ki Pasand

FRIDAYS

2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Film Se)

SATURDAYS

2205 Samachar Darshan
2215 Pradeshik Geet

FOREIGN LANGUAGE SERVICES

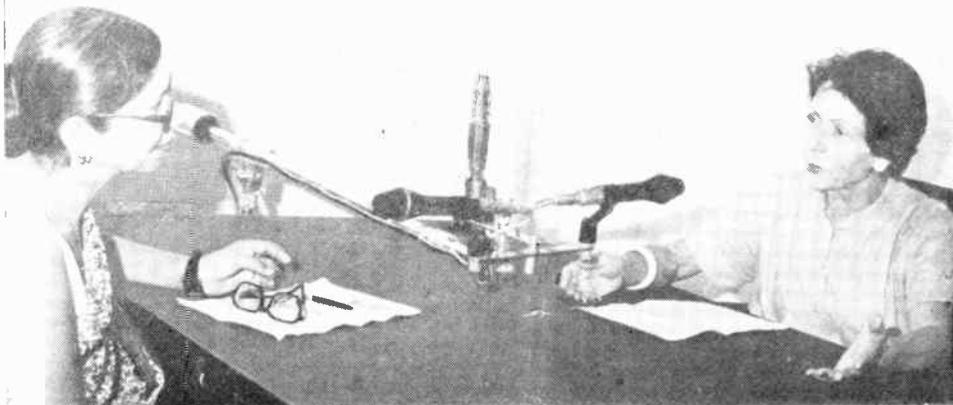
| | |
|--|--|
| ARABIC | 1000—1030 hours—16.87, 19.53, 19.82 Metres; 17785, 15360, 15140 kHz; News 1010—1020 hours; 2330—0115—76.82 Metres; 3905 KHz; 2315—0115 hours—3027, 4882 Metres; 9912, 6145 kHz; News 0110—0115 hours. |
| BALUCHI | 1830—1900 hours—280.1, 4202 Metres; 1071, 7140 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 4129, 3075, 2539 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—1687, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 4213, 3083 Metres; 1134, 7120, : 9730 kHz News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5 25.40, 19.52 Metres; 1134, 11810, kHz; News in Cantonese 1746— 1752 hours; and News in Kuyou 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 4152 Metres; 9630, 7225 kHz; News 0835— 0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901— 1905 hours. |
| FRENCH (East Asia) West and North West Africa | 1645—1700 hours—16.83, 1952 Metres; 17830, 15365 KHz; News 1645— 1655 hours. 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—1977, 1680 Metres; 15175, 17855 kHz; News 1416— 1425 hours. |
| NEPALI | 0790—0745 hours—5050, 41.52, 49.14, 61.73 Metres; 594, 7225, 6105, 4860 kHz; News 0735—0744 hours. 1230—1300 hours—25.58, 31.22, 42.19 Metres; 11730, 9610, 7110 kHz; News 1231—1236; 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—16.87, 19.53, 19.82 Metres; 17785 15360, 15140 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 48.82 Metres; 9910, 6145 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0750— 0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005— 2015 and 2101—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 21.20 Metres; 11940, 9615 kHz; News 2200— 2210 hours. |
| SINHALA | 1830—1930 hours—25.83, 29.03, 19.82 Metres; 11620, 10335, 15125 kHz; News, 1835—1843 hours. (25.83m Continues upto 1900 hrs.); |
| SWAHILI | 2045—2145 hours—19.63 Metres; 15280, 11830 kHz; News 2100— 2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704— 1714 hours. |
| TIBETIAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895. 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.62, 41.32, 31.43. Metres; 6170, 7260, 9545 kHz; News 1815—1825; 1845—1930 hours; 264.5 Metres; 1134 kHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news bulletin, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the
Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Mrs. Bernadette Bosman Delzons, a teacher of French at Mirambika School of Aurobindo Ashram, Delhi, talking to Saroj Butani about a journey to Ladakh. This interview was broadcast in French Service.



Bhagwanti Nawani, nightingale of Sindhi music being interviewed by Veena Shirangi for broadcast in Sindhi Service of E.S.D.



Dr. M. Balamurli Krishna, a renowned vocalist of Karnatak music in a recording session for E.S.D.



August 1983

INDIA CALLING

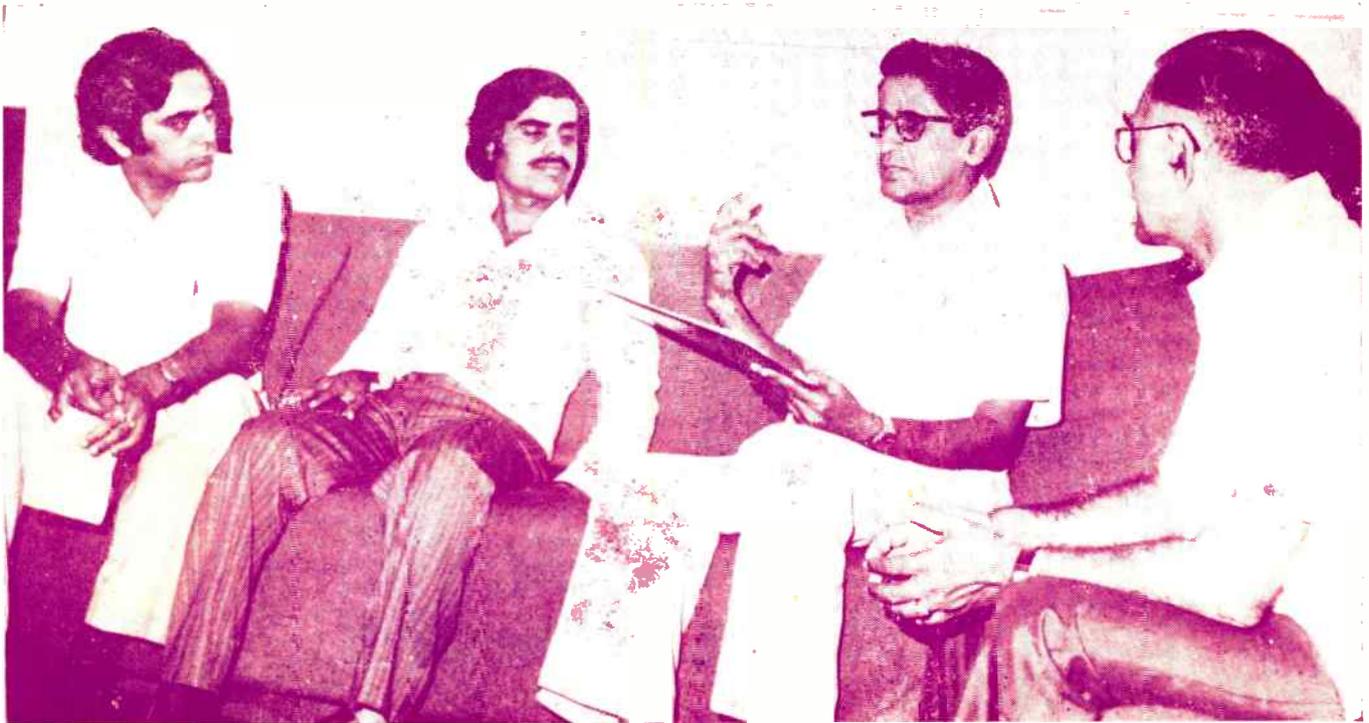
*MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION*





Participants of the 'Hasya Kavi Goshthi', broadcast from Hindi Service of the External Services Division. From left : Sudrendra Kumar, Dr. Sarojini Prītami, Nirmla Joshi, Y.K. Sharma, Suresh Gupta, Dr. Barsanelal Chaturvedi and Jamini Haryanvi.

T.R. Satish Chandran, Secretary, Ministry of Energy (Department of Power), 3rd from left, who broadcast a talk on India's energy potentials over GOS is seen with Ravi Narula, N.G. Srinivas and others.



Chief Editor
O. P. KEJARIWAL
Assistant Editors
D. K. CHHETRI
SANTHA BALAKRISHNAN



IN THIS ISSUE

NEW DELHI

AUGUST 1983

CHEAPER COMPUTER FOR
DEVELOPING COUNTRIES

Dr. Utpal K. Bannerjee 1

WEAVING TRADITION INTO
FABRIC

J.P. Das 2

SMALL SCALE INDUSTRIES :
EXPORT POTENTIAL

M.L. Nandra Jog 4

THE NEW IMPORT EXPORT
POLICY

A discussion 5

TOURIST ITINERARY OF SOUTH
INDIA

Rabindra Seth 8

GENERAL OVERSEAS
SERVICE

9

TAMIL SERVICE

13

HINDI SERVICE

14

URDU|SINDHI|PUNJABI|
KONKANI SERVICES

15

FOREIGN LANGUAGE
SERVICES

16

Cheaper computer for developing countries

by Dr. Utpal K. Bannerjee

LEAP FROGGING in computer technology made possible for the developed countries has enabled them to adopt the applications on computer in a very cost effective manner. India's experience in using computerisation in newer fields every day is harbinger of a new prosperity for the whole developing world.

AROUND the time a newly independent India was on its way to become a Republic, the first computer was being born a few thousand miles away in the USA. This was a happy augury, for an independent India was in a far better situation to avail of the new computer revolution than a colonial India could ever have been. And what has been true for India is also true for the entire developing world. Benefits of computer are being increasingly reaped by one and all.

This phenomenon is happening for four cardinal reasons. First of all, computers are getting smaller and smaller thus making their accommodation and maintenance problems simpler than ever before. Secondly, computers have today far more computing power than earlier. Thirdly, computers are being distributed to the users' hearth and home to be used at one's own sweet will rather than remain as a centralised leviathan where all users have to congregate in a reverential awe. Finally while all these improvements are taking place, the cost of computers is plummeting down.

Let us analyse these reasons in some detail in order to understand their implications. First is the matter of size. The earliest computer ENIAC

—I occupied a large room, and had a maze of wired circuits connecting innumerable blinking electronic valves. Heat generated from radiation was enormous; cooling had to be ensured by massive air-conditioning and maintenance of the failing valves by continual replacement was an uphill task. The picture changed when transistors completely replaced valves—bringing the whole thing much more within control, then came circuit integration giving rise to printed circuit boards. Smaller scale integrations became large scale ones, and later very large scale ones—and the limit has nowhere been reached. As a result, the wondrous 'chips' are small pieces of silicon composing the most abundant material of planet earth and containing literally, hundreds of thousands of transistors in a single piece. Air-conditioned space to house them is vastly reduced and maintenance is child's play.

Associated with the above is the computing power which follows next. The earliest computers could do a few hundred or just a couple of thousand calculations per second. Transistorised computers increased the range to hundreds of thousands of calculations, counting the time in micro-seconds.

The computers with integrated circuits came close to millions of computations, all measured in nano-seconds. The improvement is still on, and a single computation is going to take not just a thousand millionth of a second, but a mill on millionth of it, a speed that boggles imagination. In consequence, the computing power has rocketed sky high. Large and exceedingly complex calculations, which were beyond the ken of human capacity due to their painstaking nature are now being performed at ease and without any chance of error through computer. From landing of man at the moon to launching of rocket at Thumba are today possible, due to our ability to calculate the impact of a very large number of factors, changing and affecting each other in a bewilderingly complex manner.

The third variation is due to distributed processing possible today where the above computer power is available at our door steps. The early machines were much like giant calculators where jobs had to be brought up by users and processed in batches. Instead, visual terminals are a common sight now, where users sit before keyboards with television-like screens and perform their jobs—quite untroubled of where the main computer is or how many users are using it at any one time. As in the west, the scene of terminals is the same as at Tata Institute of Fundamental Research, Bombay; Tata Iron and Steel Co., Jamshedpur; National Informatics Centre, Delhi; or the Hindu newspaper office, Madras.

The last point is one of cost and is the intriguing feature of dwindling more and more while the computing power is going higher and higher. This benefit emerges primarily from the gradual miniaturisation of electronic circuits in a computer. For once, the customer tends to benefit. Miniaturisation has made the production possible on assembly line in the west and the ensuing chips are flooding the Indian market, to be encased in circuit boards and connected to input and output devices according to the user's choice. The scaling down of cost comparable to the early computers is by a factor of 10,000 or so which sounds fantastic over just three decades. 'Chip' cost at the hard core of computer, is negligible today and the main cost belongs to the input—output devices of an electro-mechanical kind. But even the latter are imbibing more electronics everyday and

the total cost is bound to come down further.

Thereby lies the main advantage for a developing country. If smaller powerful and cheap computers can be made easily available whenever they are needed, the only question that remains to be asked is this: can they bring in more benefits than their cost over a reasonable period of time? It does seem now that this is indeed the case for most applications. While machine costs were already coming down, the cost, to programme the machines with human instructions has remained high for a long time. Efforts have been on to bring this down either by inventing simple enough computer languages or to use standard programme packages which have been written once for all. Both these have helped the not-so-learned common users. But what is happening now is simply fabulous; computer programmes are being made an integral part of the machine itself for a large number of specific applications, obviating the need of human programming afresh. This has happened particularly in the 'chips' which are becoming increasingly part of a good deal of real-life usage.

This is where developing countries stand to gain enormously. They need not necessarily go through the routine and accounting applications first, as in the west, before reaching the stage of efficiency-increasing and productivity-improving applications. On the contrary, we can straight away adopt the latter applications on computer in a very cost-effective manner. This is where leapfrogging of computer technology can help us in helping ourselves. Such proverbially conservative sectors as printing and tanning industry are already using, in India, machines supported by chips. Medical scanning and diagnosis have started using chips in a big way, and so has the iron and steel industry in the entire eastern India and the special alloy industry at Hyderabad and elsewhere. Railways, Airlines, Reserve bank and Life Insurance Corporation have followed suit. It turns out that even cheap, small computers can bring in substantial benefits in a surprisingly small span of time. India's experience in using computerisation in newer fields every day is harbinger of a new prosperity for the whole developing world, following the same path.

□□□

Weaving tradition into fabric

by J.P. Das

THE exquisite and enchanting fabrics being woven by the deft fingers of Orissa's craftsmen reveal the rich tradition and culture of the State. Handloom weaving, a household craft is a vital sector of the rural economy of the State.

HANDLOOM weaving is India's biggest cottage industry. Almost a third of India's cotton textiles is produced by the handloom weavers. It provides livelihood to the largest number of people, next only to agriculture. The rhythm of handlooms can be heard in almost every village. It is a cottage industry in the real sense of the word.

The genes of Orissa's handloom industry lies in its rich tradition and culture which is inter-woven in the exquisite and enchanting fabrics

created by the deft fingers of its craftsmen.

Handloom weavers who constitute the largest segment of the rural artisans preserve this rich cultural tradition.

In Orissa, handloom weaving is a household craft which not only produces clothes but constitutes a vital sector of the rural economy. Each loom employs two persons and an equal number are engaged in allied activities. Hundreds of villages in Orissa have rows of looms at which

INDIA CALLING, AUGUST, 1983

sit thousands of art-weavers. They create patterns and shapes, which are pleasing, lovely, lively and luxurious. The colours are gay and the designs glamorous.

Orissa handlooms have a rich tradition. Its tie and dye patterns are world famous. In international parlance, it is known as 'Ikat' fabrics. In Indonesia, Philippines and Malaysia it is called 'Ikat'; in Spain it is called 'Jaspe'; in Japan, 'Kasuri' and 'Egasuri'; in Thailand 'Mudmee'; in West Africa 'Pagnes en Reserve'. In India, the 'Ikat' technique is commonly known as 'Patola' in Gujarat; 'Bandha' in Orissa and 'Pagdu Bandhu', 'Budda Basi' and 'Chitki' in Andhra Pradesh. The weavers of Orissa have been weaving 'tie and dye' fabrics for centuries. Mill made clothes have not made much difference to the traditional weaving.

The list of fabrics given in Jyotirishvara's 'Varna Ratnakara', written in the early 14th century, gives a list of 'Bandha' fabrics which includes 'Surya Bandha', 'Gaja Bandha', 'Vichitrangada' and 'Vichitra'. These are none other than the 'Vichitrapuri' sarees of Sambalpur and Bolangir districts while Gaja (Elephant) is a popular motif used in Ikat technique of Nuapatna area of Cuttack district.

The weavers of Nuapatna area are a class by themselves. Their weaving-skill finds mention in the Madala Panji (or the daily diary of activities in the temple of Lord Jagannath, Puri written from time to time by temple clerks) of 1719 A.D. during the reign of Ramachandra Dev the second. Pandit Sadasiva Rathsharma, an internationally renowned scholar of Jagannath culture gives the following legend.

Jayadev, the great poet (12th century A.D.) desired to offer his Gitagovinda to Lord Jagannath. He could not think of any other medium except a fabric which could be in contact with the lord, similar to other fabric offered to him by the devotees. He decided to get the fabrics with lyrics of Gitagovinda woven in them. He got them woven in Kenduli village, which was his birth-place and offered them to the deities, Jagannath, Balabhadra and Subhadra. Later, the king of Puri issued an order placing the supply of these Gitagovinda fabrics to Nuapatna instead of Kenduli. Since it was not possible to get the

entire Gitagovinda woven in such fabrics only one sloka is woven in each piece. Such is the rich and ancient tradition of handloom fabrics of Orissa.

Realising the impact and importance of handloom sector on Orissa's economy, the State Government has come in a big way for its allround upliftment. There are about 298430 weavers in this State with 10,500 looms. The Co-operatives and the Orissa State Handloom Development Corporation constitute the organised sector of handloom industry in this State. The primary cooperatives form the base organisation and the State Handloom Weavers' Cooperative Society, is the apex organisation. The OSHPC on the other hand, covers weavers outside the cooperative fold in a three-tier organisation, with the production centres at the base, project offices at central places and the headquarters at Bhubaneswar.

Till the end of the 5th Plan, 39,214 looms had been covered in the organised sector: 30,000 by the co-operatives and 9,214 by the Corporation. The State Government has an ambitious programme to cover 1 lakh looms by the end of the 6th Five Year Plan. Within the first two years of the 6th Five Year Plan, an additional 16,732 looms, have been covered by the co-operatives and 4,503 by the Corporation. Thus, till the end of 1981-82, 60,449 looms, have already been covered in the organised sector. In the remaining three years of the sixth Plan Period, about 40,000 more looms would be covered.

The State Governments are conscious that unless the looms are modernised, work-sheds for the weavers are provided and electrification of weavers' cottages is done and improved and time-saving appliances are supplied to the weavers, productivity will not significantly increase. For increasing the per loom productivity, significant steps have been taken up by the organised sector in this direction.

At the beginning of the Sixth Plan, 6,106 looms had been modernised. It has been targeted to modernise 82,500 looms by the end of the 6th Plan. During the first two years of the Sixth Plan, an additional 11,000 looms have already been modernised.

Constant endeavour has been to provide input and other pre-and post

weaving facilities to the weavers. The State Government has set up a number of spinning mills, in different districts to make available, standard quality-yarn at reasonable rates to the weavers through the organised sector. A number of mechanical and hand-dyeing units have been set up in the organised sector, in areas where there is high concentration of weavers.

Orissa is famous for its silk fabrics. Silk yarn is ordinarily obtained from the south. A beginning has been made in the State to produce silk yarn, for which mulberry cultivation has been undertaken in an extensive area. To make available quality tassar yarn to the weavers, a tassar reeling and spinning centre has been set up in Nuapatna of Cuttack district. A processing centre in the co-operative sector has been set up in Jagatpur in Cuttack district for calendering, bleaching, dyeing and printing of handloom fabrics. To cater to the changing taste of the customers in the national and international market, the designs of handloom fabrics are constantly being updated without sacrificing tradition—the Orissa State Handloom Development Corporation and the Orissa State Handloom Weavers' Cooperative Society, assisted by the Directorate of Textiles, have design cells to produce new designs and to help the weavers to transform these designs into weaving. Government of India has also set up a Weavers' Service Centre which constantly helps the organised sector and the weavers at their cottages, to update their technology and designs. The importance of training has been recognised. The weavers are being trained to operate modernised looms and use time-saving appliances and adopt new designs. Training centres have been opened in different places for this purpose.

The range of Orissa handloom products is very wide indeed. These include :-

Ladies' wear; like cotton and silk sarees in 'tie and dye' designs, printed tassar sarees, scarves on tassar and silk stoles, blouse pieces and other dress materials;

Gents' wear; like dhoties, lungees, shawls, napkins, shirtings, etc.

Furnishing materials; like bed spreads, pillow covers, table-mats with matching napkins, wall-hangings door and window screens. □□□

Small scale industries: export potential

by M. L. Nandra Jog

THOUGH the small scale industries programme when it was formulated in fifties geared primarily to meet the objective of import substitution a number of the units have entered the field of export trade with potential to make large scale contributions to exports.

SYSTEMATIC growth and development of the small scale industrial sector has been an important objective of the policy makers of the Government of India, both for domestic reasons as well as exports.

Considering India's resource endowment—abundance of labour, scarcity of capital and uneven pattern of regional development, this was rightly so. Entrepreneurs too recognising the potentials and vitality of this sector have come in the small scale sector in a significant way. The result is that the small scale sector has grown phenomenally and has come to acquire an important place on the industrial map of the country.

Between 1973-74 and 1981-82 small scale sector achieved an annual growth of 9 per cent in production and 6 per cent in employment. Even more impressive than these statistics, is the wide variety of products, totalling over 5,000 that are now being manufactured in the small scale sector. Beginning with simple consumer goods, it has branched out into high sophisticated and precision-oriented end products.

The significance that exports play in our present day economy can hardly be exaggerated. Exports not only earn for us, the much needed foreign exchange, but also in the larger interest help accelerate the economic development through multiplier effect.

The small scale sector has made substantial contribution in the export field as well. It has been possible because of certain inherent characteristics of small sector products namely: low unit cost, high precision, artistic nature, wider geographical spread, etc.

The small industries programme when it was formulated in early 1950s

was geared primarily towards the objective of import substitution. Since mid sixties, however, a number of small units entered the field of export trade. Since then, exports from this sector have been steadily going up, covering diversified products and markets ranging from advanced economies of USA and Japan to far flung areas of African continent.

From a level of Rs. 1500 millions during 1971-72, exports from small scale sector have gone upto Rs. 15,200 millions during 1980-81 and are likely to be around Rs. 20,000 millions in the current year. The share of exports from this sector in total exports of the country has increased from 9.6 per cent in 1971-72 to over 23 per cent during the same period.

Presently, major items of export from the small scale sector include items like marine products, ready-made garments, sports goods, finished leather and leather products, woolen garments and knitwear, processed food, chemicals and allied products, and a host of engineering goods. The export of non-traditional products like engineering goods, drugs and pharmaceuticals, essential oils, rubber manufactured products, electronics, etc, have also shown an increasing trend, and their share in total exports have been steadily increasing. It is expected that small scale sector will attain the growth of about 12 per cent in their exports during the Sixth Five Year Plan. Not a mean achievement, considering the current global economic situation.

Although this looks quite an impressive achievement, the small scale sector has the potential to make much larger contribution to exports both in terms of value as well as

quality of products. A Steering Committee for export promotion in the small scale sector set up by the Ministry of Commerce has identified selected growth areas for intensive export development.

It is expected that some of the latest measures introduced by the Government, namely policy with regard to import of raw materials and components, import of designs and samples, testing and R and D equipments would soon produce fruitful results by way of further increase, in exports from this sector.

In this context, the role assigned to the export and trading houses needs special mention. Export houses are expected to prepare a comprehensive plan of development, of export of select products being manufactured by the small scale sector. Recently the idea of consortium of small scale units has also been floated and it is on cards that more and more small scale units, in their respective product groups, would form consortium for better marketing and quality inspection efforts, thus adding to their competitiveness.

All this has been possible, on account of a well defined policy framework followed by the Central and State Governments. Realising the important role of the small scale sector, various specialised institutions were set up, to provide necessary "marketing inputs and services". A special division for overall coordination and planning of export development, had been created by the Development Commissioner, Small Scale Industries. Other organisations are Small Industries Development Organisation (SIDO), Trade Development Authority (TDA), Export Promotion Council and Directorate of Industries. Those providing marketing facilities are State Trading Corporation (STC), National Small Industries Corporation (NSIC), State Small Industries Export Corporations (SSICs) and export and trading houses.

In order to give a stimulus to the export effort and to achieve a still larger share of exports from small industry, broad based programmes need to be pursued on a continuing and on going basis.

Some steps being undertaken in this direction are :

- (i) Improvement in quality and product development.

INDIA CALLING, AUGUST, 1983

by importing samples liberally, to develop counter samples for offering products on more attractive prices to the buyers abroad. To achieve this objective institutions undertaking export of small scale industries have created development departments for the purpose to impart technical know-how to the small scale units.

- (ii) Intensive participation in Exhibitions with a view to establishing the market acceptability of small industries products.
- (iii) Conducting market surveys for feedback information and evaluation.
- (iv) Launching of mass publicity programmes in foreign countries and setting up infrastructure for providing after sales service.
- (v) Export of consultancy services and setting up of turn-key projects. For this purpose, setting up of joint ventures may be an effective proposition. A number of companies from small scale sector have already set up joint ventures in many countries.
- (vi) Setting up of offices abroad to establish a permanent liaison between the importers and exporters and to build up confidence in the buyers abroad.

Endeavours are afoot for continuous upgradation and modernisation of small and medium technology, quality control and testing of products. Necessary policy supports are not only introduced but are subjected to continuous review. Increasing emphasis has been laid on importance of market studies and other market promotion measures and institutional supports have also been provided. Days are not far when our small scale sector will take a place of pride in international markets a goal and objective worth working for.

DISCUSSION

The New Import-Export Policy

*Participants : Abid Hussain
Raunaq Singh
Chakradhari Agrawal
R.C. Ummat .*

R.C.U. : Eventhough there was some small improvement in our balance of trade in 1981-82 and a significantly greater improvement is expected during the year just gone by, the external trade account continues to be an area of deep concern. This is because the trade deficit in 1982-83 may still exceed Rs. 5600]- crores. Import and export policy of a country is an important lever to contain the trade deficits. Of course, the prevalent economic conditions in the country are the most important factors in this regard. We are here to discuss the implications of the new import and export policy of the government. So, may I ask Mr. Abid Hussain, the Commerce Secretary, what are the main thrusts of this policy and what the government seeks to achieve through its implementation ?

A.H. : Our policy for 1983-84 is really a continuation of the policy which we had adopted last year and year before and I am happy to tell you that the major thrust of this policy continues to be export promotion. To give a boost to our international trade it is to help our industries to become more efficient, more technologically profound and able to produce better goods both for inside and for outside. And over and above to effect such savings in import which can be better used on items of vital interest. The total effect of all these is really to achieve a higher rate of economic growth and to provide welfare to our people.

R.C.U. : Abid Hussain, trade deficit can be attacked from two points. Boosting of exports which is one of the major objectives of the new policy is one factor. The other factor is to cut down unnecessary imports. What has happened during the last

year is that certain industries were very badly affected by unrestricted imports and that brought down the rate of growth in the industrial sector also to just about 4 per cent from about 8 per cent in the previous year. This year also we are aiming at achieving 8 per cent growth. How do you think that until and unless unnecessary imports are curbed in the interest of indigenous production we will be able to achieve 8 per cent growth in industrial sector again which is a necessary pre-requisite for the economic structure in the country.

A.H. : I completely agree with you that the trade gap is a matter of concern and we have got to contain it. But now let us just look at the record of our country. I am happy to tell you that we have been able to contain the trade gap. It was 5849 in 1980-81, and last year for which the accounts have been closed we have been able to finish with 5836. I am not complacent about it. I am not wanting to say that this is a miracle done. But you see as to how did we do it. We increased our exports which were growing at the rate of about 6 per cent in 1978-79 and brought it in 1981-82 to sixteen per cent growth. I would say it is certainly an achievement considering what was happening round the world. Now on imports also, it is true the total figure had gone up. But import which was increasing at the rate of about 34 per cent in 1979-80 was brought down to 8.6 per cent, the lowest ever I would say, in the last few years. Now this gives you an idea as to what we are doing both in trying to contain imports and trying to extend exports.

R.C. : Now the major question that arises in this regard is that in these figures great roles have been played by exports or imports of petroleum

and petroleum products. What is being done to contain imports of such items as soda ash, steel, man-made fibres because of unrestricted imports under OGL and lack of effective monitoring of those imports? To what use they were put, what prices they were brought in, that created a very ticklish situation for various industries, though the consumer industries did benefit to some extent. Is there any mechanism in the new policy to bring in these imports to the extent they are desirable.

A.H. : If you look to the basket of imports which we have, you will find that 75 per cent of our imports are such bulk items which have nothing to do with machinery. As you very rightly pointed out oil is a big item on which we are spending money. Edible oil is another item on which we are spending about 800 crores. Newsprint, steel, fertiliser these are the items and each one of them is so vitally tied with the economic growth of the country that you can't stop. Now it is not more than 30 per cent of the import which really goes to survey let us say the OGL, I mean getting machinery equipment, raw-material, for our industry. Now of this 30 per cent some of these items to which you had made a mention are vital items for industrial growth. Soda-ash is an item which is used by Dhobies and for making glasses and silicon items. Now, if cost-wise Indian producers are not able to provide these particular things to our small scale industrialists and others, don't you think that we should allow some of these things to come into the country?

R.S. : I will supplement what Mr. Abid Hussain has said. Actually when this point was raised about imports of soda-ash, steel and all these items we were very much concerned. Although the Government immediately agreed they can't ban import of soda ash but they would monitor it and I think within a week's time a Committee was set up to monitor wherever it is being just dumped in the country. We should not be all the time restricted for everything and whatever we want to do in this country. I have welcomed this policy, what the Government has done, I must compliment also by banning components. I have a very special case actually. Can you imagine doctors, panwallahs who were importing bearings which are now lying at the

ports, of which we have been talking to the Ministry and I am very happy to say that those items have been banned whereby the local industry which was suffering will be saved today.

C.A. : I don't agree with you at all when you say that the liberal import of some of this critical raw-material had adverse impact on the economy. And I don't know how you link up the rate of growth with the imports of some of these items. I don't think there is any established linkage. Mr. Ummat, what are the items, that are imported, the items are those which are the basic inputs of the small sector, the small man. If you don't make it available at the right price, at the right time, I think Government has a duty to step in. The rate of growth in small sector has been eleven per cent. What would happen to that rate of growth if these imports had not taken place?

R.C.U. : My point was slightly different because I didn't go into this issue from the point of raising any controversy or anything. My point was that certain industries were definitely affected by large imports last year. They benefited, certain consumer industries. My point was that if you can ensure in collaboration or in consultation with domestic producers reasonable pricing mechanism, so that the consumer industries get those things, not at inflated prices, which are occasionally caused by shortages then definitely you can have some sort of regulation of imports because what has happened in the case of certain industries is that not only the international prices have been cut because the capacity utilisation abroad was very low but also deferred payments have been arranged for very long time, inherent subsidies are there in the form of interest. My point was that if some mechanism can be evolved that high prices of domestic producers can be brought down may be through some relief in excise duty, some sort of marriage can be effected between the consumer's and producer's interest.

R.S. : As an industrialist and also President of Assochem, I am fair to the Government and to the industry. You see the balance sheet of all those who are saying that soda-ash is dumped or this is dumped. As an industrialist I am not supposed to say

but the truth is, tell me whose balance sheet is losing money today? Their profits have come down. That is all. One more point I tell you. Now they have banned steel imports. Why? Because they are monopolists. They produce and the prices of steel today are the highest in the world. But they have said for exports they will give us at international price. Not only international I made them agree not on international price but rather : they should give us at the price that others are selling, whether it is dumping price or whatever the price. The price has been settled. At the same time they have put excise duty. If I import I have not to pay excise duty which is refundable.

R.C.U. : Here I would request Mr. Abid Hussain.

A.H. : I completely agree with you that one should not be unmindful of imports. One must review it and I think we have a mechanism which does this particular job of monitoring it. Now, for instance, whenever there is an item which is being imported over and above our requirements there is a review committee in which does it. Government of India set up a Committee under the Chairmanship of the Commerce Secretary to look into such imports which were hurdles to the industry. Then the second thing which we did was that instead of putting down, what you call physical stoppages on that, we have a fine tuning worked out with the Ministry of Finance to see that, can we make use of the duties in such a way that we prevent the dumping.

C.A. : I think a very small sector of enterprises have been affected and as Mr. Raunaq has said, is the only erosion of their huge profits. And I think it is out of all proportions it has been inflated. Now you talk about the price mechanism. Take the Bureau of Public Enterprises. You know how much time that takes for the bureau to go into all these questions and all these things. But I think the policies about which the Commerce Secretary has just outlined are the correct ones. The Government is alive, of course they allow themselves also to be protected but not at the cost of the the indigenous industry being protected but not at the cost of the country and if of course there will be imports there will be exports and some balancing to be done by the

many tools or mechanisms of your financial mechanism or import export policy.

R.C.U. : Now Mr. Abid Hussain has referred to this fine tuning of fiscal and import policies. I hope it will be carried through further because that is a crucial area by which apart from import policy you can regulate imports and you can provide some fillip to industry. I find in this policy one very good feature, that is the unnecessary imports of capital goods are being curbed and incentives are being provided for stimulating the growth of capital goods industry. But another major sector that has got to be catered for particularly from the export angle is the modernisation of the industry. Modernization is a must for our industry if we are to make any further progress. Engineering industry has made some progress, but there also obsolescence is setting in. Could the Commerce Secretary throw some light on what steps are being taken for modernization of industry and making our exports more competitive qualitywise as well as pricewise.

A.H. : First of all, I hope you don't mind my saying it, you have said that you have seen one good feature in this policy. Without being immodest I would say that there are many good features in this particular policy. For instance, the new innovative things which we have done must receive consideration of people like you. This is the first time we have said that if exporters were to find new markets and new products are being exported we are going to give them certain additional advantages in terms of export. This is the first time ever when we have said that if somebody were to surrender his import licence and buy indigenous product he will be able to get additional facilities for export. We have for the first time said that if there is anybody prepared to supply items for which import licences has been given he would have given 10 per cent edge over others in terms of licences. Then we have built a linkage between the exporter and the merchant. Then I am sure Chakradhari Agrawal must feel happy that we have brought in a certain stage in the growth of exports where a certain privileged position has been given to small scale industrialists. If the others were to do fifty lakhs things and if the small scale indus-

trialist has done 25 we count it as fifty. If others have got to spend a lot of money in order to get some of the inputs with half of that particular money they are able to get the inputs. Now I come to modernisation. I am absolutely one with you that unless and until Indian industry becomes technologically superior to the other industries elsewhere we will not be competitive at all and that is by itself, you will see that last year we had introduced a chapter on technology. This year we have added some more items in that particular chapter and thereby made it very clear that we would be supporting technology and we have said that any technocrat who is staying outside India, if he wants to set up an industry, I make it very clear, set up an industry here, he would be allowed to get the implements; the equipment, the raw-material, worth twenty lakhs minimum to set up this particular industry. And we have said that where new instruments are concerned in the area of electronics, in the area of components relating to the electronic industries and others we have made it OGL.

R.S. : There are many areas whereby we can increase our exports and we have to do that because unless we really go like we have done in Asiad and NAM we can't achieve what we want to achieve. Now the areas I will suggest are : you have said how we will achieve eight per cent growth in the industrial development. I don't think we will be able to. I am very sorry to say that because according to me, what I have learnt in these few years, unless we achieve growth in agriculture and its formula I think; if you achieve one per cent growth in agriculture you achieve two per cent growth in industry. So for eight per cent you have to see 4 per cent agricultural production more than what was last year. Whereas we depend upon rain god in most places of the country. Now here my suggestion to the Government is that this plenty of waste land lying in the country, why don't you give it to the large houses whatever they are, not for permanent purposes, give them on lease for 30-40 years and let them grow and use that land and export the products. Second suggestion is there has to be more development technology. I think there is every scope of modernisation and it is inevitable and it has to be done at whatever price you have to

pay. But you can never achieve it unless our industries are fully modernised. Now the small scale sector, today it contributes almost 23 per cent of the total of India's exports. It is 16,86 crores now. Why can't you reach new heights? We can do it if there is modernisation.

R.C.U. : But there is another problem that even the facilities which are being made available by the government are not being fully utilized by the industry, whether small scale or large scale. Until and unless there is a consciousness on the part of industry and trade to produce quality goods you are not going to achieve modernisation as such.

R.S. : So Mr. Unmat, now there is a difference what it was yesterday and what it is today. I am in industry and I meet industrialists everyday. There is big consciousness and awareness that unless we modernise and produce quality goods we cannot stand in the international market and I can assure you we are on the job, the industry is on the job.

A.H. : I am as impatient in this particular area and I will not be satisfied unless great quantum jumps take place in technology. But I also wish to warn you. For instance, China has said that it is going to take up modernisation programme. It got all the money and facilities it needed from America, it has not been able to use it because the base was not there. A base will have to be created and that will come with competition.

R.C. : No, Mr. Raunaq Singh, this is a very controversial subject. We need not go into this thing but I am sure you will agree with me or Mr. Abid Hussain also agrees that there is a good deal of scope for modernisation and my query to you was whether the present steps being taken by the Government are in the right direction. Of course, they have to be slow because you don't have those vast resources which are available to our competitors abroad. Mr. Chakradhari, are you satisfied with what is being done for the modernisation of small scale industry?

C.A. : Well, I must say that I am disappointed with this policy on this regard. I do hope that this policy

will be more innovative in this sector also as it was in other sectors. I believe that modernization for the growth existence, growth develop-

ment were most essential and critical components technology. The future is bright and we can go forward.

—News Services Division

□□□

Tourist itinerary of south India

by *Rabindra Seth*

THE entire south India today consists of four states and one union territory : Andhra Pradesh, Karnataka, Kerala, Tamil Nadu and the Union Territory of Pondicherry. Each different yet connected by the threads of a common heritage, of a colourful past, and an exuberant present.

SOUTH India is a tropical land of luxuriant palm fringed beaches, lazy rivers, sheltered backwaters and brilliant green paddy fields, banana plantations and coconut groves. It is also a more leisurely and peaceful part of India. The waves of invasions that swept across the northern plains of India and brought with them strife, upheaval and a constant influx of new influences, left the far south relatively untouched. The true south—the ancient bastion of a distinctive racial, cultural and historical entity, is the gently tapering tip of the peninsula—a triangular wedge bordered by the Bay of Bengal to the east, the Arabian Sea to the west, and dipping into the Indian Ocean where the three seas meet.

The entire south India is today four States and one union territory; Andhra Pradesh, Karnataka, Kerala, Tamil Nadu and the Union Territory of Pondicherry. Each different yet connected by the threads of a common heritage, of a colourful past, and an exuberant present.

Shimmering silk and profuse incense, sky-rising temple towers, and throbbing festivals, ecstatic rhythms of dance and music and endless, undisturbed silverlined beaches. This is Tamil Nadu, the heart of the exotic south of India.

Madras, the capital has been the traditional gateway to the south. Fort of St. George, where most of Madras history was written has within its walls, what is believed to be the oldest Anglican church in the east. Another church, the San Thome Cathedral, is

said to be the last resting place of St. Thomas, the Apostle, who brought Christianity to India barely a few years after the crucifixion.

Mahabalipuram (now called Mamallapuram) the great seaport of the Pallava kings, sits on a scenic stretch of coastline, its magnificent shore temple seeming to rise out of the waves. It now is a beach resort. But, everything pales before Madurai, south India's most sacred city. A landmark of the town, is the Meenakshi temple with its Hall of the Thousand Pillars.

Within a radius of 170 km. from here lie three other historical towns: Rameswaram, Thanjavur and Tiruchirappalli. The holy town of Rameswaram, built on an island in the Palk Strait, contains one of the most venerated shrines in the country. Thanjavur is better known as the cultural centre of the Kaveri delta. At a distance of 5 km. from Tiruchirappalli, renowned for its Rock Fort, is Srirangam, one of the largest temples in India.

Fantasies in rock mingle with those in silk at Kanchipuram, 77km. from Madras. Other Tamil Nadu fantasies are the sunrise and sunset that occur off the coast of Kanya Kumari, the land's end of India. The play of the sun's rays on the multi-coloured sands here is a visual experience in itself.

Nilgiri Hills, or the blue mountains, offer an unspoiled retreat. Ootacamund or Ooty, is a popular hill resort, also known for its impression of a little bit of England. Bubbling

brooks, flower laden fields, golf courses, country clubs and race courses—they are all just a touch of yet another 'olde worlde' waiting to be discovered.

Spread along the east coast is Andhra Pradesh, which has its own share of diversities, undulating hills and wild jungles, lush green paddy fields and undisturbed, uncrowded beaches, cotton plantations and exquisite lakes. It is a land of magnificent monuments, of a rich cultural heritage of art and literature. It is a fusion of not just the old and the new, but also of different religions, which were practised here. It is a synthesis of cultures. Temple gopurams and mosque minarets stand by the side of Buddhist stupas, and church spires. Hyderabad, the capital exudes an atmosphere of 400 years of Muslim splendour. Symbolic of Hyderabad is the Charminar, architectural jewel of a stately rectangular building with four tall, slender minarets. Nearby stands Mecca Masjid, the most impressive mosque in south India. West of the city lies the historic Golconda Fort. South of Hyderabad is the venerated shrine of Tirupati. Dedicated to Lord Venkateswara, the temple is a masterpiece of the Dravidian School of Architecture.

Baskin in the serene splendour of its verdure and situated on the lower west coast of south India, Karnataka presents a unique blend of a civilization lost and a civilization gained; all that is orientally fascinating and occidentally convenient. Let your spirit wander among the ancient sculptured temples at Aihole, Badami and Paddakal the old Kolar gold fields, the pleasant little hill resort of Lemmangundi, the beautiful undiscovered beaches of Malpe and Manipal, and the orange groves of Coorg.

The capital, Bangalore, is a serene, spacious city with broad avenues, with acacia and flame-of-the-forest. Known as the City of Gardens, its flowery tradition goes back to the days of Tipu Sultan, who built the famous Lalbagh Gardens, some 200 years ago. Bangalore is also an ideal base for discovery tours of the entire Karnataka. Mysore, 138 km. away, is Karnataka's second city, and also its city of gilt, grandeur, and palaces. Here you find the Bandipur Wildlife Sanctuary, one of the nine sanctuaries in India, dedicated to Project Tiger. North of Mysore is Sravenabelagola presided over by the colossal statue of the Lord Gomateswara, a sacred

(Contd. on page 14)

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | BANDS | |
|--------------------------|------------|----------------------------------|--------------------------------|
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 31.27 25.50 19.85 | 7215 9595 11765 15110 |
| NORTH-EAST ASIA | 0415—0645 | 19.65 25.22 | 15270 11895 |
| | 0530—0645 | 16.86 | 17790 |
| | 0415—0530 | 30.82 | 9735 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlight from 1530—1630 hrs. and 1900—2030 hrs; 0641 Film Tune; 0645 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th
0415 Instrumental Music :
1st : Sarod : Ali Akbar Khan
8th : Flute : Panna Lal Ghosh
15th : Sitar : Ravi Shankar
22nd : Shehnai : Bismillah Khan and Party
29th : Jaltarang : Ghasi Ram Nirmal
0446 Karnatak Instrumental Music :
1st : Veena : S. Balachander
8th : Jaltarang : Hariharbhagvatar
15th : Flute : Prapancham Sitaram
22nd : Violin : Lafgudi G. Jayaraman
29th : Nagaswaram : Ambala Puzha Bros.
0500 1st : Programme of repeat
8th : Play
15th : Discussion
22nd : Feature
29th : Film Story
0530 Folk Songs (Except on 15th)
1st : Assam
8th : Bengali
15th : Patriotic Songs
22nd : Rainy Season Song of Different Regions
29th : Nagaland
0550 Light Classical Music :
1st : Farhat Jehan Biboo
8th : Pt. Pusan Lal
15th : Begum Akhtar
22nd : Girija Devi
29th : Munir Khatoon Begum
0600 Presidents broadcast to the Nation on the eve of Independence Day
0610 Rabindrasangeet :
1st : Debabrata Biswas

8th : Pankaj Mallick
15th : Patriotic Songs by Different Artists
22nd : Sagar Sen
29th : Kanika Bannerjee
0641 Film Tune.

TUESDAYS

2nd, 9th, 16th, 23rd and 30th
0415 Devotional Music :
2nd : Anup Lalota
9th : Bhakti Dhara by Different Artists
16th : Shabads by Bakshish Singh Ragi and Party
23rd : Sharma Bros
30th : Ramcharit Manas by Mukesh and Party
0446 Music of India/Classical Half Hour
0515 Radio Newsreel
0530 Instrumental Music :
2nd : Duet on Violin and Shehnai : V.G. Jog and Bismillah Khan and Party
9th : Guitar : Brij Bhushan Kabra
16th : Duet on Sitar and Flute : Jaya Bose and Himangshu Biswas
23rd : Santoor and Flute : Shiv Kumar Sharma and Hari Prasad Chaurasia
30th : Santoor : Shiv Kumar Sharma
0540 Film Tune
0550 Light Music :
2nd : Nirmala Devi
9th : C.H. Atma
16th : Shailendra Singh
23rd : Preeti Sagar
30th : Bhupinder
0600 Faithfully Yours : Replies to Listeners Letters (On 2nd, 16th and 30th for 15mts. and 9th and 23rd for 10 mts.)
0610 D'xers Corner (Only 9th and 23rd for 10 mts.)
0615 Karnatak Instrumental Music :
2nd : Mridangam : Palghat Krishnaswami
9th : Gottuvadayan : Dickittappa
16th : Veena : K.S. Narayanaswami
23rd : Six Veenas : Raga Navrasa Kannada

30th : Flute : K.S. Gopala Krishnan

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st
0415 Devotional Music :
3rd : Sindhi Devotional Songs
10th : Ramcharit Manas : Mukesh and Party
17th : Selection from Geeta Govinda : Raghunath Panigrahi
24th : D.V. Paluskar : Comp. of Tulsidas
31st : Composition of Surdas : Different Artist
0446 Film Songs from South India
0515 3rd, 17th and 31st : Export Front
10th and 24th : Talk
0530 Instrumental Music :
3rd : Flute : Panna Lal Ghosh
10th : Violin : V.G. Jog
17th : Flute : Prakash Wadhwa
24th : Sitar : Abdul Halim Jaffar Khan
31st : Sarangi : Gopal Misra
0546 Film Songs from South India
0550 Light Music from Different regions :
3rd : Rajasthani
10th : Puniabi
17th : Bengali : K.C. Dey
24th : Marathi
31st : Tamil
0600 3rd, 17th and 31st : Of Persons, Places and Things
10th and 24th : Our Guest
0610 Instrumental Music :
3rd : Sitar : Nikhil Banerjee
10th : Sarod : Ashish Khan
17th : Sitar : Ravi Shankar
24th : Surbahar : Imrat Hussain Khan
31st : Guitar : Brij Bhushan Kabra

THURSDAYS

4th, 11th, 18th and 25th
0415 Karnatak Instrumental Music :

4th : Violin : K. Laxmi Narain Sastri
11th : Veena : Mysore Doraiswamy Iyengar
18th : Violin : K.S. Venketaramaiah
25th : Nagaswaram : K. S. Pichappa
0446 Selections from National Programme of Music
0515 4th : Book Review
11th : Talking about agriculture
18th : Science Today
25th : Industrial Front
0530 Instrumental Music :
4th : Shehnai : Bismillah Khan and Party
11th : Shehnai : Anant Lal and Party
18th : Sitar and Sarod : Ali Akbar Khan and Ravi Shankar
25th : Sitar : Arvind Parikh
0540 Film Tune
0550 Songs from new films
0600 Radio Newsreel
0610 Regional Music :
4th : Assamese
11th : Telugu Devotional Songs
18th : Malayalam : Sri Ayyappan Songs
25th : Sindhi

FRIDAYS

5th, 12th, 19th and 26th
0415 Devotional Music :
5th : Naat : Afzal Hussain Nagina
12th : Naatia Qawalis : Different Artist
19th : Naatia Qawalis : Niaz Ahmed and Nazeer Ahmed and Party
26th : Naatia Qawalis : Jaffar Hussain and Party
0446 Film Hits Yester Years
0515 Cultural Survey
0530 Karnatak Instrumental Music :
5th : Clarinet : A.K.C. Natarajan
12th : Talvadya Katcheri
19th : Duet on Mridangam and Ghatam : Palghat T. Raghu and K.M. Vaidyanathan
26th : Violin : Kunnakudi Vidyathan
0550 Instrumental Music :
5th : Esraj : Vijay Shankar Chatterjee
12th : Sundari Recital : Siddhram Jadhav and Party
19th : Tabla : Faiyaz Khan
26th : Mohan Veena : Radhika Mohan Moitra
0600 Panorama of Progress (Except on 5th)
5th : Disc Review (20 mts.)
0610 Folk Songs :
5th : Kerala
12th : Rainy Season Songs
19th : Tamil Nadu
26th : Harvest Songs

SATURDAYS

6th, 13th, 20th and 27th
0515 Devotional Music :
6th : Kumar Gandharva

GENERAL OVERSEAS SERVICE

and Vasundhara
13th : Vani Jairam
20th : Preeti Sagar
27th : Bhajans by different Artists
0446. 0515, 0530 and 0610 Listeners Choice
0515 6th and 20th : Talk
13th and 27th : Horizon : Literary Magazine
0600 Radio Newsreel

SUNDAYS

7th, 14th, 21st and 28th

0415 Devotional Music :
7th : Aradhana : Hari Om Sharan

14th M.S. Subbulaxmi :
Compositions of Meerabai
21st : Devi Geet : Narendar Chanchal
28th : Shabads : Bhai Joginder Singh and Mohinder Singh
0550 Film Songs
7th : Expression : Youth Magazine
0600 14th : Youth in Focus
21st : From the Universities
28th : Quiz Time
0610 Instrumental Music :
7th : Shehnai : Daya Shankar and Party
14th : Shehnai : Bismillah Khan and Party

21st : Shehnai : Sikander Hussain and Party
28th : Shehnai : Anant Lal and Party
0550 Light Music :
7th : Different Artist
14th : Suresh Wadekar
21st Choral Songs by AIR
Choral Groups
28th : Manna Dey
7th and 21st : Mainly for Tourists
14th : Indian Cinema
28th : Sports Folio
0610 Folk Songs :
7th : Uttar Pradesh
14th : Gujarati
21st : Sindhi
28th : Punjab.

20th : Goa
27th : Nagaland

SUNDAYS

7th, 14th, 21st and 28th

1546 Devotional Music :
7th : Different Artists : Bhajans
14th : Vishni Mehrotra : Bhajans
21st : Shabads
28th : Mukesh : Bhajans
1600 Women's World
1610 Film Songs.

For North-East Asia, Australia and New Zealand

TARGET AREAS

BANDS FREQUENCY
Metres kHz

NORTH EAST ASIA 1530—1630
AUSTRALIA AND NEW ZEALAND 1530—1630

19.58 15230
17.25 17387
13.83 21695
16.78 17875
19.63 15285
16.94 177 05

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

Metres KHz (Frequency)
25.40 11810
19.56 15335

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.; 2030 CLOSE DOWN.

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs.; 1630 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

1546 Folk Songs (Except on 15th)
1st : Kashmir
8th : Himachal Pradesh
15th : Patriotic Songs
22nd : Madhya Pradesh
29th : Maharashtra
1600 Faithfully Yours : Replies to Listeners Letters (On 1st and 29th or 15 mts. and on 8th and 22nd for 10 mts.)
15th : Radio Report of the Flag Hoisting Ceremony (20 mts.)
1610 D'xers Corner (Only on 8th and 22nd for 10 mts.)
1615 Film Tune

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Karnatak Instrumental Music :
2nd : Violin : V.K. Venkataramanujam
9th : Nagaswaram : Sheik Chinna Maulana Sahib
16th : Clarinet : A.K.C. Natarajan
23rd : Veena : Emani

Shankar Sastri
30th : Flute : Sikkil Sisters
2nd, 16th and 30th : Export Front
9th and 23rd : Talk
1610 Film Songs from Different Regions

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

1546 Light Music :
3rd : A. Hariharan, Vatsala Mehta and Ahmed Hussain
10th : Kanwal Siddhu
17th : Mubarak Begum
24th : Suman Kalyanpur
31st : Bhajans of Surdas
1600 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
31st : New Publication
1610 Instrumental Music :
3rd : Sarod : Ali Akbar Khan
10th : Sitar : Ravi Shankar
17th : Sarod : Yakoob Ali Khan
24th : Vichitra Veena : Ahmed Raza
31st : Flute : Raghunath Seth

THURSDAYS

4th, 11th, 18th and 25th

1546 Rabindra Sangeet :
4th : Pankaj Malik

11th : Sumitra Sen
18th : Purabi Mukherjee
25th : Seasonal Songs of Tagore
1600 Panorama of Progress (Except on 4th)
4th : Disc Review
1610 Light Instrumental Music (Except on 4th)
11th : Vijay Raghav Rao : Festival Tunes
18th : Amar Nath : Flute
25th : Jain Kumar Jain : Santoor

FRIDAYS

5th, 12th, 19th and 26th

1546 Light Music :
5th : Different Artists
12th : Shankar Shambhu and Party
19th : Raj Kumar Rizvi and Indrani Rizvi
26th : Talat Aziz
1600 5th and 19th : Talk
12th and 26th : Horizon : Literary Magazine (20 mts.)
1610 Orchestral Music

SATURDAYS

6th, 13th, 20th and 27th

1546 Film Songs
1600 6th and 20th : Mainly for Tourists
13th : Indian Cinema
27th : Sports Folio
1610 Folk Songs :
6th : Boatman Songs
13th : Uttar Pradesh

MONDAYS

1st, 8th, 15th, 22nd and 29th

1916 Light Classical Music (Except on 15th)
1st : Begum Akhtar
8th : Shobha Gurtu
15th : Patriotic Songs
22nd : Sohan Singh
29th : Tulsi Das Sharma
1930 Radio Newsreel (Except on 15th)
15th : Radio Report of the Flag Hoisting Ceremony
1940 Instrumental Music :
1st : Guitar : Brij Bhushan Kabra
8th : Santoor : Shiv Kumar Sharma
15th : Sitar : Ravi Shankar
22nd : Sundari : Siddhram Jadav and Party
29th : Shehnai : Bismillah Khan and Party
1955 Faithfully Yours : Replies to Listeners Letters (On 1st, 15th and 29th for 15 mts. and on 8th and 22nd for 10 mts.)
2005 D'xers Corner (Only on 8th and 22nd for 10 mts.)
2010 Film Songs

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Folk Songs :
2nd : Birha Songs of U.P.
9th : Different Regions
16th : Rainy Seasons Songs

GENERAL OVERSEAS SERVICE

23rd : Avadhi
30th : Dogri
1930 2nd, 16th and 30th : Of
Persons, Places and Things
9th and 23rd : Our Guest
1940 Orchestral Music
1955 2nd, 16th and 30th : Ex-
port Front
9th and 23rd : Talk
2005 Film Songs.

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st
1916 Rabindra Sangeet :
3rd : Ashok Taru Banner-
jee
10th : Different Artists
17th : Rainy Seasons Sogms
24th : K.L. Saigal
31st : Dwijen Mukherjee
1930 Radio Newsreel
1940 Karnatak Instrumental Mu-
sic :
3rd : Nagaswaram :S.R.
Dakshinamurthy Pillai
10th : Flute : N. Ramani
17th : Ghatam : D. Rama-
du Iyer
24th : Veena : E. Kalyani
31st : Talvadya Katcheri
1955 3rd : Book Review
10th : Talking about Agri-
culture
17th : Science Today
24th : Industrial Front
31st : New Publication
2005 Film Songs.

THURSDAYS

4th 11th, 18th and 25th
1916, 1945 and 1955 Listeners
Choice
1930 Cultural Survey.

FRIDAYS

5th, 12th, 19th and 26th
1916 Light Music :
5th : Habib Painter and
Party
12th : Different Artists
19th : Yunus Malik
26th : Rehmat Qawal and
Party
1930 Radio Newsreel
1940 Orchestral Music
1955 5th and 19th : Talk
12th and 26th : Horizon :
Literary Magazine
2005 Film Songs.

SATURDAYS

6th, 13th, 20th and 27th
1916 Folk Songs :
6th : Khasi
13th : Haryana
20th : Manipur
27th : Madhya Pardesh
1930 6th : Expression : Youth
Magazine
13th : Youth in Focus
20th : From the Universi-
ties
27th : Quiz : Time (20
mts.)

1940 Instrumental Music :
6th : Sitar : Rais Khan
13th : Sitar : Abdul Halim 2005
Jaffar Khan
20th : Flute : Amar Nath
27th : Sarod : Zarin Daru-
wala
1955 6th and 20th : Mainly for
Tourists

13th : Indian Cisema
27th : Sports Folio
Film Songs from New
Releases.

SUNDAYS

7th, 14th, 21st and 28th
1916 Interlude

1920 7th : Play
14th : Discussion
21st : Feature
28th : Film Story
1955 Women's World
2005 Film Songs.

**For West Asia, U.K. and West Europe: East Africa, West and North
West Africa: Australia and New Zealand**

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EAST AFRICA | 0130—0400 | 30.27 | 9912 |
| | 2330—0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Pro-
gramme Summary upto 0000 hrs.;
0130 hrs.; 0215 hrs. and 0400
hrs.; 2330, 0030, 0130, 0230 and
0330 News; 2340, 0035, 0140,
0235 and 0340 Commentary; 2345
0115 and 0215 Press Re-
view; 2359, 0129, 0214 and 0329
Programme Highlights from
2315—0000hrs.; 2330—0130 hrs.;
0115—0215 hrs.; and 0215—
0400 hrs.; 0110, 0210 and 0355
Film Tune; 0400 CLOSE DOWN.

22nd : Madurai T.N. Se-
shasopalan
29th : Madini Mangalam
Ramachandran
Radio Newsreel (Except on
15th)
15th : Radio Report of the
Flag hoisting ceremony
Film Songs
Film Tune
D'xers corner (Only on
8th and 22nd)
Film Tunes
Folk Songs :
1st : Andhra Pradesh
8th : Goa
9th : Kumoni
15th : Tamil Nadu
Classical Vocal Music :
Subadh Sangeet
1st : Bhim Shankar Rao
8th : B.R. Deodhar :
Subadh Sangeet
15th : Sharafat Hussain
Khan
22nd : Ganga Prasad Pa-
thak
29th : Siya Ram Tiwari
Dixers Corner (Only on
8th and 22nd)

Murdeswar
23rd : Sitar by Ravi Shan-
kar
30th : Flute by Bhailal
Folk Songs :
2nd : Haryana
9th : Boatmen Songs of
Different Regions
16th : Braj
23rd : Folk Dance Songs
of Different Regions
30th : Punjab
Instrumental Music :
2nd : Sarangi by Laddon
Khan
9th : Flute by Pannalal
Ghosh
16th : Sarangi by Inderlal
23rd : Shehnai by Bismillah
Khan and Party
30th : Sarangi by Shakoor
Khan
Karnatak Vocal Music :
2nd : M.V. Malathi
9th : C. Saroja and C.
Lalitha
16th : Lalitha Seshadari
23rd : K.V. Narayana
Swami
30th : B.V. Raman, B.V.
Laksmanan
New Film Songs
Film Tune

TUESDAYS

1st, 8th, 15th, 22nd and 29th
2316 Instrumental Music (Except
on 15th)
2330 Classical Vocal Music (Ex-
cept on 15th)
1st : Ustad Amir Khan
8th : Gangu Bai Hangal
15th : Patriotic Songs
22nd : Dipali Nag
29th : Bhim Sen Joshi
2350, 0150 and 0250 Faithfully
Yours : Replies to List-
eners Letters (On 1st, 3rd,
29th for 15 mts. and on
8th, 22nd for 10 mts.)
0000 Film Songs (Except on 8th
and 22nd)
8th and 22nd : D'xers cor-
ner (for 10 mts.)
0010 Film Tune (Only on 8th
and 22nd)
0016 Light Music :
1st : Madhubala Chawla
8th : Mujadid Niazi
15th : Talat Aziz
29th : Nilam Sahni
0040 Karnatak Classical Vocal
Music :
1st : D.K. Pattammal
8th : S. Gopalaratnam
15th : M. Balamurli Kri-
shna

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st
2316 Instrumental Music
2320 Vocal Music :
3rd : Krishna Kallee
10th : Minoo Purushottam
17th : Sudha Malhotra
24th : Jagmohan
31st : Compositions of
Surdas
2350, 0200 and 0345 3rd : Book
Review
10th : Talking about Agri-
culture
17th : Science Today
24th : Industrial Front
31st : New Publications

GENERAL OVERSEAS SERVICE

| | | | |
|---|--|--|---|
| <p>0000 Folk Songs 3rd : Punjab 10th : Uttar Pradesh 17th : Munda 24th : Bengali 31st : Rainy Season Songs of Different Regions</p> <p>0016 Hits from Films</p> <p>0040 Instrumental Music : Old Masters : 3rd : Nagaswaram by K.P. Arunachalam 10th : Sarod by Ali Allauddin Khan 17th : Violin by T. Choudiah 24th : Flute by Panna Lal Ghosh 31st : Violin by Dawaram Venketaswamy Naidu</p> <p>0100 and 0250 Radio Newsreel</p> <p>0120 Film Songs</p> <p>0146 Classical Vocal Music : 3rd : Latafat Hussain Khan 10th : Parveen Sultana 17th : Singh Bandhu 24th : Bade Ghulam Ali Khan 31st : Malini Rajurkar</p> <p>0220 Light Music : 3rd : Lalafat Hussain Khar 3rd : Satish Babbar 10th : Talat Aziz 17th : C.H. Atma 24th : Manhar 31st : Bhupinder</p> <p>0241 Instrumental Music : 3rd : Jaltarang by Dulal Roy 10th : Sundari recital by Siddhram Yadhav and Party 17th : Vichitra Veena by Gopal Krishna 24th : Vichitra Veena by Ahmed Raza 31st : Tabla by Zameer Ahmed</p> <p>0300 Film Songs</p> | <p>0100 and 0345 Cultural Survey : 0120 Regional Film Songs 0146 Rabindrasangeet : 4th : Chinmoy Chatterjee 11th : Hemanta Mukherjee 18th : Ritu Guha 25th : Sagar Sen</p> <p>0200 and 0250 Panorama of Progress (Except on 4th) 4th : Disc Review (20 mts.)</p> <p>0220 Classical Vocal Music : 4th : Hirabai Barodkar 11th : Sandhya Mukherjee 18th : Kesar Bai Kerkar 25th : A. Kanan</p> <p>0241 Instrumental Music : 4th : Violin by Smt. N. Rajam 11th : Violin by P.D. Saptarish 18th : Violin by Gajanan Rao Joshi 25th : Violin by V.G. Jog</p> <p>0300 Classical Half Hour Music of India (Repeat of Tuesday GOS 1)</p> <p>0345 New Film Songs (Only on 4th)</p> | <p>0241 Orchestral Music : 5th : Sri Ranjam by S. Gopalakrishnan 12th : Keerthi Lata by Emani Shankar Sastry 19th : Kalavathi by M.Y. Kamasastri 26th : Banshi by Emani Shankar Shastry</p> <p>0300 Film Songs</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> |
| SATURDAYS | | | |
| 6th, 13th, 20th and 27th | | | |
| <p>0100 Film Songs</p> <p>0120 Film Songs</p> <p>0146 Classical Vocal Music : 3rd : Latafat Hussain Khan 10th : Parveen Sultana 17th : Singh Bandhu 24th : Bade Ghulam Ali Khan 31st : Malini Rajurkar</p> <p>0220 Light Music : 3rd : Lalafat Hussain Khar 3rd : Satish Babbar 10th : Talat Aziz 17th : C.H. Atma 24th : Manhar 31st : Bhupinder</p> <p>0241 Instrumental Music : 3rd : Jaltarang by Dulal Roy 10th : Sundari recital by Siddhram Yadhav and Party 17th : Vichitra Veena by Gopal Krishna 24th : Vichitra Veena by Ahmed Raza 31st : Tabla by Zameer Ahmed</p> <p>0300 Film Songs</p> | <p>0241 Instrumental Music : 4th : Violin by Smt. N. Rajam 11th : Violin by P.D. Saptarish 18th : Violin by Gajanan Rao Joshi 25th : Violin by V.G. Jog</p> <p>0300 Classical Half Hour Music of India (Repeat of Tuesday GOS 1)</p> <p>0345 New Film Songs (Only on 4th)</p> | <p>2316 Devotional Music</p> <p>2320 Karnatak Instrumental Music :</p> <p>6th : Violin Trio : L. Vaidyanathan, L. Subramanyam and L. Shankaran 13th : Flute by K.S. Gopalakrishnan 20th : Veena by N. Muthu Krishnan 27th : Nagaswaram by N. K. Krishnan</p> <p>2350 0200 and 0345 6th and 20th : Mainly for tourists 13th : Indian Cinema 27th Sports Folio</p> <p>0000 Light Melodies 6th : Santoor by Shiv Kr. Sarma 13th : Guitar 20th : Mandolin by Jaswant Singh 27th : Tar Shehnai and Clarinet Dhun</p> <p>0016 Classical Songs from Films</p> <p>0040 Karnatak Classical Vocal Music 6th : Maharajpuram Santhanam 13th : Aniyakuli Ramanuja Iyengar 20th : Pancharatna Kritis of Thugasaraja by Diff. Artists 27th : Chittor Subramaniya Pillai</p> <p>0100 and 0250 6th : Expression Youth Magazine 13th : Youth in Focus 20th : From the Universities 27th : Quiz Time (20mts)</p> <p>0120 Light Music 6th : Sarfa Kapoor 13th : Minoo Purshottam 20th : Begum Akhtar 27th : Krishna Kalle</p> <p>0146 Instrumental Music : Flute 6th : Duet on Shehnai and Violin by Bismillah Khan and V.G. Jog 13th : Duet on Sitar and Guitar by Rais Khan and B.B. Kabra</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> |
| FRIDAYS | | | |
| 5th, 12th, 19th and 26th | | | |
| <p>0100 and 0345 Cultural Survey : 0120 Regional Film Songs 0146 Rabindrasangeet : 4th : Chinmoy Chatterjee 11th : Hemanta Mukherjee 18th : Ritu Guha 25th : Sagar Sen</p> <p>0200 and 0250 Panorama of Progress (Except on 4th) 4th : Disc Review (20 mts.)</p> <p>0220 Classical Vocal Music : 4th : Hirabai Barodkar 11th : Sandhya Mukherjee 18th : Kesar Bai Kerkar 25th : A. Kanan</p> <p>0241 Instrumental Music : 4th : Violin by Smt. N. Rajam 11th : Violin by P.D. Saptarish 18th : Violin by Gajanan Rao Joshi 25th : Violin by V.G. Jog</p> <p>0300 Classical Half Hour Music of India (Repeat of Tuesday GOS 1)</p> <p>0345 New Film Songs (Only on 4th)</p> | <p>0241 Orchestral Music : 5th : Sri Ranjam by S. Gopalakrishnan 12th : Keerthi Lata by Emani Shankar Sastry 19th : Kalavathi by M.Y. Kamasastri 26th : Banshi by Emani Shankar Shastry</p> <p>0300 Film Songs</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> |
| SUNDAYS | | | |
| 7th, 14th, 21st and 28th | | | |
| <p>0100 and 0345 Cultural Survey : 0120 Regional Film Songs 0146 Rabindrasangeet : 4th : Chinmoy Chatterjee 11th : Hemanta Mukherjee 18th : Ritu Guha 25th : Sagar Sen</p> <p>0200 and 0250 Panorama of Progress (Except on 4th) 4th : Disc Review (20 mts.)</p> <p>0220 Classical Vocal Music : 4th : Hirabai Barodkar 11th : Sandhya Mukherjee 18th : Kesar Bai Kerkar 25th : A. Kanan</p> <p>0241 Instrumental Music : 4th : Violin by Smt. N. Rajam 11th : Violin by P.D. Saptarish 18th : Violin by Gajanan Rao Joshi 25th : Violin by V.G. Jog</p> <p>0300 Classical Half Hour Music of India (Repeat of Tuesday GOS 1)</p> <p>0345 New Film Songs (Only on 4th)</p> | <p>0241 Orchestral Music : 5th : Sri Ranjam by S. Gopalakrishnan 12th : Keerthi Lata by Emani Shankar Sastry 19th : Kalavathi by M.Y. Kamasastri 26th : Banshi by Emani Shankar Shastry</p> <p>0300 Film Songs</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> |
| THURSDAYS | | | |
| 4th, 11th, 18th and 25th | | | |
| <p>2316 Devotional Music</p> <p>2320 Film Songs</p> <p>2350 Panorama of Progress (Except on 4th) 4th : Orchestral Music : Sunanda Vinodini by Emani Shankar Shastry</p> <p>0000 Light Karnatak Music : 4th : Malayalam 11th : Tamil by P. Leela 18th : Telugu Songs by different artists 25th : Kannada Songs by P.K. Rao</p> <p>0016 Devotional Songs : 4th : Balabh Das Bapodra 11th : Ghulam Mustafa Khan 18th : Kishori Amonkar 25th : Shabads by Santa Singh Ragi and Party</p> <p>0040 Instrumental Music : Sarod 4th : Sarod by Amjad Ali Khan 11th : Sarod by Ashish Khan 18th : Sarod by Ali Akbar Khan 25th : Sarod by Bahadur Khan</p> | <p>0040 Classical Vocal Music : Old Masters 5th : Siddheswari Devi 12th : Abdul Karim Khan 19th : Bade Ghulam Ali Khan 26th : Ustad Faiyaz Khan and 0345 Radio Newsreel</p> <p>0110 Instrumental Music : 5th : Shehnai by Daya Shankar and Party 12th : Shehnai by Jagdish Pd. Qamar and Party 19th : Shehnai by Anant Lal and Party 26th : Shehnai by Bismillah Khan and Party</p> <p>0146 Film Songs by South and 0250 5th and 19th : Talk 12th and 26th : Horizon : Literary Magazine</p> <p>0200 Folk Songs 5th : Rainy Season songs of different regions 12th : Rajasthan 19th : Gujarat 26th : Kashmir</p> | <p>0000 Light Melodies 6th : Santoor by Shiv Kr. Sarma 13th : Guitar 20th : Mandolin by Jaswant Singh 27th : Tar Shehnai and Clarinet Dhun</p> <p>0016 Classical Songs from Films</p> <p>0040 Karnatak Classical Vocal Music 6th : Maharajpuram Santhanam 13th : Aniyakuli Ramanuja Iyengar 20th : Pancharatna Kritis of Thugasaraja by Diff. Artists 27th : Chittor Subramaniya Pillai</p> <p>0100 and 0250 6th : Expression Youth Magazine 13th : Youth in Focus 20th : From the Universities 27th : Quiz Time (20mts)</p> <p>0120 Light Music 6th : Sarfa Kapoor 13th : Minoo Purshottam 20th : Begum Akhtar 27th : Krishna Kalle</p> <p>0146 Instrumental Music : Flute 6th : Duet on Shehnai and Violin by Bismillah Khan and V.G. Jog 13th : Duet on Sitar and Guitar by Rais Khan and B.B. Kabra</p> | <p>0220 Regional Devotional Music 6th : Jain Devotional Songs by Mahendra - Kapoor and Vijaya Rau 13th : Compositions of Puranda Dass by Radhi Jayalakshmi 20th : Shyama Sangeet by Pannalal Bhattacharya 27th : Marathi Devotional by Different Artists</p> <p>0241 Classical Vocal Music 6th : Hafiz Ahmed Khan 13th : Ghulam Mustaff Khan 20th : Bharati Chakravarti 27th : Malvika Kanan</p> <p>0300 Old Film Songs</p> |

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs
264.5, 41.29, 30.27, 25.39 Metres.
1134, 7265, 9912, 11815 kHz

REGULAR FEATURES

0530 Opening of the Transmission;
0531 Thuthi : (Devotional Song);
0535 News; 0545 Sunday, Monday,
Wednesday, Thursday and Saturday;
Commentary; Tuesday and Friday:
Press Review; Sunday : Week in
Parliament (During the Parliament
Session); 0550 Details as Follows.

1st : Isai Amudham Kadidhamum
Badhilum
2nd : Kettadhu Kidaikkum
3rd : Thiraiganam
4th : Siruvar Arangam : Lodi Estate

5th : Gomathi Viswanathan : Vocal; V. Chandra Sekaran : Mridangam
6th : Neyar Virundhu : Magazine Programme
7th : Neyar Viruppam
8th : Isai Amudham; Kadidhamum Badhilum
9th : Kettadhu Kidaikkum
10th : Thiraiganam
11th : Ivargal : Feature; Produced by Bala Ramani and S. Kanakam
12th : Ganamudham : Master Ganesh and Master Kumaresh : Violin Duet

13th : Neyar Virundhu : Vinadi Vina; Conducted by Balakrishnan Ramani

14th Neyar Viruppam

15th : Independence Day : Patriotic Songs

16th : Eye Witness Account of Flag Hoisting at Red Fort

17th : Thiraiganam

18th : Munnerun Bharatham : Vigyan Valarchi

19th : Ganamudham : P. Someshwara Rao and Pappu Chandrasekar : Veena Duet

20th : Neyar Virundhu : Kalloori Kanigal : Indrani Maniam

21st : Neyar Viruppam

22nd : Isai Amudham : Kadidhamum Badhilum

23rd : Kettadhu Kidaikkum
24th : Thiraiganam

25th Magalir Poonga : "Anbu Sahodart"; Letter on Orissa : Lakshmi Narayanan

26th : Ganamudham : T. Viswanathan : Flute

27th : Neyar Virundhu : Kavi Kural by Bharathinesan Thalainagar Thapal by A.R. Rajamani

28th : Neyar Viruppam

29th : Isai Amudham : Kadidhamum Badhilum

30th : Kettadhu Kidakkum

31st : Janmashtami : Special Programme

GUJARATI SERVICE

From 0945—1000 hrs on 19.78 and 16.93 meters : 15165 and 17115 kHz

News at 0945—1000 hrs

From 2230 — 2315 hrs on 25.36 and 19.62 meters : 1830 and 15280 kHz

News at 2235—2245 hours

MONDAYS

1st, 8th, 15th, 22nd and 29th

2230 1st : Film Dhon
8th : Vadya Vrinda
15th : Deshbhaktinum geet
22th : Shebnai
29th : Sarod

2245 1st, 8th, 22nd and 29th : Chitrapatsangeet

15th : Special Programme on the Independence day
2315 Sampada

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Begum Akhtar
9th : Faiyaz Khan
16th : Mubarak Begum
23rd : Geet

2245 30th : Sabri Brothers
2nd and 9th : Natika
30th and 16th : Atilne Aare : Down Memory Lane
23rd : Special Programme on Coconut Day

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

2230 3rd : Girija Devi
10th : Anwart
17th : Asha Bhosle
29th : Uska Mangeshkar
31st : Geet

2245 Vartman na valor : Current affairs

2250 Geetika

2300 3rd : Gamne gamshe
10th : Janva Jevun
17th : Geet ane gazal
24th : Aajna Kalakar
31st : Special Programme on Janmashtami

2315 Samapta

THURSDAYS

4th, 11th, 18th, and 25th

2230 4th : Hemangini Desai
11th : Nirmala Devi

18th : Parveen Sultana
25th : Rade Gulamalikhhan

2245 Akhbaroni Atanethi : Indian Press Review

2250 4th : Geetavali—Hindi non film Songs

11th and 25th : Talk
18th : Light Classical Film Songs.

2300 4th and 18th : Roopak
11th and 25th : Gaikalnun Sangeet

2315 Sampata

FRIDAYS

5th, 12th, 19th and 26th

2230 5th : Lokgeet
12th : Qwali
19th : Bhajan
26th : Gazal

2245 Gujarati Chitrapat : Sangeet

2315 Samapta

SATURDAYS

6th, 13th, 20th and 27th

2230 6th : Garbo
13th : Dwandageet
20th : Samuhgeet
27th : Raas

2235 Samachar

2245 6th and 20th : Bal Sabha : For Children
13th and 27th : Street Sabha

2310 Weekly Programme trailer

2315 Samapta

SUNDAYS

7th, 14th, 21st and 28th

2230 7th : Alka Yajnik
14th : Mehdi Hasan
21st : Runa Laila
28th : Nazia Hasan

2245 Ek Farmaish

2250 7th : Aajana geetkar

14th : President's Message on the eve of Independence Day

21st : Amari Pasand

28th : Shastriya Sangeet

2300 14th : Geeto

2315 Samapta

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (702 KHz) SW 31.01M (9675 KHz) 2020
MW 427.3M (702 KHz)

TRANSMISSION III

MW 280.1M (1071 KHz) SW 91.05M (3295 KHz) 2045
MW 427.3M (702 KHz) 2100

TRANSMISSION I

HOURS

0543 Signature Tune and Opening Announcements
0545 Subhghahi
0615 Khabren
0625 Purani Filmon se
0700 Shahre Saba
0725 Shamme Farozan
0730 Saaz Sangeet (Instrumental Music)
0745 Repeat of 2100 Hours Item of Previous Night : Duration : 10 Mts.
0755 Programmon Ka Khulasa
0800 Aap Ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
0830 Taarikh Saaz : Sunday, Wednesday and Friday
0835 Aap Ki Farmaish (Contd.)
0900 Aaj Ki Baat : (Except Friday/Sunday)
Friday/Sunday : Aao Bachcho (Childrens Programme)
0915 Lok Geet (Except Friday/Saturday/Sunday)
Sunday/Friday : Aao Bachcho
Saturday : Naghmate Watan (Patriotic Songs)
0930 Khabron Ka Khulasa
0932 Classical Music (Except Friday/Saturday/Sunday)
Friday : Aap Ke Khat
Aap Ke Geet
Saturday : Light Classical Music
Saturday : Light Classical Close Down.
1000

TRANSMISSION II

1358 Signature tune and opening announcements
1400 Programme Ka Khulasa
1402 Khabron Ka Khulasa
1407 Sunday : Aap Ka Khat Mila
Monday (1) Naghmao sada (film songs with Dialogues); (III and V) Nigah-e Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein;
Tuesday (I, III and V) Bhakti Geet; (II and IV) Filmi Qawwalian
Wednesday : Sabras (Mixed Melody)
Thursday : Dhoop Chaon (Compered programme)
Friday : (I) Mushaira (unto 1500 hrs); (II and IV); Saat Sawal; (III and V) Kahani Ek Geet Ki)

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare ;
Sunday : (I) Kehkashan; (II) Mehfil ; (III) Geeton Bnari Kahani ; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se
Monday : (I, III and V) Naghmao Sada[Nigah-e Intekhab (Contd.); (II and IV) Rag Rang
Tuesday : Naghma-O-Tabassum
Wednesday : Bazme Khawateen
Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet
Saturday : Bazme Khawateen
Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baate Ek Film Ki
Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
Friday : Awaz De Kahan Hai
Saturday : Phir Suniye
1530 Aap Ki Pasand (Listeners request)
1600 Jahan Numa : (Except Sundays and holidays)
Sunday : Aap Ki Pasand (Contd.)
1610 Aap Ki Pasand (Contd.)
1630 Tabsira/Week In Parliament
1635 Aap Ki Pasand (Contd.)
1650 Khabren
1700 Close Down
TRANSMISSION III
1958 Signature Tune and Opening Announcements
Khabren
2000 Programmon Ka Khulasa
2010 Sazeena : Tuesday, Thursday and Friday
2015 Film Duets (II) Saturday and

Holidays (Except Sundays) (Contd. upto 2045 hrs.)

Aahang-E-Nazm ; Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)

Saaz Aur Awaz
Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya

Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : Shaharsama (I and III); Dilli Diary (II and IV); Shahpare (V)

Thursday : Hamse Poochiye (I II and V); Hifzane; Sehat (II and IV)

Friday : Talks
Saturday : Radio Newsreel Aabshaar

Sunday : Kajar Bin Kare
Monday, Wednesday and Thursday : Qawwalian Non Film)

Qawwalian (Non-Film)
Tuesday and Friday : Ilaqai Naghme (II and IV)

Friday : Afsana; Sada-e-Rafta (V)
Saturday : Manzar Pasmanzar (Review of Urdu Press)

Khabren
2145 Commentary (Repeat)
2155 Sunday : Play
2200 Monday : (I) Feature ; (II) Izhar-E-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath

Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira

Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke

Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-E-Hamnashtin; (V) Maazi Ke Dayar

Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni

Khat Ke Liye Shukriya (Wednesday-Weekly)
2230 Tameel-E-Irshad
2300 Khabron Ka Khulasa
2305 Tameel-E-Irshad (Contd.)
2325 Shamme Farozan (Repeat)

2330 Bazme Musiqi
0000 Khabren
0005 Filmi Naghme
0030 Noor-O-Naghma (Qawwalian)

Programme Highlights
0058
0100 Close Down.

SINDHI SERVICE

1730—1830 hours
280.1m (1071 kHz)
31.38m (9560 kHz)
2115—2145 hours
280.1m (1071 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III and V)
- (b) Quiz Programme (II, and IV)
- (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3m (702 kHz)
News at 1903—1905 Hrs.
REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters 1st Sunday : 1905 Shai Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78m (15165 kHz)
16.93m (17715 kHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15282, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82, Metres; 3905 kHz; 2315—0115 hours—30.27, 25.40 Metres, 9912, 11810 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres. 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. 19.70; 16.85 Metres 15230, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.82 Metres 1134, 7120, 9735 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830 —1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835—0845 hrs. 1900—2000 hrs; 280.1, Metres; 1071 kHz; News 1901—1905 hours |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres. 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, Metres; 594.7225, 9630 kHz; News 0735—0744 hours 0700—0730 hours—25.30 Meters, 11860 kHz ; 1230—1300 hours—30.91, 25.58, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2200—2210 hours, |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15290, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres; 594, 9545, 11895 15125 kHz; News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7260, 9705, kHz; News 1815—1825 and 1846—1856 hours; 1845—1930 hours; 264.5 Metres; 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G. M. T.) Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Barkat Zaman Khan, Najma Rizvi, Nayyar Sadruddin, Yasmin Tahir and Kishwar Ara in "Mehfil" programme Urdu Service.



Me'mood Alam Malik presenting weekly programme 'Indian Cinema' --Dari Service.

Rahim Fahim Uddin Khan Daggai, famous music artist is being interviewed by Hafeez Ahmed Khan for broadcast from Urdu Service.





Participants of the quiz time programme broadcast over GOS. Bhaskar Bhattacharya is the moderator.



Interview with V.G. Santhosam, Member, Industrial, Advisory Committee, Government of Tamil Nadu by P. Lakshmi.—Tamil Service of E.S.D.

Prof. Yashpal, Chief Consultant Planning Commission, Prof. A. Rehman, Director National Institute for Science, Technology and Development Studies, G.S. Keswani, science writer and Brahm Prakash, Member, Space Commission; they participated in a discussion on application of space in peace and war over GOS.





INDIA CALLING

July, 1980



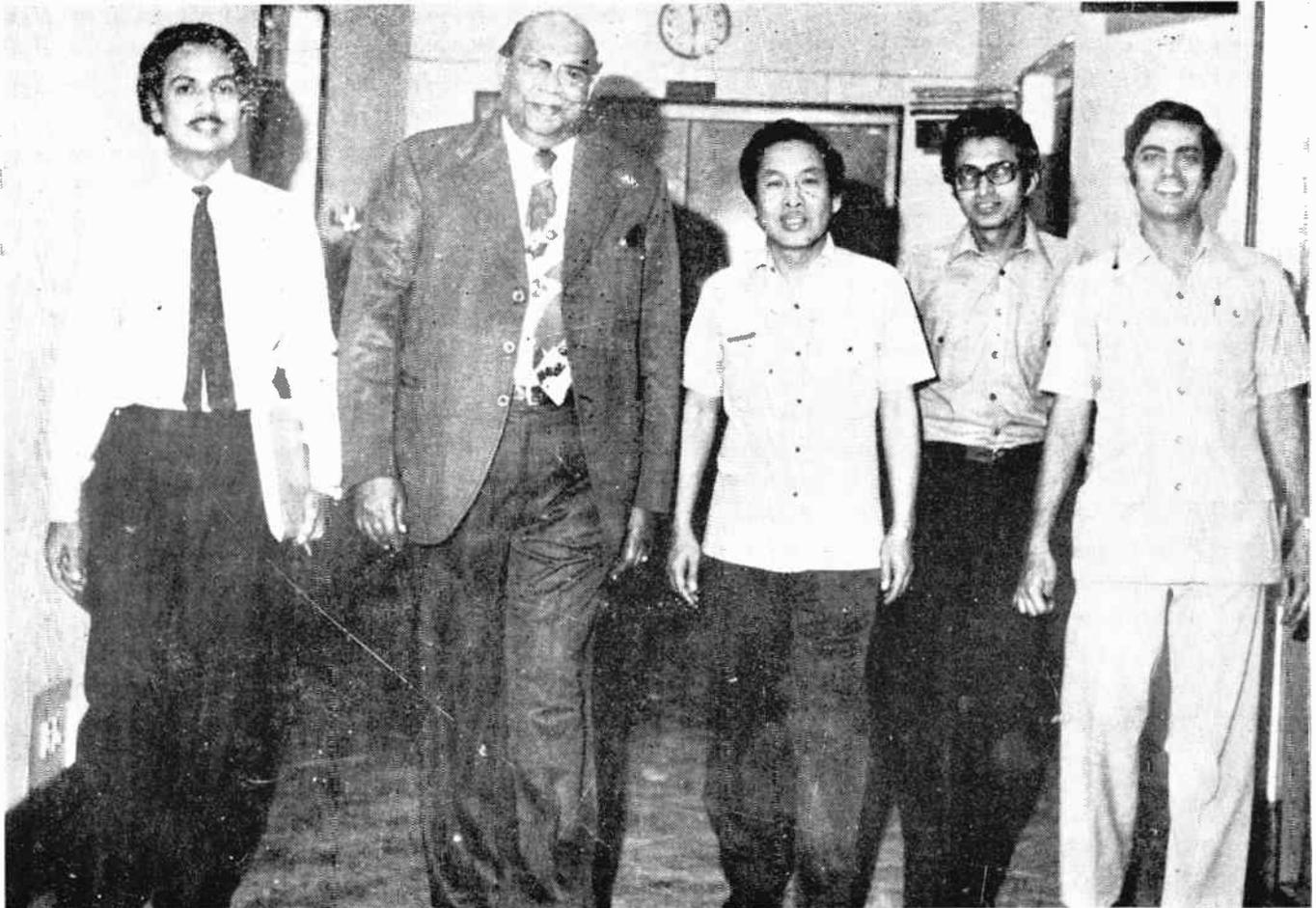


U. L. Malhotra, whose talk on rural electrification was broadcast recently over the General Overseas Service.



Debu Majumdar, film critic, whose talk on the "art of Satyajit Ray" was broadcast from G.O.S.

Dr. V. T. H. Gunaratna, Regional Director, W.H.O. (second from left) at the studios of AIR, Delhi. His talk on World Health Day was recently on the air from the General Overseas Service. Others seen in the picture are, from left: Jitendra Tuli (information officer, W.H.O.) K. P. Kingdang (Deputy Director E.S.D.), Ashok Karam (Production Assistant, E.S.D.) and Ravi Nanda (Producer, E.S.D.). Kindly also see "smoking or Health" published in this issue.



Mahavir : His Life and Teachings

LAKSHMI CHANDRA JAIN

The 29th day of March 1980 corresponding to the 13th day of the bright fortnight of the month of Chaitra, according to the Hindu calendar, is the day of birth of Bhagwan Mahavir. He is the 24th of the Jain Tirthankaras, the 23rd being Parashwanath, popularly known as Peramnath, and twenty-second being Tirthankar Neminath whose contemporary and cousin brother was Lord Krishna of Mahabharat fame, we can thus imagine the hoary antiquity of the first Jain Tirthankar, Rishbh Deva, who is praised in the Rigveda and Bhagwat Purana. These facts have been mentioned to dispel the erroneous belief held in some quarters, that Mahavir was the founder of Jainism. Born in the year 599 B.C., in the Kundagram, a region of Vaishali, in Bihar, Mahavir was the elder contemporary of Bhagawan Buddha. Mahavir's father, Siddhartha, was one of the rulers in the confederation of Republics. Mahavir's mother, Trishala, belonged to the regal clan of Vaishali's ruler, King Chetak. Since the day Mahavir was born; in fact since the day the parents realised that they were to be blessed with the advent of a child, they witnessed increasing material prosperity and experienced a higher sense of benign peace and spiritual uplift. Because of this, the child was named Vardhaman in as much as his childhood was a saga of bravery and of fearless deeds, like his playful handling of cobra, and brave confrontation of devilish designs. Another childhood name of Mahavir is Sanmati, the one who is endowed with spiritual perception.

As Mahavir's boyhood blossomed into youth, he grew intensely aware of the conflicts raging in various fields of human concern, resulting into all-round misery for the common man. There were wars and political feuds between different Kingdoms. The republic of Vaishali, though militarily powerful, was in constant threat of invasion by combines of conspiring kings. Complicated religious rituals by vaidic priests lost all rational meaning for the masses. Sacrifice of animals, and even of human beings, became an article of a faith with certain religious sects. Leaders in the field of philosophy were many, each with his own brand of thought trying to gain

ascendancy through political patronage or scholastic hysteria. Social perversities had gained recognition. Slave trade was an accepted way of business. Women were treated like Cattles. The bright patches of human compassion and real spiritual achievements were few and far between. The pervading darkness made Mahavir pensive and sad. What has happened to the ways of peace and of Ahimsa of the Tirthankar Parshwanath and of Neminath, he would ponder over. It was his innate belief that in order to restore human faith in higher values of life, one has himself to become a model of purity in thought, word and deed. And this could not be attained unless one got mastery over baser instincts of passions, of deceit, of greed, of anger, and of hate. This mastery over self and over passions comes from meditation and from abstinence. This has been the way of the Jinas, the Victorious ones, the promoters of Jainism. At the age of 28, Mahavir left the comforts of his princely home and made way to lonely forests for meditation and for delving deep into the fountainhead of spiritual calm.

Attainment of knowledge

Mahavir's meditation, austerities and penance resulted into supreme and all-comprehensive knowledge which is called Kevalgnan. Short of Moksha, this is the ultimate of human achievement.

Endowed with Kevalgnan, Mahavir retraced from the forests and undertook a tour to preach among masses, in their own language the simple but abiding truth of life here and hereafter.

It is a measure of Mahavir's perception of Truth and its innate operation in practice that he gave the world the concept of total personality for each individual by enunciating the principle of harmonious integration of Faith, Knowledge and Conduct, mentioned in Jainism as Tri-ratna-Samyag-darshana, Samayag-Jnana and Samyak-Charitra.

If one were to epitomise all the preachings of Mahavir in one concept, it would be named Ahimsa. Varied and wonderful are the dimensions of the

(Contd. on Page 7)



INDIA CALLING

Programme Journal of the External Services of All India Radio

JULY, 1980

IN THIS ISSUE

| | |
|---|-------|
| MAHAVIR : HIS LIFE AND TEACHINGS : Lakshmi Chandra Jain | ...1 |
| IMPACT OF BUDDHISM ON WORLD CULTURE : Yuvraj Krishna | ...2 |
| INDIAN AESTHETICS—AN INTRODUCTION : Dr. Satya Vrat | ...4 |
| SMOKING OR HEALTH Dr. V. T. H. Gunaratna | ...5 |
| POEMS : Agni Mitro | |
| OUR LISTENERS WRITE | .. 8 |
| GENERAL OVERSEAS SERVICE | ...10 |
| TAMIL SERVICE | ...13 |
| HINDI GUJARATI SERVICES | ...14 |
| URDU/KONKANI/SINDHI/ PUNJABI SERVICES | ..15 |
| FOREIGN LANGUAGE BROADCASTS | ...16 |

FRONT COVER

Bihu folk singers of Assam.

Assistant Editors : D. K. Chhetri
Santha Balakrishnan

Impact of Buddhism on World Culture

YUVRAJ KRISHNA

Edwin Arnold called the Buddha "The Light of Asia". This is entirely true because Buddhism has been the most important and pervasive civilising force in South East Asia, East Asia and Central Asia.

Buddhism however, is not one body of unified doctrine. It is classified into three principal schools, the *Hinayana*, the *Mahayana* and the *Tantrayana*. Each of these major schools had profound effect in different regions of Asia.

South East Asia is the stronghold of the *Hinayana* Buddhism. Before we speak about the contribution of Buddhism to the cultures of the people in the region who still owe allegiance to it, it is essential to know its impact on the culture and civilisation of India, which is the land of its birth but from which it disappeared nearly a thousand years ago.

Buddhism has had far reaching and abiding influence on Hinduism, the dominant faith of its inhabitants. Hinduism today is an amalgam of Vedic Hinduism and Buddhism (and also Jainism).

Four great contributions which Buddhism made to Hindu thought and religion were the doctrines of (1) karma (2) ahimsa (3) impermanence of life and matter and (4) the relationship between desire and human suffering.

The classical doctrine of karma—as you sow so shall you reap—is the most rational explanation of the phenomena of inequality and suffering. The credit for developing the tenet of karma goes to the Buddha. It posits that (i) each individual is personally responsible for his own karma (ii) that there is no escape from the operation of this law and (iii) that it is the quality of one's karma or actions, good or bad,

which determines the consequences of one's acts and thereby produces inequalities, happiness and suffering and (iv) above all the Buddha postulated that fruit bearing karma is mental in its nature. Buddhism made intent as an essential ingredient in determining the moral quality of any action. Thus Buddhism provided a most rational basis for ethical discipline.

This law of karma came to be accepted universally by all Indian religious schools, Hinduism and Jainism even though the latter's own doctrine of karma is radically different. It is this doctrine of karma which continues to be the foundation of Indian ethics, the Panch Sila, five principles of moral conduct, viz., not to tell a lie, not to kill, not to steal, not to indulge in sexual incontinence, not to get intoxicated.

The second outstanding contribution of Buddhism was the doctrine of ahimsa or non-violence which forms part of the Panch Sila. It enjoined avoidance of destruction of life and of causing pain to others. Non-violence became the creed of Hinduism under the influence of Buddhism (and also Jainism).

The doctrines of karma and ahimsa totally devalued the utility of Vedic sacrifices and so led to the abandonment of animal sacrifices. In brief, Vedic Hinduism underwent a metamorphosis and flowered into Puranic Hinduism. It is this form of Hinduism which is the living Hinduism of today.

The third principal contribution of Buddhism is the psychological understanding of human suffering. The Buddha postulated that, apart from karmic suffering, suffering is inherent in the universe liable to birth and decay. The elements of the world are Ksanika transient and so is *atma*. Hence, *trishna* or desire is the source

of suffering, because of the false belief in the permanency of the individual self or ego and the objects of desire. The Buddha taught that *nirodha* or suppression of desire leads to emancipation, *nirvana*, which is the end of suffering. This teaching is at the root of the philosophy of detachment, *vairagya*, or renunciation. It also formed the justification for the order of monks.

The philosophical basis of the objective of suppression of desire is the doctrine of *pratitya-samutpada*, "dependent origination". It means that all phenomena are composite, *samskrita*, that is product of forces, the effect of a cause of causes, the effect, in turn, becoming the causative factor. Thus the Buddhists conceived the universe as a cause-effect continuum. Hence the phenomenal world is in a state of flux and lacking in an ultimate reality which is unchanging and absolute. This concept became the foundation of the vast corpus of Buddhist philosophy of the *Sunvavada* (doctrine of void) of Nagarjuna, of *Ksanikavada* (doctrine of momentariness) of Asanga and Vasubandhu and eventually of Sankara's *Advaitavada* (non-dualism) or *mayavada* (the teaching that the world is an illusion) which has deeply influenced Indian attitude in life.

Outside India, in the South East Asia, Buddhism in its, relatively speaking, more primitive form as Theravada, generally known as *Hinayana* Buddhism, survives today as the religion of the overwhelming numbers of people of Sri Lanka, Burma, Thailand, Cambodia, Laos and Vietnam. The Dhamma provides the basis of the ethical discipline and observances in these countries. The Buddha's teaching of detachment provides the motive force for the organisation of monastic order, the *Sangha*. The monks occupy a foremost place in these societies. They act as State chaplains and as advisers in all religious matters. The monks undertake priestly functions of conducting religious worship in Buddhist temples, of performing domestic rites of birth, name giving, tonsure, marriage and death ceremonies. The Buddhist monasteries have been the centres of social activities and education in the countryside. The hierarchical organisation of the monks from the novice (*sramanera*) to elder (*thera*) in the *Sangha* provided a model for structuring of

the bureaucracy in these lands. The use of Buddhist religious texts, viz., the Tripitaka, introduced the art of writing in these countries.

Buddhism that spread to China, Korea and Japan was different from Buddhism which holds sway in South East Asia. It is conveniently described as Mahayana Buddhism.

The ethics of the Hinayana is, in a sense, negative being based on 'don'ts' and is exclusively preoccupied with self emancipation of Nirvana. Consequently, it is dominated by monks or Arhats. Such an ethic was inadequate. In contradiction, the Mahayana has a more positive ethic based on Karuna (compassion) and wisdom (Prajna). Here the bhiksu works not for self-emancipation but for the emancipation of the whole humanity. The Mahayanas set up the ideal of the Bodhisattva in place of the self-centred Arhat of the Hinayana.

Buddhism in China

In China, the Buddhist teaching had to contend with highly developed and well entrenched thought systems of Confucianism and Taoism. More precisely, the Chinese did not believe in certain typically Indian doctrines such as the transmigration of soul, which is vital to the operation of the law of karma and in ahimsa (non-violence) and Brahmacharya (celibacy). Again Confucian teachings made the Chinese a practical minded people who believe in the reality of the phenomenal world whereas the Buddhists emphasised its ephemeral character. The Chinese are a family centred society which considered monasticism an evil and a threat to social stability. Consequently, Buddhism had to come to terms with Confucianism. In that process the Buddhist monastic order became a materially different order. The monks became functionally useful members of the society as temple and family priests; the monasteries organised economic activities in the countryside. As the Chinese placed paramount importance on family and ancestor worship, the Chinese Buddhists accepted the institution of the family as is evident from the fact that *Vimalakirtinirdesa*, the teachings of the house holder Vimalakirti, is one of the most important texts of Chinese Buddhism. In brief in Chinese Buddhism, spiritual perfection was not the preserve of renunciant monks—Arhats and Bodhisattvas. Monkish discipline was less important

than practising Buddha's teachings in day to day life. Again, the ideal of the Bodhisattva engaged in altruistic activity was more acceptable than a bhiksu leading solitary ascetic life aiming at personal nirvana. Thus there was a synthesis of Indian Mahayana Buddhism and Chinese through and in that process Buddhism was sinicized; it became a Chinese version of Buddhism. This also explains to the growth of Ch'an or Dhyana Buddhism which, in Japan, is known by the popular name of Zen Buddhism and of the devotional schools of Buddhism.

Under the impact of Buddhism on Confucianism and Taoism there emerged a Neo Confucianism and Neo Taoism. The Indians who played a great role in diffusion of Buddhism to China were Kumarajiva, Paramartha, Bodhidharma, Bodhiruci to name the most prominent.

In Central Asia, Yogacara Buddhism in the 7th Century faced a challenge of another sort. Here it had to contend with stiff resistance to the new creed. Buddhism, therefore, had to change its strategy. Tantric Buddhism under the leadership of Padmasambhava gained acceptance. Tantric Buddhism is based on *yantras* mystical diagrams, *mantras*, mystical formulate, and *yoga*, a technique of bodily and mental exercises to develop mental powers to attain enlightenment and liberation and to obtain desired objects. It gave to the people a most important *mantra* or formula—for warding off evil and to wash off the evil karma. By the 13th century Tantric Buddhists gained political authority and established a theocratic state. Buddhism had become mundane, worldly, but Buddhism also tamed the war-like Tibetans into a peaceful community. From Tibet, Tantric Buddhism spread to Mongolia from the 13th century.

Buddhism also brought to Tibet the Indian system of Medicine. *Ayurveda* which even today is at the basis of the Tibetan system of medicine and a system of writing.

The great Indian *acarvas* or teachers who carried the message of Buddha to Tibet were Santarakshita, Kamalasila, Dipankara or Atisa.

Development of Art

Reverence for and devotion to the Buddha provided powerful inspiration to the development of Buddhist art.

The memory of the Lord was first sought to be perpetuated through building of *Stupas* (dome-like structures) enshrining the holy relics of the Master. The *stupas* were embellished with loving devotion with representation of incidents from the life of the Buddha and from Jatakas or the stories of the previous birth of the Buddha, etc. Naturally *Stupas* came to be built in other Buddhist countries as *dagobas* of Sri Lanka, *pagodas* of Burma, Thailand, Cambodia, China, Korea and Japan and *chortens* of Tibet. The most magnificent stupa is that of Borobudur in Java which is one of the wonders of the world.

The greatest contribution, however, of Buddhism is in the field of sculpture. The early Indian Buddhist art was uniconic. Gandhara under the influence of Indo-Greeks broke this uniconic tradition and represented Buddha in human form. Since then idol worship became an essential feature of Indian religions. This, in turn, led to the art of sculpture being cultivated intensively. It is to Buddhist inspiration that we owe some of the masterpieces of world art, the Buddhas radiating peace and spiritual ecstasy. The Buddha in *dharmacakra—pravartanamudra* from Sarnath, became the model for the Buddha figures in South East Asia, and Central Asia.

In addition, in China and Japan, sculptors displayed their fine artistic sensibility in the statues and figurines of bodhisattva mahasattvas, the Great bodhisattvas, Vairocana, Manjusri, Aksobhaya, Padmapani, Tara, Avalokitesvara, etc. Again, Tantric Buddhism and Lamaism evolved an elaborate pantheon of bodhisattva, dharmapalas, protectors of religion, etc., in which the figures are multi-armed and multi-headed, fierce and benign, and in association with their *saktis* or female partners. The sculptures were either carved in rocks as in the caves of Ajanta in India, Lungmen, Yung-Kang and Tunhuang in China, or housed in temples as at Bodh Gaya in India, Pagan in Burma, Var Benchamabopit in Bangkok, Chandi Mendut in Java, Angkor Thom in Cambodia, Pagoda of T'ien-Ning-Sse, Peking, Horyujiat Nara in Japan. Again *Viharas* were built for the residences of monks. The science of architecture was stimulated by the large scale construction of temples and viharas.

(Contd. on Page 9)

Indian Aesthetics—An Introduction

DR. SATYA VRAT

How aptly it is said that we think with our brains, we feel all over. This is the miracle experienced by the old Indian aesthetists. Acharya Visvanatha in the third Chapter of his book *Sahitya Darpana* says :

“In flavour, even in every case, wonder is felt as its essence. Since wonder is its essence, it follows that flavour, even in every case, is that sentiment or flavour, called the ‘marvellous’—hence the learned Narayana has acknowledged only one flavour, the marvellous, and no other”.

The word aesthetics in the context of Indian Aesthetics means Science and Philosophy of fine arts. And fine art is the art, which presents the ‘Absolute’ in sensuous and aesthetical relation, as distinct from the utilitarian, a work of which gives rise or leads to the experience of the absolute. Some Western authorities like Hegel recognise architecture, music, poetry, sculpture and painting to be fine arts. But Indian authorities admit the first three only to be fine arts. For, they alone have independent being. Indian aesthetics is primarily concerned with three arts, poetry, music and architecture. As philosophy of fine arts, aesthetics has to deal with the philosophic views of these arts, known as *Rasa-Brahmavada*. Aesthetics as science of fine art has to concern itself with the technique of each of them.

Poetry is the highest of all arts. And drama is the highest of all forms of poetry. The problem of aesthetics as philosophy of fine art in India, therefore, has been studied not with reference to music, or pictorial representation but mainly in the context of the dramatic presentation. In the main, music and scenic representations have been regarded as auxiliaries to the drama. The reason is obvious. The varied situations of life, which art makes its province to depict, lend

themselves to a more successful representation in drama than in any other class of art. For, drama appeals to the eye and the ear, the senses, which are regarded as pre-eminently ‘aesthetic’.

The word “Rasa” in Sanskrit is used in a variety of meanings. In common language, it is used for the quality, cognisable through the sense of taste. As such it is of six kinds, sweet, sour, saltish etc. In Ayurveda it is used for a certain white liquid extracted by the digestive system from the Food. Its main seat is the heart. Therefrom it proceeds to arteries and nourishes the whole system. It also stands for liquid in general, extracted from any fruit or flower and inclination, liking, or desire, mineral or metallic salt and mercury. In the context of aesthetics it stands for the aesthetic object. It has a highly technical meaning, though even in the technical sense it retains the element or original meaning, namely, the object of relish, not sensuous but aesthetic.

Rasa, the aesthetic object, is essentially a product of dramatic art and is not to be found in the creations of nature. It is not pure unity, but unity in multiplicity. The unifying factor in the multiplicity is a basic state of mind, *Sthayibhava*, which binds together in an organic whole the emotive situation in human setting, consisting of the physical cause of the basic mental state, *vibhava* the mimetic changes, which are inspired by the aroused basic mental state and as such are indicative of the internal state *anubhava* and the transient emotions (*vyabhicari bhava*) the basic mental state is the central and the most important phase of this configuration. The rest are simply necessary accompaniments, very much like the paraphernalia of a king. They raise the basic mental state to prominence just as paraphernalia does the king. And just as in

the midst of the entire paraphernalia it is the king, who is the centre of attraction to the spectator, so is the basic mental state to the audience. Therefore, when it is stated that the basic mental state is the aesthetic object (*Sthayibhava rasah smrtah*) the implication is not that other constituents of the aesthetic configuration do not figure in the consciousness, but simply that they appear as subordinate.

While glancing through the history of aesthetics, one can say for sure that its study can be based on the availability of material on aesthetics in works on dramaturgy. There are, no doubt references in the texts, which do not deal directly with art, to other works on aesthetics than those to which we can have access. For instance, two works on dramaturgy in Sutra form, one by ‘Silali’ and the other by Krsisva, are referred to in ‘Panini’ Sutra 4,3,110. III. Since their contents are not known to us we shall begin our historical account of the aesthetics of drama with Bharata (Circa 500 A.D.) whose work is the earliest available complete work on the subject. And we may end it with Abhinavagupta (950—1020) whose solution of the problem has been accepted by all the subsequent writers of repute in the field of poetics and dramaturgy. The text on architecture, in which reference to the philosophy of architecture (*Vastubrahmavada*) is found is the *Samarangana Sutradhara* of King Bhoja of Dhara (1018—60). And the work on music, which talks of the philosophy of music (*Nada—Brahma-Vada*) is the *Sangita Ratnakara* of King Saranga Deva, who ruled in Devagiri, modern Daulatabad, from 1210 to 1247 A.D. Thus the history of Indian aesthetics extends over a period of more than seven hundred years.

It is possible to maintain that the history of Indian aesthetics is coextensive with the history of literature on the fine arts. From the time of Bharata (500 A.D.) to that of Bhatta Lollata (Circa 850) the problem of aesthetics was mainly one of technique. In fact, the sole aim of Bharata’s *Natya Sastra* is to instruct the dramatist, the stage manager and the actors in regard to the ways and means of producing the drama, to tell them the necessary constituents of the drama and the manner and material of their presentation. The point is made

(Contd. on page 7.)

INDIA CALLING, JULY, 1980

Smoking or Health

DR. V. T. H. GUNARATNA

Regional Director, WHO

The history of smoking is unparalleled in human civilization. It is a contagious habit which, over the years, has harmed and continues to harm not only the smoker, but society as well. What was meant to give him pleasure has proved to be a most serious health hazard, making him vulnerable to the early development of heart diseases and lung cancer and thus reducing his longevity. It is tragic indeed that what is considered a socially accepted custom is, in fact, a dangerous enemy of man.

Man, in his avarice, continues not only to poison the environment by neglecting preventive measures against pollution in industry, but also to poison himself by inhaling nicotine-loaded and tar-containing cigarette smoke.

This pernicious habit of tobacco-smoking is spreading fast amongst the younger generation in the developing countries. It is most unfortunate that more and more people in the younger age groups, including teenage girls and women are being lured into smoking through advertisements and other consumer incentives. However, in the developed countries there is increasing awareness of the health hazards due to smoking with a resultant perceptible evidence of a decline in the habit.

The number of cigarettes smoked per capita in one of our developing countries has increased ten-fold, from 10 to 100 during a period of two decades. Further, *cheroot* and *beedie* smoking has increased from 1000 to 15000 per annum. Also discernible is a sense of complacency

that *cheroots* and *beedies* are harmless, and hence their market potential is also being aggressively exploited everywhere. No doubt this is a cottage industry providing employment to thousands of families, but should not the health of the family receive our primary consideration?

Other forms of tobacco use, such as chewing, are known to cause cancer of the mouth and tongue. In this context, research investigations indicate that the victims are not only the uneducated and the impoverished but also the educated and the economically well placed.

For them, indulgence in this practice before peer groups is much more existing than any consideration for their own health. Emerging life styles seem to lure us into hazardous habits, and in this context the traditional virtue of temperance, in thought and action, is the casualty.

Impact on Heart diseases

Smoking is responsible for causing heart diseases and cessation of smoking could have a very salutary effect in this regard. For instance, when doctors in US decided to give up smoking, the incidence of heart disease among the medical profession there registered a remarkable decline. In this region chronic bronchitis and obstructive pulmonary diseases are other health problems observed in a number of countries. The patients are smokers who suffer from chronic congestive heart failure. Lung cancer is also showing an upward trend and its increasing incidence can be directly attributed to the smoking habit. The damaging effect of smoking on the

unborn child is reflected in the number of still-births and low-birth weight babies born to mothers addicted to smoking. Should such wastage and retarded growth be the price we pay for a pleasurable life style?

There is yet another facet to the problem of smoking. In developing countries, where cultivation of food crops should have precedence over cash crops, fertile lands are converted into tobacco growing areas. Large-scale agricultural investments are diverted to tobacco production for reasons.

The tax return to the government appears to be a dominant consideration which permits and promotes such large-scale cultivation of tobacco. Cupidity seems to challenge common sense and opportunities for health and welfare are lost for want of social action. There is, therefore, an urgent need to promote not only crop substitution, but diversification of the tobacco industry into economically remunerative industrial products which are less hazardous to health. It is not only the farmer who grows the tobacco who needs to be educated in crop substitution; industrial executives also need motivation. They should be persuaded to exploit other opportunities for industrial development which could bring higher dividends to society through health, happiness and economic prosperity.

A coordinated strategy to deal with this problems needs to be evolved by a committee on anti-smoking, constituted with representatives from the ministries of education, agriculture, health, industries and social welfare.

The success of any health programme depends upon the individual and his choice of life style. Hence the theme for this year's world Health Day—"Smoking or Health" the Choice is Yours." Quit smoking today, enjoy a life of happiness, breathe freely, eschew heart disease and lung cancer and live long. Why not accept a life style full of such promise for yourself, your family and the community? The choice is yours. □

Some Poems by Agni Mitro

Summer In Delhi, 1979

Have never been so much
At the mercy of events unexplained
Cannot say have felt so much pain
Experienced such anger.
Is this the gift of the Orient
Merciless sun, ghostlike people
Stubborn not to make sense ?
Does it follow that I should
Never attempt at limpid sanity
Expect clear pebbles under
Fastflowing divine river ?
Mingle flesh and souls
Of countless gods apparently
Walking as shadows ?
I know it is not for me to answer
But can I not even ask the question
Waiting for the end ?
I have often expected a rock to talk
But have never waited for Someone
To quickly pursue a thought, make
sense,
It took a long time to realise that if
pursued
The mystery will disappear,
There will no longer be any excuse
for disease
That is proudly proclaimed as incurable,
magical.
There lies your exotic east. Take her.
She is all yours, eager without ability
Covered from head to toe. Lead her
to the bed.
All night she will stand by the window
Head drooping. Don't ask any questions.
They are futile as there are no
answers.
Disorientate as soon as you can.
They all say, be patient
The doctor won't run away
Leaving his job and family.
I can only lose my shirt
Under the fierce sun pouring
Through concrete and glass panes

And scream : I have reached
The extremity of waiting
Will not someone cover me all over
With lucid placidity
And rock me gently to sleep ?
Grief is a long moment
Between living and dying.
And there is not enough excuse.
To endure it in a life
Which promises so little.
People have reached the golden mean
after anger
I started with the mean wisdom.
Now I want my old anger back
To remind me once in a while
That I also was young
With rage and pain and a sense of
beauty
I want to see the grass grow, the red
of the Robin
And inhale again the cool breeze in
maternal meadows
Beckoning me to sleep or sprint
And smell every flower at evensong.
This summer what a summer
Although didn't inflict madness
Next summer will be a cool summer
Without a touch of sadness.

The Interlude of Winter

Winter keeps me warm.
Life returns with enchanting perfume
Of summer nights. The Orient blossoms.
I drink in the sun that plays
With the numberless flowers on hedges
Scarlet, lilac, mysterious pink—
Leaves turn here as anywhere else
Except those that are dream—yellow
Without assistance
Swaying in the afternoon languor.
Winter wanes in Delhi.
An unknown blue—black bird,
Absurdly small, somersaults on
A hibiscus branch and vanishes

Without warning, I have no
Desire to find its name. Such
Beauty should be left alone
By the ornithologists and printers.
To have seen it was enough.
Time pauses. Is there any
Other time in the cycle of seasons
When sunflowers don't spread their
yellow,
Strains of music heralding Vasant
Do not fill the night with uncanny
longing
I cannot say. Only beauty envelops
me.

Where Love Is Not

Love there is not for a woman who
Has been reduce to a mask
By a crude old man.
He has been carefully
At his work with the wife and son.
Looking at himself in the mirror
He flexes his worn-out muscles,
Imagines non existent virility
And invokes the wrath of gods.
One cannot feel sorry
For here is only arrogance
And lack of knowledge.
The safety of being low-brow
Which was natural and not cultivated
The meanness comes with the entree.
Because nothing big or risky was
Ever undertaken. His most frequent
Advice is how safe it is to play safe.
But it is not the advice of an actual
Sufferer but only of a man
Capable of less than average creation,
Making virtue of his genuine
Uncertainty and putting on the
mask of a wise old man.
The mask does not fit
For although it is carefully painted
One can only see the actual face
The face of a crafty old man
Full of wrinkles, and a blameless
Sinister smile verging on the benign.
I have heard there are creatures
that devour their young.
No masks can help this creature.
He is past the time when he can

Distinguish between good and evil,
 Being human and sub-human.
 A horrifying mask has replaced
 The face of the woman,
 Has rotted her soul,
 Made her incapable of happiness.
 The benign old man bloats in pathetic
 victory.

Globe Of Ivory

Caught between two worlds
 Both imperfect but one
 More imperfect than the other
 I look for happiness.
 Vaguely remember how
 I came to this land.
 Remember it was cold
 In Paris when I flew
 to Rome. Paris still
 Enchants me. Not the
 People but the city.
 It follows me—the bridges,
 Different shades of light
 playing on the water
 Seen from the pont royal
 The houses vaguely receding
 Into massive triangles of stone
 Misty through the bare poplars,
 Dwarfing the streets narrowing
 Into regular perspective.
 Then I felt as some one else did :
 'Walking through the streets
 Of Paris, I knew I was a poet.'
 Once in a while that utterly
 Inexplicable feeling comes back to me.
 But I have to wait endlessly
 For its arrival to bless
 My confused living.
 But when it comes
 And melts into the twilight greenery
 The world becomes
 One large exhibition
 of choicest love and grief.
 Did I say love ?
 No, not love. Human
 Love is miracle to come by. □

Mahavir: His Life and Teachings

(Contd. from page 1)

principle of Ahimsa. Literally, it is the negation of Himsa. Himsa has been defined as : any infliction caused by the neglectful exercise of thought, word or deed which ruffles the consciousness of any other living being.

Ahimsa enjoins upon us to be tolerant and considerate to others and to their views.

Mahavir propounded the philosophy of Anekant which means that there are many (anek) angles of vision (anta) from which to perceive truth. It is only a part that becomes visible at one time from one stand-point. If you change your angle of vision or your position, some other aspects will become visible, keeping the former part or standpoint out of sight. Then again a thing at a particular moment of time is not only what it looks to our eyes, so much transformation of shapes and forms has gone in the past to give it its present entity. The difficulty lies not only in acquiring total perception at one and the same time, but more so in describing a thing or a state in its totality at the same time. Speech has very limited connotation. It is circumscribed by its very structure. One has, therefore, to go beyond the connotations of language to perceive Truth.

No exposition of Mahavir's basic principles is complete without mentioning his principle of Aparigrah. It means non-accumulation ; It means giving up greed and controlling one's acquisitive instincts. Nothing is to be accumulated beyond need.

It is compulsory for a Jain householder, if he believes in the principles of Mahavir to put a limit to the self use of his income. Whatever accrues beyond that limit has to be used voluntarily for the social good. It is a sin to hoard and to exploit. He who does not share, cannot achieve bliss. The great gift of Mahavir's philosophy to humanity is his enunciation of the principle of man's independence to do good or to do bad and to reap the results of the same accordingly. There is no creator-god who dispenses favours and punishments. Man's own karmas determine his spiritual progress or downfall.

Mahavir continued to convey his message to the people throughout the country for 12 years. It was at the age of 72 that he attained Nirvana at Pawapuri. The event is celebrated to this day in the form of Deepavali each year. □

Indian Aesthetics—An Introduction

(Contd. from page 4)

very clear by the frequent use of such words as "tamabhinayet" "Yojoyam" etc. But there are also found references to the philosophical and psychological points, which have served as the basis of building up "aesthetics". It is interesting to note that with Bharata, the first and foremost expounder of Rasa, the problem of aesthetics was not a philosophical one. He was not influenced in his conception of Rasa by the philosophical implication of it, such as is presented in the Upanishadic passages like "Raso Vai Sah". He was concerned with it as an object, which is responsible for aesthetic experience, with showing what are the necessary constituents of it and their mutual relation and with the means and methods of its presentation. No doubt, he talks of the subjective conditions necessary for relishing it, but that he does because the object, with which he is primarily concerned, is after all for the enjoyment of the spectator. According to Bharata, every Rasa expresses itself in a particular combination of tones. Such tonal associates of Rasas are called jatis. The expressions of eyes in representing a basic mental state are different from those which Bharata enjoins to accompany complete aesthetic configuration, the Rasa.

Rasa, the corner stone of the philosophy of aesthetics has been given an extensive treatment in Sanskrit poetry. A chain of thinkers have, going down to Lolitata, Shankara, Abhinava Gupta, Bhatta Nayak and Pandit Raja Jagannath and so on, have given considerable thoughts with respect of rasa, the contribution of Abhinava Gupta is really very great.

The concept of Indian Aesthetics is never complete if we fail to mention Abhinavagupta. He seems to have given almost the final shape to the philosophy of beauty. And his views are followed by all subsequent writers on the subject. We know of forty five works from his pen. Though mainly a commentator on earlier works, he has shown aesthetics. His aesthetic theory is based on the Saiva Metaphysics and epistemology. The working of his mind can well be judged by these two lines of his "That though and being are identical; there is nothing apart from thought; thought itself is the thing." □

Our Listeners Write

Interesting were also the different opinions about music in your programmes. I prefer Indian music for myself in your programmes although I cannot understand it and find it very strange. Perhaps you could lower the music programmes somewhat in favour of spoken programmes.

Fritz Andorf,
D-5309, Mecksnheim,
W. Germany.

I am interested in Indian country music as Indian country music is very simple. I am always looking forward to this broadcasting. Your stations' interval signals has many things of India. And it is famous for tonal freshness.

Takayuki Hiraki,
2-70 Meguri Zhome,
Hirakata City-Osaka 573,
Japan.

The broadcast was monitored until 1700 GMT the entire programme being about the National Anthem, which I found to be very interesting.

R. L. James,
11, Stafford St.,
Mount Victoria,
Wellington N. Z.
New Zealand.

Your broadcast on the film festival together with the playing of the film music was very entertaining and informative. I wish more international broadcasts would do similar programming as a way of communicating the culture of their countries. Do you produce other kinds of theme programming to coincide with events occurring in your country?

Bob Shrader,
6400 Dorchester,
Austin, Texas,
78723 USA.

I can inform you that I am a listener of All India Radio since 1959 and still today I am always fascinated to hear your intermission signal at the beginning of each broadcast.

Bernd Folgmann,
2000 Hamburg 76,
Hasselbrookstrabe 128,
Germany DOK-E02.

It is indeed a pleasure to listen to All India Radio programmes (including yours, of course). They are interesting, informative but also quite relaxing too.

Seet Haramdoe,
1, Rue Carbonnerio,
34000 Montpellier,
France.

Your's was the first report I'd heard concerning the eclipse you experienced in India. I also enjoyed listening to the broadcast of the news of India. I found it to be very informative and enlightening.

William D. Mercer,
2243 3rd St. Sw,
Vero Beach, Florida,
USA 32960.

I have just heard your mailbag from AIR, New Delhi. It interested me very much because the answers sound so personal, so warmhearted and that is unusual. The selected hits of film music was very enjoyable. But of the sport resume from Bombay I understood very little.

Mrs. Birgit Norman,
Kopenhams Vagen 6 D,
217 43 Malmo,
Sweden.

I have been a regular listener of AIR now for the better part of a year.

I do like listening to AIR for several reasons. First I can nearly always find your station very easily, as 11.620 MHz is below many other 25 meter stations. (My main receiver has a calibration problem). Second because your signals are consistently loud and clear. Third I enjoy your programming. Your music is usually light and pleasant, and your other programmes are interesting and informative.

I found your commentary on the solar eclipse very interesting.

Alan L. Zeichick,
28, Kennebec Place,
Bang or Maine 04401,
The United States.

I liked the commentary on the solar eclipse very much. It revealed some very interesting aspects of Indian life to me and showed moreover the positive role the press can play in educating people.

Torsten A. Hemph,
Lovmovagen 12,
19400 Upplands Vasby,
Sweden.

I support the opinion and the position of your country on the problems in Pakistan and Afghanistan.

Wilfried Lobig,
Weichpfuhlstr 24,
DDR 1710 Luckenwalde,
German Democratic Republic.

I think that the General Overseas Service of your station have many good programmes. Especially it is good that listeners can hear Indian folk music enough. And news tells me about International situation and India. Other programmes are very interesting and useful for me.

Yoshihiro Ikegami,
6-32, A-Chome Sumiyoshi,
Yamate, Higashinada-Ku,
Kohbe-Shi-Japan.

From 2028 till 2043 GMT were five more Indian folk songs, which I enjoyed very much, even though I didn't understand the language. The string music and the singing go very well together so one doesn't have to understand it to enjoy it.

Mike Csorbay,
R.R.I. Canfield Ontario,
Canada, NOA ICO.

I always listen to your station. I found your broadcast about the interview with Mohammed Ali, the boxer very interesting. We always heard about him and some time ago we saw him boxing. But now it was interesting to hear his voice one more time.

Reno Schiegg,
Weinbergstrasse 60,
4102 Binningen,
Switzerland.

The news was full of information as usual mainly about India which is what I like as this is the only way to learn about a country where one is not able to visit. Of course, your Q.S.L. cards are a source of knowledge in views and the items of news tie up the pictures on the cards.

John Alfred Molyneux,
233, Bowland Dr,
Liverpool 1e1 OJH,
England.

Programme is good and because of the music it brings you in the right Indian mood. My compliments.

J. den Resten,
Claesode Jongestraat 27,
2957, AD Nieuw Lekkerland,
Holland.

I liked the agriculture programme much. It was good informative.

Ilkka Sankari,
Lehtotie I, 04600 Mantsala,
Finland, Europe.

Your programmes are highly appreciated by us and helps us to learn correct English which we read compulsorily and provides us much information about the present world both

in the political and scientific field. Through your programme we also come to know the standard of your culture and literature.

S. M. Moniruzzaman,
31, Shamsur Rahman Rd,
Khulna, Bangladesh.

I enjoyed receiving All India Radio and found your programmes quite interesting. I particularly enjoyed the information on India's national parks and wild life.

Simew D. Stidham Jr.,
7514 Forresterla,
Manassas Virginia 22110,
U.S.A.

It was an interesting experience to hear news from your part of the world in this time of crisis. In my opinion India has an important part to play in keeping the world free from war. Goodluck to you.

I. C. Schaap,
Pastoriestraat 41,
7721 CV Dalfsen,
Holland.

Your programme tonight was without doubt the best I've ever heard. I never realised just how varied and how beautiful Indian music was until I heard your broadcast.

Thank you very much for an excellent evening. I look forward to tuning in again.

G L. Stone,
7, Nor wich House,
University of Sussex Falmer,
Brighton-BNI 9QS.

The transmission of All India Radio is as audible as for example Radio Moscow or BBC. My opinion is that your programmes are better than the programmes of BBC or Radio Moscow or BBC. My opinion is that good, especially the local songs.

Ari Vesterinen,
Urheillijankalu 8,
48130 Kotka 13,
Finland.

I enjoyed listening to your programme and reception was very good. I especially liked the travelogue in the youth magazine part of your broadcast. The presentation of short commentary and musical interludes is very easy and pleasant to listen to. I would particularly like to learn about Indian culture and India's history and about the way of life in India.

Bob Levesconte,
182, Churchill Avenue,
Wayfield Estate, Chatham,
Kent, Mes OJ5, England.

I enjoyed the music from the film Jal Mehal very much. Is there influence of western music in Indian popular music? I thought it was there in one of the melodies in the film music.

John Sheridan,
33, Mapperlex Village,
Derbyshire, England,
de 7 7 BU.

I heard a part of the news broadcast election in Zimbabwe, visit of the king and queen of Nepal to India and a commentary of the elections in Zimbabwe. It was very useful for me to hear the opinion of India in this matter.

Andre J. Van Dongen,
Beatrixstraat 31,
5671 HE Nuenen,
The Netherlands.

I listen to your broadcasts on Friday, Saturday and Sunday and find them very interesting, especially News, comments and folk songs. I was very well informed regarding the recent events in Iran, Afghanistan and General elections in India which brought Mrs. Gandhi to power again.

G. S. Tatlah,
19 Gilmore Close,
Slough, SL3 7 BD,
U.K.

It was very nice to listen to your programme today, especially the commentary about the electric industry in India. Thank you for the programme.

Tommy Bjorkudd,
Vallmovagen 32,
S-90249 Umea,
Sweden.

I listen to Delhi, quite frequently. I sometimes feel your music a refreshing change from the young peoples, so called modern music.

A. D. Dodsworth,
34- Malwood Street,
Dingle
Liverpool, L8-USAL.

Up to now, I have not been a fan of Indian music, but after listening to your broadcast I have come to realise that some is quite likeable and no doubt in time it will "grow" on me.

N.J. Quinn
24 The Grovelands
Lancing
West Sussex
BN 15 8HY England

I enjoyed very much listening to your station, your news bulletins are

excellent, and your reception was very good on the frequency free from interference.

C. D. Mills,
19 CARLISLE STREET,
Palmerston North,
New Zealand

I first of all would like to congratulate you on the 30th Republic Day and for the great development that has taken place throughout the country. I also am very grateful to you for the good services you are giving us, the people of Kenya in the All India Radio. I hope you will continue to do so in the future also.

Miss Reeta Joshi,
P.O. Box. 31851,
Nairobi,
Kenya.

Impact of Buddhism on world culture—

(Cont. from page 3)

Buddhist piety also encouraged the art of painting—wall paintings of Ajanta in India, Sigirya and Polonnawa in Sri Lanka and in the Buddhist settlements in Central Asia, in Tunhuang in China and Horyuji in Nara in Japan and scroll painting of Tunhuang, of Nepal, Sikkim, Bhutan and Tibet.

The contribution of Buddhism to the world is manifold and many splendoured. Through the Buddhist doctrine of *Karma*, it brought about an ethical revolution in Indian religion and thought. Through its doctrine of *ahimsa* and by promoting an attitude of *maitri* and *Karuna*, it moderated the severity of penal laws, promoted charity and raised the quality of life of its followers and emphasised the importance of peaceful co-existence of the different species in sentient creation. Its monasteries were beacons of light as centres of education. It promoted the arts of sculpture, architecture and painting. It made profound and abiding contribution to human thought, the path a man must follow to achieve happiness. The Hinayana showed the path of discipline and renunciation: the Mahayana showed the path of intense selfless activity for the benefit of humanity, and Tantrayana showed the path of control of mind and body through yoga. □

GENERAL OVERSEAS SERVICE

PROGRAMME FOR JULY, 1980

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period Ist | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 1.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.28 | 9735 |
| | | 25.40 | 11810 |
| | | 19.51 | 15275 |
| | | | |

26th : Clarionet
 0450 Radio Newsreel
 0500 5th : Different Artists
 12th : Onkar Nath Thakur
 19th : Vidya Nath Seth
 26th : Different Artists
 0510 5th and 19th : Talk
 12th and 26th : Horizon :
 Literary Magazine (Upto
 0530)
 0520 Light Music (Except on
 12th and 26th)
 5th : Jagmohan
 19th : K. L. Saigal
 0530 Light Classical Music :
 5th : Bade Ghulam Ali
 Khan
 12th : Laxmi Shankar
 19th : Nisar Hussain Khan
 26th : Naina Devi
 0550 Listerers Choice
 0645 CLOSE DOWN.

SUNDAYS

6th, 13th, 20th and 27th

REGULAR FEATURES
 0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0446 Chorus Duet; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs.; 0641 Film Tune

TUESDAYS
 1st, 8th, 15th, 22nd and 29th
 0415 Devotional Music : 0520
 1st : Songs of Meera : 0550
 Dilip Kumar Roy 0600
 8th : Compositions of Surdas : Pandit Jasraj
 15th : Shabads : Bhai Gopal Singh Ragi and party
 22nd : Naat Qawali
 29th : Jhevanam 0645
 0450 Radio Newsreel
 0500 1st, 15th and 29th : Classical Half Hour
 8th and 22nd : Music of India
 0530 Film Songs
 0550 Light Instrumental Music :
 1st : Guitar : Kazi Aniruddha
 8th : Flute : Madan Kumar
 15th : Piano Accordion : Hazara Singh
 22nd : Mandolin : Jaswant Singh
 29th : Orchestral : V. Balasara 0500
 0600 Karnatak Vocal Music : 0520
 1st : T. Vrinda and T. Mukta 0550
 8th : M. Balamurali Krishna
 15th : Suganda Raman
 22nd : Ramnad Krishnan
 29th : C. Saroja and C. Lalitha 0600
 0615 Faithfully Yours : Replies to listeners letters
 0645 CLOSE DOWN.

WEDNESDAYS
 2nd, 9th, 16th, 23rd and 30th
 0415 Instrumental Music : Shahnai 0645
 2nd : Ali Hussain
 9th : Bismillah Khan
 16th : Anant Lal
 23rd : Munna Khan
 30th : Kanhaiya Lal and party
 0415 2nd, 16th and 30th : Export Front
 9th and 23rd : Talk
 Choral Songs
 0500 2nd, 16th and 30th : Our Guest
 0510 9th and 23rd : Of Persons, Places and Things
 0450 Film Songs : New Releases
 0615 Orchestral Music :
 0500 Classical Vocal Music :
 2nd : Hirabai Barodekar
 9th : Pandit Jasraj
 16th : Irene Roy Choudhury
 23rd : Nisar Hussain Khan 0510
 30th : Parween Sultana 0525
 CLOSE DOWN

THURSDAYS
 3rd, 10th, 17th, 24th and 31st
 0415 Light Karnatak Music
 0450 3rd : Book Review
 10th : Talking about Agriculture
 17th : Science Today
 24th : Industrial Front
 31st : Repeat of selected items
 0500 Orchestral Music
 0510 Radio Newsreel
 0520 Film songs : Songs of Yesteryears
 0550 Light Music :
 3rd : Bhupendra
 10th : Preeti Sagar
 17th : Shailendra Singh
 24th : Vani Jairam
 31st : Narendra Chanchal 0645
 Selection from the National Programme of Music
 3rd : Compositions of Thyagraja
 10th : Mallikarjoun Mansoor
 17th : O. S. Jhyagraian 0415
 24th : Malini Rajurkar
 31st : Sheikh Chinna Moula Sahib
 CLOSE DOWN.

FRIDAYS
 4th, 11th, 18th and 25th
 0415 Regional Music :
 4th : Tamil Songs
 11th : Songs of Nazrul Islam
 18th : Ghazal
 25th : Qawali
 0450 Panorama of Progress (Except on 4th)
 0615 Disc Review (On 4th only) at 0450 and 0610 hrs.
 0500 Instrumental Music (Except on 4th)
 11th : Sitar and Sarod
 18th : Shahnai and Violin
 25th : Santoor and Guitar
 Cultural Survey
 0510 Film Songs :
 4th : Mukesh
 11th : Kishore Kumar
 18th : Hemant Kumar
 25th : Manna Dey
 0550 Light Classical Music :
 4th : Begum Akhtar
 11th : Ghulam Mustafa Khan
 18th : Siddheswari Devi
 25th : Chinmoy Lahri
 0600 Instrumental Music :
 4th : Flute : Vijay Raghav Rao (Upto 0610 hrs.)
 11th : Sarod : Amjad Ali Khan
 18th : Shehnai : Kanhaiya Lal and party
 25th : Surbahar : Imrat Khan
 0625 Vocal Music (Except on 4th)
 11th : Sarla Kapoor
 18th : Rita Ganguli
 25th : Madhuri Mattoo
 CLOSE DOWN

SATURDAYS
 5th, 12th, 19th and 26th
 0415 Karnatak Instrumental Music :
 5th : Nadaswaram
 12th : Flute
 19th : Veena

0415 Light Karnatak Music
 0450 and 0615 6th : Mainly for Tourists
 13th : From the films
 20th : Mainly for Tourists
 27th : Sports folio
 0500 Instrumental Music :
 Sarod
 6th : Sharan Rani
 13th : D. L. Kabra
 20th : Shyam Ganguli
 27th : Bahadur Khan
 0510 6th : Expression :
 13th : Youth in Focus
 20th : From the Universities
 27th : Quiz Time
 0520 Film songs (On 27th at 0530 hrs.)
 0550 Instrumental Music : Sitar
 6th : Jaya Biswas
 13th : Nikhil Banerjee
 20th : Balram Pathak
 27th : Imrat Khan
 0600 Folk Songs :
 6th : Assam
 13th : Rajasthan
 20th : Orissa
 27th : Goa
 0625 Light Classical Music
 6th : Kajri
 13th : Poorvi
 20th : Chaithi
 27th : Dadra
 0645 CLOSE DOWN.

MONDAYS
 7th, 14th, 21st and 28th
 0415 Rabindra Sangeet
 7th : Varsha Mangal
 14th : Excerpts from Dance Drama 'Shyama'
 21st : Chandanika
 28th : Songs of the Season and 0615 Womens World
 0450 Karnatak Instrumental Music :
 7th : Veera : S. Balachander
 14th : Nandaswaram : Ambala Purza Brothers
 21st : Violin : K. S. Venkataramayiah

GENERAL OVERSEAS SERVICE

0510 28th : Flute : N. Ramaani
7th : Play
14th : Topic Today : Discussion
21st : Feature
28th : Film Story
0530 Film Songs :
7th : Naukar
14th : Aap Ke Deewane
21st : Khoobsoorat
28th : Amardeep
0550 Instrumental Music :
Sarangi

0600
0625
0645

7th : Bundu Khan
21st : Shakoor Khan
28th : Ram Narain
Light Music :
7th : Ghazal : Farhat
Jahan Bibbo
14th : Qawali : Ismail
Azad Qawal
21st : Geet : Talat Mahmood
28th : Songs of Yester years : C. H. Atma
Film Tune
CLOSE DOWN.

SUNDAYS
6th, 13th, 20th and 27th

1546 Instrumental Music : Sitar
6th : Ravi Shankar
13th : Debu Chowdhury
20th : Indranil Bhattacharya
27th : Nikhil Bannerjee
1600 Women's World
1610 Rabindra Sangeet :
6th : Arghya Sen
13th : Suchitra Mitra

1630
1630
1615
1630

20th : Sagar Sen
27th : Kamika Bannerjee
CLOSE DOWN

MONDAYS
7th, 14th, 21st and 28th

1546 Orchestral Music
1600 Faithfully Yours : Replies to listeners letters
1615 Choral Songs
1630 CLOSE DOWN.

For North-East Asia: Australia and New Zealand

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

From 1530 to 1630 Hrs IST

BANDS FREQUENCY

| Metres | kHZ |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 25.14 | 11935 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0400 hrs. and 1530-1630 hrs.

1600 Panorama of Progress (Except on 3rd)
3rd : Disc Review
1610 Light Instrumental Music (Except on 3rd)
10th : Guitar and Mandolin
17th : Shehnai
24th : Flute
31st : Sarangi

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1546 Karnatak Instrumental Music
1st : Violin
8th : Gottuvadyam
15th : Flute
22nd : Nagaswaram
29th : Mridangam
1600 Export Front/Talk
1610 Film Songs : New Releases
1630 CLOSE DOWN

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Film Songs :
2nd : Mughal-e-Azam
9th : Golmaal
16th : Aadmi
23rd : Sankoch
30th : Kaajal
1600 2nd Book Review
9th : Talking About Agriculture/Horticulture
16th : Science Today
23rd : Industrial Front
30th : Repeat of a Selection item.
1610 Instrumental Music : Light Melodies
1630 CLOSE DOWN

THURSDAYS

3rd, 10th, 17th 24th and 31st

1546 Rabindra Sangeet :
3rd : Seasonal Songs
10th : Excerpts from Valmiki Prabbha
17th : Devotional Songs
24th : Songs from Darce Drama Shyama
31st : The Voice of Tagore

1600
1610
1630

FRIDAYS

4th, 11th, 18th and 25th

1546 Devotional Music :
4th : Compositions of Tulsi Das
11th : Jain Devotional Songs
18th : Baul Songs of Bengal
25th : Compositions of Marathi Poets
4th and 18th : Talk
11th and 25th : Horizon : The Literary Magazine
1610 Orchestral Music (Except 11th and 25th)
1630 CLOSE DOWN

SATURDAYS

5th, 12th, 19th and 26th

1546 Film Songs :
5th : Aashirwad
12th : Satyakaam
19th : Aabhimaan
26th : Grihapraves
5th and 19th : Mainly For Tourists
12th : From the films
26th : Sports Folio
1610 Folk Songs :
5th : Dogri
19th : Sindhi
12th : Maripuri
26th : Himachali
CLOSE DOWN

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1915 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 hrs. and 1900-2030.

1930 Cultural Survey
2030 CLOSE DOWN

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1916 Light Music :
1st : Kumar Gandharv
8th : Shankar Shambhoo and Party
15th : Different artists
22nd : Sri Ram
29th : Shanti Hiranand
1930 1st, 15th and 29th : Our Guest
8th and 15th : Of Persons, Places and things
1940 Orchestral Music
1955 1st, 15th and 29th : Export Front
8th and 22nd : Talk
2005 Film Songs
2030 CLOSE DOWN

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Rabindra Sangeet
2nd : Book Review
1930 9th : Talking about Agriculture/Horticulture
16th : Science Today
30th : Repeat of a selected Item
1940 : Instrumental Music :
2nd : Sitar : Satish Kumar
9th : Veena : Agad Ali Khan
16th : Sarangi : Sabri Khan
23rd : Shehnai : Anant Lal and Party
30th : Been : B. P. Pathak
1955 Radio Newsreel
2005 Film Songs : New Releases
2030 CLOSE DOWN

THURSDAYS

3rd, 10th, 17th, 24th and 31st

1916, 1945 and 1955 Listeners Choice

FRIDAYS

4th, 11th 18th and 25th

1916 Light Music
1930 Radio Newsreel
1940 Instrumental Music :
4th : Flute and Jaltarang
11th : Sitar and Sarod
18th : Talavadya Kacheri
25th : Violin and Shehnai
1955 4th and 18th : Talk
11th and 25th : Horizon : The Literary Magazine
2005 Film Songs (on 4th and 18th only)
2015 Film Songs (On 11th and 25th only)
2030 CLOSE DOWN

SATURDAYS

5th, 12th, 19th and 26th

1916 Folk Songs :
5th : Songs of Haryana
12th : Rajasthan
19th : Himachali Folk songs
26th : Dogri folk songs
1930 5th : Mainly for Tourists
12th : From the Films : Women as Portrayed in Satyajit Ray's films : Talk
19th : Mainly for Tourists
26th : Sports Folio
1940 Instrumental Music :
5th : Accordion
12th : Drums of India
19th : Electric Guitar
26th : Jaltarang
1955 5th : Expression : Youth Magazine
12th : Youth in Focus
19th : For The Universities
26th : Quiz Time
2005 Film Songs (Except on 26th)
2015 Film Songs (On 26th only)
2030 CLOSE DOWN

GENERAL OVERSEAS SERVICE

SUNDAYS

6th, 13th, 20th and 27th 1955
 1916 Film Songs :
 6th : Compositions of Neeraj
 13th : Devotional Songs from films 2015
 20th : Music of S. D. Burmar 2030
 27th : Memorable Duets
 1930 Women's World
 1940 Karnatak Instrumental Music : Veena
 6t : Chitti Babu 1916
 13th : Nagaraja Rao 7th
 20th : S. Balachandrar 14th

MONDAYS

7th, 14th, 21st and 28th 1955
 1916 Light Classical Music
 7th : Rasoolan Bai 2010
 14th : Malini Rajurkar 2030

21st : Gopal Misra 0020
 28th : Malvika Kanan
 Radio Newsreel
 Instrumental Music : Shehnai
 7th : Sikander Hussain and Party 0040
 14th : Anant Lal and Party
 21st : Ali Hussain and Party 0050
 28th : Bismillah Khan and Party 0105
 Faithfully Yours : Replies to Listeners Letters 0120
 Film Songs
 CLOSE DOWN

0146 Duet
 0200 Folk Songs
 3rd : Rajasthar
 10th : Bengal
 17th : Assam
 24th : Andhra
 0220 Light Music : Ghazal
 3rd : Basheer Ahmed
 10th : Parveen Sultana
 17th : Kanwal Sandhu
 24th : Mehdi Hasan
 0241 Light Classical Music : Thumri
 0300 3rd : Classical Half Hour : Thumri and Dadra : Siddheshwari Devi
 10th : Indian Music : A Shinning Tradition
 17th : Classical Half Hour : M. D. Ramanathar
 24th : Stage Songs of Maharashtra
 Chorus (Except on 3rd)
 3rd : Songs from New Films
 10th, 17th, 24th and 31st : Panorama of Progress
 CLOSE DOWN

For U.K. and West Europe, East Africa: West and North Africa: Australia and New Zealand

(From 2315 to 0400 Hrs)

| TARGET AREAS | PERIOD IST | BANDS | |
|---------------------------|------------|--------|-------|
| | | Metres | kHz |
| U.K. AND WEST EUROPE | 2315—0400 | 25.82 | 11620 |
| | 0130—0400 | 19.78 | 15165 |
| EAST AFRICA | 2330—0130 | 30.27 | 9912 |
| | | 30.88 | 9715 |
| WEST AND NORTH AFRICA | 0115—0215 | 19.75 | 15190 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |

REGULAR FEATURES

0241 Film Tune
 0315 Folk Songs :
 1st : Kashmir
 8th : Goa
 22nd : Assam
 29th : Bengal
 0400 CLOSE DOWN 0220
WEDNESDAYS
 2nd, 9th, 16th, 23rd and 30th
 2315 Devotional Music :
 2nd Raghunath Panigrahi
 9th : Different Artists
 16th : Shobha Gurtu
 23rd : C. H. Atrna
 30th : Different Artists
 Instrumental Music : Flute
 0150 and 0350 2nd : Book Review
 9th : Talking about Horticulture/Agriculture
 16th : Science Today
 23rd Industrial Front
 30th : Repeat of a selected item
 Film Songs from South
 Light Music
 Karnatak Classical Music :
 2nd : B. V. Laxmanan and B. V. Rama
 9th : Sulamangala Sisters
 16th : T. Brinda and T. Mukta
 23rd : M. S. Subbalaxmi and Party
 30th : D. K. Jayaraman and 0245 Radio Newsreel
 Orchestral Music
 and 0255 Film Songs
 Duet
 Instrumental Music :
 2nd : Sarod : Amjad Ali Khan
 9th : Sitar : Nikhil Banerjee

16th : Shehnai : Bismillah Khan
 23rd : Flute : Pannalal Bhattacharya
 30th : Sarangi : Bundu Khan
 Light Classical Music :
 2nd : Laxman Das Sindhu
 9th : Different Artists
 16th : Malvika Kanan
 23rd : L. K. Pandit
 30th : Begum Akhtar
 Light Instrumental Music
 Heard Melodies :
 2nd : Sangam
 9th : Do Bigha Zameer
 16th : Saraswati Chandra
 23rd : Mehboob
 30th : Nagin
 CLOSE DOWN
THURSDAYS
 3rd, 10th, 17th, 24th and 31st
 2315 Light Music :
 3rd : Songs of Atul Prasad
 10th : Compositions of Ghalib
 17th : Music of Hemu Gadvi
 24th : Songs of the Rainy season
 Instrumental Interlude
 and 0150 3rd : Disc Review
 10th, 17th and 24th : Panorama of Progress
 Rabindra Sangeet :
 3rd : Debabrata Biswas (0010-0015)
 10th : Hemant Mukherji
 17th : Subinoy Ray
 24th : Dwijer Mukherjee

FRIDAYS

4th, 11th, 18th and 25th

1st, 8th, 15th, 22nd and 29th 2346
 2315 Instrumental Music : Vichitra Veena
 2346 Instrumental Music :
 and 0245 1st, 15th and 29th : Export Front
 8th and 22nd : Talk
 0000, 0020 and 0040 Listeners Choice
 0120 Light Music
 1st and 29th : Compositions of Ghalib
 8th and 22nd : Songs from Punjab
 15th : Qawalis
 0146 Instrumental Music
 and 0350 1st, 15th and 29th : Our Guest
 8th and 22nd : Of Persons, Places and Things
 and 0255 Film Songs
 0200 Light Classical Music
 0220 1st : Siddheshwari Devi
 8th and 22nd : Of Persons : Mohd. Hussain Khan
 22nd : Hirabai Barodekar
 29th : Basavraj Rajguru

0345 Chorus (Except on 3rd)
 3rd : Songs from New Films
 10th, 17th, 24th and 31st : Panorama of Progress
 CLOSE DOWN
 2315 Light Music :
 4th : Ghazal
 11th : Qawali
 18th : Devotional
 25th : Romantic Lyrics
 Instrumental Music : Light Melody
 2346 0150 and 0350 Radio Newsreel
 0000, 0100 and 0255 Film Songs
 0020 Karnatak Instrumental Music :
 4th : Flute : K. S. Gopala Krishna
 11th : Ghatam : V. Karthikeyam
 18th : Violin : Lalgudi G. Jayaraman
 24th : Nagaswaram : Sheikh Chinna Maula
 Classical Vocal Music :
 4th : Dagar Brothers
 11th : Meera Bannerjee
 18th : Dipali Nag
 25th : Mustaq Hussain Khan
 and 0245 4th and 18th : Talk
 11th and 25th : Horizon : The Literary Magazine

GENERAL OVERSEAS SERVICE

SUNDAYS

6th, 13th, 20th and 27th

- 0100 Film Songs (On 4th and 18th) only
- 0110 Film Tune (On 11th and 25th only)
- 0120 Light Music :
4th : Yashwant Bhatt 2315
11th : Neena Mehta
18th : Reshma 2346
25th : Suman Kalyanpur
- 0146 Instrumental Music 2350
- 0200 4th : Compositions of 0000,
Tulsi Das 0020
11th : Compositions of
Sheikh Farid
18th : Compositions of
Meera Bai
26th : Shabads
- 0220 Orchestral Music
- 0241 Instrumental Music :
Film Tune
- 0400 CLOSE DOWN 0040

- Instrumental Music :
Shehnai
- Instrumental Music : Light
melodies
and 0350 Women's World
0145 and 0305 Film Songs
- Instrumental Music :
6th : Vichitra Veena :
Hirji Bhai Dodaor
13th : Sundari : Siddhram
Yadav
20th : Mohan Veena :
Radhika Mohan Moitra
27th : Swarmandal : D
R. Parwatikar
- Classical Vocal Music :
6th : Abdul Karim Khan
13th : D. V. Paluskar
20th : Faiyaz Khan
27th : Dagar Brother
and 0245 6th : Play
13th : Topic Today : Dis-
cussion
- 20th : Feature
27th : Film Story
- 0110 Film Tune
0120 Instrumental Music
6th : Violin : Sreedhar
Parsekar
13th : Orchestral
20th : Flute : S. Kenkare
27th : Drums of India
- 0220 Light Music
6th : Mukesh
20th Geeta Dutt
27th : Farida Khanam
- 0241 Vocal Music : Choral song
0315 Instrumental Music :
6th : Rudra Veena : Asad
Ali Khan
13th : Sitar : Ravi Shan-
kar
20th : Shehnai : Ali Hus-
sain and Party
27th : Flute Hari Prasad
Chaurasia
- CLOSE DOWN

- 0200 Light Music :
7th : Dilraj Kaur
14th : Hira Devi Misra
21st : Kanwal Sindhu
28th : Sudha Mallhotra
- 0220 Light Music from South
- 0241 Musical Interlude

- 0315 Instrumental Music : Sitar
7th : Kalyani Roy
14th : Shashi Mohan Bhatt
21st : Balram Phatak
28th : Abdul Halim Jaffar
Khan
- 0400 CLOSE DOWN

SATURDAYS

5th, 12th, 19th and 26th

- 2315 Instrumental Music : Sitar
5th : Nikhil Banerji
12th : Imrat Hussain Khan
19th : Ravi Shankar
27th : Abdul Halim Jaffar
Khan
- 2346 Instrumental Music : Film
Tune
- 2350, 0150 and 0350 5th and
19th : Mainly for Tourists
12th : From the Films
20th : Sports Folio
and 0255 Film Songs
- 0020 Orchestral Music
- 0040 Karnatak Classical Music:
5th : M. D. Ramarathan
12th : Suganda Raman
19th : Madurai Mani
Aiyer
26th : Saroji Sunderranjan
- 0050 and 2045 5th : Expression:
Youth Magazine
12th : Yours in Focus
19th : From the Univer-
sities
26th : Quiz Time
- 0100 Film Songs : From South
India (Except on 26th)
- 0120 Light Music :
5th : Manabendra Mukher-
ji
12th : Asa Singh Mastana
19th : Narrinder Chan-
chal
26th : Bhupen Hazarika
- 0146 Instrumental Music : Flute 2346
- 0200 Karnatak Instrumental
Music : Veena 2350,
5th : R. S. Keshavamurthy 0000
12th : M. V. Doraiswami
Iyanger
19th : Srikanth Iyer
26th : A. Nagaraja Rao
- 0220 Folk Songs :
5th : Chattish Garh
12th : Braj
19th : Rajasthan
26th : Assam
- 0241 Vocal Music : Ghazal
- 0315 Old Masters :
5th : Zohra Bai
12th : Badi Moti Bai
19th : Muniver Khatun
Begum
26th : Siddheshwari Devi
- 0400 CLOSE DOWN 0146

MONDAYS

7th, 14th, 21st and 28th

- 2315 Light Music :
7th : Jagjit Singh Chitra
Singh
14th : Asa Singh Mastana
21st : Kuldip Manak
28th : Nirmala Devi
- Instrumental Music
0150 and 0350 Radio
Newsreel
- Folk Songs :
7th : Music of Goa
14th : Boatman's Song
21st : Devotional Songs of
Manipur
28th : Music of Tamil
Nadu
- 0020 Orchestral Music
0040 Classical Vocal Music :
7th : Zohra Bai
14th : Abdul Karim Khan
21st : Padmavati Shali-
gram
28th : Pandit Jasraj
and 0245 Faithfully Yours :
Replies to listeners letters
0105, 0120 and 0300 Film
Songs
- 0146 Instrumental Music : Sitar

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 Hrs.

BANDS

| Metres | kHz |
|--------|-------|
| 25,36 | 7265 |
| 30,27 | 11830 |
| 41,29 | 9912 |
| 264,5 | 1134 |

REGULAR FEATURES

- 0530 Tudi
- 0535 News
- 0545 Commentary on Monday,
Wednesday, Thursday, Sa-
turday and Sunday; Press
Review on Tuesday and
Friday
- 0550 Other Programmes
- 0615 Close Down.
- 0550 1st : Kettadu Kidaikkum
Request
- 0550 2nd : Tirai Ganam
- 0550 3rd : Siruvar Arangam,
D.T.E.A. Hr. Sec. School
- 0550 4th : T. N. Rajaratnam-
pillai : Nagaswaram
- 0550 5th : Neyar Virundu
- 0550 6th : Neyar Viruppam
- 0550 7th : Isai Amudam
- 0600 7th : Kadidamum Badilum
- 0550 8th : Kettadu Kidaikkum
- 0550 9th : Tirai Ganam
- 0550 11th : Ganamundam, S.
Engineering Porulgal
- 0605 10th : Nattu Padal
- 0550 11th : Ganamudam . S.
Dharmambal : Vocal
- 0550 12th : Neyar Virundu
- 0550 13th : Neyar Viruppam
- 0550 14th : Isai Amudam
- 0605 14th : Kadidamum Badi-
lum
- 0550 15th : Kettadu Kidaikkum
- 0550 16th : Tirai Ganam
- 0550 17th : Illakiya Cholaiya's,
Irupadam Nootamdin Ilak-
kiya Periyargal-Tiru Vika
Talk
- 0600 17th : Lalitha Geetangal
- 0550 18th : Ganamudam,
C. Vasantakokilam-Patta
- 0550 19th : Neyar Virundu
- 0550 20th : Neyar Viruppam
- 0550 21st : Isai Amudam
- 0600 21st : Kadidamum Badi-
lum
- 0550 22nd : Kettadu Kidaikkum
- 0550 23rd : Tirai Ganam
- 0550 24th : Magalir Poonga :
(i) Poongodi Play, (ii)
Post Box No. 500, and
(iii) Seidupaungal
- 0550 25 : Ganamudam : Serra-
kazhi Govindarajan :
Vocal
- 0550 26th : Varungal Selvom :
Nepal
- 0550 27th : Neyar Viruppam
- 0550 28th : Isai Amudam
- 0605 28th : Kadidamum Badi-
lum
- 0550 29th : Kettadu Kidaikkum
- 0550 30th : Tirai Ganam
- 0550 31st : Gyana Oli Chitti-
ram by M. H. Yusuf.

(Contd from page 9)

I am now abroad but I am an Indian. I am a regular listener to the programmes you relay in the General Overseas Service of All India Radio. You relay programme in different Indian languages but it would be a great favour to me and many other Goans who are abroad if you could relay at least one programme in Konkani in your Overseas Service once in 15 days.

Paul Mascarenhas,
Dommam,
Saudi Arabia.

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.36 Metres, 1134, 7265, 9912, 11830, kHz
Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.82, 16.94 Metres, 15140, 17705, kHz
Daily from 2230 hours to 2315 hours, 1st Service for East Africa on 25.37, 19.83 Metres, 11825, 15125 kHz

NEWS : DAILY AT 0435, 0905, and 2150 Hours

SUNDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Samachar Darshan.
 0500 Bal Jagat.
 0520 Bhakti Gaan.
 0525 Press Review.
 0530 CLOSE DOWN.

MONDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Natak.
 0520 Geet.
 0525 Press Reivew.
 0530 CLOSE DOWN.

TUESDAY

0430 Bhakti Gaan.
 0445 Samachar Patron Se.
 0450 Shashtriya Sangeet
 0500 Varta.
 0510 Aap Ki Pasand.
 0515 Samayik Varta
 0530 CLOSE DOWN.

WEDNESDAY

0430 Bhakti Gaan
 0445 Samayik Varta.
 0450 Bhoole Bisre Geet.
 0500 Aap Ki Pasand.
 0510 Press Review
 0530 CLOSE DOWN.

THURSDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Mahila Jagat.
 0510 Chitrapat Sangeet.
 0515 Press Review.
 0530 CLOSE DOWN.

FRIDAY

0430 Naat
 0445 Samachar Patron Se.
 0450 Natak.
 0510 Chitrapat Sangeet.
 0515 Samayik Varta.
 0530 CLOSE DOWN.

SATURDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0500 Varta.
 0510 Sugam Sangeet.
 0515 Aap Ka Patra Mila.
 0520 Press Review.
 0530 CLOSE DOWN.

SUNDAY

0900 Bhakti Gaan (Repeat.).
 0915 Bal Jagat.
 0935 Saaz Sargeet.
 0945 CLOSE DOWN.

MONDAY

0900 Bhakti Gaan.
 0915 Natak.
 0945 CLOSE DOWN.

TUESDAY

0900 Bhakti Gaan.
 0915 Chitrapat Sangeet.
 0930 Varta .
 0940 Saaz Sangeet.
 0945 CLOSE DOWN.

WEDNESDAY

0900 Bhakti Gaan.
 0915 Aapki Pasand.
 0945 CLOSE DOWN.

THURSDAY

0900 Bhakti Gaan.
 0915 Mahila Jagat.
 0935 Ghazlen.
 0945 CLOSE DOWN.

FRIDAY

0900 Bhakti Gaan.
 0915 Natak/Vichar Dhara/Geeton Bhari Filmi Kahani. (3rd Friday only Sanskritik Dhara).
 0945 CLOSE DOWN.

SATURDAY

0900 Bhakti Gaan.
 0915 Pradeshik Sangeet.
 0925 Varta.
 0930 Aap Ka Patra Mila.
 0935 Sugam Sangeet.
 0945 CLOSE DOWN.

SUNDAY

2145 Shehnai Vadan.
 2200 Samayik Varta.
 2205 Qawwali.
 2215 Chitrapat Sangeet (Ek Kalakar).
 2230 CLOSE DOWN.

MONDAY

2145 Shehnai Vadan.
 2200 Samachar Patron Se.
 2205 Geet (Repeat).
 2210 Samachar Sankalan.
 2220 Film Music.
 2230 CLOSE DOWN.

TUESDAY

2145 Sarod Vadan Sangeet.
 2200 Samayik Varta.
 2205 Geetmala.
 2230 CLOSE DOWN.

WEDNESDAY

2145 Sangeet Sitarvadan.
 2200 Samayik Varta.
 2205 Bhoole Bisre Geet.
 2205 CLOSE DOWN.

THURSDAY

2145 Sangeet Violin Vadan.
 2200 Samachar Patron Se.
 2205 Aap Ki Pasand.
 2230 CLOSE DOWN.

FRIDAY

2145 Sangeet.
 2200 Samayik Varta.
 2205 Geet Aur Ghazal.
 2215 Chitrapat Sangeet.
 2230 CLOSE DOWN.

SATURDAY

2145 Sangeet.
 2200 Samyik Varta.
 2205 Samachar Darshan.
 Aap Ka Patra Mila.
 2230 CLOSE DOWN.

GUJARATI SERVICE

From 0945—1000 hrs. on 19.82 and 16.94 metres : 15140 and 17705 kHz.

From 2230 to 2315 hrs. on 25.37, 19.83 metres; 11825 and 15125 kHz.

News at 22.35 hrs. (Daily).

TUESDAYS

1st, 8th, 15th, 22nd and 29th

2230 1st : Gazal
 8th : Anuradha
 15th : Geeta Dutt
 22nd : Pauravi Desai
 29th : Neena Mehta
 2245 1st, 15th, 22nd and 29th : Natika
 8th : Geetobhari Kahani
 2315 Samapta

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Pranlal Vyas
 9th : Ismail Valera
 16th : Diwaliben Bhil
 23rd : Damayanti Bardai
 30th : Purshottam Upadhyay

2245 Varman Navalen : Current Affairs
 2250 Geetika
 2300 2nd : Tamane Gamshe
 9th : Janva Jevun
 16th : Geet Ane Gazal
 23rd : Aajra Kalakar
 30th : Kavyadhara
 2315 Samapta

THURSDAYS

3rd, 10th, 17th 24th and 31st

2230 3rd : Sumati Thanawala
 10th : Chandrai
 17th : Stotra
 24th : Hemu Gadhavi
 31st : Hansa Dave
 2345 Akhbaroni Atariethi : Indian Press Review
 2250 3rd : Geetavali : Gujarati and Hindi Non-film Songs
 10th and 24th : Taik

17th : Tarang : Light Classical Film Songs
 2230 31st : Churcha
 3rd and 17th : Roopak
 10th and 24th : Gankal-nun Sangeet
 2315 Samapta

FRIDAYS

4th, 11th, 18th and 25th

2230 4th : Bhajan
 11th : Laxmi Shankar
 18th : Varshageet
 25th : Qwali
 2245 Gujarati Chitrapat Sangeet
 2315 Samapta

SATURDAYS

5th, 12th, 19th and 26th

2230 5th : Lagra Geet
 12th : Samuh Geet

19th : Dwanda Geet
 26th : Geet
 2245 5th and 19th : Bal Sabha
 12th and 26th : Stree Sabha : For Women
 2310 Rooprekha : Weekly Programme trailer
 2315 Samapta

SUNDAYS

6th, 13th, 20th and 27th

2230 6th : Hariomsharan
 13th : Jaspalsing
 20th : Nirmala Devi
 27th : Parveen Sultana
 2245 Ek farmaish
 2250 6th : Aajna Geetkar
 13th : Amari Pasand
 26th : Arta kadi
 27th : Geet Dhara : Programme of non film Hindi songs
 2315 Samapta

MONDAYS

7th, 14th, 21st and 28th

2230 7th : Shehnai
 14th : Film Dhoon
 21st : Vadyavrinnda
 28th : Sitar
 2245 Chitrapat Sangeet
 2315 Samapta

URDU SERVICE

Transmission I
MW 427.4M(702 K/Hz)
SW 48.70M(6160 K/Hz)

MW 280.1M(1071 K/Hz)
(Comes on AIR from 7.00 A.M.)

Transmission II
MW 427.4M(702 K/Hz)
MW 280.4M(1071) K/Hz)

Transmission III
MW 427.4M(702 K/Hz)
SW 91.05 M (3295 K/Hz) 2100

TRANSMISSION I 1430

0543 Signature Tune and Opening Announcements

0545 Subhaghi : Hamd, Naat, Salam, Shabad, Bhajan and Soofiana Kalam. Fridays : Quran recitation with translation followed by Naatia Kalam (Qawwalian) Khabren

0615 Akhbaron Ki Rai (Confined to Urdu Press)

0625 Shahre Saba (Light Music).

0700 Shamme Farozan (Great Sayings)

0705 Purani Filmon Se (Start with Devotional Songs)

0730 Nawa-E-Saaz (Instrumental Music)

0745 Repeat of Spoken Word Item of Previous Night

0800 Aap Ki Farmaish (Listeners' request)

0820 Programmon Ka Khulasa

0825 Aap Ki Farmaish (Contd. Upto 09.00 hrs.) 1500

0900 Aao Bachchon (Children's Programme on Sunday's/ Friday's) : Chalthe Chalthe (Except Sunday's) Sunday : Aaj Ki Baat (Except Friday/Sunday)

0915 Dharti Gati Hai (Folk Music) (Except Friday/Saturday/Sunday) Saturday : Naghma-E-Watan (Patriotic Songs) Friday/Sunday : Aao Bachchon (Contd. from 0.900 hrs.)

0930 Khabron Ka Khulasa.

0932 Classical Music Vocal (Except Sunday's) Sunday : Light Classical Music : Vocal 1530

1000 CLOSE DOWN. 1600

TRANSMISSION II 1635

1358 Signature Tune and Opening Announcements

1400 Programme Ka Khulasa

1402 Khabron Ka Khulasa

1405 Sunday : Do Gane (Film Duets upto 14.15 hrs.) 1958

Monday : Nigabe Intekhab (I, III, V) (Upto 1500 hrs.) 2000

Filmi Qawwalian (II, IV) (Upto 1430 hrs.) 2007

Tuesday : Bhakti Geet (I, III, V) Meri Nazar Men (II, IV)

Wednesday : Meri Pasand

Thursday : Dhoop Chhaon

Friday : Qawwalian (non-Film). 2035

Saturday : Geetanjali (geet) Sunday : Aap Ka Khat mila (Replies to listeners' letters) 2045

TRANSMISSION III 1630

Signature Tune and opening announcements

Khabron Ka Khulasa

Programmon Ka Khulasa

Sunday : Awaz De Kahan Hai. Abshaar (Listener's Request of non-film Ghazals/Naghme) (On holidays) (Contd. upto 2035 hrs.)

Jahan Numa (Except Sunday's/Holidays)

Sunday : Awaz De Kahan Hai (Contd.)

Holiday : Abshar (contd.)

Sunday : Kitabon Ki Baten (I) Dilli Diary (II, IV)

Iqtisadi Jaeza (III) Urdu Duniya (V)

Monday : Kalam-e Shair (Poetry recitation)

Tuesday : Talk

Wednesday : Shahar-nama/Pasmanzar

Thursday : Aap Ka Khat Mila (Replies to listeners' letters)

Friday : Talk

Saturday : Radio News Reel

Husna Ghazal (Except Thursdays)

Thursday : Play (Contd. upto 2145 hrs.)

Sunday : Ahange Sham- (Musical rendering of Nazms)

Monday/Wednesday : Qawwalian (Non Film)

Tuesday : Ilaqai Naghme

Thursday : Play (Contd.)

Friday : Ham Se Poochiye (II, IV) Awaqae Musavvir (V) Shahpare (I, III)

Saturday : Naghma-e-Saaz

Sunday : Ranga Rang (I, III, V) Jamal-E-Ham-nashin (II) Adabi Nashist (IV)

Monday : Ek Raag Kai Roop (I) Ek Hi Film Ke Geet (II) Shukriye Ke Saat (Plays) (III) Funoone Latifa (IV) Khwab Zaar (V)

Tuesday : Aina (I, III) Feature (II) Zera Umre Rafta Ko Awaz Dena (IV) Maazi Ke Dayar (V)

Wednesday : Khel Ke Maidan Se (I, III) Mushaira (II) Science Magazine (IV) Nai Filmon Se (V).

Thursday : Play (Contd. upto 2145 hrs.)

Friday : Roo Baroo (Interview/Discussion)

Saturday : Nai Nasal Nai Roshni (Youth Programme)

Thursday : Instrumental Music 2145

Friday : Light Classical Music (Vocal) 2200

Saturday : Phir Suniye (Programme of repeats)

Aap Ki Pasand (Listener's request) 2215

Akhbaron Ki Rai

Aap Ki Pasand (Contd.)

Tabaira/Week in Parliament (Repeat) 2300

Tameel-E-Irshad (Listener's request (Except 1st Sunday))

1st Sunday : Mushaira

Khabron Ka Khulasa 2305

Bazme Musiqui (Music Hour)

Khabren 0000

Monday : Light Classical Music

Tuesday : Dareecha

Wednesday/Thursday/ Friday : Filmi Naghme

Saturday : Filmi Naghme (I, III, V) Mushaira (II, IV)

0030 Akhire Shab (Bazm-e-Qawwalian)

0058 Programme Highlights for Tomorrow

0100 CLOSE DOWN.

KONKANI SERVICE

19.82 m (15140 kHz)

16.94 m (17705 kHz)

News in Konkani (1005-1015 hrs.)

SINDHI

280.1m (1071 kHz)
 31.38m (9560 kHz)
 1730—1830 hrs.

DAILY FEATURE

5.30 Programme Ji Vichoo (Programme Summary)

5.35 Sindhia Men Khabarun (News in Sindhi)

5.50 MONDAY

- (a) Charan Ain Chang, (b) Bhagat (I, III, V).
- Hik Dafo Vari (Programme of repeats). II
- Play/Feature/Sound track IV

TUESDAY

- Avahanjl Farmaish (Request of non-Film)

WEDNESDAY

- Music
- Talk

THURSDAY

- Budho Ain Dudhaiyo (Programme Quiz)

FRIDAY

Avahanji Farmaish (Request of film song)

SATURDAY

- Sudh Saman (Sound Picture of cultural activities) I.
- Geetan Bhari Kahani (song story) (II, IV)
- Science Duniya (Science Magazine)/Mulaqat (Interview/Nawan Kitab (Book review) III, Quarterly)
- Music (V)

SUNDAY

- Gaalh Maan Gaalh (Wit and Music) (I, III, V)
- Bijal Boliyo (Disc. Jokev) II, IV
- Khat Avahanjo Milyo (Listeners letters)

PUNJABI SERVICE

427.3m (702 kHz)
 1900—2000 hrs.

DAILY FEATURES

7.00 Programme Summary.
 7.03 News.
 7.20 Commentary.
 7.45 Press Review.

Mondays : 7.05 Film Duets.
 Tuesdays : 7.05 Interviews.
 Wednesday/Saturdays : 7.05 Farmaish (Film Music).
 Thursdays : 7.05 Ghazlen/Chorus
 Fridays : 7.05 Kafian.
 Mondays/Fridays : 7.05 Replies to listeners' letters.
 1st Sunday : 7.05 Shair Ka Kalam.
 2nd Sunday : 7.05 Short Story.
 3rd Sunday : 7.25 Folk Music.
 4th Sunday : 7.25 Play/Feature.
 5th Sunday : 7.25 Mushaira.

FOREIGN LANGUAGE BROADCASTS

ARABIC SERVICE

1000—1030 hours
19.76, 16.97 Metres ;
15180, 17785 kHz
News 1010—1020 hours
2315—0115 hours
76.82, 30.27 Metres ;
3905, 9912 kHz
News 0110—0115 hours
280.1 Metres : 1071 kHz
News 2315—2340 hours

BURMESE SERVICE

0615—0645 hours
264.5 Metres : 1134 kHz
30.27, 25.36 Metres
9912, 11830 kHz
News 0615—0625 hours
1645—1745 hours
16.87, 19.69 Metres
17780, 15235 kHz
News 1645—1655 hours
on 19.69, 16.85 Metres : 15235,
17780 kHz

CHINESE SERVICE

Cantonese/Kuoyu

0315—0415 hours
264.5, 41.15, 31.55 Metres :
1134, 7105, 9510 kHz
1745—1845 hours
264.5, 25.54, 19.67 Metres
1134, 11745, 15250 kHz
News in Cantonese 0316—0322
and 1746—1752 hours
News in Kuoyu 0400—0406
and 1830—1835 hours

DARI SERVICE

1300—1345 hours
25.50 31.01 Metres
11765, 9675 kHz
News 1305—1315 hours
1900—2000 hours
280.1 Metres ; 1071 kHz
News 1901—1905 hours

FRENCH SERVICE

EAST ASIA

1645—1700 hours
16.89 Metres ;
17760 kHz
News 1645—1655 hours

NORTH & WEST AFRICA

0015—0100 hours
30.75, 25.25 Metres ;
9755, 11865 kHz
News 0020—0030 hours

INDONESIAN SERVICE

1415—1515 hours
19.79, 16.80 Metres ;
15160 : 17855 kHz
News 1416—1425 hours

NEPALI SERVICE

0700—0745 hours
49.14, 41.52, 505.0, 31.15
Metres
6105, 7225, 594, 9630 kHz
News 0730—0740 hours
1230—1300 hours
30.91, 25.56 Metres ;
9705, 11735 kHz
News 1231—1236 hours
1930—2010 hours
264.5 Metres : 1134 kHz
News 2000—2009 hours

PERSIAN SERVICE

0915—0945 hours
19.76, 16.92 Metres,
15180, 17730 kHz
News 0920—0930 hours
2145—2315 hours
280.4, 30.27, 25.21 Metres
1071, 9912, 11900 kHz
News 2200—2210 hours
News 2310—2314 hours

PUSHTU SERVICE

0815—0900 hours
41.52, 31.15 Metres :
7225, 9630 kHz
News 0820—0830 hours
2000—2115 hours
76.82 Metres : 3905 kHz
280.1 Metres : 1071 kHz
News 2205—2015 hours
2110—2112 hours (280.1 m
1071 kHz only)

RUSSIAN SERVICE

2145—2245 hours
25.43, 31.20 Metres :
11795, 9615 kHz
News 2200—2210 hours

SINHALA SERVICE

1815—1845 hours
25.82, 19.52 Metres :
11620, 15370 kHz
News 1820—1828 hours

SWAHILI SERVICE

2045—2145 hours
19.83 25.37 kHz
15125, 11825 kHz
News 2100—2110 hours

THAI SERVICE

1700—1730 hours
16.89 Metres;
17760 kHz
News 1704—1710 hours

TIBETAN SERVICE

0745—0800 hours
505.0, 25.35, 41.52, 30.88
Metres ;
594, 11835, 7225, 9715 kHz
News 0745—0750 hours
1800—1845 hours
25.48, 30.91 Metres ;
11775, 9705 kHz
News 0745—0750 hours
News 1815—1825 and
1846—1856 on
25.48, 30.91 Metres;
11775, 9705 kHz
1845—1930 hours
264.5 Metre (1134 kHz)

BALUCHI SERVICE

1830—1900 hours
280.1, 31.38 Metres
1071, 9566 kHz
News 1831—1836 hours.

Timings given are in Indian Standard Time (Subtract 5½ hrs. for G.M.T.)

Subsequent changes, if any, will be announced on the air.

In each language service a composite Programme is presented consisting of news commentary press review talks on matters of general and cultural interest, occasional feature programme and documentaries Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

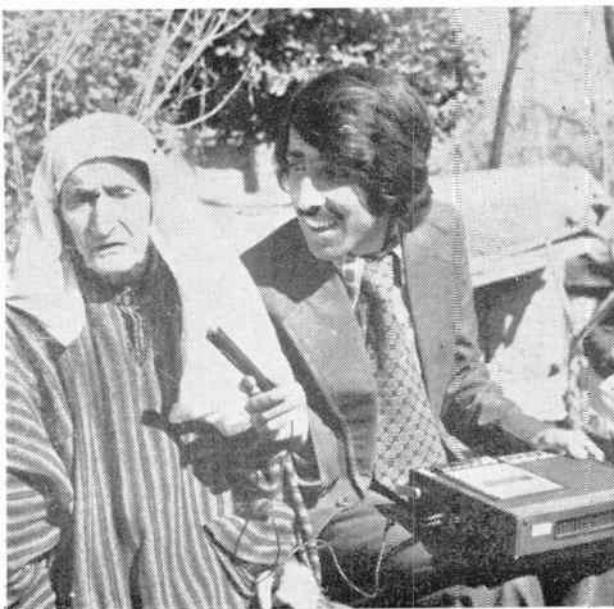
Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, AII India Radio, Post Box No. 500, New Delhi (India).

Participants of a discussion "new guardians of democracy," broadcast from Urdu Service. From left : Anwar Ahmed, M.P., Diwan Birendranath, Sheila Kaul M.P., and Qazi Saleem, M.P.



Munir Khan Sarhadi, famous Sarod player, whose recital was broadcast from Urdu Service.

Interview with Smt. Mehjoor, widow of the famous Kashmiri poet Mahjoor, by Bashir Asrif. broadcast over Urdu Service. A view of the ancestral house of the poet where he lived till the end, is seen on the right.





From left : Jamila Bano, Shabana Nazir, Noorjehan Sarwat, Makhnoori and Farveen Zaidi—they participated in a scussion over Urdu Service.

Participants of the Quiz time programme broadcast from the General Overseas Service. The Quiz master is Rabindra Jind.



INDIA Calling

NOVEMBER,
1980



World Radio History



Participants of the "Quiz Time" programme broadcast from Urdu Service. The quiz master is Rajiv Khosla.

Prabha Bharati and party recording Qawwalis for broadcast from Urdu Service.





INDIA CALLING

Programme Journal of the External
Services of All India Radio

○○○

NOVEMBER, 1980

○○○

IN THIS ISSUE

EINSTEIN'S BIRTH
CENTENARY : G. H.
Keswani ...2

FOLK THEATRE OF
INDIA : Balwant Gargi ...3

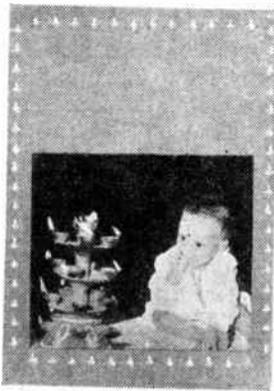
A HOLIDAY IN KASHMIR :
P. C. Chatterjee ...5

BOOK PUBLISHING IN
INDIA : S. K. Mukherjee ...6

UTTAM KUMAR A TRIBUTE :
Chidanand Dasgupta ...8

○○○

FRONT COVER



The nation celebrates Deepavali on
November 7 this year.

○○○

CHIEF EDITOR
GYAN SINGH

ASSISTANT EDITORS

D. K. CHHETRI

SANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

ARABIC

1000—1030 hours ; 19.63, 16.87 Metres ; 15285, 17785 KHz ; News 1010—1020 hours ; 2315-0115 hours; 76.82, 30.27, 25.40, 280.1 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours.

BURMESE

0615—0645 hours ; 264.5 Metres; 1134 KHz; 41.29, 30.27, 25.39 Metres; 7265, 9912, 0012, 11815 kHz; News 0615—0625 hours; 1645—1745 hours 16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours; on 19.69, 16.85 Metres : 15235, 17780 kHz.

CHINESE Cantonese/ Kuoyu

0315—0415 hours; 264.5, 41.15, 31.40 Metres; 1134, 7105, 9555 kHz; 1745—1845 hours; 264.5, 25.54, 19.52 Metres; 1134, 11745, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1835 hours.

DARI

1303—1345 hours; 25.50, 31.01 Metres; 11765, 9675 kHz; News 1305—1315 hours and 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours.

FRENCH (East Asia)

1645—1700 hours; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours and 0020—0030 hours on 30.75, 25.28 Metres; 9755, 11865 kHz.

NORTH & West Africa

0015—0100 hours; 30.75, 22.25 Metres; 97.55, 11865 kHz; News 0020—0030 hours.

INDONESIAN

1415—1515 hours; 19.79, 16.80 Metres; 15160, 17855 kHz; News 1416—1425 hours.

NEPALI

0700—0745 hours; 25.30, 41.52; 505.0, 31.15 Metres; 11860, 7225, 594, 9630 kHz; News 0730—0740 hours; 1230—1300 hours; 30.91, 25.56 Metres; 9700, 11735 kHz; News 1231—1236 hours and 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009 hours.

PERSIAN

0915—0945 hours; 19.63 Metres; 15285—17785 kHz; News 0920—0930 hours 2145—2315 hours; 280.1, 30.27 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours.

PUSHTU

0815—0900 hours; 25.27, 31.15 Metres; 11870, 9630 kHz; News 0820—0830 hours; 2000—2115 hours; 280.1 Metres ; 1071 kHz ; News 20605—2015 hours and 2110—2112 hours.

RUSSIAN

2145—2245 hours; 25.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours.

SINHALA

1830—1900 hours; 25.82, 19.84 Metres; 11620, 15120 kHz; News 1835—1843 hours.

SWAHILI

2045—2145 hours; 19.83, 25.36m, 151.30, 11830 kHz ; News 2100—2110 hours.

THAI

1700—1730 hrs; 16.83, 19.52 Metres; 17830 kHz; News 1704—1710 hours.

TIBETAN

0745—088 hours; 505.0, 25.22 31.52, 19.78 Metres; 594, 11895, 9630, 15165 kHz; News 0745—0750 hours; 1800—1845 hours; 25.48, 30.91 Metres; 11775, 9705 kHz; News 0745—0750 hours; 1800—1845 hours; News 1815—1825 and 1846—1856 hours; 25.48, 30.91 Metres; 11775, 9705 kHz; 1845—1930 hours; 264.5 Metre (1134 kHz).

BALUCHI

1830—1900 hours; 280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours.

Timings given are in Indian Standard Time (Substract 5½ hrs. from G.M.T.).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Einstein's birth centenary

by G. H. Keswani

EINSTEIN was born on March 14, a hundred years ago in Ulm, in Germany. When Charlie Chaplin showed Einstein his film 'City Lights', Einstein wept over the lot of the poor shown in the film. One could really pay back Einstein the tribute he himself paid to Gandhi after his death: "The future generations will scarcely believe that such a one in flesh and blood walked upon this earth." Bacon said that he held every man a debtor to his profession. Einstein discharged this debt in full measure. When trying to define the meaning of life, he said, "a hundred times every day, I remind myself that my inner and outer life depend on the labours of other men, living and dead, and that I must exert myself in order to give in the same measure, as I have received."

As a child he was slow and learnt to speak only after he was three years, while an earlier genius, Gauss the great mathematician, was already doing arithmetic at this age. Einstein was a dropout from school since he found the educational methods stalling. His school teachers predicted that he would not be upto much and his college Professor Minkowski, who later gave an elegant mathematical form to Einstein's Theory of Relativity, called him a 'lazy dog'. With difficulty he got the job of Technical Expert,—third class, in the Patent Office in Zurich, after he graduated without any distinction, from the Polytechnic Institute of Zurich in the year 1902. Einstein himself claimed no special talents. He said that he was only passionately curious, but is this not the highest attribute of man as distinguished from other animals? Although he showed no visible signs of genius upto the age of 25, he was working hard to understand and attack basic problems in Physics to a point that Physics since Einstein has become 'curiouser and curiouser' to use the words of Lewis Carroll.

In one year, 1905, at the age of 26, he produced three great works in physics each one of which perhaps deserved a nobel prize. No satisfactory explanation has been given for his poor performance in examinations and astounding achievements later, although the great Gestalt psychologist, Max Wertheimer had detailed discussions with Einstein about his work. Perhaps the reason was that Einstein was slow but an extremely deep and original thinker. When Professor Hoffmann went up to Princeton to discuss some matters with Einstein, he asked him to explain things slowly, because he said, that he could think only slowly. When he took up the professorship at Princeton in 1933 after being forced to leave Hitler's Germany, Einstein included a big wastepaper basket in the few items of furniture he needed for his office, because he said that he made many mistakes before he got his calculations right.

What piece of work was Einstein? Physically he was muscular exuding a powerful sensuality but like the Buddha, Tolstoy and Gandhi whom he revered, he seemed to believe that continence is the mark and maker of inner strength. Later in life he felt sorry that he had to marry twice. He believed in the God of Spinoza who reveals himself in a harmony of all creatures, and not in a God who busies himself with the fate and actions of men? He did not rule out extra sensory perception, remarking, "It is possible that human emanations of which we are ignorant, exist. Remember how people ridiculed the existence of electric currents and invisible waves. Our knowledge of the human beings is still in its infancy." Like Nehru he had conquered fear and hate and emphatically believed that the path to true religion lies through effort at acquisition of rational knowledge. He did not covet; he said, "Can anyone imagine Moses, Jesus or Gandhi with money bags? He thought low of

the politicians, distrusting their international ideas. On one occasion he used strong words saying that people had been "cheated, traded and tricked out of their lives and health and well being" by the politicians and statesmen.

He lived like the lowliest, keeping his wants and dependence on others to the minimum. He wore a leather jacket with a zip or a sweater, without tie, even when meeting Presidents and Prime Ministers. He wore no socks or shoes with laces. He kept rather long hair to save the time at the barber's although this gave him a golliwog look. He used the same soap both for shaving and bathing. A few thought that in these matters he was something of a ham, acting a part poorly.

There is no doubt that Einstein was truly a world citizen. He said, clearly as Shelley before him did, that only a life lived for others is worthwhile. This is the way to recover the majesty of human nature. He never forgot this among his terse equations. He loved music and felt alarmed if he found another human not able to do so. He said he could live without the 9th Symphony of Beethoven but not his chamber music. Surely, he had reached the final reward which: "is the wisdom of humility and humility is endless," as T.S. Eliot put it.

Einstein's faith in the equality of man and desire for peace were passionate. It is little known that he was a member of the Executive Committee of the League Against Imperialism alongwith Jawaharlal Nehru and Madam Sun Yut Sen, in the 1920s. One of the final acts he performed before his death in the year 1955 was signing of what is known as the Einstein-Russell manifesto about perils of nuclear war. Like Russell, and for good reason, he rather exaggerated the possibilities and consequences of a nuclear war. Asked what weapons they would use in

(Contd. on page 4)

Folk theatre of India

by Bahwant Gargi

INDIAN folk theatre has recently captured the interest of contemporary playwrights and directors. The city theatre, modelled on the nineteenth century picture-frame stage has little new to offer. The classical dance-dramas with their thick textured music and gesture language are esoteric. It is the folk theatre lying scattered in rural areas of India which has exciting forms. These forms, perfected during the centuries by constant adjustment to social changes, have been evolved by actual battling with the needs of the audience and the actors.

Folk drama is unself conscious, spontaneous, boisterously naive. The classical theatre is rigid, complex, sophisticated. The folk is unheven, the classical chiselled. The folk sprawls, the classical demands mathematical exactness. One is rural the other regal.

Folk theatre can make a whole community take part. The classical is for the chosen few. The folk has mass appeal and caters to the lowest common denominator, the ordinary man. The classical is for the elite and demands prior knowledge from the spectator. The folk theatre has a universality which the classical lacks. Folk art (singing, dancing, acting) crosses the borders of class, religion, and country.

When, after the tenth century, the classical Sanskrit language splintered into vernacular and took root in the form of regional languages, the Sanskrit drama-petrified for many centuries—was replaced by the growing folk theatre. Old legends Puranic tales, mythological lore, philosophy, and stories of Sanskrit plays were popularized by the present folk theatre. In this way the tradition flowed not from the folk to the classical, but from the classical to the folk.

Folk theatre represents the people in their natural habitat, with all their contradictions and multifarious activities. It gives a glimpse of their style of speech, music, dance, dress, behaviour, humour, proverbs, wit, and wisdom. It contains a rich store of mythological heroes, medieval romances, chivalric tales, social customs, beliefs, and legends. In order to understand the colourful diversity and unity of India, it is important to see the folk theatre in its natural setting. Watching a Tamasha performance in Maharashtra, one comes to know more about the Peshwas (i.e. the Maratha royalty) in the Maratha heroism, their rugged landscape, their music, their passionate optimism, their virility, and the full bustled female figures of their cave sculpture. Similarly the Gangetic Valley culture, philosophy, and traditional morality are mirrored in Ramlila and Krishna-lila pageant plays. Yakshagana the opulent folk opera of Karnataka, reveals the tradition, temple worship, and the peculiar music and ritual of its people. The Jatra of Bengal expresses patriotic fervour histrionic refinement, and explosive nationalism with an interlacing of the Vaishnava cult.

The folk theatre does not give a slice of life, it offers a panorama of existence. Though it moves slowly, it cannot afford to be dull. The spectators are participants in the performance. They cheer and laugh and weep and suddenly become silent as the moment demands. They constantly throw sparks of live interest to the actors who, charged with this electrifying contact, throw the spark back. A good Yakshagana company can hold spectators spellbound from nine in the evening to seven in the morning when the play concludes

with the first shafts of the sun. Jatra actors in Bengal are a bigger draw than modern professional actors. A good Jatra company generally has a salaried staff 15,000 rupees per month (one actor, Chhota Phani, was paid 3,300 rupees a month) and performs without a microphone before an audience of three to five thousand people. The Jatra, in its production method, in its use of stage areas, movement, speed and the oak like stance of its actors, paradoxically looks more modern in terms of theatrical aesthetics than the realistic 'modern' play.

Life in India is in the street. Shops, stalls, rituals, bathrooms are exposed to the sun and to the glare of the people. So is the folk theatre.

The folk play is performed in a variety of arena stagings: round parabolical, horizontal, square, and multiple-set stages, with different types of gangways and 'flower paths'. The technique of arranging various scenes at the same time and place in Ramlila is very effective. The spectacle, by the telescoping of time and space, speeds the action of the drama. The naked stage achieves spacelessness. The Sutradhara like a film editor, builds up a montage of varied dramatic episodes. The same spot is transformed into a different place by a word or an action. The folk actor uses very few props. He creates palaces, rivers, forests, battle scenes, and royal courts by the sorcery of his art.

In the absence of a powerful urban theatre (barring a few houses in Calcutta, Bombay and Madras) the folk theatre has kept the hungry audience of 700,000 villages entertained for centuries and played an important part in the growth of modern theatres in different language

areas. The nineteenth-century dramatist, Bharatendu Harishchandra, who was responsible for the birth of Hindi drama, used folk conventions of mangalacharana (martial prayer) tableaux, comic interludes, duets, stylized speech and songs.

Rabindranath Tagore, the brilliant playwright-composer-actor director created a lyrical theatre of his imagination. The flavour of the Bengali theatre, Jatra is evident in many of his plays, especially in Sanyasi or Phalguni and Muktagadha. In some of his dramas he introduced the character of the blind singer (very much like the Vivek of the Jatra theatre), who sings on behalf of the characters, comments on life and warns the people of the coming events. The two actor-directors Utpal Dutt and Sombu Mitra of Bengal are using some Jatra techniques in their productions.

In Hindi, writers like Dharam Vir Bharati and Mohan Rakesh exploited the richness of our folk theatre. Habib Tanvir, used the Nautanki music and drumming in his production of the little clay cart using a circular stage, Dina Gandhi and Shanta Gandhi have championed the Bhavai form of Gujarat and explored its rich heritage. The operatic dance drama Meena Gurjari based on the folk legend and folk staging conventions has been an All India hit production. In the Kannada languages, Shivaram Karanth, B.V. Karanth and Girish Karnad have written and directed plays based on the Yakshagana traditions. In Maharashtra, P. L. Deshpande and Vijay Tendulkar have very creatively used the Tamasha form for their plays with a new social and political meaning. In Punjabi Sheila Bhatia, and Snehlata Sanjay were the first to be inspired by the folk melodies and legends of the Punjab and used these in their operas.

In my own work I have used folk conventions of the Sutrachar, songs folk poetry and myths and rituals so that the productions of my plays—especially of 'Kanak Di Balli' and 'Mirzan Saheban'—became nearest to the experience of the total theatre.

Today folk theatre is beginning to be viewed as a form with potentialities. The folk actors consider their

theatre a ritual. It expresses what is deep-rooted in the people. Folk melodies have revolutionized musical compositions, cave drawings have lent simplicity and force to modern painting; primitive hunt mines have brought a new concept to the ballet; tribal sculpture has lent tension to the sculpture of our time. Folk drama, which provides a many faceted delight for the spectators, can add colour, richness, and vitality to the contemporary theatre.

○○○

Einstein's birth Centenary

(Contd. from page 2)

the Third World War, he said "I don't know, but in the fourth they will use rocks". He was completely fearless in his opinions and actions, speaking against senator Mac Carthy's inquisitions openly. Mac Carthy called Einstein, "an enemy of America". He was outspoken even in Hitler's Germany which later put a price of 20,000 D.M. on his head but Einstein thought that this was too high, himself a theoretical scientist he warned, "don't listen to people's words, look at their deeds". Acta Non Verba.

Now about his work. What Einstein said about his on-time idol, Ernst Mach, is true of Einstein himself. He looked into Physics with the curious eyes of a child and saw what others failed to see. Let me mention his main discoveries. He got the Nobel Prize in 1921 for his work of 1905 which showed that the energy of electrons thrown out by matter under the impact of light of a given colour of frequency was the same no matter what the intensity of this light; only the number of electrons ejected varies with the intensity of light. This showed that light behaved like corpuscles and not like waves. His statistical work, particularly his extension of our S.N. Bose's ideas, is another contribution which will not be withered by time. His assumption of the spontaneous emission of light by matter and the connected theory heralded the laser. This was a true stroke of insight, the measure of which is the time, about half a century, which elapsed before Einstein's idea could be used in a practical laser. His work in Cosmology on the structure of the whole universe, has the inspired and unique qualities of a great work of art, like some of Wagner's music. No one before Einstein could bring the subject of

cosmology fully within the reach of Physics, excepting, of course, some erring prophets.

That brings me finally to Einstein's work in Relativity. The Restricted Theory of 1905, also called the Special Theory of Relativity, was really a work of many men, notably Poincare and Lorentz. Incidentally Einstein's letter to Roosevelt about the possibility of Germans making the atom bomb which is regarded as a result of Einstein's theory, had no significant effect on the development of the bomb. Indeed, it took a few months for this letter to pass through the bureaucratic network before Roosevelt could even see it. However, Einstein was so affected by the dropping of the bomb in Japan that he cried out in anguish, "Oh ! Weh!" (Oh! Woe).

General Relativity is a different matter. Although Hilbert had mathematically developed similar ideas at about the same time, as recent investigations of Jagdish Mehra have shown, as Physics it was wholly the work of one man. Einstein Dirao has surmised that if Einstein had not done it, probably nobody else would have. Einstein's name leapt into fame when a crucial astronomical consequence of the general theory was verified by the British Scientists in 1919, one could pinpoint the date. It was the day when Sir John Thomson, the grandfather of the British High Commissioner in India at present, made an announcement of the crucial observation at a meeting of the Royal Society in London. Thomson compared Einstein to Newton : "Now, the poet Pope had earlier composed the following epitaph for Newton : 'Nature and nature's laws lay hid in night : God said let Newton be ! and all was light'. But so great is the reputation of Einstein's Relativity, for its obscurity that Sir John Squire in a rejoinder, lamented : 'But not for long : the Devil howling,' 'Ho ! Let Einstein be; restored the status quo'.

I might end this talk with excerpts from a letter Einstein wrote to his friend Max Born and his wife a few years before his death" . . . liberation from the bondage of the self constitutes the only way towards a more satisfactory human society . . . I simply enjoy giving more than receiving in every respect . . . Many people are like this and I really cannot understand why I have been made into a kind of idol." I think we can understand why. We are not those many people.

○

A holiday in Kashmir

by P. C. Chatterjee

THE valley of Kashmir is approximately one hundred miles long and twenty five miles across at its widest point. Srinagar, the capital, which is in the centre of the State is about 5000 feet above sea level with the magnificent Himalayas nearly all round it reaching up to the skies. A major river, the Jhelum, has its source in Kashmir and flows through the centre of this valley which is notable for its many mountain streams and lakes. So as you can guess from the topography, it is a large area and has many things to offer to people for whom a holiday can mean different things.

For the majority of tourists, there are two main seasons. These are late spring, extending to the summer before the rains break—that is, from mid-April to the end of the June, and then again before autumn sets in, that is the months of September and October. While it is pretty cold at the beginning and the end of these seasons, it gets hot and humid in the valley in June. So depending on when you time your visit, you will need warm clothing or light summer wear. **I would suggest a fairly heavy jacket,** a light sweater and bush shirts for the men and similar wear for the women. Also hats.

Let's start from New Delhi as our base. There are several daily air services that will fly you in to Srinagar, the capital. In a little less than two hours and on a clear day one can see range upon range of snow-clad peaks, with Nanga Parbat's 26,000 feet towering above the rest. As the plane crosses the Banihal Pass, the gateway to Kashmir, the valley lies at one's feet. One is reminded of the words of the poet who wrote in classical Persian, and I translate: **If there is a paradise on earth, it is here, it is here.**

Of course, you can get to Srinagar by train and bus also. You catch an overnight train from Delhi to Jammu,

where you board a bus in the morning and you are in Srinagar by night-fall. Youngsters and those with a taste for adventure could try it. If the air fare, single way, is about 50 U.S. dollars, the road and rail journey would cost about half that amount.

Once in Srinagar, where does one stay? There are at least three five star hotels, and many cheap hotels and guest houses. You can take your pick depending on your pocket. One of the famous hotels was the Maharaja's palace.

It provides a magnificent view of the Dal Lake, an enormous expanse of water on the eastern side of the city and the affluent might care to try it. Srinagar itself is an ancient city built on either side of the Jhelum river. So apart from living in a hotel one can hire a house-boat. A house-boat is literally just that a house in a boat. They vary considerably in size, from a single bedroom boat to those which may have three or four. Many of them are most tastefully appointed with walnut wood furniture, carpets and whatever else you may desire. You can moor your house-boat to a quiet corner of the Dal Lake known as Nagin, and spend your time swimming, going for rides in *Shikaras*, flat-bottomed little boats.

If you decide to stay on a house-boat, I would advise you to book it through the Jammu and Kashmir State Tourist Department or through friends who can vouch for the reliability of the house-boat owners. Incidentally, the State Tourist Department are most helpful and efficient since they appreciate that the state depends so much on its tourist trade.

ONCE in Srinagar comfortably housed, what are you going to do with yourself? A great deal will depend on the time at your disposal and your interests. If you have only a week, I would suggest something on these lines. Firstly, of course, there

is a visit to the Moghal Gardens Nishat and Shalimar. Like all Moghal Gardens, Nishat and Shalimar have water channels flowing through the centre. There are fountains which play on Sundays and holidays. The gardens are terraced, with fruit trees on the outer edges and beds of flowers of many kinds in neat rows fringing the terraces. Usually, near the head of the garden, there will be fewer flowers, but a number of gigantic chinar trees. The chinar is almost a national emblem of Kashmir, its five-fingered leaf providing a motif which you will find in much embroidery, wood-carving and papier mache artefacts. Apart from the enchantment of the gardens themselves, there is the view.

Built on high ground, one can look across the Dal Lake to the snow-clad peaks, beyond. The sunset, as you can guess, can be magnificent.

There are two or three day trips which I can recommend. They can all be done by tourist bus. Firstly there is Gulmarg—the meadow of flowers, about fifty kms. from Srinagar. It is lovely green bowl girdled with fire and pine forests. It is a favourite resort for golfers. There is an excellent 18-hole golf course with many natural water and other hazards. There are good hotels, picnic spots and horses to ride. (So, if you have time to spare you might care to spend a few nights in Gulmarg).

Another day trip from Srinagar is to Pahalgam, of the head of the Liddar Valley, a distance of a hundred kms. Pahalgam marks the confluence of two mountain torrents, one coming from Sheeshnag, a glacial lake on the pilgrim route to the holy cave of Amarnath, and the other rising from what is known as the Kolahoi glacier. With its two roaring torrents, its many green plateaux and heavily forested

(Contd. on page 7)

Book Publishing in India

by *S. K. Mookerjee*

THE origins of printing and publishing in India may be traced to the mid-sixteenth century when printing was first undertaken by a Jesuit missionary. The early publications were mostly religious works printed by Christian missionaries. Books in local languages started appearing at the end of 19th century. In the 19th century many outstanding works were published in various local languages though few publishing houses in the present day sense emerged until the early 20th century. At that time some major British educational publishers opened establishments in India—Macmillan in 1903, Longman in 1906 and Oxford in 1912. Their primary objective was to meet the growing requirements of schools and colleges for textbooks through imports and subsequently local reprints of these. Since the educational system itself was based on the British pattern these publishers were most advantageously placed to satisfy this demand. These firms subsequently adapted/initiated textbooks specially for this part of the world and a decade or two later began publishing non-educational and scholarly books by local authors.

Until Independence indigenous publishing was neither adequately organised nor favourably placed to successfully compete with foreign enterprises. Besides local language publishing, the main thrust of local enterprises was on books inspired by nationalism and the freedom struggle. The educational system rapidly expanded and during the first post-Independence decade the university student population grew from .25 million to 1 million (now over 2.5 million) and at the school and primary levels a great deal more. In 1947 India had 20 universities and in 1960, 45. Now we have about 108 universities. The number of libraries has correspondingly risen. This phenomenal growth in education and the

library system generated a huge demand for books in all disciplines and levels for the student community offering a tremendous opportunity for expansion and development of local publishing. Indigenous entrepreneurs rose to the occasion and brought rapid expansion both in number and the size of Indian publishing units. The Central and State Governments also involved themselves in publishing school textbooks with the primary objective of mass producing standardized textbooks at low prices. Eighty per cent of school textbooks are now produced by the government but the enormous increase in the strength of students has partly compensated private publishers for the loss of the bulk of the textbook market to government. Private publishers however strongly feel that they should get a larger share of the textbook market so that they may plough back enough resources for creative publishing. The government's interest is however not confined to textbooks alone. The Book Promotion Division of the Ministry of Education has involved itself in various aspects of publishing and promoting the cause of the book. The government has sponsored several organisations which are making significant contribution to the Indian publishing. To name a few, The National Book Trust, Sahitya Akademi, Indian Council of Cultural Relations, Indian Council of Social Science Research, National Council of Educational Research and Training etc. The Childrens Book Trust has given a new direction to the publication of children's books. Some educational institutions are also taking active interest in publishing ; some of the major universities have adopted degree and post-degree courses in publishing.

With the experience gained over the years, India currently occupies a respectable position in the publishing world. As regards the number of titles

published each year, with an average of over 16000 titles, India ranks among the first ten countries. Of this, books on literature constitute about 40 per cent, economics and political science nearly 15 per cent, philosophy and religion over 10 per cent, history 5 per cent, natural science 4 per cent, engineering 4 per cent, medicine less than 2 per cent, and the balance all the remaining disciplines together. Looking at these figures it is clear that while India has progressed greatly in the publication of books in the humanities and social sciences, its performance in the fields of science and technology has not been equally impressive. It is interesting to speculate how far this is a limitation of publishers and how far of the nation at large.

The average print run of books published in India however is much lower than the world average, 2000 as against 16000. Consumption per head is still very poor—only 2 per cent of that in developed countries. In 1975, India produced 12700 titles as against the world total of 5,68,000 and in 1976, 15800 as against 5,91,000, representing approximately 3 per cent of the titles with about 15 per cent of the world population. This is not surprising given the very large population, low levels of literacy and limited purchasing power. India publishes books in Hindi, Sanskrit, English and all the regional languages. More than 35 per cent books are published in English although less than 2 million people speak the language. Books in Hindi account for about 17 per cent with more than 170 million people speaking the language. Marathi constitutes 8 per cent of the total, Bengali and Tamil each 7 per cent and other languages a still lower percentage. Now education at the school level and to a certain extent the degree level is mostly conducted through Indian languages and consequently consistent efforts are being

made by the government and private publishers to make textbooks available in local languages at all levels. Special cells have been set up to produce books in Hindi and various regional languages. In this connection mention must be made of the Central Hindi Directorate and the Urdu Tarqiq Board.

There are about 12000 publishers in India. These include some 1000 government agencies and autonomous publishing bodies and another 1000 author-publishers. Of the 10,000 private publishers only about 300 produce 40 or more books a year. Indian publishers are a mixed lot not only in size but also in skill. Some publishers are as competent and quality conscious as any publisher of repute elsewhere but unfortunately these constitute a small percentage.

Real self-sufficiency in books is an impossible dream and in an absolute sense not even desirable. Equally, the free flow of information in an absolute sense is unattainable and again has its drawbacks. The government has therefore, sensibly adopted a middle course of granting open general licences but fixed quotas on certain categories of books. Thus fiction has severely restricted entry while the entry of scientific literature is almost totally unrestricted. The policy is also calculated to encourage local reprints of the titles which command a large demand in the country.

Despite the unequal flow of books between India and developed world and the inability of the former to compete with the latter on its own terms, the exchange is not as one-sided as of old. India now annually exports books worth Rs. 55 million while its imports amount to Rs. 120 million. More and more Indian books are finding their way to western markets, and India has found its natural field in academic books dealing with South Asia, its culture, history, economy, etc. which cater to the needs of Institutes of South Asian Studies in the west. This trend has been aided by the inflationary pressures in the developed world which has made it increasingly uneconomical to publish limited editions catering to minority interest there. The growing expertise of some of the better Indian publishers and their ability to inspire the confidence of not only the best Indian academics but also foreign authors writing on India has immeasurably strengthened this trend. Gone are the days when

the cream of India's authorship turned to the west to get their work published. With printing and publishing costs in the west rising to dizzying heights it is not uncommon to find some of the finest publishers in the west turning to reputed Indian publishers for co-publication of minority-interest academic work of common interest. The economic spin-off of this trend has enabled the Indian printing industry to modernise itself and provided the motivation for vast improvement in its standards. It is a pity that this improvement is not reflected in the binding industry which remains the weakest link in book production. Some serious thought needs to be given to the manufacture/import of high quality binding material. Paper prices are very high and continue to rise steeply. The government have recently imported some paper to meet the acute shortage. It will have to be more liberal in allowing import of paper at reduced duty if a crisis in the book industry is to be avoided and the rising trend of exports sustained.

The Indian publishing enterprise is the largest in the third-world. It possesses the necessary infrastructure of paper and printing industries, the requisite entrepreneurial, editorial and other skills necessary for the publication of books in all disciplines, adequate channels of distribution and in fact, all that is necessary for embarking on a period of spectacular growth. This is as it should be in a country as large and variegated as India which already, only after the U. S. A. and U. K. is the third largest publisher of English titles, alone—an astonishing achievement for an Asia country. Publishing in India faces many problems and handicaps, chief among these are its fragmented market, low rate of literacy, low purchasing power, severe inflationary pressure, inadequate capital, unstable library purchase grants, etc., but none of these is such that it cannot be faced with foresight and planning and more generous support from the government

○○○

A Holiday in Kashmir

(Contd. from page 5)

hillsides. Pahalgam is indeed a lovely spot, and I must confess that it is my favourite. It offers many opportunities. For example, if you are interested in trekking, it is the best of base camps. (I've mentioned the Amarnath Cave, at a height of over 13,000 feet some three days march from Pahalgam). Then there is the Kolahoi glacier, the peak is about 18,000 feet though the ordinary trekker doesn't go much above 13 or 14 kms. And there are several others. Then again, if you are interested in trout fishing, some of the best beats are to be found at Pahalgam or in its vicinity.

As in the Lidder valley, so in the Sindh there are several trout fishing boats and being myself a fishing enthusiast I feel I should say a word or two more about trout fishing in Kashmir. Rainbow and Brown trout were first imported into the valley towards the beginning of the century, have been carefully cultivated in a number of hatcheries and introduced into several mountain streams. The daily licence fee is about 8 U.S. dollars or fifty rupees. The largest trout caught in Kashmir's waters weighed about 14 pounds.

Fishing in Kashmir is a most exciting sport—apart from the sparkling waters there is the back-drop of the snow-capped mountains.

Incidentally, for those who are interested Kashmir offers excellent opportunities for shooting and skiing in the winter months.

Kashmir is famous for its fruits. Strawberries, raspberries and cherries come in the spring, to be followed by plums, greengages, peaches, apricots, and apples and pears to round off the season. There are also fresh walnuts and almonds. Women particularly will be interested in shopping Walnut wood furniture, trays, salad bowls and the like, carved or just the exquisitely grained wood might catch your fancy. Papier mache, embroidered silk, wool and linen garments and table linen, carpets of various kinds and the famous pashmina and shawl-toosh shawls are available to suit all tastes and pockets. A visit to the Government emporia or the many cutely named shops on the river side is a must.

After the first visit I feel sure you'll be planning your next.

○○○

Uttam Kumar : a tribute

by Chidanand Dasgupta

UTTAM KUMAR died on the 24th evening of July at the age of 54. To say he was the leading star is possibly an understatement. For some 25 years he was the Bengali film industry. The commercial success of film depended upon him to such an extent that for a producer to make a film with any other hero was a big decision.

As a result, he acted the hero's role in more than 250 films. If he did not act in more, it was not because producers did not want him but because it was not physically possible for him to appear in more than ten films a year. In a film industry that made around 30 films a year, this caused a frantic search for other heroes but not many were found and certainly none of such sure fire box office appeal as Uttam Kumar.

In the early fifties, when the very existence of the Bengali film was threatened by the spectacular appeal of the all-India Hindi film expensively mounted in colour, it was Uttam Kumar, along with leading lady Suchitra Sen, who stemmed the tide. The process started with the film *Agnipariksha* and continued in a series of innumerable films in which the two formed an inseparable image of the lovers. They became the solid rock foundation of the film industry, the keepers of its well being if not its conscience. No wonder the police had to wield its sticks hard to keep the mass of humanity that surged towards the cortege carrying the dead actor's body to the cremation ground. As the news of his death spread, schools, colleges and some offices and shops closed and people made a dash to the house where his body lay. For days together Bengali newspapers carried little other news.

In recent years, as age began to weigh on him, the mature idol of generations began to talk more and more of young people who should



Chidanand Dasgupta

take his place. He played a few character roles too, with great success. But regardless of what he wished he was forced to go on playing the romantic lead, sometimes to his despair. In his public statements he often wondered how the audience could bear to see him play the young lover. It was almost as if he would prefer to spend his time with his little grand-daughter than with nubile young females.

Besides, acting, Uttam Kumar distinguished himself in directing films as well. Acting constantly in commercially viable but artistically overage product directed by people who understood little of the medium, Uttam Kumar had to learn how to make his part in it work, and was often forced to guide the director so as not to make a fool of himself on the screen. In the process he learnt a great deal not only about film acting but about film making which he turned to good use in films like *Ban Palashir Padabali* and *Kulankini Kankavati* which he directed himself with distinction. He also acted in a few Hindi films and earned the respect of his directors and producers there.

What was the reason for the phenomenal popularity of this actor? He

acted brilliantly; his range was not wide, but within it, he developed a style of his own, full of confidence that come from his knowledge of the requirements of the cinema. Like all such matinee ideals he had a star quality a personal magnetism. What is more, he represented a type of youth, and embodied its success. He himself came from humble origins, looked the average person, had an average education and by and large, belonged to the culturably underprivileged class. Arun Kumar Chatterjee, for that was his name, was born to poor parents and started life as a petty clerk at Port Commissioners, Calcutta. He broke through in films after repeated failures. He represented the opposite of the other dominant film actor in Bengali in the same period, Soumitra Chatterjee. Soumitra with his debonair good looks, his superior education, represented more of the intellectual elite. He started and made his name in Satyajit Ray's films and performed in the average commercial films by way of a concession to it. He writes modern poetry, edits a highbrow magazine. Uttam represented the average young man in Bengali languishing for lack of employment, and his success with his heroine represented the fulfilment of the dreams of the vast hordes of the underprivileged who fill most of the seats in the cinema. Their identification with him was always more immediate than with Soumitra Chatterjee. Uttam thus conveyed an archetypal sense about himself and brought a secret message of hope to the millions cast in his own mould. They talk like him, walk like him, want to be like him in all respects. He attracted them more than Soumitra Chatterjee with his fragile vulnerable charm, his intelligence and his weakness. Uttam was the embodiment of confidence. Satyajit Ray who made two films with him *Nayak* and *Chidiakhana* says that other heroes in Bengali films

shrink in fear when they are close to a woman before a camera; not so Uttam whose outgoing strength inspired his millions of fans. Ray thinks that his acting in love scenes was the secret of Uttam Kumar's success. Another source of his strength was apparent from his earliest films. Unlike the major actors of the forties, Uttam had no force of theatricality in his acting. He developed certain mannerisms, but they were cinematic mannerisms. He was a professional. When Ray told him that in Nayak the marks of small pot on his face were going to show, because he would not wear any make up, Uttam did not bat an eyelid. In fact, he liked his role and immensely enjoyed playing it because it reflected so much of his own personal life. In another film, where he knew he understood the film better than its director, he might have insisted on make up and on rewriting some of the dialogue and made a professional job of his role even though he hated playing it. This professional attitude was evident even on his last day. On the last day he worked from midday to seven in the evening playing the role of the hero in a film called *Ogo Bodhu Sundari* meaning Beautiful Wife. From there he went to a party felt unwell, went to a nursing home and died. Those who worked with him on that day recall how conscientious he was with every shot they took and every time he spoke. The Bengali film in Industry will take a long time to recover from the loss of Uttam Kumar. In fact the question is whether it will find anyone else who can give them the viability that he did. For sometime at any rate, every financier in Bengal will hesitate to put his money in a film and regret that Uttam Kumar is no longer there to assure him of box office success. Meanwhile of the hundreds of films in which he looked wistfully at a comely maiden or took her in his arms, at least a few will survive, and delight his admirers. Perhaps some of the earliest will survive best at Bhutnath in *Saheb Bibi O Gulam*. He had a rustic charm that never left him completely ever in his most sophisticated roles. Perhaps that was the basis of his triumph.

○○○

INDIA CALLING, NOVEMBER, 1980

Our listeners write

Reception was Excellent. Your signal strength was extremely high, you had no interference, no noise, no fading. During the entire time which I listened to your broadcast, I didn't experience the slightest problem in reception.

Your programme content pleased me very much, and I plan on being a regular listener from now on. Your programming is very informative and interesting, and I have always liked the music from your country.

Shawn Daniels,
8 Heather Dr.
St. Louis Missouri,
63123 U.S.A.

I enjoyed hearing 'Faithfully Yours', and your featuring an item on the solar eclipse of the sun in India.

John R. Moore,
75, Dron House,
Adelina Grove,
London E 1.3. AB-
England.

I like to listen to your Indian music, especially to the film tunes. I often tune in to your English programme to Europe because I want to hear the Indian opinion on world events and I want to be informed about India and its people.

Martin von Gierke,
Breslauer Str. 8,
D-34-18 USlar 1,
West Germany.

Article on cancer was very interesting. Very very interesting programme on a problem that faces us all over the world.

Marcin Chard,
20 Heolmadoc New Inn Ponty.
Pool, Gwent, NPH OOG.
South Wales G.B.

I want to thank you for the programmes you are transmitting, with very interesting information about your country and its development. They are a very good complement to the information which we can get by papers, radio and TV here in Sweden.

Leif Holmouist,
Vice Chairman,
Blaedsvagen 9
62100 Visby,
Sweden.

Your broadcasts give me good information in your cultural realms.

Juergen A. Krebs,
Birkenweg 22,
D-6239 Eppstein
West Germany.

It has been the first time that I've had the opportunity to listen to the transmissions of All India Radio, and I was very pleased to. I liked very much the traditional Indian music in this transmission, because I like folk music of all countries. I was very surprised to find such a variety of arguments in this broadcast, both political and cultural. I'll try to tune in more into your programmes.

I have found it very interesting hearing about life in India and I hope to listen to many more of your programmes.

Const Domenico,
Karchergasse 10/15,
1030 Vienna—
Austria Europe.

This is the first time I have heard AIR and I was favourably impressed by the quality of the signal. I will be listening to AIR regularly from now on to hear the Indian view of what goes on in today's world.

Neil May,
50 Ayreville Road,
Beacon Park Plymouth,
PLZ ZRA Devon,
England.

The reception of your English transmissions directed to Europe is excellent. So I listen often to news and commentaries, reports about the country, especially of tourist nature, and to my favourite programmes 'Faithfully Yours' and Quiz programme. The letter box programme is always quite informative so that one can learn a lot about the country. The figures which were given in the above mentioned mail box were especially interesting. I mean those about AIR the languages and the letters a month, and those about the inhabitants of India and their religions.

Patrick O'Connor
Plain Road,
Hinsdale NH 03451,
U.S.A.

GENERAL OVERSEAS SERVICE

PROGRAMME FOR NOVEMBER, 1980

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period 1st | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.48 | 9530 |
| | | 25.36 | 11830 |
| | | 19.63 | 15280 |
| | | | |

18th : Ram Marathe, Malti Pande, M. N. Satnis and Sudhir Phadke
 25th : Usha Atre
 0450 Radio Newsreel
 0500 **Classical Half Hour :**
 18th : Madurai Mani Iyer : Karnatak Classical Music
 Music of India :
 11th : Ghazal
 25th : Shabads
 0530 Film Songs
 0550 Light Instrumental Music (Except on 18th)
 18th : Kalidas Jayanti
 Featurised Programme
 0600 **Karnatak Vocal Music :**
 4th : M. S. Subbalaxmi
 11th : Volefi Venkataswarlu
 18th : Jayalaxmi Santhanam
 25th : T. N. Seshagopalan
 0615 Faithfully Yours · Replies to listeners letters

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0446 Chorus/Duet; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs; 0641 Film Tune; 0645 Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Karnatak Instrumental** taramanijam
 1st : Veena—G. Nagaraja Rao
 8th : Violin—V. K. Venkataramanipam
 15th : Flute—T. G. Shankaragopalan
 22nd : Veena Duet—Lalgudi Jayaraman and Smt. Bramhanandan
 29th : Mridangam and Ghatam : K. K. Nair and V. Karthikayan
 0450 Radio Newsreel
 0500 Duets
 0510 1st : Talk
 8th : Indian Monuments : Konark : Talk
 15th : From the Archives
 22nd : Arts in Indian Today : Dancing : Talk
 29th : Horizon—Indian Languages Today—Tamil/Poetry Recitation
 0520 Light Music : (Except on 29th)
 1st : Hemant Kumar
 8th : Habib Painter Qawal
 15th : Juthika Roy
 22nd : Shabads
 0530 **Light Classical Music :** (Except on 22nd)
 1st : Barkat Ali Khan
 8th : Begum Akhtar
 15th : Ghulam Mustafa Khan
 29th : Gulab Bai
 22nd : Guru Nanak Jayanti : Thoughts of Guru Nanak
 0550 Listeners Choice

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

0415 **Devotional Music :**
 2nd : Shyamal Mitra
 9th : Satish Bhutani
 16th : Sudha Malhotra, Ambar Kumar
 23rd : Shakuntala Srivastava
 30th : Vani Jairam
 0450 2nd : Mainly for Tourists : Impression—Short Feature
 9th : From the Films—Regional Films in India : Bhojpuri—Talk
 16th : Mainly for Tourists : I Visited India : Talk/Interview
 23rd : Sports Folio
 30th : Repeat of a Selected Item
 0500 **Instrumental Music :**
 Sarangi
 2nd : Ram Narain
 9th : Ramzan Khan
 16th : Shakoor Khan
 23rd : Gopal Mishra
 30th : Hafizullah Khan
 0510 2nd : Expression : Youth Magazine
 9th : Youth in Focus : Interview
 16th : From the Universities : Spectrum : Cultural Programme
 23rd : Quiz Time
 30th : From the Archives
 0520 Film Songs (On 23rd at 0530 hrs.)
 0550 **Instrumental Music : Sarod**
 2nd : D. L. Kabra
 9th : Amjad Ali Khan
 16th : Ali Akbar Khan
 23rd : Buddhadev Dasgupta
 30th : Bahadur Khan
 0600 **Folk Songs :**
 2nd : Orissa
 9th : Kashmir
 16th : Andhra
 23rd : Bhangra, Andhra, M.P.
 30th : Chattesgarh
 0615 As at 0.450 hrs.
 0625 Light Classical Music

MONDAYS

3rd, 10th, 17th and 24th

0415 **Rabindra Sangeet :**
 3rd : Rajeshwari Dutta
 10th : Chitra Lekha Chowdhury
 17th : Suchitra Mitra
 24th : Debabrata Biswas
 0450 **Women's World :**
 3rd : Women in Unusual Careers : Archieves : Programme based on Interviews
 10th : Horizons of History : Noorjahan : Programme
 17th : The Rivers in Life and Legends—Godavari : Programme
 24th : Women in Social Work : Interview
 0500 **Karnatak Instrumental Music : Nagaswaram**
 3rd : Ambalapurzha Brothers
 10th : N. P. Krishnan
 17th : Sheikh Chinna Moulana Sahib
 24th : T. N. Subramanian Pillai
 3rd : Play
 10th : Discussion
 17th : Feature
 24th : Film Story
 0530 Film Songs
 0550 **Instrumental Music :**
 3rd : Sarod : Ali Akbar Khan
 10th : Esraj—Ashesh Bandapadhyaya
 17th : Flute—Hariprasad Chaurasia
 24th : Flute—Vijaya Raghav Rao
 0600 Light Music
 0615 As at 0.450 hrs. (Except on 10th)
 10th : Moharam : Talk
 0625 Light Instrumental Music—Guitar

TUESDAYS

4th, 11th, 18th and 25th

0415 **Devotional Music :**
 4th : Laxmi Shankar
 11th : Ajit Kaur

WEDNESDAYS

5th, 12th, 19th and 26th

0415 **Instrumental Music : Sitar**
 5th : Arvind Parikh
 12th : Rais Khan
 19th : Shashi Mohan Bhatt
 26th : Sarvajeet
 0450 5th and 19th : Export Front
 12th : Origin of Caste System in India : Talk
 26th : Image of Future : Talk
 0500 Choral Songs
 0510 5th and 19th : Our Guest
 12th and 26th : Of Persons, Places and Things
 0520 Film Songs
 0550 **Instrumental Music : Shah-nai**
 5th : Daya Shankar and Party
 12th : Jagan Nath and Party
 19th : Jagdish Prasad Qamar and Party
 26th : Bismillah Khan and Party
 0600 Orchestral Music
 0615 As at 0.450 hrs.
 0625 Light Classical Music

THURSDAYS

6th, 13th, 20th and 27th

0415 **Light Karnatak Music :**
 6th : Rama Prabha and Prabhakar Rao
 13th : C. Saroja and C. Lalitha; Radha and Jayalaxmi
 20th : M. Chittaranjan
 27th : P. Leela
 0450 6th : Book Review
 13th : Talking about Agriculture : Strategy for Agriculture
 20th : Science Today : Our Venture in Space : Talk
 27th : Industrial Front—The Electronics Industries in India : Talk
 0500 Orchestral Music
 0510 Radio Newsreel
 0520 Film Songs
 0550 **Light Music :**
 6th : Jagjit Singh Chitra Singh—Ghazal
 13th : Dilraj Kaur : Ghazal
 20th : Niranjan Singh and Party; Heer and Pooran

GENERAL OVERSEAS SERVICE

- | | | | |
|--|---|--|--|
| <p>27th : Ncena Mehta : Ghazal 0600 Selections from National Programme of Music : 6th : M. S. Subbulaxmi—Vocal 13th : Malavika Kanan—Vocal 20th : D. K. Jayaraman—Vocal 27th : Budhaditya Mukherjee—Sitar</p> | <p>14th : Children's Songs 21st : Sind—Mahesh Chander 28th : Bengal : Firoza Begum Panorama of Progress (Except on 7th) 7th : Disc Review (0450—0510 hrs.) Instrumental Music (Except on 7th) 14th : Been—D. B. Pathak 21st : Mohan Veena—Radhika Mohan Moitra 28th : Sitar : Sarvjeet Cultural Survey Film Songs Light Classical Music : 7th : Prasun Banerjee</p> | <p>14th : Pandari Nath Kolhapurwale 21st : Birjoo Maharaj 28th : Anjali Sur 0600 Instrumental Music : 7th : Flute—G. S. Sachdev 14th : Shyam Jorepur 21st : Panna Lal Ghosh 28th : Prakash Wadhwa Panorama of Progress (Except on 7th and 14th) 7th : Deepawali—Musical Feature (from 0610—0630 hrs.) 14th : Nehru the Writer—Feature Programme based on Excerpts from Nehru's Vocal Music : Shabad</p> | <p>26th : Industrial Front—The Electronics Industries in India : Talk Instrumental Music : Sitar 5th : Nikhil Banerjee 12th : Debabrata Chowdhury 19th : Jaya Biswas 26th : Abdu Halim Zaffar Khan</p> |
|--|---|--|--|

FRIDAYS

7th, 14th, 21st and 28th

- 0415 **Regional Music (Except on 7th)**
7th : Diwali Songs

THURSDAYS

6th, 13th, 20th and 27th

- 1546 **Rabindra Sangeet :**
6th : Chinmoy Chatterjee
13th : Sreela Sen
20th : Shyamal Mitra
27th : Rajeshwari Dutta
1600 **Panorama of Progress (Except on 6th)**
6th : Disc Review (1600—1620 hrs.)
1610 **Light Instrumental Music (Except on 6th)**
13th : Guitar—Enoch Daniel
20th : Mouth Organ—Milan Gupta
27th : Piano—Kersi Mistry

For North-East Asia : Australia and New Zealand

From 1530 to 1630 Hrs IST

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15285 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs; 1630 Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 **Film Songs**
1600 **1st : Mainly for Tourists—Impressions—Short Feature**
8th : From the Films—Regional Films in India—Bhojpuri : Talk
15th : Mainly for Tourists—I Visited India—Talk/Interview
22nd : Sports Folio
29th : Repeat of a selected item
1610 **Folk Songs :**
1st : U.P.
8th : Goa
15th : Rajasthan
22nd : Punjab
29th : Bengal

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 **Instrumental Music : Sitar**
2nd : Shashi Mohan Bhatt
9th : D. L. Kabra
16th : Maya Mitra
23rd : Debabrata Chowdhury
30th : N. N. Ghosh
1600 **Women's World :**
2nd : Women in Unusual

- Careers—Archives — Programme based on interviews
9th : Horizontes of History—Noorjahan : Programme
16th : The Rivers in Life and Legends—Godavari : Programme
23rd : Women in Social Work : Interview
30th : Repeat of a selected Item
1610 **Rabindra Sangeet :**
2nd : Kanika Banerjee
9th : Subinoy Roy
16th : Chinmoy Chatterjee
23rd : Purabi Mukherjee
30th : Hemanta Mukherjee

MONDAYS

3rd, 10th, 17th, and 24th

- 1546 **Orchestral Music**
1600 **Faithfully Yours : Replies to listeners letters**
1615 **Chorus from Films**

TUESDAYS

4th, 11th, 18th and 25th

- 1546 **Karnataka Instrumental Music :**
4th : Lalgudi G. Jayaraman : Violin
11th : S. Balachander—Veena
18th : M. Chandra Sekaran—Violin
25th : Gayathri Narayanan—Veena
1600 **4th and 18th : Export Front**
11th : Origin of Caste System in India : Talk

- 25th : Image of Future—Talk
1610 **Film Songs**

WEDNESDAYS

5th, 12th, 19th and 26th

- 1546 **Film Songs**
1600 **5th : Book Review**
12th : Talking about Agriculture—Strategy for Agricultural Development—Talk
19th : Science Today—Our Venture in Space : Talk

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs; 2030 Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 **Folk Songs** ...
1st : Haryana
8th : Gujrat
15th : Himachal Pradesh
22nd : Bhojpuri
29th : Sindhi

- 1930 **1st : Mainly for Tourists : Impression—Short Feature**
8th : From the Films—Regional Films in India—Bhojpuri—Talk
15th : Mainly for Tourists—I Visited India—Talk/Interview
22nd : Sports Folio
29th : Repeat of a selected Item
1940 **Instrumental Music : Violin**
1st : Sirkana Dhar Chowdhury
8th : Gajanan Rao Joshi
15th : V. G. Jog
22nd : Allauddin Khan
29th : P. D. Saptrishi

GENERAL OVERSEAS SERVICE

1955 1st : Expression—Youth Magazine
8th : Youth in Focus—Interview
15th : From the Universities—Spectrum — Cultural Programme
22nd : Quiz Time (1955—2015 hrs.)
29th From the Archives
2010 Film Songs (On 22nd at 2015 hrs.)

1940 Orchestral Music
1955 4th and 18th : Export Front
11th : Origin of Caste System in India—Talk
25th : Image of Future—Talk
2005 Film Songs

26th : Industrial front—The Electronics Industries in India—Talk
1940 Instrumental Music : Tabla
5th : Ikbal Hussain
12th : Kishan Maharaj
19th : Munne Khan
26th : Nikhil Ghosh
1955 Radio Newsreel
2005 Film Songs

14th : Bhupinder
21st : Mujaddid Niazi
28th : Chanchal
Radio Newsreel
Instrumental Music : Jaltarang
7th : Jain Kumar Jain
14th : K. L. Sood
21st : Ghasi Ram Nirmal
28th : S. V. Kanbare

WEDNESDAYS

THURSDAYS

SUNDAYS
2nd, 9th, 16th, 23rd and 30th

1916 Film Songs
1930 Women's World :
2nd : Women in Unusual Career—Archives Programme based on interviews
9th : Heroines of History—Noorjahan—Programme
16th : The Rivers in Life and Legends—Godavari : Programme
23rd : Women in Social Work : Interview
30th Repeat of a selected item

1940 Karnatak Instrumental Music—Flute
2nd : Palladam V. N. Rajan
9th : T. R. Navaneetham
16th : N. Ramani
23rd : Prapancham Sitaraman
30th : Sikkil N. Neela

1955 2nd : Play
9th Discussion
16th : Feature
23rd : Film Story
30th : Repeat of a selected item

2015 Orchestral Music

1916 Rabindra Sangeet :
5th : Arghya Sen
12th : Ashoktaru Banerjee
19th : Kanak Das
26th : Pankaj Mallick
1930 5th : Book Review
12th : Talking about Agriculture—Strategy for Agricultural Development—Talk
19th : Science Today—Our Venture in Space : Talk

1916, 1945 and 1955 Listeners Choice
1930 Cultural Survey

FRIDAYS
7th, 14th, 21st and 28th

1916 Light Music :
7th : Lata Mangeshkar

1955 7th : Indian Monuments—Konark—Talk
14th : Nehru the Writer—Feature Programme based on excerpts from Nehru's Writings
21st : Arts in India Today—Dancing—Talk
28th : Horizon—Indian Languages Today—Tamil/Poetry Recitation
2005 Film Songs

For U.K. and West Europe, East Africa, West and North Africa, Australia and New Zealand

(From 2315 to 0400 Hrs.)

| TARGET AREAS | PERIOD IST | BANDS | |
|---------------------------|------------|--------|-------|
| | | Metres | KHz |
| U.K. AND WEST EUROPE | 2315—0400 | 25.82 | 11620 |
| | 0130—0400 | 19.78 | 15165 |
| EAST AFRICA | 2330—0130 | 30.27 | 9912 |
| | 0115—0215 | 25.36 | 11830 |
| WEST AND NORTH AFRICA | 0115—0215 | 19.76 | 15185 |
| | 0215—0400 | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |

REGULAR ITEMS

MONDAYS
3rd, 10th, 17th, 24th, and 31st

1916 Light Classical Music :
3rd : Madhuri Mattoo
10th : Chinmoy Lahri
17th : Bade Ghulam Ali Khan
24th : Sharafat Hussain Khan

1930 Radio Newsreel
1940 Instrumental Music :
3rd : Sarod—Ratnakar Vyas
10th : Esraj—Chittadev Burman
17th : Sarod—Buddhadev Dasgupta
24th : Sarangi Duet—Banne Khan and Inder Lal

1955 Faithfully Yours—Replies to listeners letters
2010 Film Songs

2330, 0030, 0130, 0230 and 0330 News ; 2340, 0035, 0140, 0235 and 0340 Commentary ; 2345, 0040 and 0240 Programme Summary upto 0130, 0215 and 0400 hrs ; 0015, 0115 and 0215 Press Review ; 0129, 0214 and 0329 Programme Highlights from 2320—0130 ; 0115—0215 and 0215—0400 hrs. ; 0345 Shabad/Chorus from films ; 0400 Close Down.

8th : South India
15th : Dogri
22nd : Sports Folio
29th : Tamil Nadu
Karnatak Classical Music :
1st : Sitamani Srinivasan
8th : D. K. Jayaraman
15th : M. S. Subbulaxmi
22nd : O. S. Tyagarajan
29th : M. D. Ramanathan

0241 Devotional Song
0245 As at 0050 hrs.
0300 Film Songs (On 22nd at 0305 hrs.)
0315 Old Masters (Except on 22nd)
1st : Abdul Karim Khan
8th : Ameer Khan
15th : Faiyaz Khan
22nd : Guru Nanak Jayanti—Thoughts of Guru Nanak
29th : Vilayat Hussain Khan
As at 2350 hrs. (Except on 22nd)
22nd : Sports Folio

SATURDAYS

1st, 8th, 15th, 22nd and 29th

2315 Devotional Music
2346 Karnatak Instrumental Music : Violin
2350 1st : Mainly for Tourists : Impressions—Short Feature
8th : From the Films—Regional Films in India—Bhoj-puri—Talk
15th : Mainly for Tourists—I Visited India—Talk/Interview
22nd : Guru Nanak Jayanti—Thoughts of Guru Nanak
29th : Repeat of a selected item
0000 Film Songs
0020 Folk Songs (Except on 22nd)
1st : Maharashtra

0241 Karnataka
0245 Karnataka
0300 Karnataka
0315 Karnataka

1st : S. Balachander
8th : Emani Shankar Shastri
15th : Chitti Babu
22nd : M. Muthukrishnan
29th : Srikantha Iyer
Light Music :
1st : K. L. Saigal
8th : Kamla Chellaram

SUNDAYS
2nd, 9th, 16th, 23rd and 30th

2315 Instrumental Music : Shahnai
2nd : Jagan Nath and Party
9th : Jagdish Prasad Qamar and Party
16th : Sikander Hussain and Party
23rd : Bismillah Khan and Party
30th : Ali Hussain and Party

GENERAL OVERSEAS SERVICE

THURSDAYS

6th, 13th, 20th and 27th

- 2315 **Karnatak Instrumental Music :**
6th : N. K. Krishnan—Nagaswaram
13th : Violin—M. Chandrasekaran
20th : Flute—S. P. Natarajan Paripahi
27th : Clarinet—A. K. C. Natarajan
- 2346 Instrumental Music : Violin
- 2350 Panorama of Progress (Except on 6th)
6th : Disc Review (upto 0010 hrs.)
- 0000 **Rabindra Sangeet (On 6th at 0010 hrs.)**
13th : Sagar Sen
20th : Gora Sarbadhikar
27th : Sree Kumar Chatterjee
- 0020 **Instrumental Music : Vichitra Veena**
6th : Hirjibhai Doctor
13th : Ramesh Prem
20th : Ahmed Raza
27th : Gopal Krishna
- 0040 **Classical Vocal Music :**
6th : M. Balamurali Krishna
13th : Madurai T. N. Seshagopala Kalyani Khandachapin
20th : T. T. Sita
27th : C. Saroja and C. Lalitha
- 0050 Cultural Survey
- 0105 Film Songs
- 0120 Instrumental Version of Film Songs
- 0146 Duet from Film
- 0150 As at 2350 hrs.
- 0200 **Folk Songs (On 6th at 0210 hrs.)**
13th : Dogri
20th : Haryana
27th : Himachal
- 0220 **Light Music :**
6th : Mubarak Begum
13th : Amber Kumar and Krishna Kale
20th : Abdul Rashid and Gaffar Azad
27th : Habib Painter Qawal
- 0241 Light Classical Music
- 0245 Cultural Survey
- 0300 **Classical Half Hour :**
6th : Rag Darbari
20th : Late Maduramani Iyer — Karnatak Classical Music
Music of India:
13th : Ghazals
27th : Shabads
- 0345 Songs from New Films (Only on 6th upto 0400 hrs.)
- 0350 As at 2350 hrs. (Except on 6th)

FRIDAYS

7th, 14th, 21st and 28th

- 2315 **Light Music :**
7th : Songs of Diwali
14th : Mohini Narula and Sudarshan Bali
21st : Pratima Banerjee
28th : Anup Jalota
- 2346 **Karnatak Instrumental Music : Flute**
- 2350 **Radio Newsreel (Except on 7th)**
7th : Deepawali—Musical Feature (2350—0010)
- 0000 Songs from South Indian Films
- 0020 **Folk Songs :**
7th : Uttar Pradesh
14th : Kumaoni
21st : Marriage Songs
28th : Marriage Songs
- 0040 **Karnatak Classical Music :**
7th : T. Brinda and T. Mukta
14th : G. N. Balasubramanium
21st : D. K. Jayaraman
28th : Sitamani Srinivasan
- 0050 7th : Indian Monuments—Konark—Talk
14th : Nehru the Writer—Feature Programme based on excerpts from Nehru's Writings
21st : Arts in Indian Today—Dancing—Talk
28th : Horizon—Indian Languages Today—Tamil/Poetry Recitation
- 0100 Film Songs (On 14th and 28th Film Tune at 0110 hrs.)
- 0120 Film Songs
- 0146 Instrumental Music : Sitar
- 0150 Radio Newsreel
- 0200 **Karnatak Instrumental Music :**
7th : R. K. Suryanarayana Vatapi—Hamsadhvani
14th : K. S. Gopalakrishnan—Flute
21st : Mridangam—P. S. Pillai
28th : Ambalapurza Bros —Nagaswaram

- 0220 **Light Music :**
7th : Songs of Diwali
14th : Shakuntala Srivastava
21st : Pannalal Bhattacharya
28th : Pt. Gopal Sharma and Sukhdev Sharma
- 0241 Patriotic Songs
- 0245 As at 0050 hrs.

- 0255 Film Songs
0315 Old Masters (Except on 7th)
7th : Deepawali—Musical Feature (0310—0330 hrs.)
14th : Bade Ghulam Ali Khan
21st : Dagar Bros
28th : Faiyaz Khan
- 0350 Radio Newsreel

TAMIL SERVICE FOR SOUTH-EAST ASIA

Ist 0530 to 0615 Hrs.

BANDS

| Metres | kHz |
|--------|-------|
| 25.39 | 11815 |
| 30.27 | 9912 |
| 41.29 | 7265 |
| 264.5 | 1134 |

REGULAR FEATURES

0530 Tudi; 0535 Seidigal; 0545 Vimarsanam (Monday, Wednesday, Thursday, Saturday and Sunday) Pattirikaigal Karuthurai (Tuesday and Friday); 0615 Close Down.

0550 1st : Neyar Virundu : Kalluri Kanigal Students of Janaki Devi Maha Vidyalaya, Pattu

0550 2nd : Neyar Viruppam

0550 3rd : Isai Amudam

0605 3rd : Kadithramum Badi-lum

0550 4th : Kettadu Kidaikkum

0550 5th : 0550 Thiraiganam
0550 6th : Siruvar Arangam by students of D.T.E.A. Higher Secondary School, Mandir Marg

0550 7th : Deepavali Tirunal

0550 8th : Neyar Virundu : Oru Paravai Pazham Sappidugiradu Natakam by S. Krishnamurthi; Mellisai

0550 9th : Neyar Viruppam

0550 10th : Isai Amudam

0605 10th : Kadithamum Badi-lum

0550 11th : Kettadu Kidaikkum

0550 12th : Thiraiganam

0550 13th : Munnetra Padayile : Bharathattil Thuraimuga Vasadi

0550 14th : Kuzhandaigal Kanda Chacha Nehru

0550 15th : Neyar Virundu : Mellisai ; Siru Kadai; Nattu Padal; Nattu Kadai

0550 16th : Neyar Viruppam

0550 17th : Isai Amudam

0605 17th : Kadithamum Badi-lum

0550 18th Kettadu Kidaikkum

0550 19th : Muhairam Pandigai—Siruppu Nigazchi

0550 20th : Irupadam Nootraudin Ilakkiya Periyar—Ku. Pa. Rajagopalan : Urai; Vadya Isai

0550 21st : Ganamudam : Ramana-nathapuram V. Krishnan—Pattu

0550 22nd : Neyar Virundu : Ivaridam Pesuvam—Nattukku Pani; Kappal Paviai Udavi—Betti; Badilum Parisum

0550 23rd : Neyar Viruppam

0550 24th : Isai Amudam

0605 24th : Kadithamum Badi-lum

0550 25th : Kettadu Kidaikkum

0550 26th : Thiraiganam

0550 27th : Magalir Poonga : Andrum Indrum—Tirumanam : Vivadam : Kalyana Pattu; Magalir Poonga Thapal

0550 28th : Ganamudam : M. L. Vasanthakumari : Pattu

0550 29th : Ramadas Charitram: Hari Kathai : V. S. Venkatramana Bagavadar

0550 30th : Neyar Viruppam.

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.36 Metres, 1134, 7265, 9912, 11815, kHz
 Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.82, 16.93 Metres, 15140, 17715, kHz
 Daily from 2230 hours to 2315 hours, 1st Service for East Africa on 25.36 19.83 Metres, 11830, 15125 kHz

Special Programme on
 7th : Diwali
 19th : Muhurram
 22nd : Guru Nanak's Birth-day

NEWS : DAILY AT 0435, 0905, and 2150 Hours

SUNDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Samachar Darshan.
 0500 Bal Jagat.
 0520 Bhakti Gaan.
 0525 Press Review.
 0530 CLOSE DOWN.

MONDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Natak.
 0520 Geet.
 0525 Press Review.
 0530 CLOSE DOWN.

TUESDAY

0430 Bhakti Gaan.
 0445 Samachar Patron Se.
 0450 Shashtriya Sangeet Varta.
 0510 Aap Ki Pasand.
 0515 Samayik Varta
 0530 CLOSE DOWN.

WEDNESDAY

0430 Bhakti Gaan
 0445 Samayik Varta.
 0450 Bhoole Bisre Geet.
 0500 Aap Ki Pasand.
 0510 Press Review
 0530 CLOSE DOWN.

THURSDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Mahila Jagat.
 0510 Chitrapat Sangeet.
 0515 Press Review.
 0530 CLOSE DOWN.

FRIDAY

0430 Naat
 0445 Samachar Patron Se.
 0450 Natak.
 0510 Chitrapat Sangeet.
 0515 Samayik Varta.
 0530 CLOSE DOWN.

SATURDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0500 Varta.
 0510 Sugam Sangeet.
 0515 Aap Ka Patra Mila.
 0520 Press Review.
 0530 CLOSE DOWN.

SUNDAY

0900 Bhakti Gaan (Repeat.).
 0915 Bal Jagat.
 0935 Saaz Sangeet.
 0945 CLOSE DOWN.

MONDAY

0900 Bhakti Gaan.
 0915 Natak.
 0945 CLOSE DOWN.

TUESDAY

0900 Bhakti Gaan.
 0915 Chitrapat Sangeet.
 0930 Varta .
 0940 Saaz Sangeet.
 0945 CLOSE DOWN.

WEDNESDAY

0900 Bhakti Gaan.
 0915 Aapki Pasand.
 0945 CLOSE DOWN.

THURSDAY

0900 Bhakti Gaan.
 0915 Mahila Jagat.
 0935 Ghazlen.
 0945 CLOSE DOWN.

FRIDAY

0900 Bhakti Gaan.
 0915 Natak/Vichar Dhara/Geeton Bhari Filmi Kahani, (3rd Friday only Sanskrit Dhara).
 0945 CLOSE DOWN.

SATURDAY

0900 Bhakti Gaan.
 0915 Pradeshik Sangeet.
 0925 Varta.
 0930 Aap Ka Patra Mila.
 0935 Sugam Sangeet.
 0945 CLOSE DOWN.

SUNDAY

2145 Shehnai Vadan.
 2200 Samayik Varta.
 2205 Qawwali.
 2215 Chitrapat Sangeet (Ek Kalakar).

2230 CLOSE DOWN.

MONDAY

2145 Shehnai Vadan.
 2200 Samachar Patron Se.
 2205 Geet (Repeat).
 2210 Samachar Sankalan.
 2220 Film Music.
 2230 CLOSE DOWN.

TUESDAY

2145 Sarod Vadan Sangeet.
 2200 Samayik Varta.
 2205 Geetmala.
 2230 CLOSE DOWN.

WEDNESDAY

2145 Sangeet Sitarvadan.
 2200 Samayik Varta.
 2205 Bhoole Bisre Geet.
 2205 CLOSE DOWN.

THURSDAY

2145 Sangeet Violin Vadan.
 2200 Samachar Patron Se.
 2205 Aap Ki Pasand.
 2230 CLOSE DOWN.

FRIDAY

2145 Sangeet.
 2200 Samayik Varta.
 2205 Geet Aur Ghazal.
 2215 Chitrapat Sangeet.
 2230 CLOSE DOWN.

2145 Sangeet.
 2200 Samayik Varta.
 2205 Samachar Darshan.
 2230 Aap Ka Patra Mila.
 CLOSE DOWN.

GUJARATI SERVICE

From 0945—1000 hrs. on 19.82 and 16.93 metres : 15140 and 17715 kHz.

News at 3945—1000 hrs.

From 2230 to 2315 hrs. on 25.36, 19.83 metres; 11830 and 15125 kHz.

News at 2235—2245 hours.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

2230 1st : Garbo
 8th : Geet
 15th : Hariomsaran
 22nd : Asha Bhosle
 29th : Neena Mehta
 2245 1st, 15th and 29th : Bal Sabha : Programme for Children
 2310 Rooprekha : Weekly programme trailer
 2315 Samapta

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Sunanda Shah
 9th : Dwanda Geet

16th : Shobha Gurtu
 23rd : Shanti Hiranand
 30th : Saroj Gundani
 Ek Farmaish

2245 2nd : Shashtriya Sangeet
 2250 9th and 16th Amari Pasand; Geet Dhara; Programme of non film Hindi songs.
 23rd : Aajna Sangeetkar
 30th : Amara Aajna Mehman
 2315 Samapta.

MONDAYS

3rd, 10th, 17th and 24th

2230 3rd : Stotra
 10th : Stuti
 17th : Sitar
 24th : Shehnai
 2235 Chitrapat Sangeet
 2315 Samapta

TUESDAYS

4th, 11th, 18th and 25th

2230 4th : Hemangini Desai
 11th : Begum Akhtar
 18th : Girija Devi
 25th : Hiradevi
 2245 4th, 18th and 25th : Natika
 2315 11th : Geetabhari Kahani
 Samapta

WEDNESDAYS

5th, 12th, 19th and 26th

2230 5th : Shivkumar Nakar
 12th : Pauravi Desai
 19th : Anurdha
 26th : Harshida Raval
 2245 Vartmanna Vaten : Current affairs
 2250 Geetika

2300 5th : Tamne Gamshe
 12th : Janva Jevun
 19th : Geet and Gazal
 26th : Aajna Kalakar
 2315 Samapta

THURSDAYS

6th, 13th, 20th and 27th

2230 6th : Usha Mangeshkar
 13th : Pushpa Chhaya
 20th : Kaumudi Munshi
 27th : Manbar
 2245 Akhbaroni Atariethi : Indian Press Review
 2250 6th : Geetavali : Gujarati and Hindi non film songs
 13th and 27th : Talk
 20th : Tarang : Light Classical film songs
 2300 6th and 20th : Roopak
 13th and 27th : Gaikalnun Sangeet
 2315 Samapta

FRIDAYS

7th, 14th, 21st and 28th

2230 7th : Gazal
 14th : Bhajan
 21st : Naal
 28th : Qwali
 2245 Gujarat Chitrapat Sangeet
 2315 Samapta

URDU SERVICE

MW 427.3M (702 K/Hz)
SW 48.70M (6155 K/Hz)

Transmission I

MW 280.1M(1071 K/Hz)
(Comes on AIR from 7.00 A.M.)

Transmission II

MW 427.3M (702 K/Hz)
MW 280.1M (1071 K/Hz)

SW 31.01M(9675 K/Hz)

Transmission III

MW 427.3M (702 K/Hz)

SW 91.05M(3295 K/Hz)

| TRANSMISSION I | | 1430 | Sunday : Geeton Bhari Kahani (I), Mehfil (II, IV), Kakhkashan (III); Rang Mahal (V) (Contd. upto 1530 hrs.) | 2100 |
|----------------|---|------|---|------|
| 0543 | Signature Tune and Opening Announcements | | | |
| 0545 | Subhaghi . Hamd, Naat, Salam, Shabad, Bhajan and Soofiana Kalam, Fridays : Quran recitation with translation followed by Natiatia Kalam (Qawwalian) | | | 2115 |
| 0615 | Khabren | | | |
| 0625 | Akhbaron Ki Rai (Confined to Urdu Press) | | | |
| 0630 | Shahre Saba (Light Music) | | | |
| 0700 | Shamme Farozan (Great Sayings) | | | 2130 |
| 0705 | Purani Filmon Se (Start with Devotional Songs) | | | |
| 0730 | Nawa-E-Saaz (Instrumental Music) | | | |
| 0745 | Repeat of Spoken Word Item of Previous Night | | | |
| 0800 | Aap Ki Farmaish (Listeners' request) | | | |
| 0820 | Programmon Ka Khulasa | 1500 | | |
| 0825 | Aap Ki Farmaish (Contd. Upto 09.00 hrs.) | | | |
| 0900 | Aao Bachcho (Children's Programme on Sundays/Fridays) : Chalte Chalte (Except Friday/Sunday) | | | |
| 0915 | Aaj Ki Baat (Except Friday/Sunday) | | | |
| 0920 | Dharti Gati Hai (Folk Music) (Except Friday/Saturday/Sunday) | | | |
| | Saturday : Naghme-E-Watan (Patriotic Songs) Friday/Sunday : Aao Bachchon (Contd. from 0.900 hrs.) | | | |
| 0930 | Khabron Ka Khulasa | | | |
| 0932 | Classical Music Vocal (Except Sundays) Sunday : Light Classical Music : Vocal. | 1530 | | |
| | | 1600 | | |
| 1000 | CLOSE DOWN. | 1605 | | |
| | | 1630 | | |

TRANSMISSION II

| | | | | |
|------|--|------|--|--|
| 1358 | Signature Tune and Opening Announcements. | 1635 | | |
| 1400 | Programme Ka Khulasa | 1650 | | |
| 1402 | Khabron Ka Khulasa | 1700 | | |
| 1407 | Sunday : Do Gane (Film Duels upto 14.15 hrs.) | 1958 | | |
| | Monday : Nigahe Intekhab (I, III, V) (Upto 1500 hrs.) | 2000 | | |
| | Filmi Qawwalian (II, IV) (Upto 1430 hrs.) | 2005 | | |
| | Tuesday : Bhakti Geet (I, III, V) Meri Nazar Men (II, IV). | 2007 | | |
| | Wednesday : Meri Pasand | | | |
| | Thursday : Dhoop Chhaon | 2035 | | |
| | Friday : Qawwalian (non-Film). | | | |
| | Saturday : Geetanjali (geet) | | | |
| 1415 | Sunday : Aap Ka Khat mila (Replies to listeners' letters). | 2045 | | |

TRANSMISSION III

| | | | | |
|--|---|------|--|--|
| | Signature Tune and opening announcements | | | |
| | Khabron Ka Khulasa. | | | |
| | Programmon Ka Khulasa | | | |
| | Sunday : Awaz De Kahan Hai. Abshaar (Listener's Request of non-film Ghazals/Naghme) (on holidays) (Contd. upto 2035 hrs.) | 2035 | | |
| | Jahan Numa (Except Sundays/Holidays) | | | |
| | Sunday : Awaz De Kahan Hai (Contd.) | | | |
| | Holiday : Abshaar (contd.) | | | |
| | Sunday : Kitabon Ki Baten (I) Dilli Diary (II, IV) | | | |

Iqtisadi Jaeza (III) Urdu Duniya (V)

Monday : Kalam-e-Shair (Poetry recitation)

Tuesday : Talk

Wednesday : Shahar-nama/Pasmanzar

Thursday : Aap Ka Khat Mila (Replies to listeners' letters)

Friday : Talk

Saturday : Radio News Reel.

Husna Ghazal (Except Thursdays)

Thursday : Play (Contd. upto 2145 hrs.)

Sunday : Ahange Sham (Musical rendering of Nazms)

Monday/Wednesday : Qawwalian (Non Film)

Tuesday : Ilaqai Naghme

Thursday : Play (Contd.)

Friday : Ham Se Poochiye (II, IV) Awraqe Musavvir (V) Shahpare (I, III)

Saturday : Naghma-e-Saaz

Sunday : Ranga Rang (I, III, V) Jamal-E-Ham-nashin (II) Adabi Nashist (IV)

Monday : Ek Raag Kai Roop (I) Ek Hi Film Ke Geet (II) Shukriye Ke Saat (Plays)(III) Funoone Latifa (IV) Khwab Zaar (V)

Tuesday : Aina (I, III) Feature (II) Zara Umre Rafta Ko Awaz Dena (V) Maazi Ke Dayar (V)

Wednesday : Khel Ke Maidan Se (I, III) Mushaira (II) Science Magazine (IV) Nai Filmon Se (V).

Thursday : Play (Contd upto 2145 hrs.)

Friday : Roop Baroo (Interview/Discussion)

Saturday : Nai Nasal Nai Roshni (Youth Programme)

Thursday : Instrumental Music

2145 Khabren.

2200 Tabsira/Week in Parliament (Repeat).

2210 Tameel-E-Irshad Listener's request (Except 1st Sunday)

2215 1st Sunday : Mushaira Khabron Ka Khulasa

2300 Bazme Musiqi (Music Hour)

2305 Khabren

0000 Monday : Light Classical Music

0005 Tuesday : Dareecha

Wednesday/Thursday/ Friday : Filmi Naghme

Saturday : Filmi Naghme (I, III, V) Mushaira (II, IV)

0030 Akhire Shab (Bazm-e-Qawwalian)

0058 Programme Highlights for Tomorrow.

0100 CLOSE DOWN.

KONKANI SERVICE

19.82 m (15140 kHz)
16.93 m (17715 kHz)
News in Konkani (1005-1005 hrs.)

SINDHI

280.1 Meters (1071 kHz)
31.38 Meters (1956 kHz)

DAILY FEATURES

- 1730 Programman Ji Vichoor followed by music (Programme summary followed by music)
- 1735 Sindhi-a-men Khabroon (News in Sindhi)
- 1745 Tabsro (Commentary)

MONDAY

- 1750
- I. (a) Bijal Baliyo (Disc Jokey)
 - (b) Feature/Mulaqat
 - II. (a) Hik Dafo vari (Programme of repeats)
 - (b) Music
 - III. Geetan Bhari Kahani (Song Story)
 - IV Drama
 - V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
- (b) Budho Ain Budhaiyo (Quiz programme) (II, IV)
- (c) Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- (a) Hik Fankar
- (b) Adabi Gulshan (Literary programme)
- (c) Hafte Ji Gadhjani (This week)

SUNDAY

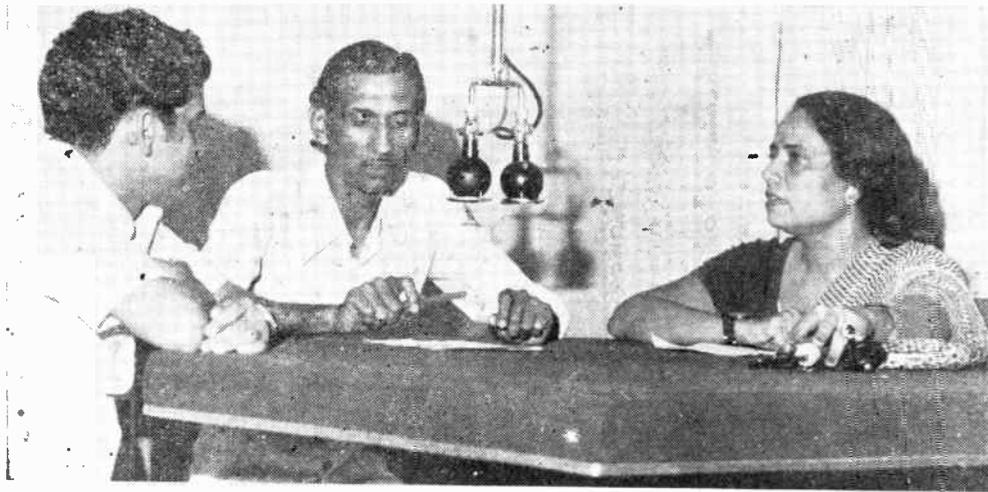
1. Avahanji Farmaish (Request programme)
2. Khat Avahanjo Milyo

PUNJABI SERVICE

427.3m (702 kHz)
1900-2009 hrs.

DAILY FEATURES

- 7.00 Programme Summary.
- 7.03 News.
- 7.20 Commentary.
- 7.45 Press Review.
- Mondays : 7.05 Film Duets
- Tuesdays : 7.05 Interviews.
- Wednesdays/Saturdays : 7.05 Farmaish (Film Music).
- Thursdays : 7.05 Ghazals/Chorus
- Friday : 7.05 Kafian.
- Monday/Friday : 7.05 Replies to listeners' letters.
- 1st Sunday : 7.05 Shair Ka Kalam.
- 2nd Sunday : 7.05 Short Story.
- 3rd Sunday : 7.25 Folk Music.
- 4th Sunday : 7.25 Play/Feature.
- 5th Sunday : 7.25 Mushaira.



Participants of the discussion 'Why tension in joint families', broadcast recently from the Hindi Service of ESD. From left : B. D. Suman, Dr. Vinay and Sadhna Bhatnagar.

B. R. Koppiker, Director of Project Tiger being interviewed by Suvendu Banerjee. This was broadcast recently over G.O.S.



From left. S.R.K. Bhatnagar, S. Prem Janmejaya, Subodh Sandhya and Nirmala Joshi—they took part in a discussion 'why there is tension among employed couples' broadcast from Hindi service.





Mohd. Fazal, Member, Planning Commission being interviewed by Prof. Rahmat Ali for 'Roobaroo' programme (left) and Ziaur Rehman Ansari, Minister of State for Commerce who gave a talk entitled 'Azadi hamara paiman hai' broadcast from Urdu Service. (right).



P. Namgyal, M.P., at an interview by Mujeeb Siddiqui broadcast in Roobaroo programme from Urdu Service.



Janab A. K. A. Abdul Samad, M.P., interviewed by S. Dharmambal in 16-Ul-Fitr. The broadcast recently from External Tamil Service. (Mrs. S. Dharmambal passed away recently)



(Right) Dr. Kailash Vajpayee who gave a talk entitled "Mrityor Ma Amritam Gamaya" broadcast recently from Hindi Service.

DECEMBER, 1980

INDIA



calling





G. Aravindan, well-known cartoonist and film director from Kerala (right) whose interview by B. V. Karunn, Director of National School of Drama was broadcast from G.O.S. of All India Radio.

Mrs. and Mr. Alexander from Hongkong, whose interview by S. N. Seth on their impressions of India, was broadcast from G.O.S.



From left, Ragini Raina, Premika Rainan, Murie! Wasi (moderator) Uday Bir Saran Das and Prajit Datta, whose participated in a discussion on 'Changing values among students today' broadcast from General Overseas Service of All India Radio.



Programme Journal of the External
Services of All India Radio

○○○

DECEMBER, 1980

○○○

IN THIS ISSUE

- INDIAN CARPETS ABROAD :
Shukla Wadhvani ...2
- TULSIDAS : THE IMMORTAL
POET OF INDIA : Prof. Kamla
Ratnam ...3
- CULTURAL AFFINITIES :
INDIA AND LAOS : S. R.
Shgal ...5
- INDIAN WOMEN POETS IN
ENGLISH : Margaret Chatterjee ...6
- REC'S CONTRIBUTION TO RU-
RAL DEVELOPMENT : Dr.
Charlu ...9

○○○

FRONT COVER



The craft of carpet weaving has been passed down for generations, from father to son to this day. See article inside. Photo Courtesy—All India Handicrafts Board.

○○○

CHIEF EDITOR

GYAN SINGH

ASSISTANT EDITORS

D. K. CHHETRI

SANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

- ARABIC** 1000—1030 hours ; 19.63, 16.87 Metres ; 15285, 17785 KHz ; News 1010—1020 hours ; 2315-0115 hours; 76.82, 30.27, 25.40, 280.1 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours.
- BURMESE** 0615—0645 hours ; 264.5 Metres; 1134 KHz; 41.29, 30.27, 25.39 Metres; 7265, 9912, 11815 kHz ; News 0615—0625 hours ; 1645—1745 hours 16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours; on 19.69, 16.85 Metres : 15235, 17780 kHz.
- CHINESE**
Cantonese/
Kuoyu 0315—0415 hours; 264.5, 41.15, 31.40 Metres; 1134, 7105, 9555 kHz; 1745—1845 hours ; 864.5, 25.40, 19.52 Metres ; 1134, 11810, 15365 kHz ; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1835 hours.
- DARI** 1300—1345 hours ; 31.01 Metres ; 11765, 9675 kHz ; News 1305—1315 hours and 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours.
- FRENCH**
(East Asia) 1645—1700 hours; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours and 0020—0030 hours on 30.75, 25.28 Metres; 9755, 11865 kHz.
- NORTH &
West Africa** 0015—0100 hours ; 30.75, 25.28 Metres ; 9755, 11865 kHz ; News 0020—0030 hours.
- INDONESIAN** 1415—1515 hours; 19.79, 16.80 Metres; 15160, 17855 kHz; News 1416—1425 hours.
- NEPALI** 0700—0745 hours; 25.30, 41.52; 505.0, 31.15 Metres; 11860, 7225, 594, 9630 kHz; News 0730—0740 hours; 1230—1300 hours; 30.91, 25.56 19.63 Metres ; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours ; 264.5 Metres ; 1134 kHz ; News 2000—2009 hours.
- PERSIAN** 0915—0945 hours ; 19.63, 16.87 Metres ; 15285, 17785 kHz ; News 0920—0930 hours ; 2145—2315 hours ; 280.1, 30.27, 25.40 Metres ; 1071, 9912, 11810 kHz ; News 2200—2210 hours and 2310—2314 hours.
- PUSHTU** 0815—0900 hours; 25.27, 31.15 Metres; 11870, 9630 kHz; News 0820—0830 hours ; 2000—2115 hours ; 280.1 Metres ; 1071 kHz ; News 2005 2015 hours and 2110—2112 hours.
- RUSSIAN** 2145—2245 hours; 25.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours.
- SINHALA** 1830—1900 hours ; 25.82, 29.03 Metres ; 11620, 10335 kHz ; News 1835—1843 hours.
- SWAHILI** 2045—2145 hours ; 19.83, 25.36 Metres, 151.30, 11830 kHz ; News 2100—2110 hours.
- THAI** 1700—1730 hrs ; 16.83, 19.52 Metres ; 17830, 215365 kHz ; News 1704—1710 hours.
- TIBETAN** 0745—0800 hours ; 505.0, 25.22 31.52, 19.78 Metres ; 594, 11895, 9630, 15165 kHz; News 0745—0750 hours; 1800—1845 hours; 25.48, 30.91 Metres ; 11775, 9705 kHz ; News 1815—1825 and 1846—1856 hours ; 1845—1930 hours ; 264.5 Metre (1134 kHz).
- BALUCHI** 1830—1900 hours; 280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours.

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India)

Indian carpets abroad

by Shukla Wadhvani

FROM time immemorial, India has been known as the home of skilled artisans, craftsmen and weavers whose gifted fingers took up slabs of marble, rock or thread and transformed them into exquisite objects of art. The handwoven carpets of Kashmir have often been described by connoisseurs of beauty as the cumulative expression of India's rich heritage of weaving.

There are only a few countries in the world where the tradition of handwoven carpets is still being continued. Iraq, Iran, Afghanistan, Pakistan and India are the world's main suppliers of what is termed in the International market as 'Oriental or Persian carpets'. India with an export trade of over Rs. 900 million is fast becoming a well-known supplier of handwoven carpets to Europe, U.S.A. and Canada. There are many types of carpets which are exported, the plain deep pile carpets, the Aubusson variety, embossed design carpets, woollen rugs, Namdahs, and "Persian design" carpets. The pride of place is given to the exquisitely fine Persian design carpets woven with silk threads from Kashmir.

An exquisite hand-knotted carpet in wool or silk yarn from Kashmir can only be compared to a beautiful mediaeval tapestry. For it has a theme in its intricate design, a subtle play of colours kaleidoscoped into a formal pattern, and being hand woven and designed by the master weaver, it becomes an expression of the creative spirit of the individual weaver. Each one of these 'Oriental carpets' that are now being sold in the exclusive shops of Europe, UK, USA and Canada have been individually woven. Each carpet is specially designed, and its exclusive pattern and colour

scheme seldom repeated. To the master weaver who designs it and then weaves it with his sons and fellow artisans, his skill and his craft is not just a means of livelihood, but an expression of his artistic sensibilities. Through its coloured woollen threads he expresses his simple philosophy of life which is an expression of joy and wonder at the beauty of nature which he sees around him. The valley of Kashmir is a world famous for its breath-taking beautiful landscape. The lofty, snow covered Himalayas form a majestic background to the placid blue lakes, the green undulating meadows

Oriental carpets which can be compared only with a beautiful mediaeval tapestry now adore the exclusive showrooms in Europe, U. K; U.S.A. and Canada. The coloured woollen threads in the form of a carpet reflecting the simple philosophy of life of the individual weaver, have become a status symbol with the affluent overseas society.

are filled with millions of wild flowers in spring and in summer. The graceful, tall Chinar trees; the sparkling mountain streams where the water is so transparent that you can watch the trout idly amidst the round, smooth pebbles; the flowering almond and apple orchards in spring; the fields of fragrant saffron which are harvested on moonlit nights to the sound of folk songs—these are some of the sights which have inspired the weavers.

The story of Indian carpets goes back to the 16th century when the Mughal emperors who came from Persia, brought with them carpet weavers. Emperor Akbar with the help of Shah Abbas the Great of Persia was himself a patron of beautiful carpets. One can almost see these early weavers settling down in their new homes. In the beautiful surroundings of Kashmir when the land lay covered with snow, the weaver and his family spent the long cold winter's day capturing with skeins of silk and wool, the colours of a remembered spring and autumn. The finished carpet was probably made specially for the Emperor at Delhi, or its inspiration may have been deeper. A prayer rug woven as an offering of thanks giving to the Creator for the beauty of this earth.

This tradition of weaving has continued and the craft of the dedicated weavers has been passed down for generations, from father to son, to the present day. Each hand woven carpet of Kashmir represents a sensitive perception of the colours of the surrounding landscape in its changing moods and the hand woven carpets or the embroidered Namdahs are exquisite art pieces. Like the mediaeval tapestries of Europe these art pieces capture in their coloured web of silk and wool the romance and colour of life.

These are the expensive oriental carpets of Kashmir which fetch a high price in the international market, and compare well with the famous carpets of Iran. A single carpet takes several months to weave, the design it depicts may be a formal floral design, a familiar folk tale, the pageantry of a mediaeval royal hunting scene. Many

(Contd. on page 4)

Tulsidas : the immortal poet of India

by Prof. (Smt.) Kamala Ratnam

TULSIDAS has been described variously. Yet his true description was given by scholar-patriot Dr. Ram Manohar Lohia who described him as the poet who became, the saviour of India, the saviour of India's soul. Born in the early part of the 17th century Tulsidas suffered all the oppression of Mughal rule. Yet he lived a full and purposeful life covering nearly a century during which he gave a number of valuable poetical works to the nation, the Ramayana or the "Ram-charitmanas"—the 'Sacred lake of the deeds of Rama' as he himself liked to call it being the most well-known and most popular. He noticed that the harsh and cruel rule of the Mughals had made the people thoroughly despondent and restless. They had lost all hope and courage to build a good life for themselves. Being poor and weak and disorganized it was not possible for them to retaliate and put an end to the alien rule. Tulsidas saw this sad plight of his people, and through his stirring lines and unshakeable faith in God he gave new hope and strength to them. For this purpose he chose the immortal story of Sri Rama. The historical Rama was born at a time when the country was oppressed with the misdeeds of the demon, Ravana. Owing to the intrigues of the young queen Kaikeyi, King Dasaratha of Ayodhya exiled his eldest son and heir to the throne for a period of 14 years. Thus Rama, his wife Sita and his younger brother Lakshmana go out alone into the wide forest to fend for themselves and start a new life once again. They encounter many difficulties and hardships, during their stay they have to fight many battles in order to defend the weak and protect the rights of the good and the virtuous. Finally one day, even Sita is stolen by the power-

ful king Ravana of Lanka. Even at this terrible moment Rama and Lakshmana do not lose heart. They wander in the forest looking for the lost Sita, till they meet Hanuman and his master Sugriva, king of Kishkindha. With the help of the monkey army, Rama is able to build a causeway across the ocean. He marches into the territory of Lanka. A great battle is fought in which Ravana and his brothers are killed. Sita is restored to Rama and all return happily to Ayodhya. By then the time limit of 14 years is over. Ram and Sita ruled justly over Ayodhya for a long time. This period of their reign became famous in India history as 'Ram Rajya.' When Gandhiji fought for freedom, he wanted to establish the same 'Ram Rajya' in India.

Tulsidas wrote the immortal story of Rama to give a new hope and strength to the people who were subjected to the harsh and cruel rule of the Mughals. The idea of the victory of the Good over the Evil, as depicted in Ramayana was enacted again when we secured Independence from the Britishers.

This version of the Rama story is according to Tulsidas, who saw in it the great possibility of inspiring the down-hearted people of his country. He moulded this ancient story and changed it a little towards the end in order to suit his purpose. Tulsidas realizes that the world is made up of both good and bad people. So he remembers the two in the opening verses of his magnum opus, "I bow both to the

good and the wicked, for I shall describe the pain which is received from either of them; separation from the good is as painful as association with the wicked. 'This whole world is imminent with God. It was he, God himself who appeared in the form of Rama and Sita to save the world from evil. I bow my head before him with folded hands'".

'Wealth, fame and good poetry, the only use for these three is that they should be used for the welfare of the people. 'Even the mention of the name Rama is sufficient to inspire and give strength to millions of men'. Tulsidas said, 'I shall describe this story of Sri Rama in the language of ordinary people, I shall write it in the people's dialect called Avadhi, I shall not use Sanskrit although I have the greatest respect for it. I am doing this so that first my own inner soul and later all those who hear me may be enlightened and elevated. "It was the ninth day, a Wednesday of the spring season in the Vikrama Year of 1631 that I started writing the story of Rama".

Tulsidas uses the special device of asking Siva to relate the story of Sri Rama to his spouse Parvati. Parvati does not believe that a human being so good and brave as Rama can really exist. So Lord Siva asks her to go and see for herself. Parvati appears in the form of Sita before Rama and Lakshmana who are wandering in the forests looking for Sita. Tulsidas puts the following words in the mouth of Sri Rama. "Rama knowing all through his superior power 'Maya', smiled and folded his two hands in respectful salutation. Introducing himself together with the name of his father he said, "Mother, why do we see you alone today? Why are you alone?" Parvati was duly rewarded for her curiosity, She realized her mistake and

regained her faith in Rama or God who is the Supreme Controller of all events in this world. Tulsidas says that even Gods like Parvati can be mistaken, even Gods can lose faith. Man therefore should always have faith and hope in his own future. Even the worst circumstances can be rectified and good times be made to come again.

The Ayodhyakanda of the Ramayana is full of good advice to women. Sita does not wish to stay behind in royal palace in the absence of Rama. She says all relations from the husband's side occur from a woman's relationship with her husband. Both cannot be separated. "Like a body without life, like a river without water, so is a woman without her husband. O my Lord, all happiness is with you, I shall go through all the hardships of the forest—life looking at the Orb of your face shining like the autumn moon!" These lines are specially poignant when we remember that Tulsidas had the same burning passion for his wife Ratnavali. It is said that one night in the rainy season when Tulsidas reached home, he found that his wife had gone to visit her parents. Unable to bear separation from her, even for one night, Tulsidas turned back, swam across the swollen river and finding all asleep in his father-in-law's house, climbed into his wife's room through a window. Ratnavali was so shocked at this behaviour that rebuking him she said, "Had you shown the same amount of love and affection for Sri Rama, your life would have been saved. These words were the turning point in Tulsidas' life. He turned back never to return. Throughout life he wandered as a homeless mendicant singing the praises of Rama and Sita, till the whole Indian continent resounded and rang with his verses and songs. The Ramlila—dramatic version of the Ramayana became popular and every year during the Dassehra festival in October Ramlila is performed for full 10 days in every nook and corner of India.

Tulsidas was a poet of high order. He combined all the popular languages of North and South India and out of the mixture created a beautiful and acceptable vehicle for expressing the genius of Rama's immortal story. Similarly his concept of beauty was a fitting match to his elegance of expression. Sita has emerged unhurt out of the fire-ordeal. She has proved her purity even after a year's stay in Ravana's house. Rama is happy and blooming like a lotus flower to be

able to meet his unsullied love again. And the poet paints this picture! The pure and shining Sita came and stood near Sri Rama. It seemed as if a tender bud of the golden lotus plant had all of a sudden appeared on the left side of a fully blown blue lotus flower.

The victory of Sri Rama over the forces of evil was celebrated in the most beautiful and ringing tones by the poet. If Rama, an incarnation of God in human form could defeat the mighty Ravana without the help of the Royal army of Ayodhya using only such instruments and such help which was available in the jungle in the form of the monkey-hordes then the people of India, their hearts full of courage and faith in god, could do the same once again. And 15th August 1947 proved that they could do it not only once but many times over and over again. The song which Tulsidas sang for victorious Rama is equally applicable for all people, at all times in their hour of victory. Poetry at this level when words are transformed into sheer music cannot be translated.

"I, Tulsidas, bow my head at the feet of Sri Rama together with Sita. May he be victorious and always bring happiness and peace—for this he may lift his bow! May he confer inner peace, prosperity and all the virtues on men and may he remove their afflictions and fear! May he remove anger and fill our minds with knowledge and may he appear within us in every age to subdue the wicked and reduce the burden of this earth, our-mother".

○○○

Indian carpets abroad

(Continued from page 2)

of these carpets are bought by lovers of art in Europe and USA with the same care as they buy rare paintings. Carpets from Kashmir particularly the fine silk thread carpets have acquired a status symbol and are used as wall hangings. Like rare paintings they have even become valuable financial investments. But apart from such high priced art pieces, large consignments of everyday use carpets are exported from India. In fact carpet exports have seen a phenomenal rise. From an export figure of Rs. 664.1 million in 1976-77, they rose to Rs. 819.6 million in 1977-78. The uptrend has continued, and in 1978-79 the export total showed Rs. 969.2 million. This handloom industry, which provides employment to 210,000 skilled craftsmen is largely export oriented. Out of the

total production of Rs. 1066.1 million in 1978-79, Rs. 969.2 million worth of carpets were exported.

There are five areas in India where carpet weaving is a major handloom industry. These are Kashmir, Mirzapur, Bhadohi, Amritsar and Agra. While the carpets from Kashmir are known for their Persian designs, the carpets of Mirzapur are lower priced and weave the French or Abusson designs. Amongst the important markets for Indian carpets are West Germany, USA, Canada and UK. These four countries purchase over 80 per cent of India's total export of carpets. The bulk supplies are for the plain carpets, often modern in design or in plain colours bordered with a spray of flowers.

The price of a carpet is determined by the number of knots per unit area as also on the yarn quality and the intricacy of the woven design. A carpet of 20 by 20 quality indicates 20 pile knots to every inch of weft line with 20 such lines for each warp length making a total of 620,000 knots to each square metre. The design is woven along each weft line in various colours, each knot being tied around a single or more adjacent warps. Pile carpets are knotted on vertical wooden looms. The weaver and his sons use simple tools. Each knot is separately tied by hand, while the master weaver, in a sing song voice, calls out the colours of the design. An expert worker makes 10,000 knots in plain carpet and 6,000 to 8,000 knots per day on a designed carpet. A good grade 9 feet by 12 feet carpet has over 6,220,800 knots all tied by hand.

But the old mingles with the modern in India. While the weavers of Kashmir and Mirzapur hand-knot the exquisite designs, many exporting firms are changing their production pattern to include the machine made tufted carpets which have a constant demand in the colder countries.

And so, as another consignment of carpets reaches its destination in Europe or in U.S.A. bearing the mark 'Made in India', it carries with it, the synthesis of the past and the present, the traditional and the new. Hand woven art pieces from Kashmir lie packed, side by side with the machine made tufted carpets. The blending of the old romantic world with the fast moving automate modern is happening everywhere in India of today.

○○○

Cultural affinities : India and Laos

by S. R. Sehgal

THE greatness of a nation, like that of an individual, may be measured not by its material, moral or intellectual achievements but by the service it has rendered to others in these spheres. The debt which European civilization owes to Greece and Rome is a familiar story. But it is seldom realized that India played a similar part in respect of a large part of Asia. It is a well-known fact that India borrowed from the outside world and India's contribution to the world civilization is less known.

Today anybody visiting the countries of South East Asia would be struck by the enduring signs of Indian influence in the facts of linguistics, semantics, common customs, dancing, costumes and religious beliefs. Perhaps, Prof. Rawlinson—an eminent British scholar had this fact in mind when he said that India suffers today in the estimate of the world more through the world's ignorance of her achievements than in the absence or insignificance of her achievements.

A short visit to Vientiane/Bangkok makes a person amazed by the multitude of words in every day speech which are derivatives from Sanskrit or Pali. A national word for greeting in Laos/Thailand is 'SABAYDI' of which origin may be traced to the Sanskrit word 'SWASTI'. This word has a history extending over three thousand years which finds its earliest expression in the Rig Veda. The word Namaskan in Sanskrit/Pali, Namaskar is another instance which proves our deep ties with Laos.

Similarly the words Vela for time as well as Bhasa for language are the same as in Sanskrit/Pali. These have been used in the same form with the meaning in both Thailand and Laos

for thousands of years. Any one listening to the radio broadcasts will be struck by the frequent occurrence of these words. There are no synonyms of these words in Thai and Laos languages to express these ideas.

BUDDHIST monks of India had visited these countries to spread the Master's message in far off lands, across the wide seas, high mountains and vast deserts. They were successful in carrying out their selfless mission as evident from their impact on

Indian influence to the world civilisation is best illustrated by the customs, religious beliefs, art, philosophy etc. prevalent in South East Asia. Correctly has Prof. Rawlinson, eminent British scholar observed that Indian suffers today in the estimate of the world more through the world's ignorance of her achievements than in the absence or insignificance of her achievements.

languages, arts and architectures of this area. Today the extent of ancient cultural influence can be measured by a visit to the ancestral area in the north to tropical Indonesia in the South and from the border lands of Persia to China and Japan. This visit will convince everyone that ancient India was the radiating centre of a civilization which by its religious thought, philosophy, literature and traditions had left a mark on the races which were wholly diverse and scattered over the greater part of Asia.

There is also a visible impact of our heritage on the scripture and every day thinking of the people of this area. The more one stays and studies the material the more one feels amazed at the variety which the current vocabulary of these areas bear testimony to Sanskrit words.

A familiar morning sight in countries like Ceylon, Burma, Thailand, Cambodia and Laos is that of Buddhist monks draped in orange robes and down cast eyes, walking along the streets of towns and villages begging food. They file past in perfect order before devotees squatting on the ground who kneel down before the procession of monks. They tip their bowls before the devotees as they move on. The leader of the monks blesses the devotees with the words 'Sukhi hotu'—may you be happy. Sukhi is a Sanskrit word meaning 'happy' and 'hotu' is a verbal form of Pali derived from Sanskrit—Bhavatu.

ALL the rites and rituals connected with birth and death in most of these countries are akin to India. In marriages the white thread called 'Phukhain' or Mangal Sutra is fastened to the wrists of the bride and bridegroom. They are blessed by elders. The dowry system in silver rupees prevalent in India is common in both Laos and Thailand. Monks, like the Brahmans in India, administer all religious rites. Men usually wear 'dhoti' on these auspicious occasions which is a relic of Vedic times. Prayers said at the time of birth and death are the same as in Vedic works. The ancient phrase 'May you have a house full of children and grand children' are commonly repeated in Laos, Cambodia

(Contd on page 3)

Indian women poets in English

Margaret Chatterjee

If you are interested in contemporary Indian poetry, it's a good idea to have a look at the work of those who write in English. The reason is simple. If you read translations you will always be at one removed from the thoughts of the writer and, anyway, poetry is notoriously difficult to translate. There are a good number of Indian women who are writing poetry in English today. For many of them English is a first language in the sense that they have been educated in English-medium schools and colleges and it comes natural to them to write in English rather than in any other language.

The next thing to get straight is whether there is anything special about poetry written by women. Penguin Books have published a sizeable anthology of poems written by women over the centuries and in different parts of the world. The editors make the point that the woman poet is an artist in a particular culture and tradition giving voice to her own experience. In the twentieth century women still struggle for recognition in many spheres, and among these is the sphere of the arts. I do not myself think we should look for something characteristically feminine when we look at works created by women. It may happen of course that for historical or cultural reasons an Indian woman may appear as self-consciously feminine, or even female. In a culture where outspokenness about physical functions is not considered *comme il faut*, especially in women, a woman who writes about physical love, as Kamala Das mostly does, achieves a certain success de scandale. In societies where such inhibitions do not exist, one does not find an obsessive concern with this theme. There is no other woman poet writing

in English in India today who shows this obsessive concern to the extent Kamala Das does and this is why I feel that she often falls short of lyricism. But this is only an opinion.

Let us hear Indian women poets speak for themselves in all their variety, and let us begin with Kamala Das, since her name has already been mentioned. This is what she says in *An Introduction* which is something of a manifesto for those who write in English. I quote the poem in full:

I don't know politics, but I know
the names of those in power,

Indian women still struggle for recognition in many spheres including the field of art. For historical or cultural reasons Indian women might appear as self-consciously feminine, but one should not look for something characteristically feminine in the works created by women in general.

and can repeat them like Days of week, or names of months, beginning with Nehru. I am Indian, very brown, born in Malabar, I speak three languages, write in Two, dream in one. Don't write in English, they said, English is not your mother-tongue. Why not leave me alone, critics, friends, visiting cousins. Everyone of you? Why not let me speak in any language I like? The language I speak Becomes mine, its distortions, its queernesses All mine, mine alone. It is half English, half



Margaret Chatterjee

Indian, funny perhaps, but it is honest, It is as human as I am human, don't you see? Its voice my joys, my longings, my hopes, and it is useful to me as cawing Is to crows or roaring to the lions, it is human speech, the speech of mind that is here and not there, a mind that sees and hears and is aware.

.....I have no joys which are not yours, no aches which are not yours. I too call myself I.

Debjani Chatterjee provides a creed of a different kind. In a powerful poem "I was that woman" she identifies herself with women of all times, crying out:

I was the woman at whom the Vedas, the Avesta,

The Bible and the Koran were flung;

Their male chauvinist God was the bogeyman who kindly sent male prophets

To keep me humble in my place.

I was that woman, silly and rough-
hed of endless chatter, and
timeless in dressing,
whose mind was full-blown and
scattered with the wind
whose moods may serious like
the tides

Fluctuated with the changing
moon.

I was that woman whose nude
body inspired
while the sculpture appreciated
and chiselled

I was the woman with the soul
desecrated

Who typed away from ten to five
with two tea breaks.

This is feminist writing, but at a
deeper level than that of the mere
women's libber.

Gauri Deshpande, who now lives
outside India, has also written poems
in this key, but not so effectively.
Her Rain poem expresses the reaction
of the Bombay-dweller to the mon-
soon.

Ritually, we have rejoiced at
the rain's timely arrival in
Kerala.

Scanned the horizon dutifully
pointing out paltry
sniffs of white arising from the
vast
tea kettle of the sea
and at long last in long, huge
ponderous lines they mass to
pour, yet always unexpected, un-
precedented,
crumping traffic in fists of
storm.

To think of the sea as a tea kettle
giving off white spray makes use of
a fresh image, and the poet pin-
points very well the irony of rejoicing
at the coming of the monsoon which
is going to give us influenza, and
cause devastating floods for which
flood relief contributions will be
needed.

Monika Verma is one of the
seniormost Indian women poets who
usually writes in the gentle note of
romanticism. At times she achieves
a happy union of natural imagery and
quiet reflection, also invoking over-
tones from India's classical heritage.
She does this well in her poem called
"The Spinners".

I sit spinning sunshine,

I hear bees

their speech, their ways,

their flight a mystery

Yes, Yes, science and knowledge

have answers

but the why, why, the reason,
that itself is a mystery.

Let me sit spinning

spindles of sunshine,

my land and I, old gossips

acquainted through who knows
that births

poet words and song.

Leela Dharamaraj writes of the
cycle of generations. Now it is her
daughter-in-law's turn to clear out the
pockets of the man who was once
a little boy. And what does she find ?
I quote.

She says his pockets are not so
heavy.

His coats

Are now turned out by her,

She finds in them bills, small cash,
and notes

On speeches to be delivered.

His pockets are full again, of bottle
caps,

Marbles, broken bits of toys and
the beady eyes of another teddy
bear, and as his little son sits
on his lap,

He takes them out and plays with
him.

Shyamsree Devi is an accomplished
translator from Bengali into English.
When she writes poems in English
they have a directness and honesty
that does not need embroidering with
fine phrases. On the death of her
father she writes with stark realism of
the old men who come to commensu-
rate :

There they sit, gap-toothed, grey
and old,

Nudging and coughing, giggling
nervously,

Nudging each other and sitting
round the dead,

They look like children around a
birthday cake.

Mary Aan Dasgupta evokes very
skilfully a landscape and a mood,
relying on the music of words and
bringing us up short with occasional
colloquial speech. She writes about
Santiniketan in a poem called "Bir-
bhum revisited", aware of the glory
of times past and yet no less aware
of the timeless beauties of nature.

The moon

has touched the moon
in Santiniketan.

I do not know what to make of it.

Uttarayan is surrounded

by a crown of thorns and

dust has claimed the workshops
of Sriniketan.

Mud huts

are turning into concrete struc-
tures,

while Victoria Ocampo's
beloved armchair has been
totally abandoned.

(Even lovers are requested to re-
frain from touching it)

Yet,

In the mirror of the irrigation canal
and on silent shores

where deers go down to drink at
night

and in the potter's courtyard

where water settles in discarded
shards,

the moon will touch

again the moon

in Santiniketan.

Last of all I would like to share
with you two of my own poems. Here
is one whose imagery will I think be
very familiar to listeners in South
East Asia. (It is called "Poem"). I
may perhaps mention that it was
written after reading the work of
Jibananda Das, the Bengali poet,
especially a poem which speaks of
the poet's return after his death to
the countryside that he loved.

When neither space nor time
belongs to me

How shall I come back

And who will lend me his mantle
of disguise

So that you will recognise me and
be glad ?

I shall send roses through unwitting
hands,

I shall bring sleep and I shall

Bring day with the first

Query posed by the morning
sparrow.

I shall be in the town's music
 And through your feet I shall walk
 the streets again.
 The scent of rice will bring you
 my presence,
 And as you unpack the lotuses
 with a townma's fingers,
 Each petal like a puppy's ear
 turned back,
 You will hear the rain fall
 On village ponds
 And you will know
 —Unmistakably—
 That I am there.

Often a poet has a great desire to pay homage to a fellow poet who may be distant in time and space. I wrote the poem that I shall read next after reading a short newspaper item reporting the death of the Chilean poet Pablo Neruda. The last two lines bring in the homely Indian custom of touching the feet of elders, symbol of homage and respect.

You too go the same way
 The same season of the year,
 In an autumn which should have
 been
 The rightest time of all
 when liberty herself is dead.
 Your closed eyes know
 The skin of the earth
 Is still beautiful
 And inside the belly of it
 The purest fire.
 Across thousands of miles
 Continent salutes continent
 As we take the last dust
 Of your feet. ○○○

Cultural Affinities : India and Laos

(Contd. from page 5)

and Thailand at the time of marriages. The word for wedding in Laos is called 'Vivah'. The custom in Laos is that the bridegroom goes to the house of the bride for good. In few cases, however, they follow the Indian customs viz. the bride goes to the house of the bridegroom and such marriages are called 'Avaha'. The cremation rite

is also identical with that of India. Prayers are said for the peace of the departed soul. The dead bodies are cremated. If an old man or a woman dies a big feast is held and shared enthusiastically by all relatives and friends. Even alcohol drinks are offered in which both men and women participate equally. Some persons joyfully throw coins over the dead bodies of some respectable people and such coins are treasured as an aid to longevity. A peculiar custom in these countries is that sometimes dead bodies of noble persons are preserved for a week or so which are injected to avoid bad smell.

'Hed the Bun' is a phrase used in Laos which is just the rendering of the well-known proverb from the Buddhist classic 'Punnamchet purioo kayira'. The word 'Bun' has a colourful history of 3000 years. It is a derivative from the Vedic word 'Punya' which inspires men to be charitable. In Buddhist times the word had already undergone a phonetic change and is pronounced as 'Punna'. Whenever there is a gathering for wedding or death or on festival occasions, the rhythm of this word is unmistakably heard. For sometime the foreigner may not understand and thus unable to appreciate the beauty of the word but soon enough he gets accustomed to its chanting, he finds an echo of Indian custom. Philologists have told us that the pronunciation of this area is largely influenced by that of China. The initial letter 'P' of Sanskrit/Pali is invariably changed to 'B' of the same labial gradation. The Sanskrit words like 'Papa' 'Pita' and 'Puja' are pronounced as 'BAPA', 'BITA' and 'BUJA' respectively. The change of the letter 'B' is also common in the eastern parts of India—Bengal and Assam.

The word for 'Radio Station' is 'Sthani Vithayu' Sthani means station which is a derivative of the root 'Stha, Stand in Indo-European languages. The Lao word 'Vithayu' is a phonetic change from Sanskrit 'vidyut' which means literally lightning. For Television the Lao/Thai word is 'Thorathanan' traced to Sanskrit word 'Dooradarshana'. Post office is called Payasniya, Sanskrit (Prayasniya). The listener may notice that the speaker of this area cannot speak surdsi. Put sonant B. Similarly there is a tendency to speak aspirated form like Thura for Doora in Sanskrit. The words for 'teacher and food are 'Achan' and 'Ahana' respectively. The final 'R' in Lao language is mostly changed to 'N'.

The names of days in a week are very similar to ours. Thus Sunday is called Van Athita. Athita is phonetically a changed version of Aditya meaning the Sun and so is Van from var signifying day. Monday is known as Van Chan. Chan is an abbreviated form of Chandra meaning the moon. Tuesday is Van Ankhan. Ankhan is 'Angara' in Sanskrit meaning Mangal. Wednesday is Van Phut in place of the Indian word Buddhawar. Thursday is called Van Pahat which is similar to Brihaspatwar in Sanskrit. Friday and Saturday are known in Laos by Van Suk and Van Sao respectively. One is struck by the beauty of the colourful development of Sanskrit heritage. It may be a matter for great amusement to know that the national language of Thailand is influenced by Sanskrit while Laos derives influence from Pali, the language of the Buddhist canon.

Both in monasteries as well as royal families the use of Sanskrit words and idioms is quite common. Monks when ask the people 'How old are you? they would say' Ayu thodai? in place of Lao expression 'Chak pee? The members of the royal family also use the same expression. Whenever a common man refers to the parts of the body of royal Personage the parts are embellished with Sanskrit prefix 'Phra' which means excellent. The king is called Phra Rasa, the queen is called Phra Mahesi, their head Phra Siras and their face is termed as Phra mukh, the crown prince is called 'ong mukut'. This shows an amazing influence of Sanskrit/Pali on the life of the Buddhist people. One is reminded of high characters in Sanskrit play who speak Sanskrit on the stage. The monks address themselves as 'Attma' like the Indian monks who call themselves as 'Atmarama' i.e. avoiding their names which express ego.

These words are the heirlooms of thoughts, knowledge and feelings which implies all histories, all poetry, all philosophical system, all that we are and will be. It is the nutshell in the fairy tale out of which the endless web is forthcoming unrolling fold after fold of marvellous design and a matchless variety of colour.

○○○

REC's contribution to rural development

by Dr. Charlu

INDIA lives in its villages. About 80 per cent of its population is rural, and agriculture constitutes the backbone of its national economy. Through the years rural development has formed the principal plank of its reconstruction strategy. To the extent, electricity plays a crucial role in rural development, both as a vital input and an infrastructure, India has all along been giving a high priority to its programme of rural electrification.

In recent years there has been a remarkable increase in the pace of rural electrification in the country and the measure of success achieved in this field can do proud for any developing nation. In 1951 only 3,000 of its more than 5,70,000 villages had been electrified. By 1966, this figure rose to 45,000. In the following years, however, the pace picked up and with more and more funds made available for investment in this programme, it has been possible to extend electricity to over 2,48,000 villages now. This represents about 44 per cent of the total number of villages in the country. The total number of energized pumpsets has gone up to four million.

Apart from speed, the most important aspect of the process of rural electrification in India has been its approach and its direction. While electricity brightens up the villages, it can perform the bigger role of hightening their economy. India has opted for the latter course primarily to serve the greater cause of comprehensive rural development. By dovetailing its electrification programme with planned minor irrigation and planned rural industrialisation, India has developed an approach to yield maximum economic benefits and at the same

time, promote social transformation in rural areas.

WITH the establishment in 1969 of Rural Electrification Corporation, a Government of India enterprise, a new chapter began in the process of rural electrification. The Corporation took up the task of promoting and planning rural electrification on an organised and scientific basis. It adopted a composite approach which not only accelerated the pace of rural electrification but also helped in promoting integrated growth.

India has all along been giving high priority to its programmes of rural electrification as it plays a crucial role in the development of the country. Another important field of operation of the Corporation has been the promotion and financing of rural electric cooperatives, accelerating the pace of reconstruction and the socio-economic transformation of rural India.

Through an area-based project approach to its programme, the Corporation sought to maximise benefits. At the same time, it adopted a deliberate set of policies and priorities to help the backward and under-developed areas.

With the setting up of the Corporation the rate of growth of village electrification increased considerably from less than 1 per cent in 1966 to about

3 per cent in 1979-80. Today at the end of its eleven years of operations, the Corporation has been able to sanction more than Rs. 1,28,000 million for its over 3,600 and odd projects spread all over the country. These projects, scheduled for completion over a period ranging upto five years, envisage electrification of more than 1,75,000 villages which is about one-third of the total number of villages in the country. In addition, the projects will help energise over 1.38 million irrigation pumpsets and 1,80,000 small-scale and agro-based industrial units. Also millions of domestic and commercial connections and street lights will be provided in the project areas.

The villages so far electrified under the REC programme aggregate about 73,000 and, in the on-going projects, already more than half a million irrigation pumpsets and over 58,000 small rural industries have been energised. During 1979-80, a record number of 13,000 villages were electrified under the REC-assisted projects which represented an increase of more than 4,000 villages over the achievement of the previous year. Similarly, about 1,45,000 irrigation pumpsets were energised, meaning an average energisation of 400 pumpsets per day.

What this has meant in terms of an impetus to rural development can be adjudged by the fact that the energisation of one single tubewell results in the increase of agricultural production by over 30 per cent and provides additional employment for 4 to 6 persons. At the sametime, compared to diesel pumps, the electrified pumpsets have led to substantial economy and better efficiency.

IN order to generate more funds for rural electrification, the Corporation has started a special programme of joint financing in participation with the Agricultural Refinance and Development Corporation (ARDC) and the commercial banks. This programme envisages energisation of 6,00,000 pumpsets with an investment of Rs. 36,000 million. Here again the objective is to give a further fillip to agricultural production in potential areas through the utilisation of underground water. Similarly, a special project has been designed by the Corporation to provide drinking water in rural areas.

The Corporation also provides financial assistance for the rural electrification of backward areas under what has come to be known as the Minimum Needs and now the Revised Minimum Needs programme to enable them to progress more rapidly and

come even with the relatively more developed areas of the country.

With the purpose of reducing costs and increasing efficiency, the Corporation has, since its very inception, attached great importance to the task of standardisation of equipment and construction practices used in rural electrification. This has resulted in substantial economy and progressive strengthening of the rural distribution system.

ONE important field of the operations of REC has been the promotion and financing of rural electric cooperatives, 15 of which have so far been set up in different states of the country. These cooperatives run by consumers themselves have blazed a new trail in the distribution of electricity in rural areas by maximising utilisation of energy and using it for productive purposes. For these cooperatives,

REC has sanctioned a loan assistance of about Rs. 300 million.

With the expertise developed in planning, management and technical aspects of rural electrification, the Corporation has moved into the field of extending consultancy services to developing countries. Already technical advice is being provided to Algeria and Egypt by the Corporation. More enquiries for these services, have been received from other countries like Thailand, Indonesia, Ghana and Nigeria.

However, by far the best and the most important contribution of REC has been in the crucial area of rural development. By extending electricity to energise tubewells in very large numbers and move the wheels of industry in the countryside, it is making a signal contribution to the gigantic task of reconstruction and the socio-economic transformation of rural India.

○○○

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.36 Metres
1134, 7265, 9912, 11815, kHz

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.82, 16.93 Metres,
15140, 17715, kHz

Daily from 2145 hours to 2230 hours, 1st Service for East Africa on 25.36, 19.83 Metres,
11830, 15125 kHz

NEWS : DAILY AT 0435, 0905 and 2150 Hours

Special Programme on
25th : Christmas Day.

SUNDAY

2145 Shehnai Vadan.
2200 Samayik Varta.
2205 Qawwali.
2215 Chitrapat Sangeet (Ek Kala kar).
2230 CLOSE DOWN.

MONDAY

2145 Shehnai Vadan.
2200 Samachar Patron Se.
2205 Geet (Repeat).
2210 Samachar Sankalan.
2220 Film Music.
2230 CLOSE DOWN.

TUESDAY

2145 Sarod Vadan Sangeet.
2200 Samayik Varta.
2205 Geetmala.
2230 CLOSE DOWN.

WEDNESDAY

2145 Sangeet Sitarvadan.
2200 Samayik Varta.
2205 Bhoole Bisre Geet.
2205 CLOSE DOWN.

THURSDAY

2145 Sangeet Violin Vadan.
2200 Samachar Patron Se.
2205 Aap Ki Pasand.
2230 CLOSE DOWN.

FRIDAY

2145 Sangeet.
2200 Samayik Varta.
2205 Geet Aur Ghazal.
2215 Chitrapat Sangeet.
2230 CLOSE DOWN.
2145 Sangeet.
2200 Samyik Varta.
2205 Samachar Darshan.
Aap Ka Patra Mila.
2230 CLOSE DOWN.

SUNDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Samachar Darshan.
0500 Bal Jagat.
0520 Bhakti Gaan.
0525 Press Review.
0530 CLOSE DOWN.

MONDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Natak.
0520 Geet.
0525 Press Reivew.
0530 CLOSE DOWN.

TUESDAY

0430 Bhakti Gaan.
0445 Samachar Patron Se.
0450 Shashtriya Sangeet
0500 Varta.
0510 Aap Ki Pasand.
0515 Samayik Varta
0530 CLOSE DOWN.

WEDNESDAY

0430 Bhakti Gaan
0445 Samayik Varta.
0450 Bhoole Bisre Geet.
0500 Aap Ki Pasand.
0510 Press Review
0530 CLOSE DOWN.

THURSDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Mahila Jagat.
0510 Chitrapat Sangeet
0515 Press Review.
0530 CLOSE DOWN.

FRIDAY

0430 Naat
0445 Samachar Patron Se.
0450 Natak.
0510 Chitrapat Sangeet.
0515 Samayik Varta.
0530 CLOSE DOWN.

SATURDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0500 Varta.
0510 Sugam Sangeet.
0515 Aap Ka Patra Mila.
0520 Press Review.
0530 CLOSE DOWN.

SUNDAY

0900 Bhakti Gaan (Repeat.).
0915 Bal Jagat.
0935 Saaz Sangeet.
0945 CLOSE DOWN.

MONDAY

0900 Bhakti Gaan.
0915 Natak.
0945 CLOSE DOWN.

TUESDAY

0900 Bhakti Gaan.
0915 Chitrapat Sangeet.
0930 Varta .
0940 Saaz Sangeet.
0945 CLOSE DOWN.

WEDNESDAY

0900 Bhakti Gaan.
0915 Aapki Pasand.
0945 CLOSE DOWN.

THURSDAY

0900 Bhakti Gaan.
0915 Mahila Jagat.
0935 Ghazlen.
0945 CLOSE DOWN.

FRIDAY

0900 Bhakti Gaan.
0915 Natak/Vichar Dhara/Geeton Bhari Filmi Kahani. (3rd Friday only Sanskritik Dhara).
0945 CLOSE DOWN.

SATURDAY

0900 Bhakti Gaan.
0915 Pradeshik Sangeet.
0925 Varta.
0930 Aap Ka Patra Mila.
0935 Sugam Sangeet.
0945 CLOSE DOWN.

GENERAL OVERSEAS SERVICE

PROGRAMME FOR DECEMBER, 1980

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period 1st | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.48 | 9530 |
| | | 25.35 | 11855 |
| | | 19.63 | 15280 |

- 0520 Film Songs
 0550 Light Music :
 4th : Mohd. Rafi
 11th : Madhuranni Faizabadi
 18th : Mahesh Chandra
 25th : Christmas Carols
 0600 Selections from National Programme of Music
 4th : Madhurai Mani Iyer
 11th : Mustaq Ali Khan : Sitar
 18th : Voleti Venkataswaruli
 25th : Naina Devi

FRIDAYS

5th, 12th, 19th and 26th

- 0415 Regional Music :
 5th : Sindhi
 12th : Punjabi
 19th : Gujarati
 26th : Rajasthani
 & 0615 Panorama of Progress (Except on 5th)
 5th : Disc Review (0450—0510 hrs and 0610—0630 hrs.)
 0500 Instrumental Music : Tabla
 12th : Samat Prasad
 19th : Ahmedjan Thirkwa
 26th : Allah Rakha
 0510 Cultural Survey
 0525 Film Songs
 0550 Light Classical Music :
 5th : Begum Akhtar
 12th : Barkat Ali Khan
 19th : Birju Maharaj
 26th : Bade Grulam Ali Khan
 0600 Instrumental Music (Except on 26th)
 5th : Sitar—Rais Khan
 12th : Been : B.P. Pathak
 19th : Sarangi : Latif Khan
 26th : Radio Report on X-mas Day Mass
 0625 Ghazal—Vocal Music : (Except on 5th)

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 Instrumental Music : Sitar
 3rd : Ravi Shankar
 10th : Nikhil Banerjee
 17th : Abdul Halim Jaifar Khan
 24th : Balram Pathak
 31st : Maya Mitra
 and 0615 3rd, 17th and 31st : Export Front
 10th : Foreign scholars in India : George & Grierson Talk
 10th : Human Rights Day—Talk (0615 hrs)
 23rd : Indian Monuments—Sarnath—Talk
 0500 Choral Songs
 0510 3rd, 17th and 31st : Our Guest
 10th and 24th : Of Persons, Places & Things
 0520 Film Songs
 0550 Orchestral Music
 0600 Classical Vocal Music :
 3rd : Ghulam Mustafa Khan
 10th : Hirabai Barodekar
 17th : Pt Jasraj
 24th : Jitendra Abhishaki
 31st : Singh Bros
 0625 Light Classical Music

THURSDAYS

4th, 11th, 18th and 25th

- 0415 Light Karnatak Music :
 4th : B.S. Sasisekharan
 11th : Isaimurasu Nagore
 18th : Seerkazhi S. Govindarajan
 25th : T.L. Mahajan and T.K. Kala
 and 0615 Radio Newsreel
 0500 Orchestral Music
 0515 4th : Book Review
 11th : Talking about Horticulture—Growing Crysanthemum in India : Talk
 18th : Science Today
 25th : Industrial Front—Development of Heavy Industries in India : Talk

- 0415 Karnatak Instrumental Music :
 6th : Violin—L. Subramanian
 13th : Veena—S. Balachander and Gayathri Narayanan
 20th Clarinet—A.K.C. Natarajan
 27th : Flute—F.S. Sankaran
 6th : Understanding India : Talk
 13th : Horizon—Love Poetry in Indian Languages—Bengali—Talk
 Short Story
 20th : Images of Future literature—Talk
 27th : Horizon—Literary Magazine.
 Love Poetry in Indian Languages—Urdu—Talk; Firaq Gorakhpuri—Talk
 Duets from films
 0500 Radio Newsreel

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Cometary; 0445 Programme Summary; 0446 Chorus, Duet; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs and 1900—2030 hrs; 0641 Film Tune; 0645 Close Down.

- 0600 Light Music :
 1st : Nirmala Arun
 8th : Alok Ganguly
 15th : Shashilata Virk
 22nd : Urmila Nagar
 29th : Dina Nath
 0625 Light Instrumental Music :
 Guitar and Mandolin

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 Devotional Music : Shabads
 2nd : Bhai Baksbish Singh
 9th : Giani Jaswant Singh Ragi and party
 16th : Bhai Gopal Singh Ragi & party
 23rd : Bhai Darshan Singh Ragi & party
 30th : Bhai Gursaran Singh & party
 0450 Radio Newsreel
 0500 Classical Half Hour :
 2nd : Masters from Gwalior Gharana
 16th : Masters from Kirana Gharana
 30th : Masters from Vishnupur Gharana.
 Music of India :
 9th : Folk Dances of India
 23rd : Folk Instruments of India.
 0530 Film Songs
 0550 Light Instrumental Music :
 2nd : Sarangi : Laddan Khan
 9th : Flute : Prakash Wadhera
 16th : Violin : V.G. Jog
 23rd Sarangi Gopal Mishra
 30th : Light Dhun on Kasht Tarang by Jain Kumar
 0600 Karnatak Vocal Music :
 2nd : Madurai Somasundaram
 9th : M.S. Subbalaxmi
 16th : M.D. Ramanathan
 23rd : Voleti Venkataswaralu
 30th : Jayalaxmi : Replies to listeners letters
- 0415 Rabindra Sangeet :
 1st : Chitrlekha Chowdhury
 8th : Purabi Mukherjee
 15th : Sreela Sen
 22nd : Chinmoy Lahiri
 29th : Ashoktaru Banerjee
 and 0615 Women's World :
 1st : Repeat of a Selected item
 8th : Women in unusual Careers—Film Making—Interview.
 15th : Heriones of History—Razia Sultana Talk
 22nd : The Rivers in life and Legends—Goravari—Programme
 29th : Women in Social Work : Interview
 0500 Karnatak Instrumental Music : Veena
 1st : R.K. Suryanarayana
 8th : Emani Shankar Shastri.
 15th : S. Balachander
 22nd : Gayathri Narayanan
 29th : M. Muthukrishnan
 0510 1st : Repeat of a selected item
 8th : Play
 15th : Discussion
 22nd : Feature
 29th : Film Story
 0530 Film Songs
 0550 Instrumental Music : Sarangi
 1st : Ram Narain
 8th : Laddan Khan
 15th : Latif han
 22nd : Inder Lal
 29th : Muneer Khan

MONDAYS

1st, 8th, 15th, 22nd and 29th

GENERAL OVERSEAS SERVICE

- 0520 **Light Music :**
6th : Asa Singh Mastana
13th : Alok Ganguly
20th : Anjali Banerjee
27th : Allah Jillai Bai
- 0530 **Light Classic Music :**
6th : Barkat Ali Khan
13th : Birjo Maharaj
20th : Ghulam Mustafa Khan
27th : Hiradevi Mishra
- 0550 and 0641 Listeners Choice

SUNDAYS

7th, 14th, 21st and 28th

- 0415 **Devotional Music :**
7th : Manna Dey
14th : Sharda Sinha
21st : Jagjit Kaur

- 28th : Chatur Sain and 0615 7th : Mainly for Tourists—The Exotic Beaches in India : Talk
14th : From the Films—Impact of Foreign Films on Indian film makers : Talk.
21st : Mainly for Tourists—I Visited India—Talk
28th : Sports Folio
- 0500 **Instrumental Music : Sitar**
7th : Sharan Rani
14th : Ashish Khan
21st : Amjad Ali Khan
28th : Allauddin Khan
- 0510 **Expression : Youth Magazine**
14th : Youth in Focus
—to be young in India

- or to be young and an Indians : Discussion
21st : From the Universities—Is the pursuit of Higher education the outcome of joblessness : Discussion
28th : Quiz Time
- 0520 **Film songs**
- 0550 **Instrumental Music : Sitar**
7th : Shashi Mohan Bhatt
14th : Kalyani Roy
21st : Km. Sarvejit
28th : N.N. Ghosh
- 0600 **Folk Songs : Marriage Songs**
7th : Rajasthan
14th : Punjab.
21st : Sind
28th : Uttar Pradesh
- 0625 **Light Classical Music**
Thumri

- 19th : Gurcharan Singh
26th : Narinder Biba
5th : Understanding India : Aryan Non Aryan Synthesis in Indian Life : Talk
12th : Horizon—Literary Magazine
(a) short Story (b) Love Poetry in Indian Language
19th : Image of Future — Literature—Talk
26th : Horizon : Literary Magazine
Firaq Gorakhpuri—a profile—love poetry in Indian Languages—Urdu

- 1610 **Orchestral Music**
- 1546 **Film Songs**
1600 6th : Mainly for Tourists—The Exotic Beaches in India
13th : From the Films—Impact of Foreign films on Indian Film Makers : Talk.
20th : Mainly for Tourists—I Visited India
27th : Sports Folio
Folk Songs :
6th : Bhojpuri
13th : Uttar Pradesh
20th : Himachal
27th : Hariyana

SATURDAYS

6th, 13th, 20th and 27th

For North-East Asia : Australia and New Zealand

From 1530 to 1630 Hrs IST

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15285 |

REGULAR FEATURE

1530 and 1625 News ; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme highlights from 0215—0400 hrs and 1530—1630 hrs; 1630 Close Down

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Orchestral Music
1600 Faithfully Yours— Replies to listeners letters
1615 Ghazal

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 **Karnatak Instrumental Music :**
2nd : Veena : Chitti Babu
9th : Violin : Dwaram Venkataswami Naidu
16th : Violin—M. Chandrasekaran
23rd : Veena : Emant Shankar Shastri
30th : Violin Duet—Lalgudi Jayaraman & Smt. Brahmanandan
- 1600 2nd, 16th and 30th; Export Front

- 9th : Foreign Scholars in India : George Grierson : Talk
23rd : Indian Monuments Sarnath : Talk
1610 **Film Songs**

WEDNESDAYS

3rd, 10th, 7th, 24th and 31st

- 1546 **Film Songs**
1600 3rd : Book Review
10th : Talking about Horticulture—Growing Chishtemums in India : Talk
17th : Science Today
24th : Industrial Front—Development of Heavy Industries in India : Talk
31st : Repeat of a selected items
- 1610 **Instrumental Music :**
3rd : Santoor—Shiv Kumar Sharma
10th : Tabla : Allah Rakha
17th : Surbahar—Imrat Hussain Khan
24th : Violin : V. G. Jog
31st : Flute—Hari Prasad Chaurasia

THURSDAYS

4th, 11th, 18th and 25th

- 1546 **Rabindra Sangeet : Hindi Version**

- 1600 **Panorama of Progress (Except on 4th)**
4th : Disc Review (1600—1620 hrs)
1610 **Light Instrumental Music—Guitar (Except on 4th)**
11th : Avijit Nath
18th : Kazi Aniruddha
25th : Sunil Ganguly

FRIDAYS

5th, 12th, 19th and 26th

- 1546 **Devotional Music : Shabads**
5th : Darshann Singh Ragi and party
12th : Jaswant Singh and Amrit Kaur

- 1546 **Instrumental Music : Sarangi**
7th : Laddan Khan
14th : Latif Khan
21st : Shako Khan
28th : Ram Narain
- 1600 **Women's World :**
7th : Women in Unusual Careers—Film Making—Interview
14th : Heraines of History—Razia Sultan—Talk
21st : The River in Life and Legends—Godavari—Programme
28th : Women in social Work—Interview
- 1610 **Rabindra Sangeet :**
7th : Sagar Sen
14th : Chinmoy Chatterjee
21st : Dwijen Mukherjee
28th : Arghya Sen

SUNDAYS

7th, 14th, 21st and 28th

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

2023 Programme highlights from 1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme highlights from 0415—0645 hrs and 1900—2030 hrs; 2030 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 **Light Classical Music : Thumri**
1st : Madhuri Mattoo
8th : Laxmi Shanker
15th : Hafiz Ahmed Khan
22nd : Ghulam Mustafa Khan
29th : Naina Devi
- 1930 Radio Newsreel
- 1940 **Instrumental Music : Shehnai**
1st : Daya Shankar and party
8th : Bismillah Khan and party
15th : Jagannath and party
22nd : Kanhaiya Lal and party
29th : Anant Lal and party
- 1955 Faithfully Yours—Replies to listeners letters
- 2010 Film Songs

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 **Light Music :**
2nd : Sandhya Mukharjee
9th : Swarnalata
16th : Sudha Malhotra
23rd : Suman Kalyanpur
30th : Shakila Bano Bhopali
- 1930 2nd, 16th and 30th : Our Guest
9th and 23rd : Of Persons, Places and Things
- 1940 **Orchestral Music**
- 1950 2nd, 16th and 30th : Export Front
9th and 23rd : Out Guest
- 2005 Film Songs

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 **Rabindra Sangeet**
3rd : Suchitra Mitra
10th : Chitralekha Chowdhury
17th : Debabrata Biswas
24th : Shyamal Mitra
31st : Hemanta Mukherjee
- 1930 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front
31st : Repeat of a selected items
- 1940 **Instrumental Music : Sarod**
3rd : Ali Akbar Khan
10th : Sharan Rani
17th : Amjad Ali Khan
24th : Nandlal Ghosh
31st : Asheesh Khan
- 1955 Radio Newsreel
- 2005 Film Songs

THURSDAYS

4th, 11th, 18th and 25th

- 1926, 1945 and 1955 Listeners Choice
- 1930 Cultural Survey

FRIDAYS

5th, 12th, 19th and 26th

- 1916 **Light Music :**
5th : Shailendra Singh
12th : Manna Day
19th : Krishna Kalle
26th : Mohd. Yakub
- 1930 Radio Newsreel
- 1940 **Instrumental Music : Sarangi**
5th : Ram Narain
12th : Hafeezullah Khan
19th : Shakoor Khan
26th : Gopal Mishra
- 1955 5th : Understanding India—Aryan Non-Aryan Synthesis in Indian Life : Talk
12th and 26th : Horizon—Literary Magazine Programme
19th : Image of Future-Literature : Talk
- 2005 Film Songs (On 12th and 26th at 2015 hrs)

SATURDAYS

6th, 13th, 20th and 27th

- 1916 **Folk Songs :**
6th : Andhra Pradesh
13th : Assam
20th : Bengal
27th : Punjab : Dholki Geet
- 1930 6th and 20th : Mainly for tourists
13th : From the Films
27th : Sports Folio
- 1940 **Instrumental Music : Shehnai**
6th : Bismillah Khan and party.
13th : Daya Shankar and party
20th : Sikander Hussain and party.
27th : Jagan Nath and party
- 1955 6th : Expression : Youth Magazine
13th : Youth in Focus—To be young in India or to be young and an Indian : Discussion.

20th : From the Universities : Is the Pursuit of Higher Education the outcome of Joblessness : Discussion
27th : Quiz Time
2010 Film Songs (On 27th at 2015 hrs.)

SUNDAYS

7th, 14th, 21st and 28th

- 1916 Film Songs
- 1930 Women's World
- 1940 **Karnatak Instrumental Music s**
7th : Veena—Chitti Babu
14th : Veena : Nagaraja Rad
21st : Violin—M. S. Gopalakrishnan
28th : T.N. Krishnan : Violin
- 1955 7th : Play
14th : Discussion
21st : Feature
28th : Film Story
- 2015 Orchestral Music

For U.K. and West Europe, East Africa, West and North Africa, Australia and New Zealand

(From 2315 to 0400 Hrs.)

| TARGET AREAS | PERIOD IST | BANDS | |
|---------------------------|------------|--------|-------|
| | | Metres | kHz |
| U.K. AND WEST EUROPE | 2315—0400 | 25.82 | 11620 |
| | | 31.51 | 9520 |
| EAST AFRICA | 0130—0400 | 30.27 | 9912 |
| | | 25.36 | 11830 |
| WEST AND NORTH AFRICA | 0115—0215 | 19.76 | 15185 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |

REGULAR FEATURES

2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0145 and 0240 Programme Summary upto 0130, 0215 and 0400 hrs. respectively; 0015, 0115 and 0215 hrs. Press Review; 0129, 0214 and 0329 hrs. Programme highlights from 2320-0130 hrs. 0115-0215 and 0215-0400 hrs. respectively; 0345 Shabad/Chorus from films; 0400 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 2315 **Devotional Music : Compositions of**
1st : (Selection from Geet Govinda : Raghunath Panigrahi)
8th : Tulsidas : D. V. Paluskar
15th : Meerabai : M. S. Subbulaxmi

- 22nd : Surdas : Irene Roy 0040
Chowdhury and Chorus
- 29th : Tukaram : Ram Pathak and Malati Pandey M. N. Sabnis.
- 2346 **Karnatak Instrumental Music : Flute** 0050
- 2350 & 0350 Radio Newsreel 0105
- 0000 **Folk Songs :**
1st : Gujarat 0120
8th : Maharashtra 0146
15th : Rajasthan 0150
22nd : Punjab 0200
29th : Bengal

- 0020 **Orchestral Music :**
1st : Sunanda Varshini : Composed and conducted by M. Y. Kamashastri
8th Gouri Manohari : Composed and conducted by M. Y. Kamashastri
15th : Keerthi Tata : composed and conducted by Emani Shankar Shastri 0220
22nd : Shanti Sandesh : composed and conducted by Emani Shankar Shastri
29th : Kalavathi : composed and conducted by M. Y. Kamashastri

- Classical Vocal Music :**
1st : Bhimsen Joshi
8th : Basavraj Rajguru
15th : Dipali Nag
22nd : Gangubai Hanga!
29th : Dagar Brothers and 0245 Faithfully Yours: Replies to listeners letters
Film Songs
Film Songs from South
Instrumental Music : Sitar and 0350 Radio Newsreel
- Light Music : Qawwalis**
1st : Aziz Ahmed Warsi and Party
8th : Jani Babu Qawwal and Party
15th : Niaz Ahmed and Noor Ahmed
22nd : Inam Ahmed Qawal and Party
29th : Habib Painter and Party
- Devotional Music from South :**
1st : Comp. of Purandara-dasa . Artist : Radha Jayalakshmi and R. K. Srikanthan
8th : Compositions of Ramalingaswami and Arunagirinatha : Artists : (i)

GENERAL OVERSEAS SERVICE

12th : Guitar and Tabla : 0200
B. B. Kabra and Zakir Hussain
19th : Violin and Flute :
V. G. Jog and Hari Prasad Chaurasia
26th : Santoor and violin :
Shiv Kumar Sharma and Brij Bhushan Kabra

SATURDAYS

6th, 13th, 20th and 27th

2315 **Light Music :**
6th : Talat Aziz : Ghazals
13th : Bal Gandharv :
Marathi Songs
20th : C. H. Atma : Sindhi
Songs
27th : S. D. Burman :
Bengali Songs
2346 Instrumental Music : Violin
2350, 0150 and 0350 6th : Mainly
for Tourists : The Exotic
Beaches in India : Talk
13th : From the Films—
Impact of Foreign Films on
Indian Films makers
20th : Mainly for Tourists—
I visited India—Talk
27th : Sports Folio

0000 Songs from Tamil films

0020 **Light Classical Music :**

6th : Sohan Singh : Thumri
13th : Sharafat Hussain
Khan Dadra—Bhairavi
20th : Naina Devi : Dadra
Mishra Pitu
27th : Afzal Hussain
Thumri

0040 **Karnatak Classical Music :**

6th : S. Saroja and C.
Lalitha
13th : T. T. Sita
20th : Madhurai—T. N.
Sheshagopalan
27th : Volei Venkataswa-
ralu

0050 and 0245 6th : Expression :
Youth Magazine

13th : Youth in Focus—
To be young in India or
to be young an Indian :
Discussion

20th : From the Univer-
sities—In the pursuit of
higher education and the
outcome of Joblessness—
Discussion

27th : Quiz Time : (0050-
0110 : 0245-0305)

0105 Film Songs

0120 Film Songs

0146 Instrumental Music : Sitar

6th : Karnatak Instrumental
Music : Veena—R. K.
Suryanarayan

13th : Nagaswaram : N. K.
Krishnan

20th : Veena : N. Muthu-
krishnan

27th : Flute : Prapancham
Sitaram

0220 **Light Music : Devotional :**

6th : Compositions of Ram
Das

13th : Composition of Sur-
das

20th : Devi Geet

27th : Jain Bhajans : Shanta
Saxena and Usha Seth

0241 Vocal Music : Ghazal

0300 Film Songs

0315 **Old Masters :**

6th : Badi Moti Bai :
Thumri and Dadra

13th : Pannalal Ghosh :
Flute

20th : G. N. Balasubra-
maniam

27th : Madurai Mani Iyer :
Vocal

SUNDAYS

7th, 14th, 21st and 28th

2315 **Devotional Songs :**

7th : Kishori Amonkar :
Composition of Meera

14th : Laxmi Shankar :
Composition of Kabir and
Surdas

21st : Pannalal Bhatta-
charya : Shyama Sangeet

28th : Pandit Jasraj : Com-
position of Surdas

2346 Instrumental Music : Vi-
chitra Veena

and 0350 Women's World

0000 Film Songs

0020 **Instrumental Music : Sarod**

7th : Bahadur Khan

14th : Ashish Khan

21st : Nandlal Ghosh

28th : Ali Akbar Khan

0040 **Classical Vocal Music :**

7th : Padmavati Shaligram

14th : Praveen Sultana

21st : Ameer Khan

28th : Siyaram Tiwari

and 0245 7th : Play

14th : Discussion

21st : Feature

28th : Film Story

0110 Film Tune

Instrumental Music : Duets

7th : Shahnai and Violin :
Bismillah Khan and V. G.
Jog

14th : Mandolin : Surjit
Singh and Jaswant Singh

21st : Guitar and Tabla :
B. B. Kabra and Zakir
Hussain

28th : Sarangi and Flute :
Sultan Khan and Raghu-
nath Seth

0146 Film Songs

0220 **Light Music :**

7th : Children's Song

14th : Ghazal : Raj Kamal
Rizvi

21st : Nitin Mukesh

28th : Jagmohan

0241 Vocal Music : Patriotic
Song

0305 Film Songs

0315 Instrumental Music :

7th : Vichitra Veena :
Ramesh Prem

14th : Esraj : Vijaya Shan-
kar Chatterjee

21st : Jaltarang : Ghasi
Ram Nirmal

28th : Santoor : Shiv Kumar
Sharma

0345 Chorus Froms

TAMIL SERVICE FOR SOUTH-EAST ASIA

1st 0530 to 0615 Hrs.

BANDS

| Metres | kHz |
|--------|-------|
| 25.39 | 11815 |
| 30.27 | 9912 |
| 41.29 | 7265 |
| 264.5 | 1134 |

REGULAR FEATURES

0530 Tudi; 0535 Seidigal; 0545
Vimarsanam (Monday, Wednes-
day, Thursday, Saturday and
Sunday) Pattirikaigal Karuthurai
(Tuesday and Friday), 0615 Close
Down.

0550 1st : Isai Amudam

0605 1st : Kadithamum Badilum

0550 2nd : Kettadu Kidaikum

0550 3rd : Thiraiganam

0500 4th : Siruvar Arangam

0500 5th : S. Balachandar
Veena

0550 6th : Neyar Virundu

0550 7th : Neyar Virupam

0550 8th : Isai Amudam

0605 8th : Kadithamum Badi-
lum

0550 9th : Kettadu Kidaikum

0550 10th : Thiraiganam

0550 11th : Murmetra Padaivile-
Sutruva Thurai Talavadyam

0550 12th : Ganamudam : Pattu;
Tanjavur M. Thiagarajan

0550 13th : Neyar Virundu;
Bharathiyar Kadai; Bharathiyar
Padal

0550 14th : Neyar Virupam

0550 15th : Isai Amudam

0605 15th : Kadithamum Badi-
lum

0550 16th : Kettadu Kadaikkum

0550 17th : Thiraiganam

0550 18th : Ilakkiya Cholai-Iru-
padam Nootrandin Ilakki-
ya Periyar : Rasikamani

T. K. C.; Vadya Isai

0550 19th : Ganamudam : Kris-
thava Tudi Padalgal

0550 20th : Neyar Virundu; Mel-
lisai; Sirukadai; Nattupad-
dal, Kutti Kadai

0550 21st : Neyar Virupam

0550 22nd : Isai Amudam

0605 22nd : Kadithamum Badi-
lum

0550 23rd : Kettadu Kidaikum

0550 24th : Thiraiganam

0550 25 : Megalir Poornga :
Christmas Sirappu Malar;
Esu Pirandar-Natakam; Esu-
vai Tudippom-Pattu; Esu-
vin Pon Mozhigal

0550 26th : Ganamudam-Pattu ;
P. Leela

0550 27th : Neyar Virundu; Iva-
ridam Pesuvam-Betti; Nat-
tukku Pani-Maruthuva Se-
vai ; Pasurangal

0550 28th : Neyar Virupam

0550 29th : Isai Amudam

0605 29th : Kadithamum Badi-
lum

0550 30th : Kettadu Kidaikum

0550 31st : Thiraiganam

CORRIGENDUM

The first photograph on the Quiz Time programme on
Cover II of India Calling, issue dated November, 1980 was
from the General Overseas Service and not from the Urdu
Service as printed. The error is regretted.

—Chief Editor.

URDU SERVICE

MW 427.3M (702 K/Hz)
SW 48.74M (6155 K/Hz)

Transmission I

MW 280.1M (1071 K/Hz)
(Comes on AIR from 7.00 A.M.)

Transmission II

MW 427.3M (702 K/Hz)
MW 280.1M (1071 K/Hz)

SW 31.01M (9675 K/Hz)

Transmission III

MW 427.3M (702 K/Hz)

SW 91.05M (3295 K/Hz)

TRANSMISSION I

- 0543 Signature Tune and Opening Announcements
0545 Subhaghi . Hamd, Naat, Salam, Shaad, Bhajan and Soofiana Kalam, Fridays : Quran recitation with translation followed by Natiya Kalam (Qawwalian)
0615 Khabren
0625 Akhbaron Ki Rai (Continued to Urdu Press)
0630 Shahre Saba (Light Music).
0700 Shamme Farozan (Great Sayings).
0705 Purani Filmon Se (Start with Devotional Songs)
0730 Nawa-E-Saaz (Instrumental Music).
0745 Repeat of Spoken Word Item of Previous Night
0800 Aap Ki Farmaish (Listeners' request)
0820 Programmon Ka Khulasa
0825 Aap Ki Farmaish (Contd. Upto 09.00 hrs.)
0900 Aao Bacheho (Children's Programme on Sundays/Fridays) : Chalte Chalte (Except Friday/Sunday).
0915 Aap Ki Baat (Except Friday/Sunday)
0920 Dharti Gati Hai (Folk Music) (Except Friday/Saturday/Sunday) Saturday : Naghme-E-Watan (Patriotic Songs) Friday/Sunday : Aao Bacheho (Contd. from 0.900 hrs.)
0930 Khabron Ka Khulasa
0932 Classical Music Vocal (Except Sundays) Sunday : Light Classical Music : Vocal.
1000 CLOSE DOWN

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements.
1400 Programmon Ka Khulasa
1402 Khabron Ka Khulasa
1407 Sunday : Do Gane (Film Duets upto 14.15 hrs.)
Monday : Nigahe Intekhab I, III, V) (Upto 1500 hrs.)
2000 Filmi Qawwalian (II, IV) (Upto 1430 hrs.)
Tuesday : Bhakti Geet (I, III, V) Meri Nazar Men (II, IV).
Wednesday : Meri Pasand
Thursday : Dhoop Chhaon
Friday : Qawwalian (non-Film).
Saturday : Geetanjali (geet)
1415 Sunday : Aap Ka Khat mila (Replies to listeners' letters).

- 1430 Sunday : Geeton Bhari Kahani (I), Mehfil (II, IV), Kahkashan (III); Rang Mahal (V) (Contd. upto 1530 hrs.)
(Repeat plays).
Monday : Nigahe Intekhab (I, III, V) (Contd. from 1407 hrs.)
Raag Rang (Spt. composed Programme) (II, IV).
Tuesday : Yek Rang I, III, V) Naghma-o-Tabassum (II, IV).
Wednesday : Bazm Khawateen (Women's Programme).
Thursday : Geet Se Geet (I, III, V) Yaadon Ban Gai Geet (II, IV)
Friday : Panghat (I, III, V) Mujhe Yaad Hai Zara Zara (II, IV).
Saturday : Bazme Khawateen (Women's Programme)
1500 Sunday : Kuch to Kahiye (I, III) Qawwalian-Non film (II, IV) : Rang Mahal (V) (Contd. from 1430 hrs.)
Monday : Ghazlen (non-Film).
Tuesday : Nai Nasal Nai Roshni (Youth Programme)
Wednesday : Filmi Duniya (I, III) Ranga Rang (II, V) Sada-e-Rafta (IV)
Thursday : Instrumental Music.
Friday : Light Classical Music (Vocal).
Saturday : Phir Suniye (Programme of repeats).
1530 Aap Ki Pasand (Listener's request).
1600 Akhbaron Ki Rai.
1605 Aap Ki Pasand (Contd.)
1630 Tabsira/Week in Parliament.
1635 Aap Ki Pasand (Contd.)
1650 Khabren.
1700 CLOSE DOWN.

TRANSMISSION III

- 1958 Signature Tune and opening announcements
Khabron Ka Khulasa.
2005 Programmon Ka Khulasa
2007 Sunday : Awaz De Kahan Hai. Abshaar (Listener's Request of non-film Ghazals/Naghme) (on holidays) (Contd. upto 2035 hrs.)
Jahan Numa (Except Sundays/Holidays)
Sunday : Awaz De Kahan Hai (Contd.)
Holiday : Abshaar (contd.)
2045 Sunday : Kitabon Ki Baten (I) Dilli Diary (II, IV)

Iqtisadi Jaeza (III) Urdu Duniya (V)

Monday : Kalam-e-Shair (Poetry recitation)

Tuesday : Talk

Wednesday : Shahar-nama/Pasmanzar

Thursday : Aap Ka Khat Mila (Replies to listeners' letters)

Friday : Talk

Saturday : Radio News Reel.

Husna Ghazal (Except Thursdays)

Thursday : Play (Contd. upto 2145 hrs.)

2115 Sunday : Ahange Sham (Musical rendering of Nazms)

Monday/Wednesday : Qawwalian (Non Film)

Tuesday : Ilaqai Naghme

Thursday : Play (Contd.)

Friday : Haun Se Poochiye (II, IV) Awraq Musavvir (V) Shahpare (I, III)

Saturday : Naghma-e-Saaz

2130 Sunday : Ranga Rang (I, III, V) Jamal-E-Ham-nashin (II) Adabi Nashist (IV)

Monday : Ek Raag Kai Roop (I) Ek Hi Film Ke Geet (II) Shukriye Ke Saat (Plays)(III) Funoone Latifa (IV) Khwab Zaar (V)

Tuesday : Aina (I, III) Feature (II) Zara Umre Rafta Ko Awaz Dena (V)

Maazi Ke Dayar (V)

Wednesday : Khel Ke Maidan Se (I, III) Mushaira (II) Science Magazine (IV)

Nai Filmon Se (V).

Thursday : Play (Contd upto 2145 hrs.)

Friday : Roop Baroo (Interview/Discussion)

Saturday : Nai Nasal Nai Roshni (Youth Programme)

2145 Thursday : Instrumental Music

2200 Khabren.

2210 Tabsira/Week in Parliament (Repeat).

2215 Tameel-E-Irshad Listener's request (Except 1st Sunday)

1st Sunday : Mushaira Khabron Ka Khulasa

2300 Bazme Musiqi (Music Hour)

2305 Khabren

0000 Monday : Light Classical Music

0005 Tuesday : Dareecha

Wednesday/Thursday/ Friday : Filmi Naghme

Saturday : Filmi Naghme (I, III, V) Mushaira (II, IV)

0030 Akhire Shab (Bazm-e-Qawwalian)

0058 Programme Highlights for Tomorrow.

0100 CLOSE DOWN.

KONKANI SERVICE

19.82 m (15140 kHz)

16.93 m (17715 kHz)

1005—1015 hours

News in Konkani (1005-1005 hrs.)

SINDHI

280.1 Meters (1071 kHz)
31.38 Metres (9560 kHz)
1730—1830 hours

DAILY FEATURES

- 1730 Programman Ji Vichoor followed by music (Programme summary followed by music)
1735 Sindhi-a-men Khabroon (News in Sindhi)
1745 Tabsro (Commentary)

MONDAY

- 1750
I. (a) Bijal Baliyo (Disc Jokey)
(b) Feature/Mulaqat
II. (a) Hik Dafo vari (Programme of repeats)
(b) Music
III. Geetan Bhari Kahani (Song Story)
IV Drama
V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- (a) Music
(b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
(a) Budho Ain Budhaiyo (Quiz programme) (II, IV)
(b) Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- (a) Hik Fankar
(b) Adabi Gulshan (Literary programme)
(c) Hafte Ji Gadhjani (This week)

SUNDAY

1. Avahanji Farmaish (Request programme)
2. Khat Avahanjo Milyo

PUNJABI SERVICE

427.3m (702 kHz)
1900—2100 hrs.

DAILY FEATURES

- 7.00 Programme Summary.
7.03 News.
7.20 Commentary.
7.45 Press Review.
Mondays : 7.05 Film Duets
Tuesdays : 7.05 Interviews.
Wednesday/Saturdays : 7.05 Farmaish (Film Music).
Thursday : 7.05 Ghazals/Chorus
Friday : 7.05 Kafian.
Monday/Friday : 7.05 Replies to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th Sunday : 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.



I. J. Bahadur Singh, I. N. Dixit, Sunil C. Roy and Dr. Aniruddha Gupta, who participated in a discussion on "the second CHOGKAM—what did it achieve?" broadcast from G.O.S.

Hamid Khan and Greg Hatza, musicians from USA, whose interview was broadcast from G.O.S., and A. Rama Rao, Dr. Sisir Ghosh Justice S. Rangarajan and Dr. Karim Singh, M.P. who participated in a discussion on "relevance of Aurobindo today" broadcast from G.O.S. of All India Radio.



Participants of the national feature "Puneri Pary—Rakhi" broadcast from Hindi Service. The feature was written by Devraj Divesh and produced by Nirmala Joshi.



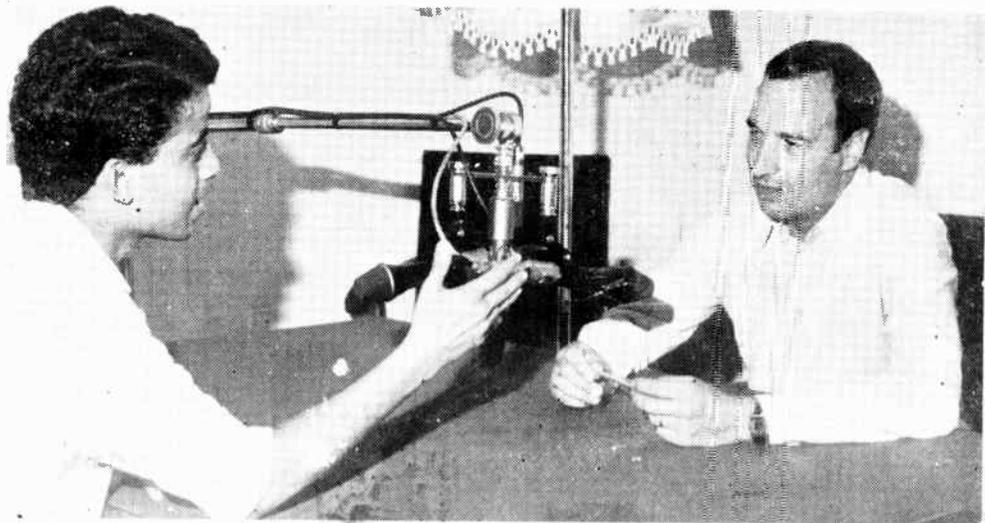
INDIA Calling

Late S. Dharmambal, Tamil Announcer, External Services Division, All India Radio, who passed away suddenly on September, 27. She had over 40 years of broadcasting experience. She joined the Madras Station of A.I.R. as a Drama Voice in the late 30's and later became an Announcer in the External Services Division. In recognition of her meritorious services, she was honoured by A.I.R. on the occasion of "30 years of Broadcasting in India" and Golden Jubilee celebrations. Recently she was conferred the Calcutta critics circle award in recognition of her services in the field of art, music and culture.



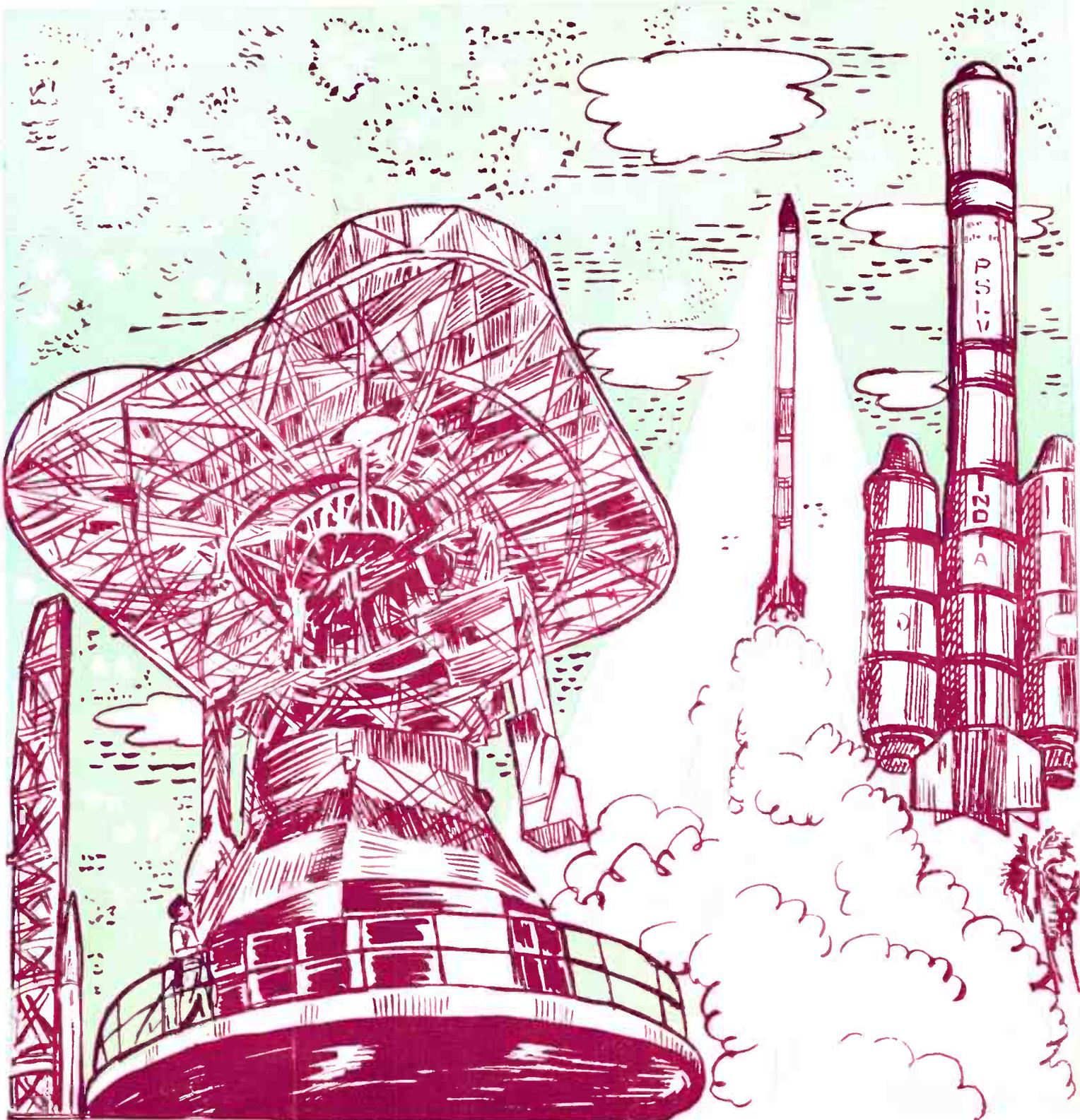
Mahmood Alam Malik, Heemeeda Khatoon and Shamsul Huda presenting a weekly jokes and laughter programme entitled "Be Ayezd Be Khandeen" from Dari Service of E.S.D.

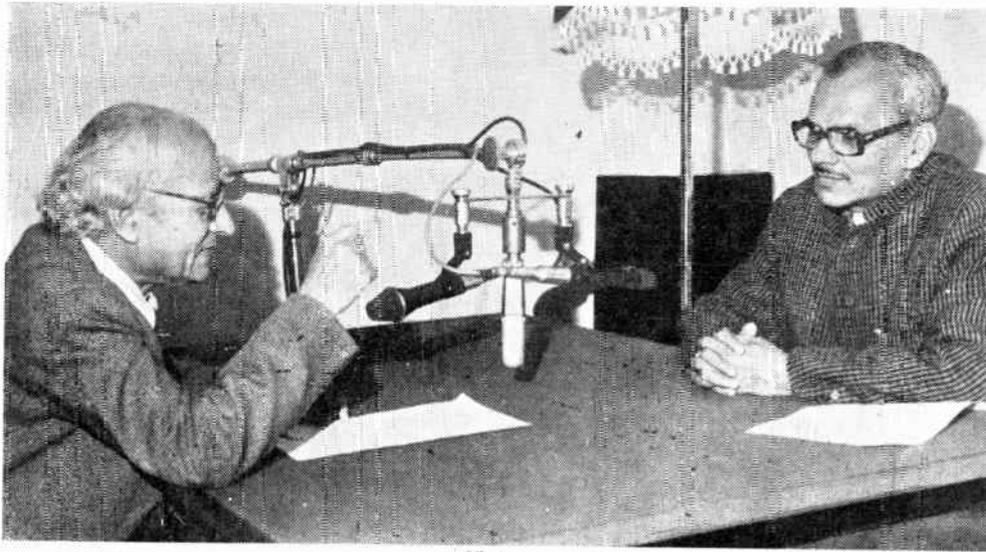
Hallar Andres, Swiss electronic expert being interviewed by Suvendu Banerjee for "Our Guest programme" broadcast from G.O.S.



INDIA Calling

MARCH, 1981





From left: Prem Chopra and Bimal Prasad, who participated in a dialogue on 'Impact of Reagan's election on India and the third world countries' broadcast from G.O.S.



P. C. Chatterji (second from right) moderating a discussion on 'To be young in India' broadcast over G.O.S. Other participants are from left: Ishwar K. Puri, Rangarajh Sagar, Divya Raina and Mehru Jaffar.

A scene of 'Masalma' recording for broadcast in Urdu Service.



○○○

MARCH, 1981

○○○

IN THIS ISSUE

OUR VENTURE IN SPACE :

Prof. U.R. Rao ...2

PREFAB HOUSING IN INDIA :

G.K. Majumdar ...3

GURU NANAK : PROPHET OF UNIVERSAL BROTHERHOOD :

Narendarpal Singh ...5

EXPORT OF TEA FROM INDIA :

L.N. Raina ...7

HUMAN RIGHTS :

Dr. V.P. Dutt ...8

BOOK REVIEW :

Khushwant Singh ...9

○○○

FRONT COVER



The country's venture in space.

○○○

Chief Editor

GYAN SINGH

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours ; 19.63, 16.87 Metres ; 15285, 17785 kHz ; News 1010—1020 hours ; 2315—0115 hours ; 76.82, 30.27, 25.40, 280.1 Metres ; 3905, 9912, 11810, 1071 kHz ; News 0110—0115 hours and 2330—2340 hours. |
| BURMESE | 0615—0645 hours ; 264.5 Metres ; 1134 kHz ; 41.29, 30.27, 25.39 Metres ; 7265, 9912, 11815 kHz ; News 0615—0625 hours ; 1645—1745 hours 16.87, 19.69 Metres ; 17780 ; 15235 kHz ; News 1645—1655 hours ; on 19.69, 16.85 Metres : 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours ; 264.5, 41.15, 31.40 Metres ; 1134, 7105, 9555 kHz ; 1745—1845 hours ; 84.5, 25.40, 19.52 Metres ; 1134, 11810, 15365 kHz ; News in Cantonese 0316—0322 and 1746—1752 hours ; News in Kuoyu 0400—0406 and 1830—1835 hours. |
| DARI | 1300—1345 hours ; 25.50, 31.01 Metres ; 11765, 9675 kHz ; News 1305—1315 hours and 1900—2000 hours ; 280.1 Metres ; 1071 kHz ; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours ; 16.83, 19.52 Metres ; 17830, 15365 kHz ; News 1645—1655 hours and 0020—0030 hours on 30.75, 25.28 Metres ; 9755, 11865 kHz. |
| AFRICA (North & West) | 0015—0100 hours ; 30.75, 25.28 Metres ; 9755, 11865 kHz ; News 0020—0030 hours. |
| INDONESIAN | 1415—1515 hours ; 19.79, 16.80 Metres ; 15160, 17855 kHz ; News 1416—1425 hours. |
| NEPALI | 0700—0745 hours ; 25.30, 41.52, 505.0, 31.15 Metres ; 11860, 7225, 594, 9630 kHz ; News 0730—0740 hours ; 1230—1300 hours ; 30.91, 25.56 19.63 Metres ; 9705, 11735, 15285 kHz ; News 1231—1236 hours and 1930—2010 hours ; 264.5 Metres ; 1134 kHz ; News 2000—2009 hours. |
| PERSIAN | 0915—0945 hours ; 19.63, 16.87 Metres ; 15285, 17785 kHz ; News 0920—0930 hours ; 2145—2315 hours ; 280.1, 30.27, 25.40 Metres ; 1071, 9912, 11810 kHz ; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0815—0900 hours ; 25.27, 31.15 Metres ; 11870, 9630 kHz ; News 0820—0830 hours ; 2000—2115 hours ; 280.1 Metres ; 1071 kHz ; News 2005 2015 hours and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours ; 25.45, 31.20 Metres ; 11790, 9615 kHz ; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours ; 25.82, 29.03 Metres ; 11620, 10335 kHz ; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours ; 19.83, 25.36 Metres, 151.30, 11830 kHz ; News 2100—2110 hours. |
| THAI | 1700—1730 hrs ; 16.83, 19.52 Metres ; 17830, 215365 kHz ; News 1704—1710 hours. |
| TIBETAN | 0745—0800 hours ; 505.0, 25.22 31.52, 19.78 Metres ; 594, 11895, 9630, 15165 kHz ; News 0745—0750 hours ; 1800—1845 hours ; 25.48, 30.91 Metres ; 11775, 9705 kHz ; News 1815—1825 and 1846—1856 hours ; 1845—1930 hours ; 264.5 Metre (1134 kHz). |
| BALUCHI | 1830—1900 hours ; 280.1, 31.38 Metres ; 1071, 9560 kHz ; News 1831—1836 hours. |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.). Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Our venture in space

by Prof. U.R. Rao

THE developing countries, if they wish to advance scientifically and technologically, cannot afford to build up their technological level step by step through the traditional path followed by the developed countries. It is necessary for them to develop competence in advanced technology and employ it for the solution of their own particular problems not for prestige, but based on sound technical and economic evaluation. Indeed then they would discover that there is a totality about the process of development involving not only advanced technology and hardware but also imaginative planning of supply and consumption centres of social organisation and management to leap-frog from a state of backwardness and poverty?" These were prophetic words of Dr. Vikram Sarabhai, founder of the Indian space programme.

From the outset, it has been clear that a well-planned and executed space programme can provide immense practical benefits to the country particularly in the areas of meteorology, communications and in carrying out the survey of natural resources. Thus what began in 1962 as a modest scientific programme for carrying out sounding rocket experiments at Thumba, near Trivandrum soon expanded and today the integrated development of rocket and satellite programme, tailor-made to provide immediate practical benefits to the country is carried out at four centres, the Vikram Sarabhai Space Centre at Trivandrum, the Space Applications Centre at Ahmedabad, the ISRO Satellite Centre at Bangalore and the Sriharikota Centre.

The accomplishment of ISRO over the last 18 years can be classified under three phases—learning, experimental and operational phases. The

design and building up of a variety of sounding rockets for carrying out upper atmosphere research provided the learning phase in rocketry leading us to embark on the design and fabrication of satellite launching vehicle. Over the last 18 years, 1800 rockets have been flown from both Thumba and Sriharikota. The successful launching of SLV-3 rocket which orbited a 35 kg. Rohini Satellite in July 1980 marks the culmination of this learning phase in rocketry. With this launching, India became the sixth nation to have its own launching capability.

THE main purpose of Indian space programme is to attain self-reliance in space technology and utilise it for the development of the country. The Indian Space Research Organisation has laid emphasis on providing immediate practical benefits which are important in a developing country like India. But the benefit of any technology can be derived only if the country develops its own competence.

The primary aim of ISRO being utilisation of space technology for developmental purposes, the emphasis naturally shifted to application programmes. Large number of aerial surveys with multispectral scanning system and other infrared devices carried out in early 1970 provided the basic experience required not only to build necessary sensors, but also in the interpretation of data. A significant experiment carried out during 1975-76 was

the Satellite Instructional Television Experiment (SITE) which utilised NASA's AFS-6 satellite for broadcasting educational programmes to 2500 villages, in six States of India. Special programmes of social and educational value were produced with the abundantly available folklore, mythological themes and cultural heritage as backdrops. Holistic approach involving testing, evaluation and feedback were used to produce effective software programmes of educational, scientific and cultural value to rural population. The experiment conclusively demonstrated the efficacy of the powerful audio-visual media in providing education in health, hygiene, family planning and better agricultural practices. The benefits derived from this experiment, as seen from past experiment evaluation, has provided a clear message that satellite, TV, on a nation wide basis, can revolutionise the very way of life in the rural India.

Firmly convinced that the benefit of any technology can be derived only if the country does not adopt imported technology as a black box, but develops its own indigenous competence, ISRO undertook the design and fabrication of its first technological satellite Aryabhata at the satellite Centre, Bangalore. The successful launching of Aryabhata in April 1975 and its subsequent performance clearly established the basic competence of the Indian scientists in satellite technology. Immediately following Aryabhata, ISRO entered the experimental phase and undertook the design and fabrication of two experimental application satellites namely Bhaskara and Apple at the ISRO Satellite Centre, Bangalore. Experimental earth resources satellite, Bhaskara, carrying TV cameras

(Contd. on page 4)

Prefab housing in India

by G.K. Majumdar

SINCE the early days of civilisation, shelter, in one form or the other, has always been a principal need of the mankind. Man has used stone, wood, brick and lime for quite a long time to build houses. Wrought iron and steel came along with the Industrial Revolution. Since the beginning of the twentieth century, concrete has proved to be a practical, easy and economic material for the construction of houses.

Like any other developing country in the Third World, India is faced with a huge backlog of housing. Most of the population in India live in the rural areas and a good number of them practically without any shelter worth the name. The absence of essential services like sanitation and water supply makes the situation still worse. A country with 660 million population, India has got a shortage of over 15 million houses in the rural sector and 5 million houses in the urban areas. By the turn of the century, the population is going to touch a billion mark. The shelter problems of the entire population in India by that time would pose a big challenge to the Indian planners and civil engineering industry as a whole.

Due to the present lower cost of unskilled and semi-skilled labour in India, the traditional building techniques and materials are still being followed in the low and medium cost housing projects. But from the present trend of rising building costs and shortage of building materials, it can be safely predicted that new building techniques and materials shall have to be adopted in a much larger scale within a decade or so.

Side by side with the conventional system of building construction, India has started using the prefab method

of construction in the housing sector. A Government of India Enterprise, Hindustan Prefab Limited (which was formerly known as Hindustan Housing Factory Limited) introduced the prefab system in India in the early 50's mainly to provide cheap and rapid housing for the refugees from West Pakistan. Thereafter new systems of construction have been developed, updated and improved considerably to use local materials to the maximum extent and to suit the local living conditions and social needs. Over 6,000

Like any other developing country in the third world, India is faced with a huge backlog of housing. For solving this problem of housing India has started using the prefab method of construction in the housing sector. Though it needs heavy capital investment, it becomes economical in the long run and this is the only solution to provide houses for the teeming millions in the coming years within reasonable cost.

houses were built by prefab method by Hindustan Prefab Limited during this period at various locations. Two distinct systems of construction were thus evolved and they are :—

- (a) Skeletal system of partial prefabrication and
- (b) Large panel construction of full prefabrication.

Private Organisations also became quite active in this sector during this

time. A number of buildings were constructed in Western and Eastern India as also export contracts undertaken in the Gulf countries. In all these projects, it has been possible to effect economy of about 8 to 10 per cent in the consumption of materials and the actual construction time could be curtailed by about 15 per cent vis-a-vis conventional method of construction.

Since early seventies, Indian firms made considerable inroads in the housing sector in the Gulf countries by the prefab method of construction. Engineering Projects (India) Ltd., a leading turnkey Public Sector Enterprise, completed the Ardiah Housing Complex in Kuwait involving over 3000 houses with Japanese collaboration in design. At the moment about ten Indian firms are busy in Iraq, Kuwait and Gulf countries in building over 10,000 houses by prefab method of construction only. The scope of involvement is going to increase considerably in the coming years.

In the present perspective of developing countries, prefab method of house building brings not only speed and economy but also quality of construction. Constant research and experiments are going on to improve the quality of building materials and to introduce new type of building components and design criteria like modular construction. National Buildings Organisation, Structural Engineering Research Centre as well as a number of other organisations in the country are continuously busy with this theme only. The Ministry of Works and Housing, Government of India has been encouraging practical research in buildings, experimental housing programmes and adoption of new techniques in this sector.

Keeping economy and safety of houses in view, stress is being given on the following aspects:—

- (1) Economical planning and design.
- (2) Adoption of modular co-ordination in planning, detailing works and construction.
- (3) Lowering of cost by rationalisation of specifications of various components.
- (4) Economy by omission of certain building items.
- (5) Conservation of energy by adopting new building materials and utilisation of industrial wastes, thereby helping to keep the ecological balance.
- (6) Minimisation of usage of energy both during the construction and occupation of the buildings.

Sometimes it is said that prefab houses are generally dull and monotonous in appearance. This is no longer true, since the same statement also holds good in the case of badly designed but conventionally built houses. In fact prefabrication gives the architect a larger scope for facade treatment by use of coloured precast components of practically any size and shape. Also pleasing structures can be built by using standardised factory-built parts, if they are designed to suit the landscape and blend harmoniously with the surroundings.

Prefab method of construction needs heavy capital investment at the very outset for handling equipment and moulds etc. It becomes economical in the long run, if a colony of 1000 or more houses is to be built at the same place. In view of the present shortage of housing in the developing countries, this is the only solution to provide houses for the teeming millions, in the coming years within reasonable cost.

It is hoped that India with its large reservoir of technical manpower and experience in this sector, would play a leading role by adopting a judicious combination of mechanised production and skill of human labour. This would call for uniquely close co-operation between the architect, planner, engineer, builder, local authority and financial institutions. This is well within the reach and it points to the timely solution of a long-standing problem and need of the Society.

□□□

OUR VENTURE IN SPACE

(Contd. from page 2)

and passive microwave radiometers was successfully launched from USSR in June 1979 for remote sensing of India's natural resources. The pictures and the data from Bhaskara have been yielding valuable information related to forestry, snow cover, snow melting, ocean surface temperature, ocean winds and large land and water bodies. It has been possible to obtain information on the run off of snow which feed the northern lakes, demarcate flooded and non flooded conditions, observe movement of hurricanes and estimate the water vapour over the Indian continent. The improved version of Bhaskara is now under production and is scheduled for launch in the second half of 1981 to provide continuity of these inputs for optimal management and utilisation of our resources.

Likewise Apple, the first 3 axis body stabilised geostationary communication satellite of India has completed its final qualification at the ISRO Satellite Centre, Bangalore. This complex satellite involving sophisticated control systems, sensors, stabilisation systems, power systems, and thermal controls is to be launched from Kourou, French Guiana in March 1981 using an Ariane launcher and will be positioned at 104 east over the equator. The apogee motor, a spin off from the SLV programme, will enable the satellite to reach the geostationary orbit. It carries two communication transponders and thus has the same capability as the Franco-German satellite symphony which was earlier used by ISRO to gain experience. Apple, being an experimental satellite, in addition to establishing the basic capability in essential technology, will be used for carrying out communication experiments such as digital communication, radio networking, computer inter-connect, rural education and University education.

In the meanwhile, a multipurpose communication satellite, INSAT is being procured from Ford Aerospace Corporation which is expected to be launched in February, 1982. This satellite carries 12C band communication transponders, 3S. Band TV transponders and a high resolution radiometer and thus will meet the national demand in enhancing domestic communication capability, TV and

□□□

meteorological services on a continuous basis for a period of about 10 years. It is clear that, on an operational basis, at the end of the functional life of INSAT, it has to be replaced by similar satellites in geostationary orbits for providing continuity of these services which are essential to the country. Successful launching and operation of APPLE will establish the necessary competence to accept the challenge of building multipurpose operational communication satellites of the future. Like-wise with the successful launching and operation of Bhaskara, ISRO is now in a position to design more complex remote sensing satellites with better resolution which can provide direct inputs to agriculture, geology mining, forestry and hydrology. The first operational remote sensing satellite IRS is expected to become a reality in 1985. For a country which is primarily agricultural, the meaning of such a programme, when it fructifies is very clear.

In the field of rockets, ISRO aims to upgrade the present capability of SLV-3 to be able to launch 150 kg. satellites into a near earth orbit in the next two years. By 1986, using hybrid of liquid and solid propellant technology, we hope to achieve the capability of launching 600 kg. class satellites into a polar sun synchronous orbit, thus establishing our own indigenous capability to launch future remote sensing satellites.

The main thrust of our space programme has been to develop self-reliance in space technology and utilise it for the development of the country. The rocket and satellite programme of ISRO has followed an integrated and unified profile with meteorology, communication, rural development and resources survey as its primary objectives. The achievements realised so far during the last 18 years has cost us about 300 million dollars cost of just six 747 jumbo jets. The future profile of Indian Space Research Organisation is firmly based on providing immediate practical benefits which is particularly important to a developing country like India, to enable us to make a quantum jump to improve the general welfare of the large mass of rural India, and thus, leapfrog from a state of backwardness and poverty.

□□□

INDIA CALLING, MARCH, 1981

Guru Nanak : prophet of universal brotherhood

by Narenderpal Singh

IT was Mohammed Iqbal, undoubtedly the greatest Urdu poet of this century, who wrote about Guru Nanak :

And then a clarion call of true religious spirit rose from the Punjab.

A perfect man of God shook India from its slumber.

Guru Nanak, born in 1469, was the first amongst the men of God, spiritual leaders, intellectuals and poets of the mediaeval India who gave a clear cut and unambiguous call extolling the tolerant and universal aspect of religion.

Having been born in a Hindu family he, first of all, came down heavily upon the malpractices and unsavoury evils which had crept into Hinduism. The worst of all those evils, was of course, casteism.

It seemed that it was hard to find a human being in that society. Either one was a Muslim or Hindu and in both religions there were hundred of sects and sub-sects. The Brahmanical formalism held full sway with its hypocrisy, taboos and unholy injunctions.

And so Guru Nanak struck on the anvil thus :

He is the Brahmin who knows God

Who performs words of devotion, prayer and self-restraint.....

He is Khatri who is brave in good deeds

and who sacrifices himself for others.....

The Khatri who practises greed covetousness and falsehood shall suffer for his misdeeds,

Later in his life and writings, Guru Nanak similarly addressed his Muslim compatriots, saying :

He whose deeds precede the words of prayer

Has the right to call himself a Muslim

They wander into the wilderness of untruth

Who follow the form and ignore the spirit.

And he enjoined upon all the people

Know ye this to be the measure of the Lord :

Guru Nanak was the greatest exponent of the synthesis between Islam and Hinduism. Nanak did not merely write, but he also preached with vigour which is the distinguishing hallmark between him and other poets of the Bhakti Movement. No wonder, therefore, he founded a religion, the last major religion of the world.

Caste and birth are not there considered

Status and worthiness are determined by Man's deeds.

GURU Nanak was the greatest exponent in India during that period, of the synthesis between Islam and Hinduism. It is true that many other poets and intellectuals belonging to either faiths like Kabir, Tulsidas, Abdul Rahim Khan Khanan, Tansen, Man Singh, Qadr Baksh, Jelaludin



Narenderpal Singh

and Vidyapati also spoke in the same strain, but Guru Nanak with his faith, conviction, devotion and dedication went much farther than them. Nanak did not merely write, but he also preached with vigour—and that is the distinguishing hallmark between him and other poets of the Bhakti Movement. No wonder, therefore, he founded a religion, the last major religion of the world.

Born in Nankana Sahib, he did not stick to his place and remained in an ivory tower intellectually. Beginning with his youth he started to travel and carried his message far and wide in India and abroad.

In India, he travelled as far South as possible in those days and in the east, upto Kamrup, the present Assam. In the north, he travelled along the foothills of the Himalayas and also visited Kathmandu, the present capital of Nepal.

Even after all these sojourns, and preachings, Guru Nanak's soul was athirst. He felt that he had not done enough. He felt that it was his bounden duty to carry message of universal brotherhood beyond the frontiers of India. He had, as his constant companions, two devotees by the name of Bala and Mardana. One of them was a Hindu and the other a Muslim.

It was certainly not easy in those days for a body of three people to venture journeys through the deserts of Saudi Arabia and Iran and the mountains of Afghanistan. But Guru Nanak's zest was so intense that he went to all those countries and left a deep impress of his personality, pity, and lofty ideals, everywhere. Till today, a temple near Baghdad stands in his memory, which I have had the privilege to visit a few times.

Guru Nanak's teachings were not merely confined to the Hindus and the Muslims. He spoke to all humanity including the Christians, the Jews and even the atheists. His was the task of integrating the inner soul of man with the Universal Reality of Spirit: his was the task of kindling and abiding love and warmth amongst man, nature and life. Sings he:

*When the light of soul blends with
the Universal Light.*

*And the human mind commingled
with the mind of every being
only then our petty self
with its violence, doubt and sorrow
disappears.*

Or:

*Quench with the water of Lord's
Name*

*The four fires: cruelty, anger,
greed and attachment*

*Only then the lotus of inner heart
shall blossom.*

I must make a mention here of the meeting between Guru Nanak and Babur, the first Emperor of the Moghal dynasty in India. It took place in Saidpur.

It is perhaps not well-known that Babur himself was a poet and a writer of no mean excellence. His autobiography, known as *Tuzak-e-Baburi*, is a classic. Besides, Babur was also a man of God.

During this meeting, Guru Nanak spoke firmly and clearly about the atrocities Babur's armies had committed against innocent people. So much was Babur taken in by the halo

of piety and glory around Nanak that he offered to make amends. Babur also invited Nanak to stay with him for a few days, which he did. Guru Nanak told Babur:

*When these men of earth
give themselves a great name
call themselves kings
do as it pleases them
they should remember that He, my
Lord, sees there all!*

The emperor and the saint parted as friends. Guru Nanak blessed Babur and enjoined upon him to be just and never depart from the path of Truth.

Guru Nanak enunciated no abstruse philosophy. His words were neither empty rhetoric nor a spiritual mesh. He was the man of the people and spoke clearly to them in their own language.

Apart from the emphasis on good deeds and condemnation of the caste and religious bigotry, Guru Nanak laid a great stress on compassion.

*Those abjuring forgiveness have
banished from the earth
despite their countless cohorts...
make forgiveness and patience
milk-cow
let the calf of God-consciousness
suck its milk.*

Guru Nanak also stressed *imran*, that is to say, the Rememberance of His name. He stood up squarely against the difficult yogic practices and self mortification. He was against monastic and ascetic movements. He proclaimed:

*The self-suppression of false yoga
distinguishes the body
fasting and self-torture do not turn
the mind
towards joy in God;
Nothing equals meditation on
God's name.*

This name or *simran* does not consist of mechanical utterance of one or more name of God with one's lips. It is, according to Guru Nanak, the communion of one's soul with God—the Universal Soul. When one utters *Wakeguru*, which implies, Wonderful is the Lord, one visualises Him in all his Glory, Compassion, Righteousness, Purity, Infinite Beauty and Grandeur. *Simran* leads to self-fulfilment and realisation of the Supreme Being. Says Guru Nanak:

*When heart is thrilled on hearing
His name
The door of mukti is won*
Or:

*Day and night repeat His name,
O mortal
So that all (your) impurity is washed away.*

In fact, this aspect of Guru Nanak's teaching is an original contribution to fund of religious philosophies of the world.

Another important aspect of Guru Nanak Dev's teaching is the stress he lays upon social relations. He was a revolutionary in the sense that, apart from caste system, he also attacked inequalities in the economic sphere. He was bold enough to cail the unjust rulers as 'butchers' and 'ferocious tigers' and those who fattened themselves upon the labour of others as 'blood thirsty tyrants.

One is surprised when one reads from the lips of Guru Nanak:

*Want you to play the game of love
come then—
with your head on your palm.
If you must tread His path
you must be prepared to sacrifice
yourself without demur.*

I was rather fond of repeating this verse right from my childhood and had always thought that this was the composition of Guru Gobind Singh, the last Sikh Guru, who was a soldier and a man of God at the same time. When I came to know about the reality later in life, I was struck by the manifold genius of Guru Nanak and in fact, named my major work on Sikh history after the last verse of this couplet.

At another place Guru Nanak pronounced:

*Listen, people of the world
Dying is not an evil
If one knows how to die
Blessed is the death of heroic men
if they find it in a noble cause.*

Such was this man Guru Nanak, whom the world remembers till today.

I personally think that no greater tribute could be paid to him, than the one the people of this ancient land of Bharat paid him at his death. The story goes that the Hindus claimed his body for cremation while the Muslims wanted to bury it. Based on this legend, there is this well-known couplet, which is a byword all over northern India.

*Nanak, an emperor and a mendicant
at the same time
was the guru of the Hindus
and a peer
a holy man of the Muslims.*

□□□

Export of tea from India

by L. N. Raina

INDIA is the largest producer as well as exporter of tea in the world. With one-third of the world output of this beverage to its credit, India has been exporting around 200 million kilograms to nearly 80 countries around the globe.

Tea had its origin in China but was adopted by India. It is a beverage the use of which the east now shares with the west. According to Chinese sources, mention of tea is found in a medical book in the time of the legendary Emperor, Shun Nung, who lived around 2700 BC. The nearly 5000-year-old reference reads: "The bitter substance is called 'Cha'. It grows in winter in the valleys, by the streams and on the hills. It quenches thirst, gladdens and cheers the heart."

Two leaves and a bud are symbolic of tea as a commodity the cultivation of which was introduced in India in 1774 with a consignment of seeds from China.

The first export consignment of tea was despatched from India in 1938 and had aroused great interest in higher circles in London. It was generally believed that tea provided vigour to the body and cured one of headaches, cold, catarrh, sluggishness and intestinal disorders. Tea, no doubt contains a little of caffeine which is stimulating. The way it is manufactured helps develop tannin which makes tea a satisfying beverage.

The production and export of tea have steadily grown over the years. Though it is a traditional industry and is exported largely in bulk, in recent years some non-traditional packages such as tea bags, packet tea and instant tea have found favour in foreign markets. The production of tea has sustained a growth of around five per cent per annum in recent

years, a growth pattern considered satisfactory for a farm industry. Around forty per cent of tea produced in India is exported. The boom years for the seventies, so far as tea is concerned, was 1976-77, when over 244 million kilograms were exported.

Though Indian tea goes to over eighty countries the main importers

The demand for tea as a beverage is ever on the increase, and India as a major producer has the responsibility of evolving a consensus on the matters related to a regulated flow of tea to international markets, so that everyone in any part of the world who wants it, gets the cup that cheers.

are Britain, the Soviet Union, Afghanistan and the United States of America, Poland, Sweden and Iran also consume large quantities of Indian tea. Britain buys nearly 35 per cent of its tea requirements from India. Similarly a large proportion of tea imported by the Soviet Union is of Indian origin.

World production of tea has generally kept pace with the expanding world consumption. Even in India domestic consumption is rising at a fast rate. Every day Indians consume nearly a million kilograms of tea. To be precise India's consumption of this exhilarating beverage had been 340 million kilograms.

Sri Lanka and some African nations are the other major exporters of tea. Though Sri Lanka produces only about 23 per cent of the world out-

put of tea, it was able to beat India in exports in 1978. African countries together produce around 15 per cent of the world output, yet they are coming up as a major exporter to be reckoned with. To keep up its share of world trade in tea, it is imperative for India to keep to its targets of production. This demands that production this year should be around 620 million kilograms which is not difficult to achieve. It will then be possible to increase exports to 225 million kilograms after providing some 380 million kilograms for the domestic market, and keeping 15 million kilograms as a cushion.

As for the long range target, Indian tea, industry has set itself to produce 1400 million kilograms a year by the end of the century. The Indian Tea Board is encouraging the cultivation of the beverage not only in new areas in the north-east or the south but in other states where tea is not grown at present.

Darjeeling tea has acquired an excellent reputation in the international market because of its quality, and it has been able to fetch attractive prices.

World demand for tea is undergoing a marked change. Packet tea is becoming more and more popular in consuming countries. The major buyers of tea packets are the West Asian nations such as Dubai, Abu Dhabi, Muscat, Qatar, Bahrain and Iran.

Instant tea is preferred by many western countries such as the United States of America, Britain and the Federal Republic of Germany. Japan and Australia also are importing instant tea from India.

India as a major producer has the responsibility to see that everyone in any part of the world, who wants it gets the cup that cheers. □□□

Human rights

by Dr. V.P. Dutt

MAN was born free, they say, but tied himself in knots of chains. The progress of human civilization has strengthened some knots but loosened others. It is a ceaseless quest so that man could enjoy the fruits of his labour in liberty and security. This quest, this struggle has become identified with the struggle for the realization, the broadening and the deepening of human rights. It is symbolic of this widespread yearning that the United Nations is celebrating the Human Rights Day.

The Preamble of the United Nations' Charter declared that "we the people of the United Nations determined to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small . . .", and so on. And Clause-C of Article 55 laid down that the United Nations would promote universal respect for, and observance of human rights and fundamental freedoms for all without distinction as to race, sex, language, or religion.

The Human Rights Declaration adopted by the United Nations in 1948 recognized that the inherent dignity and the equal and inalienable rights of all members of the human family was the foundation of freedom, justice and peace in the world. There was a clear acknowledgement of the inter-dependence between Human Rights and world peace.

The human community has come a long way from the days of slavery,

serfdom, divine right, unlimited power and brutal and subjective dispensation of justice according to the whims and fancies of one person or a group of persons. Yet, not only a great deal remains to be accomplished, but mankind is endeavouring to expand constantly the horizons of human rights and grasp their deeper significance and dimensions. Slavery has been abolished in most parts of the world, but not yet entirely from the face of the earth. Many invidious institutions and practices smacking of slavery remain. Equality before law has been set down in many countries of the world, yet its full achievement still remains a laudable goal.

The Human Rights Declaration adopted by the United Nations in 1948 recognised that the inherent dignity and the equal and inalienable rights of all members of the human family was the foundation of freedom, justice and peace. We cannot claim that everything is ideal in our country but the commitment is there and a constant endeavour for the universal application of human rights in all dimensions.

Even the equality of human beings regardless of race and colour is defied in many parts of the world. Apartheid in South Africa and racial discrimination in many other areas continue to blight the fair face of our globe.

After nearly 18 years of labour the United Nations codified the ambit of Human Rights through Covenants on Civil and Political Rights and Econo-

mic, Social and Cultural Rights that came into force in 1976. Human rights as accepted by a large part of the international community extend from fundamental political freedoms to economic and social justice, the right to work and the abolition of discrimination against women.

IN 1977 the U.N. General Assembly resolved that in approaching human rights question within the United Nations system the international community should accord, or continue to accord, priority to the search for solutions to the massive and flagrant violations of human rights of peoples and persons affected by situations such as those resulting from apartheid, from all forms of racial discrimination, from colonialism, from foreign domination and occupation, from aggression and threats against national sovereignty, national unity and territorial integrity, as well as from the refusal to recognize the fundamental rights of peoples of self-determination and of every nation to the exercise of full sovereignty over its wealth and natural resources ;

—The realization of the new international economic order was an essential element for the effective promotion of human rights and fundamental freedoms and should also be accorded priority;

—It was of paramount importance for the promotion of human rights and fundamental freedoms that Member States undertook specific obligations through accession to or ratification of international instruments in this field; consequently, the standard-setting

(Contd. on page 10)

Book review

By Khushwant Singh

TILL 1958 not many people outside Madhya Pradesh could have heard the name of Hidayatullah. His legal practice was largely confined to his home State with occasional appearances in other High Courts and the Supreme Court. It was after he became a judge, and later Chief Justice of the Supreme Court, that he came to be known in legal circles all over the country. And following the death of President Zakir Hussain when Mr. Giri gave up his acting presidency to fight Mr. Sanjiva Reddy, Hidayatullah became acting Rashtrapati and a national figure.

I have had the good fortune of seeing Hidayatullah in action as the Chairman of Rajya Sabha. It is not an easy job. There are rarely 250 Members belonging to over two dozen parties all eager to have their say. Tension is endemic; tempers are often frayed and exploded into unseemly trading of unparliamentary language. Besides a thorough knowledge of the rules of procedure it requires a lot of tact, firmness and sense of humour to diffuse tensions. It also needs a computer-like memory for the names of all the members as they demand attention to address the chair. Hidayatullah has all these. I've known him humour members, snub them when necessary, amuse them with witty anecdotes and couplets of Persian and Urdu poetry. He makes an excellent Chairman.

What made Hidayatullah the kind of man he is? He comes from a family of scholastic civil servants. His father, Khan Bahadur Wilayatullah was an outstanding scholar. All his three sons including Hidayatullah did well in their studies, took their degrees from Cambridge University and rose to positions of eminence.

Despite his learning and eminence, Hidayatullah is a man of remarkable modesty verging on humility, also somewhat superstitious. To this day he treasures the stub of a half smoked beedi because a Peer Sahib gave it to him when he was a young boy with

the words "this will be thy pen. And with this pen thou shall ride an elephant". It is not exactly an elephant that Hidayatullah rode when he became Rashtrapati but its modern equivalent, a large air-conditioned, bullet proof Mercedes Benz. A similar prognostication was made before elevation as Chief Justice of the Supreme Court. He received a message from the Divinc, Sri Meher Baba, who had taken a vow of silence: "Remember me on my next birthday". It was on Meher Baba's birthday, the 25th of February, 1968 that Hidayatullah was sworn in as Chief Justice.

Hidayatullah has not fully exploited his inborn gift of a raconteur in narrative his many ex-encounters with

1. My Own Boswell

Author: Hidayatullah

2. Mrs. Gandhi

Author: Dom Moraes.

eminent men and women. Only two really hold attention. One is his re-partee with Krishna Menon who pulled him up for describing Orientals as Asiatics because, said Menon, the word Asiatic rhymed with lunatic. Hidayatullah stood his ground and replied that the Menon's recommended synonym Asian rhymed with Simiana monkey. The other anecdote is about his dealings with our late President V. V. Giri. It is obvious that Giri's vibes (as they are known in modern parlance) irritated Hidayatullah. He writes: "Giri was not a person to risk his half loaf unless he was sure of the whole loaf." This was about Giri's decision to run against Sanjiva Reddy for Rashtrapati. Apparently Giri was not unduly upset over the death of Dr. Zakir Hussain and was as excited on getting

the Presidentship as a child would be on receiving a present. Hidayatullah writes: "He rushed through the swearing in ceremony. After taking the oath he wished to hug me, but I held him off, with the body of Zakir Hussain lying in the next room it seemed a little out of place."

Unfortunately Hidayatullah has put in for too much about the cases he argued as a lawyer or decided as a judge, then about himself as a person, husband, father and friend. In the earlier chapters of the autobiography he has a few lovely descriptions of the Madhya Pradesh countryside. He was particularly charmed by Baster which he described as 'a paradise of forests and rainbow spanned waterfalls.' He should have written more about these sorts of things. As well as his personal relationships. He tells us almost nothing of his Hindu wife, Puspsha—and not much more of his daughter and that only because of her illness and death in England. This makes "My own Boswell" more of a legal biography than a personal revelation which an autobiography should be. This is a pity because Hidayatullah has much to say and knows how to say it.

DOM Moraes "Mrs. Gandhi"—is a different kind of book. It is different from all the biographies of Mrs. Gandhi published hitherto for the simple reason that none of the earlier biographers had anything like the command over the English language that Dom Moraes has. Dom is a poet who can turn his prose into poetry, he is a man of very strong likes and dislikes. The few people he likes, he loves. Most others he dislikes, he loathes. Indira Gandhi is amongst the few Dom respects, admires and cherishes. "She is a remarkable woman as it is, probably the most remarkable woman I have ever met," he writes. Being thus committed, he gave himself little chance of making an objective assessment of Indira Gandhi.

Dom has been adversely criticised by foreign reviewers for his partisan approach to Mrs. Gandhi. I don't take their views seriously because most of them look upon everything Indian through jaundiced eyes. So once did Dom Moraes. It might be recalled that when the Indian army expelled the Portuguese from Goa in 1961, Dom whose ancestors were Portuguese speaking Goans, was so upset that he renounced his Indian citizenship and settled down in England. Let me quote his own words... "I had attacked the action of the government in the English press and on television. I had asked whether anyone had bothered to ask the Goan people what they wanted : they might have wanted to get rid of the Portuguese, but did they want the Portuguese to be replaced by Indians ? I had been thinking for some time for obtaining a British passport, for the simple reason that I felt I belonged to Britain, in terms of language and culture and not to India."

It was Indira Gandhi who made Dom aware that India and not Britain was his home. He writes : "Now, fifteen years later, Mrs. Gandhi, had indicated that I was, in some sense, useful to the country, or at least could be. Whatever my allegiances and nationality, I suddenly looked over the rims of her spectacles into her totally uninterested eyes and realised that she had given me something back which I had completely lost : she had given me roots. She may not have intended to do so, but to me a quietness is more important than words."

The only thing that disappointed me about Dom's book was that he was not able to get as close to Mrs. Gandhi as a biographer should do. And for that one could blame Mrs. Gandhi as much as Dom. She is a very private person and refuses to share her inner thoughts with anyone. What she feels about people and situations has to be a matter of speculation or inference. I had hoped that Dom would be able to break through the barrier of self-reserve that Mrs. Gandhi raises about herself and reveal some thing of her inner person. He has not, we learn very little new about Mrs. Gandhi that we did not know before. But we do learn a lot more about India and its people than we do from other books. I would strongly recommend Dom's biography—not so much for information about Indira Gandhi, but for a profile of the time in which she lived and triumphed. And as a sample of good, clean prose. [[

HUMAN RIGHTS

(Contd. from page 8)

work within the United Nations' system in the field of human rights and the universal acceptance and implementation of the relevant international instruments should be encouraged.

THUS the concept of human rights has had a continual enlargement and a more adequate understanding. It was generally accepted that all human rights and fundamental freedoms were indivisible and that equal attention had to be given to civil and political as well as economic, social and cultural rights. For instance, in 1979 the U. N. General Assembly recognized that to gain a full guarantee of human rights, and complete personal dignity, it was necessary to guarantee the right to work and the participation of workers in management as well as the right to education, health and nourishment. The right to liberty must be combined with the right to have a full stomach and these rights should not be dispensed according to a hierarchical order based on class, group, community, or religion. Even the child had to be protected in regard to his human rights against exploitation and enslavement.

India has all along subscribed to the observance of human rights and to extending their enjoyment to all citizens. The struggle for freedom from British rule was in itself a struggle for human rights of the Indian people. So has been the movement for social change and economic upliftment. Fundamental rights have been enshrined in the Indian constitution which makes them applicable to every citizen and the courts have the power to enforce them. Economic and social justice, which is now acknowledged to be an inseparable part of human rights, is provided for in the Directive Principles of the Constitution. The equal rights of minorities, which find a place in the Human

Right Declaration of the U.N. are also ensured by Constitutional Guarantees in India.

Indeed in modern times the struggle for the equality of man, regardless of race and colour, was started by Mahatma Gandhi in South Africa before he launched the independence movement in India. The spark that he lit there is still burning as a beacon for Africans to carry on the struggle. Free India has pulled all its weight in favour of the complete elimination of all forms of racialism and discrimination based on colour of the skin or ethnic dissimilarity.

HUMAN rights in regard to women, their equality, their right to participation in work on an equal basis and in the governance of a country are now greatly stressed by the United Nations. I am reminded that in our country Gandhi brought new dignity and importance for women while fighting colonial rule. His call to them to stop becoming exclusively tied to the hearth and to step forward and take their due share in civil movement and civic activity was the beginning of the stirrings of the emancipation of women in our country.

Jawaharlal made his own significant contribution to the struggle for human rights in India and abroad. His was the main inspiration behind the evolution of the democratic polity of independent India and the fusion of democratic rights and socio-economic justice that now constitute the warp and woof of human rights in the International community.

India has all along been associated with the U. N. Human Rights Commission, at times as its chairman, and always playing an active role in its deliberations and in the effort to extend and deepen its scope. Far from me to claim that everything is ideal in our country, but the commitment is there and a constant endeavour for the universal application of human rights in all their dimensions. □□□

GENERAL OVERSEAS SERVICE

PROGRAMME FOR MARCH, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.48 | 9530 |
| | | 25.35 | 11855 |
| | | 19.63 | 15280 |
| | | | |

- 0520 Film Songs
- 0550 Orchestral Music
- 0600 **Instrumental Music : Shahnai**
- 4th : Daya Shankar and party
- 11th : Jagan Nath and party
- 18th : Jagdish Prasad Qamar and party
- 25th : Bismillah Khan and party

THURSDAYS

5th, 12th, 19th and 26th

- 0415 **Devotional Songs from South :**
- 5th : T. N. Seshagopalan
- 12th : Sitamani Srinivasan
- 19th : P. Leela
- 26th : S. Govindarajan
- 0450 5th : Book Review
- 12th : Talking about Horticulture—Growing Bannas in India—Talk
- 19th : Science Today—Modern Methods of Warfare—Where does India Stand ? Talk
- 26th : Industrial Front—Manufacturing Electronics goods—Talk
- 0500 Orchestral Music
- 0510 Radio Newsreel
- 0520 Film Songs
- 0550 **Light Music : Ghazals**
- 5th : Rafi and Talat
- 12th : Renu Mukherjee
- 19th : Begum Akhtar
- 26th : Raj Kumar Rizvi
- 0600 Selections from the National Programme of Music

FRIDAYS

6th, 13th, 20th and 27th

- 0415 **Devotional Songs :**
- 6th : Mahendra Kapur and Vijaya Rani
- 13th : Gopal Sharma and Sukhdev Sharma
- 20th : Chatur Sain
- 27th : Hari Om Sharan and 0615 Panorama of Progress (Except on 6th)
- 0450 6th : Disc Review (From 0450—0510 hrs. and 0610—0630 hrs.)
- 0500 **Instrumental Music : Violin** (Except on 6th)
- 6th : Gajanan Rao Joshi
- 13th : V. G. Jog
- 20th : Sisirkana Dhar Chowdhury
- 27th : P. D. Saptrishi
- 0510 Cultural Survey
- 0525 Film Songs
- 0550 **Light Classical Music :**
- 6th : Begum Akhtar
- 13th : Barkat Ali Khan
- 20th : Birju Maharaj
- 27th : Bade Ghulam Ali Khan
- 0600 **Instrumental Music : Sitar**
- 6th : Ravi Shankar
- 13th : Nikhil Banerjee
- 20th : Balram Pathak
- 27th : Abdul Halim Jaffar Khan

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0446, 0625 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1930—2030 hrs.; 0645 Close Down.

SUNDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 **Devotional Music :**
- 1st : Kumar Gandharva and Vasudhara
- 8th : Sudha Malhotra and Ambar Kumar
- 15th : Mukesh
- 22nd : Marathi Abhang
- 29th : Suman Kalyanpur
- 0450 and 0615 1st and 29th : Sports Folio
- 8th and 22nd : Mainly for tourists
- 15th : From the films
- 0500 **Instrumental Music : Sarangi**
- 1st : Ram Narayan
- 8th : Ramzan Khan
- 15th : Shakoor Khan
- 22nd : Gopal Mishra
- 29th : Hafeezullah Khan
- 0510 1st and 29th : Quiz Time
- 8th : Expression — Youth Magazine
- 15th : Youth in Focus
- 22nd : From the Universities
- 0520 Film Songs
- 0550 **Instrumental Music : Sarod**
- 1st : D. L. Kabra
- 8th : Amjad Ali Khan
- 15th : Ali Akbar Khan
- 22nd : Buddhadev Dasgupta
- 29th : Bahadur Khan
- 0600 **Folk Songs :**
- 1st : Orissa
- 8th : Kashmir
- 15th : Andhra Pradesh
- 22nd : Punjab
- 29th : Chattesgarh

MONDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 **Rabindra Sangeet :**
- 2nd : Rajeshwari Dutta
- 9th : Chitralkha Chowdhury

- 16th : Sagar Sen
- 23rd : Dwijen Mukherjee
- 30th : Gems from Tagore and 0615 **Women's World :**
- 2nd : Exotic Jewels from India—Kundan Jewels of Rajasthan—Talk
- 0450 9th : They Left Their Imprint—Habba Khatoon—Feature
- 16th : How I Came To Choose My Profession—Interview
- 0500 23rd : Women's Magazine in India—In search of an Identity—Discussion
- 0550 30th : Legend in Life Time—Begum Akhtar
- Karnatak Instrumental Music—Nagaswaram**
- 2nd : Ambalapurzha Brothers :
- 9th : N. R. Krishnan
- 16th : Sheik Chinna Moulana Sahib
- 0600 23rd : T. R. Subramanian Pillai
- 30th : Different Artists
- 0615 2nd : Play
- 9th : Discussion
- 16th : Feature
- 23rd : Film Story
- 30th : Repeat of a selected Item
- 0530 Film Songs
- 0550 **Instrumental Music :**
- 2nd : Esraj—Asheesh Bandopadhyaya
- 9th : Flute—Vijay Raghav Rao
- 16th : Shahnai—Bismillah Khan and party
- 23rd : Sarod—Ali Akbar Khan
- 30th : Flute—Hariprasad Chaurasia
- 0600 **Light Music :**
- 2nd : Vani Jairam
- 9th : Bhupinder
- 16th : Munni Begum
- 0450 23rd : Renu Mukherjee
- 30th : Manna Dey

TUESDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 **Devotional Music :**
- 3rd : Usha Atre

- 10th : Ram Pathak, Malti Pande
- 17th : Raghunath Panigrahi
- 24th : Sujata Chakravarty and Chorus
- 31st : Ajit Kaur
- 0450 Radio Newsreel
- 0500 3rd, 17th and 31st : **Classical Half Hour ; Music of India :**
- 10th : The Bauls of Bengal
- 0500 24th : The Festival Songs from South India
- 0510 Film Songs
- 0550 **Light Instrumental Music :**
- 3rd : Mondolin—Jaswant Singh
- 10th : Guitar—B. B. Kabra
- 17th : Clarinet—S. V. Kenkare
- 0600 24th : Sarod — Sunil Mukherjee
- 31st : Piano Accordion
- Faithfully Yours—Replies to listeners letters and D'xers Corner (Only on 10th and 24th)
- 0615 **Karnatak Vocal Music :**
- 3rd : M. S. Subbalaxmi
- 10th : Voleti Venkataswaralu (at 0620 hrs.)
- 17th : T. N. Seshagopalan
- 24th : Jayalaxmi Santhnam (at 0620 hrs.)
- 31st : Sitamani Srinivasan

WEDNESDAYS

4th, 11th, 18th and 25th

- 0415 **Instrumental Music :**
- 4th : Sarod—Amjad Ali Khan
- 11th : Jaltarang — Ghasi Ram Nirmal
- 0510 18th : Tabla—Samta Prasad
- 0525 25th : Sitar—Rais Khan
- 0550 and 0615 4th and 18th : Export Front
- 11th : Anatomy for Indian Mass Media—Talk
- 0600 25th : Cultural Affinities—India and China—Talk
- Choral Songs
- 4th and 18th : Our Guest
- 11th and 25th : Of Persons, Places and Things

GENERAL OVERSEAS SERVICE

SATURDAYS

7th, 14th, 21st and 28th

- 0415 **Karnatak Instrumental Music :**
7th : Nagaswaram—Ambalapurzha Brothers
14th : Veena—E. Kalyani
21st : Violin—M. Chandrasekaran
28th : Veena—Chitti Babu,
0450 7th : Indian Philosophers—Patanjali—Yoga : Talk
14th : Horizon -- Literary Magazine : Basic Unity of Aryan and Dravidian Languages : Talk ; Poetry Recitation

21st : I made India my Home—Father Comil Bulke—Talk

28th : Horizon—Literary Magazine : V. Satyanarayan and his works—Talk ; Short Story

Light Music (Except on 14th and 28th)

7th : Kumar Gandharva

21st : Neena Mehta

Radio Newsreel

Instrumental Music :

7th : Shahna, and Vinod—Bismilich Khan and V. G. Jog

14th : Sitar and Sarod—Ravi Shankar and Ali Akbar Khan

21st : Sarangi and Flute—Raghunath Seth and Sultan Khan

28th : Violin and Flute : 1610

V. G. Jog and Hari Prasad Chaurasia

Light Classical Music :

7th : Praveen Sultan

14th : Maqshoor Ali Khan 1546

21st : Dinkar Kaikini 1600

28th : Naina Devi

0550 Listeners Choice

20th : I Made India My Home : Father Cemil Bulke : Talk

27th : Horizon -- Literary Magazine : V. Satyanarayan and his work : Talk ; Short Story

Orchestral Music

SATURDAYS

7th, 14th, 21st and 28th

- 1546 Film Songs
1600 7th and 21st : Mainly for Tourists
14th : From the Films
28th : Sports Folio
1610 Folk Songs :
7th : Sind
14th : Tamil Nadu
21st : Goa
28th : Himachal Pradesh

For North-East Asia : Australia and New Zealand

TARGET AREAS

(From 1530 to 1630 Hrs IST)
BANDS FREQUENCY

| TARGET AREAS | Metres | kHz |
|---------------------------|--------|-------|
| NORTH EAST ASIA | 19.54 | 15350 |
| | 17.25 | 17387 |
| | 13.83 | 21695 |
| AUSTRALIA AND NEW ZEALAND | 16.78 | 17875 |
| | 19.73 | 15205 |
| | 19.63 | 15285 |

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)
BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs, and 1530—1630 hrs; 1630 Close Down.

1600 Faithfully Yours : Replies to listeners letters

Followed by D'xers corner (On 9th and 23rd only)

1615 Film Tune (2nd, 16th and 30th)

Instrumental Music : Sitar

4th : Nikhil Banerjee

11th : Abdul Halim Zaif Khan

18th : Sarvajeet

25th : Arvind Parikh

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.; 2030 Close Down.

SUNDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 **Instrumental Music : Sitar**
1st : Shashi Mohan Bhatt
8th : Ravi Shankar
15th : Arvind Parikh
22nd : Balram Pathak
29th : N. N. Ghosh
1600 **Women's World :**
1st : Exotic Jewels from India—Kundan Jewels of Rajasthan—Talk
8th : They Left their Imprint—Habha Khatoon—Feature
15th : How I came to choose my profession : Interview
22nd : Women's Magazine in India—Insearch of an Identity : Discussion
29th : Legend in life time—Begum Akhtar
1610 **Rabindra Sangeet :**
1st : Kanika Banerjee
8th : Subinoy Roy
15th : Chinmoy Chatterjee
22nd : Purabi Mukherjee
29th : Hemanta Mukherjee

TUESDAYS

3rd, 10th, 17th, 24th and 31st

- 1546 **Karnatak Instrumental Music :**
3rd : E. Kalyani
10th : N. Muthukrishnan
17th : S. Balachander
24th : Gayathri Narayanan
31st : Emani Shankar Shastri
3rd, 17th and 31st : Export Front
10th : Autonomy for Indian Mass Media : Talk
24th : Cultural Affinities—India and China : Talk
1610 Film Songs

THURSDAYS

5th, 12th, 19th and 26th

- 1546 **Rabindra Sangeet :**
5th : Kanika Banerjee
12th : Purabi Mukherjee
19th : Sagar Sen
26th : Hemanta Mukherjee
1600 Panorama of Progress (Except on 5th)
5th : Disc Review (Upto 1620 hrs.)
1610 **Instrumental Music : Flute**
(Except on 5th)
12th : Prakash Wadhwa
19th : G. S. Sachdev
26th : Vijaya Raghav Rao

SUNDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 Film Songs
1930 **Women's World :**
1st : Exotic Jewels from India—Kundan Jewels of Rajasthan : Talk
8th : They Left their imprint—Habha Khatoon : Feature
15th : How I came to choose my profession : Interview
22nd : Women's Magazine in India : In Search of an Identity : Discussion
29th : Legend in Life Time : Begum Akhtar
1940 **Karnatak Instrumental Music : Flute**
1st : N. Ramani
8th : Prapancham Sitaram
15th : Sikkil N. Neela
22nd : Paladam V. N. Rajan
29th : Dindukkal S. P. Natarajan
1955 1st : Play
8th : Discussion
15th : Feature
22nd : Film Story
29th : Repeat of selected item
2015 Orchestral Music

WEDNESDAYS

4th, 11th, 18th and 25th

- 1546 Film Songs
1600 4th : Book Review
11th : Talking about Horticulture : Growing Bananas in India : Talk
18th : Science Today : Modern methods of warfare : Where does India stand ?—Talk
25th : Industrial Front—Manufacturing Electronics goods : Talk

FRIDAYS

6th, 13th, 20th and 27th

- 1546 **Light Music :**
6th : Nitin Mukesh
13th : Munawar Ali Khan
20th : C. H. Atma
27th : Suman Kalyanpur
1600 6th : Indian Philosophers—Patanjali—Yoga
13th : Horizon—Literary Magazine : Basic Unity of Aryan and Dravidian Languages—Talk; Uma Shankar Joshi and his Works—Talk

MONDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Orchestral Music

GENERAL OVERSEAS SERVICE

MONDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 **Light Classical Music :**
2nd : Madhuri Mattoo
9th : Bade Ghulam Ali
16th : Sharafat Hussain Khan
23rd : Chinmoy Lahiri
30th : Dinkar Kaikini
- 1930 Radio Newsreel
- 1940 **Instrumental Music :**
2nd : Flute — Pannalal Ghosh
9th : Sarod—Sunil Mukherjee
16th : Violin—Gajanan Rao Joshi
23rd : Clarinet—S. V. Kenkare
30th : Sarod — Ratnakar Vyas
- 1955 Faithfully Yours—Replies to listeners letters
D'xers corner (on 9th and 23rd only)
- 2010 Film Songs (on 9th and 23rd at 2015 hrs.)

TUESDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 **Light Music :**
3rd : C. H. Atma
10th : Jagjit Singh and Chitra Singh
17th : Kamal Sindhu
24th : Talat Aziz
31st : Kuldip Manak
- 1930 3rd, 17th and 31st : Our Guest
10th and 24th : Of Persons, Places and Things
- 1940 Orchestral Music
- 1955 3rd, 17th and 31st : Export Front
10th : Autonomy for Indian Mass Media : Talk
24th : Cultural Affinities—India and China : Talk
- 2005 Film Songs

WEDNESDAYS

4th, 11th, 18th and 25th

- 1916 **Rabindra Sangeet :**
4th : Sreela Sen
11th : Rajeshwari Dutta
18th : Pankaj Mullick
25th : Ashoktaru Banerjee
- 1930 4th : Book Review
11th : Talking about Horticulture—Growing Bananas in India : Talk
18th : Science Today—Modern methods of Warfare—Where does India stand?—Talk
25th : Industrial Front—Manufacturing Electronics goods—Talk
- 1940 **Instrumental Music : Tabla**
4th : Ahmed Jan Thirkwa
11th : Munne Khan
18th : Sultan Khan
25th : Zakir Hussain
- 1955 Radio Newsreel
- 2005 Film Songs

THURSDAYS

5th, 12th, 19th and 26th

- 1916, 1945 and 1955 Listeners Choice
- 1930 Cultural Survey

FRIDAYS

6th, 13th, 20th and 27th

- 1916 **Light Music :**
6th : Shailendra Singh
13th : Manna Dey
20th : Krishna Kalle
27th : Mohd. Yakub
- 1930 Radio Newsreel
- 1940 **Instrumental Music : Flute**
6th : H. Bishwash

- 13th : Hari Prasad Chaurasia
- 20th : Raghunath Seth
- 27th : Pannalal Ghosh

- 6th : Indian Philosophers—Patanjali—Yoga : Talk
- 13th : Horizon—Literary Magazine; Basic Unity of Aryan and Dravidian Languages : Talk; Uma Shankar Joshi and his works—Talk
- 20th : I Made India My Home—Father Comil Bulke—Talk
- 27th : Horizon — Literary Magazine—V. Satyanarayan and his works—Talk; Short Story
- 2005 Film Songs

SATURDAYS

7th, 14th, 21st and 28th

- 1916 **Folk Songs :**
7th : Maharashtra
14th : Andhra
21st : Kerala
28th : Gujarat
- 1930 7th and 21st : Mainly for Tourists
14th : From the Films
28th : Sports Folio
- 1940 **Instrumental Music :**
7th : Sitar—Arvind Parikh
14th : Santoor — Shiv Kumar Sharma
21st : Violin—V. G. Jog
28th : Flute — Prakash Wadhra
- 1955 7th : Expression — Youth Magazine
14th : Youth in Focus
21st : From the Universities
28th : Quiz Time
- 2005 Film Songs

For U.K. and West Europe, East Africa, West and North Africa, Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|---------------------------|------------|--------|-------|
| | | Metres | kHz |
| U.K. AND WEST EUROPE | 2315—0400 | 25.82 | 11620 |
| | 0130—0400 | 31.51 | 9520 |
| EAST AFRICA | 2330—0130 | 30.27 | 9912 |
| | | 25.36 | 11830 |
| WEST AND NORTH AFRICA | 0115—0215 | 19.76 | 15185 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |

REGULAR FEATURES

- 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0145 and 0240 Programme Summary upto 0130—0215 and 0400 hrs. respectively; 2346, 0146, 0241 and 0345 Film Tune; 0015, 0115 and 0125 Press Review; 0129, 0214 and 0329 Programme Highlights from 2320—0130 hrs.; 0115—0215 hrs. and 0215—0400 hrs. respectively.

- 15th : How I came to choose my profession—Interview
- 22nd : Women's Magazines in India—Insearch of an Identity—Discussion
- 29th : Legend in lifetime—Begum Akhtar

- 15th : Violin and Shahnai—V. G. Jog and Ali Ahmed Hussain
- 22nd : Sitar and Flute—Jaya Bose and H. Biswas
- 29th : Sarod and Sitar—Bahadur Khan and Jaya Bose

- 0145 Film Songs
- 0220 **Light Music :**
1st : Children's Songs
8th : Marathi Songs
15th : Talat Aziz
22nd : Raj Kumar Rizi
29th : Kaumudi Munshi
- Classical Vocal Music :**
1st : Nissar Hussain Khan
8th : Padmavati Gokhale
15th : Amar Nath
22nd : Sohan Singh
29th : Chinmoy Lahiri
- and 0245 1st : Play
8th : Discussion
15th : Feature
22nd : Film Story
29th : Repeat of selected item
- 0110 Film Tune

- 0145 Film Songs
- 0220 **Light Music :**
1st : Madhubala Chawla, Satish Bhutani and Sandhya Mukherjee
8th : Kamal Hanspal, Usha Seth and Pushpa Hans
15th : Nirmala Arun
22nd : Alok Ganguly
29th : Malika Pukhraj
- 0305 Film Songs
- 0315 **Instrumental Music**
1st : Allauddin Khan—Sarod
8th : Raghunath Seth—Flute
15th : Ravi Shankar—Sitar
22nd : Dulal Roy—Jaltarang
29th : Zia Mohiuddin Dagar—Rudra Veena

SUNDAYS

1st, 8th, 15th, 22nd and 29th

- 2315 **Instrumental Music : Shahnai**
1st : Jagan Nath and party
8th : Sikander Hussain and party
15th : Jagdish Prasad Qamar and party
22nd : Bismillah Khan and party
29th : Ali Hussain and party
- 0110 and 0350 **Women's World :**
1st : Exotic Jewels from India—Kundan Jewels of Rajasthan—Talk
8th : They Left Their Imprint—Habha Khatoon—Feature

- Instrumental Duets :**
1st : Harmonium and Piano—Jvan Prakash Ghosh and V. Balsara
8th : Violin and Flute—V. G. Jog and Hari Prasad Chaurasia

MONDAYS

2nd, 9th, 16th, 23rd and 30th

- 2315 **Light Music :**
2nd : Bal Gandharv

GENERAL OVERSEAS SERVICE

9th : Uma Bose
 16th : Anjali Banerjee
 23rd : K. L. Saigal
 30th : Jani Babu Qawal
 2350, 0150 and 0350 Radio 0200
 Newsreel 0220
 0000 **Folk Songs :**
 2nd : Sindhi
 9th : Rajasthani
 16th : Haryana
 23rd : Gujarati
 30th : Bengal
 0020 **Orchestral Music** 0255
 0040 **Classical Vocal Music :** 0315
 2nd : Malavika Kanan
 9th : L. K. Pandit
 16th : Padmavati Shaligram
 23rd : Bhimsen Joshi
 30th : Siya Ram Tiwari
 0050 and 0245 Faithfully Yours
 —Replies to listeners
 letters—D'xers corner on
 9th and 23rd
 0105 **Film Songs** (Except on 9th
 and 23rd)
 9th and 23rd : Film Tune
 (at 0110 hrs.)
 0120 **Film Songs** 2315
 0020 **Light Music :**
 2nd : Madhubala Chawla
 9th : Pushpa Hans
 16th : Meena Kapur
 23rd : Minoo Purushottam
 30th : Sharda Sinha
 0220 **Light Music from South :** 2350,
 2nd : P. Leela
 9th : S. Gopalratnam
 16th : M. Chittaranjan
 23rd : V. Sreepathy
 30th : Ramaprabha and
 Prabhakar Rao
 0300 **Film Songs**
 0315 **Instrumental Music :**
 2nd : Guitar—Brij Bhushan
 Kabra
 9th : Esraj—Vijay Chatter-
 jee 0000
 16th : Sitar—Arvind Parikh 0020
 23rd : Sarod — Bahadur
 Khan
 30th : Sundri — Sidbram
 Jadav and Party

TUESDAYS

3rd, 10th, 17th 24th and 31st 0040
 2315 **Devotional Music from
 South :**
 3rd : T. N. Seshagopalan
 10th : Sulamangalam Sis-
 ters 0050
 17th : T. N. Soundarajan 0100
 and L. R. Iswari 0120
 24th : P. Sushila 0200
 31st : M. S. Subbalaxmi
 and 0245 3rd, 17th and
 31st : Our Guest
 10th and 24th : Of Persons,
 Places and Things
 0000, 0020 and 0040 Lis'eners
 Choice 0220
 0120 **Light Music :**
 3rd : Brahmadev Narain
 Singh
 10th : Madhur Shiva
 17th : Usha Tandon 0255
 24th : Munir Khatoon 0315
 Begum
 31st : Dina Nath
 0150 and 0350 3rd, 17th and
 31st : Export Front

10th : Autonomy for Indian
 Mass Media : Talk
 24th : Cultural Affinities—
 India and China : Talk
 Film Songs 2315
Devotional Music :
 3rd : Madhurendra Verma
 10th : Manna Dey
 17th : Mohd. Rafi
 24th : Mahendra Kapur
 and Vijaya Ram
 31st : Pt. Jasraj
 Film Songs
Folk Songs : Marriage 2350,
Songs
 3rd : Gujarat
 10th : Sind
 17th : Uttar Pradesh
 24th : Bhojpuri
 31st : Rajasthani

WEDNESDAYS

4th, 11th, 18th and 25th

Instrumental Music : Violin
 4th : Gajanan Rao Joshi
 10th : V. G. Jog
 17th : Sisirkana Dhar
 Chowdhury
 24th : D. K. Datar
 0150 and 0350 4th : Book
 Review
 11th : Talking about Horti-
 culture—Growing Bananas
 in India—Talk 0050
 18th : Science Today— 0105
 Modern Methods of War
 Fare—Where does India
 Stand ? Talk 0120
 25th : Industrial Front—
 Manufacturing electronics
 goods : Talk 0200
Film Songs
Instrumental Music :
 4th : Santoor—Shiv Kumar
 Sharma
 11th : Pakahwaj—Ayodhya 0220
 Prasad
 18th : Pakhawaj — Laxmi
 Narayan Panwar
 25th : Tabla Ensemble—
 Conducted by J. P. Ghosh 0300
Karnatak Classical Music :
 4th : M. Ramachandran
 11th : M. D. Ramanathan
 18th : D. K. Jayaraman
 25th : T. Brinda and T.
 Mukta 0345
 and 0245 Radio Newsreel
 Orchestral Music
 Film Songs
Instrumental Music :
 4th : Flute — Himanshu
 Biswas
 11th : Esraj—Vijay Shankar
 Chatterjee
 18th : Sitar—Mava Mitra
 25th : Been—B. P. Pathak
Folk Songs :
 4th : Maithili
 11th : Bhojpuri
 18th : Rajasthani
 25th : Gujrati
Film Songs
Heard Melodies :
 4th : Anupama 0000
 11th : Jaeto Raho 0020
 18th : Jai Santoshi Maa
 25th : Ram Rajya

THURSDAYS

5th, 12th, 19th and 26th

Regional Music :
 5th : Firoza Begum—Com-
 position of Nazrul Islam
 12th : Bhupan Hazarika—
 Songs from Assam
 19th : Kaumudi Munshi—
 Gujarati Songs 0050
 26th : Surrinder Kaur, N.
 Biba—Punjabi Songs
 2350, 0150 and 0350 Panorama
 of Progress (Except on
 5th)
 5th : Disc Review (20 mts.
 duration) (Except at 0350
 hrs.)
 0000 **Rabindra Sangeet** (Except
 on 5th)
 5th : Film Tune
 12th : Ashoktaru Banerjee
 19th : Bulbul Sen, Sailen
 Das
 26th : Kanan Devi 0100
Instrumental Music : Sarod
 5th : Amjad Ali Khan
 12th : Bahadur Khan
 19th : Ashish Khan 0120
 26th : Ali Akbar Khan
Classical Vocal : Music :
 5th : Malikariun Mansoor
 12th : Bala Sahib Pooch-
 wale 0200
 19th : Bhimsen Joshi
 26th : Saraswati Rane
 and 0245 Cultural Survey
Film Songs
Light Music :
 5th : Mahendra Kapur
 12th : Mukesh 0220
 19th : Mohd. Rafi
 26th : Manhar
Folk Songs (Except on 5th)
 5th : Film Tune
 12th : Kerala
 19th : Bengal
 26th : Puniab
Regional Music :
 5th : Maharashtra
 12th : Punjabi
 19th : Gujarati
 26th : Bengali
 5th and 19th : Classical
 Half Hour
 Music of India :
 5th : The Baul's of Bengal
 26th : The Festival songs 2315
 from South India
 0345 Songs from New Films
 (Upto 0400 hrs. on 5th
 only)

FRIDAYS

6th, 13th, 20th and 27th

Devotional Music : 0000
 6th : Anandshan Ke Pad 0020
 13th : Aartis — Vishnav
 Mate 0040
 20th : Bithal Das Bapo-
 dara
 27th : Mohd. Rafi
 2350, 0150 and 0350 Radio News-
 reel
Film Songs 0050
 0020 **Karnatak Instrumental
 Music :**
 6th : Violin—Lalgudi G.
 Jayaraman

13th : M. Chandrasekaran
 20th : Flute—T. S. Sanka-
 ran
 27th : Nagaswaram—N. K.
 Krishnan
Classical Vocal Music.:
 6th : Jitendra Abhisheki
 13th : Hirabai Barodekar
 20th : Ghulam Mustafa
 Khan
 27th : Rita Ganguly
 and 0245 6th : Indian
 Philosophers — Patanjali—
 Yoga—Talk
 13th : Horizon — Literary
 Magazine : Basic unity of
 Aryan and Dravidian Lan-
 guages—Talk ; Uma Shan-
 kar and his works.
 20th : I Made India my
 Home — Father Comil
 Bulke—Talk
 27th : Horizon — Literary
 Magazine : V. Satyanarayan
 and his works—Talk ; Short
 Story
Film Songs (Except on 13th
 and 27th)
 13th and 27th : Film Tune
 at 0110 hrs.
Light Music :
 6th : Hyderabad
 13th : Mubarak Begum
 20th : Sudha Malhotra
 27th : Asa Singh Mastana
Karnatak Instrumental
Music—Flute
 6th : Sikkil N. Neela
 13th : K. S. Gopalakrishna
 20th : Prapancham Sita-
 ram
 27th : N. Ramani
Folk Songs :
 6th : Khasi and Jaintia
 Songs
 13th : Manipuri
 20th : Uttar Pradesh
 27th : Boatmen's Songs
 Film Songs 0255
Instrumental Music : Sarod
 6th : Nandlal Ghosh
 13th : Sharan Rani
 20th : Amjad Ali Khan
 27th : Radhika Mohan
 Moitra.

SATURDAYS

7th, 14th, 21st and 28th

Instrumental Music : Sitar
 7th : Imrat Hussain Khan
 14th : Abdul Halim Jaffar
 Khan
 21st : Ravi Shankar
 28th : Jaya Biswas
 0150 and 0350 7th and
 21st : Mainly for Tourists
 14th : From the films
 28th : Sports Folio
 Film Songs
Orchestral Music
Karnatak Vocal Music :
 7th : T. N. Seshagopalan
 14th : Madurai Mani Iyer
 21st : Voleti Venkataswa-
 ralu
 28th : C. Saroja and C.
 Lalitha
 and 0245 7th : Expression
 —Youth Magazine
 14th : Youth in Focus
 21st : From the Universities
 28th : Quiz Time

- 0100 Film Songs (Except on 28th)
28th : Film Tune (at 0110 hrs. onwards)
- 0120 Light Music :
7th : Jagjit Kaur
14th : Kumaoni Geet
21st : Sharda Sinha
28th : Alka Yajnik
- 0200 Karnatak Instrumental Music :
7th : Veena—S. Balachander
14th : Violin—L. Subramanian
21st : Flute—S. P. Natarajan
28th : Nagaswaram—N. K. Krishna
- 0220 Folk Songs :
7th : Dogri Songs
14th : Punjabi
21st : Marriage Songs (U.P.)
28th : Punjabi
- 0255 Film Songs
- 0315 Old Masters :
7th : Alathur Brothers—Vocal
14th : Chembai Vaidya Nathan Iyer—Vocal
21st : Dwaram Vankataswamy Naidu—Violin
28th : T. N. Rajaratnam Pillai—Nagaswaram

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.
25.39, 30.27, 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

- 0550 1st : Neyyar Viruppam
- 0550 2nd : Isai Amudam
- 0600 2nd : Kadidamum Badilum
- 0610 2nd : Vadya Isai
- 0550 3rd : Kettadu Kidaikkum
- 0550 4th : Tirai Ganam
- 0550 5th : Siruvar Arangam, DTEA
- 0550 6th : Mambalam Swaminatha Pillai ; Nagaswaram
- 0550 7th : Vanoli Virundu
- 0550 8th : Neyyar Viruppam
- 0550 9th : Isai Amudam
- 0600 9th : Kadidamum Badilum
- 0610 9th : Vadya Isai
- 0550 10th : Kettadu Kidaikkum
- 0550 11th : Tirai Ganam
- 0550 12th : Munnetra Padayil Tagaval Tadarbn Twayil Puratchi Seyarikai Kolangal by N. R. Kajgopalan
- 0605 12th : Lalia Geetangali
- 0550 13th : Vani Jayaram : Vocal
- 0550 14th : Vanoli Virundu Bharata Darisanam Karnataka; Veenai ; Written and Produced by N. R. Rajagopalan
- 0550 15th : Neyyar Viruppam
- 0550 16th : Isai Amudam
- 0600 16th : Kadidamum Badilum
- 0610 16th : Vadya Isai
- 0550 17th : Kettadu Kidaikkum
- 0550 18th : Tirai Ganam
- 0550 19th : Ilakiya Cholleyila, Song; Irupadam Nootrandin Ilakiya Periyar; Songs Na. Pitchanurti
- 0550 20th : Ganamudam: Lalgudi Jayaraman-Violin
- 0550 21st : Vanoli Virundu; Song; Shiva Tandavam by Yella Vehateswara Rao.
- 0550 22nd : Neyyar Viruppam
- 0550 23rd : Isai Amudam
- 0600 23rd : Kadidamum Badilum
- 0605 23rd : Vadya Isai
- 0550 24th : Kettadu Kidaikkum
- 0550 25th : Tirai Ganam
- 0550 26th : Magalir Poonga : Ananda Natanam; Post Box No. 500
- 0550 27th : Ganamudam Palghat K. V. Narayanaswami : Vocal
- 0550 28th : Vanoli Virundu : Nattukku Pani ; Indian Railway; Ungaluppu Teriyama
- 0550 29th : Neyyar Viruppam
- 0550 30th : Isai Amudam
- 0600 30th : Kadidamum Badilum
- 0610 30th : Vadya Isai
- 0550 31st : Kettadu Kidaikkum.

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.36 Metres, 1134, 7265, 9912, 11815, kHz

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.82 16.93 Metres, 15140, 17715, kHz

Daily from 2145 hours to 2230 hours, 1st Service for East Africa on 25.36 19.83 Metres, 11830, 15125 kHz

NEWS : DAILY AT 0435, 0905 and 2150 Hours

Special Programmes on
4th : Maha Shivratri
21st : Holi

| SUNDAY | THURSDAY | TUESDAY |
|--------------------------------|--------------------------------|--|
| 0430 Bhakti Gaan. | 0430 Bhakti Gaan. | 0900 Shabad |
| 0445 Samayik Varta. | 0445 Samayik Varta. | 0915 Chitrapat Sangeet |
| 0450 Samachar Darshan. | 0450 Mahila Jagat. | 0930 Varta. |
| 0500 Bal Jagat. | 0510 Chitrapat Sangeet. | 0940 Chitrapat Sangeet |
| 0520 Bhakti Gaan. | 0515 Press Review. | 0945 CLOSE DOWN. |
| 0525 Press Review. | 0530 CLOSE DOWN. | |
| 0530 CLOSE DOWN. | | |
| MONDAY | FRIDAY | WEDNESDAY |
| 0430 Bhakti Gaan. | 0430 Naat | 0900 Bhakti Gaan. |
| 0445 Samayik Varta. | 0445 Samachar Patron Se. | 0915 Aapki Pasand. |
| 0450 Natak (Patrika Karyakram) | 0450 Varta Vichar Geet. | 0945 CLOSE DOWN. |
| 0520 Geet. | 0510 Chitrapat Sangeet. | |
| 0525 Press Review. | 0515 Samayik Varta. | |
| 0530 CLOSE DOWN. | 0530 CLOSE DOWN. | |
| TUESDAY | SATURDAY | THURSDAY |
| 0430 Shabad | 0430 Bhakti Gaan. | 0900 Bhakti Gaan. |
| 0445 Samachar Patron Se. | 0445 Samayik Varta. | 0915 Mahila Jagat. |
| 0450 Shashtriyaa Sangeet | 0500 Varta. | 0935 Ghazlen. |
| 0500 Varta. | 0510 Sugam Sangeet. | 0945 CLOSE DOWN. |
| 0510 Aap Ki Pasand. | 0515 Aap Ka Patra Mila. | |
| 0515 Samayik Varta | 0520 Press Review. | |
| 0530 CLOSE DOWN. | 0530 CLOSE DOWN. | |
| WEDNESDAY | SUNDAY | FRIDAY |
| 0430 Bhakti Gaan | 0900 Bhakti Gaan (Repeat). | 0900 Bhakti Gaan. |
| 0445 Samayik Varta. | 0915 Bal Jagat. | 0915 Varta/Vichar Dhara/Geeton Bhari Filmi Kahani. (3rd Friday only Sanskritik Dhara). |
| 0450 Bhoole Bisre Geet. | 0935 Saaz Sangeet. | 0945 CLOSE DOWN. |
| 0500 Aap Ki Pasand. | 0945 CLOSE DOWN. | |
| 0510 Press Review | | |
| 0530 CLOSE DOWN. | | |
| SATURDAY | MONDAY | SATURDAY |
| 0900 Bhakti Gaan. | 0900 Bhakti Gaan. | 0900 Bhakti Gaan. |
| 0915 Pradeshik Sangeet. | 0915 Natak (Patrika Karyakram) | 0915 Varta. |
| 0925 Varta. | 0945 CLOSE DOWN. | 0930 Aap Ka Patra Mila. |
| 0930 Sugam Sangeet. | | 0935 Sugam Sangeet. |
| 0945 CLOSE DOWN. | | 0945 CLOSE DOWN. |

SUNDAY

2145 Saaz Sangeet

2200 Samayik Varta.

2205 Qawwali

2215 Chitrapat Sangeet (Ek Kalakar).

2215 Chitrapat Sangeet (Ek Kalakar).

2230 CLOSE DOWN.

MONDAY

2145 Saaz Sangeet

2200 Samayik Varta.

2205 Geetmala.

2210 Samachar Sankalan.

2220 Film Music.

2230 CLOSE DOWN.

TUESDAY

2145 Saaz Sangeet

2200 Samayik Varta.

2205 Bhoole Bisre Geet.

2230 CLOSE DOWN.

THURSDAY

2145 Saaz Sangeet

2200 Samachar Patron Se.

2205 Aap Ki Pasand.

2230 CLOSE DOWN.

FRIDAY

2145 Saaz Sangeet

2200 Samayik Varta.

2205 Geet Aur Ghazal.

2215 Chitrapat Sangeet.

2230 CLOSE DOWN.

SUNDAY

2145 Saaz Sangeet

2200 Samayik Varta.

2205 Samachar Darshan.

2225 Pradeshik Sangeet.

2230 CLOSE DOWN.

URDU SERVICE

MW 427.4M (702 K/Hz)
SW 48.70M (6160 K/Hz)

Transmission I
MW 280.4M (1071 K/Hz)

MW 427.4M (702 K/Hz)
MW 280.4M (1071 K/Hz)

Transmission II
SW 31.01M(9675 K/Hz)

MW 427.4M (702 K/Hz)

Transmission III
SW 91.05M(3295 K/Hz)

TRANSMISSION I

- 0543 Signature Tune and Opening Announcement
0545 Subhghahi :Hamd, Naat, Salam, Shabad, Bhajan and Soofiyana Kalam; Friday: Quran Recitation with Translation Followed by Natia Kalam
0615 News
0625 Comments from the Press
0630 Shahre Saba (Daily Except on Fridays)
0700 Shamm-E-Farozan
0705 From Old Films (On Fridays upto 0725 Hours)
0725 Gandhiji Ne Kaha Tha
0730 Instrumental Music
0745 Repeat of Spoken Word Items of Previous Night
0800 and 0825 Listeners' Request
0820 Programme Summary
0900 Chalte Chalte (Daily Except on Sundays and Fridays): For children (On Sundays and Fridays—Upto 0930 Hours).
0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)
0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays
0930 News Summary
0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays
1000 Close Down.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
1400 Programme Summary
1402 News Summary
1407 **Sundays:** Replies to Letters—Upto 1427 Hours. Followed by Song of the Week
Mondays: Nigah-E-Intekhab (1st, IIIrd and Vth—Upto 1500 Hours) and Filmi Qawwalian (IIInd and IVth upto 1430 Hours)
Tuesdays: Devotional Songs (1st, IIIrd and Vth—Including Studio Recordings) and Meri Nazar Mein (IIInd and IVth—Emphasis on New Artists)
Wednesdays: Husn-E-Nazar
Thursdays: Dhoop Chhaon
Fridays: Light Classical Music
Saturdays: Geetanjali (1st, IIIrd and Vth—Fresh Recordings and IIInd and IVth—Library Recordings)
1430 **Sundays:** Story with Songs (1st); Mehfil (IIInd); Kalkashan (IIIrd); Ghazlen

- (Non-film) on IVth and Rang Mahal (Vth—Upto 1530 Hours)
Mondays: Nigah-E-Intekhab (1st, IIIrd and Vth—Continued from 1407 Hours); Raag Rang (IIInd and IVth)
Tuesdays: Naghma-O-Tabassum (1st, IIInd and IVth) and Yakrang (IIIrd and Vth)
Wednesdays and Saturdays: For Women
Thursdays: Panghat (1st, IIIrd and Vth) and Yaaden Ban Gain Geet (IIInd and IVth)
Fridays: Geet Se Geet (1st, IIIrd and Vth); Tees Minute (IIInd and Jumde Jo Yaad Hain (IV)
Sundays: Kuch To Kahiye (1st); Filmi Qawwalian IIIrd); Qawalian—Non-Film (IIInd and IVth) and Rang Mahal (Vth—Continued from 1430 Hours).
Mondays: Baat Ek Film Ki (IIInd and IVth) and Qawwalian—Non-Film (1st, IIIrd and Vth)
Tuesdays: Nai Nasal Nai Roshni
Wednesdays: Film World (1st and IIIrd); Ranga Rang (IIInd and Vth) and Sada-E-Rafta (IVth)
Thursdays: Instrumental Music
Fridays: Awaz De Kahan Hai (Repeat of Last Sunday)
Saturdays: Phir Suniye 1605 and 1635 Listeners' Choice
2145 Comments from the Press
2200 Commentary or Week in Parliament
2210 News
2300 Close Down.

TRANSMISSION III

- 1958 Signature Tune and Opening Announcements
2000 News Summary
2010 Programme Summary
2015 Listeners' Requests for Non-Film Ghazals and Songs (Daily Except on Sundays—On Holidays up to 2045 Hours); Awaz De Kahan Hai on Sunday (Up to 2045 Hours)
2035 Jahan Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sundays—Continued from 2015 Hours); Aabshar (On Holidays—Continued from 2015 Hours).

2045 **Sundays:** Book Review (1st), Dethi Diary (IIInd and IVth); Iqtisadi Jazba (IIIrd) and Urdu World (Vth)
Mondays: Poetry Recitations

Tuesdays and Fridays: Talks

Wednesdays: Shaharnama or Pasmanjar

Thursdays: Replies to Letters

Saturdays: Radio Newsreel Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)

2115 **Sundays:** Thumri and Dadra

Mondays and Wednesdays: Qawwalian—Non-Film

Tuesdays: Regional Songs
Thursdays: Play (Continued from 2100 Hours)

Fridays: Short Story (IIInd and IVth); Shahpare (1st and IIIrd) and Awarage Musavvir (Vth)

Saturdays: Songs and Music

2130 **Sundays:** Ranga Rang (1st and Vth); Jamal-E-Hamashin (IIInd); Adabi Nashist (IIIrd) and Urdu Service Digest (IVth)

Mondays: Ek Rag Kai Roop (1st); Ek Hi Film Ke Geet (IIInd); Shukriye Ke Saath (IIIrd)—Including other Programmes); Fun-one Latifa (IVth) and Khwabzaar (Vth)

Tuesdays: Aina (1st and IIIrd); Feature (IIInd); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth).

Wednesdays: Khel Ke Maidan Se (1st and IIIrd); Mushaira (IIInd); Science Magazine (IVth) and From New Films (Vth)

Thursdays: Play (Continued up to 2145 Hours)

Fridays: Interviews or Discussions

Saturdays: Nai Nasal Nai Roshni

2145 Instrumental Music

2200 News
2210 Tameel-E-Irshad (Daily Except on 1st Sunday); Mushaira on 1st Sunday.

2300 News Summary

2305 Music Concert

0000 World News

0005 **Sundays, Wednesdays, Thursdays and Fridays:** Film Songs

Mondays: Light Classical Music

Tuesdays: Dareecha

Saturdays: Film Songs (1st, IIIrd and Vth) and Mushaira (IIInd and IVth)

0030 Bazm-E-Qawwali
0058 Programme Summary
0100 Close Down.

KONKANI SERVICE

19.82 m (15140 kHz)
16.93 m (17715 kHz)
1005—1015 hours
News in Konkani (1005-1005 hrs.)

SINDHI

280.1 Meters (1071 kHz)
31.38 Metres (9560 kHz)
1730—1830 hours

REGULAR FEATURES

- 1730 Programman Ji Vichoor followed by music (Programme summary followed by music)
1735 Sindhi-a-men Khabroon (News in Sindhi)
1745 Tabsro (Commentary)

MONDAY

- 1750
I. (a) Bijal Baliyo (Disc Jokey)
(b) Feature/Mulaqat
II. (a) Hik Dafo vari (Programme of repeats)
(b) Music
III. Geetan Bhari Kahani (Song Story)
IV Drama
V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- (a) Music
(b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
(b) Budho Ain Budhaiyo (Quiz programme) (II, IV)
(b) Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- (a) Hik Fankar
(b) Adabi Gulshan (Literary programme)
(c) Hafte Ji Gadhjani (This week)

SUNDAY

1. Avahanji Farmaish (Request programme)
2. Khat Avahanjo Milyo

PUNJABI SERVICE

427.3m (702 kHz)
1900—2000 hrs.

REGULAR FEATURES

- 7.00 Programme Summary.
7.03 News.
7.20 Commentary.
7.45 Press Review.
Mondays: 7.05 Film Duets
Tuesdays: 7.05 Interviews.
Wednesday/Saturdays: 7.05 Farmaish (Film Music).
Thursday: 7.05 Ghazals/Chorus
Friday: 7.05 Kafian.
Monday/Friday: 7.05 Replier to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th Sunday : 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.



A scene from Naya Na'ak, a skit written by Dr. Sarojini Pritam and produced by Nirmala Joshi, broadcast from Hindi Service. Participants are V.M. Badola, Veena Hora and K.S. Panwar.



Musical score being recorded for Urdu Service on the occasion of 511th birth anniversary of Guru Nanak.



Usha Tandon, with presents light music on March 17 at 1.20 A.M. from G.O.S. of All India Radio.



T.N. Seshagopalan, whose devotional songs can be heard on March 3 at 11.15 P.M. from G.O.S.

School children of Raisira, Bengali Higher Secondary School, participating with members of the staff in a cultural programme broadcast in Bal Jagat over Hindi Service.



INDIA Calling



JUNE
1981





Dr. Franklia Long, Co-Chairman of Indo-U.S. Sub-Commission on Education and Culture, whose interview by Usha Malik was broadcast from the General Overseas Service of All India Radio.



Prof. D. Constantopoulos, whose interview by Dr. Anand Prakash was broadcast from G.O.S.



Usha Krishnamurthy, air hostess, whose interview by Mariam Kazimi was broadcast from Urdu Service.

From left : Vijay Kumar, Salma Yusuf Hussain and M. Alam Malik, who participated in the Weekly Programme 'Jokes and Laughter' broadcast from Dari Service of the External Services Division.



INDIA Calling

Programme Journal of the External
Services of All India Radio

○○○

JUNE, 1981

○○○

IN THIS ISSUE

CONSERVING THE NATIONS
FLORA :
S. K. Roy . . . 2

RARE FORMS OF TRADITIONAL
THEATRE :
Dr. Suresh Awasthi . . . 3

CULTURAL AFFINITIES BET-
WEEN INDIA AND CHINA . . . 4
Dr. V. P. Dutt . . . 4

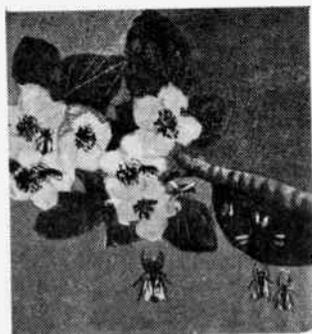
DANDI MARCH :
Q. Jos. Thottan . . . 6

TREES: A CULTURAL MOTIF
AND ITS SIGNIFICANCE :
Dr. Indra Nath Choudhury . . . 8

INDIA'S TRADE WITH NON-
ALIGNED COUNTRIES :
Somnath Dhar . . . 9

○○○

FRONT COVER



Conservation of the nation's flora,
the need of the hour. See article.

○○○

Chief Editor

GYAN SINGH

Assistant Editors

D.K. CHHETRI

SHANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

| | |
|---------------------------------------|---|
| ARABIC | 1000—1030 hours ; 19.63, 16.87 Metres ; 15285, 17785 KHz ; News 1010—1020 hours ; 2330-0115 hours ; 76.82, 30.27, 25.40, 280.1 Metres ; 3905, 9912, 11810, 1071 kHz ; News 0110—0115 hours and 2330—2340 hours. |
| BURMESE | 0615—0645 hours ; 264.5 ; 41.29, 30.97, 25.39 Metres ; 1134, 7265, 9912, 11815 kHz ; News 0615—0625 hours ; 1645—1745 hours 16.87, 19.69 Metres ; 17780 ; 15235 kHz ; News 1645—1655 hours ; on 19.69, 16.85 Metres : 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours, 264.5, 41.93, 31.40 Metres ; 1134, 7155, 9555 kHz ; 1745—1845 hours ; 264.5, 25.40, 19.52 Metres ; 1134, 11810, 15365 kHz ; News in Cantonese 0316—0322 and 1746—1752 hours ; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours ; 25.27, 31.15 Metres ; 11870, 9630 kHz ; News 0835—0845—hours ; 280.1 Metres ; 1071 KHz ; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours ; 16.83, 19.52 Metres ; 17830, 15365 kHz ; News 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres ; 9755, 11865 kHz ; News 0020—0030. |
| West & North West AFRICA | 0015—0100 hours ; 30.75, 25.28 Metres ; 9755, 11865 kHz ; News 0020—0030 hours. |
| INDONESIAN | 1415—1515 hours ; 19.80, 16.80 Metres ; 15155, 17855 kHz ; News 1416—1425 hours. |
| NEPALI | 0700—0730 hours ; 25.30, 41.52, 505.0, 31.15 Metres ; 11860, 7225, 594, 9630 kHz ; News 0705—0715 hours ; 1230—1300 hours ; 30.91, 25.56 19.63 Metres ; 9705, 11735, 15285 kHz ; News 1231—1236 hours and 1930—2010 hours ; 264.5 Metres ; 1134 kHz ; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours ; 19.63, 16.87 Metres ; 15285, 17785 kHz ; News 0935—0945 hours ; 2145—2315 hours ; 280.1, 30.27, 25.40 Metres ; 1071, 9912, 11810 kHz ; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours ; 25.27, 31.15 Metres ; 11870, 9630 kHz ; News 0750—0800 hours ; 2000—2115 hours ; 280.1 Metres ; 1071 kHz ; News 2005 2015 hours and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours ; 25.45, 31.20 Metres ; 11790, 9615 kHz ; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours ; 25.82, 29.03 Metres ; 11620, 10335 kHz ; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours ; 19.83, 25.36 Metres, 15280, 11830 kHz ; News 2100—2110 hours. |
| THAI | 1700—1730 hrs ; 16.83, 19.52 Metres ; 17830, 15365 kHz ; News 1704—1714 hours. |
| TIBETAN | 0745—0800 hours ; 505.0, 25.22, 30.88, 19.75 Metres ; 594, 11895, 9715 15190 KHz ; News 0745—0750 hours ; 1800—1845 hours ; 41.35, 30.91 Metres ; 7255, 9705 KHz ; News 1815—1825 and 1846—1856 hours 1845—1930 hours ; 264.5 Metre (1134 kHz). |
| BALUCHI | 1830—1900 hours ; 280.1, 31.38 Metres ; 1071, 9560 kHz ; News 1831—1836 hours. |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Conserving the nation's flora

by S. K. Roy

SUDDEN awareness of the crisis level of continuing deforestation has focussed attention on environmental conservation. Concern about the dangerous diminution of national forest cover, and the increasing destruction of valuable flora through over-exploitation or neglect has been limited to a few individuals, some specialists and scientists in government and non-government organisations. I would like to share some general thoughts on the importance of conserving the nation's flora.

First a comment on a useful basic change of terminology which simplifies understanding. Wildlife, once only linked to animals, now covers flora and fauna. Also the two Latin words which themselves technically imply a listing are now used popularly to cover plant and animal species. My object is to explain the vital importance of, far reaching measures to conserve what are valuable renewable resources.

The reduction of forest cover visibly threatens the well-being of the country and the people, but the importance of wildlife conservation is not as apparent and in any case, there is concentration on animals. A look at the global situation will provide better perspective. Compared to a worldwide estimate that a thousand animal species are threatened at a rate of one per year, it is thought that 20,000 flowering plants are endangered. And the rate may well be almost one per day. What is astonishing is that out of an estimated 10 million species in all, only ½ million have been identified. Known species include a whole range of valuable, life sustaining products which are the source of food, fruit, fodder and fuel on which we depend for survival. The layman may well

ask what the fuss is about exotic species of little apparent value. Indeed, one could ask for greater concentration on growing more trees. Urban dwellers might well consider the law and order problem more important, and echo Gandhiji's famous response to a remark that wildlife is decreasing in the forests. He replied with a chuckle. "But it is increasing in our cities."

According to an estimate, it is thought that 20000 flowering plants are endangered, possibly losing for all time a miracle medical cure or an economically valuable plant. To understand why we should protect our flora, and in special reserves allow their natural growth or in other areas only controlled exploitation, we have to see their importance in relation to the basic needs of mankind.

To understand why we should protect our flora, and in special reserves, allow their natural growth with little or no intervention by man, or in other areas only carefully controlled exploitation, we have to see their importance in relation to the basic needs of the people. We are primarily dependent on three cereals—rice, wheat and maize. In all three and of course many others scientific research has produced high yielding varieties but and it is a big but, these specially bred forms are generally highly disease-prone, requiring constant modifications. In many, if not all cases, a significant deterioration in any

species requires a return to the original genes from the wild state. Their disappearance could expose us to the most disastrous consequences.

There is such incredible richness in this field that I will have to concentrate on a few critically important and economically valuable areas. It will come as a surprise to many to learn that 7000 cultures of our most important cereal, rice have been collected by the Indian Agricultural Research Institute from the north-east region. The Institute considers that this assures productivity and improvement in the rice crop over the next 20 to 30 years. Equally interesting is the IARI conclusion that rice was first domesticated in this part of the world, and that the primitive maize in Sikkim and neighbouring areas resembles the ancient forms of maize found in Mexico. The latter suggests that maize came to India long before its introduction to Europe. From these samples one can move to innumerable others and to the need to preserve gene pools of all species in general.

In addition, there are a number of little used, highly nutritious, protein rich plants which can add much to the dietary value of food, particularly for the less privileged sections. There are also a large number of plants which can provide an extremely valuable source of revenue for the country, and a relatively, environmentally sound industrial and employment base for the hill and forest dwellers. In particular, there are drug producing and aromatic plants. Many of the former are in increasing use in modern medical pharmacopia. It is estimated that 50 per cent of all prescriptions are

(Contd. on page 7)

Rare forms of traditional theatre

by Dr. Suresh Awasthi

IN countries which have a long and rich history of theatre, the roots of theatrical traditions lie in many minor, semi-dramatic forms, which are predominantly based on the art of story telling and recitation, mime, puppets and ritual performances. It is these forms of theatre which contribute to the evolution of fully developed forms of drama and theatre performances. In India the tradition of theatre goes back to 1000 B.C. and elements of drama are found in the dramatic hymns of the Rig-Veda; one of the four Vedas, the sacred texts of the Hindus and the vedic rituals; and later in the tradition of the dialogue in the two epics; the Ramayana and the Mahabharata. Popular Performances and puppet shows also existed before the literary drama evolved. By the beginning of the Christian era India had a rich and flourishing dramatic tradition, which has been discussed and analysed in a comprehensive dramatic work, Natyasastra, ascribed to one sage Bharata; and compiled sometime between the 2nd century BC and 2nd century AD. The classical Sanskrit dramatic tradition flourished for some ten centuries giving great plays, such as Sakuntala of Kalidasa and Mrichchakatic, the Toy Cart, of Shudrak, which are widely known in western world; and have been performed in several countries, such as France, Germany, Holland, Poland, USSR, and USA during the last one century. This great tradition declined and disintegrated by the 10th century.

After the decline of the classical tradition the minor and popular forms of theatre got an impetus during the medieval centuries, it were these forms of story-telling, recitation, mime, skits presented by the travelling actors, puppet shows, pageants with

singing and dancing, and tableaux depicting scenes from the epics and the mythology, that sustained the artistic activity and provided entertainment to the people. These forms have co-existed with the modern language drama, and continue to be a part of the socio-cultural life of the people. Associated with the temple celebrations and community life, they continue to survive; but it is these forms which are becoming rarer, and facing a crisis of survival with the growing industrialisation and changes in social structure.

The roots of theatrical traditions lie in many minor, semi dramatic forms which are predominantly based on the art of story telling and recitation, mime, puppets and ritual performance. But these minor forms are facing a crisis of survival with industrialisation and change in social structures. The question of survival of these rare forms in India and other Asian countries is a crucial problem.

Each region of the country has its own distinctive forms; and when the modern drama arose in Indian languages during the early 19th century, as a result of the direct impact of the western drama and British dramatic traditions, these forms and traditions of theatre also helped the evolution and growth of drama and theatre. The eastern region of the country along with a highly developed and popular form of traditional theatre in Jatra,

has several rare forms like the Ojapali of Assam; and Palas, the glove puppets, and the shadow puppets of Orissa, alongwith several other forms of ballads and folk operas. West Bengal has its rod puppets, and story-telling with pictures and scrolls and the mask dances, Manipur has several forms of ritual theatre, combining music, dance and ceremonials. The Hindi speaking regions of Uttar Pradesh, Madhya Pradesh, Haryana and Himachal Pradesh also have several rare forms of popular theatre with social secular content; and these have evolved from an old medieval tradition of mimes, impersonators, and story tellers. These forms deal with stock characters and stock situations, and have survived through the oral tradition. They satirise odd situations and events and attack social injustice. Karyala of Himachal Pradesh and Swang, Naqal and Bhanditi are some of the rare forms of this category prevalent in these regions, which are facing decline and extinction. Punjab also has its own tradition of Bhandis and Bhagatbaz, who are brilliant performers. There are several forms prevalent in the states of Maharashtra, Gujrat and Goa region. Dashavatar, Lalit and Khandobacha Lagin, the marriage of the Lord Khandoba, are some of the rare forms of Maharashtra. In Goa there is Deshavatar, a form depicting the incarnations of the God Vishnu, and also satirising and attacking social evils by bringing in the clowns in the performance by freezing the action at a certain moment in the drama. Goa also has other forms like Jagran and Ranmalyam. In Jagran, performers use masks, representing different social types, and make comments on social situations.

(Contd on page 5)

Cultural affinities between India and China

by Dr. V. P. Dutt

CHINA and India are among the very ancient civilizations of the world. They achieved excellence in many fields, in culture, art, architecture, painting and music in hoary times. Each developed in its own distinct way, absorbing whatever influences came from abroad. Yet the two civilizations learnt from each other and benefited from cultural interchange. The names of Fa Hien and Huan Tsang, who braved great odds to come to India and of Kamarajiva and Gunavarman who went to China, have become legends in the cultural interpenetration of the two countries. The influence became evident in religion, art, architecture and music.

Buddhism was a great carrier of this cultural influence and affinity. Buddhism was carried by Indian missionaries into China and became an important force in Chinese social and religious life. According to known historical records, Buddhist missionaries had reached China by 65 AD. They played the chief role in bringing China and India together. Kumara-jiva, a renowned Buddhist scholar was brought to the Chinese capital in 401 at the invitation of the Chinese Emperor, starting a new epoch in the transmission of Buddhism to China. With his command of both Sanskrit and Chinese, his translations of the Buddhist texts represented a remarkable improvement over the earlier ones.

Another outstanding Buddhist scholar, Gunavarman, a scion of the royal family of Kashmir, went to Nanking at the court's invitation in 431. The Emperor himself went out to receive the distinguished monk. In 546 AD at the request of the Chinese mission which had come to

India, the noted scholar Parmartha was sent from Patliputra and wrote 70 different works in China. Between the 5th and 14th centuries, various Indian Governments sent some 145 missions to China.

The civilisation of India and China set great store by virtuous conduct, unselfish behaviour, selfishness and fearlessness, duty towards the community and the family and the honour of the ancestors. The family was the cornerstone of the social and ethical organisations in both China and India.

Fa Hien and his companions braved unparalleled difficulties and defied the most arduous obstacles in their legendary trip to India beginning in 399 AD. Fa Hien travelled extensively in India and left invaluable record of life and literature in the "country of the Buddha", as Fa Hien described India. Huan Tsang was another remarkable visitor to India in 629 AD, living in the country for 16 years, some five years of which he spent at the famous Nalanda University and made contacts with King Harsha and King Bhaskaravarmā. On his return to China, he received an unprecedented ovation. According to his biographer, "The Emperor and his court, the officials and merchants and all the people celebrated holiday. The streets were crowded with eager men and women who expressed their joy by gay banners and festive music." He aroused deep interest in Indian culture.

Consequent upon frequent visits by monks, Buddhism spread its popularity among the rulers and the people of China. The great interest exhibited by Emperor Wei (265-290) in Buddhism is well-known. He had a large number of monasteries constructed in different parts of China. The Wei period constituted perhaps the greatest epoch in the development of Buddhist art in China. Buddhism became a state religion in this period. Buddhism brought about a new systematization of religion in China. Indeed Buddhism heralded the introduction of religion into China, as Confucianism could not be described as a systematic religion. Even the attributes of religion that Taoism came to acquire after 172 AD were perhaps borrowed from Buddhism. The Taoist scriptures were said to have closely copied the style and content of the Buddhist sutras. The secret societies that generally adhered to Taoism adopted Buddhist deities and Buddhist religious symbols. Taoism, however, not only influenced China but came to be practised in India too. Many Taoist societies came up in India.

Through the transmission of Buddhism, Indian art, astronomy, mathematics, medicine, etc., exercised considerable influence in China, the impact of which is evident in China today in its various historical cities and monuments. Indian Buddhist and Chinese art achieved a happy blending and harmonization. Almost all the Chinese historical monuments are either Buddhist memorials or are enshrined with Buddhist art.

Indian music enjoyed considerable vogue in the imperial court from the 6th century onwards. According to the Chinese annals, Indian music was

cultivated there in a Brahmanical family called Ts'ao (or Upadhyaya) from father to son. The most notable representative of that family was Miao-ta who went to China during the period 550-577.

Astronomy and astrology had a important place in both Indian and Chinese cultures. During the T'ang period the services of Indian astronomers were requisitioned to prepare accurate calendars. In the 7th century there were three Indian astronomical schools at Changnan—Gautama, Kashyapa and Kumara. There was also great demand for Ayurvedic medicines and Indian Tantric Yogis.

Book printing in China came as a result of the Buddhists taking their religion to the masses. The first printed book of the world was a Chinese translation of Vajrachedika—pranjanparamitasutra in 861 AD.

Chinese influences in India are also noticeable in our history. A number of Chinese things were borrowed by India. Trade relations were established as early as 126 B.C. Bamboo and cotton stuff were brought by Indian caravans from South-Western provinces of China through Northern India and Afghanistan. The Burma road was an important historical route between the two countries. Peaches and pears came to be introduced from China to India. Vermillion also possibly came from China. Porcelain industry in certain parts of India in later periods was also introduced from China. So was the plantation of tea and lechee. More significantly, Chinese influences are traceable in certain types of literary compositions and mystic cults.

As the great Philosopher Swami Vivekananda remarked, both Indian and Chinese societies stressed a value system based on compassion, virtue, benevolence, universalism, harmony and altruism. Both civilizations set great store by virtuous conduct, unselfish behaviour, selflessness and fearlessness, duty towards the community and the family and the honour of the ancestors. The family was the cornerstone of the social and ethical organization in both China and India. In both the community was an extension of the family and the empire a magnification of the two.

In recent times both these ancient countries fell under the sway of imperialism and colonialism. They have now emerged from that dark period and face the common tasks of development and the removal of hunger, poverty and disease in order to provide their people with a better and higher quality of life. The ancient cultural affinities need to be reinforced by new contacts in a modern world.

Rare forms of traditional theatre

(Contd. from page 3)

Ranmalyam is a very interesting form which presents dramatic scenes from the epic Ramayana within the framework of a ballad. A group of singers recite the narrative and dramatic text, and the characters of the epic come in the acting area, present a brief sequence, and make an exit; and the ballad singers take the story forward. The states of Andhra Pradesh, Karnataka, Tamil Nadu and Kerala in South India have a strong tradition of Harikatha, story tellers and reciters who take a philosophical idea or a moral value and expound it, and illustrate with stories drawn from the epics and the puranas, developing their performance with prose narrative, punctuated by recitative and sung portions. The forms of traditional puppetry, both the string puppets and the shadow puppets, prevalent in all the southern states, are also becoming rare and facing the danger of extinction. Kerala also has several forms of ritual theatre and ballads.

These forms have been an integral part of the traditional culture for all these centuries. Having evolved out of a particular social context and fulfilled a timely need of the people, these forms are bound to be affected by the unprecedented and vast changes in the fabric of society; but they also have an inherent vitality to keep surviving by adopting to new situations, and assimilating new material and elements. The question of situations, and assimilating new material in India, and most of the Asian countries, is a crucial problem; and it

should concern all theatre loving people; and those charged with the responsibility of saving the traditional artistic and cultural heritage.

In India we are passing through a critical phase, and while many of these rare forms are facing danger; the two factors have been very helpful and are giving the hope that these rare forms of theatre could be preserved and that they will continue to play a meaningful role in the life of the people. Firstly, there have been planned efforts during the last 25 years or so by several government and non-government agencies, such as the Departments of Culture and the Academies of Music, Dance and Drama, to support and preserve these forms by giving scholarships and fellowships to the practising artists, and organising festivals and seminars and the documentation of these forms. These promotional schemes have brought about a revival in several cases, especially the mask dances of the eastern region, some of the folk operas, and traditional puppet forms. The tourists and the foreign scholars have also functioned as stimulant in popularising certain rare and unknown forms, and drawing attention to their intrinsic artistic values. Apart from this process of promotion and revival, something very exciting has happened in Indian theatre, during the last 10 or 15 years, and this has also greatly helped the revival and revitalisation of the traditional rare forms of theatre. After independence, as part of the general cultural renaissance, there was a search for the roots of the theatrical tradition, to evolve a more indigenous theatre, liberating it from the colonial links. This led the play wrights and directors to search and discover the traditional theatrical heritage, and creatively use some of its elements and techniques. These process has helped in evolving a new dramatic form which has a flexible structure, providing for the use of mime, movements and songs, and also a stylised mode of production, following the age-old Indian theatrical traditions. This interaction and exchange between the forms of traditional theatre, and the contemporary theatre, has on the one hand enriched the contemporary theatre and on the other, revitalised the traditional theatre and gave it a greater contemporary relevance.

□□□

Dandi March

by O. Jos Thottan

On March 12, 1981 falls the fifty-first anniversary of the launching of a historic struggle which virtually sealed the fate of the British rule in India and re-kindled the embers of nationalism and freedom in the hearts of millions of Indians. It was on this day 51 years ago that Mahatma Gandhi led a batch of 78 followers of the Sabarmati Ashram to Dandi, a coastal village in Gujarat, to collect salt in defiance of the Salt Law. A few weeks earlier, at Lahore on December 31, at the memorable session of the Indian National Congress, presided by Jawaharlal Nehru, Gandhiji had sponsored the resolution demanding Purna Swaraj or complete Independence for India. Following this, on January second, the Congress Working Committee had decided to observe January 26 of the same year as Independence Day. The country-wide observance of the day, all over India by mammoth gatherings delighted the Mahatma and he knew that the nation was with him and the Congress Party.

The mass enthusiasm gave the necessary impetus to him and he felt with his sure touch on the pulse of the people that the time for action was ripe. "The party of non-violence must now use up all its resources", Gandhiji said.

Earlier on March 2 Gandhiji had addressed a letter to Lord Irwin, Viceroy of India urging him to abolish the Salt tax which cost every Indian 'nearly three days'. When the Viceroy declined to accept the suggestion, it was time for Gandhiji to act.

Gandhiji proposed to launch the Civil Disobedience Movement with the small Ashram community. The

first batch of sathyagrahis numbering 78, hailed from Punjab, Gujarat, Maharashtra, U.P., Kutch, Sind, Kerala, Rajputana, Andhra, Karnataka, Bombay, Tamil Nadu, Bihar, Bengal, Utkal, Nepal and Fiji Islands. Amongst them were two Muslims, one Christian and two Harijans.

March 12, 1981 marked the fifty first anniversary of Dandi March, the historic struggle which virtually sealed the fate of the British rule in India. On that day 78 followers of the Sabarmati Ashram led by Mahatma Gandhi went to Dandi, a coastal village in Gujarat to collect salt in defiance of the Salt Law.

On March 6, 1930, Sardar Patel set out for Borsad to prepare the villagers for a fitting reception to Gandhiji and his batch. He was promptly arrested the next day. On March 9, seventy-five thousand people met on the sands of Sabarmati and passed a resolution saying that "without achieving freedom for our country we shall not rest in peace or the Government will get peace. We solemnly believe that India's emancipation lies in truth and peace."

On March 12, at 6.30 a.m., Gandhiji started with 78 inmates of the Ashram on the historic march of Dandi. A huge crowd followed. With a staff in his hand Gandhiji led the march at a fast pace.

Enroute, thousands of villagers and later multitudes were either waiting

or following the frail man who wanted to wrest freedom from the British. All over the world, Press reports praised Gandhiji for his moral stand and determination. In the U.S. and in the continent cartoonists showed the naked fakir twisting the tail of the British Lion.

Observed Jawaharlal Nehru, "Today the pilgrim marches onwards on his long trek. Staff in hand he goes along the dusty roads of Gujarat, clear eyed and firm in step, with his faithful band trudging along behind him." The first day's march on ten miles ended at Aslali. He told the welcoming villagers, that he would not return to the Ashram until the Salt Act was repealed. At 61, his energy was amazing. Daily he walked ten miles or more and addressed a number of meetings. The Ashram routine of prayer, spinning and writing-up a daily diary was compulsory for every member. On March 13, the party halted at Navagam and at Vasna on the 14th. Passing through Matar and Nadiad, he reached Anand on 16th. The next day, Monday, was a day of rest and he attended to correspondence and wrote articles for Young India. The entire nation looked on the march with the greatest admiration.

Gandhi reached Borsad on March 18 and Kankapura, the next day. The same evening he crossed the river and rested on its banks for the night. In ten days the party had covered 110 miles when they reached Gajra, half way between Sabarmati and Dandi.

On March 21, the A.I.C.C. met on the banks of the Sabarmati and confirmed the Congress Working Committee resolution authorising Gandhiji

to start Civil Disobedience. Accordingly, all provinces were to take part in the satyagraha. In case Gandhiji was arrested, provincial Congress Committees could immediately start satyagraha. Otherwise, they had to wait for him to reach Dandi coast and start Civil Disobedience Movement.

ON April, 1, Gandhiji and party reached Surat. Gandhiji exhorted the nation to start the Movement on April 6. The party reached Dandi on April 5, after a march of 241 miles in 24 days. The next day, after solemn prayers, Gandhiji and party took a bath in the sea. At 8.30 a.m. Gandhiji bent down and picked up a lump of natural salt in the presence of a big gathering. Mrs. Sarojini Naidu hailed him as 'Law-breaker'. No policemen were present on the historic occasion. Gandhiji immediately issued a statement urging the villagers to defy the Salt Law and make salt whenever they wished, telling them at the same time, that they were liable to be arrested.

Gandhiji's breaking of the Salt Law was the signal the whole nation was waiting for.... All around Dandi villagers began to collect salt. April 7 marked the manufacture of illicit salt all over Gujarat and Bombay and other parts of the country. Arrests of law-breakers mounted every day. On April 14, Jawaharlal Nehru was arrested. The movement spread like wild fire all over the land and thousands went to jail. Many fell to bullets while thousands were mercilessly beaten up.

On May 4, Gandhiji was arrested at Karadi camp, 3 miles away from Dandi, and was taken to Yeravda jail, the same night.

It was on April 6, that the 'naked fakir' defied the British lion and picked up a lump of salt on the seashore at Dandi. Seventeen years later, during the second week of August, 1947, the last British soldier left the shores of India, the land which gave birth to Mohandas Karmchand Gandhi. □□□

Conserving the nation's flora

(Contd. from page 2)

already based on natural products and that in the coming years, this is likely to increase substantially. The general tendency of doctors is to disguise what they prescribe through Latin names, so I will only mention two more identifiable species—*Digitalis purpurea* and

Aconitum heterophyllum. In contrast, aromatic medicinal plants have easier names like menthol, oil of citronella, or lemon grass, of palmerosa, of geranium and of peppermint etc. Forest Departments tend to dismiss these and innumerable other flora as "Minor Forest Products". A point is being reached where any one of them can exceed the total value of wood-based forest revenue. Oil of citronella alone, for which the National Regional Research Laboratory in Jorhat has set up a village industry in Nagaland, has a global market of some Rs. 7,000 crores annually.

At present uniformed over-exploitation of many species has placed them on the endangered list-gone before they have touched their real economic potential. Many others are threatened by overgrazing, disappearing before their potential value has been identified, possibly losing for all time a miracle medical cure, or an economically valuable plant. Much work is fortunately being done. The Department of Science and Technology is sponsoring a workshop on "Endangered and Economically Valuable Plants", with the object of identifying and listing on a systematic basis all such species in the whole country. This will include such intrinsically valuable flowering plants as orchids. A market exists, but there has been a tendency to export the bulbs again endangering the species, instead of concentrating on the export of the valuable, long lasting flowers. Apparently as many as 24 species are in need of protection in the central and western Himalayas alone whereas the richest sources are again in the north-east region.

Too little is still known about the full potential because only certain areas have been extensively surveyed. A summary of work done by the Botanical Survey of India shows the following range of different economically and medically valuable plants in the western Himalayas : essential oil yielding 27 species, gum-yielding 11 species, resin yielding 3 species, tannin-yielding 10 species, oil yielding 34 species, timber yielding 30 species fibre yielding 31 species, dye-yielding 25 species, alkaloid-yielding 60 species, medicinal 212 species, ornamentals 30 species.

The problems of conserving national flora are so great that it is only possible to consider the central one, the rapid disappearance of overall forest cover.

At present the forested area is 23.7 per cent, against the official policy set in 1952 of 33 per cent. It is now acknowledged that roughly 50 per cent of what is described as forests is properly tree covered. At the course of this discrepancy is a curious phrase in the Forest Act which lists as forests any area so designated : reducing this to the point of absurdity one could declare any area, urban or rural a forest for the purpose of the Act, irrespective of existing land use. But to be serious, the rapid population growth with automatic rise in demand for fuel wood, the increased pressure on forest to provide the timber and the absence of any alternative means of meeting the essential fuel needs of the people, all combine to bring about an annual loss of almost 1 per cent per annum of our forests. Serious concern at the political level about this and about other aspects of environmental conservation resulted in the recent establishment of a Department of the Environment.

In the past decades, there has been a rapid increase in the number of area set aside to protect endangered species where there are still satisfactory concentrations. Today, there are 19 National Parks, and 202 Wildlife Sanctuaries. Their primary concern remains with animals, but there is to some degree, automatic protection of all species. They still are totally inadequate to maintain the ecological diversity of our country. For a number of years, the apex environmental body, the National Committee for Environmental Planning and Coordination (NCEPC) has initiated studies to identify suitable areas, both on its own initiative, and as part of the UNESCO "Man and Biosphere" Programme. Much preliminary work has been done and two locations have been earmarked, one in Arunachal Pradesh, and the other in the Nilgiris. The latter is linked with preservation of the Silent Valley where even preliminary surveys have revealed a number of previously unknown flora and fauna. Although we still have no "Biosphere reserves", the Central Government has recognised in principle that they have to be established and that it has to play a crucial role, both financial and managerial, in such reserves.

I hope I have managed to show the basic importance of renewable plant resources to bring out the direct benefit to our people in conserving the nation's flora, and also to show how inter-related the survival is of all, including human species.

Trees : a cultural motif and its significance

by Dr. Indra Nath Choudhuri

NATURE plays a dominant role in the growth of the culture of a nation. The nature, whether benevolent or fiery, has made man either afraid or attracted towards it. The nature has bestowed him with food, water and air. The forest resources have given him wood for fire or for making houses. The trees and plants have given him fruit, vegetation or medicine in his illness. The nature has told him what is death or birth or it has inspired him to make love with others. With the advent of different seasons the nature becomes at times dry or lush green. Our life grows with nature. Culture of a nation develops as a result of its relationship with nature or agriculture. The Indian culture at its initial stage of development took shape as realities of experience. The experiences, gathered by our confrontation with nature, inspired us to perceive it with awe and wonder. This ultimately led us to accept certain tree or a fruit, mountain or a stone, river or a place, bird or an animal as symbolic representations of the Divine Spirit. This idea became a life style of the ancient which ultimately got authenticated by the scriptures and formed a part of the social structure of Indian milieu. In the course of time Hindus started treating specific trees and other things in nature as sacred and worshipped them in various ways which magnified the multifarious and intricate nature of our art and culture.

In the Buddhist monuments we come across figures of voluptuous tree goddesses, generally represented in a characteristic posture with one arm entwining the trunk of a tree and the other bending a branch down, the goddess gives the trunk, near the root,

a gentle kick. This curious formula derives from a ritual of fecundation. According to an ageless belief, nature requires to be stimulated by man; the procreative forces have to be aroused, by magic means, from semi-dormancy. In particular there is a certain tree Asoka which is supposed

The Indian culture at its initial stage of development took shape as realities of experience. This ultimately led us to accept certain tree or a fruit, mountain or a stone, river or a place, bird or an animal as symbolic representation of the divine spirit. This idea became a life style of the ancient which ultimately got authenticated by the scripture and formed a part of the social structure of Indian milieu.

not to put forth blossoms unless touched and kicked by a girl or young woman. Kalidasa, the famous Sanskrit poet, mentions the flowering of this tree in Spring. The painted foot of a young woman bears a striking resemblance in colour to the flowers of Asoka. Girl and young women are regarded as human embodiments of the maternal energy of nature. By touching and kicking the tree they transfer into it their potency and enable it to bring forth blossoms and fruit. Hence the goddess who represents the life energy and fertility of the tree is herself most amply visualised in this magic posture of fertilization.

The primitive races of mankind should have considered trees as the choicest of Gods to men and

should have behaved that their spirits still delighted to dwell among their branches or spoke oracles through the rustling of their leaves. In Indian culture and religious philosophy the holy fig or Pipal tree is the abode of Lord Vishnu. On the 15th day of black half of any month which falls on Monday in North India the women worshippers pour water and milk on its roots and tie thread round the trunk to avoid widowhood. Bengali women worship this tree on the last day of the Bengali calendar to increase happiness and wealth of the worshipper's family. A family in Hindu culture does not mean, a family of an individual but it is a patriarchal joint family consisting of members of 3 to 4 generations where parents, aunts, uncles, etc. may also be included along with the wife and children. Pipal tree symbolises plenty of creation. It is sometimes considered as the Bodhi-tree in Buddhist pantheon though trees like Banyan, Udumbara, Sirisa, Sal, Patahi and Funarika are also referred to as Bodhi-tree. Ashoka, the great, loved to worship the Bodhi tree. The Sikhs hold and develop an attachment to it as they take it as a Creator. Its leaf is shaped like heart and the sweet loving palm of thy hand is considered sacred to them.

The Banyan tree stands for love and protection. It is also considered as resting place of Gods like Brahma, Vishnu or Maheshwara. We know from an ancient legend narrated in Brahma Puran that Rishi Markandeya had the presumption to ask Narayana to show him a specimen of his delusive power. The God in answer to his prayer drained the whole world

(Continued on page 10)

INDIA CALLING, JUNE, 1981

India's trade with non-aligned countries

by Somnath Dhar

SHOULD we not expand trade among ourselves" ? was the query made by Prime Minister Indira Gandhi in the course of her keynote address to the Non-Aligned Foreign Ministers' conference in New Delhi. Mentioning the use of protectionism by the aligned and developed powers, the Prime Minister referred to the impasse in the North-South dialogue and the Havana meeting having urged collective self-reliance among the non-aligned. After the deliberations in New Delhi, there was absolute consensus on the document emphasising the value of collective self-reliance among the non-aligned for achieving a new economic order.

Taking the cue, the New Delhi summit went a step further than the Havana meet. Deploring the intransigence shown by many developed countries during UNIDO-III last year, the non-aligned ministers urged that expeditious progress should be made for attaining the Lima target of 25 per cent share in World Industrial production for developing countries and the related target of 30 per cent share in world trade in manufacture by 2000 A. D. One recall what Julius Nyerere told the Ministerial Conference of the group of 77 at Arusha in February 1979 that "Our nations have to co-operate economically" the diversity of the Third World can be our strength also. And, hence, he added, "We have to build up trade among ourselves". We have to search out the possibilities of purchase from other Third World nations.

Trade is, one of the best means of bringing about and consolidating economic co-operation between the non-aligned countries, most of which are developing countries or less

INDIA CALLING, MAY, 1981

developed countries in Asia, Africa and Latin America. India is keen on trade with non-aligned countries. Her exports to these countries constitute 30 per cent of the total. Figures of India's exports to the non-aligned countries show interesting variations.

Let us take some samples from Europe, Asia, Africa and Latin America, presenting the export figures for the year 1977-78 for which the statistics are available : Yugoslavia : Rs. 630 million; Afghanistan : Rs. 290 million; Indonesia :

Though India's external trade recorded a slow growth in 1979-80, as compared with the previous year, India's trade with non-aligned countries showed an upward trend, and this will continue as the Government of India is giving high priority to export promotions particularly to non-aligned developing countries.

Rs. 400 million; Pakistan : Rs. 420 million; Sri Lanka : Rs. 540 million; Singapore : Rs. 545 million; Kenya : Rs. 280 million; Iraq : Rs. 510 million; Mauritius : Rs. 100 million; Egypt : Rs. 710 million; Sudan : Rs. 350 million; Guyana : Rs. 8.7 million ; Trinidad and Tobago : Rs. 25.3 million and Nicaragua : Rs. 1.3 million.

The balance of trade was in our favour, with most of the non-aligned countries : with Bangladesh, Singapore, Hong Kong, Indonesia, Kuwait,

in Asia with Kenya, Tanzania, Mauritius, Egypt, Libya, Nigeria in Africa; and with Guyana, Trinidad and Tobago in America.

Taking a look at the 1978-79 figures, though provisional, we notice increase in India's exports to Afghanistan, Bangladesh, Indonesia, Singapore, Sri Lanka, Kenya, Sudan, Mauritius, Lebanon, Kuwait and Bahrain. Thus the trend is quite clear : India's trade with the non-aligned countries is on the increase.

The range of the commodities exported by India to the non-aligned and developing countries is indeed wide, traditional items standing out. Some noteworthy commodities along with the target countries are : tea to Yugoslavia, Kuwait, Afghanistan and Sudan; Cashew to Singapore and Hong Kong; sugar to Sudan, Egypt, Sri Lanka and Indonesia; oil cakes to Singapore and Yugoslavia; fish to Kuwait and Sri Lanka; Cardamom to Dubai, Kuwait, Qatar and Iran; cotton piece goods to Malaysia and Singapore. Then there are interesting variations on the theme. Jute goods are exported only to Iran and rough diamonds only to Hong Kong. Another interesting sidelight is that no non-aligned country imports chrome-tanned leather or finished leather goods - from India, nor do they import cotton apparel or hand-made carpets. Only Yugoslavia among the lot, imports tanned hides and skins from India.

India has made a mark in the international market in the field of project exports and consultancy services. That India has the third

(Contd. on page 7)

largest number of skilled manpower in the world, after the U.S.A. and the U.S.S.R. is an important contributory factor. Being in a position to offer training facilities to the developed and the least developed among the developing countries, the Indian Institute of Foreign Trade, New Delhi has organised 260 training programmes, with the participation of over 8,000 executives from 50 countries of Asia, Africa and Latin America. The Institute is planning to organise similar programmes in collaboration with the International Trade Centre GAAT or UNCTAD.

India's provision of services in terms of project and management contracts is in tune with the Indian technical cooperation programme (started as early as 1965) and the technical cooperation among developed countries' programme. Thus, India's trade with the non-aligned countries and transfer of technology to them have been in the context of the urge for economic emancipation and democratisation of international resources which lie at the demand for the establishment of a new international economic order. Though India's external trade recorded a slow growth in 1979-80, as compared with the previous year, even then India's trade with non-aligned countries showed an upward trend. This will continue for the Government of India is giving high priority to export promotions, particularly to non-aligned developing countries. ○○○

Trees: a cultural motif and its significance

(Contd. from page 8)

in a sudden flood, and only the imperishable Banyan tree raised its head above the waters, with a little child seated on its top most bough, that put out its head and saved the terrified saint just as he was on the point of drowning. This tree serves the role of "wish tree". Tulsi or basil plant is another sacred plant. The Orthodox Hindus worship it daily. It is said that those who cannot perform daily prayer but merely water on the plant and place a lamp near it every evening find eternal peace and happiness.

Legends say that this plant was originally a young maiden who was married to Vishnu. But Vishnu's consort Lakshmi disliked her and cursed and made her a plant. Lord Vishnu was disturbed at this and assured her that her leaves would always be needed to worship Him. Tulsi has now reached every corner of India with the spread of Vishnu worship.

The Bel or Bilva tree is another sacred tree, the abode of Lord Shiva. Its leaves are offered in the daily worship to various deities and its branches are ceremonially worshipped during the Durga Puja in Bengal. Its trifoliate leaf symbolises the three functions, creation, preservation and destruction of the Lord as well as His three eyes. In the Smriti--Sruti period it is mentioned that one who wears amulet of

Bilva, no offspring of his is harmed at birth, nothing amiss happens in his family and no misfortune comes to him. The worship of plantain plant has some special significance. We see Plantain plant and pots-filled with water are found in any auspicious ceremony of the Hindus. The medicinal value of plantain plant and its fruits; trunk, bark etc. are too well-known. In Romeo and Juliet Benvolio says :

'Take thou some new infection of thine eye,

And the rank poison of the old will die'.

To which Romeo answers :

'Your plantain leaf is excellent for that

For what, I pray thee ?

For your broken skin.

In folk tales of Bengal we see deserted wife sweeps the ground round a plantain tree and it gives her a blessing.

Many other trees are venerated and worshipped which give us an insight as how the primitive and Brahmanical Indian cultures have coalesced with each other by transcending or ignoring the boundaries of formal and non-formal religions. In Hindu culture all trees and plants are sacred, they possess the gifts of immortality, health and general prosperity. The trees are all visible manifestations of the Divine Spirit. It is the source and the sustenance of life. □□□

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES

| | | |
|---|--|--|
| 0530 Tudi; 0535 Seidigal; | 0550 6th : Neyar Virundu : Andavanin Thondar : Saranga Devar; Nattu Kadai; Pattu. | 0550 23rd : Kettadu Kidaikkum |
| 0545 Vimarsanam (Monday Wednesday Thursday Saturday Sunday); Pattirikaigal Karuthurai (Tuesday Friday); 0615 Close Down | 0550 7th : Neyar Viruppam | 0550 24th : Thiraiganam |
| 0550 1st : Isai Amudam | 0605 8th : Kadithamum Badilum | 0550 25th : Nagalir Poonga : Sarasu Padikkirai : Natakam; P.O. Box No. 500; Pattu. |
| 0615 1st : Kadithamum Badilum | 0605 8th : Kadithamum Badilum | 0550 26th : Ganamudam Pattu; S. G. Kittappa; K. B. Sundarambal |
| 0550 2nd : Kettadu Kidaikkum | 0550 9th : Kettadu Kidaikkum | 0550 27th : Neyar Virundu : Chandrikayin Kadai—Natakam; based on Novel by Bharathi |
| 0550 3rd : Thiraiganam | 0550 10th : Thiraiganam | 0550 28th : Neyar Viruppam Isai Amudam |
| 0550 3rd : Thiraiganam | 0550 11th : Bharathattil Sooriya Sakthi—Feature | 0550 26th : Ganamudam : |
| 0550 4th : Siruvar Arangam : Periyor Vazhvile—Kappalottiya Thamizhan; Va. Vu. Chidambaram Pillai | 0550 12th : Ganamudam : Veenai : Balachandar and Gayatri | 0605 29th : Kadithamum Badilum |
| 0550 5th : Ganamudam : Vocal Chembai Vaidyanatha Bagavadar | 0550 13th : Bharatha Darisanam: Vangalam | 0550 30th : Kettadu Kidaikkum |
| | | |
| | 0550 14th : Nayar Virupam | |
| | 0550 15th : Isai Amudam | |
| | 0550 15th : Kadithamum Badilum | |
| | 0550 16th : Kettadu Kidaikkum | |
| | 0550 17th : Thiraiganam | |
| | 0550 18th : Irupadam Nootradin Ilakkiya Periyar—Talk; Va. Ve. Su. Iyer by Dr. C. Ravindran | |
| | 0550 19th : Ganamudan : Vocal; M. S. Subbulakshmi | |
| | 0550 20th : Neyar Virundu; Sirukadai by 'Vasanthi' | |
| | 0550 21st : Neyar Viruppam | |
| | 0550 22nd : Isai Amudam | |
| | 0605 22nd : Kadithamum Badilum | |

GENERAL OVERSEAS SERVICE

PROGRAMME FOR JUNE, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| | | | |
| NORTH-EAST ASIA | 0415—0645 | 31.46 | 9535 |
| | | 25.35 | 11855 |
| | | 19.64 | 15275 |
| | | | |
| | | | |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs.; 0641 Film Tune, 0645 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 Instrumental Music : **Shahnai**
1st : Ali Hussain and Party
8th : Nazir Hussain and Party
15th : Bismillah Khan and Party
22nd : Nandlal and Party
29th : Anant Lal and Party
- 0446 **Karnatak Instrumental Music : Violin**
1st : T. N. Krishnan
8th : M. S. Gopalakrishnan
15th : Dwaram Venkataswami Naidu
22nd : Lagudi G. Jayaraman
29th : K. S. Venkataramaiah
- 0500 1st : Film Review
8th : Play
15th : Discussion
22nd : Feature
29th : Film Story
- 0530 **Folk Songs :**
1st : Rajasthan
8th : Gujarat
15th : Maharashtra
22nd : Nagaland
29th : Punjab
- 0550 **Light Classical Music :**
1st : Ghulam Mustafa Khan.
8th : Bade Ghulam Ali Khan
15th : Mujaddid Niazi
22nd : Sharafat Hussain
29th : Ganga Prasad Pathak
- 0600 **Women's World :**
1st : Interview
8th : Exotic Jewels of India—Kundan Jewellery of Jaipur—Talk
15th : How I came to choose my profession—Interview
0610 **Rabindra Sangeet :**

- 1st : Chinmoy Lahiri
8th : Sreela Sen and Sailen Das
15th : Manju Gupta
22nd : Arghya Sen
29th : Suchitra Mitra

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 **Devotional Music :**
2nd : Vani Jairam
9th : M. S. Subbalaxmi
16th : Raghunath Panigrahi
23rd : Laxmi Shankar
30th : D. V. Paluskar
- 0446 **Instrumental Music : Sitar**
2nd : Budhaditya Mukherjee
9th : Rais Khan
16th : Debabrata Chowdhury
23rd : Ravi Shankar
30th : Arvind Parikh
- 0500 Radio Newsreel
- 0510 **Classical Half Hour :**
2nd : Santoor—Bhajan Shopari
16th : Esraj—Vijay Shankar Chatterjee
30th : Karnatak Vocal by T. N. Sheshagopalan
- 0540 **Music of India :**
9th : Folk Dances of India
23rd : Music of Manipur
- 0550 **Light Music :**
2nd : Yunus Malik
9th : Reshma
16th : Manabendra Mukherjee
23rd : Narendra Biba
30th : Dilraj Kaur
- 0600 **Faithfully Yours—Replies to Listeners Letters (On 2nd, 16th and 30th upto 0615 hrs. and on 9th and 23rd upto 0610 hrs.)**
D'xers Corners (Only on 9th and 23rd)
- 0615 **Karnatak Instrumental Music (On 9th and 23rd at 0620 hrs.)**
2nd : Chitti Babu
9th : Emani Shankar Shastri
16th : S. Balachander
23rd : Kayatri
30th : E. Kalyani

WEDNESDAYS

3rd, 10th, 17th and 24th

- 0415 **Devotional Music :**
3rd : Bhai Bakhshish Singh Ragi and Party
10th : Bhai Gopal Singh Ragi and Party
17th : Bhai Darshan Singh Ragi and Party
24th : Bhai Gursharan Singh Ragi and Party
- 0446 **Instrumental Music : Sarod**
3rd : Amjad Ali Khan
10th : Ashish Khan
17th : Sharan Rani Mathur
24th : Ali Akbar Khan
- 0500 3rd and 17th : Of Persons, Places and Things
10th and 24th : Our Guest
- 0510 Film Songs From South India
- 0550 **Light Music from Different Regions :**
3rd : Sindhi
10th : Gujarati
17th : Rajasthani
24th : Bengali
- 0600 3rd and 17th : Export Front
10th : Indian Philosophers—Gautam—Talk
24th : Common Interest—India and South East Asia—Talk
- 0610 **Instrumental Music : Sarangi**
3rd : Ram Narain
10th : Shakoorkhan
17th : Gopal Mishra
24th : Hafeezullah Khan

THURSDAYS

4th, 11th, 18th and 25th

- 0425 **Karnatak Instrumental Music :**
4th : Veena
11th : Flute
18th : Violin
25th : Nagaswaram
- 0446 **Classical Instrumental Music—Duets :**
4th : Sarod and Sitar—Ali Akbar Khan and Nikhil Banerjee

- 11th : Guitar and Mandolin—Surjit Singh and Jaswant Singh
18th : Flute and Sarangi—Raghunath Seth and Sultan Khan
25th : Shahnai and Violin—Bismillah Khan and V. G. Jog
- 0500 4th : Book Review
11th : Talking about Agriculture—Rural Publications in India—Talk
18th : Science Today—Malaria Research in India—Talk
25th : Industrial Front—Leather Industry—Talk
- 0510 Selections from the National Programme of Music
- 0540 Film Tune
0550 Songs from New Films
0600 Radio Newsreel
0610 **Regional Music : Punjabi Songs**
4th : Prakash Kaur
11th : Narinder Bibba
18th : Niranjan Singh
25th : Reshma

FRIDAYS

5th, 12th, 19th and 26th

- 0415 **Devotional Music :**
5th : Lata Mangeshkar
12th : Composition of Kabir
19th : Madhu Chandra and Chorus; Anurag Kumar and Chorus
26th : Mukesh
- 0446 **Karnatak Instrumental Music : Flute**
5th : N. Ramani
12th : Sikkil N. Neela
19th : T. G. S. Gopalan
26th : T. R. Navaneetham
- 0500 Cultural Survey
0515 Film Hits of Yester Years
0550 **Instrumental Music : Shahnai**
5th : Ali Hussain and Party
12th : Bismillah Khan and Party
19th : Daya Shankar and Party
26th : Jagdish Prasad Qamar and Party
- 0600 Panorama of Progress (Except on 5th)
5th : Disc Review (Upto 0620 hrs.)
0610 Folk Songs :
5th : Haryana
12th : Himachal Pradesh
19th : Uttar Pradesh
26th : Rajasthan

SATURDAYS

6th, 13th, 20th and 27th

- 0415 **Devotional Music :**
6th : Hari Om Sharan
13th : Pt. Gopal Sharma and Pt. Sukhdev Sharma
20th : Geetanjali — Lata, Saigal, Juthika Roy and C. H. Atma
27th : Bhakti Sangeet—D. V. Paluskar, Lata, Asha and Mohd. Rafi
- 0446 **Orchestral Music**

GENERAL OVERSEAS SERVICE

0500 6th : Influence of Indian Philosophy of Foreign Scholars—Aldous Huxley—Talk
 13th : Horizon — Literary Magazine, Poetry of India—Punjabi—Featurised Programme
 20th : I made India my Home—Talk/Interview
 27th : Horizon — Literary Magazine : Indian Languages today—Bengali—Talk; Poetry Recitation

0510 Listeners Choice (On 13th and 20th at 0520 hrs.)
 0550 Listeners Choice (Contd.)
 0600 Radio Newsreel
 0610 Listeners Choice (Contd.)

SUNDAYS

7th, 14th, 21st and 28th

0415 **Devotional Music :**
 7th : Bithal Das Bapodara
 14th : Man Mohan Pahadi
 21st : Sudhir Phadke, Anjali Kelkar, Malti Pande
 28th : Darshan Singh Ragi and Party

0446 **Instrumental Music :**
 7th : N. N. Ghosh
 14th : Km. Sarvjeet
 21st : Kalyani Roy
 28th : Shashi Mohan Bhatt

0500 7th : Expression — Youth Magazine
 14th : Youth in Focus—Melody Edition-III—Programme based on illustrations and interviews
 21st : From the Universities—Interview with a Foreign Student
 28th : Quiz Time

0515 Compered programmes of Film Songs

0550 **Light Music :**
 7th : D. V. Paluskar
 14th : Ghulam Ali
 21st : Talat Aziz
 28th : Jag Mohan

0600 7th : Mainly for Tourists—Destination — Kashmir — Talk
 14th : Indian Cinema—Interview
 21st : Mainly for Tourists—Short Feature—Impression
 28th : Sports Folio

0610 **Folk Songs :**
 7th : Braj
 14th : Sind
 21st : Khasi
 28th : Bhojpuri

For North-East Asia : Australia and New Zealand

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

(From 1530 to 1630 Hrs IST)
BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15285 |

REGULAR FEATURES

1530 and 1625 News, 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs.; 1630 Close Down.

MONDAYS

1st, 8th, 15th 22nd and 29th

1546 **Light Music**
 1st : Goa
 8th : Madhya Pradesh
 15th : Bengal
 22nd : Manipur
 29th : Brij

1600 **Faithfully Yours—Replies to Listeners Letters** (On 1st, 15th and 29th upto 1615 hrs. and on 8th and 22nd upto 1610 hrs.)

1610 **D'xers Corners** (Only on 8th and 22nd)

1615 **Film Tune** (Except on 8th and 22nd)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1546 **Karnatak Instrumental Music :**
 2nd : Veena—R. K. Suryanarayana
 9th : Violin—Dwaram Venkataswami Naidu
 16th : Violin—M. Chandra Shekhara
 23rd : Prapandian Sitaram—Flute
 30th : Violin Duet—Lalgudi Jayaraman and Smt. Brahmanandam

1600 2nd, 16th and 30th : **Export Front**
 9th : Indian Philosophers—Gautam : Talk
 23rd : Common Interest—Indian and South East Asia—Talk

1610 **Film Songs from Different Regions**

WEDNESDAYS

3rd, 10th, 17th and 24th

1546 **Light Music :**
 3rd : Manna Dey
 10th : Krishna Kalle

17th : Jag Mohan
 24th : Nitin Mukesh
 3rd : Book Review
 10th : Talking about Agriculture—Rural Publications in India—Talk
 17th : Science Today—Malaria Research in India—Talk
 24th : Industrial Front—Leather Industry—Talk
 Instrumental Music : Flute
 3rd : Hari Prasad Chaurasia
 10th : H. Biswas
 17th : Vijay Raghav Rao
 24th : Raghunath Seth

THURSDAYS

4th, 11th, 18th and 25th

1546 **Rabindra Sangee :**
 4th : Sagar Sen
 11th : Sreela Sen
 18th : Ashoktara Banerjee
 24th : Chitrallekha Banerjee

1600 **Panorama of Progress** (Except on 4th)
 4th : Disc Review (Upto 1620 hrs.)
 1610 **Film Tune**

FRIDAYS

5th, 12th, 19th and 26th

1546 **Light Music :**
 5th : Suresh Rajvanshi
 12th : Composition of Kabir
 19th : Swaran Lata
 26th : Madhur Shiva

1600 5th : **Influence of Indian Philosophy on Foreign Scholars**—Aldous Huxley—Talk
 12th : Horizon — Literary Magazine; Poetry India—Punjabi—Featurised Programme
 19th : I Made India my Home—Talk/Interview
 26th : Horizon — Literary Magazine; Indian Languages today — Bengali — Talk
 Poetry Recitation
 1610 **Orchestral Music** (Except on 12th and 26th)

SATURDAYS

6th, 13th, 20th and 27th

1546 **Film Songs**
 1600 6th : Mainly for Tourists—

Destination Kashmir—Talk
 13th : Indian Cinema—Talk/Interview
 20th : Mainly for Tourists—Impression—Short Feature
 27th : Sports Folio
Folk Songs :
 6th : Kerala
 13th : Tamil Nadu
 20th : Andhra Pradesh
 27th : Karnataka

SUNDAYS

7th, 14th, 21st and 28th

1546 **Devotional Music :**
 7th : Madhurendra Verma
 14th : Pandit Jasraj
 21st : Chatur Sain
 28th : Shakuntala Srivastava

1600 **Women's World :**
 7th : Exotic Jewels of India—Kundan Jewellery of Jaipur—Talk
 14th : How I came to choose my profession—Interview
 21st : Summer Fashions in Women's clothes—Talk
 28th : They Left their imprint—Music Suraiya

1610 **Film Songs**

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.; 2030 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

1916 **Light Classical Music :**
 1st : Bade Ghulam Ali
 8th : Begum Akhtar
 15th : Afzal Hussain

GENERAL OVERSEAS SERVICE

22nd : Mujaddid Niazi
 29th : Sudha Madgaonkar
 1930 Radio Newsreel
 1940 Classical Instrumental Music :
 1st : Santoor : Shiv Kumar Sharma
 8th : Surbahar : Imrat Hussain Khan
 15th : Violin : V. G. Jog
 22nd : Sitar : Abdul Halim Jaffar Khan
 1955 Faithfully Yours—Replies to Listeners Letters (On 1st, 15th and 29th upto 2010 hrs. and on 8th and 22nd upto 2005 hrs.)
 2005 D'xers Corners (Only on 8th and 22nd)
 2010 Film Songs (On 8th and 22nd at 2015 hrs.)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Folk Songs : ..
 2nd : Assam
 9th : Orissa
 16th : Kerala
 23rd : Tamil Nadu
 30th : Karnataka
 1930 2nd, 16th and 30th : Of Persons, Places and Things
 9th and 23rd : Our Guest
 1940 Orchestral Music :
 1955 2nd, 16th and 30th : On the Export Front
 9th : Indian Philosophers—Gautam—Talk
 23rd : Common Interest—India and South East Asia : Talk
 2005 Film Hits of Yester Years

WEDNESDAYS

3rd, 10th, 17th and 24th

1546 Rabindra Sangeet :
 3rd : Subinay Roy
 10th : Kanika Banerjee
 17th : Chinmoy Chatterjee
 24th : Hemanta Mukherjee
 1930 Radio Newsreel
 1940 Karnataka Instrumental Music :
 3rd : M. Chandra Sekharan—Violin
 10th : T. S. Sankaran—Flute
 17th : N. K. Krishnan—Nagaswaram
 24th : S. P. Natarajan—Clarinet
 1955 3rd : Book Review
 10th : Talking about Agriculture—Rural Publications in India—Talk
 17th : Science Today—Malaria Research in India—Talk
 24th : Industrial Front—Leather Industry—Talk
 2005 Film Songs

THURSDAYS

4th, 11th, 18th and 25th

1916, 1945 and 1955 Listeners Choice
 1930 Cultural Survey

FRIDAYS

5th, 12th, 19th and 26th

1916 Light Music :
 5th : Raj Kumar Rizvi
 12th : Composition of Kabir
 19th : Satinath
 26th : Runa Laila
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 5th : Influence of Indian Philosophy of Foreign Scholars—"Aldous Huxley—Talk
 12th : Horizon—Literary Magazine; Poetry of India—Punjab—Featurised Programme
 19th : I Made India My Home—Talk/Interview
 26th : Horizon—Literary Magazine : Indian Languages Today—Bengali—Talk; Poetry Recitation
 2005 Film Songs (Regional)

SATURDAYS

6th, 13th, 20th and 27th

1916 Folk Songs :
 6th : Madhya Pradesh
 13th : Indian Cinema—
 20th : Bengal
 27th : Goa
 1930 6th : Expression—Youth Magazine
 13th : Youth in Focus—
 20th : Melody Edition-III—Programme based on illustrations and interviews
 27th : From the Universities—Interview with a Foreign Student
 1945 6th : Quiz Time
 1955 Instrumental Music
 6th : Mainly for Tourists—Destination—Kashmir—Talk
 13th : Indian Cinema—Interview
 20th : Mainly for Tourists—Short Feature—Impression
 2005 Film Songs

27th : Sports Folio
 Film Songs from New Releases

SUNDAYS

7th, 14th, 21st and 28th

1916 Film Tune
 1920 7th : Play
 14th : Discussion
 21st : Feature
 28th : Film Story
 1955 Women's World :
 7th : Exotic Jewels of India—Kundan Jewellery of Jaipur—Talk
 14th : How I came to choose my profession—Interview
 21st : Summer Fashions in Women's Clothes—Talk
 28th : They left their imprint—Film Music Suraiya
 2005 Film Songs

| For U.K. and West Europe, East Africa, West and North Africa, Australia and New Zealand | | | |
|---|------------------------|--------|-------|
| (From 2315 to 0400 Hrs. IST) | | | |
| TARGET AREAS | PERIOD IST | BANDS | |
| | | Metres | kHz |
| U.K. AND WEST EUROPE | 2315—0400 | 25.82 | 11620 |
| | | 31.50 | 9520 |
| EAST AFRICA | 0130—0400 2330—0130 | 30.27 | 9912 |
| | | 25.36 | 11830 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 19.76 | 15185 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000; 0000 0130 : 0215 and 0400 Hrs. Respectively; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0016 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000; 2330—0130 : 0115—0215 : and 0215—0400 hrs. Respectively; 0040 0110, 0210 and 0355 Film Tune; 0040 0400 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

0100 Instrumental Music : Sitar
 0120 Classical Music :
 0146 1st : Nissar Hussain Khan
 8th : Padmavati Gokhale
 15th : Malavika Kanan
 22nd : Vasudev Deshpande
 29th : Amar Nath
 2350, 0150 and 0250 Faithfully Yours—Replies to listeners letters (on 1st, 15th and 29th at 2345 hrs. and at 0200 hrs. and on 8th and 22nd at 2350 hrs. and at

0150 hrs. followed by D'xers Corner at 0000 hrs. and at 0200 hrs.)
 Film Songs based on folk songs (On 8th and 22nd at 0010 hrs.)
 0016 Light Music :
 1st : Manik Verma
 8th : Bhupinder
 15th : Shakuntala Srivastava
 22nd : Chatur Sain
 29th : Usha Atre
 0040 Karnatak Classical Vocal Music :
 1st : Madurai Somasundaram
 8th : Voleti Venkataswaralu
 22nd : M. D. Ramanathan
 29th : M. S. Subbulaxmi
 0100 and 0345 Radio Newsreel
 0120 Film Songs
 0146 Light Instrumental Music :
 1st : Guitar
 8th : Piano Accordion
 15th : Mandolin
 22nd : Harmonium
 29th : Clarinet
 0120 Folk Songs :
 1st : Uttar Pradesh
 8th : Boatman's Songs
 15th : Harvest Songs
 22nd : Marriage Songs
 29th : Bhangra Songs

0242 Classical Music :
 1st : Manik Verma
 8th : Kishori Amonkar
 15th : Jitendra Abhishekh
 22nd : Khan Bandhu
 29th : Kasar Bai Kelkar
 0305 Film Songs (On 8th and 22nd at 0310 hrs.)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

2316 Devotional Music (Karnatak)
 2320 Regional Film Songs
 2350, 0200 and 0345 2nd, 16th and 30th : Of Persons, Places and Things
 9th and 23rd : Our Guest
 0000, 0016 and 0040 Listeners Choice
 0100 and 0250 2nd, 16th and 30th : Export Front
 9th : Indian Philosophers—Gautam : Talk
 23rd : Common Interest—India and South East Asia—Talk
 0120 Instrumental Music :
 2nd : Flute—Prakash Wadehra
 9th : Been—B. P. Pathak
 16th : Esraj—Vijay Chatterjee

GENERAL OVERSEAS SERVICE

23rd : Rudra Veena—Asad Ali Khan
 30th : Jaltarang — Ghasi Ram Nirmal
 0146 **Folk Songs :**
 2nd : Himachali
 9th : Garhwali
 16th : Manipuri
 23rd : Punjabi
 30th : Khasi
 0220 **Instrumental Music :** Sitar
 2nd : Balram Pathak
 9th : Abdul Halim Jaffar Khan
 16th : Nikhil Banerjee
 23rd : Ravi Shankar
 30th : Mehmood Mirza
 0241 **Karnatak Music :**
 2nd : Radha Jayalakshmi and R. K. Srikanthan
 9th : Maya Narayana and K. Raghavan
 16th : Palamvijavalakshi, Padma and Vedavalle
 23rd : C. S. Krishna Iyer and Party
 30th : Alamelu Ariunam and A. G. Subramaniam
 0300 Film Songs.

WEDNESDAYS

3rd, 10th, 17th and 24th

2316 Instrumental Music : Shahnai
 2320 **Vocal Music :**
 3rd : C. H. Atma
 10th : K. C. Dey
 17th : Shailendra Singh
 24th : Begum Akhtar
 2350, 0200 and 0345 3rd : Book Review
 10th : Talking about Agriculture—Rural Publications in India—Talk
 17th : Science Today—Malaria Research in India
 Talk
 24th : Industrial Front—Leather Industry—Talk
 0000 **Folk Songs :**
 3rd : Songs of the Wandering Minstrels
 10th : Music of the Hills
 17th : Wedding Songs
 24th : Kumanni Songs
 Hits from Films
 0016 Instrumental Music :
 3rd : Sarod Nandlal Ghosh
 10th : Santoor — Shiv Kumar Sharma
 17th : Flute — Prakash Wadehra
 0100 and 0250 Radio Newsreel
 0120 Film Songs
 0146 **Classical Vocal Music :**
 3rd : Padmavati Shaligram
 10th : Sivaram Tiwari
 17th : Ameer Khan
 24th : Praveen Sultana
 0220 **Light Music :**
 3rd : Rai Kumar Rizvi
 10th : Anjali Banerjee
 17th : Alok Ganesly
 24th : Allah Illahi Bai
 0241 Instrumental Music : Duets
 3rd : Violin and Flute—V. G. Jog and Hari Prasad Chaurasia
 10th : Santoor and Violin—Shiv Kumar Sharma and Brij Bhushan Kabra

17th : Guitar and Tabla : B. B. Kabra and Zakir Hussain
 0040
 24th : Harmonium and Piano — Gyan Prakash Ghosh and V. Valsara
 0300 Film Songs.

THURSDAYS

4th, 11th, 18th and 25th

2316 Devotional Music
 2320 Film Songs
 2350 Panorama of Progress
 0000 **Light Karnatak Music :**
 4th : A. Sadasivam
 11th : T. L. Maharajan, T. K. Kala, Kovai Soundarajam, S. Prema and S. Jaya
 18th : Seerkazhi Govindarajan, T. N. Soundarajan, Vani Jairam
 25th : C. Saroja and C. Lalitha
 0120 **Devotional Music :**
 4th : Kumar Gandharva and Vasundhara
 11th : Ram Marathe
 18th : Prabha Devi
 25th : Laxmi Shankar
 0146 **Instrumental Music :**
 4th : Shahnai — Bismillah Khan and Party
 11th : Sarangi — Ram Narain
 18th : Sitar—Ravi Shankar
 25th : Sarod—Ali Akbar Khan
 0241 and 0250 Cultural Survey
 0300 Regional Film Songs
Rabindra Sangeet :
 4th : Gems from Tagore
 11th : Dwijen Mukherjee
 18th : Chinmoy Chatterjee
 25th : Sunriti Ghosh
 Panorama of Progress
Classical Vocal Music :
 4th : Bhimsen Joshi
 11th : Pt. Jasraj
 18th : Hirabai Barodekar
 25th : Gangubai Hangal
 0241 **Instrumental Music : Jaltarang**
 4th : Ghasiram Nirmal
 11th : Dulal Roy
 18th : Ram Rao Parsatwar
 25th : S. V. Kankare
 0300 **Classical Half Hour :**
 4th : Santoor — Bhajan Shopore
 18th : Esraj—Vijay Shankar Chatterjee
Music of India :
 11th : Folk Dances of India
 25th : Music of Major Songs from New Films.

FRIDAYS

5th, 12th, 19th and 26th

2316 Karnatak Instrumental
 Music : Nagaswaram
 2320 Regional Film Songs
 2350 Talk/Poetry Recitation
 0000 Film Songs
 0016 **Light Music :**
 5th : Mahendra Kapur
 12th : M. S. Subbulaxmi—Devotional

19th : Mohd. Rafi
 26th : Kishori Amonkar
 0120 **Classical Vocal Music :**
Old Masters
 5th : Bade Ghulam Ali Khan
 12th : D. V. Paluskar
 0146 19th : Ameer Khan
 26th : Abdul Karim Khan and 0250 5th : Influence of Indian Philosophy of foreign scholars—Aldous Huxley—Talk
 12th : Horizon — Literary Magazine; Poetry of India
 —Punjabi—Featurised Programme
 0220 19th : I Made India my Home—Talk/Interview
 26th : Horizon—Literary Magazine; Indian Languages today—Bengali—Talk; Poetry Recitation
 0241 **Instrumental Music: Violin**
 5th : Gajanan Rao Joshi
 12th : Sisirkana Dhar Chowdhury
 19th : V. G. Jog
 26th : P. D. Saptrishi
 0300 Film Songs from South and 0345 Radio Newsreel
 Folk Songs :
 5th : The Bauls of Bengal
 12th : The Nireena of IIP
 19th : Rhanoras of Punjab
 26th : Harvest songs from Andhra Pradesh
 0241 Orchestral Music
 0300 Film Songs

SATURDAYS

6th, 13th, 20th and 27th

2316 Devotional Music
 2320 **Karnatak Music :**
 6th : Sulamangalam Sisters
 13th : G. N. Balasubramaniam
 20th : T. N. Seshagopalan
 27th : M. D. Ramanathan
 0200 and 0345 6th : Mainly for Tourists—Destination Kashmir—Talk
 13th : Indian Cinema—Interview
 20th : Mainly for Tourists—Impressions—Short Feature
 27th : Sports Folio
Light Melodies :
 6th : Guitar
 13th : Piano Accordion
 20th : Mandolin
 27th : Flute
 Classical Songs from films
 0016 **Karnatak Instrumental Music :**
 6th : S. P. Natarajan—Flute
 13th : N. K. Krishnan—Nagaswaram
 20th : E. Kalyani—Veena
 27th : M. Muthukrishnan—Veena
 and 0250 6th : Expression—Youth Magazine
 13th : Youth in Focus—Melody Edition-III—Programme based on interviews and illustrations
 20th : From the Universities—Interview with foreign students

27th : Quiz Time
Light Music :
 6th : Krishna Kalle
 13th : Kuldeep Manak
 20th : Kanwar Sindhu
 27th : Kamla Chellaram
Instrumental Music :
 6th : Violin and Flute—V. G. Jog and Hari Prasad Chaurasia
 13th : Santoor—Shiv Kumar Sharma
 20th : Surbahar — Imrat Hussain Khan
 27th : Tabla—Allah Rakha
Devotional Music : Regional
 6th : M. S. Subbulaxmi
 13th : Firoza Begum
 20th : Sudhir Phadke, Anjali Kelkar
 27th : Ajit Kaur
 0241 **Classical Vocal Music :**
 6th : Jitendra Abhisheki
 13th : Malini Rajurkar
 20th : Mahendra Sharma
 27th : Malavika Kanan
 0300 Film Songs—Old favourites.

SUNDAYS

7th, 14th, 21st and 28th

2316 Devotional Music
 2320 Film Songs
 0200 and 0345 **Women's World :**
 7th : Exotic Jewels of India—Kundan Jewellery of Jaipur—Talk
 14th : How I came to choose my profession—Interview
 21st : Summer fashion in women's clothes—Talk
 28th : They left their imprint—(Film Music) Suraiya
Classical Music :
 7th : Kishori Amonkar
 14th : Khan Bandhu
 21st : Naina Devi
 28th : Barkat Ali Khan
 Film Songs News
 0040 and 0250 7th : Play
 14th : Discussion
 21st : Feature
 28th : Film Story
 0120 **Light Classical Music :**
 7th : Sohan Singh
 14th : Afzal Hussain Nagina
 21st : Sharafat Hussain Khan
 28th : Naina Devi
 Film Songs
Instrumental Music :
 7th : Sitar—Arvind Parikh
 14th : Violin—V. G. Jog
 21st : Flute — Prakash Wadhara
 28th : Sarod — Nandlal Ghosh
 Regional Film Music :
Karnatak Vocal Music :
 7th : Sitaramani Srinivasan
 14th : Vedavathi Prabhakar Rao
 21st : T. N. Seshagopalan
 28th : Ramnarabha and Prabhakar Rao

GUJARATI SERVICE

From 0945—1000 hrs, on 19.78 and 16.93 metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230 to 2315 hrs. on 25.36, 19.83 metres; 11830 and 15180 kHz

News at 2235—2245 hours.

SATURDAYS

6th, 13th, 20th and 27th

MONDAYS

1st, 8th, 15th, 22nd and 29th

2230 1st : Shehnai
8th : Film Dhoon
15th : Vadya Vrinda
22nd : Sitar
29th : Stuti

2245 Chitratpat Sangeet
2315 Samapta

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Shobha Gurtu
9th : Mahendra Kapoor
16th : Jagjit Kaur
23rd : Praveendon Gadhavi
30th : Shaktidan Gandhavi

2245 2nd, 16th, 23rd and 30th :
Natika
9th : Geetobhaji Kaham

WEDNESDAYS

3rd, 10th, 17th and 24th

2230 3rd : Habibvali Mohmmad
10th : Jagjit Sing
17th : Hemantlal Chohan
29th : Vani Jairam
2245 Vartmanna Vahen Current
Affairs
2250 Geetika
2300 3rd : Tamne Gamshe
10th : Janva Jevun
17th : Geet ane Ghazal
24th : Aajna Kalakar
2315 Samapta

THURSDAYS

4th, 11th, 18th and 25th

2230 4th : Aarti Mukerjee
11th : Shefali Ghosh

18th : Madhurendra Varma
25th : Bhapindra

2245 Akhbaroni Atariethi

2250 4th : Geetavali Gujarati
and Hindi non Film Songs
11th and 25th : Talk

18th : Tarang Light Classi-
cal Film Songs

2300 4th and 18th : Roopak
11th and 25th : Gaikalnun
Sangeet

2315 Samapta

FRIDAYS

5th, 12th, 19th and 26th

2230 5th : Bhajan
12th : Ghazal
19th : Naat
26th : Qwali

2245 Gujarati Chitratpat Sangeet
2315 Samapta

2230 6th : Lokgeet
13th : Geet
20th : Samahgeet
27th : Dwandageet

2245 6th and 20th Stree Sabha :
Programme for Women
13th and 27th : Bal Sabha :
Programme for Children

2310 Roprekha : Weekly Pro-
gramme Trailer

2315 Samapta

SUNDAY

7th, 14th, 21st and 28th

2230 7th : Veena Mehta
14th : Pratima Trivedi
21st : Dadra
28th : Thumari

2245 Gujarati Chitratpat Sangeet

2245 Ek Farmaish

2250 7th : Aajna Sangeetkar

14th : Amari Pasand

21st : Shashtriya Sangeet

28th : Geet Dhara : Guja-
rati non film Songs

HINDI SERVICE

Daily from 0130 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.39 Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 1st Service for East Africa on 25.36, 19.63 Metres 11830, 15225 kHz News at 2150 hrs.

SUNDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Samachar Darshan.
0500 Bal Jagat.
0520 Bhakti Gaan.
0525 Press Review.
0530 CLOSE DOWN.

MONDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Natak (Patrika Karvakram)
0520 Geet.
0525 Press Review
0530 CLOSE DOWN.

TUESDAY

0430 Shabad.
0445 Samachar Patron Se.
0450 Shashtriya Sangeet.
0500 Varta.
0510 Aap Ki Pasand.
0515 Samayik Varta.
0530 CLOSE DOWN.

WEDNESDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Aap Ki Pasand.
0510 Press Review.
0530 CLOSE DOWN.

THURSDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Mahila Jagat.
0510 Chitratpat Sangeet.
0515 Press Review.
0530 CLOSE DOWN.

FRIDAY

0430 Naat.
0445 Samachar Patron Se.
0450 Varta Vichar Geet.
0510 Chitratpat Sangeet.
0515 Samayik Varta.
0530 CLOSE DOWN.

SATURDAY

0430 Bhakti Gaan.
0445 Samayik Varta
0500 Varta.
0510 Sugam Sangeet.
0515 Aap Ka Patra Mila.
0520 Press Review.
0530 CLOSE DOWN.

SUNDAY

0900 Bhakti Gaan (Repeat).
0915 Bal Jagat.
0935 Saaz Sangeet.
0945 CLOSE DOWN.

MONDAY

0900 Bhakti Gaan.
0915 Natak (Patrika Karyakram).
0945 CLOSE DOWN.

TUESDAY

0900 Shabad.
0915 Chitratpat Sangeet.
0930 Varta.
0940 Chitratpat Sangeet.
0945 CLOSE DOWN.

WEDNESDAY

0900 Bhakti Gaan.
0915 Aapki Pasand.
0945 CLOSE DOWN.

THURSDAY

0900 Bhakti Gaan.
0915 Mahila Jagat.
0935 Ghazlen.
0945 CLOSE DOWN.

FRIDAY

0900 Bhakti Gaan.
0915 Varta/Vichar Dhara/Geeton Bhari Fiimi Sanskritik Dhara.
0945 CLOSE DOWN.

SATURDAY

0900 Bhakti Gaan.
0915 Pradeshik Sangeet.
0925 Varta.
0930 Aap Ka Patra Mila.
0935 Sugam Sangeet.
0945 CLOSE DOWN.

SUNDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Qawwali.
2215 Chitratpat Sangeet (Ek Kalakar).
2230 CLOSE DOWN.

MONDAY

2145 Saaz Sangeet.
2200 Samachar Patron Se.
2205 Geet (Repeat).
2210 Samachar Sankalan.
2220 Film Music.
2230 CLOSE DOWN.

TUESDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Geetmala.
2230 CLOSE DOWN.

WEDNESDAY

2145 Saaz Sangeet.
2200 Samachar Patron Se
2205 Aap Ki Pasand
2230 CLOSE DOWN.

THURSDAY

2145 Saaz Sangeet
2200 Samachar Patron Se.
2205 Aap Ki Pasand.
2230 CLOSE DOWN.

FRIDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Geet Aur Ghazal.
2215 Chitratpat Sangeet.
2230 CLOSE DOWN.

SATURDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Samachar Darshan.
2225 Pradeshik Sangeet.
2230 CLOSE DOWN.

URDU SERVICE

MW 427.3M (702 K/Hz)
SW 48.74M (6155 K/Hz)

Transmission I

MW 280.1M (1071 K/Hz)

Transmission II

MW 427.3M (702 K/Hz)
MW 280.1M (1071 K/Hz)

SW 31.01M(9675 K/Hz)

Transmission III

MW 427.3M (702 K/Hz)

SW 91.05M(3295 K/Hz)

TRANSMISSION I

- 0543 Signature Tune and Opening Announcement
0545 Subhghahi :Hamd, Naat, Salam, Shabad, Bhajan and Soofiyana Kalam; Friday: Quran Recitation with Translation Followed by Natia Kalam
0615 News
0625 Comments from the Press
0630 Shahre Saba (Daily Except on Fridays)
0700 Shamm-E-Farozan
0705 From Old Films (On Fridays upto 0725 Hours)
0725 Gandhiji Ne Kaha Tha
0730 Instrumental Music
0745 Repeat of Spoken Word Items of Previous Night and 0825 Listeners' Request
0800 Programme Summary
0820 Chalte Chalte (Daily Except on Sundays and Fridays); For children (On Sundays and Fridays—Upto 0930 Hours).
0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)
0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays
0930 News Summary
0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays
1000 Close Down.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
1400 Programme Summary
1402 News Summary
1407 **Sundays:** Replies to Letters—Upto 1427 Hours, Followed by Song of the Week
Mondays: Nigah-E-Intekhab (Ist, IIIRD and Vth—Upto 1500 Hours) and Filmi Qawwalian (IInd and IVth upto 1430 Hours)
Tuesdays: Devotional Songs (Ist, IIIRD and Vth—including Studio Recordings) and Meri Nazar Mein (IInd and IVth—Emphasis on New Artists)
Wednesdays: Husn-E-Nazar
Thursdays: Dhoop Chhaon
Fridays: Light Classical Music
Saturdays: Geetanjali (Ist, IIIRD and Vth—Fresh Recordings and IInd and IVth—Library Recordings)
1430 **Sundays:** Story with Songs (Ist); Mehfil (IInd); Kahkashan (IIIrd); Ghazlen

(Non-film) on IVth and Rang Mahal) (Vth—Upto 1530 Hours)

Mondays: Nigah-E-Intekhab (Ist, IIIRD and Vth—Continued from 1407 Hours); Raag Rang (IInd and IVth)

Tuesdays: Nagma-O-Tabassum (Ist, IInd and IVth) and Yakrang (IIIrd and Vth)

Wednesdays and Saturdays: For Women

Thursdays: Panghat (Ist, IIIRD and Vth) and Yaaden Ban Gain Geet (IInd and IVth)

Fridays: Geet Se Geet (Ist, IIIRD and Vth); Tees Minute (IInd) and Jumde Jo Yaad Hajn (IV)

Sundays: Kuch To Kahiye (Ist); Filmi Qawwalian (IIIrd); Qawalian—Non-Film (IInd and IVth) and Rang Mahal (Vth—Continued from 1430 Hours).

Mondays: Baat Ek Film Ki (IInd and IVth) and Qawwalian—Non-Film (Ist, IIIRD and Vth)

Tuesdays: Nai Nasal Nai Roshni

Wednesdays: Film World (Ist and IIIrd); Ranga Rang (IInd and Vth) and Sada-E-Rafta (IVth)

Thursdays: Instrumental Music

Fridays: Awaz De Kahan Hai (Repeat of Last Sunday)

Saturdays: Phir Suniye

1605 and 1635 Listeners' Choice

2145 Comments from the Press

2200 Commentary or Week in Parliament

2165 News

1700 Close Down.

TRANSMISSION III

1958 Signature Tune and Opening Announcements

2000 News Summary

2010 Programme Summary

2015 Listeners' Requests for Non-Film Ghazals and Songs (Daily Except on

Sundays—On Holidays up to 2045 Hours); Awaz De

Kahan Hai on Sunday (Up to 2045 Hours)

0030 Jahan Numa (Except Sundays and Holidays); Awaz

0058 De Kahan Hai (On Sundays—Continued from

2015 Hours); Aabshar (On Holidays—Continued from 2015 Hours).

2045 **Sundays:** Book Review (Ist), Delhi Diary (IInd and IVth); Iqtisadi Jaeza (IIIrd) and Urdu World (Vth)

Mondays: Poetry Recitations

Tuesdays and Fridays: Talks

Wednesdays: Shaharnama or Pasmanjar

Thursdays: Replies to Letters

Saturdays: Radio Newsreel Husn-E-Ghazal (Except on

Thursdays; Play on Thursdays (Continued upto 2145 Hours)

2115 **Sundays:** Thumri and Dadra

Mondays and Wednesdays: Qawwalian—Non-Film

Tuesdays: Regional Songs

Thursdays: Play (Continued from 2100 Hours)

Fridays: Short Story (IInd and IVth); Shahpare (Ist and IIIrd) and Awaraz

Musavvir (Vth)

Saturdays: Songs and Music

2130 **Sundays:** Ranga Rang (Ist and Vth); Jamal-E-Hamashin (IInd); Adabi Nashist (IIIrd) and Urdu Service

Digest (IVth)

Mondays: Ek Rag Kai Roop (Ist); Ek Hi Film Ko

Geet (IInd); Shukriye Ke Saath (IIIrd)—Including

other Programmes); Funone Latifa (IVth) and Khwabzaar (Vth)

Tuesdays: Aina (Ist and IIIrd); Feature (IInd);

Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki

Dayar (Vth).

Wednesdays: Khel Ke Maidan Se (Ist and IIIrd);

Mushaira (IInd); Science Magazine (IVth) and From New

Films (Vth)

Thursdays: Play (Continued up to 2145 Hours)

Fridays: Interviews or Discussions

Saturdays: Nai Nasal Nai Roshni

Instrumental Music

2145 News

Tameel-E-Irshad (Daily Except on Ist Sunday);

Mushaira on Ist Sunday.

2300 News Summary

2305 Music Concert

0000 World News

0005 **Sundays, Wednesdays, Thursdays and Fridays:** Film Songs

Mondays: Light Classical Music

Tuesdays: Dareecha

Saturdays: Film Songs (Ist, IIIRD and Vth) and Mushaira (IInd and IVth)

Bazm-E-Qawwali

Programme Summary

0100 Close Down.

KONKANI SERVICE

19.78m (15165 kHz)

16.93m (17715 kHz)

1005—1015 hours

News in Konkani (1005-1015 hrs.)

SINDHI

280.1m. (1071 kHz)
31.38m. (9560 kHz)
1730—1830 hours

REGULAR FEATURES

- 1730 Programman li Vichoor followed by music (Programme summary followed by music)
1735 Sindhi-a-men Khabroon (News in Sindhi)
1745 Tabsro (Commentary)

MONDAY

- 1750
I. (a) Bijal Baliyo (Disc Jokey)
(b) Feature/Mulaqat
II. (a) Hik Dafo vari (Programme of repeats)
(b) Music
III. Geetan Bhari Kahani (Song Story)
IV. Drama
V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- (a) Music
(b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
(a) Budho Ain Budhaiyo (Quiz programme) (II, IV)
(b) Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- (a) Hik Fankar
(b) Adabi Gulshan (Literary programme)
(c) Hafte Ji Gadhjani (This week)

SUNDAY

1. Avahanji Farmaish (Request programme)
2. Khat Avahanjo Milyo

PUNJABI SERVICE

427.3m (702 kHz)
1900—2000 hrs.

REGULAR FEATURES

- 7.00 Programme Summary.
7.03 News.
7.20 Commentary.
7.45 Press Review.
Monday : 7.05 Film Due/s
Tuesday : 7.05 Interviews.
Wednesday/Saturday : 7.05 Farmaish (Film Music).
Thursday : 7.05 Ghazals/Chorus
Friday : 7.05 Kafan.
Monday/Friday : 7.05 Replies to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th Sunday : 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.



Manohar Sardesai winner of Sahitya Akademi prize for his book of poems in Konkani entitled 'Pisolim'. He was interviewed for broadcast in the French Service of E.S.D.



Dr. Suresh Awasthi, whose talk entitled 'Rare forms of traditional theatre' was broadcast from G.O.S. (See article)



Dr V. P. Dutt, whose talk of cultural affinities between India and China (See article) was broadcast from G.O.S.

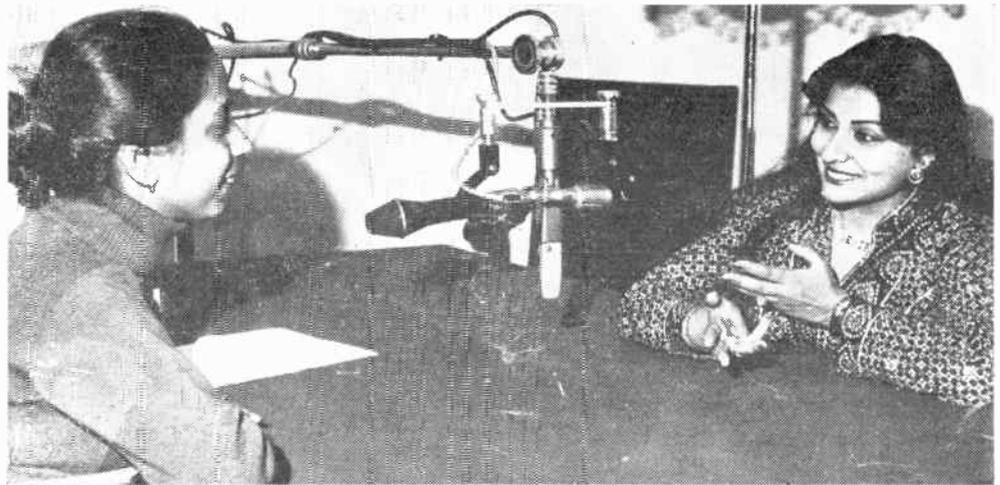


Malang Yusufi, an engineer from Afghanistan, whose interview by G. M. Lalzad was broadcast from Dari Service of E.S.D.



B. Sen, Sahay, Dr. S. P. Jagota and G. V. G. Krishnamurthy, who participated in a discussion on 'Law of the sea' broadcast from G.O.S.

Shobhini Singh, a film actress, whose interview by S. Saeed was broadcast from Urdu Service.



Participants of 'Quiz Time' broadcast from G.O.S.



INDIA calling



JULY,
1981





Participants of the discussion "US arms aid to Pakistan" broadcast from G.O.S. From left ; K. Subrahmanyam, Maj. Gen. D. K. Palit, Inder Malhotra and Satish Kumar.



Rajendra Kumari Bajpai, Kap Nath Rai, MPs, and Dr. K. P. Mishra, who took part in a discussion on India's role in the development of non-aligned nations (left), and Dhirendra Brahmachari exponent of Yoga being interviewed by Nirmala Joshi, both broadcast from Hindi Service of ESD.

M. Hashmi, S. R. Farooqui, I. K. Gujral and Shabuz Hussain—they participated in a discussion on "Efforts for the development of Urdu language in India", broadcast from the Urdu Service of AIR.



○○○

JULY, 1981

○○○

IN THIS ISSUE

KUNDAN JEWELLERY OF
 RAJASTHAN :
 Dinesh Khare ...2

CARDAMOM—YOUR FAVOU-
 RITE SPICE :
 K.E. Sankaran ...3

UTILISATION OF SOLAR ENER-
 GY :
 Dr. V.G. Bhide

A VISIT TO THE SOUTH :
 Rabindra Seth ...6

TRANSMISSION LINE TOWER
 INDUSTRY IN INDIA :
 Tarun Das ...7

URBAN HOUSING IN INDIA :
 M.K. Mukherjee

○○○

FRONT COVER

The speciality of Rajasthan jewel-
 lery lies in the creative intelligence
 and the traditional skill of the arti-
 sans.

○○○

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SHANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

- ARABIC** 1000—1030 hours; 19.63, 16.87 Metres; 15285, 17785 kHz; News 1010—1020 hours; 2330—0115 hours; 76.82, 30.27, 25.40, 280.1 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours.
- BURMESE** 0615—0645 hours; 264.5; 41.29, 30.97, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours 16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours; on 19.69, 16.85 Metres : 15235, 17780 kHz.
- CHINESE**
 Cantonese/
 Kuoyu 0315—0415 hours, 264.5, 41.93, 31.40 Metres; 1134, 7155, 9555 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours.
- DARJ** 0830—0915 hours; 25.27, 31.15 Metres; 11870, 9630 kHz; News 0835—0845—hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours.
- FRENCH**
 (East Asia) 1645—1700 hours; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030.
- West & North
 West AFRICA 0015—0100 hours; 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030 hours.
- INDONESIAN** 1415—1515 hours; 19.80, 16.80 Metres; 15155, 17855 kHz; News 1416—1425 hours.
- NEPALI** 0700—0730 hours; 25.30, 41.52, 505.0, 31.15 Metres; 11860, 7225, 594, 9630 kHz; News 0705—0715 hours; 1230—1300 hours; 30.91, 25.56 19.63 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009 hours.
- PERSIAN** 0930—1000 hours; 19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours; 280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours.
- PUSHTU** 0745—0830 hours; 25.27, 31.15 Metres; 11870, 9630 kHz; News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 hours and 2110—2112 hours.
- RUSSIAN** 2145—2245 hours; 25.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours.
- SINHALA** 1830—1900 hours; 25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours.
- SWAHILI** 2045—2145 hours; 19.83, 25.36 Metres, 15280, 11830 kHz; News 2100—2110 hours.
- THAI** 1700—1730 hrs; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours.
- TIBETAN** 0745—0800 hours; 505.0, 25.22, 30.88, 19.75 Metres; 594, 11895, 9715 15190 kHz; News 0745—0750 hours; 1800—1845 hours; 41.35, 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1956 hours 1845—1930 hours; 264.5 Metre (1134 kHz).
- BALUCHI** 1830—1900 hours; 280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours.

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.).
 Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Kundan Jewellery of Rajasthan

by Dinesh Khare

ENAMELLING and special type of gem setting known as 'Kundan' work are the twin, exclusive-crafts of Rajasthan that go in to produce the most exotic, colourful and artistic jewellery of the world.

This art is presently centralised, almost exclusively, in Jaipur, the capital town of Rajasthan, which is famous the world over for its arts and crafts including gem-cutting, gem-setting and engraving on gold, brass and ivory.

The artisans of the specialised crafts of 'Kundan' Jewellery have the backing of a long tradition of about 500 years, and it would be interesting to note that they still use the same kind of tools that were used by their ancestors. As a matter of fact, there is no speciality about these tools. They are the same simple tools that are generally used in India by goldsmiths, engravers and gem-setters. The speciality lies in the creative intelligence and the traditional skill of the artisans.

The manufacturing of the enamelled Kundan Jewellery undergoes seven processes or stages

First, the goldsmith gives shape to the ornament or the article on the basis of the lay-out of the selected design. As he is required to make provision for a lot of gem-setting and decorative work, he is called upon to put in longer hours of work than what would normally be needed for other types of gold ornaments.

The second stage is that of engraving. The goldsmith doesn't do it himself. It is the job of the engravers, who constitute a different category of artisans. As the artistic engraving of intricate patterns unaided by any machine whatsoever, calls for long practice and experience

the artisans are imparted training in this art since their very childhood.

Some of the ornaments, such as head gears, chokers and necklaces, are engraved on both the sides, so that they have two different patterns with two different colour schemes on the two sides. These ornaments are so designed that they can be worn either way and it, obviously, enhances their utility value.

Kundan Jewellery work of Rajasthan is world-famous for its exotic colourful and artistic accomplishment. In the form of enamelled Kundan jewellery one acquires a thing of great beauty and much more, a fascinating art—something which is really elegant tasteful and exclusive—a lasting and thrilling gift to adorn one's love.

The third stage is that of colour filling which may be done by the engraver himself or may be entrusted to some other artisan, especially trained for the purpose. The colours are also especially made in liquid gold so that they don't develop cracks on drying up and they neither fade away easily nor are wiped off by perspiration. Mostly, different shades of red, orange, blue and green are used. Not only the choice of colours, but also the colour-schemes are equally important for they must go well with the colours of the gem stones that would be set at a later stage.

The fourth stage is that of procuring or manufacturing the gem stones required for setting. Often the gem stones are procured before finally

deciding upon the design and in that case the goldsmith is asked to provide space for the setting of those stones. Otherwise if the stones of the required shape, size and colour are not readily available, they will have to be specially manufactured. Cutting, shaping and polishing of gem stones are three different operations, usually carried out by three different categories of artisans who specialise in their own limited fields.

THERE after the ornaments and the gem stones are handed over to the gem-setters who set stones in between the thin leaves of gold. This specialised type of gem-setting is known as 'Kundan' work. 'Kundan' means gold and the term denotes the setting of gem stones with the help of their gold leaves. It's, undoubtedly, a highly skilled job, the precise idea of which can be had only by observing the artisan at work or minutely examining the end-product. This is the fifth-stage of the manufacturing process, and also the most important one.

The sixth process is carried out by the decorators who put pearls and beads at proper places and fix them with the help of very thin gold wires, especially made for the purpose. These are known as 'Meena' wire.

The seventh and the last stage of the manufacturing process is that of fixing the golden thread to the ornament, if necessary, as in the case of chokers and necklaces.

This description of the manufacturing process itself, I hope, would make it evident that the enamelled 'Kundan' jewellery invariably displays a riot of colours combined with the lustre and brilliance of the gem stones.

(Contd. on page 4)

Cardamom—your favourite spice

by K. E. Sankaran

THE cup of coffee served in the Middle East or the food in Japan or the pastries in the Soviet Union has the familiar flavour of India—that of Cardamom. Known as the “queen of spices” Cardamom, botanical name *Elettaria Cardamom*, is the second most important national spice of India.

Unit about 1800 A.D. Cardamom was not a cultivated crop. Forest tribes and venturesome plainsmen tracked their way into the dense wooded hills of Kerala, braving wild animals and most dangerous of all, anopheles mosquitos, carriers of the dreaded malaria; to pick up green and dry capsules of Cardamom. Thus from a pure wild plant Cardamom has become a domesticated plant.

The first written mention of Cardamom appears in the famous Elbers Papyrus, discovered in Egypt and dating back to 1500 B. C. which listed about 800 medicinal drugs, including Cardamom. Its medicinal properties were also acknowledged in India's ancient memorised *verselore* of Ayurveda. Indian Physician *Susruta* (the older) who practised medicine in the fourth century B. C. prescribed it for jaundice, piles and urinary diseases. Cardamom is still used as a home remedy for digestive disorders in Kerala. In ancient Greece and Rome, it was an important ingredient in perfume.

According to the ICAR Spices Enquiry Committee Report of 1953 “India forms the only source of true Cardamom in the world market.” Meeting nearly 90 per cent of the world demand, India had till recently a near monopoly in the international trade in this commodity. With the emergence of Guatemala, Tanzania and Sri Lanka as Cardamom producers, our share in the



Cardamom Plant

Cardamom, known aptly as the queen of spices ranks second highest in spices in terms of foreign exchange earnings. India is the only source of true cardamom in the world market. The backbone of the industry in the country is the small grower who accounts for 94 per cent of the total number of the holdings covering over 52 per cent.

world production as well as international market has shrunk to around 60 and 50 per cent respectively. Production and export of Cardamom touched a peak figure in 1977-78. Production amounted to 3800 tonnes of which 2700 tonnes were exported

bringing in a revenue of Rs. 7 crores. In terms of foreign exchange earnings Cardamom ranks second highest in spices. The Middle East Arab countries account for 65 per cent of our exports. The other major markets are USSR, Japan, U. K. and Western Europe.

Cardamom is used for flavouring various kinds of foods, confectionery, beverages, liquours, as well as in perfumery and pharmaceutical industries. In India, it is used for flavouring culinary preparations, for chewing with betel leaf (*pan*) and in Ayurvedic preparations. In the Middle East, the Arabs use it as a beverage mixed with coffee. To them offering *Gahwa*, a special Cardamom-flavoured coffee is a traditional way of showing Arab hospitality and is in fact a ritual. In the Nordic region it is used extensively in the bakery

and confectionery production. Russians and Europeans use it in meat processing. It is popular in Japan as a flavouring agent in curry. In short, Cardamom is used by all nations in one form or other.

The cultivation of Cardamom is concentrated in the three Southern States of Kerala, Karnataka and Tamil Nadu. The total area under cultivation is around 91,500 hectares. This accounts for about 90 per cent of the total world acreage. It is mostly cultivated in the natural canopies of evergreen forests with altitudinal ranges between 600-1500 metres with warm, humid atmosphere.

The remoteness of plantations, the predominance of small growers, insecurity of ownership, arising from leasehold tenure of government land, seasonal nature of the crop, lack of scientific developments and violent fluctuations in production consequent to over-dependence of the crop on climatic conditions with its attendant instability of price are some of the major factors hampering increased production and productivity of Cardamom.

The backbone of the industry is the small grower who accounts for 94 per cent of the total number of the holdings, covering over 52 per cent of the total area under Cardamom.

Cardamom industry is highly labour-intensive. It is estimated that while about 5000 workers have continuous employment, an equal number would find seasonal employments. Yet another 3000 people are either employed or self-employed (small growers) in the plantation or in the trade.

At the national level, the two agencies responsible for research and development activities are the Indian Council of Agricultural Research and the Cardamom Board. While the

ICAR concentrates on evolving high yielding, disease resistant varieties, the Cardamom Board looks after the extension activities by providing timely inputs to the growers.

A recent survey conducted by the Cardamom Board showed that the world demand for Cardamom outstripped supply to the tune of 1300 to 1700 tonnes annually. Another significant finding of the survey was that even with substantial improvement in world production, there was no cause for sharp fall in price, particularly for quality cardamom of uniform size and green colour as there was a marked preference for such quality in the Middle East countries. The future of Cardamom therefore appears to be assured. It would be worthwhile for India to increase production so as to claim the major portion of the world's deficit.

Violent price fluctuation, a major factor hindering the progress of the Cardamom industry, is sought to be eliminated by joint action by all the producing countries. The Cardamom Board has suggested formation of a Community of Cardamom growing countries. Such a frame-work of cooperative venture, will ensure exchange of production techniques, scientific research findings, free-flow of statistical information as well as joint promotional ventures in the world market. The Board has already mooted the idea of forming such a community and all the Cardamom growing countries have shown interest in the proposal.

If the Board succeeds in forming a Cardamom Community comprising India, Guatemala, Tanzania and Sri Lanka, production and marketing of Cardamom could be undertaken on a planned and sustained basis, besides exploring new uses and potential markets for the product. This will pave the way for increasing the production and consumption of Cardamom which in turn will fetch higher foreign exchange to the countries and improve the economic conditions of the small growers.

(Contd. from page No. 2)

This specialised art had developed and thrived under the patronage of Indian rulers and the feudal lords, particularly in the Kingdoms which now comprise the territory of the state of Rajasthan. Even during the British regime, the 'Kundan' jewellery continued to be popular among the feudal aristocracy for a pretty long time. However, when the Indian princes, who happened to be the fashion-setters in their respective territories, developed a craze for the Western way of life, they lost interest in the traditional arts and crafts. Having lost its patronage, the art of 'Kundan' jewellery began to decline. So much so that during the last two decades preceding the dawn of independence in 1947, it had almost become a dead art.

However, the post-independence period, witnessed speedy revival of traditional Indian arts and crafts. The national Govt. did all that it could possibly do for their development. On the other hand, unprecedented unabating demand for diamonds, precious stones, exotic jewellery, antiques and other valuable items of art, developed in almost every affluent country, probably from the view-point of investment and as a hedge against the eroding value of paper currencies. Under these circumstances, the 'Kundan' jewellery industry developed much faster than ever, and now it is an important labour intensive and export-oriented cottage industry of Rajasthan. India exports other types of gold jewellery also, but in comparison to them the value of the gold content in the Kundan jewellery is the lowest, hardly exceeding 35 per cent. On the other hand, the labour content is the highest. As labour is very cheap in India, the foreign buyer gets very good value for his money. It's really a good investment to beat the inflation. Moreover, in the form of enamelled 'Kundan' jewellery, one acquires a thing of great beauty and fascinating art—something which is really exotic, tasteful and exclusive—a lasting and thrilling gift to adorn one's love.

INDIA CALLING, JULY, 1981

Utilisation of Solar energy

by Dr. V. G. Bhide

The global energy scene is characterised by an exponential rise in the demand for energy for the production of goods and services, fast depletion of fossil fuels particularly oil, ever increasing pollution consequence threatening the very ecosystem. This grave energy crisis has made it imperative for us to search for an energy source which is inexhaustible, replenishable and clean. The first and foremost energy source one can think of is the solar energy i.e. energy from the sun. Solar energy is clean, renewable, abundant and available all over the globe. Indeed it is the earliest energy source known to man but ironically the least exploited by him although of course nature uses it in ample measure.

Utilisation of solar energy is not only a global imperative but is of critical importance from the point of view of developing agrobased rural economies like that of India's. The demand for energy in India is increasing at the rate of 5 per cent per annum. Although, there are sizeable reserves of coal, some 28 billion tons, the proven reserves of oil and gas are very meagre indeed. The import bill on account of the import of oil has already crossed the 50 billion rupee mark which is about 80 per cent of India's foreign exchange earning. There is no doubt that oil prices are going to increase in the future and the day is not far off when it will be impossible to sustain the existing industrial infrastructure let apart meet the demands of growth. This energy situation is further complicated by the existence of a large number of nearly 500,000 villages out of which over 350,000 are those with a population less than 500. These villages are widely scattered from the industrial belt. Because of the high transmission cost and low load factor, it is almost uneconomic to electrify these villages. It is equally difficult to reach them with fossil

fuels firstly because of their limited availability and secondly because of the transportation problem. These rural villages in the absence of any commercial energy sources available to them burn animal waste with low efficiency thereby depleting the farm of organic manure or burn trees which threatens to change the ecology. Both these are undesirable. Here again solar energy being admirably suitable for decentralised systems offers a viable solution.

Realizing the great potentiality of solar energy to meet the rural energy needs and to supplement the other energy sources in urban needs and to supplement the other energy

In the field of solar energy there are rewarding opportunities and challenging tasks. The scientific community in India is geared to accept these challenges and is looking forward to the change in the rural scene toward prosperity through the use of solar energy.

sources in urban areas, a national crash programme on research, development and demonstration of solar energy utilization has been planned. This effort is backed suitably by tax incentives and legislative measures.

India is blessed with tremendous amount of solar insolation. At a place in central India, the average daily insolation is 5.5 kwh/m² with maximum exceeding 7.0 kwh/m². Before one can think of large scale utilization, it is necessary that this source is quantified in terms of its quality and extension. Today nearly 200 fully equipped meteorological stations spread over various climatic zones monitor solar

radiation parameters round the year. Radiation monitoring instruments such as pyranometers, pyrocheleometers etc. as well as cheap radiation measuring instrument using solar cells are being manufactured in the country.

Any rational development of solar energy must necessarily rest on the identification of a niche in the total energy consumption spectrum of a given community in which solar energy best fits. Coupled with this is the analysis of the technical feasibility and the likely economic viability of a solar option to meet the perceived need. The national committee on solar energy of which I happened to be the chairman analysed the energy consumption pattern of rural villages, small towns, metropolitan areas, industrial sector and identified the areas of thrust for solar energy research and utilization. These areas are (1) solar power pack of 20—50 kw capacity for rural villages, (2) photovoltaic arrays for irrigation pumps, lighting community television, etc., (3) domestic and industrial water heating and process heat systems, and (4) individual solar devices such as solar stills, solar dryers, solar cookers, solar cold storage etc.

For obvious reasons, the needs of rural communities deserved highest priority. The rural communities require energy for pumping, lighting, cooking, entertainment and for agrobased industries. Two alternative approaches have been chosen. In one, an autonomous power pack of 20—50 kw operated on solar energy and when necessary on biogas, is supposed to meet the total energy needs of the community. In the other approach, individual gadgets such as solar pumps, solar dryers etc. are supposed to be used.

The first experiment on autonomous 10 Kw solar power plant was undertaken in 1978. This solar power (Contd. on page 8)

A visit to the South

by Rabintra Seth

IN the travel parlance, India is often described as a land for all seasons and for all reasons. One of the reasons could easily be the exotic south India or the sunny South, and for the traveller in search of a discovery, a new destination.

Forming the great Indian peninsula, the south was once known as Gollconda, a landmass that drifted through time to finally meet the shores of what was then India. Today it encompasses four states—Andhra Pradesh, Karnataka, Kerala, Tamilnadu and the Union Territory of Pondicherry. Each state is so different from the other and yet there is a connecting link of common heritage. A colourful past is subtly woven into an exuberant present. The gentle continuity of the traditions of one of the world's oldest civilisations is perhaps more marked in south India than in the rest of the country. There are temples which are not only marvels of architecture and sculpture but where man has worshipped for over two thousand years. South India has more than a fair share of warm skies and golden sands caressed by the Arabian Sea—the Indian Ocean and the Bay of Bengal. It has blue mountains, forests, wild life and at least half of India's fabled monuments, temples, churches, mosques, shrines and forts. Madras, on the east coast, has always been the gateway to south India. Much of India's trade in the 11th century with Persia and Arabia, China and Sri Lanka was through this port. Today Madras is the capital of Tamilnadu State as well as the tourist capital of south India. With an international airport it is linked with all important centres by road, rail and air.

The city of Madras does not claim to be more than 350 years old. It traces its origin to the time the British East India Company first settled near the tiny fishing village of Madraspatnam. In Fort St. George at Madras is a

Church that was consecrated in 1680 and is probably the oldest Anglican Church in the east. Close by, the San Thome Cathedral is believed to be the resting place of St. Thomas, the Apostle, who brought Christianity to South India just a few years after the crucifixion of Christ.

AN hour's drive from Madras along the sea is the ancient seaport of Mammallapuram, also known as Mahabalipuram, famous for its seventh century shore temple. Mammallapuram is today a beach resort with a history.

South India with its innumerable temple towns, marvels of architecture and sculpture, many splendoured beach resorts, enchanting backwaters, fascinating traditional art forms and distinctive cuisine, offers a feast of many dishes to a tourist. It is also famous for silks, handicrafts, wood and ivory works; rose and sandalwood articles and much more.

Madurai is the most famous of Tamilnadu temple towns where the Meenakshi temple with its Hall of the thousand Pillars is a landmark.

Three other historical towns of Tamilnadu are : Rameswaram, Thanjavur and Tiruchirapalli, also known as Trichy. Rameswaram, an island in the Palk Strait, contains one of the most venerated shrines in the country. Thanjavur is a great cultural centre. Close to Tiruchirapalli is Srirangam, one of the largest temples in India. Kancheepuram, apart from its temples is also the home of the famous Indian silks. Kanyakumari or Cape Comorian where

three oceans meet is the setting for a fantastic sunset or sunrise.

Kanyakumari is a good starting point for discovering the verdant sundrenched and sea washed coastal state of Kerala. Just 80 kilometres to the north is Kovalam, said to be one of the most beautiful and yet unspoilt beaches in the world, which now boasts of India's first planned beach resort to international standards distinguished by yoga lessons and age old herbal oil massages. Kerala's scenic beauty—enchanting backwaters and miles upon miles of thick coconut plantations is heightened by a rich history, much of it is Cochin a port of call since the sixth century BC and now a mosaic of Hindu, Jewish, Portuguese, Dutch, Chinese and Islamic cultures. The St. Francis Church in Fort Cochin is believed to be the first European Church built in India. Vasco da Gama who discovered the sea route to the East Indies was originally buried here. A little away in Mattancherry is the Jewish Synagogue, built in 1567 A. D. A quick flight or a comfortable train or road journey and the traveller is in Bangalore, capital and garden city of Karnataka State. Its huge central-park the Lal Bagh, was built by Tipu Sultan 200 years ago. Bangalore is the ideal base for a fabulous golden triangle for travellers with Mysore the palace city and Halebid and Belur temples as the other points.

And then Andhra Pradesh, where it is a fusion not only of the old and the new but also of two religions. Hinduism and Islam. Hyderabad, the state capital reflects an atmosphere of 400 years of Muslim splendour. The Char Minar, a stately rectangular building with four minarets is a 16th century architectural jewel. The Salar Jung Museum preserves the life styles of Hyderabad's old Nawabs.

(Contd. on page 14.)

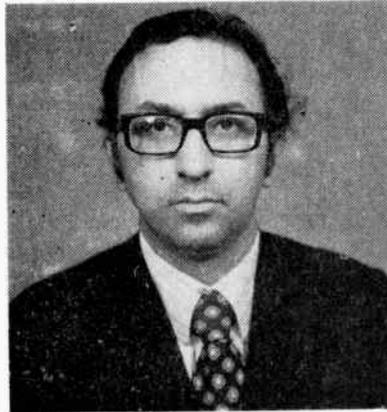
Transmission line tower industry in India

by Tarun Das

AFTER Independence in 1947, India recognised the important role of electric power for the sustained growth of industry and agriculture. With the introduction of planned development in 1951, special emphasis was placed on the generation and transmission of electricity. Systematically conducted power development programmes have resulted in a notable growth in this field. During the last 30 years, the installed capacity for power generation has been raised from less than 2000 MW to 25,000 MW.

The generation of power by itself is of little use unless it is readily made available to those who need it. The present concept of economic power generation has made it necessary to locate huge power plants nearer the source of coal or water supply and then transmit it through transmission lines to the centres of consumption. The power transmission system thus acts as a vital link between the generation stations and the consumers.

Transmission line industry is very capital intensive and involves a high degree of engineering skill and technical competence. Until 1949, the entire range of electrical transmission line material was imported into the country. Looking to the massive Five Year Plan schemes for power generation and transmission, entrepreneurs started developing indigenous capacity to manufacture transmission line towers and accessories in 1950 according to the international practices. In this short span, the industry has come of age and today it is capable of designing, supplying, erecting and commissioning transmission lines upto 500 KV. In fact, the entire home demand for transmission lines in all ratings is being met by the indigenous manufacturers and the industry has also



Tarun Das

The experience gained by India in manufacturing and commissioning transmission lines to suit various types of terrain and climate and in transmitting power over large distance at different voltage has enabled it to occupy a leading position in the world as manufacturer, supplier and erector of power transmission.

been supplying towers and undertaking turnkey contracts for commissioning transmission lines, sub-stations and receiving stations in overseas countries.

For the development of any industry, design, planning and project engineering are important functions. The transmission line tower industry in India has fully equipped design offices, manned by highly qualified and experienced engineers and technicians capable of designing towers for extra-high voltages as also to suit

any type of terrain and climate. Computer techniques are employed for evolving design that make for overall optimum economy.

Any new design has to be tested before actual manufacture of tower is undertaken. A proto type tower is made for every individual design and subjected to exhaustive load tests. While earlier the towers had to be sent abroad for testing, the country now possesses extensive facilities for this purpose and modern tower testing stations, both in public and private sectors, are available for conducting tests to any voltage.

There are 18 units in the organised sector manufacturing transmission line towers in the country, six in the public sector and 12 in the private sector. The combined production capacity of these plants exceeds 200,000 tonnes of galvanised towers per year. The industry can increase the capacity to 225,000 tonnes at short notice by adding some balancing equipment.

These units are equipped with modern machinery suitable for mass production and adopt latest techniques for fabrication of tower steel work. Each unit has galvanising facilities where structural sections and components are galvanised. The Maximum length of a section which can be galvanised in one dip is 9.9 metres. The production cycle is constantly monitored to meet the goals of optimum quality, competitive costs and prompt deliveries. Major manufacturers of transmission towers use automation to achieve these aims.

The transmission line tower Industry of India recognises the importance of research and development in the present day competitive world. R&D activities are being pursued at the Central Power Research Institute. Many companies have special R&D Wing, where research work in the field of transmission line engineering

is carried out. Latest techniques involving the use of digital computers and other electronic data processing equipment are employed to study designs of transmission towers and foundations. Studies are made on the behaviour of all components which are used in the building of a transmission line. Besides testing single components, the behaviour of the transmission line as a whole is studied and the specific line condition. The industry has taken up development programmes to fabricate towers in the range of 1000 to 1500 KV in anticipation of future national and international needs.

India has made a major breakthrough in the engineering exports in the last two decades. From a meagre export of Rs. 51 million in 1956-57, the value of engineering goods exports rose to over Rs. 6250 million in 1977-78.

In this impressive export performance of the engineering industry, the transmission line tower industry has played a significant role. The value of transmission line towers exported has risen from Rs. 1.7 million in 1965-66 to over Rs. 130 million in 1977-78.

The experience gained by India in manufacturing commissioning transmission lines to suit various types of terrain and climate and in transmitting power over large distances at different voltages has enabled to occupy a leading position in the world as manufacturer, supplier and erector of power transmission lines. Indian manufacturers offer a complete range of transmission line towers, hardware, accessories, conductors and insulators up to 500 KV rating.

Indian companies have supplied several hundred thousand tonnes of transmission line towers to Burma, Indonesia, Iran, Kuwait, Malaysia, Nigeria, Pakistan, Philippines, Sri Lanka, Sudan, Thailand, United Arab Emirates and the United States of America, among others. The industry

has also executed large contracts on turnkey basis in Dubai, Iran, Libya, Malaysia, Sudan and Thailand. Some of these lines run through sand dunes and rocky and low-lying areas, requiring even pile-type foundations. All these have become possible because the Indian industry has acquired a high degree of technical skill the ability to meet international specifications and capacity to deliver goods and services on schedule. There exists sufficient built-up capacity in the country design, manufacture, supply, erect and commission transmission lines according to the requirements of the most discriminating overseas customers. ○○○

(Contd. from page 5)

plant is based on the Rankine cycle using efficient flat plate collectors coupled to Linde Screw expander. With the experience gained on this plant, a second generation integrated energy power plant is planned. This is also based on Rankine cycle but uses parabolic concentrating collectors coupled to turbine expanders. Secondly, biogas supplements solar energy when necessary. National Physical Laboratory has designed and developed efficient cylindrical parabolic concentrators whereas the BHEL and IIT Bombay have designed and tested two stage turbine expanders. The biogas technology is fairly well developed in the country and nearly a million biogas plants are operational. The integrated energy power pack coupled with cold storage facility is expected to be operational within a year.

Simultaneously, demonstration programme is in hand to test in the field solar dryers, solar cookers, solar stills, solar cold storage systems. A 10 ton/day solar paddy dryer was installed in Ludhiana a couple of years back and now solar energy is being increasingly used for tobacco curing, timber drying, drying of agricultural products. Similarly, solar cookers of various designs are being manufactured. Nearly 1000 solar cookers are being used in only a few villages in Gujarat. In a village Avania, solar stills provide drinking water to the entire community.

It is estimated that photovoltaic arrays will have increasing applications.

Consequently great emphasis is being laid on both cost reduction and efficiency enhancement of solar cells. Central Electronics, a Govt. of India undertaking has set up a pilot production plant of 10 Kw/year capacity based on single crystal silicon solar cells. This capacity will be increased to 2 MW/year by 1983. National Physical Laboratory has developed polycrystalline silicon solar cells with 9 per cent efficiency and laboratory production unit is operational. Central Electronics Engineering Research Institute, Pilani is developing systems in which single crystal silicon solar cells are coupled to concentrating systems. Developmental work is in hand at a couple of places on the growth of single crystals of silicon in the form of ribbons. A success in any of these research efforts may lead to a breakthrough and a large scale utilization of solar energy.

A large number of industries particularly textile, electroplating, man made fibre, brewery etc. use a considerable amount of hot water and low pressure steam. Solar hot water systems are both technically feasible and are becoming increasingly competitive. Nearly 100 demonstration solar hot water systems are operational in the country and provide hot water in hotels, hospitals and a number of industrial undertakings. This has become possible through the development of flat plate collectors by NPL and other agencies. The notable achievement in this regard is the development of structure selective coatings by NPL. It is planned to set up a process heat system in a major industry using cylindrical parabolic concentrating collectors coupled to flat plate collectors.

Market penetration of solar technology is picking up and this has been particularly possible because of the Govt. incentives. Any investment on research and development on solar energy has nearly 133 per cent tax rebate. Recently Govt. have allowed 30 per cent depreciation on investment in solar energy device fabrication or utilisation.

In the field of solar energy there are rewarding opportunities and challenging tasks. The scientific community in India is geared to accept these challenges and is looking forward to the change in the rural scene, towards prosperity through the use of solar energy. ○○○

Urban housing in India

by M. K. Mukherji

IF we are to reckon with the realities of the Indian situation we are faced with the problem of providing shelter for approximately 150 million people in our towns and cities a vast majority of whom do not have adequate service and more than 30 per cent of whom live in sub-standard shelters.

Mere statistics do not disclose the real nature of the problem. The National Building Organisation has estimated a housing shortage of 4.7 million residential units in the urban areas of India in December, 1980. This does not mean that such a large number of people are without any shelter. The majority of these people live in makeshift housing outside the formal framework of our society and get with minimum basic services which they can procure or purloin from the legal system. These are the people who live in shanty towns and squatter settlements in our towns and cities. They are variously called jhuggi jhonpris, jhopar pattis, cheris or bustees.

One significant advance which the government and our society has made in the recent past is to recognize the existence of this vast though sub-standard, housing stock and the important contribution that is being made by the residents of squatter settlements to the urban economy. The progressive approach that has now evolved to this problem is to try and regularise squatter settlements wherever possible, provide basic services like water supply, sanitation, street lights, road access and so on, and create necessary conditions so that the dwellers of these settlements can be integrated with the urban fabric. The programmes that have emanated from this approach in the various cities of India provide for security of tenure so that the poor families can improve their dwellings by their own efforts and resources. These programmes are also based on the sound principle of

affordability. A good portion of the cost of improvement is to be collected from the beneficiaries so that there is rolling fund for an ongoing programme.

Another programme which attempts to tackle haphazard urban growth is the provision of serviced sites to low income groups. These sites are affordable by people who earn less than Rs. 350 per month and are

In spite of all the efforts of the Government and financial institutions to assist urban housing it is clear that the public sector can play only a promotional role. The bulk of housing in the urban areas will have to be financed from private sources. Our sixth Plan document makes a special reference to the role of the private sector in the construction of housing and the need to stimulate such investments.

to be well located from the point of view of transportation and access to employment and urban facilities. Both in the squatter improvement and the sites and services programmes the state Governments and financial institutions are getting increasingly involved in assisting the beneficiaries to put up pucca houses.

As far as the higher income groups are concerned Central Government investments in the urban areas are mainly channelled through the LIC and GIC and to a limited extent through the housing and urban corporation.

The metropolitan areas received some attention in the 4th and 5th Plans and rural development has been

a priority area for quite some time. The thrust of the urbanisation policy during the next decade would be to give greater emphasis to the provision of adequate infrastructural and other facilities in the small, medium and intermediate towns. For this purpose increased investments are proposed in housing, among other services, in the smaller towns. The total outlay on the scheme during the sixth Plan, to be shared between the central and the state governments is expected to be of the order of Rs. 1600 to Rs. 2000 million. It is proposed to support urban development projects in approximately 200 towns during the plan period. A good portion of this amount would be for housing and serviced sites for all income groups. Considerable interest has been shown by multi-lateral as well as bilateral aid agencies in the housing and urban development programmes. Already the Madras and Calcutta projects are being supported by the World Bank. Some more projects are under negotiation. Several agencies have come forward to assist the HUDCO in expanding its programmes in view of the pivotal role it is now playing in housing finance. Our central public works department has undertaken a large housing programme in the different metropolitan cities for providing accommodation to the lowpaid central government servants. The contribution of the National Buildings Organisation to the housing efforts has also been significant.

In spite of all the efforts of the Government and financial institutions to assist urban housing it is clear that the public sector can play only a promotional role. The bulk of housing in the urban areas will have to be financed from private sources. Our sixth Plan document makes a special reference to the role of the private sector in the construction of housing and the need to stimulate such investments. ○○○

GENERAL OVERSEAS SERVICE

PROGRAMME FOR JULY, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

For East and South-East and North-East Asia

| TARGET AREAS | Period IST | BANDS | |
|--------------------------|------------|--------|-------|
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.46 | 9535 |
| | | 25.35 | 11855 |
| | | 19.64 | 15275 |

18th : Islam in India—
Islam's Contribution to
Indian Architecture—Talk
25th : Horizon — Literary
Magazine Programme, Love
Poetry in Indian Language ;
Oriya : Talk

0510 Listeners Choice
0545 Press Review
0550 Listeners Choice (Contd.)
0600 Radio Newsreel
0610 Listeners Choice (Contd.)
0640 Listeners Choice (Contd.)
0645 CLOSE DOWN.

SUNDAYS

5th, 12th, 19th and 26th

0415 **Devotional Music :**
5th : Vinayak Rao Patwardhan
12th : D. V. Paluskar
19th : Geetanjali
26th : Pt. Gopal Sharma and Pt. Sukhdev Kumar
0446 **Instrumental Music :**
5th : Vichitra Veena : Ramesh Prem
12th : Esraj : Vijay Chatterjee
19th : Jaltarang : Ghansi Ram Nirmal
26th : Rudra Veena : Zia Mounuddin Dagar
0500 5th : Mainly for Tourists—Thekkady Game Sanctuary : Talk
12th : Indian Cinema : Films and Fashion : Talk
19th : Mainly for Tourists: A Monsoon holiday in Bombay : Talk
26th : Sports Folio
0510 Compered programme of film songs
Light Music :
5th : Anjali Banerjee
12th : Shanti Hiranand
19th : Kamal Sindhu
26th : Kuldip Manak
0600 5th : Expression : Youth Magazine
12th : Youth in Focus—Interview with Bharat Sharma Young Choreographer : Interviewer
18th : From the Universities : Does our Youth reject all that is traditional. Discussion
26th : Quiz Time
0610 **Folk Songs :**
5th : Manipur
12th : Braj
19th : Assam
26th : Nagaland
0641 Film Tune

15th : Ali Akbar Khan
22nd : Jotin Bhattacharya
29th : Ashish Khan
0645 CLOSE DOWN.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

0415 **Karnatak .. Instrumental Music :**
2nd : S. Balachander : Veena
9th : Dwaram Venkata Swami Naidu : Violin
16th : N. Ramani : Flute
23rd : Chitti Babu : Veena
30th : Prapancham Sitaram
0446 **Classical Vocal Music :**
2nd : Gangubai Hangal
9th : Hirabai Barodekar
16th : Kesari Bai Kerkar
23rd : Malavika Kanan
30th : Mohd Hussain Khan
500 2nd : Book Review
9th : Talking about Agriculture—Cattle breeding farms in India—Talk
16th : Science Today—An era of communication in India—Talk
23rd : Industrial Front—Hosiery Industry in India—Talk
30th : New Publications : Review
0510 Selection from National Programme of Music
0540 Film Tune
0550 Songs from New Films
0600 Radio Newsreel
0610 **Regional Music :**
2nd : Sindhi : Runa Laila
9th : Sanskrit—Raghnath Panigrahi
16th : Raiasthani : Shobha Gurtu, Sulakshana Pandit, Dilraj Kaur
23rd : Tamil : S. Govindarajan
30th : Bengali : S. D. Burman
0645 CLOSE DOWN.

0500 Cultural Survey
0510 Film Hits of Yester Years
0550 **Instrumental Music :**
3rd : Vichitra Veena : Ramesh Prem
10th : Santoor : Jain Kumar Jain
17th : Pakhawaj : Laxmi Narain Panwar
24th : Violin : P. D. Saptarishi
31st : Sarangi : Ram Narain
0600 Panorama of Progress (Except on 3rd)
3rd : Disc Review
0610 **Folk Songs :**
3rd : Orissa (Aat hrs.).
10th : Nagaland
17th : Manipur
24th : Bengal
31st : Tamil Nadu
0645 CLOSE DOWN.

10th : Raghnath Panigrahi
17th : Prabish Sindhu and Party
24th : Bithaldas Bapodara
31st : Madhur Shiba
0446 **Instrumental Music : Karnataka**
3rd : Violin : K. S. Venkataraman
10th : Violin : N. S. Gopalakrishnan
17th : Flute : Prapancham Sitaram
24th : Nagaswaram : Ambalapuzha Brothers
31st : Flute : S. P. Natarajan
0500 Cultural Survey
0510 Film Hits of Yester Years
0550 **Instrumental Music :**
3rd : Vichitra Veena : Ramesh Prem
10th : Santoor : Jain Kumar Jain
17th : Pakhawaj : Laxmi Narain Panwar
24th : Violin : P. D. Saptarishi
31st : Sarangi : Ram Narain
0600 Panorama of Progress (Except on 3rd)
3rd : Disc Review
0610 **Folk Songs :**
3rd : Orissa (Aat hrs.).
10th : Nagaland
17th : Manipur
24th : Bengal
31st : Tamil Nadu
0645 CLOSE DOWN.

SATURDAYS

4th, 11th, 18th and 25th

0415 **Devotional Music :**
4th : Lata Mangeshkar
11th : Satish Bhutani
18th : Shyamal Mitra
25th : Shakuntala Srivastava
0446 **Orchestral Music**
4th : Indian Philosophers—Gautam—Talk
11th : Horizon — Literary Magazine : Indian Languages today Malayalam : Poetry Recitation—Keki N. Daruwala

MONDAYS

(1st, 13th, 20th and 27th)

0415 **Devotional Music :**
6th : Anandghan Ke Pad
13th : Comp. of Ramdas
20th : Kishori Amonkar
27th : Laxmi Shankar
0446 **Instrumental Music : Duets**
6th : Santoor and Guitar : Shiv Kumar Sharma and Brij Bhushan Kabra
13th : Violin and Shahnai : V. G. Jog and Bismillah Khan

REGULAR FEATURES
0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs. 0641 Film Tune.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Devotional Music :**
1st : Asha Bhosle
8th : Azad Sufi
15th : Anand Kumar, J. Reddy, Anup Jalota, Anand Kumar and Ambar Kumar
22nd : Bhakti Dhara
29th : C. H. Atma
0446 **Instrumental Music : Shehnai :**
1st : Ali Hussain and Party
8th : Bismillah Khan and Party
15th : Daya Shankar and Party
22nd : Jagan Nath and Party
29th : Jagdish Prasad Qamar and Party
0500 1st, 8th and 22nd : Of Persons, Places and Things
15th and 29th Our Guest
0510 Film Songs from South India
0550 **Light Music : From Different Regions**
1st : C. Ramachandra : Marathi
8th : Allah Jilai Bai : Raiasthani
15th : Didar Sandhi and Kuldip Kaur : Punjabi
22nd : Firoza Begum : Bengali
29th : Kamla Keswani : Sindhi
0600 1st, 8th and 22nd : Export Front
15th : This Fortnight's Focus—Indian Institute of Mass Communication : Talk
29th : Indian Council of Medical Research : Talk
0610 **Instrumental Music : Sarod**
1st : Sharan Rani
8th : Amjad Ali Khan

FRIDAYS

3rd, 10th, 17th, 24th and 31st

0415 **Devotional Music :**
3rd : Laxmi Shankar

GENERAL OVERSEAS SERVICE

20th : Flute and Jaltarang : 0615 Classical Vocal Music (On 7th : Siyaram Tiwari 28th : Ghulam Mustafa
Himanghu Biswas Dulal 14th : Sunanda Patnaik Khan
Roy 14th and 28th at 0620 hrs.) 21st : Sandhya Mukherjee 0645 CLOSE DOWN.

For North-East Asia : Australia and New Zealand

0500 6th : Play
13th : Discussion
20th : Feature
27th : Film Story
0530 Folk Songs
0545 Press Review
0550 Light Classical Music :
6th : Begum Akhtar
13th : Girija Devi : Thumri
20th : Naina Devi
27th : Madhuri Mattoo
0600 Women's World :
6th : Fashion and Beauty
Aids (i) Traditional Beauty
aids from India : Talk
13th : The Modern Indian
Women—Profile Program-
me based on Interview
20th : Interview
27th : Indian Delicacies :
Talk
0610 Rabindra Sangeet :
6th : Suprova Sarkar
13th : Supriti Ghosh
20th : Rajeshwari Dutta
27th : Debabrata Biswas
0645 CLOSE DOWN.

| TARGET AREAS | (From 1530 to 1630 Hrs IST) | |
|---------------------------|-----------------------------|-------|
| | BANDS FREQUENCY | |
| | Metres | kHz |
| NORTH EAST ASIA | 19.54 | 15350 |
| | 17.25 | 17387 |
| | 13.83 | 21695 |
| AUSTRALIA AND NEW ZEALAND | 16.78 | 17875 |
| | 19.73 | 15205 |
| | 19.63 | 15285 |

TUESDAYS 7th, 14th, 21st and 28th

0415 Instrumental Music : Shah-
nal :
7th : Ali Hussain and
Party
14th : Daya Shankar and
Party
21st : Jagdish Prasad Qamar
and Party
28th : Bismillah Khan and
Party
0446 Karnataka Instrumental
Music :
7th : Violin : L. Subra-
maniam
14th : Nagaswaram : N. K.
Krishnan
21st : Violin : M. Chandra-
sekharan
28th : Flute : S. P. Nata-
rajan
0500 Radio Newsreel
0510 Classical Half Hour :
7th : Esraj : Vijay Shankar,
Chatterjee
21st : T. N. Seshagopalan
Music of India :
14th : Megha Sondesh
28th : Music of Rainy
Season
0540 Film Tune
0550 Light Music :
7th : Kahmudi Munshi
14th : Mahendra Kapur
and Vijay Rau
21st : Malika Pukhraj
28th : Sarla Kapur
0600 Faithfully Yours—Replies
to listeners letters (On 7th
and 21st upto 0615 hrs. and
14th and 28th upto 0610
hrs.)
0610 D'xers Corner (Only on 1630

REGULAR FEATURES

1530 and 1625 News; 1540 Com-
mentary; 1545 Programme Sum-
mary; 1620 Press Review; 1627
Programme Highlights from 0215
—0400 hrs. and 1530—1630 hrs.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th
1546 Light Music :
1st : A. S. Kus
8th : Alka Yagnik
15th : Talat Mahmood
22nd : Urmila Nagar
29th : Hussain Bux : Gha-
zal and Geet
1600 1st : Book Review : Review-
er
8th : Talking about Agri-
culture—Cattle Breeding
farms in India : Talk
15th : Science Today : An
Era of Communication in
India : Talk
29th : New Publications :
Reviewer
1610 Instrumental Music : Tabla
1st : Allah Rakha
8th : Ahmed Jan Thirakwa
15th : Kanthey Maharaj
22nd : Samta Prasad
29th : Ashfaq Hussain
Khan
1630 CLOSE DOWN.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th
1546 Rabindra Sangeet :
2nd : Chitralekha Chowd-
hury
9th : Sagar Sen
16th : Chinmoy Chatterjee
23rd : Purabi Mukherjee
30th : Kanika Banerjee
1600 Panorama of Progress (Ex-
cept on 2nd)
2nd : Disc Review
1610 Light Instrumental Music :
(Except on 2nd)
2nd : Disc Review
9th : Guitar
16th : Piano Accordion
23rd : Harmonium
30th : Mandolin
1630 CLOSE DOWN

FRIDAYS

3rd, 10th, 17th 24th and 31st
1546 Light Music :
3rd : Jagmohan
10th : Nittin Mukesh
17th : Bhupinder
24th : Vani Jairam
31st : Kuldip Manak
1600 3rd : Indian Philosophers—
Gautam : Talk
10th : Horizon — Literary
Magazine
Indian Languages today
Malayalam : Talk
17th : Islam in India :
Islam's contribution to
Indian Architecture : Talk
24th : Horizon : Literary
Magazine Programme; Love
Poetry in Indian Language :
1610 Talk in Oriya
1630 31st : Interview with Raja
Rao : Philosopher; Inter-
viewer : R. Parthasarthy
Orchestral Music
1630 CLOSE DOWN.

SATURDAYS

4th, 11th, 18th and 25th
1546 Film Songs
1600 4th : Mainly for Tourists :
Thekkady Game Sanctuary :
Talk
11th : Indian Cinema :
Films and Fashion : Talk
18th : Mainly for Tourists :
A Monsoon Holiday in
Bombay : Talk
25th : Sports Folio
1610 Folk Songs :
4th : South India : River
Song : Harvest Song, Rice
Paddy and Gypsy Song
11th : Folk Songs of India :
Assam, Bengal, Bihar and
UP
18th : Dogri
25th : Maithili
1630 CLOSE DOWN.

SUNDAYS

5th, 12th, 19th and 26th
1546 Devotional Music : Sha-
had
5th : Neelam Sahni, Pra-
mila Kumari, Bhai Bakshish
Singh, Sohan Singh

12th : Darshan Singh and
Party : Harcharan Singh
Party, Devinder Singh,
Neelam Sahni
19th : Devinder Singh, Har-
chand Singh Party, Ajit
Kaur Bhai, Darshan Singh
26th : Samund Singh and
Party, Ajit Kaur, Sohan
Singh, Ajit Kaur
Women's World :
5th : Fashion and Beauty
Aids—Traditional Beauty
aids from India : Talk
12th : The Modern Indian
Woman Profile—Programme
based on interviews
19th : Interview
26th : Indian Delicacies :
Talk
Film Songs
CLOSE DOWN.

MONDAYS

6th, 13th, 20th and 27th

1546 Folk Songs : Marriage
Songs
6th : U.P. Garis
13th : Sindhi
20th : Gujarati
27th : Rajasthani
Faithfully Yours—Replies to
Listeners Letters Dixers
Corner : (Only on 13th and
27th)
On 13th and 27th : Film
Songs;
On 6th and 20th : Film
Tune
1630 CLOSE DOWN.

TUESDAYS

7th, 14th, 21st and 28th

1546 Instrumental Music : Kar-
natak
7th : Veena : Emani Shan-
kar Shastri
14th : Violin : Lalgudy G.
Jayaraman
21st : T. S. Sankaran
28th : Violin : M. Chaud-
rashekharan
7th and 21st Expect Front
14th : This Fortnights
Focus—Indian Institute of
Mass Communication :
Talks

GENERAL OVERSEAS SERVICE

28th : This Fortnight
Focus : Indian Council of
Medical Research : Talk
1610 Film Songs from Different
Regions
1630 CLOSE DOWN.

1930
1940
1955

17th : Manna Dey 1945
24th : Malika Pukhraj 1955
31st : Pannalal Bhattachar-
jea
Radio Newsreel
Orchestral Music
3rd : Indian Philosopher—
Gautam : Talk
10th : Horizon — Literary
Magazine Indian Language
today Malayalam, 2005
poetry Recitations 2030
17th : Islam in India—
Islam's contribution to
Indian Architecture—Talk
24th : Horizon — Literary
Magazine Programme
Love Poetry in Indian
Language—Talk in Oriya
31st : Interview with Dr.
Raja Rao, Writer, Philoso-
pher, Interviewer — R.
Parthasarthy 1916
Regional Film Songs 1920
CLOSE DOWN. 1955

Film Tune (Except on 25th) 1930
4th : Mainly for tourists— 1940
Thekkady came sanctury :
Talk
11th : Indian Cinema—
Films and Fashion—Talk
18th : Mainly for tourists—
A Monsoon holiday in
Bombay—Talk.
25th : Sports Folio 1955
Film Songs 2030
CLOSE DOWN.

Radio Newsreel
Instrumental Music :
6th : Sarod : Bahadur Khan
13th : Shahnai : Bismillah
Khan and Party
20th : Sarangi : Ram
Narain
27th : Sitar : Budhaditya
Mukherjee
Faithfully Yours — Replies
to Listeners Letters
(On 6th and 20th upto 2010
hrs. and on 13th and 27th
upto 2005 hrs.)
2005 D'xers Corner (Only on
13th and 27th)
2010 Film Songs (On 13th and
27th at 2015 hrs.)
2030 CLOSE DOWN.

**FOR SOUTH
EAST ASIA**
(From 1900 to 2030 Hrs IST)
BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Com-
mentary; 1915 Programme Sum-
mary; 1950 Press Review; 2023
Programme Highlights from
0415—0645 hrs. and 1900—2030
hrs.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

1916 **Rabindra Sangeet :**
1st : Sreela Sen
8th : Kanak Das
15th : Debabrata Biswas
22nd : Suchitra Mitra
29th : Renuka Sen
1930 Radio Newsreel
1940 **Karnatak Instrumental
Music**
1st : Veena : Emani Shan-
kar Shastri
8th : Violin : T. N. Krish-
nan
15th : Veena : S. Bala-
chander
22nd : Prapancham Sitaram
29th : Talvadya Kacheri
1955 1st : Book Review
8th : Talking about agri-
culture—Cattle breeding
farms in India : Talk
15th : Science Today—An
era of communication in
India : Talk
22nd : Industrial Front :
Hosiery Industry in India :
Talk
29th : New Publications :
Review
2005 Film Songs
2030 CLOSE DOWN.

SATURDAYS

4th, 11th, 18th and 25th

1916 **Folk Songs :**
4th : Rajasthan
11th : Sindhi
18th : Kumaoni 2005
25th : Goa 2030
1930 4th : Expression -- Youth
Magazine
11th : Youth in Focus—
Interview
18th : From the Universi-
ties—Does our youth reject
all that is traditional—
Discussion
25th : Quiz Time

SUNDAYS

5th, 12th, 19th and 26th

Interlude
5th : Play
12th : Discussion
19th : Feature
26th : Film Story
1955 **Women's World :**
5th : Fashion and Beauty
Aids (1) — Traditional
beauty aids from India—
Talk
12th : The Modern Indian
Woman Profile—Programme
based on interview
19th : Interview
26th : Indian delicacies—
Talk
1930 Film Songs
CLOSE DOWN.
1940
1955

MONDAYS

6th, 13th, 20th and 27th

1916 **Light Classical Music :**
6th : Rita Ganguly
13th : Nirmala Devi
20th : Parween Sultana 2005
27th : Rasoolan Bai 2030

TUESDAYS

7th, 14th, 21st and 28th

1916 **Full Songs :**
7th : Tamil Nadu
14th : Kerala
21st : Andhra Pradesh
28th : Different Regions of
South
1930 7th and 21st : Of Persons,
Places and Things
14th and 28th : Our Guest
Orchestral Music
1940 7th and 21st : Export Front
1955 14th : This Fortnights
Focus—Indian Institute of
Mass Communication :
Talk
28th : Indian Council of
Medical Research : Talk
Film Hits of Yester Years
2030 CLOSE DOWN.

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

1916, 1945 and 1955 Listeners
Choice
1930 Cultural Survey
2030 CLOSE DOWN.

FRIDAYS

3rd, 10th, 17th, 24th and 31st

1916 **Light Music :**
3rd : Alka Yagnik
10th : Kanmudi Munshi

REGULAR FEATURES

2315, 0015, 0145 and 0240
Programme Summary upto 0000,
0130, 0215 hrs. and 0400 hrs. Res-
pectively; 2330, 0030, 0130, 0230
and 0330 News; 2340, 0035, 0140,
0235 and 0340 Commentary; 2345,
0115 and 0215 Press Review; 2359,
0129, 0214 and 0329 Programme
Highlights from 2315—0000 hrs.
2330—0130; 0115—0215 hrs. and
0215—0400 hrs. respectively; 0110,
0215 and 0355 Film Tune.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

2316 **Instrumental Music :** Shah-
nai
2320 **Light Music : Ghazals**
1st : Jagjit Singh
8th : Jamail Akbar 0000
15th : K. L. Saigal
22nd : Kumari Faiyaz
29th : Krishna Kalle
0200 and 0345 1st : Book
Review
8th : Talking about Agri- 0016
culture—Cattle Breeding 0040
Farms in India : Talk

15th : Science Today—An
Era of Communication in
India : Talk
22nd : Industrial Front—
Hosiery Industry in India
29th : New Publications
Review
Film Songs
1st : Maharashtra
8th : Punjab
15th : South India
22nd : Gujarat
29th : Bengal
Hits from Films
**Instrumental Music : Old
Masters**

**For U.K. and West Europe, East Africa, West and North Africa,
Australia and New Zealand**
(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------------------|--------|-------|
| | | Metres | kHz |
| U.K. AND WEST EUROPE | 2315—0400 | 25.82 | 11620 |
| | | 31.50 | 9665 |
| EAST AFRICA | 0130—0400 2330—0130 | 30.27 | 9912 |
| | | 25.36 | 11830 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 19.76 | 15265 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

GENERAL OVERSEAS SERVICE

| | | | |
|--|---|--|---|
| 1st : Flute — Pannalal Ghosh | 23rd : Abdul Halim Jaffar Khan | 24th : Anand Kumar | 11th : Youth in Focus—Interview |
| 8th : Nagaswaram : K. P. Arunachalam 0100 | 30th : Rais Khan and 0345 Cultural Survey Regional Film Songs 0040 | 31st : Asha Bhosle | 18th : From the Universities—Does our youth reject all that is Traditional—Discussion |
| 15th : Enayat Khan : Surbahar 0120 | Rabindra Sangeet : (Except on 2nd) | 3rd : Abdul Karim Khan | 25th : Quiz Time (0050—0110) |
| 22nd : Alaudin Khan : Sarod | 2nd : Disc Review | 10th : Onkar Nath Thakr | Light Music : Ghazals : |
| 29th : Shakoor Khan Sarangi | 9th : Syamal Mitra | 17th : Sideshwari Devi | 4th : Yunus Malik |
| 0100 0250 Radio Newsreel | 16th : Supriti Ghosh | 24th : Ameer Khan | 11th : Young Voices of India |
| 0110 Film Tune | 23rd : Arghya Sen 0120 | 31st : Jaddan Bai and Zohre Bai Agrawali 0120 | 18th : Usha Timothy |
| 0120 Film Songs 0210 | 30th : Manju Gupta | Instrumental Music : Violin : | 25th : Hussain Bux |
| 0140 Classical Vocal Music : | Film Tune | 3rd : Sisir Kan Dhar Chowdhury | Instrumental Music |
| 1st : Mushtaq Hussain Khan | Classical Vocal Music | 10th : Gajanan Rao Joshi 0146 | Devotional Music : Regional : |
| 8th : Munawar Ali Khan : Rag Gujri Todi | 2nd : Sawai Gandharva | 17th : V. G. Jog 0220 | 4th : Ram Marathe : Marathi |
| 15th : Nisar Hussain Khan | 9th : Yashwant Rai Purohit | 24th : P. D. Saptrishi | 11th : Narinder Biba : Punjabi |
| 22nd : Parveen Sultana 0241 | 16th : Saraswati Rane | 31st : Bhavarlalji | 18th : Tamil : M. S. Subbulaxmi |
| 29th : Sandhya Mukherjee | 23rd : Bhaavraj Raiguru | Film Songs from South and 0345 Radio Newsreel | 25th : Azad Singh : Sindh |
| 0220 Light Music : Ghazals : | 30th : Bhimsen Joshi 0146 | Folk Songs : | Classical Vocal Music : |
| 1st : Comp. of Ghalib : Artist : Mohd. Rafi—Begum Akhtar | Instrumental Music : | 3rd : Hariyana | 4th : Yashwant Rao Purohit |
| 8th : Ghazals : Artist : K. L. Saigal, Mukesh, Mohd. Rafi, Talat Mehmood | 2nd : Jaltarang : Ghasi Ram Nirmal 0220 | 10th : Uttar Pradesh | 11th : Vasant Rao Deshpande |
| 15th : Ghazals : Artist : Gulam Ali | 9th : Esraj : Vijay Chatterjee | 17th : Himachal Pradesh 0241 | 18th : Vinayak Rao Patwardhan |
| 22nd : Mahesh Chandra | 16th : Harmonium and Piano : Anan Prakash Ghosh and V. Balsara 0241 | 24th : Rajasthan | 25th : Roshanara Begum |
| 29th : Madhurani Faizabadi 0200 | 23rd : Santoor : Shiv Kumar Sharma | 31st : Bengal | Old Favourites from Film Songs |
| 0241 Instrumental Music : | 30th : Sarod : Bahadur Khan | Orchestral Music : | CLOSE DOWN. |
| Flute : | Classical Half Hour : | 3rd : Navrang and Vajjayanthi : Composed and Conducted by Emani Shankar Shastry and M. Y. Kamashastry 0300 | |
| 1st : Vithav Raghav Rao | 9th : Esraj (Instrumental) : Vijay Shankar Chatterji | 10th : Jog : Composition and Conducted by M. Y. Kamashastry 0400 | |
| 8th : H. Biswas | 23rd : T. N. Seshagopalan : Vocal : Comp. of Bhadrachala Ramdas, Muthia Bhagwathar and Papanasaru Sivan 0300 | 17th : Panna Lal Ghosh | |
| 15th : G. S. Sachdev | Music of India : | 24th : Chintaman Jain | |
| 22nd : Hari Prasad Chaurasiya | 2nd : Folk Songs of Madhya Pradesh | 31st : M. Y. Kamashastry | |
| 29th : Prakash Wadhara | 16th : Megha Sandesh : Written and Produced by B. Rajanikant Rao | Film Songs | |
| 0200 Film songs | 30th : Music of Rainy Season : Script and Production : Saloni Kaul | CLOSE DOWN. | |
| 0400 CLOSE DOWN. | CLOSE DOWN. | | |
| THURSDAYS | | SATURDAYS | |
| 2nd, 9th, 16th, 23rd and 30th | | 4th, 11th, 18th and 25th | 5th, 12th, 19th and 26th |
| 2316 Devotional Music | FRIDAYS | Devotional Music | Devotional Music |
| 2320 Film Songs | 3rd, 10th, 17th, 24th and 31st | Karnatak Music : | Film Songs |
| 2350, 0200 and 0250 Panorama of Progress (Except on 2nd) | Karnatak Instrumental Music : Violin | 4th : G. N. Balasubramaniam | 2350, 0200 and 0345 Women's World : |
| 2nd : Disc Review (Songs from New Films at 0345 hrs.) | Regional Film Songs | 11th : M. S. Subbalaxmi | 5th : Fashion and Beauty Aids—Traditional Beauty Aids from India—Talk |
| 0000 Light Karnatak Music : | 0100 and 0250 3rd : Indian Philosophers — Gautam : Talker | 18th : Sulamangalam Sisters | 12th : The Modern Indian Women of Profile—Programme based on Interview |
| 2nd : Vedavathi Prabhakar Rao : Lyrics by P. S. Gopal | 10th : Horizon — Literary Magazine : Indian Languages today Malayalam; Poetry Recitation : (0050—0110 hrs.) | 25th : Sitamani Srinivasan | 19th : Interview |
| 9th : T. N. Seshagopalan : Comp. of Purandaradasa | 17th : Islam in India : Islam's contribution to Indian Architecture : Talk | 0200 and 0345 4th : Mainly for Tourists — Thekkady Game Sanctuary—Talk | 26th : Indian delicacies : Talk |
| 16th : Ramaprabha and Prabhakar Rao : Lyrics by P. S. Gopal | 24th : Horizon — Literary Magazine Programme : (0050—0110 hrs.) Love Poetry in Indian Language : Oriya : Talk | 0000 Light Melodties : | Classical Music : |
| 23rd : Vani Jairam, P. Susheela and Malaysia Vasudevan | 31st : Interview with Raja Rao : Writer, Philosopher : Interviewer R. Parthasarthy | 4th : Flute—Panna Lal Ghosh | 5th : Pt. Jasraj |
| 30th : S. Prema and S. Jaya : G. Sivachidambaran. Radha Javialaxmi. | Film Songs | 11th : Flute, Santoor and Guitar—Shiv Kumar, Brij Bhushan Kabra and H. P. Chaurasia | 12th : Kishori Amonkar |
| 0016 Devotional Songs : | Light Music : | 18th : Sarod : Ali Akbar Khan | 19th : Khan Bandhu |
| 2nd : Lata Mangeshkar | 3rd : Iqbal Bano | 25th : Shahnai : Ali Husain | 26th : Bhimsen Joshi |
| 9th : Mukesh | 10th : Mukesh | Classical Songs from Films | New Film Songs |
| 16th : Pratima Banerjee, Sandhya Mukherjee and Kanika Banerjee | 17th : Manna Dey | Karnatak Vocal Music : | and 0250 5th : Play |
| 23rd : Madhuchandra and Chorus—Anurag Kumar and Chorus 0000 | | 4th : Madurai T. N. Seshagopalan | 12th : Discussion |
| 0040 Instrumental Musci : Sitar | | 11th : Radha and Jaya-laxmi | 19th : Feature |
| 2nd : Ravi Shankar | | 18th : Madiramangalam Ramachandran | 26th : Film Story |
| 9th : Nikhil Banerjee | | 25th : R. K. Srikanthan and 0250 4th : Expression—Youth Magazine 0400 | Devotional Music : |
| 16th : Balram Pathak | | | 5th : Krishna Shindi |

MONDAYS

6th, 13th, 20th and 27th

- 2316 Instrumental Music : Sarod
- 2320 Classical Music :
6th : Padmavati Shaligram
13th : L. K. Pandit
20th : Bhimsen Joshi
27th : Malavika Kanan
- 2350 0150 and 0250 Faithfully Yours—Replies to Listeners Letters (On 6th and 20th at 2345 hrs. and 0200 hrs. and on 13th and 27th at 2350 hrs. and 0150 hrs.) followed by D'xers Corner (on 13th and 27th at 0000 hrs. and 0200 hrs.)
- 0000 Film Songs based on Folk Songs (Except on 13th and 27th) 13th and 27th : Film Tune at 0010 hrs.
- 0016 Light Music :
6th : Pankaj Mallik
13th : Suresh Rajvanshi
20th : Swarnlata
27th : Sharda
- 0040 Karnatak Classical Music : Vocal
6th : Jayalaxmi Santhanam
13th : T. T. Sita
20th : C. Saroja and C. Lalitha
27th : Voleti Venkataswaralu
- 0100 and 0345 Radio Newsreel
- 0120 Film Songs
- 0146 Light Instrumental Music (Except on 13th and 27th)
6th : Guitar
13th and 27th : Film Tune (Upto 0150 hrs.)
20th : Mandolin
- 0220 Folk Songs :
6th : Jainthia Songs
13th : Khasi
20th : Chattisgarh
27th : Manipuri
- 0241 Kaarnatak Music :
6th : Bharati Chakkravarti and Krishna Bist
13th : Mahendra Sharma
20th : Malini Rajurkar
27th : Jitendra Abhisheki
- 0305 Film Songs (On 13th and 27th at 0310 hrs.)
- 0400 CLOSE DOWN.

TUESDAYS

7th, 14th, 21st and 28th

- 2316 Karnatak Devotional Music
- 2320 Regional Film Songs
- 2350 0200 and 0545 7th and 21st : Of Persons, Places and Things
14th and 28th : Our Guest
- 0000 0016 and 0040 Eisteners Choice
and 0250 7th and 21st : Export Front
14th : This Footnight's Focus—Indian Institute of Mass Communication
28th : Indian Council of Medical Research—Talk
- 0120 Instrumental Music :
7th : Jaltarang : Dulat Roy
14th : Vichitra Veena : Ramesh Prem
21st : Santoor : Shiv Kumar Sharma
28th : Violin : Sisirkana Dhar Chowdhury
- 0146 Folk Songs :
7th : Assam
14th : Bengal
21st : Punjab
28th : Rajasthan
- 0220 Instrumental Music :
7th : Sitar : Arvind Parikh
14th : Sarod : Sharan Rani
21st : Violin : Gajanan Rao Joshi
28th : Clarionet : S. V. Kenkare
- 2320 Karnatak Music :
7th : Ramnad Krishnan
14th : Balmurahi Krishnan
21st : G. N. Balasubramaniam
28th : Srirangam Gopalratnam.
- 0300 Film Songs
- 0400 CLOSE DOWN.

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27, 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES

0530 Tudi (Devotional); 0535 News; 0545 Commentary on Mondays, Wednesdays, Thursdays, Saturdays and Sundays; Press Review on Tuesdays, and Fridays, Week in Parliament will be Broadcast when Parliament is in Session.

0550 1st : Thirai Ganam

0550 2nd : Siruvar Arangam, Presented by P. Lakshmi : Periyor Vazhile Thilokar ; Riddles; Paattu.

0550 3rd : Rammad V. Krishnan Vocal

0550 4th : Neyar Virundhu ; Kalloori Kanigal; Naattu Paadal.

0550 5th : Neyar Viruppam

0550 6th : Isai Amudham; Kadithamum Bedilum; Vadhyaya Isai.

0550 7th : Kettadhu Kidaikkum

0550 8th : Thirai Ganam

0550 9th : Oso Munnetra Padhaiyile "Anuvum Unavum", Dev. Feature based on Interview.

0550 10th : Ganamudham; Popa Venkatramaiah : Violin.

0550 11th : Neyar Virundhu, Bharatha Darisanam (Madhya Pradesh)-Feature.

0550 12th : Neyar Viruppam

0550 13th : Isai Amudham, Kadithamum Bathilum Vadhyaya Isai.

0550 14th : Kettadhu Kidaikkum

0550 15th : Tagaval Neram.

0550 16th : Ilakkia Cholai : Irupatham Nootrandin Ilakkia Periyar—Arumuga Navalar : Talk, Mellisai

0550 17th : Smt. D.K. Pattammal : Vocal

0550 18th : Neyar Virundhu : Short Story; Paattu; Thalaiagar Thapal.

0550 19th : Neyar Viruppam.

0550 20th : Isai Amudham; Kadithamum Badilum; Vadhyaya Isai.

0550 21st : Kettadhu Kidaikkum

0550 22nd : Thirai Ganam

0550 23rd : Magalir Poonga :

Kanamal Pona Mangal : Talk; Seda Parungal; and Magalir Viruppam.

0550 24th : Ganamudham : Injikkudi Pitchai Kannu Nagaswaram.

0550 25th : Neyar Virundhu : Isaiyum Kadhaiyum-P. Rajaram (Staff).

0550 26th : Neyar Viruppam : Immada Neyar (On Listeners' Choice).

0550 27th : Isai Amudham ; Kadithamum Bathilum; Vadhyaya Isai

0550 28th : Kettadhu Kidaikkum

0550 29th : Play-Uyir Bali (Part-I)

0550 30th : Play-Uyir Bali (Part-II)

0550 31st : P. A. Periyanyaki : Vocal.

A visit to the South

(Contd. from page 6)

In south Andhra lies the venerated shrine of Tirupati, one of the most ancient and also the richest in the country. The most fascinating aspect of this temple town is the offering of hair by the pilgrims. This in turn has led to its becoming one of the largest sources of natural hair for wigmakers.

There is much else also in South India. One common strain that runs throughout the south is dance and

music forms. Inspired by religion, the dance forms may be seen carved in intricate poses on temple friezes, or in the fascinating steps of the Bharat Natyam, Kathakali and Kuchipudi dances.

The south is also one of the most festive regions of India and for half the year there is always a festival in some part. Onam, the harvest celebration in Kerala is highlighted by the famous snake boat races. Karnataka goes wild with fire crackers illuminations and processions for the Dussehra celebrations.

South India has its own distinctive cuisine. Kerala is famous for its sea-foods and for a whole range of curries delicately flavoured with coconut, Idli and Dosa in Tamilnadu and Kabab, pulao and biryani in Andhra Pradesh and a wide variety of tropical fruits to top off a meal.

For the bargain hunters, the south is a paradise. Silks, handicrafts, wood and ivory works, rose and sandalwood articles and much more. Come then to South India.

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 metres : 15165 and 17715 kHz
 News at 0945—1000 hrs
 From 2230 to 2315 hrs. on 25.36, 19.83 metres; 11830 and 15180 kHz
 News at 2235—2245 hours.

2245 Ek Farmaish
 2250 5th : Aajno Geetkar
 12th : Amari Pasand
 19th : Antakadi
 26th : Visrata Soor : Programme of old non film songs

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th 2245
 2230 1st : Shobha Gurtu
 8th : Begum Akhtar
 15th : Nirupama Sheth
 22nd : Bhupindra
 29th : Hariharan
 2245 Vartmanna Vahen : Current
 Affairs
 2250 Geetika
 2300 1st : Tamne Gamshe
 8th : Janva Jevun
 15th : Geetane Gazal
 22nd : Aajna Kalakar
 29th : Lok Sahitya
 2315 Samapta

THURSDAYS

2nd, 9th, 16th, 23rd and 30th
 2230 2nd : Faijazkhan
 9th : Bhimsen Joshi

16th : Parveen Sultana
 23rd : Dilraj Kaur
 30th : Lakhbahai Gadhavi
 Akhbaroni Atariethi : Indian
 Press Review
 2250 2nd : Geetavali : Gujarati
 and Hindi non film songs
 9th and 23rd : Talk
 16th : Tarang : Light
 Classical Film Songs
 30th : Churcha
 22nd and 16th : Roopak
 9th and 23rd : Gaikalnun
 Songeet
 315 Samapta

FRIDAYS

3rd, 10th, 17th, 24th and 31st
 2230 3rd : Gulam Mustofakhan
 10th : Neena Mehta
 17th : Damayanti Bardai
 24th : Ghazal
 31st : Stuti
 2245 Gujarati Chitrapat San-
 geet
 2315 Samapta

SATURDAYS

4th, 11th, 18th and 25th
 2230 4th : Vani Jairam
 11th : Ismail Vlera
 18th : Garbo
 25th : Samuhgeet
 2245 4th and 18th : Stree Sabha :
 For Women
 11th and 25th : Bal Sabha :
 For Children
 2310 Rooprekha : Weekly Pro-
 gramme Trailer
 2315 Samapta

SUNDAYS

5th, 12th, 19th and 26th
 2300 5th : Chandrai
 12th : Krihna Kalle
 19th : Mugatlat Joshi
 26th : Chhelshankar Dave

MONDAYS

6th, 13th, 20th and 27th

2230 6th : Sitar
 13th : Stotra
 20th : Film Shoon
 27th : Shehnai
 2245 Chitrapat Sangeet
 2315 Samapta

TUESDAYS

7th, 14th, 21st and 28th

2230 7th : Anwar
 14th : Manhar
 21st : Sudha Malhotra
 28th : Mubarak Begum
 2245 7th and 21st : Natika
 28th and 14th : Geetobhari
 Kahani
 2315 Samapta

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.39 Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 1st Service for East Africa on 25.36, 19.63 Metres 11830, 15225 kHz News at 2150 hrs.

SUNDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Samachar Darshan.
 0500 Bal Jagat.
 0520 Bhakti Gaan.
 0525 Press Review.
 0530 CLOSE DOWN.

MONDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Natak (Patrika Karvakram)
 0520 Geet.
 0525 Press Review
 0530 CLOSE DOWN.

TUESDAY

0430 Shabad.
 0445 Samachar Patron Se.
 0450 Shashtriya Sangeet.
 0500 Varta.
 0510 Aap Ki Pasand.
 0515 Samayik Varta.
 0530 CLOSE DOWN.

WEDNESDAY

0430 Naat
 0445 Samayik Varta.
 0450 Aap Ki Pasand.
 0510 Press Review.
 0530 CLOSE DOWN.

THURSDAY

0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Mahila Jagat.
 0510 Chitrapat Sangeet.
 0515 Press Review.
 0530 CLOSE DOWN.

FRIDAY

0430 Naat.
 0445 Samachar Patron Se.
 0450 Varta Vichar Geet.
 0510 Chitrapat Sangeet.
 0515 Samayik Varta.
 0530 CLOSE DOWN.

SATURDAY

0430 Bhakti Gaan.
 0445 Samayik Varta
 0450 Pradeshik Sangeet
 0500 Varta.
 0510 Sugam Sangeet.
 0515 Aap Ka Patra Mila.
 0520 Press Review.
 0530 CLOSE DOWN.

SUNDAY

0900 Bhakti Gaan (Repeat).
 0915 Bal Jagat.
 0935 Saaz Sangeet.
 0945 CLOSE DOWN.

MONDAY

0900 Bhakti Gaan.
 0915 Natak (Patrika Karyakram).
 0945 CLOSE DOWN.

TUESDAY

0900 Shabad.
 0915 Chitrapat Sangeet.
 0930 Varta.
 0940 Chitrapat Sangeet.
 0945 CLOSE DOWN.

WEDNESDAY

0900 Naat
 0915 Aapki Pasand.
 0945 CLOSE DOWN.

THURSDAY

0900 Bhakti Gaan.
 0915 Mahila Jagat.
 0935 Ghazlen.
 0945 CLOSE DOWN.

FRIDAY

0900 Naat
 0915 Varta Vichar Dhara Geeton Bhari Filmi Sanskritik Dhara.
 0945 CLOSE DOWN.

SATURDAY

0900 Bhakti Gaan.
 0925 Varta.
 0930 Aap Ka Patra Mila.
 0935 Sugam Sangeet.
 0945 CLOSE DOWN.

SUNDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Qawwali.
 2215 Chitrapat Sangeet (Ek Kalakar).
 2230 CLOSE DOWN.

MONDAY

2145 Saaz Sangeet.
 2200 Samachar Patron Se.
 2205 Geet (Repeat).
 2210 Samachar Sankalan.
 2220 Film Music.
 2230 CLOSE DOWN.

TUESDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Geetmala.
 2230 CLOSE DOWN.

WEDNESDAY

2145 Saaz Sangeet.
 2200 Samayik Varta
 2205 Bhule Bisre Geet
 2230 CLOSE DOWN.

THURSDAY

2145 Saaz Sangeet
 2145 Samayik Varta
 2205 Bhule Bisre Geet
 2230 CLOSE DOWN.

FRIDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Geet Aur Ghazal.
 2215 Chitrapat Sangeet.
 2230 CLOSE DOWN.

SATURDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Samachar Darshan.
 2225 Pradeshik Sangeet.
 2230 CLOSE DOWN.

URDU SERVICE

MW 427.4M (702 K/Hz)
SW 48.70M (6160 K/Hz)

Transmission I

MW 280.4M (1071 K/Hz)

Transmission II

MW 427.4M (702 K/Hz)
MW 280.4 (1071 K/Hz)

SW 31.01M(9675 K/Hz)

Transmission III

MW 427.4M (702 K/Hz)

SW 91.05M(3295 K/Hz)

TRANSMISSION I

- 0543 SIGNATURE TUNE & OPENING ANNOUNCEMENT
- 0545 Subhghahi :Hamd, Naat, Salam, Shabad, Bhajan and Soofiyana Kalam; Friday: Quran Recitation with Translation Followed by Natia Kalam
- 0615 News
- 0625 Comments from the Press
- 0630 Shabre-E-Saba (Daily Except on Fridays)
- 0700 Sham-E-Frozan
- 0705 From Old Films (On Fridays upto 0725 Hours)
- 0725 Gandhiji Ne Kaha Tba
- 0730 Instrumental Music
- 0745 Repeat of Spoken Word Items of Previous Night and 0825 Listeners' Request
- 0800 Programme Summary
- 0820 Programme Summary
- 0900 Chalte Chalte (Daily Except on Sundays and Fridays); For Children (On Sundays and Fridays—Upto 0930 Hours).
- 0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)
- 0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays
- 0930 News Summary
- 0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays
- 1000 CLOSE DOWN

TRANSMISSION II

- 1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
- 1400 Programme Summary
- 1402 News Summary
- 1407 **Sundays:** Replies to Letters—Upto 1427 Hours, Followed by Song of the Week
- Mondays:** Nigah-E-Intekhab (Ist, IIIRD and Vth—Upto 1500 Hours) and Filmi Qawwalian (IIRD and IVth —upto 1430 Hours)
- Tuesdays:** Devotional Songs (Ist, IIIRD and Vth—Including Studio Recordings) and Meri Nazar Mein (IIRD and IVth—Emphasis on New Artists)
- Wednesdays:** Husn-E-Nazar
- Thursdays:** Dhoop Chhaon
- Fridays:** Light Classical Music
- Saturdays:** Geetanjali (Ist, IIIRD and Vth—Fresh Recordings and IIRD and IVth —Library Recordings)
- 1430 **Sundays:** Story with Songs (Ist); Mehfil (IIRD); Kahkashan (IIIRD); Ghazlen

- (Non-film) on IVth and Rang Mahal) (Vth—Upto 1530 Hours)
- Mondays:** Nigah-E-Intekhab (Ist, IIIRD and Vth—Continued from 1407 Hours); Raag Rang (IIRD and IVth)
- Tuesdays:** Nagma-O-Tabassum (Ist, IIRD and IVth) and Yakrang (IIIRD and Vth)
- Wednesdays and Saturdays:** For Women
- Thursdays:** Panghat: For Rural Women (Ist, IIIRD and Vth) and Yaaden Ban Gain Geet (IIRD and IVth)
- Fridays:** Geet Se Geet (Ist, IIIRD and Vth); Tees Minute (IIRD and Jumde Jo Yaad Hain (IV)
- Sundays:** Kuch To Kahiye (Ist); Filmi Qawwalian (IIIRD); Qawwalian—Non-Film (IIRD and IVth) and Rang Mahal (Vth—Continued from 1430 Hours).
- Mondays:** Baat Ek Film Ki (IIRD and IVth) and Qawwalian—Non-Film (Ist, IIIRD and Vth)
- Tuesdays:** Nai Nasal Nai Roshni
- Wednesdays:** Film World (Ist and IIIRD); Ranga Rang (IIRD and Vth) and Sada-E-Rafta (IVth)
- Thursdays:** Instrumental Music
- Fridays:** Awaz De Kahan Hai (Repeat of Last Sunday)
- Saturdays:** Phir Suniye 1605 and 1635 Listeners' Choice 2200
- Comments from the Press 2210
- Commentary or Week in Parliament 2300
- News 2305
- CLOSE DOWN 0000

TRANSMISSION III

- SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
- News Summary 2010
- Programme Summary 2015
- Listeners' Requests for Non-Film Ghazals and Songs (Daily Except on Sundays—On Holidays up to 2045 Hours); Awaz De Kahan Hai on Sunday (Up to 2045 Hours)
- Jahan Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sundays—Continued from 2015 Hours); Aabshar (On Holidays—Continued from 2015 Hours).

- 2045 **Sundays:** Book Review (Ist), Delhi Diary (IIRD and IVth); Iqtisadi Jaeza (IIIRD) and Urdu World (Vth)
- Mondays:** Poetry Recitations
- Tuesdays and Fridays:** Talks
- Wednesdays:** Shaharnama or Pasmanjar
- Thursdays:** Replies to Letters
- Saturdays:** Radio Newsreel Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)
- Sundays:** Thumri and Dadra
- Mondays and Wednesdays:** Qawwalian—Non-Film
- Tuesdays:** Regional Songs
- Thursdays:** Play (Continued from 2100 Hours)
- Fridays:** Short Story (IIRD and IVth); Shahpare (Ist and IIIRD) and Awarage Musavvir (Vth)
- Saturdays:** Songs and Music
- Sundays:** Ranga Rang (Ist and Vth); Jamal-E-Hamashin (IIRD); Adabi Nashist (IIIRD) and Urdu Service Digest (IVth)
- Mondays:** Ek Rag Kai Roop (Ist); Ek Hi Film Ke Geet (IIRD); Shukriye Ke Saath (IIIRD)—Including other Programmes; Fun-on-E-Lalita (IVth) and Khwabzaar (Vth)
- Tuesdays:** Aina (Ist and IIIRD); Feature (IIRD); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth).
- Wednesdays:** Khel Ke Maidan Se (Ist and IIIRD); Mushaira (IIRD); Science Magazine (IVth) and From New Films (Vth)
- Thursdays:** Play (Continued up to 2145 Hours)
- Fridays:** Interviews or Discussions
- Saturdays:** Nai Nasal Nai Roshni
- Instrumental Music
- Tameel-E-Irshad (Daily Except on Ist Sunday); Mushaira on Ist Sunday.
- News Summary
- Music Concert
- World News
- Sundays, Wednesdays, Thursdays and Fridays:** Film Songs
- Mondays:** Light Classical Music
- Tuesdays:** Dareecha
- Saturdays:** Film Songs (Ist, IIIRD and Vth) and Mushaira (IIRD and IVth)
- Bazm-E-Qawwali
- Programme Summary
- CLOSE DOWN 0030
- 0058
- 0100

KONKANI SERVICE

19.78m (15165 kHz)
16.93m (17715 kHz)
1005—1015 hours
News in Konkani (1005-1015 hrs.)

SINDHI

280.1m. (1071 kHz)
31.38m. (9560 kHz)
1730—1830 hours

REGULAR FEATURES

- 1730 Programman Ji Vichoor followed by music (Programme summary followed by music)
- 1735 Sindhi-a-men Khabroon (News in Sindhi)
- 1745 Tabso (Commentary)

MONDAY

- 1750
- (a) Bijal Baliyo (Disc Jokey)
 - (b) Feature/Mulaqat
- (a) Hik Dafo vari (Programme of repeats)
 - (b) Music
- Geetan Bhari Kahani (Song Story)
- Drama
- Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- Music
- Talk

THURSDAY

- Shair Avahanja Geet Asanja (I, III, V)
- Budho Ain Budhaiyo (Quiz programme) (II, IV)
- Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- Hik Fankar
- Adabi Gulshan (Literary programme)
- Hafte Ji Gadhjani (This week)

SUNDAY

- Avahanji Farmaish (Request programme)
- Khat Avahanjo Milyo

PUNJABI SERVICE

427.3m (702 kHz)
1900—2000 hrs.

REGULAR FEATURES

- 7.00 Programme Summary.
- 7.03 News.
- 7.20 Commentary.
- 7.45 Press Review.
- Monday : 7.05 Film Duets
- Tuesday : 7.05 Interviews
- Wednesday/Saturday : 7.05 Farmaish (Film Music).
- Thursday : 7.05 Ghazals/Chorus
- Friday : 7.05 Kaffan.
- Monday/Friday : 7.05 Replies to listeners' letters.
- 1st Sunday : 7.05 Shair Ka Kalam.
- 2nd Sunday : 7.05 Short Story.
- 3rd Sunday : 7.25 Folk Music.
- 4th Sunday : 7.25 Play/Feature.
- 5th Sunday : 7.25 Mushaira.



Jiten Das, painter and poet, whose poetic recitation was broadcast from the General Overseas Service.



Aurobinda Nath Sharma, whose talk on Dr. B. K. Bhattacharya was broadcast recently from G.O.S.



Jamila Brijbhushan, who gave a talk on "Exotic jewels from India" recently over G.O.S.



Salma Yusuf Husain, Mohd. Asif Jah and Mahmood Alam Malik presenting the weekly programme "Shama-O-Parwana", broadcast from Duri Service.

Participants of the quiz time programme, broadcast from the General Overseas Service.

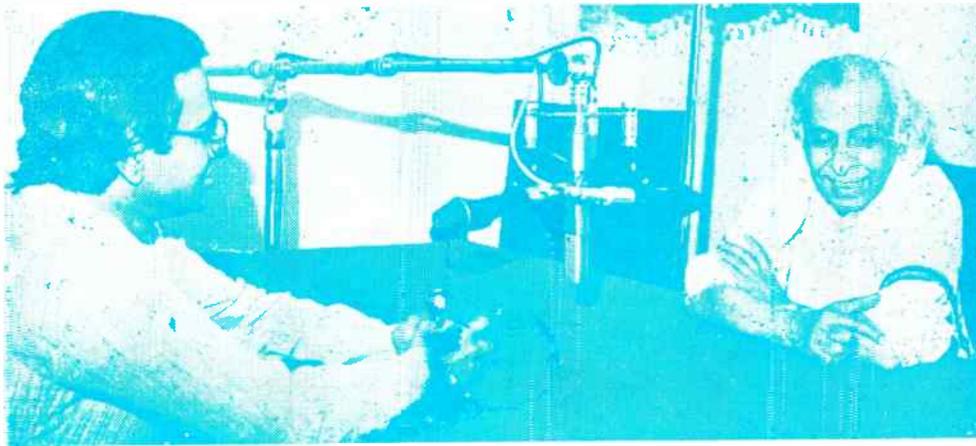




Prof. Francois Gros, Director of the Institute of Eastern Studies of Paris, being interviewed for broadcast from the French Service of ESD.



Vijay Mukay, documentary film maker being interviewed by Kavita Nagpal. This interview went on the air recently from the women's world programme of G.O.S.



Raja Rao writer, philosopher and recipient of Sahitya Akademi Award being interviewed by R. Parthasarthi (left). This interview can be heard on July 31 at 1600 hrs. from G.O.S.

From left : B. Sen, (Secretary General, Asian African Legal Consultative Committee), S. Sahay (Editor of Statesman), Dr. S. P. Jagota (Additional Secretary, Min. of External Affairs) and G. V. G. Krishnamurthy (legal expert), who took part in the discussion entitled 'Law of the Sea', broadcast from G.O.S.





August,
1981

INDIA CALLING





Home Minister Giani Zail Singh receiving Tribal Chiefs and Cultural Troups of Manipur on their recent visit to Delhi.

Shri Rajesh Pilot, M.P. (left), whose interview with Shri Shamim Qureshi was broadcast from Urdu Service.



Programme Journal of the External
 Services of All India Radio

○○○

AUGUST, 1981

○○○

IN THIS ISSUE

CROP FORECASTING METHODOLOGY :

M.P. Jha ...2

MINERALS AND METALS TRADING CORPORATION :

L.N. Raina ...3

PRODUCTION OF ELECTRONIC COMPONENTS IN INDIA :

C.G. Subramanyan ...4

LEPROSY ERADICATION PROGRAMME IN INDIA :

Biman Basu ...6

TECHNOLOGY SERVING THE DISABLED :

Dr. Utpal K. Banerjee ...7

BOOK REVIEW :

Pran Nath Luthra ...8

○○○

FRONT COVER

Many cultural programmes are being organised by All India Radio on the occasion of Independence Day.

○○○

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SHANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

- ARABIC** 1000—1030 hours; 19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours; 76.82, 30.27, 25.40, 280.1 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours.
- BALUCHI** 1830—1900 hours; 280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours.
- BURMESE** 0615—0645 hours; 264.5; 41.29, 30.97, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours 16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours; on 19.69, 16.85 Metres : 15235, 17780 kHz.
- CHINESE** 0315—0415 hours, 264.5, 41.93, 31.40 Metres; 1134, 7155, 9555 kHz; Cantonese/ 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; Kuoyu News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours.
- DARJ** 0830—0915 hours; 25.19, 31.15 Metres; 11910, 9630 kHz; News 0835—0845—hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours.
- FRENCH** (East Asia) 1645—1700 hours; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—West & North 1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030.
- INDONESIAN** 1415—1515 hours; 19.80, 16.80 Metres; 15155, 17855 kHz; News 1416—1425 hours.
- NEPALI** 0745—0830 hours; 25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—9630 kHz; News 0705—0715 hours; 1230—1300 hours; 30.91, 25.56 19.63 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009 hours.
- PERSIAN** 0930—1000 hours; 19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours; 280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours.
- PUSHTU** 0745—0830 hours; 25.19, 31.15 Metres; 11.910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 hours and 2110—2112 hours.
- RUSSIAN** 2145—2245 hours; 25.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours.
- SINHALA** 1830—1900 hours; 25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours.
- SWAHILI** 2045—2145 hours; 1963, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours.
- THAI** 1700—1730 hrs; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours.
- TIBETAN** 0745—0800 hours; 505.0, 25.22, 30.88, 19.75 Metres; 594, 11895, 9715 15190 kHz; News 0745—0750 hours; 1800—1845 hours; 41.35, 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1956 hours 1845—1930 hours; 264.5 Metre (1134 kHz).

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.). Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Crop forecasting methodology

By M.P. Jha

CROP forecasting is in vogue in India since long. In the early years, crop forecasts were of interest mainly to get advance information on famines, drought and for assessment of land revenue and relief measures which may be needed. But today, their utility has increased a good deal with government adopting various measures to regulate import or possible export demarcate regions where serious shortages can happen so that a rational policy on foodgrain procurement, storage and movements among regions could be implemented and price and marketing policy of agricultural commodities can be formulated much in advance. Agro-based industries and traders use the forecasts in planning their manufacturing schedules, especially, for commercial crops. Further, such pre-harvest forecasts are likely to play a significant role in the formulation and operation of crop insurance scheme for the benefit of farmers.

How can these forecasts be made? The volume of production of any crop in any season is the product of two variables which are estimated independently. One is the area under the crop and the other is the yield per unit area. Any time after the sowing season, the area under the crop can be ascertained provided there is an agency to do it. Fortunately, in India, through an established field organisation covering the entire country, crop areas are obtained on the basis of complete field to field enumeration. Recent developments in area estimation are the introduction of the Timely Reporting Scheme and more efficient processing of data so that the area forecasts are available within a month of the main sowing. Regarding the forecast of yield per hectare, the traditional method involves use of the normal yield and the condition factor. The normal yield is defined as the average yield on an average soil in

a year of average character. The condition factor gives the condition of the crop on any particular season in relation to the normal and it is usually expressed in terms of percentage or expected yield. The condition factor is very crucial in the entire forecasting process and improvements have been introduced in its determination.

Crop forecasting were introduced in India as early as 1884 starting with wheat and the scope and coverage of these forecasts has increased over the years. At present, the Govt. of India issues such short-range forecast for 38 crops besides some plantation crops like tea, coffee and rubber.

The yield rates of most of the principal crops at harvest are estimated since early forties, through the crop-cutting surveys based on scientific principles of random sampling. These results are utilised in the final yield estimates issued sometime after the crop harvests.

CROP forecast were introduced in India, early as 1884 starting with wheat and the scope and coverage of these forecasts has increased over the years. At present, the Govt. of India issues such short-range forecasts for 38 crops besides some plantation crops like tea, coffee and rubber. The geographical coverage of the crop estimate is practically the entire country. For each crop, usually two to three forecasts are issued during a year except for cotton and tobacco for which more forecasts are issued while for minor crops such as castor, only one forecast is issued. The first

forecast issued about a month after sowing reports only the area under the crop and represents the earliest information basic to the estimation of production.

The second forecast issued two months later gives the estimates of the entire area sown including the late sown area and an advance information on the likely production of crops. The third and final forecast provides the final estimates of total area sown with estimates of crop production harvested or expected to be harvested.

This system of forecast is mainly based on subjective method of eye-estimation made by revenue and agricultural agencies.

AT present, investigations are in progress in India to evolve an objective method for pre-harvest forecasting through the approaches based on (i) Measurements of plant characteristics, and (ii) Whether parameters and input used.

The first approach utilizes information on plant morphological characters which vary to some extent from crop to crop. For example, in case of wheat or rice crop there are characters such as plant population, tillers and height. A series of pilot studies to forecast yield rate of crops has recently been undertaken by the Indian Council of Agricultural Research on farmers' fields in different districts. In each study, observations on various morphological characters have been recorded during various stages of crop growth from a representative sample of fields under the crop. For the sample of fields, the final yield was also recorded. On the basis of the data, relationship between

(Contd. on page No. 5)

Minerals and metals trading corporation

By L.N. Raina

THE Minerals and Metals Trading Corporation of India Ltd. (MMTC for short) was set up by the Government of India in 1963 to handle the export and import of a variety of commodities from iron ore to fertilisers in the international markets. Over the years the Corporation has built up a reputation of being a premier export house and a service oriented trading organisation geared to procure essential inputs for Indian industry and agriculture. From a modest turnover of about 680 million rupees in 1964-65, the Corporation's transactions have increased manifold and in 1980-81 it had handled goods worth an estimated amount of 18,720 million rupees, both in the domestic markets and abroad.

The role chalked out for the Corporation was to trade in such items as are characterised by a high degree of supply or price instability and a predominance of traders' cartels. There are commodities in which there is price manipulation through coordinated supply or demand regulation by organised producers as well as consumers. MMTC has attempted to ensure that the best advantages in a given market structure are obtained in such situations. MMTC's activities cover trading in such materials which are of importance to the economy of the country. The commodities exported by it include iron ore, manganese ore, coking coal and barytes. Imports include some of the critical minerals such as copper, zinc, lead, tin, nickel and palladium. Apart from some industrial raw materials such as asbestos, the Corporation has been importing fertilisers the widespread use of which has acted as a catalyst to the agricultural revolution of India.

Though profit is not the sole motive of the MMTC, it goes to the credit of its management that right from its inception it has earned profit, but not

excessive profit which could be called profiteering. The ratio of gross profit to sales has been between 4 and 6 per cent except in 1974 when it was 8.3 per cent. Net profit after tax on sales has hovered around one per cent, except again in 1974 when it was 2.4 per cent.

Over the years MMTC has been expanding its trading in sizable proportions. Taking the last few years, the overall trade turnover increased by 4,700 million rupees from 14,000 million rupees in 1979-80 to over 18,700 million rupees in 1980-81, that is by

The philosophy behind the establishment of the Minerals and Metals Trading Corporation is to ensure remunerative prices to the exports of the country's mineral wealth and an assured supply of minerals critical to industry and agriculture which are not produced in the country or are produced in insufficient quantities.

nearly 34 per cent. The percentage increase in 1979-80 over the previous year, that is 1978-79, was 21 per cent. This was on top of a 24 per cent increase over the year before. It is gratifying that these percentage increases were achieved without a proportionate increase in overheads. In fact the ratio of overheads to sales has been going down over the years. It was 1.9 in 1968-69 which came down to 1 per cent in 1976-77 and continues to hover round this percentage since then. No doubt partly this decline in overheads is accounted for by inflation, but it has been partly due to improvement in real terms also, which implied gains in productivity.

India has a wide variety of minerals, some of them in abundance. Iron ore is the most important of them. The Corporation exported approximately 16 million tonnes of iron ore in 1980-81 valued at around 2,200 million rupees, as against 14 million tonnes in 1979-80 valued at 1,700 million rupees.

Another mineral vital for the steel industry is manganese. This ore is available in just seven countries of the world and India is one of them. It has a wide variety of manganese ores to offer to international markets. Proven reserves in the country are around 80 million tonnes. Exploration reveals possibility of further large reserves. Exports of manganese ore are however regulated by the Government through the MMTC.

Manganese ore exports at 650,000 tonnes during 1980-81 were about the same as in the previous year though the value had increased by about 100 million rupees.

India can offer barytes of standard specification for use in drilling in oil industry and for the chemical industry. From a mere 5,000 tonnes exports in mid-sixties, MMTC was able to increase export to 208,000 tonnes in 1980-81, netting 91 million rupees. These are some of the export items of the MMTC which are worth mentioning.

MMTC's major sphere of activity however is in the import of critical commodities important for smooth running of the country's industries. These include apart from stainless steel, non-ferrous metals such as copper, zinc or lead, the import of which at 5,448 million rupees worth was higher in 1980-81 by over 34 per cent from the export in 1979-80,

(Contd. on page 5).

Production of electronic components in India

By C.G. Subramanyan

ELECTRONIC components are the basic building blocks in any electronic assemblies, equipments or systems, whether consumer, industrial, professional or defence oriented. Hence self-reliance in the field of electronic components is a basic requirement and a national need.

The electronic components industry has made considerable progress over the years since its start in the early fifties with the manufacture of resistors and capacitors by two small scale Companies. The earlier development of the industry was largely centered around the requirement of the radio industry. Only during the early sixties, serious attempts were made to create an adequate production base for electronic components in India. This resulted in the production of a variety of components in the sixties like carbon film resistors, potentiometers, ceramic, paper and mica capacitors, wafer switches, loudspeakers, transformers and coils. The manufacture of receiver valves and germanium transistors started in 1961 and 1962 respectively. Since then, production of electronic components has increased at a rapid rate of growth both in terms of quantity and value. By 1970, substantial production capacity for a wide variety of components was established reaching a production level of Rs. 350 million compared to a meagre Rs. 5 million in 1960.

The Bhabha Electronics Committee had recommended the setting up of an indigenous production base for electronic components to achieve a target for production of components worth Rs. 840 million by 1975. To implement the recommendations of the Bhabha Electronics Committee a number of new units were licensed and existing units were expanded to manufacture a wide variety of components. The production rose to a

level of Rs. 750 million by 1975, only 10 per cent less than the target set by the Bhabha Committee. By 1978 the production of components had further grown to about Rs. 1170 million and by 1979 it was Rs. 1360 million and in 1980 it rose to Rs. 1630 million.

This statistical data goes to prove that the growth in the electronic component sector has been fairly satisfactory and was more or less in conformity to the overall plan of development of the electronic industry in India. However, it appears that in terms of physical quantities the growth did not keep pace with

With the establishment of a sound production base for electronic components covering a wide spectrum of products, Indian electronic components industry is poised for a big leap towards a faster growth which is bound to succeed because of the recent measures taken by the Government to promote electronic components industry.

the demand from the equipment sector, particularly in the area of professional grade electronics. During the last five years, there has been a significant escalation in prices of all the manufacturing inputs to the electronic components industry which has resulted in considerable increases in the price of electronic components. Thus, in many cases whereas value-wise production has shown increasing trends, the output in physical quantities has either remained static or even decreased indicating a trend of negative growth in the component

sector compared to the equipment sector. It will be interesting to examine and analyse the progress made by the component industry since 1971 especially after the implementation of the Bhabha Committee report.

During the last part of the seventies, the electronic equipment industry had a very rapid rate of growth with the manufacture of a wide variety of products ranging from simple consumer oriented items like radios, TVs to very sophisticated professional and defence electronic equipment and systems.

Currently, India is producing a large variety of process control instruments, medical electronic equipments, test and measuring instruments, industrial electronics including power electronic items, computers and data logging systems, communication equipment, radars, sonars and under-water systems.

In fact, the production of equipments has increased from Rs. 1341 million in 1971 to Rs. 4660 million 1978. Whereas the indigenous production of electronic components nearly kept pace with the growth of the production trends in the consumer electronic items, it fell much short of the expectations to satisfy the need of the professional equipment manufacturers. In order to encourage the production of professional grade components, the Government had actively supported standardisation measures and in adopting the standards drawn out by the Electronics Components Standardisation Organisation (ECSO) of the Ministry of Defence, it paved the way to set guidelines for standardised production of professional grade components. By 1980, a total of 1345 styles of active and passive professional

INDIA CALLING, AUGUST, 1981

electronic components have been type-approved by the LCSO.

At the end of the decade of 1970s, India had been producing a wide variety of active and passive components like receiving and transmitting and microwave tubes, TV picture tubes, x-ray tubes, semiconductor devices like transistors, diodes, integrated circuits, power diodes and thyristors, passive components like carbon film resistors, metal film resistors, wirewound resistors, thermistors, varistors, carbon and wirewound potentiometers, various capacitors like plastic film, electrolytic, tantalum, ceramic and mica, other passive components like TV deflection coils, EHT transformers, loudspeakers, microphones, quartz crystals, magnetic tapes and ferrites.

At present, there are about 55 units in the organised sector producing components. The small scale industry have also made significant contribution for production of electronic components, which has grown from Rs. 90 million in 1971 to Rs. 307 million in 1978 and has achieved a growth of Rs. 450 million in 1980. At present, there are about 350 small scale units engaged in the production of various types of active and passive components of nearly 14 types. A few types of professional grade components approved by LCSO are also being made by the small scale sector.

THE 1980s started with great emphasis being given for the export of electronic goods where our contribution has been very meagre as compared to much smaller countries in the far east like South Korea, Taiwan and Singapore. When we manufacture a product to cater for the export market, it has to be competitive in cost and superior in quality. Thus, an export oriented approach for electronics components production will enable the availability of electronic components for the domestic use at lower prices and higher quality.

The Government has, therefore, set targets for the electronic components production to reach a level of Rs. 3950 million by 1985 at the end of 1980-85 plan period and towards this, several measures have been announced which would facilitate implementation of this plan. Some of the important measures already taken are :—

- (a) Reduction in the cost manufacturing inputs for the

electronic components production units like OGL, imports of capital equipments and raw materials at reduced customs duty, tax benefits for new components production units, technology development loans at lower rates of interest for modernisation of existing units, freer import of technology.

- (b) Setting up of electronic test and development centres in various states for quality upgradation of products produced in and around the centres.
- (c) Encourage the setting up of research and development units in the components industry so that the imported technology is absorbed and improved.
- (d) Encourage production of electronic components in large volume with automated equipments to upgrade quality and reduce costs.

Thus, with the establishment of a sound production base for electronic components covering a wide spectrum of products, Indian electronic components industry is poised for a big leap towards a faster growth which is bound to succeed because of the recent measures taken by the Government to promote electronic components industry.

□□

(Contd. from page 2)
Crop forecasting methodology

yield and these plant growth characters has been studied. Such studies have been undertaken so far on rice, wheat, sorghum, cotton, jute, tobacco and sugarcane and have yielded interesting results. They are, particularly, encouraging in case of fibre crops like cotton and jute and cash crop like sugarcane.

The study of relationships between yield and whether factors such as total rainfall and its distribution, temperature and relative humidity has been pursued by the Indian Council of Agricultural Research and Indian Meteorology Department, mainly on rice and wheat. These investigations have also yielded promising results.

□□□

An integrated approach combining measurements of plant characteristics with weather factors and agricultural inputs such as crop varieties, level of ofertilizer application and irrigation is currently being pursued. It is hoped that this approach will go a long way to improve the existing method of pre-harvest forecasting.

It may thus appear that the variation caused by weather factors and agricultural inputs makes the crop forecasting difficult. However, with the advancement of statistical modelling computer technology and remote sensing techniques, it should be possible in the near future to make reasonably accurate and usable forecasts on important crops which, as already mentioned, is of vital importance in planning availability of food and industrial raw materials.

□□□

(Contd. from page 3)

Minerals and Metals Trading Corporation.

which again was higher by about 20 per cent over the previous year.

The Corporation has been procuring finished fertilisers as well as raw materials for fertiliser manufacture to fill the gap between production in the country and demand which has been steadily growing in recent years. The international fertiliser market has been significantly affected by periodic increases in oil prices which, coupled with other inflationary pressures have set into motion sharp escalation in the fertiliser market. The MMTC has under these difficult circumstances endeavoured successfully to make the purchases at favourable prices and arrange the proper distribution of this vital input of farming. In all 9,477 million rupees worth of fertiliser and its raw material were imported during 1980-81, against the previous year's 6,300 million rupees, indicating nearly 45 per cent increase in value.

The philosophy behind the establishment of the Mineral and Metals trading Corporation is to ensure remunerative prices to the exports of the country's mineral wealth and an assured supply of minerals critical to industry and agriculture which are not produced in the country or are produced in insufficient quantities. Over the years it has been observed that the Corporation has been able to fulfill these aims to the satisfaction of the Government and the people of India.

□□□

Leprosy eradication Programme in India

By *Biman Basu*

ONE of the highlights of the Indian Prime Minister, Mrs. Gandhi's keynote address to the World Health Assembly in Geneva recently was her call for urgent action to stop the spread of leprosy. Indeed, leprosy is today one of the most widespread among the infectious and crippling diseases that afflicts more than 12 million people in 53 countries. The number of people exposed to the risk of contracting the disease runs into several hundred millions. In some countries, particularly in Africa and Asia, the disease is endemic. In India, for instance, the number of leprosy cases is estimated at more than 3.2 million, about a fifth of them of the infectious type. But despite this large number, there are hopeful signs that the disease, or at least the infectious cases, may disappear from the country by the turn of the century. The National Leprosy Eradication Programme, which was started in 1955, has already brought under its surveillance more than 85 per cent of the estimated 370 million people exposed to the risk of infection. More than 80 per cent of the infectious cases have been brought under drug therapy. These steps, it is hoped, will effectively interrupt the transmission of the disease and finally lead to its ultimate eradication.

Like many other infectious diseases of man, leprosy is caused by a bacteria called *Mycobacterium leprae* which is very similar to the tuberculosis bacillus. The infection is confined mainly to the skin and nerves. Exactly how leprosy spreads is not fully understood because it frequently does not appear until years after exposure to the bacteria. It is believed the disease is contracted only after prolonged close contact with an infected person. That is why it is most prevalent where conditions of overcrowding and lack of hygiene are found.

Medical scientists classify leprosy cases into two broad types, though intermediate types are known to occur. The first type is called tuberculoid leprosy, in which there are only a few discoloured patches on the skin associated with loss of sensation in the area. In the other type, called lepromatous leprosy, raised blotches and lumps form on the body, face and limbs. Sometimes the lumps change into ulcers. It is the second type that is infectious and needs special attention.

The main thrust of the Indian National Leprosy Eradication Programme is on the detection and identification of infectious cases and their isolation and treatment. The programme operates through a network of centres spread throughout the country.

The crippling deformities of advanced leprosy are not always due to the disease itself, as many people believe. They arise from other causes such as cuts, bruises, burns and other injuries sustained by the patient which go unnoticed because of loss of sensation in the affected areas.

Contrary to common belief, leprosy is neither hereditary nor incurable. If diagnosed early, the advance of the disease can be effectively controlled with modern drugs.

In general, preventive strategies are aimed at reducing exposure to leprosy germ through segregation and treatment of infectious patients. Since man is possibly the only reser-

voir of leprosy germ, segregation of infectious patients could be, at least in theory, one of the best methods of controlling the spread of the disease. In many European countries leprosy disappeared with improvements in the socio-economic conditions of the people. In a way, this must have led to some sort of segregation of patients, because better housing and hygienic conditions must have led to less congestion, reducing chances of infection.

But in a country like India, total segregation of all leprosy patients would be an almost impossible task. So the stress is on limited segregation of only infectious cases in leprosy are aimed at reducing exposure homes and temporary hospitalisations wards for treatment, and their discharge after they become non-infectious.

Until about 1947, the standard drug for leprosy was chaulmoogra oil obtained from the seeds of an Indian tree. But it was not very effective. Later researches led to the production of chemical drugs called sulphones which was found to be fairly effective against the disease. Several other drugs have been introduced in recent years.

Anti-leprosy drugs usually make the patient non-infectious after a certain period of time depending upon the type of the disease. Treatment of tuberculoid leprosy takes about a year or two. The lepromatous type needs a much longer course of treatment, often for life. But drug therapy has two serious problems. First, prolonged therapy often makes the leprosy bacteria resistant to the drug. It is estimated that about 3 per cent of infectious leprosy patients develop resistance to drug every year. The

(Cont. on page 9)

Technology serving the disabled

By

Dr. Utpal K. Banerjee

ACCORDING to UN Centre for Economic and Social Information, there are 40 crores of people on the earth who suffer from some form of physical or mental impairment. An official definition of a handicapped or disabled person is : "one who as a result of a physical environment is substantially limited in his opportunities to enjoy a full and active life." The US Department of Health, Education and Welfare forecast that by the turn of the century, there would be one disabled person in the community for every non-disabled person. Disabled persons include the following, among others :

- (i) Physically handicapped, such as the deaf, the blind or the mute ;
- (ii) Partially paralysed (paraplegic or quadriplegic) or, an amputee, as a result of accident or stroke ;
- (iii) Physically short (achondroplastic) ;
- (iv) Persons with unseen or hidden handicap (the cardiac, diabetic, haemophiliac, back, shoulder, and arm injuries).

Whether or not an individual is considered handicapped depends on his inherent capabilities, combined with the availability of artificial equipment and the ability to use them. Handicapping conditions occur whenever a mismatch exists between an individual and his environment, i.e., his natural surroundings as well as those artificial conditions created to meet its demands.

In order to overcome the mismatch with the environment, it is not realistic to expect any major change in the environment. Therefore, the individuals capabilities must be improved, either, by correcting the biological defect through surgery or such other methods, or, by substituting one biological mechanism for another, or, by augmenting or replacing the failed part. We are interested in the last approach here by providing, for instance, aids and appliances for the physically handicapped. Such equipment for rehabilitation can include occupational machines ; special work tools and tables; special work aids; exercising equipment; relaxation and utility (commode and showers) chairs; stand-in and cut-out tables; games and pegs boards, dressing, eating and drinking aids ;

wheel chairs; invalid tricycles; and so on. Organisations in India who are working in this field are the Institute for the Physically Handicapped in Delhi; Artificial Limbs Manufacturing Corporation of India in Kanpur; Workshop for Rehabilitation and Training of the Handicapped in Vellore; Artificial Limb Centre, in Poona; The All India Institute of Physical Medicine and Rehabilitation in Bombay and a few others.

With the progress in technology in India, the goal of improved quality of life for all handicapped persons has become worthwhile and, with creative leadership and concerted effort, attainable.

Application of computer and related technology has become particularly appropriate to be potentially helpful to the handicapped, in many ways such as :

- (a) *Learning devices*, through programmes of computer-applied to both physically and mentally handicapped students;
- (b) *Communication devices*, by using microcomputers for such equipment as language boards, readers for the blind, hearing and visual aids, voice synthesisers, etc;
- (c) *Self-help devices*, especially for severely retarded and multiple-handicapped children, to assist them with such tasks as dressing, washing, toileting, eating, hand control, and locomotion control;
- (d) *Adaptive devices*, as mobility aids, to assist in driving automobiles, transferring from chair to car, access to public transportation, open-in doors, etc. Advances in mobility—enhancing medical technology are bound to help ;
- (e) There are *warning and monitoring devices* for children with health problems, e.g., seizure activity, cyanotics, haemophiliacs, and those with neurological and emotional disorders; and finally;
- (f) *Perceptual and motor-training devices* for special education programme for neurological sequencing and, eye-hand coordination.

The wide range of handicapping conditions make it vital to assess the physical and mental potential of the above devices before planning an effective training programme.

A practical system called "Blind Aid" (BL-AID) has been developed at the centre for Biomedical Engineering in the Indian Institute of Technology, Delhi, to provide the blind people direct and independent access to the printed material.

(Contd. on page 14)

Book Review

By Pran Nath Luthra

I HAVE two books for review which are related to two pre-eminent figures in the long struggle of India's political freedom. One is a biography on Gopal Krishna Gokhale written by B. R. Nanda; the other An Anthology of the important writings of Jawaharlal Nehru, compiled by Sarvepalli Gopal.

In writing the biography of Gopal Krishna Gokhale, B. R. Nanda has taken considerable pains in collecting material both from India and the U.K. The result is a copiously annotated text built around the sayings and actions of contemporary prominent politicians and administrators who individually and collectively fashioned the story of India's movement for freedom over five decades up to 1915. The central focus is on Gokhale who lived during this period and emerged as a Moderate in advancing India's aspirations towards Independence.

Gokhale, whose youth was constrained by extreme circumstances of financial stringency, grew up to be an educationist. But obviously his inner being was moved by politics for when yet a student at the Deccan College, he said, and I quote: My ambition is to become a Cabinet Minister so as to be able to serve my country.

Gokhale belonged to that young group of English educated Indians in the mid-nineteenth century who were inspired by the British advocacy of popular education, emancipation of women, and State intervention in social and economic affairs. He loved order and regulated authority, municipal freedom, exercise of virtues for civic life, aptitudes for mechanical skill, love of service and research, daring and adventurous discovery.

Whereas Gokhale, as a Moderate, admired the vigour of the British civilization, he did not want to be over-

whelmed or submerged by it but looked for a synthesis between what was good and noble in the two cultures of East and West. Thus although enamoured of English literature, he was innately attached to Sanskrit.

The book brings out very clearly the Gokhale gospel of moderation in the following words, and I quote: "That India should be governed in the interest of the Indians themselves and that in due course of time, a form of government should be attained in this country similar to what exists in self-governing colonies of the British Empire."

Both the books have been published by the Oxford University Press and are reasonably priced Rs. 110 for 'An Anthology' of Jawaharlal Nehru's works by Dr. S. Gopal and Rs. 90 for B. R. Nanda's Biography on Gokhale. The print and general get-up of the books are attractive.

Gokhale, in the political struggle of the Indian National Congress over which he presided in 1905, was not in favour of violence and revolution but constitutional agitation. Above all, he believed in gradualness for he felt that the English-educated Indian class which constituted the brain of the movement, was only a small minority. He introduced an Elementary Education Bill in 1911 when only 6 per cent of the people were literate and a mere 1.7 per cent of the population went to elementary schools in India. Gokhale's farsightedness in promoting compulsory free universalisation of education, some 70 years ago, deserves the highest admiration.

The book gives piquant accounts of Gokhale's head-on clash with the extremists such as Tilak who were restless for early and total freedom. Again, the Moderate Gokhale counselled accommodation towards the Muslims in giving them seats in Legislatures. There are engrossing details about Gokhale's interest in the plight of Indians in South Africa, and his early meetings with Mahatma Gandhi at the turn of the nineteenth century. Gokhale's stature is perhaps best described in Gandhi's words when he called Gokhale his political Guru.

Gokhale's contribution to social reform was no less. He condemned untouchability and severely berated the utter servitude and mental or moral degradation to which they were subjected.

The book also gives ample account of the formation of the Servants of India Society in 1912 under Gokhale's leadership to provide a channel for youth energy in service of the poor. Altogether, Nanda's biography is a valuable addition to the authentic literature on the Indian political and social scene during the life span of Gopal Krishna Gokhale.

* * *

In the second book Jawaharlal Nehru himself speaks through his writings which are well-known all over the world, and from which Sarvepalli Gopal has taken excerpts to compile An Anthology.

JAWAHARLAL Nehru spent several years in prison but the incarceration did not confine his spirit or his mind to the four walls of his cell. These years were spent to great advantage in reading books on a wide ranging variety of subjects and in transferring his own thoughts into a series of letters and books. His erudition, grasp and understanding, and

tolerance of spirit are evident from the many books that he wrote during his lifetime. They are too well-known and have their place on the shelves of public libraries and in private collections. An autobiography, *Glimpses of World History and Discovery of India*, to name only a few, are among the most notable. In addition to the books he wrote, he corresponded with eminent personalities both at home and abroad, and spoke at public meetings on subjects that touched on every sphere of human endeavour and activity. For those who have already made an acquaintance with this great mind, the newly published Anthology of his writings edited by Dr. S. Gopal will serve as a refreshing remainder of his thoughts; for those who have not already traversed along the paths he drew out in his extensive body of work, this new Anthology will act as an incentive to undertake a voyage of discovery of his writing and thus to make the acquaintance of the man.

For Dr. S. Gopal himself scholar, an historian and a biographer of Nehru, the task of gleaning some of the choicest and most representative passages from Nehru's voluminous writings must have come with facility. In this book of over 600 pages, he has been able to provide excerpts that reflect the thoughts of Nehru on political, economic and social matters; these are collected under different chapters and enable the reader to delve into those that are of particular interest to him. The *Struggle for Freedom*, *Independent India*, *National Integration* are some of the appropriate headings under which are passages regarding these very important questions that exercised Nehru's mind. His thoughts on socialism, on the national planning process, the public and the private sector, on the controversial questions of industrialisation, large-scale and cottage industries, are couched in simple but clear and telling prose. For instance in a letter written in 1939, he enunciated his views on a mixed economy for India. He wrote and I quote "It seems to me obvious that certain key and vital industries, defence

industries, and public utilities must be on a large scale.....It is not large scale industry that brings any injustice and violence but the misuse of large scale industry by private capitalists and financiers. It is true that the big machine multiplies the power of man both for construction and destruction, both for good or for ill. It is essentially private ownership and the acquisitive form of society that encourage a competitive violence. Under a socialist society, this evil should go, at the same time leaving us the good which the big machine has brought." He felt it was "inevitable and desirable to encourage the use and development of the big machine and thus to industrialise India". With this frame of thinking, it is understandable that he laid the foundations of many large industrial projects in the country. In another passage he writes "The objective aimed at should be maximum production, equitable distribution, and no unemployment." Here again we see his dream of a socialist society.

Mr. Nehru's mind probed many serious problems that faced the country before and after Independence and he also reflected upon others of global dimensions that concern the affairs of man. What he said in a broadcast to the United States of America in April 1948 is as relevant today: and I quote "We live in an age of crises.....In the multitude of crises, political and economic, that face us, perhaps the greatest crisis of all is that of the human spirit..... We talk of world government and one world and millions yearn for this..... Today fear consumes us all, fear of the future, fear of war....."

Both the books have been published by Oxford University Press and are reasonably priced Rs. 110 for *An Anthology of Jawaharlal Nehru's works*, and Rs. 90 for *Nanda's biography on Gokhale*. The print and general get-up of the books are attractive. □

Leprosy Eradication Programme in India.

(Contd. from page 6)

second problem is the persistence of the live bacteria in the body of the patient even after years of therapy. These factors are mainly responsible for occasional relapse in leprosy patients.

The main thrust of the Indian National Leprosy Eradication Programme is on the detection and identification of infectious cases and their isolation and treatment. The Programme operates through a network of centres spread throughout the country. Under the programme, there are about 400 leprosy control units, more than 6500 Survey, Education and Treatment centres, more than 400 Urban leprosy centres and 190 Temporary hospitalisation wards, each with 20 beds. In addition, there are 231 leprosy homes with over 28,000 beds. Of the estimated 3.2 million cases in the country, more than 2.5 million have already been recorded and are being given treatment under the programme.

Rehabilitation of leprosy patients forms an integral part of the control programme. There are 42 reconstructive surgery units working under the programme to take care of the deformities of hands, feet and face which are common in leprosy patients. Training of medical and non-medical personnel is conducted through 41 training centres.

A significant feature of the National Leprosy Eradication Programme is the large participation of voluntary agencies. As many as 40 national and 8 international voluntary organisations are actively participating in the programme with their men, money and material. Notable among them is the Nobel Peace Prize winner Mother Teresa and her Missionaries of Charity.

An exciting development in the field of leprosy control in India has been the clinical testing of a new anti-leprosy vaccine prepared from leprosy bacteria killed by gamma radiation. Developed by scientists of the Cancer Research Institute, Bombay, the vaccine was tried on 50 leprosy patients in various stages of drug therapy. According to the scientists, the results of the clinical trial clearly demonstrated the feasibility of a vaccine against leprosy for use in man. Field trials of the new vaccine are to be taken up soon. If found successful, it will certainly bring our hope of eradicating this dreaded scourge a step closer. □□□

GENERAL OVERSEAS SERVICE

PROGRAMME FOR AUGUST, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East and North-East Asia | | | |
|---|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.46 | 9535 |
| | | 25.35 | 11855 |
| | | 19.64 | 15275 |
| | | | |

REGULAR FEATURES 0446 **Instrumental Music : Sarod**
 0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs.; 0641 Film Tune; 0645 Close Down.

0446 **Karnatak Instrumental Music : Flute**
 3rd : N. Ramani
 10th : Sikkil N. Neela
 17th : Prapancham Sitaram
 24th : Dindukkal S. P. Natarajan
 31st : Paladam V. N. Rajan
 3rd : Play
 10th : Discussion
 17th : Feature
 24th : Film Story
 31st : Programme of Repeat
Folk Songs :
 3rd : Haryana
 10th : Bhojpuri
 17th : Tamil Nadu
 24th : Andhra Pradesh
 31st : Garhwali
Light Classical Music :
 3rd : Bade Ghulam Ali Khan
 10th : Dinkar Kaikini
 17th : Naina Devi
 24th : Rita Ganguli
 31st : Afzal Hussain
Women's World :
 3rd : Fashion with Handlooms—Talk
 10th : Where Legend Meets History—Mumtaz Mahal
 17th : Interview
 24th : Indian Delicacies—Southern India—Talk
 31st : Why is the lib movement in India on a low ke? —Discussion
Regional Music :
 3rd : Gora Sarbadhikari
 10th : Rulbul Sen and Sumitra Sen
 17th : Suchitra Mitra
 24th : Debabrata Dasgupta
 31st : Chinmay Jabiri

0446 **Instrumental Music : Flute**
 4th : Pt. Biswas
 11th : Hari Prasad Chaurasia
 18th : Raghunath Seth
 25th : Vijay Raghav Rao
 Radio Newsreel
 0510 **Classical Half Hour :**
 4th : P. N. Barve
 18th : Ghulam Mustafa Khan
Music of India :
 11th : Varsha Mangal — Songs of Rainy Season by Tagore
 25th : Harvest Songs
 0550 **Light Music :**
 4th : Mannu Dey
 11th : Krishna Kalle
 18th : Mohd. Yakub
 25th : Talat Mahmood
 0600 Faithfully Yours : Replies to Listeners Letters (on 4th and on 11th upto 0615 hrs. and on 18th and 25th upto 0610 hrs.)
 0610 D'xers Corner (Only on 11th and 25th upto 0620 hrs.)
 0615 **Karnatak Instrumental Music :**
 4th : Veena—Emani Shankar Shastri
 11th : Nagaswaram—N. K. Krishnan
 18th : Clarinet—A. K. C. Natarajan
 25th : Flute—T. S. Sankaran

SATURDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Devotional Music :**
 1st : Geetanjali—Lata, K. L. Saigal and Juthika
 8th : Pt. Gopal Sharma and Sukhdev Sharma
 15th : Patriotic Songs
 22nd : Gopal Sharma
 29th : K. C. Dey
 0446 **Orchestral Music :**
 0500 1st : Interview with Raja Rao, Writer, Philosopher
 8th : Indian Philosophers—Shankara—Talk
 15th : **President's Message Broadcast to the Nation on the Eve of Independence Day**
 22nd : The Traditional Indian Sculpture—Talk
 29th : Horizon—Literary Magazine; Indian Languages Today — Punjabi — Talk; Poetry Recitation
 0510, 0550 and 0610 Listeners' Choice
 0600 Radio Newsreel (Except on 15th)
 15th : Special Feature—Independence Day

0510 **Light Music : Ghazals**
 2nd : Rafi and Talat
 9th : Renu Mukherjee
 16th : Begum Akhtar
 23rd : Raj Kumar Rizvi
 30th : Talat Aziz
 2nd : Expression — Youth Magazine
 9th : Youth in Focus—Interview
 16th : Horizon — Literary Magazine; Indian Contribution of Persian Literature—Talk; Poetry Recitation
 23rd : Quiz Time
 30th : Producer's Choice
Folk Songs : Marriage Songs from
 2nd : Uttar Pradesh
 9th : Rajasthan
 16th : Punjab
 23rd : Sindh
 30th : Bihar

0510 **Light Music : Ghazals**
 2nd : Rafi and Talat
 9th : Renu Mukherjee
 16th : Begum Akhtar
 23rd : Raj Kumar Rizvi
 30th : Talat Aziz
 2nd : Expression — Youth Magazine
 9th : Youth in Focus—Interview
 16th : Horizon — Literary Magazine; Indian Contribution of Persian Literature—Talk; Poetry Recitation
 23rd : Quiz Time
 30th : Producer's Choice
Folk Songs : Marriage Songs from
 2nd : Uttar Pradesh
 9th : Rajasthan
 16th : Punjab
 23rd : Sindh
 30th : Bihar

WEDNESDAYS
 5th, 12th, 19th and 26th
 0415 **Devotional Music :**
 5th : Vishnav Mate
 12th : M. S. Subbulaxmi
 19th : Sulakshana Pandit and Swaranlata
 26th : Sudha Malhotra and Ambar Kumar
 0446 **Instrumental Music : Sitar**
 5th : Abdul Halim Jaffar Khan
 12th : Ravi Shankar
 19th : Imrat Hussain Khan
 26th : Jaya Biswas
 0500 5th and 19th : Of Persons, Places and Things
 12th and 26th : Our Guest
 0510 Film Songs from South India
 0550 **Light Music from Different Regions :**
 5th : Punjabi — Surrinder Kaur
 12th : Bengali—S. D. Burman
 19th : Sindhi—Satram Rohra, Kamla Keshwani and others
 26th : Gujarati—Tehml Mazumdar and Party
 0600 5th and 19th : Export Front : This Fortnight's Focus
 12th : Indian Council of Historical Research
 26th : Sahitva Academy
 0610 **Instrumental Music : Flute**
 5th : G. S. Sachdev
 12th : Vijay Raghav Rao
 19th : Prakash Wadehra
 26th : Pannalal Ghosh

MONDAYS

3rd, 10th, 17th, 24th and 31st

0415 **Devotional Music :**
 2nd : Compositions of Meera Bai
 9th : Anandghan Ke Pad
 16th : Compositions of Kabir and Surdas
 23rd : Compositions of Surdas
 30th : Marathi Abhang
 0415 **Instrumental Music : Shah-nai**
 3rd : Sikander Hussain and Party
 10th : Bismillah Khan and Party
 17th : Jagdish Prasad Oamar and Party
 24th : Jagannath and Party
 31st : Ali Hussain and Party

TUESDAYS

4th, 11th, 18th and 25th

0415 **Devotional Music :**
 4th : Usha Atre
 11th : Raghunath Panigrahi
 18th : Sujata Chakravarty and Chorus
 25th : Sudhir Phadke, Anjali Kelkar and Malti Pande

GENERAL OVERSEAS SERVICE

THURSDAYS

6th, 13th, 20th and 27th

- 1546 **Karnatak Instrumental Music :**
6th : R. K. Suryanarayan
13th : Emanj Shankar Shastri
20th : S. Balachander
27th : Chitti Babu
- 0446 **Classical Instrumental Music :**
6th : Surbahar—Imrat Husain Khan
13th : Sarod—Amjad Ali Khan
20th : Sarangi — Ram Narain
27th : Tabla—Alla Rakha
- 0500 **6th : Book Review**
13th : Talking about Agriculture—Sugar Cane and its Products—Talk
20th : Science Today—A decade of Indian Science—Talk
27th : Industrial Front—Industrial Training Institutes—Programme
- 0510 **Selections from the National Programme of Music**
- 0550 **Songs from New Films**
- 0600 **Radio Newsreel**
- 0610 **Regional Music.**
6th : Sindhi
13th : Guparatf
20th : Tamil
27th : Rajasthan

FRIDAYS

7th, 14th, 21st and 28th

- 0415 **Devotional Music :**
7th : D. V. Paruskar
14th : Dilip Kumar Roy
21st : Geeta Dutt
28th : Lata, K. L. Saigal and Juthika Roy
- 0446 **Karnatak Instrumental Music :**
7th : Violin—Lalgudi G. Jayaraman
14th : Flute — Sikkil N. Neela
21st : Flute—K. S. Gopalkrishnan
28th : Nagaswaram—Sheikh Chinnamullah Sahib
- 0500 **Cultural Survey**
- 0515 **Film Hits of Yester Years**
- 0550 **Instrumental Music ; Sarod**
7th : Allauddin Khan
14th : Jotin Bhattacharya
21st : Amjad Ali Khan
28th : Hafiz Ali Khan
- 0600 **Panorama of Progress (Except on 7th)**
7th : Disc Review
- 0610 **Folk Songs (On 7th at 0620 hrs.)**
7th : Punjab — Pushpa Hans, S. Balbir, Rajinder and Nina Mehta
14th : Rajasthan — Nasim Mirza and Motilal Bohra
21st : Gujarat —Suman Kalyanpur
28th : Himachal Pradesh—Shukla Sharma, Achhar singh Parmar

For North-East Asia : Australia and Newzealand

(From 1530 to 1630 Hrs IST)

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15285 |

REGULAR FEATURE

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—1610 0400 hrs. and 1530—1630 hrs.; 1630 Close Down.

1600 Faithfully Yours—Replies to listeners letters (On 3rd, 17th and 31st upto 1615 hrs. and 10th and 24th upto 1610 hrs.)
D'xers Corner (Only on 10th and 24th upto 1620 hrs.)
1615 Film Tune (Only on 3rd, 17th and 31st)

SATURDAYS

1st, 8th, 15th, 22nd and 29th

1546 **Film Songs**
1600 **1st : Mainly for Tourists—Impressions — Programme based on Interview**
8th : Indian Cinema—Influence of Western Music on Indian Films—Talk
15th : Radio Report on the Flag Hoisting Ceremony at Red Fort
22nd : Sports Folio
29th : Film Review

0610 **Folk Songs :**
1st : Punjab
8th : Orissa
15th : Bengal
22nd : Rajasthan
29th : Himachal Pradesh

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

1546 **Devotional Music :**
2nd : Juthika Roy
9th : Krishna Kalle
16th : Pt. Jasraj
23rd : Jain : Devotional Songs
30th : Vani Jairam

1600 **Women's World :**
2nd : Fashion with Handlooms—Talk
9th : Where legend meets history—Mumtaz Mahal
16th : Interview
23rd : Indian Delicacies—Southern India—Talk
30th : Why is the lib movement in India on a low key? —Discussion

1610 **Film Songs**

MONDAYS

3rd, 10th, 17th, 24th and 31st

1546 **Folk Songs :**
3rd Dogri
10th : Marathi
17th : Sindhi
24th : Punjabi
31st : Manipuri

TUESDAYS

4th, 11th, 18th and 25th

0040 **Karnatak Instrumental Music :**
4th : Veena—Chitti Babu
11th : Violin—M. Chandrasekharan
18th : Violin—Lalgudy Jayaraman
25th : Flute—S. P. Natarajan
1600 **4th and 18th : Export Front : This Fortnight's Focus**
11th : Indian Council of Historical Research
25th : Sahitya Academy
1610 **Film Songs from Different Regions**

WEDNESDAYS

5th, 12th, 19th and 26th

1546 **Light Music :**
5th : Kaumudi Munshi
12th : Malika Pukhraj
19th : Alok Ganguly
26th : Nirmala Arun
1600 **5th : Book Review**
12th : Talking about Agriculture—Sugar Cane and its Products—Talk
19th : Science Today—A decade of Indian Science—Talk
26th : Industrial Front—Industrial Training Institutes—Programme

1610 **Instrumental Music**
5th : Violin—Sisirkana Dhar Chowdhury
12th : Jaltarang—Ghasiram Nirmal
19th : Santoor—Jain Kumar Jain
26th : Shahnai—Dayashankar and Party

THURSDAYS

6th, 13th, 20th and 27th

1546 **Rabindra Sangeet :**
6th : Renuka Sen
13th : Kanak Das
20th : Sreela Sen
27th : Shyamal Mitra

1600 **Panorama of Progress (Except on 6th)**
6th : Disc Review

1610 **Instrumental Music ; Table (Except on 6th)**
13th : Ramzan Knaa
20th : Samta Prasad
27th : Ahmed Jan Thirkwa

FRIDAYS

7th, 14th, 21st and 28th

1546 **Light Music :**
7th : Lata Mangeshkar
14th : Manna Day
21st : K. L. Saigal
28th : Meena Kapoor

1600 **7th : Indian Philosophers—Shankara : Talk**
14th : Horizon — Literary Magazine ; (a) Indian Contribution of Persian Literature—Talk; (b), Poetry
21st : The Traditional Indian Sculpture—Talk
28th : Horizon — Literary Magazine ; Indian Languages Today—Punjabi—Talk; Poetry Recitation

1610 **Orchestral Music (Except on 14th and 28th)**

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Prog. and Summary; 1950 Press Review; 2023 Prog. and Highlights from 0415—0645 hrs. and 1900—2030 hrs.; 2030 Close Down.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

1916 **Folk Songs :**
1st : Uttar Pradesh

GENERAL OVERSEAS SERVICE

8th : Kashmir
15th : Manipur
22nd : Kerala
29th : Sind
1930 1st : Expression — Youth Magazine
8th : Youth in Focus—Interview
15th : Radio Report on the Flag Hoisting Ceremony at Red Fort
22nd : Quiz Time
29th : Producers Choice
1940 **Instrumental Music :**
1st : Sitar—Arvind Parik
8th : Santoor—Shiv Kumar Sharma
15th : Sarod—Ali Akbar Khan
22nd : Violin—V. G. Jog
29th : Flute — Prakash Wadehra
1955 1st : Mainly for Tourists—Impressions — Programme based on Interviews
8th : Indian Cinema : Influence of Western Music on Indian Films—Talk
15th : Special Feature : Independence Day
22nd : Sports Folio
29th : Film Review
2005 Film Songs

1955 **Faithfully Yours — Replies to listeners' letters** (On 3rd, 17th and 31st upto 2010 hrs.; and 10th and 24th upto 2005 hrs.)
2005 **D'xers Corner** (Only on 10th and 24th)
2010 **Film Songs** (On 10th and 24th at 2015 hrs.)

TUESDAYS

4th, 11th, 18th and 25th

1916 **Folk Songs :**
4th : Orissa
11th : Andhra Pradesh
18th : Chattesgarh
25th : Kashmir
1930 4th and 18th : Of Persons, Places and Things
11th and 25th : Our Guest
1940 **Orchestral Music :**
1955 4th and 18th : Export Front : This Fortnight's Focus
11th : Indian Council of Historical Research
25th : Sahitya Academy
2005 **Hits from old film songs**

WEDNESDAYS

5th, 12th, 19th and 26th

1916 **Rabindra Sangeet :**
5th : Chitralekha Chowdhury
12th : Sagar Sen
19th : Dwijen Mukherjee
26th : Rajeshwari Dutta
1930 **Radio Newsreel**
1940 **Karnatak Instrumental Music :**
5th : Nagaswaram—Ambalapurzha Brothers
12th : Veena—E. Kalyani
19th : Veena—M. Muthukrishnan
26th : Nagaswaram—N. K. Krishnan
1950 5th : Book Review
12th : Talking about Agriculture—Sugar cane and its products—Talk
19th : Science Today—A decade of Indian Science—Talk
26th : Industrial Front—Industrial Training Institutes—Programme
2005 **Film Songs of different artists**

THURSDAYS

6th, 13th, 20th and 27th

1916, 1945 and 1955 **Listeners Choice**
1930 **Culture Survey**

FRIDAYS

7th, 14th, 21st and 28th

1916 **Light Music :**
7th : Manendra Kapur
14th : Mohd. Rafi
21st : Minoo Pursrottam
28th : Sharda Sinha
1930 **Radio Newsreel**
1940 **Orchestral Music**
1955 7th : Indian Philosophers—Shankara—Talk
14th : Horizon—Literary Magazine ; Indian Contribution of Persian, literature—Talk; Poetry Recitation
21st : The Traditional Indian Sculpture—Talk
28th : Horizon — Literary Magazine ; Indian languages Today—Punjabi—Talk; Poetry Recitation
2005 **Regional Film Songs** (On 14th and 29th at 2015 hrs.)

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

1916 **Film Tune**
1920 2nd : Play
9th : Discussion
16th : Feature
23rd : Film Story
30th : Programme of Repeat
1940 **Classical Vocal Music** (only on 30th)
30th : Gangubai Hangal
1955 **Women's World :**
2nd : Fashion with Handlooms—Talk
9th : Where legend meets history—Mumtaz Mahal
16th : Interview
23rd : Indian Delicacies—Southern India—Talk
30th : Why is the lib movement in India on a low key ? Discussion
2005 **Film Songs**

MONDAYS

3rd, 10th, 17th, 24th and 31st

1916 **Light Classical Music :**
3rd : Hiradevi Mishra
10th : Birju Maharaj
17th : Barkat Ali Khan
24th : Madhuri Mattoo
31st : Hafeez Ahmed Khan
1930 **Radio Newsreel**
1940 **Instrumental Music : Sarangi**
3rd : Ram Narayan
10th : Ramzan Khan
17th : Hafeezullah Khan
24th : Gonal Mishra
31st : Shakoore Khan

For WEST ASIA U.K. and West Europe, East Africa, West and North West Africa, Australia and Newzealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.50 | 9525 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EAST AFRICA | 0130—0400 | 30.27 | 9912 |
| | | 25.36 | 11830 |
| WEST AND NORTH WEST AFRICA | 0015—0215 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000; 0130; 0215 and 0400 hrs. respectively; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000 hrs.; 2530—0130 hrs.; 0115—0215 hrs. and 0215—0400 hrs. respectively; 0110; 0210 and 0355 Film Tune; 0400 Close Down.

SATURDAYS

1st, 18th, 15th, 22nd and 29th

2316 **Devotional Music**
2320 **Karnatak Vocal Music :**
1st : T. N. Seshagopalan
8th : Madurai Mani Iyer
15th : Voleti Venkataswalaru
22nd : C. Saroja and C. Lalitha
0016 **Classical Songs from Films**
0040 **Karnatak Instrumental Music :**

29th : Sectamani Srinivasan
0200 and 0345 1st : Mainly for Tourists—Impressions—Programme based on interviews
8th : Indian Cinema—Influence of Western Music on Indian Films—Talk
15th : Radio Report on the Flag Hoisting Ceremony at Red Fort
22nd : Sports Folio
29th : Film Review
0000 **Light Melodies**
1st : Guitar — Charanjit Singh
8th : Mandolin — Sunit Singh
15th : Harmonium—Gyan Prakash Ghosh
22nd : Piano Accordion—Enoch Daniel
29th : Mandolin and Guitar
0146 **Classical Songs from Films**
Karnatak Instrumental Music :

1st : Veena—S. Balachander
8th : Violin—L. Subramanian
15th : Flute—S. P. Natarajan
22nd : Nagaswaram—N. K. Krishnan
29th : Gayathri Narayanan and 0250 1st : Expression—Youth Magazine
8th : Youth in Focus — Interview
15th : Special Feature—Independence Day
22nd : Quiz Time
29th : Producer's Choice
0120 **Light Music :**
1st : Mahendra Kapur
8th : Manhar
15th : Patriotic Songs
22nd : Mukesh
29th : Mond. Rafi
0146 **Instrumental Music : Flute**
1st : Pannalal Ghosh
8th : Vijay Raghav Rao
15th : Himanshu Biswas
22nd : Hari Prasad Chaurasia

GENERAL OVERSEAS SERVICE

FRIDAYS

7th, 14th, 21st and 28th

2315 Instrumental Music—Nagaswaram
 2320 Regional Film Songs
 2350, 0100 and 0250 7th : Indian Philosophers—Shankara—Talk
 14th : President Message
 Broadcast to the Nation on the Eve of Independence Day (Only at 2350 hrs.)
 14th : Horizon — Literary

0000
0016

Magazine : Indian Contribution of Persian Literature; Poetry Recitation (0050—0110 hrs.)
 21st : The Traditional Indian Sculpture—Talk
 28th : Horizon : Literary Magazine : Indian Languages Today—Punjabi—Talk; Poetry Recitation (0050—0110 hrs.)
 Film Songs
 Light Music : Ghazals:
 7th : Murni Begum
 14th : Mehadi Hasan
 21st : Nitin Mukesh
 28th : Rahat Ali

0040 Classical Vocal Music . 0200
 7th : Manik Verma
 14th : Mohd. Hussain Khan
 21st : Latafat Hussain Khan
 28th : Pandit Mani Ram
 0120 Instrumental Music : Sitar
 7th : Nikhil Banerjee
 14th : Mehmood Mirza
 21st : Budhaditya Mukherjee
 28th : Shujat Khan
 0146 Film Songs from South (Except on 14th)
 14th : President Message Broadcast to the Nation on the Eve of Independence Day

and 0345 radio Newsreel
Folk Songs : -
 7th : Kerala
 14th : Tamil Nadu
 21st : Andhra Pradesh
 28th : South India (All Regions)
 Orchestral Music
Film Songs (Except on 14th)
 14th : President's Message Broadcast to the Nation on the Eve of Independence Day at 0310 hrs.; Film Songs (at 0320 hrs.)

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27, 41.29 and 264.5 Metres.
 11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES

0530 Tudi; 0535 News
 Commentary (Monday, Wednesday, Thursday and Saturday); Press Review (Tuesday and Friday); Week in Parliament (When in Session) on Sunday.

0550 1st : Neyar Virundhu ; Kallori Kanigal; Ungalukku Theriyuma—Paravaikal Panbu

0550 2nd : Id-ul-Fitter Sirappu Nigaichi

0550 3rd : Isai Amudham; Kadithamum Badilum; Vadhaya Isai

0550 4th : Kettadhu Kidaikkum

0550 5th : Thirai Ganan

0550 6th : Siruvar Arangau ; Kutti Paati Kadhaigal ; Ungalukku Theriyuma—Conamutra Kuzhan Thaikm Welvazhnu—Talk of Welfare Scheme for handicapped—Children; Thalavadh-yam by Children

0550 7th : Ganamudham ; Mani Krishnaswamy Vocal

0550 8th : Neyar Virundhu Bharatha Darisanam ; Orissa : Feature (Tourism Programme)

0550 9th : Neyar Viruppam

0550 10th : Isai Amudham; Kadithamum Bathilum; Vadya Isai

0550 11th : Kettadhu Kidaikkum

0550 12th : Thirai Ganam

0550 13th : Munnetra Padaiyile ; Awrada Vazhvil Arwiyal ; Talk; Paattu

0550 14th : Ganamudham ; Semmagudi Srinuasa Iyer ; Vocal

0550 15th : President's Message on the eve of Independence Day; Ananda Suthanthiram (Built up feature with Patriotic Songs)

0550 16th : Eye Witness Account of Independence Day celebration

0550 17th : Isai Amudham Kadithamum Fathilam; Vadhaya Isai

0550 18th : Kettadhu Kidaikkum

0550 19th : Thagava Ne Ram Ilakkia Cholia

0550 20th : Irupatham Noot-randin, Ilakkia Periyar ; Annadura : Talk

21st : T. N. Krishnan ; Violin

22nd : Neyar Viruppam

23rd : Neyar Viruppam

24th : Isai Amudham; Kadithamum Bathilam; Vadhaya Isai

25th : Kettadhu Kidaikkum

26th : Thirai Ganam

27th : Magalir Poonga ; Pengal Pathandu—Discussion; Magalir Viruppam; Seidhu Paarungal

28th : Madhurai Mani Iyer ; Violin

29th : Neyar Virundhu Isaiyum Kadhaiyum

30th : Neyar (Except choice of one single listener)

31st : Isai Amudham; Kadithamum Pathiwn; Vadhaya Isai

TECHNOLOGY SERVING

THE DISABLED

(Contd. from page 7)

THE technology requirement should be kept in view, to match the equipment capability and cost with the users need and resources viz. :—

(i) *Practicability*—both from technological and Psychological points of view ;

(ii) *Adaptability point of view*—it must be simple enough to be used by non-technical

persons with a little instruction ;

(iii) *Portability*—The handicapped person is not self-sufficient and independent unless his supporting devices are portable ;

(iv) *Affordability* is also an important factor, as the earning potential of most handicapped individuals is limited and high price would only add to their despair;

(v) *Availability*—through easily accessible ways ;

(vi) *Serviceability*—with an emphasis on simple user maintenances ; and

(vii) *Operability*—with microswitches which are easily operable by the handicapped.

Our society has often feared whether computer would make individuals obsolete, compete with them unfairly for jobs, and invalidate personal freedom. But indeed computer has brought in more gains than losses ; space flight, productivity gains in many fields, immense gain in information handling and sharing. With the progress in technology in India, the goal of improved quality of life for all handicapped persons has become worthwhile and, with creative leadership and concerted effort, attainable.

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 metres : 15165 and 17715 kHz
 News at 0945—1000 hrs
 From 2230 to 2315 hrs. on 25.36, 19.63 metres; 11830 and 15280 kHz
 News at 2235—2245 hours.

2300 5th : Tamne Gamshe
 12th : Janva Jevun
 19th : Geetane Gazal
 26th : Aajna Kalakar
 2315 Samapta

THURSDAYS

6th, 13th, 20th and 27th

SATURDAYS
 Ist, 8th, 15th, 22nd and 29th 2245
 2250
 2230 1st : Mino Purshottam
 8th : Shivkumar Nakar
 15th : Deshbhaktinum Geet
 22nd : Manik Varma
 29th : Usha Rege
 2245 1st and 22nd : Stree Sabha : 2315
 For Women
 8th and 29th : Balsabha :
 For Children
 15th : Special Programme
 on Independence Day
 2310 Rooprekha
 2315 Samapta

16th : Bharati Kunchala
 23rd : Hemangini Desai
 30th : Qwali
 Ek Farmaish
 2nd : Aajna Sangeetkar
 9th : Amari Pasand
 16th : Antakadi
 23rd : "Gokul Vahelera
 Padharajo" Special Pro-
 gramme on Janmashtami
 30th : Visarata Soor
 Samapta

MONDAYS

3rd, 10th, 17th, 24th and 31st

2230 3rd : Shehnai
 10th : Flute
 17th : Film Dhooon
 24th : Geet
 31st : Bahaddum Hajibhai
 2245 Chitrapat Sangeet
 2315 Samapta

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Saroj Gundani
 9th : Sunanda Shah

TUESDAYS

4th, 11th, 18th and 25th

2230 4th : Varshageet
 11th : C. H. Atma
 18th : Hiradevi
 25th : Indira Parikh
 2245 4th, 18th and 25th : Natika
 11th : Geetobhari Kahani
 2315 Samapta

WEDNESDAYS

5th, 12th, 19th and 26th

2230 5th : Aarti Mukherjee
 12th : Ajaysingh Rathod
 19th : Suman Kalyanpur
 26th : Usha Mangeshkar
 2245 Vartmaannavahen . Current
 Affairs
 2250 Geetika

FRIDAYS

7th, 14th, 1st and 28th

2230 7th : Rajendra Mehta
 14th : Naat
 21st : Pratap Barot
 28th : Diwaliben Bhil
 2245 Gujarati Chitrapat Sangeet
 2315 Samapta

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.39 Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.
 Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.
 Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres 11830, 15280 kHz News at 2150 hrs.

Special Programmes

2nd : Id-ul-fiter
 15th : Independence Day
 23rd : Janumashtami

SUNDAY
 0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Samachar Darshan.
 0500 Bal Jagat.
 0520 Bhakti Gaan.
 0525 Press Review.
 0530 CLOSE DOWN.

THURSDAY
 0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Mahila Jagat.
 0510 Chitrapat Sangeet.
 0515 Press Review.
 0530 CLOSE DOWN.

TUESDAY
 0900 Shabad.
 0915 Chitrapat Sangeet.
 0930 Varta.
 0940 Chitrapat Sangeet.
 0945 CLOSE DOWN.

SUNDAY
 2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Qawwali.
 2215 Chitrapat Sangeet (Ek Kalakar).
 2230 CLOSE DOWN.

MONDAY
 0430 Bhakti Gaan.
 0445 Samayik Varta.
 0450 Natak (Patrika Karyakram)
 0520 Geet.
 0525 Press Review
 0530 CLOSE DOWN.

FRIDAY
 0430 Naat.
 0445 Samachar Patron Se.
 0450 Varta Vichar Geet.
 0510 Chitrapat Sangeet.
 0515 Samayik Varta.
 0530 CLOSE DOWN.

WEDNESDAY
 0900 Naat
 0915 Aapki Pasand.
 0945 CLOSE DOWN.

MONDAY
 2145 Saaz Sangeet.
 2200 Samachar Patron Se.
 2205 Geet (Repeat).
 2210 Samachar Sankalan.
 2220 Film Music.
 2230 CLOSE DOWN.

TUESDAY
 0430 Shabad.
 0445 Samachar Patron Se.
 0450 Shashtriyaa Sangeet.
 0500 Varta.
 0510 Aap Ki Pasand.
 0515 Samayik Varta.
 0530 CLOSE DOWN.

SATURDAY
 0430 Bhakti Gaan.
 0445 Samayik Varta
 0450 Pradeshik Sangeet
 0500 Varta.
 0510 Sugam Sangeet.
 0515 Aap Ka Patra Mila.
 0520 Press Review.
 0530 CLOSE DOWN.

THURSDAY
 0900 Bhakti Gaan.
 0915 Mahila Jagat.
 0935 Ghazlen.
 0945 CLOSE DOWN.

TUESDAY
 2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Geetmala.
 2230 CLOSE DOWN.

WEDNESDAY
 0430 Bhakti Gaan
 0445 Samayik Varta.
 0450 Aap Ki Pasand.
 0510 Press Review.
 0530 CLOSE DOWN.

SUNDAY
 0900 Bhakti Gaan
 0915 Bal Jagat.
 0935 Saaz Sangeet.
 0945 CLOSE DOWN.
MONDAY
 0900 Bhakti Gaan
 0915 Natak (Patrika Karyakram).
 0945 CLOSE DOWN.

FRIDAY
 0900 Naat
 0915 Varta/Vichar Dhara/Geeton Bhari Filmi Sanskritik Dhara.
 0945 CLOSE DOWN.

WEDNESDAY
 2145 Saaz Sangeet.
 2200 Samachar Patron Se
 2205 Apni Pasand
 2230 CLOSE DOWN.

URDU SERVICE

2045 Sundays: Book Review (1st), Delhi Diary (IInd and IVth); Iqtisadi Jaa'za (IIIrd) and Urdu World (Vth)

MW 427.3 M (702 K|Hz)
SW 48.74 M (6155 K|Hz)

Transmission I
MW 280.4M (1071 K|Hz)

MW 427.3 M (702 K|Hz)
MW 280.1M (1071 K|Hz)

Transmission II
SW 31.01M(9675 K|Hz)

MW 427.3M (702 K|Hz)

Transmission III
SW 91.05 M(3295 K|Hz)

TRANSMISSION I

- 0543 Signature Tune & Opening ANNOUNCEMENT
- 0545 Subhghahi :Hamd, Naat, Salam, Shabad, Bhajan and Soofiyyana Kalam; Friday: Quran Recitation with Translation Followed by Natia Kalam
- 0615 News
- 0625 Comments from the Press
- 0630 Shahre-Saba (Daily) Except on Fridays
- 0700 Sham-E-Frozan
- 0705 From Old Films (On Fridays upto 0725 Hours)
- 0725 Gandhiji Ne Kaha Tha
- 0730 Instrumental Music
- 0745 Repeat of Spoken Word Items of Previous Night and 0825 Listeners' Request
- 0800 Programme Summary
- 0820 Chalte Chalte (Daily Except on Sundays and Fridays)
- 0900 Aaj Ki Baat (Daily Except on Sundays and Fridays)
- 0915 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays
- 0930 News Summary
- 0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays
- 1000 CLOSE DOWN

TRANSMISSION II

- 1358 Signature Tune and Opening ANNOUNCEMENTS
- 1400 Programme Summary
- 1402 News Summary
- 1407 Sundays: Replies to Letters—Upto 1427 Hours, Followed by Song of the Week
- Mondays: Nigah-E-Intekhab (Ist, IIIrd and Vth—Upto 1500 Hours) and Filmi Qawwalian (IInd and IVth—upto 1430 Hours)
- Tuesdays: Devotional Songs (Ist, IIIrd and Vth—Including Studio Recordings) and Meri Nazar Mein (IInd and IVth—Emphasis on New Artists)
- Wednesdays: Husn-E-Nazar
- Thursdays: Dhoop Chhaon
- Fridays: Light Classical Music
- Saturdays: Geetanjali (Ist, IIIrd and Vth—Fresh Recordings and IInd and IVth—Library Recordings)
- 1430 Sundays: Story with Songs (Ist); Mehfil (IInd); Kahkashan (IIIrd); Ghazlen

(Non-film) on IVth and Rang Mahal (Vth—Upto 1530 Hours)

Mondays: Nigah-E-Intekhab (Ist, IIIrd and Vth—Continued from 1407 Hours); Raag Rang (IInd and IVth)

Tuesdays: Naghma-O-Tabassum (Ist, IInd and IVth) and Yakrang (IIIrd and Vth)

Wednesdays and Saturdays: For Women

Thursdays: Panghat: For Rural Women (Ist, IIIrd and Vth) and Yaaden Ban Gain Geet (IInd and IVth)

Fridays: Geet Se Geet (Ist, IIIrd and Vth); Tees Minute (IInd and Jumde Jo Yaad Hai (IV)

Sundays: Kuch To Kahiye (Ist); Filmi Qawwalian (IIIrd); Qawwalian—Non-Film (IInd and IVth) and Rang Mahal (Vth—Continued from 1430 Hours).

Mondays: Baat Ek Film Ki (IInd and IVth) and Qawwalian—Non-Film (Ist, IIIrd and Vth)

Tuesdays: Nai Nasal Nai Roshni

Wednesdays: Film World (Ist and IIIrd); Ranga Rang (IInd and Vth) and Sada-E-Rafta (IVth)

Thursdays: Instrumental Music

Fridays: Awaz De Kahan Hai (Repeat of Last Sunday)

Saturdays: Phir Suniye

1605 and 1635 Listeners' Choice

Comments from the Press

Commentary or Week in Parliament

News

CLOSE DOWN

TRANSMISSION III

SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

News Summary

Programme Summary

Listeners' Requests for Non-Film Ghazals and Songs (Daily Except on

Sundays—On Holidays up to 2045 Hours); Awaz De Kahan Hai on Sunday (Up to 2045 Hours)

Jahan Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sundays—Continued from

2015 Hours); Aabshar (On

Holidays—Continued from

2015 Hours).

2100 Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)

2115 Sundays: Thumri and Dadra

Mondays and Wednesdays: Qawwalian—Non-Film

Tuesdays: Regional Songs

Thursdays: Play (Continued from 2100 Hours)

Fridays: Short Story (IInd and IVth); Shahpare (Ist and IIIrd) and Awaraqe Musavvir (Vth)

Saturdays: Songs and Music

2130 Sundays: Ranga Rang (Ist and Vth); Jamal-E-Hamashin (IInd); Adabi Naahist (IIIrd) and Urdu Service Digest (IVth)

Mondays: Ek Rag Kai

Roop (Ist); Ek Hi Film Ke Geet (IInd); Shukriya Ke Saath (IIIrd)—Including other Programmes; Funon-E-Lalita (IVth) and Khwabzaar (Vth)

Tuesdays: Aina (Ist and IIIrd); Feature (IInd); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth).

Wednesdays: Khel Ke Maidan Se (Ist and IIIrd); Mushaira (IInd); Science Magazine (IVth) and From New Films (Vth)

Thursdays: Play (Continued up to 2145 Hours)

Fridays: Interviews or Discussions

Saturdays: Nai Nasal Nai Roshni

Instrumental Music

News

Tameel-E-Irshad (Daily Except on Ist Sunday); Mushaira on Ist Sunday.

News Summary

Music Concert

World News

Sundays, Wednesdays, Thursdays and Fridays: Film Songs

Mondays: Light Classical Music

Tuesdays: Dareecha

Saturdays: Film Songs (Ist, IIIrd and Vth) and Mushaira (IInd and IVth)

Bazm-E-Qawwali

Programme Summary

CLOSE DOWN

KONKANI SERVICE

1005—1015 hours

19.78m (15165 kHz)

16.93m (17715 kHz)

News in Konkani (1005-1015 hrs.)

SINDHI

1730—1830 hours

280.1m. (1071 kHz)

31.38m. (9560 kHz)

News at 1735—1745

REGULAR FEATURES

- 1730 Programman Ji Vichoor followed by music (Programme summary followed by music)
- 1735 Sindhi-a-men Khabroon (News in Sindhi)
- 1745 Tabsro (Commentary)

MONDAY

- 1750
- (a) Bijal Baliyo (Disc Jokey)
 - (b) Feature/Mulaqat
- (a) Hik Dafo vari (Programme of repeats)
 - (b) Music
- Geetan Bhari Kahani (Song Story)
- Drama
- Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- Music
- Talk

THURSDAY

- Shair Avahanja Geet Asanja (I, III, V)
- Budho Ain Budhaiyo (Quiz programme) (II, IV)
- Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- Hik Fankar
- Adabi Gulshan (Literary programme)
- Hafta Ji Gadhjani (This week)

SUNDAY

- Avahanji Farmaish (Request programme)
- Khat Avahanjo Milyo

PUNJABI SERVICE

1900—200 hrs.

427.3m (702 kHz)

News at 1903—1905 hrs.

REGULAR FEATURES

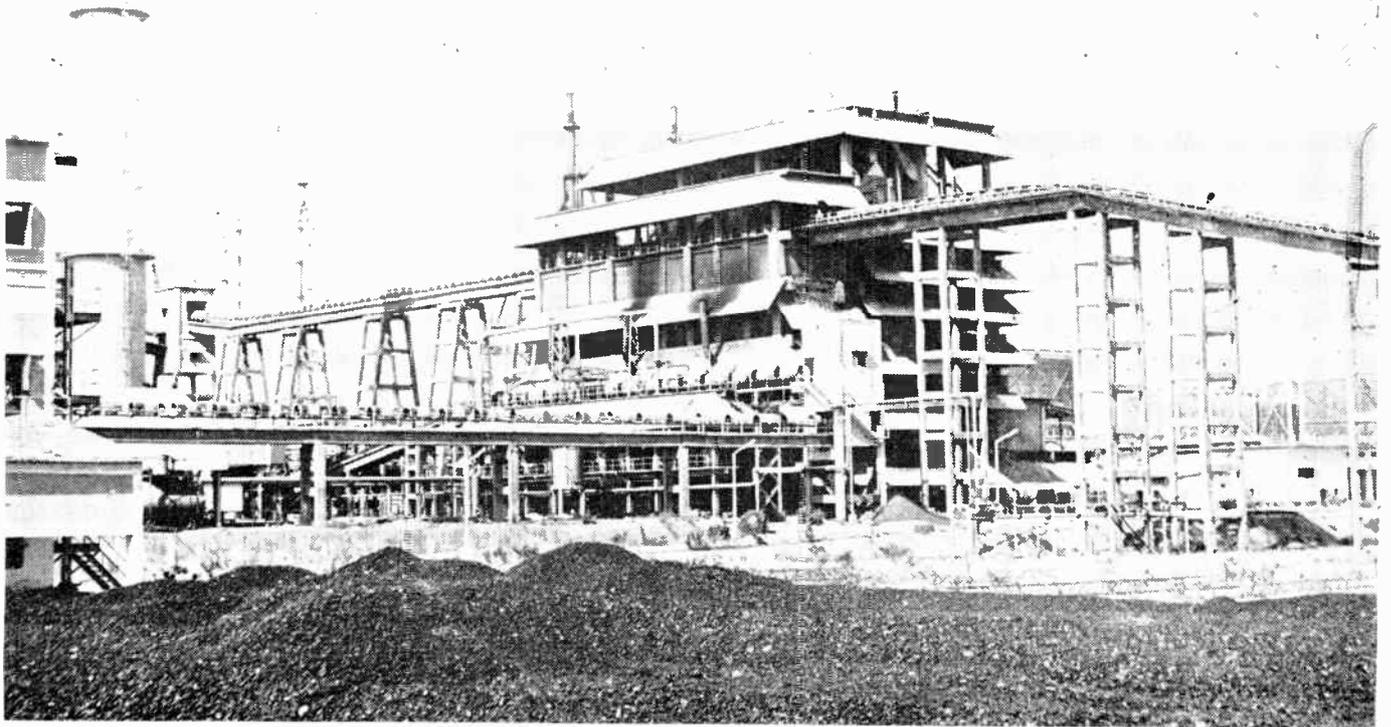
- 7.00 Programme Summary.
- 7.03 News.
- 7.20 Commentary.
- 7.45 Press Review.
- Monday : 7.05 Film Duets
- Tuesday : 7.05 Interviews
- Wednesday/Saturday : 7.05 Farmaish (Film Music).
- Thursday : 7.05 Ghazals/Chorus
- Friday : 7.05 Kaffan.
- Monday/Friday : 7.05 Replies to listeners' letters.
- 1st Sunday : 7.05 Shair Ka Kalam.
- 2nd Sunday : 7.05 Short Story.
- 3rd Sunday : 7.25 Folk Music.
- 4th Sunday : 7.25 Play/Feature.
- 5th Sunday : 7.25 Mushaira.

K. L. Nandan, whose talk on 'Book Review' was broadcast from Hindi Service of E.S.D.



R. Parthasarthy, poet and editor Oxford University Press, whose talk in Literary Magazine Programme in Tamil was broadcast from G. O. S.

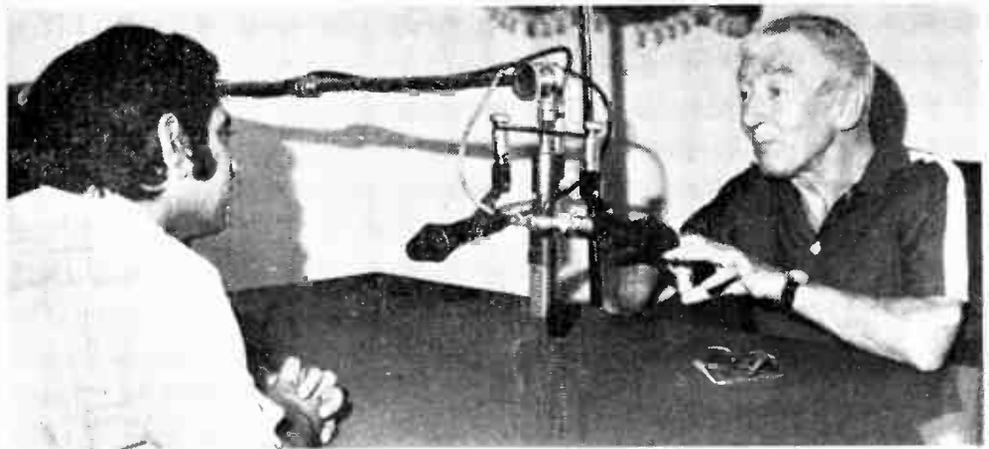
The first and based fertilizer factory of Ramagundam. A feature on this factory was recently broadcast over G.O.S.





From left : Deepak Vohra, Veena Sharma, Divya Reena and Asha Kishore, who participated in a discussion on 'How modern is the Indian women?' broadcast from G. O. S.

Mr. John McAnn, right, a visitor from England, whose interview by Ravi Narula in the series 'Mainly for Tourist' was broadcast from G. O. S.



From left : Chander Kumar Dass, Seema Sharma, Mahesh Chandra and Neelam Sahni who participated in Shame-e-Ghazal organised by Urdu Service before an invited audience.



INDIA calling



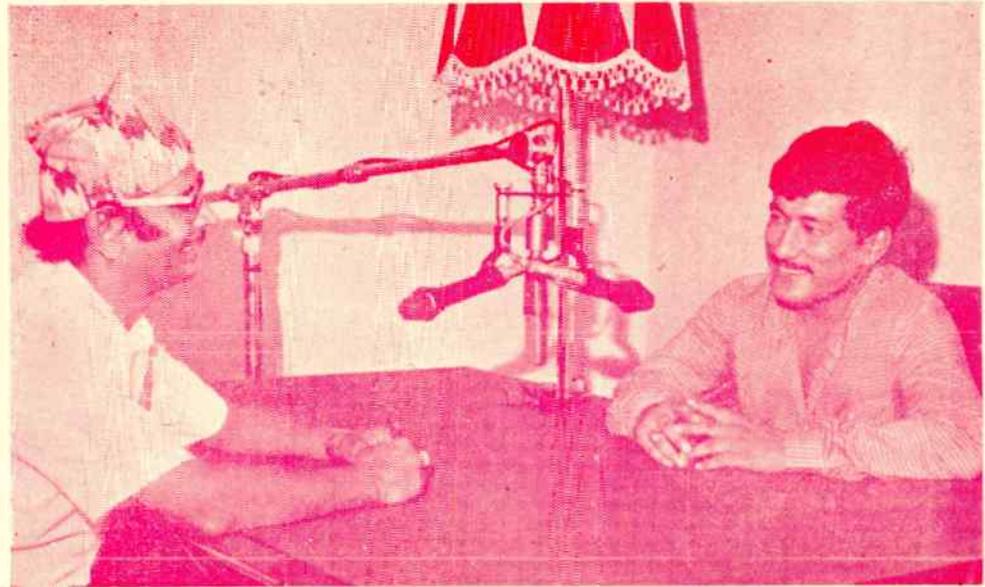
September 1981





Prof. Francois Gros, Director of the Institute of Pasteur, Paris arriving for an interview to be broadcast over the French Service of the External Services Division.

Bishnu Gopal Shrestha, President of Nepal Boxing Association and treasurer, Nepal National Sports Council and Nepal Olympic Committee being interviewed by Rajendra Kumar. This interview was broadcast in the Nepali Service of the External Services Division.



A glimpse of the 'Mehfil' programme with Mirza Musharraf, comedian and character artist—Urdu Service

○○○

SEPTEMBER 1981

○○○

IN THIS ISSUE

LEATHER INDUSTRY : ITS
RECENT DEVELOPMENT AND
PROSPECTS :

N. Luthra ... 2

HABBA KHATOON : POETESS
QUEEN OF KASHMIR :

Asha Dhar ... 3

COIR INDUSTRY IN INDIA :

L. N. Rainu ... 5

MALARIA RESEARCH IN
INDIA :

Dr. V. P. Sharma ... 6

COAL, THE INDIGENOUS
SOURCE OF ENERGY

S. Chattopadhyay ... 7

○○○

FRONT COVER

An artistic illustration of a typical
Indian motif.

○○○

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

| | |
|---|--|
| ARABIC | 1000—1030 hours; 19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours; 76.82, 30.27, 25.40, 280.1 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours. |
| BALUCHI | 1830—1900 hours; 280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours; 264.5; 41.29, 30.97, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours 16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours; on 19.69, 16.85 Metres : 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours, 264.5, 41.93, 31.40 Metres; 1134, 7155, 9555 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours; 25.19, 31.15 Metres; 11910, 9630 kHz; News 0835—0845—hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| West & North West AFRICA | |
| INDONESIAN | 1415—1515 hours; 19.80, 16.80 Metres; 15155, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0745—0830 hours; 25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—9630 kHz; News 0705—0715 hours; 1230—1300 hours; 30.91, 25.56 19.63 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours; 264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours; 19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours; 280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours; 25.19, 31.15 Metres; 11.910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz; News 2005—2015 hours and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours; 25.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours; 25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours; 1963, 25.36 Metres; 15280, 11830 kHz; News 2100—2110 hours. |
| THAI | 1700—1730 hrs; 16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0800 hours; 505.0, 25.22, 30.88, 19.75 Metres; 594, 11895, 9715 15190 kHz; News 0745—0750 hours; 1800—1845 hours; 41.35, 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1956 hours 1845—1930 hours; 264.5 Metre (1134 kHz). |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Leather industry: its recent development and prospects

by N. Luthra

THE leather industry in India is the oldest and the largest in the country. Its span includes a variety of activities from recovery and flaying of carcasses, their curing and tanning and manufacture of footwear, leather goods and garments etc. Some segment of the industry like recovery and flaying still employ some old-aged practices, while other aspects like tanning and manufacturing are modern. This industry is largely in the cottage and small sector. Even in the case of footwear, for the manufacture of which a number of factories exist, the share of the organised sector is hardly 10 per cent. Overall, about 1.5 million persons depend upon this industry for their livelihood.

India has the largest cattle wealth in the world. Traditionally it has been an exporter of raw hides and skins. In 1972, however, a comprehensive look at the potential of the leather industry was taken and some far-reaching policy decisions were made. Consequently, the export of raw hides and skins was banned. A gradual reduction in the export of semi-processed leather was also decided upon. The aim is to make a phased shift to the export of finished leather and products made out of leather. This will enable the country to fully exploit one of its most important resources. It will provide more jobs in the processing and manufacturing activities and earn more foreign exchange. Apart from this economic aspect, leather has assumed importance from the sociological point of view also. This industry engages a large number of people belonging to the Scheduled Castes and weaker sections. It is the avowed policy of the Government to extend special preference to these sections to enable them to

overcome their age-old handicap in the society and to improve their living conditions.

In the year 1979-80 India exported leather and leather goods worth Rs. 425 crores, making it the fifth largest foreign exchange earner.

Our comprehensive advantage lies in exporting products and not leather. This is because leather is a labour intensive industry in India and though the skills of our workers are highly regarded, their wage costs are lower than in the West. Besides the skill of the people, there exists a wealth of fashion and designs in

The leather industry is the oldest and the largest industry in the country. It is our hope and wish that very soon, with the implementation of the series of concrete measures taken and contemplated by the Government, this industry will become the strongest industry in the country and the products of Indian leather would be available increasingly to average consumer all over the world.

the numerous traditional motifs all over the country, which is not yet fully tapped. There is an increasing demand for such fashions and designs from India, provided we can incorporate functional values and lasting qualities into their visual appeal.

In the last two decades, a number of improvements have been brought about in the leather industry in the country, thanks to the initiative of

the Government and the response of the industry. It is as a result of these efforts that we have transformed our position from an exporter of raw material to an exporter of finished leather and manufactured products. This, however, does not mean to say that we can rest on our laurels. A great deal yet remains to be done in some crucial areas. There are a number of official agencies who have been involved in various aspects of the leather industry. The Khadi and Village Industries Commission, the Small Industries Development Organisation, the State Trading Corporation, the Central Leather Research Institute have all made their contribution to the growth and development of the industry in numerous ways. A number of State Governments have also set up leather corporations to develop the industry in their respective areas. However, a need was felt for an apex organisation which could take an overall view of the leather industry all over the country and device measures for its integrated development. That is the charter of the Bharat Leather Corporation. Its objective is to create favourable conditions for the rapid growth of the industry, through a number of development, promotional and commercial schemes. In the situation in which the Leather industry is placed today, commercial schemes also will help to strengthen the industry. For example, one of the weakest aspects of the industry is that it does not have adequate marketing outlets for the products of the cottage and small sector. One of the important activities undertaken by Bharat Leather Corporation is to provide marketing support for these two sectors. This is being done through the establishment of na-

(Contd. on page 4)

Habba Khatoon: poetess queen of Kashmir

by Asha Dhar

WITH Lal Ded and Rasul Mir, a poetess-queen ranks as one of the greatest romantic poets of Kashmir. Reared in a peasant family in Chandahar Village, off the Srinagar-Jammu Highway, in the picturesque countryside, known for saffron fields, she came to be called Habba Khatoon, whose love lyrics are still remembered for their passionate spontaneity and soulful melody. She and her royal consort, Yusuf Shah Chak, founded Gulmarg, the "Queen of Asia's hill-stations". Her story is a popular legend and her eventful life has a definite romantic appeal.

Zooni (that was Habba Khatoon's maiden name) was a precocious child in the family of landlord, Abdullah Rather, and learnt the Quran and the Persian classics. She became famous in the village, for her impressive recitation of the Holy Book. Abdullah Rather was scared by her fame and married her off to a peasant who lived in the nearby village, Ledpore.

Her husband was illiterate and dissolute. Thus began Zooni's mental and spiritual torture. She unburdened her heart by singing songs which she composed herself. Her illiterate husband could not appreciate her zest for singing. His parents found Zooni no good as a helping hand in farming. What has a country housewife to do with songs, they would taunt? There was thus constant conflict during her early married life. Out of it was born a nostalgic and melancholic strain that not only characterised her love songs but became a prominent trait of the poetry of her period.

One day, Friday, she met a maiden who told her that in the nearby town of Pampur, lived a sage, Khwaja Masud. A Faqir and a seer, he could tell the future. On an excuse of seeing

the congregation in the old mosque of Pampur, Zooni went there with friends. Fortunately for them, Masud was in a happy mood. As soon as they entered the small dingy room, he addressed Zooni abruptly: "Let us hear your latest poem".

Taken aback by this demonstration of the Faqir's powers, Zooni did as she was told. The Faqir was immensely pleased and expressed his admiration. He predicted what was in store for her. "Zooni, you are a bard with a future, a great future. Be consoled, peasant poetess, your days of woe will soon be over. From this day onwards, you will be called Habba Khatoon".

Habba Khatoon, the talented queen was more than a poetess. She would advise the sultan on all important issues of the State. No wonder that she has been called the Nur Jahan of Kashmir, though she is remembered more as a singer of love songs, than the queen who advised the Sultan on matters of State.

One afternoon while she was singing one of her own songs, on a terraced paddy field, she caught the eye of Prince Yusuf Shah, who fell in love with her at first sight. He asked her who she was. She replied in a quatrain, composed on the spot. He knew that she was Habba Khatoon, the name that had been given to her by the sage of Pampur, Khwaja Masud. The Prince arranged for her divorce and married her. After the death of his father, in 1579 A.D., Yusuf Shah Chak ascended the throne of Kashmir.

Habba Khatoon, the queen, now became the royal patron of the arts and literature. When poets and musicians came to the court, she would grace the assembly with her presence, though she would always wear a veil, as custom ordained. She participated in the discussions and gave lead in matters dealing with art, culture and education. There were seven notables in the court; one came from Iran and another was a Kashmiri Hindu. With them she used to have discussions on matters of art and culture. The talented queen was more than a poetess. She would advise the Sultan on all important issues of the State. No wonder that Habba Khatoon has been called the Nur Jehan of Kashmir, though she is remembered more as a singer of love songs, than the queen who advised the Sultan on matters of State.

She sang of love in its varied moods—passionate longing, disappointments at unrequited love, and the continuous feeling of insecurity to which lovers are subjected by the darts of Cupid. A typical Lol-lyric runs thus:

The distant meadows are in bloom,
Has thou not heard my plaint?
Flowers bloom on mountain lakes,
Come, let us to mountain meads
The lilac blooms in distant woods,
Has thou not heard my plaint?

Lol-lyric is the typical verse form that was popularised by Habba Khatoon. It comprises her lasting contribution to the poetry of Kashmir. Lol is a Kashmiri word that is an emotional complex of passionate love and longing, pining for what should be possible but is not attainable in the

thorny path of love. A short, melodious poem expressing a single, complete mood, the Lol-lyric runs from six to ten lines.

The love poems exemplify Habba Khatoon as an ardent and expectant lover :

In quest of thee I'll wander about
the hill streams,
Shall I find thee nowhere, my
love ?
I will search the wild jasmine
woods for thee,
Shall I not meet thee once agam,
my love ?
The wild rose is in bloom,
Wilt thou not come to me, my
love ?
Beauty's fairst paragons are in
their prime,
Shall I find thee nowhere, my
love ?

A trace of melancholy characterised even the happy lyrics, as in :

I've waited long and patiently,
My heart is numb and idle and
empty of hopes,
Sweet is the ritual of love.
I would deck my love with orna-
ment,
And in henna dye his hands.
I would anoint his body with
fragrant kisses,
And offer him wine in gold gob-
lets.
The lotus of love would float in
the lake of my heart,
Say, friend, when will the foe
smile on me ?

The even tenor of this royal romance of Sultan Yusuf Shah Chak and Habba Khatoon was rudely upset by grim events. Serious communal disturbances broke out between the Muslim sects of Shias and Sunnis at Srinagar. The Mughal Emperor, Akbar, Akbar, intervened, and sent a strong army, which took Sultan Yusuf Shah prisoner. With that Habba Khatoon left the palace to roam over the countryside. The erstwhile romantic melancholy of her lyrics, took on a note of passionate rebelliousness, as in the sad ditty :

In henna I dyed my hands
When will he come to me ?
O come and still my craving, see,
How I am dying for thee.

Without thee how shall I fill my
days ?

How can I endure thine absence,
Love ?

Say, friends, when will fate smile
on me,

And, my love come to me again ?
Say when ?

The poetess-queen who in her heyday had spanned the river Jhelum at Srinagar with one more bridge, Habba Kadal—was pining for the release of her consort from captivity. But who would help her against the will of the Mughal Emperor ? The Governor of Kashmir issued a warrant for her arrest. The order was withdrawn when he was told that she lived like a mendicant.

After two years of custody at Lahore, Yusuf Shah was awarded a *Jagir* in Bengal by Akbar. He died soon after. The news reached Habba Khatoon breaking her heart. No more producing love lyrics, she composed what might have been her own epitaph :

I came of peasant parentage,
And made a name as Habba
Khatoon.

I passed through crowds, drawing
tight my veil,

But people flocked to see me,
And even the ascetics hurried out
of woods,

To catch a glimpse of me.

Lol-lyrics of Habba Khatoon are on the lips of Kashmiris. To mark her death anniversary (she died in 1606 A.D. at the age of 56), a celebration is held yearly at her tomb, in a suburb of Srinagar.

○○○

Leather Industry

(Contd. on page 2)

tional level emporia in metropolitan cities and a chain of retail stores all over the country. The objective is to make the products marketable. This in turn, entails a number of measures like provision of new designs and fashions, supply of raw materials, and adequate inspection from quality angle. In the short period since its inception, the scheme has made a good impact and while the quality of the products is acknowledged to be good, the prices are comparatively lower in all ranges.

This is reflected in the rapid growth in the sales of the Corporation. In addition, it is also proposed to set up a number of schemes for improved recovery and flaying of hides and skins, providing a linkage with the dairy industry, conversion of the shoe uppers into closed shoes, diversification of the leather goods industry and providing raw materials and designs for manufacturers. The brand name of 'BL' has already become very popular, and some of the products under this brand name will also be seen in many countries of the world soon.

The success of the Indian export effort depends upon the reliability of the quality of products and the firmness of delivery schedules. In this regard also, the Bharat Leather Corporation is making substantial contributions. It undertakes to organise production of adequate quantities and quality for foreign parties. It also takes up exports on behalf of numerous small but reliable parties.

One of the activities which has been taken up by Bharat Leather Corporation is to modernise and improve functionally some of the traditional footwear and leather wear items in various parts of the country. Under this scheme the hill sandals of Himachal Pradesh, the ornate jooti of Haryana and Rajasthan and the slippers of Orissa, to name only a few have been taken up to improve their functional value while retaining their visual appeal attraction. Such products it is hoped, will find very attractive markets abroad because of their exotic appeal.

I said in the beginning that the leather is the oldest and the largest industry in the country. It is our hope and wish that very soon, with the implementation to the series of concrete measures taken and contemplated by the Government, this industry will also become the strongest industry in the country and the products of Indian leather would be available increasingly to average consumers all over the world

○○○

Coir industry in India

By L. N. Raina

COIR is made of coconut husk. India is the third largest producer of coconut after the Philippines and Indonesia. Although coconut is grown in a number of countries, coir industry has developed on a large scale in India and Sri Lanka. Among the Indian States, it is the picturesque Kerala with its salubrious climate and plenty of backwaters which has the largest acreage under coconut and accounts for more than half of coconut produced in the country.

The coconut tree grows to a height of 20 to 25 metres. The cluster of nuts grows at the top and it does not have branches to enable easy climbing. It is only an expert plucker who climbs to the top with the aid of ropes and drops the cluster to the ground. Nature has endowed the coconut with a covering of strong, thick fibrous material called coir which enables the nut to withstand the shock of such a fall and prevents it from breaking into pieces and spilling the luscious water inside it. Here we are concerned with neither the fruit, nor the leaf nor the trunk, but with the hard fibrous covering of its nut, called coir, which is known all over the world for its tensile strength and resistance to dampness.

Apart from local uses, coir has been used from ancient times in ships for rigging and other purposes. Today there is great demand for coir products both in India and abroad. It is a versatile fibre used in bristles and brooms as well as for such finer purposes as baby fibre. There are coir mats, mattings, ropes and beltings for rougher use but there are carpets and rags in exotic colours and patterns which adorn the floors of the most fashionable hotels and exquisite drawing rooms. Rubberised coir gives a resilient underfoot feeling in a pile carpet. Whether it be the corridor, passage, staircase or the kitchen, coir matting

and carpets are now available in contemporary patterns and colours. They are tough, hard-wearing, long-lasting, moth-proof and yet low priced. We have rubberised coir mattresses, pillows and cushions that give air-conditioned cushioning, soft enough for luxurious comfort, affording better spring and sponge action.

Coir is an important cottage industry providing employment and means, of livelihood to over half a million people in rural India. Of late a complete set of machineries and equipment have been devised that enable setting up of

Today there is a great demand for coir products both in India and abroad. It is a versatile fibre used in bristles and brooms as well as for such finer purposes as baby fibre. There are coir mats, mattings, ropes, and beltings for rougher use but there are carpets and rags in exotic colours and patterns which adorn the floors of the most fashionable hotels and exquisite drawing rooms.

efficient small-scale units manufacturing coir articles for domestic and industrial uses at the site where coir fibre is produced. Bigger machineries also are available for large scale products in such villages where adequate coconut is available. Spinning and curling plants dot the countryside which make curled coir for rubberised coir manufacture.

IN the early fifties, the coir industry was in a bad shape in India. Considering the importance of the industry to the livelihood of large numbers of people, the Government set up the

Coir Board in 1954 to initiate measures to stabilise and expand the industry. Since then the industry has undergone a sea-change. In place of coir yarn that was mainly exported till lately, it is now coir products that find their way into the foreign markets. There has been a change in products lines also. Synthetics have been substituted in various fields where coir yarn was previously used, while coir has taken over more profitable lines of manufacture.

India exports coir and coir goods to over ninety countries around the globe. But the bulk of it goes to Western Europe. The main consumers are : France, Britain, West Germany, the Netherlands, Italy and Belgium. Outside Europe, it is the United States of America that is the largest purchaser of coir and coir products. About 10 per cent of coir products goes to East Asian Countries and another five per cent to West Asia.

But, the quantity exported has been declining, because of the increasing unit value, the foreign exchange earned has been increasing. Over the decade there has been nearly twenty per cent decline in export. In 1970-71 the quantity exported was over 52,000 tonnes which came down in 42,000 tonnes in 1979-80. The foreign exchange earned meanwhile went up from 139 million rupees in 1970-71 to over 372 million rupees in 1979-80. Recently some improvement has been reported in the volume of export also.

Various European countries have placed coir products under generalised system of preferences which has helped accelerate the growth in the export of finished products of coir. Coir now figures in various international forums such, as the FAO and the UNCTAD.

(Contd. on page 8)

Malaria Research in India

By Dr. V. P. Sharma

INDIA contributed immensely both in the field of research on malaria as well as in applying the relevant findings of research to purposeful programme for the eradication of malaria. Pioneer studies were conducted in this country during 1930's and 1940's and based on these results intensive campaign on malaria was undertaken. In those days malaria incidence was estimated to be 100 m cases. The discovery of DDT and its role in breaking the chain of malaria transmission was perhaps the greatest factor which stimulated and made possible the global attack on malaria. The spectacular success of NMEP brought down the malaria incidence to about 100,000 cases and no deaths by 1965. This success resulted in the lack of interest on research in malariology in general. The number of trained scientists and malariologists declined sharply.

This euphoria was short lived. Malaria cases started increasing and highest number of malaria cases were recorded in 1976 about 6.4 million cases, and in 1980, the recorded cases are only 2.6 m.

Resurgence of malaria was compounded with the problems of insecticide resistance so that the sprays of DDT and other insecticides became less effective and drug resistant. The cerebral malaria parasite *P. falciparum* became resistant to the commonly used antimalarial chloroquine. A more disturbing fact is that more vectors are showing resistance to one or more groups of insecticides in more geographical areas. Similarly the drug resistant strain is spreading to hitherto chloroquine susceptible areas.

Realizing this situation the Indian Council of Medical Research convened

a meeting of experts on malaria in 1977. This group reviewed the status of research on malaria and prepared a document "Research on Malaria", an outline which served as a blueprint for future research cum action programme for the country. In the same year ICMR established Malaria Research Centre, Delhi, strengthened the Vector Control Research Centre, Pondicherry. In the Ministry of Health and Family Welfare, Govt. of India, a High Power board on malaria was created. This H.P. board and the ICMR sanctioned fundamen-

Malaria research in the country organised on sound footing, is a matter of great satisfaction. A beginning has been made in the right direction which would provide practicable answers to the most complex and vexing problems of the field and we would be soon back on the road to victory, and contribute in our own way in realizing the Alma Ata declaration 'Health for all by the year 2000'.

tal and field research projects to different institutions. The Govt. of India also revised the classical phasing of NMEP's eradication strategy and implemented the modified plan of operation in 1977. During the last 4 years India has hosted 4 International Conferences on Malaria. Early this year a monograph "The Anophelines of India" by one of the most eminent malariologist of the country Dr. T. Ramachandra Rao was released by the ICMP.

Research on malaria in the country is done by MRC and VCRC, the two permanent institutes of the ICMR. Research is also done by the research institute of CSIR, Central Govt. or the State Govt. like CDRI, Lucknow, NICD, Delhi, School of Tropical Medicine and Hygiene, Calcutta. In addition to this High Power board of the Ministry of Health and Family Welfare has sanctioned 19 research projects to a number of research institutes, medical colleges, universities etc. Research is also supported in the country by WHO funds and SIDA funds under agreement with the government.

Major advances have been made in the field of research in mosquito biology and control. Colonies of important anophelines have been established in a few institutes. Besides, there are a few suspected vectors also. The bionomics of these vectors is being studied in the endemic areas. Vectors are being incriminated and their role in the changing epidemiology of malaria is being defined. This work has been taken up for intensive investigations in a few anophelines. For example, *A. culicifacies*, the mosquito responsible for about 60 per cent malaria cases in the country is a complex of 2 sibling species. Role of these sibling species in malaria transmission is being investigated in the nature. Cytotaxonomy is providing answers to this important and difficult problem of species complexes in anophelines. Intensive efforts are being directed to study the spectrum of insecticide resistance in different anophelines. For example, for the first time it was revealed that in *A. stephensi* there are different levels of resistance to dieldrin contrary to the co-dominant nature of inheritance resistance to dieldrin contrary to the

(Contd. on page 8)

Coal, the indigenous source of energy

By S. Chattopadhyay

INDIA is the largest producer of coal in the less developed countries. With the production of 114 million tonnes in 1980-81, it stands sixth amongst the coal producing nations only next to USA, USSR, China, Poland and the U.K. At the time of great hike of petroleum prices in 1973 the production was about 73 million tonnes only. The nation has now set a target of 165 million tonnes by 1984-85, the terminal year of the current Sixth Five Year Plan. The tentative forecast of coal demand is about 250 million tonnes for 1989-90 and over 400 million tonnes by the turn of the century.

Though India realised the importance of coal in its national energy scene and had drawn up ambitious production programme during the Second and Third Year Plan periods, the coal consumption could not be expanded on the face of cheap petroleum products. The increase in production in the decade 1962-to 1972 was only 10 million tonnes.

Coal was the principal source of supply of commercial energy in India till the early fifties. Over the last three decades, the use of coal directly for commercial energy has steadily declined compared to other fuels. Still in terms of coal equivalent measures, coal contributes more than two thirds of the commercial energy needs of India.

India has more than 112 billion tons of various types of coal reserves of which about 25 per cent is considered suitable for metallurgical purposes. All the reserves have not yet been fully explored and proved for commercial exploitation. Whereas India has about 15 per cent of the world's population, its coal reserves constitute only 1.5 per cent of the total world reserves. Therefore, it cannot

be said that reserves are abundant but are inadequate to meet the projected demand for the next 150 years or so.

At present the coal is not only the most important source of commercial energy but also the cheapest in terms of its heat content. The average pit-head price of Indian coal is only Rs. 128 per tonne. It is about 2/3 the price of U.S. coal and 1/3 to 1/4 of European coal.

The coal is consumed by the Industry to produce steam and heat. Steam is used to generate power, drive plant and equipment and railway locomo-

A large programme has been launched to reorganise and reconstruct the old mines for higher production and productivity. Many new mines have been opened to meet the growing demand, and emphasis is being placed on open pit mines which have much shorter gestation period.

tive. Steam is also used in chemical processes.

The principal coal consuming sectors in India are thermal power (33.6 per cent), steel (20.5 per cent) Railways (11 per cent) cement (5 per cent) which account for about 70 per cent of all consumption. The other consumers are fertilizer, textile, paper, soft coke for domestic cooking etc. Though India has been exporting a small quantity of non-coking coal to the neighbouring countries, of late it also imports some low ash coking coal.

The share of coal in power generation has more than doubled during the last two decades. It

is envisaged that it would again double during the coming decade, 1980 to 1990. Consumption of coking coal has also steeply increased and this is also likely to double during the coming decade. As a policy, wherever possible, oil as a source of heat and steam generation has been wholly replaced by coal. The giant coal based fertiliser plants have gone into production last year. Rapid industrialisation in diverse fields has also stimulated the demand for coal. Even where fertiliser plants are based on naphtha or natural gas process steam generation is based on coal, only. Except in Railways, coal demand has gone up everywhere. The decline in Railways has been due to increased electrification and to a certain extent, dieselisation of important high density traffic routes.

The coal industry was mostly in private sector in the past. All coal mines except a few units captive to a steel plant in the private sector were nationalised in 1973. Today Government has five large producing companies and one Mine Planning and Design Institute with branches in different regions of the country. After nationalisation more than 800 coal mines have been regrouped into less than 370 collieries. A large programme has been launched to reorganise and reconstruct the old mines for higher production and productivity. Many new mines have also been opened to meet the growing demand. Since the reorganisation, reconstruction and development of an underground mine takes about 7 to 10 years or even more, emphasis is being placed on open pit mines which have much shorter gestation period. As a result, the share of open pit production has gone up from less than 20 per cent in 1973 to over 35 per cent in 1980-81. It is expected to go up to 45 per cent by 1984-85.

Generally speaking all open pit mines are fully mechanised but the underground mines are manual intensive. The new underground mines are planned with appropriate mechanisation right from the beginning and the old mines are being progressively mechanised. Despite these efforts, India employs more than 700,000 workmen for a production of 114 million tonnes. It has perhaps the lowest productivity amongst the large coal producing nations. In order to improve the situation, the country has entered into technical collaboration with a number of advanced countries for the transfer of know-how and training of its personnel. Though India produces most of the common plant and equipment within the country it has to depend on import for more sophisticated or larger size equipment. Government have set up many modern factories for the manufacture of mining plant and equipment, and efforts are being made to become self-sufficient. India is now poised for a large production and looks forward to a bright future.

○○○

Malaria Research in India

(Contd. from page 6)

reported so far. Resistance to DDT and HCH is being recorded more accurately to plan future control strategies. Important problems like the level of resistance vis-a-vis malaria transmission are being studied in the field to provide more accurate indicators for the change of one insecticide to another. New pathogens, parasites are being explored to control mosquito breeding. Use of fishes for the control of mosquito breeding is being encouraged. A local fish has proved at least as effective as *Sambusia* fish. Pilot projects have been started to study the feasibility of environmental methods and community participation in the control of vector borne diseases.

IN the field of chemotherapy—new drugs are being screened on routine basis. New drug combinations are being

tried in the field to combat the drug resistant malaria and also to test the efficacy of alternate drug schedule. Areas showing drug resistance are being mapped. At present drug resistance is found in NE region. This is spreading to other areas like Orissa and M.P. Recently a focus has been found in U.P. (Shaktinagar area). Different drug combinations have been evolved to treat drug resistant cases.

Serology of malaria is being studied at 4 centres in the country. In serology, the antigen antibody reaction provides an index of the experience of malaria in a community. A few field studies have already given useful information of the background of a community. It may also be pointed out that hybridoma technique is being explored for the preparation of monoclonal monospecific antibodies against different stages of human malaria parasites.

Studies on the immunology of malaria are being directed to answer the basic question of (i) what is the mechanism of immunity against different stages of malaria infection (ii) what are the possibilities of developing a vaccine against malaria.

Role of antibodies, cell mediated immune response i.e. T-cell and B-cells is being defined using the animal models.

Malaria parasite is being cultured in the test tubes i.e. in vitro cultivation. The success has been achieved at 3 centres in the country. At one of the centres 2 parasites have been cultured together. This is a major achievement in developing vaccine against malaria.

This increasing momentum of research and our capability to accept the challenges was reflected in the need for a specialized journal. ICMR therefore decided to revive the Indian Journal of Malariology which is being published by the Malaria Research Centre.

This generation of malariologists is passing through an age full of major breakthroughs, such as discovery of

crown ethers for the synthesis enzymes, hybridoma technology for monoclonal antibodies, gene cloning, recombinant DNA technology, ultrastructural studies and the like, and we hope that in not too distant a future, we would be able to apply these newer technologies in the fight against malaria. That malaria research in the country has been organised on sound footing is a matter of great satisfaction to us. A beginning has been made in the right direction. We are optimistic that in near future researches would provide practicable answer to the most complex and vexing problems of the field and we would be soon back on the road to victory, and contribute in our own way in realizing the Alma Ata declaration "Health for all by the year 2000".

○○○

Coir Industry

(Contd. from page 5)

and both producing and consuming countries sit together to thrash out and settle problems confronting the industry.

Though exports have been sagging in volume, there has been a spurt in the demand for coir products in the domestic market. For this credit goes to the coir Board which has established new outlets backed by intensive publicity. Apart from the show rooms and sales depots in important cities in India, the board has accredited dealers scattered all over the country for selling quality goods. The Board has introduced a Coir Market Scheme. Only products which are inspected and approved by the Board are offered for sale. There is a Central Coir Research Institute which carries out scientific and technological research for the betterment and diversification of Coir Industry and evolution of new products.

Coir and coir products form an important rural-based, employment-oriented industry. It needs to be nurtured for healthy growth.

○○○

Our Listeners Write

I was pleased to hear your station on 11620 KHz on 20 May 1981 at 2105 hrs. GMT to 2112 GMT. Your commentary on Telecommunication Day was very interesting. The history and information on the international telecommunications union will stay in my mind a long time; also the date 17th May, 1865: Your stations honouring this occasion should make every individual involved with telecommunications proud.

Terry L. Quayle,
7, California Strasse 3
6200 Wiesbaden,
West Germany.

I enjoy listening particularly to your very balanced, neutral news-broadcasts—your press review and other commentaries.

And I am very fond of your Indian classical music and the folk music as well, I find the music very beautiful when ones "western ears" have become accustomed to this extraordinary world of music. One of the most moving broadcasts I ever listened to was your very fine tribute to the late Lord Louis Mountbatten. It was very clear to us that you mourned the loss of a great man and friend of India.

Niels J. Yding,
Mosevang 12,
DK 4690 Haslev
Denmark.

I have been listening to your broadcasts in English for a few weeks. I like Indian music because it is interesting and marvellous music. I promise to continue listening to your English programme.

Kazuhito Sato,
106, Meemachi Fujita,
Kakuda Shi Miyagi,
981-17, JAPAN

Thanks once again for a very interesting programme, because I am very busily involved in electronics assembly as a profession. I immensely enjoyed your commentary and feature on electronics in India.

Tim Marecki
3332 70th Lane North
St. Petersburg, Florida,
U.S.A. (33710)

As always I enjoyed your programme especially about wou country's plans on electronics components.

Graeme A. J. Langshaw,
P.O. Box 285,
Mona Vale N.S.W. 2103
Australia.

I am a regular listener of your broadcasting station and for the last few years regularly corresponding with your station. The various programmes of All India Radio, External Services make me happy because they are very much interesting in their presentation. I am eager to know more about the different technological events of your country.

M.H.R. Khokon Biswas
6-A/3/48, Mirpur,
Dacca-16,
Bangladesh.

I enjoyed your music and news.

Gene Barnes
20 Franklin Ave.
Cranston R.I.
02920 U.S.A.

I am a regular listener of the Indian programme and especially I like to hear old and classical songs.

Mustafa Rehmtulla,
Box 6061
S-46160 Trollhattan,
Sweden.

I like your programme very much and I wish all of you from All India Radio, all the best and kind regards.

Buhler Hans,
Jfang Str 5,
CH 8153, Rumlang,
Switzerland.

I am very happy by the conditions of reception that are very good and also by your programming that's always very interesting and in particular, your local musics are very enchanting and unmistakable.

Pino Chiusaño
Via Archimede Rusco 48/A,
71100 Foggia

I am very pleased to let you know that I often listen to your English Programmes and I enjoy them very much particularly your music programmes (folk and instrumental) commentaries and press reviews and your tourist features without forgetting

Faithfully Yours and the D's Programme.

Tony Legendre
35, Rue Du Paradis BP 131
02400 Chateau Thierry
France.

Since I'm listening into the "Sound of the World" I'm turning in regularly to All India Radio. I want to say "thank you" for the informations I've got about Indian way of life and specially also the kind of music in your country.

Rudiger Heinrich
(D-I-2520|RB)
Gebr. Grimmweg 34,
2150 Buxtehude,
Federal Republic of
Germany.

Thank you ever so much for the magnificent answer to my interminable questions. I am so sorry but I am bursting with interest and questions just keep flooding out.

Raymond Forward,
3, Toltuff Road,
Penzance Cornwall,
England TR 18 4 PY
Great Britain.

I have always been charmed by the architecture, the traditions, the history and by the music of your country. Therefore, I listen quite often your English programmes which I sincerely appreciate.

Micuel Valcaio,
Imm Narjass 8,
Eme Etage N. 15,
Elmencah 6 Tunis
Tunisie.

First I must tell you how much I look forward to listen to your broadcasts and it comes through very well on the whole. First I listen to Press review at the 4/4 and now and then the news and commentary.

I followed closely the Historic Delhi declaration of the non-aligned meeting lately and I have the final session on tape.

G. T. Jones,
Islwyn, Rhoshirwaen
Pwllheli, Gwynedd
U.K.

I enjoy the warmth of other peoples company such as yours, coming through my head phones. The BBC is churning out programmes like a well oiled impersonal machine, Mos-

GENERAL OVERSEAS SERVICE

PROGRAMME FOR SEPTEMBER, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.46 | 9535 |
| | | 25.35 | 11835 |
| | | 19.64 | 15275 |
| | | | |

REGULAR FEATURES 0615 **Karnatak Instrumental Music** : Veena (On 8th and 22nd at 0620 hrs.)
1st : S. Balachander
8th : Chitti Babu
15th : Emani Shankar Sastri
22nd : R. K. Suryanarayan
29th : E. Kalyani

16th : Shahnai—Anant Lal and Party
23rd : Vichitra Veena—Ramesh Prem
30th : Gajanan Rao Joshi

THURSDAYS

3rd, 10th, 17th, 24th and 31st

0415 **Karnatak Instrumental Music** :
3rd : Flute : K. S. Gopala Krishnan
10th : Veena : V. Sree-kanta Iyer
17th : Nagaswaram : Ambalapuzha Bros
24th : Violin : T. N. Krishnan

0446 **Classical Instrumental Music** :
3rd : Sitar and Shahnai : 0446
Duet : Kalyani Roy and Ali Ahmad Hussain
10th : Flute : Devendra Murdeshwar
17th : Clarinet : Ahmad Darbar
24th : Esraj : Chitadev Burman

0500 3rd : Book Review
10th : Talking about Agriculture : Eucalyptus trees and its cultivation : Talk
17th : Science Today : Science and Technology for Handicapped : Talk
24th : Industrial Front : Sports goods Industry : Talk

0510 Selections from the National Programme of Music
Songs from News Films
Radio Newsreel
Regional Music :
3rd : Rajasthani, Oriya and Punjabi
10th : Gujrati : Suman Kalyanpur
17th : Marathi : Ram Marathe
24th : Sindhi Songs

0550 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

0510 0550 0600 0610

11th : Naat
18th : Chatur Sain
25th : M. S. Subbulaxmi
0446 **Karnatak Instrumental Music** :
4th : Talvadya Katcheri
11th : Veena : S. Balachander
18th : Nagaswaram : Namagiri Petai Krishnan
25th : Violin : M. Chandra Sekharan

0550 **Cultural Survey**
0515 **Films Hits of yester years**
0550 **Instrumental Music** :
4th : Violin : G. N. Goswami
11th : Sitar : Shashi Mohan Bhatt
18th : Shahnai : Ali Hus-sain and party
25th : Sarangi : Laddan Khan

0600 **Panorama of Progress** (Except on 4th)

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

0610 **Folk Songs** (On 4th at 0620 hrs.)
4th : Munda Lok Geet
11th : Marriage Songs of Punjab
18th : Folk Songs of Orissa
25th : Folk Songs of U.P.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Devotional Music** :
1st : Naatia Qawali—Ghulam Sabir and Party
8th : Hari Om Sharan
15th : Jain Devotional
22nd : Sharma Brothers
29th : D. V. Paluskar

0446 **Instrumental Music : Shahnai**
1st : Bismillah Khan and Party
8th : Daya Shankar and Party
15th : Anant Lal and Party
22nd : Jagan Nath and Party
29th : Jagdish Prasad Qamar and Party

0500 **Radio Newsreel**
0510 **Classical Half Hour/Music of India**
1st : Violin Duet—Satya Dev Pawar and V. K. Venkataramanujam
8th : Meghna Sandesh—B. Rajni Kanta Rao
15th : Maiikarjun Mansoor
22nd : Music of India : Ghazais
29th : D. K. Pattamal

0540 **Film Tune**
0550 **Light Music** :
1st : Shanti Hiramand
8th : Mahendra Pal
15th : Alok Ganguli
22nd : Nirmaia Aroon
29th : Malika Pukhraj

0600 **Faithfully Yours—Replies to Listeners Letters** (On 1st, 15th and 29th upto 0615 hrs. and 8th and 22nd upto 0610 hrs.)

0610 **Dixers Corner** (Only on 8th and 22nd upto 0620 hrs.)

WEDNESDAYS

2nd, 9th, 16th and 23rd

0415 **Devotional Music** :
2nd : Marathi Devotional
9th : Vani Jairam—Composition of Meerabai
16th : Sulakshana Pandit and Swaran Lata
23rd : Shabads by Bakshish Singh Ragi and Party
30th : Sudha Malhotra, Laxmi Shankar, Shanta Saxena and Ruby Bannerjee

0446 **Instrumental Music** :
2nd : Sitar—Ravi Shankar
9th : Esraj—Ashesh Banerjee
16th : Sarangi — Gopal Misra
23rd : Sarod — Nandlal Ghosh
30th : Rudra Veena — Mohinuddin Dagar

0500 2nd, 16th and 30th : Of Persons, Places and Things
9th and 23rd : Our Guest
0510 **Film Songs from South India**

0550 **Light Music from different regions** :
2nd : Marathi
9th : Gujrati
16th : Punjabi
23rd : Tamil
30th : Bengali

0600 2nd, 16th and 30th : Export Front
This Fortnight's Focus :
9th : National Museum—Talk
23rd : Dar-ul-Uloom—Deoband—Talk

0610 **Instrumental Music** :
2nd : Tabla—Samta Prasad
9th : Sitar—Ilyas Khan

FRIDAYS

4th, 11th, 18th and 25th

0415 **Devotional Music** :
4th : Shabad : Surinder Kaur

SATURDAYS

5th, 12th, 19th and 26th

0415 **Devotional Music** :
5th : Sandhya Mukherjee
12th : Naatia Qawalis : Jaffar Hussain Khan and party
26th : Sulochana Chavan
19th : Man Mohan Pahadi

0550 **Orchestral Music**
5th : Indian Philosophers: Ramanuj : Talk
12th : Horizon : Literary Magazine (a) Indian contribution of Arabic Writings; (b) Talk.
Poetry Recitation
19th : Archival Law of India : Discussion
26th : Horizon : Literary Magazine : Indian Languages today : Marathi; Poetry Recitation

0510 0550, 0610 and 0641 **Listeners Choice** (On 12th and 26th at 0520 hrs.)
0610 **Radio Newsreel**

SUNDAYS

6th, 13th, 20th and 27th

0415 **Devotional Music** :
6th : Irene Roy Chowdhury, Rathin Ghosh and Party, Chorus
13th : Brahmadeo Narayan Singh
20th : Ballabh Das Bapodara
27th : Naatia Qawalis : Ghulam Sabir and party

0446 **Instrumental Music** :
6th : Dilruba : Pyara Singh

INDIA CALLING, SEPTEMBER, 1981

GENERAL OVERSEAS SERVICE

13th : Duet on Shahnai and Violin : Bismillah Khan and party and V. G. Jog
 20th : Duet on Sitar-Electric Guitar : Inder Singh and L. S. Brown.
 27th : Duet on Flute and Jaltarang : Himangshu Biswas and Dulal Roy
 0500 6th : Mainly for tourists : In the footsteps of the Buddha-Sarnath : Talk
 13th Indian Cinema
 20th : Mainly for tourists : The shopping bag : Short feature
 27th : Sports folio
 0510 Compered programme of Film Songs
 0550 **Light Music :**
 6th : Begum Akhtar : Ghazal
 13th : Shashi Lata Virk
 20th : Urmila Nagar
 27th : Dina Nath
 0600 6th : Expression : Youth Magazine
 13th : Youth in focus : Interview
 20th : From the Universities.
 27th : Quiz Time

7th : **Play**
 14th : Discussion
 21st : Feature
 28th : Film Story
Folk Songs :
 7th : Tamil Nadu
 14th : Dogri
 21st : Orissa
 28th : Gujarat
Light Classical Music :
 7th : Girja Devi
 14th : Begum Akhtar
 21st : Zamin Ali Naqvi
 28th : Siddheshwari Devi
Women's world :
 7th : Exotic perfumes of the orient : The Attar : Talk
 14th : Where Legend Meets History : Laxmi Bai
 21st : Interview with a Historian
 28th : Indian delicacies : Eastern India : Talk
Rabindra Sangeet :
 7th : Ashok Taru Banerjee and Ritu Gaha Thakurta
 14th : Suprta Ghosh, Ashoktaru Banerjee, Banasi Ghosh
 21st : Tarun Banerjee
 28th : Defabrata Biswas

MONDAYS

7th, 14th, 21st and 28th

0415 **Instrumental Music : Shahnai**
 7th : Bismillah Khan and party
 14th : Anant Lal and party
 21st : Daya Shankar and party
 28th : Jagannath and party
 0446 **Karnatak Instrumental Music :**
 7th : Violin Duet : Lalgudi Jayaraman and Lalgudi Srimathi Mohanam
 14th : Flute : Sikkil N. Neela
 21st : Nagaswaram : Sheik Chinna Moola
 28th : Duet on Violin and Flute : D. Panchapakesan and T.G. Shankaragopalan

FRIDAYS

4th, 11th, 18th and 25th

1546 **Light Music :**
 4th : Mujaddid Niazi : Ghazals
 11th : Nitin Mukesh
 18th : Habib Painter and party
 25th : Madhubala Chawla, Satish Bhutani, Sandhya Mukherji, K.L. Agnihotri and Narinder Kaur
 1600 4th : Indian Philosophers : Ramanuj : Talk
 11th : Horizon : Literary Magazine: Indian contribution of Arabic Writings: Talk ; Poetry Recitation
 18th : Archival Law of India : Discussion
 25th : Horizon : Literary Magazine : Indian languages today : Marathi, Poetry Recitation
 1610 Orchestral Music (Except on 11th and 25th)

SATURDAYS

5th, 12th, 19th and 26th

1546 Film Songs
 1600 5th : Mainly for tourists : in the footsteps of the Buddha-Sarnath : Talk
 12th : Indian Cinema
 19th : Mainly for tourists : The shopping bag : Short feature
 26th : Sports Folio
 1610 **Folk Songs :**
 5th : Uttar Pradesh
 12th : Rajasthan
 19th : Festival songs of Andhra Pradesh
 26th : Kashmir

For North-East Asia : Australia and Newzealand

(From 1530 to 1630 Hrs IST)

BANDS FREQUENCY

| TARGET AREAS | Metres | kHz |
|---------------------------|--------|-------|
| NORTH EAST ASIA | 19.54 | 15350 |
| | 17.25 | 17387 |
| | 13.83 | 21695 |
| | 16.78 | 17875 |
| AUSTRALIA AND NEW ZEALAND | 19.73 | 15205 |
| | 19.63 | 15285 |

SUNDAYS

6th, 13th, 20th and 27th

1546 **Devotional Music :**
 6th : Compositions of Swati Tirunal
 13th : Shabad : Bhai Balwant Singh Ragi and party
 20th : Naat : Ghulam Farid and party
 27th : Jain Devotional
 1600 **Women's World :**
 6th : Exotic perfumes of the orient : Attar : Talk
 13th : Where Legend meets—History : Laxmi Bai
 20th : Interview with an historian
 27th : Indian delicacies : Eastern India : Talk
 1610 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1546 **Folk Songs :**
 7th : Songs of Rainy Season
 14th : Stage Songs of Maharashtra

REGULAR FEATURES 1610 Film Songs from Different Regions
 1530 and 1625 News ; 1540 Commentary ; 1545 Programme Summary ; 1620 Press Review ; 1627 Programme Highlights from 0215. 0400 hrs. and 1530-1530 hrs ; 1630 Close Down.

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1546 **Light Music :**
 2nd : Mubarak Begum, S. Janaki and chorus
 9th : Raghunath Panigrahi, Manna Dey, Meena Kapur
 16th : K.L. Saigal
 23rd : Satish Bhutani, Krishna Kalle and Hemant Kumar
 30th : Yunus Malik
 1600 2nd : Book Review
 9th : Talking about agriculture : Eucalyptus trees and its cultivation : Talk
 16th : Science Today : Science and Technology for Handicapped : Talk
 23rd : Industrial Front : Sports goods Industry : Talk
 30th : New Publications
 1610 **Instrumental Music :**
 2nd : Veena : Gajanan Rao Joshi

TUESDAYS
1st, 8th, 15th, 22nd and 29th

1546 **Karnatak Instrumental Music :**
 1st : Veena : R. S. Kesavamurthy
 8th : Ghatam : D. Ramadurai Iyer
 15th : Flute : T.S. Shankaran
 22nd : Nagaswaram : Ambala Purzha Bros
 29th : Violin : Lalgudi G. Jayaraman
 1600 1st, 15th and 29th : Export Front
 This Fortnight's Focus : 8th : National Museum : Talk
 22nd : Dar-ul-Uloom : Deoband : Talk

9th : Mohan Veena : Radhika Mohan Moitra
 16th : Sitar : Mushtaq Ali Khan
 23rd : Violin : N. Rajam
 30th : Sarod : Bahadur Khan

THURSDAYS

3rd, 10th, 17th and

1546 **Rabindra Sangeet :**
 3rd : Composite programme by S. Roy
 10th : Suchitra Mitra
 17th : Chinmoy Chatterjee
 24th : Pankaj Mallik, Debabarata Biswas and Chorus songs
 1600 Panorama of Progress (Except on 3rd)
 3rd : Disc Review
Instrumental Music (Except on 3rd)
 10th : Violin : Guitar and Mandolin
 17th : Piano Accordion
 24th : Guitar

GENERAL OVERSEAS SERVICE

21st : Boat Songs
28th : Folk Songs of Bengal
1600 Faithfully Yours : Replies to listeners letters (On 7th and 21st upto 1625 hrs. and 14th and 28th upto 1610 hrs.)
1610 D'xers Corner (only on 14th and 28th upto 1020 hrs.)
1615 Film Tune (Only on 7th and 21st).

23rd : Nagaswaram : Chinna Subhaiya and party
30th : Violin : V. K. Venkata Ramanujam
1955 2nd : Book Review
9th : Talking about Agriculture : Eucalyptus trees and its cultivation : Talk
16th : Science Today : Science and Technology for Handicapped : Talk
23rd : Industrial Front : Sports goods industry : Talk
30th : New Publications
2005 Film Songs

25th : Horizon : Literary Magazine : Indian languages today : Marathi ; Poetry Recitation
2005 Regional Film Songs (On 11th and 25th at 2015 hrs.)

SUNDAYS
6th, 13th, 20th and 27th

1916 Film Tune
1920 6th : Play
13th : Discussion,
30th : Feature
27th : Film Story
1955 Women's World :
6th : Exotic perfumes of the orient : The Attar : Talk
13th : Where Legend meets : History : Laxmi Bai
20th : Interview with Historian
27th : Indian delicacies : Eastern India : Talk
2005 Film Songs

SATURDAYS

5th, 12th, 19th and 26th

1916 Folk Songs :
5th : Garhwal
12th : Bhojpuri
19th : Marwari
26th Tamil Nadu
1930 5th : Expression : Youth Magazine
12th : Youth in Focus : Interview
19th : From the Universities
26th : Quiz Time
1940 Instrumental Music (Except on 26th)
5th : Esraj : Vijay Chatterji
12th : Jaltarang : Ghasi Ram Nirmal
19th : Sarangi : Shakoor Khan
1955 5th : Mainly for tourists : In the footsteps of the Buddha-Sarnath : Talk
12th : Indian Cinema
19th : Mainly for Tourists : The shopping Bag : Short Feature
26th : Sports Folio
2005 Film Songs

THURSDAYS

3rd, 10th, 17th and 24th

1916, 1945 and 1955 Listener's Choice
1930 Cultural Survey

FRIDAYS

4th, 11th, 18th and 25th

1916 Light Music :
4th : Talat Mohd. and Meena Kapur
11th : Kuldip Manak
18th : Jag Mohan
25th : Mahendra Kapur
1930 Radio Newsreel
1940 Orchestral Music
1955 4th : Indian Philosophers : Ramanuj : Talk
11th : Horizon : Literary Magazine : Indian contribution of Arabic ; Writings : Talk ; Poetry Recitation
18th : Archival Law of India : Discussion
2005 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1916 Light Classical Music :
7th : Barkat Ali Khan
14th : Ghulam Mustafa Khan
21st : Bade Ghulam Ali Khan
28th : Birju Maharaj
1930 Radio Newsreel
1940 Instrumental Music : Violin
7th : G. N. Goswami
14th : Gajanan Rao Joshi
21st : N. Rajam
28th : V. G. Jog
1955 Faithfully Yours : Replies to listeners letters (On 7th and 21st upto 2010 hrs. and 10th and 28th upto 2005 hrs.)
2005 D'xers Corner (Only on 14th and 28th)
2010 Film Songs (Only 14th and 28th at 2015 hrs.)

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 hrs. and 1900-2030 hrs.; 0230 Close Down.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1916 Folk Songs :
1st : Rajasthan
8th : Andhra Pradesh
15th : Maharashtra
22nd : Manipur
29th : Garhwal
1030 1st, 15th and 29th : Of Persons, Places and Things
8th and 22nd : Our Guest
1940 Orchestral Music
1955 1st, 15th and 29th : Export Front
This Fortnight's Focus :
8th : National Museum : Talk
22nd : Dar-ul-Uloom : Deoband : Talk
2005 Film hits of yester years

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Rabindra Sangeet :
2nd : Kanika Bannerji
9th : Dwijen Mukherjee and Nilima Sen
16th : Suchitra Mitra
23rd : Debabrata Biswas, Purabi Mukherji, Manju Gupta
30th : Geeta Sen and Ritu Guha Thakurta
1930 Radio Newsreel
1940 Karnatak Instrumental Music :
2nd : Flute : T.G. Shankargopalan
9th : Gottuvadayam : Manargudi K. Savitri
16th : Midangam : Sri Palghat L.S. Mani Iyer

For West Asia U.K. and West Europe, East Africa, West and North West Africa, Australia and Newzealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | kHz |
| WEST ASIA | 2315-0000 | 25.82 | 11620 |
| | | 31.50 | 9525 |
| | | 25.82 | 11620 |
| U.K. AND WEST EUROPE | 0015-0400 | 31.04 | 9665 |
| | | 30.27 | 9912 |
| | | 25.36 | 11830 |
| EAST AFRICA | 0130-0400 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| | | 25.28 | 11865 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| AUSTRALIA AND NEWZEALAND | 0215-0400 | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs.
0130; 0215 and 0400 hrs. respectively, 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs.; 2330-0130 hrs., 0115-

0215 hrs and 0215-0400 hrs. respectively; 0110, 0210 and 0355 Film Tune; 0400 Close Down.

TUESDAYS

1st, 18th, 15th, 22nd and 29th
2316 Karnatak Devotional Music
2320 Regional film songs

2350, 0200 and 0345 1st, 15th and 29th : Of Persons, Places and Things
0000, 0016 and 0040 Listeners Choice
0100 and 0250 1st, 15th and 29th : Export Front
This Fortnight's Focus
8th : National Museum-Talk
22nd : Dar-ul-Uloom-Deoband-Talk

GENERAL OVERSEAS SERVICE

- 0120 **Instrumental Music :**
1st : Sarod : Ali Akbar Khan
8th : Sitar : Kashi Nath
15th : Jaltarang : K. L. Sood
22nd : Mohan Veena : Radhika Mohan Moitra
29th : Flute and Jaltarang : Dulal Roy and Himangshu Biswas
- 0146 **Folk Songs :**
1st : Punjab
8th : Kashmir
15th : Orissa
22nd : Jaintia
29th : Goa
- 0220 **Instrumental Music :**
1st : Flute : Prakash Wadhra
8th : Sarod : Bahadur Khan
15th : Tabla : Faiyaz Khan
22nd : Vichitra Veena : Gopal Krishna
29th : Rudra Veena : Asad Ali Khan
- 0241 **Karnatak Music :**
1st : Radha and Jayalakshmi
8th : K. N. Narayanaswami
15th : M. Balmurli Krishna
22nd : Sulamangalam Sisters
29th : G. N. Balasubramaniam
- 0300 Film Songs (New)
- WEDNESDAYS**
2nd, 9th, 16th, 23rd and 30th
- 30th
- 2316 Instrumental Music
- 2320 **Vocal Music :**
2nd : Kedar Nath
9th : Suman Kalyanpur
16th : Sujata Chakravarty, Amber Kumar Dev and Chorus
23rd : Manna Dey
30th : Ira Nigam. Reba Gon and Party
- 2350, 0200 and 0345 2nd : Book Review
9th : Talking about Agriculture-Eucalyptus trees and its cultivation : Talk
16th : Science Today : Science and Technology for Handicapped : Talk
23rd : Industrial Front : Sports goods industry : Talk
30th : New Publications
- 0000 **Folk Songs :**
2nd : Bengal
9th : Bhojpur
16th : Punjab
23rd : Marwari
30th : Nagaland
- 0016 Hits from films
- 0040 **Instrumental Music :**
2nd : Flute : Sham Jorapur
- 9th : Been : B. P. Pathak
16th : Sitar : Moni Lal Nag
23rd : Jaltarang : K. L. Sood
30th : Flute : Panna Lal Ghosh
- 0100 and 0250 Radio Newsreel
- 0120 Film Songs
- 0146 **Classical Vocal Music :**
2nd : Arun Kumar Sen
9th : Niaz Ahmad Khan
16th : Shanno Khurana
23rd : B. R. Deodhar
30th : Sharafat Hussain Khan
- 0200 and 0250 Panorama of Progress (Except on 3rd)
3rd : Disc Review (From 0150 0210 hrs. and 0241 0300 hrs).
- 0220 **Light Music :**
2nd : Madhubala Chawla, Satish Bhutani and Sandhya Mukherji
9th : Begum Akhtar
16th : Farhat Jehan Bibbo
23rd : Shankar Shambhoo, Shanti Mathur and Meena Kapur
30th : Vidya Nath Seth
- 0220 **Classical Vocal Music :**
3rd : Sohan Singh
10th : Vasudev Deshpande
17th : F. C. Panwar
24th : Anjali Sur
- 0241 **Instrumental Music (Except on 3rd)**
3rd : Disc Review (Upto 0300 hrs)
10th : Sarod : D. L. Kabra
17th : Esraj : Vijay Chatterjee
24th : Jaltarang : Ghazi Ram Nirmal
- 0300 **Classical Half Hour/Music of India**
- 0300 Film Songs
- THURSDAYS**
3rd, 10th, 17th and 24th
- 2316 Devotional Music
- 2320 Film Songs
- 2350 **Panorama of Progress (Except on 3rd)**
3rd : Orchestral Music
- 0000 **Light Karnatak Music :**
3rd : Ramaprabha and Prabhakar Rao
10th : T. N. Sheshagopalan
17th : Sitamani Srinivasan
24th : Malayalam, Tamil and Kannada Songs
- 0016 **Devotional Music :**
3rd : Onkar Nath Thakur
10th : Natia Qawalis : Habib Painter and Party
17th : Gopalji Rallabhai and Party
24th : Natia Qawalis : Ghulam Sabir and Party
- 0040 **Instrumental Music : Sitar**
3rd : Kashinath Mukherjee
10th : Sarvajeet
17th : Ilyas Khan
- 0100 and 0250 4th : Indian Philosophers : Ramanuj : Talk
- 24th : Abdul Halim Jaffar Khan
and 0345 Cultural Survey
- 0120 Regional Film Songs
- 0146 Rabindra Sangeet (Except on 3rd)
10th : Kanika Bannerjee
17th : Hindi Rabindra Sangeet : Laxmi Shankar and Saadat Khan
24th : Hindi Rabindra Sangeet : Laxmi Shankar and Agnihotri and Madhuima and Chorus
3rd : Film Tune (Upto 0150 hrs.)
- 0200 and 0250 Panorama of Progress (Except on 3rd)
3rd : Disc Review (From 0150 0210 hrs. and 0241 0300 hrs).
- 0220 **Classical Vocal Music :**
3rd : Sohan Singh
10th : Vasudev Deshpande
17th : F. C. Panwar
24th : Anjali Sur
- 0241 **Instrumental Music (Except on 3rd)**
3rd : Disc Review (Upto 0300 hrs)
10th : Sarod : D. L. Kabra
17th : Esraj : Vijay Chatterjee
24th : Jaltarang : Ghazi Ram Nirmal
- 0300 **Classical Half Hour/Music of India**
- 0120 **Instrumental Music :**
4th : Sarangi Quintet : P. L. Ghosh
11th : Flute : Prakash Wadhra
18th : Sarod : Zarin Datu-wala
25th : Veena : Gopal Krishna
- 0146 Film Songs from South
- 0200 and 0345 Radio Newsreel
- 0220 **Folk Songs :**
4th : Manipur
11th : Nagaland
18th : Bengal
25th : Assam
- 0241 Orchestral Music
- 0300 Film Songs (On 11th and 25th at 0310 hrs)
- SATURDAYS**
5th, 12th, 19th and 26th
- 2316 Devotional Music
- 2320 **Karnatak Instrumental Music :**
5th : Violin : K. S. Venkataramiah
12th : Duet on Violin and flute : D. Panchapakesam and T. G. Shankaragopalan
19th : Mridangam and Ghatam : Palghat T. Raghu and Km. Vaidyanathan
26th : Veena Shashtakam (Six Veenas)
- 2350, 0200 and 0345 5th : Mainly for tourists : In the footsteps of the Buddha : Sarnath : Talk
12th : Indian Cinema
19th : Mainly for tourists : The shopping bag : Short feature
26th : Sports Folio
- 0000 **Light Melodies :**
5th : Alok Ganguly
12th : Light melodies based on Raga Chandrakauns composed by Satish Bhutia
19th : Santoor : Shiv Kumar Sharma
26th : Piano Accordion

G U J A R A T I S E R V I C E

From 0945—1000 hrs. on 19.78 and 16.93 metres : 15165 and 17715 kHz
 News at 0945—1000 hrs
 From 2230 to 2315 hrs. on 25.36, 19.63 metres; 11830 and 15280 kHz
 News at 2235—2245 hours.

12th and 19th : Bal Sabha:
 For Children
 2310 Rooprekha : Weekly Pro-
 gramme trailer
 2315 Samapta

SUNDAYS

| | | |
|--|---|--|
| <p>TUESDAYS Ist, 8th, 15th, 22nd and 29th</p> <p>2230 1st: Pauravi Desai 8th : Girija Devi 15th : Laxmi Shankar 22nd : Alka Yagnik 29th : Manas Mukherjee</p> <p>2245 1st, 15th, 22nd and 29th Natika 8th : Geetobhari Kahani</p> <p>2315 Samapta</p> <p>WEDNESDAYS 2nd, 9th, 16th, 23rd and 30th</p> <p>2230 2nd : Subirsent 9th : Preeti Chawla 16th : Anuradha 23rd : Harshada Raval 30th : Sharda</p> <p>2245 Vartmanna-Vahen : Cur- rent Affairs</p> | <p>2250 Geetika 2300 2nd : Tamne Gamshe 9th : Janva Jerun 16th : Geet ane Ghazal 23rd : Lok Sahitya 30th : Granthno Panth</p> <p style="text-align: center;">THURSDAYS 3rd, 10th, 17th and 24th</p> <p>2230 3rd : Dilip Dholkia 10th : Rajkumar Rizvi 17th : Galat Aziz 24th : Kamal Barot</p> <p>2245 Akhbaroni Atariithi : Indian Press Review</p> <p>2250 3rd : Geetavali : Gujarati and Hindi Non Film Songs 10th and 24th : Talk 17th : Tarang : Light Classical Film Songs</p> <p>2300 3rd and 17th : Roopak 10th and 24th : Gaikal- nun Sangeet</p> <p>2315 Samapta</p> <p style="text-align: center;">FRIDAYS 4th, 11th, 18th and 25th</p> <p>2300 4th : Mehdi Hasan 11th : Runa Laila 18th : Snantaben Rathod 25th : Bhajan</p> <p>2245 Gujarathi Chitrapat San- geet</p> <p>2315 Samapta</p> <p style="text-align: center;">SATURDAYS 5th, 12th, 19th and 26th</p> <p>2230 5th : Jagjit Singh 12th : Harish Bhatt 19th : P. B. Sreenivas 26th : Kamshreeben Gad- havi</p> <p>2245 5th and 19th : Streesabha : Programme for Women</p> | <p>6th, 13th, 20th and 27th</p> <p>2230 6th : Anandkumar C. 13th : Sonali Sheth 20th : Kamlasing 27th : Pushpa Chhaya</p> <p>2245 Ek Farmaish</p> <p>2250 6th : Aajna Kalakar 13th : Amari Pasand 20th : Antakadi 27th : Visrata Soor</p> <p>2315 Samapta</p> <p style="text-align: center;">MONDAYS 7th, 14th, 21st and 28th</p> <p>2230 7th : Sarod 14th : Sitar 21st : Film Dhoon 28th : Ashil Desai</p> <p>2245 Chitrapat Sangeet</p> <p>2315 Samapta</p> |
|--|---|--|

H I N D I S E R V I C E

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.39 Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metre 11830, 15280 kHz News at 2150 hrs.

| | | |
|---|---|---|
| <p style="text-align: center;">SUNDAY</p> <p>0430 Bhakti Gaan. 0445 Samayik Varta. 0450 Samachar Darshan. 0500 Bal Jagat. 0520 Bhakti Gaan. 0525 Press Review. 0530 CLOSE DOWN.</p> <p style="text-align: center;">MONDAY</p> <p>0430 Bhakti Gaan. 0445 Samayik Varta. 0450 Natak (Patrika Karyakram) 0520 Geet. 0525 Press Review 0530 CLOSE DOWN.</p> <p style="text-align: center;">TUESDAY</p> <p>0430 Shabad. 0445 Samachar Patron Se. 0450 Shashtriya Sangeet. 0500 Varta. 0510 Aap Ki Pasand. 0515 Samayik Varta. 0530 CLOSE DOWN.</p> <p style="text-align: center;">WEDNESDAY</p> <p>0430 Bhakti Gaan 0445 Samayik Varta. 0450 Aap Ki Pasand. 0510 Press Review. 0530 CLOSE DOWN.</p> | <p style="text-align: center;">THURSDAY</p> <p>0430 Bhakti Gaan. 0445 Samayik Varta. 0450 Mahila Jagat. 0510 Chitrapat Sangeet. 0515 Press Review. 0530 CLOSE DOWN.</p> <p style="text-align: center;">FRIDAY</p> <p>0430 Naat. 0445 Samachar Patron Se. 0450 Varta Vichar Geet. 0510 Chitrapat Sangeet. 0515 Samayik Varta. 0530 CLOSE DOWN.</p> <p style="text-align: center;">SATURDAY</p> <p>0430 Bhakti Gaan. 0445 Samayik Varta 0450 Pradeshik Sangeet 0500 Varta. 0510 Sugam Sangeet. 0515 Aap Ka Patra Mila. 0520 Press Review. 0530 CLOSE DOWN.</p> <p style="text-align: center;">SUNDAY</p> <p>0900 Bhakti Gaan 0915 Bal Jagat. 0935 Saaz Sangeet. 0945 CLOSE DOWN.</p> <p style="text-align: center;">MONDAY</p> <p>0900 Bhakti Gaan 0915 Natak (Patrika Karya- kram). 0945 CLOSE DOWN.</p> | <p style="text-align: center;">TUESDAY</p> <p>0900 Shabad. 0915 Chitrapat Sangeet. 0930 Varta. 0940 Chitrapat Sangeet. 0945 CLOSE DOWN.</p> <p style="text-align: center;">WEDNESDAY</p> <p>0900 Naat 0915 Aapki Pasand. 0945 CLOSE DOWN.</p> <p style="text-align: center;">THURSDAY</p> <p>0900 Bhakti Gaan. 0915 Mahila Jagat. 0935 Ghazlen. 0945 CLOSE DOWN.</p> <p style="text-align: center;">FRIDAY</p> <p>0900 Naat 0915 Varta/Vichar Dhara/Gee- ton Bhari Filmi Sanskritik Dhara. 0945 CLOSE DOWN.</p> <p style="text-align: center;">SATURDAY</p> <p>0900 Bhakti Gaan. 0915 Varta. 0930 Aap Ka Patra Mila. 0935 Sugam Sangeet. 0945 CLOSE DOWN.</p> |
|---|---|---|

SUNDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Qawwali.
 2215 Chitrapat Sangeet (Ek Ka-
 lakar).
 2230 CLOSE DOWN.

MONDAY

2145 Saaz Sangeet.
 2200 Samachar Patron Se.
 2205 Geet (Repeat).
 2210 Samachar Sankalan.
 2220 Film Music.
 2230 CLOSE DOWN.

TUESDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Geetmala.
 2230 CLOSE DOWN.

WEDNESDAY

2145 Saaz Sangeet.
 2200 Samayik Varta
 2205 Geetmala.
 2230 CLOSE DOWN.

THURSDAY

2145 Saaz Sangeet
 2200 Samachar Patron Se
 2205 Apni Pasand
 2230 CLOSE DOWN.

FRIDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Geet Aur Ghazal.
 2215 Chitrapat Sangeet.
 2230 CLOSE DOWN.

SATURDAY

2145 Saaz Sangeet.
 2200 Samayik Varta.
 2205 Samachar Darshan.
 2225 Pradeshik Sangeet.
 2230 CLOSE DOWN.

URDU SERVICE

2045

Transmission I

MW 427.3 M (702 K/Hz) MW 280.4M (1071 K/Hz)
SW 48.74 M (6155 KHz)

Transmission II

MW 427.3 M (702 K/Hz) SW 31.01M(9675 K/Hz)
MW 280.1M (1071 K/Hz)

Transmission III

MW 427.3M (702 K/Hz) SW 91.05 M(3295 K/Hz)

TRANSMISSION I

0543 Signature Tune & Open-
OPENING ANNOUNCE-
MENT

0545 Subhgaahi :Hamd, Naat,
Salam, Shabad, Bhajan and
Sooftiyana Kalam; Friday:
Quran Recitation with
Translation Followed by
Nafia Kalam

0615 News
0625 Comments from the Press
0630 Shahre-Saba (Daily)
Except on Fridays

0700 Sham-E-Frozan
0705 From Old Films (On Fri-
days upto 0725 Hours)

0725 Gandhiji Ne Kaha Tha
0730 Instrumental Music
0745 Repeat of Spoken Word
Items of Previous Night
and 0825 Listeners' Request

0800 Programme Summary
0820 Chalte Chalte (Daily Ex-
cept on Sundays and Fri-
days); For Children (On
Sundays and Fridays—Upto
0930 Hours).

0915 Aaj Ki Baat (Daily Except
on Sundays and Fridays)
0920 Folk Music (Daily Except
on Sundays, Fridays and
Saturdays); Patriotic Songs
on Saturdays

0930 News Summary
0932 Classical Music (Daily Ex-
cept on Sundays); Light
Classical Music on Sundays

1000 CLOSE DOWN

TRANSMISSION II

1358 Signature Tune and Open-
OPENING ANNOUNCE-
MENTS

1400 Programme Summary
1402 News Summary
1407 Sundays: Replies to Let-
ters—Upto 1427 Hours,
Followed by Song of the
Week

Mondays: Nigah-E-Intekhab
(Ist, IIIRD and Vth—Upto
1500 Hours) and Filmi
Qawwalian (IIRD and IVth
—upto 1430 Hours)

Tuesdays: Devotional Songs
(Ist, IIIRD and Vth—Includ-
ing Studio Recordings) and
Meri Nazar Mein (IIRD
and IVth—Emphasis on
New Artists)

Wednesdays: Husn-E-Nazar
Thursdays: Dhoop Chhaon
Fridays: Light Classical
Music

Saturdays: Geetanjali (Ist,
IIIRD and Vth—Fresh Re-
cordings and IIRD and IVth
—Library Recordings)

1430 Sundays: Story with Songs
(Ist); Mehfil (IIRD); Kah-
kashan (IIIRD); Ghazlen

(Non-film) on IVth and
Rang Mahal) (Vth—Upto
1530 Hours)

Mondays: Nigah-E-Inte-
khab (Ist, IIIRD and Vth—
Continued from 1407
Hours); Raag Rang (IIRD
and IVth)

Tuesdays: Naghma-O-Tab-
assum (Ist, IIRD and IVth)
and Yakrang (IIIRD and
Vth)

Wednesdays and Saturdays:
For Women

Thursdays: Panghat: For
Rural Women (Ist,
IIIRD and Vth) and Yaaden
Ban Gain Geet (IIRD and
IVth)

Fridays: Geet Se Geet (Ist,
IIIRD and Vth); Tees Minute
(IIRD) and Jumde Jo Yaad
Hain (IV)

Sundays: Kuch To Kahiye
(Ist); Filmi Qawwalian
IIIRD); Qawwalian—Non-
Film (IIRD and IVth) and
Rang Mahal (Vth—Conti-
nued from 1430 Hours).

Mondays: Baat Ek Film
Ki (IIRD and IVth) and
Qawwalian—Non-Film (Ist,
IIIRD and Vth)

Tuesdays: Nai Nasal Nai
Roshni

Wednesdays: Film World
(Ist and IIIRD); Ranga Rang
(IIRD and Vth) and Sada-E-
Rafta (IVth)

Thursdays: Instrumental
Music

Fridays: Awaz De Kahan
Hai (Repeat of Last Sun-
day)

Saturdays: Phir Suniye
1605 and 1635 Listeners'
Choice

Comments from the Press
Commentary or Week in
Parliament

News
CLOSE DOWN

TRANSMISSION III
SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENTS

News Summary
Programme Summary
Listeners' Requests for
Non-Film Ghazals and
Songs (Daily Except on
Sundays—On Holidays up
to 2045 Hours); Awaz De
Kahan Hai on Sunday (Up
to 2045 Hours)

Jahan Numa (Except Sun-
days and Holidays); Awaz
De Kahan Hai (On Sun-
days—Continued from
2015 Hours); Aabshar (On
Holidays—Continued from
2015 Hours).

Sundays: Book Review
(Ist), Delhi Diary (IIRD and
IVth); Iqtisadi Jaeza (IIIRD)
and Urdu World (Vth)
Mondays: Poetry Recita-
tions

Tuesdays and Fridays:
Talks

Wednesdays: Shaharnama
or Pasmanjar
Thursdays: Replies to Let-
ters

Saturdays: Radio Newsreel
Husn-E-Ghazal (Except on
Thursdays; Play on Thurs-
days (Continued upto 2145
Hours)

Sundays: Thumri and
Dadra

Mondays and Wednesdays:
Qawwalian—Non-Film

Tuesdays: Regional Songs
Thursdays: Play (Conti-
nued from 2100 Hours)

Fridays: Short Story (IIRD
and IVth); Shahpare (Ist
and IIIRD) and Awaraz
Musavvir (Vth)

Saturdays: Songs and Mu-
sio

Sundays: Ranga Rang (Ist
and Vth); Jamal-E-Hama-
shin (IIRD); Adabi Nashist
(IIIRD) and Urdu Service
Digest (IVth)

Mondays: Ek Rag Kai
Roop (Ist); Ek Hi Film Ke
Geet (IIRD); Shukriye Ke
Saath (IIIRD)—Including
other Programmes); Funo-
on-E- Lalita (IVth) and
Khwabzaar (Vth)

Tuesdays: Aina (Ist and
IIIRD); Feature (IIRD);
Zara Umre Rafta Ko Awaz
Dena (IVth) and Mazi Ki
Dayar (Vth).

Wednesdays: Khel Ke Mai-
dan Se (Ist and IIIRD); Mu-
shaira (IIRD); Science Maga-
zine (IVth) and From New
Films (Vth)

Thursdays: Play (Conti-
nued up to 2145 Hours)
Fridays: Interviews or Dis-
cussions

Saturdays: Nai Nasal Nai
Roshni

Instrumental Music
News

Tameel-E-Irshad (Daily
Except on Ist Sunday);
Mushaira on Ist Sunday.
News Summary
Music Concert
World News

Sundays, Wednesdays,
Thursdays and Fridays:
Film Songs

Mondays: Light Classical
Music

Tuesdays: Dareecha
Saturdays: Film Songs (Ist,
IIIRD and Vth) and Mu-
shaira (IIRD and IVth)

Bazm-E-Qawwali
Programme Summary
CLOSE DOWN

SINDHI

1730—1830 hours
280.1m. (1071 kHz)
31.38m. (9560 kHz)

News at 1735—1745

REGULAR FEATURES

1730 Programman Ji Vichoor
followed by music
(Programme summary
followed by music)

1735 Sindhi-a-men Khabroon
(News in Sindhi)

1745 Tabsro (Commentary)

MONDAY

1750
I. (a) Bijal Baliyo (Disc Jokey)
(b) Feature/Mulaqat

II. (a) Hik Dafu vari (Program-
me of repeats)
(b) Music

III. Geetan Bhari Kahani (Song
Story)
IV. Drama
V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request
of Non-film songs)

WEDNESDAY

(a) Music

(b) Talk

THURSDAY

(a) Shair Avahanja Geet
Asanja (I, III, V)

(a) Budho Ain Budhaiyo
(Quiz programme) (II, IV)
(b) Khat Avahanjo Milyo
(Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request
Programmes)

SATURDAY

(a) Hik Fankar
(b) Adabi Gulshan (Literary
programme)

(c) Hafte Ji Gadhjani (This
week)

SUNDAY

1. Avahanji Farmaish (Requ-
est programme)
2. Khat Avahanjo Milyo

PUNJABI SERVICE

1900—200 hrs.
427.3m (702 kHz)

News at 1903—1905 hrs.

REGULAR FEATURES

7.00 Programme Summary.
7.03 News.
7.20 Commentary.
7.45 Press Review.

Monday : 7.05 Film Duets

Tuesday : 7.05 Interviews

Wednesday/Saturday : 7.05 Far-
maish (Film Music).

Thursday : 7.05 Ghazals/Chorus

Friday : 7.05 Kafian.

Monday/Friday : 7.05 Replies
to listeners' letters.

1st Sunday : 7.05 Shair Ka Ka-
lam.

2nd Sunday : 7.05 Short Story.

3rd Sunday : 7.25 Folk Music.

4th Sunday : 7.25 Play/Feature.

5th Sunday : 7.25 Mushaira.

KONKANI SERVICE

1005—1015 hours
19.78m (15165 kHz)

16.93m (17715 kHz)

News in Konkani (1005-1015 hrs.)



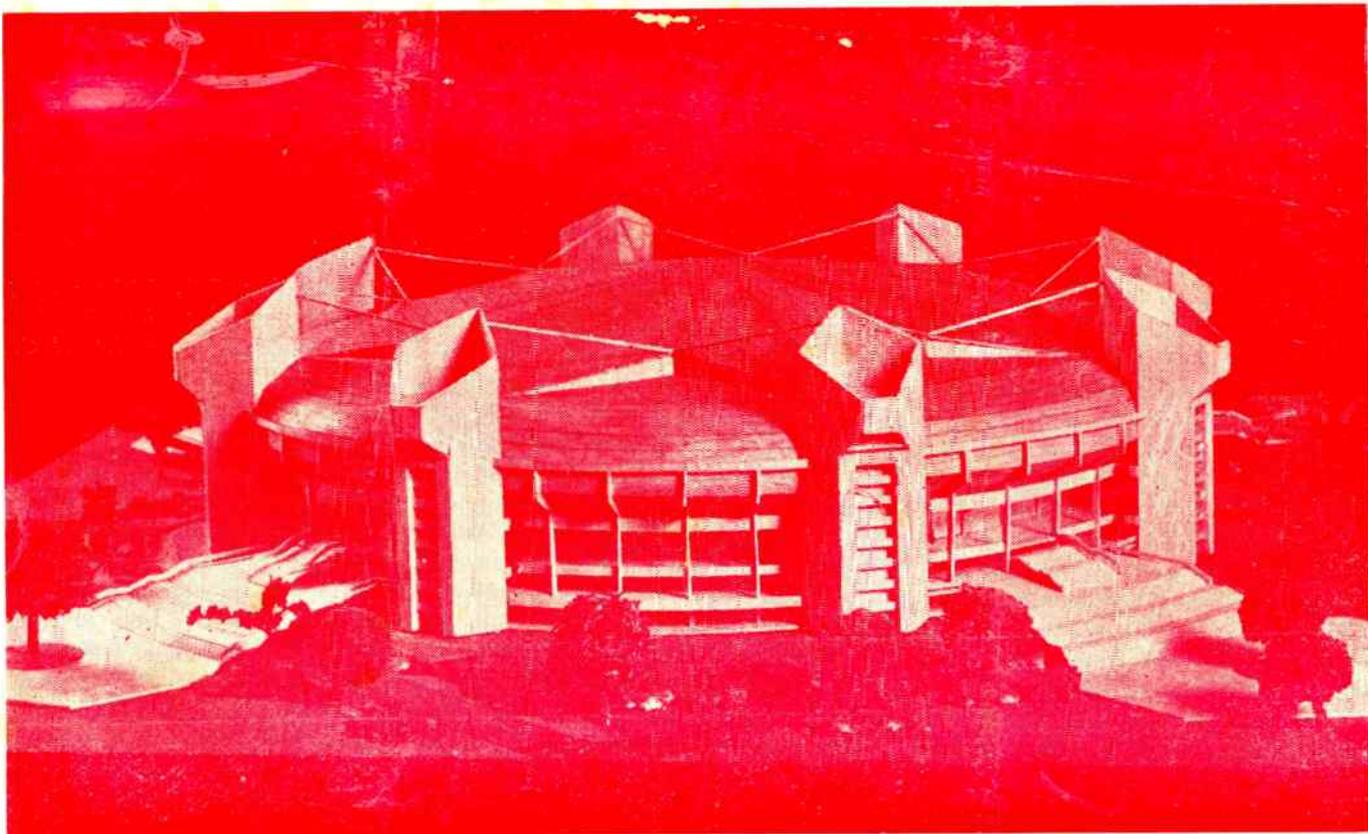
Padma Seth, Director of Bal Bhawan being interviewed by Sadhana Siddique—General Overseas Service.



Dr. Richard L. Sawyer, Director General of the International Potato Centre, Lima, at an interview with Dr. S. K. Sharma—General Overseas Service.

John Dayal, special correspondent, Patriot (left) and K. R. P. Nair (right) whose film review and talk on S. K. Pottekkat, the 1981 Jnanpith Award winner respectively were broadcast over the General Overseas Service.





A view of the model of the Indoor Stadium of the Asian Games complex showing two of the many public entrances. The complex has a capacity of 25,000 persons. A feature on the Asian Games Complex was recently on the air from General Overseas Service.



Another view of the Asian Games complex, showing among other things the artificial lake and open air auditorium.

Published by the Director General, All India Radio, at the office of the Chief Editor, Akashvani Group of Journals, P.T.I. Building, Second Floor, Parliament Street, New Delhi, 110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.



MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION AIR

October, 1981

INDIA CALLING



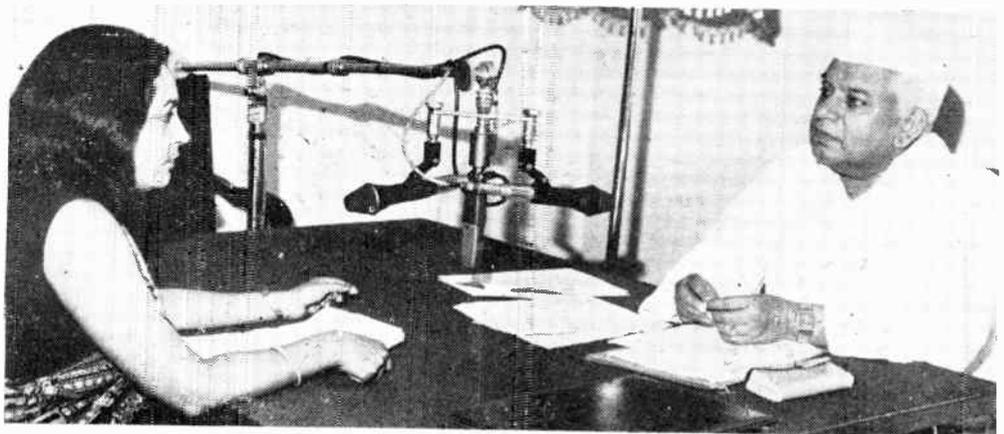


Zubaida Lalzad is seen presenting "Listeners' Request" programme entitled "Zamzama Hai Subli"—Dari Service of AIR.



B. Ramadurai, Development Commissioner of Handlooms whose talk on the export of handlooms from India was broadcast recently from the General Overseas Service (See article on page 3).

Interview with Shri N. D. Tewari, Minister of Planning, being interviewed by Nirmala Joshi on the Fifth Five Year Plan—Hindi Service of E.S.D.



Participants in the discussion on the Golden Jubilee of Indian cinema; P. K. Nair, Curator of National Film Archives, Pune, and Bikram Singh, Founder Member of Delhi Film Society and Deputy Secretary (Films—G.O.S.

○○○

OCTOBER 1981

○○○

IN THIS ISSUE

THE MEXICO SUMMIT : PROBLEMS AND PROSPECTS :
 L.K. Jha ...2

EXPORT OF HANDLOOMS :
 B. Ramadurai ...3

MONSOON HOLIDAY IN INDIA :
 Benedict Costa ...4

A NEW ERA OF COMMUNICATION IN INDIA :
 B. S. Murthy ...6

HEALTH FOR ALL BY 2000 A.D.
 Dr. U. Koko ...8

○○○

FRONT COVER

Goddess Durga.

○○○

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN

FOREIGN LANGUAGE SERVICES

| | |
|---------------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.97, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1655 hours—16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours on 19.69, 16.85 Metres; 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 41.93, 31.40 Metres; 1134, 7155, 9555 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—915 hours—25.19, 31.15 Metres; 11910; 9630 kHz; News 0835—0845—hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15355 kHz; News |
| West and North West AFRICA | 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.80, 16.80 Metres; 15155, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0730—0730 hours—25.15 Metres; 11910, 9630 kHz; News 0750—9630 kHz; News 0705—0715 hours; 1230—1300 hours—30.91, 25.56 1963 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News. 0935—0945 hours; 2145—2315 hours—280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours—280.1 Metres; 171 kHz; News 2005—2015 hours and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—22.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours; 19.63, 25.36 Metres; 15280, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hrs.—16.83, 19.52 Metres; 17830, 15365 kHz; News 174—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0 25.22, 30.88, 19.75 Metres 594, 11895 9715 15190 kHz; News 0745—0750 hours; 1800—1845 hours—41.35 30.91 Metres; 7255, 9705 kHz; News 1815—1825 an 1846—1956 hours 1845—1930 hours; 264.5 Metre (1134 kHz). |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.)
 Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

The Mexico summit : problems and prospects

by L.K. Jha

A SUMMIT meeting of the industrialised countries of the west has taken place at Ottawa. A summit of a very different kind in which some of the most important developed countries and a representative group of developing countries will participate, is to meet at Cancun in Mexico in the second half of October, 1981. It is the first meeting of its kind, and there is considerable speculation about its outcome. For a number of years now, in various international meetings, the debate on North-South issues has been ending in a deadlock, if not a debacle. What hope is there that a two day summit will have a different fate ?

But the summit is meeting precisely because at all other levels progress has come to a halt. The proposal for the summit emanated from the Commission headed by Willy Brandt which had been appointed to help resolve the stalemate in the North-South dialogue. The Commission, which consisted not of starry eyed visionaries but of men who had held the highest political offices in their own countries, or were recognised experts in particular fields, did reach unanimity on an approach to resolve the most contentious issues. But the Committee felt that its report by itself would not stop the rot; a North-South summit focussing on the key issues could impart the political impetus needed for the purpose.

But who was to convene such a meeting? The UN Secretary General obviously could not pick and choose between members of the UN to decide who should be invited. The initiative was taken jointly by the Chancellor of Austria and the President of Mexico. After initial soundings through diplomatic channels, followed by informal and formal meetings of Foreign Ministers of a representative

group of countries, an agreed list of participants has been drawn up. Intensive preparations for the meeting are in progress.

It is one thing to have a summit meeting; it is another to ensure its success, particularly as different countries have different perceptions of what would constitute success. One of the cynical remarks heard in international circles is that the top most political personalities from 22 countries will read out 22 statements prepared by their bureaucracies and then they will part with thanks to the host country for its hospitality and words of appreciation for the scenic beauty of

No one can predict what the Mexico summit will achieve but the text of the communique of the Ottawa summit issued a couple of weeks ago does suggest that there is growing awareness of the importance and urgency of resolving the deadlock in the North-South dialogue and purposefully engaging in meaningful negotiation to tackle the major problems confronting mankind.

Cancun. Others entertain high hopes that the summit will provide a unique, unprecedented opportunity to focus on North-South problems with the determination to get them solved.

No one should minimise the seriousness of the problem which the Summit will have to face. Nor should one underestimate the potential; it has to open new vistas of North-South cooperation for a better future for mankind. In summit meetings of countries which have a common philosophy

or a broad identity of interests, such as non-aligned summits of OECD summits, it is relatively easy to reach agreement which is set out in a communique sometimes drafted before this meeting.

But where the concerns and viewpoints of the participants are divergent or when there is a conflict of interests, a consensus is by no means easy. But it is not impossible, provided the participants share some common objectives or goals, despite their differences on particular issues. Thus East-West summits often record a measure of progress because both the super powers are anxious to avert a nuclear holocaust. The North-South summit can be a resounding success if it recognises, as a Brandt Commission did, that there is a mutuality of interests between the North and the South and constructive decisions have to be taken today to safeguard the future of mankind.

Concrete and urgent steps are necessary to ensure that the earth produces enough food for the size of population that would be inhabiting it around 2000 A.D., three fourths of them living in the developing countries. It is no less urgent and necessary that as the non-renewable source of energy particularly oil, gets exhausted, renewable alternatives are developed to take their place and the transition is smooth and orderly. The wider perspective of a programme for survival could and should lead to common ground being found at the summit.

But such an approach would inevitably raise the attendant issues of trade and finance on which the meeting could flounder. For quite some time now the rich countries have been

(Contd. on page 5)

Export of handlooms

by B. Ramadurai

AS recently as a decade back, export of handloom goods was worth hardly Rs. 150 million. From this small figure, it is estimated that in the year 1981-82 export of handloom goods would reach a figure of about Rs. 3770 million.

The origin of handloom export goods may be traced to the export of traditional items to markets in Burma, Sri Lanka, West Africa, Mauritius etc. These exports were intended to provide Indian settlers in these regions with handloom products which they were accustomed to using in their own country. Thus early exports were mostly of products like lungies, sarongs, real Madras handkerchiefs, handloom sarees and dhoties etc. The picture began to change in the 70s when work on product development was undertaken in right earnest. It was during this decade that handloom goods from India broke into the fashion markets of Europe and the USA. The suitability of handloom fabrics for making casual wear in these countries led to a boom in the export of such items as Madras check, crepe, seersucker etc. Readymade garments made from handlooms became so popular in Europe and the USA that ultimately, as a measure of protection for the local industry handloom garments were subjected to quota restrictions by these countries. This was in spite of the fact that under the provisions of the Multi Fibre Agreement, goods made in traditional cottage industries like handlooms would be exempted from all restraints.

More than 2/3rd of our handloom export is to the USA and EC countries. Of these, ready wear items constitute a sizeable proportion. Readymade garments have a high degree of value-added content because we get foreign exchange not only for woven fabric but also for stitching the

garment. But let us not be complacent because in spite of the fact that garments are the major portions of our exports, we meet hardly 1.5 per cent of the total world demand for ready-made garments which is estimated to be worth more than Rs. 1 lakh 20 thousand million. A strategy for development of export in the handloom sector, will have to take into account the dominance of the garment industry in the development of handloom exports and work out suitable means for increasing such exports.

Handloom exporters have so far tended to concentrate on well established items that are subject to quota restraints. There is an urgent need, therefore, for developing new product lines which will have a good market abroad.

Handloom garments cater principally to fashion and casual wear demands abroad. In the sense that fashion items are high value items and casual wear items are in great demand, this constitutes an important advantage for the handloom sector. The catch, however, lies in the fact that the fashion market is subject to constant change. Unless, therefore, the handloom industry is able to respond rapidly to the changes in the fashion market, the demand for its products will not remain constant. This has already been observed in items like Madras checks etc. So also a harsh winter or a relatively cold summer can considerably reduce the demand for casual wear cotton items.

All this points to the need for a constant study of the market and for

product development. In this context, I am reminded of the work done in Hongkong. In the early 1970s Hongkong was renowned as the capital of cheap clothing. The only fashion designs in the colony were those imported from Europe or USA. All this has not changed. Today the list of designers working in Hongkong reads like a who's who of the world of fashion. This Crown colony can boast of having names like Givenchy and Pierre Cardin, among its fashion designers. This has already swelled Hongkong's clothing exports to a figure of more than \$4 billion (US) in the last year or so. As against this, our total exports of about Rs. 4000 million worth of garments last year, shows the great distance our clothing industry has to travel. Clearly, India, with a large textile industry as a supply base, cannot be content to be so far behind countries like Hongkong, Korea, Taiwan etc. in the export of garments.

So far handloom exporters have tended to concentrate on well established items that are subject to quota restraints. There is an urgent need, therefore, for developing new product lines which will have a good market abroad. The stage has now come when the handloom industry can no longer be content with exporting read Madras handkerchief to Africa lungies to Malaysia and shirts skirts and blouses to Europe and the USA. New products will have to be developed and introduced into the market. Only by doing this, can there be a continuous rise in exports over the years.

In addition to the need for developing new products for existing markets, there is a strong need to examine the possibility of finding alternate markets. So far the main thrust of the

(Contd. on page 7)

Monsoon holiday in India

by *Benedict Costa*

BY mid-June all eyes are trained towards the sky, trying to discern the outline of a faint cloud, bringing the glad tidings of the on-coming monsoon. This year however the rains took a holiday, though a short one. This is not the first time either that the rainbearing clouds have been late in coming. I remember a particularly bad year, I think it was 1975, when the monsoon was delayed too long for comfort, causing anxious moments to those in charge of running the city and ensuring a smooth flow of water in the taps for a sweaty 8 million citizens. However a day later everybody woke up to the welcome roll of thunder, bolts of lightning, gusty winds and a downpour that battered the city to glory for an entire day disrupting road, rail, sea and air traffic for several hours. Nobody minded that.

Those familiar with the ways of the monsoon were quick to realise that it was one day when they would have to take it easy reading a book, playing carrom or chess, or simply eating corn on the cob, a favourite with young boys and girls during this weather.

All the fun begins when the heavy sheets of water cascade over the skyline. The best place to watch this is from the Gateway of India, a historical landmark, on the southern tip of the island while the waves of the Arabian sea roar across the bay and viciously lambast the parapet wall. This is when Bombay is at its best cool and green. Everybody seems to have an extra bounce on his springy feet. What better time than this to watch the vast mass of industrious people, busy like ants, umbrellas in hand, crawling out of the spacious railway station at Victoria Terminus, a marvel of Gothic architecture, or

the Churchgate station, close to Marine Drive.

Rains do not dampen the spirit of the Bombayman. It is the time of play for small boys of whom there is no dearth, enjoying a good heavenly shower, splashing water on each other or just wading through pools that are formed in what has come to be regarded at the 'low-lying areas'.

There is a reason for this. Bombay is a union of seven islands which have been linked to the mainland. Several

It is great fun to watch the heavy sheets of water cascading over the Bombay dwellers. What better time than this to watch the vast mass of industrious people busy like ants, umbrellas in hand, crawling out of the spacious railway station at Victoria Terminus, a marvel of Gothic architecture or the Churchgate station, close to Marine Drive.

portions remain below the level of the sea. When heavy rains coincide with the high tide, something that happens once in a way, the low-lying areas get submerged in swirling pools of water. Stalled cars and trucks look like sitting ducks. Trains crawl like centipedes over a track that is there but cannot be seen, easily. Higher regions in the fashionable Malabar Hill, Pali Hill or Mount Mary Hill remain undaunted and in their splendid isolation look down at the watery immenseness below. Why does this growing city attract people even when

the roads are wet and flooded? Oil-rich Arabs, for instance, are known to jet into Bombay from their hot sandy tracts. Their only ambition seems to be to get drenched in pouring rain, and watch the angry waves rise menacingly over the street.

In sharp contrast to the strong, high-rise buildings which can bear the brunt of the monsoon, are the tiny little huts of the original inhabitants, the Kolis, scattered along Bombay's waterfront, a happy reminder of the days gone by. The monsoon tide rushes in swift rolls and brings the waters of the Arabian sea as far as their doorstep: the waters seem to falter for a second trying to decide whether to come in and then they go back to the sea. These are the same waters that brought in traders from far off even before the days of the Roman empire.

Now for a little bit of history. The Portuguese who were looking for riches and conquests were the first foreigners to have been drawn by the beauty of the Bay. Apparently they did not come during the monsoon, the choopy seas would have prevented them from doing so. The Portuguese called it Bom Bahim, the lovable name Bombay was called out later by the British. For the locals it is Mumbai. Bombay or Mumbai was offered to Charles II of England as dowry when he married Caterine de Braganza of Portugal. It was left to the enterprise of the British to link the islands, establish a fort and a trading post. But it is only in the last hundred years that Bombay has risen to become a pace setter to the rest of the country. It has become India's greatest industrial city and one of Asia's largest seaports. At Marine Drive or Apollo Pier the monsoon seas can be sometime ferocious, sanching away to a watery bosom unwary pedestrians who walk too

close to the promenade wall. The wall has been strengthened with tetrapods to break the fury of the waves. The tetrapods also prevent waters from pushing the sea coast back to its original limits.

One of the best ways to enjoy the monsoon is to spend a week-end on the Juhu beach or the remote island of Mach where you can watch the sea, in all its natural splendour and glory, roaring away like a thousand lions. There are countless shacks and hotels along the coast where one can buy privacy and quiet. If your mate is in a mood for soft lights, a bit of romance and disco dancing which go well in pouring rain, Bombay has joints to cater to all moods and tastes. When the rains make you hungry, you may have the pick of several hundred restaurants which have blossomed all over, offering all types of cuisine. Chinese, Polynesian, Arabic and European, besides of course our own exotic dishes. Bombay has an abundance of small catering houses specialising in spicy Moghlai food of the northerners. The restaurants of the South Indians offer a varied and tasty fare at a price that would send most restaurant-owners in the west to the poor house.

Wherever you go you cannot miss Bombay's original tribe of fishermen—whether in the newly reclaimed Cuffe Parade, beyond in the Colaba market or within the precincts of the village they call their own at Danda.

During the rains, their boats get a much deserved rest and the Kolis are all in a mood to enjoy themselves. They are a most sociable and well-knit group, a God fearing people, their wedding feasts are a joy to behold. At the faintest beat of the drum they burst into song and dance. Their women can be told from a distance: they carry a fishy smell about them, the effect of some oil they use to beautify themselves. They are the ones who hold the purse strings, market the fish and save money for a rainy day. The Koli women walk with an elegant gait, a saree worn in Marathi fashion between their legs, their long lustrous hair bunched at the back and covered with sweet smelling flowers. Some time or other you will notice the sun peeping out, like a shy bride, between the clouds. If you are still in a mood and the sea is not too rough you may like making a trip to the lowest tip of the

island where there is a lighthouse. You may walk up to it in the low tide, but be sure to turn back when the high tide sets in.

Ten kilometres away is the pulsating nerve centre of the city, the Flora Fountain, home of the prestigious offices and showrooms. Bargain hunters cannot afford to miss that. Scattered like rain drops close to each other are some of the well known institutions like the Prince of Wales Museum, the Jehangir Art Gallery, the University Hall, the Rajabai Tower, the Old Mint and the Town Hall which now houses the Asiatic Library.

Of interest to those who come from arid lands are the Hanging Gardens which in the rains turn fresh and lovely, the aroma of red earth is overpowering.

A little beyond are the Towers of Silence where the Parsees dispose of their dead. Come rain or shine these picturesque towers are hardly visible surrounded as they are by a wall and thickly wooded park. Nobody is allowed inside them except the bearers who carry the dead to the top of the cylindrical towers where they are laid out to be eaten by the waiting vultures. The skeletons after a few days' exposure are thrown into the well.

If you are not willing to wet your feet any more and are interested in a more sober activity I think a visit to the Prince of Wales Museum may prove to be of some help. The Museum has suitable sections on archaeology, art and natural history. The picture gallery contains Indian paintings of special interest and the Rajasthani miniatures and a few masterpieces by European painters. It has wide collection of jade, crystal, china, lacquer and metal objects. The section on the weapons of warfare is a big draw.

When the monsoon is over and the sun shines bright you may discard your umbrella or raincoat, give the gumboots a holiday and may be take a motor launch for an hour's ride to the Elephanta Caves, six miles away from the Harbour. These caves contain traces of Buddhism and were built between the 4th and 8th century. Perched on a hill, they look like a set of rock-cut Hindu temples.

And now our last lap, a monsoon holiday may be closed with a visit to the Kanheri National Park, 35 kms.

away. Located there are 100 caves built around the 2nd and 9th century. The Great Chaitya Cave is the most outstanding. It is 86 ft. tall and has 34 pillars around a pagoda. Let us hope that the monsoon revellers have enjoyed going round Bombay's landmarks, getting soaking wet and watching the floods without catching a cold.

○○○

Mexico Summit

(Contd. from page 2)

obsessed with their own internal economic problems; growing unemployment, raising prices and falling exchange reserves. They are having recourse to protectionist measures and other inward looking policies of a kind which ushered the great depression of the 30s. Many of them argue that in their present predicament they cannot afford to pay much heed to the problems and needs of the poorer countries. If short term considerations rather than long term issues dominate Mexico, the outcome could well be dismal and disappointing.

What needs recognition is that development is not a zero sum game, in which one country's progress is necessarily at the cost of others. It is quite possible for developing countries and developed countries, each to accelerate their rate of growth and in the process reinforce and strengthen the rate of growth of the other.

No one can predict what the Mexico Summit will achieve. Speaking for myself I feel mildly optimistic about its outcome. A few weeks ago the Prime Minister had sent me to a number of capitals of the North to convey to them the importance she attached to ensuring the success of the Mexico meet and to invite their cooperation in this task. The responses I got were positive. And the text of the communique of the Ottawa Summit does suggest that at the highest political levels in the richest countries of the world there is growing awareness of the importance and urgency of resolving the deadlock in the North-South dialogue and purposefully engaging in meaningful negotiations to tackle the major problems confronting mankind.

○○○

A new era of communication in India

by B.S. Murthy

INDIA is on the threshold of a New Era in communications. Communication systems in a country are like the nervous system in a human body. Without them, there is paralysis of activity. The telephone is no longer a luxury. Most people need it in their daily life but few realise the complexity of the system they use. Over the last hundred years, the communication systems have been advancing by leaps and bounds and it is almost impossible to imagine what their shape will be two decades hence. Even the traditional modes of communication like the postal mail, the telephone, the telegraph, the radio and the television are being expanded to serve larger and larger numbers of people, newer and newer technologies are being brought into use to provide the services with greater ease, flexibility, reliability and economy. The pride of place in new technologies is taken by

- the Satellite Communications, and
- the Electronic Telephone Exchanges.

Satellite Communications is the outcome of spectacular advances in the fields of rocket technology, astronautics and communications. A specially designed communications satellite is launched on high speed rockets and placed in orbit around the earth. At a height of about 36,000 kilometres, the satellite moves at an angular speed equal to that of the earth and so, it is stationary relative to the globe. Thus, a satellite, placed in a geo-stationary orbit, remains at the same spot for an observer on the earth.

Communication via the satellite is achieved by transmitting signals from a ground station to the satellite which receives, amplifies and re-transmits them back to the earth for reception at another ground station. The whole

process is not as simple as it seems to be. The ground station transmits communication signals at a high frequency and at a high power since a considerable amount of power is lost in the journey to the satellite. The weak signals received by the satellite are amplified, transferred to a different frequency and beamed back to the earth. The ground stations, which keep in touch with the satellite, are integrated into the local telephone networks.

The unique capabilities of a satellite are indeed many. The beam of

Communication systems in a country are like the nervous system in a human body. India is on the threshold of a new era in communication and a beginning in this direction has been made. With the INSAT system operational next year, India will be the fifth country in the world to have its own domestic satellite.

signals radiated by a satellite is analogous to a beam of light emanating from a torch-light. The area of the earth covered by the beam is called the foot-print of the satellite. The size of the footprint can be predetermined. Once the satellite is in orbit, setting up of a communications link between two places is just a matter of setting up of two ground stations at these places. Of course, both the stations must be within the footprint of the satellite. The signals beam from a geo-stationary satellite can cover slightly more than a third of the globe and by having three satellites in this orbit at different spots, every place on the globe is in touch with at least one satellite. So many places on the

earth can be hooked-up with any other place by setting up a ground station at that place. The distances to be covered and the terrain to be crossed are not the limiting factors. Even the cost of a link is independent of distance since all the stations work via the same satellite. This feature is extremely useful in providing communications to remote, inaccessible regions.

Advanes in technology have been rapidly increasing the number of telephone circuits a satellite can provide and today, a satellite can provide upto 20,000 telephone circuits. As a consequence, the annual cost per circuit has fallen dramatically from about 23,000 dollars in 1965 to about 200 dollars today. With such dwindling costs, the satellite provides a cheaper alternative to terrestrial links, especially when long distances are to be covered.

Topping all these is the broadcast capability of the satellite. It can be used to beam radio and television programmes to the earth and any point within the illuminated zone can receive the signals. Of course, the cost of the reception set on the ground would increase, but the possibility of national and international hook-up is too tempting. Further, this is the only elegant solution at present for coverage of widely dispersed populations. Were it not for the satellite, the Olympic games would have remained as a purely local affair concerning a few lakh spectators instead of the multi-million viewers affair it now is.

Now, a peep into the future. It is evident that the scope of the satellite is unlimited. One of the major possibilities now being experimented is the electronic transmission of postal mail. At night, the full capacity of the satellite is not utilised and it

works at a relatively less load. This free on board capacity can be used for transmission of mail through the facsimile service i.e. encoding written information into electronic signals, transmitting it to the other end, and decoding it back into written information. For this the capacity of the satellite is phenomenal. It can handle coded signals of information at a fantastic rate of over 300 million bits per second. In practice, this means transfer of 1 million pages of mail in one hour. Imagine the reduction in cost and increase in speed that will take place. All this is a by-product, using only the idle capacity of the satellite.

Another possible use is for tele-conferencing i.e., talking to a selected group of people via television. Group conferences might probably become outmoded with the entry of tele-conferencing where a satellite enables persons in different places to hold a conference without anyone having to leave his seat. Tele-conferencing uses the point-to-multi-point transmission technique and conferences can be held at short notice. In these days of rising fuel costs, there is a need to conserve energy and consequently to cut down on transportation. If people can communicate cheaper and faster, why commute?

For a vast country of India's size, country-wide coverage by a satellite beam opens up the possibility of mass education in hygiene, health care, agriculture etc. For a widespread transfer of information, the satellite provides the only answer today.

Appreciating the role satellite communications can play, India has gone in for it in a big way. The Indian National Satellite, due for launch in early 1982, is a revealing example of the versatility of a satellite. This satellite, called INSAT, is capable of providing 8,000 telephone circuits inter-connecting 29 cities in the country. Emergency communication terminals can also be set up at any place within six hours to provide a reliable transmission link. Television and radio broadcasting facilities are also there with exciting possibility of a nationwide hook-up. The INSAT will also collect meteorological data for accurate weather forecasting. This project is being handled jointly by the Departments of Space,

P&T, meteorology, AIR and door-darshan. Broadly, the Space Department looks after the satellite launch and P&T Department provides the Ground Station facilities. The user Departments provide their own end-utilisation facilities.

For ensuring the success of this mammoth project and to build up indigenous expertise, the P&T Department has already established seven ground stations. At present, all these stations are working via an international satellite. The system was inaugurated by our Hon'ble Prime Minister, in November last year. A beginning has been made. With the INSAT system operational next year, India will be the fifth country in the world to have its own domestic satellite. ○○○

Export of Handlooms

(Contd. from page 3)

handloom export endeavour has been quota countries or areas where the demand for traditional handloom products is established. New markets must be explored and captured. Not only will this ensure a greater flow of handloom goods abroad, but the difficulties of operating the quota system in these countries will not be felt.

The biggest disadvantage under which handloom export has to function today is the existence of restrictive quotas for sensitive categories. Under article 12(3) of the MFA special dispensation is given to trade in cottage industry products. Handloom fabrics along with traditional folklore handicrafts, textile products are exempted from quota restrictions provided they are properly certified under arrangements established between the countries concerned. Unfortunately, the MFA also has an enabling provision, allowing importing countries to deviate from 'Particular elements' of the agreement. The bilateral textile agreements in force from 1-1-1978 embody different degrees of deviation. The major deviation has been the inclusion of certain handloom items in quota categories. The most severe restrictions were placed in agreements negotiated with the EEC. While the agreement negotiated with the USA was less restrictive, recent trends indicate that here also there is likely to be hardening of attitude with regard to handloom. Similarly in Sweden, Norway, and Finland, handloom bedspreads were included in quota categories for the first time from the middle of 1979.

The Multi-Fibre Arrangement will be going up for renewal at the end of this year. So also bilateral agreements with different countries will have to be negotiated afresh. Our approach at that time will have to be that the provisions of the original agreement exempting handloom and cottage industry products from any restraint, should be re-established. No deviation which hits an industry that has tremendous employment potential should be allowed. If it is impossible to secure any concessions in this regard, it must at last be ensured that adequate growth rates are maintained in textile trade with different countries. It must also be ensured that fabric made-ups and other items, not subject to quota restrictions at present, are not included in these categories.

What of the future?

We are hopeful that export of handloom goods will touch a figure of Rs. 481 million by the end of the Sixth Plan period. This represents an increase of more than 50 per cent over the figure at the beginning of the Sixth Plan. In fact, I am of the view that the targets fixed for the handloom sector are low. Given proper product development, aggressive marketing and sophisticated fashion design, there is literally no height which handloom exports cannot scale. Exports of silk goods made on handloom alone, can reach more than Rs. 100 crore by the end of the Sixth Plan. From the government level we are committed to giving all help and assistance to the handloom sector to maximise its exports.

This then, is the challenge before the handloom industry. The decade that has just ended, witnessed a phenomenal growth in the export of handloom goods. It also witnessed the amazing spectacle of the developing countries placing quota restraints on handloom garments.....a self-defence mechanism invoked by a supposedly advanced, efficient and modern industry against a traditional, decentralised, cottage industry which has always been castigated for its inefficiency. The 80s could well prove as demanding and rewarding as the 70s. The challenge of a dynamic fast changing world market is there. We must be ready to accept it.

○○○

Health for all by 2000 A.D.

by Dr. U. Koko

THIS year's World Health Day theme, "Health for All by the year 2000", is the main social target of WHO's 156 Member States for the concluding decades of this century. The slogan, "Health for All", has been interpreted variously and has led to a good deal of debate, discussion and heart-searching. Yet, it has fired the imagination of people and governments everywhere as the vanguard of a new movement in public health and a spur to development as a whole. It aims to attain for all citizens of the world a level of health that will permit them to lead a socially and economically productive life. The implication of this goal is that the level of health of all peoples in all countries should, by the year 2000, be at least such that they are capable of working productively, and of taking an active part in the social life of the community to which they belong.

As the WHO Director-General, Dr. Halfdan Mahler, has explained "Health for All" does not mean that, in the year 2000, doctors and nurses will provide medical repairs for everybody in the world for all their existing ailments: nor does it mean that in the year 2000 nobody will be sick or disabled. It does mean that health begins at home, in schools and in factories. It is there, where people live and work, that health is made or broken. It does mean that people will realize that they themselves have the power to shape their lives and the lives of their families, free from the avoidable burden of disease, and aware that ill-health is not inevitable. It does mean that people will use better approaches than they do now for preventing disease and alleviating unavoidable illness and disability, and better ways of growing up, growing

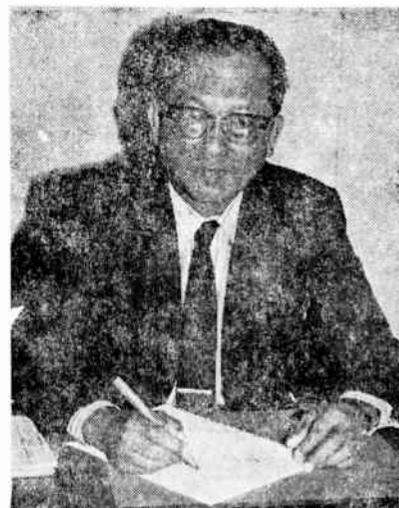
old and dying gracefully. It does mean that there will be an even distribution among the population of whatever health resources are available. And it does mean that essential health care will be accessible to all individuals and families, in an acceptable and affordable way, and with their full involvement."

Health begins at home, in schools and factories. It is therefore, where people live and work, that health is made or broken. For the South-East Asian region it is not a slogan but a serious national and regional goal which reflects the hopes and aspirations of millions of unserved and under-served people in this region.

In the 10 countries comprising the WHO South-East Asian Region, that is, Bangladesh, Burma, Democratic People's Republic of Korea, India, Indonesia, Maldives, Mongolia, Nepal, Sri Lanka and Thailand, the attainment of this goal is a challenging proposition. Almost all these countries belong to the developing world and are at varying stages of socio-economic development.

The total population of the region is approximately one billion, nearly a quarter of the world's population.

The population growth rate is high, ranging from 2 per cent to 3 per cent and it has been estimated that by 2000 A.D., the countries of this



Dr. U. Koko

region will have a population of approximately 1615.6 million.

On the health front, this region also has some of the most formidable problems, including widespread prevalence of communicable diseases. Diarrhoeal disease among children, severe malnutrition, infections of childhood such as neonatal tetanus and respiratory diseases, are common causes of the high proportion of deaths occurring in infancy and early childhood.

It is only recently, with the growing realisation of the limitations of conventional health services, and the continued unsatisfactory health status of vast numbers of unserved and under-served populations, that rural health service development has begun. Such a shift in emphasis, has also been hastened by the growing acceptance of the primary health care concept—a concept which had its origin in a number of innovative experiments

undertaken mostly by non-governmental agencies, to seek an alternative approach to fulfil the basic health needs of the people.

The South-East Asian Region, has been witnessing a growing commitment to health as an integral part of overall socio-economic development. One of the major initiatives in the Region, in this regard, has been the active promotion of a Charter for Health Development, signed at the highest decision-making level by most countries in the Region.

The principal strategy for attainment of 'Health for All' goal in this region is centred round the primary health care approach. Towards this end, a number of sub-strategies have been designed, to actively promote and support primary health care programmes in the countries. These strategies include regional actions to promote health education at the community level, aimed at influencing the community health behaviour through multi-pronged approaches.

Likewise, strategies of other essential elements include promotion of food supply and proper nutrition through training and information support, promotion of nutrition-oriented national food policies, and collaboration in research. Similarly, some of the major regional actions, centre round support of activities aimed at the attainment of the target set for the second United Nations Development Decade, for supply of safe water and basic sanitation. Similar strategies have been worked out in key programmes, such as maternal and child health care and family planning, immunization against major infectious diseases, prevention and control of locally endemic diseases, treatment of common diseases and injuries, and provision of essential drugs. As most of the countries in this region are developing countries, and as such are not yet self-sufficient in essential drugs, this is an area whose strategic importance cannot be over-emphasized.

This region has a rich heritage of traditional medicine, providing unique opportunities for the utilization of a large number of traditional practitioners of medicine, including traditional birth attendants, at the community level. Therefore, collective action to

promote the rational use of simple and safe remedies available in these systems for day-to-day medical care, is also an important strategy.

Special emphasis must be laid on promoting community participation. This would mean active involvement and mobilization of leaders of public opinion, such as religious heads, leaders of civic and women's groups, and other voluntary agencies.

Inter-sectoral collaboration is another essential facet to be kept in mind. It is now becoming increasingly clear, that to ensure health for all, the health sector would need to work closely with other sectors engaged in their own developmental activities. These would include agriculture, works and housing and education.

As for resources, this region has a paucity of trained manpower as well as financial resources. Nevertheless,

the countries have made substantial headway, in developing their own manpower, as well as in reorientation of existing manpower towards health for all needs. There is considerable technical cooperation amongst the countries themselves in this area, and active efforts are under way for development of national and regional networks to promote health manpower planning with emphasis on primary health care.

'Health for All' by the Year 2000, for this Region, is not a slogan but a serious national and regional goal, which reflects the hopes and aspirations of millions of unserved and under-served people in this region. Behind all the technicalities, lies the simple concern—can these strategies reach out to the vast majority of our people? Will they eventually change and improve the quality of their lives? Will their children, at least, have assured opportunities for better living—and better health which is their fundamental right? ○○○



Laura Dean, a contemporary American dancer, whose interview in "Our Guest Tonight" programme was broadcast recently from AIR, Delhi

GENERAL OVERSEAS SERVICE

PROGRAMME FOR THIS MONTH

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

4th : Sitar and Flute :
Jaya Bose and Himanshu
Biswas
11th : Santoor and Gui-
tar : Shivkumar Sharma
and Brij Bhushan Kabra
18th : Flute and Jalta-
rang : Dulal Roy and
Himanshu Biswas
25th : Violin and Sheh-
nai : V.G. Jog and Bis-
millah Khan

0500 4th and 18th : Mainly
for Tourists
11th : Indian Cinema
25th : Sports Fello
0510 Compered Programme of
Film Songs
0550 **Light Music :**
4th : Children's Songs
11th : Talat Aziz
18th : Raj Kumar Rizvi
25th : Kanmudi Munshi
0600 4th : Expression—Youth
Magazine
11th : Youth in Focus—
Interview
18th : For the Universi-
ties
25th : Quiz Time
0610 **Folk Songs :**
4th : Chattisgath
11th : Andhra Pradesh
18th : Orissa
25th : Kashmir

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | BANDS | |
|-------------------------|------------|--------|-------|
| | | Metres | kHz |
| EAST AD SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 31.46 | 9535 |
| | | 25.35 | 11835 |
| | | 19.64 | 15275 |
| | | | |

REGULAR FEATURES
0430 and 6.30 News; 0440 and
0635 Commentary; 0445 Pro-
gramme Summary; 0545 Press
Review; 0640 Programme High-
lights from 1530—1630 hrs. and
1900—2030 hrs; 0641 Film Tune;
0615 Close Down.

22nd : Love Songs from
Punjab : Surreinder Kaur,
N. Biba, Birchand Gopi, 0641
Ranjit Kaur
29th : Compositions of
Amir Khushru Ghulam
Mustafa Khan, Sudha
Malhotra, Mukesh, Vani
Jairam
0641 Film Tune

23rd : Gujarat
30th : Bengal
Film Tune

SATURDAYS

3rd, 10th, 17th, 24th and 31st

0415 **Devotional Songs :**
3rd : Geetanjali, Lata,
Saigal and Juthika Roy
10th : Gopal Sharma
17th : Kumar Gandharv
and Vasundhara
24th : Suman Kalyanpur
31st : Ramcharit Manas :
Mukesh

0446 **Orchestral Music :**
3rd : Rhythms from Festi-
vals : Composed and Con-
ducted by Jnan Prakash
Ghosh
10th : Remembering you :
Anand Shankar
17th : Chandrika : Com-
posed and Conducted by
A. Narayana Iyer
24th : Chanchala : Com-
posed and Conducted by
S.N. Gulati
31st : Andhi Kalyani :
Composed and Conducted
by B. Ranjanikant Rao

0550 3rd, 17th and 31st :
Talk
10th and 24th : Hori-
zon—Literary Magazine
0550, 0610 and 0641 :
Listeners' Choice
0610 Radio Newsreel

SUNDAYS

4th, 11th, 18th and 25th

0415 **Devotional Music :**
4th : Sudha Malhotra and
Ambar Kumar
11th : Shakuntala Srivas-
tava
18th : Vani Jairam
25th : Mukesh
0446 **Instrumental Music—
Duets**

MONDAYS

5th, 12th, 19th and 26th

0415 **Instrumental Music—Vio-
lin** (Except on 5th)
5th : Music of Durgot-
sav (With Slokas)
12th : Gajanan Rao
Joshi
19th : Sisirkana Dhar
Chowdhury
26th : D.K. Datar
0446 **Karnatak Instrumental
Music—Flute**
5th : N. Ramani
12th : Prapancham Sita-
ram
19th : Sikkil N. Neela
26th : S.P. Natarajan

0500 5th : Play
12th : Discussion
19th : Feature
26th : Film Story
0530 **Folk Songs :**
5th : Bengal
12th : Bhojपुरi
19th : Uttar Pradesh
26th : Diwali Songs

0550 **Light Classical Music :**
5th : Bade Ghulam Ali
Khan
12th : Dinkar Kaikini
19th : Sharaft Hussain
Khan
26th : Sohan Singh
0600 Women's World
0610 **Rabindra Sangeet :**
5th : Drijen Mukherjee
12th : Gora Sarbadhikari
19th : Bulbul Sen and
Sumitra Sen
26th : Rajeswari Dutta

THURSDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Karnatak Instrumental
Music :**
1st : Flute T. G. S. Go-
palan
8th : Veena : K.S. Na-
rayanaswami
15th : Veena : Vidya
Shankar
22nd : Talvadya Kacheri
and Ghatam
29th : Nagaswaram :
Chinna Subbaiya and
Party Rag Aravi
0446 **Instrumental Music—
Sarod :**
1st : D. L. Kabra : Rag
Manjh Khamaj
8th : Amjad Ali Khan :
Rag Malhar
15th : Ali Akbar Khan :
Rag Tilang
22nd : Bahadur Khan :
Rag Jaijaiwanti
29th : Sharan Rani :
Rag Hemant

0500 1st : Book Review
8th : Talking about Agri-
culture
15th : Science Today
22nd : Industrial Front
29th : New Publications

0510 Selections from the Nation-
al Programme of Music

0550 Songs from New Films

0600 Radio Newsreel

0610 **Regional Music**

1st : Compositions of Kazi
Nazrul Islam : Firoza
Begum
8th : Songs from Assam :
Bhuzen Hazarika
15th : Songs from Gujarat :
Kanmudi Munshi

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

0415 **Devotional Music :**
2nd : Favourite Songs of
Mahatma Gandhi
9th : Vani Jairam
16th : Jain Devotional
23rd : P. Jasraj : Sur
Padavali
30th : Lata, K.L. Saigal,
Juthika Roy and C.H.
Atma

0446 **Karnatak Instrumental
Music :** Violin
2nd : D.L. Shankar :
Ragam Tanam Pallavani
9th : Lalgudy Jayraman :
Tillana, Mohana Kallyan
16th : M. Chandrasekaran :
Rag Ananda Bhairavi
23rd : T.N. Krishnan :
Rag Kuravai and Keer-
vani
30th : Dwaram Venkata-
swami Naidu : Kedaram.
Charumati and Kalyan

0510 Film Hits of Yester-Year
0550 **Instrumental Music—Sheh-
nai**
2nd : Bismillah Khan and
Party
9th : Jagdish Prasad
Qumar and Party
16th : Jagannath and Party
23rd : Sikander Hussain
and Party
30th : Daya Shankar and
Party

0600 Panorama of Progress
(Except on 2nd)
2nd : Disc Review

0610 **Folk Songs :**
2nd : Goa
9th : Himachal Pradesh
16th : Rajasthan

GENERAL OVERSEAS SERVICE

TUESDAYS

6th, 13th, 20th and 27th

- 0415 **Devotional Songs :**
6th : Madhur Shiva
13th : Bhahmadev Narain Singh
20th : Bithaldas Bapodara
27th : Laxmi Shankar
- 0446 **Instrumental Music :**
6th : Esraj—Asheesh Bandopadhyay
13th : Jaltarang—Dulal Roy
20th : Rudra Veena—Zia Mohiuddin Dagar
27th : Sitar—Ravi Shankar
- 0500 **Radio Newsreel**
- 0510 17th and 27th : Classical Half Hour
6th and 20th : Music of India
- 0540 **Film Tune**
- 0550 **Light Music :**
6th : Talat Mahmood
13th : Anjali Banerjee
20th : Munir Khatoun Begum
27th : Sarla Kapur
- 0600 Faithfully Yours—Replies to listeners' letters (On 6th and 20th up to 0615 hrs. 13th and 27th up to 0620 hrs.)
- 0610 D'xers Corner (Only on 13th and 27th up to 06:10 hrs.)
- 0620 **Karnatak Instrumental Music—Veena**
6th : E. Kalyani
13th : R.K. Suryanarayana
20th : E. Muthukrishnan
27th : Nagaraja Rao

WEDNESDAYS

7th, 14th, 21st and 28th

- 0415 **Devotional Music :**
7th : Anandghan Ke Pad
14th : Pt. Jasraj
21st : Aartis—Vaishnav Mate
28th : M.S. Subbulaxmi
- 0446 **Instrumental Music—Sarangi**
7th : Ram Narain
14th : Ramzan Khan
21st : Gopal Mishra
28th : Hafeezullah Khan
- 0500 7th and 21st : Of Persons, Places and Things
14th and 21st : Our Guest
- 0510 **Film Songs**
- 0550 **Light Music from different regions :**
7th : Punjabi
14th : Sindhi
21st : Bengali
28th : Gujarati
- 0600 7th and 21st : Export Front
14th and 28th : Talk
- 0610 **Instrumental Music :**
7th : Sitar—Rais Khan

14th : Jaltarang—Ghasi Ram Nirmal

21st : Tabla Teental — Samta Prasad

28th : Shehnai—Bismillah Khan and Paity.

For North-East Asia, Australia and New Zealand

(From 1530 to 1630 Hrs IST)

TARGET AREAS

BANDS FREQUENCY

NORTH EAST ASIA

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15285 |

AUSTRALIA AND NEW ZEALAND

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs., 1630 Close Down.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 **Rabindra Sangeet :**
1st : Sreela Sen
8th : Hemanta Mukherjee
15th : Arghya Sen
22nd : Supriti Ghosh
29th : Suchitra Mitra
- 1600 **Panorama of Progress** (Except on 1st)
1st Disc Review (1600—1620 hrs.)
- 1610 **Instrumental Music—(Except on 1st)**
1st : Disc Review
8th : Guitar
15th : Mandolin
22nd : Piano Accordion
29th : Hawaii Guitar

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 **Light Music :**
2nd : Favourite Songs of Mahatma Gandhi
9th : Manna Dey
16th : Krishna Kalle
23rd : Talat Mahmood
30th : Mohd. Yakub
- 1600 2nd, 16th and 30th : Talk
9th and 23rd : Horizon—**Literary Magazine**
- 1610 **Orchestral Music :**
2nd : Triranga and Navrang by S. Gopalakrishnan and Emani Shankar Shastri
16th : Chanchala : Composed and conducted by S.N. Gulati
30th : Chandrika : Composed and conducted by A. Narayana Iyer

SATURDAYS

3rd, 10th, 17th and 31st

- 1546 **Film Songs**
1600 3rd, 17th and 31st : Mainly for Tourists

10th : Indian Cinema

24th : Sports Folio

1610 Folk Songs :

- 3rd : Kashmir
10th : Manipur
17th : Nagaland
24th : Punjab
31st : Bihar

SUNDAYS

4th, 11th, 18th and 25th

- 1546 **Devotional Music :**
4th : Usha Atre
11th : Raghunath Panigrahi
18th : Sujata Chakravarty
25th : Ajit Kaur
- 1600 **Women's World**
- 1610 **Film Songs**

MONDAYS

5th, 12th, 19th and 26th

- 1546 **Folk Songs :** (Except on 26th)
5th : Punjabi Dholki Songs
12th : Dogri Songs
19th : Marriage Songs
26th : Diwali Songs

- 1600 Faithfully Yours—Replies to Listeners' Letters (On 5th and 19th up to 1615 hrs. and 12th and 26th upto 1620 hrs.)
- 1610 D'xers Corner (Only on 12th and 26th up to 1620 hrs.)

- 1615 **Film Tune**

TUESDAYS

6th, 13th, 20th and 27th

- 1546 **Karnatak Instrumental Music :**
6th : Viola—M. Chandrashekar
13th : Veena—Chitti Babu
20th : Violin Lalgudy Jairaman
27th : Flute : S.P. Natarajan
- 1600 6th and 20th : Export Front
13th and 27th : Talk—National Museum
Film Songs from Different Regions

WEDNESDAYS

7th, 14th, 21st and 28th

- 1546 **Light Music :**

- 7th : Nirmala Aroon
14th : Neelam Sahni
21st : Trilok Kapur
28th : Sarla Kapur
- 1600 7th : Book Review
14th : Talking about agriculture

- 21st : Science Today
28th : Industrial Front
- 1610 **Instrumental Music :**
7th : Guitar—Abdul Halim Jaffar Khan
14th : Ravi Shankar
21st : Nikhil Banerjee
28th : Ilyas Khan

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.; 2030 Close Down.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 1916, 1945 and 1955 **Listeners' Choice**
1930 **Cultural Survey**

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 **Light Music—Duets**
2nd : Devotional Songs
9th : Dilraj Kaur and Swaranlata
16th : Mohd. Siddiq and Ranjit Gurcharan Singh and P. Pam

GENERAL OVERSEAS SERVICE

| | | | |
|--|---|--|---|
| 23rd : N. Biba and Ranbir Singh; N. Biba and Gurcharan Singh Pohli | MONDAYS | 2010 Film Songs | 1955 6th and 20th : Export Front |
| 30th : Lalchand and Mohinder Jeet; Swaranlata and Ranbir Singh | 5th, 12th, 19th and 26th | | 13th and 27th : Talk Hits from old Film Songs |
| 1930 Radio Newsreel | | TUESDAYS | |
| 1940 Orchestral Music : | 1916 Light Classical Music : | 6th, 13th, 20th and 27th | WEDNESDAYS |
| 2nd : Pancha Ranjani : Composed and Conducted by S. Gopalakrishnan | 5th : Hiradevi Mishra : Thumri and Kajri | | 7th, 14th, 21st and 28th |
| 9th : Gauri Manohari : Composed and conducted by Emani S. Shastry | 12th : Barkat Ali Khan : Thumri | 1916 Folk Songs : | 1916 Rabindra Sangeet : |
| 16th : Hansa Dhvani : Composed and Conducted by S. Gopalakrishnan | 19th : Birju Maharaj : Thumri | 6th : Manipur | 7th : Chitralekha Chowdhury |
| 23rd : Jog : Composed and Conducted by M. Y. Kamashastry | 26th : Madhuri Mattoo : Thumri | 13th : Kerala | 14th : Subinoy Ray |
| 30th : The Child : Composed and conducted by Ravi Shankar | 1930 Radio Newsreel | 20th : Gujarat | 21st : Purbi Mukherjee |
| 1955 2nd, 16th and 30th : Talk | 1940 Classical Instrumental Music : (Percussion) : | 27th : Tamil Nadu | 28th : Kanika Banerjee |
| 9th and 23rd : Horizon—Literary Magazine | 5th : Pakhawaj : Laxmi Narain Pawar | 1930 6th and 20th : Of Persons, Places and Things | 1930 Radio Newsreel |
| 2005 Regional Film Songs | 12th : Tabla Ensemble J. P. Ghosh | 13th and 27th : Our Guest Orchestral Music : | 1940 Karnatak Instrumental Music—Nagaswatham : |
| | 19th : Pakhawaj : Ayo-dhya Prasad | 6th : Samaikyata and Devamonahari : Composed and Conducted by M.Y. Kamashastry | 7th : Ambalapuzha Bros |
| | 26th : Tabla : Samta Prasad | 13th : A Musical Discovery of India : Composed by Anand Shankar | 14th : Sheik Chinnamallana Sahib |
| | 1955 Faithfully Yours : Replies to Listeners' Letters (On 5th and 19th upto 2010 hrs. and on 12th and 26th up to 2005 hrs.) | 20th : Sabarimala Darshanam : Composed and Conducted by Kunnakkudi R. Vaidyanathan | 21st : N. K. Krishnan |
| | 2005 D'xers Corner (Only on 12th and 26th) | 27th : Vaijyanthi and Vikranth : Composed and Conducted by M.Y. Kamashastry | 28th : T. P. Subramanyam |
| | | | 1955 7th : Book Review |
| | | | 14th : Talking about Agriculture |
| | | | 21st : Science Today |
| | | | 28th : Industrial Front Film Songs. |
| | | | 2005 |

SATURDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 **Folk Songs .**
3rd : Uttar Pradesh
10th : Tamil Nadu
17th : Kerala
24th : Karnataka
31st : Different regions from South India
- 1930 3rd : Expression : Youth Magazine
10th : Youth in Focus : Interview
17th : From the Universities
24th : Quiz Time
- 1940 **Instrumental Music :**
3rd : Sarod : Ali Akbar Khan
10th : Sarangi : Ram Narain
17th : Violin : V.G. Jog
24th : Abdul Balim Zaffar Khan : Sitar
31st : Santoor : Shiv Kumar Sharma
- 1955 3rd : Mainly for Tourists—In the Footsteps of the Buddha Sarnath : Talk
10th : Indian Cinema
17th : Mainly for Tourists—The Shopping Bag : Short Feature
24th : Sports Folio
- 2005 Film Songs

SUNDAYS

4th, 11th, 18th and 25th

- 1916 Film Tune : Sitar
- 1920 4th : Play
11th : Discussion
18th : Feature
25th : Film Story
- 1955 Women's World
- 2005 Film Songs

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 2316 Devotional Music
- 2320 Film Songs
- 2350 Panorama of Progress (Except on 1st) 0100
1st : Orchestral Music 0120
- 0000 **Light Karnatak Music :** 0146
1st : P. Leela
8th : Vedavathi Prabhakar Rao

- 15th : Tamil Songs by T.L. Maharajan, T.K. Kala, Kovai Soundarajan, S. Prema and S. Jaya 0200
- 22nd : Seerkazhi S. Govindarajan, T.M. Soundararajan, Vani Jairam
- 0016 **Devotional Music :**
1st : Kumar Gandharv 0220
8th : Naat—Iqbal Azad Qawal and Party
15th : Nafia Qawali—Niaz Ahmed and Patty
22nd : Hari Om Sharan 0241
29th : Gopal Sharma and Sukhdev Sharma
- 0040 **Instrumental Music—Violin**
1st : Gajanan Rao Joshi
8th : D. K. Datar
15th : Satyadeo Pawar
22nd : Sisirkan Dhar Chowdhury
29th : P.D. Saptarishi 0300
- and 0345 Cultural Survey Regional Film Songs
- Rabindra Sangeet :** (Except on 1st)
1st : Disc Review
8th : Pankaj Mullick

- 15th : Kanak Das
- 22nd : Shyamal Mitra
- 29th : Manju Gupta and 0250 Panorama of Progress (Except on 1st)
1st : Disc Review (From 0150 and 0210 hrs. and 241-0300 hrs.)
- Classical Vocal Music :**
1st : Bhimsen Joshi
8th : Gangubai Hangal
15th : Hirabai Barodekar
22nd : Jyotsna Bhole
29th : Kesarbai Kerkar
- Instrumental Music :**
1st : Santoor—Shiv Kumar Sharma
8th : Sarod—Ilyas Khan
15th : Violin—P.D. Saptarishi
22nd : Veena—Asad Ali Khan
29th : Sarod—Shamsher Singh
- Classical Half Hour :**
1st : Jitendra Abhisheki
15th : Laxman Prasad Jaipurwale
29th : Composite Programme on Rag Homant :

For West Asia, U.K. and West Europe, East Africa, West and North West Africa, Australia and New Zealand

(From 2315 to 0100 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.50 | 9525 |
| | | 25.82 | 11620 |
| U.K. AND WEST EUROPE | 0015—0400 | 31.04 | 9665 |
| | | 30.27 | 9912 |
| | | 25.36 | 11830 |
| EAST AFRICA | 0130—0400 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| | | 25.28 | 11865 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | | |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs.; 0130; 0215 and 0400 hrs. respectively; 2330, 0630, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129 and 0214 and 0329 Programme highlights from 2315-0000 hrs; 2330-0130 hrs.; 0115-0215 hrs. and 0215-0400 hrs. respectively; 0110, 0210 and 0355 Film Tune; 0400 Close Down.

GENERAL OVERSEAS SERVICE

| | | | | | | |
|--|---|--|---|---|--|--|
| <p>Music of India 8th : Navratri Songs 22nd : Boatmen's Songs FRIDAYS 2nd, 9th, 16th, 23rd and 30th</p> | <p>0000 0016 2316 2320 2350 0000 0016 0040 0100 0120 0145 0200 0220 0241 0300</p> | <p>Classical Songs from Films Light Melodies : 3rd : Clarinet—S. V. Kenkare 10th : Guitar—Brij Bhushan Kabra 17th : Sarod—Dhun—Sunil Mukherjee 24th : Mandolin—Jaswant Singh 31st : Guitar and Mandolin—Surjit Singh and Jaswant Singh Karnatak Vocal Music : 3rd : Sulamangalam Sisters 10th : M. S. Subbalaxmi 17th : G. N. Balasubramaniam 24th : Radha Jayalaxmi 31st : T. N. Sheshagopalan and 0250 3rd : Expression—Youth Magazine 10th : Youth in Focus—Interview 17th : From the Universities 24th : Quiz Time 31st : Producers' Choice Light Music 3rd : K. L. Saigal 10th : Kamla Chellaram 17th : Kulip Manak 24th : Kanwal Sandhu 31st : Krishna Kalle Instrumental Music : Flute 3rd : Vijay Raghav Rao 10th : Hari Prasad Chaurasia 17th : Pannalal Ghosh 24th : Himangshu Biswas 31st : Devendra Murdeshwar Devotional Music : Shabads 3rd : Bhai Samund Singh Ragi and Party 10th : Bhai Balwant Singh Ragi and Party 17th : Bhai Bakhshish Singh Ragi and Party 24th : Balaji Rajinder Singh and Party 31st : Bhai Surjan Singh Ragi and Party Classical Vocal Music : 3rd : Sandhya Mukherjee 10th : Sivaram Tiwari 17th : Sunanda Patnaik 24th : Rita Ganguli 31st : Dinkar Kaikani Film Songs—Old Favourites</p> | <p>0146 0220 0241 0320 0400 0100 0120 0146 0220 0241 0300</p> | <p>11th : Manna Dey 18th : Mohd. Rafi 25th : Mahendra Kapur and Vijaya Ram Film Songs Instrumental Music : Sarod 4th : Nandlal Ghosh 11th : Bahadur Khan 18th : Ashish Khan 25th : Sharan Rani Regional Film Songs Karnatak Vocal Music 4th : M. S. Subbalaxmi 11th : Jayalaxmi Santharam 18th : T. T. Sita 25th : C. Saroja and C. Lalitha</p> | <p>0300 0305</p> | <p>(D'xers Corner—Only on 12th and 26th upto 0310 hrs) Film Songs (On 12th and 26th at 0310 hrs)</p> |
| TUESDAYS | | | | | | |
| 6th, 13th, 20th and 27th | | | | | | |
| <p>2315 2320 2350 0000 0100 0120</p> | <p>0000 0016 0040 0100 0120</p> | <p>Devotional Music Regional Film Music 0200 and 0345 6th and 20th : Of Persons, Places and Things 13th and 27th : Our Guest 0016 and 0040 Listeners' Choice and 0250 6th and 20th : Export Front 13th and 27th : Talk Instrumental Duets : 6th : Harmonium and Piano—Gyan Prakash Ghosh and V. Balsara 13th : Guitar and Tabla—Brij Bhushan Kabra and Zakir Hussain 20th : Santoor and Violin—Shiv Kumar Sharma and Brij Bhushan Kabra 27th : Violin and Flute—V. G. Jog and Hari Prasad Chaurasia Folk Songs : 6th : Andhra Pradesh 13th : Gujarat 20th : Maharashtra 27th : Kumaoni Songs Instrumental Music : 6th : Sarod—Sunil Mukherjee 13th : Esraj—Vijay Chatterjee 20th : Sitar—Arvind Parikh 27th : Sundri—Sidharam Jadav and Party Karnatak Vocal Music : 6th : Balamrati Krishnan 13th : G. N. Balasubramaniam 20th Sitamani Srinivasan 27th : T. Briada and T. Mukta Songs from News Films</p> | <p>2315 2320 2350 0000 0100 0120</p> | <p>0000 0016 0040 0100 0120</p> | <p>0000 0016 0040 0100 0120 0146 0200 0205</p> | <p>0300</p> |
| MONDAYS | | | | | | |
| 5th, 12th, 19th and 26th | | | | | | |
| <p>2316 2320 2350 0000 0016 0040 0100 0120 0146 0200 0205</p> | <p>0000 0016 0040 0100 0120 0146 0200 0205</p> | <p>Instrumental Music : Shahnai Classical Vocal Music 5th : Bhimsen Joshi 12th : Dipali Nag 19th : Dagar Brothers 25th : Basavraj Rajguru 0150 and 0250 Faithfully Yours—Replies to Listeners' Letters (On 5th and 19th at 2345, 0150 and 0250 hrs for 15 mts. and on 12th and 26th at 2350, 0150 and 0250 hrs. for 10 mts.) Film Songs (On 12th and 26th at 0010 hrs) 12th and 26th : D'xers Corner (Upto 0010 hrs) Light Music : 5th : Bal Gandharv 12th : Uma Bose 19th : Jani Babu Qawwal 26th : Songs of Diwali Karnatak Classical Music : 5th : R. K. Srikanthan 12th : M. D. Ramanathan 19th : Srirangam Gopalratnam 26th : T. N. Sheshgopalan and 0345 Radio Newsreel Film Songs Film Tune D'xers Corner (Only on 13th and 26th upto 0210 hrs) Light Instrumental Music (On 5th and 19th) 5th : Flute—Prakash Wadhara 19th : Sarangi—Shakoorkhan Film Tune (Only on 12th and 26th) Folk Songs (Except on 26th) 5th : Bengal (Drums)—Rhythms from Festivals 12th : Punjab 19th : Rajasthan 26th : Diwali Songs Classical Vocal Music : 5th : Kishori Amonkar 12th : Malini Raurkar 19th : Kesar Bai Kelkar 26th : Khan Bandhu</p> | <p>2316 2320 2350 0000 0100 0120 0146 0200 0205</p> | <p>0000 0016 0040 0100 0120 0146 0200 0205</p> | <p>0205 0210 0220 0241</p> | <p>0300</p> |
| SUNDAYS | | | | | | |
| 4th, 11th, 18th and 25th | | | | | | |
| <p>SATURDAYS 3rd, 10th, 17th, 24th and 31st 2316 2320 2350 0000 0016 0040 0100 0120</p> | <p>2316 2320 2350 0000 0016 0040 0100 0120</p> | <p>Devotional Music Film Songs 0200 and 0345 Women's World Classical Vocal Music : 4th : Parveen Sultana 11th : Bhimsen Joshi 18th : L. K. Pandit 25th : Malavika Kanan Songs from New Films and 0250 4th : Play 11th : Discussion 18th : Feature 25th : Film Story Devotional Music : 4th : Madhurendra Verma</p> | <p>0000 0016 0040 0100 0120</p> | <p>0205 0210 0220 0241</p> | <p>0300</p> | <p>0300</p> |
| WEDNESDAYS | | | | | | |
| 7th, 14th, 21st and 28th | | | | | | |
| <p>2316 2320 2350 0000 0100 0120 0146</p> | <p>2316 2320 2350 0000 0100 0120 0146</p> | <p>Instrumental Music : Sarod Vocal Music : Ghazals 7th : Rahat Ali 14th : Usha Tandon 21st : Anjali Banerjee 28th : Muzaddid Niazi 0200 and 0345 7th : Book Review 14th : Talking about Agriculture 21st : Science Today 28th : Industrial Front Folk Songs : 7th : Haryana 14th : South India (All Regions) 21st : Maithili 28th : Doeri Hits from Films</p> | <p>2316 2320 2350 0000 0100 0120 0146</p> | <p>0000 0100 0120 0146</p> | <p>0205 0210 0220 0241</p> | <p>0300</p> |

| | | | | | | | |
|------|----------------------------------|----------------------|--------------------------------------|-------------------------------------|---|--|--|
| 0040 | Instrumental Music—Old Masters : | 28th : Padmavati Go- | 0550 | 6th : Navaratri : Musical Discourse | 0550 | 19th : Isai Amudam, Kadithamum Badilum | |
| | 7th : Sarod --Allauddin Khan | 0220 | Light Music : | 0550 | 7th : Navaratri Mahimai : Discourse by Dhikshilar | 0550 | 20th : Kettadu Kidaikum |
| | 14th Violin—T.N. Chowdiah | | 7th : Munawar Ali Khan | 0550 | 8th : Special programme on Id-ul-Zuha by M. H. Yusuf | 0550 | 21st : Thiraiganam |
| | 21st : Flute—Pannalal Ghosh | | 14th : Bhupen Hazarika | 0550 | 9th : Special Programme on Id-ul-Zuha | 0550 | 22nd : Ilakkiya Cholai Irupadam Nootrandin Ilakkiya Periyar Navalai Somasundara Bharathiyar : Talk |
| | 28th : Mridangam—T.S. Pillai | 0241 | 21st : Shanti Hiranand | 0550 | 10th : Kan Kavar Kashmir : Feature | 0550 | 23rd : Chittooor Subramanya Pillai : Vocal |
| 0100 | and 0250 Radio Newsreel | | 28th : Alok Ganguly | 0550 | 11th : Neyar Viruppam | 0550 | 24th : Neyar Virundu : Kasolai Kasolai : Play by Umachandran |
| 0120 | Film Songs | | Instrumental Music : | 0550 | 12th : Isai Amudam | 0550 | 25th : Neyar Viruppam. |
| 0146 | Classical Vocal Music : | | 7th : Shehnai—Anant Lal and Party | 0550 | 12th : Kadithamum Badilum Vadya Isai | 0550 | 26th : Isai Amudam : Kadithamum Badilum, Vadya Isai |
| | 7th : Nissar Hussain Khan | | 14th : Guitar—Brij Bhushan Kabra | 0550 | 13th : Kattadu Kidaikkum | 0550 | 27th : Special programme on Deepavali |
| | 14th : Amar Nath | | 21st : Sitar : Ravi Shankar | 0550 | 14th : Thiraiganam | 0550 | 28th : Thiraiganam |
| | 21st : Chinmoy Lahiri | 0300 | 28th : Shehnai—Ali Hussain and Party | 0550 | 15th : Munnetra Pathaiyile Bharathathil Ennai Valamm Adai Edukkum Sadananga : Feature | 0550 | 29th Magalir Poonga : Anbu Sahodari; Azhagu Kuttipu |
| | | | Film Songs | 0550 | 16th : Dwaram Venkataswami Naidu : Violin | 0550 | 30th : Ganamudam : Namagrippettai Krishnan : Nagswaram |

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES

| | | | | | |
|------|---|------|---|------|---|
| 0530 | Tudi ; 0535 News ; 0545 | 0550 | 2nd : Gandhi Jayanti : Special Programme Vazhi Vazhyikka Vandon : feature by N.R. Rajagopalan | 0550 | 15th : Munnetra Pathaiyile Bharathathil Ennai Valamm Adai Edukkum Sadananga : Feature |
| | Commentary (On Monday, Wednesday, Thursday and Saturday)/ Press Review (On Tuesday and Friday)/ Week in Parliament on Sunday (When in Session). | 0550 | 3rd : Kalloori Kanigal | 0550 | 16th : Dwaram Venkataswami Naidu : Violin |
| 0550 | 1st : Siruvar Arangam : Irattai Pulavargal; Pattu; S. Riddles | 0600 | 4th : Neyar Viruppam | 0550 | 17th Neyar Virundu : Shart story; Thalai Nagar Thapal |
| | | | 5th : Isai Amudam | 0550 | 18th : Neyar Viruppam |
| | | | 5th Kaidhamum Badilium. Vadya Isai | | |

OUR LISTENERS' VIEW

I enjoy the warmth of other peoples company such as yours, coming through my head phones. The BBC is churning out programmes like a well oiled impersonal machine, Moscow is tedious, heavy and boring, VOA is facile and yet entertaining. I could go on, but it all comes down to the fact that All India Radio, is doing a fine job, presenting news of India, culture of India, relations with other nations, events etc. and that rare commodity nowadays—Warmth. There are a bare half dozen stations (out of the 65 I have listened to) who have this quality, this personal contact is far more important than all of the super high efficiency super power stations, what's the point of a 1000 kw transmitter if the broadcasters do not project themselves their ideology, their friendship ?

Raymond Forward,
3, Tolstoff Road,
Penzance,
Cornwall,
England TR 18 4 PY,
Great Britain.

As I am a beginner to short wave Radio these were my first time to listen to All India Radio. I write this letter to say how much I enjoyed listening to your broadcasts.

I like particularly your choice of music and to know the instruments used.

Terence Muivaney,
284, Palmerstown Woods,
Clondalkin, Co Dublin,
Ireland.

I like your programmes. I think your station is very interesting to listen to. I often listen to the plays you have, the press reviews are also very good.

Christian Wikstrom,
Brato 68500 Kronoby,
Finland.

This is the very first time I am writing to you. I am writing to tell you how much I enjoy your programme. News and commentary is very useful and interesting. And because I like folk music of all over

the world, I have enjoyed your music programme very much.

Tetsuya Katayama,
133-160, Tebiro,
Kamakura Shi,
Kanagawa Ken,
248-Japan.

I've listened your programmes many times and I like especially Indian classical music.

Pekka Sorjonen,
Imatra, Finland.

Very good all round programmes. with an excellent in depth news reports.

C. E. Brekker,
105, St. Frusquin Str.
Maluern 2094,
Johannes Burg,
Republic of South Africa.

The news were very interesting and I got little satisfaction to my big interest of Indian folk music.

Harri Kiljunen,
Salokatu 13,
57170 Savonlinna 17,
Suomi-Finland.

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230 to 2315 hrs. on 25.36, 19.63 metres; 11830 and 15280 kHz

News at 2235—2245 hours.

| THURSDAYS | FRIDAYS | 10th and 24th : For Children | 2245 |
|---|--|--|---|
| <p>Ist, 8th, 15th, 22nd and 29th</p> <p>2230 1st : Garba 8th : Usha Rege 15th : Mukesh 22nd : Shobha Gurtu 29th : Dwanda Geet Indian Press Review</p> <p>2245 Indian Press Review</p> <p>2250 1st : Programme of Garbas 8th : Vijaya Dashami : Special Programme on the Festival of Dasahara 15th : Tarang : Light Classical Film songs 22nd : Talk 29th : Geeto</p> <p>2300 1st and 15th : : Feature 22nd : Gaikalnun Sangeet</p> | <p>2nd, 9th, 16th, 23rd and 30th</p> <p>2230 2nd : Bhajan 9th : Ghazal 16th : Naat 23rd : Qawwali 30th : Bharati Kunchala</p> <p>2245 2nd : Special Programme on Gandhi Nirvan Din 9th, 16th, 23rd and 30th : Gujarati Film Songs</p> <p style="text-align: center;">SATURDAYS</p> <p>3rd 10th, 17th, 24th and 31st</p> <p>2230 3rd : Stuti 10th : Begum Akhtar 17th : Ismail Valera 24th : Velajibhai Gajjar 31st : Mahendra Kapoor</p> <p>2245 3rd, 17th and 31st : For Women</p> | <p>2310 Weekly Programme Summary</p> <p style="text-align: center;">SUNDAYS</p> <p>4th, 11th, 18th and 25th</p> <p>2230 4th : Usha Mangeshkar 11th : Jagjit Singh 18th : Kaumudi Munshi 25th : Damayanti Bardai</p> <p>2245 Ek Sarmaish</p> <p>2250 4th : Chacharno Chowk : Programme of Garbas 11th : Amari Pasand 18th : Amara Aajna Mehman 25th : Anjna Sangeetkar</p> <p style="text-align: center;">MONDAYS</p> <p>5th, 12th, 19th and 26th</p> <p>2230 5th : Garbi 12th : Shubha Joshi</p> | <p>19th : Shehnai 26th : Sitar Film Songs</p> <p style="text-align: center;">TUESDAYS</p> <p>6th, 13th, 20th and 27th</p> <p>2230 6th : Stotra 13th : Rajul Mehta 20th : Chitrasing 27th : Geet</p> <p>2245 6th : Garbe Ghumie 13th : Geetobhari Kahani 20th : Natika 27th : Deepavalinan Deewada special programme on festival of Diwali</p> <p style="text-align: center;">WEDNESDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>2230 7th : Raas 14th : K. C. Saigal 21st : Manhar 28th : Samuhgeet</p> <p>2245 Current Affairs</p> <p>2250 Geetika</p> <p>2300 7th : Tamne Ganshi 14th : Janva Sevun 21st : Geet aur Gbaza! 28th : Special Programme on New Year Day</p> |

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.39 Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metre 11830, 15280 kHz News at 2150 hrs.

| SUNDAY | THURSDAY | 0915 | 2145 |
|---|---|--|---|
| <p>0430 Devotional Music 0445 Samayik Varta. 0450 Samachar Darshan. 0500 For Children 0520 Bhakti Gaan. 0525 Press Review.</p> <p style="text-align: center;">MONDAY</p> <p>0430 Devotional Music 0445 Samayik Varta. 0450 Natak (Patrika Karyakram) 0520 Geet. 0525 Press Review.</p> <p style="text-align: center;">TUESDAY</p> <p>0430 Shabad 0445 Samachar Patron Se. 0450 Classical Music 0500 Varta 0510 Listeners' Choice 0515 Samayik Varta</p> <p style="text-align: center;">WEDNESDAY</p> <p>0430 Devotional Music 0445 Samayik Varta. 0500 Listeners' Choice 0510 Press Review</p> | <p>0430 Devotional Music 0445 Samayik Varta 0450 For Women 0510 Film Music 0515 Press Review.</p> <p style="text-align: center;">FRIDAY</p> <p>0430 Naat. 0445 Samachar Patron Se. 0450 Vatra Vichar Geet. 0515 Samayik Varta. 0515 Film Songs</p> <p style="text-align: center;">SATURDAY</p> <p>0430 Devotional Music 0445 Samayik Varta 0500 Talk 0510 Light Music 0515 Replies to Letters 0520 Press Review.</p> <p style="text-align: center;">SUNDAY</p> <p>0900 Bhakti Geen (Repeat). 0915 For Children 0935 Instrumental Music</p> <p style="text-align: center;">MONDAY</p> <p>0900 Devotional Music</p> | <p>Natak (Patrika Karyakram).</p> <p style="text-align: center;">TUESDAY</p> <p>0900 Shabad. 0915 Film Songs 0930 Varta. 0940 Chitrapat Sangeet.</p> <p style="text-align: center;">WEDNESDAY</p> <p>0900 Bhakti Gaan. 0915 Aap Ki Pasand.</p> <p style="text-align: center;">THURSDAY</p> <p>0900 Bhakti Gaan. 0915 Mahila Jagat. 0935 Ghazlen.</p> <p style="text-align: center;">FRIDAY</p> <p>0900 Bhakti Geen. 0915 Varta Vichar Dharal Geeton Bhari Filmi Ka-Sanskritk Dhara).</p> <p style="text-align: center;">SATURDAY</p> <p>0900 Bhakti Gaan. 0925 Varta. 0930 Aap Ka Patra Mila. 0935 Sugam Sangeet.</p> | <p>Instrumental Music Samayik Varta. Qawwali. Film Songs</p> <p style="text-align: center;">MONDAY</p> <p>2145 Instrumental Music 2200 Samachar Patron Se. 2205 Geet 2210 Samachar Sankalan. 2220 Filmi Music.</p> <p style="text-align: center;">TUESDAY</p> <p>2145 Instrumental Music 2200 Samayik Varta. 2205 Geetmala.</p> <p style="text-align: center;">WEDNESDAY</p> <p>2145 Instrumental Music 2200 Samayik Varta. 2205 Bhoole Bisre Geet.</p> <p style="text-align: center;">THURSDAY</p> <p>2145 Instrumental Music 2200 Samachar Patron Se. 2205 Listeners' Choice</p> <p style="text-align: center;">FRIDAY</p> <p>2145 Instrumental Music 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Film Music</p> <p style="text-align: center;">SUNDAY</p> <p>2145 Instrumental Music 2200 Samayik Varta. 2205 Samachar Darshan. 2225 Regional Music</p> |

URDU SERVICE

Transmission I

MW 427.3 M (702 kHz) MW 280.4M (1071 K|Hz)
SW 48.74 M (6155 K|Hz)

Transmission II

MW 427.3 M (702 K|Hz) SW 31.01M (9675 K|Hz)
MW 280.1M (1071 K|Hz)

Transmission III

MW 427.3M (702 K|Hz) SW 91.05 M (3295 K|Hz)

TRANSMISSION I

0543 SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENT

0545 Subhghahi : Hamd, Naat,
Salam, Shabad, Bhajan and
Soofiyanā Calam; Friday :
Quran Recitation With
Translation Followed by
Natia Kalam

0615 News

0625 Comments from the Press
Except on Fridays)

0700 Sham-E-Frozan

0705 From Old Films (on Fri-
days upto 0725 Hours)

0725 Gandhiji Ne Kaha Tha

0730 Instrumental Music

0745 Repeat of Spoken Word
Items of Previous Night
and 0825 Listeners' Re-
quest

0800 Programme Summary

0820 Chalte Chalte (Daily Ex-
cept on Sundays and Fri-
days); For Children (on
Sundays and Fridays—
Upto 0930 Hours)

0900 Aaj Ki Baat (Daily Ex-
cept on Sundays and Fri-
days)

0915 Folk Music (Daily Ex-
cept on Sundays, Fridays
and Saturdays); Patriotic
Songs on Saturdays

0920 News Summary

0930 Classical Music (Daily
Except on Sundays);
Light Classical Music on
Sundays

1000 CLOSE DOWN

TRANSMISSION II

1358 SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENTS

1400 Programme Summary

1402 News Summary

1407 Sundays: Replies to Let-
ters—Upto 1427 Hours,
Followed by Song of the
Week

Mondays: Nigah-E-Inte-
khab (Ist, IIIrd and Vth
—upto 1500 Hours) and
Filmi Qawwalian (IInd
and IVth 1958—Upto
1430 Hours)

Tuesdays : Devotional
Songs (Ist, IIIrd and Vth
including Studio Record-
ings and 2010 Meri Nazra
Mein (IInd and IVth—
Emphasis on New Artists)
Wednesdays: Husn-E-
Nazar

Thursdays:Dhoop Chhaon

Fridays: Light Classical
Music

Saturdays: Geetanjali (Ist,
IIIrd and Vth—Fresh Re-
cordings and IInd and
IVth—Library Recordings)

2000

2010

2015

2035

2035

2035

2035

2035

2035

2035

2035

1430 Sundays: Story with Songs
(Ist; Mehfil (IInd); Kah-
kashan (IIrd); Ghazlen
Non-film) on IVth and
Rang Mahal) (Vth—upto
1530 Hours)

Mondays: Nigah-E-Inte-
khab (Ist, IIIrd and Vth—
Continued from 1407
Hours); Raag Rang (IInd
and IVth)

Tuesdays: Naghma-O-Tab-
assum (Ist, IInd and IVth)
and Yakrang IIIrd and
Vth

Wednesdays and Saturday
For Women

Thursdays : Panghat :
For Rural Women (Ist,
IIIrd and Vth) and Ya-
aden Ban Gain Geet (IInd
and IVth) Fridays : Geet
Se Geet (Ist, IIIrd and
Vth); Tees Minute (IInd)
and Jumde Jo Yaad Hain
(IVth)

Sundays: Kuch To Kahiye
(Ist); Filimi Qawwalian
IIIrd); Qawwalian—Non-
Film (IInd and IVth) and
Rang Mahal (Vth—Conti-
nued from 1430 Hours)

Mondays: Baat Ek Film
Ki (IInd and IVth) and
Qawwalian—Non - Film
(Ist, IIIrd and Vth)

Tuesdays: Nai Nasal Nai
Roshni

Wednesdays: Film World
(Ist and IIIrd); Ranga
Rang (IInd and Vth) and
Sada-E- Rafta (IVth)

Thursdays : Instrumental
Music

Fridays : Awaz De Kahan
Hai (Repeat of Last Sun-
day)

Saturdays : Phir Suniye
1605 and 1635 Listeners'
Choice

1600 Comments from the Press
1630 Commentary or Week in
Parliament

1650 News

1700 CLOSE DOWN

TRANSMISSION III

SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENTS

News Summary

Programme Summary

Listeners' Request for
Non-Film Ghazals and
Songs (Daily Except on
Sundays—On Holidays up
to 2045 Hours); Awaz De
Kahan Hai on Sunday (Up
to 2045 Hours)

Jahan Numa (Except Sun-
days and Holidays); Awaz
De Kahan Hai (On Sun-
days—Continued from
2015 Hours).

2035

2035

2035

2035

2035

2045 Sundays : Book Review
(Ist), Delhi Diary (IInd
and IVth); Iqtisadi Jaeza
(IIIrd) and Urdu World
(Vth)

Mondays : Poetry Recita-
tions

Tuesdays and Fridays :
Talks

Wednesdays : Shaharnama
or Pasmanjar

Thursdays : Replies to Let-
ters

Saturdays : Radio Newsreel
Husn-E-Ghazal (Except on
Thursdays; Play on Thurs-
days (Continued upto 2145
Hours)

Sundays : Thumri and
Dadra

Mondays and Wednesdays :
Qawwalian—Non-Film

Tuesdays : Regional Songs

Thursdays : Play (Conti-
nued from 2100 Hours)

Fridays : Short Story (IInd
and IVth); Shahpare (Ist
and IIIrd) and Awaraqe
Musavvir (Vth)

Saturdays : Songs and Mu-
sic

Sundays : Ranga Rang (Ist
and Vth); Jamal-E-Hama-
shin (IInd); Adabi Nashist
(IIIrd) and Urdu Service
Digest (Vth)

Mondays : Ek Rag Kar
Roop (Ist); Ek Hi Film Se
Geet (IInd); Shukriye Ke
Saath (IIIrd)— Including
other Programmes); Funo-
on-E- Lalita (IV) and
Khwabzaar (Vth)

Tuesdays : Aina (Ist and
IIIrd); Feature (IInd);
Zara Umre Rafta Ko Awaz
Dena (IVth) and Mazi Ki
Dayar (Vth)

Wednesdays : Khel Ke
Maidan Se (Ist and IIIrd);
Mushaira (IInd); Science
Magazine (IVth) and From
New Films (Vth)

Thursdays : Play (Conti-
nued up to 2145 Hours)

Fridays : Interviews or
Discussions

Saturdays : Nai Nasal Nai
Roshni

2145 Instrumental Music

2200 News

2210 Tameel-E-Irshad (Daily
Except on Ist Sunday);
Mushaira on 1st Sunday

2300 News Summary

2305 Music Concert

0000 World News

0005 Sundays, Wednesdays
Thursdays and Fridays :
Film Songs

Mondays : Iight Classical
Music

Tuesdays : Dareecha

Saturdays : Film Songs
(Ist, IIIrd and Vth) and
Mushaira (IInd IVth)

Bazm-E-Qawwali

Programme Summary

0100 CLOSE DOWN.

KONKANI SERVICE

1005—1015 hours
19.78m (15165 kHz)
16.93m (17715 kHz)

News in Konkani (1005-1015 hrs.)

1005

1005

1005

1005

1005

1005

1005

1005

1005

SINDHI

SINDHI

1730—1830 hours
280.1m (1071 kHz)
31.38m (9560 kHz)
News at 1735—1745

REGULAR FEATURES

1730 Programme Summary
followed by Music)

1735 News in Sindhi

1745 Commentary

MONDAY

I. Disc Jockey
II. (a) Programme of Re-
peats
(b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Request of Non-film Songs

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shair Avahanja Geet
Asanja (I, III, V)
(b) Quiz programme (II,
IV) (b) Replies to Lis-
teners' Letters)

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar
(b) Literary Programme
(c) This Week

SUNDAY

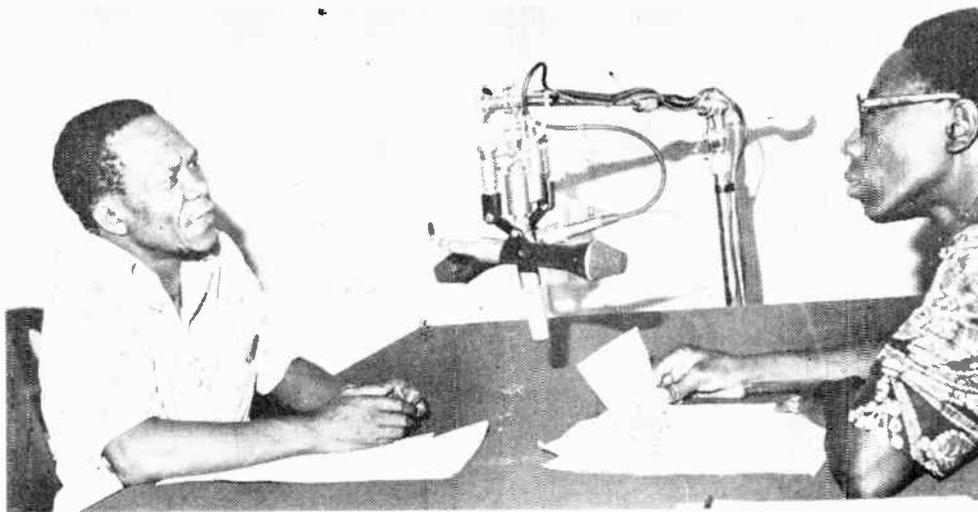
1. Request Programme
2. Replies to Letters

PUNJABI SERVICE

1900—2000hrs.
427.3m(702 kHz)
News at 1903—1905 hrs.

REGULAR FEATURES

7.00 Programme Summary
7.03 News
7.20 Commentary
Monday : 7.05 Film Duets
Tuesday : 7.05 Interviews
Wednesday|Saturday : 7.05 Film
Music of Listeners' Choice
Thursday : 7.05 Ghazals|Chorus
Friday : 7.05 Kafiān
Monday|Friday : 7.05 Replies
to listeners' letters.
1st Sunday : 7.05 Shair Ka Ka-
lam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th Sunday : 7.25 Play|Feature.
5th Sunday : 7.25 Mushaira.



John I Hingu, in conversation with S. Molifi, Chief Representative of African National Congress in New Delhi—Swahili Service.

A scene from the play—"Zindagi Yoon Bhi Guzari Hi Jaati." by Reofi Sarin Sharma, and directed by Dina Nath—Urdu Service.



Shri Dinesh Singh (Left) Shri S.S. Mohapatra (right) whose views on racial riots in Great Britain were broadcast from G.O.S. and Prof. Shisir Kumar Das (middle) whose talk on modern Bengali literature went on air recently from the same station





Participants of the Quiz time programme broadcast from G.O.S. From left : Parwati Podder, Rajesh Sehgal, Sanjiv Sobti, Deepa Saini Rajindra Jind (Quiz master), Rajiv Barwah and Ali Asghar Kazimi.

Children of Punjabi Bagh Model Higher Secondary School who took part in a cultural programme—Hindi Service of E.S.D.





INDIA CALLING

MONTHLY PROGRAMME JOURNAL
OF THE EXTERNAL SERVICES
DIVISION

November 1981





Participants of the discussion 'Sari—a symbol of tradition' broadcast in the 'Women's World' programme of General Overseas Service. From left: Kamal Chaudhry (designer), Govind Bedi, Saloni Kaul (freelance journalist) and J.P. Das (poet and scholar, 'Traditional Indian Handicrafts').

Vijay Kumar and Seema Usmani presenting weekly jokes and laughter programme 'Be aheed be khandeemi—Dari Service' of ESD.



On the toy trail Jean Paul Michele and Ophelie Greneau being interviewed about their mission on collecting folk and unsophisticated toys from all parts of the world—French Service.



Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

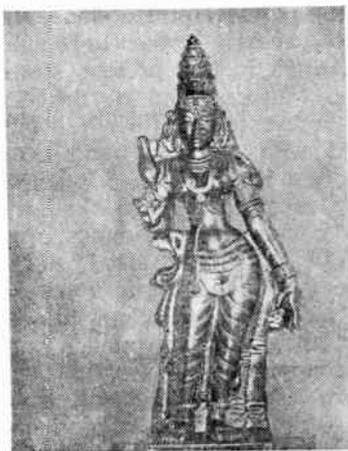
IN THIS ISSUE

NEW DELHI, NOVEMBER, 1981

TRADITIONAL INDIAN SCULPTURE

- Dr. Kapila Vatsayan ...1
- AFFORESTATION PLANS IN INDIA ...2
- M.K. Dalvi ...2
- SAHITYA AKADEMI ...3
- Keshav Malik ...3
- INDIAN BOOKS ABROAD ...4
- Abul Hasan ...4
- BOOK REVIEW ...6
- OUR LISTENER'S WRITE : ...7

FRONT COVER



Idol of Goddess Shakti installed in Sri Amareswara Temple, Amara-vathi. (Photo courtesy : AIR, Vijaya-wada). Kindly see article.

Traditional Indian sculpture

by : Kapila Vatsayan

The beauty and power of Indian sculpture perhaps lies neither in its pure sublimity or vague spirituality, nor in its incorporating in figurative art, specially many heads or arms. The evaluation of this very distinctively Indian sculpture have to be through yardsticks and norms other than those applied for Egyptian or European sculpture and not those which are applied in Greek sculptures.

TRADITIONAL Indian sculpture has evoked the most enthusiastic as also the most disparaging responses from Indian and foreign viewers : While some have called it sublime divine and other wordly leading to a spiritual experience, others have found it monstrous or effeminate, erring against laws of anatomy and musculature full of rigid dead formulae of composition not worthy of emulation.

The beauty and power of Indian sculpture from time immemorial perhaps lies elsewhere, neither in its pure sublimity or vague spirituality nor in its incorporating in figurative art specially many heads or arms. The evaluation of this very distinctively Indian as also cognate Asian schools of sculpture have to be through yardsticks and norms other than those applied for Egyptian or post-Renaissance European sculpture and certainly not those which are applied in Greek sculptures.

First and most is a world view which it incorporates and manifests. This Indian world view sees nature and man in continuous interaction and dialogue. The two are not in confrontation. They are inter-dependent and capable of inter-penetration. The vegetative becomes animal, the animal,

human and the human, divine. The reverse is also possible. This awareness is seen in many ways in Indian sculpture from the earliest times. The Mohanjodaro seals show two leaves and a woman. The woman can also be the leaf. This transubstantiation and transmutation is seen in other seals and reliefs of Mahenjodaro. The approach continues in the sculpture of the historical period specially in the pervasive motif of the tree and the woman. Endless examples from the Mauryan times, to medieval Indian sculptures from the Buddhist stupas, Hindu and Jain temples and palaces can be cited. This motif known in Indian sculpture as the *shalabhanjika* or the *yakshi* provides a continuity of tradition through many centuries.

Except for the Mauryan examples of the massive Didarganj Yakshi or chowri bearer and a few others, all others are in high relief to be viewed not in the round but frontally. These women represent the principle of fertility and fullness of life. They embrace or climb trees as in the Bharhut Sanchi palmets or Budhagaya examples, or they hold branches as in the famous railing figures of Mathura. Often they hold

birds in their hands and occasionally musical instruments or weapons. They are seen everywhere hidden or prominent in shade or in darkness or temple walls and their sensuous bodies and their linear rhythmic flow epitomises the sap of life. Little wonder they have been called the celestial dancers (apsaras) and the eternal enchantresses. Whatever they are their plastic beauty and their sensuous charm is the result of a well conceived, systematised technique of execution followed by the artist. The Indian sculptor wherever he belongs to, was not taking the human form as a starting point, although as no time does he even against anatomy. He was nevertheless with purpose slurring over pure muscular tension and surface values of the real human body. It was life within the mass, the spirit in the body of the sculpture which pulsates with rhythm and movement. This could only be done by impersonalising the body and the facial features. He contains the volumes in a linear flow which speak for itself. The motif of the tree and woman is characteristic of the world view and a well chiselled grammar of form and technique.

Along with this concern for nature and human life was the Indian sculptors' concern with the world of nature and animal forms per-se. His acute sensitivity to natural phenomenon is seen in the absolutely delightful category of sculptural reliefs as also sculpture in the world of birds, animals, flora and fauna. From Mohanjodaro comes a lovely squirrel and a monkey. The climbing squirrel and the monkey seem as if they will come to life any moment. The same acute observation can be seen in the series of sculptures from Bharhut Sanchi, Amravati and Saranath with an endless array of elephants, monkeys, horses, cows, bulls, goose and peacocks. This art is naturalistic full of love and tenderness born out of observation but is not realistic.

Even the massive Rampura bull made from one huge block of stone has a soft delicacy which make the bull not awesome but loveable.

Traditional Indian sculpture treats the masses and volumes so as to combine them with an inner vibrant spirit. The level of reference are clear, both in the sculpture of animals as also human and divine figures. Existence on life is on three levels, the gross or physical, the subtle where the emotions hold sway and the

level of the spirit above and beyond the other two. The physical is real but it is meaningful only when it is imbued with the subtle world of the senses and emotions which enthrall the spirit. The plastic form evokes this spirit and thus becomes a concrete symbol; the Sanskrit word Murti means that which is made of concrete. Indian sculpture renders thus the inner experience and awareness of the spirit

in the body, the life which sustains the shape of the body and keeps it flexible expanding and receding with movements of breath and pulsations of sap. In sculpture this life giving sap is the rasa which is core of the modelling. It is also the effect on the viewer. The body as given form by the Indian sculptor manifests this inner experience moving from the gross to the subtle capable of transubstantiation.

○○○

Afforestation Plans in India

by M.K. Dalvi

The practice of forestry involving the management of production and use of the renewable forest resources developed in order to ensure continued supply of wood-based commodities essential for the community's existence. It is proposed to afforest approximately 1.52 million hectares of land with quick growing fuel wood and fruit yielding species to cater to the consumption requirements in the rural areas.

Scientific forestry, since its inception in India, has been concerned with increasing the productivity of a renewable natural resources to meet the ever-increasing demands of the people. Early in history, wood was essential for the survival of most communities, providing not only the building materials and agricultural tools but also the means for lighting their hearths and heating their homes. Thus, the practice of forestry which means the management of production and use of the renewable forest resources—developed in order to ensure continued supplies of these and other wood-based commodities, essential for the community's existence.

In course of time, however, as modern industries emerged and expanded in India, forestry practices tried to keep pace with the diverse technological demands placed on the forests. Very soon it became clear that the low average production from the country's forests was insufficient to meet the growing requirements. The need for increasing forest production, particularly for industrial development, was thus fully recognised early in the century. Consequently, the strategy adopted was to progressively afforest the less productive forest areas with fast growing and econo-

mically valuable species. Thus till the end of 1980 some 4 million hectares representing 5.33 per cent of the total forest area of the country had been afforested.

The total wood requirements in India for industrial and economic purposes in the year 2000 A.D. is estimated at 64.45 million cubic metres. Additionally, some 225 million cubic metres of fuelwood are also anticipated to be consumed annually by that year. It is unlikely that these requirements can be met from our natural forests alone. Thus keeping these projected requirements in view, the present strategy aims at afforestation of the State owned forest lands, wherever possible and with industrial and economic wood species. An additional strategy is also to afforest all available non-agricultural lands, particularly in the rural areas, such as the strips of land along roads, rail tracks and canal banks and all other vacant lands under public, corporate, community or private ownership for fuelwood, small timber, poles, fruit and fodder production, conservation of the environment, recreation, etc.

The present afforestation plans in India are, therefore, basically two-fold. The first, for the sake of convenience, may be termed

afforestation for production forestry. During the Sixth Five Year Plan, which commenced on the 1st of April, 1980, it is proposed to afforest 800,000 hectares of State forests with species of commercial and industrial importance such as teak, sal, eucalyptus, casuarina, rosewood, sissoo, semul, bamboo, etc. all over the country. This activity is proposed to be undertaken through the agencies of the State Forest Departments and several of the Forest Corporations and the States.

The second afforestation activity is termed in India "Social forestry" and this will be undertaken primarily on non-traditional and non-forest departmental lands such as road sides, canal sides, and other types of lands mentioned earlier. During the Sixth Five Year Plan it is proposed to afforest, approximately 1.52 million hectares with quick growing fuelwood, poles, small timber, fodder, and fruit yielding species to cater to the consumption requirements in the rural areas.

Afforestation for production forestry is not new to this country; it has been practised on a meaningful scale since the beginning of the present century. Afforestation for social forestry, is however, a new innovation in which, I am proud to say, India perhaps leads the world. Afforestation for social or community forestry as distinct from production forestry, is based on the traditional relationship of rural communities with forests and trees. This is largely dependent on a variety of goods and services which the communities obtain from them, and also on the fact that trees and forests form a basic part of the environment of such communities. Apart from providing fuelwood and fodder such afforestation also influences the community's stability by providing small timber for household and agricultural implements, gums, resins, medicinal herbs, fruits, nuts, berries etc. Additionally such afforestation results in due course, in opening up of avenues for self-employment and income in the impoverished rural areas through a variety of agriculture supportive activities like lac cultivation, sericulture, basket making, bee keeping, etc. Involvement of the children in social forestry, through the programme of a tree for every child, is also expected to develop in them a love for trees and the environment, apart from producing material returns. In afforestation activities for social

forestry, which attempts to bring the forests nearer to the rural people, the role of the forest departments is minimal and at best that of a catalyst.

Trees take time to grow and become productive, thus, afforestation has to be a dynamic activity, linked to the future. The future is, however, not always clear. To the extent that the past experiences can be depended upon to forecast the future, care has been taken to plan our current afforestation activities accordingly. However, considerable stress is being laid on research support to this activity. Afforestation research activity has many dimensions from cost-saving

innovations to tree genetics for improving the breed of the trees etc.

Trained manpower is also a prerequisite for successful implementation of our afforestation programme. Adequate steps have been taken to meet the requirements by setting up new training institutions and expanding the capacity of the existing ones.

There is a definite stress on afforestation activities, all over the country, now. The result will, however be apparent in some years. It may not be wishful thinking alone that the rural countryside will be far more greener in the year to come.

○○○

Sahitya Akademi

by Keshav Malik

The Sahitya Akademi is a national organisation to work actively for the development of Indian letters and to set high literary standards to foster and coordinate literary activities in all Indian languages and to promote through them the cultural unity of the country. It is the purpose of this Akademi to recognise men of achievement in letters to encourage men of promise in letters, to educate public taste and to improve standards of literature and literary criticism.

THE Sahitya Akademi, that is, the National Academy of Indian Letters was formally inaugurated on the 12th March, 1954. The Resolution which set for the constitution of the Akademi described it as a national organisation to work actively for the development of Indian letters and to set high literary standards, to foster and coordinate literary activities in all the Indian languages and to promote through them all the cultural unity of the country.

The Supreme authority of the Akademi vests in the General Council which consists of 82 members, made up of representatives of languages recognized by the Sahitya Akademi, the universities of India, persons elected by the General Council for their eminence in the field of literature.

The general policy of the Sahitya Akademi and the basic principles of its programme are laid down by the General Council and are implemented under the direct supervision of the Executive Board. There is an Advisory Board for each of the 23 languages consisting of eminent writers and scholars on whose advice the

specific programme in the language concerned is formulated and implemented.

The first president of the Sahitya Akademi was Jawaharlal Nehru. He was re-elected President in 1963. After his demise in May 1964, the General Council elected Dr. S. Radhakrishnan as its President. On his retirement at the end of his tenure in February, 1968, the newly constituted General Council elected Dr. Zakir Hussain as its President. After the sudden and untimely passing away of Dr. Zakir Hussain in May, 1969 the General Council elected Dr. Sumitri Kumar Chatterjee as President of the Sahitya Akademi. He was re-elected as President by the General Council in February, 1973. Dr. Uma Shankar Joshi, the eminent Gujarati Poet is the present President.

The Central Office of the Sahitya Akademi is located at Rabindra Bhavan, New Delhi. The impressive building was constructed in 1961 to commemorate the centenary of the birth of Rabindranath Tagore. The Akademi has branches in Calcutta, Bombay and Madras.

The library of the Akademi has books in twenty three Indian languages as well as in English and some other foreign languages. Books in Indian languages include classics, old and modern, important books of general interest, dictionaries and reference books. The English section consists mainly of select classics, reference books, books on literary problems and books in English written by Indian as well as English translations of Indian classics.

The Sahitya Akademi's programme is mainly directed to meet the challenge posed by a multilingual society, resulting in the anomaly that while Indian literature is one, writers and readers in one language know very little of what is being written in a neighbouring language of the same country. It is, therefore, necessary to devise ways and means whereby Indian writers may come to know each other, across the barriers of language and script, and whereby readers may appreciate the immense variety and complexity of their country's literary heritage.

The Akademi's programme seeks to meet this need in two ways: first, by publishing informative material regarding literary activities in all the Indian languages, e.g. bibliographies of Indian literature, who's who of Indian writers, histories of literature in various Indian languages, monographs in the series Makers of Indian literature, the Akademi's English and Hindi journals, Indian literature and Samakaleena Bharatiya Sahitya; second, by translating literary classics, both old and modern, from one Indian language to other languages, so that a good writer in any Indian language may find readers not only in his own but in all the major languages of the country.

Makers of Indian literature series in English of handy monographs on great Indian writers is mainly for the benefit of the general readers. Each monograph tells the story of the life and work of an important Indian writer who had made a significant contribution of abiding value to the literature in any Indian language. Besides a brief biographical sketch, it gives a critical assessment of his work and specimens of his writing, supplemented by a select bibliography.

There is besides, the programme for translating foreign classics into all the major Indian languages so that the

great literary masterpieces of the world may be made available to all the Indian readers in their own languages and not merely to the English knowing minority.

A major project namely the Encyclopaedia of Indian literature is under way and three volumes should appear during the next year.

Since its inception the Akademi has actively co-operated with UNESCO, in the implementation of UNESCO's major project of mutual appreciation of eastern and western cultural values and has also maintained contact with several literary and cultural institutions in foreign countries to encourage better appreciation of Indian literature abroad.

The Akademi also confers fellowship on eminent writers and scholars. One of those who have been thus honoured with fellowship is the outstanding Senegalese poet Lepold Senghor.

The Akademi holds in different parts of India seminars, literary camps as well as literary get togethers. Of the seminars so far held, there have been important ones like those on Kazi Nazrul Islam, the great Bengali poet, Goa Bandhu Das, the foremost Oriya poet; Nandalal the eminent Gujarati poet as well as Mahakavi Ulloor of Kerala.

Every year, since its inception in 1954 the Sahitya Akademi awards prizes of Rs. 5000 each to the most outstanding books of literary merit published in any of the 23 Indian lan-

Indian books abroad

by *Abul Hasan*

Indian books now reach out to exchange to the tune of Rs. 80 city level textbooks, particularly in India is also contributing to the education of the third speaking countries of the third

BOOK Publishing in India has come a long way after Independence. Today, India is among the ten largest book producing countries in the world and ranks third, after the U.S.A. and the U.K. in the production of English titles. With an average annual production of about 20,000 titles, India is also the largest book producer in the third world.

guages recognised by the Sahitya Akademi. To be eligible for award a book must have been originally published during the three years preceding the year for which the award is announced.

A number of distinguished writers, scholars and critics in each language are invited confidentially to recommend titles suitable for consideration for award. Consolidated lists of titles thus recommended are referred back to these advisers who are then requested to select one title each which they deem most suitable for award. The books so recommended are submitted to a committee of three readers in each language for their considered estimate and then placed before the Executive Board of the Sahitya Akademi which declares the award. Very many authors have received awards this way.

In sum and to quote the late Dr. Radhakrishnan, "The phrase 'Sahitya Akademi' combines two words: 'Sahitya' is Sanskrit and 'Akademi' is Greek. This name suggests our universal outlook and aspiration. Sahitya is a literary composition; Akademi is an assembly of men who are interested in the subject. So Sahitya Akademi is an assembly of those who are interested in creative and critical literature. It is the purpose of this Akademi to recognise men of achievement in letters, to encourage men of promise in letters, to educate public taste and to improve standards of literature and literary criticism. These are the aims which the Akademi has set to itself..."

○○○

over eighty countries and earn foreign million per year. Through its universal scientific and technical disciplines national development of the English world.

There is a steady improvement in both editorial and production standards of Indian books. Indian printing has also made considerable headway both in quality and speed. High class printing establishments in cosmopolitan cities are now attracting overseas buyers for composition and supply of art pulls or printed sheets because of their ability to achieve internationally comparable standards with lower costs. All these factors

INDIA CALLING, NOVEMBER, 1981

make for a considerable Indian presence in the world publishing circles. What has Indian publishing to offer to the world.

While there has been a visible change in attitude in recent years, the impression still persists in some overseas quarters that there is need to turn to Indian books only for what used to be called orientalia-books on India's classical heritage, its religion and philosophy, and at the most on its history and languages. Perhaps an occasional book on its tribes and its people or on yoga, palmistry or astrology, hardly, however, for books on the contemporary scene. Indian publishing is still very active in these traditional fields. But it has much more to offer, particularly to the English knowing reader.

A large variety of Indian books for children are published in the English language and many of them have a universal appeal, while being very distinctly Indian in content and style of illustrations and priced very low according to international standards.

A substantial amount of Indian fiction is now being published in English—much of it originally written in that language and some of it translated from outstanding creations in Indian languages. Some contemporary Indian authors are also being published in English abroad, but a number of equally talented writers have so far been published only in India.

India is increasingly producing books on developmental studies particularly in social and economic planning, international studies and relations especially of neighbouring countries and of West, South and South-East Asia and on researches and re-examination of its history and the freedom movement.

Through its university level textbooks particularly in scientific and technical disciplines, India is also contributing to the educational development of the English-speaking countries of the Third World. Though produced mainly for its local market and sometimes subsidised by the national government, these books happen to be specially tailored to meet the needs of a developing society at prices within the reach of the developing world.

India has always been on the world's tourist itinerary. Today's tourists are eager to have literature giving them the background of what they are going to see or giving them a deeper understanding of the places they have seen and the people they have met. There is a growing number of publications in English on India's historical monuments, Indian history, music, dancing and painting.

More than sixteen thousand periodicals and journals in various languages are published in India, a large number in the English language. A number of these are specialised journals issued by universities, research institutions and academic, scientific and cultural societies.

Indian books now reach out to over 80 countries and earn foreign exchange to the tune of Rs. 80 million per year. The largest buyers of our books are the U.K. and the USA, Singapore, Malaysia, neighbouring Bangladesh and Nepal and West Asian countries. While the developed countries buy our books mostly on Indology, arts, and culture, Yoga and on current topics of general interest, the developing ones generally import our books on scientific and technical subjects. The value of exports of Indian books has almost increased 300 per cent over the last five years, due largely to the export promotion efforts and incentives provided by Government. India regularly participates in prominent international book fairs through the National Book Trust. The Trust itself holds World Book Fairs on a biennial basis, the next being the 5th World Book Fair slated for New Delhi from 5--15 February, 1982. A large number of special exhibitions of Indian books are also organised in selected countries with assistance from our missions abroad. During the current financial year, we have already participated in book fairs at Bangkok, Abu Dhabi and San Francisco. We have also decided to participate as before in the International Book Fairs at Frankfurt, Moscow, Singapore and Cairo. We have plans to organise this year our own book exhibitions in Nepal, Sri Lanka, Malaysia, Indonesia, Hongkong and Peking in Asia; in Kenya and Mauritius in Africa and in Mexico and Venezuela in Latin America.

A special unit has been set up in the Union Ministry of Education to spearhead the efforts for the promotion of book exports. It acts as a clearing house of information for overseas buyers and Indian book exporters. Apart from circulating a number of survey reports of overseas markets for our books, the unit has released many publications to boost our publicity efforts in this field. These include annotated catalogues of Indian books on various subjects, a publicity brochure 'Indian books—how to get them' and a quarterly journal "Recent Indian Books". The export promotion unit keep a close liaison with the concerned Government Ministries, autonomous organisations and the private sector.

Government has also provided special incentives and facilities to encourage the Export of Indian books, for example, cash subsidies, import replenishment benefits, foreign exchange facilities and subsidy from Marketing Development Fund.

Some important recent developments that will go a long way to promote the export of Indian books are Government's decision to adopt International Standard Book Number (ISBN) system, greater attention to the export of books in Indian languages that have a potential market especially in those countries where there is a sizeable population of Indian origin, and a proposal of the Trade Fair Authority of India to display a representative selection of about 15,000 Indian publications at Pragati Maidan in New Delhi for the information of Indian and foreign visitors. Despite all these steps a lot more remains to be done for promoting Indian book export. Greater financial inputs and more intensive efforts are required to identify and survey the demand for Indian books outside India that is still largely unmet. Books are not merely a source of earning foreign exchange for the country. More important than that, they are a very effective and inexpensive means of reflecting the cultural image of the country. Books are purveyors of culture and play a vital role in Indianising Indian settlers and foreigners. It is hoped that Indian books because of their inherent qualities and relevance both to developed and developing countries, will continue to find a ready market outside India. ○○○

Book reviews

By Muriel Wasi

India Remembered

1. Authors : Percival Spear and Margaret
Published by Orient Longman
(Sangam Books)
Pages 170
Price : Paperback Rs. 35.
2. Talking About Films
Author : Chidananda Dasgupta
Published by Orient Longman
Pages 205
Price : Rs. 70.

INDIA Remembered is a dual contribution, the first 100 pages of absorbing interest are by Percival Spear teacher, historian and quasi-missionary and will be read even after his death: the remaining 70 pages are readable and pleasant, but much more like a reminiscent travelogue that tells how an Englishwoman lived in northern India between 1930 and the mid-forties. There is nothing either unexpected or profound here except Margaret Spear's unfailingly sympathetic response to Indian people, places and things. And so it is primarily with the first 100 pages that this review deals.

Percival Spear came to Delhi via Bombay for the first time in 1925 and took up an appointment as lecturer in European and British History at St. Stephen's College. Though he records his experiences with a freshness that suggests an interval shorter than 50 years, his portrait has the quality of considered social and political history that makes it a matter of lasting interest. Throughout, the portrait is informed by a positive intuitive liking for Delhi and her people. The city is seen in historic perspective, through the eyes and with the judgment of someone attuned to the passage of time in the lives of nations.

The book is broken up into seven chapters; First Impressions, The Teacher, The Citizen, The Missionary, The Householder : The World War and Concluding Reflections. In all one is aware of a historied country and a sensitive observer. Often, the city and the observer are united as if by common consent. Spear's discovery of India, through Delhi is an intellectual excitement that he

communicates with seeming ease. And when we ask why this comes so easily, we find that it is because he came, not to rule, but to teach and because learning is the other face of teaching. Like other wise people, he found with the years that though he'd come to Delhi to teach, he must stay to learn. He says: "At the very beginning I was able to grasp the modernity of the young Indian mind and the degree to which it has been influenced by the west. It was an incalculable advantage for future understanding". The teacher records with wit and sympathy his life at St. Stephen's College in the early years of its development.

Spear did not confine his activity to teaching at the college. A historian by instinct he must wander afield, first to the old city of Delhi, then to New Delhi to Simla and the adjacent hills and as an introduction to the deeper side of India, to Taxila. He saw the uniqueness of Delhi that has a tradition going back to 3000 years, and copious monuments stretching over nine centuries and illustrating successive dynasties. This sense of history follows him as he sees New Delhi rise and laments the fatal measure taken to build types of bungalows according to status. He says "It was only when kings began to build palaces and private people their own house that the buildings themselves became interesting".

Presently the historian responds to the electric changes in the political life of Delhi in the thirties as the national movement gathered momentum and swept students into jaw courts and prisons, and orthodox Hindu women from the seclusion of their household into the streets for picketing and organised rallies. "The Non-Cooperation Movement of 1920-21", he says "was really a clarion call to nationalism which those who answered it hardly understood. It was the Civil Disobedience Movement ten years later which turned an opinion into a state of mind, an aspiration into a settled purpose. It made the national movement, national. And Gandhi did it with salt".

With the advent of World War II, Spear joined the Directorate of

Information and saw life in the New Delhi secretariat. He writes: "One's first impression was of an alert and active band of men, generally of marked ability. Next, I think, that their minds tended to run in grooves with great skill... but they lacked the political touch and they could never catch the imagination of the people".

Perhaps it is for his own final chapter that Spear reserves his most thought-provoking comment. "I left India". he writes "seventeen years ago but India has never left me". And that is a prelude to conclusions on the impact that India tends to make on the discerning foreign traveller. She leaves him with, says, Spear, a state of mind neither a condition of opinion or a phase of feeling". He will think "I am part of this new scene around me and it is part of me". Analysing the reasons for this far-reaching impact, Spear recognises that it stemmed from the close contact he has with Indian students who themselves represented many communities in India.

In a postscript on what in his years in India has meant most to him, he says: "It is the sense of the spiritual". And adds "Indians are not more spiritual than Europeans but they have greater potentiality for spiritual awareness...and whether it is the air, the sun, the heart or the nature of the people, the fact remains that this pervades one's mind".

Has Spear any regret for the 21 years he spent in India? None at all. For he concludes, "the intangibles we carried home are far greater than the tangibles we left behind". It is a last world that reflects as creditably on its author as on the country he knows and loves so well.

There is perhaps no one in India one would rather discuss Indian films with than Chidananda Dasgupta and so when he publishes a collection of his film criticism most of it about Indian and particularly Bengali cinema, one settles down to read it with satisfaction and pleasure. Dasgupta's criticism is informed by knowledge, sensibility and nice proportion. As we read the collection we know what we have known before that he will place Satyajit Ray above all other Indian film makers and then *longo intervallo* the rest in Bengal and Indian with varying

degrees of appreciation. But he is far-minded and can still report that it is not for nothing that Truffaut walked out of a showing of *Pather-Panchali*: it was because he could not bear the slow rhythm. Arriving, he adds, in a rush to see *Postmaster*, once I was irritated beyond measure by the time Anil Chatterjee took to turn his head less than 180°. "...And we forgive him if he concludes this bit with "But slowly the film cast its spell on me".

There are better things in this book than tributes to Satyajit Ray. Dasgupta has wise things to say about Bengal that are worth recalling: "Thus" compared to many parts of India, Bengal was never rich in tradition.

Having much to conserve, the Bengalis became conservative. Having little to lose, the Bengalis embraced the thinking of the British, although not so much their outward ways, much more quickly...As a result in Bengal, culture became and has remained, the most contemporary in India" And with that no one who knows India well will disagree. That the possession of Bengali culture may divide even as it unites, is also probably true, as it is that Bengali cinema bears its distinctive stamp even when it makes wander as an afterthought into Hindi. There are plainly danger-signals for those seeking Indian, in preference to Bengali, Cinema. Dasgupta sees this and says: "In a way, Ray is a chronicler of the past. Yet the inner assurance of hope and faith is not a thing of the past, for these feelings are buried under the surface in contemporary India in the Nehru dream. It justifies for once one of Time magazine's glib aphorisms which describes the APU Trilogy as the Mahabharata of Modern India.

DASGUPTA argues thoughtfully on such questions as what is a good film? Are film societies necessary? The golden age of the Indian cinema has this still to come? All of which is worth reading because it analyses the position fairly, recognising the vulgarity of the Bombay talkie but conceding the need for the authentic film in India to reflect the vulgarity that exists. He asks relevant questions and answers them. For example: "Why is it that Indian cinema for the masses has not made any contribution towards the development of film art in the world? Answer: "The cinema is a product of indus-

try. It is a technological medium created by technologically advanced countries. In the west, the people who make and the people who see films live in a technological environment and have done so for a long time".

In a section of the book entitled *Speaking Generally*, Dasgupta distinguishes between cinema as ephemeral entertainment and as a form of art in which viewer-participation is integral to the lasting appeal of the film. He points out that good novels do not necessarily make good film

in between stands the crucial director. He agrees expansively with Grierson that the function of the documentary is to "wake the heart and the will, not the sinews.

Collections of critical articles made over two decades are not in general of uniform excellence and this is true of talking about films. But it would be churlish to quarrel with trifles. On the whole Dasgupta comes through as a knowledgeable likeable and fair minded film critic, better on his own home than on foreign territory. He is always readable and generally persuasive. □□□

Our listeners write

I am tuning to AIR to get information on developments in South Asia. News and commentary are my usual targets. However, I have recently taken a new interest in AIR, I have discovered your DX programme and your letter box programme "Faithfully Yours". This is a high quality programme and it really gives one the impression of a genuine cross cultural dialogue which is the general idea. You can be sure that I will listen to the DX programme and to "Faithfully Yours" without fail each week.

Derek Lynch,
5, Ballinderry,
Mullingar
Co. Westmeath
Ireland.

I enjoyed the song so much but it is a pity that the reception was so bad. This frequency, 15350 is very bad.

Tsunaaki Ashimori
11-14 Kawazoe Cho
Nishinomiya City
Hyogo 669-Japan.

I found the commentary on the use of nuclear plants to generate small industries very interesting. Is it possible that you could let me have a transcript of this item as I am very interested in industrial planning and your country's plans have not been applied in Britain in the same way.

I completely disagree with your listeners who said that your programmes have too much politics and not enough music. Compared with many stations, I find your balance of programmes

refreshingly unbiased. I do not listen to your programme more than once a week, but my impression is that your commentaries—perhaps one of the more political aspects of your scheduling—do not attempt to push politics down the throats of your listeners but do give a nicely balanced view of India today.

Keep up the good work

Ian F. Traynor,
15, Anthea Drive
Buntington
York YO 3 9BD
England.

May I compliment you for your very sensitive and thoughtful programming. It is a delight to hear good solid social, cultural, and economic news and features when the 'propaganda' one hears so much lately on shortwave.

Lawrence R. Walker
13607; San Ratael Court
Springfield,
Pennsylvania 19064
U. S. A.

I heard your programme on the 30th July, 81 and was really impressed and to such an extent, that I am writing now. As many boys from other countries are interested about Indian languages and culture and traditions. I would very much like to correspond with them, as I am myself interested to know the cultures and traditions of the countries abroad.

A. B. Ghosh
Kokar, H. B. Road,
Ranchi-1.

I was so pleased to receive your station. I would be most grateful if you could check these details with

your station log. Having never listened to you before, I thoroughly enjoyed your programme. Your music programme is very nice. I am interested in Indian songs which are very beautiful.

Masahiro Danno
1011-84, Kozaki Machi,
Seki cho, Suzuka gun,
Mie, 519-11, Japan.

I am an 18 year old recording engineer who is much interested in your fascinating culture, especially the music. I love hearing your broadcast but am often disappointed by the lack of clarity and strength of your transmission.

Jenny Innes
Box 80 RD H 3
Malvern PA
19355 U. S. A.

I enjoy listening to A.I.R. however, I wish you had a North American broadcast. India is a very important nation in world affairs, and I would love to listen to your programmes more often, especially since I was a student of International Relations in college.

Russell Lay
3608, Starlighter Dr.
Va. Beach VA 23454
United States of
America.

I am a shortwave listener living in Helsinki, Finland. I can pick up your English service pretty good. I have studied in India in school and I very often listen to your news. But I would like to know more about your other programmes and learn more about your country.

Thomas Londen
Petersgatan 4 B 55
00140 Helsinki 14
Finland.

I found the commentary on Nehru very interesting and enjoyable.

James R. Kincell,
P.O. Box 512,
Clarksville,
Tennessee 37040,
U.S.A.

As a graduate student of electrical engineering my interest was aroused particularly by the commentary about Nehru.

Michael Tanigawa,
99-717, Aiea Hts Dr.
Aiea, Hawaii, 96701
U.S.A.

It was very good to listen to your programme this evening. Especially about the situation in Bangladesh. Thanks for the programme.

Tommy Bijorkudo,
Valimovagen 32
S-90249 Umea
Sweden.

A very fine and interesting programme.

Noklas Harmansson,
Skulpturvagen 20,
S-17547, Jarfalla,
Sweden.

I am 35 years old teacher interested also in sports and gardening. I liked your varied programme.

Gert Olsson,
Krohns Vag 8
S-581, 48 Visby Sweden.

How very pleasant to tune to your excellent station once again. I enjoyed very much, your music programme, especially the sitar and Flute duet—beautiful music indeed. Following this came a programme on Indian films that I found most interesting and finally I listened to Press Review, comments from the leading Indian newspapers covering the recent OPEC decision to 'peg' the price of oil, owing to the current 'glut' in the world) in addition to this were well presented views on the Arab-Israeli situation.

S. R. Srett,
23, Dixon Terrace,
Harrogate,
North Yorkshire
HG 1 2AP
England.

Asia is very interesting continent to listen to because big part of stations have fully different programmes than the others.

Indian music is interesting to listen—it is very different than ours

Your programmes are heard very well here in Helsinki—perhaps the frequencies are good.

Marko Nevanpera,
Lounaisvavla 4
SF 00200 Helsinki 25
Finland
Europe.

I am aware of the fact that the Indian cricket team is to play England in November, but in the mean time, is there no cricket being played in India, not even any tournaments. Please could you let me know.

By the way apart from all the information I intend to digout from you, I must congratulate you on your well presented news bulletin and your monthly film stories you present. I enjoy them very much.

Hemlataben Mistry
50, Sandinghan Rd.
Leyton,
London E10 6HJ
U.K.

I must congratulate you on your excellent news and current affairs programmes, keeping me well up to date with developments in not only India, but the whole of the Indian sub-continent and South East Asia. I enjoy some of your instrumental and classical music, but to my ear all film songs, of which you broadcast quite a lot, sound alike.

S. W. Warole,
25, Red lands,
Station Road, Peshaw,
Houghton Le Spring,
Tyne and wear Country,
England DH 4 7LE.

Today I have heard you the first time. The very start of your programme was really very very fascinating. The morning melody was top.

Axel Seehann
Radener,
D-8503, Altdorf
West Germany.

I listen to A.I.R. General Overseas Service for at least a couple of hours each evening and I greatly enjoy it. Some weeks back you broadcast a programme about the Martyrdom of Bhaga! Singh—it was excellent; a bit short but nevertheless potent enough to leave an impression on every listener's mind. I enjoy hearing your broadcasts on Indian music, the commentary after the news, newsreel, and of course, Faithfully yours—to name but a few!

Prem Singh
H. M. Prison,
Dartmoor,
Princtown.

GENERAL OVERSEAS SERVICE

PROGRAMME FOR THIS MONTH

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415-0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| NORTH-EAST ASIA | 0415-0645 | 19.85 | 15110 |
| | | 31.46 | 9535 |
| | | 25.35 | 11835 |
| | | 19.64 | 15275 |

0510 Film Songs from South India
 0550 Light Music from different Regions
 4th : Bengal
 11th : Punjabi
 18th : Gujarati
 25th : Sindhi

0610 Instrumental Music :
 4th : Santoor : Shiv Kumar Sharma
 11th Sarod : Ali Akbar Khan
 18th : Violin Duet : Bismillah Khan and V. G. Jog
 25th : Tabla : Ahmad Jan Thirkwa

THURSDAYS

5th, 12th, 19th and 26th

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530-1630 Hrs and 1900-2030 hrs; 0641 Film Tune

SUNDAYS

1st, 8th, 15th, 22nd and 29th

0415 Devotional Music :

1st : Shabads
 8th : Natia Qawali : Niaz Ahmed, Nazeer Ahmed and Party
 15th : Bhajans : Different Artists
 22nd : Composition of Tukaram : Malti Pande Ram Pathak
 29th : Bhajans : Different Artist

0446 Instrumental Music :

1st : Mehmood Mirza : Sitar
 8th : Dilruba : Pyara Singh
 15th : Vichitra Veena : Gopal Krishna
 22nd : Violin : P. D. Santarishi
 29th : Jaltarang : Ghasi Ram Nirmal

0500 1st, 8th and 22nd : Mainly for Tourists

15th : Indian Cinema
 29th : Sports Folio

0510 Film Songs

0550 Light Music :

1st and 15th : Ghazals
 8th : Quawalis
 22nd : Hindi Songs
 29th : Punjabi Songs

0600 1st : Producer's Choice

8th : Expression : Youth Magazine
 15th : Youth in Focus
 22nd : From the Universities
 29th Quiz Time (20 minutes)

0610 Folk Songs :

1st : Tamil Nadu
 8th : Sindhi
 15th : Nagaland
 2nd : Himachal Pradesh
 29th : Andhra Pradesh

MONDAYS

9th, 16th, 23rd and 30th 0446

0415 Instrumental Music :

Shehnai :
 2nd : Bismillah Khan and Party
 9th : Anant Lal and Party
 16th : Jagdish Prasad Qammar and Party
 23rd : Sikander Hussain and Party
 30th : Daya Shankar and Party

0446 Karnataka Instrumental Music :

2nd : Veena : R. K. Suryanarayana
 9th : Mridangam : P.S. Pillai
 16th : Flute : Prapancham Sitaram
 23rd : Veena : N. Muthukrishnan
 30th : Violin : K.S. Venkataramaiah

0500 2nd : Play

9th : Discussion
 16th : Feature
 23rd : Film Story
 30th : Repeat Programme

0530 Folk Songs :

2nd : Uttar Pradesh
 9th : Gujarat
 16th : Dogri
 23rd : Rajasthan
 30th : Assam

0550 Light Classical Music :

2nd : Begum Akhtar
 9th : Durgesh Nandini
 16th : Farhat Jehan Bibbo
 23rd : Ghulam Mustafa Khan
 30th : Girija Devi

0600 Women's World

0610 Rabindra Sangeet :
 2nd : Chinmoy Chatterjee
 9th and 30th : Different Artists
 16th : Dwijen Mukherjee
 23rd : Sagar Sen

TUESDAYS

3rd, 10th, 17th and 24th

0415 Devotional Music :

3rd and 10th : Different Artists
 17th : Kumar Gandharva and Vasundhara

24th : Mukesh

Instrumental Music :

3rd : Surbahar : Imrat Hussain Khar

10th : Sarangi : Inder Lal

17th : Sarod : Amjad Ali

24th : Flute : Prakash Wadhwa

Radio Newsreel

3rd and 17th : Music of India

10th and 24th : Classical

Half Hour

Film Tune

Light Music :

3rd : Reshma

10th : Yunus Malik

17th : Hemu Gadvi :

Guirati Songs

24th Mohd. Yakub :

Ghazals

0600 Faithfully Yours : Replies to letters

(3rd and 17th upto 0615 hrs. and 10th and 24th upto 0620 hrs.)

0615 Karnataka Instrumental Music :

3rd : Nagaswaram : Ambala Purzha Bros.

10th : Flute : Sikkil N. Neela

17th : Veena : S. Balachander

24th Flute : N. Ramani

WEDNESDAYS

4th, 11th, 18th and 25th

0415 Devotional Music :

4th : Jain Devotional Songs

11th : Shabad by Ajit Kaur

18th : Natia Qawalis by Ghulam Sabir and party

25th : Tamil Devotional Songs

0446 Instrumental Music :

4th : Esraj : Chittadev Burman

11th : Pakhawaj : Pt. Avodhya Prasad

18th : Sitar : Ravi Shankar

25th : Shehnai : Bismillah Khan and Party

0415 Karnataka Instrumental Music

5th : Flute : K. S. Gopalakrishnan

12th : Violin : Ialgudi Javaraman

19th : Gottuvadyam : Manargudi K. Savitri Ammal

26th : Talvadya Kacheri

0446 Instrumental Classical Music—Duets

5th : Shehnai and Violin : Bismillah Khan and V. G. Jog

12th : Sitar and Sarod : Ravi Shankar and Ali Akbar Khan

19th : Sitar and Guitar : Inder Singh and L. S. Brown

26th : Tabla and Pakhawaj : Ghulam Ahmed and Gopal Das

0500 5th : Book Review

12th : Talking about Agriculture

19th : Science Today

26th : Industrial Front

0510 Selections from National Programme of Music

0550 Songs from New Films

0600 Radio Newsreel

0610 Regional Music :

5th : Tamil

12th : Gujarati

19th : Marathi

26th : Konkani (Gou)

FRIDAYS

6th, 13th, 20th and 27th

0415 Devotional Music—Natia Qawalis :

6th : Aziz Ahmed and party

13th : Jaffar Hussain Khan and Party

20th : Habib Painter and Party

27th : Ghulam Sabir and party

GENERAL OVERSEAS SERVICE

| | | | |
|--|--|--|---|
| <p>0446 Karnatak Instrumental Music : 6th : Nagaswaram : N. K. Krishnan 13th : Flute : T. S. Shankaran 20th : Violin : M. Chandrashekharan 27th : Mridangam : P. S. Pillai</p> <p>0500 Cultural Survey</p> <p>0515 Film hits of Yester Years</p> <p>0550 Instrumental Music : 6th : Sitar : Ravi Shankar 13th : Shehnai : Bismillah Khan and party</p> | <p>20th : Sarod : Ali Akbar Khan 27th Vichitra Veena : Gopal Krishna</p> <p>0600 Panorama of Progress (Except on 6th) 6th : Disc Review (20 minutes)</p> <p>0610 Folk Songs (On 6th at 0620 hrs) 6th : Himachal 13th : Haryana 20th : Punjab 27th : Bhojpuri</p> | <p style="text-align: center;">SATURDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>0415 Devotional Music : 7th : Raghunath Panigrahi 14th : M. S. Subbulaxmi 21st : D. V. Paltskar 28th : Irne Roy Chowdhury</p> <p>0446 Orchestral Music 0500 7th and 21st : Talk 14th and 28th : Horizon—Literary Magazine (20 minutes)</p> <p>0510, 0550, 0610 and 0641 : Listeners' Choice</p> <p>0600 Radio Newsreel</p> | <p>14th : Indian Cinema 28th : Sports Folio</p> <p>1610 Folk Songs : 7th : Punjab 14th : Gujarat 21st : Andhra Pradesh 28th : Munda Folk Songs</p> |
|--|--|--|---|

FOR SOUTH EAST ASIA
(From 1900 to 2030 Hrs IST)
BANDS

| | |
|--------|-----------------|
| Metres | kHz (Frequency) |
| 25.40 | 11810 |
| 19.56 | 16335 |

For North-East Asia, Australia and New Zealand

From 1530 to 1630 Hrs IST

| TARGET AREAS | BANDS FREQUENCY | |
|---------------------------|-----------------|-------|
| NORTH EAST ASIA | Metres | kHz |
| | 19.54 | 15350 |
| | 17.25 | 17387 |
| | 13.83 | 21695 |
| AUSTRALIA AND NEW ZEALAND | 16.78 | 17875 |
| | 19.73 | 15205 |
| | 19.63 | 15275 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.

| | | |
|---|--|---|
| <p>REGULAR FEATURES : 1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs.</p> <p style="text-align: center;">SUNDAYS</p> <p>1st, 8th, 15th, 22nd and 29th</p> <p>1546 Devotional Music : 1st : Natia Qawali—Jaffar Hussain Khan and Party 8th : Bhajans—Different Artists 15th : Jain Devotional Songs—Bajrang Kumar and Party 22nd : Shabads—Guru Ram Das 29th : Ramcharit Manas—Mukesh</p> <p>1600 Women's World 1610 Film Songs</p> <p style="text-align: center;">MONDAYS</p> <p>2nd, 9th, 16th, 23rd and 30th</p> <p>1546 Folk Songs : 2nd : Boat Songs 9th : Stage Songs from Maharashtra 16th : Andhra Pradesh 23rd : Uttar Pradesh 30th : Sindhi Folk Songs</p> <p>1600 Faithfully Yours—Replies to Letters (On 2nd, 16th and 30th upto 1615 hrs. and 9th and 23rd upto 1610 hrs.)</p> <p>1610 D'xer Corner (Only on 9th and 23rd upto 1620 hrs.)</p> | <p>1615 Film Tune (Except on 9th and 23rd)</p> <p style="text-align: center;">TUESDAYS</p> <p>3rd, 10th, 17th and 24th</p> <p>1546 Karnatak Instrumental Music : 3rd : Flute : Prapancham Sitar 10th : Veena : Emani Shankar Sastri 17th : Flute : Dindukkal S.P. Natrajan 24th : Mridangam and Ghatam : Palghat T.R. Raghu and K.M. Vaidyanathan</p> <p>1600 3rd and 17th : Export Front 10th and 24th : Talk</p> <p>1610 Film Songs from Different Regions</p> <p style="text-align: center;">WEDNESDAYS</p> <p>4th, 11th, 18th and 25th</p> <p>1546 Light Music : 4th : Yunus Malik 11th : Shabads : Bhai Bakshish Singh Ragi and Party 18th : Mohd. Yakoob 25th : K.L. Saigal</p> <p>1600 4th : Book Review 11th : Talking about Agriculture 18th : Science Today 25th : Industrial Front</p> <p>1610 Instrumental Music : Sitar 4th : Rais Khan 11th : Satish Kumar 18th : Abdul Halim Jaffar Khan 25th : Mushtaq Ali Khan</p> <p style="text-align: center;">THURSDAYS</p> <p>5th, 12th, 19th and 26th</p> <p>1546 Rabindrasangeet : 5th : Composite programme by S. Roy 12th : Different Artists : Programme by Prakash Wadehra 19th : Tarun Bannerji 26th : Suchitra Mitra</p> <p>1600 Panorama of Progress (Except on 5th) 5th : Disc Review (20 Minutes)</p> <p>1610 Light Instrumental Music : (Except on 5th) 12th : Mandolin : Jaswant Singh 19th : Guitar : Kazi Anuradha 26th : Piano Accordion</p> <p style="text-align: center;">FRIDAYS</p> <p>6th, 13th, 20th and 27th</p> <p>1546 Light Music : 6th : Pushpa Hans 13th : Madhubala Chawla 20th : Jaffar Nizami and Party 27th : Rajinder Mehta</p> <p>1600 6th and 20th : Talk 13th and 27th : Horizon—Literary Magazine (20 Minutes)</p> <p>1610 Orchestral Music (Except on 13th and 27th)</p> <p style="text-align: center;">SATURDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>1546 Film Songs 1600 7th and 21st : Mainly for Tourists</p> | <p>14th, 15th, 22nd and 29th</p> <p>1916 Interlude 1920 1st : Play 8th : Discussion 15th : Feature 22nd : Film Story 29th : Repeat Programme</p> <p>1930 Classical Vocal Music : (Only on 29th) 29th : Padmavati Gokhle</p> <p>1955 Women's World 2005 Film Songs</p> <p style="text-align: center;">MONDAYS</p> <p>2nd, 9th, 16th, 23rd and 30th</p> <p>1916 Light Classical Music : 2nd : Parveen Sultana 9th : Begum Akhtar 16th : Durgesh Nandini 23rd : Madhuri Mattoo 30th : Mannawar Ali Khan</p> <p>1930 Radio Newsreel 1940 Instrumental Music : 2nd : Sitar : Illyas Khan 9th : Vichitra Veena : Gopal Krishna 16th : Violin : Gajanan Rao Joshi 23rd : Jaltarang : Ghasi Ram Nirmal 30th : Sarangi : Laddan Khan</p> <p>1955 Faithfully Yours : Replies to letters; (On 2nd, 16th and 30th upto 2010 hrs. and 9th and 23rd upto 2005 hrs.)</p> <p>2005 D'xer Corner (Only on 9th and 23rd upto 2015 hrs.)</p> <p>2010 Film Songs (On 9th and 23rd at 2015 hrs.)</p> |
|---|--|---|

GENERAL OVERSEAS SERVICE

TUESDAYS

- 3rd, 10th, 17th and 24th
- 1916 **Folk Songs :**
3rd : Naga Land
10th : Himachal Pradesh
17th : Marathi
24th : Tamil Nadu
- 1930 3rd and 17th : Of Persons, Places and Things
10th and 24th : Our Guest
- 1940 Orchestral Music
- 1955 3rd and 17th : Export Front
10th and 24th : Talk
- 2005 Film Songs

WEDNESDAYS

- 4th, 11th, 18th and 25th
- 1916 **Rabindrasangeet :**
4th : Kanika Banerjee
11th : Shyamal Mitra
18th : Debabrata Biswas
25th : Chinmoy Chatterjee
- 1930 Radio Newsreel
- 1940 **Karnatak Instrumental Music :**
4th : Violin : M.S. Gopalakrishnana
11th : Veena : K.S. Narayanaswami
18th : Mridangam : J.V. Gopalakrishnan
25th : Nadaswaram : China Subhaiya and Party
- 1955 4th : Book Review
11th : Talking about Agriculture
18th : Science Today
25th : Industrial Front
- 2005 Film Songs

THURSDAYS

- 5th, 12th, 19th and 26th
- 1916, 1945 and 1955 Listeners' Choice
- 1930 Cultural Survey

FRIDAYS

- 6th, 13th, 20th and 27th
- 1916 **Light Music :**
1916 6th : Bhuperr Hazarika
13th : Sarla Kapoor
20th : Sudha Malhotra
27th : Irshad Rehmat Qawal and Party
- 1930 Radio Newsreel
- 1940 Orchestral Music
- 1955 6th and 20th : Talk
13th and 27th : Horizon—Literary Magazine (20 minutes)
- 2005 Regional Film Songs (Or 13th and 27th at 2015 hrs.)

SATURDAYS

- 7th, 14th, 21st and 28th
- 1916 **Folk Songs :**
7th : Orissa
14th : Avadhi
21st : Assam

- 28th : Sindhi
- 1930 7th : Expression—Youth Magazine
14th : Youth in Focus
21st : From the Universities
28th : Quiz Time (20 minutes)

- 1940 Instrumental Music :
7th : Esraj : Vijay Shankar Chatterjee
14th : Jaltarang : Ghasi Ram Nirmal
21st : Sitar : Satish Kumar
28th : Sarod : Zarin Daruwala.

- 1955 7th and 21st : Mainly for Tourists
14th : Indian Cinema
28th : Sports Folio
- 2005 Film Songs from New Releases.

For West Asia, U.K. and West Europe, East Africa, West and North West Africa, Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | kHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.50 | 9525 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EAST AFRICA | 0130—0400 | 30.27 | 19912 |
| | 2330—0130 | 25.36 | 11830 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

- 2315, 0015 0145 and 0240 Programme Summary (Upto 0000 hrs., 0130 hrs, 0215 hrs. and 0400 hrs. Respectively); 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights (From 2315—0241 0000hrs; 2330—0130 hrs; 0115—0215 hrs. and 0215—0400 hrs. Respectively); 0110, 0210 and 0355 Film Tune.

- Kumar Jain
8th : Pakhawaj : Ayodhya 0040
Prasad
15th : Mandolin : Jaswant Singh
22nd : Mohan Veena
Radhika Mohan Moitra
29th : Sarangi Duet : Banne Khan and Inder Lal
- Regional Film Songs 0100
Karnatak Vocal Music : 0120
1st : M.S. Subbulaxmi 0146
8th : M.L. Vasanthakumari 0200
15th : S. Gopalakrishnan 0205
22nd : Voleti Venakaswari 0220
29th : Jayalaxmi Santhanam

- 30th : Naseem Bano
Carnatic Classical Music :
2nd : Balamurali Krishnan
9th : Ram Nad Krishnan
15th : G. N. Balasubramaniam
23rd : Sulamangalam Sisters
30th : C. Saroja and C. Lalitha

- and 0345 Radio Newsreel
Film Songs
Film Tune
D'xer Corner (On 9th and 23rd upto 0210 hrs.)
Film Tunes upto 0215 hrs.
Folk Songs :
2nd : Andhra Pradesh
9th : Marwari Folk Songs
16th : Munda Folk Songs
23rd : Punjab
30th : Haryana
Classical Vocal Music :
2nd : Bhimsen Joshi
9th : Padmavati Gokhle
16th : Sohan Singh
23rd : Siya Ram Tiwari
30th : Sharafat Hussain Khan
D'xer Corner (Only on 9th and 23rd upto 0310 hrs.)
Film Songs (On 9th and 23rd at 0130 hrs.)

SUNDAYS

- 1st, 8th, 15th, 22nd and 29th
- 2316 Devotional Songs
2320 Film Songs
2350, 0200 and 0345 Women's World
- 0000 Classical Vocal Music :
1st : Bade Ghulam Ali Khan
8th : Gangubai Hangal
15th : Jitendra Abhishaki
22nd : Malvika Kanan
29th : Pandhari Nath Kolhapur
- 0016 New Film Songs
0040 and 0250 1st : Play
8th : Discussion
15th : Feature
22nd : Film Story
29th : Repeat Programme
- 0550 Classical Vocal Music (Only on 29th).
29th : Pt. Jasraj
- 0120 **Devotional Music :**
1st : Gopalji, Rallabhi and Party
8th : Maru Mohan Pahari
15th : Naat : Afzal Hus-sain Nagina
22nd : Alok Ganguli
29th : Raghunath Panigrahi
- 0016 Film Songs
0146 **Instrumental Music :**
1st : Kasht Tarang : Jain

MONDAYS

- 2nd, 9th, 16th, 23rd and 30th 0241
- 2316 Instrumental Music
2320 **Classical Music :**
2nd : Amir Khan
9th : A. Kanan
16th : Dipali Nag
23rd : Hafiz Ahmed Khan
30th : Irene Roy Chowdhury
- 0300
- 0305 0150 and 0250 Faithfully Yours—Replies to Letters (On 2nd, 16th and 30th at 2345, 0150 and 0250 hrs. for 15 minutes and on 9th and 23rd at 2350, 0150 and 0250 hrs. for 10 minutes)
- 2316 Film Songs based on Folk Songs (On 9th and 23rd at 0010 hrs.)
9th and 23rd : D'xer Corner (Upto 0010 hrs.)
- 0000 Light Music :
2nd : Mukesh
9th : Talat Mahmood
16th : Jag Mohan
23rd : C.H. Atma

TUESDAYS

- 3rd, 10th, 17th and 24th
- 2316 Karnatak Devotional Music
2320 Regional Film Songs
2350, 0200 and 0345 3rd and 17th : Of Persons, Places and Things
10th and 24th : Our Guest
0016 and 0040 Listeners' Choice
and 0250 3rd and 17th : Export Front
10th and 24th : Talk

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 41.29, 30.27, 264.5, 25.39 Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.

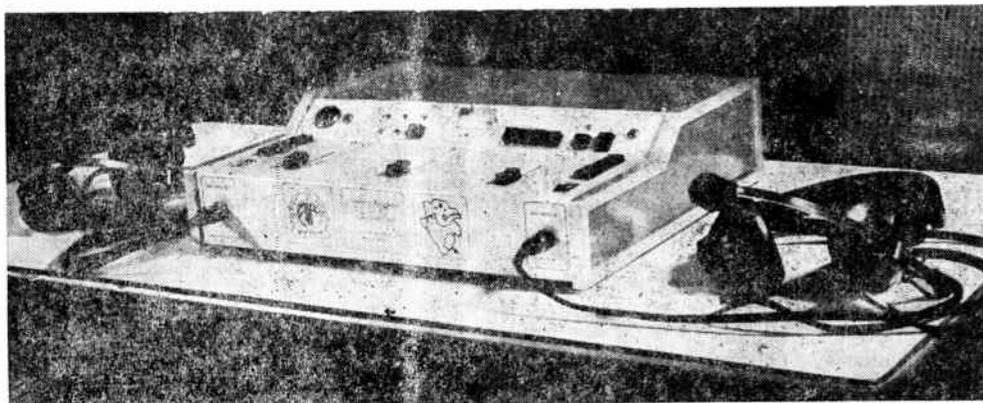
Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metre 11830, 15280 kHz News at 2150 hrs.

Special Programmes on :

8th : Moharram

11th : Guru Nanak Birth-day.

| SUNDAY | FRIDAY | THURSDAY | TUESDAY |
|--|---|---|---|
| 0430 Bhakti Gaan 0445 Samayik Varta. 0450 Samachar Darshan. 0500 Bal Jagat 0520 Bhakti Gaan. 0525 Press Review. 0530 Close Down. | 0430 Naat. 0445 Samachar Patron Se. 0450 Vatra Vichar Geet. 0500 Varta. 0510 Chitrapat Sangeet 0515 Samayik Varta. 0530 Close Down. | 0900 Bhakti Gaan. 0915 Mahila Jagat. 0935 Ghazlen. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Geetmala. 0945 Close Down. |
| MONDAY | SATURDAY | FRIDAY | WEDNESDAY |
| 0430 Bhakti Gaan 0445 Samayik Varta. 0450 Natak (Patrika Karya-kram). 0520 Geet. 0525 Press Review. 0530 Close Down. | 0445 Samayik Varta 0450 Pradeshik Sangeet. 0500 Varta. 0510 Sugam Sangeet. 0520 Press Review. 0530 Close Down. | 0900 Naat. 0930 Geeton bhari Kahani. (Sanskritik Dhara) 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Bhoole Bisre Geet. 2230 Close Down. |
| TUESDAY | SUNDAY | SATURDAY | THURSDAY |
| 0430 Shabad 0445 Samachar Patron Se. 0450 Shastriya Sangeet 0500 Varta 0450 Aap Ki Pasand 0515 Samayik Varta | 0900 Bhakti Gaan. 0915 Bal Jagat. 0935 Saaz Sangeet. 0945 Close Down. | 0900 Bhakti Gaan. 0915 Varta. 0930 Aap Ka Patra Mila. 0935 Sugam Sangeet. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samachar Patron Se. 2205 Aapki Pasand. 2230 Close Down. |
| WEDNESDAY | MONDAY | SUNDAY | FRIDAY |
| 0430 Naat 0445 Samayik Varta. 0510 Aap Ki Pasand 0510 Press Review 0530 Close Down. | 0900 Bhakti Gaan. 0915 Natak/Patrika karam. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Qawwali. 2215 Chitrapat Sangeet. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Chitrapat Sangeet. 2230 Close Down. |
| THURSDAY | TUESDAY | MONDAY | SATURDAY |
| 0430 Bhagti Gaan 0445 Samayik Varta 0450 Mahila Jagat 0510 Chitrapat Sangeet. 0515 Press Review. 0530 Close Down. | 0900 Shabad. 0915 Classical Sangeet. 0930 Varta. 0940 Chitrapat Sangeet. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samachar Patron Se. 2205 Geet (Rept.). 2210 Samachar Sankalan. 2220 Film Music. 0945 Close Down. | 2145 Saaz Sangeet 2200 Samayik Varta. 2205 Samachar Darshan. 2225 Pradeshik Sangeet. 2230 Close Down. |



Commentator Console a sophisticated equipment developed by Research Department of AIR for use at Asian Games 1982 by the radio commentators of the participating countries.

GUJARATI SERVICE

From 0945 1000 hrs on 19 78 and 16 93 meters : 15165 and 17175 kHz

News at 0845—1000 hrs

From 9930 to 2315 hrs on 25 36 89 63 meters 11830 and 15280 kHz

News at 2235—2245 hours

2245 Gujarati Chitrapat Sangeet

2315 Sampata

| SUNDAYS | TUESDAYS | THURSDAYS | SATURDAYS |
|---|---|--|---|
| 1st, 8th, 15th, 22nd, and 29th | 3rd, 10th, 17th, and 24th | 5th, 12th, 19th and 26th | 7th, 14th, 21st and 28th |
| 2230 1st : Hemu Gadhav 8th : Indira Parikh 15th : Shobha Sanghavi 22nd : Sonali Shoth 29th : Suhsama Sherahla | 2230 3rd : Jagjit Kaur 10th : Dilraj Kaur 17th : Preeti Sagar 24th : Nabibwoli Mohmmad | 2230 5th : Shefoli Ghosh 12th : Bhupindra 19th : Hemantlal Chhohan 26th : Hariharan | 2230 7th : Gutam Mustgkhan |
| 2245 Ek Summaish | 2245 3rd, 17th and 24th : Natika 10th : Geetobhari Kaha-ni | 2245 Akhbarooli Ariethi Indian Press Review | 14th : Nirupama Sheth |
| 2250 1st : Aajna Sangeet Kar 8th : Amari Pasard 15th : Geet Dhara : Gujarati non film songs 22nd : Hindi non film songs 29th : Loksahitya | 2315 Samapta. | 2250 5th : Geetavali : Gujarati; and Hindi non film songs | 21st : Shaktiday Gadha-vi |
| | WEDNESDAYS | 12th, 26th and 19th Light Classical film songs. | 28th : Honsa Dace |
| | 4th, 11th, 18th and 25th | 2300 5th and 19th Roopak 12th and 26th : Gaikal-nun Sangeet | 2245 7th and 21st : Balsabha : Programme for children |
| | 2230 4th : Mubarak Begum 11th : Yunus Mullick 18th : Runa Laila 25th : Vani Jniran | 2315 Sampta | |
| | 2245 Varlamma Yahon Currentt affairs | FRIDAYS | 14th and 28th : Stree Sabha : For Women |
| | 2250 Geetika | 6th, 13th, 20th and 27th | |
| | 2300 4th : Tamne Gamahe 11th : Janua Jevun 18th : Geet ani Gazal 25th Aajna Kalakar | 2230 6th : Ghazal 13th : Bhajan 20th : Quawwali 27th : Naat | 2310 Rooprekha : Weekly programme trailer |
| | 2315 Samapta | | 2315 Sampta. |
| MONDAYS | | | |
| 2nd, 9th, 16th, 23rd and 30th | | | |
| 2230 2nd : Sitar 9th : Stuti 16th : Shehnai 23rd : Sarod 30th : Film Dhoon | | | |
| 2245 Chitrapat Sangeet | | | |

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

| REGULAR FEATURES | 0550 | Special Programmes : |
|--|---|--|
| 0530 Tudi; 0535 News; 0545 Commentary (On Monday, Wednesday, Thursday and Saturday)/ Press Review (On Tuesday and Friday)/ Week in Parliament on Sunday (When in Session). | 0550 6th : Garamudam : Vocal Music by M.L. Vasanthakumari | 8th : Moharram 12th : Our National Laboratories—Pilani 14th : Children's Day : Nehru's Birth Day |
| 0550 1st : Neyar Viruppam (Request Programme) | 0550 7th : Neyar Virundhi, Kalloori Kaingal | 0550 24th : Kettadu Kidaikkum (Non-film request programme) |
| 0550 2nd : Isai Amudam, Kadi-thamum Badilum, Vadya Isai | 0550 8th : Moharram —Special Programme | 0550 25th : Thiraiganam |
| 0550 3rd : Kettadu Kidaikkum (Non-film request programme) | 0550 9th : Isai Amudam, Kadi-thamum Badilum, Vadya Isai | 0550 26th : Magalir Poonga, Nattu Munnetrathil Pengal-lin Pangu (Talk), Veetukkurppu Ungalukku Theriyunt ? Home for Desti-tute Women |
| 0550 4th : Thiraiganam (Film Music) | 0550 10th : Kettadu Kidaikum (Non-film request) | 0550 27th : Garamudam : Flute by Smt. Navaneetam |
| 0550 5th : Siruvar Arangam (Children Programme by D.T.E.A. School) | 0550 11th : Thiraiganam (Film Music) | 0550 28th : Neyar Viruppam, Isaiyum Kadaiyum |
| | 0550 12th : Munnetra Pathai-yile : Devotional Feature : Our National Laboratories-Central Electronics Research Institute—Pilani | 0550 29th : Neyar Viruppam, Immada Neyar (On Lis-teners' Choice) |
| | 0550 13th : Garamudam—Nagaswaram by Sheikh Chir-na Maulana Sahib | 0550 30th : Isai Amudam, Kadi-thamum Badilum Vadya Isai |
| | | 0550 23rd : Isai Amudam, Kadi-thamum Badilum, Vadya Isai |
| | | 0550 22nd : Neyar Viruppam (Request programme) |

URDU SERVICE

Transmission I

MW 42.73 m (702 k/Hz) MW 280.1 M (1071 K/Hz)
SW 48.73 M (6155 K/Hz)

Transmission II

MW 427.3 M (702 K/Hz) SW 31.01 M (9675 K/Hz)
MW 280.4 M (1071 K/Hz)

Transmission III

MW 427.3 M (702 K/Hz) SW 91.05 M (3295 K/Hz)

TRANSMISSION I 1430

0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENT

0545 Subhgaahi : Hamd, Naat, Salam, Shabad, Bhajan and Soofiyana Calam; Friday : Quran Recitation With Translation Followed by Natia Kalam

0615 News

0625 Comments from the Press Except on Fridays

0700 Sham-E-Frozan

0705 From Old Films (on Fridays upto 0725 Hours)

0725 Gandhiji Ne Kaha Tha

0730 Instrumental Music

0745 Repeat of Spoken Word Items of Previous Night and 0825 Listeners' Request

0820 Programme Summary

0900 Chalte Chalte (Daily Except on Sundays and Fridays); For Children (on Sundays and Fridays—Upto 0930 Hours)

0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)

0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays

0930 News Summary

0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays

1000 CLOSE DOWN

TRANSMISSION II

1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

1400 Programme Summary

1402 News Summary

1407 Sundays: Replies to Letters—Upto 1427 Hours, Followed by Song of the Week

1600 Mondays: Nigah-E-Intekhab (1st, IIIrd and Vth—upto 1500 Hours) and Filmi Qawwalian (IInd and IVth 1958—Upto 1430 Hours)

1600 Tuesdays : Devotional Songs (1st, IIIrd and Vth including Studio Recordings) and 2010 Meri Nazra Mein (IInd and IVth—Emphasis on New Artists) Wednesdays: Husn-E-Nazar

1600 Thursdays: Dhoop Chhaon Fridays: Light Classical Music

1600 Saturdays: Geetanjali (1st, IIIrd and Vth—Fresh Recordings and IInd and IVth—Library Recordings)

2100 Sundays: Story with Songs (1st); Mehfil (IInd); Kahkashan (IInd); Ghazlen (Non-film) on IVth and Rang Mahal (Vth—upto 1530 Hours)

2115 Mondays: Nigah-E-Intekhab (1st, IIIrd and Vth—Continued from 1407 Hours); Raag Rang (IInd and IVth)

2115 Tuesdays: Naghma-O-Tabassum (1st, IInd and IVth) and Yakrang IIIrd and Vth

2115 Wednesdays and Saturday For Women

2130 Thursdays : Panghat : For Rural Women (1st, IIIrd and Vth) and Yaaden Ban Gain Geet (IInd and IVth) Fridays : Geet Se Geet (1st, IIIrd and Vth); Tees Minute (IInd) and Jumde Jo Yaad Hai (IVth)

1500 Sundays: Kuch To Kahiye (1st); Filimi Qawwalian IIIrd); Qawwalian—Non-Film (IInd and IVth) and Rang Mahal (Vth—Continued from 1430 Hours)

1500 Mondays: Baat Ek Film Ki (IInd and IVth) and Qawwalian—Non - Film (1st, IIIrd and Vth)

1500 Tuesdays: Nai Nasal Nai Roshni

1500 Wednesdays: Film World (1st and IIIrd); Ranga Rang (IInd and Vth) and Sada-E- Rafta (IVth)

1500 Thursdays : Instrumental Music

1500 Fridays : Awaz De Kahan Hai (Repeat of Last Sunday)

1500 Saturdays : Phir Suniye 1605 and 1635 Listeners' Choice

1600 Comments from the Press 1630 Commentary or Week in Parliament

1600 News 1700 CLOSE DOWN

TRANSMISSION III

2035 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

2035 News Summary

2035 Programme Summary Request for Non-Film Ghazals and Songs (Daily Except on Sundays—On Holidays up to 2045 Hours); Awaz Do Kahan Hai on Sunday (Up to 2045 Hours)

2035 Jahan Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sundays—Continued from 2015 Hours.)

2045 Sundays : Book Review (1st), Delhi Diary (IInd and IVth); Iqtisadi Jaeza (IIIrd) and Urdu World (Vth)

2045 Mondays : Poetry Recitations

2045 Tuesdays and Fridays : Talks

2045 Wednesdays : Shaharnama or Pasmanjar

2045 Thursdays : Replies to Letters

2045 Saturdays : Radio Newsreel Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)

2115 Sundays : Thumri and Dadra

2115 Mondays and Wednesdays : Qawwalian—Non-Film

2115 Tuesdays : Regional Songs

2115 Thursdays : Play (Continued from 2100 Hours)

2115 Fridays : Short Story (IInd and IVth); Shahpare (1st and IIIrd) and Awaraqe Musavvir (Vth)

2115 Saturdays : Songs and Music

2130 Sundays : Ranga Rang (1st and Vth); Jamal-E-Hamashin (IInd); Adabi Nashist (IIIrd) and Urdu Service Digest (Vth)

2130 Mondays : Ek Rag Kai Roop (1st); Ek Hi Film Se Geet (IInd); Shukriye Ke Saath (IIIrd)—Including other Programmes); Funo-E- Lalita (IV) and Khwabzaar (Vth)

2130 Tuesdays : Aina (1st and IIIrd); Feature (IInd); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth)

2130 Wednesdays : Khel Ke Maidan Se (1st and IIIrd); Mushaira (IInd); Science Magazine (IVth) and From New Films (Vth)

2130 Thursdays : Play (Continued up to 2145 Hours)

2130 Fridays : Interviews or Discussions

2130 Saturdays : Nai Nasal Nai Roshni

2145 Instrumental Music

2200 News

2210 Tameel-E-Irshad (Daily Except on 1st Sunday)

2210 Mushaira on 1st Sunday

2210 News Summary

2210 Music Concert

2210 World News

2210 Sundays, Wednesdays

2210 Thursdays and Fridays : Film Songs

2210 Mondays : Light Classical Music

2210 Tuesdays : Dareecha

2210 Saturdays : Film Songs (1st, IIIrd and Vth) and Mushaira (IInd IVth)

2210 Bazm-E-Qawwali

2210 Programme Summary

2210 CLOSE DOWN.

KONKANI SERVICE

1005—1015 hours
19.78m (15165 kHz)
16.93m (17715 kHz)
News in Konkani (1005-1015 hrs.)

SINDHI

SINDHI
1730—1830 hours
280.1m (1071 kHz)
31.38m (9560 kHz)
News at 1735—1745

REGULAR FEATURES

1730 Programme Summary followed by Music)
1735 News in Sindhi
1745 Commentary

MONDAY

I. Disc Jockey
II. (a) Programme of Repeats
(b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Request of Non-film Songs

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shair Avahanja Geet Asanja (I, III, V)
(b) Quiz programme (II, IV) (b) Replies to Listeners' Letters)

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar
(b) Literary Programme
(c) This Week

SUNDAY

1. Request Programme
2. Replies to Letters

PUNJABI SERVICE

1900—2000 hrs.
427.3m (702 kHz)
News at 1903—1905 hrs.

REGULAR FEATURES

7.00 Programme Summary
7.03 News
7.20 Commentary
Monday : 7.05 Film Duets
Tuesday : 7.05 Interviews
Wednesday/Saturday : 7.05 Film Music of Listeners' Choice
Thursday : 7.05 Ghazals/Chorus
Friday : 7.05 Kafian
Monday/Friday : 7.05 Replies to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th : Sunday 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.

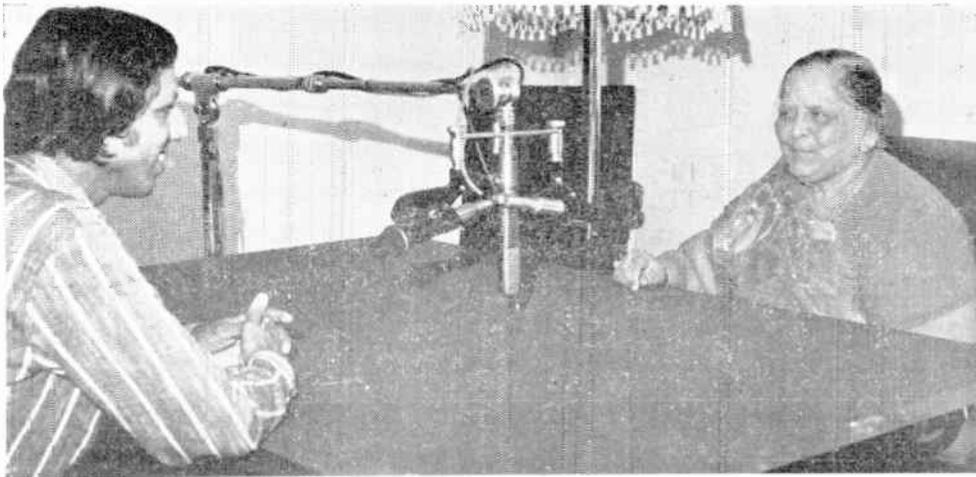
FOREIGN LANGUAGE SERVICES

| | |
|---|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5; 41.29, 30.97, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1655 hours—16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours on 19.69, 1685 Metres; 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 41.93, 31.40 Metres; 1134, 7155, 9555 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| ARI | 0830—915 hours—25.19, 31.15 Metres; 11910; 9630 kHz; News 0835—0845 hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15355 kHz; News. |
| West and North West AFRICA | 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.80, 16.80 Metres; 15155, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0730—0730 hours—25.15 Metres; 11910, 9630 kHz; News 0750—9630 kHz; News 0705—0715 hours; 1230—1300 hours—30.91, 25.56 1963 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours—280.1 Metres; 171 kHz; News 2005—2015 hours and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—22.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours; 19.63, 25.36 Metres; 15280, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 174—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0 25.22, 30.88, 19.75 Metres 594, 11895 9715 15190 kHz; News 0745—0750 hours; 1800—1845 hours—41.35 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1956 hours 1845—1930 hours; 264.5 Metre (1134 kHz). |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.)
Subsequent changes, if any, will be announced on the air.

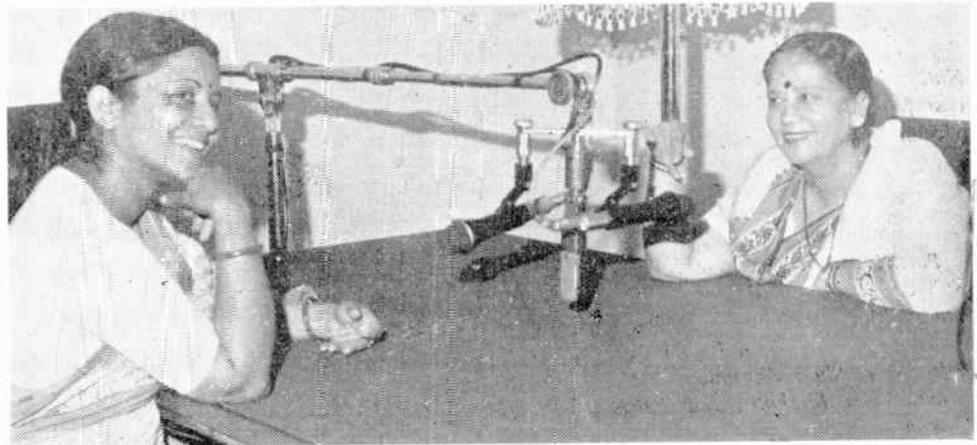
In each language service a Composite Programme is prescribed of news, commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Interview with Madhuri Ben Shah, Chairman, University Grants Commission by Sydney Rebeiro, member Academic Council. This was broadcast in the 'Women's World' programme from G.O.S.

Sharma Rani being interviewed by Shyama Singh—General Overseas Service.



Participants of the 'Quiz Time' programme broadcast from G.O.S. Quiz master is Vinod Chowdhury.





Participants of the 'North-South Dialogue' broadcast from G.O.S. From left : Ramesh Bhandari (secretary, Ministry of External Affairs), Inder Malhotra (Resident Editor, The Times of India), and Prof. Ashwan Ray (Jawaharlal Nehru University).

Nand Kishore Bhatt, President of INTUC being interviewed by Dr. Prayag Mehta, Dean of National Law Institute for broadcast from General Overseas Service.



Participants of the discussion 'Sub continent and American ammunition' broadcast from Urdu Service of AIR. From left : Dr. Shafi Azwani, T.N. Kaul, Inder Malhotra and Satish Kumar.

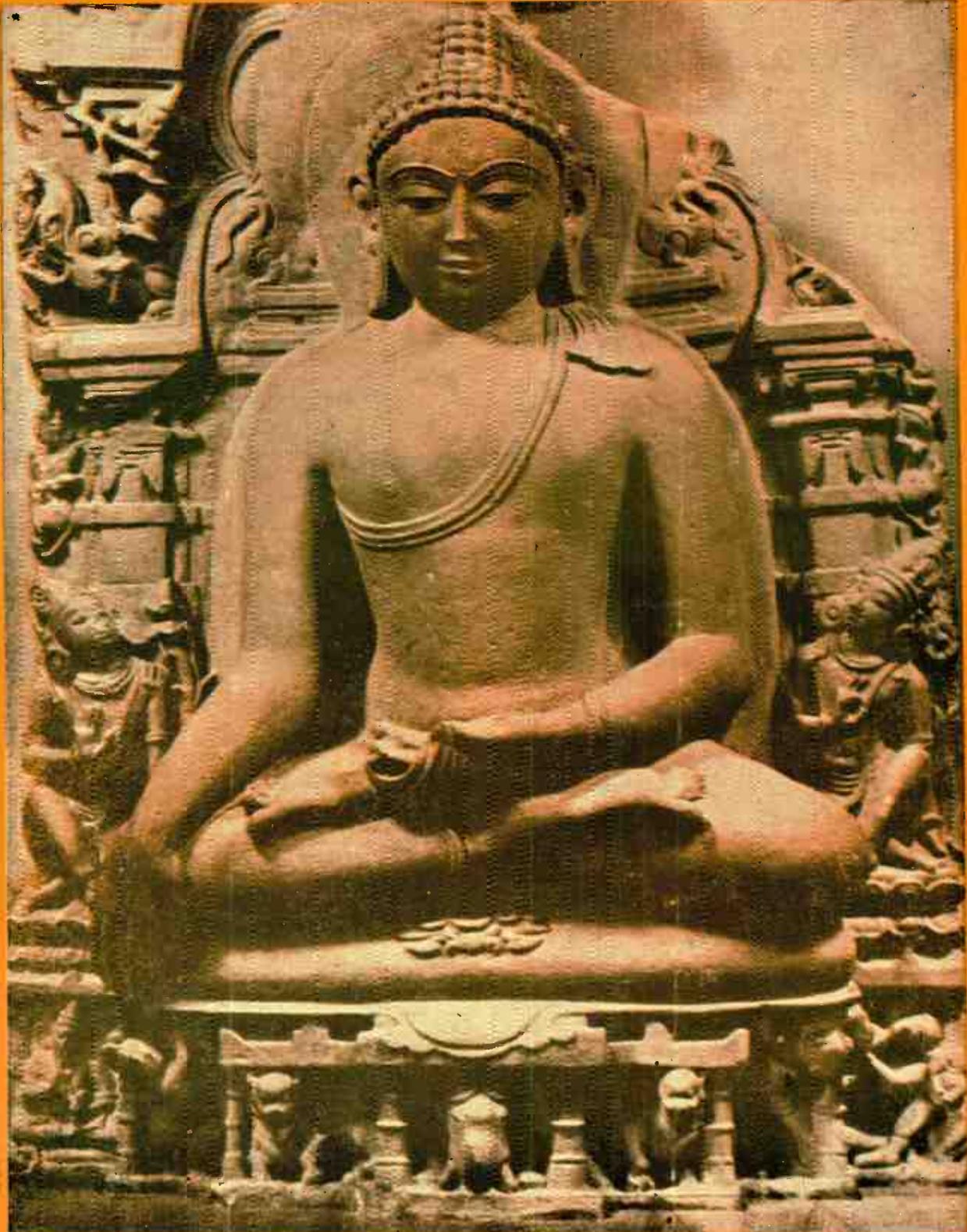




MONTHLY PROGRAMME JOURNAL OF
THE EXTERNAL SERVICES DIVISION

INDIA CALLING

December 1981





G.P. Bhave, Principal, College of Agricultural Banking, Reserve Bank of India, Pune, reviewing the F.A.O. sponsored inter regional seminar on 'harnessing the financial system in support of rural development,' over G.O.S.



Saroj Vasisth, whose translation of Hindi short story 'Study Room' was broadcast from G.O.S. in Women's Programme. (Kindly see page. 6).



K.K. Nair whose talk on Karma Theory was recently broadcast from G.O.S.



From left : Dr. J.M. Dave, Shri Dharmendra Gupta and Mirza Irfan Beg, who participated in a discussion programme—Welfare by industrialisation or destruction by pollution—broadcast from Hindi Service.

Participants of the Quiz Time programic broadcast over G.O.S. Quiz master is Vinod Choudhary.



Chief Editor

J. P. GOEL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

DECEMBER 1981

IN THE FOOTSTEPS OF THE
BUDDHA : SARNATH :

Rabindra Seth ...1

EXPORT-IMPORT BANK

Dr. V. Agnihotri ...2

INDIAN LANGUAGES TODAY :
PUNJABI

K. S. Duggal ...3

SHIP BUILDING AT MAZAGON
DOCK :

Vice-Admiral N. P. Datta ...5

STUDY ROOM

Kusum Ansal ...6

POETRY

Suresh Kohli ...8

OUR LISTENERS WRITE ...9

FRONT COVER



Buddha, the enlightened.

In the footsteps of the Buddha: Sarnath

by Rabindra Seth

SARNATH, known to the world as the centre of the Buddhist world and a cradle of Buddhist faith preserves in ruins, the great legacy of Buddhism in the country. A visit to the place is to experience the unfolding of 2500 years of Indian history and a glimpse of its rich cultural heritage.

ONLY ten kilometres separate are Varanasi and Sarnath, great centres of two of the world's great religions—Hinduism and Buddhism. Varanasi or Benaras, as the English preferred to call it, is considered the religious capital of the Hindu faith. This bubbling and pulsating city, said to be the oldest living city in the world, draws millions of visitors, pilgrims and tourists. Sarnath is the centre of the Buddhist world and a cradle of Buddhist faith. Today we talk about Sarnath.

It was to Sarnath that Gautama the Buddha, came after attaining enlightenment more than 2,500 years ago. It was at Sarnath that the Enlightened one preached his first Sermon and set in motion the Wheel of Dharma. Here he revealed the eight-fold path that leads to the attainment of inner peace enlightenment and nirvana. In Sarnath thus is enshrined the birth of Buddhism.

Sarnath became and remained a great centre of Buddhist activities for more than a millennium and a half. Some 300 years after the Buddha preached his first sermon, came Ashoka, the Mauryan emperor and

the greatest convert to Buddhism. He decreed the erection of a pillar at Lumbini, the Buddha's birth place on the Nepalese border. In Sarnath Ashoka raised vast stupas and another pillar the famous Lion Capital, which free India adopted as its State emblem.

Sarnath reached its zenith six hundred years later, under the Gupta dynasty. It was in this period that Huien Tsang, the Chinese traveller recorded 1,500 priests in daily attendance round the banyan tree close to the Vihara, temple. The 12th century marked Sarnath's decline. The building of a large monastery by the devout Queen Kumaradevi, was the last flicker of the flame. Its stupas were dismantled by the rulers of Varanasi, in search of building materials. Emperor Akbar built a brick tower on top of the most sacred stupas, to commemorate his father's visit some years before. And so the downfall continued. It was not until the nineteenth century, that extensive excavation work was undertaken, to uncover this glorious past of India and efforts made to preserve the ruins.

Today the ruins of Sarnath cover an extensive area, temples, stupas and monasteries belonging to different

periods of construction, the earliest going back to emperor Ashoka's time.

The Ashoka stupa, seen by Huien Tsang has been identified with the ruins of a large brick stupa commonly known as Jagat Singh's stupa. The site of this stupa probably marks the spot where the Buddha delivered his first sermon. Nearby stands the broken stump of the Ashoka Pillar, the magnificent Lion Capital which as I said earlier, is now the country's official emblem and which can now be seen at the Sarnath Archaeological Museum.

The most imposing monument at Sarnath is the great Dhamekh Stupa assigned by an inscription to the sixth century. Built of massive stone blocks and bricks faced with stone, it is cylindrical in shape with eight projecting bays each with a large niche originally containing an image. A board belt of carved ornamentation, geometric patterns and floral arabesques, adorns the walls.

Close to the Dhamekh stupa, stands the new Vihara built by the Mahabodhi Society. It contains Buddhist relics from various places. The Mahabodhi Library offers a rare collection of Buddhist literature. Dhamekh stupa is one of the five great monuments to survive even as ruins against the wrath of time, the invader and the insensitive in search of building material. The other four are : The Dharamarajika stupa, set up by Ashoka to contain the body relics of the Buddha, the main shrine where he used to sit in meditation. The Ashoka pillar and Chankama which mark the sacred promenade along which the Buddha paced while preaching.

The antiquities discovered in the ruins cover a period of 1500 years from the third century B.C. to the twelfth century A.D. The breath taking workmanship of the master craftsmen of yesteryear preserved in these antiquities can be seen in the Archaeological Museum, which houses them. The famous sandstone image of the Master, setting the Wheel of the Law in motion has a place of pride in the Museum. Not to be missed is the Lion Capital. Made of a finer quality of sandstone it is so highly polished that it can be mistaken for marble.

Dazzling its intricate sculpture, accuracy of delineation and its all pervading symmetry, it is a fantastic reminder of the achievements of Mauryan art.

A visit to Sarnath then is to experience the unfolding of 2500 years of Indian history, and a glimpse of its rich cultural heritage.

□□□

Export-Import Bank

by Dr. V. Agnihotri

IT is expected that the Export-Import Bank, commonly known as EXIM Bank will be set up shortly and will be able to solve the banking problems of the Indian exporters to a great extent. This Bank would no doubt emerge as a powerful financial institution in the country.

EXPORT-IMPORT Bank, commonly known as EXIM Bank, has been the pressing need of the exporters to assist them for expanding their trade efforts. The international trade has become a highly skilled field of operation that requires a special kind of infrastructural facilities, most important of which is the banking service. The need had, therefore, all along been felt for a new financial institution which apart from discharging the normal financing and other auxiliary functions could also function in the field of trade both as development bank acting as a promoter of exports and imports and a leading financial institution providing comprehensive merchant banking facilities. In a vast country like ours, the commercial banks and the nationalised banks have many social and national obligations and, therefore, differing priorities. For them, trade is not the only priority area and hardly an earning proposition.

Foreign trade during the Sixth Five Year Plan has been projected to grow at a rapid pace and exports alone are expected to grow by 9 per cent in quantity terms. But, the world trade in recent years has witnessed a marked slow-down with further acceleration in global inflation, instability in international money market and protectionist tendencies which caused sharp adverse movement in terms of trade of developing countries like India. According to an assessment of GATT Secretariat, the volume of world trade during 1980 is established to have increased by merely 1.5 per cent as against 6.0 per cent in 1979. Thus, the international trade environment is not good with the rapidly increasing trade and payment gaps in all oil importing

developing countries and with increasing protectionism in the major markets of industrialised countries.

The deficit in India's foreign trade has shown a sharp rise in recent years from Rs. 6210 mil. in 1977-78 to an estimated figure of Rs. 55000 mil. in 1980-81. This has been mainly due to the heavy import bill on account of sharp rise in the world prices of petroleum, oil products and fertilizers. It is estimated that the aggregate value of imports of POL in 1980-81 at Rs. 5200 crores had consumed almost 73 per cent of India's export earnings that year. But such imports are very crucial for the development of the country and would, therefore, have to be allowed.

In the final analysis, all imports are paid through exports. The government has, therefore, adopted exports as the national objective with the supporting infrastructural facilities, banking *inter-alia*, being an important element for boosting exports. Hence the decision to set up an EXIM Bank.

THE Export Import Bank of India Bill 1981, which has been passed by the Lok Sabha envisages a comprehensive role for the EXIM Bank, particularly in granting loans and advances by it or in participation with any bank or financial institution whether in India or outside for the purposes of export and import trade. It is also intended to function as the principal financial institution for coordinating the working of institutions engaged in financing the trade. It will have wide spectrum of business to perform which forms part of the import export trade, financing of research surveys, techno-economic

studies in connection with the promotion and development of international trade and providing technical, administrative and financial assistance needed for the purpose. The EXIM Bank will also help in planning, promoting, developing and financing export-oriented concerns and disseminating market and credit information. In view of the importance India attaches to joint ventures, one of the primary tasks of the EXIM Bank would be not only to render the much needed financial facility for the joint ventures but also as part of its promotional activities, provide the necessary capital to Indian partners to enable them to participate in the equity of these joint ventures. In view of the vastness of the country and large network of commercial banks, most of the short-term credit will continue to be provided by the commercial banks. It is in the field of export of capital and engineering goods which are normally exported on deferred payment terms as also the project exports that the EXIM Bank will bestow its primary attention. In the existing fierce international competition, the complexities of international trade require a variety of financial assistance which EXIM Bank alone would be able to provide in view of the very wide charter given to it and the flexibility that has been allowed in the matter of its operations.

It has been ensured that the EXIM Bank does not suffer for want of resources. Apart from Government providing it with a capital of Rs. 500 mil. and a soft loan of Rs. 200 mil. to start with—which will be supplemented every year both by providing additional equity and additional loan—the Bank has been permitted to raise resources from the open market both in India and abroad. It will also have access to short-term and long-term funds of the RBI, in addition to accepting deposits of longer duration from public.

It will be managed by a Board of Directors which will consist of representatives of the Reserve Bank of India, Development Bank, Export Credit and Guarantee Corporation Ltd. . . and nominees of Central Government, Scheduled Banks and trade. The exporting community will be closely involved in all policy decisions of the Bank and to ensure this, four representatives of the exporting

community would be on the Board of the EXIM Bank.

While preparing the charter of the EXIM Bank, Government has taken powers to ensure that it offers comparable services as are offered by other well known EXIM Banks such as those of U.S.A. Japan, and Korea. However in the matter of export credit insurance, it has been decided to keep export credit organisation separate from insurance institution. In fact, the charter of the EXIM Bank permits it to undertake more additional transaction than are permitted by some of the other EXIM Banks. The Bank will have a special Export Development Fund, an unusual feature compared to other EXIM Banks. This fund will be used essentially for market intelligence, surveys and

other promotional activities in addition to financing of such segments of export-import trade which are vital institutions may not be prepared to undertake.

India being the promoter of the trade interests of the underdeveloped countries, the EXIM Bank will also promote the setting up of similar institutions in other countries by participating in the share capital of such institutions.

It is expected that the EXIM Bank will be set up shortly and will be able to solve the banking problems of the Indian exporters to a great extent. This Bank would no doubt, emerge as a powerful financial institution in the country.

□□□

Indian languages today : Punjabi

by K. S. Duggal

PUNJABI writing has made strides in every field, whether it is poetry, drama, fiction, literary criticism or prose. There are more than 90 monthly journals, 20 dailies and 42 weeklies in Punjabi language at present. But a dark spot in an otherwise bright picture is publishing in the private sector since it impinges on the creative writer.

PUNJABI speaking people carved out a State for themselves in 1966. The first thing the Government of the reorganised State did was to enact the Punjabi Official Languages Act 1967. According to this Punjabi was to be the State language. A dream came true!

It is not as though Punjabi was being ignored much in the erstwhile bilingual State of Punjab. A lot was being done. It was, however, felt that with the creation of the Punjabi Suba a lot more will be done. The Punjabi language will receive undivided attention. It will come into its own. More and more books will be published in ever larger number. The creative talent of the State will proliferate. The output of Punjabi literature will match with the developed languages of the country like Bengali and Tamil, Marathi and Malayalam.

Recently Punjabi Sahitya Academy celebrated its Silver Jubilee with great

eclat. A voluminous souvenir marking the occasion attempts to review the Punjabi scene since Independence.

The picture presented is, indeed, euphoric. The Punjabi writing seems to have made strides in every field whether it is poetry or drama, fiction or literary criticism, prose or what you have. Whereas Dr. Jaswant Singh Neki, Ravinder Ravi, Ajaib Kamal and Pash have added new dimensions to Punjabi poetry, Balwant Gargi, Sheila Bhatia and Kapur Singh Ghuman have continued to experiment with theatrical form. Similarly in Ajit Cour and Dalip Tiwana there are charming new faces in fiction. Dr. Attar Singh and Dr. Harbhajan Singh have given new depth to Punjabi criticism. Punjabi prose has been enriched among others by travel writers like Pritam Singh of the Punjab University and Kailash Puri who has been writing purposefully on such sensitive subjects like sex.

A part from the individual endeavour of the writers, the contribution made by various institutions both in the public and the private sectors towards promoting research and appraisal, publishing and audio-visual activity has been considerable. In this effort the universities in the region figure in the fore-front, not excluding the Punjab Agricultural University. It has taken the agricultural science to the countryside. Some of its publications like Hadi Dian Faslan, Sauni Dian Faslan, and Punjab Khetibadi Diary are said to have sold more than 50,000 copies each. Under the imaginative stewardship of Dr. M. S. Randhawa, the University created a post of Emeritus Professor for an outstanding Punjabi litterateur on its staff. It had the eminent Punjabi poet Mohan Singh to be associated with the University. He was followed by Sant Singh Sekhon, an outstanding critic, playwright and fiction writer.

More important among the promotional and research activities of the Guru Nanak Dev University at Amritsar have been the projection of Punjabi writing in Pakistan in Gurmukhi script for readers in India and the collection, preservation and publication of folklore of the Punjab under the guidance of Dr. Karnail Singh Thind, a devoted folklorist.

The Panjab University at Chandigarh has already awarded more than 90 Ph. D. degrees for research in the medieval and the modern Punjabi literature. It has, now, set up a School of Punjabi Studies with Dr. V. N. Tiwari, a creative writer and scholar of repute and a dynamic organiser with sound perceptions as its Chairman. The School has amalgamated in it the department of Punjabi, Bhai Vir Singh Chair and Baba Farid Chair and also the outfit for English Punjabi dictionary. The reorganised set-up is designed to operate with better direction.

The Punjabi University at Patiala is perhaps the second University in the world set up after the very name of a language. It has been primarily

engaged in equipping the Punjabi language to serve as a medium of instruction in the various disciplines upto the post-graduate level. It has an exclusive department for the development of Punjabi which has already published about 300 titles by way of textbooks in different subjects and another 200 titles are at various stages of preparation. It is the only University with Punjabi as a compulsory subject at the under-graduate level. In the field of research, the Encyclopaedia of Sikh Religion and Philosophy is its most prestigious project, being conducted under the distinguished care of Professor Harbans Singh. The University has offered a fellowship to another eminent Sikh scholar, Professor Gurbachan Singh Talib to prepare English rendering of the Holy Granth.

The language Department has also been engaged in doing its best for the development of Punjabi writing and research. It has made conspicuous contribution in helping the switchover from English to Punjabi as State language. It has instituted several awards for creative writing and journalistic activity in Punjabi apart from undertaking a monumental project, the preparation of encyclopaedia in Punjabi in 25 volumes. It has issued several glossaries and done commendable basic work on which the foundations of a developed language can be laid.

The University Textbook Board sponsored by the Union Ministry of Education and Social Welfare with an outlay of rupees one crore has brought out glossaries in Chemistry, Physics, Botany, Geology, Geography etc. and also a large number of titles in Punjabi for the University level studies. Some of the disciplines it has covered are commerce, economics, geography, philosophy and public administration.

Punjabi Kandri Sabha, Punjabi Sameeksha Board, Punjabi Sahitya Akademi are some of the more important organisations in the private sector devoted to the development and propagation of Punjabi language and literature.

The Punjabis abroad in the U.K., Kenya and Canada are nostalgically involved in Punjabi literary activity. There are as many as 90 Punjabi writers with one publication or more to their credit in the U.K. alone. Ravinder Ravi in Canada, Ajaib Kamal in Kenya, Sati Kumar in Sweden and Raghubir Dhand, Sathi Ludhianvi and Kailash Puri in the U.K. are amongst the better known Punjabi writers today.

Akashvani and Doordarshan stations at Jullundur together with Punjabi units at AIR Delhi, Jammu and Srinagar have made their own contribution towards patronising Punjabi talent. Of late there has been a spurt of Punjabi films irrespective of their quality. It is said the indifferent standard of Punjabi films is due to the anxiety of the film producers to invest as little and reap as much profit out of it.

A dark spot in an otherwise bright picture is publishing in the private sector. Since it impinges on the creative writer, it hurts the most. Sardar Jiwan Singh of Lahore Bookshop in a thought provoking article in the Souvenir volume has bemoaned the limited field in which a Punjabi publisher has to operate and the utter disregard of the Government to nourish the publishing activity in the private sector. What is needed is promoting the reading habit. The Government must give a lead in it. One way to do it, in these days of spiralling cost of living, is to establish a network of libraries and equip them liberally with healthy literature purchased in bulk centrally. This is perhaps the only legitimate way of propagating Punjabi writing in the conditions of our society today. Our aim should be a library for every Panchayatghar. Until then all this euphoria is uncalled for, its no use creating literature if there are no readers.

In a recent study conducted by the Registrar of Newspapers, Government of India, it is revealed that Punjabi has the largest number of periodicals issued in the language. We have more than 90 monthly journals, 20 dailies and 42 weeklies. Hopefully from the periodical to the book is the next step.

□□□

Ship building at Mazagon Dock

by Vice-Admiral N. P. Datta

MAZAGON DOCK the petioner ship building concern in India, has a long and rich past history and a promising future. Ships flying the flags of different nations have received in and out of Mazagon Dock for over a century and will continue to do so for many years to come.

FROM ancient times India has been a major ship building nation. Indian master builders built ships which were considered to be of a superior kind even by the British in the 18th and 19th centuries.

It is perhaps not commonly known that one of the oldest shipyards in India is Mazagon Dock, and this yard has built in the past several ships which were acclaimed for their seaworthiness and craftsmanship.

Today Mazagon Dock is once again the premier shipbuilding concern in India. All types of vessels, upto 30,000 Dead Weight Tonne bulk carriers can be constructed at this shipyard. Construction of warships to meet the requirements of the Indian Navy is a major activity in Mazagon Dock. The construction of Leander Class Frigate, a modern sophisticated all purpose frigate, was first started in 1966. Since then six ships, completing the series, have been built and delivered to the Navy. In fact the sixth and the last of the series, INS Vindhyagiri was commissioned on 8th July, 1981. Though the leanders were based on a British design, the ships have progressively undergone changes in their design to meet Indian requirements and to accommodate latest developments in naval defence systems. The last two ships of this series INS Taragiri and INS Vindhya-giri have undergone major changes in their structural design so that they can take of on a much bigger helicopter. These original modifications have won universal acclaim. The ship has a displacement of approximate 3000 tonnes and a speed of 30 knots. Two sets of double reduction steam turbines produce a total of 30,000 shaft Horse Power. Its armament consists of one twin 4.5" gun mounting and two 20 mm Hispano guns. One double barrel anti-submarine rocket Launcher, two triple barrel torpedo launchers and two quadruple seacat anti-aircraft guided missile launchers. The ship also carries a Sea King helicopter armed

with torpedoes and Sonar. The Leanders built in Mazagon dock have been found to be cheaper by about 20 per cent than those built in advanced countries.

THE Indian Navy and Mazagon Dock have now evolved a new design for a bigger and more powerful frigate. The first of this totally Indian designed frigate called 'Godavari' was launched at Mazagon Dock in May 1980, it is expected to join the Navy in 1983. Three such frigates have been ordered. They are known as the 'Godavari Class'. These ships will be about 30 per cent bigger than the Leanders but will have the same speed. They will have surface to surface missiles and will carry two Sea-King helicopters instead of one on the Leander. The ships will have modern anti-aircraft-anti-ship and anti-submarine capabilities.

Mazagon Dock has also designed an Off-shore Patrol Vessel for the Indian Coast Guard. These vessels are required to patrol the coastal area upto 200 miles, that is the Exclusive Economic Zone which includes our off-shore oil installations and rich fishing areas. These ships will carry a helicopter to help in search and rescue work and will also have fire fighting capabilities. Three such vessels will be built for the Coast Guard.

Besides warships, Mazagon Dock has designed and constructed a variety of other vessels for Indian as well as foreign clients. M.V. Harsha Vardhana, a luxury passenger-cum-cargo vessel was built for the Shipping Corporation of India. It was the first time that a ship of this type was designed and constructed in India. Besides Mazagon Dock has also constructed a variety of dredgers, fishing trawlers, tugs etc. for Indian shipping companies and port trusts.

Mazagon Dock is the only shipyard in India, to have built vessels for export. Six modern container-cum-general, cargo ships were supplied to

a U.K. based shipping company. Two cargo coasters to a Singapore firm, two large, 9000⁸ M capacity Water Tankers for the National Iranian Navy ; and a large number of barges to Saudi Arabia, Yemen and other gulf countries have been supplied.

MAZAGON Dock is also known for its ship repair work. Most of the ship repair work in the port of Bombay is carried out by Mazagon Dock and flag carriers of all countries are repaired and serviced regularly in the yard or in the stream. The yard is equipped to carry out almost any kind of repair work and has a reputation for quality and adherence to schedules. Deck and engine repairs to ships of any size that can enter Bombay harbour and underwater repairs to ships of upto 65,000 tonnes can be undertaken.

With the discovery of oil off the west coast of India, the requirements of the Oil and Natural Gas Commission or offshore oil platform and other offshore structures have increased considerably. Hence in 1978, Mazagon Dock diversified its activity to the fabrication of offshore fixed platforms. New facilities were created, and with its past experience, the company was able to start delivering off-shore Platforms within the short period of one year and today it can produce four platforms a year. Further expansion of the facilities is in progress. When these facilities are completed, Mazagon Dock will be able to supply 10 to 12 platforms per year. The company has plans to diversify further in related fields like transportation and installation of offshore platforms ; construction of all types of drill rigs and underwater inspection and maintenance. All these activities are presently carried out by foreign contractors. With Mazagon Dock undertaking these activities it will help not only in the saving of precious foreign exchange but will also make the country self-sufficient in this strategic field.

Mazagon Dock has a long and rich past history and a promising future. Ships flying the flags of different nations have moved in and out of Mazagon Dock for over a century and will continue doing so for many years to come. Many years ago Mazagon Dock had built men-of-war that fought and proved themselves in the Battle of Trafalgar; and it will certainly continue to build famous ships not only for the Indian Navy but also for the naval and merchant fleets of the world.

□□□

Study Room

by Kusum Ansal
(Translated by Saroj Vasisth)

I heard the front door bell ring. Sitting in my bedroom I also heard Kedari open the door. Soon I heard the hissing of Kedari's rubber shoes on the staircase; he stopped at the door.

"Didiji, a man has come to repair the chairs.....he says Mehra Sahib has sent him."

"Yes, I know. Bring him to the study. The chair needs some repairing."

Kedari turned and went down stairs. Hounded again by their approaching footsteps, I went into the study. A young smart boy stood near Kedari. I explained the job he was expected to do. He put his bag in a corner and started his work.

It was eleven O' clock. The winter sun had reached the balcony. I went to my bedroom and picked up my half-read book, came out to the balcony and settled down in a cane chair. I could see the study from the balcony. The Mistri turned around to me and praised the leather chairs :

"These chairs are very well made. Must have been a good craftsman, the leather is really strong and genuine."

I just shook my head. His appreciation induced my mind to wander in the study room. I had in any case lost interest in the book I was reading. How proud Papa used to be of his room....Pappa, was an architect... a creative artist, a forward thinking technologist. He often said "Architecture is an art of building that fulfils all the needs of the cultured and civilised category of the society. We build a house, a home to live in ; it shows our past desires, our emotions. It is a projection of a man's temperament and sentiments.

This house designed by Papa is still a topic of discussion; Papa's pride is deeply reflected by this design. The elevation of so many rooms, built on different heights and depths, the splitting of the various portions are still discussed. The study was always Papa's favourite room : it was built and furnished in the Victorian style.

Surrounded by walls the study room was designed to live a particular kind of life. But, who lived that kind of life? Papa or myself? There are two large windows on two walls, they spread out like two large eyes. Sometimes they shine with the light of expression, sometimes they liquidise because of the rain outside ; they look out at the world outside in an attempt to find the truth, and sometimes they are simply covered with the heavy silk curtains ; on such occasions they quietly, silently caress and shadows of the memories long forgotten ; like a mask, they separate the inside of the room from the outside world.

On one wall hang the master-pieces of famous artists. These oil paintings have become a symbol of the old memories. Their faces are hiding a secret, their half-open lips tell an interesting lie story, each powerful hand is holding a forgotten story. How truthful are these faces, and yet so untruthful. They have been hanging here lifelessly for years now. So much has happened but these continue to remain as if they are shady trees, offering protection to the birds who happen to come for rest, make their nests, and ultimately fly away. The tree continues to remain quiet, calm and stationary just like these master pieces.

The fourth wall has shelves which go right up to the roof. These are loaded with books. To reach these books one has to use the artistic round ladder that increases the beauty of this room. There are so many hues in this room.....the books here wear the seven colours of the rainbow. How much these lifeless covers have secured and are keeping with care. The entire verdict on life, all the secrets of living are collected and entrusted in these covers. I received a lot in this room; I used to be lost in these books. I followed the path, the descriptions given in these books. I believed whatever was written in these.

The wooden floor under my feet is variegated and bright like a stage, indicative of the significance of the foundation underneath. It is capable of bearing all the pain, the suffering, and hardships.....capable of tolerating the pain after being crushed by feet any number of times.....

And yet contain all the experiences with open heartshining all the time.

There is a solitary ventilator on the upper part of the wall. The panes have broken because of the sun and strong windsthe dirty ventilator is tied to the exhausted being of the panes. It is a medium for bringing the light from the sky to the earth. How dirty it has become. A sparrow has built a nest in the ventilator. Papa used to hate these nests. Before the birds could make one, he used to have them thrown out. How careless I have become. I don't have the house cleaned properly. Even Kedari has forgotten Papa's discipline.

There are two massive chairs in front of the two windows : they are made of wine coloured pure leather. I used to love sitting cross-legged in one of these huge chairs. "Put your feet, down Gorka.....why do you sit like a restic ? "Papa's scolding comes ming with the breeze. Quickly I put my feet down. I am scared even today.

I was born when Papa was middle aged. He waited for a son for many years. His anxious hands held on to me a bundle wrapped in a white shawl. My helpless mother had died during my birth. She too had dreamt of a son. In that one moment Papa had experienced a terrible earthquake but he did not let it show; he remained calm and collected. My ordinary, weak being had aged Papa and his proud self much before its time.

He spent most of his time in the study room. The books kept him company. I used to roam about very softly in the house.....a little nervous ...a little panickedI used to watch Papa from a distance.....and often overheard his conversation. These chairs were an object of Papa's admiration. One day he explained to Brojendra uncle :

"These chairs are called Chesterfield, they are made of pure leather and are specially designed for libraries. Just sit down and see how comfortable they are."

"Why shouldn't they be comfortable you are an interior decorator and an architect ? You design and plan other peoples' houses, how is it possible that your own, should not be well designed." Brojendra uncle looked around appreciably and continued,

"You have built your home with so much love and affection Raj. only if you had a son."

"Never mind, Brojendra. Besides, I am not that old, not yetI will live to see my grandson. I am living only to see my grandson, I am going to will it all to him."

Papa's comment had opened a new chapter in my life.

I remember the day Papa sat with his hands on the study table. Papa's study table was a grand piece of furniture. He had visited the Salarjang Museum, in Hyderabad once where he liked a particular table immensely. Papa had prepared a sketch of that table and got it made. It was not an identical work, but it was quite similar. The inlaid flowers, the leaves, the length and the design were well copied. Whenever Papa was not using the study room, I enjoyed studying in this room. Once I had dozed off with my head on the study table. Papa had come in and carried me to my room. As he was putting me down on my bed, my eyes had opened . . . It was a beautiful moment for me. Papa had come to my room that day after many days. I felt that happiness when being in Papa's powerful arms.

In fact Papa seldom came to my room and he did invariably criticise my sketches.

"What is all this . . . they look like skeletons, human skeletons..... Why do you draw these things, Gaurika ? Make pretty pictures, paint them, paintings look no good without colour."

I looked at the sketches once again. I feel that lines are the main premise; lines are beauty; it is the lines that give shape to anything, not colour. But despite my best efforts, my sketches remained as they were . . . entrapped in lines, in various shades . . . black, depicting one sentiment or another, I could never muster enough courage to fill colours in these. I was helpless. I could not do it even to please Papa.

One day Papa came into the room and asked, "What are you reading? Come, I will teach you."

I felt very amused. Papa was an architect and I was reading Shakespeare. He read poem for a while and

then said, "Shakespeare has always been my favourite."

I was greatly surprised at Papa's love for literature. He read and explained the poem beautifully. When he was gone. I just sat engrossed in Shakespeare's philosophy.

* * * *

I can never forget the day I had come to call Kedari for some work. I was surprised to find Samir sitting in Papa's chair. My heart beat had quickened. I knew there would be an explosion when Papa enters the room. Worried, I looked at the door for I could hear the familiar foot-steps. I ran out of the study and hid myself in my room. For the first time I had felt that my sketches were haunting me.

Samir yes, It was Samir, who had fascinated me. It was an unfamiliar experience for me, just looking at him made me feel strange. His words, that "something" in his eyes had woven a spider's web of happiness around me. He looked different in the mass of humanity at the college. Somehow he had dragged me out of that crowd. I had started following him. Being with him, knowing him had made me realise that a person as a physical being is nothing it is his mind that matters.

Ties are nothing, it is the ability to attract that matters, the ability to hold. It is the personality visible and invisible that makes a man. Words were not enough to describe Samir, nor could one reach him with words. He could only be experienced.

I was certain that Samir will express our unsaid feeling to Papa. It was like a dream. I visualised him, . . . sitting in front of Papa, in Papa's favourite Chesterfield chair, he will say "I love her and she loves me.".....he brought my feelings to a lower level by expressing them in this manner.he will be asking for my hand.....Papa awoke from a spell.... suddenly he realised that Gaurika had grown up she had started loving someone, she had found out the meaning of the secret word.... 'love'.... In this house, the word is banned..... love does not exist.....it has no entity..... The conversation between Papa and Samir till today remained a secret for me. But Papa

had taken a decision that day. I was not allowed to continue my studies from that day onwards. My feelings for Samir were cruelly pushed into a remote corner of my mind. This kind of cheapness was not permitted in Papa's house, only those, who are of Papa's standard can step at Papa's doorstep. I stood in the balcony and tried to find the truth through the study room window, Papa sat inside in an attempt to ignore something outside the window.

* * * *

Within a month I was married to Brojendra uncle's son Avinash. Perhaps only our study room was more expensive than Samir's entire house loaded with flowers. I was sent off in Brojendra uncle's large car. Papa was left behind alone, in a decorated house and I was engulfed in a crowd.

Avinash was still a student at an American University. We were married at Papa's insistence. Four days' later we left for the States. When we returned after two years I had decided to live with Papa. At the airport, I noticed that Papa was trying to measure Avinash and myself, he looked at my body with his experienced eyes. He fixed his eyes on my eyes and attempted to read something in them. I ignored his look and wished all the relatives happily.

A number of parties were thrown for us. Whenever we were together I realised that Papa wanted to say something to me. Papa found it strange that I didn't address Brojendra uncle as Papa. Brojendra uncle, Avinash, Beji, no one came to fetch me from Papa's place. No one asked me to come home. This naturally worried Papa. A couple of times Papa took me to Brojendra uncles. But I stuck to my decision.

One day Papa called me to the study room. He sat looking out of the window. I noticed that Dr Mrs. Khare famous gynaecologist, was sitting near him. I returned to my room with her. She asked me a lot of questions. In reply I opened my cupboard and handed over Avinash's medical reports. While she read the file. I returned to my half-finished sketch. When she was through. I asked her to let Papa know the truth. How long could I evade answering Papa. He had to be told one day. A little later I heard Kedari's screams. I rushed to the study room and found Papa semi unconscious. His face had

become pale yellow. He was trembling; he was not breathing properly, and in front of him lay Avinash's medical report. He had shrunk in the large chesterfield. The doctors were summoned. He regained consciousness but was never able to leave his bed after that day. Restlessly he would look at me and mumbled 'Brojendra, I thought you were my friend.'

Sometimes we helped him to come to the study room, where he sat and read.

The day I brought my divorce papers Papa was sitting in this very chair. I was simply holding words in my hands. The meaning was unknown for me. This was the window, this very ventilator and I. Papa had gone for ever on an unknown path. Brojendra uncle had come that day and I could clearly hear Papa's voice "These chairs are known as chesterfield, it is pure calf leather.....These high back chairs were made during the Victorian times . . . these are made specially for the libraries. Just sit down and see, you will sink into the seat, A sea of comfort will wrap you up in its arms. This room is my study room."

The Mistry is knocking at the door. I returned to the reality. "The chairs are repaired. Come and have a look."

* * * *

How long I had sat still, had travelled through innumerable gateways of the past and now I was back in the study room. The chairs had been repaired. I could not tolerate their torn tattered look. Now I felt satisfied. I paid the Mistry. He had worked hard. I must sit and feel the softness, which is bound to have been effected. It appears as if I am sitting in a new place, their vastness is not engulfing me in its arms as usual. I feel restless, my mind is again wandering. One has to go back to the past to understand life. But, one has to go forward to live. I hesitate even to look out of the window. A little sparrow flying from the window to the ventilator has attracted my attention. Softly she is bringing in straws and building a nest. Hope is being created in her nest, her home, dreams are being painted, a new life is going to be born. A few branches, a few dry leaves are going to support a new life. A whiff of air comes in softly, slowly after touching the curtains on the window it moves up towards the nest.

A delicate shiver passes through the tiny architecture of straws, two tiny mouths peep out. As if two stars are sailing in the seat of clouds in a boat. A hunger is awakened in the dry.

Poetry

By Suresh Kohli

A DREAM

I dreamt last night;
You were coming, walking rapidly,
across the field.
Wearing the same beautiful white
silken dress
which suited your womanhood the
best.
You looked like a girl
who had beautifully bloomed
under a passionless love of mine.
Your eyes were closed
as you were in my arms,
Across your face had spread,
a sardonic smile;
a bright, childlike smile
appeared in your empty eyes,
and above the evening sky was lilac
with gold.

The scene suddenly changed
I saw an old woman black as coal
with her teeth horrifying the look
as she called herself Death, Death,
Her pale and gloomy voice seemed
to bite my ear.

I cried loudly and woke up with a
start.
There was nothing.
Neither you nor the fearful death;
But now,
I do not fear even if death
comes to me here
for you are beside me
and will comfort me there

May your goodness and beauty
be with me for ever.

THE PROCESS

A favourite retreat :
slender columns of pine trees,
acid smell of nettles, earth roots,
the old disguised potting-shed
Inside the shelter silence enthral,
but music of silence throbs,
like a swarm of bees in my ears :

leaves and straws. Satisfaction is oozing out of the half open beaks, and fluttering wings. What an unparalleled creation. . . like silent lustre in a motionless quiet night . . . □□□

the hill tops were lost in the mist,
and the rivulet turned into ice.
I know all corners of the valley,
every turn in the winding road.
every stile, every tree
harbouring nests.
Only darkness remains exploited.

A bullet shoots into the space,
a crow falls from heights,
a bit of meat held tight in the beak.
I leapt hungrily :
The process, the custom.
The song of silence is lost,
the twittering of birds are,
cries from another world.
Imminent danger of darkness falls,
I again start my love-hate affair :
I like fallen breasts :
they possess the stamp of security :
revolt is my vocation.

WISTFUL MOMENTS

Love's wistful moments,
sweetness denied,
legends crossed;
a dogma in limbo.
strange, perplexing odours,
a longing for solitude,
amidst crazy moments :
desires smashed.

Sulphuric; dimensional lights,
stroll in magnanimous visions.
But love's wistful moments,
lost sensations,
agony of separation crawls,

Faraway from pain and ecstasy,
I throw ash in coffee cups,
(the crowds distract emotions)
and my love walks ahead,
stepping slowly towards,
a vague destination,
a predetermined vision.
They all materialise,
love grows,
only the wistful moments
do not come again : a strain.

Our listeners write

I was most interested in this programme, as your speaker explained words from the Holy Koran and the way of your people during the Holy period of Ramadan.

The reception was very fair during this programme allowing full listening pleasure.

It is this type of programme that I find most interesting, for it allows a greater understanding of people of other cultures, outside the world of politics. I feel peace can only come from understanding, perhaps the third world countries, can help the great powers to develop this practice.

W. Huddleston,
10 Nile Rd., Kelston West,
Auckland, 7
New Zealand

I listen to your programme regularly. Your programme structure is very good. I like your musical programme very much. Your news is neutral. Best wishes and success to All India Radio.

S.K. Singha,
International Radio Club,
Kotchandpur, Jessore,
Bangladesh.

Your Mail Bag programme is very polite. Your Dx programme is not always actual but it's interesting to hear something about radio stations in your area.

Thomas Anthony,
Rabentrabe 37
D-2080, Pinneberg,
BRD FRG

My favourite programme is of course 'Mail Bag'.

Alpo Hassi'nen,
Veksinkulma A-2,
58900 Rantasalmi,
Finland.

I was listening to your English Broadcast and it thrilled me. I'm very fond of Indian Music and I like the way you scatter parts of songs and melodies all along the broadcast. When the signal strength is good this is very delightful.

I prefer to hear music, comments on sports, arts, life and tourism than politics. The press review is more explicit about your political way than any other commentary.

Although I'm not good at the usage of English language your broadcasts are not too difficult to understand, and that is because you don't

speak too fast. I hope that will continue.

Garcia Philippe,
4 Route de Salaise,
F-38150 Roussillon,
France.

I found your English broadcast very interesting and full of useful information.

Tomohiro Oda,
793, Kakita Shimizu Cho,
Sunto gun Shizuoka Kam 411
Japan.

I am writing to tell you how much I enjoy listening to useful information. By listening to your broadcast I learnt a lot about your country. I found your English broadcast very interesting and full of useful information. I promise to continue to listen to your English programme. I feel we want to tell you how much we enjoyed the Indian folk music.

Shuujii Morioka,
576, Kawamori,
Ryuo Cho Gamou Gun,
Shiga 520-25 Japan.

GUJARATI SERVICE

From 0945 1000 hrs on 19 78 and 16 93 meters : 15165 and 17175 kHz

News at 0845—1000 hrs

From 9930 to 2315 hrs on 25 36 89 63 meters 11830 and 15280 kHz

News at 2235—2245 hours

| TUESDAYS | | THURSDAYS | | FRIDAYS | | SUNDAYS | | |
|-----------------------------------|---------------------------------|--|--------------------------|--------------------------|--------------------------|--------------------------|------|---|
| 2245 | Vartman Navelan Current Affairs | 3rd, 10th, 17th, 24th and 31st | 2230 | 4th : Talat Aziz | 4th, 11th, 18th and 25th | 6th, 13th, 20th and 27th | 2230 | 6th : Sudanda Shah |
| 1st, 8th, 15th, 22nd and 29th | 2250 Geetika | 2230 | 11th : Stuti | 2235 | 25th : Ghazal | | 2245 | 13th : Hemangini Desai |
| 2230 | 2300 2nd : Tamne Gamshe | 2230 | 18th : Qawall | | | | 2245 | 20th : Damyanti Baradai |
| 1st : Rajendra Mehta | 9th : Janva Jevun | 2230 | 25th : Ghazal | | | | 2245 | 27th : Sudha Malhotra |
| 9th : Mukesh | 16th : Geetane Gazal | | | | | | 2245 | Ek Farmaish |
| 15th : Mugatlal Doshi | 23rd : Aajna Kalakar | | | | | | 2245 | 6th : Aajna Sangetkar |
| 22nd : Karsandas Sagathia | 2315 Samapta | | | | | | 2245 | 13th : Amari Pasand |
| 29th : Mohd. Rafi | | | | | | | 2245 | 20th : Shastriya Sangeet |
| 2245 | | | | | | | 2245 | 27th : Geet Dhara : Gujarati Non film songs |
| 1st, 15th, 22nd and 29th : Nolika | | | | | | | 2245 | 2315 Samapta |
| 8th : Geethobhari Kahani | | | | | | | | |
| 2315 Samapta | | | | | | | | |
| WEDNESDAYS | | SATURDAYS | | | | MONDAYS | | |
| 2nd, 9th, 16th, 23rd and 30th | 2230 | 3rd : Anwar | 5th, 12th, 19th and 26th | 2230 | 7th : Shehnai | 7th, 14th, 21st and 28th | | |
| 2230 | 2245 | 10th : Hariom Saharan | 2230 | 5th : Garba | 14th : Vadyavrinda | | | |
| 2nd : Girija Devi | 2250 | 17th : Sandhya Rao | 2230 | 12th : Govind Boricha | 21st : Film Dhoon | | | |
| 9th : Begum Akhtar | 2250 | 24th : Ashok Khosla | 2230 | 19th : Shaktidan Gadhavi | 28th : Sitar | | | |
| 16th : Parveen Sultana | 2250 | 31st : Kavita Krishnamurti | 2230 | 26th : Madhurendra Varma | 2315 Samapta | | | |
| 23rd : Chitrasingh | 2250 | Akhbaroni Ataneth : Indian Press Review | | | | | | |
| 30th : Jagmohan | 2250 | 3rd : Geetavali and Gujarati and Hindi, Non Film songs | | | | | | |
| 2235 Samapta | 2250 | 10th and 24th : Talk | | | | | | |

GENERAL OVERSEAS SERVICE

PROGRAMME FOR THIS MONTH

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

4th : T.G. Shankara
Gopalan
11th : Smt. N. Sikhi N.
Neela
18th : K.S. Gopala Kri-
shnan
25th : T.R. Mahalingam

0500 Cultural Survey
0515 Film Hits of Yester
Years

0550 **Instrumental Music : Tabla**
4th : Latif Khan
11th : Iqbal Hussain
18th : Kishan Maharaj
25th : Zamper Ahmed

0600 **Panorama of Progress**
(Except on 4th)
4th : Disc Review (Upto
0620 hrs.)

0610 **Folk Songs (On 4th at
0620 hrs. and on 25th upto
0620 hrs.)**

4th : Boatman's Songs
(From 0620—0630 hrs.)
11th : Different Regions
18th : Himachal Pradesh
25th : Kumaoni (Upto
0620 hrs.)
0620 **Significance of X'mas—
Talk (Only on 25th)**

SATURDAYS

5th, 12th, 19th and 26th

0415 **Devotional Music**
5th and 19th : Different
Artists

12th : Afzal Hussain Na-
gina

26th : Different Artists
0446 **Orchestral Music**

0500 5th : Let us know them.
Kural—Tamil Veda : Talk
12th : Horizon : Literary
Magazine Programme—My
Choice—Urdu

9th : Let us know
them—Amar Kosh—Sans-
krit—Talk

26th : Horizon—Literary
Magazine Programme;
Poetry Recitation; Short
Story

2510, 0550 and 0610 : Listeners'
Choice

0600 Radio Newsreel
0610 Christmas—Radio Report
(Only on 26th)

SUNDAYS

6th, 13th, 20th and 27th

0415 **Devotional Music :**

6th : Different Artists

13th : Shabads

20th : Malti Pande : Bha-
jans

27th : Hari Om Sharan

0446 **Instrumental Music : Flute**

6th : Pannalal Ghosh

13th : Hari Prasad Chau-
rasia

20th : Prakash Wadehra

27th : Devendra Murde-
shwar

0500 6th : I visited India :
Talk

20th : Impression—Inter-
view based programme

13th : Indian Cinema

27th : Sports Folio

0510 Film Songs

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | BANDS | |
|--------------------------|------------|--------|-------|
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| NORTH-EAST ASIA | 0415—0645 | 19.85 | 15110 |
| | | 31.46 | 9512 |
| | | 25.35 | 11895 |
| | | 19.64 | 15320 |

REGULAR FEATURES

0430 and 0630 News; 0440 and
0635 Commentary; 0445 Pro-
gramme Summary; 0645 Press
Review; 0640 Programme High-
lights from 1530—1630 hrs. and
1900—2030 hrs.; 0641 Film
Tune; 0645 Close Down.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Devotional Music**

1st : Mukesh

8th : Usha Atre

15th : Kumar Gandharva
and Vasudhara

22nd : Bajrang Kumar and
Party

0646 29th Hari Om Sharan
Instrumental Music :

1st : Flute : P.L. Ghosh

8th : Sarod : Amjad Ali
Khan

15th : Dilruba : Pyara
Singh

0500 22nd : Vichitra Veena :
Gopal Krishna

0510 29th : Sarangi : Inder Lal
Radio Newsreel

0510 1st, 15th and 29th : Music
of India

0540 8th and 22nd : Classical
Half Hour

0550 Film Tune
Light Music :

1st : Manna Dey

8th : Bashir Ahmed

15th : Laxmi Shankar

22nd : Shabir Hussain

0600 29th : Nirmala Aroon
Faithfully Yours—Replies
to listeners letters
(On 1st, 8th and 22nd—
upto 0615 hrs. and on 15th
ad 29th upto 0610 hrs.)

0610 D'xer's Corner (Only on
15th and 29th upto 0620
hrs.)

0615 **Karnatak Instrumental
Music (Except on 1st)**

0615 1st : Film Tune upto 0620
hrs.

8th : Violin : K.S. Ven-
kataramiah

15th : Veena : R.K. Sur-
yanarayana

22nd : Flute : Prapancham
Sitaram

29th : Mridangam : P.S.
Pillai

0620 1st : The Guru and His
Message : Talk on Guru
Tej Bahadur

WEDNESDAYS

2nd, 9th, 16th 23rd and 30th

0415 **Devotional Music :**

2nd : Jaffar Hussain Khan
and Party

9th : Vani Jairam

16th : Bakshish Singh Ragi
and Party

23rd : Different Artists

30th : Malti Pande and
Ram Pathak

0446 **Instrumental Music :**

2nd : Sitar : Ravi Shan-
kar

9th : Pakhawaj : Ayo-
dhya Parsad

16th : Surbahar : Imrat
Hussain Khan

23rd : Sarod : Amjad Ali
Khan

30th : Flute : Prakash
Wadehra

0500 2nd, 16th and 30th : Of
Persons, Places and Things

0510 9th and 23rd : Our Guest
Film Songs from South
India

0550 **Light Music from different
regions:**

2nd Bengali

9th : Punjabi

16th : Gujarati

23rd : Marathi

30th : Sindhi

0600 2nd, 16th and 30th : Ex-
port Front

9th and 23rd : The Fort-
night's Focus

9th : National Museum

23rd : Archaeological Sur-
vey of India

0610 **Instrumental Music :**

2nd : Shehnai : Anant
Lal and Party

9th : Santoor : Shiv Ku-
mar Sharma

16th : Jaltarang : Ghasi
Ram Nirml

23rd : Tabla : Allah
Rakha

30th : Duet on Sitar and
Guitar : Rais Khan and
Brij Bhushan Kabra

THURSDAYS

3rd, 10th, 17th, 24th and 31st

0415 **Karnatak Instrumental
Music :**

3rd : Nagaswaram : Sheik
Chinna Maula

10th : Violin : Lalgudi
G. Jayaraman

17th : Flute : Prapancham
Sitaram

24th : Veena : R.K. Sur-
yanarayana

31st : Talvadya Kaccheri

0446 **Instrumental Music
Sarod**

3rd : Brij Narain

10th : Zarin Daruwala

17th : Sharan Rani

24th : Ali Akbar Khan

31st : Radhika Mohan
Moitra

0500 3rd : Book Review

10th : Talking about Agri-
culture

17th : Science Today

24th : Industrial Front

31st : New Publications

0510 **Selections from National
Programme of Music**

0550 **Songs from New Films**

0600 **Radio Newsreel**

0610 **Regional Music (On 10th
upto 0620 hrs.)**

3rd : Bengali

10th : Assamese (Upto
0620 hrs.)

17th : Tamil

24th : Telugu

31st : Kannada

0620 **Human Rights Day : Talk
(Only on 10th)**

FRIDAYS

4th, 11th, 18th and 25th

0415 **Devotional Music :**

Qawalis and Christmas
Carols

4th : Irshad Rehmat

Qawal and Party

11th : Murli Qawwal and
Party

18th : Niaz Ahmed Na-
zeer Ahmed and Party

25th : Christmas Carols

0446 **Karnatak Instrumental Mu-
sic :**

0510

GENERAL OVERSEAS SERVICE

- | | | | | | |
|------|---|--------------------------|------|--|--|
| 0550 | Light Music. | MONDAYS | 0500 | 7th : Play 14th : Discussion 21st : Feature 28th : Film Story | 13th : Bhai Balwant Singh Ragi 20th : Different Artists 27th : Vani Jairam |
| | 6th : Minoor Purushottam 13th : Ira Nigam 20th : Meena Kapoor 27th : Parveen Sultana : Ghazal | 7th, 14th, 21st and 28th | 0415 | Instrumental Music : 7th : Duet on Tabla and Pakhawaj : Gulam Ahmed and Gopal Das 14th : Sitar and Guitar : Inder Singh and L.S. Brown 21st : Shehnai and Violin : Bismillah Khan and V.G. Jog 28th : Sitar and Sarod : Ravi Shankar and Ali Akbar Khan | 1600 Women's World : Interview 1610 Film Songs |
| 0600 | 6th : Expression—Youth Magazine 13th : Youth in Focus—The increasing importance of vocational courses 20th : From the Universities : Interview with foreign student 27th : Quiz Time | | 0530 | Folk Songs : 7th : Rajasthan 14th : Goa 21st : U.P. 28th : Tamil Nadu | |
| 0610 | Folk Songs : (Except on 27th) 6th : Andhra Pradesh 13th : Avadhi Lok Geet 20th : Sindhi 27th : Jaintia | 0446 | 0550 | Light Classical Music : 7th : Siddheshwari Devi 14th : Pt. Husan Lal 21st : Nissar Hussain Khan 28th : Lachman Das Sindhu | MONDAYS 7th, 14th, 21st and 28th |
| 0620 | Mirza Ghalib—Talk (Only on 27th) | | 0600 | Womens World : Interview | 1546 Folk Songs : 7th : Manipur 14th : Jaintia 21st : Andhra Pradesh 28th : Khasi Songs |
| | | | 0610 | Rabindrasangeet : 7th : Kanika Bannerjee 14th : Chinmoy Chatterjee 21st : Hemanta Mukherjee 28th : Suchitra Mitra | 1600 Faithfully Yours : Replies to listeners letters (on 7th and 21st upto 1615 hrs. and on 14th and 28th upto 1610 hr. 1610 Diners Corner (Only on 14th and 28th upto 1620 hrs.) 1615 Film Tune |

For North-East Asia, Australia and New Zealand

TARGET AREAS

(From 1530 to 1630 Hrs IST)

BANDS FREQUENCY

NORTH EAST ASIA

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.63 | 15275 |

AUSTRALIA AND NEW ZEALAND

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0400 hrs. and 1530-1630 hrs; 1630 Close Down.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1546 **Karnatak Instrumental Music : Veena**

1st : S. Balachander
8th : V. Sreekanta Iyer
15th : V. G. Subramanyam
22nd : R. S. Kesavamurthy
29th : R. K. Suranarayana

1600 1st, 15th and 29th : Export Front

8th and 22nd : This Fortnights Focus
8th : National Museum
22nd : Archaeological Survey of India

1610 Film Songs from Different Regions

WEDNESDAYS

2nd 9th, 16th, 23rd and 30th

1546 **Light Music :**

2nd : Begum Akhtar
9th : K. L. Saigal
16th : Yunus Malik
23rd : Rajinder Mehta
30th : Mahendra Pal

1600 2nd : Book Review

9th : Talking about Agriculture
16th : Science Today
23rd : Industrial Front
30th : New Publications
1610 **Instrumental Music : Tabla**
2nd : Latif Ahmed
9th : Kishan Maharaj
16th : Faiyaz Khan
23rd : Lalji Gokhle
30th : Sheikh Dawood

THURSDAYS

3rd, 10th, 17th, 24th and 31st

1546 **Rabindra Sangeet :**
3rd : Tarun Banerjee
10th : Composite Programme by S. Roy
17th : Composite Programme by Prakash Wadhera
24th : Chinmoy Chatterjee
31st : Dwijen Mukherjee

1600 **Panorama of Progress**

1610 **Light Instrumental Music** (Except on 3rd)

10th : Mandolin
17th : Guitar
24th : Piano Accordion
31st : Kasht Tarang

FRIDAYS

4th, 11th, 18th and 25th

1546 **Light Music-Qawalis :**
4th : Shankar Shambhu

11th : Achchu Qawal and Party
18th : Habib Painter and Party
25th : Christmas Carols
4th : Let us know them—Kural-Tamil Veda : Talk : 11th : Horizon Literary Magazine Programmes : My Choice—Urdu
18th : Let us know them—Amar Kosh—Sanskrit : Talk
25th : Horizon Literary Magazine Programme : Poetry Recitation; Short Story
1610 **Orchestral Music**

SATURDAYS

5th, 12th, 19th and 26th

1546 **Film Songs**
1600 **Mainly for tourists :**
5th : I Visited India : Talk
19th : Impressions—Interview based programme
12th : Indian Cinema
26th : Sports Folio
1610 **Folk Songs**
5th : Maharashtra
12th : South India
19th : Bengal
26th : Different Regions

SUNDAYS

6th, 13th, 20th and 27th

1546 **Devotional Music :**
6th : Mukesh

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News 1910 Commentary; 1915 Programme Summary; 1950 Press review; 2027 Programme Highlights from 0643 hrs. and 1900-2030 hrs; 2030 Close Down.

TUESDAYS

1st, 8th, 15th, 22nd and 29th

1916 **Folk Songs :**
1st : Kashmir
8th : Himachal Pradesh
15th : Kumaon
22nd : Assam
29th : Munda

1930 1st, 15th and 29th : Of Persons, Places and Things
8th and 22nd : Our Guest

1940 **Orchestral Music**

1959 1st, 15th and 29th : Export Front
This Fortnights Focus :
8th : National Museum
22nd : Archaeological Survey of India

2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 **Rabindra Sangeet :**
2nd : Different Artists
9th : Suchitra Mitra
16th : Debabratta Biswas
23rd : Hemanta Mukherjee
30th : Kanika Banerjee
1930 Radio Newsreel

GENERAL OVERSEAS SERVICE

1040 **Karnatak Instrumental Music : Nagaswaram**
 2nd : N. Ambalapuzha Bros
 9th : Sheik Chinna Moulana
 23rd : Deliparti Pichahari
 16th : Karaikuchi S. Pichappa
 30th : Sheikh Chinna Moulana
 1955 2nd : Book Review
 9th : Talking about Agriculture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications
 2025 Film Songs.

12th : Indian Cinema
 26th : Sports Folio
 2005 Film Songs from new Releases.
 SUNDAYS
 6th, 13th, 20th and 27th
 1916 Interlude
 1920 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story

1955 Women's World : Interview
 2025 Film Songs.
 MONDAYS
 7th, 14th, 21st and 28th
 1916 Light Classical Music :
Thumri
 7th : Nirmala Devi
 14th : Laxmi Shankar
 21st : Hafiz Ahmed Khan
 28th : Hira Devi Misra
 1930 Radio Newsreel

1940 **Instrumental Music :**
 7th : Ramesh Prem
 14th : Gopal Krishna
 21st : Siddharam Jadav and Party—Sundari
 28th : Ayodhya Prasad : Pakhawaj
 1955 Faithfully Yours—Replies to listeners letters
 On 7th and 21st upto 2010 hrs and on 14th and 28th upto 2005 hrs)
 2005 D'xers Corner (Only on 14th and 28th upto 2015 hrs)
 2010 Film Songs

THURSDAYS

3rd, 10th, 17th, 24th and 31st
 1916, 1945 and 1955 Listeners Choice
 1930 Cultural Survey.

FRIDAYS

4th, 11th, 18th and 25th
 1916 **Light Music :**
 4th : Neena Mehta
 11th : Master Nisar
 18th : Pushpa Hans
 25th : Christmas Carols
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 4th : Let us know them—Kural—Tamil Veda : Talk
 11th : Horizon—Literary Magazine Programme : My choice—Urdu
 18th : Let us know the—Amar Kosh—Sanskrit—Talk
 25th : Horizon—Literary Magazine Programme : Poetry Recitation ; Short Story
 2005 Film Songs (On 11th and 25th at 2015 hrs.).

SATURDAYS

5th, 12th, 19th and 26th
 1916 **Folk Songs :**
 5th : Haryana
 12th : Dogri
 19th : Goa
 26th : Marriage songs in Maithli
 1930 5th : Expression—Youth Magazine
 12th : Youth in Focus—The increasing importance of vocational courses
 19th : From the Universities—Interview with foreign student
 26th : Quiz Time
 1940 Instrumental Music Sarangi.
 5th : Shakoor Khan
 12th : Hafizulah Khan
 19th : Inder Lal
 26th : Gopal Misra
 1955 5th and 19th : Mainly for tourists
 5th : I visited India—Talk
 12th : Impressions—Interview based programme

| For West Asia, U.K. and West Europe, East Africa, West and North West Africa, Australia and New Zealand | | | |
|---|------------|--------|-------|
| (From 2315 to 0400 Hrs. IST) | | | |
| TARGET AREAS | PERIOD IST | BANDS | |
| | | Metres | kHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.50 | 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| | 0130—0400 | 30.27 | 9912 |
| EAST AFRICA | 2330—0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 ; 0146 Programme Summary upto 0000 hrs, 0130 hrs, 0215 hrs and 0400 hrs respectively; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs, 2330-0130 hrs, 0115-0215 hrs and 0215-0400 hrs, respectively; 0110, 0210 and 0355 Film Tune; 0400 CLOSE DOWN.

29th : Kashtarang—Jain, Kumar Jaun
Folk Songs :
 1st : Assam
 8th : Bengal
 15th : Nagaland
 22nd : Uttar Pradesh
Instrumental Music (Except on 1st)
 1st : The Guru and His Message—Talk on Guru Tej Bahadur
 8th : Jaltarang—Ghosi Ram Nirmal
 15th : Shahnai—Bismillah Khan and Party
 22nd : Santoor—Shiv Kumar Sharma
 29th : Vichitra Veena—Ramesh Prem
 0241 **Karnatak Vocal Music :**
 1st : Lalita Seshadari
 8th : Saroja Sundaram
 15th : Ramnad Krishnan
 22nd : M. D. Ramanathan
 29th : M. Balamuralikrishna
 0300 New Film Songs.

0000 **Folk Songs :**
 2nd : Nagaland
 9th : Bhojpuri
 16th : Marwari
 23rd : Garhwal
 30th : Punjab
 Hits from films
Instrumental Music : Old Masters
 2nd : Sarod—Hafiz Ali Khan
 9th : Flute—P. L. Ghosh
 16th : Been—Abid Hussain
 23rd : Violin—T. Chowdhiah
 30th : Sarod—Allauddin Khan
 and 0250 Radio Newsreel
 Film Songs
Classical Vocal Music :
 2nd : Bade Ghulam Ali Khan
 9th : Dipali Nag
 16th : Ishtiaq Hussain Khan
 23rd : Pt. Jasraj
 30th Jitendra Abhisheki
 0220 **Light Music :**
 2nd : S. D. Burman
 9th : Jagjit Kaur
 16th : Manna Dey
 23rd : Krishna Kalle
 30th : Jag Mohan
 0241 **Instrumental Music : Sitar**
 2nd : Rais Khan
 9th : Satish Kumar
 16th : Mehmood Mirza
 23rd : Abdul Halim Jaffar Khan
 30th : Ravi Shankar
 New Film Songs.

TUESDAYS

1st, 8th, 15th, 22nd and 29th
 2316 Karnatak Devotional Music
 2320 Regional Film Songs
 2350, 0200 and 0345 1st, 15th and 29th : Export Front
 This Fortnight's Focus
 8th : National Museum
 22nd : Archeological Survey of India
 0000, 0016 and 0040 Listeners Choice
 0020 The Guru And His Message : Talk on Guru Teg Bahadur (Only on 1st) and 0250 1st, 15th and 29th : Of Persons, Places and Things
 8th and 22nd : Our Guest
Instrumental Music :
 1st : Flute—Prakash Waddehra
 8th : Rabab—Abdul Umar
 15th : Pakhawaj—Laxmi Narain Panwar
 22nd : Esraj—Vijay Shankar Chatterjee

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th
 2316 Instrumental Music
 2320 **Vocal Music :**
 2nd : Usha Tandon
 9th : Mohd. Yakoob
 16th : Usha Seth
 23rd : Sudha Malhotra
 30th : Suman Kalyanpur
 2350, 0200 and 0345 2nd : Book Review
 9th : Talking about Agriculture
 16th : Science Today
 23rd : Industrial Front
 30th : New Publications

0220 **Light Music :**
 2nd : S. D. Burman
 9th : Jagjit Kaur
 16th : Manna Dey
 23rd : Krishna Kalle
 30th : Jag Mohan
 0241 **Instrumental Music : Sitar**
 2nd : Rais Khan
 9th : Satish Kumar
 16th : Mehmood Mirza
 23rd : Abdul Halim Jaffar Khan
 30th : Ravi Shankar
 New Film Songs.
THURSDAYS
 3rd, 10th, 17th, 24th and 31st
 2316 Devotional Music
 2320 Film Songs

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 41 29. 30.27, 264.5, 25.39 Metres 1134, 7265 9535, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715, kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metre 11830, 15280 kHz News at 2150 hrs.

Special Programmes on :

25th : Christmas Day

| SUNDAY | FRIDAY | THURSDAY | TUESDAY |
|--|---|--|---|
| 0430 Bhakti Gaan 0445 Samayik Varta. 0450 Samachar Darshan. 0500 Bal Jagat 0520 Bhakti Gaan. 0525 Press Review. 0530 Close Down. | 0430 Naat. 0445 Samachar Patron Se. 0450 Vatra Vichar Geet. 0500 Varta. 0510 Chitrapat Sangeet 0515 Samayik Varta. 0530 Close Down. | 0900 Bhakti Gaan. 0915 Mahila Jagat. 0935 Ghazlen. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Geetmala. 0945 Close Down. |
| MONDAY | SATURDAY | FRIDAY | WEDNESDAY |
| 0430 Bhakti Gaan 0445 Samayik Varta. 0450 Natak (Patrika Karyakram). 0520 Geet. 0525 Press Review. 0530 Close Down. | 0445 Samayik Varta 0450 Pradeshik Sangeet. 0500 Varta. 0510 Sugam Sangeet. 0520 Press Review. 0530 Close Down. | 0900 Naat. 0930 Geeton Bhari Kahani. (Sanskritik Dhara) 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Bhoole Bisre Geet. 2230 Close Down. |
| TUESDAY | SUNDAY | SATURDAY | THURSDAY |
| 0430 Shabad 0445 Samachar Patron Se. 0450 Shastriya Sangeet 0500 Varta 0510 Aap Ki Pasand 0515 Samayik Varta 5.30 Close Down | 0900 Bhakti Gaan. (Repeat). 0915 Bal Jagat. 0935 Saaz Sangeet. 0945 Close Down. | 0900 Bhakti Gaan. 0915 Varta. 0930 Aap Ka Patra Mila. 0935 Sugam Sangeet. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samachar Patron Se. 2205 Aapki Pasand. 2230 Close Down. |
| WEDNESDAY | MONDAY | SUNDAY | FRIDAY |
| 0430 Naat 0445 Samayik Varta. 0510 Aap Ki Pasand 0510 Press Review 0530 Close Down. | 0900 Bhakti Gaan. 0915 Natak/Patrika Karyakram. 0945 Close Down. | 0900 Bhakti Gaan. 0915 Varta. 0930 Aap Ka Patra Mila. 0935 Sugam Sangeet. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samayik Varta. 2205 Geet Aur Ghazal. 2215 Chitrapat Sangeet. 2230 Close Down. |
| THURSDAY | TUESDAY | MONDAY | SATURDAY |
| 0430 Bhakti Gaan 0445 Samayik Varta 0510 Chitrapat Sangeet. 0515 Press Review. 0530 Close Down. | 0900 Shabad. 0915 Classical Sangeet. 0930 Varta. 0940 Chitrapat Sangeet. 0945 Close Down. | 0900 Bhakti Gaan. 0915 Natak/Patrika Karyakram. 0945 Close Down. | 2145 Saaz Sangeet. 2200 Samachar Patron Se. 2205 Geet (Rept.). 2210 Samachar Sankalan. 2220 Film Music. 0945 Close Down. |

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES

0530 Tudi; 0535 News (Sedigal);
0545 Commentary (On Monday, Wednesday, Thursday and Saturday) Press Review (On Tuesday and Friday) /Week in Parliament on Sunday (When in Session).

0550 1st : Non Film Request Programme
0550 2nd : Thiraignanam
0550 3rd : Siruvar Arangam
0550 4th : Ganamudam
0550 5th : Kalloori Kanigal
0550 6th : Neyar Viruppam

0550 7th : Isai Amudam, Kadithamum Badilum, Vadya Isai
0550 8th : Non Film Request Programme
0550 9th : Thiraignanam
0550 10th : Munnetra Pathaiyile Desiya Bhowdika Arachi Koodam—(National Physical Lab, Written and Produced by Late Sri N. R. Rajagopalan)
0550 11th : Lakshmi Narayana Sastri : Violin
0550 12th : Enadu Thanthal—Sakuntala Bharathi (Disc. songs)

0550 13th : Neyar Viruppam
0550 14th : Kadithamum Badilum : Vadya Isai
0550 15th : Non Film Request Programme
0550 16th : Thirai Ganam, Itas-kiya Cholai
0550 17th : Irupadam Nootrandin, Itakkiya Periyar Pattukkotai Kalyanasundaram
0550 18th : Ganamudam ; Talavadya Kacheri ; Mariyaman Songs
0550 19th : Neyar Virundu Short story by La. Su. Rangarajan ; Thalai Nagar—Thapal
0550 20th : Neyar Viruppam Request Programme
0550 21st : Isaiyamudam ; Kadidamum Badilum; Vadya Isai
0550 22nd : Non Film Request Programme
0550 23rd : Thiraignanam Film music
0550 24th : Magalir Poonga : Women's Programme : Esuvai Potruvom—Poumozhigal ; Pani Magal Short story ; Samayai Kurippu : Recipic
0550 25th : Christmas Special programmes : Choral music ; Punnita Esu Piran ; Talk ; Punitar Vazhvil : Discussion
0550 26th : Neyar Virundu : Play
0550 27th : Film Request Programme
0550 28th : Kadithamum Badilum ; Vadya Isai
0550 29th : Non Film Request Programme
0550 30th : Thirai Ganam Film songs
0550 31st : Bharathiyar Kathai : Villu Pattu by Kothamam-galam Subbu.

URDU SERVICE

Transmission I
 MW 42.73 M (702 K/Hz) MW 280.1 M (1071 K/Hz)
 SW 48.74 M (6155 K/Hz)

Transmission II
 MW 427.3 M (702 K/Hz) SW 31.01 M (9675 K/Hz)
 MW 280.4 M (1071 K/Hz)

Transmission III
 MW 427.3 M (702 K/Hz) SW 91.05 M (3295 K/Hz)

TRANSMISSION I

0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENT 1430

0545 Subbhaghi; Hamd, Naat, Salam, Shabad, Bhajan and Soofiyana Kalam; Friday: Quran Recitation With Translation Followed by Natia Kalam

0615 News

0625 Comments from the Press

0630 Shahre Saba

0700 Except on Fridays)

0700 Sham-E-Frozan

0705 From Old Films (on Fridays upto 0725 Hours)

0725 Gandhiji Ne Kaha Tha

0730 Instrumental Music

0745 Repeat of Spoken Word Items of Previous Night and 0825 Listeners' Request

0800 Programme Summary

0820 Chalhe Chalhe (Daily Except on Sundays and Fridays); For Children (on Sundays and Fridays—upto 6930 Hours)

0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)

0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic and Saturdays); Patricic Songs on Saturdays

0930 News Summary

0932 Classical Music (Daily Except on Sundays); ; Light Classical Music on Sundays

1000 CLOSE DOWN

TRANSMISSION II

1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

1400 Programme Summary

1402 News Summary

1407 Sundays: Replies to Letters—Upto 1427 Hours, Followed by Song of the Week

1600 Mondays: Nigah-E-Intekhab (1st, IIIrd and Vth Upto 1500 Hours) and Filmi Qawwalian (IInd and IVth upto 1430 Hrs.)

1630 Tuesdays: Devotional Songs (1st, IIIrd and Vth Including Studio Recordings) and Meri Nazar Mein (IInd and IVth—Emphasis on New Artists)

1650 Wednesdays: Husn-E-Nazar

1700 Thursdays: Dhoop Chhaon

1700 Fridays: Light Classical Music

1700 Saturdays: Geetanjali (1st, IIIrd and Vth—Fresh Recordings and IInd and

1430 IVth—Library Recordings)

2100 Sundays: Story with songs (1st); Mehfil (IInd); Kaan-kashan (IIIrd); Ghazlen (Non-film) on IVth and Rang Mahal (Vth—upto 1530 Hours)

2115 Mondays: Nigah-E-Intekhab (1st, IIIrd and Vth—Continued from 1407 Hours); Raag Rang (IInd and IVth)

2130 Tuesdays: Nagma-O-Tabassum (1st, IInd and IVth) and Yakrang (IIIrd and Vth)

Wednesdays and Saturdays For Women

Thursdays: Panghat: For Rural Women (1st IIIrd and Vth) and Yaaden Ban Gain Geet (IInd and IVth)

Fridays: Geet Se Geet (1st, IIIrd and Vth); Tees Minute (IInd) and Jumde Jo Yaad Hain (IVth)

1500 Sundays Kuch To Kahiye (1st); Filmi Qawwalian (IIIrd); Qawwalian—Non-Film (IInd and IVth) and Rang Mahal (Vth—Continued from 1430 Hours)

Mondays: Baat Ek Film Ki (IInd and IVth) and Qawwalian—Non-Film (1st, IIIrd and Vth)

Tuesdays: Nai Nasal Nai Roshni

Wednesdays: Film World (1st and IIIrd); Ranga Rang (IInd and Vth) and Sada-E-Rafta (IVth)

Thursdays: Instrumental Music

Fridays: Awaz De Kahan Hai (Repeat of Last Sunday)

Saturdays: Phir Suniye 1605 and 1635 Listeners' Choice

1600 Comments from the Press

1630 Commentary or Week in Parliament

1650 News

1700 CLOSE DOWN

TRANSMISSION III

SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

2000 News Summary

2010 Programme Summary

2015 Listeners' Request for Non-Film Ghazals and Songs (Daily Except on Sundays—On Holidays up to 2045 Hours); Awaz Do Kahan Hai on Sunday (Up to 2045 Hours)

2035 Jaban Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sun-

days—Continued from 2015 Hours.)

2045 Sundays: Book Review (1st), Delhi Diary (IInd and IVth); Iqtisadi Jaeza (IIIrd) and Urdu World (Vth)

Mondays: Poetry Recitations

Tuesdays and Fridays: Talks

Wednesdays: Saharnama or Pasmanjar

Thursdays: Replies to Letters

Saturdays: Radio Newsreel Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)

2115 Sundays: Thumri and Dadra

Mondays and Wednesdays: Qawwalian—Non-Film

Tuesdays: Regional Songs

Thursdays: Play (Continued from 2100 Hours)

Fridays: Short Story (IInd and IVth); Shahpare (1st and IIIrd) and Awaraqe Musavvir (Vth)

Saturdays: Songs and Music

2130 Sundays: Ranga Rang (1st and Vth); Jamal-E-Hamashin (IInd); Adabi Nashist (IIIrd) and Urdu Service Digest (IVth)

Mondays: Ek Rag Kai Roop (1st); Ek Hi Film Se Geet (IInd); Shukriye Ke Saath (IIIrd)—Including other Programmes); Funo-one Lalita (IVth) Khwabzaar (Vth);

Tuesdays: Aina (1st and IIIrd); Feature (IInd); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth)

Wednesdays: Kbel Ke Maidan Se (1st and IIIrd); Mushaira (IInd); Science Magazine (IVth) and From New Films (Vth)

Thursdays: Play (Continued up to 2145 Hours)

Fridays: Interviews or Discussions

Saturdays: Nai Nasal Nai Roshni

2145 Instrumental Music

2200 News

2210 Tameel-E-Irshad (Daily Except on 1st Sunday); Mushaira on 1st Sunday

2300 News Summary

2305 Music Concert

0000 World News

0005

Sundays Wednesdays

Thursdays and Fridays: Film Songs

Mondays: Light Classical Music

Tuesdays: Dareecha

Saturdays: Film Songs (1st, IIIrd and Vth) and Mushaira (IInd IVth)

0030 Bazm-E-Qawwali

0058 Programme Summary

0100 CLOSE DOWN.

KONKANI SERVICE

1005—1015 hours

19.78m (15165 kHz)

16.93m (17715 kHz)

News in Konkani (1005-1015 hrs.)

SINDHI

280.1m (1071 kHz)

31.38m (9560 kHz)

1730—1330 hours

REGULAR FEATURES

1730 Programme Summary followed by Music

1735 News in Sindhi

1745 Commentary

SUNDAY

1. Request Programme

2. Replies to Letters

MONDAY

I. Disc Jockey

II. (a) Programme of Repeats (b) Music

III. Songs Story

IV. Drama

V. Charan Ain Chang

TUESDAY

Request of Non-film Songs

WEDNESDAY

(a) Music

(b) Talk

THURSDAY

(a) Shair Avahanja Geet Asanja (I, III, V)

(b) Quiz programme (II, IV) (b) Replies to Listeners' Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar

(b) Literary Programme

(c) This Week

PUNJABI SERVICE

1900—2000 hrs.

427.3m(702 kHz)

News at 1903—1905 hrs.

REGULAR FEATURES

7.00 Programme Summary

7.03 News

7.20 Commentary

Monday: 7.05 Film Duets

Tuesday: 7.05 Interviews

Wednesday/Saturday: 7.05 Film Music of Listeners' Choice

Thursday: 7.05 Ghazals|Chorus

Friday: 7.05 Kafian

Monday/Friday: 7.05 Replies to listeners' letters.

1st Sunday: 7.05 Shair Ka Kalam.

2nd Sunday: 7.05 Short Story.

3rd Sunday: 7.25 Folk Music.

4th: Sunday 7.25 Play/Feature.

5th Sunday: 7.25 Mushaira.

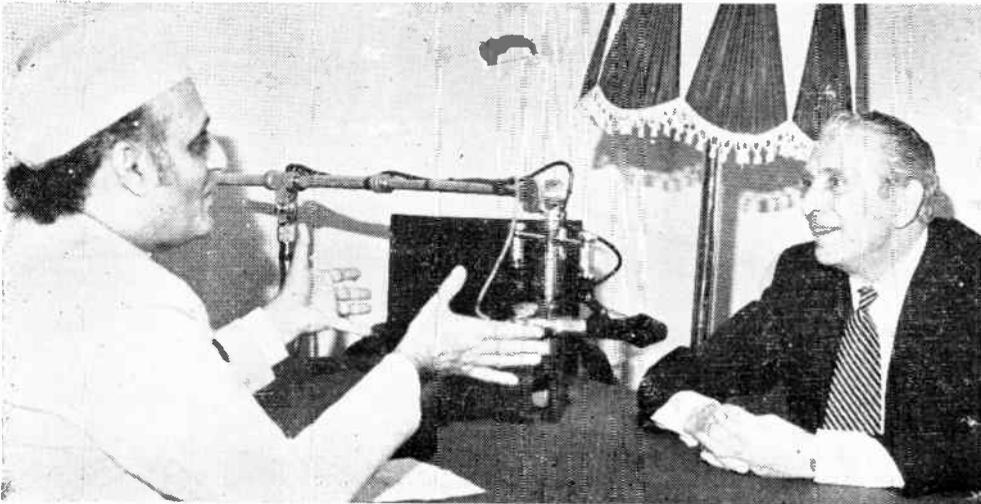
FOREIGN LANGUAGE SERVICES

| | |
|---|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17735, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.97, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1655 hours—16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours on 19.69, 1685 Metres; 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 41.93, 31.40 Metres; 1134, 7155, 9555 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0516—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| ARI | 0830—915 hours—25.19, 31.15 Metres; 11910; 9630 kHz; News 0835—0845 hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15355 kHz; News. |
| West and North West AFRICA | 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.80, 16.80 Metres; 15155, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0730—0730 hours—25.15 Metres; 11910, 9630 kHz; News 0750—9630 kHz; News 0705—0715 hours; 1230—1300 hours—30.91, 25.56 1963 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours—280.1 Metres; 171 kHz; News 2005—2015 hours and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—22.45, 31.20 Metres; 11790, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours; 19.63, 25.36 Metres; 15280, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 174—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0 25.22, 30.88, 19.75 Metres 594, 11895 9715 15190 kHz; News 0745—0750 hours; 1800—1845 hours—41.35 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1956 hours 1845—1930 hours; 264.5 Metre (1134 kHz). |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Interview with Mr. George Thomas (right), Speaker of British House of Commons by Dr. Karan Singh (left)—G.O.S.

Karnatak classical vocal music by B. V. Raman and B. V. Laxmanan broadcast from G.O.S. recently.

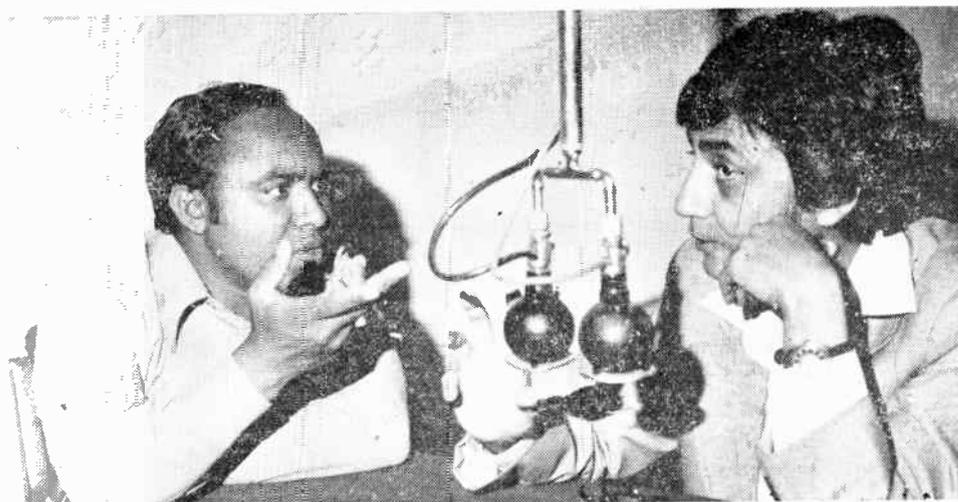


Shamina Azad recording Ghazals for broadcast from Urdu Service.



Rev : Charles Warren (left) and Chidanand Dasgupta (right) whose talks on 'Good Friday' and 'Impact of western' music on Indian film music' respectively were broadcast from General Overseas Service.

Matloob Ahmad, an upcoming Pakistani film story writer being interviewed by Mujeeb Siddiqui for broadcast from Urdu Service.



Participants of the play "The Registration", written by Hari Mehta and produced by Ravi Narula. Broadcast from G.O.S. From left : Tejeswar Singh, Ashok Karam, Roshan Seth, Bhaskar Bhattacharji, Jai Pathak, Surinder Dugal, Sunil Tandan and Hari Mehta.



Published by the Director General, All India Radio, at the office of the Chief Editor, Akashvani Group of Journals, P.T.I. Building, Second Floor, Parliament Street, New Delhi, 110001. Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.



August 1982

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICE DIVISION

Chief Editor
J.P. GOEL
Assistant Editors
D.K. CHHETRI
SANTHA BALAKRISHNAN

IN THIS ISSUE

| | |
|--|-------|
| COMMONWEALTH RELATIONS | |
| L.K. Jha | .. 1 |
| FOLK THEATRE : SWANGS OF HARYANA | |
| Captain Bhagwan Singh | ..2 |
| LETTER FROM INDIA | |
| Khushwant Singh | ..4 |
| RAJASTHAN CANAL PROJECT IN THAR DESERT | |
| K.M. Maheshwari | ..5 |
| FERTILIZERS FOR PRODUCTIVITY | |
| P. L. Kukreja | ..6 |
| NATIONAL BIO GAS PROJECT | |
| Ghulam Ghouse | .. 8 |
| BOOK REVIEW | |
| Dr. Moti Lal Jotwani | ..9 |
| ASIAN GAMES | .. 11 |

INDIA CALLING, AUGUST, 1982



Smt. Vasanthi, famous Tamil writer being interviewed for woman's programme broadcast recently from Tamil External Services of AIR. Interviewer is P. Lakshmi.

Commonwealth relations

by L. K. Jha

THE real strength of the commonwealth lies in the fact that it has no strength, the bonds create no bondage. The real contribution of commonwealth is that it provides a basis, perhaps a model for groups of countries to get together informally to address themselves to their own common problems as well as the problem of mankind.

WHEN speaking of the Commonwealth, my mind goes back to the year 1928 when as a feenager I attended the annual meet of the Indian National Congress which had been leading the struggle for freedom from British rule. It was a stormy session. The main issue was whether the Congress should fight for complete independence or should settle for what was known as domination status which meant a position akin to that enjoyed by countries like Australia and Canada which accepted the British monarch as their King but had their own autonomous Parliaments. The tussle turned into a duet between father and son. Pandit Motilal Nehru, the President of that session, who

was the principal author of a report on the future Constitution of India modelled on the domination pattern spoke in favour of domination status. His son, Pandit Jawaharlal Nehru demanded complete Independence. He argued that countries inhabited mainly by British settlers could well accept the sovereignty of the British monarch, for the brown people of India, with no ties of bond with the British, complete Independence was the only logical objective to pursue.

Yet, when India got her freedom and settled for a Republican constitution, it was Jawaharlal Nehru who found a way for India to continue in the Commonwealth. In the succeeding

years India's example was followed by almost all the British colonies as they became independent one after another.

What is it that holds the Commonwealth together : It is an anachronism or a live force in world affairs : Let us look at the facts.

The relationship between Commonwealth countries is not one of military alliance. As one of the leaders of the non-aligned movement, India pursues her own foreign policy, which is often in conflict with the policies of the western alliance to which Britain belongs. The very special economic ties of the imperial era have almost disappeared. The scheme of imperial preferences evolved at Ottawa in the 30s vanished with Britain's entry into the Common Market. The privilege of entry without visa which was available to all citizens of the colonies and Dominions when travelling from one part of the empire to another is dying. The Westminster pattern of Parliamentary democracy, which in a sense was a heritage from the days of British rule, has been replaced by a wide variety of constitutional patterns in different countries of the Commonwealth.

Yet, the Commonwealth endures. Not only India but almost all the erstwhile British colonies in Asia, Africa and the Carribeans continue to be in the Commonwealth. From time to time senior officials of Commonwealth countries meet to discuss issues of mutual interest. There are meetings of Commonwealth Finance Ministers each year just before the annual meetings of the World Bank and the I.M.F. and Commonwealth Heads of Governments, Prime Ministers and Presidents of the Commonwealth, their next meeting being scheduled to be held in India. What is it that inspires this common endeavour in which countries with different historical, geographical and racial backgrounds come together ?

As one who has sat through many Commonwealth meetings at different levels, I would say that the real strength of the Commonwealth lies in the fact that it has no strength. The bonds create no bondage, the links do not become a chain. There are neither votes nor vetoes in Commonwealth meetings.



L. K. Jha

The formalities and courtesies characteristic of diplomatic interest course are also absent. Heads of government do not address each other as "Your Excellency". Most of them are on first name terms. The speeches are by no means placid. Only there is acrimony, no thumping of tables and none of the headline making rhetoric heard in international agencies. Apart from formal meeting of the heads of govt. they spend a quiet weekend together, in which they exchange ideas and thoughts in smaller groups. Sometimes over a meal, or in a game of golf, or while walking in the country-

side. At the end of the session there is a communique, drafted carefully by officials working later in the night which preserves the substance but often loses the spirit of the meeting.

The concrete results in terms of cooperative section are modest, but effective. The Commonwealth Secretariat with a competent staff of experts and specialists organises programmes, undertakes studies and even provides financial assistance to many worthwhile activities in the economic, scientific and cultural fields. Many developing countries have benefited from the technical assistance which Commonwealth Secretariat provides at a lower cost than most international agencies. But the real contribution of the Commonwealth in a world so sharply divided by ideologies and alliances is that it provides a basis, perhaps a model, for groups of countries to get together informally, to address themselves to their own common problems as well as the problems of mankind. It is the understanding which such a process generates which is perhaps the most tangible and yet intangible contribution of the Commonwealth of nations in working towards lessening of disparities and tensions in a world which seems to be divided against itself.

□□□

Folk theatre : Swangs of Haryana

by Captain Bhagwan Singh

SWANGS are highly popular in Haryana and part of Western U.P. They attract thousands of people footing their way for miles to see it and enjoy it. The themes of most of these swangs are either historical, puranic or based on famous romances of the area.

HISTORICALLY speaking, we in India have received drama and music as part of our cultural heritage. However, people have adopted these sources of entertainment to various forms depending on various regions, their dialects, social environment and even geographical characteristics. Out of two parallel streams of drama, one is traditional drama written in standard language, having its written rules and principles of appreciation and criticism. The other powerful form exists in rural background in various dialects. In folk traditional

stream, the processes and principles have been handed down by words of mouth by generations of Gururs. The folk theatre therefore proudly boasts of illiterate composers.

These dramatic performances have manifested themselves under various names. The 'Tamasha' in Maharashtra, 'Notanki' in western UP, 'Raslila' in Brij Pradesh, 'Dhola' in Rajasthan, 'Allah' in Malwa, Bundelkhand and part of UP and finally the swang in Haryana and Western UP.

Let us focus our attention to swang which has been commanding the attraction of the rural people in Haryana and the neighbouring areas for centuries. The cinematography and TV presentation of modern age, have not diminished the hold swang performances have on the rural mind. In this powerful folk dramatic presentation artists appear in age old costumes and its imagery and humour is attuned to mother earth.

Swang offers in addition to music stage acting, action and character depiction. Thus, swang is a folk play. Even amongst swangs there are regional variations and distinctions of operative composition. Apart from Haryana, part of Western UP upto Hathras is the region where swangs are highly popular and attract thousands of people footing their way for miles to see it and enjoy it. The entire dialogues are set to a particular music. There are however a few prosaic dialogues interspersed during the performances.

One special feature of the swang is that it is predominantly male in character. Even the feminine roles are performed by men dressed as women and specially trained to emulate feminine voice and delicacy of body movements. Everyone of these artists performing a feminine role is an accomplished folk singer and a folk dancer. Ghungrus tied around their ankles provide the tempo, tune and the gati. Even the audiences are mostly men folk though very forward looking women also sometimes perch themselves on the roofs of their houses to enjoy this male-dominated show from a distance.

The other characteristic of the swang is that the audiences themselves become part of the operative scene. Occasions are not rare when some of them intervene to congratulate or lift the performers on their shoulders to show their appreciation. Showering of coins on the performers at highly excited moments are also very common.

The stage craft is simple, in tune with the natural rural settings without curtains, wings, scenery or a well-equipped orchestra. Audiences throng all round the stage. Sometimes these swangs are performed on moving stage forming part of a procession going round a small town

entertaining large crowds on the way side. The orchestra musicians sit on the stage at various corners leaving enough space for the characters to move about freely. There is nothing like a pattern or design of theatrical stage. Swangs are performed with equal gusto both in the moonlight and sunlight. Of course, the gas lights have added additional glamour. The most popular performances start late in the night when the peasantry are free from their daily routine and can afford to walk miles to reach the venue of the Swang. The performance lasts till small hours of the morning.

The make-up and the costumes of the performers are common place except when they depict the king, the queen or a war hero. Kings and his ministers normally use turban as their distinctive head gear. Women characters mainly use lehnga, ghagri, odhni and a few pieces of traditional jewelry.

The orchestra of the swang mainly consists of nagara, sarangi, harmonium, chimta, khartal, etc. Nagara however raises the tone and the tune of the play to the frenzied heights.

As there are no curtains there are no regular prompters behind the wings to prompt the actors. They have to know their part by heart. At worst situations the actors help themselves mutually in a way that audience can hardly notice any lapse in their spoken dialogues.

The scripts of swangs are passed on from ustad to ustad and are rarely found in a print unless universally accepted. The themes of most of these swangs are either historical, poranic or based on famous popular romances of the area. One of the classical themes is that of an old king carrying a young girl and this queen falls for the stepson to satisfy her lust. Stepson respectfully refuses the offer. The queen takes revenge. The swangs of Puran Bhagat and Roop Basant are based on this theme. Some adventurous lives like that of the Sultana Daku and the lives of brave kings and beautiful begums are adopted as themes. Swang also draws heavily on the great epic Mahabharata. The story of Rani Padmini of Chitor who leapt into the flames of fire to save her honour, story of Amar Singh Rathor fighting his way single handed by jumping over the ramparts of Agra Fort on

horse back, are some of highly acclaimed swangs. Similar is the story of Raja Gopi Chand Bhartri Known for self abnegation. The ever green romances of Laila Majnu, Shirin Farhad are also highly sought after swangs.

Some of the most popular and well-known ustads of swangs in Haryana were Pt. Net Ram, Natha Singh Chander Lal, Lakhmi Chand and Pt. Mange Ram. Their Ragnis still excite the Kisan youth and Sainik Jawan providing the common cord between the Kisan and the Jawan.

Of late the swangs have proved very effective and potential media. The performance of satirical roles on current politics in motivating the public opinion or to win political support are also becoming common. So are the occasions for collecting funds for charitable or religious projects.

It is common sight to see some young enthusiasts springing up to offer his tribute in the form of money to the performers in the midst of the show. One of such occasions when I was promoted by my youthful companions to offer a rupee as tribute brought forth a Doha and a Chaubola from the stage.

Every character when appears on the swang stage starts with a presentation of Guru Vandna or a devotional song. The youngest artist comes first, the seniormost the last.

The gap in orchestra is generally filled in by some popular dances performed by the feminine characters. The entire plot of the play is presented in one display. Four to five hours is the normal time to cover the entire story.

The Western Opera has basic similarities but swang has distinctive features. Opera is elitist, swang is common men's entertainment. Opera has rich and beautiful stages sets whereas the swang has none of it. There is no place for dance in the operative style of the opera. It is only a musical score. Swang is a cocktail based on dance and music i.e. Nritya and Ragini.

The western opera traces its origin to Greece but the modern opera

would like to link itself to Italian origin. The swang is indigenous to Northern India and has its roots deep into the Indo-Gangetic plains.

The common metres in which swang is tuned to music are khayal, jikri, doha, chaubola and behartal.

Letter from India

by Khushwant Singh

IF a public opinion poll is taken to find out the most corrupt section of our society it would be the politicians. A Politician preaching against corruption is like a harlot extolling the virtue of chastity and such a person has no business to accuse others of corruption.

SINCE I spoke to you a fortnight ago two things have happened in Delhi which I must tell you about. The summer came on suddenly with its dust-bearing winds and scorching heat. With the summer heat have come our two most beautiful flowering trees : the flamboyant gulmohar which is blazing away in all its fiery glory in our gardens and parks. The laburnum which is even more spectacular with its clusters of gold is also coming into flower and within a few days some of our avenues will be lined with bright golden yellow. However, there won't be as many people to see these sights in Delhi as both Houses of Parliament, the Lok Sabha and the Rajya Sabha have been adjourned and the next session will not begin till after the monsoons have broken on our western coasts.

I am not a politician but have willy nilly got involved in politics. I am a nominated member of the Rajya Sabha and as such treated as an independent. I am not expected to nor do make many speeches.

Besides being an independent my turn to speak only comes when leaders of all the major political parties represented have had their say. At times I have had to sit late into the evening awaiting to be called. But I am determined to make at least one speech every session. The last one which has just ended was a very short session for the Rajya Sabha—with a meagre nine days for sittings and I did not think I'd get

The swangs themes, though based on the love stories and lives of war heroes, invariably end in leaving a message for the audiences, a message that is moral, a lesson that is worth learning. □□□

a chance to open my mouth. However, when some members asked me to put my name down on a call attention motion to debate on corruption, I readily signed it and requested the Vice-President of India to allow me an opportunity to speak. The call attention motion was listed for the last day of the session for three-hour discussion. To my dismay I found that in the list of 15 speakers my name was the last. You know what wind-bags politicians are. I decided to listen to what they had to say and then go home with my speech undelivered.

The debate began at 3 p.m. with opening blast by Pilloo Modi, a leader of the Opposition. Pilloo is an enormously fat man with a very loud voice and much the wittiest member of the House. He keeps a kind of running commentary on anything anyone says and as often irritates members by his witticisms. I was really looking forward to his speech. I was most disappointed. Although he spoke very well, he overstated his case so much that no one could take him very seriously.

According to him we Indians have become the corruptest people in the world and nothing works in the country because no one is willing to do anything unless his palm is greased. If Pilloo was poor, other opposition speakers who followed him were even worse. All that most of them did was to cite cases of corrupt practices : how a deserving candidate had been discarded in favour of less deserving one,

how a young lady whose chief qualification was her good looks had been appointed director of a bank and so on. The two communist speakers made an even poorer show ascribing all the ills of society to capitalism and the colonial legacy. Their only positive suggestion if it can be described as positive, was a bloody revolution.

The treasury benches had little difficulty in scoring over the Opposition. Their star performer was the Finance Minister, Pranab Mukherjee. Mukherjee is very calm, coolheaded man who has his facts on his finger tips. He is no great orator, but that afternoon he was absolutely brilliant. Without a note in his hand he spoke in an unusually impassioned voice citing case after case where canards of corruption were spread but when scrutinised nothing was found. He recalled names of ministers who were alleged to have made millions of rupees in office and yet when they died it was discovered that they did not have a penny in their bank accounts and not even a house for their families to live in. By constantly harping on the theme and fabricating stories of corruption said Pranab Mukherjee, the Opposition not only gave their country a bad name but capped the morale of the people. His was loudly cheered and, I felt compelled to go up to him to congratulate him on his superb performance.

The time for debate was extended. More fiery speeches followed. And yet another spectacular display of oratory from another minister—this was Gyani Zail Singh the Home Minister. Zail Singh does not speak much English but he is an acknowledged orator in Hindustani and Punjabi. He was in great form and made mince meat of the Opposition charges of the government sheltering the corrupt. Zail Singh's forte is apt quotations and couplets of Urdu poetry to illustrate his points.

That evening—by the time he rose to speak—it was well after sunset—the Home Minister had the entire house hanging on his words and bursting into applause.

The clocks on the walls showed the time to be 8 p.m. Fifteen members had taken five hours expounding their views on corruption and everyone looked tired. I picked up my papers and decided to return home when I heard the Presiding Officer call out my name. "I will give you only five minutes" he said. "You've

been waiting for five hours, but we've heard enough on this one subject. So five minutes and no more".

The speech I had prepared was timed to last 10 minutes usually allotted to speakers. I am not sure if I was able to add anything new to the debate but I succeeded, as I often do, to raise some laughter. I said that politicians had no business to accuse others of corruption and quoted the Bible : "Let him who is without sin

cast the first stone". I said that if a public opinion poll was taken to find out the most corrupt section of our society, it would not be the police or the public works department, not excise, income tax, lawyers or doctors, but politicians. I ended by saying that a politician preaching against corruption was like a harlot extolling the virtues of chastity. As I said, everyone was vastly amused and I found myself quoted in all the papers next morning. That's all I wanted. And I got it.

□□□

arid zone of Rajasthan. An important social problem of the arid region is of the nomads.

The water resources of the desert area can be divided into three categories namely,

Rainfall and surface runoff in the area; groundwater and surface water brought in from outside the area.

These sources are unevenly distributed and in their totality are inadequate to meet the requirement of the area.

RAJASTHAN CANAL PROJECT

The source of extra territorial waters for the desert area in Rajasthan is the Indus river system. The Gang Canal constructed in the 1920s takes off from the Sutlej and serves a culturable commanded area (CCA) of 380,000 hectares in the Western part of Ganganagar district. Another 290,000 hectares of CCA are being benefited in this district from the Bhakra Irrigation Project. But the largest benefit will accrue from the Rajasthan Canal Project to about 1.5 million ha area.

As per the Inter State Agreement of January 1955, 8.0 MAF (Million Acre. Feet) out of a total 15.85 MAF water was allocated to Rajasthan. Rajasthan Canal Project envisages use of 7.59 MAF and the balance 0.41 MAF is to be used in Gang and Bhakra Canal Systems. The Project aims at food and fibre production of the order of about 1.5 million tonnes annually by creating irrigation potential in a culturable area of about 1.5 million hectares.

For administrative convenience, works on the Project have been taken in two stages i.e. Stage I and Stage II.

Stage I works comprise construction of 204 km. long Feeder Canal, 189 km. main Canal, 2900 km. long distribution system, and 1,400 km. length of lined water courses on Lookaransar Bikaner Lift Canal System. Work on Stage I was taken up in 1958. All the works costing Rs. 2080 million are proposed to be completed by 1983 in all respects. Ultimate irrigation potential of stage 1 is 5,88,000 ha.

The Stage II of the Project is in continuation of Stage I and starts from km. 393 of Main Canal near Chhattargarh. Main Canal in Stage II

Rajasthan Canal Project in Thar desert

by K. M. Maheswari.

SOME scientists are of the opinion that if the growth of vegetation is encouraged by protecting it against human depredation, the desert can be controlled and even improved. The Rajasthan desert unlike others is not so intractable as is often imagined.

THE Great Indian desert also known as Thar as it presents itself now is the result of meteorological, geological and hydrological changes over the centuries, for which evidences are not lacking, but the desert condition has undoubtedly been accentuated by the activities of man. This kind of human interference is still prevalent. Some scientists are of the opinion that if the process can be reversed and growth of vegetation encouraged by protecting it against human depredation, the desert may be controlled and even improved. The Rajasthan desert, unlike others, is not so intractable as is often imagined.

Rajasthan desert fulfils in a large measure, though not in a rigorous sense, the general characteristics of a desert, viz. Low rainfall with a large variability; large diurnal temperature variation; high evaporation; non-existence of a perennial river; scanty vegetation; practically no agriculture; dependence of man on animal; sparse and nomadic population.

The solution to the problems of the desert lies basically in reducing dependence of agriculture on monsoon coupled with certain measures to reduce severity of drought conditions. These measures are primarily the provision of drinking water, development of fodder and pastoral resources, extensive afforestation, soil conservation,

animal husbandry, dairying, minor irrigation works and rural electrification.

The soils of the western area of the Rajasthan desert are generally sandy and deficient in organic matter. Whenever water is available, the crop yield is excellent but subterranean salt constitutes a limiting factor. Rajasthan desert is not poor in flora, for as many as 507 species of plants including 46 extincts have been recorded. In fact, if one sits in this area in the mid-monsoon period in a year of good monsoon activity, he would hesitate to call it a desert. Sand storms and dunes are spectacular features of the desert and indicate predominant wind action.

The soil formation in the arid zone is more a physical than a chemical process. Because of almost complete absence of alluviation and other soil forming processes, the profile shows little signs of horizon development. The scanty xerophytic vegetation has contributed almost nothing to the organic matter of the soil, and as such the soil is sandy and loose, and therefore susceptible to severe wind erosion. Depending on the topography and parent materials, seven classes of soil have been distinguished and their distribution has been mapped out.

Man has been one of the most important and active agents of biotic interference in the fragile eco-system of

has a discharge of 8904 cusecs at its starting point (km. 393). The total length of the Main Canal would be 256 km. and the works are in good progress. It is also contemplated to lift water at some points and then the total area covered may be about 900000 ha.

COMMAND AREA DEVELOPMENT

The command areas consist of virgin grass lands mostly untouched with plough and providing nominal production benefits through cattle and camel breeding. The population density is as low as 3 per sq. km. The Rajasthan Canal will result in opening of these lands to massive human settlement by new cultivators. The land is quite valuable on the basis of its production potential. The land is being allotted to landless persons at a nominal price and the payment is spread over 16 years. The objective is thus not only increased production but also social upliftment.

In pursuance of the above policy land has been allotted to over 75000 persons so far. All of them were landless persons eking out their livelihood from labour or cattle breeding. The latter were a nomadic class wandering over large areas in search of fodder and water for their animals. Their condition was precarious and livelihood difficult and uncertain. One third of the allottees belong to scheduled castes and tribes. The poorest of the poor. They have all now been converted into self-supporting cultivators. Under Stage II as many as 100000 more such families will be given land.

The overall development of the command area has been entrusted to Command Area Development Authority with head quarters at Bikaner. Development of an area of 446000 ha. falling under Phase I and Phase II of Stage I has already been undertaken with assistance from International Development Association and IFAD. An additional unallocated area is now also being taken up out of savings of DDA Project. The Development activities aim at integrated development of the area. The whole spectrum of developmental activities comprise activities like on farm work, afforestation pasture, drinking waters road etc.

The development activities have given enormous boost to production in the area. The net increase in

production per annum now over the base year 1974, cropwise is as under :

Cotton : 1,20,400 (incremental production in MT), wheat : 343,000,

Gram : 1,37,000, Mustard : 18,000, Fodder : 8,15,000, Millets : 9800.

The returns in terms of money for the above production is about Rs. 2000 million.

Fertilizers for productivity

by P. L. Kukreja

THE fertilizer industry has grown over the years under a planned development programme in which the Fertilizer Corporation of India played a leading role. The increased availability of chemical fertilizers along with a multi-point programme to augment agriculture resulted in the rapid increase in agricultural production.

OUR culture is agriculture" is a common enough remark of our pseudo-intellectual youths frequenting coffee bars.

Though put in lighter vein, it certainly emphasises the dominating role of agriculture in our national life and economy.



P. L. Kukreja

In fact, it was Mahatma Gandhi, Father of the Nation, who first sought to give a new orientation to government thinking and planning by putting it more succinctly: "India lives in its villages", implying thereby that the panacea for ensuring national progress and prosperity lay in solving the

problems of the common peasant and increasing his productivity.

Indeed, the government of free India launched on bold schemes for increasing production on the agricultural front from the moment it took over on August 15, 1947.

However, the task has not been easy. In fact, it was of gigantic proportions and required an allround national effort.

For improving agricultural production a multi-point programme has had to be implemented covering items like improved implements, seeds, chemical fertilizers, better irrigation facilities, pest control measures, apart from the need for imparting improved know-how and farming techniques to the farmers. In this talk, I shall be confining myself to the role of chemical fertilizers.

The need for the use of chemical fertilizers was realised only after the disastrous Bengal famine of 1943 which incidentally led to the setting up of the first major nitrogenous fertilizer plant at Sindri in Bihar in October, 1951.

In fact, the progress of the fertilizer industry should be considered only from 1951 onwards and it is during the past three decades that the industry made its start and has grown over the years to its present position. In Asia after Japan the Indian Fertilizer Industry could well rank as the second in regard to the installed capacity available.

INDIA CALLING, AUGUST, 1982

The fertilizer industry has grown over the years under a planned development programme in which I may say that the Fertilizer Corporation of India has played a leading role, as the major growth and development has been under the public sector and for a period between 1961—1978 it was this Corporation which handled the major tasks for setting up plants in different parts of the country to meet the growing need for chemical fertilizers.

TO go back into the history of the growth of fertilizer industry in the country, I would like to mention briefly that in the initial stages a plant was set-up at Alwaye by FACT which had a capacity for producing 46,000 tonnes of Ammonium Sulphate per year. The feed-stock used was 'fuel wood'.

The fertilizer industry can be said to have made a real entry into the modern age with the setting up of the Ammonium Sulphate plant at Sindri in 1951 with a capacity of 70,000 tonnes per year in terms of nitrogen. In the next few years plants for producing urea and ammonium sulphate nitrate (double salt) were also added in the Sindri complex increasing the overall installed capacity to 1,17,000 tonnes in terms of nitrogen by 1959.

After Sindri a gradual expansion followed with an expansion project of FACT's Alwaye plant and the commissioning of new plants at Nangal, Rourkela and Neyveli increasing the installed capacity to 88,000 tonnes in terms of nitrogen and 43,200 tonnes in terms of P_2O_5 at the end of First Plan in 1955-56.

At the end of the second Five Year Plan the capacity was further increased to nearly 2,50,000 tonnes in terms of nitrogen and 1,07,000 tonnes of P_2O_5 . This was further raised to 525,000 tonnes in terms of nitrogen and 264,000 tonnes of P_2O_5 by the end 3rd Plan.

WITH the introduction of high yielding varieties of seeds in 1966 there was a further spurt in demand for chemical fertilizer. This attracted fresh investment for fertilizer production in the country as recommended by the Sivaraman Committee.

During the Fourth Five Year Plan substantial additional investment was made to increase production facilities

INDIA CALLING, AUGUST, 1982

in the country and a number of new projects were proposed for both the public and private sectors. For the first time the plants were also proposed for being set-up under the cooperative sector by IFFCO.

Eight new public sector plants went into production during this period, while work was also started on four new plants, including two in the co-operative sector.

The installed capacity shot upto 2.4 million tonnes per annum in terms of N and 0.67 million tonnes for P_2O_5 .

During the 5th Plan period two new plants were commissioned, while expansion projects of four existing plants were also put on stream. The installed capacity rose further to 4 million tonnes in terms of N and 1.31 million tonnes for P_2O_5 by the end of 1978-79.

A significant decision was made during this period for setting up India's first coal-based projects at Talcher and Ramagundam each with capacities for producing 2,28,000 tonnes of nitrogen per year.

Besides five new plants based on fuel-oil were also to be set-up. Further expansion of the plant at Cochin was also proposed.

In the last year of the 5th Plan there were as many as 23 nitrogenous fertilizer plants and 22 plants for P_2O_5 operating in the country.

The two coal-based projects with Kopper Totzek process which are under the Fertilizer Corporation of India have gone on steam towards the end of 1980 and these are largest of their type in the world. They are using three members of 4-headed gasifiers which have been fabricated within the country and each has a capacity equivalent to 300 tonnes of Ammonia per day and are unique in their design and size.

The installed capacity at the end of 1981-82 had risen to over 4.72 million tonnes for nitrogen and 1.51 million tonnes for phosphates. The actual production during the year has been 3.14 million tonnes of N and 9,50,000 tonnes of P_2O_5 .

A number of fertilizer projects are currently being set-up. It is expected that during 1982-83 three new plants

Trombay-V and Haldia in the public sector and Bharuch in the private sector would start regular production. The installed capacity would thus go up to about 5.3 million tonnes of nitrogen and 1.49 million tonnes of phosphate by the end of the year (1982-83).

Meanwhile, with the discovery of oil deposits in Bombay High and Bassin areas ten large-sized hydrogenous fertilizer projects have been envisaged to be set-up using associated gas as feed-stock. Four projects have already been sanctioned, two each being at Thal-Vaishet in Maharashtra and Hazira in Gujarat. The locations for the remaining six projects are still to be finalised but they are most likely to be located in the State of U. P., M.P. and Rajasthan.

With the completion of the gas based projects India would be having an installed capacity of nearly 9.6 million tonnes of N and 2.72 of P_2O_5 by 1990 by when all the projects in hand are expected to be commissioned.

Further despite the significant increase in production of chemical fertilizers by 1990, there would still be the likelihood of shortfall against the rising demand for this vital input.

The increased availability of chemical fertilizers alongwith the other items in the package of practices, have had desired results. The food production which was around 52 million tonnes at the beginning of the First Five year Plan in 1950-51 has been rapidly increasing and now stands at 132 million tonnes. This makes the country more or less self-sufficient in respect of foodgrains. This achievement in the context of our rapidly rising population, which now stands at nearly 680 million is no mean achievement.

Actually the future planning on the agricultural front is to match food production with the anticipated rise in the population. By the year 2,000 to feed a population of 935 million the food grain requirements would be to the extent of 250 million tonnes.

The crux of the problem lies in producing more from the arable land already available for cultivation, i. e. 143 million hectares, which could only be marginally increased by another 2 million hectares. Intensive methods of cultivation in which scientific application of fertilizers would play a vital role, provides the only solution.

The fertilizer industry, particularly that in the public and cooperative sectors, along with agricultural departments in the States, is giving a lot of attention to fertilizer promotion work for educating the farmers in the efficient use of this vital and costly input. Free soil testing services through mobile and static laboratories are also being provided.

Simultaneously a wide and comprehensive marketing net work is also being set-up to put fertilizers within easy reach of the farmers and ensure its availability at the proper time in required quantities.

Due mainly to the promotion efforts, it has been possible to gradually

increase the average consumption of fertilizers per hectare from 0.55 Kilo-gram in 1950-51 to 32 Kgs. now. However, the figure, varies from State to State the highest being in Punjab where it is 118 Kgs. This imbalance would also be reduced as use of fertilizers gains further momentum.

It will, therefore, be seen that we in India are engaged in an exciting effort to increase agricultural production under a scientific package of practices, at a pace brisker than the population rise which happily is also sought to be curbed under an extensive Family Planning Programme. □□□

National biogas project

by Ghulam Ghouse

THE pioneering efforts in the development of bio-gas as a source of energy had started in India as far back as 1939 by the scientists of the Indian Agricultural Research Institute. Countries and organisations all over the world have been evincing keen interest in bio-gas system as a renewable source of energy as bio-gas fertilizer, as a method of recycling waste usefully as also a means to rural development and hygiene, pollution control and environment protection.

IN the context of the energy crisis facing the world and the resultant steep rise in the price of imported fuel oil, as also the shortage of availability of chemical fertilisers within the country, production of bio-gas and its use has become a national necessity. Developing as well as developed countries and international organisations have been evincing keen interest in bio-gas system as a renewable source of energy, as bio-fertiliser, as a method of recycling waste usefully, as also a means to rural development and hygiene, pollution control and environment protection

Agricultural Finance Corporation of India (AFC) has been making concerted efforts to popularise bio-gas development and its use and invariably efforts had been made to build in a component of bio-gas development and setting up of bio-gas plants under the Govt. of India sponsored Integrated Rural Development Projects (IRDP) formulated by AFC

for its member banks and State Government Corporations.

The pioneering efforts in the development of bio-gas as a source of energy had started in India as far back as 1939 by the scientists of the Indian Agricultural Research Institute (IARI). However, the efforts did not result in popularising bio-gas as a source of energy and fertilizer, mainly on account of the absence of an effective system of extension and credit support. Thereafter, Khadi and Village Industries Commission (KVIC) took this up and has been doing a very fine job of popularising bio-gas usage and is also involved in research and development. Uptil now about 80,000 family size bio-gas plants have been installed all over the country and the nationalised banks have lent instrumentality to an extent of Rs. 30 crores for setting up these bio-gas plants.

Considerable emphasis has been and on the development of bio-gas under our Five Year Plans. In order

to accelerate the pace of development of bio-gas programme, in view of the urgency and the need, development of bio-gas and other alternate sources of energy has been included in the New 20 point economic programme of our Hon'ble Prime Minister which is an action oriented and a time bound programme.

AT the request of the Govt. of India in the Ministry of Agriculture, AFC prepared the National Bio-gas project report (1980—85) which could be supported by institutional financing agencies during the Sixth Plan period. It has been proposed under the project to set up one million family size bio-gas plants and 500 community bio-gas plants with an estimated total financial outlay of about Rs. 4,420 million. This investment covers besides plant costs (subsidy and bank loan) components like training, organisational support, research and development etc. The Planning Commission and the Ministry of Agriculture, while retaining the figure of 1 million bio-gas plants, have decided that in view of the very ambitious nature of the programme, initially 400,000 family size bio-gas plants be set up during the next four years, which could be revised upwards after a mid-term appraisal of the progress made in implementing the programme.

The programme would initially be taken up in 150 districts, identified keeping in view the areas where special programmes for livestock development are already on the ground like Operation Flood Special Animal Husbandry Programme, Command Area Development, Integrated Rural Development Programme etc. Under the programme a multimodel and multi-agency approach has been proposed for adoption, such as the use of both the traditional Khadi and Village Industries Commission's (KVIC) steel drum plant and the cheaper fixed dome plant (Janata model).

It may be worthwhile to briefly indicate the salient features of the programme as formulated. Financial assistance includes : provision of capital subsidy, credit assistance from banks, 100 per cent grant-in-aid for organisational support and training facilities, Rs. 200 per plant towards installation and after sale service, bank loans for stocking and supply of raw materials etc.

INDIA CALLING, AUGUST, 1982

The programme is to be executed by State Governments through departmental agencies and by corporate bodies to be set up.

The project envisages that nearly 30 per cent of the beneficiaries would belong to the weaker section of the community and this project would create substantial number of jobs both direct and enthused.

A programme of this type would require adequate training facilities and extension support for masons and technicians. A massive training programme for construction of bio-gas plants and their maintenance has been provided for under the TRYSEM programme of the Ministry of Rural Development of the Govt. of India as also in collaboration with voluntary agencies. Besides an orientation course for senior administrators is being arranged by the Ministry of Agriculture. AFC has taken the responsibility of organising Regional Seminars of concerned States and already three such seminars have been held in various parts of the country.

The project also envisages setting up of a bio-gas Cell, in the Ministry of Agriculture at the Centre and bio-gas Cells in all States to monitor the progress and ensure effective implementation of the programme. Further, as the success of the project would depend upon the co-operation of a number of agencies, provision has been made to constitute a Review and Coordination Committee at the Centre, State and District Levels.

With a view to improving the technology and reducing the plant cost, the Department of Science and Technology of the Govt. of India, through various national laboratories and Research Institutions is undertaking research and development activities in various fields related to bio-gas technology. The project envisages setting up of a centre of bio-gas development at national level and four such centres would also be set up at regional levels.

It is expected that the implementation of the programme would result in the production of 360 million cubic metres of gas equivalent to 1.28 million tonnes of firewood valued at Rs. 38.40 million for the project

cycle. In addition, there would be 7.6 million tonnes of manure which can be increased fourfold by composting. The saving on diesel, if 15 per cent of the quantity of gas is used to replace diesel oil, would be about 3.6 million litres per annum. The project would generate employment potential to the tune of 330,000 man months.

The successful implementation of a project of the magnitude envisaged, which is of vital significance and relevance to the economy of the country, calls for the implicit co-operation and dedication of all concerned in its implementation. This is being ensured by the AFC of India and the banking industry by reviewing this programme in the monthly meetings of the state level and district level Coordination Committees.

Finally, it may perhaps be useful to briefly mention what AFC has been doing in the field of agriculture and rural development. AFC, which is a consortium of the banking industry of the country has been identifying, formulating, appraising

and supervising the implementation of technically feasible and economically viable projects in the field of agriculture and rural development. The projects formulated range from simple agronomy to agro-industrial and agro-processing activities. The main objective of this effort is to build in the concepts of development loaning and create absorptive capacity for credit in rural areas, especially for the weaker sections, build up effective instruments of dispensation at the grass root level, supervise implementation of projects as productivity, and not tangibles is the basis for lending by the banking industry in our country. Over the years AFC has formulated more than 1200 projects involving an outlay of about Rs. 2 million, which besides generating employment have also helped the banks in deploying their resources for re-surgency the economy of rural India. As mentioned earlier, wherever possible AFC's project reports incorporate a bio-gas input as a component of development in the whole package of activities. AFC has also been trying to formulate projects in the Third world countries and for multi-lateral institutions.

□□□

Book review

1. Founders of Philosophy
price Rs.3/-
2. Scientists
price Rs.5.50
3. Ramayana, Mahabharata and Bhagavata
writers 1978
price Rs.7/-
4. Devotional poets and mystics part I and II
Price Rs.7/-
5. Seers and thinkers 1979
Edited by V.Raghavan
Published by the Publications Division
Price Rs.7/-

Reviewed by Dr. Moti Lal Jotwani.

IN a series on about 125 cultural leaders of India, who have contributed significantly to the Indian

thought and influenced immensely the Indian way of life, as it has been through centuries, the present booklets address themselves to general

readers who wish to know in a broader but systematic way more about the rich cultural heritage of India. The first two booklets afford an insight into two of the many Indian systems of philosophy and science, the former in the well-known six schools and the latter in the field of medicine and mathematics only.

Evidently, the philosophers and the scientists are motivated by one and the same spirit of enquiry, the same old questions of what?, why?, and how? that they put to themselves at various historical junctures and try to solve for the general good of humanity. Distinct as they are as the two groups of philosophers and scientists, they are so as individuals too, though some of them as individuals be in one group, in their presentation of different studies of man and his world. The separate answers depend on their individual attitudes and training as also on the compulsion of events, in particular times, that give rise to particular questions, or to the problems of the day.

The first booklet discusses six schools of Indian philosophy and their respective promulgator sages: Samkhya (Kapila), Yoga (Patanjali), Vaisheshika (Kannada), Nyaya (Gautama), Mimamsa (Jamini) and Vedanta (Badarayana). Samkhya and Yoga are grouped together for the latter accepts the philosophical ideal of the former, adding to it God as the omniscient first teacher. Yoga differs not much from Samkhya in so far as it emphasises the methods of concentration to achieve the philosophical ideal (same as that of Samkhya) of Kaivalya, or of isolation of the Spirit from Matter. Vaisheshika and Nyaya go together for their formulations on realism and pluralism, and are in fact, one, both being at the basis of formal and semantic logic of today. Mimamsa and Vedanta share one common Vedic thought but they are different from each other in that the former concerns itself with karma, the performance of ordained duty, and the latter with Jnana, the knowledge that is, means of release from the human bondage. Of all the schools, it is Vedanta that has come to be known as the main Indian philosophy.

Mimamsa and Vedanta are wholly Vedic. But the other four schools also have their basis in the Vedas. The six schools are therefore, called Vedic or Astika. Different from the above six schools are the two schools of Buddhism and Jainism, which are called

non-Vedic or Nastika for these do not accept the authority of the Vedas.

The booklet on scientists deals with the ancient Indian medicine and mathematics. While medicine was developed as a subsidiary Veda (The Ayurveda), astronomy (inclusive of mathematics and geometry) grew as an ancillary subject of the Veda (Vedanga). Dhanvantari, Charka and Sushruta were the writers on medicine who through the doctrine of five elements Prithvi (earth), Ap (water), Tejas (light) Vayu (air) and Akasha (an ubiquitous principle), found a rational explanation for physiological process also. They discovered various medicines for different ailments, practised surgery and introduced, what is little known even today as plastic surgery. The concept of psychosomatic factors that include the natural ones for the causation of diseases is not a modern achievement; it goes back to the Ayurveda.

Varahamihira, Aryabhata and Bhaskaracharya were the masters whose contribution to modern astronomy, mathematics and physics was no less significant. Varahamihira's Surya Siddhanta records the position of the planets that tallies the one given by the moderns. Besides he laid the foundations of the modern trigonometry in his pioneering study of the sine and cosine functions. Aryabhata, after whom the first Indian satellite launched into space recently was named, is credited to have written the earliest work on pure mathematics. He for the first time solved the determinate equation of the first degree. Bhaskaracharya gave rules for the volume of a sphere and solved the indeterminate equation of the second degree.

Going through the booklets, the readers would befittingly recall to their mind what Saecid. All Andalus, historian said in the eleventh century A.D. "The first nation which has cultivated the sciences is that of Indians."

The source material on Rama and Krishna, the two Indian deities and incarnations of God head, the Sanskrit epics-Valmiki's Ramayana and Vyas's Mahabharata—have, ever since their creation, inspired many Indian poets in Sanskrit and various other Indian languages. Besides the Tamil poet Khaban's Ramavatara and the Avadhji Hindi poet Tulasidas's Ramacharitamansa, the two much venerated versions of the Ramayana, we have epics on the Rama theme by Madhava Kandali (Assamese), Krit-

tivasa (Bengali) and Ezhuttachan (Malayalam). Likewise, we have works on the Krishna theme by Nannaya Tikana (Telugu) Pampa (Kannada) and Sarla Das (Oriya). Besides the Ramayana and Mahabharat poets, the present book deals with the Bhagavata writers like Eknath (Marathi) and Premananda (Gujarati).

Dr. V. Raghavan, the editor of the series, has rightly pointed out in his preface to the book that with the two epics of Ramayana and Mahabharata as models and sources of the Rama and Krishna themes, numberless works versions and poems and plays—have grown in Sanskrit and in regional languages. It is for this reason, perhaps the book does not take notice of many works some of them very important ones—though in the regional languages other than represented here in the book. For example, Satramdas "Sail" published his Rama Katha in Sindhi in 1951. That we have a regional language version in the year as late as 1954 shows the perennial interest of the Indian people in the epic.

The two volumes of devotional poets and mystics focus their attention on the post-Sankara period when a host of saints and mystics appeared on the medieval Indian scene, as the Nayanmars and the Alwars in Tamil Nadu, Jnaneshwar and Tukaram in Maharashtra, Guru Nanak in Punjab, Chandidas in Bengal, Shah Abdul latif in Sind, so on and so forth. To bring the wisdom and knowledge of the ancients to the common people. These men and women of God adopted the local languages and sang their compositions declaiming against "hypocrisy and corruption, empty forms and rituals and all kinds of sham". Among them were Hindus and Muslims, the so called high caste and the low cast, men and women who spoke in one voice in support of social integration of and spiritual affinity among the masses.

IN an illuminating essay "The Upanishadic Teachers" by N. A. Nikam (strangely, the surname Nikam is variously spelt between the two covers of the book) in the series Seers and Thinker's there appears the author's one of the many analytical observations that the instruction by the teachers in the Upanishadic times was sometimes through symbol, some times through paradox and at others through silence. Dilating on

INDIA CALLING, AUGUST, 1982

the first method, he gives Prajapati's example : the seer Prajapati teaches his pupils consisting of gods, men and demons. the symbol da, damyata, "be self-controlled", men understand it as datta. "gave", and the demons understand it as dayadhvam, "be compassionate", Prajapati tells them, "This very thing, the heavenly voice of thunder da, da da.....means control yourself, 'give' and 'be compassionate'. In the light of what Professor Nikam says about the thunder fable in the Brihadaranyaka Upanishad, an obscure passage in the modern poet T.S. Eliot's 'The Waste

Land becomes vividly clear to us. Eliot alludes to prajapati's symbol da, as also to shantih, 'the peace that passeth understanding', a formal ending to an Upanishad, in the last section "What the Thunder said" of his great poem :

"Datta, Dayadhvam Damyata.
Shanth Shantih Shantih"

While the first two essays in the book discuss the Vedic seers and the Upanishadic teachers, the other five essays deal with Gautama Buddha, Mahavira, Dharmakirti, Kumarajiva

and Acharya Hemachandra and their message to the suffering humanity.

The series will include about 125 such names—seers and philosophers, poets and dramatists, mystics and religious leaders, writers on science, aestheticians and composers. The sad and untimely death of Dr. Raghavan has taken away from us the able editor of the series in the middle of its publication. But death becomes the eternal life for the one who makes some abiding contribution. Fortunately for us, Dr. Raghavan had already collected material for the series. □□□



नवम एशियाई खेल-दिल्ली
IX ASIAN GAMES
DELHI 1982

IX ASIAD DELHI 1982

November 19 - December 4



Track and field athletics will be the focal point of the IX Asian Games because for the first time in such a meeting in the Asian region, standards are likely to be at par with prevailing international standards in most events, while the amateur athletic movement in Asia goes right back to 1913, when the first Far Eastern Championships took place in Manila. Still, though no less than 48 Asians to date have figured in the first six placings in the Olympics with 19 medallists from five nations, athletics until quite recently, has been a low-key sport on the continent. With China's entry into the competitive stream in 1974 Asian Games at Tehran, the situation changed radically in this context. Since then Japan, China and to a lesser extent India, have been able to produce a host of exciting stars, some of whom have made their mark at the highest level.

The year 1981 proved to be an important turning point for Asian athletics. It saw for the first time, in over two decades, a number of Asians finishing in top positions in major international meetings. The current list

INDIA CALLING, AUGUST, 1982

of the world's leading Marathon runners, for instance, contains at least six men in the top 20, with the pride of place going to Japan's Toshihiko Seko. The 25 year old Waseda University graduate, who owes much to his Zen-Budhism-inspired coach Kyoshi Nakamura, has to his credit the Boston Marathon title, apart from world records in 25 and 30 km. track runs. Seko may well be the star attraction at the IX Asiad. With the Sou twins, Shigeru and Takeshi, the trio will form the most formidable Marathon combination on the Delhi roads.

Almost at par with Seko is 28 year old Chinese triple jumping ace, Zhou Zhen Xian, whose last year's achievements include a 17.32 metres win in the World Students Games at Bucharest, followed up with a 17.34 metres second place in the World Cup at Rome; both these being Asian bests for the event. The Students' Games also produced very creditable silver medalists in China's Li Huang who set a new Asian record of 8.11 metres for the Long Jump and teenager Zhu Jian who cleared 2.25

metres in the High Jump. Japan's Hammer Thrower, Shigenobu Murofushi, with 71.72 metres, and Tomomi Takashi with 5.45 metres in the Pole Vault, along with leading Javelin Thrower Shen Mao Mao (China) are the other distinguished Asians whose efforts in Delhi will be watched with a great deal of interest. In fact, the array of field events experts is the most talented ever to be seen in action on Asian soil, and will certainly produce a number of meet records.

Every Asian Games so far have included Indian athletes in the list of outstanding performers. This time it may well be distance runner Gopal Saini's turn to do his bit. With 13 minutes 52.22 seconds for 5000 metres, and 8 minutes 30.88 seconds for the 3000 metres steeple-chase; both Indian bests, recorded in the 1981 Asian Track and Field Championships at Tokyo, he is certainly the hosts' greatest contender for honours. Experts watching him at the World Cup last summer seemed convinced that his only handicap was lack of sufficient experience in races

on the international circuits. But there is no doubt that he will eventually turn in a spectacular performance. Saini, along with his understudy Raj Kumar, not to mention veterans Shivnath Singh and Hari Chand, and Marathon men Swarup Singh and Rasdeo Singh, will lead the distance running challenge to Japan and North Korea.

India has produced good Decathlon men in the past Asian Games. Ronnie O'Brien, Gurbachan Singh Randhawa, Vijay Singh Chauhan and Suresh Babu have all performed well enough to inspire the current leading light, Sabir Ali, this season. The Delhi-based Railways star has shown very steady improvement during the past 12 months and should get near enough the 7700 tally in 1982. A former Asian champion who will have to be pushed to a much greater effort this time is Short Putter Bahadur Singh against the likes of Mohammed Zinkawi (Kuwait), who is now the leading man in the event. In the Discus Throw China's Li Weinan seems to get better with each competition and will be the favourite for the title.

The 1500 metres, like the Mile, continues to be the most attractive of

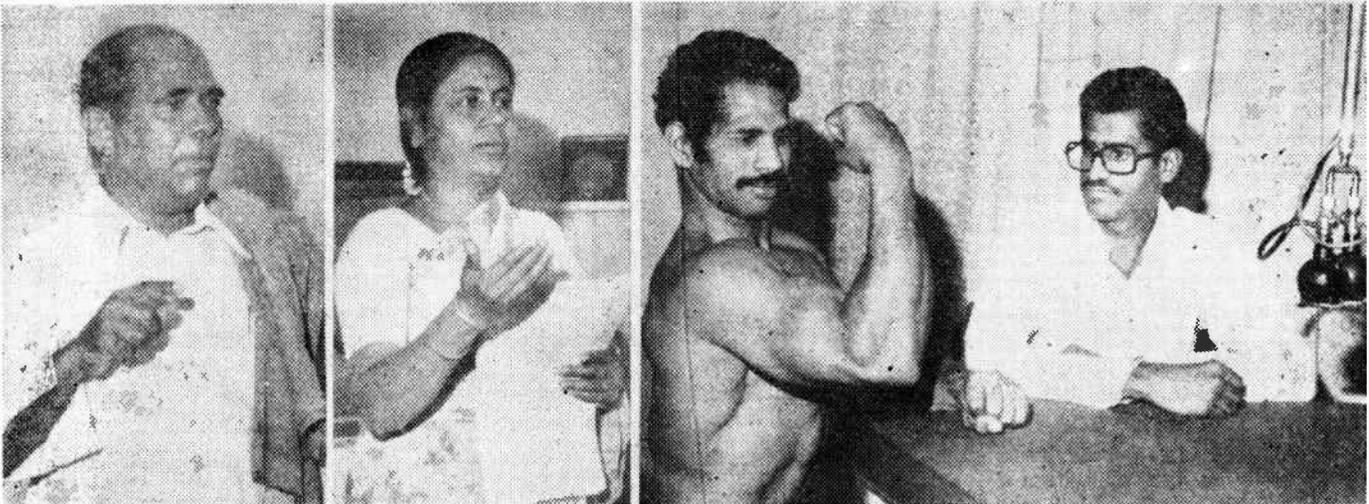
track events, and will see for the first time on Indian soil, a sub-four minute miler in action, when Takashi Ishii, the only Asian to attain this status, will tackle Indian and Pakistani stalwarts. The dark horse here might well turn out to be Philippine's Del Prado, should he decide to run the event. His spectacular win in the 800 metres at the Southeast Asian Championships last December, in 1 minute 48.18 seconds put him right on top of the list of middle-distance men. Yet another interesting struggle may be seen in the 400 metres hurdles, Japan, Iraq and India have some very promising representatives, with Takashi Nagao a clear favourite.

Track and field athletics is a mixed sport, and from the look of things the spotlight may well be on the women's events in the 1982 Asiad. It would be no exaggeration to say that there is a distinct possibility of almost every meet record being bettered on this occasion. Lydia De Vega (Philippines) will probably lead the sprinting challenge, against some very outstanding women from China, Malaysia and Japan, along with

India's P. T. Usha. Most experts predict a gold for the 17 year old school-girl, De Vega, who has been one of

the many outstanding stars launched through Australian Tony Benson's methodology in the Philippines. The former distance runner from Down Under has brought to the country the mileage idea that is so reminiscent of the Lydiard Theory of long-slow-distance running as a build-up for any event, and has already achieved wonders. Distance running talent, however, will not be from the Philippines but from Japan and Malaysia, where the former have a very exciting prospect in youngster Akemi Masuda, who has to her credit Asian bests in 3000, 5000 and 10000 metres. Top billing in the women's events will most likely to go to the High Jump where 19 year old Zheng Da Zheng (China) and Hisayo Fukimitsu (Japan) will fight a neck and neck battle to clear 1.90 metres-plus, an occasion not to be missed by Indian sports enthusiasts.

Clearly then, spectators at the Delhi Asiad have much more than the ritualistic aspect of the Games to look forward to, particularly at the Nehru Stadium where modern facilities and good organisation will certainly lead Asians to far greater heights than ever before. □ □ □ □



From left M. Benjamin recollecting his "memoirs of a freedom fighter" for a programme to be broadcast on August 14; Jayalakshmi singing Kalyanapattukal in women's programme and body builder—Mr. India—being interviewed by R. Seetharaman, secretary, Amateur Handball Federation of India, Tamil Service.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 19.55 | 15330 |
| | | 25.22 | 11900 |
| | | 19.79 | 17865 |
| | | | |

17th : Rainy Season Ragas : Ustad Faiyaz Khan, Ustad Hafeez Ali Khan, Ustad Ameer Khan and S.N. Ratanjankar Programme Produced by Saloni Kaul

31st : Parveen Sultana
10th and 24th : Music of India

10th : Saint Poets of Medieval India Produced by Saloni Kaul

24th : Programme on Raga Jaijwanti Scripts by J.N. Bhatnagar

0540 Film Tunes

0550 Light Music :

3rd : Nirmala Devi

10th : C.H. Atma

17th : Shailendra Singh

24th : Preeti Sagar

31st : Bhupinder

0600 Faithfully Yours : Replies to Listeners Letters (On 3rd, 17th and 31st upto 0615 hrs. IST and on 10th and 24th upto 0610 hrs. IST)

Dx-Corner (Only on 10th and 24th upto 0620 hrs. IST)

0615 Karnatak Instrumental Music :

3rd : Mridangam : Palghat Krishnamani

10th : Gottuvadyam : D. Kittappa

17th : Veena Emani Shankara Sastri

24th : Six Veenas

31st : Veena : K.S. Narayanaswamy

WEDNESDAYS

4th, 11th, 18th and 25th

0415 Devotional Songs :

4h : Sindhi

11h : Ramcharit Manas : Mukesh and Party

18h : Selection from Geet Govinda by Raghunath Panigrahi

25th : D.V. Paluskar : Composition of Tulsidas

Instrumental Music : Flute

4h : Panna Lal Ghosh

11h : Devendra Murdesh-

18h : Prakash Wadhwa

25th : Hari Prasad Chau-

rasia

Export Front : 4th and

18th

4th : Better Deal in Textile Exports : Talk

18th : Tea Export from India : Talk

11h and 25th Development Activities and Economic Progress in N.E. Region : Talk

11th : Meghalaya

25th : Manipur

Film Songs From South India

0510 Light Music from Different Regions :

4th : Rajasthani

11th : Punjabi

18th : Bengali by K.C. Dev

25th : Gujarati

4th and 18th : Of Persons, Places and Things

11th and 25th : Our Guest

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0545 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs. 0641 Film Tune; 0645 CLOSE DOWN.

SUNDAYS

1st, 8th, 15th, 22nd and 29th

0415 Devotional Music :
1st : Man Mohan Pahadi
8th : Hari Om Sharan
15th : M.S. Subbalaxmi
22nd : Sudha Malhotra
29th : Marathi Bhajans by Usha Mangeshkar

0446 Instrumental Music :
Shehnai on 29th upto 0500 hrs. Ist)
1st : Jagdish Prasad Qamar and Party
8th : Daya Shankar and Party
15th : Bismillah Khan and Party
22nd : Sikandar Hussain and Party
29th : Anant Lal and Party

0450 Focus on Asia (Except on 29th)

0500 1st : Producer's Choice
8th : Expression : Youth Magazine
15th Youth in Focus :
Hotel Management : A
Career for the Youth :
Discussion

22nd : From the Universities : Campus Report :
University of Trivandrum
29th : Quiz Time (20 mts)

0510 Film Songs
0550 Light Music (Except on 15th)

1st : Marathi
8th : Different Artists
15h : President's Broadcast to the Nation on the Eve of Independence Day
22nd : Choral Songs by ATR Choral Groups
29th : Pankai Mullick

0600 1st : Film Review
Mainly for Tourists :

8th : Kazi Ranga Game Sanctuary : Talk

22nd : Impression Programme based on Interviews with Foreign Tourists

15th : Indian Cinema : Parallel Cinema Movement in India : Talk

29th : Sports Folio

Folk Songs :

1st : Rajasthan

8th : Uttar Pradesh

15th : Gujarati

22nd : Sindhi

29th : Punjab

MONDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Instrumental Music :
Sarod
2nd : Ali Akbar Khan
9th : Sharan Rani
16th : Brij Narain
23rd : Amjad Ali Khan
30th : Shamsheer Singh

0446 Karnatak Instrumental Music :
2nd : Veena : S. Balachander
9th Jaltarang : S. Hari-charbhagavatar
16th Flute : Prapancham Sitaram

23rd : Violin Trio : L. Vaidyanathan, L. Subrahmanya and L. Shankar
30th : Nadaswaram : Ambalapuzha Brothers

2nd : Play
9th : Discussion
16th : Feature
23rd : Film Story
30th : Programme of Re-

0500 Folk Songs :
2nd : Assam
9th : Bengali
16th : Bhojpuri
23rd : Nagaland
30th : Folk Dance Songs of India

0510 Light Classical Music :
2nd : Farhat Jehan Bib-boo
9th : Husan Lal
16th : Girija Devi

23rd : Begum Akhtar

30th : Munir Khatoon

Begum

0600 Women's World :

2nd : Sky is the Limit : Feature

9th Indian Delicacies : Gujarat

16th : Interview with an Advocate

23rd : Interview with Cordiologist

30th : Madhubani Painters : Talk

0610 Rabindra Sangeet (Except on 16th)

2nd : Kanika Bannerjee

9th : Different Artists

16th : Radio Report on the Flag Hoisting Ceremony at Red Fort on Independence Day

23rd : Pankai Mullick

30th : Debabrata Biswas

TUESDAYS

3rd, 10th, 17th, 24th and 31st

0415 Devotional Music :

3rd : Anup Jalota

10th : Bhakti Dhara by Different Artists

17th : Shabads by Bakshish Singh Raai and Party

24th : Sharma Bros

31st : Jain Devotional Songs

0446 Instrumental Music :

3rd : Duet on Violin and Shehnai : V.G. Jog and Bismillah Khan and Party

10th : Guitar : Brij Bhushan Kabra

17th : Duet on Sitar and Flute : Jaya Bose and Himangshu Biswas

24th : Duet on Sitar and Sarod : Ravi Shankar and Ali Akbar Khan

31st : Duet on Santoor and Guitar : Shiv Kumar Sharma and Brij Bhushan Kabra

0500 Radio Newsreel

3rd, 17th and 31st

0600 Classical Half Hour

3rd : Nasir Faizuddin Dagar and Nasir Zahiruddin Dagar

GENERAL OVERSEAS SERVICE

| | | | |
|---|---|---|--|
| <p>0610 Instrumental Music Sitar 4th : Nikhil Bannerjee 11th : Debabrata Chaudhury 18th : Ravi Shankar 25th : Abdul Halim Jaffar Khan</p> | <p>13th : Talavady Kacheri 20th Duet on Mridangam and Ghatam : Palghat T. Raghu and K.M. Vaidyanathan 27th : Violin : Kunnakudi Vidyanathan 0500 Cultural Survey (Except on 13th) 13th : Rasleela of Braj : Illustrated Talk 0515 Film Hits of Yester Years 0550 Instrumental Music : 6th : Esraj : Vijay Shankar Chatterjee 13th : Sundari Recital : Party 20th : Tabla : Faiyaz Khai 27th : Mohan Veena : Radhika Mohan Moitra 0600 6th : Disc Review (20 mts) Panorama of Progress :</p> | <p>13th : Development in the Field of Heavy Industry : Talk 20th : Development in the Field of Education : 0440 Talk : 0500 27th : Rural Electrification : Talk 0610 Folk Songs (Except on 13th) 6th : Kerala 13th : Janmashtami : Special Programme 20th Tamil Nadu 27th : Harvest Songs</p> | <p>14th : Preeti Sagar 21st : Vani Jairam 28th : Kumar Gandharva and Vasundhara Orchestral Music 7th and 21st Talk 7th : Forts and Palaces : Allahabad Fort : Talk 21st : Sparkling Wits of India (2) Birbal : Talk 14th and 28th Horizon : Literary Magazine (20mts) 14th (a) Vaital Pachchese : Talk; (b) Folk Tale 28th : (a) Literature in Modern Indian Language : Hindi Literature : Talk (b) Poetry Recitation Listeners Choice 0550 Listeners Choice 0610 Listeners Choice 0600 Radio Newsreel</p> |
| THURSDAYS | | | |
| <p>0415 Karnatak Instrumental Music : 5th : Violin : K. Lakshminarayan Sastri 12th : Nagaswaram K.S. : Pichaippa 19th Violin : K.S. Venkatramiah 26th : Veena : Mysore Venai Doraiswamy Iyengar</p> | <p>0446 Instrumental Music : Shahnai 5th : Bismillah Khan and Party 12th : Anant Lal and Party 19th : Sikandar Hussain and Party 26th : Daya Shankar and Party</p> | <p style="text-align: center;">SATURDAYS</p> <p>7th, 14th, 21st and 28th : 0510 0415 Devotional Music : 0550 7th : Bhajans by Different Artists : 0610</p> | |

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

(From 1530 to 1630 Hrs IST)
BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.94 | 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs. and 1530—1630 hrs Ist.

SUNDAYS

1st, 8th, 15th, 22nd and 29th
1546 Devotional Music : (Except on 15th)
1st : Shabads : Chorus
8th : Bhajans : Laxmi Shankar, Sunil Kumar and Sudha Malhotra
15th : Patriotic Songs
22nd : Hari Om Sharan
29th : Bijoya Chaudhury
1600 Women's World : (Except on 15th)
1st : Sky is the Limit : Feature
8th : Indian Delicacies : Guirat
15th : Radio Report on the Flag Hoisting Ceremony at Red Fort on Independence Day
22nd : Interview with Cardiologist
29th : Madhubani Painters : Talk
1610 Film Songs

MONDAYS

9th, 16th, 23rd and 30th
1546 Folk Songs
2nd : Kashmiri

9th : Himachal Pradesh
16th : Madhya Pradesh
23rd : Maharashtra
30th : Punjabi

1600 Faithfully Yours : Replies to Listeners Letters (On 2nd, 16th and 30th upto 1610 hrs. IST)
1610 Dx-Corner (Only on 9th and 23rd upto 1620 hrs. IST)
1615 Film Tune only on 2nd, 16th and 30th)

TUESDAYS

3rd, 10th, 17th, 24th and 31st
1546 Karnatak Instrumental Music :
3rd : Violin : V.K. Venkataramanujam
10th : Veena : R.S. Kesavamurthy
17th : Flute : Palladam V.N. Rajam
24th : Gottuvadyam : Mannargudi K. Savithri Pillai
1600 Export Front :
3rd : Better Deal in Textile Export : Talk
17th : Tea export from India : Talk
31st : Developmental Activities and Economic Progress in North-East
Talk
10th : Meghalaya (i)
24th : Manipur (ii)
1610 Film Songs from Different Regions

WEDNESDAYS

4th, 11th, 18th and 25th
1546 Light Music :
4th : Ghazals : A. Hariharan, Vatsala Mehra and Ahmed Hussain
11th : Kanwal Siddhu
18th : Mubarak Begum
25th : Suman Kalyanpur
4th : Book Review
11th : Talking about Agriculture Impact of Co-operative Movement on Agricultural Production in India
18th : Science Today : Tidal Power Generation in India : Talk
25th : Industrial Front : Petro Chemical Industry in India : Talk
Instrumental Music :
4th : Sitar : Ravi Shankar
11th : Sarod : Yakoob Ali Khan
18th Vichitra Veena : Ahmed Raza
25th : Flute : Raghunath Seth

THURSDAYS

5th, 12th, 19th and 26th
1546 Rabindra Sangeet : (Except on 12th)
5th : Pankaj Mullick
12th : Devotional Music : Janamashtmi Songs
19th : Purbi Mukherjee

FRIDAYS

6th, 13th, 20th and 27th
0415 Devotional Music
6th : Naat by Afzal Hussain Nagina
13th : Natia Qawalis by Different Artists
20th : Natia Qawalis by Niaz Ahmed and Nazeer Ahmed and Party
27th : Natia Qawalis by Jaffar Hussain and Party
0446 Karnatak Instrumental Music :
6th : Clarinet : A.K.C. Natarajan

GENERAL OVERSEAS SERVICE

| | | | |
|---|--|---|---|
| <p>26th : Seasonal Songs of Tagore 1600 5th : Disc Review (20 mts.) Panorama of Progress : 12th : Development in the field of Heavy Industry : Talk 19th : Development in the field of Education : Talk 26th : Rural Electrification : Talk 1610 Light Instrumental Music</p> | <p>2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs.</p> | <p style="text-align: center;">TUESDAYS</p> <p>3rd, 10th, 17th and 24th and 31st 1916 Folk Songs : 3rd : Birha songs of UP 10th : Different Regions 17th : Rainy Season Songs of Different Regions 24th : Avadhi 31st : Dogri 1030 3rd, 17th and 31st : Of Persons, Places and Things 10th and 24th : Our Guest 1940 Orchestral Music 1955 Export Front : 3rd : Better Deal in Textile Export : Talk 17th : Tea Export from India : Talk 31st : Development Activities and Economic Progress in North Eastern Region : Talk 10h : Meghalaya 24h : Manipur 2005 Film Songs</p> | <p style="text-align: center;">FRIDAYS</p> <p>6th, 13th, 20th and 27th 1916 Light Music : 6th : Yunus Malik 13th : Rehmat Qawal and Party 20th : Shankar Shambhoo and Party 27th : Qawalis by Different Artists 1930 Radio Newsreel 1940 Orchestral Music 1955 6th : Forts and Places : Allahabad Fort : Talk 20th : Sparking Wits of India (2) Birbal : Talk Horizon : Literary Magazine (20mts) 13th : (a) Vaital Pachchese : Talk; (b) Folk Tale 27th : (a) Literary in Modern Indian Language : Hindi Literature Talk; (b) Poetry Recitation 2005 Film Songs</p> |
| | <p style="text-align: center;">SUNDAYS</p> <p>1st, 8th, 15th, 22nd and 29th 1916 Interlude 1920 1st : Play 8th : Discussion 15th : Feature 22nd : Film Story 29th : Programme of Repeats 1955 Women's World : 1st : Sky is the Limit : Feature 8th : Indian Delicacies : Gujarat 15th : Interview with an Advocate 22nd : Interview with cardiologist 29th : Madhubani Painters : Talk 2005 Film Songs (Except on 15th) 15th : Radio Report on the Flag Hoisting Ceremony at Red Fort on Independence Day</p> | <p style="text-align: center;">WEDNESDAYS</p> <p>4th, 11th, 18th and 25th 1916 and 1346 Rabindra Sangeet : 4th : Ashok Taru Bannerjee 11th : Different Artists 18th : K.L. Saigal 25h : Dwijen Mukherjee 1920 Radio Newsreel 1940 Karnatak Instrumental Music : 4th : Jaltarangam : S. Harihara Bhagavatar 11th : Nagaswaram : Sheikh Chinnamoulana Sahib 18th : Veena : E. Kalyani 25th : Flute : F.R. Navaneetam 1955 4th : Book Review 11th : Talking about Agriculture : Impact of Co-operative movements on Agricultural Production in India : Talk 18th : Science Today : Tidal Power Generation in India : Talk 25th : Industrial Front : Petro Chemical Industry in India : Talk 2005 Film Songs</p> | <p style="text-align: center;">SATURDAYS</p> <p>7th, 14th, 21st and 28th 1916 Folk Songs : 7th : Khasi 14th : Haryana 21st : Manipuri 28th : Madhya Pradesh 1920 Focus on Asia (Except on 28th) 1930 7th : Expression : Youth Magazine 14th : Youth in Focus : Hotel Management : A Career for the Youth : Discussion 21st : From the Universities : Campus Report University of Trivandrum 28th : Quiz Time (20mts) 1940 Instrumental Music : Sitar 7th : Ruis Khan 14th : Abdul Halim Jaffar Khan 21st : Mushtaq Ali Khan 28th : Kalyani Roy 1955 Mainly for Tourists : 7th : Kazi Range, Game Sanctuary : Talk 21st : Impression : Programme based on interviews with foreign tourists 14th : Indian Cinema : Parallel Cinema Movement in India : Talk 28th : Sports Folio 2005 Film Songs from New Releases (On 14th upto 2015 hrs.) 14th : President's Broadcast to the Nation on the Eve of Independence Day</p> |
| <p style="text-align: center;">FRIDAYS</p> <p>6th, 13th, 20th and 27th 1546 Light Music : 6th : Sofiana Qawalis by different Artists 13th : Qawalis by Habib Painter and Party 20th : Qawalis by Different Artists 1600 27th : Qawalis by Shankar Talk : 6th : Forts and Palaces—Allahabad Fort : Talk 20th : Sparkling Wits of India (2) Birbal : Talk Horizon : Literary Magazine (20 mts) 13th : (a) Vaital Pachchese : Talk; (2) Folk Tale 27th : Literature in Modern Indian Language—Hindi Literature : Talk (b) Poetry Recitation 1610 Orchestral Music (Except on 13th and 27th)</p> | <p style="text-align: center;">MONDAYS</p> <p>2nd, 9th, 16th, 23rd and 30th 1916 Light Classical Music : 2nd : Begum Akhtar 9th : Shobha Gurtu 16th : Sidheshwari Devi 23rd : Tulsī Das Sharma 30th : Rasoolan Bai 1930 Radio Newsreel 1940 Instrumental Music : 2nd : Guitar : Brij Bhushan Kabra 9th : Santoor : Shiv Kumar Sharma 16th : Sitar : Ravi Shankar 23rd Sundari by Siddhram Jadhav and party 30th : Violin : P. D. Saptarishi 1955 Faithfully Yours—Replies to listeners letters (On 2nd, 16th and 30th upto 2010 hrs IST and on 9th and 23rd upto 2005 hrs IST) 2005 Dx-Corner (Only on 9th and 23rd upto 2015 hrs. IST) 2010 Film Songs (On 9th and 23rd at 2015 hrs. Ist</p> | <p style="text-align: center;">THURSDAYS</p> <p>5th, 12th, 19th and 26th 1916, 1945 and 1955 Listeners' Choice 1930 Cultural Survey</p> | |

FOR SOUTH EAST ASIA
(From 1900 to 2030 Hrs IST)
BANDS

| | |
|---------------|------------------------|
| Metres | KHz (Frequency) |
| 25.40 | 11810 |
| 19.56 | 15335 |

1900 and 2023 News; 1910 Commentary; 1915 Programme Sammy; 1950 Press Review;

GENERAL OVERSEAS SERVICE

**For West Asia: U.K. and West Europe: East Africa: West and North
West Africa: Australia and New Zealand**
(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|-------------------------|------------------------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 31.27 | 11620 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 31.04 | 11620 9665 |
| EUROPE | 0130—0400 | 30.27 | 9912 |
| EAST AFRICA | 2330—0130 | 25.36 19.65 | 11830 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.75 25.28 | 9755 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 25.52 30.27 | 15110 11755 9912 |

10th Boatmen Songs of Different Regions
17th : Braj
24th : Folk Dance Songs of Different Regions
31st : Assam

0220 Instrumental Music : Sarangi
3rd : Laddan Khan
10th : Latif Khan
17th : Inder Lal
24th : Shakoor Khan
31st : Gopal Misra
0241 Karnatak Vocal Music :
3rd : M.V. Malathi
10th : C. Saroja and C. Lalitha
17th : Lalitha Seshadri
24th : K.V. Narayana Swami
31st : T. Brinda and T. Mukta

WEDNESDAYS

4th, 11th, 18th and 25th
2316 Instrumental Music
2320 Vocal Music :
4th : Krishna Kalle
11th : Master Nisar
18th : Sudha Malhotra
25th : Jagmohan
2350, 0200 and 0345 4th : Book Review
11th : Talking about Agriculture : Impact of Co-operative movement on Agricultural Production in India : Talk
18th : Science Today—Tidal Power Generation in India : Talk
25th : Industrial Front Petro Chemical Industry in India : Talk
0000 Folk Songs :
4th : Punjab
11th : Uttar Pradesh
18th : Munda
25th : Bengali
0016 Hits from Films
0040 Instrumental Music : Old Masters
4th : Nagaswaram : K.P. Arunachalam
11th : Sarod : Allaaddin Khan
18th : Violin : T. Chowdiah
25th : Flute : Panna Lal Ghosh
and 0250 Radio Newsreel
Classical Vocal Music :
4th : Latafat Hussain Khan
11th : Parveen Sultana
18th : Singh Bandhu
25th : Bade Ghulam Ali Khan
0220 Light Music :
4th : Kanwal Sindhu
11th : Talat Aziz
18th : C.H. Atma
25th : Suresh Rajvanshi
0241 Instrumental Music :
4th : Jaltarang : Dulal Roy
11th : Sundari Recital by Siddhrantjadav and Party
18th : Vichitra Veena : Gopal Krishna
25th : Vichitra Veena : Ahmad Raza
0300 Film Songs

REGULAR FEATURES
2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs., 0130 hrs; 2330, 0030 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315—0000 hrs; 2330—0130 hrs; 0115—0215 hrs; 0215—0400 hrs. Respectively; 0110, 0210 and 0355 Film Tune; 0400 Close Down.

SUNDAYS
1st, 8th, 15th, 22nd and 29th
2316 Devotional Music
15th : Shehnai : Bismillah Khan and Party
2320 Film Songs
15th : Patriotic Songs
2340 15th : Radio Report on the Flag Hoisting Ceremony at Red Fort on Independence Day
2350, 0200 and 0345 Women's World (Except on 15th at 2350 hrs. and 0200 hrs. 1st : Sky is the Limit : Feature
8th : Indian Delicacies : Gujarat
15th : Interview with an Advocate (Only at 0345 hrs.)
22nd : Interview with Cardiologist
29th : Madhubani Painters : Talk
1830 Classical Vocal Music (Except on 15th)
1st : Kishore Amonkar
8th : Khan Bandhu
15th : Women's World : Interview with an Advocate followed by Film Tune
22nd : Ustad Amir Khan
29th : Omkar Nath Thakur
0016 New Film Songs
0040 and 0250 1st : Play
8th : Discussion
15th : Feature
22nd : Film Story
29th : Programme of Repeats
0120 Devotional Music :
1st : Madhutendra Verma
8th : Manna Dev
15th : Juthika Roy

MONDAYS
2nd, 9th, 16th, 23rd and 30th
2316 Instrumental Music
2320 Classical Vocal Music :
2nd : Ufsad Amir Khan
9th : Gangu Bai Hangal
16th : Dipali Nag
23rd : Bhimsen Joshi
30th : Amar Nath
2350, 0150 and 0250 Faithfully Yours—Replies to Listeners Letters (On 2nd, 16th and 30th at 2345 hrs. 0150 hrs; 0250 hrs. for 15 mts. and on 9th and 23rd at 2350, 0150 hrs. and 0250 hrs. for 10 mts.)
Film Songs
9th and 23rd : Dx-Corner (Upto 0010 hrs.)
0016 Light Music :
2nd : Madhu Bala Chawla
9th : Mujadid Niazi
16th : Talat Aziz
23rd : Niran Mukesh
30th : Nilam Sahni
0040 Karnatak Classical Vocal Music :
2nd : D.K. Pattannal
9th : S. Gopalafnam

TUESDAYS

3rd, 10th, 17th, 24th and 31st
2316 Karnatak Devotional Music
2320 Regional Film Songs
2350, 0200 and 0345 3rd, 17th and 31st : Of Persons, Places and Things
10th and 24th : Our Guest
0016 and 0040 Listeners' Choice
and 0250 Export Front :
3rd : Better Deal in Textile Exports : Talk
17th : Tea Export from India : Talk
Talk : Development Activities and Economic Progress in North-Eastern Region : Talk
10th : Meghalaya
24th : Manipur
Instrumental Music : Flute
3rd : Prakash Wadhwa
10th : Pannalal Ghosh
17th : Devendra Murdeshwar
24th : Bhai Lal Barof
31st : Raghunath Seth
Folk Songs :
3rd : Haryana

GENERAL OVERSEAS SERVICE

| | | | | | |
|------|--|-------|--|-------|--|
| | THURSDAYS | | | | |
| | 5th, 12th, 19th and 26th | 2320 | Regional Film Songs | 21st | Impression : Programme based on inter-views with foreign tourists |
| 2316 | Devotional Music | 2350 | 6th : Forts and Palaces Allahabad Fort : Talk | 0100 | 14th : Indian Cinema : Parallel Cinema Movement in India : Talk |
| 2320 | Film Songs | | 13th : Folk Tale | 0250 | 28th : Sports Folio |
| 2350 | 5th : Orchestral Music Panorama of Progress : 12th : Development in the field of Heavy Industry : Talk | 0016 | 20th : Sparkling Wits of India (2) Birbal : Talk | | Light Melodies : 7th : Tar Shehnai and Clarionet |
| | 19th : Development in the field of Education : Talk | | 27th : Poetry Recitation | 0120 | 14th : Mandolin : Jaswant Singh |
| | 26th : Rural Electrification : Talk | 0040 | Light Music : 6th : Manhar | | 21st : Guitar |
| 0000 | Light Karnatak Music : 5th : Malayalam | | 13th : Alka Yajnik | 0146 | 28th : Santoor by Shiv Kumar Sharma |
| | 12th : Tamil | | 20th : Manwar Ali Khan | | Film Tune (Upto 0020 hrs. Except on 28th) |
| | 19th : Telugu | | 27th : Jasjit Singh and Chitra Singh | 0146 | 28th : Classical Songs from Films (Upto 0030 hrs.) |
| 0016 | Devotional Music : 5th : Ballabh Das Bapodara | 0100 | Classical Vocal Music : Old Masters | 0020, | 0146 and 0220 Focus on Asiad (Except on 28th) |
| | 12th : Janamashtmi Songs | 0120 | 6th : Ustad Faiyaz Khan | 0040 | Karnatak Classical Vocal Music : 7th : Chittor Subramanya Pillai |
| | 19th : Kishori Amonkar | | 13th : Bade Ghulam Ali Khan | | 14th : Pancharatna Kritis of Thyagaraja by Different Artists |
| 0040 | Instrumental Music : Sarod (Except on 12th) | | 20th : Abdul Karim Khan | 0300 | 21st : Lata Ariyakirdi Ramanuja Iyenger |
| | 5th : Bahadur Khan | | 27th : Siddheshwari Devi and 0345 Radio Newsreel | | |
| | 12th : Janmashtmi : Special Programme | 0146 | Instrumental Music : Shehnai | | |
| | 19th : Ashish Khan | | 6th : Bismillah Khan and Party | | |
| 0100 | 26th : Amjad Ali Khan and 0345 Cultural Survey (Except on 12th Ras Leela of Braj) | 0200 | 13th : Anant Lal and Party | | |
| | 12th : Illustrated Talk on the Occasion of Janamashtmi : Birth Day of Lord Krishna | | 20th : Jagdish Prasad Qamar and Party | | |
| 0120 | Regional Film Songs | | 27th : Daya Shankar and Party | | |
| 0146 | Rabindrasangeet (Except on 5th) | | Film Songs from South (Except on 13th and 27th) | | |
| | 5th : Film Tune (Upto 0150 hrs.) | | 13th and 27th : Film Tune (Upto 0150 hrs.) | | |
| | 12th : Ritu Guha | | and 0250 6th : Forts and Palaces—Allahabad Fort : Talk | | |
| | 19th : Hemanta Mukherjee | | 20th : Sparkling Wits of India (2) Birbal : Talk | | |
| 0200 | 26th : Chinmoy Chatterjee | | Horizon Literary Magazine (From 0150—0210 hrs. and 0250—0310 hrs. IST) | 0550 | 1st : Neyar Viruppam (Listeners' Request) |
| | 5th : Disc Review (From 0150—0210 hrs. and from 0241—0300 hrs. IST) | 0220 | 13th : (a) Vaital Pachchensee : Talk; (b) Folk Tale | 0550 | 2nd : Isai Amudhan |
| | Panorama of Progress | | 27th : (a) Literature in Modern Indian Language—Hindi Literature : Talk; (b) Poetry Recitation | 0600 | 2nd : Kadithamun Badi-lun : Replies to Letters |
| | 12th : Development in the field of Heavy Industry : Talk | | Folk Songs : | 0550 | 3rd : Kettadu Kidaikkun (Non Film Request) |
| | 19th : Development in the field of Education : Talk | | 6th : Rainy Season Songs of Different Regions | 0550 | 4th : Tiraiganam (Film Songs) |
| 0220 | 26th : Rural Electrification : Talk | | 13th : Rajasthan | 0550 | 4th : Tiraiganam (Film Songs) |
| | Classical Vocal Music : 5th : A. Kanan | | 20th : Gujarat | 0550 | 5th : Siruvar Arangam : Story from Panchantantra; Bharatiyas' Pappa Pattu; Vadya Vrinda—Nataraja Laya Vidyala Students |
| | 12th : Kesar Bai Karkar | 2316 | 27th : Kashmir | 0550 | 6th : M.S. Gopalakrishnan : Violin |
| | 19th : Sandhya Mukherjee | 2320 | Orche-tral Music | 0550 | 7th : Neyar Virundu : Story by Sri Pakshirajan; Songs; Do you Know ? |
| 0241 | Instrumental Music : Violin (Except on 5th) | | SATURDAYS | 0550 | 8th : Neyar Viruppam |
| | 5th : Disc. Review | | 7th, 14th, 21st and 28th | 0550 | 9th : Isai Amudhan |
| | 12th : P.D. Saptarishi | | Devotional Music | 0550 | 9th : Kadithamun Badi-lum |
| | 19th : Gaianan Rao Joshi | | Kanatak Instrumental Music : | 0550 | 10th : Kettadu Kidaikkun |
| | 26th : V.G. Jog | | 7th : Violin Trio : L. Vaidyanathan, L. Subrahman-yam and L. Shankar | 0550 | 11th : Tirai Ganam |
| 0300 | Classical Half Hour Music of India (Repeat of Tuesday GOS-I Items) Except on 12th | | 14th : Flute : K.S. Gopalakrishnan | 0550 | 12th : Janmashtami Day : Songs on Lord Krishna by Sunatamala |
| | 12th : Janamashtami : Special Programme | | 21st : Veena : N. Muthu-krishnan | 0550 | 13th : Houses for Millions : Feature by N.A. Parasuva-man; T.R. Mahalingam : Flute |
| | FRIDAYS | 2350, | 28th : Nagaswaram : Namargiripettal Krishnan | 0550 | 14th : Freedom Fighters and present day National Welfare : Talk by Padma Gunaseelam; Titbits on Asian Games; Songs |
| | 6th, 13th, 20th and 27th | | 2345, 0040, 0200, 0315 | | |
| 2315 | Karnatak Instrumental Music | | 14th : President's Broad-cast to the Nation on the Eve of Independence Day | | |
| | | | 0200 and 0345 Mainly for Tourists | | |
| | | | 7th : Kazi Ranga Game Sanctuary : Talk | | |

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 9912, 11815 kHz

| | | |
|------|--|------|
| | | |
| 0550 | 1st : Neyar Viruppam (Listeners' Request) | 0550 |
| 0600 | 2nd : Isai Amudhan | 0550 |
| 0550 | 2nd : Kadithamun Badi-lun : Replies to Letters | 0600 |
| 0550 | 3rd : Kettadu Kidaikkun (Non Film Request) | 0550 |
| 0550 | 4th : Tiraiganam (Film Songs) | 0550 |
| 0550 | 4th : Tiraiganam (Film Songs) | 0550 |
| 0550 | 5th : Siruvar Arangam : Story from Panchantantra; Bharatiyas' Pappa Pattu; Vadya Vrinda—Nataraja Laya Vidyala Students | 0550 |
| 0550 | 6th : M.S. Gopalakrishnan : Violin | 0550 |
| 0550 | 7th : Neyar Virundu : Story by Sri Pakshirajan; Songs; Do you Know ? | 0550 |
| 0550 | 8th : Neyar Viruppam | 0550 |
| 0550 | 9th : Isai Amudhan | 0550 |
| 0550 | 9th : Kadithamun Badi-lum | 0550 |
| 0550 | 10th : Kettadu Kidaikkun | 0550 |
| 0550 | 11th : Tirai Ganam | 0550 |
| 0550 | 12th : Janmashtami Day : Songs on Lord Krishna by Sunatamala | 0550 |
| 0550 | 13th : Houses for Millions : Feature by N.A. Parasuva-man; T.R. Mahalingam : Flute | 0550 |
| 0550 | 14th : Freedom Fighters and present day National Welfare : Talk by Padma Gunaseelam; Titbits on Asian Games; Songs | 0550 |
| 0550 | 15th : Neyar Viruppam | 0550 |
| 0550 | 16th : Radio Report on the Flag Hoisting Ceremony Held at Red Fort | 0550 |
| 0600 | 17th : Kettadu Kidaikkun | 0600 |
| 0600 | 17th : Kadithamun Badi-lum | 0600 |
| 0550 | 18th : Tirai Ganam | 0550 |
| 0550 | 19th : Bharati Kanda Kannar : Talk by Sri S. Rajagopalan; Songs on Krishna Desikar | 0550 |
| 0550 | 21st : Kallori Kamigal : Daulat Ram College | 0550 |
| 0550 | 22nd : Neyar Viruppam | 0550 |
| 0600 | 23rd : Isai Amudham | 0600 |
| 0550 | 24th : Kadithamun Badi-lum | 0550 |
| 0550 | 24th : Kettadu Kidaikkun | 0550 |
| 0550 | 25th : Tirai Ganam | 0550 |
| 0550 | 26th : Magalir Poonga, 'Suthantira Veeranganaikal' Feature; Magalir Kadithaigal | 0550 |
| 0550 | 27th Ganamudham : Tala Vadya Kacheri | 0550 |
| 0550 | 28th : Neyar Virundu : Face to Face with N.R. Chandran, Chairman P.T.I. Talai Nagar Thapal by A.R. Rajamani | 0550 |
| 0550 | 29th : Neyar Viruppam | 0550 |
| 0550 | 30th : Isai Amudham | 0550 |
| 0600 | 30th : Kadithamun Badi-lum | 0600 |
| 0550 | 31st Kettadu Kidaikkun | 0550 |

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 Metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230—2315hrs. on 25.36, 19.63 metres, 11830 and 1528 kHz

News at 2235—2245 hours

2300 5th and 19th : Reepak
26th : Gaikalnun Sangeet
2315 Samapta

FRIDAYS

| | | | |
|---|---|---|---|
| <p style="text-align: center;">SUNDAYS</p> <p>1st, 8th, 15th, 22nd and 29th</p> <p>2230 1st : Anwar 8th : Alnayagnik 15th : Deshbhakeinum Geet 22nd : Dilraj Kaur 29th : Bharati Nanavati Ek Farmaish</p> <p>2245 1st : Aajna Geetkar 8th : Amari Pasand 15th : Special Programme on the Independence Day 22nd : Shashtriya Sangeet 29th : Geer Dhara : Gujarati non films songs</p> <p>2315 Samapta</p> <p style="text-align: center;">MONDAYS</p> <p>2nd, 9th, 16th, 23rd and 30th</p> <p>2230 2nd : Sitar 9th : Santoor 16th : K.L. Saigal</p> | <p>23rd : Film Dhoon 30th : Minaxi Mukherjee</p> <p>2245 Chitrapat Sangeet 2315 Samapta</p> <p style="text-align: center;">TUESDAYS</p> <p>3rd, 10th, 17th, 24th and 31st</p> <p>2230 3rd : Alok Ganguli 10th : Flute 17th : Anandkumar C 24th : Velajibhai Gajjar 31st : Bhupindra</p> <p>2245 3rd, 17th, 24th and 31st : Natak 10th : Lok Varta 2315 Samapta</p> <p style="text-align: center;">WEDNESDAYS</p> <p>4th, 11th, 18th and 25th</p> <p>2230 4th : Geet 11th : Chhelshankar Dave 18th : Magatlal Joshi 25th : Suman Kalyanpur</p> | <p>2245 Vartmanna Vahen : Current Affairs 2250 Geetika 2300 11th : Tamne Gamshe 18th : Geet Anc Ghazal 25th : Aajna Kalakar 2315 Samapta</p> <p style="text-align: center;">THURSDAYS</p> <p>5th, 12th, 19th and 26th</p> <p>2230 5th : Kamal Barot 12th : Sunanda Shan 19th : Shrutivrinda 26th : Kamshruben Gadhavi</p> <p>2245 Akhbaroni Alariethi : Indian Press Review 2250 5th : Geetavali : Gujarati and Hindi Film Songs 12th : Special Programme on Krishna Janam "Gokul-vahelera Padharajo" 19th : Tarang : Light Classical Film Songs 26th : Talk</p> | <p>6th, 13th, 20th and 27th</p> <p>2320 6th : Nimpama Sbeth 13th : Hariharan 20th : Sulkshna Pandit 2245 Gujarati Chitrapat Sangeet 2315 Samapta</p> <p style="text-align: center;">SATURDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>2230 7th : Garbo 14th : Rajul Mehta 21st : Manhal 28th : Mukesh</p> <p>2245 7th and 21st : Balsabha Programme for Children 14th and 28th : Stree Sabha : Programme for Women 2310 Rooprekha : Weekly Programme trailer 2315 Samapta</p> |
|---|---|---|---|

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29,30,27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2115 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres 11830, 15280 kHz; NEWS AT 2150 hrs.

FOR EAST AFRICA

2145—2230 Hours

SUNDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Qawwali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saz Sangeet
2200 Samachar Patron Se
2205 Geet (Repeat)
2210 Samachar Sankalan
2220 Film Music
2230 Close Down

TUESDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Geetmala
2230 Close Down

WEDNESDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Bhole Bisre Geet
2230 Close Down

THURSDAY

2145 Saz Sangeet
2200 Samachar Patron Se
2205 Aap Ki Pasand
2230 Close Down

FRIDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet
2234 Close Down.

SATURDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Samachar Darshan
2225 Pradeshik Sangeet
2230 Close Down

FOR SOUTH EAST ASIA

0430—0530 Hours

SUNDAY

0430 Bhakti Gaan.
0445 Samayik Varta
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhagti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhakti Gaan
0445 Samayik Varta
0450 Natak Patrika
0520 Geet
0525 Press Review
0530 Close Down

TUESDAY

0430 Shabad
0445 Samachar Patron Se
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0515 Samayik Varta
0530 Close Down.

WEDNESDAY

0430 Naat
0445 Samayik Varta
0450 Aap Ki Pasand
0510 Press Review
0530 Close Down

THURSDAY

0430 Bhakti Gaan
0445 Samayik Varta
0450 Mahila Jagat
0510 Chitrapat Sangeet
0515 Press Review
0530 Close Down

FRIDAY

0430 Naat
0445 Samachar Patron Se
0450 Varta/V/G/S
0510 Chitrapat Sangeet
0515 Samayik Varta
0530 Close Down

SATURDAY

0430 Bhakti Gaan
0445 Samayik Varta
0450 Pradeshik Sangeet.
0500 Varta
0510 Sugam Sangeet
0515 Aap Ka Patra Mila
0520 Press Review

FOR EAST AFRICA

0845—0945 hours

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Baal Jagat
0925 Bhakti Gaan
0945 CLOSE DOWN

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika Karyaka-ram|Feature
0935 Pradeshik Sangeet
0945 Close Down

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Ghazlen
0945 Close Down

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Varta|Vichardhara|Geeton
Bharti Kahan|Sanskritik
Dhara
0930 Ek Hi Film Ke Geet
0945 C/D

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Varta
0925 Aap Ka Patra Mila
0935 Sugam Sangeet
0945 C/D.

URDU SERVICE

Transmission I

MW 280.1M (1071 KHz) SW 43.74M (6155 KHz)
MW 427.3M (702 KHz)

Transmission II

MW 280.1M (1071 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

Transmission III

MW 280.1M (1071 KHz) SW 91.05M (3295 KHz)
MW 427.3M (702 KHz)

TRANSMISSION I

HOURS

- 0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
0545 Devotional Music
0615 News
0625 Shahr-E-Saba
0700 From Old Films
0720 Stamm-E-Farozan
0725 Programme Summary
0730 Instrumental Music
0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); Ab Ki Baar (IInd and IVth)
0800 and 0825 Listeners' Request
0820 Taarikh Saaz
0900 Aaj Ki Baat (For Children on Sunday and Friday)
0905 Listeners' Request (Except Sunday and Friday)
0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)
0930 News Summary
0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)
1000 CLOSE DOWN

TRANSMISSION II

- 1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary
1402 News Summary
1407 Sunday : Replies to Letters
Monday : Dhanak (1st); Filmi Qawwalian (IInd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500)
Tuesday : Devotional Songs (1st, IInd and Vth), Meri Nazar Mein (IInd and IVth)
Wednesday : Light Classical Music
Thursday : Dhoop Chhaon
Friday : Saat Sawal

- Saturday : Geetanjali (1st, IIIrd and Vth); Geet Aapke Sher Hamare (IInd and IVth)
Sunday : Story with Songs (1st); Mehfil (IInd); Mushaira—Repeat (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)
Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IInd and IVth)
Tuesday : Nagma-O-Tabassam (1st, IInd and IVth); Geet Se Geet (IIIrd and Vth)
Wednesday and Saturday : for Women
Thursday : For Rural Women (1st, IIIrd and Vth); Yaaden Ban Gain Geet (IInd and IVth)
Friday : Harf-E-Ghazal
Saturday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IInd and IVth); Rang Mahal (Continued from 1430—Vth)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : Film World (1st and IIIrd); Ranga Rang (IInd and Vth); Baat Ek Film Ki (IVth)
Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Dareecha (IInd and IVth)
Friday : Aawaz De Kahan Hai
Saturday : Phir Sunie
1530, 1610 and 1635 Listeners' Choice
Jahan Numa (Listeners' Choice on Sunday—Continued from 1530)
Week in Parliament—Commentary
1650 News
1700 CLOSE DOWN
TRANSMISSION III
1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
2000 News
2010 Programme Summary

- 2015 Sada-E-Sham (Awaz De Kahan Hai on Sunday—Repeat of Friday's Programme—To be continued upto 2045)
2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)
2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)
2045 Amar Geet (Play or Khwabzar on Thursday)
2100 Sunday : Sports World (Urdu World on Vth Sunday)
Monday : Poetry Recitations
Tuesday and Friday : Talks
Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IInd and IVth); Shahpare (Vth)
Thursday : Play or Khwabzar (Continued from 2045)
Saturday : Radio Newsreel Aabshaar (Play or Khwabzar on Thursday—Continued from 2045)
2130 Sunday : Kajar Bin Kare
Monday and Wednesday Non-Film Qawwalian
Tuesday : Regional Songs
Thursday : Play or Khwabzar (Continued from 2045)
Friday : Short Story (1st); Story of Music (IInd and IV); About Books (IIIrd); Theater During the Quarter (Vth)
Saturday : Jeevan Darpan
2145 News
2155 Aaj Ki Baat—Repeat (Sunday and Friday—Fresh)
2200 Sunday : Ranga Rang (1st and Vth); Jamal-E-Ham-nashim (IInd); Adabi Nashist (IIIrd); Dharti Ke Rang (IVth)
Monday : Various Features of a Raag (1st); Story of a Town (IInd); Songs of One Film (IIIrd and Vth); Replies to Letters (IVth)
Tuesday : From a Play Ground (1st and IIIrd); Science Magazine (IInd and Vth); Mushaira (IVth)
Wednesday : Radio Friendship (1st and IIIrd); Thumhe Yaad Ho Kay Na Yad Ho (IInd, IVth and Vth) (All Items upto 2215)
Thursday : Feature (1st and IIIrd); Aina (IInd and IV); Mazi Ke Dayar (Vth)
Friday : Roobaroo,
Saturday : Nai Nasl Nai Roshni
2215 Replies to Letters (Wednesday Only)
2230, 2250 and 2305 Listeners' Request
2245 Tarikh Saaz (Repeat)
2300 News Summary
2325 Shamni-E-Farozan (Repeat)
2330 Music Concert
0000 News
0005 Film Music
0030 Shab Rang
0058 Highlights of Next Day
0100 CLOSE DOWN

SINDHI

1730—1830 hour
280.1M (1071 KHz)
31.38M (9560 KHz)
News at 1735—1745 hrs.

REGULAR FEATURES

- 1730 Programme Summary followed by Music
1735 News in Sindh
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III, V)
- (b) Quiz programme (II, IV)
- (c) Replies to Listeners' Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week

PUNJABI SERVICE

1930—2000 hrs.
427.3 m (70 KHz)
News at 1905—1910 hrs.

REGULAR FEATURES

- 1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Film Music of Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies listeners' letters
1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 hours
19.78 m (15165 KHz)
16.93 m (17715 KHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|-------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17758, kHz News 1010—1020 hours 2330—0115 hours—76.82 Metres ; 3905 kHz 2315 0115—30.27, 25.40 Metres 9912, 11810 kHz News 0110—0115 hours on 76.82, 30.27, 25.40 Metres 3905, 9912, 11810 kHz. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815, kHz News 0615—0625 hours 1645—1745 hours—16.87 19.69 Metres 17780 15235 kHz. News 1645—1655 hours. |
| CHINESE Cantonese Kuoyu | 0315—0415 hours—264.5, 41.93, 30.75 Metres 1134, 7155, 9755 kHz; 1745—1845 hours; 254.5, 25.40, 19.52 Metres; 1134, 11810, 15365 KHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830 —1836 hours. 0845 hours; 1900—2000 hours, 280.1 Metres 1071 kHz News 1901— |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz News 0835 1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz News 1645—1655 hours |
| West and North west AFRICA | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres .15175, 17855 kHz, News 416 1425 hours |
| NEPAL | 0700—0730 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0705—0715 hours 1230—1300 hours —30.19, 25.56, 19.63 Metres; 9705, 11725, 15285 kHz. news 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 Khz. News 2000—2008 hours. |
| PERSIAN | 0930—1000 hours—19.63. 16.87 Metres 15285, 17785 kHz. News 0935—0945 hours 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours 2000—2115 hours, 280.1 Metres 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz. 2100—2110 hours |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz: News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documents, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500 New Delhi (India).



February 1982

INDIA CALLING

*MONTHLY PROGRAMME JOURNAL OF
THE EXTERNAL SERVICES DIVISION*





Shahid Mehdi who gave a talk on Moharram recently from the General Overseas Service.



V. Patanjali, whose talk on Rajatarangini was broadcast in the series, "Classics—let us know them", from General Overseas Service (kindly see the leading article).

Students of Venkateshwara College, Delhi who participated in the programme "Kalloori Kanigal" broadcast from the Tamil Service of ESD. Dr. Salini Ilanthirayan (facing the mike) conducted the programme and P. Lakshmi was the producer.



Chief Editor

J. P. GOEL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

FEBRUARY 1982

Kalhana's Rajatarangini

by V Patanjali

KALHANA'S Rajatarangini is a conventional mode of Sanskrit versification with all its grace and a great work of history. It is a mighty proof to counter the charge that ancient Indians did not have a sense of history.

OF the several gems of wisdom that have been handed down to us through Sanskrit literature, Kalhana's Rajatarangini is unique. It is both a poem and history. It conforms to the conventional mode of Sanskrit versification with all its graces and nuances, and as a work of history, it provides authentic material about men, matters and events. Incidentally, Rajatarangini composed in the 12th century AD is proof enough to counter the charge that ancient Indians did not have a sense of history.

In Sanskrit, Raja is king, Taranga is wave, and Tarangini is stream. Rajatarangini, the stream of kings, is the chronicle of the kings of Kashmir, which presents vivid pictures of the by gone era.

There are four main features which give us an insight into Kalhana's work viz. love of Kashmir, his homeland; regard for poets; understanding of men and matters and sense of history with a penchant for authentic detail.

To Kalhana, Kashmir is verily the paradise on earth where dawn first appears with a golden radiance on the eternal snows and, in the

evening, the daylight renders homage to the peaks of the towering mountains. He goes into raptures watching Kashmir's streams and cascades, its flower strewn meadows, its cloud-dappled sky over rich fields and its far vistas of snow on mountains. Kalhana wonders how can the dwellers in the plains know the joys of the mountains of Kashmir and declares: The joy of plunging into the river Ganga is not known to those who reside in the sandy deserts.

Kalhana thinks highly of a poet's role in the world. He bows to the innate genius of the poet but for whose kindness even the great kings would not be remembered. He says, a poet must have a general knowledge of history, geography, literature and economics, an acquaintance with the law and the government: and sciences and the arts. The metrical mode must be suited to the ideas to be expressed. And Kalhana changes the metres freely to suit the changing scene and the varying emotion.

He vivifies the past and makes it live again in his work which he achieves by investing a glow of colour, grace of fluency and energy

KALHANA'S RAJATARANGINI

V. Patanjali

1

HMT (INTERNATIONAL)
LIMITED

O. P. Grover

2

THE NATIONAL BOOK TRUST

G. Venkataraman

3

NEHRU AND HIS DREAMS
ABOUT CHILDREN

O. Jos Thottan

5

OUR YOUNG FILM MAKERS

Dēpankar Mukhopadhyay

6

DIRECTIONAL ANTENNA
SYSTEMS

A. K. Gupta

7

A LIFT

Dr. Maheep Singh

8

OUR LISTENERS WRITE

13

FRONT COVER

Design by U. R. Datta Gupta.

of poetic construction. His verses are so many windows through which we see glimpses of the world of his time. He paints exquisite pen pictures of men and women of his day—how they lived, what they ate and wore, and what they believed.

Kalhana was quite sure of a historian's responsibility: "That man of merit alone deserves praise who like a judge recounts the events of the past faithfully and without prejudice so that moral and social lessons are learnt by people. He spares no pains to be authentic; he examines all available documents and inscriptions. Where no record or evidence is available, he just does not give the date. And Kalhana does not mention dates in the first three cantos, perhaps because he is not certain.

Kalhana begins his work in the conventional fashion with a salutation to the Lord of the Universe. In the prologue, he says, worthy of homage is the indescribable insight and divine perception of a gifted poet which excels the stream of ambrosia. He recalls that earlier historians like Suvrata, Kshemendra and others suffered from irksome style, pedantic mannerism and error of fact.

Although Kalhana started on writing the history of kings of his time in the year 1148 AD, and completed in two years, he was aware that he was sitting on the edges of history and that he had to provide adequate backdrop to the contemporary scene. Therefore, he set his work to begin a thousand years earlier with the king Gonanda of 1100 BC. The reference to Gandhara country establishes the fact that the present day Afghanistan was the meeting ground of the Indo-Aryans and the Iranians. Kalhana divides his work into cantos called tarangas numbering eight which have a total of 7726 verses. The largest canto, the eighth one, has 3449 verses, and the smallest with 171 verses is the second canto.

As Jawaharlal Nehru puts it in his foreword to Ranjit Pandit's translation of Rajatarangini, Kalhana's work is something far more than a record of kings' doings. It is a rich storehouse of information, political, social and to some extent, economic. Feudal knights in glittering armour and quixotic chivalry, loyalty unto death and senseless treachery, royal amours and palace intrigues fill the story. And we do get intimate glimpses of human relations and human feelings.

In the Kashmir of early centuries, the king was an elected person. In the Fifth Taranga, Kalhana mentions that a man of learning named Yasakara was unanimously chosen to be the ruler of the land.

Hunger strikes seem to be a weapon for redressal of grievances even in the past. In the Fourth canto there is the episode of a woman whose husband had been killed by an unknown person, sitting in hunger strike for four days seeking punishment for the killer. In the book we find that women had emerged free from the domestic field into the political stage, owned immovable property, managed their own estates and even fought at the head of their troops.

There are stories of noblemen with illgotten money, decimation of people by famine etc. In the Fifth canto, Kalhana describes that during a famine dead bodies were lying in the water and land was covered with masses of bones causing terror to the people.

The King Meghavahana of Gandhara who excelled even Bodhisattvas

in compassion preaches that kindness is the greatest sacrifice earlier than milk, oil and honey. The reference to him in the Third canto recounts that he did not hesitate to wage battles to spread non-violence.

Kalhana's sense of wit and humour enlivens his narration. Flatterers and foolhardy kings like Harshadeva and Lalitaditya provide ample material.

Kalhana has a keen perception of traditional Indian philosophy. He says: To begin with there is nothing, certain it is that hereafter there is nothing; during the interval, by chance, man reacts swiftly to the controlling states of pleasure and pain. Like an actor without head and feet having acted his part, he disappears behind the screen of existence. However, Kalhana firmly believes that out of the wisps of disorder, the ideal for every age within the grand framework emerges finally. He claims that amidst the phenomenon of decay only the poet could seize the passing form, stamp it in a mould that resists mortality. That is what he did in giving us Rajatarangini. □□□

HMT (International) Limited

by O. P. Grover

OVER the last six years, HMT (International), the export division of the Hindustan Machine Tools Limited has bagged export order for over Rs. 1000 million and the foreign exchange earning in this period is about Rs. 630 million. The Company is largely among the top ten exporters of engineering goods from India with capabilities to improve its standing further.

HMT (International) Limited was set up in December 1974 as a fully owned subsidiary of HMT Limited to take over all the export functions, handled earlier by the export division of HMT Limited, and with the objective of emerging as a leading Export House dealing in engineering goods.

Over the last six years HMT(I)'s exports have increased from Rs. 51.9 million (1975-76) to a present level of Rs. 150 million, a compound growth rate of nearly 30 per cent annum.

In the earlier years, the business emphasis was largely on exports of HMT products, especially machine

tools and till 1975 HMT had been mainly concentrating on the development markets such as USA, West and East Europe and Australia.

At this point, it is necessary to emphasise that HMT, the parent company, today employs 25,000 people including 4,000 engineers. Over the years, HMT has planned, commissioned and brought to full production 10 new factories of its own, covering 14 divisions manufacturing products such as machine tools, printing machines, watches, tractors, lamps fluorescent tubes, lamp making machinery, dairy equipment, etc. In addition, it has also provided a comprehensive range of engineering and technical services to a number

of other companies, both within India and abroad. As such the majority of HMT personnel have been involved in setting up their respective unit's operations right from the inception of the project and hence they are well versed with the teething problems faced by industrial projects in developing countries.

In view of this fund of experience available within the Company and the vast opportunities emerging from developing countries, the company's strategies were reoriented in 1977. As a result, comprehensive "Project Consultancy" services were also stressed besides product sales in selected countries of S. E. Asia, West Asia and Africa and these efforts have produced gratifying results. Some of the noteworthy successes have been in Indonesia, Algeria, Tanzania, Iraq and Nigeria. These projects range from setting up of vocational training centres to turnkey projects for manufacture of various utility meters as well as the setting up of completely equipped Common Facility Centres in Industrial Estates to provide sophisticated inputs required for small scale industries. One of the major achievements has been the joint venture agreement entered into the Federal Government of Nigeria to manufacture a wide range of machine tools in that country—a project valued at Rs. 750 million which is currently under execution. An important offshoot of these efforts has been the International Vocational Training Centre now being set up at Bangalore, to cater to the specialised vocational training needs of several developing countries.

Over the last six years, HMT (I) has generated export orders for well over Rs. 1000 million and actual foreign exchange earnings in this period exceed Rs. 630 million. The geographical spread is also noteworthy. At present HMT (International) Limited exports to over 70 countries around the world. In fact, today HMT (International) accounts for nearly half of all machine tools exported from India and especially over the last six years has contributed significantly to the quality upgrading of several other small and medium scale manufacturers of machine tools whose products are exported through HMT (International).

However, all the successes have not been in the field of machine tools alone. Export of watches has also assumed significant proportions over

the last two years. It is interesting to note that till 1972 there was practically no attempt at exports except to meet individual mail orders, mostly from Indian residents abroad. Subsequently, sales to neighbouring countries such as Bhutan and Nepal were initiated, although in a very small way. The major constraint at that point of time was HMT's domestic production, which upto 1975-76 was at a level of only 6,00,000 watches per annum. But in the last six years production has gone up nearly seven times to a level of 4.2 million watches per annum. HMT has now four Watch Factories, two in Bangalore, one in Srinagar and the fourth in Tumkur in addition to 13 ancillary assembly units spread all over the country. The range covers over 160 different variants from mechanical hand wound watches to automatics to the latest introduction—the electronic Quartz analog watches. These watches are manufactured in technical collaboration with Citizen Watch Company of Japan.

A measure of the Company's involvement with watch making is the fact that it has also set up a Horological Machinery Division where it manufactures Watch Making Machinery with Swiss Collaboration. In addition, a Precision Training Centre has been set up with technical assistance from Citizen. Further, HMT's Horological Inspection Centre offers elaborate testing facilities which aids Indian Watch Manufacturers control quality and match standards required for export certification.

With the build up of production infra-structure and because of the fact that HMT Watches match international quality standards, increasing sales efforts have resulted in signifi-

cant exports, which in the current year will amount to over Rs. 20 million.

Presently HMT Watches are marketed in several countries such as Bhutan, Nepal, United Arab Emirates, Kuwait, Oman, Hong Kong and Switzerland. The last two are especially significant since these countries are major producers of Watches themselves.

In addition, HMT (International) is extending technical assistance to entrepreneurs in some developing countries for setting up Watch Assembly Units. Some of these Units are likely to go on steam shortly.

Given the world market for watches which is growing fast and the marketing efforts now being made, HMT (International) plans to reach in the next five years an export level of nearly Rs. 1000 million per annum.

Within India itself, the growth in Sales of HMT watches has been very impressive and in the current year over 4 million watches amounting to over Rs. 1000 million are expected to be marketed. In terms of marketing infrastructure, HMT watches are now sold through 22 Company owned showrooms over 150 authorised dealers and 2000 retailers around the country. In addition, all showrooms and company deals have adequate after sales service facilities. With the wide variety of quality watches now made available to the Indian consumer, HMT has truly emerged as a market leader in this field.

HMT (International) is largely among the top ten exporters of Engineering goods from India and within the next few years it hopes to be able to improve its standing further.

□□□

The National Book Trust

by G. Venkataraman

BOOKS will ever remain the vital tools of development. The efforts of the National Book Trust have been to bring home the message that "reading maketh a full man". India today is among the ten largest book publishing countries in the world and ranks third after the USA and the U.K. in the production of books in English.

THE book is a passport to the world, breaking through the barriers of time and space, professing the joy

of fulfilment. It can be a faithful companion, a spinner of dreams, or a source of wisdom, at the choice of its

user. For, it is this freedom of choice, both of subject and of objective, that makes the printed word unique among the means of communication".

This is a quotation from the programme of action proposed as a follow-up to the International Book Year declared by UNESCO in 1972.

This is a quotation from the prole role and value of books. It also tells how and why books will continue to be vital tools of development even in the face of the tremendous advances made by audio visual media, particularly the electronic media.

Books can be read for pleasure, profit, information or knowledge. Once acquired, a book becomes a life-long companion. Reading habit or the love of books helps us absorb higher and lasting values and transforms the very quality of our life.

Bookmindedness is something more than literacy and education. Literacy and education might be limited to acquiring certain proficiencies and skills, though they are essential for developing a love of books.

Great importance is, therefore, attached to bringing about an awareness among the people at large of the benefits of bookmindedness and to fostering the reading habit. Special agencies are set up for this purpose.

In India, the role of books in development has been well recognized. Even when the country became Independent 34 years ago, the then Prime Minister Jawaharlal Nehru, envisaged a book movement in the country. He felt that without bookmindedness all other efforts at development might not succeed in raising the calibre of the nation. This led to the Government setting up the National Book Trust. India, as an autonomous organisation to help the people, cultivate a love for books.

A basic requirement for spreading the reading habit is the availability of good books at moderate prices, particularly in the indigenous languages. These have to cater not only to the educated adults, but also to the different sections of the people, such as children, school students, those who leave school and who do not have suitable reading material to sustain their reading habit, neo-literates and readers in rural areas. Again, regular opportunities should be provided for the people at large

to become aware of the various kinds of books that are available. The National Book Trust's major concerns are these two areas i.e. encouraging publishing of books for all and providing regular contacts between the books and the book lovers.

To promote writing and publishing of such books the NBT organises, from time to time, seminars and workshops for writers, translators, editors and others connected with the various aspects of book production and distribution. In addition, the NBT has its own special publishing programme which complements the general publishing in the country and which caters to specific age groups including the important segment of children.

It is equally important to provide increasing opportunities for more and more people to become aware of the books that are already available. Book fairs and exhibitions, therefore, have a vital part in fostering the love of books. In this area also the NBT has been playing a pioneering role. It has been organising book fairs and exhibitions at all levels—local, regional, national and international. Book exhibitions are organised in cities and in smaller towns and centres of learning. National Book Fairs are held at the capitals of different States in the country, thereby exposing a wide cross-section of people to books.

The International Book Year added a new dimension to NBT's activities in this sphere. For the first time NBT organised an international book fair in that year and the response and enthusiasm for it were such that it became a regular event every alternate year.

The 5th World Book Fair in this series is scheduled to be held in New Delhi from the 5th to 15th February, 1982. The World Book Fair is not limited to a mere exhibition of books, impressive though it is. It is an important forum for all interests concerned with books namely authors, publishers, booksellers, librarians and the reading public to come together. International seminars and get-togethers organised during the World Book Fair provide a valuable opportunity for exchange of experience and discussion of common problems.

The NBT itself gives a lead in this regard by organising an international seminar during the World Book Fair with assistance from UNESCO. The theme of the seminar for the 5th World Book Fair is 'Books for All at Low Cost.'

Indian publishing has made rapid progress in recent years. The production standards of books have greatly improved. What is more significant, there has been a vast expansion of the branches of knowledge covered. Indian books now offer much more than what may be considered 'exotic' reading from the 'orient'. Publishing in India has steadily grown to deal with original, modern and scientific subjects of universal interest.

India today is among the ten largest book producing countries in the world and ranks third, after the USA and the UK, in the production of books in English.

The NBT plays an important role in promoting Indian books in the world market too. It regularly arranges exhibitions of books published in India at the international fairs held in other countries. Apart from this, Indian book exhibitions are organised in various countries through the Indian Missions there. In 1980-81, for instance, we participated in the International Book Fairs at Frankfurt, Singapore, Sofia, Belgrade, Cairo and Melbourne and organised Book Exhibitions in Dacca, Chittagong, Bangkok, London, Colombo, Kandy, Penang, Kuala Lumpur, Addis Ababa and Mauritius.

These exhibitions have proved greatly popular, particularly among the student and the academic communities in those countries, resulting in encouraging orders for Indian books.

"Reading maketh a full man" said Francis Bacon. The National Book Trust is continuously striving to bring home this message to all sections of the people. □□□

INDIA CALLING, FEBRUARY, 1982

Nehru and his dreams about children

by O. Jos Thottan

CHILDREN were attracted to Pt. Nehru like iron fillings to a magnet. It was his love and concern for the children of India—the citizens of the future—that prompted their ‘Chaacha’ to establish a chain of highly advanced scientific and technological institutions all over the country so that children could choose their career according to their aptitude.

WHILE Pandit Jawaharlal Nehru was India’s Prime Minister, visiting dignitaries and tourists to India, have often wondered how this man was attracting an ‘army’ of children whenever and wherever he used to make an appearance. ‘Chaacha’ Nehru, as he was ‘crowned’ by the children of India threw protocol to the winds but threw garlands around their necks, hugged them and took them in his hands and fondled them. No wonder that children were attracted to him like iron fillings to a magnet. In their presence, he was a child himself.

Having spent ten years of his prime life in prison, in the company of fellow countrymen from different parts of the sub-continent, professing different faiths, Nehru considered every Indian as an Indian only, and not as one hailing from a particular state or region or belonging to a particular community. Hence, he was at home in the company of all children, rich and poor and belonging to all communities and states of India. His love of children was a spontaneous outburst from the innermost depths of his soul. He gave them his love in abundance and in return they adored him.

During an interview, Chaacha Nehru said, “I admit that I am fond of children and this fondness has increased with years”. It was this love and concern for the children of India—the citizens of the future—that prompted their ‘Chaacha’ to establish a chain of highly advanced scientific and technological institutions all over the country, so that they could choose their career according to their aptitude and make India a scientifically advanced country. Once he said: “Children should have opportunities for development and they would have been given a proper lead....well, I have always felt that the children of today will make the India of tomorrow.....the

aside protocol, went to receive the first man in space, in person.

Overseas listeners would be interested to know that a rose bud is identified by Indian children, as their ‘Chaacha’ Nehru. Since 1950, whenever he was stepping out, Nehru used to sport a rose bud in the button hole of his long coat. The legend of the rose bud grew to such immense proportions to prompt a five year old Bombay child to drag his mother to the balcony—garden to show a rose bud, all the time shout-



Nehru playing with his tiger cub. A still from the film by the author.

way we bring them up will determine the future of the country.”

As a boy Nehru was keenly interested in science. His Irish-born tutor had rigged up a laboratory for him in ‘Anand Bhavan’, at Allahabad. The boy was usually curious and eager to see and learn and this desire for knowledge took him, to Germany, in 1909, in the company of his illustrious father, Motilal Nehru, to see Count Zeppelin’s dirigible airship. I feel that young Nehru realized the potentiality of science and technology on the spot. No wonder, when Russian cosmonaut, Yuri Gagarin visited India, Nehru, brushing

ing that ‘Chaacha’ Nehru has come to our house.”

Chaacha Nehru’s love and affection for children and his desire to make them happy could be clearly gauged from the following episode.

On July 26, 1950, I had the good fortune to show a set of nine documentary films in colour at ‘Teen Murti’, his residence, to all the foreign diplomats of Delhi and their families who were invited to the screening by Panditji. Earlier, Mrs. Indira Gandhi had previewed them. Panditji enjoyed the show immensely, since

the films were on his pet subjects of nature, wild life and scenic spots. Later, in 1955, I produced, directed and shot India's first children's film in colour tentatively titled, 'Chandu—the Elephant Boy'. During the first week of August of the same year, I went to 'Teen Murti' with a desire to show him a few reels of the film.

I was waiting in the verandah when he arrived after an appointment. It was around 11 A.M. He asked me whether I have brought something to show him. Immediately I showed him a 'still' from the children's film. He took it in his hands and beamed with joy. Suddenly he asked me: "You want me to act in your children's film?" I was taken aback. 'Come on', he said. Fortunately, I had my loaded camera with me. Instead of going

Our young film makers

by Deepankar Mukhopadhyay

THE young film makers with their films of protest and challenge have brought a new dimension to Indian cinema. What really made them different from their predecessors was their awareness to their ability to react spontaneously. Their films serve as a mirror of socio-political reality with probably an aim to disturb the audience.

THE advent of young film makers in India is a recent phenomenon on the Indian film scene. Even one and a half decade back this particular species was conspicuous by absence. Leaving aside the old guards, even the founding fathers of the New Indian Cinema started late. Satyajit Ray, Mrinal Sen, Shyam Benegal, G. Aravindan, M. S. Sathyu all shot into fame and prominence when they were in or round their forties. Luckily for the following generation, things became much easier in the sixties. Three particular events of this decade turned out to be milestones with far-reaching significance. The setting up of Film Institute of India (which was later further expanded, to become the present Film and Television Institute of India) in 1960-61 and also of the National Film Archives, virtually next door, in 1964, provided both theoretical and practical back-ground for film making. Another contributory factor was the organisation of international film festivals in India on a regular frequency, which brought the best of World Cinema to our doorstep. To this was added the financial patronage offered by the Film Finance

up Panditji straightaway walked towards the backyard and told his security staff to get his pet tiger cubs. Then he began to play with them and I recorded the scene in colour for the children of India and the world and posterity.

Perhaps Chaacha Nehru wanted the children of India to see him playing like a child with his pets, even after his exist. If you visit Shantivana in New Delhi on any November 14th, you could witness the unparalleled spectacle of thousands of children carrying bunches of rose buds and flowers, making a bee line to his last resting place, to return gratefully the abundant love he bestowed upon them.

Reminds one of Jesus Christ who said to his disciples; "Let the children come to me." □□□

Corporation in the late sixties. As a cumulative effect of all these events, a group of young directors made their presence felt on the scene, coinciding with the emergence of what is generally described as the New Indian Cinema.

What really made those young film makers different from their predecessors was their awareness to their surroundings and their ability to react spontaneously. They are much more keen to depict their culture, the ethos and the anger of the people than their fellow film makers in the commercial sector churning out dreams in celluloid package.

The first group of young film makers, who made their marks in the late sixties were led by two film Institute graduates—Kumar Shahani and Mani Kaul. They introduced an entirely personalised style of film-making which went totally against the traditional concept. The absence of any story or plot structure, slow pace and long shots coupled with imaginative use of music and sound track made them the first of the rebels. The film

industry, of course, rejected them totally. Kumar Shahani's 'Maya Darpan' has never been commercially screened anywhere in India, although on seeing the film critics abroad described him as the most talented Indian director since Ray. It took Mani Kaul seven years to make a full length film after 'Duvidha' and even there, the finance was provided by a State Government and not by any individual Producer.

But with the passage of time, popular tastes also changed and that is true even in the case of Hindi films, which is the biggest citadel of escapist make-believe fanfare called commercial cinema. The earthly touch of realism provided by a host of new generation directors has made the film not only aesthetically relevant but financially viable also. One of the trend setters in this regard was the late Avtar Kaul whose 27 Down, in its continuous images of train and railways tracks brought out the alienation of an individual. The theme was later picked up by Saeed Mirza who juxtaposed individuality and urban living in his two sparkling films—*Arvind Desai ki Ajeeb Dastan* and *Albert Pinto Ko Gussa Kyoon Ata Hai*. The ugly scars of urbanisation was brilliantly portrayed by the late Rabindra Dharmaraj in his first and last venture Chakra. The tensions of rural life exploded in Govind Nihalani's *Aakrosh*, one of the most significant films of our time.

In the field of the regional Cinema, the emergence of the young film-makers was probably more meaningful and nowhere it had a bigger impact than in Karnataka. A group of talented youngsters centred around veteran Pattabhi Rama Reddy to make *Samskara* in the early seventies which soon became a composite film movement. The young film-makers, headed by Girish Karnad, attacked the meaningless customs, blind rituals and rigid orthodoxy which stifle the society in the tradition-ridden South India. The note of protest was evident in Karnad and B. V. Karanth's 'Go Dhuli, Girish Kasaravalli's 'Ghatashradha', T. S. Nagabharna's 'Grahana' and other films. In the neighbouring Kerala, with its traditional leanings towards left politics, in recent years we have seen a good crop of political films like Sheshkriya, 'Yagam', 'Ashvthama and others although it is the old masters—the Mystic Aravindan and the classic Adoor Gopalakrishnan—who still

dominate the scene. But the credit for making the most successful political film should go to the Marathi filmmaker Dr. Jabber Patel for his 'Simhasan', a superb running commentary on the currents and cross currents of Indian politics. Another interesting political film in Marathi has been '22nd June 1897', first film by a young architect couple, Nachiket and Jayoo Patwardhan. After a long period of barrenness, Gujarati cinema has got a good start through "Bhavni Bhavai", a story of the repression of the untouchables, presented in a lively Brechtian style. Made by Ketan Mehta an young Film Institute graduate, the film has won many laurels, both at home and abroad. Following the traditions of Ray and Sen, the two benevolent bewitching giants of Bengali cinema, a few new faces have arrived on the scene; Buddhadev Dasgupta, the maker of 'Doortwa' and 'Neem Annapurna' for instance, and Gautam Ghosh, who after his debut with a Telugu film three years back has since switched over to Bengali films. In a recent trend, the young film-makers

are now concentrating on English language films for a better acceptability. The first step forward has been taken by Aparna Sen, an accomplished actress by her own right (one of the Ray discoveries). Her '36 Chowringhee Lane' has really opened up a new horizon. Victor Banerjee another actor, is following it up with 'An August Requiem' nearing completion.

The young film-makers, with their films of protest and challenge have brought a new dimension to Indian cinema. It serves as a mirror of our socio-political reality with probably an aim to disturb the audience. The generally small film makers with a modest budget have to compete and survive against an industry with an overall capital investment of 7000 million rupees. Their ultimate success will depend on creating a new class of audience with new values and attitude. Probably the next decade or two will tell us whether that would remain a pipe-dream or will be translated into reality. □□□

cover near distance target areas, we require lower frequencies below 7 MHz and higher degree of radiation of the order of 75 degrees to cover about 400 kms.

A short length of conductor of half wave length is known as a simple dipole. The radiations from this dipole will be of equal strength in all the horizontal directions. When two such half wave elements are centrally fed from the transmitter the net result of this system yields a bi-directional effect. This system is known as two element array. In order to have gain in unidirectional transmission an additional element known as a reflector placed behind at quarter wavelength, is necessary.

The two element array can be combined horizontally as well as vertically to increase gain and directivity. Such curtain like arrays in which antennas are arranged in the horizontal plane provides horizontal directivity. Similarly, antennae are stacked vertically to provide vertical directivity. To give unidirectional effect, a curtain like reflector is placed behind. Such array is then placed appropriately above ground to obtain a major lobe of radiation, at a low angle, above the horizon to transmit the programme at longer distances.

The other practical and important antenna used for directional shortwave broadcasting is a Rhombic antenna which is also known as Diamond-shaped antenna. It consists of four conductors of a length of 200 ft. approximately on S.W. frequencies joined to form a diamond. All sides of the antenna have the same length and the opposite corner angles are equal. To have unidirectional effect, the far end of the sides are connected with a resistor, as a result the programme is transmitted in the far end direction only. The Rhombic antenna is always placed horizontally on shortwave frequencies.

The Rhombic antenna is good for covering targets of smaller area, as India is doing at present for broadcasts to Sri Lanka. □□□

Directional antenna systems

by A. K. Gupta

TRANSMISSION of a programme to a particular area involves the use of a directional antenna coupled with a transmitter. The more the directive pattern is comprised, the greater is the power gain of the antenna.

THE basis of transmission of a programme to the intended target areas lies in using a directional antenna coupled with the transmitter. It is the directional antenna, which concentrates the radiated energy in the desired direction and restricts the energy from going to unwanted areas.

The property of radiating more energy in the desired direction than in other directions is called the directivity of the antenna. Gain of the antenna is closely related to its directivity. The more the directive pattern is compressed, the greater is the power gain of the antenna. The common method of securing gain and directivity is to combine the radiation from a group of individual radiating elements, in such a way as to concentrate it in a desired direction.

When a shortwave antenna is near the ground, the radiation pattern in the vertical plane is modified by reflection of radiated waves from the ground. This modified pattern depends upon the height of the antenna, its position or orientation with respect to the ground, and the electrical characteristics of the ground. The vertical angle of maximum radiations is of primary importance, especially at higher frequencies. Therefore, a directional antenna is installed at a height, so as to ensure space radiation at the most desirable angle.

Space radiation at low angle carries the programme to longer distances. To cover long distance target areas, we require higher frequencies say 14 MHz to 27 MHz and the lower angle of radiation of the order of 7 to 15 degrees which will enable us to broadcast the programme upto a distance of 3000 km to 4000 km. To

A lift

by Dr. Maheep Singh

He got down from a bus near the Race Course. As he set his feet on the burning ground, he felt as if the heat would pass through his chappals. Wetting his throat with his saliva, he looked at the road in front of him. The coal-tar road zigzagged ahead and was shining in the sun like the bare back of a serpent. The road by which the bus had just passed had taken a turn on the left. On his right he could see the sign-board of the Race Course.

The hot sun scorched his whole body. Saliva thickened in his mouth and he began to pant like a bullock pulling cart.

Somehow he dragged his feet and moved on. He paused below a tree and took out a piece of paper from his pocket, and read "J Block, Jor Bagh Road, Aliganj, New Delhi-3."

Some distance ahead of him, two roads branched out on the left, on the right of the road a cycle repairer was pumping air into a cycle tube. A tube had been taken out from another bicycle and was kept aside for mending a puncture. A basin containing some turbid water was kept on the side.

Water ! the sight of it made him feel like drinking even the unclean water from that basin. He looked at the cycle repairer. He was still filling air into the tube, while sweat rolled down from his forehead, with some of it going into his mouth.

Can I have some water to drink ?" he asked the cycle-wallah. Without lifting his head, the cycle wallah directed him to the back.

"There is a tap inside the bungalow".

He peeped in. A Gurkha watchman was sleeping in the thick shade of a tree, on the left of the gate. In front of him was the bungalow with doors closed. He could see the green curtain on the other side of the window. There was deep silence

around the place. On the right side of the gate, he could see the tap.

As the water fell over his hands, he felt sighed. The water seemed to be flowing out of a boiler. He was very thirsty, his throat was dried up, yet he allowed the water to run on.

"What are you doing ?" Someone asked him from behind. Turning back, he found the Gurkha peering at him with burning eyes.

"I want to drink some water", he said very humbly.

"Then why don't you drink ?" The words came as a lash.

"The water is very hot," he said, And before the watchman could say anything further, he cupped his hands below the tap. The water was not very hot by then. He gulped it and closed the tap.

His throat was still dry in spite of the water he drank.

It was very hot outside. There was complete silence everywhere. Some cyclists passed in singles and doubles, or a big, sleek car would pas by.

He moved ahead and read the sign post on the road. The name of Jor Bagh Road was on either side. Once again he took out the address and read : "J Block, Jor Bagh Road Aliganj, New Delhi-3".

He was bewildered, Jor Bagh Road was on either side of him. which way should he go now ? He looked around to ask someone. But there was no passer-by in sight. His glance fell again on the cycle-wallah. He was fitting the tube of a dirty, old bicycle. A lame man leaning on his crutches was standing by his side. His clothes were dirty and face was unclean.

Coming back to the cycle-wallah, he asked him which way would lead him to Aliganj.

The cycle-wallah, without raising his hand from the cycle pump, turned his head slightly towards the right and gave an indication with his eyes : "Go straight ahead."

He moved in that direction. The hot air struck his face like a whip, He covered his ears with his hands.

He stood below a tree, gasping for breath, feeling feverish. He looked sideways to see if he could get some conveyance.

A car rushed past him. He remembered having heard that car-owners in Delhi gave pedestrians 'lifts'. He could get a lift from some passing car.

He saw another car coming towards him. As it reached him, he gave full-throated cry 'lift please.'

The rush of the wind carried away his voice. The car went away.

His throat became very dry. He was confused. He glanced sideways with lost looks.

"Where do you want to go ?"

He saw the dirty lame man, and his bicycle, with the leg on the foot-path and the crutches on the other side.

"How far is Aliganj from this place ?"

"It is quite far and yet it is not very far", was the philosophical reply of that lame man.

"What do you mean ?"

"I mean that the place is not very far from here. But in this hot sun you will feel the distance."

He looked ahead. The road was clear and straight. The winds carried the dust upwards.

He saw the lame man calling him: "Come here.....You want to go to Aliganj, Don't you ?"

"Yes,"

"Then come on."

Not being able to grasp what the man meant, he remained standing, staring at the lame man.

"Come and sit down", said the lame man pointing to the carrier of the bicycle, which was equally dirty.

"Oh no, you go on. I will go on foot." He was bewildered at the proposal.

"Oh, come on. You cannot walk the distance in this sun," the lame man said, wiping the carrier of his bicycle with the end of his turban. "Come and sit on it. You cannot get any conveyance at this time."

For a second he stood there, puzzled, and then moved towards the bike. The lame man smiled at him and placed his crutches on the handle, after properly seating himself.

He said to the lame man, "You sit behind on the carrier. I will carry you."

"Oh no, it is quite all right. I can ride on."

"But how is it possible ? He looked at his amputated foot. The man smiled at him and said "Don't you worry, I can manage with one leg."

"No, you sit on the carrier," he insisted and took hold of the handle. The lame man sat on the carrier. He began pedalling.

The heat had melted the coal tar on the road. The cycle wheels rolling on the melted tar, made a creaky noise. He asked the lame man.

"What do you do ?"

"I have a soda water shop on Lodhi Road."

He kept on pedalling. After a while, he felt like vomiting. The hot wind struck his face fiercely. He stopped the bicycle in the shade of a tree, by the side of the footpath.

"You carry on. I will go on foot", he gasped.

"Why ?" the lame man asked. He moistened his lips and said he could not pedal any more. The lame man came near him. He felt his head and his forehead and said "You are feverish, Come, sit down, let me carry you."

"How will you ride the cycle."

"Sit down. You will see how I do it."

He sat down on the carrier. He could not see how the lame man managed pedalling with one leg. His entire body was burning and his eyes were closing by themselves, without any effort on his part.

"What block have you to go ? J. Block : "Who lives there." ?

A relative of mine.

"There was no more conversation. Sitting on the carrier he could hear the rustle of the leaves, the creaking of the wheels, and the howling of the wind. Some car would pass by and then he would open his eyes

and gaze for a while at the impression of the tyres on the road.

"Which way is the J Block ?" the lame man asked a passer-by.

"The one on the front side."

"Will you like to have some water ?"

"Oh, no. I will have it in the house."

"O.K."

"How did you come in this intense heat ? the relative asked him, placing a glassful of sherbat before him.

"I reached the Race Course by a bus and further ahead....."

"Further ahead.....?"

"Further ahead, I got a lift."

The relative gave a benign smile and said in a pleasant tone : "The car owners in Delhi, they are so good that they offer you a lift voluntarily."

"Yes", he replied, wetting his throat with the sherbat.

□□□



Shri Vasant Sathe, Minister of Information and Broadcasting with lady programme Officers and lady staff artists of AIR, Shillong on his recent visit there (left) and Shri S. B. Lal, Secretary, I&B Ministry, Shri K. C. Sharma, DG, AIR, (third from left) with Station Director (second) and News Editor (fourth).

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 30.27 | 9912 |
| | | 25.22 | 11895 |
| | | 19.64 | 15275 |
| | | | |

REGULAR FEATURE
0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs; 0641 Film Tune; 0645 CLOSE DOWN.

MONDAYS

1st, 8th, 15th and 22nd

- 0415 Instrumental Music—Sitar: 0540
1st—Nikhil Bannerjee 0550
8th—Debabarata Chaudhuri
15th—Ravi Shankar
22nd—Abdul Halim Jaffar Khan
0446 Karnatak Instrumental Music : Veena 0600
1st—Kunjaludi Vaidyanathan
8th—Lalgudi G. Jayaraman 06'0
15th—T. N. Krishnan
22nd—V. K. Venkataramaniyam 0615
0500 1st—Programme of Repeats
8th—Play
15th—Discussion
22nd—Feature
0530 Folk Songs :
1st—Gujarat
8th—Maharashtra
15th—Avadhi
22nd—Khasi
0550 Light Classical Music :
1st—Nirmala Devi
8th—Birju Maharaj
15th—Durgesh Nandini
22nd—Laxmi Shankar and Shoba Gurtu
0600 Women's World
06'0 Rabindra Sangeet :
1st—Gems from Tagore
8th—Dwijen Mukherjee
15th—Sagar Sen
22nd—Chinmoy Chatterjee

TUESDAYS

2nd, 9th, 16th and 23rd

- 0415 Devotional Music :
2nd—Mukesh

- 9th—Kumar Gandharva 0510
and Vasundhara
16th—Guru Ram Das 0550
23rd—Ram Marathe
Instrumental Music—
Sarod :
2nd—Bahadur Khan
9th—Sharan Rani
16th—Brij Narain
23rd—Zarin Daruwala
Radio Newsreel
2nd and 16th—Classical
Half Hour 0600
9th and 23rd—Music of
India
Film Tune 0610
Light Music :
2nd—Yunus Malik
9th—Talat Aziz
16th—Mahendra Pal
23rd—Salahuddin Ahmed
Faithfully Yours—Replies
to Letters
(2nd and 16th upto 0615
hrs. and on 9th and 23rd
upto 0610 hrs.)
D'xers Corner (On 9th and
on 23rd upto 0620 hrs.)
Karnatak Instrumental
Music—Flute :
2nd—K. S. Gopala Krishnan
9th—Prapancham Sitaram
16th—T. S. Shankaran
23rd—T. G. Shankar Gopalan

WEDNESDAYS

3rd, 10th, 17th and 24th

- 0415 Devotional Music :
3rd—Bhai Gopal Singh
Ragi and party
10th—Different Artists
17th—Vani Jairam
24th—Raghunath Panigrahi
0446 Instrumental Music—
Flute :
3rd—Hari Prasad Chaurasia
10th—Devendra Murdeshwar
17th—Panna Lal Ghosh
24th—Prakash Wadehra 0510
0500 3rd and 17th—Of Persons,
Places and Things 0550
10th and 24th—Our Guest 0600

- Film Songs from South
India
Light Music from different
Regions :
3rd—Sindhi—Ram Panjwani
and party 0500
10th—Gujarati — Suman
Kalyanpur 0515
17th—Rajasthani—Gauri
Geet
24th—Bengali—Feroza
Begum 0550
3rd and 17th—Export
Front
10th and 24th—Talk
Instrumental Music—Shehnai :
3rd—Bismillah Khan and
party 0600
10th—Anant Lal and party
17th—Ali Hussain and
party
24th—Nazir Hussain and
party 0610

THURSDAYS

4th, 11th, 18th and 25th

- 0415 Karnatak Instrumental Music—
Nagaswaram :
4th—Sheikh Chinna Maula
11th—China Subaiya and
party
18th—K. S. Pichappa
25th—N. K. Krishnan
0446 Instrumental Music—
Duets :
4th—Bismillah Khan and
V.G. Jog : Shahnai and
Violin
11th—Inder Singh and L.
S. Brown : Sitar and Electric
guitar
18th—Himangshu Biswas
and Dulal Roy : Flute and
Jaltarang
25th—Shiv Kumar Sharma
and Brij Bhushan Kabra :
Santoor and Guitar
4th—Book Review 0500
11th—Talking about agriculture.
18th—Science Today
25th—Industrial Front
0446 Selections from National
Programmes of Music
Songs from New Films
Radio Newsreel

- 0610 Regional Music :
4th—Bengal
11th—Punjabi
18th—Gujarati
25th—Marathi
0620 Letter from India (On
11th and 25th)

FRIDAYS

5th, 12th, 19th and 26th

- 0415 Devotional Music :
5th—Afzal Hussain Nagina :
Naat
12th—Ghulam Sabir and
party : Natia Qawalis
19th—Aziz Ahmed Warsi :
Naat
26th—Mohd. Shafi Niazi :
Naat
0446 Karnatak Instrumental :
Veena
5th—Chitti Babu
12th—R. K. Suryanarayana
19th—K. S. Narayanaswami
26th—K. Padmanabhan
Cultural Survey
0500 Film Hits of yester years
0515 Instrumental Duets :
0550 5th—Banne Khan and
Inder Lal : Sarangi
12th—Nikhil Banerjee and
Ali Akbar Khan: Sitar
and Sarod
19th—Jaya Bose and
Himangshu Biswas : Sitar
and Flute
26th—Raghunath Seth and
Sultan Khan : Flute and
Sarangi
0600 Panorama of Progress
(Except on 5th)
5th—Disc. Review (24 minutes)
0610 Folk Songs (On 5th at
0620 hrs.) :
5th—Punjab
12th—Kashmir
19th—Uttar Pradesh
26th—Rajasthan

SATURDAYS

6th, 13th, 20th and 27th

- 0415 Devotional Music :
6th—Sudha Malhotra
13th—Chanchal
20th—Different Artists
27th—Preeti Sagar
0446 Orchestral usic
0500 6th and 20th—Talk
13th and 27th—Horizon—
Literary Magazine Programme
0550 and 0610 Listeners'
Choice.
0600 Radio Newsreel

SUNDAYS

7th, 14th, 21st and 28th

- 0415 Devotional Music :
7th—Hari Om Sharan
14th—Different Artists
21st—D. K. Roy
28th—Geeta Dutt
0446 Instrumental Music—Sara-
ngi :
7th—Shakoor Khan
14th—Gopal Misra

GENERAL OVERSEAS SERVICE

| | | |
|--|--|---|
| 21st—Hafizullah Khan 28th—Ram Narain 0455 Focus on Asiad (Except on 28th) 0500 7th and 21st— Mainly for Tourists 14th—Indian Cinema 28th—Sports Folio 0510 Film Songs | 0550 Light Music : 7th—Minoor Purushotam 14th—Madhubala Chawla 21st—Ira Nigam 28th—Inam Ahmed Qawal and party : Qawalis 0600 7th—Expression— Youth Magazine 14th—Youth in Focus | 21st—From the Universities 28th—Quiz Time (20 minutes) Folk Songs : 7th—Goa 14th—Himachal Pradesh 21st—Maithali 28th—Sindhi |
|--|--|---|

8th : Gajanan Rao Joshi
 15th : G.N. Goswami
 22nd : N. Rajam
 1955 Faithfully Yours—Replies to Letters. (On 1st and 15th upto 2010 hrs and on 8th and 22nd up 2005 hrs.)
 2005 D'xers Corner (On 8th and 22nd upto 2015 hrs)
 2010 Film Songs (On 8th and 22nd at 2015 hrs.)

For North-East Asia, Australia and New Zealand

(From 1530 to 1630 Hrs IST)

TARGET AREAS

BANDS FREQUENCY

NORTH EAST ASIA

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |

AUSTRALIA AND NEW ZEALAND

| | |
|-------|-------|
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.64 | 15275 |

REGULAR FEATURE 1600
 1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0400 hrs. and 1530-1630 hrs.; 1630 CLOSE DOWN.

MONDAYS

1st, 8th, 15th and 22nd

1546 Folk Songs :
 1st : Boatman's
 8th : Dogri
 15th : Braj
 22nd : Harvest
 1600 Faithfully Yours —Replies to letters (On 1st and 15th upto 1615 hrs. and on 8th and 22nd upto 1610 hrs.)
 1610 D'xers Corner (On 8th and 22nd upto 1620 hrs)
 1615 Film Tune (Only on 1st and 15th)

TUESDAYS

2nd, 9th, 16th and 23rd

1546 Karnatak Instrumental Music : Veena :
 2nd : Chitali Babu and Deciples
 9th : S. Balachander
 16th : E. Kalyani
 23rd : Emani Shankar Sastri
 1600 2nd and 16th : Export Front
 9th and 23rd : Talk
 1610 Film Songs from Different Regions

WEDNESDAYS

3rd, 10th, 17th and 24th

1546 Light Music :
 3rd : Krishna Kalle
 10th : Nitin Mukesh
 17th : Alka Yajnik
 24th : Bhupinder

1600 3rd : Book Review
 10th : Talking about Agriculture
 17th : Science Today
 24th : Industrial Front
 1610 Instrumental Music—Sarang :
 3rd : Laddan Khan
 10th : Shakoore Khan
 17th : Inder Lal
 24th : Adul Ghani

THURSDAYS

4th, 11th, 18th and 25th

1546 Rabindra Sangeet :
 4th : Debabrata Biswas
 11th : Shyamal Mitra
 18th : Different Artists
 25th : Compered Programme.
 1600 Panorama of Progress (Except on 4th).
 4th : Disc Review
 1610 Light Instrumental Music —(Except on 4th)
 11th : Piano Accordion
 18th : Mandolin
 25th : Guitar

FRIDAYS

5th, 12th, 19th and 26th

1546 Light Music :
 5th : Raj Kumar Rizvi
 12th : Runa Laila
 19th : Swarn Lata
 26th : Suresh Rajvanshi
 1600 5th and 19th—Talk
 12th and 26th—Horizon—Literary Magazine Programme
 1610 Orchestral Music (Except on 12th and 26th)

SATURDAYS

16th, 13th, 20th and 27th

1546 Film Songs
 1555 Focus on Asiad (Except on 27th)

1600 6th and 20th—Mainly for Tourists
 13th : Indian Cinema
 27th : Sports Folio
 1610 Folk Songs :
 6th : Jaintia
 13th : Kumaoni
 20th : Bhojpuri
 27th : Haryana

SUNDAYS

7th, 14th, 21st and 28th

1546 Devotional Music :
 7th : Laxmi Shankar
 14th : D.V. Paluskar
 21st : Hari Om Sharan Manas
 28th : Mukesh (Ramcharit Manas)
 1600 Women's World
 1610 Film Songs

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURE
 1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 hrs. and 1900-2030 hrs.; 2030 CLOSE DOWN.

MONDAYS

1st, 8th, 15th and 22nd

1916 Light Classical Music :
 1st : Farhat Jehan Biboo
 8th : F.C. Panwar
 15th : Girija Devi
 22nd : Ghulam Mustafa Khan
 1930 Radio Newsreel
 1940 Instrumental Music—Violin :
 1st : P.D. Sapatrishi

TUESDAYS

2nd, 9th, 16th and 23rd

1916 Folk Music :
 2nd : Munda
 9th : Assam
 16th : Bengal
 23rd : Manipur
 1930 2nd and 16th : Of Persons. Places and Things
 9th and 23rd : Our Guest
 1940 Orchestral Music
 1955 2nd and 16th : Export Front
 9th and 23rd : Talk
 2005 Film Songs

WEDNESDAYS

3rd, 10th, 17th and 24th

1916 Rabindra Sangeet : (Except on 10th and 24th):
 3rd : Ashoktaru Banerjee
 10th : Film Tune
 17th : Suchitra Mitra
 24th : Film Tune
 1920 Letter from India (Only on 10th and 24th)
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music:
 3rd : J.V. Gopalakrishnan : Mridangam
 10th : A.K.C. Natarajan: Clarinet
 17th : Talvadya Tacheri
 24th S. Harihar Bhagvathar : Jaltarang
 1955 3rd : Book Review
 10th : Talking about Agriculture
 17th : Science Today
 24th : Industrial Front
 2005 Film Songs

THURSDAYS

4th, 11th, 18th and 25th

1916, 1945 and 1955 Listeners' Choice
 1930 Cultural Survey

FRIDAYS

5th, 12th, 19th and 26th

1916 Light Music :
 5th : Kuldip Manak
 12th : Kamla Chellaram
 19th : Kanwal Sindhu
 26th : D.V. Paluskar
 1930 Radio Newsreel
 1940 Orchestral Music

GENERAL OVERSEAS SERVICE

| | | | | | |
|--|--|--|---|--|--|
| 1955 5th and 19th : Talk 12th and 26th : Horizon— Literary Magazine Pro- gramme | 2005 Film Songs | 1930 6th : Expression : Youth Magazine 13th : Youth in Focus 20th : From the Universi- ties 27th : Quiz Time (20 mi- nutes). | 2005 Focus on Asiad (Except on 27th) | 2010 Film Songs from New Re- leases (On 27th at 2005 hrs.). | 2350, 0200 and 0345 3rd—Book Review 10th—Talking about Agri- culture (Except at 2350 hrs.) 17th—Science Today 24th—Industrial Front (Except at 2350 hrs.) Letter from India (On 10th and 24th) |
| SATURDAYS | | 1940 Instrumental Music — Flute : 6th : Himangshu Biswas 13th Raghunath Seth 20th : Vijay Raghav Rao | SUNDAYS | | |
| 6th, 13th, 20th and 27th | 1916 Folk Songs : 6th : Tamil Nadu 13th : Andhra Pradesh 20th : Kerala 27th : Madhya Pradesh | 1955 6th and 20th : Mainly for Tourists 13th : Indian Cinema 27th : Sports Folio | 7th, 14th, 21st and 28th | 1916 Interlude : 1920 7th : Play 14th : Discussion 21st : Feature 28th : Film Story 1955 Women's World 2005 Film Songs | 0000 Folk Songs 3rd—Haryana 10th—Jaintia 17th—Kumani 24th—bhojpuri 0016 Hits from films 0040 Instrumental Music—Old Masters : 3rd—Allaudin Khan : Sa- rod 10th—K. P. Arunachalam: Nagaswaram 17th—Hafiz Ali Khan : Sarod 24th—Panna Lal Ghosh : Flute 0100 and 0250 Radio Newsreel 0120 Film Songs 0146 Classical Vocal Music : 3rd—Siya Ram Tiwari 10th—Latafat Hussain Khan 17th—Gauri Mukherjee 24th—Ishtiaq Hussain Khan 0220 Light Music : 3rd—Sharda Sinha 10th—Jagjit Kaur 17th—S. D. Burman 24th—Nilam Sahn 0241 Instrumental Music—Tabla (Except on 10th and 24th) 3rd—Faiyaz Khan 17th—Zarouf Ahmed 10th and 24th : Letter from India 0300 Film Songs |

**For West Asia, U.K. and West Europe, East Africa, West and North
West Africa, Australia and New Zealand**
(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| U.K. AND WEST EUROPE | 0015—0400 | 31.27 | 9595 |
| | | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EAST AFRICA | 0130—0400 | 30.27 | 9912 |
| | 2330—0130 | 25.36 | 11830 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

| | | | |
|---|--|--|--|
| 2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs., 0130 hrs. 0215 hrs and 0400 hrs. Respectively; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme High- lights from 2315—0000 hrs., 2330—0130 hrs, 0115—0215 hrs. and 0215—0400 hrs. Respectively; 0110, 0210 and 0335 Film Tune; 0400 CLOSE OWN. | 0040 22nd—C.H. Atma Karnatak Classical Music: 1st—M. D. Ramanathan 8th—K.V Narayanaswami 15th—M. Balamurli Krish- na 22nd—D.K. Pattamal and 0245 Radio Newsreel 0100 Film Songs 0120 Film Tune 0146 D'xer Corner (On 8th and 22nd upto 0210 hrs.) 0205 Film Tunes (On 0220 8th and 22nd at 0210 hrs.) 0220 Folk Songs : 1st—Rajasthan 8th—Nagaland 15th—Folk Dance Music 22nd—Assam 0241 Classical Vocal Music : 1st—Bhim Sen Joshi 8th—B. R. Deodhar 15th—Bhim Shankar Rao 22nd—Bharati Chakravar- ti 0300 D'xer Corner (On 8th and 22nd upto 0310 hrs.) 0305 Film Songs | 0120 9th and 23rd—Our Guest Instrumental Music—Jal- tarang : 2nd—Ghasi Ram Nirmal 9th—K. L. Sood 16th—S. V. Kanhare 23rd—Ram Rao Persatwar 0146 Folk Songs : 2nd—Punjab 9th—Kashmir 16th—Uttar Pradesh 23rd—Rajasthan 0220 Instrumental Music—Vic- hitra Veena and Mohan Veena : 2nd—Gopal Krishna 9th—Ramesh Prem 16th—Hijri Bhai Doctor 23rd—Radhika Mohan Moitra 0241 Karnatak Vocal Music : 2nd—Seergazhi S. Go- vindaraja and T.M. Soun- da Rajan and Vani Jairam 9th—P. Leela 16th—Radha and Jayalak- shmi 23rd—Alamelu Arjunan and A. G. Subramaniam 0300 New Film Songs | 2316 Devotional Music 2320 Film Songs 2350, Panorama of Progress (Except on 4th) 4th—Orchestral Music 0000 Light Karnatak Music 4th—T. N. Sheshagopal 11th—A. Sadasivam 18th—Vedavathi Prabha- kar Rao 25th—Ram Prabha and Prabhakar Rao 0016 Devotional Music : 4th—Manmohan Pahari 11th—Prabha Devi 18th—Laxmi Shankar 25th—Different Artists 0040 Instrumental Music : 4th : V. G. Jog and Hari Prasad Chaurasia : Vio- lin, Flute Duet 11th—Ravi Shankar : Si- tar 18th—Ilyas Khan : Sitar 25th—Mushtaq Ali Khan : Sitar and 0345 Cultural Sur- vey 0100 Regional Film Songs 0120 Regional Film Songs |
| MONDAYS | | TUESDAYS | |
| 1st, 8th, 15th and 22nd | 2nd, 9th, 16th and 23rd | WEDNESDAYS | |
| 2316 Instrumental Music 2320 Classical Vocal Music : 1st—Hirabai Barodkar 8th—Nisar Hussain Khan 15th—Sohan Singh 22nd—Shanno Khurana 2350, 0150 and 0250 Faithfully Yours—Replies to Letters (On 1st and 15th at 2345, 0150 and 0250 hrs for 15 minutes and on 8th 22nd at 2350, 0150 hrs. and 0250 hrs. for 10 minu- tes). | 0000 Film Songs based on Folk Songs (Except on 8th and 22nd) 8th and 22nd— D'xer Corner (Upto 0010 hrs.) 0010 Film Tune (On 8th and 22nd) 0016 Light Music : 1st—Mukesh 8th—Manhar 15th—Mohd. Rafi | 2316 Karnatak Devotional Mu- sic 2320 Regional Film Songs 0200 and 0345 2nd and 16th—Export Front 9th and 23rd—Talk 2316 0015 and 0040 Listeners' Choice 2320 and 0250 2nd and 16th— Of Persons, Places and Things | 3rd, 10th, 17th and 24th Instrumental Music Light Vocal Music : 3rd—Mohd. Yakoob 10th—Dilraj Kaur 17th—Pankaj Mallick 24th—Shailendra Singh |

GENERAL OVERSEAS SERVICE

SUNDAYS

| | | | | | | | |
|------|---|------|---|-------------------------------|--|---|---|
| 0146 | Rabindra Sangeet : 4th—Kanika Banerjee 11th—Different Artists 18th—Chinnoy Chatterjee 25th—Dwijen Mukherjee and 0250 Panorama of Progress (Except on 4th) 4th—Disc Review (From 0150—0210 hrs. and 0241—0300 hrs.) | 0100 | 19th—Badi Moti Bai 26th—Ustad Amir Khan and 0250 5th and 19th— Talk 12th and 26th—Horizon— Literary Magazine Pro- gramme (0050-0110 hrs. and 0250-0310 hrs.) | 0000 0010, 0016 0040 | 13th—Indian Cinema 27th—Sports Folio Light Melodies 0155 and 0324—Focus on Asiad (Except on 27th) Classical Songs from films Karnatak Classical Vocal Music : 6th—Ramnad Krishanan 13th—T. Brinda and T. Mukta : Duet 20th—Sammangudi Srinivasan Iyer 27th—Madurai Mani Iyer and 0250 6th—Expres- sion : Youth Magazine 13th—Youth in Focus 20th—From the Universi- ties 27th—Quiz time (20 minu- tes) | 0000 2316 2350, 0000 0100 0016 0040 0120 0120 0120 0146 0220 0220 0241 0300 | 7th, 14th, 21st and 28th Devotional Music 2320 Film Songs 0200 and 0345 Womens World Classical Vocal Music : 7th—Jitendra Abhishiki 14th—Ghulam Mustafa Khan 21st—Pt. Jasraj 28th—Hirabai Barodekar New Film Songs and 0250 7th—Play 14th—Discussion 21st—Feature 28th—Film Story Devotional Music : 7th—Malti Pande 14th—Shabad of Guru Ram Das 21st—Different Artists 28th—M. S. Subbulaxmi Film Songs Instrumental Music—Sheh- nai : 7th—Daya Shankar and Party 14th—Jagdish Prasad Qa- mar and party 21st—Jagannath and party 28th—Bismillah Khan and party Regional Film Songs Karnatak Vocal Music : 7th—Saroja Sundaram 14th—Radha and Jaya- lakshmi : Duet 21st—Maharajpuram San- thanam 28th—S. Gopalaratnam. |
| 0200 | Classical Vocal Music : 4th—A. Kanan 11th—Anjali Sur 18th—Bhimsen Joshi 25th—Bhim Shankar Rao | 0120 | 5th—Radhika Mohan Mo- itra : Mohan Veena 12th—Imrat Hussain Khan : Surbahar 19th—Vijay Shankar Chatterjee : Esraj 26th—Asad Ali Khan : Veena | 0100 | 0100 | 0200 | |
| 0220 | Instrumental Music : 4th—Sidhram Jadav and party : Sundari 11th—Bismillahkhan and party : Shahnai 18th—Mohd. Umar Rabab 25th—Pyodhya Prasad : Pakhawaj | 0146 | Film Songs from South India and 0345 Radio Newsreel Folk Songs : 5th—Assam 12th—Bengal 19th—Manipur 26th—Nagaland Orchestral Music Film Songs | 0100 | 0120 | 0200 | |
| 0241 | 4th and 18th—Classical Half our 11th and 25th—Music of India | 0241 | 0300 | 0146 | 0220 | 0241 | |

FRIDAYS

SATURDAYS

| | |
|---|---|
| 5th, 12th, 19th and 26th | 6th, 13th, 20th and 27th |
| 2316 Karnatak Instrumental Music | 2316 Devotional Music |
| 2320 Regional Film Songs | 2320 Karnatak Instrumental Music—Nagaswaram : 6th—N. Ambala Puzha Bros 13th—S. R. Dakshinamurti Pillai 20th—Sammangudi R. Pillai 27th—Sheikh China Moola Sahib |
| 2350 5th and 19th—Talk | 0200 and 0345 6th and 20th—Mainly for Tourists |
| 0000 Film Songs | |
| 0016 Light Music : 5th—Munawarali Khan 12th—Dilraj Kaur 19th—Begum Akhtar 26th—Pankaj Mallick | |
| 0040 Classical Vocal Music— Old Masters : 5th—Abdul Karim Khan 12th—Bade Ghulam Ali Khan | |
| 2350, | |

Our Listeners' Write

I hope someday you can establish a North American broadcast. I think if more Americans would listen to a programme like this one, there might be a whole new understanding of the problems in the developing nations. I especially liked the music at the end of the programme, as music is also a great way to get a feel of a country. I shall look forward to more in future broadcasts.

Edward W. Huber,
104, West Nippon Street,
Philadelphia.
Pennsylvania, 19119
U.S.A.

I am glad to know that I regularly listen to your radio programme and I broadcast about your programmes with my friend. Many people of Bangladesh listen your programme. It is very interested to us. Your music

is very nice. Your news cast given us hot news around the world.

Mayneel Haque,
Vil. Ajamane,
P.O. Box Akhail Kura,
Distt. Sylhet,
Bangladesh.

I was impressed by the comments on Namibio and South Africa's aggression against Angola. An interesting and thought provoking commentary. I enjoyed the listener's letters programme even though I did not catch the names of the man and woman who hosted the programme. It was presented with style and fairness. I was glad to hear of economy programmes and frequency schedules.

One programme I would like to hear would be along the lines of meet the staff of A.I.R. Another would be on

science fiction writers in India. I hope my suggestions will be given due consideration.

Tames Broskey,
5246 No Howard St.
Philadelphia PA,
19120 USA.

Here I am again, to express you my admiration and congratulations for your transmissions. I do appreciate your wonderful music yet so different from European music. Indeed, when I tune in at AIR at 2310 GMT in the English programme on 25 meter band, I am looking for Indian music. I am also interested in your history, traditions and geography.

Migul Valerio,
Imm Narjass 8,
1004 E1 Menzah 6,
Tunis Tunisica.

(Contd. on page 14)

HINDI SERVICE

Special Programme on
22nd : Mahashivratri

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 31.46, 25.39 Metres 1134, 7265 9535, 11815 kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-15165, 17715 kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metre 11830, 15280 kHz News at 2150 hrs

FOR SOUTH-EAST ASIA

0430—0530 Hours

SUNDAY

0430 Bhagti Gaan
0445 Samayik Varta
0450 Samachar Darshan
0500 Bal Jagat.
0520 Bhagti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhagti Gaan
0445 Samayik Varta
0450 Natak Patrika
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0445 Samachar Patron Se
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0515 Samayik Varta
0530 Close Down.

WEDNESDAY

0430 Naat
0445 Samayik Varta
0450 Aap Ki Pasand
0510 Press Review
0530 Close Down.

THURSDAY

0430 Bhakti Gaan
0445 Samayik Varta
0450 Mahila Jagat
0510 Chitrapat Sangeet
0515 Press Review
0530 Close Down.

FRIDAY

0430 Naat
0445 Samachar Patron Se
0450 Varta|V|G|S
0510 Chitrapat Sangeet
0515 Samayik Varta
0530 Close Down.

SATURDAY

0430 Bhagti Gaan
0445 Samayik Varta
0450 Pradeshik Sangeet
0500 Varta
0510 Sugam Sangeet
0515 Aap Ka Patra Mila
0520 Press Review

FOR EAST AFRICA

0900—0945 hours

SUNDAY

0900 Bhakti Gaan (Rept.)
0915 Bal Jagat
0935 Saaz Sangeet
0945 Close Down.

MONDAY

0900 Bhakti Gaan
0915 Natak|Patrika Karyakram
0945 Close Down.

TUESDAY

0900 Shabad
0915 Classical Sangeet
0920 Varta
0940 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0900 Naat
0915 Aap Ki Pasand
0945 Close Down.

THURSDAY

0900 Bhakti Gaan
0915 Mahila Jagat
0935 Ghazlen
0945 Close Down.

FRIDAY

0900 Naat
0915 Varta Vichar Dhara
Geeton Bhari Filmi
Sanskritik Dhara
0945 Close Down.

SATURDAY

0900 Bhakti Gaan
0915 Varta
0930 Aapka Patra Mila
0935 Sugam Sangeet
0945 Close Down.

FOR EAST AFRICA

2145—2230 hours

SUNDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Qawwali

2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saz Sangeet
2200 Samachar Patron Se
2205 Geet (Repeat)
2210 Samachar Sankalan
2220 Film Music
2230 Close Down.

TUESDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Geetmala
2230 Close Down.

WEDNESDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Bhole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saz Sangeet
2200 Samachar Patron Se
2205 Aapki Pasand
2230 Close Down.

FRIDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet
2230 Close Down.

SATURDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Samachar Darshan
2225 Pradeshik Sangeet
2230 Close Down.

Our Listeners' write

(Contd. from page 13)

The signal from All India Radio is one of the world's strongest and at this location, 11620 KHz is by far the best frequency.

I always enjoy the News and Commentary from A.I.R. as I have a great interest in the history and culture of your beautiful country.

John Pover,
63, Langton Road,
Falmouth,
Cornwall, England.

I am always interested in listening to your programme, because you find the right mixture between informations and music.

Thilo Apprhans,
Hermann—Lons Strabe 39
2121 Reppenstedt
West Germany.

I hear your programme very often. I would like if you send a little more folk songs of India and the life of your inhabitants.

Karl Baur,
Wilhelm Grap Weg 18
7905 Dietenheim 2,
Fed. Rep. of Germany.

I enjoyed listening to your programme, especially your commentary.

Richard Bergstrom,
Rimfrostgatan 73
S-41740 Goteborg
Sweden.

I listen to All India Radio to keep up-to-date with news of that area, however, I listen more often to those programmes which tell about people and places of India, and your music programmes. India is a country which we seldom hear about in this part of the world, but thanks to All India Radio, news of India is reaching our part of the world.

Steve Meador,
4912 Regent Road,
Richmond,
Virginia 23230
U.S.A.

URDU SERVICE

Transmission I

MW 427.3 M (702 K/Hz) MW 280.1 M (1071 K/Hz)
SW 48.74 M (6155 K/Hz)

Transmission II

MW 427.3 M (702 K/Hz) SW 31.01 M (9675 K/Hz)
MW 280.1 M (1071 K/Hz)

Transmission III

MW 427.3 M (702 K/Hz) SW 91.05 M (3295 K/Hz)

TRANSMISSION I

HOURS

0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
0545 Subhgaahi
0615 News
0625 Shahre Saba
0700 From Old Films
0720 Shamme Farozan
0725 Programme Summary
0730 Instrumental Music
0745 Repeat of 2045 hours item of previous Night Except Fridays
Fridays : Ham Se Poochlye (I, III, V)|Ab Ki Baar (II, IV)
8.25 and 9.05 Listeners' Request
0820 Taarikh Saaz
0900 Aaj Ki Baat (For Children : Sundays and Fridays)
0915 Folk Songs (For Children : Sundays and Fridays|Saturdays) Patriotic Songs
0930 News Summary
0932 Classical Music (Chalte Chalte : Sunday|Aap Ke Khat Aap Ke Geet : Friday|Light Classical Music : Saturday)
1000 CLOSE DOWN.

TRANSMISSION II

1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary
1402 News Summary
1407 Sundays : Replies to Letters
Mondays : Dhanak (1) Nigahe Intekhab (III, V) (Upto 1500 hrs.) Filmi Qawwalian (II, IV)
Tuesday : Bhakti Geet (I, III, V) Meri Nazar Mein (II, IV)
Wednesdays : Light Classical Music
Thursdays : Dhoop Chaon
Fridays : Saat Sawal

Saturdays : Geetanjali I, III, V|Geet Aapke Sher Hamare II, IV
1430 Sundays : Geeton Bhari Kahanj (1)|Mehfil (II)|Mushaira (Repeat) III|Ghazien — (Non-Film) (IV)|Rang Mahal (V)
Mondays : Dhanak|Nigahe Intekhab (Continued on I, III, V)| Rag Rang (II, IV)
Tuesdays : Naghma-O-Tabassum (I, II, IV) Geet Se Geet (III, V)
Wednesdays : Bazme Khwateen
Thursdays : Panghat (I, III, V) Yaaden Ban Gayen|Geet (II, IV)
Fridays : Harfe Ghazal
Saturdays : Bazme Khwateen
1500 Sundays : Qawwalian Film) (I, III)|Qawwalian (Non-Film) (II, IV) Rang Mahl) (V), Contd. 1430 hrs.
Mondays : Instrumental Music
Tuesdays : Nai Nasal Nai Roshni
Wednesdays : Filmi Duniya (I, III)|Ranga Rang (II, V) Baat Ek Film Ki (IV)
Thursdays : Qawwalian (Non-Film) (I, III, V) Dareecha (II, IV)
Fridays : Awaz De Kahan Hai
Saturdays : Phir Suniye 1610 and 1635 Listeners' Request
1600 Jahan Numa (Sundays : Listeners' Request Continued)
1630 Commentary|Week in Parliament
1650 News
1700 CLOSE DOWN.
TRANSMISSION III
1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
2000 News
2010 Programme Summary

2015 Sada-E-Sham (Sundays : Awaz De Kahan Hai (Repeat of Friday) Continued upto 2045 hrs.
2020 Jahan Numa (Except Sundays) (Repeat of 1600 hrs.)
2030 Abshaar (Except Sundays)
2045 Sundays : Khel Khilari (Asiad 82) (Except V Sunday) Urdu : Duniya (V)
Mondays : Kafam-E-Shair
Tuesdays : Talks
Wednesdays : Shaharnama (I, III, V)|Dilli Diary : (II, IV)
Thursdays : Khat Ke Liye Shukriya
Fridays : Talks
Saturdays : Radio Newsreel
2100 Husne Ghazal
Thursdays : Play (I, II, III, IV)|Khawabzaar (V)
2115 Sundays : Kajar Bin Kare (Thumri Dadra)
Mondays and Wednesdays : Qawwalian (Non-Film)
Tuesdays : Ilaqai Naghme (Special emphasis on Punjabi Light Music)
Thursdays : Play|Khawabzaar (Continued)
Fridays : Afšana(I)|Kitabon Ki Baaten (II, IV)|Shahpare (III, V)
Saturdays : Naghma-O-Saaz
2130 Sundays : Ranga Rang (I, V)|Jamale Hamnashin (II)|Adabi Nashist (III)|Dharti Ke Rang (IV) Cultural Magazine
Mondays : Ek Raag Kai Roop (I)|Dastan Ek Shahar Ki (II)|Shukriye Ke Saath (IV)|Ek Hi Film Ke Geet (III, V)
Tuesdays : Aina (I, III)|Feature (II, IV)|Mazi Ke Dayar (V)
Wednesdays : Khel Ke Maidan Se (I, III)|Science Magazine (II, V)|Mushaira (IV)
Thursdays : Play|Khawabzaar (Continued)
Fridays : Roobaroo (Interviews|Discussions)
Saturdays : Nai Nasal Nai Roshni
2145 Thursdays : Instrumental Music
2200 Khabren
2210 and 2235 Tameel-E-Irshad
2230 Akhbaron Ki Rai
2255 Shamme Farozan (Rpt.)
2300 News Summary
2305 Music Concert
0000 News
0005 Film Songs
Thursdays : Payal (Filmi Mujre)
0020 Akhire Shab (Bazme Qawwali)
0058 Programme Highlights for Tomorrow
0100 CLOSE DOWN.

SINDHI

1730—1830 hours
280.1m (1071 kHz)
31.38m (9560 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

I. Disc Jockey
II. (a) Programme of Repeats
(b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Request of Non-film Songs

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shair Avahanja Geet Asanja (I, III, V)
(b) Quiz programme (II, IV) (b) Replies to Listeners' Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar
(b) Literary Programme
(c) This Week

PUNJABI SERVICE

1900—2000 hrs.
427.3m (702 kHz)
News at 1903—1905 hrs.

REGULAR FEATURES

7.00 Programme Summary
7.03 News
7.20 Commentary
Monday : 7.05 Film Duets
Tuesday : 7.05 Interviews
Wednesday|Saturday : 7.05 Film Music of Listeners' Choice
Thursday : 7.05 Ghazals|Chorus
Friday : 7.05 Kafian
Monday/Friday : 7.05 Replies to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th : Sunday 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.

KONKANI SERVICE

1005—1015 hours
19.78m (15165 kHz)
16.93m (17715 kHz)
News in Konkani (1005.1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|---------------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905, 9912, 11810, 1071 kHz; News 0110—0115 hours and 2330—2340 hours. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5; 41.29, 31.46, 25.39 Metres; 1134, 7265, 9535, 11815 kHz News 0615—0625 hours; 1645—1745 hours—16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours on 19.69, 16.85 Metres; 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 41.93, 30.75 Metres; 1134, 7155, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz News 0835—0845 hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours 16.52 Metres; 17830, 15365 kHz; News. |
| West and North West AFRICA | 1645—1655 hours and 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0730 hours—505.0, 41.52, 31.15 and 25.30 Metres; 594, 7225, 9630 and 11860 kHz; News 0705—0715 hours; 1230—1300 hours—30.91, 25.56 19.63 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—280.1, 30.27, 25.40 Metres; 1071, 9912, 11810 kHz; News 2200—2210 hours and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—0800 hours; 280.1 Metres; 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.45, 31.20 Metres; 11790 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours; 19.63, 25.36 Metres; 15280, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 174—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0 25.22, 30.88, 19.83 Metres 594, 11895, 9715 15125 kHz; News 0745—0750 hours; 1800—1845 hours—41.35 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1956 hours 1845—1930 hours; 264.5 Metres; 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Shri Lalith Athulathimudali, Sri Lanka Minister for Trade and Shipping being interviewed by S. P. Senadhira for broadcast from the Sinhala Service of E.S.D.

Shashi Rani Kakkar, Rakesh Jain and Sushila Rohtagi who Participated in a discussion entitled "Responsibilities of society" towards handicapped children broadcast from Hindi Service.



Mekhala Jha, Chairman, Balbhavan Society being interviewed by Vishwapriya L. Iyengar (left) and Amita Malik, eminent author presenting "Letter from India", (right) both broadcast from General Overseas Service.



Interview with the famous singer Nazia Hussan and her brother Zoheb Hussan by M. Kazimi, broadcast from Urdu Service.

Participants of the quiz programme broadcast from children's Programme of Hindi Service, From left : Surendra Kumar, Vinita Ratan, Jyoti Upadhyaya, Jogdip Malhotra and Savitri Thakur.



Published by the Director General, All India Radio, at the office of the Chief Editor, Akashvani Group of Journals, P.T.I. Building, Second Floor, Parliament Street, New Delhi-110001, Printed by the Manager, Govt. of India Press, Ring Road, New Delhi-110064.



INDIA CALLING

May 1982

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION





O. Jos Thottan, whose talk on 'Gandhi and brotherhood of man' was broadcast from G.O.S.



Dr. N. Patnaik, Assistant Director General, Indian Council of Agricultural Research, whose talk on 'Land and soil conservation' was broadcast from G.O.S.



Narayan Parwani and Sharmila Malkani presenting 'Replies to listener's letter' broadcast in Sindhi Service of External Services Division of All India Radio.

From left : Amar Nath, Mohini Rao and Kartar Singh Duggal, who participated in the 'symposium on the fifth World Book Fair'. This was broadcast from Hindi Service of E.S.D.



Chief Editor

J. P. GOEL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

MAY 1982

GUJARATI LITERATURE
TODAY : ... 1

Varsha Das

PRODUCTIVITY YEAR 1982 :
Dr. A. N. Saxena ... 3

LAND AND SOIL
CONSERVATION :
Dr. N. Patnaik ... 4

FORESTS OF EASTERN
INDIA :
D. K. Ganguli ... 5

THE TRIBAL WOMEN :
Dr. S. S. Shashi ... 7

OUR LISTENERS WRITE .. 8

GENERAL OVERSEAS
SERVICE ... 10

HINDI/TAMIL SERVICES ... 14

URDU/SINDHI/PUNJABI/
KONKANI SERVICES ... 15

FOREIGN LANGUAGE
SERVICES ... 16

FRONT COVER

Design by U. R. Dutta Gupta.

INDIA CALLING, MAY, 1982

Gujarati literature today

by *Varsha Das*

With the first World War and the return of Gandhiji to India the Indian literature particularly that of Gujarat underwent a great change. Realism took the place of romanticism subjective expressionism came to the forefront. Literature not only reflects the current economic and social conditions but also elevates and transforms the experience of the creator.

THE first World War and Gandhiji's return to India from Africa in the early 20th century brought about a rapid change in the political and socio-economic conditions of India. Its reflection on Indian literature was inevitable. Gujarat in particular, being the place of Gandhiji's birth and work, underwent a great change. Beauty and sublimity were no longer the subjects of creative writers. Realism took the place of romanticism, subjective expressionism came to the forefront. Though literature, like all other human activities, necessarily reflects current social and economic conditions, it elevates and transforms the experience of the creator.

Gandhiji's writings proved a model to other contemporary writers. His style was direct, lucid and simple. His nationalism embraced internationalism, his individual was stretched to the universe. His close associates, Kakasaheb Kalelkar and Mahadevbhai Desai carried further the contents and the style, the body and the soul created by Gandhiji. Stimulating imagination and deep emotions

were prominent features of Kaka-saheb's writings, while highly cultured and self-effacing personality of Mahadevbhai is reflected in his diaries, which is a greater contribution to the Gujarati literature.

Kanaiyalal Munshi was another prominent writer of that period. He wrote social and historical novels, plays and essays, farces and biographies, short stories and articles on literary criticism. On one hand Munshi showed nationalistic approach in his journalistic writings and essays; on the other, he set new trends or novel-writing by bringing in Alexandre Duma's influence in his works.

Chunilal Vardhman Shah, Ram-narayan Pathak, Ramanlal Vasantlal Desai, Kishorilal Masharuwala and Dhumketu are other important writers of this era whose contribution to Gujarati literature is of lasting value.

Jhaverchand Meghani wrote many novels, short-stories and poems but his research in the area of folk-literature of Saurashtra is a treasure-chest.

Jyotindra Dave, the only humorist of that stature in Gujarati literature, has enriched the language with his wit and satire, at gross and subtle levels. Chandravadan Mehta and Dhansukhlal Mehta are well-known playwrights. Chandrawadan Mehta has also given a series of travelogues, written in first person direct style.

Ramprasad Baxi and Vishnuprasad Trivedi are the stalwarts in the field of criticism. These scholars of high order, have given new insight into the principles of literature, especially in the genres of drama and poetry.

THE first three decades of the 20th century witnessed a galaxy of writers, poets, playwrights and critics. Karsandas Manek, Dolarrai Mankad, Snehrashmi, Sunderji Betai, Mansukhlal Zaveri, Sundarant, Umashankar Joshi, Gulabdas Broker, Pannalal Patel, Darshak, Shivkumar Joshi, Mohanlal Mehta-Sopan and Chunilal Madia are only a few names to mention.

Snehrashmi introduced Haiku in Gujarati poetry. I quote one here : "The desert is motionless. The last star fades out. The camel is lost in thought." Pannalal Darshak and Madia wrote novels dealing with the rural social themes. Sopar introduced a novel written in the form of letters. Umashankar Joshi gave a wide range of works, in different literary genres, which have become a landmark. He also showed the signs of modernism in his poems like 'Chhinrabhinna Chhun' and 'Shodh'. I illustrate my point by giving the English translation of the first few lines of 'Shodh'. The translation is done by the poet himself. The poem is called "The Search."

"There was no time to talk to flowers,

The proud heavenward longing of earth,

Isles of light, colonies of human dreams;

Flowers, the ever-fresh words of my poem.

The still-unopened eyes of a child in the womb

Shine in the mother's face.

Did you ever see a poem

Shine so in me

Poetry, the soul's mother-tongue, embodied silence, the abiding image of a dream.

—Where is the poem ?"

And like this the poem goes on.

After him comes another group of poets like Rajendra Shah, Makarand Dave, Venibhai Purohit, Ushanas, Jayant Pathak, Prahlad Parekh, Niranjana Bhagat, Priyakant Maniar and Balmukund Dave. Makarand Dave is a poet of profound mysticism, Venibhai Purohit is a great lyricist. With folk touch, Niranjana Bhagat is a pioneer of the 'modern' poetry in Gujarati. Priyakant Maniar's symbolism and imagery keep reflecting in reader's mind. Here is a translation of Niranjana Bhagat's small poem entitled 'In the Cafe'. The translation is by another eminent poet of a younger generation, Sitanshu Yashaschandra. I quote the poem :

"She enters the Cafe

with weary steps ;

A ship

birthing a dock, battered,

coming in from many a storm

In the cup before her,

not coffee,

some sorrow was warm."

And here is a portion of the poem by Priyakant Maniar called 'Lump of Sun-Sea-Sky.' The translation is by me.

"Yearn like a leaf

to fall off

since ancient times

but glued from

four corners

I am the sky!"

THEN comes the most vigorous, sensitive, subtle generation of poets which include Labhsankar Thacker, Harindra Dave, Ravji Patel, Sitanshu Yashaschandra, Anil Joshi, Ramesh Parekh, Suresh Dalal, etc. Labhsankar Thacker, besides being a poet with modern sensibility, is also a modern playwright and a pioneer of the new theatre movement in Gujarati. Ravji Patel, who died at a young age, has given the most moving expressions with folk motifs

and rhythms. Solitude and death are his main themes. Sitanshu introduced surrealism in Gujarati poetry. I quote a few lines from his poem "Death, a surreal experience" translated by me :

"Stamped the hoofs and

swept the tails and ran

pitch black horse harnessed

to the white rocky chariot.

Startled right in front of my eyes

as I tried to close the door

bang bang bang bang

and banged straight in

tore the eyelids

smashed the rocks

crushed the skulls

and entered to sleep

in the depths of my eyes."

The Persian poetry form called 'ghazal' is becoming popular in Gujarati. The poets like Adil Mansoori, Manoj Khanderia, Gani Dahinwala, Barkat Virani, Chinu Modi, Bhagawati Kumar Sharma and others have written many successful ghazals.

Suresh Joshi has strongly influenced a section of writers in mid fifties. He maintains that "the element of incident in a novel should be brought down to a level at which it ceases to be an incident and becomes a symbol." He has many followers and as many critics also. He is considered responsible for bringing in the influence of Kafka and Camus, Sartre and Freud. At the same time he is a master of Gujarati prose. His prose reads like poetry. It is intense and lyrical.

Raghuvir Chaudhari, Radheshyam Sharma, Kishor Jadav, Madhu Rye, Ravji Patel, Iva Dave, Dhiruben Patel, Kundanika Kapadia, Saroj Pathak, Jyotish Jani, Chandrakant Baxi, Ghanshyam Desai, Vibhut Shah, Utpal Bhayani, Pavankumar Jain and Satyajit Sharma are some others who have made a mark in creative prose writing.

Raghuvir and Radheshyam have been prolific writers, contributing in all the genres of literature.

Literary criticism is another field which has alert and intellectual contributors, like Suresh Joshi, Niranjan Bhagat, Bholabhai Patel, Jayant Kothari, Pramodkumar Patel, Aniruddha Brahmabhatt, Chandrakant Mehta and Deepak Mehta.

Gujarati literature today is fortunate in having a group of such young poets, playwrights, short-story writers and critics, who may, if they remain alert, create a significant phase which would be relished and respected by the future generations. □□□

nation as a whole as an emotional and motivational issue. Only through continued improvement in Productivity we can generate more savings, increase our investments and ensure steady improvement in the standard of living of our people. Every citizen has therefore a stake in achieving a steady rise in productivity and continuous improvement in quality with a corresponding obligation to discharge his duties efficiently.

Productivity year 1982

by Dr. A. N. Saxena

ECONOMIC development would be self defeating if it does not bring about equitable distribution of the gains of growth. For this is necessary to evolve a national wage policy which will eliminate wage disparities. In this context a correlation between work and wages will have to be reckoned as an important factor of productivity.

OUR Prime Minister Smt. Indira Gandhi has given the clarion call for observing 1982 as the Productivity Year. It augurs well with the massive efforts which the country is making to ensure a faster economic growth rate during the Sixth Plan period. In fact, the Sixth Plan depicts the determination and the will of the people to achieve all round improvement in productivity through better efficiency, not merely of the infrastructure of the public sector units but of all segments of economic life. What is important therefore is not merely the intention or the allocation of resources, but a sense of discipline and steadfastness of performance.

In the eighties, the Indian economy is faced with a formidable challenge to maintain and accelerate the tempo of economic growth to combat inflation and to meet the ever-rising demand of goods and services. Indian economy today enjoys the advantages of a high saving rate, a large reservoir of skill base and a substantial degree of self-reliance in goods and services. Productivity at this juncture can play a pivotal role not only in fulfilling the promises but also in providing the necessary pace in achieving the objective of prosperity for the people.

New Economic Climate

Our determined efforts have certainly taken out the economy of the difficulties of the past few years. Inflation is now firmly under control; investment climate has considerably

improved, food crops have been very favourable and the outlook, both in the agriculture and industry, is hopeful. There is a greater social discipline and taking an overall view of the emerging economic situation, the country is poised for an accelerated growth. The efforts during the Productivity Year 1982 can certainly provide new vistas and opportunities to consolidate these gains.

From the point of productivity the following four factors have therefore emerged in sharp focus :

- (a) The importance of social discipline as a factor in productivity;
- (b) The urgency of completing the tasks which have been declared as national objectives or plan targets;
- (c) Improving capacity utilisation through application of productivity techniques and
- (d) Achieving higher levels of efficiency in the operation of institutional mechanism, public and private, concerned with the achievement of national plan.

To achieve these objectives, productivity movement should become the concern, not merely of those who are involved with the improvement of methodologies and techniques available for measuring and raising productivity, but of the

Drive for Productivity

Broadly speaking the need for productivity increase arises out of :

- (a) Limitation on the availability of resources and
- (b) under utilisation of capacities of human and material resource.

For achieving higher productivity while efforts are mainly directed towards increasing marginal productivity of labour it is necessary that we do not over emphasize the "efforts" part, but more the 'means' for making efficient use of the 'services' of labour. Further productivity of labour should not merely refer to what workers can do to improve productivity but the collective efforts of management, labour and Government. We must recognise the fact that the output of national wealth which would provide social progress and strengthen the economic foundation can be mobilised by providing a higher level of employment things, higher productivity and greater output per unit of resource already under employment.

Economic development would be self-defeating if it does not bring about equitable distribution of the gains of growth. For this it will be necessary to evolve a national wage policy which will eliminate industry wise wage disparities. A correlation between work and wages will have to be reckoned as an important factor of productivity.

Management of public and private sector enterprises, whether large, medium or small shall have to formulate programmes to improve their productivity. This would demand greater efficiency in management practices and creation of a climate leading to work commitment and involvement on the part of labour for increasing productivity. Similarly for better utilisation of both capital and labour resource a judicious choice

shall have to be made in regard to the technology which should be cost effective and appropriate from socio-economic stand point.

Labour Management Cooperation

While the task of promoting productivity in relation to physical inputs is essentially a function of management, it calls for leadership of high calibre to motivate the workers to achieve corporate objectives. In fact productivity improvements cannot take place without the unstinted support of both workers and the trade union leaders. Emotional involvement of labour with the concept and philosophy of productivity is a fundamental pre-requisite for the success of the productivity drive. Enlightened self-interest related to socio economic well-being should bring about trade union involvement and their dynamic role in promoting productivity.

To make socialistic pattern of society a realistic proposition, workers' participation as enshrined in our Constitution should be given highest attention. It involves change of attitudes with regard to the responsibility on the part of the workers. The management must accept and introduce a judicious process of democratization of organisational structure through increased consultation, cooperation and eventually through participation at all levels in decision making. This alone will give a sense of responsibility to workers to work with more enthusiasm to achieve the targets set by and for industries.

The National productivity Council established by the Govt. of India is a tripartite body on ILO pattern. The objective of NPC is to stimulate productivity consciousness in the country and to provide productivity services with a view to optimising the use of available resources of men, machines, materials and powers to wage war against wastes and to help secure for the people of the country a better and higher standard of living.

The role of NPC is essentially that of a catalyst. It can assist in the task of working out productivity strategy for achieving Plan objectives. It could develop a suitable methodology for measurement of productivity and for constructing productivity indices. It

could further serve as a laboratory for testing whether the models designed are operational. It could also study

periodically the inventors to measure variations in productivity in the context of the Plan. □□□

Land and soil conservation

by Dr. N. Patnaik

WITH man's activities and destruction of forest cover serious soil erosion and land denudation occur robbing the fertile soil. As soil and forests grow gradually it is frightful to realise that neglect and misuse lead to their deterioration and partial or total loss in a very short time.

INDIA is a vast country with a total area of 329 million hectares. It presents extremes of climate and rainfall. One therefore hears of flood and drought every year, occurring in one part or the other. The country receives on the average, an annual rainfall of 115 cm. Most of it is however received during the 4 rainy months of June to September. High intensity monsoon storms of 10 to 20 cm., in 24 hours, are quite common which cause serious soil erosion and land denudation. Sometimes, very high rainfall events of even 100 cm in 24 hours have been reported from hills and plains, causing large scale flooding and land destruction.

The country has a large human population of over 683 million and equally a large livestock population of 369 million. They compete for their primary needs from the same finite resources of soil and land. Our per capita land area is only 0.5 ha which is one of the lowest in the world. Hence, conservation and proper management of soil and land resources become important in our agrarian economy.

In the absence of human interference, Nature, keeps the Ecological system in a state of equilibrium. With man's activities and destruction of forest cover, however, serious soil erosion and land denudation occur, robbing the fertile soil. According to a rough estimate, some 6000 million tonnes of soil get eroded every year. As soil and forests grow gradually it is frightful to realise that neglect and misuse lead to their deterioration and partial or total loss, in a very short time. Alarming examples of soil erosion and land degradation due to water, wind, river and waves are wide-

spread in our country.

According to an estimate, made by the Ministry of Agriculture in 1980, there are about 175 million hectares of eroded land in the country which need to be treated and rehabilitated. These include 150 million hectares of land affected by serious water and wind erosion, 3 million hectares of land affected by shifting cultivation, 6 million hectares of water-logged areas, 7 million hectares of salt affected land, 6.6 million hectares of waste land fit for reclamation and 2.5 million hectares of 'Diara' land in the flood plains of chronically flood prone rivers. The task is stupendous.

At the country level, this problem received due recognition by the National Planning Committee set up in 1938 under the Chairmanship of Pandit Jawaharlal Nehru. One of its sub-Committees was specially devoted to the problems of "Soil Conservation and Afforestation". Its report was first published in 1948 and made available in time for use in formulating First Five Year Plan Programmes on these issues and their implementation during the plan period, 1951-56. The first plan document clearly stated the measures for controlling erosion and restoring land productivity. These measures broadly included (a) land use regulation according to land capability (b) afforestation and scientific management of forests (c) improved practices of crop husbandry like contour farming, strip cropping, care of uncultivated fallow land and (d) engineering measures, of terracing, drainage, gully plugging etc. For their smooth execution, State Land Utilisation and Soil Conservation Boards were set up and

INDIA CALLING, MAY, 1982

suitable legislations were enacted in different States. Supporting programmes for soil and land use survey, research and demonstrations, were taken up. For people's participation, farmer's associations were suggested.

These programmes were expanded and strengthened during subsequent plan periods. Till 1970-80, a total area of 23.4 million hectares was covered with appropriate soil conservation measures in the crop, pasture and forest lands. The First and Second Plan Programmes, concentrated mainly on bunding in cultivated areas and afforestation in denuded land. During the Third Plan, a centrally sponsored scheme undertook soil conservation and watershed management programme in River valley projects for preventing sedimentation of the multipurpose reservoirs. This programme now covers 31 Rivers Valley Projects under the 6th Five Year Plan. At the end of 1980-81, incurring 1050 million Rupees, the project has treated 1.53 million hectares of agriculture, forest and other land. Another centrally sponsored scheme of integrated watershed management has been taken up in 8 critical catchments of the chronically flood prone Gangetic basin since 1980-81 as a flood mitigation programme. The pilot projects initiated during the 5th Five Year Plan for control of shifting cultivation and settling the tribal people to permanent agriculture and mixed plantations, continue to be in operation during the current plan, in Arunachal Pradesh and Mizoram. The main thrust is on area specific total watershed approach in all the soil conservation and land utilisation programmes.

These works have paid dividends. The basic soil conservation works, in general, increased the crop yields by 25 to 30 per cent and improved the water recharge of the wells in the treated areas. Integrating these measures into a complete package of dry land technology, it has been possible to double the crop yields. Fuel fodder plantations augment the fuel and fodder supply in the rural areas. In the River Valley Projects like Bhakra Project, treating 23 per cent of the critical areas has reduced the annual sedimentation rate by 25 per cent. Similarly in Ram Ganga Project 23 per cent reduction in the annual sedimentation rate has been achieved by treating 40 per cent of the critical areas in the catchment. Similar performance has been reported from Damodar Valley Project.

Besides the above benefits, these programmes are known to provide employment opportunities to the weaker sections of our rural population, specially the Scheduled Castes and Tribes. The centrally sponsored scheme for controlling shifting cultivation is exclusively for tribal people.

The research and training support to these programmes, are provided by the Indian Council of Agricultural Research. The refined technologies as developed at its Research Institutes for soil conservation, Arid Zone problems, soil salinity and the National Bureau of soil survey and land use planning, are made available to the implementing agencies. Professional training is also offered

at the Council's Institutes to man the State Programmes by trained personnel.

Recently, the Government of India has created a full-fledged Department of Environment and set up a high level national committee on environmental planning and the National Eco Development Board in 1981. Their programmes and priorities will also further the cause of land and soil conservation. The Central land Use Commission would, in due course, provide effective linkage between the Central and State agencies.

These measures would help us prevent environmental pollution and live in harmony with nature, without disturbing its ecological balance.

□□□

Forests of eastern India

by D. K. Ganguli

A forest is a biological complex of a variety of flora and fauna. It is a good indicator of the geography of a place as the composition of a forest is determined by the factors of locality which include climatic conditions, adaptive and biotic factors. It is not just a massive block of freeland inhabited by poisonous insects and ferocious animals.

THAT really is a forest ?

To a common man the word forest presents a picture of a massive block of freeland inhabited by poisonous insects and ferocious animals. A forest is a biological complex of a variety of flora and fauna. The composition of a forest is determined by the factors of locality which include climatic conditions, adaptive factors and biotic factors. The forest thus is a good indicator of the geography of a locality.

The Eastern India comprises the States of Arunachal, Sikkim, Assam, Nagaland, Manipur, Meghalaya, Mizoram, Tripura, West Bengal, Bihar and Orissa.

The distribution of forests in this region which is 22.6 million hectare varies widely from State to State. Overall percentage of forest area to total geographical area is about 33. This however varies from

as high as 67 per cent in Manipur, to 13 per cent in West Bengal. The per capita forest area is 0.13 hectare. This varies from 8.26 hectare in Arunachal to 0.03 hectare in West Bengal.

The most luxuriant vegetation is found in the tropical wet evergreen forests of upper Assam, Tripura and Arunachal. It is a dense, multi-tiered forest of lofty mesophytic evergreens. The species are numerous and there are many epiphytes. The rainfall is high exceeding 4000 mm a year with consequent humid condition. The species include dipterocarpus, Mesna, Artocarpus, syzygium, Aquillaria. The bamboo Melocana occur in plentiful as well as many faces.

On the lower slopes of eastern Himalayas occur the tropical semi-evergreen forest. This area receives heavy rains of over 2000 mm a year. These forests are also multi-tiered, dense, with trees attaining

great heights. All trees here however, are not evergreen. Although there are usually many species of plants, some tend to be gregarious. The trees have rough bark and are often buttressed. Climbers are many and are woody. The undergrowth is thick. Prevalent species in these forests are phoebe, *Dysoxylum*, *Tesminalea*, *Michilia*, *Litsca*, *Castanopsis*, *Mangifera*. Tropical moist deciduous forest occur all along the Himalayan terrains well as the foothills of Khasi and Jainti hills. Such forests are also found in certain parts of south Bihar and Orissa. In this, the top storey is irregular and is composed predominantly of deciduous plants. The trees attain great height (40 m). There is a distinct second storey composed of numerous species. Climbers are plentiful and include canes.

THESE forests are also home of many varieties of wild life. These include the tiger, rhinoceros, bison, bear, elephant, many species of deers and a rich collection of birds. A number of national parks and sanctuaries have been constituted in this region to allow these wild animals and birds to flourish.

In the Gondwana land of South Bihar, South West Bengal and most of Orissa where the rainfall is scanty and dry season prolonged, the forests are of tropical dry deciduous type. This is a medium height (20m) and not dense. Ground flora is scanty and climbers are few. Epiphytes and ferns are absent. *Sal* is dominant species and often gregarious.

The aforesaid four major types of forests found in the plains of Eastern India contain many sub-types as well as local variations. This is due to variation of the factors of localities. Quite often, small patches of forest of one type are found included in an area containing a major forest type.

There is another type of forest called Rivrain forest that occur along

river banks. This is a sesal stage in vegetation succession. The forest is of open type and contain climbers. The species found are *Dalbugea sisu*, *Acaceacatcibu*, *Salmalea*, *Malabaricum*, *Erythrina*, *Trewra*, *Butra*, *Lanea*, *Sterculea*. These forests in summer present a beautiful red colour of the three predominant species.

A special type of forest found in this region, is the litteral or the mangrove occurring on the deltas of big rivers. The largest of these swamp forest is found on Ganges deltas and is known as the Sundarbans. The important plant here is called *Sundri* (*Heritisa*). Other plants are *brugiera*, *Sonneratia Agnitaria*, *Thespipea*, *Pandanus*, *Nipa* etc. This is also the home of famous Royal Bengal Tigers. These forests are inundated twice daily by tidal water.

GOING up the hills one would come across different forest types with different compositions, height and density. The sub-montane broad leaved hill forest occurs all along the lower slopes of these mountains. This is a luxuriant forest with mostly evergreens.

The aforesaid elevation zone of 1000—1800 m also contain sub-montane pine forest. In Meghalaya, Manipur and Nagaland, there is Khasi pine and in Darjeeling a small patch of chirpine.

At elevations between 1800m and 3000m occur the Mountain wet temperate forest. This dense evergreen forest contain trees with large girth and heavy crown. There are numerous ferns, epiphytes and much moss on trees. Variety of beautiful flowering orchids occur in these forests. The trees include *Michelea*, *Machilus*, *Cinna*, *Monnum*, *Magnolia*, *Litsea*, *Schima*, *Castanopsis*, *Befula*, *Quercus*.

The great Himalayan Bear live in these forests. There are also many beautiful birds including Himalayan pheasants. The Himalayan moist temperate conifer forests occur in parts

of Arunachal, Sikkim, and North Bengal in the elevation zone between 1500 m to 3300 m. The species found are *Pinus wallichiana*, *Parman-dii*, *Abies*, *Pindrow*, *Picea*, *Smythiana*, *Taxes baceata* along with *Betula*, *Quercus*, *Castanopsis*, and *Rhododendron*.

Higher up the mountains beyond the temperate forest are the Alpine forests. In this zone are found the beautiful flowering *Rhododendrons*. The trees include *Taxus*, *Junipu*, *Birch*, *Fir*, *Spruce*. During summer the grass lands are bright with many flowering herbs and shrubs. This looks magnificent against a backdrop of snowpeaks.

As in the case of plains forests, these hill forests also have micro-climatic variations. Thus in a shaded valley the forest composition is often different from the general type of neighbouring hillslope. Similarly, a southern slope receives sunshine and is exposed to direct monsoon rains. Hence the composition of forest is different from that on northern slope at same elevation.

There is another distinct forest that exist inter-mixed with these natural forests. These are man-made forests raised artificially. The extent of such forest is considerable.

The total growing stock of these forests is estimated to be about 540 million cum whereas the present annual production is only about 10 million cum, which is less than 2 per cent of the growing stock. Some of these forests are maintained in their natural condition. Commercial exploitation of selected forests is done on a scientific basis on a principle of Programme sustained yield. A substantial number of plywood factories with annual capacity of 45 million sq. m. are located in this region. There are 22 paper mills with annual capacity of over half a million tonnes which are based on supplies from these forests.

In addition, there are other wood based industries like safety match, sports goods, packing case, furniture etc. which receive raw materials from these forests. □□□

The tribal women

by Dr. S. S. Shashi

The young women of Muria, Oraon or Adi Nagar tribes enjoy the colourful life of their youth dormitory, but the Bhil Woman has to observe purdah and adhere to her tribe's moral values. Interestingly, some tribal women have to please their sometimes more than five husbands but gonda woman is supposed to serve only one husband.

A Tribal woman i.e. Adivasi woman folk occupies an important place in the socio-economic structure of the people who are living in the far-flung areas and particularly in tribal belts. She dominates the tribes of Eastern India like Garos and Khasis, but faces many hardships among the various tribes of Western Himalayas like the Kinners and Gaddis. The young women of Muria, Oraon or Adi Naga tribes enjoy the colourful life of their youth dormitory, but the Bhil woman has to observe Purdah and adhere to her tribe's moral values. Interestingly, the Khasi women of Jaunsar Bawer, the Kinner women of Himachal Pradesh and the Toda women of Nilgiri hills have to please their three-four or some times more than five husbands at a scheduled time, but the Gond woman is supposed to serve only one husband.

Among the Indian tribes, we find monogamous as well as polygamous society. I was surprised to see in Dehra Dun District two types of tribes living just across a river and on the other side of a hill, I noticed monogamy in one and polygamy in the other. The Indian sociology of nomads acclaims Gaddi women as being among the most beautiful in the world and there is no doubt about it. Raja Sansar Chand II of Kangra, infatuated by the beauty of a Gaddi girl from Brahmaur of Himachal Pradesh married her. Even today there is a popular song on this love story prevalent among the Adivasi women. It may be translated like this :

The Gaddi was grazing his goats

And Gaddan her cows

Her earthern pitcher broke on the rocks

Raja Sansar Chand beheld

INDIA CALLING, MAY, 1982

a young face

He fell in love

And married the lass.

Gaddi women keep their hair long which they part in the centre and tie in a long braid at the back. To keep the hair in place, there are a number of thin plaits joined with the main braid. The young maidens adorn their hair with duck feathers, tucked behind the ears. They love jewellery, which is a symbol of prosperity too; Every woman ties a long woollen rope around her back. A Gaddi woman gets a bride for her brother in batta satta i.e. marriage by exchange. They are semi-nomadic, semi-agricultural and semi-pastoral tribe. The Gaddi woman while migrating carries a load equal to man. She carries the luggage on her shoulders and ties her little child to the load, holds some utensils in one hand, and helps her second child with the other hand while covering the inaccessible and impassable paths in the Himayas. Here I remember the Roma Gypsies of Europe and America who had left India in bands from time to time. I found there the Gypsy women as an important unit of economy like Indian tribal women.

KINNER women are believed to be Godly Adivasis. In old Sanskrit books they have been described as Yakshkas and Gandharvas. The Adivasi woman of Kinner tribe is modest. She works throughout the day in the fields levelling the ground and sowing the seeds. The men folk only plough the field once a year while the women do watering, weeding, fencing, harvesting and husking. They also carry the grain to the market for barter or sale. The Kinner women like Khasi women have to accommodate with more than one husband as they observe polyandry.

In this category, the Gujjar woman works harder than the manfolk. She cuts grass or brings leaves from the jungle for the animal, collects dung, brings water from the khad and also goes to the market for selling her dairy products. Thus she plays a double role in earning bread for the family. The rich vegetarian diet and hardwork keep the Adivasi women hale and hearty and perhaps this is the reason that they are very strong and live a longer life. Gujjar women follow Islam and are considered to be very faithful. If we move to Eastern part of India, we can find a number of hill women including some head-hunting tribes. A Naga woman feels happy and secure in the spirit of tribal laws and culture. Perhaps with a little more understanding and sympathy for Naga culture, they might have brought more happiness to their men folk and avoided unfortunate results of a sudden, clash of modern cultures. Naga women living in interior areas feel even today proud in having a head hunting husband. This is more particular with the naked Nagas who consider the richness of a man with the number of skulls he keeps in his house. Bhil woman works in the field with her husband. She collects wood from the forests and grazes the cattle. She is more industrious and hard working than man. The Bhills are polygamous as well as monogamous tribe. The Bhil woman of Rajasthan works at places as labourer in the field. She is really a symbol of hard work and devotion. Santhal women of Bihar goes to market, do bargaining since all the production is in their hands. They are responsible to maintain law and order in the community. The Santhal woman dances in groups of either sex. The life of Muria woman is more charming and interesting. Every Muria woman has to attend ghotal (a dormitory) before her marriage. She receives a special training which is required for a young wife. The Gond women are hard working and they consider themselves as Rajput women. They are monogamous and follow generally Hindu religion.

CHANGE is the inevitable phenomenon of nature and life. According to my own sociological study on Adivasi women published under the title. The Tribal women of India, it is found that the Adivasi woman has changed her old dress. She has started to wear saris and mill-made clothes. She has modern ornaments and wants

to imitate her neighbour. She is also the process of all round development though very slow. Some of them can read and write. Government provides all facilities to them for their free education. Now Adivasi woman is a teacher, a nurse, a doctor and also a

politician. The number of such women however can be counted on fingers. Change of course, once achieved, is never final. It is a continuous process and nobody knows that the changes taking place among the Adivasi women are final. □□□

I have been tuning in your cricket commentaries on test matches between India and England. I think the Indian commentators are very good and totally unbiased and also seem very cheerful. I think their knowledge of cricket is first class.

Andrew James,
2, Veetis Rd.,
Eart Cowes,
Isle of Wight,
PO 326 HN,
England.

Our listeners Write

I'm a journalist in a Norwegian newspaper, and I listen quite often to AIR in the evenings. I find your programmes an excellent way of keeping in touch with third world thinking and views on international affairs, and I really appreciate your news and commentaries in this respect.

Too seldom are the views of the third world given prominent place in our media, so I have to tune in to you to get it.

I also listen to some of your cultural programmes, but I must confess it is mainly news and commentaries that attract my attention.

Rolk Lovstrom,
Linderudveien 12,
Oslo 5,
Norway.

By the way, the programme on AIR that I like best is 'Faithfully Yours' on Mondays.

I think only ten minute is not enough for a mailbag programme. I want, at least 20 minutes for this programme. To read more listeners' letters and to answer their questions, if possible. I hope you use half an hour for 'Faithfully Yours' every Monday.

Tsunaaki Ashimori,
11-14, Kawazoe cho,
Nishinomiya City,
Hyogo 662,
Japan.

Of special interest to me was the commentary on the Asia Pacific News Network.

I am surprised about the fresh news you bring from European countries. Congratulations for the speedy service.

Manfred Wilhelmi,
Hochstrasse 42 B,
D-5653, Leichlingen 1,
West Germany.

I find your programmes on the present cricket test series excellent as I am a keen follower of international cricket and enjoy hearing how other international teams are faring. I am sure there is a lot of international interest surrounding the English tour of your country.

John Wilson,
15 Te Kowhai Place,
Remuera, Auckland 5,
New Zealand.

I enjoy listening to the test commentaries at home so you can imagine that I most certainly like your resumes of the day's play even if India are 481 for four declared. It is a pity it is't 40 minutes a day.

Jeremy Monck,
11, Connaught Gardens,
London N 10 3 LD,
England.

Congratulations, All India Radio, for an interesting and varied programme which is so well received here in Australia.

Donald J. Burke,
P. O. Box 278,
Mount Waverley,
Victoria 3149,
Australia.

Your transmission was excellent, and especially the 'Mailbag' was very informative and interesting. Thank you for this good transmission.

Stefan Lenz,
Kalmanstra Be 4,
D6600 Saarbrucken 2,
W. Germany.

Music was noted by some listeners as not being enough but my opinion is that the programmes are nicely balanced in both words and music and while some is a little beyond my imagination, most of it is quite nice and tuneful.

John Alfred Molyneux,
233, Bowland DR.,
Liverpool L21 OJH,
England.

I really enjoy your broadcasts. I like the music of your original people, which makes me feel very mysterious and exotic. May be the reason, is that I can calm my nerves by listening to that music.

Junichi Koibuchi,
8226 20 Isohama,
Ooaraim Higasho,
Ibaraki Ji,
Ibaraki K 311-13,
Japan.

Just a few lines to let you know I enjoy listening to your English broadcasts from All India Radio, especially your news broadcasts, sport and music programmes.

Brian Packwood,
Cross Hands Cottage,
Grimley, Worcester,
England.

I especially enjoyed listening to your programme with the editorial comments made by the Indian press as a year end review.

Edward A. Keefe,
716, Berkeley Avenue,
Beachwood,
New Jersey 08722.

I start enjoying your programmes more and more. This should be no empty phrase, but it is the whole truth. You found a new regular listener. There is only one suggestion I would like to make : In my opinion your news should cover some regional aspects of your country.

Thilo Appelhans,
Hermann Lons Stra Be 39,
2121 Reppenstedt,
West Germany.

Your sporting coverage of the cricket was splendid.

Robert J. Padula,
404, Mont Albert Road,
Surrey Hills,
Victoria 3127,
Australia.

We are very interested in your cultural life and music. Your broadcasts are very interesting therefore for us. If it is possible, please make a broadcast about Indian religions.

Many greetings from Vienna to New Delhi.

Helga and Otto Sommerlat,
Speckbachergasse 6/15,
A 1160 Vienna,
Austria,
Europe.

I have enjoyed the programme immensely, the news was quite interesting (unlike some of the other broadcasts) and the music very nice. I prefer to hear native songs over pop or rock.

Bob Wilczek,
222, Karen Ave,
Romeoville,
11160441,
U.S.A.

I am a regular listener of All India Radio. I am interested in Indian classical music.

Your news, radio newsreel and light music are very dear to me.

Masudur Rahman,
Kotchandpur Jessore,
Bangladesh.

I was pleased about the good reception, because I listened to you the first time. Carry on your programmes so clear!

Christian Kollmann,
3380 Goslar 1,
Wildenstein Str 8,
West Germany.

I thought the news was very comprehensive, and the programme about the Indian agriculture interested me greatly in particular about the increase in yields and the intentions for even higher yields in the future. I found this talk very informative as it helps a listener like myself to understand more about your country and its ways.

M. C. Hill,
24, Lindsay Walk,
Temple Herdewyke,
Leamington SPA,
Warwickshire,
cv 33 OUH,
England.

I have listened to your programmes for a few months now and I thoroughly enjoy your programmes. In particular I appreciate the wide variety of items

you have in your transmission and your reports of test cricket.

Mick Ogrizek,
Lot 1562 Fitzgerald Road,
West Sunshine, Melbourne,
Victoria,
Australia

I am a regular listener of the All India Radio, I find the programmes both stimulating and fascinating. The voice of the All India Radio has thus educated me not only on events and issues facing India but also the world.

Dai Yuefei,
Woodlands,
P. O. Box 305,
Singapore 9173,
Republic of Singapore.

I found your broadcast of great interest especially the interview with Mr. McCann.

Peter Leng,
Fairway, Star Lane,
Knowl Hills,
Nr. Reading,
England,
RG 10 9 XY.

I am very happy that you send me India Calling. Thank you very much. I read every article with great interest. I have found it very interesting hearing about life in India and I hope to listen to many of your programmes.

Y. M. Weeratunga,
Marukona,
Ukuwela,
Sri Lanka.

I enjoy listening to your programmes when conditions are favourable and I find it interesting to learn about India and the Indian view about world affairs.

P. A. Rogers,
16, Abingdon Road,
Melton Mowbray,
Leices'ershire,
England,
LE 13 OSB.

Well, a lot of exotic Indian music. Certainly quite nice. It gave variation to the western disco etc rhythms. I wish I would understand what the words of the songs meant.

Matti Pietila,
Partaantie,
SF 91900 Liminka,
Finland,
Europe.

This is the very first time I am writing to you. But I often listen to you. I was very surprised that you

have many programmes in one hour every day. I was very interested in your programme. News is useful for me. Your programmes are just good. Your Indian music and songs are very nice and interesting.

Takashi Suzuki,
21-143, Kakuojimae,
Takao Fusochi,
Niwa gun Aichi,
480-01 Japan.

I have picked up your station a few times on my SW radio and in my opinion it is very enjoyable to listen to. Your station enables me to find out about life in India and so I am grateful to you. Your programmes are very well presented and so is the news, which I think is very good to listen to.

James Mc Anley,
76, Knowknacarry Road,
Cushendun, Ballymena,
Country Antorum,
N. Ireland, 6 B,
BT 440NS.

Today I was able to listen to your station. It was one of the most interesting programmes of a radio station. I listened in the long time, that's really so. Very interesting was the past about human rights in the world and especially in India.

Matthias Bachmann,
Hugelstr 43,
DDR 69 Jena,
Box 190 167.

I enjoy Indian music and would like to hear more on your history. I also find your national news very interesting. Your signal is a bit weak over here. Hopefully this will be improved.

Andre Fredette,
2384 Wyandotte Drive,
Oakville, Ontario,
Canada,
L6L 2T6.

I frequently listen to AIR and I like your programmes very much, especially the programmes about India. These are most of the times very interesting. The newsreels are good as is faithfully yours.

A. Boender,
Corydaskaat 51,
3089 TA Rotterdam,
Netherlands.

□□□

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 19.56 | 15335 |
| | | 25.22 | 11895 |
| | | 19.64 | 15320 |
| | | | |

REGULAR FEATURES
 0430 and 0630 News ; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs ; 0641 Film Tune ; 0645 CLOSE DOWN.

SATURDAYS
 1st, 8th, 15th, 22nd and 29th
 0415 Devotional Music :
 1st : Different Artists
 8th : Sulakshana Pandit and Swaran Lata
 15th : D. V. Paluskar
 22nd : Madhurendra Verma
 29th : Brahmadev Narain Singh
 0446 Orchestral Music
 0500 1st, 8th and 22nd : Talk
 15th and 29th : Horizon—Literary Magazine
 0510, 0550 and 0610 Listeners Choice
 0600 Radio Newsreel

SUNDAYS
 2nd, 9th, 16th, 23rd and 30th
 0415 Devotional Music :
 2nd : Chorus
 9th : Shanta Saxena, Man-na Dey, R. P. Shukla
 16th : Malti Pande and Ram Pathak
 23rd : Bhim Sen Jorhi, Laxmi Shankar Sulochana Chavan
 30th : Different Artists
 0446 Instrumental Music (On 23rd upto 0500 hrs.)
 2nd : Vichitra Veena : Ramesh Prem
 9th : Dilruba : Pyara Singh
 16th : Jaltarang : Ghasi Ram Nirmal
 23rd : Santoor : Shiv Kumar Sharma
 30th : Clarionet : Ahmad Dar

0455 Focus on Asiad (Except on 23rd)
 0500 2nd and 16th : Mainly for Tourists
 9th : Indian Cinema
 23rd : Sports Folio
 30th : Film Review
 0510 Film Songs
 0550 Light Music :
 2nd : Shailendra Singh
 9th : Preeti Sagar
 16th : Pankaj Mullick
 23rd : Nirmala Devi
 30th : Mubarak Begum
 0600 2nd : Expression—Youth Magazine Programme
 9th : Youth in Focus
 16th : From the Universities
 23rd : Quiz Time (20 mts)
 30th : Producers Choice
 0610 Folk Songs (On 23rd at 0620 hrs).
 2nd : Beatmans Songs
 9th : Dogri
 16th : Maithli Marriage Songs
 23rd : South India
 30th : Birha Songs of U.P.

MONDAYS
 3rd, 10th, 17th, 24th and 31st
 0415 Instrumental Music :
 Sarod
 3rd : Yakoob Ali Khan
 10th : Brij Narain
 17th : Amjad Ali Khan
 24th : Radhika Mohan Moitra
 31st : Zarin Daruwala
 0446 Karnatak Instrumental Music
 3rd : Jaltarang—S. Hari Har Bhagavathar
 10th : Gottuvadayam — Mannergudi K. Savitri Amal
 17th : Violin and Flute : D. Panchap a Kesan and T. G. Shankaragopalan
 24th : Veena : R. K. Suryarayanan
 31st : Violin : Lalgudi G. Jayaraman and Lalgudi Srimathi

0500 3rd : Play
 10th : Discussion
 17th : Feature
 24th : Film Story
 31st : Programme of Repeats
 0530 Folk Songs (On 31st at 0510 hrs)
 3rd : Tamil Nadu
 10th : Andhra Pradesh
 17th : Kerala
 24th : Madhya Pradesh
 31st : Bhojpuri
 0550 Light Classical Music :
 3rd : Ustad Amir Khan
 10th : Birjoo Maharaj
 17th : Durgesh Nandini
 24th : Farhat Jehan Bib-boo
 31st : Hirabhai Barodekar
 0600 Women's World
 0610 Rabindra Sangeet :
 3rd : Chinmoy Chatterjee
 10th : Different Artists
 17th : Dwijen Mukherjee
 24th : Sagar Sen
 31st : Different Artists

TUESDAYS
 4th, 11th, 18th and 25th
 0415 Devotional Music :
 4th : Geeta Dutt
 11th : Bhakti Dhara
 18th : Chatur Sen
 25th : Different Artists
 0446 Instrumental Music :
 Shahnai
 4th : Bismillah Khan and party
 11th : Daya Shankar and party
 18th : Jagdish Prasad Qamar and party
 25th : Shanker Hussain
 0500 Radio Newsreel
 0510 Music of India
 4th : Music of Himachal Pradesh
 18th : A special Programme on Ghazals' by Wyneeta Daniels

Classical Half Hour
 11th : Bade Ghulam Ali Khan
 25th Bade Ghulam Ali Khan
 0540 Film Tune
 0550 Light Music :
 4th : Nazrul Geeti-Firoza Begum
 11th Urmila Nagar
 18th : Shashi Lata Virk
 25th : Munawar Ali Khan
 0600 Faithfully Yours—Replies to listeners letters (On 4th and 18th upto 0615 hrs. and on 11th and 25th upto 0610 hrs)
 0610 D'xers Corner (Only on 11th and 25th upto 0620 hrs)
 0615 Karnatak Instrumental Music Veena (on 11th and 25th at 0620 hrs.)
 4th : Doreswamy Iyengar
 11th : Chitti Babu
 18th Emani Shankar Sas-try
 25th : K. Padmanabhan

WEDNESDAYS
 5th, 12th, 19th and 26th
 0415 Devotional Music :
 5th : Raghunath Panigrahi
 12th : Hemant Kumar and Semanti Shukla
 19th : Different Artists
 26th : Prakash Siddhu and Party
 0446 Instrumental Music :
 Sitar
 5th : Abdul Halim Jaffar Khan
 12th Nikhil Bannerjee
 19th : Mushaq Ali Khan
 26th : Raji Shankar
 0500 5th and 19th Of Persons, Places and Things
 12th and 26th : Our Guest
 0510 Film Songs From South
 0550 Light Music from different Regions
 5th : Marathi
 12th : Punjabi—Surinder Kaur
 19th : Bengali S.D. Burman
 26th : Gujarati — Tehml Mazumder and Party
 0600 5th and 19th : Export Front
 12th and 26th : Talk
 0610 Instrumental Music :
 Duets
 5th : Santoor and Guitar Shiv Kumar Sharma and Brij Bhushan Kabra
 12th : Sitar and Flute—Jaya Bose and Himangshu Biswas
 19th : Violin and Shehnai—V.G. Jog and Bismillah Khan
 26th : Flute and Jaltarang—Dulal Roy and Himangshu Biswas
THURSDAYS
 6th, 13th, 20th and 27th
 0415 Karnatak Instrumental Music :
 Flute

GENERAL OVERSEAS SERVICE

| | | | |
|--|--|--|--|
| <p>6th : N. Neela and Sikkil V. Kanjumani 13th : Prapancham Sitaram 20th : T.S. Shankaran 27th : T.G. Sankaragopalan</p> <p>0446 Instrumental Music : 6th Clarinet-Ahmed Darbar 13th : Santoor-Shiv Kumar Sharma 20th : Dilruba-Pyara Singh 27th : Veena-Mohd. Dabir Khan</p> <p>0500 6th : Book Review 12th : Talking about Agriculture 19th : Science Today 26th Industrial Front</p> <p>0510 Selections from National Programme of Music</p> <p>0550 Songs from New Films (Except on 12th and 26th) 12th and 26th-Letter from</p> | <p>India 0600 Radio Newsreel 0610 Regional Music 6th : Rajasthan and Oriya 13th : Gujarati 20th : Sindhi 27th : Assamese</p> <p style="text-align: center;">FRIDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>0415 Devotional Music : 7th : Buddhist Devotional Music 14th Natia Qawalis-Irshad Rehmat Qawal and Party 21st : Naat by Aziz Ahmed Warsi 28th : Mohd.Shafi Niazi</p> <p>0446 Karnatak Instrumental Music : Nagaswaram 7th : China Subhaiya and party</p> | <p>14th : T. P. S. Veeruswami Pillai 21st Sheik, Chinna Maulana Saheb 28th : Daliparti Pichahart 1600 Cultural Survey 0515 Film Hits of Yester Years 0550 Instrumental Music : Sarangi 7th : Shakoor Khan 14th : Latif Khan 21st : Inder Lal 28th : Sabri Khan</p> <p>0600 Panorama of Progress (Except on 7th) 7th : Disc Review</p> <p>0610 Folk Songs : On 7th at 0620 hrs. 7th : Haryana 14th : Jaintia 21 : Bhojpuri 28th : Goa</p> | <p>13th : Hindi Rabindrasangeet 20th : Different Artists 27th : Shyamal Mitra Panorama of Progress (Except on 6th) 6th : N. Neela and Sikkil V. Kanjumani 13th : Santoor : Jain Kumar Jain 20th : Flute : Pannalal Ghosh 27th : Mandolin : Jaswant Singh</p> <p style="text-align: center;">FRIDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>1546 Light Music : 7th : K. L. Saigal 14th : Begum Akhtar 21st : Jagmohan 28th : Krishna Kalle</p> <p>1600 17th and 21st : Talk 14th and 28th : Horizon : Literary Magazine</p> <p>1610 Orchestral Music (Except on 14th and 28th)</p> |
|--|--|--|--|

For North-East Asia, Australia and New Zealand

(From 1530 to 1630 Hrs IST)

BANDS FREQUENCY

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.90 | 17750 |

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | kHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1530 and 1625 News ; 1540 Commentary ; 1545 Programme Summary ; 1620 Press Review ; 1627 Programme Highlights from 0215-0400 hrs. and 1530-1630 hrs ; 1630 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

1546 Film Songs
1555 Focus on Asiad (Except on 22nd)
1600 1st and 15th : Mainly for tourists
8th : Indian Cinema
22nd : Sports Folio
29th Film Review
1610 Folk Songs :
1st : Munda
8th : Assam
15th : Bengal
22nd : Manipur
29th : Marwari

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Devotional Music :
2nd : Mukesh : Ramcharit Manas
9th : Kumar Gandharva
16th : Jain Devotional Songs
23rd : Tamil Devotional Songs

30th : Raghunath Pani-grahi : Geet Govinda
1600 Women's World
1610 Film Songs ;

MONDAYS

3rd, 10th, 17th, 24th and 31st

1546 Folk Songs :
3rd : Avadhi
10th : Gujarati
17th : Khasi
24th : Marathi
31st : Marriage songs of Rajasthan
1600 Faithfully Yours—Replies to listeners' letters (On 3rd, 17th and 31st upto 1615 hrs. and on 10th and 24th upto 1610 hrs.)
1610 D'xers Corner (Only on 10th and 24th upto 1620 hrs.)
1615 Film Tune

TUESDAYS

4th, 11th, 18th and 25th

1546 Karnatak Instrumental Music : Violin
4th : V. K. Venkataramanujam
11th : K. Laxmi Narain Sastry
18th : Lalgudi G. Jayaraman
25th : Kunnakudi Vaidyanathan

4th and 18th : Export Front
11th and 25th : Talk
1610 Film Songs from different Regions

WEDNESDAYS

5th, 12th, 19th and 26th

1546 Light Music :
5th : Nina Mehta
12th : Shankar Shamboo and Party
19th : Mahendra Pal
26th : Yunus Malik
1600 5th : Book Review
12th : Talking about Agriculture
19th : Science Today
26th : Industrial Front
1610 Instrumental Music :
5th : Vichitra Veena : Gopal Krishna
12th : Vichitra Veena : Ramesh Prem
19th : Vichitra Veena : Hirjibhai Doctor
26th : Sundari : Siddhram Jadhav and party

THURSDAYS

6th, 13th, 20th and 27th

1546 Rabindra Sangeet :
6th : Compered programme by S. Roy

1546 Light Music :
7th : K. L. Saigal
14th : Begum Akhtar
21st : Jagmohan
28th : Krishna Kalle

1600 17th and 21st : Talk
14th and 28th : Horizon : Literary Magazine

1610 Orchestral Music (Except on 14th and 28th)

REGULAR FEATURES
1900 and 2025 News; 1910 Commentary ; 1915 Programme Summary ; 1950 Press Review ; 2023 Programme Highlights from 0415-0645 hrs. and 1900-2030 hrs. ; 2030 CLOSE DOWN.

SATURDAYS

1st, 8th, 15th, 22nd and 29th

1916 Folk Songs :
1st : Rajasthan
8th : Nagaland
15th : Folk Dance Songs
22nd : Assam
29th : Avadhi
1930 21st : Expression : Youth Magazine
8th : Youth in Focus
15th : From the Universities
22nd : Quiz Time
29th : Producer's Choice
1940 Instrumental Music : Sitar (Except on 22nd)
1st : Ravi Shankar
8th : Mehmood Mirza
15th : Sarvjeet
29th : Moni Lal Nag
1955 1st and 15th : Mainly for Tourists
8th : Indian Cinema
22nd : Sports Folio
29th : Film Review
Focus on Asiad (Except on 22nd)

GENERAL OVERSEAS SERVICE

2010 Film Songs from new releases (On 22nd at 2005 hrs.)

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Interlude
 1920 2nd : Play
 9th : Discussion
 16th : Feature
 23rd : Film Story
 30th : Programme of Repeats
 1930 Classical Vocal Music : Shobha Gurtu (Only on 30th)
 1955 Women's World
 2005 Film Songs

MONDAYS

3rd, 10th, 17th, 24th and 31st

1916 Light Classical Music : 3rd : Laxmi Shankar and Shobha Gurtu
 10th : Begum Akhtar
 17th : Munawar Ali Khan
 24th : Madhuri Mattoo
 31st : Nirmala Aroon
 1930 Radio Newsreel
 1940 Instrumental Music : Flute
 3rd : Panna Lal Ghosh
 10th : Bhai Lal Barot
 17th : Prakash Wadehra
 24th : Devendra Murdeshwar
 31st : Hari Prasad Chaurasia
 1955 Faithfully Yours : Replies to listeners' letters (On 3rd 17th and 31st up to 2010 hrs. and on 10th and 24th upto 2005 hrs.)
 2005 D'xers Corner (Only on 10th and 24th at 2015 hrs.)
 2010 Film Songs (On 10th and 24th at 2015 hrs.)

TUESDAYS

4th, 11th, 18th and 25th

1916 Folk Songs :
 4th : Jaintia
 11th : Kumaoni
 18th : Bhojpuri
 25th : Sindhi Marriage Songs
 1930 4th and 18th : Of Persons Places and Things
 11th and 25th : Our Guest
 1940 Orchestral Music
 1955 4th and 18th : Export Front
 11th and 25th : Talk
 2005 Film Songs

WEDNESDAYS

5th, 12th, 19th and 26th

1916 Rabindra Sangeet (Except on 12th and 26th)
 5th : Suman Chatterjee and Prabha Sinha

12th : Film Tune (upto 1920 hrs.)
 19th : Chitra Lekha and Salim Das
 26th : Film Tune (Upto 1920 hrs.)
 Letter from India (Only on 12th and 26th)

1920
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music : Nadasaram
 5th : Ambala Puzha Bros
 12th : Daliparti Pichhari
 19th : S. K. R. Dakshinmurthi Pillai

26th : Kuzhikarai S. Pichappa

5th : Book Review
 12th : Talking about Agriculture
 19th : Science Today
 26th : Industrial Front
 Film Songs

THURSDAYS

6th, 13th, 20th and 27th

1916, 1945 and 1955 Listeners' Choice
 1930 Cultural Survey

FRIDAYS

7th, 14th, 21st and 28th

1916 Light Music :
 7th : Madhubala Chawla
 14th : Pushpa Hans
 21st : Mukesh
 28th : Manhar
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 7th and 21st : Talk
 14th and 28th : Horizon—Literary Magazine
 2005 Film Songs (On 14th and 28th at 2015 hrs.)

For West Asia, U.K. and West Europe, East Africa, West and North West Africa, Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|-----------------------------------|------------|--------|-------|
| | | Metres | kHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EUROPE | 0130—0400 | 30.27 | 9912 |
| EAST AFRICA | 2330—0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

0010, 0155 and 0325 Focus on Asiad (Except on 22nd)
 0016 Classical Songs from Films
 0040 Karnatak Classical Vocal Music (On 22nd upto 0050 hrs)
 0241 1st : Sulamangama Sisters
 8th : G. N. Subramaniam
 15th : Madurai Mani Iyer
 22nd : S. Gopalaratnam
 29th : Chembai Vaidyanathan Bhagavathar
 0300 and 0250 1st Expression : Youth Magazine
 8th : Youth in Focus
 15th : From the Universities
 22nd : Quiz Time
 29th : Producer's Choice
 Light Music :
 1st : Anup Jalota
 8th : Kuldip Manak
 15th : Nilam Sahni
 22nd : Sarla Kapoor
 29th : Bhupen Hazarika
 0146 Instrumental Music (On 1st, 8th, 15th and 29th up to 0155 hrs.)
 1st : P. D. Saptarishi : Violin
 8th : N. Rajan : Violin
 15th : V. G. Jog : Violin
 22nd : Esraj : Chitta Dev Burman
 29th : Clarinet : Ahmed Darbar
 0220 Regional Devotional Music
 1st : Tamil Bhajans : M.S. Subbulaxmi
 8th : Marathi Anhang : Sudhir Phadke
 15th : Shabads : Giani Jaswant Singh Ragi and Party
 22nd : Shyama Sangeet : Panna Lal Bhattacharya

29th : Jain Devotional Songs : Mahendra Kapoor and Vipa Rani
 0241 Classical Vocal Music : 1st : Sharafi Hussain Khan
 8th : Saraswati Rane
 15th : Shanno Khurana
 22nd : Shiv Kumar Shukla
 29th : Padmavati Shaligram
 0300 Old Film Songs (on 22nd at 0310 hrs and on 1st, 8th, 15th and 29th upto 0325 hrs.)

SUNDAYS

2nd, 9th, 16th, 23rd and 30th

1st, 8th, 15th, 22nd and 29th 0120
 2316 Devotional Music
 2320 Karnatak Instrumental Music : Veena
 1st : S. Balachander
 8th : K. S. Narayana-swami
 15th : V. Sreekanta Iyer
 22nd : R. S. Kesavamurthy
 29th : K. P. S. Sivandan and Smt. C.R. Sharada
 2350, 0200 and 0345 1st and 15th : Mainly for tourists
 8th : Indian Cinema
 22nd Sports Falio
 29th : Film Review
 0000 Light Melodies (On 1st, 8th, 15th and 29th upto 0010 hrs.)
 1st : Different Instruments
 8th : Mandolin
 15th : Guitar
 22nd : Santoor
 29th : Sitar and Electric Guitar

2316 Devotional Music
 2320 Film Songs
 2350 0200 and 0345 Women's World
 0000 Classical Vocal Music :
 2nd : Pt. Jasraj
 9th : Jitendra Abhisheki
 16th : Parveen Sultana
 23rd : Jagdish Prasad
 30th : Malini Rajurkar
 0016 New Film Songs
 0040 and 0250 2nd : Play
 9th : Discussion
 16th : Feature
 23rd : Film Story
 30th : Programme of Repeats
 Devotional Music :
 2nd : M.S. Subbulakshmi
 9th : Different Artists
 16th : Manna Dey
 23rd : Afzal Hussain Nagma
 30th : Alok Ganguli
 0146 Film Songs
 0220 Instrumental Music : Duets

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30 27, 25.39 Metres 1134, 7265 9912, 11815 kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metre (1830, 15280 kHz News at 2150 hrs)

2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saz Sangeet
2200 Samachar Patron Se
2205 Geet (Repeat)
2210 Samachar Sankalan
2220 Film Music
2230 Close Down

FOR SOUTH-EAST ASIA

0430—0530 Hours

SUNDAY

0430 Bhagti Gaan
0445 Samayik Varta
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhagti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhagti Gaan
0445 Samayik Varta
0450 Natak Patrika
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0445 Samachar Patron Se
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0515 Samayik Varta
0530 Close Down.

WEDNESDAY

0430 Naat
0445 Samayik Varta
0450 Aap Ki Pasand
0510 Press Review
0530 Close Down

THURSDAY

0430 Bhakti Gaan
0445 Samayik Varta
0450 Mahila Jagat
0510 Chitrapat Sangeet
0515 Press Review
0530 Close Down

FRIDAY

0430 Naat
0445 Samachar Patron Se
0450 Varta|V|G|S
0510 Chitrapat Sangeet
0515 Samayik Varta
0530 Close Down

SATURDAY

0430 Bhakti Gaan
0445 Samayik Varta
0450 Pradeshik Sangeet
0500 Varta
0510 Sugam Sangeet
0515 Aap Ka Patra Mila
0520 Press Review

FOR EAST AFRICA

0900—0945 hrs

SUNDAY

0900 Bhakti Gaan ((Rept.)
0915 Bal Jagat
0945 Close Down.

MONDAY

0900 Bhakti Gaan
0915 Natak|Patrika Karyakram
0945 Close Down.

TUESDAY

0900 Shabad
0915 Classical Sangeet
0930 Varta
0940 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0900 Naat
0915 Aap Ki Pasand
0945 Close Down.

THURSDAY

0900 Bhakti Gaan
0915 Mahila Jagat
0935 Ghazlen
0945 Close Down.

FRIDAY

0915 Varta Vichar Dhara
Geeton Bhari Filmi
Sanskritik Dhara
0945 Close Down.

SATURDAY

0900 Bhakti Gaan
0915 Varta
0930 Aapka Patra Mila
0935 Sugam Sangeet
0945 Close Down

FOR EAST AFRICA 2145—2230 hours

2145 Saz Sangeet
2200 Samayik Varta
2205 Qawwali

TUESDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Geetmala
2230 Close Down

WEDNESDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Bhole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saz Sangeet
2200 Saachar Patron Se
2205 Aapki Pasand
2230 Close Down.

FRIDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet
2230 Close Down.

SATURDAY

2145 Saz Sangeet
2200 Samayik Varta
2205 Samachar Darshan
2225 Pradeshik Sangeet
2230 Close Down.

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

- | | | | |
|--|---|---|---|
| 0550 1st : A short story of Rabindra Nath Tagore; Translated by Miss S. Kanakam; Rabindra Sangeet ; Compare—Miss P. Lakshmi. | 0550 8th Red Cross Society of India : Feature by P. Lakshmi; Pattu—Comper by S. Kanakam | 0550 14th : M.S. Gopalakrishnan : Violin | as a writer and a Humanist : Feature by N. Srinivasan ; Songs comper : Vijayalakshmi. |
| 0550 2nd : Film Songs | 0550 9th : Film Songs | 0550 15th : Kalloori Kanigal : A variety Programme by the student of Lady Sri Ram College | 0550 23rd : Film requests |
| 0550 3rd : Kadithamum Badhilum Isai Amudham | 0550 10th : Kadithamum Badhilum : Isai Amudham | 0550 16th : Film Songs | 0550 24th : Isai Amudham, Kaditham, Badhilum |
| 0550 4th : Non Film requests | 0550 11th : Kettathu Kadikkum Non film request | 0550 17th : Kadithamum, Badhilum, Isai Amudham | 0550 25th Non film requests |
| 0550 5th : Film Songs | 0550 12th : Film Songs | 0550 18th Non Film requests | 0550 26th : Thiraganam |
| 0550 3rd : Kadithamum Badhi-by the students of D.T.E.A. Higher Secondary School, Laxmi Bai Nagar | 0550 13th : Our National Archives : Feature | 0550 19th : Film Songs | 0550 27th : Magalir Poonga : Pen Ezhuthalargal : Interview with Komala Varadan; Magalir Kaditham : Songs. |
| 0550 7th : Ganamudham : Madurai Mani Iyer | | 0550 20th : Ilakkia Cholai ; Gopala Krishna Bharathi : Talk by S. Arukiasamy; Songs of Gopala Krishna Bharathi. | 0550 28th : Ganamudham : Palghat T.S. Mani Iyer ; Mridangam Thaniya : Varadanam |
| | | 0550 21st : Gana Mudham ; M.S. Subbulakshmi. | 0550 29th : (1) Play (2) Jhalai Nagar Jhapal—by Sri A.R. Rajamani |
| | | 0550 22nd : Do you know Snippets ; Jawahar Lal Nehru | 0550 30th : Songs: ImmaJha Neyar—One Listeners' choice. |
| | | | 0550 31st : Kadithanum Badhilum : Isai Amudham. |

URDU SERVICE

Transmission I

MW 280.1M (1071 KHz) SW 48.74M (61.55 KHz)
MW 427.3M (702 KHz)

Transmission II

MW 280.1 (1071 KHz) SW 31.1M (9675 KHz)
MW 427.3M(702 KHz)

Transmission III

MW 427.3M(702 KHz) SW 91.5M (3295 KHz)

TRANSMISSION I

HOURS

0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS 1430
0545 Devotional Music
0615 News
0625 Shahr-E-Saba
0700 From Old Films
0720 Shamm-E-Farozan
0725 Programme Summary
0730 Instrumental Music
0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIrd and Vth Friday); Ab Ki Baar (IInd and Vth)
0800 and 0825 Listeners' Request
0820 Taarikh Saaz
0900 Aaj Ki Baat (For Children on Sunday and Friday)
0905 Listeners' Request (Except Sunday and Friday)
0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)
0930 News Summary
0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)
1000 CLOSE DOWN
TRANSMISSION II
1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary 1530
1402 News Summary
1407 Sunday : Replies to Letters 1600
Monday : Dhanak (1st); Filmi Qawwalian (IInd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500) 1630
Tuesday : Devotional Songs (1st, IInd and Vth), Meri Nazar Mein (IInd and IVth) 1650
Wednesday : Light Classical Music 1700
Thursday : Dhoop Chhaon 2000
Friday : Saat Sawal 2010

Saturday : Geetanjali (1st, IIIrd and Vth); Geet Aapke Sher Hamare (IInd and IVth)
Sunday : Story with Songs (1st); Mehfil (IInd); Mushaira—Repeat (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)
Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IInd and IVth)
Tuesday : Nagma-O-Tabassam (1st, IInd and IVth); Geet Se Geet (IIIrd and Vth)
Wednesday and Saturday : For Women
Thursday : For Rural Women (1st, IIIrd, and Vth); Yaaden Ban Gai Geet (IInd and IVth)
Friday : Harf-E-Ghazal
Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IInd and IVth); Rang Mahal (Continued from 1430—Vth)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : Film World (1st and IIIrd); Ranga Rang (IInd and Vth); Baat Ek Film Ki (IVth)
Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Dareecha (IInd and IVth)
Friday : Aawaz De Kahan Hai
Saturday : Phir Suniye 1530, 1610 and 1635 Listeners' Choice
Jahan Numa (Listeners' Choice on Sunday—Continued from 1530) 2215
Week in Parliament—Commentary 2230
News 2245
CLOSE DOWN 2300
TRANSMISSION III
SIGNATURE TUNE AND OPENING ANNOUNCEMENTS 0000
0005
0030
0058
0100
Programme Summary

2015 Sada-E-Sham (Awaz De Kahan Hai on Sunday—Repeat of Friday's Programme—To be continued upto 2045)
2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)
2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)
2045 Amar Geet (Play or Khwabzar on Thursday)
2100 Sunday : Sports World (Urdu World on Vth Sunday)
Monday : Poetry Recitations
Tuesday and Friday : Talks
Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IInd and IVth); Shahpare (Vth)
Thursday : Play or Khwabzar (Continued from 2045)
Saturday : Radio Newsreel
2115 Aabshaar (Play or Khwabzar on Thursday—Continued from 2045)
2130 Sunday : Kajar Bin Kare
Monday and Wednesday : Non-Film Qawwalian
Tuesday : Regional Songs
Thursday : Play or Khwabzar (Continued from 2045)
Friday : Short Story (1st); Story of Music (IInd and IV); About Books (IIIrd); Theatre During the Quarter (Vth)
Saturday : Jeevan Darpan
2145 News
2155 Aaj Ki Baat—Repeat (Sunday and Friday—Fresh)
2200 Sunday : Ranga Rang (1st and Vth); Jamal-E-Hamnashim (IInd); Adabi Nashist (IIIrd); Dharti Ke Rang (IVth)
Monday : Various Features of a Raag (1st); Story of a Town (IInd); Songs of One Film (IIIrd and Vth); Replies to Letters (IVth)
Tuesday : From a Play Ground (1st and IIIrd); Science Magazine (IInd and Vth); Mushaira (IVth)
Wednesday : Radio Friendship (1st and IIIrd); Tumhe Yaad Ho Kay Na Yaad Ho (IInd, IVth and Vth) (All Items upto 2215)
Thursday : Feature (1st and IIIrd); Aina (IInd and IVth); Mazi Ke Dayar (Vth)
Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni
2215 Replies to Letters (Wednesday Only)
2230, 2250 and 2305 Listeners' Request
2245 Tarikh Saaz (Repeat)
2300 News Summary
2325 Shamm-E-Farozan (Repeat)
2330 Music Concert
News
0005 Film Music
0030 Shab Rang
0058 Highlights of Next Day
0100 CLOSE DOWN

SINDHI

1730—1830 hours
280.1M (1071 kHz)
31.38M (9560 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

1. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
- (b) Quiz programme (II, IV)
- (c) Replies to Listeners' Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week

PUNJABI SERVICE

1900—2000 hrs.
427.3m (702 kHz)
News at 1903—1905 hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Film Music of Listeners Choice
Thursday : 1905 Ghazals|Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to listeners' letters
1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 hours
19.78m (15165 KHz)
16.93m (17715 kHz)
News in Konakani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905, kHz; 2315—0115—30.27, 25.40 Metres; 9912, 11810 kHz; News 0110—0115 hours on 76.82, 30.27, 25.40 Metres; 3905, 9912, 11810 kHz. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5; 41.29 30.27, 25.39 Metres; 1134, 7265, 9912, 11815, kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours on 19.69, 16.87 Metres; 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 41.93, 30.75 Metres; 1134, 7155, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0380—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News; 0835—0845 hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours 16.83, 19.52 Metres; 17830, 15365 kHz; News. 1645—1655 hours. |
| West and North West AFRICA | 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours. |
| NEPALI | 0700—0730 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz; News 0705—0715 hours; 1230—1300 hours—30.91, 25.56, 19.63 Metres; 9705, 11735, 15285 kHz; News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.27, 25.40 Metres; 9912, 11810 kHz; News 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours, 280.1 Metres 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours; 19.63, 25.36 Metres; 15280, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0, 31.47, 25.22, 19.83 Metres; 594, 9545, 11895, 15125 kHz; News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705 kHz; News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres; 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. from G.M.T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



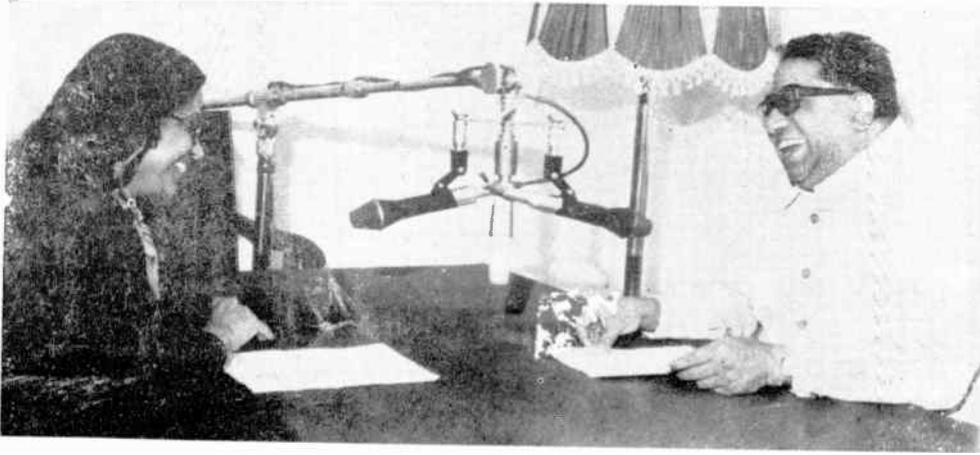
Shri Vasant Sathe, Union Minister for Information and Broadcasting, whose interview by Shri N.L. Chawla, Director, Indian Institute of Mass Communication was broadcast from G.O.S.



From left : Man Mohan Singh, Secretary of Indian Association Jakarta (Indonesia) was interviewed by Nirmala Joshi and Devendra Rai Upadhyaya former Commerce Secretary and writer of Nepal who was interviewed by M.P. Rai in 'Inse Miliye' programme broadcast in Hindi Service of E.S.D.

Shri Rohan Abey Gunasekara M.P., and Shri Lankan delegation to the International Youth Conference held recently in New Delhi. His interview by Shri S.P. Senadhira was broadcast in Sinhala Service of E.S.D.





N. P. Seshadri, Joint Commissioner of Handlooms, whose interview in Tamil by Saroj Narayanaswamy was broadcast from Tamil Service of E.S.D.

Prof. Noel Leneuf and Prof. G. Pedro, President and Vice President respectively of the Institute of Soil Sciences, Dijon (France). Their interview was broadcast from the French Service of E.S.D. recently.



Kamalahasan, well-known film actor of South Indian and Hindi films, whose interview by Vijayalakshmi Rajagopalan, G. Shridhar and Balaji was broadcast from Tamil Service of E.S.D.





July 1982

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN

IN THIS ISSUE

POETESSES FROM VEDIC INDIA
Prof. (Smt.) Kamala Ratnam ...1

LETTER FROM INDIA
Khushwant Singh ...3

GODDESS WORSHIP IN INDIA
V. Patanjali ...4

DEVELOPMENT OF THERMAL
POWER IN INDIA
L. R. Suri ...5

CONTEMPORARY BENGALI
LITERATURE
Lokenath Bhattacharya ...6

INSAT—IA
Prof. M. G. K. Menon ...8

INDIA'S EXPORT POLICY
C. Venkataraman ...10

ASIAN GAMES

OUR LISTENERS WRITE ...12

INDIA CALLING, JULY, 1982



Shobha Gurtu whose light classical vocal music will be broadcast from GOS-I on July 5 at 0550 hours.

Poetesses from Vedic India

by *Prof. (Smt) Kamala Ratnam*

IT is significant that the Vedic conceives of speech or the power of speech as feminine. Female education being common and widely prevalent in ancient India, we are not surprised at the amount of excellence of the poetry written by them.

LOSE to the opening verses of the Rigveda, a prayer is offered to Saraswati the goddess of speech, or the personification of speech as you might call it.

"May Speech, enriched with our yajna become the carrier of our sacrifice, may she purify us, and may she be the source of our wealth obtained through hard work." The next

there be peace and happiness for all living beings.....bipeds and quadrupeds, with this prayer Surya is placed on a well-shaped, golden sturdy and swiftly moving chariot—made of Kinshuk and Shalmali wood. Riding on this chariot she is asked to go to the realm of immortality and make a happy home for her husband.

In her poem Surya gives some good advice to the bride as well as the members of her new home. She should be welcomed with love and affection. She should reign supreme over the whole household and all the members of the husband's family. She herself must not look upon the husband with an angry eye. Be not hostile to him, be tender to the animals. Be amenable, be very glorious, be devoted to the Gods, be the bestower of happiness, be the bringer of prosperity to the bipeds and quadrupeds. The same poem appears in the Yajurveda in a much enlarged form. By far the most dramatic and powerful hymn of the Rigveda is uttered by Vak, daughter of Rishi Abhrina Sayan in his commentary praises Vak thus, "the daughter of a great Rishi she is speech personified identical with Saraswati who has been praised earlier—with her own powerful words she describes herself". In this single poem she describes the sole power which pervades and unites the universe and she bravely identifies herself with this power. Listen to her resounding words :

"I am the mistress of this universe, I gather all the produce of this earth, I am the prime performer of sacrifices—It is through me that he eats food, it is through me he sees all that he sees, yes it is through me that he breathes, I fight the battles for him, and I pervade both heaven and earth, I give birth to his father, my place is above his head, yes it is the sea which gives birth to me—my birth, ylace is deep deep under the sea.

This powerful poetess of the Rigveda has seen within herself the reflection of the primeval energy—the feminine form the absolute Power which is behind this universe. No wonder according to Dr. Radhakrishnan she has become the symbol of the shakti system of philosophy. These powerful utterances of the poetess of the veda give a new sense of well-being, confidence and strength to the modern educated woman. □□

Letter from India

by Khushwant Singh

THE green revolution was on us. Produce from land doubled and trebled. Oxen gave way to tractors. In every small town were built cold storage buildings to preserve seeds and stock surplus harvest. The illiterate farmer became literate, the money lender disappeared and the poor farmer became a rich farmer.

WE hardly had any spring this year. The winter stretched right into the third week of March. Cold winds and rain ruined our water festival, Holi. Flowering trees like the coral and flame of the forest which are usually out in all their blazing glory at Holi time looked leafless and miserable. And after cold winds and rain we had a dust storm that uprooted many ancient trees followed by a hailstorm pelting the city with hailstorms the size of pigeon's eggs. Not in the last 60 years, had we had as long or as cold a winter as we had this year. Could it have been the nine planets that were in conjunction in March? After the dire prophecies of doomsday, we were relieved that it was no more than dust raising winds, chill showers and a hailstorm or two.

However the inclement weather gave us much to talk about. Was rain in March good for the wheat crop? Had the hailstorms damaged our fruit trees? It is too early to tell. But if we read the future from the trees all is well, the silk cotton, the coral the flame and the bauhenia had more flowers on them than I can recall in any of the years gone by. What, to us Indians even more important than flowering trees is the mango. Just as people who can never see the brighter side of life were saying: "these hailstorms will surely ruin our mango crop"—all the mango trees that I pass by everyday on my way to the office were covered with pale white clusters of flowers very much like those of the horse chestnuts in Europe. If God wills, we will have an excellent season for mangoes—the world's best mangoes and for us Indians, the king emperor of all fruits.

It's not enough to live on a diet of hopes. So I went to hear what our Minister of Agriculture, Shri Rao Birendra Singh had to say on the subject. A very sound man,

this Birendra Singh is. He is himself a farmer and does his homework before he opens his mouth in Parliament. He admitted that the hailstorms might have damaged the fruit crop but categorically stated that whatever damage hail might have done to the ripening wheat, it would be more than made up by the spring showers. He told us that the silos of the Food Corporation of India were full to overflowing and assured us that there was nothing to fear on the food front.

I said to myself, all said and done, Birendra Singh is a Minister of Government, it is his job to paint a rosy picture. So I decided to send one of my reporters (I am editor of a national daily) to Haryana and Punjab—the two States which produce more than half the wheat crop of India. My reporter spent a week touring villages, talking to farmers, and officials. His reports confirmed that what the Minister of Agriculture had said was true. In fact more than true, because according to this reporter both Punjab and Haryana are expected to beat their previous records and produce bumper harvests that have never been known in the history of this ancient land.

The reason why I crow about this achievement is this: not as long as ten years ago wisecracks of the Food and Agriculture Organisation of the United Nations and innumerable other economists and so-called experts had listed India amongst countries of the world that could never become self-sufficient in food—and would forever remain what they called 'international basket case'. In short, India could be written off as a hopeless case and allowed to starve itself to death. And now India is the only one of these written-off countries which has not only attained self-sufficiency in food, it has surplus stocks which it means to export

to the needy and earn valuable foreign exchange.

How India achieved this miracle is an old story. But it can bear to be retold. Here we had illiterate farmers ploughing their exhausted lands the same way as their ancestors had done with wooden ploughs dragged by pairs of oxen. They sowed seeds of good, bad and indifferent quality. They irrigated the land with well water drawn by antique persian wheels—or left everything to the mercies of the gods. If the monsoon was good, they raised enough to feed themselves but had hardly anything was left to sell. They spent their lives in paying off interests on loans they raised from grabbing money lenders. Then the Government set up Agricultural Universities with what they call extension programmes i.e. programmes whereby the fruits of research carried out in the universities, laboratories were taken to the farmers. Every few months they organised fairs to which flocked thousands of farmers. They learnt about the soil, and different kinds of fertilisers to improve its quality; they were given new hybrid varieties of seeds and instructed on how to sow; irrigate and look after their crops; they learnt how to spray insecticides. The green revolution was on us. Produce from land doubled and trebled. Oxen gave way to tractors. In every small town were built cold storage buildings to preserve seeds and stock surplus harvest. The illiterate farmer became literate, the money lender disappeared and the poor farmer became a rich farmer.

Let me illustrate what I have said from an example of a single farmer whose achievement I have seen with my own eyes. This was many years ago in barren wilderness some 40 miles from the city of Gwailor, known to be infested with gangs of dacoits. Nothing grew on this rock strewn land save a pernicious variety of weed called kaans with roots going down six feet in the earth. No one wanted to buy this land. However, there was this 60 years old man called Chanchal Singh who sold all he owned in the world, a truck, and bought three acres in the vicinity of a sugar mill. He hired a couple of labourers cleared the land of kaans, and dug a well, hired a tractor from a neighbouring co-operative and planted sugar cane. His entire crop was brought by the mill. When I went to see him one morning three

years later one morning he was fast asleep under the shade of tree with a double bared gun by his side and a ferocious looking dog, called Dubboo. He told me that he was earning enough to keep three sons in the university and intended adding another acre or two to his holding. I asked him about the dacoits—particularly of a notorious woman gangster called Putli whose gang had created terror in the region. Old Chanchal Singh stroked his long grey beard, smiled a toothless smile

and replied with a mischievous twinkle in his eyes: Sardar Sahib, my Dubboo and my bandook will take care of the gang: and your humble servant will take care of this gangster's moll. She had obviously not met her match in a man. Once she gets to know Chanchal Singh, she will give up her evil ways and become a good, God fearing woman".

In my next letter I will tell you something more of what I have seen with my own eyes and the people I have met. □□□

Goddess worship in India

by V. Patanjali

REFERENCES are there in Vedas to prove that the ancients of this land worshipped various goddesses. Shakti worship had led to the evolution of the cult of Tantra, science of intuition.

DAWN on us with prosperity,
O, Ushas, daughter of the sky—
Dawn with great glory,
Goddess, lady of the light—
Dawn thou with riches
bounteous on."

This was how the ancients of this land of the Vedic period worshipped Ushas, goddess of dawn. This is perhaps the earlier reference available to us on goddess worship in India. The one cosmic principle which is the primordial force in the universe is known to the dualistic consisting of Purusha and Prakriti.

It is said that the sky, bending ever all, was personified as a heavenly father and the earth as the mother of all creatures. Then, in the place of earth, aditi-infinite space—was revered as External Mother. Then Prakriti—the germinal productive principle came. The Eternal Mother was capable of evolving all created things out of herself, but never so creating unless united with the eternal spiritual principle called the eternal male, Purusha.

However, Mula Prakriti, the one 'infinite being' which is the embodiment of bliss and consciousness is the Shakti, the female aspect. All the moving and stationary things remain absorbed in her. Then every village

has its own special guardian mother, called Mata in the north and Amma in South India. Generally, there is a male deity also who protects like the female from all adverse influences, but the Mother is the favourite object of adoration. She possesses activity and force; she is more easily propitiated by prayer, flattery and offerings; she is more sensitive to human need, more irritable and capricious in her temper and moods—if offended by neglect. But there are many benevolent goddesses who are worshipped because of the benefits they confer.

In point of fact, the worship of the Divine Mother is a branch of the Shiva worship and particularly that form of Shaivism called Shakti Cult.

There are two texts of prayer to the Shakti, the Mother Goddess—Saundarya Lahari and Lalita Sahasranam. In Saundarya Lahari, the Goddess is addressed as Mahadevi who has two groups—the Kali Kula and Sri Kula. Kali Kula has Kali, Tara, Rakta Kala, Bhavana, Mardini, Tripuraa, Durga, etc. The Sri Kula has Sundari, Bhairavi, Bala, Kamala, Matangi, Madhumita, Sapanawati, etc. The Saundarya Lahiri refers to the many names of the Shakti as Aruna, Aparna, Parvati, Chandi Uma, Bhavani, Sati, Samaya, Janani, Matri and Amba. In the Lalita Sahasranam, the Mahadevi is described as Kali, Karali, Kalyani, Kalavati, Tripura Sundari etc.

Kali in late Hindu mythology is a form of Uma and the consort and Shakti of Lord Shiva. She has the manifestation of all creative energy. It appears that the worship of Kali is an extension of the widespread Mother Goddess cult, specially in the aspect of Sheetalā, the Goddess of small pox. Kali is generally equated with Chandi who had slain the demons of Mahishasura, Tarakasura, Vritrasura and Kardindrasura. Kali has two aspects, the Smashana Kali who is worshipped by the Tantriks and the Raksha Kali the deity of the general Hindu society. Kali is generally represented as black with bloody hands, eyes, teeth and tongue with weapons in her hands. As a destroyer she carries or wears a garland of skulls and often has a girdle of snakes. The Kali image partly coincides with that of Durga in post-epic mythology and also partly with Chamunda.

There are the gentler aspects of the goddesses, they are known as Parvati, Uma, Annapurna, etc. bestowing of blessings. They are personifications of beneficent nature and depicted as a beautiful woman. The worship of Kali in her fierce form is more prevalent in eastern India while in areas like Gujarat and South India the gentler Goddess is worshipped. Even in eastern India, Kali worship is not generally done in individual homes, but at temples dedicated to the goddess and at specially erected places during sacred days.

The worship of Shakti takes different forms in different parts of the country. In the Kumaon area of the Himalayan belt, the mother goddess becomes Jhalika, Kalika, Kwadgari and Nandadevi. The goddess is worshipped as Chamundeshwari in Karnataka, Lalita or Rudrani in Gujarat and Tripura Sundari in Andhra Pradesh. Nawaratri or Dussehra falling in the month of October is the special nine-day festival dedicated to the worship of the goddess. As I said the festival is a great occasion in Bengal, Assam and Orissa. In Kerala and in parts of Karnataka, Shakti is worshipped as Bhagavati while in Tamilnadu she is known as Muthumariamman.

Shakti worship had led to the evolution of the cult of Tantra, science of intuition. It is said that Atharva-Veda is a work of the Hindu Tantra. Tantra reduces the Mantras into symbols and algebraic forms. It is said that if Veda is a religion, tantra is a

cult. Tantra is believed to stimulate a special kind of mental activity and to evoke psychosomatic forces, providing an individual with a new basis for life. Tantriks believe that the practice of their cult would plunge back one into the roots of one's own identity. Tantriks call on energies in the human body and its world which people usually dissipate in pointless exertion and recreation but interestingly, bases itself on what most people dismiss as the pleasures of life. It is generally known that Tantriks break some of the major taboos of orthodoxy like meat, drink and sex. However, the Tantrik cults are disappearing in modern India.

There are consorts of gods who are not worshipped like Rukmini and

Satyabhama, the wives of Lord Krishna. Similarly, Sita the consort of Sri Rama, is not worshipped separately. But Radha, is worshipped not only along with Krishna but also individually.

The worship of Mother Goddess is a phenomenon of the daily worship in the Hindu society. The women folk particularly worship Savitri, they adore young girls below 11 years of age during the Dussehra festival.

The one Goddess who receives the widest worship is Laxmi, the Goddess of wealth, the Goddess Saraswati is also worshipped because she is identified as the fountain head of all learning and knowledge.



Development of thermal power in India

by L. R. Suri

In the period 1990—95, the emphasis for development of hydro resources to the maximum extent will continue and thermal and nuclear additions will make up the gap. The additions are likely to be of the order of 35000 MW with thermal component at about 15000 MW. Systematic development of thermal power is given a very high priority in our planning.

LOW grade coal having ash content of 30 to 45 per cent is the main fuel used for Thermal Power generation in India. Use of gas and fuel oil is very limited.

The total installed capacity of Power plants in India was about 4000 MW in 1960, comprising 2400 MW of thermal and 1600 MW of hydro electric installations. Over a period of two decades, the capacity has increased eight-fold and the present capacity is of the order of 32,000 MW, comprising about 19,000 MW of thermal, 12,000 MW of hydro and 860 MW of nuclear plants.

India is now fully self-sufficient in the design, engineering and manufacture of power plant equipment. Manufacture of power boilers was started in the 1960s. The first indigenous large capacity power boiler was commissioned in 1967 and the first Turbo generator in 1972. The indigenous manufacture started with units of 30 MW followed by units of 60 MW. From 1967 onwards, units

of 100 to 120 MW were manufactured. Indigenous manufacture of 200 MW units was commenced in 1972. At present 77 indigenous units aggregating to 1,05,000 MW constituting about 55 per cent of installed capacity are in operation.

In the planning for power development, exploitation of Hydro resources is given the first priority. The balance requirements in a particular time frame are then made up with the development of thermal power. Thermal stations take up the base load and hydro stations meet the peak load requirements. The present thermal hydro mix is of the order of 60 per cent thermal and 40 per cent hydro. The northern and southern regions of India have a good proportion of hydro-capacity, the western region a fair mix. The eastern region is predominantly thermal.

A 15-year perspective programme for power development has been prepared upto the year 1995.

The present Sixth Five Year Plan 1980-85 forms the first lap during which about 20,000 MW capacity will be added. Of this, 14,000 MW will be thermal capacity. There are at present about 40 sites where construction work is going on for installation of about 90 units of various sizes. The gestation period has been constantly coming down and it is only 54 months for a 200 MW unit at present.

During the next 5 year period, that is 1985-90, capacity additions of the order of 28,000 MW are proposed. The thermal component will be of the order of 15,000 MW. These additions will be mainly by 200 MW units with about 15 units of 500 MW.

In the period 1990-95, the emphasis for development of hydro resources to the maximum extent will continue and thermal and nuclear additions will make up the gap. A shelf of projects is being prepared for this purpose. The additions are likely to be of the order of 35,000 MW with the thermal component at about 15,000 MW.

Upto 1970, Power development has been carried out mainly by states. Due to the uneven distribution of the coal and hydro resources, emphasis is now on regional development. In order to avoid haulage of coal over long distances, large Thermal Stations are being now located near the coal mines, and power generation by the centre is playing a very important role. Construction of the first large pit-head power station having a capacity of 200 MW was started at Singrauli in Uttar Pradesh in 1977. This has been followed by a 2100 MW capacity station at Korba in Madhya Pradesh, another 2100 MW station at Ramagundam in Andhra Pradesh, and a power station with an ultimate capacity of 2100 MW at Farakka in West Bengal. Fourteen units of 200 MW and 11 units of 500 MW are proposed to be installed at these stations. In addition to these projects, new projects aggregating to 2100 MW at Waidhan in Madhya Pradesh and Kahalgaon in Bihar have been cleared and sites at Bhadrachalam in Andhra Pradesh, Talcher in Orissa, Chandrapur in Maharashtra, Pench in Madhya Pradesh and Singrauli 2nd Station in Uttar Pradesh have also been identified. Preliminary work on some of these projects is expected to be taken up during the

current plan. It is further proposed to put up a large thermal power station in the National Capital Region.

In addition to these projects, there is a large lignite based thermal power station of 600 MW capacity at Neyveli in Tamil Nadu. This power station is being further expanded by 630 MW during the current Plan and by another 840 MW during the next Plan.

The industrial establishments which utilise steam in addition to electrical energy as also energy intensive industries are encouraged to put up their own captive power plants. There is an installed capacity of about 3000 MW in such industries, which is being further expanded to 5000 MW. This meets about 20 to 25 per cent of their requirements.

During the 6th Plan, almost 20 per cent of the Plan outlay amounting to 192 billion rupees is being spent on development of power in the country. As far as States are concerned, 30 to 40 per cent of their resources are being spent on Power development. This is necessary as power forms one of the most important infrastructural inputs for development of agriculture and industry in the country.

A number of Thermal Power Projects are being partly financed by World Bank and IDA credits. Assistance is also being received from

OPEC countries and KFW of West Germany for certain projects.

The present capacity for manufacture of power plant equipment is of the order of 3500 MW per year. This meets the requirement of the Thermal installations at present planned. In addition to supplies for the country, India is in a position to export power plant equipment to the neighbouring countries. It has already supplied thermal plant equipment on turn-key basis to Malaysia and Libya. Further contracts in these countries are under consideration. A large number of experienced power plant operators from India are at present working in the Middle East and South East Asian countries. Some of the power stations in these countries are being operated and maintained by Indian experts on turn-key basis. A number of design engineers of Thermal Power Plants are also presently working in other highly developed countries.

The development of Thermal Power in the country on such a large scale has attracted worldwide attention and there are a number of collaboration proposals from highly developed countries for taking up joint ventures in third countries.

Systematic development of thermal power is therefore being given a very high priority in our planning. □

Contemporary Bengali literature

by *Lokenath Bhattacharya*

THE Bengali literature of modern period had its beginning in the early days of the 19th century with the change brought about by the introduction of English education in India. It is Bengali literature that pioneered the literary renaissance in the country.

THE Bengali literature of the modern period, in all its entirety and multiple manifestations of form, content and thematic outlines, had its beginning in the early days of the 19th century, specially with the sea change that came about in the character of the people as a result of the introduction of English education.

This was also the beginning of India's introduction to the modern world and the radical outlook of the age of which the pre-British India had remained blissfully ignorant. This beginning, apparently obscure and hardly noticeable at the moment, was soon to develop into a real revolution in ideas and alter decisively the age-old face of almost every

aspect of the country's life—social, religious, literary and political.

As the impact of the English education was first felt in Bengal, Bengali literature pioneered the literary renaissance in India. Among the significant positive aspects of this renaissance are : (1) the cultivation and flowering of the prose medium ; (2) the introduction of western literary forms such as the novel, the short story, the subjective and secular lyric poetry, literary criticism, the drama with a western-oriented form ; (3) the rise of a new nationalism and of the awareness of an emerging vast world beyond the immediately visible horizon, and (4) the assertion of the individual spirit in all literary endeavours.

This renaissance, in a relatively short span of period, produced in Bengali literature contemporary giants like Michael Madhusudan Datta, Bankim Chandra Chatterjee and Rabindranath Tagore. Rabindranath, particularly, in whom the synthetic cross-fertilisation with the west bore its most sublime fruit, was an almost incredible phenomenon. Through the contribution of his single life the Bengali mind traversed several centuries and reached, leaving far behind the narrow confines of an essentially medieval state of mind, the threshold of modern sensibility. He died on 7th August, 1941 and six years later, on the 15th of the same month, India achieved Independence with which the boundary walls that had so long kept the country isolated, broke as under.

The western impact, through which the winds of modernisation started to blow, had till then been restricted to the Anglo-Saxon, especially English literature. Now the doors were wide open to receive inspiration from any quarter of the globe. Extensive translation from foreign literature, particularly poetry are ever increasingly available in Bengali. For a Bengali intellectual Rimbaud and Rilke, Mallarme and Maiakovsky, to mention only a few, are now household names.

But the country's Independence was also followed immediately by an unfortunate event, the partition of the sub-continent into India and Pakistan, causing untold miseries and

uprooting several millions of families. The Indian State most affected by this disaster is the truncated Bengal which economically as well as morally, now faces an almost blind wall of despair. In the recent past this State had to pass through man-made calamities one after the other, such as the terrible Bengal famine, the intermittent communal riots and, finally, the aftermath of the partition of the country. Even if one does not take into account the fresh influx of millions of refugees following the Bangladesh uprising in March 1971, the economy of the State has already been greatly imperilled, contributing to the emergence of a desperate, nay nihilistic, young generation for whom all the gods seem to have failed. It is natural that this new human condition should leave its unmistakable mark on much of the contemporary Bengali writing, particularly poetry, the latter being the most sensitive branch of literary expression. To say, therefore, that a very considerable section of the recent or current Bengali writing is born, directly or indirectly, out of this despair, would not amount to oversimplification.

Not unexpectedly, therefore, the Bengali literary scene has remained through recent years an action packed drama of violence, vigorous, creative and also prolific. It is true that during the last decade or so there is a certain thaw in the annual publication figures of Bengali books.

As against 1082 titles in 1979 and 1048 titles in 1970, we are told, the year 1971 saw the production of 971 titles only. However, the trend since then has not always been downward but fluctuating from year to year. Considering the dismal power situation in the province which forcibly keeps all its printing presses idle for seven to eight working hours a day, year after year, the number of books still managed to be produced must appear an amazing quantity. And one must not forget that much more than what is actually produced in book form is written and published in literally hundreds of magazines.

Poetry, fiction, plays, essays and translations from other literatures, the current Bengali writing is profusely active in all these genres. It is not rare to come across competent Bengali prose which is both critical and scholarly in character. Among the currently active essayists

who have achieved acclaimed distinction and are carrying forward the tradition of immediate predecessors like Suniti Kumar Chatterjee, Nihar Ranjan Ray and Benoy Ghosh are Sukumar Sen, Radharaman Mitra, Saroj Banerjee and Sankho Ghosh. In fiction, after the great names of yester years, the torchbearers today include Ashapura Devi, Samaresh Basu, Mahasweta Devi, Sunil Ganguli, Shinshendu Mukhopadhyaya, Moti Nandi, Bimal Kar, Jyotinidra Nandy and a host of others. In the field of drama, some of the best contributions in recent years have come, among others, from Badal Sarkar, Mohit Chatterjee and Manoj Mitra.

But of course, in abundance as well as quality, it is poetry which takes the cake. Specially the agony of today's life, in Calcutta and its suburbs, and a certain violence to which we have referred before, have hardly taken a more representative and aesthetically satisfying form elsewhere than in poetry. Here is an example. Sunil Ganguly says in his poem "Calcutta and I": "Calcutta is a dreadful stone in my heart—I'll destroy her—I'll rape her and take her to Haldia port. Administer her poison mixed with coconut sweets. She is a dreadful stone in my heart." Or these few lines, in Amalendu Bose's translation, from Manish Ghatak: "Even now, do you believe you can achieve something by writing, painting, singing on the stage, on the screen. In pujas and festivities? Life was expansive in handfuls of sunshine, in green grass, in storms and rains. who has wiped out that picture? What have you done in resistance? What have you done, tell me".

Lastly, as a concluding example, are a few lines, again in Amalendu Bose's translations from a recent poem by Birendra Chattopadhyay: "Somewhere there's an end to suffering. There's the river Bhagirathi to wash off all the dirt of our hearts. Mingled with the consciousness of history, by the *mantra* of love. Everything becomes purified of all loss and pain, becomes unified, unified."

INSAT-IA

by prof. M. G. K. Menon

THE launching of the INSAT-IA marks a major milestone in the Indian space programme which is just about two decades old. This satellite will be of enormous value for telecommunication in view of the cost effectiveness of satellite links between places separated by distances of the order of 2000 Km. and more.

THE Indian National Satellite System, INSAT-IA, was launched from the United States Eastern Space and Missile Centre at Cape Canaveral recently. The launch services were provided by the United States, National Aeronautics and Space Administration, (NASA) under an agreement which covers both the present launch, and also the later expected in July, 1983 of INSAT-IB on an STB space shuttle. INSAT-IA was built by Ford Aero Space and Communications Corporation, one of the premier space craft companies in the world.

The INSAT-IA launch represents a major milestone in the Indian Space programme which is just about two decades old. Before looking at the details of the INSAT launch and what will happen over the next 2 days before the satellite is in geostationary orbit at 74° east longitude and the utilization of this satellite system, let us go over some of the history that preceded this event.

It was in 1962 that the Indian National Committee for Space Research was formed by the Department of Atomic Energy to aid and advise in starting a space programme. In 1963, the Thumba Equatorial Rocket Launching Station was established which gave the first experience to Indian scientists in launching 2 stage rocket systems and in carrying out space experiments, largely relating to the ionosphere using these. In 1965 the Space Science and Technology Centre was established in Thumba as the premier research and development laboratory in the field of space technology. In the years that have followed several more facilities were established at Thumba : such as the Rocket Propellant Plant, the Rocket Fabrication Facility, Propellant Fuel Complex and the Reinforced Plastics Centre. Work at Thumba was initiated and developed with great vigour and enthusiasm by Vikram Sarabhai, the founder of the Indian Space Programme. This entire complex of six units

at Thumba was justifiably named in 1972 after his death at the Vikram Sarabhai Space Centre. In 1967, an earth station for satellite communications was set up at Ahmedabad, to provide facilities for training and research in this technology. When the time came to set up the first Indian commercial satellite telecommunication earth station at Arvi near Pune, when many in India proposed that this be set up on turnkey basis, Vikram Sarabhai clearly said no. The Arvi station was built on the basis of engineering and electronics experience gained at Ahmedabad, at the Ooty Radio Astronomy Centre, at the Bhabha Atomic Research Centre at ITI and became essentially an indigenous effort. This capability relating to earth stations has developed over the years to the extent that the ground segment for INSAT could be provided indigenously.

From 1971 India has developed very considerable competence and confidence in the area of satellite design and fabrication. This started with the first Indian satellite "Aryabhata" which was completely designed and fabricated in India, and which is wholly indigenous except for certain necessary materials and components that had to be imported. This satellite was launched in 1975 from the Soviet Union. This was followed in succession by the launching of the two satellites for earth observations, Bhaskara I in 1979 and Bhaskara II in 1981 from the Soviet Union. The Rohini satellite was put into orbit by India's first satellite launch vehicle SLV-3 in July, 1980 from Sriharikota and India's first experimental geo-stationary communication satellite APPLE was launched in June, 1981. Apple was launched by the European Space Agency's ariane launch vehicle, but was placed into geo-stationary orbit using the ISRO built apogeekick motor. All of these satellites were conceived, designed and fabricated in India. APPLE gave confidence in the ability to build three axis stabilised geo-stationary communication satellite.

With the steady progress just described in the fabrication and launching of Indian satellites, a major capability has been built up with regard to the ground segment. ISRO has now five stations located at Sriharikota, Ahmedabad, Car Nicobar, Trivandrum and Kavalur constituting a network for tracking for data acquisition and space control operations. This network has supported not only all of the Indian spacecraft missions, but provided support for foreign satellites. In addition to this network ISRO has developed capabilities for transportable terminals.

How does all of what I have been saying relate to INSAT-IA which has recently been launched? Simply, in that, over a period of a decade and a half, the Indian Space Research Organization has built up a capability to conceive of, design and fabricate spacecraft for scientific experiments, for earth observations, and for telecommunications. It has therefore, the competence to define precisely the specifications and system configuration for any satellite once the end use requirements are indicated, and to work with a manufacturer from the view point of negotiations, monitoring, evaluation and acquiring through this interaction further necessary information and technical competence. It does not just buy off the shelf available systems. Further, it has acquired all the necessary competence to build a variety of ground system which can command and control the complex manoeuvring of satellite systems in space particularly for geosynchronous satellites and also handle ground to satellite and satellite to ground transmission of information over a variety of frequencies and in various formats. Its competence in this area extends to the ability to design, fabricate and operate the necessary antenna systems, ground electronics, controls and the like.

The story of INSAT itself goes back to the mid 1960's when Vikram Sarabhai first visualised and suggested the possibility and potential of satellite television as a medium for mass communication and education in India. A succession of studies were carried out in this regard during the late 1960's and in 1972 at a seminar organised in Ahmedabad. There was clear acceptance on the need and value of an operational satellite for India for areas relating to telecommunications and television. In the meantime, a decision

INDIA CALLING, JULY, 1982

has been taken to conduct an experiment referred to as Satellite Instructional Television Experiment or more briefly SITE. It was felt that such an experiment would give valuable experience before a full operational satellite became available and could be fully utilized. SITE was successfully conducted in 1975-76 with the AIS 6 satellite which was moved overhead India by NASA for this purpose. For the first time a very large number of direct reception sets were established in clusters of Indian villages. These fairly standard TV sets, equipped with a simple cheap antenna pointed to the satellite overhead, and a front end converter enabled direct reception of television signals via the satellite. This was a public demonstration that no point in the country need be isolated any more because it was remote from centres of urban population concentrations where facilities such as television towers and the like were available. What SITE had done for the area of television broadcasting was repeated in the form of another experiment, referred to as STEP for telecommunications during 1977-79. STEP was carried out with the Franco-German symphonic satellite. SITE involved an ISRO-Doordarshan collaboration and STEP an ISRO P and T collaboration. All of this effort raised very significantly our awareness and working understanding of the potential of satellite television and satellite telecommunication and provided the base of competence and confidence for building the ground system consisting of earth stations, antennas, networking facilities, direct reception television sets and so on. On this basis the INSAT-IA system was defined and approved by Government in 1972. INSAT I is a very interesting and unique system. It has been designed specifically to meet India's requirements, and it provides firstly capabilities for long distance telecommunications such as telephony, data transmission, facsimile and so on. Secondly round the clock meteorological earth observations and data relay; thirdly direct TV broadcasting to augmented TV sets in rural areas and for networking of terrestrial TV transmitters, and fourthly regional and national networking of radio transmitters. It is unique in the sense that no other satellite has all of these capabilities on it together. It is, therefore, a multipurpose satellite, with all of these capabilities combined on a single space platform. However because of the use of a single launch vehicle to put it into orbit to perform all these functions and multiple uses of many

key ground segment facilities and resulting in economies from integration of service, there are considerable overall savings for the services provided.

The INSAT-IA space craft and its payload assist module weighed 3403 kg. sitting on the Delta 3910 second stage inter-face. It has a configuration roughly like a rectangular box, with the solar panel array vertically below and the solar sail vertically above whilst in the synchronous orbit. It has two antennas jutting out from the two small square sides. The length of the satellite from the tip of the solar sail to the extreme end of the solar array is about 19.4 metres.

The master control facility for INSAT at Hassan consists of two independent satellite control earth stations. The fully steerable 14 metre diameter antenna, up down converters and high power amplifiers were supplied by ISRO and the Servo control system for antenna by BARC. All the civil, electrical, airconditioning works have been completed indigenously. Equipment for the satellite control centre was provided by the Ford Aerospace and Communications Corporation. Hassan will be supported by the remote tracking stations one in the USA and one in Australia.

INSAT-IA space craft's launching and upto an initial 180 days in orbit has been insured with the New Indian Insurance Co.

This satellite will be of enormous value for telecommunications in view of the cost effectiveness of satellite links between places separated by distances of the order of 2000 km. and more. A total of 28 stations of the P and T and 3 of the ONGC are being implemented for operation with this satellite. The ground station equipment have been principally supplied by Indian industries such as ITI, ECIL, and several in the private sector and so on. With INSAT in orbit, 12 to 24 hours advance identification of cyclones and early disaster warning would be feasible. INSAT's primary

meteorological sensor is a very high resolution radiometer. INSAT will provide two, nation-wide, TV broadcast channels for direct satellite-to-augmented TV receivers in rural areas, where direct satellite coverage has been deemed to be more cost effective. It will also provide national and regional networking of terrestrial TV transmitters. Initially the direct reception services will be clusters of selected contiguous three districts each in the States of Andhra Pradesh, Bihar, Gujarat, Orissa, Maharashtra and UP using 8000 direct reception sets. These sets have been developed by ISRO and will be produced by several Indian firms. Apart from television, radio networking via INSAT will provide reliable and high fidelity 5 channel regional as well as national capability.

INSAT will open up major opportunities for telecommunications, broadcasting and remote sensing.

We have to recognise that India is a country of sub-continental proportions, it has a very large and rapidly growing population—a large part of it spreads far and wide over the countryside. In such a situation, satellite based systems hold an inherent edge over conventional earth bound systems, especially for the applications for which INSAT is meant, namely telecommunications remote sensing and television and radio broadcasting which is so important for education, health and family planning, agriculture and rural development.

Vikram Sarabhai, in his speech at the dedication ceremony of the Thumba Equatorial Rocket Launching station on February second 1968 said, "There are some who question the relevance of space activities in a developing nation. To us there is no ambiguity of purpose, we are convinced that if we are to play a meaningful role nationally and in the community of nations, we must be second to none in the application of advanced technologies to the real problems of man and society which we find in our country". And it is precisely this that INSAT will help us to do. □□□

India's export policy

by C. Venkataraman

AN export strategy should obviously aim at choosing such items in which the country has natural advantages or has distinct capabilities. Indian industry has been pursuing a twin objective of absorbing and adapting imported technology to suit local conditions and in developing indigenous technology.

THOUGH India witnessed a favourable trade balance in the year 1976-77, the situation started deteriorating in the subsequent years due to several reasons. The gap between our exports and imports has been steadily widening from 1977-78 and in the year that has just passed, i.e. 1980-81, the trade deficit rose to Rs. 5,725 crores, causing erosion of foreign exchange resources. In a developing country like India, import of essential capital goods, raw materials and technology not available indigenously, is very essential for accelerating the pace of economic development.

To meet the rising cost of essential imports, exports need to be given a great boost in the wake of unfavourable conditions with growing inflation, unstable international money market and the adoption of protectionist policies by the developed countries, as a result of which some of the traditional items of major export interest to India have been adversely affected. The great domestic pull due to growing demand on account of increase in population, shortage of basic inputs and problems of logistics, are some of the factors which tend to further compound the gravity of the situation in the export field. As export is mainly a function of production an integrated strategy of enlarging production for export promotion has been the policy of the Government of India. The Prime Minister has declared 1982 as the Year of Productivity and therefore, one can expect policies of Government being geared to increase production and productivity levels.

A number of measures have recently been taken by Government with an eye on export promotion in particular. These include—

- (i) Production for export will be outside the licensed ca-

capacity for any industrial undertaking. This would mean, in determining whether production of an industrial unit has exceeded the licensed capacity or otherwise, its export will be automatically excluded.

- (ii) Exports will be kept out while computing the production of an undertaking for considering the question of its 'dominance', as dominance of an industrial unit will be determined only with reference to its sales in domestic market.
- (iii) In allowing automatic expansion in the industrial units including those attracting 'dominance' under MRTP Act, favourable consideration will be given for their previous export performance.
- (iv) In executing export commitments, there will be flexibility of operation within an industrial licence. For instance, an industrial undertaking that is licensed for a product under generic description will be permitted production of a product for export which is only a variation and thus obviating the need for licensing formalities.
- (v) With a view to updating technology for export production so that international standards of quality, design and performance are met by our exporters, application for technology imports which involve only lumpsum payment of royalty would be considered more liberally.

An export strategy should obviously aim at choosing such items in which the country has natural advantages or have distinct capabilities. One such field is in the area of manufactured goods. India has made impressive progress during the last three decades in industrial development and production. Over a period of years, a wide ranging infrastructure of services have been built in the country. During the initial years of India's planned development, it drew heavily on foreign investment and technology from developed countries to build a sound economic base and to diversify the industrial structure. Between 1957 and 1978, a number of foreign collaborations were approved. Emphasis and preference was more for sophisticated areas such as machinery and machine tools, heavy engineering, basic chemical industries, etc. This has enabled the country to increase the percentage of export of capital goods from a mere 12 per cent in 1956-57 to 38 per cent in 1980-81. Project exports have emerged as a fast growing area in India's export spectrum. Two other significant factors in the Indian engineering exports are—

- (i) importance of low technology items in the basket of engineering exports has declined, giving place to high technology, high turnover projects and services.
- (ii) from negligible exports to USA and West Europe in the late fifties, these have risen to 28 per cent; these include a wide range of sophisticated products.

Indian industry has been pursuing a twin objective of absorbing and adapting imported technology to suit local conditions and in developing indigenous technology. More than a million persons are working in scientific and technical institutions in India, and out of them, more than a lakh are persons employed in research and development establishments. The country has now reached a level of competence where it is in a position to share the fruits of its development with other developing countries. This can take the shape of any one of the following:—

- (a) undertaking of turn key projects.

- (b) offer of consultancy services.
- (c) joining as partners in turn key projects.

AN important need which is felt by exporters of construction projects and turn key projects is long term finance. For this purpose, the EXIM Bank has recently been started by Government.

Among the various export promotion measures which act as a catalytic agent for augmenting exchange earnings, the import policy of the country deserves special mention on account of its liberal provisions for export production. The exporters are allowed to import even items which are indigenously available, as long as the import of these items is economical from the point of view of quality, price and delivery. There is a system of grant of Advance Licences for items required for export production without payment of import duties. Government has also, as a matter of policy, freed exports of non-traditional items from the burden of indirect taxes by a system of duty drawback or through a scheme which aims at reimbursement of otherwise non-refundable indirect taxes levied by the Centre or State or any local authority.

A scheme of 100 per cent export-oriented units was introduced during the last year as a distinct export promotion policy. This is with a view to making available capital goods and much needed raw materials, duty free and at international prices so that, after value addition in the country, the manufactured products can stand competition in the world market. This scheme operates in addition to the two Free Trade Zones in the country.

The general policy of the Government is to encourage export of value-added items than a primary product, the reason being that it not only brings more foreign exchange but also provides employment opportunities within the country. For example, through administration of a gradually reducing export quotas, year after year, export of semi finished hides and skins is not encouraged, whereas necessary incentives are given for export of finished leather. This has resulted in finished leather and

leather products moving up from Rs. 64 crores in 1973-74, to Rs. 266 crores in 1981-82 (upto Jan. 1982).

A notable area in which the country has tremendous export potential is in regard to agricultural products. With a vast production base, backed by large land resources, India has an edge over many other countries in the matter of export of agricultural products. Provision of an export outlet for agricultural products, in addition to domestic market, will naturally improve the condition of the growers and better the rural economy. The enormous potential for our agricultural exports will be evident from the fact that our share in world export of agricultural commodities comes to only about 1 per cent while there is a growing world demand for many of our commodities.

The detailed strategy for promoting agricultural exports should be such as to cover (a) increased production with higher levels of productivity so as to improve the competitiveness in the international market, (b) ensure presence in the international market at least at certain minimum levels in products identified for exports, notwithstanding vagaries of production within the country, (c) exploration of new items and new markets for exports, and (d) provision of adequate infrastructural facilities for movement of agricultural products from inland points to overseas.

The policies of Government are being geared more and more for

attaining greater productivity, provision of agricultural inputs and adequate infrastructural facilities for exports. The export policy in regard to agricultural items is also sought to be made far more stable while ensuring that items of mass consumption or of great domestic demand are carefully selected and allowed for exports in a well regulated manner. (Examples coming under the category are non-Basmati rice, sugar, mutton, oil seed extractions, HPS groundnuts, etc. The export policy of some of these items is also such, viz. canalisation through a State organisation or co-op organisation, that regulation of exports are done effectively to suit the country's overall interests. The export policy is also such that wherever it is not in the interest of the country, there is no hesitation even to ban export. (Example, export of wheat, oil, and oil seeds, etc.) However, the export policy is reviewed periodically and whenever the prevailing conditions change for the better, exports are resumed. An example of this is the case of sugar whose exports were banned some time back, but were resumed recently. The policy is thus aimed at taking a practical view of things in the over all interest of the country.

To end, it will be a matter of satisfaction that in the first 9 months of the current financial year, the combined growth in exports of agriculture based items, engineering, chemicals, plantations and leather goods is about 21 per cent indicating how tremendous possibilities exist in regard to export of these group of items. □□□

Tourists in the year of the Asiad

INDER SHARMA, who may well be called "Mr. World Tourist" is a fifty-year old Indian with many laurels to his credit. To name a few; Vice President, PATA (India) Chapter; President, World Association of Travel Agents and Member of its Executive Committee. He is also keenly interested in sport. "These games", he says, "are a tribute to the tenacity and far-sightedness of the organisers to create a range of facilities where the young of India can hopefully practise and

improve their skills in the various sports." On the City of the Games Delhi and its nail to magnet relationship with tourists, he had this to say:- "Delhi is the hub, not only of travel and tourism in North India, but it is centrally and well located to disperse visitors in all directions."

"Visitors to the Asain Games", says Sharma, will find Delhi itself a very attractive city. One could

profitably spend many free days exploring the beauties of Delhi and its surrounding areas. Connoisseurs of architecture should find the Qutab, the Red Fort and the Jama Masjid of great interest. Delhi's National Museum and the National Gallery of Modern Art, the Dolls Museum and numerous Art Galleries are a source of pleasure for art lovers. The modern buildings of the British era, like the Secretariat Block, Parliament House and the beautiful Rajpath vista and a visual delight in the month of November. The public

gardens and parks from the Roshanara, Qudsia and Nehru Park, to Buddha Jayanti Park, are green and pleasant in November. For lovers of food the Mughlai dishes at Jama Masjid and the great variety of International cuisine both western and eastern, is available in the city. The Son-et-Lumiere at the Red Fort and Nehru Museum are a must for visitors. Above all, in spite of the fast pace of life, both the New Delhites and the Old Delhi walas are a hospitable and friendly lot.

□□□

Our listeners write

As a regular listener of your broadcast I am pleased that you resist the temptation to cheapen and commercialize your programmes. They continue to be well presented and of a high standard; my favourites continue to be your science and literary programmes. Although I enjoy Indian music I sometimes think that you include it too much in your transmission apart from this your weekly broadcasts present a balanced mixture of items.

R. A. Dear,
Oteramika Road No. 1 R.D.
Invercargill,
New Zealand.

Reports and commentaries were interesting especially the one on India's meteorological service.

Russell Davies,
26, Henley St.,
Earlville Q 4870,
Australia.

Your signal is regularly received in this area with usually excellent conditions. I especially enjoy your news coverage of Asian events and your musical selections. As I am a business student in a State University, I especially enjoyed your commentary of March 13 on the Asian Clearing Union.

Ralph D. Lavalley,
46, High Street,
Stratham,
New Hampshire 03885,
United States of America.

I like your programmes very much, they are very interesting and I really enjoy your transmissions. The DX on

All India Radio is very interesting, so I now know more about your station. When I say I like your programmes I am not satisfied all the way. I think you spend too much time on news and press review or comments. The reason why I like to listen to All India Radio is, that I show interest in your country, people and customs.

Cornelius Bailey Lewin,
Uelzener Str. 8,
D-3138, Dannenberg/Elbe,
West Germany FRG.

I enjoy listening to your mail bag programme, you should have it run a little longer. I think people all over the world would like to know more about the different religions of different countries we hear on short wave, I think it would give more an insight to the people of the foreign countries that we hear of but so little is known about.

Raymond E. Joseph Sr.,
Phone (716) 467-6234,
2333 Ridge Road East,
Rochester,
New York 14622,
USA.

The history of India is a treasure, and has a great interest the world over, and I should like to hear more of it in your programmes, even the nature and ethnology, should be more observed, as there are many details of India, people in the North, have very little ideas of.

Lennart Karlsson,
Gustavsgatan 54,
S-70355, Orebro,
Sweden.

After I visited your country two years ago, I have tried to learn more about India, and your transmissions have given me a lot of help with that. And it is interesting to compare the news you are giving with the news given in Sweden. I also like the music. Right now I can not think of anything to be critical about but if I do I perhaps will write and tell you.

Lars Lagberg,
PI 613,
93030 Ursviken,
Sweden.

Dear friends of All India Radio, I am a very satisfied listener of your station. I would be very happy to hear more about the history and religion of the Indian people.

Peter Grundman,
64, Nickson St.
Surry Hills, N.S.W.
Sydney,
Australia-2010.

I also heard your interesting commentary on Indian coir export. I didn't know that India belongs to the most important coconut growing countries.

Jochen Roder,
Arndtstra Be I,
D 8671, Marktleuthen,
B.R. Deutschland,
F.R. Germany.

I don't like news and commentary programmes. They are very dull and I sleep often, when I hear programmes of that kind. But I like different music.

Arno Vainio,
Kierontie 12,
26570, Votila,
Finland-Europe.

I think that your programme was rather good and interesting. News and music were the best. It is good that we can hear national music of other countries. Thank you for your transmission.

Markku Kastepojha,
Lavaojantie,
SF-42300 Jamsankoski,
Finland-Europe.

When I heard All India Radio for the first time, I was surprised because of the good reception, which is still good. I listen to your programmes because of the interesting news about India and because of the Indian music. I hope that I can learn something about India by listening to your transmissions.

Bernd Greulich,
Uhlandstrasse 33,
D-6909, Muhlhausen,
West Germany.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 19.55 | 15330 |
| | | 25.22 | 11900 |
| | | 19.79 | 17865 |
| | | | |

| REGULAR FEATURES | | FRIDAYS | 0500 | 3rd, 17th and 31st ; Talk 10th and 24th ; Horizon—Literary Magazine Programme |
|---|--|--|--------------------------------------|---|
| 0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs.; 0641 Film Tune; 0645 CLOSE DOWN. | | 2nd, 9th, 16th, 23rd and 30th | | |
| | | 0415 Devotional Music | 0510, 0550 and 0610 Listeners Choice | |
| | | 2nd : Bhajans : Different Artists | 0600 Radio Newsreel | |
| | | 9th : Naat : Afzal Hus-sain Nagina | | |
| | | 16th : Natia Qawalis : Murli Qawal | | |
| | | 23rd : Natia Qawalis : Biaz Ahmed and Nazeer Ahmed and Party | | |
| | | 30th : Natia Qawalis : Jaffer Hussain and Party | | |
| | | 0446 Karnatak Instrumental Music : Veena | | |
| | | 2nd : S. Balachander | | |
| | | 9th : K. Kalyani | | |
| | | 16th : Emani Shankar Sastry | | |
| | | 23rd : K. Padmanabhan | | |
| | | 30th : R.K. Suryanarayanan | | |
| | | 0500 Cultural Survey | | |
| | | 0515 Film Hits of Yester Years | 0455 | |
| | | 0550 Instrumental Music : | 0500 | |
| | | 2nd : Esraj : Vijay Shan- kar Chatterjee | 0510 | |
| | | 9th : Violin : Gajanan Rao Joshi | 0550 | |
| | | 16th : Violin : N. Rajan | | |
| | | 23rd : Santoor : Shiv Ku- mar Sharma | | |
| | | 30th : Violin : V.G. Jog | | |
| | | 0600 Panorama of Progress (Except on 2nd) | 0600 | |
| | | 2nd : Disc Review (Upto 0620 hrs.) | | |
| | | 0610 Folk Songs : On 2nd at 0620 hrs. | | |
| | | 2nd : Goa | | |
| | | 9th : Himachal Pradesh | | |
| | | 16th : Folk Dance Songs | | |
| | | 23rd : Rainy Season Songs from Different Regions | | |
| | | 30th : South India | | |
| | | SATURDAYS | | |
| | | 3rd, 10th, 17th, 24th and 31st | | |
| | | 0415 Devotional Music : | | |
| | | 3rd : Shabads : Different Artists | | |
| | | 10th : Bhajans : Mukesh | | |
| | | 17th : Sharma Bandhu | | |
| | | 24th : Geeta Dutt | | |
| | | 31st : D.K. Roy | | |
| | | 0446 Orchestral Music | | |
| | | | MONDAYS | |
| | | | 5th, 12th, 19th and 26th | |
| | | 0415 Instrumental Music : She- hnai | | |
| | | 5th : Bismillah Khan and Party | | |
| | | 12th : Anant Lal and Party | | |

| | | | | |
|------|--|---|--|--|
| | | 19th : Daya Shankar and Party | | |
| | | 26th : Sikandar Hussain and Party | | |
| 0446 | Karnatak Instrumental Music : Violin | 5th : Ialgudi G. Jayara- man | | |
| | 12th : Dawaram Venkatas- wami Naidu | 19th : V.K. Venkatara- manujam | | |
| | 26th : Kunnakudi Vaidya- nathan | | | |
| 0500 | 5th : Play | 12th : Discussion | | |
| | 19th : Feature | 26th : Film Story | | |
| 0530 | Folk Songs : | 5th : Uttar Pradesh | | |
| | 12th : Bengali | 19th : Boatman Songs | | |
| | 26th : Dogri | | | |
| 0550 | Light Classical Music : | 5th Shobha Gurtu | | |
| | 12th : Bade Ghulam Ali Khan | 19th : Begum Akhtar | | |
| | 26th : Girija Devi | | | |
| 0600 | Women's World | | | |
| 0610 | Rabindra Sangeet : | 5th : Sagar Sen | | |
| | 12th : Dwijen Mukherjee | 19th : Gems From Tagore | | |
| | 26th : Chimmoy Chatter- jee | | | |
| | | TUESDAYS | | |
| | | 6th, 13th, 20th and 27th | | |
| | | 0415 Devotional Music : | | |
| | | 6th : Ramcharit Manas : Mukesh and Party | | |
| | | 15th : Selections from Geet Govinda : Raghunath Pa- nigrabi | | |
| | | 20th : M.S. Subbalakshmi | | |
| | | 27th : D.V. Paluskar | | |
| 0446 | Instrumental Music : | Sarod | | |
| | 6th : Ashish Khan | 13th : Sharan Rani | | |
| | 20th : Ali Akbar Khan | 27th : Brij Narain | | |
| 0500 | Radio Newsreel | | | |
| 0510 | 6th and 20th : Classical Half Hour | | | |
| | 6th : Sitar ; Buddhaditya Mukherjee | | | |
| | 20th : Programme prepa- red by V. Sengupta | | | |
| | 13th and 27th : Music of India | | | |
| | 13th : Folk Dances of India | | | |
| | 27th : Music of Rainy Sea- son | | | |
| 0540 | Film Tune | | | |
| 0550 | Light Music : | 6th : Alok Gangull | | |
| | 13th : Alka Yajnik | 20th : Nitin Mukesh | | |
| | 27th : Mujadid Naizi | | | |
| 0600 | Faithfully Yours—Replies to listeners letters 6th and 20th upto 0615 hrs. and 13th and 27th upto 0610 hrs. | | | |
| 0610 | DX-Corner (Only 13th and 27th upto 0620 hrs. | | | |
| 0615 | Karnatak Instrumental Music—(On 13th and 27th at 0620 hrs.) | | | |

GENERAL OVERSEAS SERVICE

6th : Nagaswaram : Sheik
Chinna Maulana Sahib
13th : Nagaswaram : China
Subaiya and Party
20th : Nagasawaram : Na-
magin Pettai Krishnan
27th : Jaltarang : S. Hari-
har Bhagvathar

WEDNESDAYS

7th, 14th, 21st and 28th

0415 Devotional Music :
7th : Preeti Sagar
14th : Bhajans : Different
Artists

0446

21st : Bijoya Chaudhury
28th : Bhakti Dhara

Instrumental Music :
7th : Vichitra Veena :
Ahmed Raza
14th : Vichitra Veena :
Ramesh Prem
21st : Vichitra Veena :
Gopal Krishna
28th : Santoor : Shiv
Kumar

0500

7th and 21st—Of Pers-
ons, Places and Things
14th and 28th—Our Guest

0510

Film Songs from South
India.

Light Music from Dife-
rent Regions

7th : Tamil : E.M. Hani-
efa and Party
14th : Punjabi : Mahendra
Kapoor

21st Bengali Choral Songs
28th : Sindhi

7th and 21st : Export
Front

14th and 28th : Talk
Instrumental Music :
Flute

7th : Hari Prasad Chaura-
sia

14th : Raghunath Seth
21st : Vijay Raghav Rao
28th : Panna Lal Ghosh.

1600 2nd, 16th and 30th : Talk
9th and 23rd : Horizon :
Literary Magazine (20 mts)
1610 Orchestral Music (Except
on 9th and 23rd).

SATURDAYS

3rd, 10th, 17th, 24th and 31st

1546 Film Songs
1555 Focus on Asiad (Except
on 24th)
1600 3rd and 17th : Mainly for
Tourists
10th : Indian Cinema
24th : Sports Folio
31st : Film Review
1610 Folk Songs :
3rd : Garhwal
10th : Bhojpuri
17th : Maharashtra
24th : Defferent Regions
31st : South India

SUNDAYS

4th, 11th, 18th and 25th

1546 Devotional Music
4th : Different Artists
11th : Bhajans : Ballabh
Das Bapodra
18th : Jain Devotional
Songs
25th : Shabads : Tejpal
Singh and S. Singh
1600 Women's World
1610 Film Songs

MONDAYS

5th, 12th, 19th and 26th

1546 Folk Songs :
5th : Khasi folk Songs
12th : Manipur
19th : Kerala
26th : Uttar Pradesh
1600 Replies to listeners let-
ters (On 5th and 19th upto
1615 hrs. and on 12th
and 26th upto 1610 hrs.)
1610 Corner (Only on 12th
and 26th upto 1620 hrs.)
1615 Film Tune (Only on 5th
and 19th).

TUESDAY

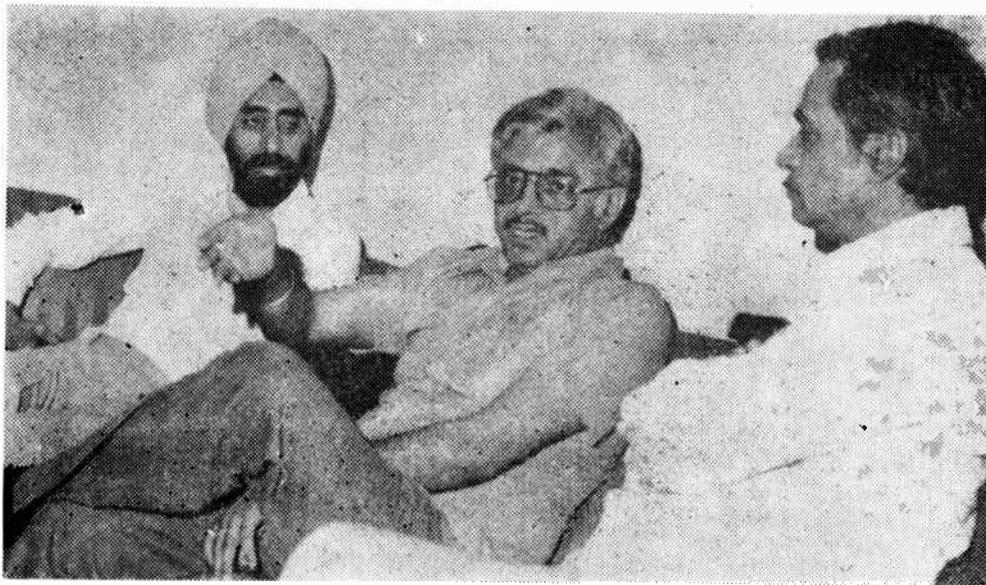
6th, 13th, 20th and 27th

1546 Karnatak Instrumental :
Music :
6th : Gottuvadayam :
Mannargudi K. Savitri
Ammal
13th : Duet on Mridangam
and Ghatam : Palehat T.
Raghu and K.M. Vaidya-
nathan
20th : Violin Duet : Lal-
gudi G. Jayaraman and
Lalgudi Srimathi
27th : Flute : Sikkal Sis-
ters
1600 6th and 20th : Export
Front
13th and 27th : Talk
1610 Film Songs from Different
Regions

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Light Music :
2nd : Shankar Shambhu
and Party
9th : Rehmat Qawal and
Party
16th : Soofana Qawalis :
Different Artist
23rd Habib Painter and
Party
30th : Jasjit and Chhara
Singh



An interview with V.S. Ailawadi, Vice President of Delhi Development Authority broadcast from GOS. Seen in the picture are : M.S. Batra, Station Director, Akashvani Delhi. V.S. Ailawadi and S.N. Prasad, Director ESD.

For North-East Asia, Australia and New Zealand

TARGET AREAS

(From 1530 to 1630 Hrs IST)

BANDS FREQUENCY

NORTH EAST ASIA

| Metres | kHz |
|--------|-------|
| 19.54 | 15350 |
| 17.25 | 17387 |
| 13.83 | 21695 |

AUSTRALIA AND NEW ZEALAND

| | |
|-------|-------|
| 16.78 | 17875 |
| 19.73 | 15205 |
| 19.94 | 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Com-
mentary; 1545 Programme Sum-
mary; 1620 Press Review; 1627
Programme Highlights from 0215
—0400 hrs. and 1530—1630
hrs. 1630 CLOSE DOWN.

THURSDAYS

1st, 8th 15th, 22nd and 29th
1546 Rabindra Sangeet :
1st : Suchitra Mitra
8th : Compered Program-
me

15th : Different Artists
22nd : Chinmoy Chatter-
jee

1600

29th : Different Artist
Panorama of Progress
(Except on 1st)
1st : Disc Review

1610

Light Instrumental Mu-
sic : (Except on 1st)
8th : Piano Accordion
15th : Guitar : Jaswant
Singh
22nd : Festival Tune :
Vijay Raghav Rao
29th : Kashatarang : Jain
Kumar Jain

GENERAL OVERSEAS SERVICE

WEDNESDAYS

7th, 14th, 21st and 28th
 1546 Light Music :
 7th : Mahendra Pal
 14th : Anjali Bannerjee
 21st : Rajinder Mehta
 28th : Yunus Malik
 1600 7th : Book Review
 14th : Talking About Agriculture
 21st : Science Today
 28th : Industrial Front
 1610 Instrumental Music :
 7th : Sitar : Ravi Shankar
 14th : Vichitra Veena : Ahmed Raza
 21st : Mohan Veena : Radhika Mohan
 28th : Sundari Recital : Siddhram Yadhav and Party

FOR SOUTH EAST ASIA

(From 1960 to 2030 Hrs IST) BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs. 2030 CLOSE DOWN.

THURSDAY

1st, 8th, 15th, 22nd and 29th
 1916, 1945 and 1955 Listeners Choice
 1930 Cultural Survey

FRIDAYS

2nd, 9th, 16th, 23rd and 30th
 1916 Light Music :
 2nd : Salahudin Ahmed
 9th : Krishna Kalle
 16th : Kanwal Siddhu
 23rd : Manhar
 30th : Pankaj Mullick
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 2nd, 16th and 30th : Talk
 9th and 23rd : Horizon—Literary Magazine Programme (20 mts.)
 2005 Film Songs (On 9th and 23rd at 2015 hrs.)

SATURDAYS

3rd, 10th, 17th, 24th and 31st
 1916 Folk Songs :
 3rd : Haryana
 10th : Gujarati
 17th : Different Regions
 24th : Bengal
 31st : Kumaoni

1930 3rd : Expression—Youth Magazine
 10th : Youth in Focus
 17th : From the Universities
 24th : Quiz Time (20 mts)
 31st : Producer's Choice
 1940 Instrumental Music : (Except on 24th)
 3rd : Pakhwaj Pt. Ayedhya Prasad
 10th : Sundari Siddhram Jadav and Party
 17th : Shehnai : Bismillah Khan and Party
 31st : Sarod—Amjad Ali Khan
 1955 3rd and 17th—Mainly for Tourists
 10th : Indian Cinema
 24th : Sports Follie
 31st : Film Review
 2005 Focus on Asia (Except on 24th)
 2010 Film Songs from New Releases (On 24th at 2005 hrs.)

SUNDAYS

4th, 11th, 18th and 25th
 1916 Interlude
 1920 4th : Play
 11th : Discussion
 18th : Feature
 25th : Film Story
 1955 Women's World
 2005 Film Songs

MONDAYS

5th, 12th, 19th and 26th
 1916 Light Classical Music :
 5th : Shobha Grutu
 12th : Begum Akhtar
 19th : Nirmala Aroon
 26th : Parveen Sultana
 1930 Radio Newsreel
 1940 Instrumental Music :
 5th : Violin : Mehmood Mirza
 12th : Violin : Smt. N. Rajan
 19th : Tabla : Faiyaz Khan
 26th : Sundari : Siddhram Jadav and Party
 1955 Faithfully Yours : Replies to listeners letter (On 5th and 19th upto 2010 hrs. and on 12th and 26th upto 2005 hrs.)
 2005 DX-Corner (Only on 12th and 26th upto 2015 hrs.)
 2010 Film Songs (On 12th and 26th at 2015 hrs.)

TUESDAYS

6th, 13th, 20th and 27th
 1916 Folk Songs :
 6th : Boatman's Songs
 13th : Harvest Songs from different Regions
 20th : Different Regions
 27th : Punjab

1930 6th and 20th : Of Persons, Places and Things
 13th and 27th : Our Guest
 1940 Orchestral Music
 1955 6th and 20th : Export Front
 13th and 27th : Talk
 2005 Film Songs.

WEDNESDAYS

7th, 14th, 21st and 28th
 1916 Rabindra Sangeet : (Except on 14th and 28th)
 7th : Different Artists
 14th and 28th : Film Tune (Upto 1920 hrs.)
 21st : Chitralakha Chowdhury and Purabi Mukherjee
 1920 Letter from India (Only on 14th and 28th)
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music :
 7th : Clarinet—A.K.C. Natarajan
 14th : Talvadya Katcheri
 21st : Mridangam : J. V. Gopalakrishnan
 28th : Ghatam : D. Ramaduliyer
 1955 7th : Book Review
 14th : Talking About Agriculture
 21st : Science Today
 28th : Industrial Front
 2005 Film Songs.

For West Asia: U.K. and West Europe: East Africa: West and North West Africa: Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| U.K. AND WEST EUROPE | 0015—0400 | 31.27 | 9595 |
| EUROPE | 0130—0400 | 25.82 | 11620 |
| EAST AFRICA | 2330—0130 | 31.04 | 9665 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.27 | 9912 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| | | 30.75 | 9755 |
| | | 25.28 | 11865 |
| | | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs, 0130 hrs, 0215 hrs and 0400 hrs. Respectively; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235, 0340 Commentary; 2345, 0115 and 0215 Press-Review; 2359, 0129, 0214 and 0328 Programme Highlights from 2315—0000 hrs, 2330—0130 hrs, 0115—0215 hrs and 0215—0400 hrs Respectively; 0110, 0210 and 0255 Film Tune; 0400 CLOSE DOWN.

THURSDAY

1st, 8th, 15th, 22nd and 29th
 2316 Devotional Music
 2320 Film Songs

2350 Panorama of Progress (Except on 1st)
 0000 1st : Orchestral Music
 Light Karnatak Music :
 1st : Sri Ayyappan Songs
 8th : A. Sadasivan
 15th : Different Artist
 22nd : T. N. Sheshagopalan
 29th : T. L. Maharajam, T. K. Kala, Kovai Sundarajan, S. Prema and S. Jaya
 0016 Devotional Music :
 1st : Different Artists
 8th : Prabha Devi
 15th : Hari Om Sharan
 22nd : Sindhi Bhajans
 29th : Vani Jairam
 0020 Instrumental Music : Sitar
 1st : Ashish Khan

8th : Yakoob Ali Khan
 15th : Ali Akbar Khan
 22nd : Amjad Ali Khan
 29th : Bahadur Khan and 0345 Cultural Survey
 Regional Film Songs
 0100 Rabindra Sangeet—(Except on 1st)
 0146 1st : Film Tune (Upto 0150 hrs)
 8th : Different Artist
 15th : Hemanta Mukherjee
 22nd : Kanika Bannerjee
 29th : Different Artists and 0250 Panorama of Progress (Except on 1st)
 0200 1st : Disc Review (From 0150—0210 hrs. and 0241—0300 hrs)
 0220 Classical Vocal Music :
 1st : Anjali Sur—Subhadra Sangeet

GENERAL OVERSEAS SERVICE

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 Metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230—2315 hrs. on 25.36, 19.63 metres, 11830 and 15280 kHz

News at 2235=2245 hours

| | | | |
|---|---|---|---|
| <p>THURSDAYS 1st, 8th, 15th, 22nd and 29th 2230 1st : Asha Bhosle 8th : Mannadey 15th : C.H. Atma 22nd : Ismail Valera 29th : Indrani Razvi 2245 Akhbaroni Atariethi : Indian Press Review 2250 1st : Geetavali : Gujarati and Hindi non-film songs 8th and 22nd : Talk 15th : Tarang : Light Classical film songs 29th : Churcha 2300 1st and 15th : Ropak 8th and 22nd : Gaikal-</p> | <p>2315 nun Sangeet Samapta FRIDAYS 2nd, 9th, 16th, 23rd and 30th 2230 2nd : Ghazal 9th : Dadra 16th : Thumri 23rd : Radha Saluja 30th : Bhajan 2245 Gujarati Chitrapat Sangeet 2315 Samapta SATURDAYS 3rd, 10th, 17th, 24th and 31st 2230 3rd : Raas 10th : Neena Mehta 17th : Chitrasingh</p> | <p>24th : Jagit Singh 31st : Mohal Raji 2245 3rd, 17th and 31st : Stree Sabha : For Women 10th and 24th : Bal Sabha For Children 2310 Roprekha : Weekly Programme Trailer 2315 Samapta SUNDAYS 4th, 11th, 18th and 25th 2230 4th : Saroj Gundani 11th : Noorjahan 18th : Hiradevi Mishra 25th : Veena Mehta 2245 Ek Farmaish 2250 4th : Aajna Sangeetkar</p> | <p>11th : Amari Pasand 18th : Antakadi 25th : Mishra Sangeet 2315 Samapta MONDAYS 5th, 12th, 19th and 26th 2230 5th : Shehnai 12th : Vadya Vrinda 19th : Film Dhoon 26th : Tabla Vadan 2245 Chitrapat Sangeet 2315 Samapta TUESDAYS 6th, 13th, 20th, and 27th 2230 7th : Sudha Malhotra 14th : Hansa Dave 21st : Pranlal Vyas 28th : Pauravi Desai 2245 Vartmanna : Vahen : Current Affairs 2250 Geetika 2300 7th : Tamne Gamshe 14th : Janya Jevun 21st : Geet and Gazal 28th : Aejna Kalatar 2315 Samapta</p> |
|---|---|---|---|

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres 11830, 15280 kHz; NEWS AT 2150 hrs.

| | | | |
|---|--|--|---|
| <p>FOR SOUTH EAST ASIA 0430—0530 Hours SUNDAY 0430 Bhakti Gaan. 0445 Samayik Varta 0450 Samachar Darshan 0500 Bal Jagat 0520 Bhagti Gaan 0525 Press Review 0530 Close Down. MONDAY 0430 Bhakti Gaan 0445 Samayik Varta 0450 Natak Patrika 0520 Geet 0525 Press Review 0530 Close Down TUESDAY 0430 Shabad 0445 Samachar Patron Se 0450 Shastriya Sangeet 0500 Varta 0510 Aap Ki Pasand 0515 Samayik Varta 0530 Close Down. WEDNESDAY 0430 Naat 0445 Samayik Varta 0450 Aap Ki Pasand 0510 Press Review 0530 Close Down</p> | <p>THURSDAY 0430 Bhakti Gaan 0445 Samayik Varta 0450 Mahila Jagat 0510 Chitrapat Sangeet 0515 Press Review 0530 Close Down FRIDAY 0430 Naat 0445 Samachar Patron Se 0450 Varta/V/G/S 0510 Chitrapat Sangeet 0515 Samayik Varta 0530 Close Down SATURDAY 0430 Bhakti Gaan 0445 Samayik Varta 0450 Pradeshik Sangeet. 0500 Varta 0510 Sugam Sangeet 0515 Aap Ka Patra Mila 0520 Press Review FOR EAST AFRICA 0900—0945 hours SUNDAY 0900 Bhakti Gaan (Rept.) 0915 Bal Jagat 0945 Close Down. MONDAY 0900 Bhakti Gaan 0915 Natak/Patrika Karyakram 0945 Close Down.</p> | <p>TUESDAY 0900 Shabad 0915 Classical Sangeet 0930 Varta 0940 Chitrapat Sangeet 0945 Close Down. WEDNESDAY 0900 Naat 0915 Aap Ki Pasan 0945 Close Down THURSDAY 0900 Bhakti Gaan 0915 Mahila Jagat 0935 Ghazlen 0045 Close Down FRIDAY 0915 Varta Vichar Dhara Geeton Bharti Filmi Sanskritik Dara 0945 Close Down. SATURDAY 0900 Bhakti Gaan. 0915 Varta 0930 Aapka Patra Mila 0935 Sugam Sangeet 0945 Close Down FOR EAST AFRICA 2145—2230 Hours SUNDAY 2145 Saz Sangeet 2200 Samayik Varta 2205 Geet Aur Ghazal 2215 Chitrapat Sangeet 2230 Close Down</p> | <p>2215 Chitrapat Sangeet 2230 Close Down. MONDAY 2145 Saz Sangeet 2200 Samachar Patron Se 2205 Geet (Repeat) 2210 Samachar Sankalan 2220 Film Music 2230 Close Down TUESDAY 2145 Saz Sangeet 2200 Samayik Varta 2205 Geetmala 2230 Close Down WEDNESDAY 2145 Saz Sangeet 2200 Samayik Varta 2205 Bhole Bisre Geet 2230 Close Down THURSDAY 2145 Saz Sangeet 2200 Samachar Patron Se 2205 Aap Ki Pasand 2230 Close Down FRIDAY 2145 Saz Sangeet 2200 Samayik Varta 2205 Geet Aur Ghazal 2215 Chitrapat Sangeet 2234 Close Down. SATURDAY 2145 Saz Sangeet 2200 Samayik Varta 2205 Samachar Darshan 2225 Pradeshik Sangeet 2230 Close Down</p> |
|---|--|--|---|

URDU SERVICE

Transmission I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
MW 427.3M (702 KHz)

Transmission II

MW 280.1M (1071 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

Transmission III

MW 280.1M (1071 KHz) SW 91.05M (3295 KHz)
MW 427.3M (702 KHz)

TRANSMISSION I

HOURS

- 0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
0545 Devotional Music
0615 News
0625 Shahr-E-Saba
0700 From Old Films
0720 Shamm-E-Farozan
0725 Programme Summary
0730 Instrumental Music
0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); Ab Ki Baar (IIrd and IVth)
0800 and 0825 Listeners' Request
0820 Taarikh Saaz
0900 Aaj Ki Baat (For Children on Sunday and Friday)
0905 Listeners' Request (Except Sunday and Friday)
0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)
0930 News Summary
0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)
1000 CLOSE DOWN

TRANSMISSION II

- 1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary
1402 News Summary
1407 Sunday : Replies to Letters
Monday : Dhanak (1st); Filmi Qawwalian (IIrd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500)
Tuesday : Devotional Songs (1st, IIrd and Vth), Meri Nazar Mein (IIrd and IVth)
Wednesday : Light Classical Music
Thursday : Dhoop Chhaon
Friday : Saat Sawal

- Saturday : Geetanjali (1st, IIIrd and Vth); Geet Aapke Sher Hamare (IIrd and IVth)
Sunday : Story with Songs (1st); Mehfil (IIrd); Mushaira—Repeat (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)
Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IIrd and IVth)
Tuesday : Naghma-O-Tabassam (1st, IIrd and IVth); Geet Se Geet (IIIrd and Vth)
Wednesday and Saturday : for Women
Thursday : For Rural Women (1st, IIIrd and Vth); Yaaden Ban Gai Geet (IIrd and IVth)
Friday : Harf-E-Ghazal
Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IIrd and IVth); Rang Mahal (Continued from 1430—Vth)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : Film World (1st and IIIrd); Ranga Rang (IIrd and Vth); Baat Ek Film Ki (IVth)
Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Dareecha (IIrd and IVth)
Friday : Aawaz De Kahan Hai
Saturday : Phir Sunie 1530, 1610 and 1635 'Listeners' Choice
Jahan Numa (Listeners' Choice on Sunday—Continued from 1530)
Week in Parliament—Commentary
1650 News
1700 CLOSE DOWN
TRANSMISSION III
1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
News
2000 Programme Summary
2010

- 2015 Sada-E-Sham (Awaz De Kahan Hai on Sunday—Repeat of Friday's Programme—To be continued upto 2045)
2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)
2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)
2045 Amar Geet (Play or Khwabzar on Thursday)
2100 Sunday : Sports World (Urdu World on Vth Sunday)
Monday : Poetry Recitations
Tuesday and Friday : Talks
Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IIrd and IVth); Shahpare (Vth)
Thursday : Play or Khwabzar (Continued from 2045)
Saturday : Radio Newsreel Aabsbaar (Play or Khwabzar on Thursday—Continued from 2045)
2130 Sunday : Kajar Bin Kare Monday and Wednesday
Non-Film Qawwalian
Tuesday : Regional Songs
Thursday : Play or Khwabzar (Continued from 2045)
Friday : Short Story (1st); Story of Music (IIrd and IV); About Books (IIIrd); Theater During the Quarter (Vth)
Saturday : Jeevan Darpan
2145 News
2155 Aaj Ki Baat—Repeat (Sunday and Friday—Fresh)
2200 Sunday : Ranga Rang (1st and Vth); Jamal-E-Ham-nashim (IIrd); Adabi Nashist (IIIrd); Dharti Ke Rang (IVth)
Monday : Various Features of a Raag (1st); Story of a Town (IIrd); Songs of One Film (IIIrd and Vth); Replies to Letters (IVth)
Tuesday : From a Play Ground (1st and IIIrd); Science Magazine (IIrd and Vth); Mushaira (IVth)
Wednesday : Radio Friendship (1st and IIIrd); Thumhe Yaad Ho Kay Na Yad Ho (IIrd, IVth and Vth) (All Items upto 2215)
Thursday : Feature (1st and IIrd); Aina (IIrd and IV); Mazi Ke Dayar (Vth)
Friday : Roobaroo
Saturday : Nai Nasl Nai Roshni
2215 Replies to Letters (Wednesday Only)
2230, 2250 and 2305 Listeners' Request
2245 Tarikh Saaz (Repeat)
2300 News Summary
2325 Shamm-E-Farozan (Repeat)
2330 Music Concert
0000 News
0005 Film Music
0030 Shab Rang
0058 Highlights of Next Day
0100 CLOSE DOWN

SINDHI

1730—1830 hour
280.1M (1071 KHz)
31.38M (9560 KHz)
News at 1735—1745 hrs.

REGULAR FEATURES

- 1730 Programme Summary followed by Music
1735 News in Sindh
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats
(b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Geli Asanja (I, III, V)
- (b) Quit programme (II, IV)
- (c) Replies to Listeners' Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week

PUNJABI SERVICE

1900—2000 hrs.
427.3 m (70 KHz)
News at 1905—1910 hrs.

REGULAR FEATURES

- 1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Film Music of Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies listeners' letters
1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 hours
19.78 m (15165 KHz)
16.93 m (17715 KHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905, kHz; 2315 0115—30.27, 25.40 Metres; 9912, 11810 kHz; News 0110—0115 hours on 76.82, 30.27, 25.40 Metres; 3905, 9912, 11810 kHz. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres; 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7265, 9912, 11815, kHz; News 0615—0625 hours; 1645—1745 hours—16.87 19.69 Metres; 17780; 15235 kHz; News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 41.93, 30.75 Metres; 1134, 7155, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz; News 0835—0845—hours; 1900—2000 hours; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours. |
| West and North West AFRICA | 0015—0100 hours on 30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz; News 1416—1425 hours |
| NEPALI | 0700—0730 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz; News 0705—0715 hours; 1230—1300 hours—30.91, 25.56, 19.63 Metres; 9705, 11725, 15285 kHz; news 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 Khz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.27, 25.40 Metres; 9912, 11810 kHz; News 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz; News 0750—0800 hours; 2000—2115 hours, 280.1 Metres 1071 kHz; News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0800 hours—505.0, 31.47, 25.22, 19.83 Metres; 594, 9545, 11895, 15125 kHz; News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz; News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres; 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talks on matter of general and cultural interest, Occasional feature programme and documents, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION

Telephones : 382249, 387331 & 382351,
Telegram : 'LISTENER' New Delhi

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHETRI

SANTHA BALAKRISHNAN

OCTOBER 1982

IN THIS ISSUE

| | |
|---|---|
| The IX Asiad Spectacle Focus on Delhi Flyers | 1 |
| <i>T.K. Natarajan</i> | 3 |
| Folk Theatre of Assam : Ankia Nat | 4 |
| <i>A.N. Sharma</i> | 4 |
| Oil-Seed Crops : Production Techno- logy | 6 |
| <i>Dr. H.K. Jain</i> | 6 |
| Shipping Industry In India | 7 |
| <i>Narendrasingh Mahida</i> | 7 |
| Remittances from Indians Abroad | 8 |
| <i>K.G. Jogelkar</i> | 8 |



नवम एशियाई खेल-दिल्ली IX ASIAN GAMES DELHI 1982

The IX Asiad Spectacle

DELHI, with its echoes that reach back thousands of years, is experiencing a sea-change. In many parts of this ancient capital, which offers a rich mosaic of legend and history, warmth and friendliness, gargantuan structures are rising which will become the arenas for fierce sporting contests between men and women from nearly thirty Asian countries. They will be competing for the "Honour of their country and the Glory of Sport". High-jumpers will

swing over the bar. Women will dance their graceful discus-dance. Shots will ring out and runners chele the track, spurred on by the deafening cheers of thousands, who will pack the various stadia.

FEVER AND FERVOUR

From November 19 to December 4, Delhi will be experiencing Asiad fever and fervour when the IX Asian Games will return to India's capital, after a lapse of thirtyone years. The

IX Asian Games has stimulated the City's all round development. Running the Games is a national undertaking in which everyone is involved. Athletes, spectators, tourists, city-dwellers will all gain something. The biggest dividend will of course be the goodwill generated by the Games, and the growth of new friendships. The IX Asiad gives us an opportunity to elevate sport to a level, much higher than what it is today. An Asiad is not only a true Festival of Sport, but a Festival of Youth. Sport has always been a vehicle of Peace, and so it must remain. The IX Asiad will have a positive influence not only on the development of sport in our country, but on the spread of goodwill and understanding among the nations who are taking part. The Games are thus a symbol of Asian amity. And there are no losers.

So, come and experience the wonder that is India, in the Year of the Asiad and let your talisman be "Appu" our particularly auspicious baby elephant, who is known for his wisdom and strength and who awaits your arrival in this ancient land of Kings, Palaces, Monuments, Festivals, Temples and Tombs. Come and experience the full flavour and sweep of this land, a land where everything starts with the eye. The IX Asian Games will be a landmark, not only in the history of Asian Sport but Sports Festivals the world over.

"FRIENDSHIP AND FRATERNITY FOREVER" is the slogan for the IX Asian Games. 'Come and join us', it says 'for Asiad '82 in the garden city of Delhi, under blue November skies', for what will be the biggest Asiad in the History of the Games—All in keeping with the Asian Games motto—EVER ONWARD.

The Opening and Closing Ceremonies, promise to be uplifting, stirring and laced with pageantry, spectacle and Olympic ritual. Trumpets will blare, flags, and guns will boom, as thousands of pigeons will be sprung from their cages, to flutter in the Stadium, soaring into the sky with

their message of peace and goodwill. The lone runner holding aloft the blazing torch will enter the Jawaharlal Nehru Stadium at Lodhi Road at the end of relay of runners. "Floats" and Folk Dancers will give the ceremony an exciting whiff of the culture of India while helicopters will take on the guise of "Appu" the playful mascot of the Asiad, and shower rose petals and confetti on the spectators. And when at last, the Flame is extinguished, and the Stadium plunged in darkness, the inevitable sadness at games-end will be postponed for a while by a spectacular fireworks display, in which New Delhi will be coruscated with light, fizzing rockets and cascading fairy-wheels, as colour and spectacle, move from earth to sky. It should be for all who take part in the IX Asiad—"an affair to remember".

GENESIS

The Asian Games, which symbolise the continent's striving for excellence and unity, is an outstanding contribution of the well-known Indian Sportman, G.D. Sondhi who suggested the organisation of the Asian Games in their present form. It caught the imagination of Jawaharlal Nehru, the great visionary and one of the prominent voices of resurgent Asia.

The Asian Games made a very modest beginning with five countries—Afghanistan, Burma, India, Pakistan and the Philippines—singing the constitution of the Asian Games Federation, meeting in Montreal. Games were held in New Delhi in March 1951. Eleven countries then sent 489 contestants to Games.

Twenty-five years later, India again bid for the honour of hosting the IX Asian Games. The Asian Games Federation, meeting in Montreal during the 1976 Olympics, agreed to allot the Games to India, the pioneer of the Asian Games movement. But because of the changes in Government, the organisation of the IX Asian Games did not make much headway. Smt. Indira Gandhi's Government

elected in 1980, realised the tremendous importance of the Asian Games and its contribution to Asian unity and understanding. It decided to back the Games and offer it all the facilities.

The Asian Games Delhi 1982 will include the largest number of disciplines held in any Asiad, and competitions in 4 sports i.e. Equestrian, Golf, Handball and Rowing, will be held for the first time in the history of the Asian Games. There are two main agencies looking after the holding of the IX Asian Games One, the Steering Committee and the other, the Special Organising Committee. The Steering Committee is an empowered Committee of the Cabinet of the Government of India, and is responsible for the creation of all facilities for holding the Games with the Education Minister as the Chairman of this Committee.

Special Organising Committee, SOC is the agency entrusted with the actual holding of IX Asian Games. General Council of the Special Organising Committee with 227 members is the supreme body for taking all major policy decisions. The actual implementation of policy decisions and working out of various operational details is the responsibility of the Executive Board of the Special Organising Committee comprising 33 members. Coordination between the working of the Steering Committee and the Special Organising Committee, has been ensured by the creation of the office of "Coordination" and Shri Buta Singh, Chairman, Special Organising Committee is also appointed the Coordinator on behalf of the Prime Minister. Asian Games Secretariat is the regular wholetime establishment of the Special Organising Committee. Actual implementation of all decisions taken by the Executive Board of the Special Organising Committee and maintenance of continuous liaison with various construction and executive agencies is the responsibility of the Asian Games Secretariat. □□□

Focus on Delhi flyovers

by T. K. Natarajan

THE newly constructed flyovers of Delhi with their long lines sweeping majestically against the backdrop of an imposing skyline testifies to the concrete achievements of our highway engineers who have rendered road travel faster, cheaper and safer.

THIS is the story of Delhi flyovers. On hearing this, I am sure you would be better able to appreciate how road travel in India is tending to become faster, cheaper and safer. Delhi is the venue of the IX Asian Games to be held in November this year. The Asian Games or the ASIAD as it is popularly called, is a very special event, in the world of sports, taking place every four years. A large contingent of athletes numbering about 5000, would be arriving in Delhi. In addition, the Asian Games would attract a large number of spectators from all the world over. The movement of the athletes and the spectators coupled with the normal peak hour traffic in Delhi would doubtless put an enormous strain on the traffic circulation system. The Delhi Administration, realised the need for carrying out an in-depth study of the expected traffic scenario in Delhi, during the period of Asian Games and drew upon the expertise of such organizations in India as the NATPAC and the CRRI to study the problem in all its aspects.

The first job was to identify the major road network which will be catering to the Asian Games traffic in addition to the normal peak hour traffic. Estimates were then made of the likely volume of traffic on this network generated both by normal activities and by the Asian Games activities. The intersections and other areas needing immediate improvement on a priority basis were then identified and the corresponding improvement plans worked out.

MANY of the venues for the Asian Games happen to be located along the Eastern fringe of Delhi. Thus most of the Asian Games traffic will be utilising the Mathura Road and parts of the Ring Road along the different routes. The intersections on these roads were therefore expected

to come under particular strain during the days of the Asiad. Some of these intersections were already over-saturated and for ensuring the efficient movement of traffic during the Asian Games and after, it was essential to go in for varying degrees of improvements for the various stretches and intersections within the network identified.

For example it was observed that the intersection at Moolchand Hospital would have to cater to normal peak hourly volume of over 12000 passenger car units and approximately an additional volume of 500 passenger car units added to it during the Asian Games.

A similar picture emerged with respect to various other intersections including the one of Indraprastha Marg and the Ring Road and the twin intersections on the Lal Bahadur Sastri Marg in front of the Lodhi Hotel and of the Oberoi Hotel. It was realised that the intersection capacities and control measures obtaining presently would not be adequate to cope up with the increased demand. The problem is apt to become even more serious when the traffic disgorge itself from the various activity centres, as there will be a sudden and marked rise in traffic demand over short periods of time, leading to possibilities of "Locking" at these intersections.

Similar studies were conducted with reference to other locations which are to receive the brunt of the anticipated traffic during the Asian Games. In view of electrification of the Ring Railway system and also in view of the fact that the frequency will be one train every 10 mts. during the Asian Games, it became apparent that road traffic can operate efficiently only if the level crossings, at least on the important corridors, are replaced by grade-separated facilities (known as flyovers).

Flyovers were recommended at the intersection at Moolchand Hospital, the intersection at Lodhi Hotel, the intersection near Income Tax Office, the intersection near Income Tax Office, the intersection near Oberoi Hotel, the intersection at Shankar Road and Pusa Road and the intersection at Sewa Nagar.

The proposal to energise the ring railway system before the Asian Games and to increase the frequency of the rail-service to one train every 10 mts. would have resulted in the level crossings remaining for most part of the day. In order to eliminate such bottlenecks it became necessary to provide road over-bridges across the railway tracks at many locations like Sewa Nagar, Jail Road, School Lane, Rohtak Road and Shak-ti Nagar.

In all 7 flyovers 9 road-intersection improvement schemes and 34 road widening schemes were taken up, all at an estimated cost of Rs. 600 million. The works were distributed amongst the various organisations like the Delhi Administration, PWD, Municipal Corporations of Delhi, New Delhi Municipal Committee; the Northern Railway depending upon the jurisdiction concerned. They will be completed well ahead of November '82. In fact, most of them already been completed and a few are on the verge of completion.

ALTHOUGH, primarily, the emphasis has been on routes most likely to cater to the traffic relating to the ASIAD, a large number of other schemes not connected with the Asian Games-events, estimated to cost Rs. 370 million relating to roadwidening and improvement of intersections, have also been executed so as to improve the traffic movement within the city as a whole.

Considerable thought was given to ensure the smooth flow of traffic while the improvements and construction works were in progress. It had been the endeavour of the construction agencies to ensure that at least the same width of road as was existing before the commencement of the works is made available to the public even during the construction period. This in itself called for improvements and new construction works! A certain amount of inconvenience to the existing traffic became unavoidable under these circumstances.

A number of service lines such as P and T cables, DESU cables for supply and street lighting, water supply mains and distributaries, and sewerage lines laid in the past along the roads and across the road intersections had to be shifted, resited or relocated. All the concerned agencies worked in a spirit of collaborative endeavour, taking prompt and expeditious action wherever necessary and achieved their targets limiting the inconvenience to the actual user to the minimum.

The brunt of the problem relating to traffic management at these extremely busy intersections devolved on the Delhi Police. The Delhi Police in close coordination with the construction agencies managed the traffic remarkably well during the construction phase of the work.

While making such improvements for the city's growth, the Administration has been particularly conscious that every effort was to be taken to keep the number of trees requiring to be felled to the inevitable minimum. What is more, many of the construction agencies have taken up the task of planting as much as 4000 additional trees on the various sites of construction. The flyover areas and the intersections have been landscaped to enhance the aesthetics and to ensure that they blend in harmony, architecturally with the environment.

Normally, the time taken to complete the construction of a flyover would have been on the order of 4 to 5 years. The remarkably short time span in which the Delhi flyovers have been completed, in something like 18 months, indeed redounds to the credit and the resourcefulness of Indian planners and Indian engineers.

The story of the flyovers you have just heard, tells you of the remarkable progress made by India in the field of highway and transportation engineering. A look at Delhi, today, will convince you as to how highway research and highway engineering practices in India have combined to build pathways to progress. The newest of flyover with their long lines sweeping majestically against the backdrop of an imposing sky-line testifies to the concrete achievements of our highway engineers who have rendered road travel faster cheaper and safer. Faster in the sense, that

the Delhi flyovers have cut down the delay at many an intersection, cheaper in the sense that the Delhi flyovers and road overbridges helps us save in terms of fuel consumption, the wear and tear of the tyres and the spare parts of vehicles, safer in the sense, that an increased measure

of safety has been served to the travelling public, consequent upon reduced congestion and increased road width coupled with better enforcement of traffic rules and regulations.

□□□

Folk theatre of Assam : Ankia Nat

by A. N. Sharma

ANKIA NAT, the most popular form of folk theatre is part and parcel of Assam's rich cultural heritage. That the modern Assamese playwrights, while engaged in various dramatic experiments have successfully made use of some of the elements of Ankia Nat is proof for its vitality as a dramatic art. The popularity of Ankia Nat in present day Assamese society has not waned though wide changes have taken place in the theatrical art of the state since the days of Shankara.

SITUATED in the north eastern part of India, the lovely state of Assam has a rich tradition of folk entertainments. The region has its own particular folk music, dance and drama like Bihu, Ojapali, Bargeet, Bangeet, Biyanam, Ainam, Dhainam and Ankia Nat. Ankia Nat, which is also known as Bhowna, is the most popular form today though it was born four centuries back. Today it is a common sight in the country side of Assam to see people thronging in the village community prayer hall, known as Namghar, to see Ankia Nat enacted as a part of some solemn festive occasion or in a mood of gay abandon that usually follows the winter harvest.

Ankia Nat is a one act play based on Vaishnava Themes. It is a synthesis of classical Indian Theatrical forms and local traditions. Shree Sankardeva (1449—1569), the saint poet of medieval Assam was the originator of it. His main idea was to preach the main tenets of his neo-Vaishnavism among the populace, whose pulses he could feel very well and which told him that nothing would serve his purpose better than visual representation for a people to whom the alphabet was an alien cheereographv. He composed six Ankia Nats. They are Kalia-Damana, Patni Prasad, Keligopala, Rukmani-Haran, Parijat-Haran and Ram-Vivaya. His most celebrated disciple Ma-

dhavadev (1489—1596) has to his credit five dramas. There are other Ankia Nats also written by lesser Vaisnava poets.

The basic structure of Ankia Nat was taken from Sanskrit dramas, but unlike Sanskrit Nataka which is divided into ten acts, the Ankia Nat is a one-act play, devoid of acts and scenes. It flows in a continuous stream. Bharata's Natyasastra served as a model to Sankardeva only to a limited extent, because he deviated from it very conspicuously.

NATYASASTRA describes the performance of an elaborate series of preliminaries (Purvaranga) before the actual drama begins. Following the tenets of Bharat, the actual performance of Assamese Ankia Nat is invariably preceded by a day long singing of devotional songs known as Nama-Kirtana. The main actors remain on fast and take the blessings of the congregation lest there be any offence against the gods. Like Sanskrit drama, Nandi recitation which is of benedictory nature constitutes the real prologue of Ankia Nat. In Sanskrit drama it is usually addressed to a deity. In the case of Assamese drama it is addressed to Vishnu and sung by Sutradhara himself.

Suradhara is the key-character of Ankia Nat. But unlike Sanskrit drama, this character in Ankia Nat

remains present on the stage all through the performance. In fact, he is the link-character between the characters and the audience. Like that of the Greek Chorus his function is to "enlighten and enliven". He has to sing songs and Bhatimas that constitute the prologue and epilogue of the drama, recite slokas and give directions in the play. He also makes up for the deficiencies of the plot by interpolations. In framing this character, Assamese playwrights were influenced by local dance traditions like Oja-Pali and Deodhani to some extent. The Oja of Oja-Pali dances must have served as a model for this character in Ankia Nat.

Another preliminary performed before the start of actual play is known as Dhemani. It is a typical Assamese word meaning sport. Probably it is the substitute of Purva-ranga of Natyashastra. There are various types of Dhemali such as Saru Dhemani (minor and preliminary), Bar Dhemali (major preliminary) and Nav Dhemali (new preliminary). These Dhemalis are performed by the musicians who are known as Gayan-Bayan, those who sing and those who play the instrument. In these Dhemalis wonderful feats like playing sixteen Khols, a typical Assamese drum are shown. When the Gayan-Bayan first appears on the stage, display of fire-works emitting variegated colours of light takes place. They pass through the fire arch. A white screen known as Arkapor is held by two persons in front of the party before their entrance. Such a screen is also held before the appearance of the principal characters in Kathakali dance drama of Kerala. When they take their positions ready for music, the screen is taken off amidst peals of rejoicing voices—Jaya Hari Bol, Jaya Rama Bol. Then the concert starts.

After the Dhemalis are over, the Sutradhara makes his entrance. He performs a dance, sings the Nandi and then announces the subject-matter, urging the audience to lend their ears to it. He sings a Bhatima in praise of the hero and announces the main features of the plot. At the close of this introduction the director announces the entrance of the hero in a sloka and sings a song of entrance. The curtain is once again held in position and removed as soon as song of entrance begins. The hero appears and the audience bows to him. He dances round the stage before he takes his

place in a corner as per stage direction. The heroine, and other minor characters enter the stage in a similar way. But all the characters do not enjoy the privilege of an entrance song. They dance to a simple concert of drums and Cymbals or have to enter in the company of major characters. All the characters take their seats on the stage in close view of one another in appropriate groups before the actual drama begins.

Usually there is no permanent stage for enacting Ankia Nat. They are actually performed within Namghar. The movable walls of the Namghar made of bamboo and reed are removed and the roof on the sides is extended temporarily. Sometimes a large pandal, generally of an oblong shape, is raised in an open field. A large canopy known as Chandra Tappo is hung over the stage. Lighting arrangements are made with the help of Chandeliers, each holding about a hundred earthen lamps containing mustard oil. In the Satras, a sort of Vaishnava monastery, beside the pillars near the manikut, the cloistered place of the temple, seats are arranged for the Superior of the monastery or such other honoured guests. The elderly men of the village or Satra occupy places, nearest to him. The rest of the audience occupy the remaining part of the auditorium. The audience is composed of all classes of people, as the Ankia Nat can appeal to the highest and the lowest, to the learned and the ignorant rustic alike.

Painted masks are abundantly used in the performance of Ankia Nat. They are generally meant to represent such unusual appearances as the ten heads of Ravana, the four heads of Brahma, the bird-like face of Garuda and so on. They are made of clay, wood or bamboo and cloth. They are suitably painted with lime, vermilion, indigo and lamp black. So far as the costumes of the actors are concerned, much change has taken place in the course of last four centuries. Still some persistent features are constantly met with even in different circles. The Sutradhara is invariably dressed in white garments. He generally wears a turban (Paguri) slightly protruding at the front end but sometimes it looks like the head-gear of the Mughal Emperors or that of the male Kathak dancers. It is interesting to note that in a national museum of Kuala Lumpur a turban exactly similar to that of Sutradhar is kept. It is known as "unending longing".

The Peacock feather is a permanent feature of Krishna and Balarama's head-dress.

Women never take part in Ankia Nat and so men, who play the women's roles require a careful and elaborate makeup. Artificial breasts made of wood and artificial hairknots made of napkins are used. They wear bracelets, neck-laces, ear ornaments and lizard-like ornaments of gold, silver and jewels around and across the head. There is a house called 'Cho Ghar' where different effigies used in drama, such as Govardhana hill, the serpent demon Kalia, elephants, horses, monkeys, chariots etc. are kept.

THE principal language of Ankia Nat is Assamese Brajabuli. Though interspersed with Sanskrit slokas, Brajabuli came to be recognised as the vehicle of the Krishna cult. In his language the predominance of Maithili elements are very much pronounced. The slokas, with which the dramas open are an indication and the lyrics that follow are an expansion of the thematic ideal of the drama. As the Vaishnava age was essentially an age of poetry, Ankia Nats were mostly written in verse where prose was only an occasional flash and they are fine literary pieces.

Characterisation is not a major factor in Assamese Nats. The reason for this is that the emphasis here is on religion leaving very little scope for characterisation. Yet it must be noted that characterisation does not suffer much. The purpose of Vaishnava drama was not so much to create dramatic effect as to have a religious impact but the dramatic effect can still be seen. They are not artistically insipid or technically imperfect.

The character of Vidusaka is an inevitable character of Sanskrit drama and the absence of this humorous character in Assamese Ankia Nat is striking. Only Bhavbhuti ignores this character. But it is not true to say that the Assamese playwright was influenced by Bhavbhuti in this respect. This interesting character, Vidusaka, however, seems to be replaced by some other comic characters: by Vedanidhi in Ruknini Harana, Narada in Parijata Harana and even Visvamitra in Ramvijya. The music that is played for these characters is always light and gay.

According to Bharat's Natya scenes depicting eating, adultery and

death or covering such impressions, are not aesthetically right. But we can find some deviation from Bharat's rules in Ankia Nat. This was deliberately done to provide entertainment to common folk and motivated with a zeal to educate them on Vishnu cult. Again depiction of battle on the stage is prohibited in Sanskrit drama, but Sankardeva depicted such scenes in his dramas like Rama Vijay, Parijata Harana and Rukmini Harana.

The popularity of Ankia Nat in present day Assamese society has not

waned at all though wide changes have taken place in the theatrical art of the State since the days of Sankara. The modern Assamese playwrights, while engaged in various dramatic experiments have successfully made use of some of the elements of Ankia Nat. This speaks itself of its vitality as a dramatic art. In short, the Ankia Nats are part and parcel of Assamese rich cultural heritage and they constitute a major source of our folk entertainment. □□□

Oilseed crops : new production technology

by Dr. H. K. Jain

FROM a purely scientific standpoint there are no reasons why India should not be able to increase its production of oilseed crops in the same way as it has already done in the case of most of the cereal crops. With advances in agricultural technology and evolution of a large number of new varieties of oilseeds India can look forward to a brighter future in meeting its oilseed needs and in giving a balanced diet to its people.

THE last 15 years have seen major advances in the production of foodgrains like wheat and rice in India. Thus, production of wheat during this period increased from nearly 12 million tonnes, to more than 35 million tonnes. If we consider all the foodgrains taken together, India today produces nearly 50 million tonnes more of them than the quantity produced in the late 1960s. While these advances have helped India to attain self-sufficiency in meeting its food needs, the problem of a balanced nutrition continues and this aspect of India's food situation is now receiving serious attention. A major factor contributing to malnutrition in India is the relatively low content of fat in the diet of most people. The per capita intake of edible oils in India is 10 grams per person per day, while the recommended intake is about 40 grams.

It is this gap which accounts for the major emphasis which agricultural planners, administrators and scientists are now giving to increased production of oilseeds in the country. It is clear that from a purely scientific standpoint there are no reasons why India should not be able to increase its production of oilseed crops in

the same way as it has already done in the case of cereal crops like wheat, rice, maize, sorghum and millet. It is obvious at the same time that a more intensive research effort is needed for the genetic upgrading of these crops and for the development of a production technology, which will find expression on farmers' fields. The reason for this differential response of cereal and oilseed crops is not difficult to understand. Traditionally, the best of the agricultural lands and improved management practices have been reserved by the farmers for cereals in view of their importance as the staple food of most people. Thus, unlike wheat and rice, oilseed crops have been grown almost entirely in non-irrigated lands of low soil fertility and few farmers in the past have used chemical fertilizers or pesticides in the production of these crops.

India today produces about 10 million tonnes of oilseeds; this quantity is proposed to be increased to 13 million tonnes by 1984-85, the last year of the Sixth Five-Year Plan. The National Commission on Agriculture has estimated the total requirement of oilseeds in the country by the end of the century, taking into consideration

the increase in population. The Commission has proposed that the country should plan to produce 26 million tonnes of oilseeds by 2000 A.D. When we take into consideration the present low levels of yields of the oilseed crops in India and the potential which exists for increasing their productivity, it becomes clear that these targets should not be difficult to achieve. A new production technology is already beginning to emerge and efforts are now being made to communicate it to the farmers.

THE new production programmes of oilseeds have been planned with the organization of a strong research support for these crops by Indian Council of Agricultural Research. The All-India Coordinated Project on the improvement of the different oilseed crops organised by the Council has brought together scientists from 22 Agricultural Universities into a network of inter-institutional collaborative research effort. The Coordinated Project has placed considerable emphasis on the evolution of a new group of early maturing varieties with high yields, which should make it possible to extend the cultivation of these crops into areas of improved agronomic management.

The most important oilseed crops of India are groundnut and rapeseed-mustard. These together account for nearly 80 per cent of the total production of oilseeds in the country. A large number of improved varieties of these crops have been evolved in the last 10 years and it has been demonstrated that with improved levels of management they can give 3 to 4 times higher yields than their present average yield in the country. Thus, the average yield of groundnut in India is 800 kilograms per hectare. A number of new varieties are now available which, under improved levels of management, have given an yield of 2500 to 3000 kg. per hectare. Similarly, in the case of rapeseed-mustard, varieties have been evolved which give an yield of 2500 kg. per hectare, compared to the national average yield of less than 800 kg per hectare. Many of these varieties have already been demonstrated on farmer's fields and a massive

programme of multiplication of their seed has been organised.

The foremost requirement for the expression of high yields of these new varieties on farmers' fields is the adoption of plant protection measures and provision of protective irrigation. In the case of groundnut for example, it has been shown that simple seed treatment with fungicides increases crop yields by as much as 10 to 15 per cent. In the case of mustard, large yield losses occur because of insect pests which can be readily controlled through the application of pesticides. Farmers all over the country are now being advised to use seeds of improved varieties of oilseeds and also to adopt plant protection, measures.

THE other major strategy for increasing and stabilising the production of oilseeds is to provide protective irrigation. India today has the world's second largest area under irrigation and the country has planned for a massive development of additional irrigation resources in the next 15 years.

It has been found that if only one or two irrigations could be made available to the oilseed crops compared

to 20 to 30 which are normally applied to crops like rice, a major advance in their production should be possible over a relatively short period of time. The provision of irrigation should also make it possible to extend the cultivation of oilseeds in the time and in space. Thus, new cropping patterns are now emerging in which oilseeds can be grown in rotation or as inter-crop with the cereals. Last but not the least, it is clear that in order to close its edible oil gap, India must not place too heavy a reliance on one or two major crops and must diversify its oilseed industry. Two major steps have been taken in this direction. First, some of the less important oilseed crops like sesame, sunflowers, niger and coconut are not receiving much greater attention from the scientists and the extension workers. More important, India in the last 10 years has successfully introduced new oilseed crop and these are now beginning to make an impact on production. The most important of these new crops are soyabean, sunflower and oil palms. With all these new development and, above all, with the evolution of a large number of new varieties, India can look forward to a bright future in meeting its oilseed needs and in giving a more balanced diet to its people.

outside the country. The entrepreneurial talent and the commercial and financial managers have also been drawn from within.

The country's fleet is also modernised and diversified. India is at present poised for further progress in the sphere of shipping and is having a target of 7.5 million grt by early 1985.

The shipping services of the country now cover all the continents of the world, except Latin America, to which country also plans are underway to start shipping services from India.

Shipping is a highly capital intensive industry and realising this aspect, Indian Government took various steps to accelerate the growth of Indian shipping and also set up a public sector organisation in shipping as early as 1950. Out of the total Indian tonnage, 52 per cent is today owned by the public sector. Alongwith this targeted growth, Indian shipping has undergone a significant qualitative change in its evolution. In conformity with the changed pattern of India's international trade and world trends in shipping modern bulk carriers, tankers, container ships, etc. have come to occupy a prominent position in the Indian merchant fleets.

Realising the importance of the fact that the modern fleet can be developed only if adequate trained manpower is available, the Government has established training institutes for training cadets as Navigating Officers, Marine Engineers etc. For providing post-sea training with specialization, institutions have been established to impart instructions in navigation and engineering to candidates preparing for various grades of professional examinations conducted by the Government. The training institutions for seamen were also established in various places in India to give them wider knowledge in their fields. Foreign nationals from neighbouring countries are also receiving training in Indian training establishments.

Rapid expansion of shipping, without comparable advancement in shipping and ship-repairing would be lop-sided. Hence, considerable attention has been given to augmenting ship repair facilities and shipbuilding capacities in India. Dry docks and repair facilities have been

Shipping industry in India

by Narendrasingh Mahida

AMONG the developing countries India can be considered as one of the leaders in shipping. Our fleet is also modernised and diversified. The country is at present poised for further progress in the sphere of shipping and is having a target of 7.5 million grt by early 1985.

INDIA is a maritime country with a long coastline of about 5600 kms. and a glorious tradition of shipowning, trading and shipbuilding. At the advent of Independence in 1947, Indian shipping tonnage was only 0.19 million gross registered tonnes. Since then, India has developed its shipping tonnage to the tune of 5.9 million gross registered tonnes, which is indeed a great achievement. Moreover, this comprises a diversified fleet viz. liner vessels, passenger-cum cargo vessels, tankers, VCCs (Very Large Crude Carriers), OBOs (Oil

Bulk Ore Carriers) Timber Carriers etc. India has at present an honourable place in the maritime world. It occupies the fifteenth rank among the world's maritime countries. Among the developing countries India can be considered as one of the leaders in shipping. Our country has also developed excellence to managerial, operational and technical capabilities. Indian seamen are well-known all over the world for their competence and they man the fleets of many countries. Indian officers and marine engineers are also in great demand

commissioned on the east coast as well as west coast of India, like the one at Hindustan Shipyard, Cochin Shipyard, Garden Reach Shipbuilding and Engineering, Mazgaon Dock Ltd., etc. which are not only major ship-building yards but also undertaking ship-repairing work.

Shipping is a service industry and the main motivation behind the expansion of Indian shipping has been the need and the urge to serve India's international trade, especially the national exports. With this end in view, Indian shipping companies provide a new work of worldwide liner services which provide direct sailing between India and ports in all the continents except South America. Indian shipping lines have also introduced several promotional shipping services with a view to promoting India's export trade even though these services were not remunerative at the time.

The crude requirements of India are carried by their own bottoms and also India has enough tonnage to transport commodities in bulk.

With the development of Indian shipping, the major ports are also being developed to meet the modern requirements of container handling and also for berthing big tankers and bulk carriers. Modern cargo handling equipments are also being installed in parts for quick turn round of the ships.

The growth of Indian shipping within a short period of 3 decades is spectacular and has been moulded largely by a policy of planned growth. The targets have been fixed by the Govt. for further development in this field.

In the last decade, most of the maritime countries all over the world went in for expanding their fleet especially in dry bulk cargo and in early 1970, the tramp market was at its peak. And since many investors reaped rich harvest and to get more reward placed orders for new build-ings, the shipyards all over the world were heavily booked and though ready to accept orders, they were not able to meet delivery dates of the ship-owners who were keen to acquire tonnage as early as possible. No one could foresee at that time that at one stroke, the shipping market would crash and shipowners would not even be able to achieve break-even cost.

This exactly has happened in 1973 when the price hike in oil was announced by oil producing countries and all the planning of maritime countries proved to be wrong on account of the fact that the tonnage which was delivered after the price hike started becoming surplus—the reason being that the major importing countries of petroleum products cut down substantially their imports.

Till 1979, the shipping market did not improve at all and the shipowners were virtually in the red. In each industry there is a cycle of recession and boom and shipping is no exception to that. Therefore, although the present freight market is not encouraging, I hope it will revive in due course favourably as we improve our exports. Though the recession in

the freight market did have an impact on Indian shipping also, I am glad to say that upto date Indian ships have been plying instead of idling and it will be appreciated as this is quite a big achievement for the industry in the present circumstances.

CONTAINERIZATION

Indian shipping has gone in for extensive containerization of its sea transport in line with the world trend and to maintain competitiveness in the international market. Indian shipping has acquired sufficient container capacity for this purpose.

It is very necessary at this stage to coordinate the shipping industry in India and it is suggested to hold a shipping conference at Bombay. □□□

Remittances from Indians abroad

by K. G. Joglekar

REMITTANCES from both the people of Indian origin living abroad and the Indian nationals contribute substantially to the country's reserves of foreign exchange. A number of concessions were already in existence for people of both categories which have been made more liberal now so as to encourage investment in India by them.

THE number of Indian nationals residing abroad has been rising steadily in the last few years. They occupy positions of responsibility in industry and commerce not only in comparatively less developed countries of Asia and Africa but also in the highly developed countries of Europe and America. In a way, this can be taken as India's contribution to the progress of the developing countries and to the prosperity of the developed ones. Apart from these Indian nationals, there are the people of Indian origin living abroad. Though they do not hold Indian nationality, they have deep cultural roots in India. Remittances from both groups contribute substantially to the country's reserves of foreign exchange. But these remittances are meant for their relations living in India and contribute only marginally to the formation of capital.

But there are Indians and people of Indian origin living abroad who

want to make a more lasting contribution to Indian economy by investing in industry. These people pay taxes on their income in the country of their domicile and naturally expect some concessions in the tax as also other benefits, if they are to invest in India. It would be unfair to expect them to carry the burden of double taxation and it would hurt their feelings if the treatment given to them is totally different from what it is to Indians staying at home.

A number of concessions were already in existence for people of both categories. These have been made more liberal now so as to encourage investment in India by her nationals and people of Indian origin staying abroad. The interest accruing on the credit balance in non-resident (external) account held by a non-resident of Indian origin will now be totally exempt from Income Tax in India. So far, this exemption was available only to

non-resident Indian nationals who fulfilled the test of a non-resident under the Income Tax Act of India, non-resident of Indian origin can now invest in the six year National Saving Certificates which carry an interest of twelve per cent. This interest will be free of Income Tax and the investment will be free from wealth and gift taxes.

Non-residents of Indian origin will be treated on par with resident-Indian nationals in the matter of investment on a non-repatriable basis. The restrictions on investment relating to transactions in commercial property and land will however continue to operate against them.

Interest on new deposits with banks in India for a period of one year or more in the non-resident external accounts will carry interest at a rate which will be two per cent more than the interest on deposits in the ordinary accounts of resident Indians. An interesting relaxation is that gifts made in India out of deposits in external accounts will be free from the gift tax.

So far, an Indian citizen was not treated as a non-resident if he stayed in India for sixty days or more in the year of his departure. Now this limit has been raised to 182 days. People who are self-employed or are in other occupations will be treated on par with Indian nationals in regular employment abroad in the matter of relief in income tax under the status of non-residents. Thus they can come to India for ninety days on leave like those in regular employment and be free of the Income tax. The criteria for deciding on the non-residents status have thus been made more liberal.

So far, non-residents of Indian origin could invest in the paid-up equity capital of only new companies and even there only up to twenty per cent of the total capital. This limit has now been raised to forty per cent on a repatriable basis and the facility extended to the share capital of existing companies also. There are however some conditions which they will have to fulfil. Similarly the special facilities for non-resident Indians for investment in India were available on a repatriable basis only to individuals. Under the new rules companies, part-

nerships, trusts, societies and other corporate bodies, where sixty per cent or more of the capital is held by non-resident Indians can also now in-

vest in non-resident external accounts and in shares of Indian companies.



Muriel Wasi and Khushwant Singh at a conversation on relevance of traditional values in changing society' broadcast from G.O.S.

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs
264.5, 41.29, 30.27, 25.39 Metres.
1134, 7265, 9912, 11815 kHz

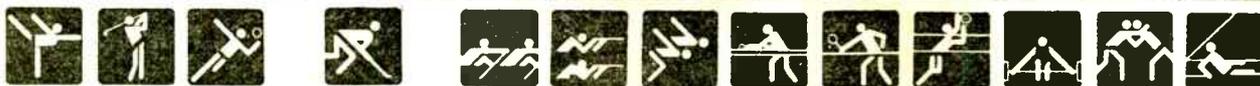
| | |
|---|---|
| 0550 1st : K. Pichalyappa Nagaswaram | : 0550 18th : Isai Amudham |
| 0550 2nd : Thuvikkule Mpu- dantai Utrai : Special Pro- gramme on Gandhi Jayanthi by N.R.R. | 0550 19th : Special Programme on Navaratri |
| 0500 3rd : Neyar Viruppam | 0550 20th : Thagaval Neram with Film Music |
| 0550 4th : Isai Amudham, Ka- dithamum Badilum | 0550 21st : Hakiyacholai, Azh- vargal Kanda, Paramam Pa- surourgal Srinivas Ragha- van |
| 0550 5th : Kettadu Kidakum | 0550 22nd : Maharajaputam Santhanain : Ganamudham |
| 0550 6th : Thiraiganam | 0550 23rd : Neyar Viruppam |
| 0550 7th : Sirur Arangam | 0550 24th : Neyar Viruppam |
| 0550 8th : Ganamudham | 0550 25th : Isai Amudham, Ka- dithamum Badilum |
| 0550 9th : Neyar Virundu, Kal- loori Kanigal | 0550 26th : Saraswathi Pooja Sunadamala and Party Special Programme) |
| 0550 10th : Neyar Viruppam | 0550 27th : Special Programme by N.R.R. : Vetri Thiru- nal Vijayadashami |
| 0550 11th : Isai Amudam, Ka- dithamum Badilum | 0550 28th : Anbu Sahodari by Smt. Sheela Rao: Pro- duced by P. Lakshmi |
| 0550 12th : Kettadu Kidaikum | 0550 29th : Ganamudham Vocal Duet |
| 0550 13th : Thiraiganam | 0550 30th : Neyar Viruppam |
| 0550 14th : Munnerum Bharatam (Developmental Feature) Fisheries in India | 0550 31st : Neyar Viruppam |
| 0550 15th : T.R. Nawancetam : Flute | |
| 0550 16th : Anubhavam Tanda Arivu : Play | |
| 0550 17th : Special Programme on Navaratri | |

PROGRAMME FOR IX ASIA



| | | | | Opening Ceremony | Archery (M & W) | Athletics (M & W) | Badminton (M & W) | Basketball (M & W) | Boxing | Cycling (M) | Equestrian Events | Football | | |
|----------------------|-----------|-------------------------------------|-------------------------|-------------------------------------|-------------------------------------|---|-----------------------------|--------------------------|-------------------------------|-------------------------------|-------------------|--------------------|-------------------------------------|---|
| | | M | E | | | | | | | | | | | |
| 19 th Nov | FRIDAY | | | | | | | | | | | | | |
| 20 th Nov | SATURDAY | | | | | | | | | | | | | |
| 21 st Nov | SUNDAY | | | | | | | | | | | | | |
| 22 nd Nov | MONDAY | | | | | | | | | | | | | |
| 23 rd Nov | TUESDAY | | | | | | | | | | | | | |
| 24 th Nov | WEDNESDAY | | | | | | | | | | | | | |
| 25 th Nov | THURSDAY | | | | | | | | | | | | | |
| 26 th Nov | FRIDAY | | | | | | | | | | | | | |
| 27 th Nov | SATURDAY | | | | | | | | | | | | | |
| 28 th Nov | SUNDAY | | | | | | | | | | | | | |
| 29 th Nov | MONDAY | | | | | | | | | | | | | |
| 30 th Nov | TUESDAY | | | | | | | | | | | | | |
| 1 st Dec | WEDNESDAY | | | | | | | | | | | | | |
| 2 nd Dec | THURSDAY | | | | | | | | | | | | | |
| 3 rd Dec | FRIDAY | | | | | | | | | | | | | |
| 4 th Dec | SATURDAY | | | | | | | | | | | | | |
| TIME | M | | | | | | | | | | | | | |
| | E | 1500 - 1700 | M 0930 - 1230 | M 1000 - 1145 | M 0900 - 1300 | M 0900 - 1200 | M | M 0900 - 1200 | M 0900 - 1200 | M 0900 - 1200 | M 0900 - 1200 | M | M | M |
| VENUES | E | 1400 - 1600 | E 1400 - 1600 | E 1300 - 1630 | E 1400 - 2000 | E 1300 - 2200 | E | E 1700 - 2200 | E 1300 - 1630 | E 1400 - 1630 | E 1400 - 1630 | E 1330 - 1630 | E | E |
| | | Jawaharlal Nehru Stadium Lodhi Road | Delhi University Ground | Jawaharlal Nehru Stadium Lodhi Road | Indraprastha Indoor Stadium Rajghat | Talkatora Indoor Stadium Talkatora Garden | Hall of Sports Mathura Road | Yamuna Velodrome Rajghat | Harbaksh Stadium Delhi Cantt. | Nicholson Ranges Delhi Cantt. | Ambedkar Stadium | Model Town Stadium | Jawaharlal Nehru Stadium Lodhi Road | |

AN GAMES DELHI 1982



| | | Gymnastics (M & W) | Golf (M) | Handball (M) | Hockey (M) | Hockey (W) | Rowing | Shooting | Swimming (M & W) | Table Tennis (M & W) | Tennis (Lawn) (M & W) | Volleyball (M & W) | Weightlifting | Wrestling | Yachting | Closing Ceremony |
|---------------------------------------|---------------|--------------------|----------|--------------|------------|------------|--------|----------|------------------|----------------------|-----------------------|--------------------|---------------|-----------|----------|------------------|
| Indraprastha Indoor Stadium Rajghat | M 1000 - 1300 | | | | | | | | | | | | | | | |
| | E 1700 - 2000 | | | | | | | | | | | | | | | |
| Delhi Golf Club D. Zakir Hussain Road | M 0700 - 1700 | | | | | | | | | | | | | | | |
| | E | | | | | | | | | | | | | | | |
| Delhi University Ground | M 0900 - 1200 | | | | | | | | | | | | | | | |
| | E 1400 - 1640 | | | | | | | | | | | | | | | |
| National Stadium | M 1100 - 1230 | | | | | | | | | | | | | | | |
| | E 1330 - 1630 | | | | | | | | | | | | | | | |
| Shivaji Stadium | M 0930 - 1100 | | | | | | | | | | | | | | | |
| | E 1330 - 1630 | | | | | | | | | | | | | | | |
| Ramgarh Lake, Jaipur | M 0930 - 1200 | | | | | | | | | | | | | | | |
| | E 1500 - 1700 | | | | | | | | | | | | | | | |
| Tughlakabad Range | M 0900 - 1230 | | | | | | | | | | | | | | | |
| | E 1400 - 1630 | | | | | | | | | | | | | | | |
| Palkatora Swimming Pool | M 0930 - 1230 | | | | | | | | | | | | | | | |
| | E 1330 - 1630 | | | | | | | | | | | | | | | |
| Hall of Sports Mathura Road | M 0900 - 1200 | | | | | | | | | | | | | | | |
| | E 1500 - 2200 | | | | | | | | | | | | | | | |
| Tennis Stadium Hauz Khas | M 1100 - 1630 | | | | | | | | | | | | | | | |
| | E | | | | | | | | | | | | | | | |
| Indraprastha Indoor Stadium Rajghat | M 0900 - 1300 | | | | | | | | | | | | | | | |
| | E 1500 - 2200 | | | | | | | | | | | | | | | |
| Asiad Centre Games Village | M - | | | | | | | | | | | | | | | |
| | E 1430 - 1830 | | | | | | | | | | | | | | | |
| Ambedkar Stadium | M - | | | | | | | | | | | | | | | |
| | E 1330 - 1630 | | | | | | | | | | | | | | | |
| Arabian Sea, Bombay | M - | | | | | | | | | | | | | | | |
| | E 1500 - 1730 | | | | | | | | | | | | | | | |
| Jawaharlal Nehru Stadium Lodhi Road | M - | | | | | | | | | | | | | | | |
| | E 1530 - 1700 | | | | | | | | | | | | | | | |



Dr. Nagendra, noted Hindi writer and critic who gave a talk on the concept of heroine and romanticism and K. Kipgen who Broadcast a talk on delicacies from Manipur over the General Overseas Service.

Kanwar Prem Lall, Honorary Member M.C.C., Dr. Narottam Puri, commentator and journalist and Abbas Ali Beg, former test player: who participated in a discussion on 50 years of test cricket between India and England broadcast over G.O.S.



I.K. Jha, K.B. Lall, S. Swaminathan Iyer and I.Z. Bhatti: who participated in a discussion on Prospects of global economic recovery and its implications for the third World over G.O.S.



GENERAL OVERSEAS SERVICE

- 0500 6th and 20th : Export Front
13th and 27th : Talk
 - 0510 Film Songs from South Indian Films
 - 0550 Light Music from Different Regions :
6th : Sindhi by Different Artists
13th : Bengali by Manna Dey
20th : Rajasthani by Hem Lata and Om Vyas
27th : Punjabi by Gurdas Maan
 - 0600 6th and 20th : Of Persons, Places and Things
13th and 27th : Our Guest
 - 0610 Instrumental Music :
6th : Shiv Kumar Sharma and Hari Prasad Chaurasia : Santoor Flute Duet
13th : Sultan Khan and Raghunath Seth : Flute Sarangi Duet
20th : Ravi Shankar and Ali Akbar Khan : Sitar Sarod Duet
27th : Imrat Hussain Khan : Surbahar.
- THURSDAYS**
- 7th, 14th, 21st and 28th
- 0415 Karnataka Instrumental Music :
7th : K.S. Venkataramaniah : Violin
14th : Lalgudi G. Jayaraman and Smt. Brahmanandan : Violin Duet
21st : Namagiripettai Krishan : Nagaswaram
28th : Papancham Sitararam : Flute
 - 0446 Instrumental Music :
7th : Ghasi Ram Nirmal : Jaltarang
14th : Gopal Krishna : Vichitra Veena
21st : Pyara Singh : Dilaruba
28th : Brij Bhushan Kabra : Guitar
 - 0500 7th : Book Review
14th : Talking about Agriculture
21st : Science Today
28th : Industrial Front
 - 0510 Selection from National Programme of Music
 - 0540 Film Tunes
 - 0550 7th and 21st : Focus on Asiad (Upto 0555 Hours)
14th : Songs from New Films
28th : Moharram : Special Talk
 - 0555 Film Tunes (Only on 7th and 21st)
 - 0600 Radio Newsreel
 - 0610 Regional Music :
7th : Malayalam
14th : Assamese
21st : Gujarati
28th : Tamil.

| For North-East Asia, Australia and New Zealand | | |
|--|-----------------|-------|
| (From 1530 to 1630 Hrs IST) | | |
| TARGET AREAS | BANDS FREQUENCY | |
| | Metres | kHz |
| NORTH EAST ASIA** | 19.54 | 15350 |
| | 17.25 | 17387 |
| | 13.83 | 21695 |
| AUSTRALIA AND NEW ZEALAND | 16.78 | 17875 |
| | 19.73 | 15205 |
| | 16.94 | 17705 |

- REGULAR FEATURES**
- 1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights for 0215-0400 and 1530-1630 hours.
- FRIDAYS**
- 1st, 8th, 15th, 22nd and 29th
- 1546 Light Music :
1st : Suresh Rajvanshi
8th : Swarn Lata
15th : Bhupinder
22nd : Qawalis by Different Artists
29th : Qawalis by Different Artists
- 1600 1st, 15th and 29th : Talk
8th and 22nd : Horizon : Literary Magazine
- 1610 Orchestral Music (Except 8th and 22nd)
1st : Pragati by Emani Shankar Sastry
15th : Hemavathi by M.Y. Kamasasry
29th : Suryamukhi by M.Y. Kamasasry.
- SATURDAYS**
- 2nd, 9th, 16th, 23rd and 30th
- 1546 Gandhiji's Bhajans
1600 2nd, 16th and 30th : Mainly For Tourists
9th : Indian Cinema
23rd : Sports Folio
1610 Folk Songs :
2nd : Jainia
9th : Kumaoni
16th : Bhojpuri
23rd : Haryanavi
30th : Dogri.
- SUNDAYS**
- 3rd, 10th, 17th, 24th and 31st
- 1546 Devotional Music :
3rd : Ramcharit Manas by Mukesh
10th : D.V. Paluskar
17th : Different Artists
24th : Shabads by Different Artists
31st : Laxmi Shankar
- 1600 Women's World
1610 Film Songs.
- MONDAYS**
- 4th, 11th, 18th and 25th
- 1546 Folk Songs :
4th : Braj
11th : Harvest Songs
18th : Rajasthani
25th : Bundelkhandi
- 1600 Faithfully Yours : Replies to Listeners' Letter. (On 4th and 18th upto 1615 and 11th and 25th upto 1610 hours.)
- 1610 Dx-Corner (Only on 11th and 25th upto 1620 hours.)
- 1615 Film Tunes (Only 4th and 18th).
- TUESDAYS**
- 5th, 12th, 19th and 26th
- 1546 Karnataka Instrumental Music :
5th : Clarinet
12th : Flute
19th : Veena
26th : Violin
- 1600 5th and 19th : Export Front
12th and 26th : Talk
- 1610 Film Songs from Different Regions.

| FOR SOUTH EAST ASIA | | |
|-----------------------------|-----------------|--|
| (From 1960 to 2030 Hrs IST) | | |
| BANDS | | |
| Metres | KHz (Frequency) | |
| 25.40 | 11810 | |
| 19.56 | 15335 | |

- REGULAR FEATURES**
- 1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights for 0415-0645 and 1900-2030 hours; 2030 CLOSE DOWN.
- FRIDAYS**
- 1st, 8th, 15th, 22nd and 29th
- 1916 Light Music :
1st : Qawalis by Different Artists
8th : Hariharan : Ghazal
15th : Talat Aziz
22nd : Manhar
29th : Satish Babbar : Ghazal
- 1930 Radio Newsreel
1940 Orchestral Music
1955 1st, 15th and 29th : Talk
8th and 22nd : Horizon—Literary Magazine (20 minutes)
- 2005 Film Songs.
- SATURDAYS**
- 2nd, 9th, 16th, 23rd and 30th
- 1916 Folk Songs (On 23rd upto 1930 hours)
23rd : Andhra Pradesh
1920 Focus on Asiad (Except on 23rd)
2nd : Expression : Youth Magazine
9th : Youth in Focus
16th : From the Universities
23rd : Quiz Time (20 Minutes)
- WEDNESDAYS**
- 6th, 13th, 20th and 27th
- 1546 Light Music :
6th : Nitin Mukesh
13th : Nina Mehta and Rajinder Mehta
20th : Ghazals by Different Artists
27th : Begum Akhtar
- 1600 6th : Book Review
13th : Talking about Agriculture
20th : Science Today
27th : Industrial Front
- 1610 Instrumental Music :
6th : Mushtaq Ali Khan : Sitar
13th : Ahmed Raza : Vichitra Veena
20th : Ghazals by Different Artists
27th : Amjad Ali Khan : Sarod.
- THURSDAYS**
- 7th, 14th, 21st and 28th
- 1546 Rabindra Sangeet :
7th : Different Artists

GENERAL OVERSEAS SERVICE

1940 30th : Film Review
2nd : Gandhiji's Favourites
Bhajans
9th : Shiv Kumar Sharma :
Santoor
16th : Diwali Songs
23rd : Jain Kumar Jain :
Jaltarang
30th : Radhika Mohan
Moitra : Mohan Veena
1955 2nd : Radio Report on the
proceedings held at Raj-
ghat on the occasion of
Mahatma Gandhi's Birth-
day (14 minutes)
9th : Indian Cinema
16th : Special Programme
on Diwali (20 minutes)
23rd : Sports Folio
30th : Producers' Choice
2005 Film Songs from New
Releases.

SUNDAYS

3rd, 10th, 17th, 24th and 31st
1916 Interlude
1920 3rd : Play
10th : Discussion
17th : Feature
24th : Film Story
31st : Programme of Re-
peats
1955 Women's World
2005 Film Songs.

MONDAYS

4th, 11th, 18th and 25th
1916 Light Classical Music :
4th : Bade Ghulam Ali
Khan
11th : Girja Devi
18th : Ghulam Mustafa
Khan
25th : Farhat Jehan Biboo
1930 Radio Newsreel
1940 Instrumental Music :
4th : Ashish Khan : Sarod
11th : P.D. Saptarishi :
Violin
18th : Shakoor Khan :
Sarangi
25th : Ayodhya Prasad :
Pakhawaj
1955 Faithfully Yours : Replies
to Listeners' Letters (On
4th and 18th upto 2010
and on 11th and 25th upto
2005 hours)
2005 Dx—Corner (Only on
11th and 25th upto 2015
hours)
2010 Film Songs (On 11th and
25th at 2015 hours.)

TUESDAYS

5th, 12th, 19th and 26th
1916 Folk Songs :
5th : Madhya Pradesh
12th : Bengali
19th : Manipuri
26th : Madurai
1930 5th and 19th : Of Persons,
Places and Things
12th and 26th : Our Guest
1940 Orchestral Music

1955 5th and 19th : Export
Front
12th and 26th : Talk
2005 Film Songs

WEDNESDAYS

6th, 13th, 20th and 27th
1916 Rabindra Music :
6th : Gautam Mitra
13th : Swapan Gupta
20th : Gita Ghatak
27th : Rani Chaudhury and
Krishna Mitra

1925 Focus on Asiad (Only on
6th and 20th)
1930 Radio Newsreel
1940 Karnatak Instrumental Mu-
sic :
6th : T.P.S. Vetruswami
Pillai and Party : Naga-
swaram
13th : M. Chandra Sekha-
ram : Violin
20th : N. Ramani : Flute
27th : Emani Shankara
Sastri : Veena
1955 6th : Book Review

13th : Talking about Agri-
culture
20th : Science Today
27th : Industrial Front
Film Songs.

THURSDAYS

7th, 14th, 21st and 28th
1916, 1945 and 1955 Listeners'
Choice
1930 Cultural Survey

For West Asia, U.K. and West Europe: East Africa, West and North
West Africa: Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315-0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015-0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EUROPE | 0130-0400 | 30.27 | 9912 |
| EAST AFRICA | 2330-0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215-0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

0100 and 0345 Radio Newsreel
0120 Instrumental Music :
1st : Mohd. Umar : Rabab
8th : Gajanan Rao Joshi :
Violin
15th : P.D. Saptarishi :
Violin
22nd : N. Rajan : Violin
29th : V.G. Jog : Violin
2350, Film Songs from South
(Except on 8th and 22nd)
Film Tunes (Upto 0150 hrs.
on 8th and 22nd)
and 0250 1st, 15th and
29th : Talk
8th and 22nd : Horizon : 0000
Literary Magazine (From
0150-0210 and 0250-
0310 hrs.)
Folk Songs :
1st : Rajasthani
8th : Bihari
15th : Punjabi
22nd : Manipuri
29th : Gujarati
0016 Orchestral Music
3000 Film Songs (On 8th and
22nd at 0310 hrs.)

FRIDAYS

1st, 8th, 15th, 22nd and 29th
2316 Karnatak Instrumental Mu-
sic
2320 Regional Film Songs
2350 1st, 15th and 29th : Talk
8th and 22nd : Poetry Reci-
tation/Orchestral Music
0241 Film Songs
3000 Light Music :
0016 1st : Natia Qawalis by
Different Artists
8th Begum Akhtar
15th : Kanwal Siddhu :
Ghazals
2316 22nd : Talat Aziz
2320 29th : Qawalis by Different
Artists
0040 Classical Vocal Music :
Old Masters :
1st : Ustad Rajab Ali
Khan
8th : D.V. Paluskar
15th : Ustad Amir Khan
22nd : Ustad Bade Ghu-
lam Ali Khan
29th : Ustad Abdul Karim
Khan

SATURDAYS

2nd, 9th, 16th, 23rd and 30th
2316 Devotional Music.
2320 Karnatak Instrumental Mu-
sic
2nd : T. Chowdiah : Violin
9th : P.S. Pillai : Mridan-
gam
16th : Lalgudi G. Jayara-
man and Lalgudi G.J.R.
Krishnan : Violin Duet
23rd : A.K.C. Natarajan :
Clarinet
30th : D. Kittappa : Got-
tuvadyam
2345, 0146 and 0310 16th :

Special Programme on
Diwali (20 minutes)
0146 and 0315 2nd : Radio
Report on the Proceedings
held at Rajghat on the
Occasion of Mahatma
Gandhi's Birthday (14
minutes)
0200 and 0345 2nd and
16th : Mainly for Tourists
(Except on 2nd at 2350
hours)
9th : Indian Cinema
23rd : Sports Folio
30th : Film Reviews
2nd : Gandhiji's Favourite
Bhajans Light Melodies
(Except on 16th)
9th : Guitar
16th : Songs of Diwali
23rd : Mohd. Abdullah
Tibet Baqal : Santoor
30th : Jaswant Singh :
Mandolin
0016 Film Tunes (Upto 0020
hours) Except on 23rd
23rd : Classical Songs from
Film (Upto 0030 hours)
0020, 0146 and 0220 Focus on
Asiad (Except on 23rd)
and on 2nd and 16th at
0146 hours)
0040 Karnatak Classical Vocal
Music :
2nd : M. Balamurali Kri-
shna
9th : M.L. Vasanthakumari
16th : M.S. Subbulakshmi
23rd : Late Ariyakkudi Ra-
manuja Iyengar
0100 and 0250 2nd : Expres-
sion : Youth Magazine
9th : Youth in Focus
16th : From the Universi-
ties

GENERAL OVERSEAS SERVICE

| | | | | |
|------|---------------------------------|---------------------------------|---------------------------------|------------------------------|
| 23rd | Quiz (Upto 0320 minutes) | Karnatak Vocal Music : | 12th and 26th : Our Guest | 13th : Latifat Hussain |
| | 30th : Producers' Choice | 3rd : Kamala Karlasanthan 0000, | 0016 and 0040 Listeners' Choice | Khan |
| 0120 | Light Music : | 10th : M.D. Ramanathan | and 0250 5th and 19th : | 20th : Singh Bandhu |
| | 2nd : Trilok Kapoor | 17th : B.V. Laxmanan and 0100 | Export Front | 27th : Sumati Mutatkar |
| | 9th : Mahendra Kapoor | B.V. Raman : Vocal Duet | 12th and 26th : Talk | Light Music : |
| | 16th : Alka Yajnik | 24th : B. Rajam Iyer | Instrumental Music : | 6th : Sahahuddin Ahmed |
| | 23rd : Raj Kumar Rizvi | 31st : Chembai Vaidyana- 0120 | 5th : Gopal Krishna : Vi- | 13th : Nina Mehta and Ra- |
| | 30th : Tarun Bannerjee, | than Bhagavatar | chitra Veena | jinder Mehta |
| | Alpara Banerjee and Ma- | MONDAYS | 12th : Ramesh Prem : Vi- | 20th : Raj Kumar Rizvi |
| | dhubala Jhaveri | 4th, 11th, 18th and 25th | chitra Veena | and Indrani Rizvi |
| 0146 | Film Tunes (Upto 0150, 2316 | Instrumental Music | 19th : Radhika Mohan Moi- | 27th : Nilam Sahn |
| | hours Except 2nd, 16th and 2320 | Classical Vocal Music : | tra : Mohan Veena | Instrumental Music : Sheh- |
| | 23rd). | 4th : A. Kanam | 26th : Ahmed Raza | nai : |
| | 23rd : Ravi Shankar and | 11th : Dipali Nag | Vichitra Veena | 6th : Jagannath and Party |
| | Ali Abkar Khan : Sitar | 18th : Hafeez Ahmed Khan 0146 | Folk Songs : | 13th : Jagdish Prasad Qa- |
| | and Sarod Duet | 25th : Irene Roy Chow- | 5th : Punjabi | mar and Party |
| 0220 | 23rd : Gyani Jaswant Singh | dhury | 12th : Uttar Pradesh | 20th : Daya Shankar and |
| | Ragi and Party : Regional | 0150 and 0250 Faithfully | 19th : Bhojpuri and Ava- | Party |
| | Devotional Music : Shabads | Yours : Replies to Lis- | dbi | 27th : Bismillah Khan and |
| 0241 | Classical Vocal Music : | teners' Letters (On 4th and | 26th : Nagaland | Party |
| | 2nd : Padmavati Shaligram; | 18th at 2345, 0150 and | Instrumental Music : | Film Songs |
| | 9th : Sharmo Khurana : | 0250 hours for 15 minutes | Flute : | THURSDAYS |
| | Light Music | and on 11th and 25th at | 5th : Devendra Murdesh- | 7th, 14th, 21st and 28th |
| 16th | Sharafat Hussain Khan | 2350, 0150 and 0250 hours | war | Devotional Music |
| | 23rd : Amar Nath | for 10 minutes). | 12th : Prakash Wadhera | 2316 |
| | 30th : Kishori Amonkar | Film Songs (Except on | 19th : Raghunath Seth | 2320 |
| 0300 | Old Film Songs | 11th and 25th : Dx— | 26th : Hari Prasad Chau- | 2350 |
| | | Corner (Upto 0016 hours) | rasia | 14th and 21st : Panorama |
| | SUNDAYS | 0010 Film Tunes (Only on 11th | Karnatak Vocal Music : | of Progress |
| | | and 25th) | 5th : Sathur A.G. Subra- | 28th : Moharram : Special |
| | 3rd, 10th, 17th, 24th and 31st | 0016 Light Music : | maniam, D. Somasundara | Talk |
| | | 4th : Talat Mehmood | Deslgar | Light Karnatak Music : |
| | 2316 Devotional Music | 11th : Jagmohan | 12th : S. Gopalaratnam | 7th : K.C. Menon and |
| | 2320 Film Songs | 18th : C.H. Atma | 19th : Lalitha Seshadri | Party |
| | 2350, 0200 and 0345 Women's | 25th : Naseem Bano | 26th : Voleti Veonkateswa- | 14th : M.N. Ratnam |
| | World (On 24th at 2350 | Karnatak Classical Vocal | rulu | 21st : Different Artists |
| | hours). | Music : | New Film Songs | 28th : N.S. Raman |
| | 2350, 0146 and 0320 U.N. Day : | 4th : Chembai Vaidyana- | 0016 | Devotional Music : |
| | Special Talk (On 24th of | than Bhagavatar | WEDNESDAYS | 7th : Shabads of Guru |
| | a minutes duration). | 11th : Maharajapuram San- | 6th, 13th, 20th and 27th | Nanak |
| | 0000 Classical Vocal Music : | 18th : K.V. Narayana- | Instrumental Music | 14th : Ramcharit Manas |
| | 3rd : Bade Ghulam Ali | swamy | Light Vocal Music (On | 21st : Sindhi Devotional |
| | Khan | 25th : T. Brinda and | 6th and 20th upto 2325 | Songs |
| | 10th : Gangu Bai Hangal | T. Mukta | hours) | 28th : N. S. Raman |
| | 17th : Malvika Kanam | and 0345 Radio Newsreel | 6th : Suman Kalyanpur | Instrumental Music : Sitar : |
| | 24th : Pandhari Nath Kol- | 0100 Film Songs | 13th : Bhujinder | 7th : Ravi Shankar |
| | hapure | 0120 Film Tunes | 20th : Mohd. Yakoob | 14th : Nikhil Banerjee |
| | 31st : Parveen Sultana and | 0146 Dx—Corner (Only on | 27th : Minoo Purshottam | 21st : Mushaq Ali Khan |
| | Dilshad Khan : Duet | 11th and 25th Upto 0120 | 0025, 0025 and 0225 Focus on | 28th : Debabrata Chau- |
| 0016 | New Film Songs | hours). | Asiad | dhury |
| 0040 | and 0250 3rd : Play | 0205 Film Tunes (On 11th and | 0200 and 0345 6th : Book | and 0345 Cultural Survey |
| | 10th : Discussion | 25th at 0210 hours) | Review | Regional Film Songs |
| | 17th : Feature | Folk Songs : | 13th : Talking about | Rabindra Music : |
| | 22nd : Film Story | 4th : Haryanavi | Agriculture | 7th : Different Artists |
| | 29th : Programme of | 11th : Munda | 20th : Science Today | 14th : Chinmoy Chatterjee |
| | Repeat | 18th : Jaintia | 27th : Industrial Front | 21st : Debabrata Biswas |
| 0120 | Devotional Music : | 25th : Andhra Pradesh | Folk Songs : | 28th : Dwijen Mukherjee |
| | 3rd : Gopalji Rallabhai and | Classical Vocal Music : | 6th : Khast | and 0320 Moharram : Spe- |
| | Party | 4th : Sharafat Hussain | 13th : Goanese | cial Talk |
| | 10th : Alok Ganguli | Khan : Light Music | 20th : Kashmiri | and 0250 7th : Disc Re- |
| | 17th : Raghunath Panigrahi: | 11th : Siya Ram Tiwari : | 27th : Bihari | view (20 minutes from |
| | Geet Govinda | Light Music | Hits from Films | 0150—0210 and 0241— |
| | 24th : Vishni Mehrotra | 18th : Sohan Singh | 0016 | 0300 hours) |
| | 31st : Purshottam Das, Ja- | 25th : Padmavati Gokhle | Instrumental Music —Old | 14th, 21st and 28th : Pano- |
| | lota | 0040 Dx—Corner (Only on | Masters : | rama of Progress |
| 0146 | Film Songs | 11th and 25th Upto 0310 | 6th : Ustad Hafiz Ali | Classical Vocal Music : |
| 0220 | Instrumental Music : | hours) | Khan : Sarod | 7th : Ghulam Mustafa |
| | 3rd : Jain Kumar Jain : | 0305 Film Songs (On 11th and | 13th : T. Chowdiah : Vio- | Khan |
| | Kashtarang | 25th at 0310 hours) | lin | 13th : Himmat Chohan |
| | 10th : Avadhya Prasad : | TUESDAYS | 20th : Panna Lal Ghosh : 0241 | 21st : Pandit Jasraj |
| | Pakhwai | 5th, 12th, 19th and 26th | Flute | 28th : Pandit Jagdish Pra- |
| | 17th : Banne Khan and | Karnatak Devotional Music | 27th : K.P. Arunachalam : | sad |
| | Inder Lal : Sarangi Duet | 3rd : Kamala Karlasanthan 0000, | Nagaswara | Instrumental Music : Sarod |
| | 24th : Himangshu Biswas : | 10th : M.D. Ramanathan | and 0250 Radio Newsreel | 7th : Ali Akbar Khan |
| | Santoor | 17th : B.V. Laxmanan and 0100 | Film Songs | 14th : Ashish Khan |
| | 31st : Debabrata Chow- | B.V. Raman : Vocal Duet | 0300 | 21st Yakoob Ali Khan |
| | dhury : Sitar | 24th : B. Rajam Iyer | Classical Vocal Music : | 28th : Sharan Rani |
| 0241 | Regional Film Songs | 31st : Chembai Vaidyana- | 6th : Ishtiaq Hussain Khan | Classical Half Hour Music |
| | | than Bhagavatar | 13th : T. Chowdiah : Vio- | of India (Repeat of Tues- |
| | | MONDAYS | lin | day Item) |
| | | 4th, 11th, 18th and 25th | 20th : Panna Lal Ghosh : 0241 | |
| | | Instrumental Music | Flute | |
| | | Classical Vocal Music : | 27th : K.P. Arunachalam : | |
| | | 4th : A. Kanam | Nagaswara | |
| | | 11th : Dipali Nag | and 0250 Radio Newsreel | |
| | | 18th : Hafeez Ahmed Khan 0146 | Film Songs | |
| | | 25th : Irene Roy Chow- | Classical Vocal Music : | |
| | | dhury | 6th : Ishtiaq Hussain Khan | |
| | | 0150 and 0250 Faithfully | | |
| | | Yours : Replies to Lis- | | |
| | | teners' Letters (On 4th and | | |
| | | 18th at 2345, 0150 and | | |
| | | 0250 hours for 15 minutes | | |
| | | and on 11th and 25th at | | |
| | | 2350, 0150 and 0250 hours | | |
| | | for 10 minutes). | | |
| | | Film Songs (Except on | | |
| | | 11th and 25th : Dx— | | |
| | | Corner (Upto 0016 hours) | | |
| | | 0010 Film Tunes (Only on 11th | | |
| | | and 25th) | | |
| | | 0016 Light Music : | | |
| | | 4th : Talat Mehmood | | |
| | | 11th : Jagmohan | | |
| | | 18th : C.H. Atma | | |
| | | 25th : Naseem Bano | | |
| | | Karnatak Classical Vocal | | |
| | | Music : | | |
| | | 4th : Chembai Vaidyana- | | |
| | | than Bhagavatar | | |
| | | 11th : Maharajapuram San- | | |
| | | 18th : K.V. Narayana- | | |
| | | swamy | | |
| | | 25th : T. Brinda and | | |
| | | T. Mukta | | |
| | | and 0345 Radio Newsreel | | |
| | | 0100 Film Songs | | |
| | | 0146 Film Tunes | | |
| | | Dx—Corner (Only on | | |
| | | 11th and 25th Upto 0120 | | |
| | | hours). | | |
| | | 0205 Film Tunes (On 11th and | | |
| | | 25th at 0210 hours) | | |
| | | Folk Songs : | | |
| | | 4th : Haryanavi | | |
| | | 11th : Munda | | |
| | | 18th : Jaintia | | |
| | | 25th : Andhra Pradesh | | |
| | | Classical Vocal Music : | | |
| | | 4th : Sharafat Hussain | | |
| | | Khan : Light Music | | |
| | | 11th : Siya Ram Tiwari : | | |
| | | Light Music | | |
| | | 18th : Sohan Singh | | |
| | | 25th : Padmavati Gokhle | | |
| | | 0040 Dx—Corner (Only on | | |
| | | 11th and 25th Upto 0310 | | |
| | | hours) | | |
| | | 0305 Film Songs (On 11th and | | |
| | | 25th at 0310 hours) | | |
| | | TUESDAYS | | |
| | | 5th, 12th, 19th and 26th | | |
| | | Karnatak Devotional Music | | |
| | | 3rd : Kamala Karlasanthan 0000, | | |
| | | 10th : M.D. Ramanathan | | |
| | | 17th : B.V. Laxmanan and 0100 | | |
| | | B.V. Raman : Vocal Duet | | |
| | | 24th : B. Rajam Iyer | | |
| | | 31st : Chembai Vaidyana- | | |
| | | than Bhagavatar | | |
| | | MONDAYS | | |
| | | 4th, 11th, 18th and 25th | | |
| | | Instrumental Music | | |
| | | Classical Vocal Music : | | |
| | | 4th : A. Kanam | | |
| | | 11th : Dipali Nag | | |
| | | 18th : Hafeez Ahmed Khan 0146 | | |
| | | 25th : Irene Roy Chow- | | |
| | | dhury | | |
| | | 0150 and 0250 Faithfully | | |
| | | Yours : Replies to Lis- | | |
| | | teners' Letters (On 4th and | | |
| | | 18th at 2345, 0150 and | | |
| | | 0250 hours for 15 minutes | | |
| | | and on 11th and 25th at | | |
| | | 2350, 0150 and 0250 hours | | |
| | | for 10 minutes). | | |
| | | Film Songs (Except on | | |
| | | 11th and 25th : Dx— | | |
| | | Corner (Upto 0016 hours) | | |
| | | 0010 Film Tunes (Only on 11th | | |
| | | and 25th) | | |
| | | 0016 Light Music : | | |
| | | 4th : Talat Mehmood | | |
| | | 11th : Jagmohan | | |
| | | 18th : C.H. Atma | | |
| | | 25th : Naseem Bano | | |
| | | Karnatak Classical Vocal | | |
| | | Music : | | |
| | | 4th : Chembai Vaidyana- | | |
| | | than Bhagavatar | | |
| | | 11th : Maharajapuram San- | | |
| | | 18th : K.V. Narayana- | | |
| | | swamy | | |
| | | 25th : T. Brinda and | | |
| | | | | |

GUJARATI SERVICE

From 0945-1000 hrs. on 19.78 and 16.93 Metres : 15165 and 17715 kHz

News at 0945-1000 hrs

From 2230-2315 hrs. on 25.36, 19.63 metres, 11830 and 1528 kHz

News at 2235-2245 hours

| | | | |
|--|--|---|---|
| <p style="text-align: center;">FRIDAYS</p> <p style="text-align: center;">1st, 8th, 15th, 22nd and 29th</p> <p>2230 1st : Bhajan 8th : Qawwali 15th : Naat 22nd : Hariomsharan 29th : Ghazal</p> <p>2235 News (On all days). 2245 Gujarati Film Songs 2315 CLOSE DOWN (On all days).</p> <p style="text-align: center;">SATURDAYS</p> <p style="text-align: center;">2nd, 9th, 16th, 23rd and 30th</p> <p>2230 2nd : Diwaliben Bhil 9th : Damayanti Bardai 16th : Laxmi Shankar 23rd : Rajul Mehta 30th : Veena Mehta</p> <p>2245 2nd, 16th and 30th : For Children 9th and 23rd : For Women</p> | <p style="text-align: center;">SUNDAYS</p> <p style="text-align: center;">3rd, 10th, 17th, 24th and 31st</p> <p>2230 3rd : Anwar 10th : Anuradha 17th : Ashit Desai 24th : Asha Bhonsle 31st : Anup Jalota</p> <p>2245 Ek Farmaish 2250 3rd : Ajna Geetkar 10th : Amari Pasand 17th : Gabbarne Ghokhe : Special Programme of Garbas 24th : Geet Garba : Geet Gujarati Non-Films Songs 31st : Amara Aajne Mehman</p> | <p style="text-align: center;">MONDAYS</p> <p style="text-align: center;">4th, 11th, 18th and 25th</p> <p>2230 4th : Sitar 11th : Shehnai 18th : Stotra 25th : Shruti Vrihda</p> <p>2245 Film Music</p> <p style="text-align: center;">TUESDAYS</p> <p style="text-align: center;">5th, 12th, 19th and 26th</p> <p>2230 5th : Jagmohan 12th : Manhar 19th : Stute 26th : Garbo</p> <p>2245 5th and 12th : Play 19th : Mahishasur Mardini Programme of Stute, Stotra and Garbas on Festival of Navratra 26th : Garbo Ghame : Programme of Garbas</p> | <p style="text-align: center;">WEDNESDAYS</p> <p style="text-align: center;">6th, 13th, 20th and 27th</p> <p>2230 6th : Juthika Roy 13th : Himmat Chohan 20th : Raas 27th : Stute</p> <p>2245 Current Affairs 2250 Geetika 2300 6th : Gamne Gamshe 13th : Janva Jevum 20th : Geet and Ghazal 27th : Vijaya Dashmi : Special Programme on Dasara</p> <p style="text-align: center;">THURSDAYS</p> <p style="text-align: center;">7th, 14th, 21st and 28th</p> <p>2230 7th : Shesali Ghosh 14th : Ismail Valera 21st : Garbi 28th : Nirmala Devi</p> <p>2245 Indian Press Review 2250 7th : Geetavali : Gujarati and Hindi Non-Film Songs 14th and 28th : Talk 21st : Tarang : Light Classical Film Songs</p> <p>2300 7th and 21st : Feature 14th and 28th : Gaikalnurn Sangeet</p> |
|--|--|---|---|

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres 11830, 15280 kHz; NEWS AT 2150 hrs.

| | | | |
|--|---|--|--|
| <p style="text-align: center;">SUNDAYS</p> <p>0430 and 0520 Devotional Songs 0445 Topical Talk 0450 Newsreel 0500 For Children 0525 Press Review</p> <p>0845 Bhajan 0900 Press Review 0905 For Children 0925 Devotional Songs</p> <p>2145 Instrumental Music 2200 Topical Talk 2205 Qawwali 2215 Film Music</p> <p style="text-align: center;">MONDAYS</p> <p>0430 Devotional Songs 0445 Topical Talk 0450 Play or Magazine 0520 Light Songs 0525 Press Review</p> <p>0845 Bhajan 0900 Press Review 0905 Play, Magazine or Feature</p> | <p style="text-align: center;">TUESDAY</p> <p>0430 Shabad 0445 Comments from the Press 0450 Classical Music 0500 Talk 0510 Listeners' Choice 0515 Topical Talk</p> <p>0845 Shabad 0900 Commentary 0905 Talk 0915 Classical Music 0930 Film Music</p> <p>2145 Instrumental Music 2200 Topical Talk 2205 Songs</p> <p style="text-align: center;">WEDNESDAYS</p> <p>0430 Naat 0445 Topical Talk</p> | <p style="text-align: center;">TUESDAYS</p> <p>0450 Listeners' Choice 0510 Press Review</p> <p>0845 Naat 0900 Press Review 0905 Listeners' Choice</p> <p>2145 Instrumental Music 2200 Topical Talk 2205 Songs</p> <p style="text-align: center;">THURSDAYS</p> <p>0430 Devotional Music 0445 Topical Talk 0450 For Women 0510 Film Music 0515 Press Review</p> <p>0845 Shabad 0900 Press Review 0905 For Women 0925 Ghazals</p> <p>2145 Instrumental Music 2200 Comments from the Press 2205 Listeners' Choice</p> <p style="text-align: center;">FRIDAYS</p> <p>0430 Naat 0445 Comments from the Press 0450 Talk</p> | <p>0510 Film Music 0515 Topical Talk 0845 Naat 0900 Commentary 0905 Talk, Discussion, Story with Songs or Cultural Review 0930 From One Film 2145 Instrumental Music 2200 Topical Talk 2205 Song and Ghazal 2215 Film Music</p> <p style="text-align: center;">SATURDAYS</p> <p>0430 Devotional Music 0445 Topical Talk 0450 Regional Music 0500 Talk 0510 Light Music 0515 Replies to Letters 0520 Press Review</p> <p>0845 Bhajan 0900 Press Review 0905 Regional Music 0915 Talk 0925 Replies to Letters 0935 Light Music</p> <p>2145 Instrumental Music 2200 Topical Talk 2205 Newsreel 2225 Regional Music</p> |
|--|---|--|--|

URDU SERVICE

TRANSMISSION I

MW 280.4M (1071 KHz) SW 43.70M (6140 KHz)
MW 427.4M (702 KHz)

TRANSMISSION II

MW 280.1M (1071 KHz) SW 31.1M (9675 KHz)
MW 427.4M (702 KHz)

TRANSMISSION III

MW 427.4M (702 KHz) SW 91.5M (3295 KHz)

TRANSMISSION I

HOURS

- | | | | |
|------|--|------|--|
| 0543 | SIGNATURE TUNE AND OPENING ANNOUNCEMENTS | 1430 | Saturday : Geetanjali (1st IIIrd and Vth); Geet Aankhe Sher Hamar (IIInd and IVth) |
| 0545 | Devotional Music | | Sunday : Kehkashan (1st); Mehfil (IIInd); Story with Songs (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth) |
| 0615 | News | | Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IIInd and IVth) |
| 0625 | Shahr-E-Saba | | Tuesday : Nagma-O-Tabassam (1st IIIrd and IVth); Geet Se Geet (IIInd and Vth) Wednesday and Saturday : For Women |
| 0700 | From Old Films | | Thursday : Harf-E-Ghazal |
| 0725 | Shamm-E-Farozan | | Friday : Mushaira (1st Continued from 1407); Yaden Ban Gayen Geet (IIIrd and IVth) and For Rural Women (IIIrd and Vth) |
| 0730 | Instrumental Music | | Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IIInd and IVth); Rang Mahal (Continued from 1430—Vth) |
| 0745 | Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); About Books (IIInd and IVth) | 1500 | Monday : Instrumental Music |
| 0755 | Programme Summary | | Tuesday : Nai Nasal Nai Roshni |
| 0800 | 0835 and 0915 Listeners' Request | | Wednesday : Ranga Rang (1st and Vth); (Film world (IIIrd and IVth) Baat Ek Film Ki (IVth) |
| 0830 | Taarikh Saaz | | Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Ek Fankar (IIInd and IVth) |
| 0900 | Aaj Ki Baat (For Children on Sunday and Friday) | | Friday : Aawaz De Kahan Hai |
| 0915 | Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday) | | Saturday : Phir Sunie |
| 0930 | News Summary | 1530 | 1610 and 1635 Listeners' Choice |
| 0932 | Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday) | 1600 | Jahan Numa (Listeners' Choice on Sunday—Continued from 1530) |
| 1000 | CLOSE DOWN. | 1630 | Week in Parliament—Commentary |
| 1358 | SIGNATURE TUNE AND OPENING ANNOUNCEMENTS | 1650 | News |
| 1400 | Programme Summary | 1700 | CLOSE DOWN. |
| 1402 | News Summary | | TRANSMISSION III |
| 1407 | Sunday : Replies to Letters | 1958 | SIGNATURE TUNE AND OPENING ANNOUNCEMENTS |
| | Monday : Dhanak (1st); Meri Nazar Mein (IIInd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500) | 2000 | News |
| | Tuesday : Devotional Songs (1st, IIIrd and Vth), Filmi Qawwalian (IIInd and IVth) | 2010 | Programme Summary |
| | Wednesday : Mixed Melodies | | |
| | Thursday : Dhoop Chhaon | | |
| | Friday : Mushaira (1st—Up to 1500) Saat Sawal (IIInd and IVth); Story of a Song (IIIrd and Vth) | | |

- | | |
|------|---|
| 2015 | Sunday: Awaz De Kahan Hai (Repeat of Fridays Programme—To be continued up to 2045). Monday and Saturday Aahang -E- Nazm Tuesday to Friday: Sazeera |
| 2020 | Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday) |
| 2030 | Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015) |
| 2045 | Saaz Aur Awaz (Play or Khwabzar on Thursday) |
| 2100 | Sunday : Sports World (Urdu World on Vth Sunday) Monday : Poetry Recitation, Tuesday and Friday : Talks Wednesday : Shahnama (1st and IIIrd); Delhi Diary (IIInd and IVth); Shahpare (Vth) Thursday : Play or Khwabzar (Continued from 2045) Saturday : Radio Newsreel |
| 2110 | Aabshaar (Play or Khwabzar on Thursday—Continued from 2045) |
| 2130 | Sunday : Kajar Bin Kare Monday and Wednesday Non-Film Qawwalian Tuesday : Regional Songs Thursday : Play or Khwabzar (Continued from 2045) Friday : Jeevan Darpan (1st and IIIrd) Short Story (IIIrd and IVth); Sada-E-Rafta (Vth); Saturday : Review of Urdu Press |
| 2145 | News |
| 2145 | Tarikh Saaz |
| 2200 | Sunday : Ranga Rang (1st and Vth); Dareecha (IIInd and IVth); Various features of a Raga (IIIrd). Monday—Story of a tour (1st); Izhar-E-Khayal (IIInd); Feature (IIIrd); Songs of Film (IVth); Shukriya-Ke Saath (Vth). Tuesday :—From a Play ground (1st and IIIrd); Science Magazine (IIIrd and Vth); Mushaira (IVth). Wednesday :—Radio Friendship (1st and IIIrd); Story of Music (IIInd and IVth); Theatre During the Quarter (Vth). Thursday : Adabi Nashist (1st); Aaina (IIInd and IVth); Jamaal-E-Hamnashin (IIIrd Maazi Ke Dayar (Vth). Friday : Roobaroo Saturday : Nai Nasal Nai Roshni |
| 2215 | Replies to Letters (Wednesday Only) |
| 2230 | and 2305 Listeners' Choice |
| 2300 | Programme Summary |
| 2325 | Shamm-E-Farozan |
| 2330 | and 0005 Bazm-E-Musiqi |
| 0000 | News |
| 0030 | Qawwalian |
| 0058 | Highlights of Next Day |
| 0100 | CLOSE DOWN |

SINDHI SERVICE

1730—1830 hour
280.1M (1071 kHz)
31.38M (9560 kHz)
News at 1735—1745 hrs.

REGULAR FEATURES

- 1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Get Asanja (I, III, V)
- (b) Quiz Programme (II, IV) (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week

PUNJABI SERVICE

1900—2000 Hrs.
427.3 m (70 kHz)
News at 1905—1910 Hrs.

REGULAR FEATURES

- 1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies Letters 1st Sunday : 1905 Shair Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78 m (15165 kHz)
16.93 m (17715 kHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|-------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17758, kHz News 1010—1020 hours 2330—0115 hours—76.82 Metres; 3905 kHz 2315 0115—30.27, 25.40 Metres 9912, 11810 kHz News 0110—0115 hours on 76.82, 30.27, 25.40 Metres 3905, 9912, 11810 kHz. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831— 1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815, kHz News 0615—0625 hours 1645—1745 hours—16.87 19.69 Metres 17780 15235 kHz. News 1645—1655 hours. |
| CHINESE Cantonese Kuoyu | 0315—0415 hours—264.5, 41.93, 30.75 Metres 1134, 7155, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 KHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830 —1836 hours. 0845 hours; 1900—2000 hours, 280.1 Metres 1071 kHz News 1901— |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz News 0335 1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz News 1645— 1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020— 0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres 15175, 17855 kHz, News 416 1425 hours |
| NEPALI | 0700—0730 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0705—0715 hours 1230—1300 hours —30.19, 25.56, 19.63 Metres; 9705, 11725, 15285 kHz. news 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 Khz. News 2000—2008 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres 15285, 17785 kHz. News 0935— 0945 hours 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750— 0800 hours 2000—2115 hours, 280.1 Metres 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200— 2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz. 2100—2110 hours |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704— 1714 hours. |
| TIBETAN | 0745—0800 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz: News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

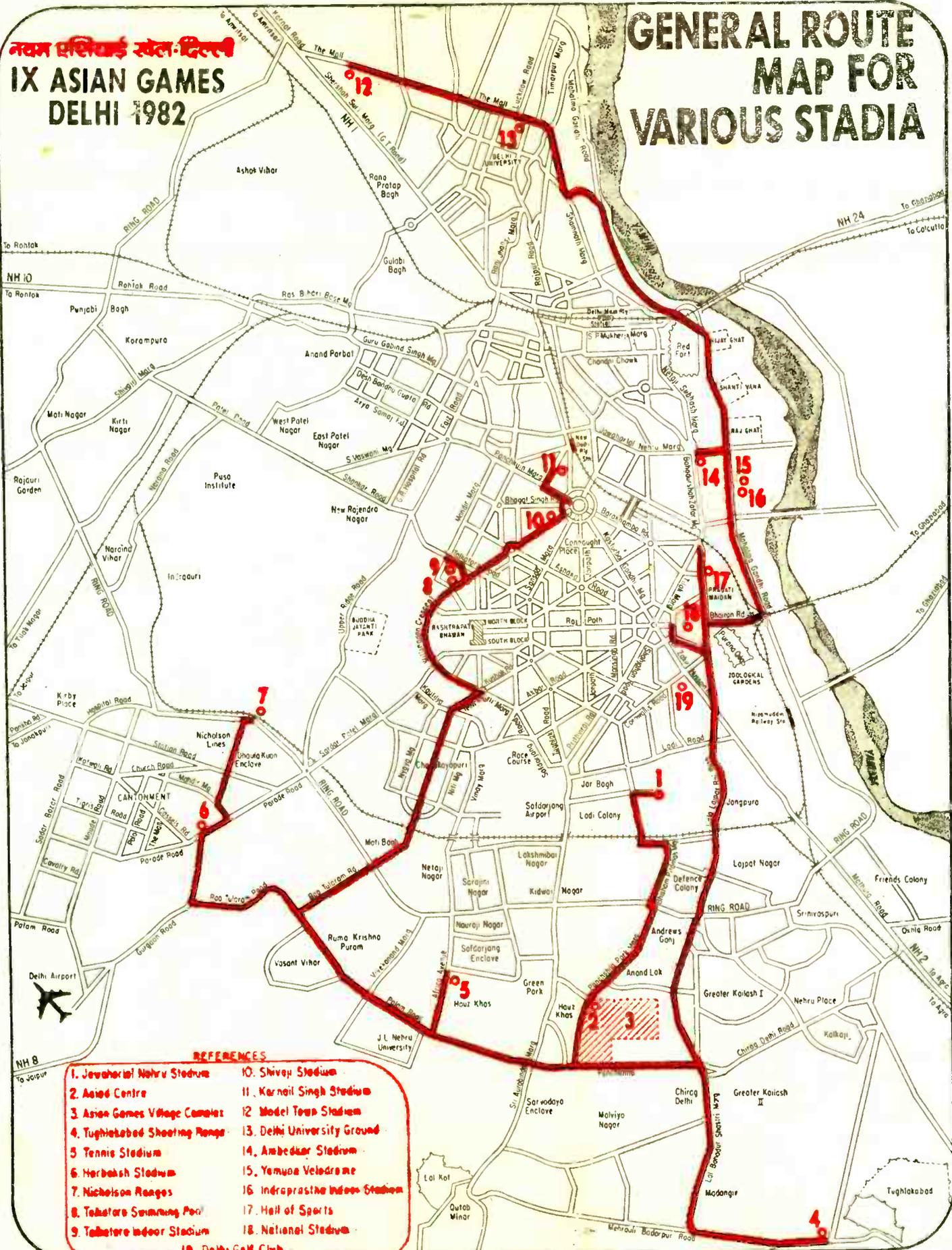
Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for GMT).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary,
press review, talk on matter of general and cultural interest. Occasional feature programme
and documents, Indian classical and light music (vocal and instrumental), as well as music
of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the
Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

नवम एशियाई खेल-दिल्ली
IX ASIAN GAMES
DELHI 1982

GENERAL ROUTE
MAP FOR
VARIOUS STADIA



REFERENCES

- | | |
|--------------------------------|---------------------------------|
| 1. Jawaharlal Nehru Stadium | 10. Shivaji Stadium |
| 2. Aquatic Centre | 11. Karnail Singh Stadium |
| 3. Asian Games Village Complex | 12. Model Town Stadium |
| 4. Tughlakabad Shooting Range | 13. Delhi University Ground |
| 5. Tennis Stadium | 14. Ambedkar Stadium |
| 6. Harbhaj Stadium | 15. Yamuna Velodrome |
| 7. Nicholson Ranges | 16. Indraprastha Indoor Stadium |
| 8. Taltara Swimming Pool | 17. Hall of Sports |
| 9. Taltara Indoor Stadium | 18. National Stadium |
| | 19. Delhi Golf Club |



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION

Telephones : 382249, 387331 & 382351,
Tel. gram : 'LISTENER' New Delhi

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHETRI

SANTHA BALAKRISHNAN

November, 1982

IN THIS ISSUE

Rainy Season in poetry and music

Krishna Chaitanya 1

The Vetala Panchavimsati
Prof. (Smt.) Kamala Ratnam 2

Development of heavy industry in India
M.C. Gupta 4

Rural electrification in India
S.L. Dhar 5

Education in independent India
J.D. Shukla 6

Sparkling wits of India : Birbai
Dr. S. S. Shashi 8

India International Trade Fair 1982
(A back grounder) 9

Book review
Muriel Wasi 10



Smt. Kamla Devi Chattopadhyaya, an eminent personality and Chairman, Sangeet Natak Akademy being interviewed by Promila Thakur, Director External Services Division, AIR for International Women's Decade from G.O.S.

Rainy season in poetry and music

by Krishna Chaitanya

MAGNIFICENT descriptions of the rainy season are found in Valmiki's Ramayana and the works of Kalidasa whose works have been translated in many languages. In modern times gifted poet composers like Rabindranath Tagore have created lovely songs for the rainy season, the lyrics with their imagery and alliterations being as evocative as the melody.

LIFE unfolds in cycles, with birth, growth, decay and the rebirth of a fresh generation of living things from the generation that passes away. The cycle of the seasons is the basic pattern from which life has acquired this feature. Throughout her long history, India

has been a predominantly agricultural country and even today the bulk of her population lives in the rural areas where seasons succeed one another with their startlingly different features. The rainy season has been especially dear to India, for it comes as a great relief after the implacable heat of summer. It clothes the parched brown earth again with the green mantle of vegetation. It is no wonder therefore that this season is remembered again and again in the Indian tradition by poets, painters and musicians.

Magnificent descriptions of the rainy season are found in the great epic poem of India—Valmiki's Ramayana. After pitiless summer has held its long sway over the swooning earth and the hushed woods, the rains come at last. "The dust settles and a cool wind blows. The heat of the summer is allayed. Now the rainy season is here and the heavens are laden with clouds as huge as hills. Sometimes visible, sometimes invisible, the sky, sown with clouds, looks like an ocean encircled by hills. Emerging from the heart of the clouds, cool as camphor, redolent of the fragrance of flowers, the balmy wind can, it would seem, be gathered in cupped hands and sipped. The summits of the mountains washed by the rain sparkle their cataracts twisting and falling like strings of pearls. The flock of cranes, in love with the clouds, soars into the sky and seems like a pendulous chain of white lotuses swaying in breeze. The soft humming of the bees, the joyous croakings of the frogs and the rumbling of the clouds, resembling the roll of drums, create a veritable orchestra in the forest."

A similar sensibility to the splendour of the rainy season is seen also in Kalidasa, the poet whom Goethe loved and whose works have been translated in many languages of both Asia and Europe. In his poem on the seasons, the rainy season comes like a mighty king to drive away the oppressive summer. The clouds are the elephants which bear him in royal procession, the lightning is his streaming banner and the thunder is the peal of the royal drums. On the horizon, great clouds, bluer than the blue lotus, climb hugely into the sky and move across it in a slow procession. Innumerable streams appear on the hill slopes and when they reach the forests in the plains,

they dash their ripples in the wild duck's face. The wind comes trembling through the burdened rice-stalk, making one flowery ripple of the lous crowded lake. The hill slope is a gorgeous chaos of peacocks exalting in the rain. For Kalidasa, the rainy season is full of romantic suggestions. Like flirtatious maidens, the torrents caress the plants on their banks and run away. The clouds stoop to kiss the mountain peaks. With the rainbow, stringed by the lightning, and with showers of rain as arrows, the season assails the hearts of those who are separated from their beloveds.

The Indian musical system is based on ragas or melody-moulds which have characteristic structures in terms of the notes used, the phrases in which notes are combined, the manner of the transition from note to note and other features. According to one theory of the brigins, there were at first six generic ragas which emerged on the basis of the songs sung during the seasonal festivals. The ragas became increasingly classicised as the centuries went by and moved towards absolute music. But at the end of the classical period and the beginning of the rise of the vernaculars from the older Prakrits, seasonal songs, called Baramasa songs, emerged all over the land and grew into a great tradition. But whether a tradition is classical or folk, the associations of the seasons with human yearnings is invariably present. And, along with vignettes of the landscape, we find the joy of the union

of hearts in love also being celebrated in these folk songs.

The classical poet also couples love to the cycle of the seasons, though he is more sophisticated. The girl in love finds every season ideal for love and presses upon her lover unanswerable reasons for not leaving her. Thus, in Kavi Priya, the poem on the cycle of the seasons by the Hindi poet Kesava Dasa, when the rainy season arrives, the girl tells her lover. "The lightning sports with the clouds. The creepers embrace the young trees. The day is dark like the night and one's home is the best. Leave me not in this season, for separation is like poison". Both classical and folk poetry of this type inspired the many beautiful Rajpu paintings on the enjoyment of the rains.

In the European tradition, absolute music and programme music are different and programme music uses the associational qualities of sounds to suggest images. Thus in Beethoven's Pastoral Symphony, when the rain storm is over, the reemerging speck of blue sky is ushered in by a melodic phrase on the flute. Though the Indian tradition never attempted programme music of this type, tradition has associated ragas with particular seasons and the phases of the day. Megh Malhar, for instance, is the raga associated with the rains.

In modern times, gifted poet composers like Rabindranath Tagore have created lovely songs for the rainy season, the lyrics with their imagery and alliterations being as evocative as the melody. □□□

The Vetala Panchavimsate

by Prof. (Smt.) Kamala Ratnam

KING TRIVIKRAMASENA is the ruler of Pratishtanapura on the banks of the river Godavari in Andhra Pradesh. He is visited by the sanyasi who offers him a large fruit every day. In course of time it is discovered that each fruit contains valuable gems. In return for this, the king promises to bring a dead body from a particular tree situated in the funeral ground.

THE human mind is fond of listening to stories, and it would not be wrong to say that even in the most ancient of times, literary activity began with story-telling. Today

the short story enjoys greater popularity than poetry or the novel. The earliest beginnings of story-writing are to be found in India. "The Hindus", remarked Sir William Jones, the

great admirer of Sanskrit literature and translator of Kalidasa's 'Sakuntala', are to be credited with three inventions the game of chess, the decimal scale notation and the mode of instructing by apologues. "The apologue is a fable designed to teach a moral lesson, it imparts commonsense and worldly wisdom to the listener. The most famous collection of fables is the Panchatantra, said to be written by Chanakya himself in the third century B.C. under the penname of Vishnu Sharma. Chanakya is remembered as the minister of Chandragupta Kautilya Arthashastra. The Panchatantra ranks amongst the world's classics and according to Herfel has scored the greatest number of translations. More than two hundred translations of the Panchatantra in more than fifty world languages have been recorded.

The Panchatantra perfected the art of telling beastfables, where all the characters of the story are taken from the animal world whose actions and behaviour bring home truth of a didactic nature in a forceful and telling manner. The Indian mind used the fable as 'Practical Ethics' 'Niti Sastra', the science of Niti or polity in practice. Each story is used to illustrate some reflection on life's vicissitudes or some advice or precept for human conduct. And in this, no doubt, it was inspired by the Rigvedic stories of speaking men and animals. In the Rigveda there are stories about man and fish, and Indra's metamorphoses into birds Markata and Kapinjala. The Upanishads and the Mahabharata also contain passages where animals are represented as talking and behaving like men, to suggest a satire or pin-point a moral. The same trend of didactic stories is seen running through the Buddhist literature as well. Many Jataka stories are didactic feast-fables. It is to be noted that moral lessons taught to the children through the medium of these fables left a deep and permanent impression on their minds.

The natural transition from the fable was the popular tale where the structure of the stories became more complicated, and the self-entangled plot demanded the utmost ingenuity in the exercise of the reader's analytical faculty and moral sense. One of the more popular collection of such stories is the 'Vetalapanchavimsate' known to the western world as the stories of 'Vikrama and the Vampire'.

The tales of the 'Vetala Panchavimsate' are found in Kshemendia's and Somadeva's version of the 'Brihat Katha' and Katha Sarit Sagara'. Yet, they do not seem to be part of these works, as they form an independent cycle of their own. The twenty five stories of the 'Vetala Panchavimsate' stand out distinct and complete and of very ancient origin in themselves, are available to us today in two important versions; that of Siva Dasa published in Germany in 1884 and that of Jambhala Datta published by the American oriental society in 1934. Several Indian editions are also available. Siva Dasa and Jambhala Datta in all probability wrote in or about the eleventh century A.D.

Some well perceived characteristics mark the best fables and the popular-tale cycles. Their most important feature is the use of a frame story into which the other stories are interwoven, so that one story effortlessly glides into the sequence of the next following one, capturing totally, the listeners' attention and interest. This device of emboxing or interlocking the stories was later imitated by the 'Arabian Nights,' Chaucer's 'Canterbury Tales,' Boccaccio's 'Decameron', 'The Earthly Paradise' of William Morris and 'Tales of a wayside Inn' by Longfellow. The Indian 'Popular Tale' is written in both prose and verse, the final stanza recapitulates and sums up the moral teaching of the story. Such stanzas are memorized and often quoted in daily life. A few simple examples from the 'Panchatantra' will suffice.

It is righteousness, Dharma alone, which accompanies man even in death, all others perish together with the body. The limits of human endeavour are described thus :

That which is impossible cannot be achieved, only that which is possible can be achieved. You cannot drive a carriage on water, just as it is not possible to travel on land in a boat.

And a gem of worldly wisdom :

Let not the intelligent man squander the greater for the lesser. For this is the essence of wisdom, to protect the greater from the lesser. The entire series of literature is comprised by the 'Panchatantra', 'Hitopadesha', 'Katha-saritsagara', 'Vetala Panchavimsate', 'Sukasantati' and 'Dvarin-sat Puttalika' and others. Similar

works are a mine of such stanzas which sum up pure pearls of wisdom gained through long experience and which act like so many drops of vitaminous elixir for our moral and spiritual power and well being.

I shall now proceed to tell you in some detail the frame-story of the 'Vetala Panchavimsate' which in itself is a very piquant, bitter-sweet and fully revealing the worst and the best of human character. King Trivikramasena is the ruler of Pratishtanapura on the banks of the river Godavari, in Andhra Pradesh. He is visited by a Sanyasi who offers him a large fruit every day. In course of time it is discovered that each fruit contains valuable gems. In return for this, the king promises to bring a dead-body from a particular tree situated in the funeral ground. The body is required by the Sanyasi to fulfil some of his Tantric rites. By chance a Vetala or Vampire has entered the dead body. After a long struggle with the Vetala, the king overpowers him and carries the dead-body on his shoulders, silently. On the way, the Vetala speaks to the king, every time relating a different story to him. In this way he has related twenty five stories whence the name of the book 'Vetala Panchavimsate'—twenty-five tales told by the Vetala and each story towards the end resolves itself into a riddle to which the king has to supply the answer. The innocent and simple hearted king speaks out in response to the Vetala's question, and as soon as he speaks, the Vetala, together with the dead-body, flies back to his tree. This happens twenty four times. Every time, the king realizing his mistake, adopts silence and brings back the Vetala. The riddle of the last story is so complicated that the king cannot provide a solution for it. By now the Vetala is completely won over by the king's grace and perseverance and his sense of fairplay, Nvava and Dharma. He warns him of the danger facing him from the Sanyasi, who is actually planning to kill him and tells him how to overcome the danger. Here are, in brief some of the stories told to king Trivikramasena by the Vetala.

There is the story of a man who faces the problem of three equally good and persistent suitors claiming the hand of his daughter. Fearing reprisals from the remaining two the young lady for a long time refuses to offer her hand to any one of them.

This beautiful and sagacious girl however, dies of a mysterious galloping fever. She is cremated. One unhappy lover, not able to contain his grief, throws himself on the same funeral pyre. The second builds himself a hut near the cremation ground and decides to spend the rest of his life there, mourning the loss of his beloved. The third, in disgust, renounces the world and becomes a wandering monk. During his wanderings he meets a woman who, to gain peace of mind, used to throw her crying child into the fire and later when she was free would revive him by uttering some mantras. The monk-overjoyed, steals the book of mantras and comes back to revive the dead girl. As luck would have it, the other young man who had died with her is also revived. And thus the old rivarly began again. The Vetala confronts the king with the riddle. To which one of the three suitors should the girl be given? Naturally to the one who brought the magic mantra. 'No' says the king, 'because the one who gives life is like a father'. Then to the youngman who gave up his life for her when she died? 'No again'. Since he is reborn with her, he is her brother! She will be given to the man who remained with her, keeping vigil over her ashes.

Equally fascinating is the story of Hariswami and his daughter Soma-prabha, whose marriage is fixed for the same day with three different men by her father, brother and mother. In the end the man who stakes his life for her is the winner as opposed to the scientist and the scholar. In each story the object of desire of the girl in question is made to vanish so that the true mettle of the character of the suitors can be tested. In the last story the Vetala poses an insoluble riddle before the king.

A young man marries a petite and beautiful widow. His father is exposed for his wealth by the young and buxom daughter of the widow by a previous marriage. Both women bear children. What is the relationship between the children? The king unable to find the solution keeps silent and is rewarded by the Vetala who teaches him how to save his life from the scheming Sanyasi.

Not only the 'Vetala Panchavimsati', but the entire literature caters to man's thinking, analytical speculative and adventurous spirit. Sprinkled generously with affairs of the heart and love between young men and

women, it presents, within itself, a formidable rival to present-day sordid stories of suicide, sex and crime. They are healthy and exciting detec-

tive-like dramas, provided one has the love and desire to approach them and the ability to read the Sanskrit language. □□□

Development of heavy industry in India

by M.C. Gupta

A very significant feature of the process of development has been the growth of our public sector particularly in the field of heavy industry. The objective of the Government in creating a dynamic public sector was to set up basic and heavy industries which could provide the infrastructure for the growth of other industries.

THE heavy industry that we know in India today was practically non-existent in 1947 when we attained our independence. Our economy at that time was based on a feudal agricultural system which was characterised by the use of centuries old practices. Lift irrigation use of better implements, improved seeds and fertilizers which have now become quite common in Indian agriculture were hardly known at that time. Our industrial base was narrow with only two small steel plants, some cotton and jute mills, tea, coffee and rubber plantations, besides a few engineering workshops and some coal-mining developed in association with rail transport. There was practically no machine sector, a very inadequate design and technical capability and an acute shortage of technically qualified and experienced personnel. In short, the infrastructure needed for economic development was practically non-existent.

However, our independence in 1947 ushered in a new era of multi-dimensional development. It was clear to our leaders, particularly the then Prime Minister Pt. Jawaharlal Nehru, that political freedom unaccompanied by economic self-reliance would have no meaning. The country had to be made economically strong. This needed the building up of a huge infrastructure of industry practically from scratch. The task was gigantic and resources inadequate. We had to make up for centuries of stagnation in as short a time as possible.

The process of ushering in development took a meaningful shape with the launching of the First Five Year Plan in 1951. This, together with the

Industrial Policy announced in 1948 and the Industrial Policy Resolution of 1956 provided the broad strategy achieving an accelerated broad-based industrial development with accent on heavy industry. The logistics of this strategy demanded development of high technological capability. The basic tool deployed for the realisation of this goal was the creation and promotion of the engineering sector in all its facets strong infrastructure, advanced expertise and high production equipment. The engineering industry thus represented from the very inception, a core of the Indian development process.

In the initial stages of our industrialisation, we had to depend largely on foreign resources and technology. At the same time, during the 2nd Five Year Plan, the foundation for heavy engineering industry was laid, mostly with assistance from the developed countries. Since then, we have not looked back. Our power generation capacity has increased from about 2300 MW in 1951 to about 31,000 MW now. The indigenous manufacturing capacity is adequate to fully meet the demand during the current plan period and beyond to provide an annual increase of 4,000 MW and more. Unlike about 7-8 years ago, most of the additions being made to the capacity nowadays is through indigenous equipment. We are in a position to meet most of the requirements of machinery for our fertilizer plants, refineries, sugar mills, cement plants, paper plants etc. Equipment for open cast and underground mining, bulk material handling equipment, equipment for mini-steel plants and chemical process plants is mostly available from within the country. The entire requirement of wagons, coaches, locomotives, commercial vehicles, tractors,

diesel and electric pumping sets, earthmoving and construction equipment are being met from within the country. Today, India is the second largest producer of scooters in the world, apart from being a large producer of commercial vehicles and tractors.

Contrary to our dependence on imported technology in the initial stages, we have today made considerable progress in setting up our own research, design and development organisations and in constantly improving and updating the technologies we initially imported. Our trained technical manpower comprising engineers, scientists and technicians is the third largest in the world and their skills have been proven not only in India but also in other developing and developed countries as well. This is a situation which is in sharp contrast to that prevailing just thirty years ago when we were yet to make even a beginning. This large technically trained manpower enables us to offer our services to friendly countries—both developed and developing, by way of know-how, technology and managerial experience.

A very significant feature of this process of development has been the growth of our public sector, particularly in the field of heavy industry. The objective of the Government in creating a dynamic public sector was to set up basic and heavy industries which could provide the infrastructure for the growth of other industries. In fact, the public sector concept was particularly encouraged in areas requiring large investment and long gestation periods. Some of the major industrial undertakings established in the public sector over the years are; the integrated major steel plants which are now under the umbrella of SAIL (Steel Authority of India Ltd.); Heavy Engineering Corporation (HEC) which is engaged in manufacture of steel plants and heavy equipment needed for basic industries; a giant conglomerate of heavy electrical manufacturing units in the form of Bharat Heavy Electricals Ltd. (BHEL) for manufacture of thermal hydro and atomic power-generating equipment; a chain of machine tool factories under the umbrella of HMT Limited, i.e. Hindustan Machine Tools and so on. The setting up of all these units has had a multiplier effect on the entire engineering industry.

An important manifestation of the development of our capabilities in the

engineering sector has been the growth that has been recorded in the field of exports. Engineering exports have increased from the level of a mere US \$ 6 million in 1956 to about US \$ 1.3 billion in the year 1981. The composition of our engineering exports has also undergone considerable change. The share of higher value-added items has progressively increased. Today, the export of capital goods and turnkey projects accounts for about 38 per cent of our total engineering exports and efforts are being made to increase the share of capital goods and turnkey projects to about 50 per cent by the end of this decade. We plan to increase the engineering exports to the level of about US \$ 3 billion by 1984-85 and further to about US \$ 12 billion by the end of the present decade.

This vast improvement in the industrial scene of India has been possible only through a dedicated effort by the people of India and the imaginative and pragmatic policy pursued by the Government. The licensing and other procedures have been progressively liberalised and there is a genuine desire to further improve upon the system, wherever possible, and necessary. The Indian scientists and technicians have not only played a crucial role in the country's economic and industrial growth, but our scientists and technicians abroad have also made their contribution to the organisations and institutions wherever they have served. After all, scientific knowledge and technology, like sunshine, knows no political barriers. So also the human desire to cooperate and interact with each other.

□□□

Rural electrification in India

by S.L. Dhar

THE excellent pace of progress of rural electrification in India can be judged from the fact that when planning began in 1951 only 3000 villages had been electrified in the whole of the country. In 1961 the number of electrified villages rose to about 22000. Today about 300 thousand villages are electrified covering over 70 per cent of the rural population.

INDIA has made remarkable strides in rural electrification. A high priority has been accorded to this programme in view of its potential to achieve rapid socio-economic transformation of the rural society.

The excellent pace of progress of rural electrification in India can be judged from the fact, when planning began in 1951, only 3000 villages had been electrified in the whole of the country. In 1961 the number of electrified villages rose to about 22000. Today about 300 thousand villages are electrified covering over 70 per cent of the rural population. India has more than 576 thousand villages. In terms of this figure, village electrification has risen from 5 per cent in 1951 to 8 per cent in 1966, and to more than 51 per cent today.

Without ceasing to be a civic amenity, electricity in the rural areas has assumed the more important role of a developmental input. In this capacity it has a strategic place in the

country's development programme whether for mobilising ground water and stepping up of farm production or for creating rural industry and generating rural employment. Electricity is now used extensively for increasing agricultural production and productivity of land through better and fuller utilisation of ground water resources. As compared to only 21,000 energised pumpsets in 1951, there are now over 4.5 million irrigation pumpsets operating on electricity in the country. Based on scientific studies undertaken to evaluate the impact of rural electrification, it is estimated that there has been an increase of four million hectares in irrigated area, the production increase being of the order of over 20 million tonnes. Additionally the cost of irrigation has been drastically reduced.

Simultaneously, there has been a significant impact of rural electrification on other sectors of developmental endeavour. Apart from giving a boost to economic and commercial activities, electrification has led to diversification of village occupations and

creation of industrial units providing supplementary sources of income and generating new opportunities of employment. Here again scientific studies have revealed that, at the beginning of the current year, over 1300 million mandays of permanent employment had been generated as a result of the gigantic programme of rural electrification undertaken in the country. Besides palpable gains in the field of agriculture and industry, electrification has considerably improved the life style of villages and reduced their drugery. What is more, it has brought about salutary changes in their social behaviour, mental attitudes and cultural ethos. The general awareness of the people has increased leading to enlargement of opportunities of access to developmental efforts undertaken to spread up progress.

In order to fully utilize the potential of electricity for rural development, the Government established the Rural Electrification Corporation in 1969 with the primary objective of promoting and financing rural electrification in a planned and scientific manner. The Corporation has all along adopted an imaginative and dynamic approach to its task by devising suitable policies and designing appropriate projects to suit the needs and requirements of different areas and regions. The principal feature of its operations has been an area-based project approach which enables dovetailing of electrification projects with other developmental programmes to promote integrated rural development. It is ensured that the projects are technically sound and economically viable. The Corporation has all along laid emphasis on the development of backward areas with the object of reducing disparities and helping the under-developed areas to come even with relatively advanced areas.

So far the Corporation has sanctioned over 5,300 projects all over the country involving an aggregate loan assistance of over Rs. 17 billion. Over 50 per cent of these projects are meant for the development of backward areas. Together, these projects envisage electrification of over 221 thousand new villages and energisation of about two million irrigation pumpsets. In addition, the projects are programmed to provide power-connections to over 200 thousand industrial units and more than a million street in rural areas, besides

4.7 million domestic and commercial connections. The Corporation has already disbursed a total loan assistance of over Rs. 12 billion for the execution of these projects.

To give a further fillip to agricultural production in potential areas, the Corporation has launched a special programme in collaboration with the Agricultural Refinance Development Corporation and the commercial banks of the country. The programme, known as Special Project Agriculture envisages an investment of Rs. 6300 million to energise 800 thousand pumpsets during 1980-85. The programme is in full swing and already more than 240 thousand irrigation pumpsets have been energised in potential areas.

Another notable feature of rural electrification in India has been the promotion of Rural Electric Cooperative basis. Members of these cooperatives own and run the distribution system themselves. So far the corporation has sanctioned 28 such cooperatives in different States involving an aggregate loan assistance of over Rs. 500 million. These cooperatives acting as decentralised agencies have blazed a new trail in the field of rural electrification by rendering prompt and better service to the farmer, the artisan and the householder.

Engineering and technology constitute an important area of rural electrification. This has also received the special attention of the Corporation and already major items of equipments and materials and a large number of construction practices used in rural electrification have been standardised to achieve maximum economy and

efficiency in the construction and maintenance of the rural network. In addition a large number of system improvement projects have been sanctioned to improve the efficiency of the existing network, ensure better power supply and reduce line losses. Simultaneously the training of engineers and technicians involved in rural electrification is also given due attention.

With its long experience in promoting and planning rural electrification REC is now extending technical assistance to several developing countries like Algeria, Egypt, Ghana and Nigeria.

While efforts are made to increase power generation to meet the growing demand of various sectors of economy, a programme to promote alternate sources of energy like bio-gas, solar and wind energy is being vigorously pursued.

What India has achieved in the field of rural electrification is both significant and sizeable and any developing nation can be proud of it. It has given a new vitality to the agricultural sector to withstand the vagaries of weather. However, much still remains to be done. There is about 50 per cent of the available groundwater potential still to be utilised and this needs further extension of rural electrification. For the Sixth Plan period 1980-85, a record outlay of Rs. 22.8 billion has been earmarked for this programme. During this period it is targeted to electrify 100 thousand villages and energise 25 million irrigation pumpsets in the country.

This will go a long way in keeping India to achieve the cherished goal of hundred per cent village electrification. □□□

Education in Independent India

by J. D. Shukla

ONE of the most visible and striking developments of independent India has been a massive rise in women's education as indeed a remarkable growth in their social and professional freedom. Also education has struck out in new directions with much emphasis on vocationalisation.

When a people come into their own and get freedom to think, plan and implement, they strike for progress in many directions. India has

since 1947 planned for progress and achievements in many fields. And education is one of them. Indeed as the fundamental base and essential

condition of all round progress and a condition for attaining a fuller and richer life, education has attracted considerable interest and attention. Provision of a universal, compulsory and free education for all children upto the age of 14 is a constitutional responsibility of the State. Great progress has been made in this field. At the primary stage, that is in classes I to V, the number of pupils in 1950-51 was 19.1 million; in 1978-79 this number was 72.5 million. This represents 85 per cent of the total population in the age group of 6 to 11 years, as compared to 43 per cent three decades ago. Primary education is now free in all states, and compulsory in most of them. Number of pupils in classes VI to VIII in 1950-51 was 3.1 million, in 1978-79 it was 18 million representing a percentage of 12.7 and 38 respectively in the age group concerned, that is 11 to 14 years.

The number of pupils in classes IX to XII in 1950-51 was 1.2 million; in 1978-79 it was more than 9 million. The respective percentages to the total number in the age group concerned, that is 14 to 17 years, in these two years respectively was 5.3 and 20.6.

Similarly the number of students at the university stage, arts, science and commerce, rose steeply during that period. It rose from .36 million to 3.3 million, the percentage to total population in this age group of 17 years to 23 years, was only .8 in 1950-51, but 4.1, in 1978-79. I have given these figures to show the tremendous expansion of education that has taken place during these three decades. The number of primary, secondary, higher secondary schools and colleges has greatly gone up; so have the numbers of training colleges and research institutions. Number of arts, science and commerce colleges has risen from 542 to 3,271 during this period and the number of universities has gone up from 27 to 106.

It can be easily imagined that with the increase in educational institutions and students, the number of teachers has gone up. All this will indicate the vast educational activity with which India is humming, with all its responsibilities and problems.

At the same time there has been a diversification in the educational pattern. Education has struck out in new directions. There has been a

liberate and welcome because much needed, effort towards vocationalisation. Technical education has received much attention. There are 150 engineering colleges which offer courses leading to bachelor's degree in engineering and technology. The total annual admission capacity of these colleges is 25,000. Twenty-six institutions with an annual admission capacity of 5500 offer post-graduate courses. Diploma courses are offered by 320 polytechnics with annual enrolment capacity of 50,000 students. There are also two dozen women's polytechnics which offer courses of special interest and utility to women. There are a number of industrial training institutes which offer vocational training and crafts courses. There are 15 regional engineering colleges.

As a consequence of this expansion, development and diversification, the annual expenditure on education has gone up. It was 1530 million in the first Plan, it rose to Rs. 9010 million during the first four years of the Fourth Plan. The proposed outlay for the Sixth Plan is Rs. 19860 million. This underscores the great importance the Govt. and the people of India have attached to education.

I spoke of our educational system striking out in new directions and planning and implementing new schemes. One such scheme is adult education. The National Adult Education Programme aims at providing adult education facilities to cover about 10 crore illiterate persons in the age group of 15 to 35 years in the period 1978-79 to 1983-84. The programme is designed not only to teach the three Rs but also to upgrade functional skills and general awareness, so as to improve the quality of life. So much importance is being attached to this programme that it constitutes one point in the twenty points programme.

Importance of the education of girls and women has been recognised. Special programmes for the promotion of girls' education were initiated in 1957-58 and many facilities and incentives provided. The result has been an increasing enrolment of girl students. At the end of the First Plan the percentage of girls attending primary and middle schools was 32.4 per cent. In 1977-78 it rose to 68.2 per cent in the 6 to 14 years age group. One

of the most visible and striking developments of post independence India has been a massive rise in women's education, as indeed a remarkable growth in their social and professional freedom.

Besides, many educational institutions, councils and institutes have been established to look after the various aspects of the educational system. There is the National Council of Educational Research and Training which was established in 1961; Indian Council of Social Science Research, set up in 1969; Indian Institute of Advanced Study established in 1965; the Foreign Languages Institutes; The Indian Council of Historical Research and others that Govt. has undertaken, to develop Hindi and other modern Indian languages.

Above all, scientific research has made great progress and broken new ground in this country. The value of scientific education and research for allround development of the country is very well understood. The application of the fruits of scientific research to agriculture, industry, defence, transport and means of communication to name only a few, has become a must for their progress. It is the scientific methods which will usher in plenty. Indian Parliament adopted a resolution on science policy in 1958. More and more money is being made available for scientific research and development. Total expenditure on this in 1979-80 was double that in 1974-75. Many are the institutions working in this field. The National Committee on Science and Technology is an apex body which advises the Govt. on formulation and implementation of our science and technology policy. Everyone has heard of Aryabhata, Bhaskar and Rohini. Of late Govt. is in the process of adding to education of knowing and education of doing, a third dimension, the education of becoming. Moral education is being introduced progressively to lay more stress on character building of our students. □□□

Sprakling wits of India--Birbal

by Dr. S. S. Shashi

IF you have wit, use it to please, and not to hurt; you may shine like the Sun in the temperate zones without scorching. If God gives you wit wear it like your sword in the scabbard and do not brandish it to the terror of the whole company.

IF you have wit, use it to please, and not to hurt; you may shine like the Sun in the temperate zones, without scorching. If God gives you wit...wear it like your sword in the scabbard, and do not brandish it to the terror of the whole company. A wise man will live as much within his wit as his income. Thus spoke Lord Chesterfield. In fact, a wit is so shining a quality that everybody admires it. Most people aim at it. Few love it but all fear it. A wit if temperate is pleasing but when unbridled, it offends also.

It is said that wit and wisdom are born with a man. Everybody can't be witty and everybody can't enjoy a good wit. Birbal is known for his treasury of sparkling wits rather than a Raja or a ruler. Birbal was one of the most intimate personal friends of Emperor Akbar. Akbar always kept him by his side to hear his jokes and stories. Since the Emperor was always busy with the administrative work, he felt relaxed when he indulged in witty conversations with Birbal. Generally, the relationship between the two had been of a king and his confidential adviser.

Birbal was also a good poet. He belonged to the Bhakti period of Hindi literature. *Samasya Poorti* was a form of composition in which poets had to write on a set pattern. The literal translation of a couplet in question-answer style is like this :

Who wants rain or sunshine ?

Who wants to speak and who wants silence ?

The reply is given in the same rhymes :

The Gardener wants rain and washerman sunshine.

The king wants to speak but the thief wants silence.

One day the king asked Birbal why he had been so long in making his appearance at Court ? 'Sir', said Birbal, "I was busy quieting an infant", "What retorted the king, "Do you want all that time to satisfy a baby."

The Emperor is reported in the story to have said, "you are too clever for me, and he put another question to Birbal". Tell me, if you please, what is the greatest consolation that man has in this world ? 'Ah Sir', retorted he without a pause, "it is when a father finds himself embraced by his son".

Birbal's quick-wits have been recorded by Munshi Devi Prasad in his book on Birbal. The story is given thus :

'Sheikh Faizi' had written a commentary of the Holy Quran (Sauratul-Ilham—now published by N. K. Press, Kanpur) in which he had used not a single alphabet which carried dot. This composition was a masterpiece, showing his command over the language. In Arabic and Persian, there are only 15 alphabets which are without dots and the rest 98 are dotted. But the difficulty with him was about the beginning like "Bismillah" without which he could not do. He was in great anxiety and by the way, he consulted Birbal. Birbal, without even a pause, advised him to write down his 'Kalima' in place of 'Bismillah', which is completely 'Be Nuaat' (without dots). Faizi was highly impressed by his ready-wit.

Birbal's erotic poetry which describes dress and ornaments of the beloved depicts the affluent society of the age.

Though we do not get the stories and anecdotes of Birbal from the pen of the Court chroniclers, yet they have come down to us from the literary sources. Some of them are

still in the manuscript form. Birbal's stories and *latifas* have become very popular. With the lapse of time so much has been added and adulterated to the original stock that it has become difficult to distinguish the real from the fake ones. After a thorough scrutiny, some selected specimens have been made available to us, which remain in their original forms and have come down to us along with his Hindi verses. Dr. S. P. Agrawal in his remarkable work entitled "Akbari Darbar Ke Hindi Kavi", gives some examples of his riddles (Pahelis) :

'The hand speaks and it is hand that hears, the ears do not listen. Hear Oh ! Emperor : this is the riddle of Birbal—the answer is, 'pulse'.

'What is that which left uncooked quickly decays, but when burnt lasts longer ?—'brick'.

'What is that yellow substance—not Besan ?

Though it is not edible, we still do consume it 'Asharfi' (Gold).

'By striking it comes to life, but by leaving it is dead; it is a puzzle that this dead one eats—'flour'—Anta !

The Emperor in his letter quoted in Insha-i-Abul Fazl refers to this popular and endearing aspect of his career thus :

Birbal was "the first among the matchless ones; the one who knew the subtleties of knowledge; a companion who charmed the inner circles; the one who talked interestingly about love and affection; the one who was a centre, so to say, of circumference formed by intellectuals; the first in an assembly of speakers, and affectionate friend and a companion in holy solitude."

Birbal's wits are rich, faithful, entertaining and overall very wise. And lastly in the words of Leigh Hunt who describes wits an unruly engine, widely striking. □□□

India international trade fair--1982

(a backgrounder)

INDIA INTERNATIONAL TRADE FAIR, 1982 is being organised at Pragati Maidan, New Delhi from November, 1 to 14, 1982 by the Trade Fair Authority of India. Special facilities as were offered during IITF'81, are being extended again to foreign participants to promote the sale of their wares.

INDIA International Trade Fair, 1982, third in the series of international trade fairs, is being organised at Pragati Maidan, New Delhi from November 1 to 14, 1982 by the Trade Fair Authority of India.

A special highlight of the Fair will be the participation by the European Economic Community in a big way as a group in addition to their individual members separately. Besides, 50 foreign countries and 3,000 companies are expected to take part in the Fair which is likely to be visited by over three million visitors including businessmen and high-powered business delegations from abroad. Central Ministries, State Governments, Union Territories, Public Sector Undertakings and private business organisations will also be taking part.

Important countries participating in the Fair include Afghanistan, Australia, Bangladesh, Belgium, Bulgaria, Bhutan, Czechoslovakia, Federal Republic of Germany, France, Italy, South Korea, Nepal, Qatar, Tanzania, USSR, the Peoples Democratic Republic of Yemen, and the U.K. As in the Fair in 1981, many reputed foreign companies will also be taking part in a big way.

The main objective of the Fair is to project the industrial image and commercial potential of Indian economy as also to enlighten the participants from abroad of its immense import and export prospects. The foreign participants will have ample opportunities to display their achievements in various fields of trade, commerce, industry, agriculture, science and technology. The theme of the IITF '82 will centre round promotion of Productivity, aptly relevant to the national objective of productivity being pursued in India in 1982.

Special facilities, as were offered during IITF'81, are being extended again to foreign participants to promote the sale of their wares. Among

them are import of exhibits in reasonable quantities, free of duty, as exhibits for display; on-the-spot customs clearance, allotment of Fair Quota, import and disposal of advertisement and publicity material, goods for retention for official use of the Missions and facilities to meet import requirement of capital goods and raw materials, etc. Developing countries will be allowed to dispose of consumer goods and machinery put on display to actual users in India within permissible limits.

India is one of the major industrial nations and ranks 10th in the world. It has developed appropriate infrastructure and has considerably diversified its production range. Its pattern of exports has been broadbased to such an extent that the traditional dependence on agro-based items has now been replaced by a wider export composition. Today, India has established itself as a supplier of industrial machinery, engineering and chemical products, textiles, plastics and even nuclear technology. Physical exports apart, India has emerged as a noted exporter of technical know-how, consultancy services and products.

In a nutshell, IITF'82 will ensure a buyer in India to meet a seller from abroad and vice-versa, and such meetings widen the horizon between India and other countries.

Pragati Maidan Complex is spread over a sprawling area of more than 60 hectares having permanent pavilions and halls with all the necessary infrastructural facilities for holding exhibitions throughout the year. Besides, there are auditoria for holding conferences, cinema halls, theatres, restaurants, art galleries, crafts museum, shopping centres.

Coinciding with the International Fair, TFAI is planning to organise a cultural bonanza in eight theatres

every day. These include dance, dramas, ballets, mushairas, qawallies, plays, solo and group performances in instrumental, vocal and dance fields by reputed artistes, folk dances and programmes for children and youth—all by artistes drawn from various parts of the country. There will also be film shows in Indian and foreign languages and fashion parades, National Days by foreign participants, and State Days by various States of India presenting their own cultural programmes will be an added attraction.

Three permanent pavilions comprising 'Jawaharlal Nehru—His Life and His India' Pavilion, the Defence Pavilions and the Energy Pavilion have become special features of Pragati Maidan now.

There is also a good deal of attraction for the children. A special Children's Amphitheatre has been built for entertainment and education of children. Other facilities for the children are amusement corner, mini-train, merry-go-round, skating rink, etc. Additional highlights at Pragati Maidan are crafts demonstrations, and crafts museum in the Village Complex. The shopping complex comprising Anarkali, Charminar and Meena Bazaars continue to be open to the public till 10 P.M. every day. The State Emporia are selling handloom and handicraft items in the Meena Bazar, while the private business houses are selling consumer items in the Anarkali and Charminar Bazaars at very competitive prices. A group of restaurants spread all over the Pragati Maidan serve food items to suit the taste and capacity of different consumers.

India International Trade Fair '82 will be an exposition presenting the panorama of progress achieved in various fields by different countries of the world including India, which is bound to create an impact on further development of Indian economy as well to boost its image as an industrialised nation. It will also offer an opportunity to expose the cultural heritage, not only of India but of other participating countries. □□□

Book Review

by MURIEL WASI

1. Promoting national book strategies in Asia and Pacific—Problems and perspectives.

Author : Abul Hasan

2. Forts and palaces of India

Author: Prabhakar V. Begde

Published by Sagar Publications

Price Rs. 400/-

PROMOTING NATIONAL BOOK STRATEGIES IN ASIA AND THE PACIFIC is a monograph precisely conceived and practically set out. It states the present position in Asia and the Pacific with the right emphasis, neither over dramatising the deficiencies in books, literacy, reading habits and governmental inertia that many of us suspect to exist, or overlooking the big differences that exist between the more advanced countries in this region and the less advanced. Then, it analyses the intellectual and physical climate in which books are published with a clarity that makes the story, even when depressing, wholly intelligible to the common reader. It deals with the problem of book distribution with a business like pragmatism that is likely to appeal to booksellers and buyers. And perhaps, most important, for the areas that it covers, it enunciates a strategy for book promotion today and tomorrow that will be accepted intellectually by all, and worked by those who really understand the focal importance of the book, as contrasted with any other single medium of education or communication.

Throughout Shri Abul Hasan insists, though always with impeccable good manners, that books are the most essential instrument for the preservation and transfer of knowledge. They are, he says, the most important vehicles for expressing new ideas, minority views, dissent and criticism. They are, he adds indispensable for economic growth. "If", says the author, "we look at the world's largest book producing countries, there would appear to be a direct correlation between book publishing and social and economic welfare." What could he say that is more supportive of the premier position of the book in the multitude of media we now have? He also says rather wryly: "It has

been observed that any escalation in the price of essential commodities for meeting basic physical needs is considered a normal phenomenon in view of worldwide inflation. However, an increase in the price of books meets with public criticism". As usual Shri Abul Hasan attacks a general attitude mildly. We would sometimes like to see it more forcefully deplored.

The constructive recommendations of this brief and pointed monograph greatly exceed the momentary dismay with which its author states a depressing fact. Countries have not made sufficient progress in textbooks or supplementary materials, children's books, books specifically designed for women at non-formal or adult level, books for rural area or for industrial workers. Some of the impediments to improvement are real, others clearly surmountable. Thus, he is categorical that new authors have to be discovered; editing has to be professionalised; printing facilities and equipment have to be modernised; the distribution of paper for books has to be improved. The paper-back has to be seen as a modern necessity in developing countries, and everything possible has to be done to ensure the mass production of paper-backs. The wholesaler has to be institutionalised in the area and governments have to be farsighted in stimulating this process.

Abul Hasan argues the case for a Book Development Council well, hedging his proposal round with the caution that such a council "is not of itself a panacea for all ills". No, indeed, it is not. For the council has to be dynamic to be effective. But perhaps the most appealing part of monograph is the concluding section on reading habits and children's books. Much, much more can be done than has yet been done to improve the reading habits of the literate.

rate. It is surely easier to do this, than to eradicate illiteracy. Yet, depressingly little is in fact being done in Asia, outside Japan, to create an enduring climate in which the reading habit will flourish. Little has yet been done to change attitudes where they work against such a change. We have still to establish value systems in which the literate non-reader will come to be seen as a self-deprived struggler in a world, in which the book reading habit is synonymous with the sustained search for a better life.

MY second book "FORTS AND PALACES OF INDIA" is as different, as can be from the first publication. It is large and heavy with its 400 pages in all, and its elaborately illustrated 125 plates reproduced on art paper. Perhaps most important, it is a document that relates wholly to the past and is not concerned as is the reading monograph, with the present and the future. When this past belongs to India, it is a past of about 300 years. Though there have been quiescent periods, India's turbulent past is reflected in her wealth of fortresses in Delhi and its environs, in Uttar Pradesh and Rajasthan, in Madhya Pradesh, the Deccan and South India. The story is necessarily a long one, and an architect and townplanner such as Shri Begde set himself a most ambitious and demanding task when he decided to survey India's multitude of Forts and Palaces.

Shri Begde has clearly given years of study and research to his subject, and the product is this impressive volume, with the historical record set out and elaborately illustrated. The plates might, indeed, have been somewhat clearer, the index larger, the detailed references more meticulous.....but undoubtedly the book, as it stands, urges dedication.

Unlike several other recorders of India's architectural wealth, Shri Begde set out with a strong thesis that he emphasises throughout. He maintains that... "the sequence of development in fort architecture in India was always dominated by the canons of Hindu architecture expounded by various acharvas or experts of Vastu Vidya. Even during the periods of Pathan, Lodi and Mughal rule in the north, and the

(Contd. on page 11)



नवम एशियाई खेल-दिल्ली
IX ASIAN GAMES
DELHI 1982

IX ASIAD DELHI 1982

November 19 - December 4



Opening Ceremony

by President Shri Zail Singh

THE President, Shri Zail Singh, will declare open the ninth Asian Games on November 19 at a two-and-half hour function commencing at 3 p.m. at the Jawaharlal Nehru Stadium. The President will then take the salute. This will be followed by a march-past by the participating contingents. After the march-past the President will declare the IX Asian Games open. Soon after the opening ceremony will start fanfare and hoisting of the Asian Games Federation flag and release of pigeons and balloons, followed by a three-gun salute. Helicopters will shower petals and trail inflatable mascot and banners. This will be followed by the

arrival of the Asian Games touch and lighting of the flame, singing of the Asian Games hymn, oath-taking ceremony and the National Anthem. Thereafter the competitors will leave the arena and the opening ceremony will conclude with a performance by cultural troupes.

The closing ceremony on December 4 to begin at 3.30 P.M. will be more solemn. It will begin with a march-in by teams in the same order as for the opening ceremony. The Asian Games Federation President and the Asian Games Special Organisation Committee Chairman will proceed to the foot of the tribune of

honour. This will be followed by hoisting of the Federation flag on the centre flag pole used for victory ceremony, followed by hoisting of the Indian National flag on the right flag pole. The Indian National Anthem will be played followed by hoisting of the flag of the country selected to organise the next games and its national anthem will be played. The Asian Games Federation President will then mount the tribune of honour and pronounce the games closed. As soon as the competitors leave the arena, motorcycle display, musical and trick riding on horses, mass bands display and beating of the retreat will follow. The Asiad flame will be extinguished and the Federation flag lowered with a five-gun salute. The President of Asian Games Federation, Chairman of the Asian Games Special Organisation Committee and the Lt. Governor of Delhi will proceed to the tribune of honour, where the flag will be presented to them.

BOOK REVIEW

(Contd. from page 10)

rule of various Muslim dynasties in other parts of India, there was no departure in the norms of established building art in India. As a matter of fact, there are hardly any forts in India which could be credited to alien rulers. These rulers only made a few modifications in the captured structure to suit their requirements."

Though Mr. Begde argues his case through the 400 pages of his book,

his plates do not always bear out this thesis, and there is evidence that he himself cites that other authorities such as Cunningham, Tod and Percy Brown do not share either his thesis or his more general views on the persistence of Hindu canons of architecture. The original contribution of the Moghuls to Indian architecture would appear to be under-estimated and this, it seems is where Mr. Begde's thesis is most likely to be contested.

Without however, pronouncing on the essential validity of this thesis in

the history of India's forts and palaces, it is clear to us that Mr. Begde's present compilation will be a work of great interest to scholars and common readers alike, and that even the assemblage of the information on record within the limits of a single volume is a service for which all of us must be grateful. It urges dedication and admirable industry. The book is worth looking at carefully and in such sections as "The Forts and Palaces of Delhi" is worth reading with close attention. □□□

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25 30 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 19 56 | 15330 |
| | | 25.22 | 11900 |
| | | 16 85 | 17805 |

0610 D'xers Corner (Only on 9th upto 0620 hours)
 0615 Karnatak Instrumental Music :
 2nd : R.K. Suryanarayana : Veena
 9th : Palladam V.N. Rajan : Flute (From 0620 to 0630 hours)
 16th : K.S. Venkataramiah : Violin (Except on 23rd and 30th)

WEDNESDAYS

3rd, 10th, 17th and 24th

0415 Devotional Music :
 3rd : Different Artists : Bhajans
 10th : Sindhi Bhajans
 17th : Anup Jalota
 24th : Vani Jairam

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights for 1530—1630 and 1900—2030 hours; 0641 Film Tune; 0645 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

0415 1st : Devotional Music—Shabads by Santa Singh Ragi and Party
 Instrumental Music : Sarod
 8th : Amjad Ali Khan
 15th : Shamsheer Singh
 22nd : Zarin Daruwala
 29th : Sharan Rani
 0446 Karnatak Instrumental Music : (Except on 1st)
 1st : Special Programme on Guru Nanak Jayanti
 8th : M.S. Gopalakrishnan : Violin
 15th : Vidya Sankar : Veena
 22nd : Prapancham Sitar : Flute
 29th : T.P. Subrahmanya : Pillai : Nagaswaram
 0500 1st : Repeat Programme
 8th : Play
 15th : Discussion
 22nd : Feature
 29th : Film Story
 0530 Folk Songs :
 1st : Assam
 8th : Bhojpuri
 15th : Bengali
 22nd : Nagaland
 29th : Himachal Pradesh
 0550 Light Classical Music (Except on 22nd and 29th)
 1st : Begum Akhtar
 9th : Birjoo Maharaj
 15th : Basavraj Rajguru
 22nd and 29th : Women's World
 0600 Women's World (Except on 15th, 22nd and 29th)
 15th : Special Programme on Diwali
 0610 Rabindra Sangeet (Except on 15th, 22nd and 29th)
 1st : Hemanta Mukherjee
 8th : Debabarata Biswas



Vinod Lall and Veena Khurana presenting 'Listeners' Choice' for South East Asia, Western Europe and East Africa—broadcast from G.O.S.

TUESDAYS

0415 Devotional Music :
 2nd : Sudha Malhotra
 9th : Sharma Bandhu
 16th : Hari Om Sharma
 23rd : Different Artists
 30th : Mukesh and Party
 0446 Instrumental Music :
 2nd : Rais Khan and B.B. Kabra : Sitar and Guitar Duet
 9th : Kalyani Roy and Ali Ahmed Hussain : Sitar and Shehnai Duet
 16th : Ravi Shankar and Ali Akbar Khan : Sitar and Sarod
 23rd : Flute (Upto 0450 hours)
 30th : Duet on Flute and Sarangi—Sultan Khan and Raghunath Seth (Upto 0455 hours)
 0450 23rd : Faithfully Yours—Replies to Letters
 0500 30th : Faithfully Yours—Replies to Letters
 0510 Radio Newsreel (Except on 23rd and 30th)
 23rd : D'xers Corner
 Music of India :
 2nd : Flute—the charming instrument of India
 16th : Tamil Nadu
 30th : Saint Poets of Medieval India
 Classical Half Hour :
 9th : Dagar Bros
 23rd : G.R. Behrabua
 0540 Film Tune
 0550 Light Music (Except on 23rd and 30th)
 2nd : Juthika Roy : Geet
 9th : Hariharan
 16th : Nimala Devi : Ghazals
 23rd and 30th : Radio Newsreel
 0600 Faithfully Yours : Replies to Letters (On 2nd, 16th upto 0615 hours and on 9th upto 0610 hours (Except on 23rd and 30th)
 0446 Instrumental Music
 Flute :
 3rd : Hari Prasad Chaurasia
 10th : Panna Lal Ghosh
 17th : Prakash Wadhera
 24th : Devendra Mudeshwar
 0500 3rd and 17th : Export Front
 10th and 24th : Talk
 0510 Film Songs from South India
 0550 Light Music from Different Regions (Except on 24th)
 3rd : Tamil
 10th : Dogri Geet
 17th : Bengali
 24th : Our Guest
 0600 3rd and 17th : Of Persons, Places and Things
 10th : Our Guest
 24th : IX Asian Games : Report
 0610 Instrumental Music—Sitar : (Except on 24th)
 3rd : Ravi Shankar
 10th : Nikhil Bannerjee

GENERAL OVERSEAS SERVICE

17th : Debabarata Chau-
dhury

THURSDAYS

4th, 11th, 18th and 25th

0415 Karnataka Instrumental
Music :

4th : A.K.C. Natarajan :
Clarinet

11th : Namagiripettai K.
Krishnan : Nagaswaram

18th : Dalipatri Picchahari :
Nagaswaram

25th : D. Kittappa : Got-
tuvadyam

0446 Instrumental Music : Sheh-
nai :

4th : Bismillah Khan and
Party

11th : Sikander Hussain
and Party

18th : Jagdish Prasad
Qamar and Party

25th : Daya Shankar and
Party

0500 4th : Book Review
11th : Talking about Agri-
culture

18th : Science Today
25th : Industrial Front

0510 Selection from National
Programme of Music

0540 Film Tune

0550 Songs from New Films
(Except on 25th)

25th : Radio Newsreel

0600 Radio Newsreel (Except on
25th)

0610 Regional Music (Except on
25th)

4th : Sri Ayyappan Songs
(Malayalam)

11th : Punjabi by Gurdas
Mann

18th : Rajasthani by Diffe-
rent Artists

FRIDAYS

5th, 12th, 19th and 26th

0415 Devotional Music :

5th : Aziz Ahmed Warsi :
Naat

12th : Afzal Hussain
Nagina : Naat

19th : Murli Qawal and
Party : Natia Qawali

26th : Niaz Ahmed and
Nazeer Ahmed and Party :
Natia Qawalis

0446 Karnataka Instrumental
Music :

5th : Sikkil Sisters : Flute
12th : S. Balachander :
Veena

19th : K. Lakshminarayana
Sastri : Violin

26th : T.N. Krishnan :
Violin

0500 Cultural Survey

0515 Film Hits of Yester Years

0550 Count Down Asiad : Fea-
ture (Except on 26th)

26th : Panorama of Pro-
gress

0605 Panorama of Progress (Ex-
cept on 5th and 26th)

5th : Disc Review

26th : IX-Asian Games : 0510
Report (0600 to 0630

hours) 0550

0615 5th : Film Tune (at 0625
hours) 0610

Folk Songs (Except on
26th) 0600

12th : Chhatisgarh

19th : Himachal Pradesh

SATURDAYS

6th, 13th, 20th and 27th

0415 Devotional Music :

6th : Soor Padavali

13th : Mukesh : Bhajans

20th : Shabads by Different
Artists 0446

27th : Raghunath Pani-
grahi : Selection from Geet
Govinda 0500

Orchestral Music

6th and 20th : Talk
13th and 27th : Horizon :
Literary Magazine

Listeners' Choice

(Except on 20th and 27th
at 0550 to 0610 hours)

Radio Newsreel (On 20th
and 27th at 0550 hours)

SUNDAYS

7th, 14th, 21st and 28th

0415 Devotional Music :

7th : M.S. Subbulaxmi

14th : Geeta Dutt

21st : Hari Om Sharan

28th : D.V. Paluskar

0446 Instrumental Music : (Ex-
cept on 14th)

7th : Pyara Singh : Dilluba

14th : Feature on Bal
Bhavan

21st : Chittadev Burman : 0610

Esraraj

28th : D.R. Parvatikar :
Dattaratray Veena

0500 7th : Expression — Youth
Magazine

14th : Youth in Focus

21st : From the Univer-
sities—N.C.C. Day : Fea-
ture

28th : Quiz Time

0510 Film Songs

0550 Light Music (Except on
21st and 28th) :

7th : Salahuddin Ahmed

14th : Shobha Gurtu

21st : Mainly for Tourists

28th : Sports Folio

7th : Mainly for Tourists

14th : Indian Cinema

21st and 28th : IX Asian
Games : Report (0600 to
0630 hours)

Folk Songs (Except on 21st
and 28th) :

7th : Uttar Pradesh

14th : Kashmir

For North-East Asia, Australia and New Zealand

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

(From 1530 to 1630 Hrs IST)

BANDS FREQUENCY

| Metres | kHz |
|--------|-------|
| 19.58 | 15320 |
| 17.25 | 17387 |
| 13.83 | 21695 |
| 16.78 | 17875 |
| 19.73 | 15205 |
| 16.94 | 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540
Commentary; 1545 Programme
Summary; 1620 Press Review;
1627 Programme Highlights for
0215—0400 and 1530—1630
hours; 1546 IX Asian Games—A
Report (from 19th to 30th); 1630
CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

1546 1st : Shabads by Different
Artists

Folk Songs :

8th : Marathi

15th : Mathili

1600 Replies to Letters (On 1st,
15th and 29th upto 1615
hours and on 8th and 22nd
upto 1610 hours)

1610 D'xers Corner Only on
8th and 22nd upto 1620
hours)

1615 Film Tune (Except on 8th
and 22nd)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1546 Karnataka Instrumental
Music—(Except on 23rd
30th) :

2nd : S.R. Dakshinamurthi
Pillai and Party : Nagas-
waram

9th : R.S. Kesavamurthy :
Veena

16th : T.S. Sankaran :
Flute

1600 2nd, 16th and 30th : Ex-
port Front

1610 9th and 23rd : Talk

1610 Film Songs from Different
Regions

WEDNESDAYS

3rd, 10th, 17th and 24th

1546 Light Music (Except on
24th) :

3rd : Talat Mehmood

10th : Nina Mehta and
Rajender Mehta

17th : Kanwal Siddhu :
Ghazals

1600 3rd : Book Review

10th : Talking about Agri-
culture

17th : Science Today

24th : Industrial Front

1610 Instrumental Music :

3rd : Ravi Shankar : Sitar

10th : N. Rajam : Violin

17th : Ghasi Ram Nirmal :
Jaltarang

24th : Anant Lal and
Party : Shehnai

THURSDAYS

4th, 11th, 18th and 25th

1546 Rabindra Sangeet (Except
on 25th) :

4th : Gautam Mitra

11th : Different Artists

18th : K.L. Saigal

1610 Panorama of Progress (Ex-
cept on 4th)

4th : Disc Review (Upto
1620 hours)

1610 Light Instrumental Music
(Except on 4th)

11th : Jaswant Singh :
Mandolin

18th : Jain Kumar Jain :
Kasharang

25th : Vijay Raghav Rao :
Wings over India

FRIDAYS

5th, 12th, 19th and 26th

1546 Light Music (Except on
19th and 26th) :

5th : Talat Aziz

12th : Shankar Shambhoo
and Party : Qawwalis

1600 5th and 19th : Talk

12th and 26th : Literary
Magazine (20 mts)

1610 Orchestral Music (Except
on 12th and 26th)

SATURDAYS

6th, 13th, 20th and 27th

1546 Film Songs (Except on 20th
and 27th)

1600 6th and 20th : Mainly for
Tourists

13th : Indian Cinema

27th : Sports Folio

1610 Folk Songs (Except on
20th) :

6th : Kumaoni

13th : Bundel Khandi

20th : Shabads by Different
Artists

27th : Different Regions

GENERAL OVERSEAS SERVICE

SUNDAYS
7th, 14th, 21st and 28th

1546 Devotional Music (Except on 21st and 28th) :
7th : Purshotam Das Jalota
14th : Devi Geet by Different Artists

1600 Women's World (Except on 14th)
14th : Feature on Bal Bhavan

1610 Film Songs

1930 2nd, 16th and 30th : Of Persons, Places and Things (On 30th at 1920 hours)
9th and 23rd : Our Guest (On 23rd at 1920 hours)

1940 Orchestral Music (Except on 23rd and 30th)

1955 2nd, 16th and 30th : Export Front
9th and 23rd : Talk

2005 Film Songs

THURSDAYS
4th, 11th, 18th and 25th

1916 Count Down Asiad—Feature (Except on 25th)

1945 Listeners' Choice

1930 Cultural Survey (On 25th at 1916 hours)

1930 6th : Youth Magazine
13th : Youth in Focus
20th : Mainly for Tourists (at 1920 hours)
27th : Sports Folio (At 1920 hours)

1940 Instrumental Music—(Except on 20th and 27th) :
6th : Ramesh Prem ; Vic-hitra Veena
13th : P.D. Saptarishi : Violin

1955 6th : Mainly for Tourists
13th : Indian Cinema
20th : From the Universities—N.C.C. Day : Feature
27th : Quiz Time

2005 Film Songs from New Releases

WEDNESDAYS

3rd, 10th, 17th and 24th

1916 Rabindra Sangeet (Except on 24th)
3rd : Pankaj Mullick
10th : Shyamal Mitra
17th : Sumitra Sen
24th : Film Tune (upto 1920 hours)

1930 Radio Newsreel (On 24th at 1920 hours)

1940 Karnataka Instrumental Music (Except on 24th) :
3rd : A.K.C. Natarajan : Clarionet
10th : N. Ramani : Flute
17th : M. Chandrasekharan : Violin

1955 3rd : Book Review
10th : Talking about Agriculture
17th : Science Today
24th : Industrial Front

2005 Film Songs

FRIDAYS

5th, 12th, 19th and 26th

1916 Light Music : (Except on 19th and 26th) :
5th : Anjali Bannerji
12th : Preeti Sagar
19th and 26th : Film Tune (upto 1920 hours)

1930 Radio Newsreel (On 15th and 26th at 1920 hours)

1940 Orchestral Music (Except on 19th and 26th)

1955 5th and 19th : Talk
12th and 26th : Literary Magazine (20 mts.)

2005 Film Songs

SATURDAYS

6th, 13th, 20th and 27th

1916 Folk Songs (Except on 20th and 27th)
6th : Manipuri
13th : Nagaland
20th and 27th : Film Tune (Upto 1920 hours)

SUNDAYS

7th, 14th, 21st and 28th

1916 Interlude

1920 7th : Play
14th : Discussion
21st and 28th : For Women

1955 7th : For Women
14th : Feature on Bal Bhavan
21st : Feature
28th : Film Story

2005 Film Songs (Except on 21st and 28th)

FOR SOUTH EAST ASIA

(From 1960 to 2030 Hrs IST)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights for 0415—0645 and 1900—2030 hours; 2030 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

1916 1st : Shabads by Different Artists
Light Classical Music—(Except on 5th, 22nd and 29th) :
8th : Tulsi Das Sharma
15th : Film Tune (1920 hours)
22nd : Film Tune—Upto 1920 hours
29th : Film Tune—Upto 1920 hours

1920 15th : Diwali—Special Programme

1930 Radio Newsreel (on 22nd and 29th) at 1920 hours (Except on 15th)

1940 Instrumental Music—(Except on 15th, 22nd and 29th) :
1st : Ashish Khan : Sarod
8th : Zameer Ahmed : Tabla

1955 Replies to Letters (1st, 15th and 29th upto 2010 hours 8th and 22nd upto 2005 hours)

2005 D'xers Corner (Only on 8th and 22nd upto 2015 hours)

2010 Film Songs (On 8th and 22nd at 2015 hours)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Folk Songs (Except on 23rd and 30th) :
2nd : Tamil Nadu
9th : Jaintia
16th : Gujarati
23rd and 30th : Film Tune (Upto 1920 hours)

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000, 0130, 0215 and 0400 hrs; 2330, 2350, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights for 2315—0000, 2330—0130, 0115—0215 and 0215—0400 hrs. respectively; 0110; 0210 and 0355 Film Tune; 0400 0040 IX Asian Games—A Report from 19th to 30th).

MONDAYS

1st, 8th, 15th, 22nd and 29th

2316 Instrumental Music

2320 Classical Vocal Music :
1st : Amar Nath

For West Asia, U.K. and West Europe: East Africa, West and North West Africa: Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|-----------------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315—0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015—0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EUROPE | 0130—0400 | 30.27 | 9912 |
| EAST AFRICA | 2330—0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

8th : A. Kanan
15th : Bhimsen Joshi
22nd : Dipali Nag
29th : Ganga Prasad Pathak

0040 0150 and 0250 Replies to Letters (On 1st, 15th and 29th at 2345 hours, 0150 hours and 0250 hours for 15 mts. and on 8th and 22nd at 2350 hours, 0150 hours and 0250 hours for 10 mts.)

0100 Film Songs (Except on 8th and 22nd)

0200 8th and 22nd : D'xers Corner (Upto 0010 hours)

0010 Film Tune (Only on 8th and 22nd)

0205 Light Music :
1st : Gurunank Jayanti : Special Programme
8th : Bhupinder
15th : Talat Aziz

22nd : Pushpa Hans
29th : Anup Jalota

0040 Karnataka Instrumental Music (Except on 15th, 22nd and 29th) :
1st : B.V. Raman and B.V. Laxman—Duet
8th : K.V. Narayanaswamy and 0345 Radio Newsreel

0120 Film Songs

0146 Film Tune (Except on 1st)
1st : Guru Nanak Jayanti—Special Programme (14 mts.)

0200 D'xers Corner (Only on 8th and 22nd upto 0210 hours)

0205 Film Tunes (on 8th and 22nd at 0210 hours)

0220 Folk Songs :
1st : Mundari
8th : Marriage Songs
15th : Nagaland
22nd : Kumaoni

GENERAL OVERSEAS SERVICE

| | | | |
|--|--|---|------|
| 29th : Haryana | 17th : Sudha Malhotra | 18th : Swapan Gupta | |
| 0241 Classical Vocal Music : | 24th : Nina Mehta and | 25th : Rini Chaudhury and | |
| 1st : Irene Roy Choudhury | Rajinder Mehta | Krishna Mitra | |
| 8th : Hafiz Ahmed Khan 2350 | 3rd : Book Review 0200 | Panorama of Progress (Except on 4th) | 2316 |
| 15th : Hira Bai Barodkar 0200 | 10th : Talking about Agriculture | 4th : Disc Review (20 mts.) | 2320 |
| 22nd : Ghulam Mustafa Khan 0345 | 17th : Science Today | Count Down Asiad—Feature (Except on 25th) | |
| 29th : Gangu Bai Hangal | 24th : Industrial Front | 25th : Anjali Sur—Subadh Sangeet (on 25th only) | |
| 0300 D'xers Corner (only on 8th and 22nd upto 0310 hours | Folk Songs : | Classical Vocal Music—Anjali Sur—Subadh Sangeet | |
| 15th : Diwali—Special Programme | 3rd : Madhya Pradesh | 0241 Instrumental Music—Violin : | |
| 0305 Film Songs (Except on 15th, 22nd and 29th on 1st upto 0315 hours) | 10th : Rajasthan | 4th : Gajanan Rao Joshi | 2350 |
| 0315 1st : Guru Nanak Jayanti—Special Programme (14 mts.) | 17th : Uttar Pradesh | 11th : N. Rajan | |
| | 24th : Punjab | 18th : P.D. Saptarishi | 0200 |
| | Hits from Films | 25th : G.N. Goswami | |
| | Instrumental Music—Old Masters (Except on 24th) : | Classical Half Hour Music of India (Repeat of Tuesday I Items) (Except on 25th) | 0300 |
| | 3rd : Ustad Hafiz Ali Khan : Sarod | | |
| | 10th : K.P. Arunachalam : Nagaswaram | | |
| | 17th : Shakoor Khan : Sarangi and 0250 Radio Newsreel (Except on 24th at 1930 hours) | | |
| | 0100 | | |
| | 2nd, 9th, 16th, 23rd and 30th | | |
| | 2316 Karnatak Devotional Music : | | |
| | 2320 Regional Film Songs | | |
| | 2350, 0200 and 0345 2nd, 16th and 30th : Of Persons, Places and Things | | |
| | 0120 | | |
| | 0146 | | |
| | 9th and 23rd : Our Guest Choice (Except on 23rd and 30th at 0040 hours) | | |
| | 0000, 0016 and 0040 Listeners | | |
| | 0220 | | |
| | 0100 | | |
| | 0250 9th and 23rd : Talk | | |
| | 0120 | | |
| | Instrumental Music : | | |
| | 2nd : Hari Prasad Chaurasia : Flute | | |
| | 0241 | | |
| | 9th : Panna Lal Ghosh : Flute | | |
| | 16th : Bhaital Barot : Flute | | |
| | 0300 | | |
| | 23rd : Parkash Wadhwa : Flute | | |
| | 30th : Devendra Murdeshwar : Flute | | |
| | 0146 | | |
| | Folk Songs : | | |
| | 2nd : Bengali | | |
| | 9th : Boatman Songs | | |
| | 16th : Folk Dance Songs of Different Regions | | |
| | 23rd : Braj | | |
| | 30th : Assam | | |
| | 0220 | | |
| | Instrumental Music—Sarangi : | | |
| | 0000 | | |
| | 2nd : Gopal Misra | | |
| | 9th : Hafizullah Khan | | |
| | 16th : Inder Lal | | |
| | 23rd : Shakoor Khan | | |
| | 30th : Laddan Khan | | |
| | 0241 | | |
| | Karnatak Vocal Music : | | |
| | 2nd : Ariyakudi Ramanuja Iyengar | | |
| | 9th : Lalitha Seshadri | | |
| | 16th : M.S. Subbulakshmi | | |
| | 23rd : Maduri Mangalam Ramachandran | | |
| | 30th : Semmangudi Srinivasa Iyer | | |
| | 0016 | | |
| | 0300 | | |
| | New Film Songs (Except on 23rd and 30th) | | |
| | 0040 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | 0200 | | |
| | 0250 | | |
| | 0220 | | |
| | 0241 | | |
| | 0300 | | |
| | 0100 | | |
| | 0120 | | |
| | 0146 | | |
| | | | |

GENERAL OVERSEAS SERVICE

| | | |
|---|--|---|
| <p style="text-align: center;">SUNDAYS</p> <p style="text-align: center;">7th, 14th, 21st and 28th</p> <p>2316 Devotional Music</p> <p>2320 Film Songs</p> <p>2350 Women's World (Except on 14th)</p> <p>0200 and 0345 14th : Bal Bhavan—Feature (14 mts.)</p> <p>0000 Classical Vocal Music :</p> | <p>7th : Siddheshwari Devi 0120</p> <p>14th : Singh Bandhu</p> <p>21st : Ustad Mushfak Hussain Khan</p> <p>28th : Kesar Bai Karkar</p> <p>New Film Songs</p> <p>7th : Play</p> <p>14th : Discussion 0146</p> <p>21st : Feature/IX Asian Games—Report 0220</p> <p>28th : Film Story/IX Asian Games—Report</p> | <p>Devotional Music :</p> <p>7th : Purshottam Das Jalota</p> <p>14th : Bijoya Chowdhury 0241</p> <p>21st : Manna Dey 0320</p> <p>28th : Bhajans by Different Artists</p> <p>Film Songs</p> <p>Instrumental Music—Sitar :</p> <p>7th : Mehmood Mirza</p> <p>14th : Mushtaq Ali Khan</p> |
| | | <p>21st : Abdul Halim Jaffar Khan</p> <p>28th : Ravi Shankar</p> <p>Regional Film Songs</p> <p>Karnatak Vocal Music :</p> <p>7th : D.K. Pattamnal</p> <p>14th : M.D. Ramanathan</p> <p>21st : M. V. Malathi/IX Asian Games—Report</p> <p>28th : Jayalakshmi Santhanam/IX Asian Games : Report</p> |

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 Metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230—2315 hrs. on 25.36, 19.63 metres, 11830 and 1528 kHz

News at 2235—2245 hours

| | | |
|--|---|--|
| <p style="text-align: center;">MONDAYS</p> <p>1st, 8th, 15th, 22nd and 29th 2245</p> <p>2230 1st : Shehnai</p> <p>8th : Sitar</p> <p>15th : Songs</p> <p>22nd : Instrumental Music</p> <p>29th : Film Tunes</p> <p>2245 1st : Film Music</p> <p>8th : Film Music</p> <p>22nd : Film Music</p> <p>29th : Film Music</p> <p>15th : Deepavalina Deewada : Special Programme on the Festival of Diwali</p> <p>2315 CLOSE DOWN (On all days)</p> | <p>23rd : Rasik J.</p> <p>30th : Vishini Mehtora</p> <p>2nd : Play</p> <p>16th : Play</p> <p>23rd : Play</p> <p>30th : Play</p> <p>9th : Folk Literature</p> | <p style="text-align: center;">THURSDAYS</p> <p>4th, 11th, 18th and 25th</p> <p>2230 4th : Nazia Hasan</p> <p>11th : Rajkumar Rizvi</p> <p>18th : Hemu Jadhavi</p> <p>25th : Shankar Shambhu</p> <p>2245 6th : For Women</p> <p>Indian Press Review</p> <p>2250 4th : Geetavalli : Gujarathi and Hindi Non Film Songs</p> <p>11th : Talk</p> <p>25th : Talk</p> <p>18th : Tarang : Light</p> <p>Classical Films Songs</p> <p>4th : Feature</p> <p>18th : Feature</p> <p>11th and 25th : Gaikalnun Sangeet</p> |
| <p style="text-align: center;">TUESDAYS</p> <p>2nd, 9th, 16th, 23rd and 30th</p> <p>2230 2nd : Alkayagrik</p> <p>9th : Manaci Desai</p> <p>16th : Girija Devi</p> | <p style="text-align: center;">WEDNESDAYS</p> <p>3rd, 10th, 17th and 24th</p> <p>2230 3rd : Aslam Khan</p> <p>10th : Sadri Brothers</p> <p>17th : Hussain Bux</p> <p>24th : Manhar</p> <p>2245 Vartmanna Vahen : Current Affairs</p> <p>2250 Geetika</p> <p>3rd : Tamne Gamshe</p> <p>10th : Janva Jevun</p> <p>17th : Geet and Ghazal</p> <p>24th : Aajna Kalakar</p> | <p style="text-align: center;">FRIDAYS</p> <p>5th, 12th, 19th and 26th</p> <p>2230 5th : Bhajan</p> <p>12th : Quawali</p> |
| | | <p style="text-align: center;">SATURDAYS</p> <p>6th, 13th, 20th and 27th</p> <p>2230 6th : Garbo</p> <p>13th : Raas</p> <p>20th : Kaumudi Munshi</p> <p>27th : Veena Mehta</p> <p>2245 6th : For Women</p> <p>20th : For Women</p> <p>13th : For Children</p> <p>27th : For Children</p> <p>2310 Weekly Programme Trailer</p> |
| | | <p style="text-align: center;">SUNDAYS</p> <p>7th, 14th, 21st and 28th</p> <p>2230 7th : Dilip Dholkia</p> <p>14th : Begum Akhtar</p> <p>21st : Shobha Gurtu</p> <p>28th : Parveen Sultana</p> <p>2245 Ek Farmaish</p> <p>2250 7th : Aajna Sangeetkar</p> <p>14th : Amari Pasand</p> <p>21st : Classical Music</p> <p>28th : Gujarati Non Film Songs</p> |



Smt. Zubled Lalzal (left) popular announcer of Dari Service, who died suddenly on August 18, 1982 and Seema Usman and Vijay Kumar, participants of the programme—Replies to listeners' letters—in Dari Service of E.S.D.

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs
264.5, 41.29, 30.27, 25.39 Metres.
1134, 7255, 9912, 11815 kHz

0550 1st : Folk Songs from South; Replies to Letters
2nd : Non-Film Songs on Requests
3rd : Old Film Songs
4th : D.T.E.A. Senior Secondary School, R. K. Puram; Siruvar Arangam; Produced by P. Lakshmi
5th : Gottuvadyam by M. Savithri Ammal
6th : Asian Games
7th : Listeners' Requests

8th : M.R. Vijaya ; Light Music; Replies to Letters

9th : Non-Film Songs on Request

10th : Film Music

11th : Water Facilities to Villages (PM's new 20-Point Development Programme : Feature by Sundaram, Director, Urban Development, Ministry of Works and Housing

12th : T.M. Thyagerajan : Classical Vocal

13th : Kalloori Kanigal College Programme ; Produced by P. Lakshmi; Artist : Dr. Salai Ilanthirayan

14th : Children's Day by Ramani

15th : P. Susila ; Light Music
Replies to Letters

16th : Non-Film Songs on Request

17th : Film Music with Thagaval Neram by Kana-kam

18th : Thevaram ; Illustrated Talk by Anandavalli

19th : Madurimangalam Ramachandran : Classical Vocal

20th : Asian Games ; Humorous Song by B. Ramani

21st : Listeners' Request

22nd : P.B. Srinivas : Light Music
Replies to Letters

23rd : Non-Film Songs on Requests

24th : Film Music

25th : For Women : Illustrated Talk on Folk Songs of South by Jayalakshmi; Hints on Asian Games

26th : M.M.D. Desikar : Classical Vocal

27th : Neevar Virundu by P. Lakshmi ; Songs ; Letter from Capital by A.R. Rajamani

28th : Listeners' Request

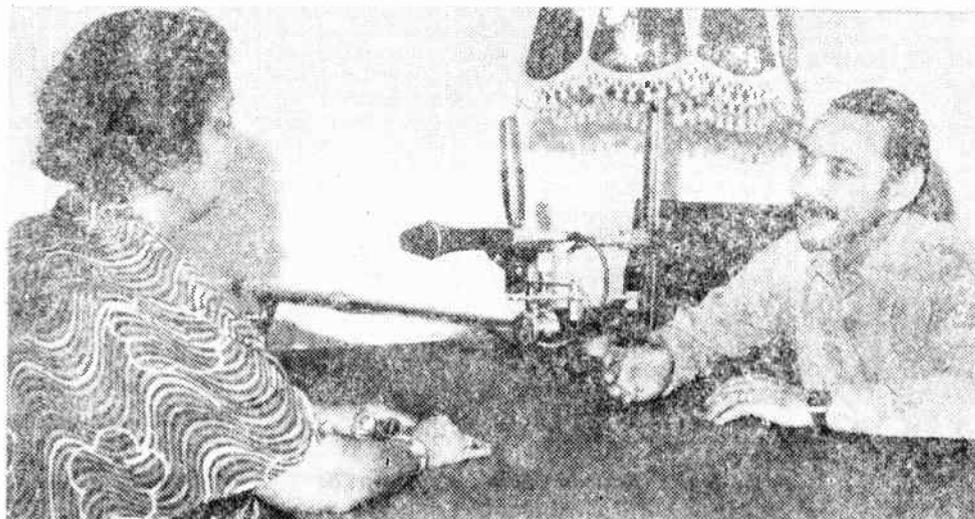
29th : L.R. Eswari : Light Music

30th : Non-Film Songs on Request.



Interview with S. Samuthiram, a celebrated Tamil Novelist. He is being interviewed by Bala Ramani in Tamil Service of E.S.D. and Dr. Ashwini Kumar whose interview by Dr. S. Padmawati was broadcast in the G.O.S. of All India Radio.

Dr. Vladimir Lankin, Indologist from U.S.S.R., whose interview by Dr. Anima Bose was broadcast from G.O.S. recently.



HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres 11830, 15280 kHz; NEWS AT 2150 hrs.

| | | |
|---|--|--|
| <p>SUNDAYS</p> <p>0430 and 0520 Devotional Songs 0445 Topical Talk 0450 Newsreel 0500 For Children 0525 Press Review 0845 Bhajan 0900 Press Review 0905 For Children 0925 Devotional Songs 2145 Instrumental Music 2200 Topical Talk 2205 Qawwali 2215 Film Music</p> <p>MONDAYS</p> <p>0430 Devotional Songs 0445 Topical Talk 0450 Play or Magazine 0520 Light Songs 0525 Press Review 0845 Bhajan 0900 Press Review 0905 Play, Magazine or Feature</p> | <p>0935 Regional Music 2145 Instrumental Music 2200 Comments from the Press 2205 Light Songs 2210 Newsreel 2220 Film Music</p> <p style="text-align: center;">TUESDAY</p> <p>0430 Shabad 0445 Comments from the Press 0450 Classical Music 0500 Talk 0510 Listeners' Choice 0515 Topical Talk 0845 Shabad 0900 Commentary 0905 Talk 0915 Classical Music 0930 Film Music 2145 Instrumental Music 2200 Topical Talk 2205 Songs</p> <p style="text-align: center;">WEDNESDAYS</p> <p>0430 Naat 0445 Topical Talk</p> | <p>0450 Listeners' Choice 0510 Press Review 0845 Naat 0900 Press Review 0905 Listeners' Choice 2145 Instrumental Music 2200 Topical Talk 2205 Songs</p> <p style="text-align: center;">THURSDAYS</p> <p>0430 Devotional Music 0445 Topical Talk 0450 For Women 0510 Film Music 0515 Press Review 0845 Shabad 0900 Press Review 0905 For Women 0925 Ghazals 2145 Instrumental Music 2200 Comments from the Press 2205 Listeners' Choice</p> <p style="text-align: center;">FRIDAYS</p> <p>0430 Naat 0445 Comments from the Press 0450 Talk</p> |
| | | <p>0510 Film Music 0515 Topical Talk 0845 Naat 0900 Commentary 0905 Talk, Discussion, Story with Songs or Cultural Review 0930 From One Film 2145 Instrumental Music 2200 Topical Talk 2205 Song and Ghazal 2215 Film Music</p> <p style="text-align: center;">SATURDAYS</p> <p>0430 Devotional Music 0445 Topical Talk 0450 Regional Music 0500 Talk 0510 Light Music 0515 Replies to Letters 0520 Press Review 0845 Bhajan 0900 Press Review 0905 Regional Music 0915 Talk 0925 Replies to Letters 0935 Light Music 2145 Instrumental Music 2200 Topical Talk 2205 Newsreel 2225 Regional Music</p> |



From left : Raghubir Sahai, Akashaya Kumar Jain and Dr. K.P. Misra, who participated in a discussion on Prime Minister's 'American tour—in the context of 'mutual friendship' broadcast from Hindi Service of E.S.D.

URDU SERVICE

TRANSMISSION I

MW 23.4M (1071 KHz) SW 43.70M (6140 KHz)
MW 427.4M (702 KHz)

TRANSMISSION II

MW 280.1M (1071 KHz) SW 31.1M (9675 KHz)
MW 427.4M (702 KHz)

TRANSMISSION III

MW 427.4M (702 KHz) SW 91.5M (3295 KHz)

TRANSMISSION I

HOURS

0543 SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENTS

0545 Devotional Music

0615 News

0625 Shahr-E-Saba

0700 From Old Films

0725 Shamm-E-Farozan

0730 Instrumental Music

0745 Repeat of 2100 Hours Item
of Previous Night (Except
Friday); Ham Se Po Khaye
(1st, IIIrd and Vth Friday);
About Books (IIrd and
IVth)

0755 Programme Summary

0800, 0835 and 0915 Listeners'
Request

0830 Taarikh Saaz

0900 Aaj Ki Baat (For Children
on Sunday and Friday)

0915 Folk Songs (For Children-
Already Continued from
0900 on Sunday and Friday
and Patriotic Songs on
Saturday)

0930 News Summary

0932 Classical Music (Chalte
Chalte on Sunday; Replies
to Listeners and their
Choice on Friday and
Light Classical Music on
Saturday)

1000 CLOSE DOWN.

TRANSMISSION II

1358 SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENTS

1400 Programme Summary

1402 News Summary

1407 Sunday : Replies to Letters

Monday : Dhanak (1st);
Meri Nazar Mein (IIrd and
IVth); Nigah-E-Intekhab
(IIIrd and Vth)—Upto
1500

Tuesday : Devotional Songs
(1st, IIIrd and Vth), Filmi
Qawwalian (IIrd and
IVth)
Wednesday : Mixed Mele-
dies

Thursday : Dhoop Chhaon
Friday : Mushaira (1st-Up
to 1500) Saat Sawal (IIrd
and IVth); Story of a Song
(IIIrd and Vth)

Saturday : Greetanjali (1st
IIIrd and Vth); Geet Anke
Sher Hamr. (IIrd and IVth)

1430 Sunday : Kohkashan (1st);
Mehfil (IIrd); Story with
Songs (IIIrd); Non-Film
Ghazals (IVth) and Rang
Mahal (Vth)

Monday : Dhanak or Nigah-
E-Intekhab (Continued
from 1407—1st, IIIrd and
Vth); Raag Rang (IIrd
and IVth)

Tuesday : Nagma-O-Tabas-
sam (1st IIIrd and IVth);
Geet Se Geet (IIrd and Vth)
Wednesday and Saturday :
For Women

Thursday : Harf-E-Ghazal
Friday : Mushaira (1st
Continued from 1407);
Yaden Ban Gayen Geet
(IIIrd and IVth) and For
Rural Women (IIIrd and
Vth)

1500 Sunday : Filmi Qawwalian
(1st and IIIrd); Non-Film
Qawwalian (IIrd and
IVth); Rang Mahal (Con-
tinued from 1430—Vth)

Monday : Instrumental
Music

Tuesday : Nai Nasal Nai
Roshni

Wednesday : Ranga Rang
(1st and Vth); (Film world
(IIIrd and IVth) Baar Ek
Film Ki (IVth)

Thursday: Non-Film Qaw-
walian (1st, IIIrd and Vth);
Ek Fankaar (IIrd and IVth)
Friday : Aawaz De
Kahan Hai

Saturday : Phir Sunie
1530, 1610 and 1635 Listeners'
Choice

1600 Jahan Numa (Listeners'
Choice on Sunday—Con-
tinued from 1530)

1630 Week in Parliament—Com-
mentary

1650 News

1700 CLOSE DOWN.

TRANSMISSION III

1958 SIGNATURE TUNE AND
OPENING ANNOUNCE-
MENTS

2000 News

2010 Programme Summary

5201 Sunday:—Awaz De Kahan

Hai (Repeat of Fridays Pro-
gramme—To be continued
up to 2045) . .

Monday and Saturday Aa-
hang -E- Nazm
Tuesday to Friday: Sazeena

2020 Jahan Numa (Repeat of
1630 Hours Programme—
Except Sunday)

2030 Husn-E-Ghazal (Awaz De
Kahan Hai on Sunday—
Continued from 2015)

2045 Saz Aur Awaz (Play or
Khwabzar on Thursday)

2100 Sunday : Sports World
(Urdu World on Vth Sun-
day)

Monday : Poetry Recitation

Tuesday and Friday : Talks

Wednesday : Shahnamah
(1st and IIIrd); Delhi Diary
(IIrd and IVth); Shahpare
(Vth)

Thursday : Play or Khwab-
zar (Continued from 2045)

Saturday : Radio Newsreel

2110 Aabshaar (Play or Khwab-
zar on Thursday—Con-
tinued from 2045)

2130 Sunday : Kajar Bin Kare

Monday and Wednesday
Non-Film Qawwalian

Tuesday : Regional Songs

Thursday : Play or Khwab-
zar (Continued from 2045)

Friday : Jeevan Darpan (1st
and IIIrd) Short Story
(IIIrd and IVth); Sada-E-
Rafta (Vth); Saturday:

Review of Urdu Press

2145 News

2155 Tarikh Saaz

2200 Sunday : Ranga Rang (1st
and Vth); Dareecha (IIrd
and IVth); Various features
of a Raga (IIIrd).

Monday—Story of a tour
(1st); Izhar-E-Khayal (IIrd);
Feature (IIIrd); Songs of
Film (IVth); Shukriya-
Ke Saath (Vth).

Tuesday :—From a Play
ground (1st and IIIrd);
Science Magazine (IIIrd and
Vth); Mushaira (IVth).

Wednesday:—Radio Friend-
ship (1st and IIIrd); Story
of Music (IIrd and IVth);
Theatre During the Quarter
(Vth).

Thursday : Adabi Nashist (1st);
Aaina (IIrd and IVth);
Jamaal-E-Hamnashia (IIIrd
Maazi Ke Dayar (Vth).

Friday: Roobaroo

Saturday: Nai Nasal Nai
Roshni

2215 Replies to Letters (Wednes-
day Only)

2230 and 2305 Listeners' Choice

2300 Programme Summary

2325 Shamm-E-Farozan

2330 and 0005 Bazm-E-Musiqi

0000 News

0030 Qawwalian

0058 Highlights of Next Day

0100 CLOSE DOWN

SINDHI SERVICE

1730—1830 hours
280.1M (1071 KHz)
31.38M (9560 KHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary
followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

I. Disc Jockey
II. (a) Repeats
(b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shaik Avahanja Gelt
Asania (I, III, V)
(b) Quiz Programme (II,
IV) (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankaar
(b) Literary Programme
(c) This Week

PUNJABI SERVICE

1900—2000 Hrs.
427.3 m (70 KHz)
News at 1905—1910 Hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905
Listeners Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies
Letters 1st Sunday : 1905 Shai
Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78 m (15165 KHz)
16.93 m (17715 KHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|-------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17758, kHz News 1010—1020 hours 2330—0115 hours—76.82 Metres ; 3905 kHz 2315 0115—30.27, 25.40 Metres 9912, 11810 kHz News 0110—0115 hours on 76.82, 30.27, 25.40 Metres 3905, 9912, 11810 kHz. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831— 1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815, kHz News 0615—0625 hours 1645—1745 hours—16.87 19.69 Metres 17780 15235 kHz. News 1645—1655 hours. |
| CHINESE Cantonese Kuoyu | 0315—0415 hours—264.5, 41.93, 30.75 Metres 1134, 7155, 9755 kHz; 1745—1845 hours; 254.5, 25.40, 19.52 Metres; 1134, 11810, 15365 KHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830 —1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz News 0835 1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz News 1645— 1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020— 0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres 15175, 17855 kHz, News 416 1425 hours |
| NEPALI | 0700—0730 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0705—0715 hours 1230—1300 hours —30.19, 25.56, 19.63 Metres; 9705, 11725, 15285 kHz. news 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 Khz. News 2000—2008 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres 15285, 17785 kHz. News 0935— 0945 hours 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750— 0800 hours 2000—2115 hours, 280.1 Metres 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200— 2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63, 25.36 Metres; 15280, 11830 kHz. 2100—2110 hours |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704— 1714 hours. |
| TIBETAN | 0745—0800 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz: News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

Timings given are in Indian Standard Time (Substract 5.1/2 hrs. for GMT.
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary,
press review, talk on matter of general and cultural interest. Occasional feature programme
and documentaries, Indian classical and light music (vocal and instrumental), as well as
music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the
Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION

Telephones : 382249, 387331 & 382351,
Telegram : 'LISTENER' New Delhi

Chief Editor

J.P. GOEL

Assistant Editors

D.K. CHHETRI

SANTHA BALAKRISHNAN

DECEMBER 1982

IN THIS ISSUE

VISVESVARAYYA, THE GREAT VISIONARY

Biman Basu 1

NATIONAL FILM AWARDS 1982

Aruna Vasudev 3

IMPORT OF TECHNOLOGY AND INDUSTRIAL GROWTH

S.L. Kapur 4

OUR PETROCHEMICAL INDUSTRY

S.K.N.S. Dikshit 5

RUBBER INDUSTRY IN INDIA

K.N. Modi 6

PONDICHERRY : MONUMENTS OF CULTURAL SYNTHESIS

F. Cyril Antony

COMPUTERS FOR DEVELOPING COUNTRIES

Utpal K. Bannerji 9

BOOK REVIEW

I.N. Choudhry 10

INTERNATIONAL SOLIDARITY AGAINST APARTHEID

Veena Sharma 11

All communication should be addressed to the Chief Editor, Akashvani Group of Journals ALL INDIA RADIO IInd Floor, P.T.I Building, Sansad Marg, New Delhi-110001.

56 AIR82--1



Mushtaq Ali Khan whose sitar recital was broadcast from Urdu Service.

Visvesvarayya, the great visionary

by Biman Basu

M. VISVESVARAYYA, the great visionary, pioneer planner and expert administrator who dedicated his life for building a new India often wondered why should India remain poor and weak despite her cultural heritage. It is he who proved through his lifetime's work that India would be able to emulate countries like Germany and Japan in the field of all round progress.

FOR any visitor to south India, the city of Mysore has many attractions. The city has beautiful gardens, attractive wide roads and imposing palaces which are among

the most beautiful buildings in India. Not far away from the city is situated the famous Krishnaraj Sagar dam across the Cauvery river and adjoining it the fabulous Brindaban

Gardens. The 40-metre high dam built more than 50 years ago is a standing testimony of the visions of a great Indian who wanted to build a new India and for which he dedicated his life. His name was M. Visvesvarayya.

By profession Visvesvarayya was an engineer, but he had multifarious interests and talents. He was an expert builder, a pioneer planner, educationist and an expert administrator. Visvesvarayya had ambitious plans for reconstructing India, he was perhaps the first Indian to have thought of five and ten year plans involving hundreds of thousands of millions of rupees. During his lifetime which spanned more than a hundred years, Visvesvarayya left his indelible mark not only in the field of civil engineering, but in several areas of public life which today stand as symbols of his selfless dedication.

Two important items of work are permanently associated with the name of Visvesvarayya. One of them is the Automatic Sluice Gates which he designed to control flood waters; the other is the Block Irrigation System.

The Automatic Sluice Gates were a unique contrivance designed to raise the storage capacity of any reservoir by almost 25 per cent without raising the dam height. The gates hold up water in the reservoir till the level rose to the full augmented height. But whenever water rose above that level, the gates opened automatically and let the water out. When the water level fell, the gates closed automatically and stopped further flow of water. The Automatic Sluice Gates were first used at the Khadakvasla dam near the city of Poona in 1901 and have since been used in many others including the Krishnaraj Sagar dam.

Visvesvarayya's other achievement, the Block System of Irrigation revolutionised irrigation. In 1938, the then Bombay Government set up a Committee to enquire into the question of irrigation policy and allied matters. It consisted of ten members, Visvesvarayya was the chairman. The Committee recommended the Block System of Irrigation to distribute the benefits of irrigation works over as large number of villages as possible. It recommended distribution of water by measurement; it was to be an entirely new concept

in irrigation in the country. The scheme not only led to economy in the use of irrigation water, it also helped in solving the chronic problem of water-logging in many irrigated areas.

When Visvesvarayya retired from the service of Bombay Government as an engineer in 1908, he had completed the mere tasks of a professional engineer. But all along he had dreamt of increasing the dimensions of that work so that the entire country could benefit from his service. This was the reason he accepted the post of the Chief Engineer of the Mysore State of which he was to become the Dewan later.

The Krishnaraj Sagar dam was designed by Visvesvarayya as a 38-metre high masonry dam to store 1500 million cubic metres of water of the Cauvery river to irrigate more than 60,000 hectares of land and generate 60 megawatts of power. When completed in 1930, Krishnaraj Sagar was the largest reservoir built in India till that date. The work included the construction of a 2.8 kilometre long tunnel through hills which, again, was the longest such tunnels bored in the country.

Another of Visvesvarayya's great achievements was the setting up of the Bhadravati Iron and Steel Works. It was the first steel plant in India to use wood charcoal instead of coke to produce iron and steel. Though there was a lot of opposition to the project, Visvesvarayya could foresee the great advantage of locating a steel plant at Bhadravati. Iron ore was available in plenty from nearby hills from where it could be easily transported by ropeway. Visvesvarayya saw the great potential of using this ore and the easy supplies of water from the nearby Bhadra river and fuelwood from the surrounding forests to build up an iron and steel plant. With Visvesvarayya's perseverance and care, the steel plant was finally completed. It even began exporting iron to the United States at competitive prices.

Visvesvarayya was a great admirer and supporter of scientific research. From the earliest days of the establishment of the Indian Institute of Science at Bangalore, Visvesvarayya took keen interest in its progress. The need for an institution which

devoted itself to the pursuit and promotion of pure research was felt at the very beginning of the century. As President of the Court of the institute, Visvesvarayya took great care in shaping its policies and programmes. He tried to secure proper correlation between pure and applied research and was responsible for a new orientation of the work of the Institute. He was instrumental in the setting up of a number of new departments like those of power engineering, chemical engineering, aeronautics, industrial combustion and engineering and many others.

Visvesvarayya's great acumen in town planning was recognised even by the then British Government of India. After the capital of India was transferred from Calcutta to Delhi, it was felt necessary to have a sound scheme for the construction of the various public buildings in the new city. The Government of India set up the New Capital Enquiry Committee in 1922 with Sir Malcolm Hailey as Chairman; Visvesvarayya was one of its members. The Committee at intervals inspected the works buildings which were under construction and also examined the plans for extension and drainage of the new city which were under preparation.

For his dedicated service to the nation Visvesvarayya was honoured by the Govt of India with the award of Bharat Ratna, the highest civilian honour in 1955.

From his young days, Visvesvarayya's mind was set on touring the advanced countries of the world to see for himself the secret of their prosperity and dynamism. He wondered, why should India, with its history and tradition of cultural achievement, be poor and weak when even small countries like Germany and Japan could prosper and rise? Surely, he believed, India should be able to do likewise. His lifetime's work was a testimony to this belief.

□□□

National film awards—1982

by Aruna Vasudev

A national award drawing national prestige and financial reward is an irresistible spur to greater effort. Many private financiers too are tempted into supporting off-beat film makers by the prospect of a prize awarded by the president of India.

WHEN the practice of giving national awards for films was started in 1954, it was probably easier for juries to come to a decision. There was a greater uniformity in the level of film making. Whether in Hindi or Tamil, Telugu, or Marathi, films followed the usual pattern. The outstanding films, mainly in Bengali, were so obviously outstanding that no real controversy could arise.

Looking through a list of award winning films since 1954 one finds the same few names coming up, with Satyajit Ray and Mrinal Sen the most prominent. It was almost a foregone conclusion that the Best Film award would go to Bengali and very occasionally, a Hindi film. After *Shyamchi Ayi* in Marathi it was only in 1966 that Chemmeen in Malayalam broke into the Hindi Bengali flow.

Suddenly from 1971 the scene changed radically. A Kannada film *Samskara*, produced and directed by Pattabhirama Reddy, stole the show. It was an astonishing event; a film made in Bangalore which was not known at all as a film producing centre. Tamil and Telugu yes, a few in Malayalam and Marathi, but how Kannada? The most significant effect was that if there had been no national awards drawing national attention to excellence in film making, perhaps the New Wave in Kannada that followed might never have taken off. It certainly would not have captured the interest of policy makers and film financiers in the country, perhaps not even in Karnataka. A national award, bringing national prestige and financial reward, is an irresistible spur to greater effort. Many private financiers too, are tempted into supporting off-beat film makers by the prospect of a prize awarded by the President of India.

Samskara heralded the rise of a new cinema in the south. Since then, the Southern dominance in the list of national awards has been interrupted briefly by Bengal in the shape of—still, Satyajit and Mrinal Sen. Until this year, the prize for the year's best film went to Gautam Ghose's Bengali film *Dakhal* with G. Aravindan's *Pokkuvayil* in Malayalam in second place. The Best Director award equally coveted by film makers, went to another Bengali—the actress Aparna Sen who chose to direct her remarkable first film, *36 Chowringhee Lane* in English.

It must have been a difficult choice for the jury because offered in competition also was Adoor Gopalakrishnan's *Elippathayam* which did win an award for the best film in Malayalam. Girish Kasaravalli's *Mooru Darigalu*, Jabbar Patel's *Umbartha*, K. Balachander's *Thaneer Thaneer*, all award winning directors in the past, carried away prizes this year for the best film in Kannada, Marathi and Tamil respectively. The competition for the best film and the Best Director award is becoming more and more fierce, but what makes the exercise such a chancy business is the fact that there are not, there cannot be, absolute standards for judging films, judgement must vary with the individuals that comprise a jury. And it is difficult to judge a film at first viewing, especially when you are seeing four films a day for ten, twelve days with *36 Chowringhee Lane*. Aparna Sen won the highest award at Manila's International film Festival where some of the world's great film makers—Truffaut and Fassbinder among them, had their new films in the competition section. Adoor Gopalakrishnan's *Elippathayam* has been selected by the Cannes film Festival for its most prestigious section—a certain regard. Yet neither of them on the Best Film Award in India this year.

Over the years, the fact that these new films and filmmakers have carried away the major awards has led to a certain resentment in the established film industry and created an unfortunate polarisation. Amitabh Bachchan for instance, has never won an award for acting. Yet he is a legend in India today. It was a great surprise therefore to find Rekha carrying away the award for the best actress. Of course, it was not for a role in one of the so-called commercial films where she reigns as a top star. But then, Muzaffar Ali's *Umrao Jaan* does not belong strictly to the new cinema category either. However, the fact that it was Rekha who played the main role and got the award, must be a source of satisfaction to the established film industry all the same; especially when the best actor was judged to be Om Puri. A brilliant actor, as proved by his performances in *Aakrosh* earlier appeared only in the films of the new cinema directors. But he is a graduate of the National School of Drama and the Film Institute as well. Undoubtedly, the film industry will want to use him because such awards do carry a lot of prestige.

Smita Patil who has won that award twice for her roles in the small art cinema, and has recently entered the glamour world of the Bombay Hindi film, feels that it does affect the attitude of her directors and co-stars "She must be good", is the slightly awed response her presence evoked.

There is no doubt either that the film industry is interested in actors and technicians who win awards, that finances are slightly easier to obtain for award winning directors to continue making films. The cross fertilization process which is starting to take place is bound to lead to a general raising of standards as a growing film culture gets reflected in audience reaction and taste as well.

A very significant and moving comment I heard recently was in a conversation with Jayaprada. She is perhaps the top star in South Indian films—moving with perfect ease between Telugu and Tamil and even Kannada. She is now beginning to make a mark in the Hindi film world

as well. The other day I asked her why she felt driven to work so hard—three shifts—15 hours a day with the attendant tensions and no time or energy for any kind of private life. “I want to achieve something”, she replied. To my “But what? You have it already”, she answered, “I want to

act in an art film and I want to win a national award.”

That perhaps is the highest tribute a star can pay to an institution established nearly 30 years ago with just that hope. □□□

Import of technology and industrial growth

by S.L. Kapur

INDIA can revolutionise industries to step up the capital output ratios so that the net gains to the economy are greater. We can with out skills and resources become a major producer exporter of software and hardware. What we need to achieve all this is critical inputs of technology and investment in certain high priority areas.

INDIA has made significant advances in the development of industry and industrial technology during the past three decades. From a narrow base of traditional industries such as cotton and jute textiles, plantation, light engineering and consumer goods, industries established prior to the achievement of Independence in 1947, a stage of near self-sufficiency has been attained in many basic, heavy and consumer goods industries. In this period of 35 years, the industrial turnover, including the output from the small scale sector, has crossed 100 billion US dollars. For the period 1950-51 to 1978-79 the overall average rate of growth in industrial production works out to 6.1 per cent. The capital goods production has now reached a level of over 50 per cent of the total industrial output. The range of products manufactured is large and comparable to many developed countries.

Indian industrial sectors involving high priority and sophisticated technology inputs have always depended on import of technology for accelerated industrial growth. The foreign collaboration policy followed by India is pragmatic and constantly tuned to the requirements of the economy, and the world market. Technology imports are encouraged where there is need for updating the existing technology, ensuring a better and price competitive product to the Indian

consumer, making Indian manufactures more competitive in the international market and in areas of sophisticated technology. There have been over 7,000 collaboration agreements, mainly with European, American and Japanese companies during the last 30 years. Today more than 1,000 foreign companies are operating in India either as joint ventures or through licensing arrangements with Indian companies. Foreign investment is of the order of about 3 billion dollars.

We need imported technology because we have embarked upon a programme for vast expansion and diversification of the industrial base and updating our units to contemporary and competitive levels. Apart from the new frontier areas like micro-processors, new and renewable sources of energy, bio-technology, genetic engineering, new types of man-made fibres, drugs and pharmaceuticals, a new vista is opening up in the field of electronics. It is proposed to upgrade production to international and competitive levels, particularly in the components field. We hope to be not only a large producer of electronic goods but also a major exporter of such goods. Electronics is being introduced in a big way in the entire field of our information and communication systems. There is great scope for development and we would very definitely welcome technical and investment interest in this area.

Where the technology is permitted to be imported for ensuring quality

and competitive production and growth, foreign investment is also allowed upto 40 per cent of the total equity capital. A higher percentage of foreign equity can be considered in priority industries if it is coupled with sophisticated technology. Similarly, higher equity upto 74 per cent is considered for export oriented units i.e. those units which export at least 60 per cent of the total production. In the case of 100 per cent export oriented units, foreign equity upto 100 per cent can be considered.

The terms of the collaboration are negotiated between the Indian parties and their foreign counterparts. Subject to the Foreign Investment Board being satisfied about the reasonableness, lumpsum payments for know-how, design engineering, training, etc. are agreed to. Royalty payments are also permitted in addition to lumpsum payments. Generally royalty payments are permitted upto a ceiling of 5 per cent of the ex-factory production for a period of 5 years. However, higher royalty rates for exports can be considered. Similarly, payments are permitted for a longer duration upto 10 years either where the lead time in the production of the item is longer, or where the Indian company is likely to take a longer time in absorbing the technology.

Once a foreign company enters India it is for all practical purposes treated at par with Indian companies. India allows free remittance of royalties, technical fees, interest, and dividend on capital invested. Capital invested can also be repatriated freely at any time. We have a proud record of honouring international commitments.

The Indian Investment Centre and its overseas offices in Abu Dhabi, Dusseldorf, London, New York and Tokyo, play an important role in providing information about policies and possibilities of investment and technology transfer. The services of various Indian Missions and Indian banks abroad can also be utilised for obtaining relevant information.

Technical collaboration proposals are made on a centralised basis with the Secretariat for Industrial Approvals located in the Ministry of Industry. A time limit of 60 days is laid down for grant of approvals.

In conclusion, I would like to address myself to potential investors and technology exporters that we

welcome you to our country because we need you for your advanced technological status as also investment capabilities. We welcome you today with much greater confidence and self-assurance. We have achieved in 1981-82, a gross domestic production growth of 4.6 per cent over 1980-81. Our industrial production has recorded a growth of 8.6 per cent in 1981-82 over 1980-81. This is perhaps one of the highest among all the developing and partially developed countries. We have reduced the rate of inflation to 1.3 per cent. Our external debt servicing ratios

are much less than 20 per cent. I feel we are now in a better position to relate your resources and talents more purposefully to our national development. We have indeed the skills and a vast reservoir of technical manpower. We can revolutionise our industries to step up the capital output ratios so that the net gains to the economy are greater. We can with our skills and resources, become a major producer exporter of software and hardware. What we need to achieve all this is critical inputs of technology and investment in certain high priority areas. □□□

mushrooming growth of downstream processing industries for plastics, textiles and detergents. While initially the market demand was outstripped by production, The Indian market showed remarkable resilience with increased product availability.

As a result of this, the Govt. of India established Indian Petrochemical Corpn. Ltd. in 1969. The period 72-77 saw the massive petrochemical complex consuming 450,000 MTA of Naptha taking shape to produce organic intermediates, plastic and rubber polymers, fibres and detergents. The setting up of this complex meant generation of indigeous talent to operate and maintain most up-to-date technologies in the world. This was done with foresight and planning. The public sector Indian engineering company, Engineers India Ltd., also rose to the occasion, meeting the needs of required skills in designing engineering and project management. Also, all the Indian fabricators, equipment manufacturers and construction companies played vital roles in the shaping of this complex. Though oil prices of 1973 posed a temporary set back to the growth of this industry the first composite refinery-cum-petrochemical complex was set up in 1974 in the form of the Govt. owned Bongaigaon Refinery and Petrochemicals Ltd. This is a complex producing Petroleum products aromatics and polyester staple fibre.

Even these petrochemical products, amounting to about 300,000 MT, correspond to a per capita consumption of barely 0.5 KG compared to over 60 KGs in developed countries like Japan and USA. This speaks volumes for the potential for its growth. But unlike the developed countries, the situation in India is quite complex, our financial resources are scarce and the buying power of common man, low. Moreover, the feedstock position itself is tight.

The discovery of Bombay High Oil and some gas fields in the '70's has changed the picture radically. Much larger feedstocks for petrochemicals are assured now from the associated gas, natural gas and aromatic rich crudes. The challenge is one of utilising these resources to the fullest extent in the shortest of time. Govt. of India is contemplating in the Sixth Five Year Plan, the establishment of two gas-crackers of 250-300,000

Our petrochemical industry

by S. K. N. S. Dikshit

PETROCHEMICALS have come to stay in India. However, its sustained growth requires skilful technological forecasting, imaginative planning and dynamic marketing efforts to reach the produce to a wider base. But the country should realise that this bonanza cannot last for ever.

THOUGH myriads of petrochemicals are used in every day life, common man is rarely aware of their omnipotence. It has entered unobtrusively every facet of life, making a quantum change in the quality of his life. This is especially so in developed countries. Even in a developing country like India where petrochemical industry is two decades old, it has started making inroads in agriculture, automobile industry, clothing, shelter, medicines, communication, consumer good etc.

Petrochemicals were often considered, in the early stages of their development in India, as just meant for producing (non-essential) glossy consumer goods for a few privileged classes. Even as late as 1967, polyester fibre was considered as a rich man's cloth and heavy duty was levied on it. However, slowly these views have undergone a seachange and realisation has dawned, on the urgent need to replace highly energy-consuming metals, paper and board, by energy efficient petrochemicals. Also, it has been realised that natural raw materials like wood, cotton, wool, rubber and leather, requiring valuable land resources and subject to vagaries of weather could be replaced with petrochemicals derived from a more

steady source like petroleum. Thus, valuable land resources could be released for primary food production and animal husbandry, meeting the needs of an increased population. Thus, petrochemical has become an accepted essential feature of life.

I would like to trace the growth of this nascent industry in India in the last two decades. the constraints, changing spectrum of feedstock, the potential for further growth and the benefits of spin off from this highly sophisticated industry.

The first petrochemical derivative to be made in India was the thermosetting resin, phenol formaldehyde in 1945 using imported phenol and formaldehyde. The late 50's saw India producing polymers and chemicals from imported chemicals, coal chemicals, wood distillates and ethanol from sugarcane molasses. Thus styrene and LDPE were made out of alcohol from molasses while PVC was made from acetylene derived from calcium carbide. By 1968 two Naptha Cracker based petrochemical complexes went into production in Bombay.

In 1968 Aromatics Benzene and Toulene production commenced from refinery reformates. The speedy implementation of these instigated the

TPA ethylene capacity and downstream petrochemical units, in Maharashtra and Gujarat. Additionally, a Naptha-based petrochemical complex is envisaged in West Bengal. However, this would call for large resource mobilisation. Also Petro-chemicals' end products will have to be channelled into areas which would ultimately increase the buying power of the common man.

India had and will have a predominantly agrarian economy. Therefore, any constructive attempt to improve this sector of economy is expected to increase the purchasing power of the common man.

Good water management is a key to agricultural production. Water loss by seepage can be avoided by lining of canals with polyethylene and by covering fields to reduce evaporation of moisture. Arid-area cultivation would then become a reality. Distribution of water in fields by hoses of polyester and PVC plastics, and drip irrigation to roots of plants would lead to reduced water consumption. Grains storage in plastic-lined structure is protection against rotting by moisture and pest. Fertilizers, pesticides and weedicides as agricultural inputs, increase the yield of land which is another area of petrochemicals usage.

Petrochemical industry, though by itself capital intensive, leads to labour-intensive downstream-processing industry such as plastic processing and, in handloom sector in the use of synthetic fibres. This, in turn, creates a vast employment potential that leads to increased buying power.

The social needs of common man cannot be forgotten. Polyethylene and polypropylene as well as PVC pipes used in drainage and sanitation lead to better public health. Medicare uses plastics in the form of syringes, vials, surgical instruments, covering etc. Many of the modern drugs and pharmaceuticals are made from petrochemical intermediates.

Polyester staple fibre, nylon and acrylic replaces cotton and wool that are becoming increasingly insufficient to clothe the ever-rising population.

In the field of mass communication such as wireless and television, that bring knowledge and education to rural population, petrochemicals, such as polyester styrene, polypropylene and A. B. S. play a vital role.

The transportation industry which brings the agricultural inputs to rural area, and takes the produce back to the urban areas, thereby keeping the economic cycle moving, depends heavily in such plastics, as fibre-glass reinforced plastics, polystyrene, acrylic copolymers, and synthetic rubber used in tyres for the automobile industry.

The fledgling electronic industry that is poised for a rapid growth in India, relies heavily upon petrochemicals. Thus, transmitters, small and large, integrated-circuits, computers, space communication etc, cannot exist at all in the absence of new polymers and chemicals. Growth of these industries will assure a ready market for petrochemicals.

Thus, it is clear that petrochemicals have come to stay in India. However, its sustained growth requires skilful technological forecasting, imaginative planning and dynamic marketing efforts to reach the produce to a wider base. On the feed-stock front, while now and in the near future the crude and its asso-

ciated gases could provide rich sources of petrochemicals, this bonanza cannot last for ever. Research and Development attempts should be set underway to develop and evaluate alternate raw material sources such as synthetic gas from coal, of which India is plentifully bestowed with and other biomass resources. On the technology front, it is essential to ensure that the technology chosen is up-to-date. Also, in order to make the products at competitive prices it is necessary to resort to economy of scale by building world-size plants.

Finally, it must be emphasized that the petrochemicals field is characterized by application of the latest research and development efforts in science and engineering. This stimulates the development of indigenous technological capabilities for production of sophisticated equipment and advanced control-systems. The fall-out from a man power trained in this field could transcend the petrochemicals area on to all other walks of life, making for an advanced society. □□□

Rubber industry in India

by K. N. Modi

WE have now more than 3500 rubber manufacturing units manufacturing more than 35000 rubber items to rigorous specifications for critical end uses and providing direct employment to about two lakhs people. In the next five years the industry is expected to grow at the rate of 8 to 10 per cent.

THE rubber industry of India is now sixty years old. During the last six decades, the rubber industry has taken big strides. We have today, more than 3500 rubber manufacturing units in India, manufacturing more than 35,000 individual rubber items to rigorous specifications for critical end uses and providing direct employment to about 2 lakh people. This industry has an annual turnover of Rs. 2000 crores.

Today India produces a wide range of rubber goods including automobile tyres and tubes, bicycle tyres and tubes, rubber foot-wear, industrial V. belts, transmission and conveyor belting, types of hose, water-proofed fabrics, camel back, and contraceptives.

The rubber goods industry offers vast scope for expansion because the need for various types of rubber goods is expanding fast. India has a vast population and with the increase in per capita income, demand for rubber goods is going to increase fast. In view of limited supply of leather, demand for rubber footwear would increase substantially. Similarly with growth of industry and expansion of construction work, demand will increase for a number of rubber goods like industrial V belts, transmission and conveyor beltings, types of hose etc. Our automobile vehicle industry is still in its infancy. During the next five years the progress of the industry is likely to be very fast and the need for a variety of products, including

tyres, will increase substantially. In the next five years the rubber industry is expected to grow at the rate of 8 to 10 per cent. A large number of new plants for the manufacture of a wide range of rubber goods are coming up in India.

The industry is expected to grow at around 8 to 9 per cent in the Sixth Plan. In 1982-83, the industrial production grew by 8.2 per cent. To meet the increased demand for freight, transport has to grow correspondingly. Indian road network is the largest in the world. India has now, well over 1.3 million kilometres of roads as against only 4 lakhs kilometres in 1950-51. Roads have come to be considered as arteries of the Indian economic system and hence their development has received great attention in the Five Year Plans of the country. Road transport is much more flexible than railways. It can reach even villages located in the interior most parts of the country. With the growth of road transport, demand for rubber goods, particularly tyres and tubes, will increase fast.

The last five to six years have been highly crucial to the rubber industry. During this period, the industry has maintained a steady and progressive growth-rate, keeping in line with the general trends in the industrial economy of the country. The auto-tyre production in the last five years has gone up from the 6.18 million number mark in 1977 to 8.32 million in 1982. This trend of increase in production is likely to continue in the next five years.

Indian rubber goods, particularly automobile tyres and tubes, are of a very high quality. The Indian tyre plants have been set up in collaboration with the world's reputed tyre manufacturers. They employ the latest technology and maintain internationally accepted quality standards. Indian rubber goods are exported to a large number of countries and have received wide appreciation in overseas markets. Our exports of rubber goods rose from 112.3 million in 1971-72 to Rs. 302.3 million in 1980-81.

The import and export policy has provided certain incentives and flexibilities to the rubber goods industry in the form of duty free imports of essential inputs. This will help the industry in expanding exports.

The rubber goods industry consumes three kinds of rubber viz., natural rubber, synthetic rubber and reclaimed rubber. The consumption of all types of rubber during 1981 totalled 2.48 lakh tonnes. Of this, natural rubber alone accounted for nearly 73 per cent and synthetic rubber, 17.5 per cent.

The average annual growth rate in the consumption of rubber in the last five years has been between 5 to 6 per cent. The total consumption amounted to 2.48 lakh tonnes in 1981 as against 1.88 lakh tonnes consumed in 1976.

The rapid growth in the production of rubber goods during the last six years has led to a shortage of rubber in the country. The Government is fully aware of the shortage of rubber in the country and is determined not to permit the industry to suffer on this account. Measures are being taken to step up the production of natural rubber as well as synthetic rubber. Action in this direction is being taken by the Government, the rubber Board and associations of manufacturers of rubber goods, as well as by the Indian Companies manufacturing rubber goods. Production of synthetic rubber based on alcohol, gases and petrochemicals is being increased in a big way.

Steps are also being taken to substantially increase the supply of natural rubber by extending the area under cultivation as well as by increasing the yield per hectare. At present 90 per cent of the total production of natural rubber is grown in Kerala. Tamil Nadu and Karnataka are other traditional growers of rubber. Efforts are being made to extend cultivation of rubber in Goa and Tripura.

Steps are also being taken to substantially raise yield of rubber per hectare which is very low at present. The Rubber Development projects undertaken by rubber manufacturing companies have shown that in many small holdings substantial increase in yield is possible by adopting modern scientific methods such as systematic application of fertilizers, timely spraying of fungicides, proper tapping methods

and the use of stimulants whenever necessary. As a result of these measures it is expected that a breakthrough will be made in the production of natural rubber, like that in the case of foodgrain production, and the yield per hectare would rise from its current level of 600 to 800 kgs. to 1000 to 1500 kgs. per hectare. This would almost double the domestic production of natural rubber.

In order to achieve self sufficiency in the production of natural rubber within the next five or six years, a major experiment is being made to grow a variety plant, which is commonly found in the desert and semi-deserts of Mexico, on a commercial scale, in similar agro-climatic regions in India. The department of Science and Technology, New Delhi, supporting Dr. Sarabhai's experiment, has sanctioned Rs. 67.7 million for propagation of this natural rubber-yielding shrub in this country during the next three years.

As a short-time measure, the shortage of natural rubber is being met by import of natural rubber. This year the State Trading Corporation of India has imported about 30000 tonnes of natural rubber.

Recently, the Government of India has considerably liberalised its Industrial Policy and facilitated the import of the latest technology and foreign participation. There is a great scope for international companies to collaborate with Indian companies for the production of rubber goods, not only for the domestic market but also for export to foreign markets, particularly in the Asian and African countries.

The Government has also announced several concessions and facilities for non-resident Indians, to enable them to profitably invest their funds in India. The Government of India welcomes foreign participation, technological as well as financial, in various Indian industries, including the rubber industry.



Pondicherry : monuments of cultural synthesis

by F. Cyril Antony

FRENCH influence in India was at once liberal and deep. While they respected the manners and customs of the local people, they endeavoured to impart the benefit of their knowledge to the people here specially in the realm of religion and education.

LONG before the dawn of the Christian era, the shores of Pondicherry, witnessed the confluence of the east and the west, the north and the south having behind innumerable monuments of cultural synthesis down the centuries.

Coming down to the modern era; this link between the east and the west, is renewed with the arrival of the Portuguese who were the first among the Europeans to establish a factory in Pondicherry sometime between 1521 and 1524. The Danes and the Dutch followed soon, and the French were the last to arrive. We learn from the books of history that the French left Pondicherry defacto on November 1, 1954, and, de jure on August 16, 1963. Looked at from a different angle, it would be suitable to say that the French had left Pondicherry, although the accession of the French establishments to the Indian mission took place de facto in 1954 and de jure in 1963.

These two events stand out as unique instances of enlightened diplomacy in the troubled planet of mankind. Gleaning through the pages of history one comes across a galaxy of Frenchmen who have left behind their footprints on the sands of time. Francois Martin De Vitre was the first Frenchman to publish in 1604, a description of his travel to the orient. He was followed by Augustin De Beautieu, (1616-22) Jean Baptiste Tavernier (1641-66) Jean de Thevenot (1666) Francois Bernier (1670-1671) Abbe, Core and so many others.

Till the end of the 17th century India was known only from the published records of travellers. In the second half of the 18th century it was Joseph Deguignes, Head of the Department of Syrian language who was the first to understand and to proclaim the scope of knowledge of

the Asian people, beyond the Greco-Roman and Christian world. Anguétil Duperron was one of the first to put the fundamental tenets of Indian philosophy at the disposal of western thinkers.

The interest in oriental and Indian studies stimulated chiefly by Deguignes and Anguétil Duperron was followed up in an organised manner by College De Franc where the study was preserved by A. H. de Chazy and his disciples Eugene Bernout, Ariel and many others.

At the turn of the 19th century, it was increasingly realized that the College de Franc, located as it was in Paris could not devote adequate attention to research work on East Asia. Hence an Archaeological mission was set up in Indo-China on Dec. 14 1898 under the patronage of the Academic des inscriptions et Belles Lettres to investigate the fields till then left unexplored or inadequately explored. Two years later this set-up came to be known as Ecole Francaise Extreme Orient with its field of research covering not only Indo-China but also the whole of the Far East including India. A branch of the Ecole Francaise de Extreme Orient was established at Pondicherry in 1964, which is another monument of cultural synthesis in the town of Pondicherry.

The establishment of the French Institute in Pondicherry on 21 March 1955 at the initiative of Dr. K. M. Panikkar and Dr. Jean Filliozat is yet another edifice of cultural synthesis in Pondicherry. The scope of the research activities of the Institute was widened the very next year with the addition of a Scientific Section, devoted to the study of the conditions of life of the people of India. This edifice took shape on the initiative of Dr. Homi Bhaba, the then

Director of the Tata Institute of Fundamental Research and Prof. Duperron, the Director General of Centre National de la Recherche Scientifique, Paris. The Alliance Francaise in Pondicherry, which came into existence in the year 1894 is an institution devoted to the spread of French language and culture. The Historical Society of Pondicherry founded in 1911, is yet another institution that strives for the meeting of minds between France and India. The Law College of Pondicherry may be described as a progeny of the Ecole de Droit founded by the French in 1838. Even the famous Jawaharlal Institute of Post-Graduate Medical Education and Research may be construed as a worthy child of the Ecole de Medicine, which was started by the French as early as in 1863.

Many are the French scholars who have left behind the impress of their deep study and erudition, that it will not be possible to mention all of them and present an account of their contribution to the many branches of Indian studies.

French influence in India was at once liberal and deep. While they respected the manners and customs of the local people, they endeavoured to impart the benefit of their knowledge to the people here. This was more marked in the realm of religion and education. French influence is also evident in the realms of speech, dress, food, music, architecture, the arts and crafts, and even in matters of certain customs and conventions.

The carpenters and blacksmiths who accompanied the early French settlers introduced in Pondicherry the tradition of French workmanship through their children and apprentices. Buildings were constructed according to the European style. One other craft which left its impact in the town was that of carpentry. By 1747 almost one seventh of the town population was converted to Christianity. The Church had a great influence on the life of the early Christians. Quite a number of missionaries acquired a mastery of the Tamil language. Looked at from this angle the Tamil-French and French-Tamil Dictionary brought out by Father Mousset and Deupuis are monumental works, that have stood the test of time. One flow of men and ideas from France slowly gave rise to a new cultural milieu in Pondicherry. With the arrival of the French, a

number of interracial marriages took place which gave rise to a new type of population known as the 'Lopas' who adopted with alacrity the French mode of life.

Today there are more than 14,000 French citizens in Pondicherry and elsewhere in India who will continue to build invisible bridges of friendship between the people of India and France.

Although culturally, the vast majority of the people of Pondicherry are bound by Indian cultural traditions, a good number of them, especially those who still maintain some kind of a link with France, the French people and the French language, are open to French cultural influence.

Addressing the people of Pondicherry on June, 13, 1963, Pandit Jawaharlal Nehru expressed the hope "that the learning of French will continue in Pondicherry and make Pondicherry a centre in India of the French language and a window of French culture, which is a great culture of the western world". He also said that he would not like the people of Pondicherry to lose the flavour of French culture. "It is something worth keeping. We may forget French domination here, but it should be a pity to forget what is good in French culture. It has been one of the great cultures of the western world and therefore, I have said that I would like the individuality of Pondicherry to be kept so that it may not forget this flavour of French culture." □□□

back in any coordinated manner that is wished for. The storage resembles what a library does with books, but the selective retrieval is a process beyond the imagination of even the most painstakingly working librarian. Thirdly, and most important, computer has the facility for logical matching and comparing like with the like, or rejecting for unmatched factors. This enables the human master of a computer to use the machine for an unending chain of work : both of arithmetic and of logical kind.

The above three capabilities of computer have brought man to the threshold of revolution. For the first time in human history, man's intelligence is aided by computers, and hence his mental—not just physical—capabilities stand vastly increased. This is the case with all large and complex organisation—in government departments, in public utility systems, in modern industrial enterprises, in business houses, in defence organisation, in fact, in a myriad organisations, whenever large volume of data are involved before arriving at managerial decisions. Man, machine, material and money have always been dealt with one way or the other. Now availability of quickly processed information is helping tremendously in the timely arrival at decisions.

DEVELOPED countries have not allowed this unique opportunity to overtake them. The number of computers used in the USA are in a few hundred thousands. In the Bel Laboratories alone, a single brand of computer is used with more than 12000 machines in number.

Developing nations have just started catching up in this "information revolution". In India, we started using an earlier version of computers in the sixties. By the eighties, the number stands at more than 700 today for the large systems, and 2000 or so for the microprocessor-based systems.

But India is still way behind in catching up with the "information revolution". In a list of 90 developing countries drawn up by the United Nations Industrial Development Organisation, India is only behind Brazil, but there are scores of other developing countries which are hopelessly groping in the dark. Either they have very few computers or, they

Computers for developing countries

by Utpal K. Bannerji

India must use computers wisely and judiciously not the way the developed countries have done, but the way suiting our environment and resources. Strategic decision making can be helped by a decision support system from the computer with the final decision making still the prerogative of the human executive.

DEVELOPING countries have to face many myths, as a price of backwardness in the ever-progressing world. One of the current myths is that the "information revolution" of the last few decades is going to pass us by.

What is the "information revolution"? And what is its relation to our countries? Why should we bother about it ?

A time was when man did not know how to control his environment and how to harness energy from nature to augment his muscle power. In the last couple of centuries, "industrial revolution" came to bring about the use of energy to help smoothen all human endeavours. Steam power, internal combustion engines, electricity, atomic power and rocket propulsion have all played their role in this process. "Industrial Revolution" has given a tremendous edge to man's capability of using natural energy conveniently. Industrial technologies are all a pointer to this.

There has, however, been very little effort to use science and technology for decision making. Man's intelligence has remained only confined to his innate ability to apply common sense and use past experience for future-oriented plans.

With the advent of computers, all this has undergone significant change. For the first time now in the history of human civilisation the computer has given man a chance to carry out calculations exceedingly fast, extremely accurately and with a seemingly total timelessness. Human instructions can be obeyed at the rate—of not a few hundreds or a few thousands—but a few millions per second.

As a result, three things have happened. First of all, complicated modern organisations which use a vast array of data can get the raw data processed and reduced into meaningful information in an unbelievably short span of time. Secondly, massive data and information can be stored away in the magnetic media of tapes and discs for eventual use in any manner one likes and called

have procured computers through one grant or the other but are still struggling to find adequately-skilled manpower to run them.

This is precisely where the truths lie. In the earlier centuries, colonial domination had kept a vast number of Afro-Asian countries out of the reach of the benefits of 'industrial revolution'. Hence was the creation of "technology-rich" and "technology-poor" categories to describe the dichotomy.

Now the new "information revolution" is being used by the developed countries to propagate the myth that the "information-rich" and "information-poor" countries are equally inevitable.

But this need not be so. India has a reservoir of skilled manpower which can do more than full justice

Book Review

1. Krishna Theatre in India

Author : M.L. Varadapande
Published by Abhinav Publications,
New Delhi.

IN the prologue to the book (Krishna Theatre in India) by M.L. Varadapande, published by Abhinav Publications, New Delhi, the writer hints at the mythical and universal character of Krishna around whom has been woven a theatre form in all its splendour and magnitude. This theatre form has attracted writers and performing artists from far off corners of India. In fact, the derivative meaning of the word Krishna is one who attracts. By quoting, Horowitz Varadapande establishes a theory that the oldest Indian dramas are connected with either Krishna or Shiva. In fact, these two mythical figures of Indian mythology are popularly known as Natraj, the king of actors and Natvar, a great actor, which are the epithets used for Lord Shiva and Lord Krishna respectively. Of the two great deities, Krishna or Vishnu seems to have less to say in the field of Natya Theatre than Shiva. This impression we get mainly because of the account found in chapter XXII of Natya Sastra, the first important treatise on Indian dramaturgy written by Bharata, the mythical Indian theoretician of 1st Cen. B.C. There Krishna is credited with the creation of four *vrittis* (dramatic styles)—a rather mar-

to the computing machines coming in. But, more essential, India must evolve her own ethos in taking advantage of the new "revolution". She must use computers wisely and judiciously,—not the way the developed countries have done, but the way suiting our environment and our resources.

For instance, at the supervisory level and (operational level), there need not be complete automation, except where inevitable. For instance, industrial process control merits this approach. On the other hand, at managerial level usage of computer should be confined only to guide the managers and administrators. At a still higher level, strategic decision-making can be helped by a decision-support system, from the computer : with the final decision-making still the prerogative of the human executive. □□□

2. The songs of Mirabai

Translation by Pritish Nandy
Published by Arnold Heinmann

Reviewed by I.N. Choudhuri.

ginal contribution to Natya in comparison with Shiva's dance. It is clear that Krishna and his believers cannot claim any significant contribution to Natya at its inception, Krishna's connection with the drama develops at a later stage because of a pervasive wave of the Bhakti movement in the medieval period of Indian art and culture. But of course the intention of Varadapande is very clear. He does not want to go into academic discussion. His book is a documentary visualisation of the Krishna Theatre through the ages, so he speaks from time to time about the origin of Indian drama or the philosophy of Bhakti but does not care to go deep into it. He wants to open a panorama of our rich theatric tradition where the god Krishna descends on the earth to act and make love. Krishna sometimes tells lies to Radha, waits like a forlorn lover and plays the flute to enchant gopies, the village girls and when he sees Radha he is lost and leaving his cows he starts milking the bull. This kind of domestication of godhead in Krishna Theatre represents man's eternal desire for union with the Supreme.

The writer considers the dramas of Bhasa of 4th Century as the

earliest plays of the Krishna cult. Around 4th Century A.D. there are numerous evidences available of the popularity of Krishna theatre in the folk style. Here the Krishna theme is not related with the Krishna of Mahabharata and Bhagavadgita but with the younger Krishna of Vrindavan and Mathura whose life is embodied in the Hari Vamsa Purana, the Appendix to the Mahabharata. In this work there is a significant description of *Rasa* and Krishna *Leela* (play). In the 12th Century the great Sanskrit poet Jayadeva deeply influenced the tradition of Krishna Theatre in India. The writer also explains in detail about the different variations of *Rasa*, dancing of Radha, Krishna and gopies in a circular formation with interlocked hands and the Krishna theme as found in various theatre forms in different parts of India. For example, if *Rasa* is a Desi folk form *theme* Chalukya Gandharva style of dramatic representation is its Margi elite version. The *Rasa* version of Northern India is influenced by *Brahmavaivarta* Purana which emphasized the importance of Radha as the presiding deity of *Rasa*. After *Rasa* generally one of the various *Leelas* of Krishna is enacted on the stage. The writer does not give us an idea of the dramatic structure of the *leelas* where the dialogues are distributed among the characters, and the dramatic action and inter-linking narrative passages sung or recited by the Swami. This division provides the pace and tempo of the story presented with suitable pauses, slurring over some portions and highlighting others. It is truly a sport play which has a mythical significance, a lyrical form and a lightness of touch resembling a dream. Because only in dream is there a possibility of union with the eternal.

The limited scope of the book does not allow the writer to discuss its metaphysical as well as mundane developed in such a stylized manner that the form hardly contained any traces which could even be remotely called folk. All in all, an interesting book on traditional Krishna Theatre where the timelessness of the plot and the everchanging variations of artistic presentation on the stage reaffirm the Indian thought of eternity of flux at its metaphysical as well as mundane levels.

THE second book 'The Songs of Mirabai' by Pritish Nandy also deals with the indomitable Krishna, pub-

lished by Arnold Heinemann. This is a book of translation of some 45 love songs of Mirabai in praise of her Lord Krishna. Nandy in his translation does not go for a faithful transcription of the 'meaning' from the original. He has tried to transcreate, of course without changing the primal logic of the original and has thereby successfully evoked the magic of these songs in another tongue, which proves that these are songs to be sung anywhere, at any time, in any land, by those who have loved and suffered. After all, translation is done not for the translation experts, but for those readers who know only the target language and the primary concern of the translator is to reproduce the music of the target language without altering the secret core of the work in the source language.

The translation of Mira's song by Pritish Nandy becomes an equivalent of a genuine creation which assiduously rebuilds the spiritual process through which Mira must have passed in her moments of agony and ecstasy and allows the reader to catch a glimpse of her genius and know about her poetry written somewhere in the stars. Pritish Nandy vividly transcreates Mirabai's description of her Dark night of the Soul, her offer to ascend the funeral pyre and reduce her body to ash as well as her vivid account of having come into possession of the jewel of God. One example :—

"My lord, you taught me love, where have you now gone? My faithful companion, you lit this candle of love. Why have you abandoned me now? You set the raft of love assail and yet forsook me on the high seas of pains when will you return? Without you, my life means nothing".

One more example:

"Rana sent the poison, I drank it and found ecstasy, tenderly I mixed my tears with it and planted the sapling of love."

Pritish Nandy's translation has replaced the formulation of one interpretation of a segment of the universe around us and within us by another formulation as equivalent as possible, in the process his translation might not have become a replica of the original, but by some process hard to analyze, it has taken the shape of a pendant of the original stature and by seeing that we don't hesitate to say congratulations, you have done it. □□□

International solidarity against apartheid

by Veena Sharma

WHILE detention without trial in itself constitutes a serious violation of human rights, it is the treatment meted out to those in detention that would shame the most ardent fascist. Several have died while in detention or soon after release, others have come out paralysed or mentally deranged.

RUTHLESS and methodical oppression of the basic human rights is the cornerstone of apartheid. It is as a result of this ignominious policy that hundreds of thousands of Africans, Indians and the coloured in South Africa are being denied ordinary human rights and thrust behind the bars. A spate of laws passed during the sixties have provided the police with almost unlimited powers. The white minority government has arrogated to itself and its apparatus the right to detain indefinitely and without trials, anyone it claims is a suspect with impunity.

In February, 1981 South African prison population stood at 104,622 which was 38.4 per cent more than the prisons could accommodate. It is estimated that about 450 political prisoners are serving life sentences on the harsh Robben Island.

While detention without trial in itself constitutes a serious violation of human rights, it is the treatment meted out to detainees that would shame the most ardent fascist. Several detainees have died while in detention or soon after release from it. Others have come out paralysed or mentally deranged.

THE heinous murder of Steve Biko and the inquest of Neil Agett for 60 hours running, claimed to have been made at the deceased's 'own request', are only some of the instances of the cruelty inflicted. A report submitted to the U.N. Centre against Apartheid have listed the barbarous methods of tortures based on court testimonies of political detainees during the year 1976. Besides being hung from rafters with a rope around the neck or being forced to stand for days without sleep, the methods included the administration of electric shocks and of having the head held under water in a toilet basin. Kicks and blows on the head and the genitals are a part of life in detention.

Minors are not excluded from this treatment. The question of Habeas Corpus for the African does not arise. The intensification of police raids makes every African a suspect. An atmosphere of fear is all pervasive.

The devastating effects of Apartheid on the human psyche cannot be ignored. India Government recognised Nelson Mandela as the symbol of mankind's struggle against oppression when it bestowed on him the coveted Jawaharlal Nehru Award for peace and International Understanding in 1979. The 65 year old Mandela, serving his prison sentence since 1962, has not allowed his spirit to be broken down by the harsh conditions. Though his voice is prevented from reaching the people for under the law, it is illegal to quote or make references to statements made by those who are on the Liquidator's list. Mandela has managed to smuggle, messages out of the prison imploring his people to carry on the struggle. His letter to the Secretary of the Indian Council of Cultural Relations thanking India Government for the singular honour conferred on him took a year and a half to reach New Delhi.

While it is South Africans themselves who must fight their own battle, international support and sympathy has an important role in sustaining the morale of these indomitable people. As Winnie Mandela said :

"When I was confined and restricted, . . . I got my inspiration from the very knowledge that one is not alone. The knowledge that the struggle is an international struggle for the dignity of man and that you are part of this family of man—this alone sustains you."

It is high time that freedom-loving nations who have struggled for the preservation of human dignity, irrespective of race or colour, review and reinforce measures taken by them to isolate and ostracise the racist regime of Pretoria. □□□

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415—0645 | 19.56 | 15330 |
| | | 23.22 | 11900 |
| | | 16.85 | 17805 |
| | | | |

| REGULAR FEATURES | | THURSDAYS | | SATURDAYS | |
|---|-------------------------------|---|------|---|---|
| 0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530—1630 hrs. and 1900—2030 hrs.; 0641 Film Tune; 0645 CLOSE DOWN. | 2nd, 9th, 16th, 23rd and 30th | 0500 Cultural Survey 0515 Film Hits of Yester Years 0550 Instrumental Music—Vic-hitra Veena (Except on 10th) | 0500 | 4th, 11th, 18th and 25th | 0446 Karnataka Instrumental Music : Veena |
| | 0415 | Karnatak Instrumental Music—Flute 2nd : Palladam V.N. Rajan 9th : N. Kamani 16th : Sikkil N. Neela 23rd : T.S. Sankaran 30th : S.P. Natarajan | 0600 | 0415 Devotional Music : 4th : Ballabh Das Bapodra 11th : Marathi Devotional Songs 18th : Different Artists 25th : Christmas Carols in Different Languages Orchestral Music 4th and 18th : Talk 11th and 25th : Horizon—Literary Magazine Listeners Choice Radio Newsreel (Except on 18th) 18th : Listeners Choice 4th : IX Asian Games—A Report 11th : Birth Anniversary of Subramanyam Bharti—Special Programme 18th : Radio Newsreel 25th : Edited Version of Midnight Mass | 0500 |
| | 0446 | Instrumental Music : Sarod 2nd : Brij Narain 9th : Amjad Ali Khan 16th : Sharan Rani 23rd : Shamsheer Singh 30th : Ali Akbar Khan | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0510 | Selections from National Programme of Music Songs from New Films (Except on 2nd) 2nd : Radio Newsreel Radio Newsreel (Except on 2nd) 2nd : IX Asian Game—A Report (0600—0630 hrs.) Regional Music (Except on 2nd) 9th : Choral Songs 16th : Bengali 23rd : Tamil 30th : Telugu | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0550 | Devotional Music : Shabads 1st : Bhai Gopal Singh Ragi and Party 8th : Shabads of Guru Nanak Devji 15th : Prof. Darshan Singh Ragi 22nd : Different Artists 29th : Tejpal Singh and S. Singh | 0600 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0600 | Radio Newsreel (Except on 2nd) 2nd : IX Asian Game—A Report (0600—0630 hrs.) Regional Music (Except on 2nd) 9th : Choral Songs 16th : Bengali 23rd : Tamil 30th : Telugu | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | Light Music from Different Regions (Except on 1st) 1st : Of Persons, Places and Things 8th : Marathi 15th : Bengali 22nd : Punjabi Modern 29th : Sindhi Songs | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | 1st : IX Asian Games—Report (upto 0630 hrs.) 8th and 22nd : Of Persons, Places and Things 15th : Our Guest 29th : To be Announced | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | Instrumental Music—Duets (Except on 1st) 8th : Sitar and Guitar—Rais Khan and Brij Bhushan Kabra 15th : Sitar and Sarod—Ravi Shankar and Ali Akbar Khan 22nd : Santoor and Flute—Shiv Kumar and Hari Prasad Chaurasia 29th : Flute and Jaltarang—Himangshu Biswas and Dulal Roy | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | 3rd, 10th, 17th, 24th and 31st | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | Devotional Music—Naatia Qawalis 3rd : Murli Qawal and Party 10th : Afzal Hussain Nagina : Naat 17th : Different Artists 24th : Niaz Ahmed and Nazir Ahmed and Party 31st : Jaffar Hussain and Party | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | Karnatak Instrumental Music—Nagaswaram 3rd : Namagiripattai K. Krishnan and Party 10th : S.R. Dakshinamurthy Pillai and Party 17th : Daliparti Achanari 24th : Sheik Chinnamou-jana Saheb 31st : T.P. Subramanya Pillai and Party | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | FRIDAYS | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | SUNDAYS | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | 5th, 12th, 19th and 26th | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |
| | 0610 | Devotional Music : 5th : Sudha Malhotra 12th : Anup Jalota 19th : Different Artists 26th : D.K. Roy | 0610 | 0446 Karnataka Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami | 0500 |

| | | |
|--|------|--|
| 0446 Instrumental Music : Shehnai 5th : Bismillah Khan and Party 12th : Anant Lal and Party 19th : Daya Shankar and Party 26th : Sikandar Hussain and Party | 0500 | 5th : Expression — Youth Magazine 12th : Youth in Focus 19th : From the Universities 26th : Quiz Time |
| 0510 Film Songs | 0550 | Light Music (Except on 5th) 5th : Mainly for Tourists 12th : Krishna Kalle 19th : K.L. Saigal 26th : Jagmohan |
| 0600 | 0600 | 5th : IX Asian Game—Report (30 mts.) 12th : Indian Cinema 19th : Mainly for Tourists 26th : Sports Folio |
| 0610 | 0610 | Folk Songs (Except on 5th) 12th : Different Regions 19th : Tamil Nadu 26th : Himachal Pradesh |
| MONDAYS | | |
| 6th, 13th, 20th and 27th | | |
| 0415 Instrumental Music : Flute 6th : Hari Prasad Chaurasia 13th : Prakash Wadhwa 20th : Panna Lal Ghosh 27th : Devendra Murdeshwar | 0446 | Karnatak Instrumental Music : Veena 6th : V. Srikanta Iyer 13th : R.S. Kesavamurthy 20th : S. Balachander 27th : K.S. Narayana-swami |
| 0500 | 0500 | 6th : Plan 13th : Discussion 20th : Feature 27th : Film Story |
| 0530 | 0530 | Folk Songs : 6th : Punjab 13th : Rajasthan 20th : Folk Dance Songs of Different Regions 27th : Gujarat |
| 0550 | 0550 | Light Classical Music : 6th : Bade Ghulam Ali Khan 13th : Pt. Jagdish Prasad 20th : Shobha Gurtu 27th : Begum Akhtar |
| 0600 | 0600 | Women's World |
| 0610 | 0610 | Rabindra Songeet : 6th : Different Artists 13th : Dwijen Mukherjee 20th : Hemanta Kumar 27th : Kanika Bannerji |
| TUESDAYS | | |
| 7th, 14th, 21st and 28th | | |
| 0415 | 0415 | Devotional Music : 7th : Sharma Bandhu 14th : Ramcharit Manas by Mukesh and Party 21st : Man Mohan Pahadi 28th : Preeti Sagar |

GENERAL OVERSEAS SERVICE

- 0446 Instrumental Music (Except on 7th : Jain Kumar Jain 14th : Ghasi Ram Nirmal 21st : K.L. Sood 28th : Ram Rao Parsatwar
- 0500 Radio Newsreel
- 0510 Classical Half Hour : 7th : Dagar Bros 21st : Munnawar Ali Khan Music of India : 14th : Old Been Kars of India 28th : Music of Himalayas
- 0550 Light Music (Except on 28th) 7th : Shobha Gurtu 14th : Salahuddin Ahmed 21st : Usha Tandon 28th : Id-e-Milad—Special Talk
- 0600 Faithfully Yours—Replies to Listeners Letters (On 7th and 21st upto 0615 hrs. and 14th and 28th upto 0610 hrs.)
- 0610 D'yers Corner (Only on 14th and 28th upto 0628 hrs.)
- 0615 Karnataka Instrumental Music—Violin (On 14th and 28th at 0620 hrs.) 7th : Lalgudi G. Jayaraman and Brahmanandan 14th : M.S. Gopalakrishnan 21st : V.K. Venkataramanujam 28th : K. Lakshminarayana Sastry
- 1600 16th : Santosh Sengupta 23rd : Sumitra Sen 30th : Kanika Bannerjee Panorama of Progress (Except on 2nd) 2nd : Disc Review Light Instrumental Music (Except on 2nd) 9th : Sitar 16th : Guitar 23rd : Mandolin 30th : Different Instruments

FRIDAYS

- 3rd, 10th, 17th, 24th and 31st
- 1546 Light Music (Except on 3rd) 3rd : IX Asian Games—Report 10th : Yunus Malik 17th : Kanwal Sindhu 24th : Manhar 31st : Habib Painter and Party
- 1600 3rd, 17th and 31st : Talk 10th and 24th : Horizon—Literary Magazine (20 mts.)
- 1610 Orchestral Music (Except on 10th and 24th)

SATURDAYS

- 4th, 11th, 18th and 25th
- 1546 4th : IX Asian Game—Report 11th and 18th : Film Songs 25th : Christmas Carols
- 1600 4th and 18th : Mainly for Tourists 11th : Indian Cinema 25th : Sports Folio
- 1610 Folk Songs : 4th : Chhatisgarh (Madhya Pradesh) 11th : Boatman Songs 18th : Uttar Pradesh 25th : Bengal

SUNDAYS

- 5th, 12th, 19th and 26th
- 1546 Devotional Music : 5th : Bhajans : Different Artists 12th : Marathi Bhajans by Asha Bhosle 19th : Mahendra Kapoor 26th : Jain Devotional Songs
- 1600 Women's World 1610 Film Songs

MONDAYS

- 6th, 13th, 20th and 27th
- 1546 Folk Songs : 6th : Manipur 13th : Sindhi 20th : Goa 27th : Mundari
- 1600 Faithfully Yours : Replies to Listeners Letters (On 6th and 20th upto 1615 hrs. and on 13th and 27th upto 1610 hrs.)



Children who participated in the Children's programme broadcast from Hindi Service. From left : Alka Khanna, Rita Chopra, Malik Negi, Savitri Thakur, Balbir Sanjaypal and Tajinder Pal Singh.

For North-East Asia, Australa and New Zealand

| TARGET AREAS | BANDS | FREQUENCY | |
|--------------------------|-----------|-----------|-------|
| | | Metres | kHz |
| NORTH EAST ASIA | 1530—1630 | 19.58 | 15320 |
| | | 17.25 | 17387 |
| | | 13.83 | 21695 |
| AUSTRALIA AND NEWZEALAND | 1530—1630 | 16.78 | 17875 |
| | | 19.73 | 15285 |
| | | 16.94 | 17705 |

REGULAR FEATURES

1530 and 1625 News ; 1540 Commentary ; 1545 Programme Summary ; 1620 Press Review ; 1627 Programme Highlights from 0215—0400 hrs. IST and 1530—1630 hrs. IST ; 1630 CLOSE DOWN.

WEDNESDAYS

- 1st, 8th, 15th, 22nd and 29th
- 1546 Light Music (Except on 1st) 1st : IX Asian Game—Report

- 8th : Dina Nath 15th : Suman Kalyanpur 22nd : Shabads by Different Artists 29th : Alka Yajnik

- 1600 1st : Book Review 8th : Talking about Agriculture 15th : Science Today 22nd : Industrial Front 29th : New Publications

- 1610 Instrumental Music : 1st : Flute : Raghunath Seth 8th : Sitar : Abdul Halim Jaffar Khan

- 15th : Vichitra Veena : Ahmed Raza 22nd : Shehnai : Bismillah Khan and Party 29th : Sarod : Ashish Khan

THURSDAYS

- 2nd, 9th, 16th, 23rd and 30th
- 1546 Rabindra Sangeet (Except on 2nd) 2nd : IX Asian Games : Report 9th : Sagar Sen and Sumitra Ghosh

GENERAL OVERSEAS SERVICE

1610 D'xers Corner (Only on 13th and 27th upto 1620 hrs. IST)
1615 Film Tune (Except on 13th and 27th)

TUESDAYS

7th, 14th, 21st and 28th

1546 Karnatak Instrumental Music :
7th : K.S. Gopalakrishnan : Flute
14th : K.S. Pichiappa : Nagaswaram
21st : Emani Shankar Sastry : Veena
28th : L. Vaidyanathan, L. Subrahmanyam and L. Shankar : Violin Trio
1600 7th and 21st : Export Front
14th and 28th : Talk
1610 Film Songs From Different Regions

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST) BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 hrs. IST and 1900-2030 hrs IST; 2023 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

1916 Rabindra Sangeet (Except on 1st and 22nd)
1st : Film Tune (Upto 1920 hrs.)
8th : Ashok Taru Bannerjee
15th : Dwijani Mukherjee
22nd : Shabads by Different Artists
29th : Hemanta Mukherjee
1930 Radio Newsreel (On 1st at 1920 hrs.)
1st : IX Asian Games : Report (1930-1950 hrs.)
1940 Karnatak Instrumental Music (Except on 1st)
1955 1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front
29th : New Publication
2005 Film Songs

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

1916 Listeners Choice (Except on 2nd)
2nd : Cultural Survey

1930 Cultural Survey (Except on 2nd)
2nd : IX Asian Games : Report (Upto 1950 hrs.) and 1955 Listeners Choice
1945

FRIDAYS

3rd, 10th, 17th, 24th and 31st

1916 Light Music (Except on 3rd and 31st)
3rd and 31st : Film Tune (Upto 1920 hrs.)
10th : Qawali by Different Artists
17th : Qawali by Shankar Shambhu and Party
24th : Qawali by Irshad Rehmat Qawal and Party
1930 Radio Newsreel (Except 31st and on 3rd at 1920 hrs.)
3rd : IX Asian Game-Report (1930-1950 hrs.)
31st Special Programme on New Year Eve (1920-1950 hrs.)
1940 Orchestral Music (Except on 3rd and 31st)
1955 3rd, 17th and 31st : Talk
10th and 24th : Horizon-Literary Magazine (20 mts)
2005 Film Songs (On 10th and 24th at 2015 hrs.)

SATURDAYS

4th, 11th, 18th and 25th

1916 Folk Songs (Except on 25th)

4th : Bhojpuri (Upto 1920 hrs.)
11th : Nagaland
18th : Maharashtra
25th : Christmas Carols in Different Languages
1930 4th : Expression - Youth Magazine (at 1920 hrs.)
11th : Youth in Focus
18th : From the Universities
25th : Quiz Time (20 mts)
1940 Instrumental Music (Except on 4th and 25th)
4th : IX Asian Games-Report (1930-1950 hrs.)
11th : Sarod : Ashish Khan
18th : Tabla : Faiyaz Khan
1955 4th and 18th : Mainly for Tourists
11th : Indian Cinema
25th : Sports Folio
2005 Film Songs from New Releases

SUNDAYS

5th, 12th, 19th and 26th

1916 Interlude
1920 5th : Play
12th : Discussion
19th : Feature
26th : Film Story
1955 Women's World
2005 Film Songs

MONDAYS

6th, 13th, 20th and 27th

1916 Light Classical Music :
6th : Begum Akhtar
13th : Birjoo Maharaj
20th : Bade Moti Bai
27th : Durgesh Nandini
1930 Radio Newsreel
1940 Instrumental Music : Sitar
6th : Ravi Shankar
13th : Satish Kumar
20th : Kalyani Roy
27th : Shashi Mohan Bhatt
1955 Faithfully Yours-Replies to Listeners Letters (On 6th and 20th upto 2010 hrs. IST and on 13th and 27th upto 2005 hrs. IST)
2005 D'xers Corner Only on 13th and 27th upto 2015 hrs. Ist
2010 Film Songs (on 13th and 27th at 2015 hrs.)

TUESDAYS

7th, 14th, 21st and 28th

1916 Folk Music :
7th : Kumaoni
14th : Tamil
21st : Orissa
28th : Haryana
1930 7th and 21st : Of Persons, Places and Things
14th : Our Guest
28th : Id-e-Milad-Talk
1940 Orchestral Music
1955 7th and 21st : Export front
14th and 28th : Talk
2005 Film Songs

For West Asia, U.K. and West Europe: East Africa, West and North West Africa: Australia and New Zealand

(From 2315 to 0400 Hrs IST)

TARGET AREAS

PERIOD IST

BANDS

WEST ASIA

2315-0000

| Metres | KHz |
|--------|-------|
| 25.82 | 11620 |
| 31.27 | 9595 |
| 25.82 | 11620 |
| 31.04 | 9665 |
| 30.27 | 9912 |
| 25.36 | 11830 |
| 19.65 | 15265 |
| 30.75 | 9755 |
| 25.28 | 11865 |
| 19.85 | 15110 |
| 25.52 | 11755 |
| 30.27 | 9912 |

U.K. AND WEST EUROPE

0015-0400

EUROPE

0130-0400

EAST AFRICA

2330-0130

WEST AND NORTH WEST AFRICA

0115-0215

AUSTRALIA AND NEW ZBALAND

0215-0400

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs. IST; 0130 hrs. IST; 0215 hrs. IST and 0400 hrs. IST; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215; Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs. IST; 2330-0130 hrs. IST; 0115-2350 0215 hrs. IST; 0215-0400 hrs. IST; Respectively; 0110, 0210 and 0355 Film Tune; 0400 CLOSE DOWN.

WEDNESDAY

1st, 8th, 15th, 22nd and 29th
2316 Instrumental Music
2320 Vocal Music :
1st : Jagjit Singh Chitra Singh
8th : Bhupinder
15th : Raikumar Rizvi and Indrani Rizvi
22nd : Shabads by Different Artists
29th : Talat Mehmood
1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front

29th : New Publications
0000 Folk Songs
1st : Rajasthan
8th : Uttar Pradesh
15th : Madhya Pradesh
22nd : Punjabi
29th : Sindhi
0016 Hints from the films
0040 Instrumental Music : Old Masters (Except on 1st)
1st : IX Asian Games : A Report (upto 0110hrs.)
8th : Nagaswaram : D. Pichahari
15th : Sarangi : Ustad Shakoore Khan
22nd : Sarod : Ustad Allauddin Khan
29th : Violin : T. Chowdhiah

GENERAL OVERSEAS SERVICE

| | | | | |
|------------------|---|---|---|--|
| 0100, 0120, 0146 | 0250 Radio Newsreel Film Songs Classical Vocal Music : 0241 | 30th : Padmavati Shalig- ram Instrumental Music : Flute 2nd : Prakash Wadehra 2316 9th : Devendra Murdesh- war 16th : Pannalal Ghosh 23rd : Bhai Lal Barot 2320 30th : Hari Prasad Chau- rasia | SATURDAYS 4th, 11th, 18th and 25th | Special Programme 18th and 25th : Old Film Songs |
| M | 1st : Pandit Jasraj 8th : Vilayat Hussani Khan 15th : Sumati Mutakkar 22nd : Singh Bandhu 29th : Sohan Singh | 0300 | 25th : Christmas Carols (Upto 2330 hrs.) | SUNDAYS 5th, 12th, 19th and 26th, |
| 0220 | Light Music : 1st : Mahandra Pal 8th : Nilam Sahni 15th : Talat Aziz 22nd : Alka Yajnik 29th : C.H. Atma | 0300 | 2320 | 2316 Devotional Music 2320 Film Songs 2350, 0000 |
| 0241 | Instrumental Music : 1st : Tabla : Latif Ahmed 8th : Pakhawaj : Ayodhya Prasad 15th : Rabab Mohd.Uma 22nd : Kashtarang : Jain Kumar Jain 29th : Mohan Veena : Kumar Jain | 0300 | 2350, 0000 | 2316 Devotional Music 2320 Film Songs 0200 and 0345 Women's World 0000 |
| 0300 | Film Songs (Except on 1st) 1st : IX Asian Game : Report | 0000 | 0200 and 0345 4th and 18th : Mainly for Tourists 11th : Indian Cinema 25th : Sports Folio 4th : Mandolin by Jaswant Singh 11th : Festival Tunes by Vijaya Raghav Rao 18th : Different Instru- ments 25th : Wings over India by Vijaya Raghav Rao Classical Songs from Films (Except on 4th and 11th) 4th and 11th : Film Tune upto 0020 hrs. 4th : Expression : Youth Magazine 11th : Youth in Focus 4th : IX Asian Games : A Report 11th : Birth Anniversary of Subramanyam Bharti— Special Programme 18th and 25th : Karnatak Classical Vocal Music 4th : Expression : Youth Magazine (Only at 0250 hrs.) 11th : Youth in Focus (Only at 0250 hrs.) 18th : From the Univer- sities 25th : Quiz Time (20 mts.) Light Music : 4th : Minoo Purshottam 11th : Suman Kalyanpur 18th : Kanwal Siddhu 25th : Nitin Mukesh Instrumental Music : Sarod 4th : Ali Akbar Khan 11th : Ashish Khan 18th : Yakooob Ali Khan 25th : Zarin Daruwala Regional Devotional Mu- sic : 4th : Kathiawadi Tradition- al Bhajans 11th : Sindhi Devotional Songs 18th : Sri Ayyppam Songs (Malayalam) 25th : Marathi Bhajans Classical Vocal Music : 4th : Pandhari Nath Kolha- pure 11th : Nisar Hussain Khan 18th : Madhuri Mattoo 25th : Malvika Kanan 4th : IX Asian Games : Report 11th : Birth Anniversary of Subramanyam Bharti— | 0000 0040 0120 0146 0220 0241 0320 |
| | THURSDAYS 2nd, 9th, 16th, 23rd and 30th | FRIDAYS 3rd, 10th, 17th, 24 and 31st | 0000 | 0016 0040 0120 0146 0220 |
| 2316, 2320, 2350 | Devotional Music Film Songs 2nd : Orchestral Music Panorama of Progress (Ex- cept on 2nd) | 0040 | 0016 | 0016 0040 |
| 0000 | Light Karnatak Music : 2nd : M. Chitaranjan 9th : Rajalakshmi Jagana- rayanan 16th : Different Artists Radhika Mohan Moitra 23rd : Different Artists 29th : Mohan Veena : 30th : M.N. Ratnam | 0000 | 0040 | 0016 0040 |
| 0016 | Devotional Music : 2nd : D.K. Roy 9th : Chatur Sen 16th : Different Artists 23rd : Dilraj Kaur 30th : Hari Om Sharan | 0100 0120 | 0040 | 0016 0040 |
| 0040 | Instrumental Music : Sitar (Except on 2nd) 2nd : IX Asian Game : Report 9th : Debabarata Chau- dhury 16th : Nikhil Bannerjee 23rd : Balram Pathak 30th : Mushtaq Ali Khan and 0345 Cultural Survey | 0100 0120 | 0040 | 0016 0040 |
| 0100, 0120, 0146 | Regional Film Songs Rabindra Sangeet : 2nd : Purabi Mukherjee 9th : Shyamal Mitra 16th : Sagar Sen and Su- mira Ghosh 23rd : Suchitra Mitra 30th : Different Artists | 0146 0200 0250 | 0040 | 0016 0040 |
| 0200 | Panorama of Progress (Ex- cept on 2nd) | 0220 | 0241 | 0016 |
| 0250, 0200 | 2nd : Disc. Review Panorama of Progress (Ex- Subadh Sangeet 2nd : Saraswati Rane 9th : Vasundhara Sri- Khan 16th : Sharafat Hussain Khan 23rd : Shanno Khurana | 0241 0300 | 0241 | 0040 |

GENERAL OVERSEAS SERVICE

GUJARATI SERVICE

From 0945—1000 hrs. on 19.78 and 16.93 Metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230—2315 hrs. on 25.36, 19.62 metres, 11830 and 152 kHz

News at 2235—2245 hours

- 0100 and 0345 Radio Newsreel
- 0120 Film Songs
- 0146 Film Tune
- 0200 D'xers Corner (Only on 13th and 27th upto 2010 hrs.)
- 0205 Film Tunes (On 13th and 27th at 0210 hrs.)
- 0220 Folk Songs :
6th : Jaintia
13th : Kashmir
20th : Birtha Songs
27th : Marriage Songs
- 0241 Classical Vocal Music :
6th : Gangu Bai Hangal
13th : Ganga Prasad Pathak
20th : Ghulam Mustafa Khan
27th : Hafiz Ahmed Khan
- 0300 D'xers Corner (Only on 13th and 27th upto 0310 hrs.)
- 0305 Film Songs (On 13th and 27th at 0310 hrs.)

TUESDAYS

7th, 14th, 21st and 28th

- 2316 Karnatak Devotional Music
- 2320 Regional Film Songs
- 2350, 0200 and 0345 7th and 21st : Of Persons, Places and Things
14th : Our Guest
28th : Id-E-Milad : Talk
- 0000, 0016 and 0040 Listeners Choice
- 0100 7th and 21st : Export Front
- 0250 14th and 28th : Talk
- 0120 Instrumental Music :
7th : Sitar and Sarod : Nikhil Bannerjee and Ali Akbar Khan
14th : Shehnai and Violin : Bismillah Khan and V.G. Jog
21st : Sitar and Electric Guitar : Inder Singh and L.S. Brown
28th : Santoor and Flute : Shiv Kumar and Hari Prasad Chaurasia
- 0146 Folk Songs :
7th : Different Regions
14th : Andhra Pradesh
21st : Khasi
28th : Himalchal Pradesh
- 0220 Instrumental Music :
Sarangi
7th : Laddan Khan
14th : Latif Khan
21st : Shakoor Khan
28th : Inder Lal
- 0241 Karnatak Vocal Music
- 0300 New Film Songs

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

- 2230 1st : Sushma Shreshtha
8th : Saroj Gujdani
15th : Shefali Ghosh
22nd : Sandhya Mukherjee
29th : Shobha Gurlu
- 2245 Vartmanna Vahen Current Affairs
Geetika
- 2250 1st : Tamne Gamshe
8th : Vanva Jevun
15th : Geet ane Ghazal
22nd : Aajna Kalakar
29th : Kavya Dhara
- 2315 Samapta

THURSDAYS

2nd, 9th, 16th, 23rd and 30th

- 2230 2nd : Dilraj Kaur
9th : Ashok Khosala
16th : Sandhyai Rao
23rd : Shubha Joshi
30th : Rajul Mehta
- 2245 Akhbaroni Atariethi :
Indiar Press Review
- 2250 2nd : Geetavali : Gujarati and Hindi non Film Songs
9th and 23rd : Talk
16th : Tarang : Light
Classical Film Songs
30th : Churcha
- 2315 Samapta

2300

2nd and 16th : Roopak
9th and 23rd : Gaikalnum Sangeet
2315 Samapta

FRIDAYS

3rd, 10th, 17th, 24th and 31st

- 2230 3rd : Ismail Valera
10th : Kamshreeben Gadhari
17th : Velajibhai Gaggart
24th : Karasandas Sangthia
31st : Govind Boricha
- 2245 Gujarati Chitrapat Sangeet
- 2315 Samapta

SATURDAYS

4th, 11th, 18th and 25th

- 2230 4th : Sunanda Shah
11th : Handa Dave
18th : Samuh Geet
25th : Geet
- 2245 4th and 18th : Sree Sabha : Folr Women
11th and 25th : Balsabha For Children
- 2310 Rooprekha : Weekly Programme Trailer
- 2315 Samapta

SUNDAYS

5th, 12th, 19th and 26th

- 2230 5th : C.H. Atma
12th : Pankaj Mullick
19th : Chandrani Mukherjee
26th : Anup Jalota
- 2245 Ek Farmaish
- 2250 5th : Aajni Film Sangeet
12th : Amari Pasand
19th : Antakadi
26th : Geetdhara : Gujarati non Film Songs
- 2315 Samapta

MONDAYS

6th, 13th, 20th and 27th

- 2230 6th : Stotra
13th : Vadya Vrinda
20th : Film Dhoon
27th : Shehnai
- 2245 Chitrapat Sangeet
- 2315 Samapta

TUESDAYS

7th, 14th, 21st and 28th

- 2230 7th : Lata Mangeshkar
14th : Usha Mangeshkar
21st : Geeta Dutta
28th : Mannadey
- 2245 7th, 21st and 28th : Natika
- 2315 14th : Loksahitya
Samapta

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 9912, 11815 kHz

- 0550 1st : Thiraiyanam Lakshmanan Classical Music
- 0550 2nd : Children's Programme : D.T.E.A. S.H. Sec. School, Karol Bagh. Production : P. Lakshmi
- 0550 3rd : Namagiripettai Krishan : Nagaswaram
- 0550 4th : Neyar Virundhi Asian Games : Production : Bala Ramani
- 0550 5th : Neyar Viruppam
- 0550 6th : Isai Amudham
- 0600 6th : Kadidhamum Badhilum
- 0550 7th : Kettadhu Kidaikum
- 0550 8th : Thiraiyanam
- 0550 9th : Munnerum Bharatham
- 0550 10th : Ganamudham
- 0550 11th : Neyar Virundhu : Kalloori Kanigal; Production : P. Lakshmi
- 0550 12th : Neyar Virupam
- 0550 13th : Isai Amudham : Sirkali Govindarajan, Kadidhamum Badhilum
- 0550 14th : Kettadhu Kidaikum
- 0550 15th : Thiraiyanam—Thagaval Neram by S. Kanakam
- 0550 16th : Ilakkiya Cholai : Rangaswami Ula Prabandham by Rangaswami
- 0550 17th : Ganamudham : Classical Music
- 0550 18th : Thalai Nagan Thaipal : A.R. Rajamani

- 0550 19th : Neyar Viruppam
- 0550 20th : Isai Amudham
- 0600 20th : Kadidhamum Badhilum
- 0550 21st : Kettadhu Kidaikum
- 0550 22nd : Thiraiyanam
- 0550 23rd : Magalir Poonga Production P. Lakshmi
- 0550 24th : Ganamudham
- 0550 25th : Christmas Special Programme
- 0550 26th : Neyar Viruppam
- 0550 27th : Isai Amudham
- 0600 27th : Kadidhamum Badhilum
- 0550 28th : Kettadhu Kidaikum
- 0550 29th : Thiraiyanam
- 0550 30th : Oru Paravai Pazham Sappidugirathu; Play : S. Krishnamurthy
- 0550 31st : T. Balasaraswathi : Classical Music

GENERAL OVERSEAS SERVICE

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres 11830, 15290 kHz; NEWS AT 2150 hrs.

SPECIAL PROGRAMMES ON

1st to 4th : Asiad
22nd : Guru Gobind
Singh's Martyrdom
25th : Christmas

FOR SOUTH EAST ASIA

0430 hrs. to 0530 hrs.

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhagti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary/Week in
Parliament
0450 Natak|Feature|Patrika—
Karyakaram
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary
0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Vichardhara|Varta|Geeton
Bhari Kahani|Sanskritik
Dhara
0515 Chitrapat Sangeet
0525 Commentarv
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Sugam Sangeet
0510 Aap Ka Patra Mila
0520 Pradeshik Sangeet
0525 Press Review
0530 Close Down.

FOR EAST AFRICA

1ST SERVICE

0845 hrs. to 0945 hrs.

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Bhagti Gaan
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika — Karya-
karam|Feature
0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta

0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Varta|Vichardhara|Geeton
Bhari Kahani|Sanskritik
Dhara
0930 Ek Hi Film Ke Geet
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta
0935 Sugam Sangeet
(Ghazal)
0945 Close Down.

FOR EAST AFRICA

1IND SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

2145 Saaz Sangeet
2150 News
2200 Commentary|Week in
Parliament

2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Samachar Sankalan
2225 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet
(Ek Film)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (1071 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

TRANSMISSION III

MW 427.3M (702 KHz) SW 91.05M (3295 KHz)

TRANSMISSION I

HOURS

0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
0545 Devotional Music
0615 News
0625 Shahr-E-Saba
0700 From Old Films
0725 Shamm-E-Farozan
0730 Instrumental Music
0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); About Books (IIrd and IVth)
0755 Programme Summary
0800, 0835 and 0915 Listeners' Request
0830 Taarikh Saaz
0900 Aaj Ki Baat (For Children on Sunday and Friday)
0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)
0930 News Summary
0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)
1000 CLOSE DOWN.
TRANSMISSION II
1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary
1402 News Summary
1407 Sunday : Replies to Letters
Monday : Dhanak (1st); Meri Nazar Mein (IIrd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500)
Tuesday : Devotional Songs (1st, IIIrd and Vth), Filmi Qawwalian (IIrd and IVth)
Wednesday : Mixed Melodies
Thursday : Dhoop Chhaon
Friday : Mushaira (1st—Up to 1500) Saat Sawal (IIrd and IVth); Story of a Song (IIIrd and Vth)

Saturday : Geetanjali (1st IIIrd and Vth); Geet Aapke Sher Hamare (IIrd and IVth)
1430 Sunday : Kehkashan (1st); Mehfil (IIrd); Story with Songs (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)
Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IIrd and IVth)
Tuesday : Nagma-O-Tabassam (1st, IIIrd and IVth); Geet Se Geet (IIrd and Vth)
Wednesday and Saturday : For Women
Thursday : Harf-E-Ghazal
Friday : Mushaira (1st Continued from 1407); Yaden Ban Gayen Geet (IIIrd and IVth) and For Rural Women (IIIrd and Vth)
1500 Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IIrd and IVth); Rang Mahal (Continued from 1430—Vth)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : Ranga Rang (1st and Vth); (Film world (IIIrd and IVth) Baat Ek Film Ki (IVth)
Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Ek Fankar (IIrd and IVth)
Friday : Aawaz De Kahan Hai
Saturday : Phir Sunie 1610 and 1635 Listeners' Choice
1600 Jahan Numa (Listeners' Choice on Sunday—Continued from 1530)
1630 Week in Parliament—Commentary
1650 News
1700 CLOSE DOWN.
TRANSMISSION III
1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
2000 News
2010 Programme Summary

5201 Sunday :—Awaz De Kahan Hai (Repeat of Fridays Programme—To be continued up to 2045) . . .
Monday and Saturday Aahang -E- Nazm
Tuesday to Friday: Sazeena
2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)
2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)
2045 Saaz Aur Awaz (Play or Khwabzar on Thursday)
2100 Sunday : Sports World (Urdu World on Vth Sunday)
Monday : Poetry Recitations
Tuesday and Friday : Talks
Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IIrd and IVth); Shahpare (Vth)
Thursday : Play or Khwabzar (Continued from 2045)
Saturday : Radio Newsreel
2110 Aabshaar (Play or Khwabzar on Thursday—Continued from 2045)
2130 Sunday : Kajar Bin Kare
Monday and Wednesday Non-Film Qawwalian
Tuesday : Regional Songs
Thursday : Play or Khwabzar (Continued from 2045)
Friday : Jeevan Darpan (1st and IIIrd) Short Story (IIIrd and IVth); Sada-E-Rafta (Vth); Saturday : Review of Urdu Press
2145 News
2155 Tarikh Saaz
2200 Sunday : Ranga Rang (1st and Vth); Dareecha (IIrd and IVth); Various features of a Raga (IIIrd).
Monday—Story of a tour (1st); Izhar-E-Khayal (IIrd); Feature (IIIrd); Songs of Film (IVth); Shukriya-Ke Saath (Vth).
Tuesday :—From a Play ground (1st and IIIrd); Science Magazine (IIIrd and Vth); Mushaira (IVth).
Wednesday :—Radio Friendship (1st and IIIrd); Story of Music (IIrd and IVth); Theatre During the Quarter (Vth).
Thursday : Adabi Nashist (1st); Aaina (IIrd and IVth); Jamaal-E-Hamnashin (IIIrd) Maazi Ke Dayar (Vth).
Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni
2215 Replies to Letters (Wednesday Only)
2230 and 2305 Listeners' Choice
2300 Programme Summary
2325 Shamm-E-Farozan
2330 and 0005 Bazm-E-Musiqi
0000 News
0030 Qawwalian
0058 Highlights of Next Day
0100 CLOSE DOWN

SINDHI SERVICE

1730—1830 hours
280.1M (1071 KHz)
31.38M (9560 KHz)
2115—2145 hours
280.1M (1071 KHz)
News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

I. Disc Jockey
II. (a) Repeats
(b) Music
III. Songs Story
IV. Drama
V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

(a) Music
(b) Talk

THURSDAY

(a) Shair Avahanja Galt Asanja (I, III, V)
(b) Quiz Programme (II, IV) (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

(a) Hik Fankar
(b) Literary Programme
(c) This Week

PUNJABI SERVICE

1900—2000 Hrs.
427.3 m (702 KHz)
News at 1905—1910 Hrs.

REGULAR FEATURES

1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners Choice
Thursday : 1905 Ghazala/Chorus
Friday : 1905 Kafiya
Monday/Friday : 1905 Replies Letters
1st Sunday : 1905 Shai Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78 m (15165 KHz)
16.93 m (17715 KHz)
News in Konkani
(1005—1015 hrs.)



Participants of Asiad Quiz broadcast from G.O.S. Quiz master is Dr. Narottam Puri.

Those who participated in the play 'Kadavule Kappattu' written by Lakshmi Ramanan and broadcast from Tamil Service of E.S.D. The play was produced by Bala Ramani and P. Lakshmi.





INDIA CALLING

FOREIGN LANGUAGE SERVICES

| | |
|---------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 2540 Metres, 9912, 11810 kHz News 0110—0115 hours and 2330—2340 hrs. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815 kHz News 0615—0625 hours 1645—1745 hours—16.87, 19.70 Metres 17780 15230 kHz. News 1645—1655 hours. 19.59 16.85 Metres 15235, 17780 kHz. |
| CHINESE Cantonese I Kuoyu | 0315—0415 hours—264.5, 42.13, 30.75 Metres 1134, 7120, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoya 0400—0406 and 1830—1836 hours. 0845 hours; 1900—2000 hours, 280.1 Metres 1071 kHz News 1901—0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835 0845 hrs.; 1900—2000 hrs.; 280.1 Metres; 1071 kHz; News 1905 hours. |
| DARI | |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 16.52 Metres; 17830, 15365 kHz ; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres ; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0705—0715 hours 1230—1300 hours —30.91, 25.56, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres 15285, 17785 kHz; News 0935—0945 hours 2145—2315 hours— 30.37, 25.40 Metres; 9912, 11810 kHz; News 2000—2210 hours, and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours 280.1 Metres 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.15, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz, News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15290, 11830 kHz. 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz; News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION

Telephones : 382249, 387331, • 382351
Telegram : 'LISTENER' New Delhi

Chief Editor

J.P. GOEL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

FEBRUARY 1983

IN THIS ISSUE

KALIDASA: POET OF LOVE AND BEAUTY

Indu Jain 1

MARATHI LITERATURE

Dr. Prabhakar Machwe 3

WOMEN IN INDONESIA

Prof. Kamala Ratnam 5

INVESTMENT INCENTIVE FOR INDIANS ABROAD

R. K. Kaul 7

EXPORT OF CARPET FROM INDIA

S. C. Bose Mullick 8

JUTE EXPORT

D.H. Pai Panandikar 9

OUR LISTENERS WRITE 10

INDIA CALLING, FEBRUARY, 1983



Gloria Coatis, music composer from the German Democratic Republic who visited India recently at an interview by Divya Raina. This interview was broadcast from the General Overseas Service of AIR.

Kalidasa : poet of love and beauty

by Indu Jain

KALIDASA is essentially a poet of love and beauty with which he artistically harmonizes his love of nature. Kalidasa's descriptions of natural beauty are unparalleled. His beautiful similies and metaphors are drawn from his observation of natural phenomenon. His depth and range of experience and insight are indeed rich and his emotions unisolated from the beauty of nature enveloping it.

LITTLE is known about Kalidasa's literary predecessors. Kavya attained its climax in Kalidasa's work. His poetry is impressive for its maturity which could never have been attained without prolonged and diverse efforts extending over a stretch of time. His outstanding genius certainly

accounts for a great deal of this, but it appears in a sudden and towering glory, without being buttressed in its origin by the intelligible gradation of lower eminence. It is, however, the effect also of the tyrannical dominance of a great genius that not only obscures but often wipes

out by its vast and strong effluence the lesser lights which surround it or herald its approach.

It is strange that little is known about Kalidasa's life. But considering the various scholarly studies, his time would be roughly around 400 A.D. and Kashmir was his native place.

Among other things, Kalidasa is known as the "Teacher of Poets". He presents an ideal for his contemporaries as well as for the succeeding generation of poets. His pen-pictures inspired artists who executed the frescoes of Ajanta and Bagh caves. He gave an incentive to sculptors to carve out marvellous images in stone. It was he who was indirectly responsible for the extraordinary excellence of the art of the Gupta era. His simple, lucid and delightful style made him one of the greatest poets, a fine lyricist and an accomplished dramatist. His description of things with apt, original and striking similes has won him this encomium from the anonymous critic; who, even though an admirer of Magha cannot help eulogising Kalidasa's similes.

KALIDASA is essentially a poet of love and beauty with which he artistically harmonizes his love of nature. According to him the sovereignty of the world is not as captivating as the lover's servitude at the feet of the beloved. His imagination dwells upon various kinds of love. His ideal of love has undergone gradual changes. Kalidasa favours at first the union of hearts rather than the union of bodies. Such love ensures divine pleasure for lovers. The longing for the union gives lovers joy and delight, even in the absence of love's fulfilment.

Nonetheless Kalidasa has his feet firmly planted on earth. For him life is real, life is important, life is valuable, beautiful and enjoyable. The supreme pleasure dwells on earth. God Shiva himself has proved this truth. The poet is an accomplished master in the treatment of love, whether it be the union or separation. While dealing with the six seasons in the Ritusamhara, Kalidasa portrays love in union. He gives a sensuous picture and depicts the changing moods of lovers with the changing seasons. The Meghadoota sings of love in separation. Here the poet

amalgamates love and beauty of nature. This love is earthly as well as divine. The Yaksa waits for his Yaksini and his bewailment makes even nature weep. The poet crystallises love in the fire of bereavement and towards the end, aspires for a future re-union.

In the Kumarasambhava, Kalidasa delineates love between Siva and Parvati; parents of the universe. Kalidasa's Uma is graceful and mature. In the pink attire she resembles the rising sun. A little bent owing to the weight of her breasts, she approaches Siva with a gentle gait. She looks like a blossoming creeper laden with flowers in profusion. But Siva remains unmoved. Indra deposes Cupid to distract him. Cupid is done with and Parvati loses her faith in Artha and Kama and follows Dharma and wins Siva through penance. Thus, although Kumarasambhava depicts divine love, the poet transfigures it in the human context, resulting in the harmony of the elemental and the divine.

Kalidasa's treatment of love climaxes in the Raghuvamsa. Dilipa, Raghu, Aja, Ram and Kusa, all kings, are in full control of their senses. They singularly love their wives as they are ideal lovers. The Raghuvamsa also depicts love of these kings for royal glory and the earth. Rajalakshmi and Prithvi are their beloved queens. The epic grandeur of Raghuvamsa has of firm grip on human emotions, tenderness and all-encompassing beauty. Its vast panorama is studded with precious jewels of poetic fancy and insight. In the thirteenth canto, after destroying Ravana, Ram returns to Ayodhya with Sita in the Pushpak Viman and recounts the tale of separation thus :

"Look, O my timid beloved ! This is where the new flowers of Kandali, coming into contact with the earth's air drenched by the torrents of rain, pained me by their resemblance to the beauty of your eyes which had reddened because of the smoke rising from the nuptial fire."

All his three plays—Malavikagnimitra, Abhigyan Shakuntalam and Vikramorvasiyam, are woven round love stories. There is the first springing of love in the minds of the hero and the heroine, almost at first sight. There arise obstacles in the fulfilment of their desires, and there is the inevitable union in the end. Closely obser-

ved, the three plays reveal the development of the poet's idea of love. The Malavikagnimitra treats purely of physical love, the sensual passion of king, who is stung by the charms of an attractive maiden—Malavika. Love in this play is a pretty game and the hero stoops to all kinds of intrigues to secure union with his beloved, often at the expense of others.

Vikramorvasiyam deals with the love of Urvashi—the divine nymph who accidentally meets a brave warrior, the mortal king Pururvas. The coquettish overtures of her passion hold the king entranced for years. Her indissoluble and extraordinary prowess is so complete that he goes mad in her absence. The fourth act on the madness of Pururvas is unique in the sense that the scene is hardly dramatic and has no action. But it reaches an almost lyrical height in depicting the tumultuous ardour of unharnessed passion.

The demented royal lover, as he wanders through woods in search of his beloved, wants tidings of his fugitive love from the peacock, the cuckoo, the flamingo, the boe, the elephant, the boar and the antelope; he conjures up the cloud and the rainbow as a demon who has kidnapped his beautiful bride; he searches in vain, the rain soaked soil for his beloved's footprint's.

In Shakuntalam, the poet describes the affection of a wellbred, highborn grihini. This love is not limited and merely sensual. The play sings of happy love between man and woman in a more fundamental and elemental way.

Shakuntalam is not based on banality of court intrigues but depicts the youthful love of silent suffering. In contrast with the other two plays, the sorrow of the hero and the heroine in this drama is far more genuine. Love is not a light-hearted passion nor an explosive emotion ending in madness but a deep and enduring enthusiasm, a progressive emotional experience, which results in an abiding spiritual feeling.

The close liaison of human mind with nature and the deepest feelings are vividly depicted in the fourth act of Shakuntalam. Shakuntala would not even take sip of water before she has watered the plants around. She feels a twinge as she plucks the sprouts

or flowers and their blooming is an occasion of festivity for her.

WHILE describing feminine beauty Kalidasa stands looking with wonderment and calls her "the first masterpiece of the Creator." He wonders how the grand Old Sire, Brahma, whose sensibility is benumbed by crudition could produce such a marvel of art. The question fixes his imagination, and he remains guessing whether it is the resplendent Moon who has made her or God who maddens the hearts of men with the wine of love—who has created her or whether it is the spring itself who has fashioned her with its wealth of flowers. In Kalidasa, earth and heaven, exuberant youth and serene maturity combine to lead to their fulfilment.

"The smile of a maiden is as bewitching as the sight of white flower on a tended sprout, or as pearls placed on a platter of red coral."

Kalidasa's Shakuntala in her garment of barks is ravishingly beautiful; like a lotus partially covered with mess, like the moon with its dark spots. Urvashi is the ornament of ornaments, the decoration or decorations, the counter-standard of comparison to all recognised standards of comparison. His Parvati is a picture emerging from the brush of a painter, a lotus unfolding by the rays of the sun. Yashini is the Priyangu creeper; the graceful movement of her eye-brows are like the gentle ripples of rivers. Indumati dies suddenly like a burning wick falling from a lamp and Anu falls down too, like the last droplet of oil.

Kalidasa's descriptions of natural beauty are unparalleled. He had travelled widely and observed minutely the flora and the fauna of many lands. He describes the advent and departure of each season, the beauty of the rivers, ocean, mountains clouds as well as the cities of Ujjain, Ayodhya and Alka.

Kalidasa's imagination holds in perfect unison of nature grow out natural beauty and human feeling. His descriptions of nature grow not of the situations, and his situations merge into nature pictures. The destruction of Kama happens in the midst in the spring season; Rama's recollection of past joys and sorrows

is intimately tied up with the hills, rivers and trees of Dandaka; the pretty armourette of Agnimitra, the madness of Pururvas or the woodland wooing of Dushyanta occur in the midst of the sights and sounds of nature.

A countless number of Kalidasa's beautiful similes and metaphors are

drawn from his observation of natural phenomenon. His warm humanism and poetic finesse has romanticised the natural and the mythical which impart his poetry a rare grace, picturesque background and scenic variety. His depth and range of experience and insight is indeed rich and his emotions unisolated from the beauty of nature enveloping it. □□□

Marathi literature

by Dr. Prabhakar Machwe

MARATHI literature is, generally speaking, a committed literature tied to social questions. One can read in Marathi all the important classics of the world. Similarly, in Marathi, travelogues about almost all parts of the world are available.

MARATHI is the language spoken by 34 million people in the Western part of India. The State where it is used is called Maharashtra, with its capital in Bombay. The literature of this language is eight centuries old; the earliest book being 'Vivekasindhu' by the poet Mukundaraja, composed in 1188. This is a book of mystic poetry by a poet who belonged to the Natha cult.

Early poetry upto 16th century was mostly devotional. The most important poet being Jnaneshvara, who took Samadhi in 1291. Before his death he completed a verse commentary on Gita of 9000 gems of verses, of purest reserve. The other saint poets who are remembered and adored in this language are Namdev (1270—1350), Eknath (1533—1599), Tukaram (1608—1650), and Swami Ramdas (1608—1681). The special characteristics of these saints were that they came from all castes and classes, and mostly they were very critical of orthodoxy and hide-bound religious rituals. Ramdas was the most practical of the four and has written Dasavdha, a remarkable compendium of practical wisdom.

After these saint-poets or San'a-Kavi, came the Pant-Kavis or pundit-poets. They mostly wrote on mythological themes, adapting the Sanskrit epic and verse styles. The most important amongst them were Woman

pandit and Moropank Paradkar of the seventeenth and eighteenth centuries.

With the establishment by Shivaji, of an independent Maratha empire in this area, a different kind of more secular and bardic poetry became popular. These singing minstrels wrote heroic ballads (powadas) and erotic love lyrics (Lavanis), mostly sung and performed with the accompaniment of musical rustic-instruments and dancing and acting troupes.

After the fall of the Maratha regime and establishment of the rule of Peshavas in Pune (previously called Poona in British days), the prose which was used for historical records and Bakhars was developed. Thanks to missionaries and efforts of Mount Stuart Elphinstone and scholars like Morsework, the first printed primers and lexicons and grammars and newspapers began to spread new knowledge. In this nineteenth century renaissance the great debate ensued as to how far in Western knowledge was congenial to the native soil. Some scholars, political activists and journalists were bitterly critical of the British rule and English language, and wanted to revive the past Hindu glory. Prominent among them were Lokamanya Tilak, V. D. Savarkar and others. Among the contemporary writers only Puroshottam Bhaskar Bhawe, who died two years ago, was of this ideology.

WITH renaissance came scientific knowledge and progressive ideas and the voice of reason prevailed. Gopal Ganesh Agarkar was one of the strong advocates of social reform. V. K. Rajwade studied the history and roots of language dispassionately. He writes, comparing letters from the seventeenth and eighteenth century Marathi, that in 1685 there were 80 per cent Urdu words in Marathi, in 1735, 31 per cent and in 1785 they dwindled to 6 per cent. Language was seeking its identity and the Hindu Brahmanic influence was increasing. All movements in Indian renaissance are two fold—there is a desire to search for the roots combined with the ambition to absorb the latest and the most modern. Chiplunkar and Lokहितavadi (Gopal Hari Deshmukh) were the two architects of this kind of movement.

In poetry, modernism started with Kashavamta (Krishna Keshav Danle) (1866—1905). He was the first to write a sonnet in Marathi. He was the first to write in poetry about the plight of the untouchables and the worker starving while he was on strike. It was he who declared that he was “not only a Brahmin, or a Hindu, but belonged to humanity at large”. Romantic and revolutionary movements in poetry followed. Lyricists like Ram Ganesh Gadkari Bee, Tambe and Borkar enriched the poetic tradition. Madhav Julian translated Omar Khayyam and introduced many new Persian verse-forms like Rubai and Ghazal. Amongst the revolutionary and socialist poets, Sane Guriya, Kusumagray Amar Shekh, Narayan Surve and Saratchandra Mukhobodh have done remarkable service to the nationalist and progressive causes. A. R. Deshpande ‘Anil’ introduced the blank verse. Amongst the more modernist post-War poets, the idiom which B. S. Mardhakar and P. S. Raga gave to Marathi poetry was reminiscent of T. S. Eliot and Ezra Pound.

In fiction, the earliest writings were copies of English novels and short stories. Hari Narain Apte was both Scott and Dickens of Marathi language. The trio, N. S. Phadke, V. S. Khandekar and G. T. Madukolkar entertained two generations of readers from the thirties to fifties, handled many socio-political problems and became popular writers. Khandekar was the idealist in this group. More lasting was the writing of V. M. Joshi, S. V.

Kekkar and Vibhavari Shirurkar, who touched some of the burning problems of contemporary Marathi society and dared to suggest some far-reaching solutions. Then followed a period of regional novel writing and also realistic writing. S. N. Pendse, Vyankatesh Medgulkar to Jayawant Dalvi gave a new objective and unsentimental picture of the new social tensions. An edge was added to it by Bhalchandra Nemade by his remarkable Kosala, a novel ripping open the middle class hypocrisies. The latest and most devastating and daring novel of disillusionment and depiction of the depressing depths is by writers who call themselves Dalika, like Daya Pawar, author of Balutan and Laxman Mare, author of Upara.

In the short story, the traditional tale was replaced by the social riddle later ousted by the modern psychoanalytical experimentalists like Gangadhar Gadgil, Aravind Gokhale and G. A. Kulkarni.

Marathi literature is rich in dramatic tradition, which is one and half centuries old. It had musicals, mythological and political plays like Krishnaja Prabhakar Khadilkar's Kichak-vadh which was banned in Lord Curzon's time in 1911, social reform plays like Gadkar's to Akie's and Waverkar's plays with a purpose, experimental plays and the latest theatre of absurdity and violence, the intimate-theatre and street-theatre and were all tried out with relative success. Amongst the younger playwrights, Vasant Karelkar, P. V. Darvekar and Vijay Tendulkar have made a special mark. Tendulkar explores the frontiers of human relations atrophied under economic duress and metropolitan facelessness.

Marathi has very good scholars in the fields of philosophy, ancient history, classical languages like Sanskrit and great encyclopedists like the late S. V. Kelkar who have left a tradition which is followed by many persons like Tarkateertha Laxmanshashi Joshi and Chitrava Shastri Wadakar among others.

WOMEN writers have enriched Marathi literature from medieval saint-poets like Jana Bai to Muktabai to modern, Durga Bhagwati, Iravati Karve and Godasmi Parulkar where all the three are Sahitya Akademy Award winners.

Thus Marathi literature is, generally speaking, a committed literature tied to social questions. Very few writers are mere ‘art for arts’ sake’ writers though in literary criticism at least a dozen good books have been written on problems aesthetic and purely-formal aspects of literature as an autonomous discipline.

There have been many direct translations in Marathi from all other Indian languages and also from a few foreign languages. One can read in Marathi all the important classics of the world, Greek and German, Russian and English, French and Norwegian. It is a very dynamic and diversified literary scene which has attracted world attention. Southerner in Heidelberg translated medieval Marathi poetry; in Japan, a special magazine devoted to Maharashtra is published; Laxman Mave received a Ford foundation grant and Tukaram's psalms have been translated into French; there is a Marathi dictionary in Russian compiled in Leningrad and a thesis has been written on Marathi-speaking Jewish people in Israel. Similarly, in Marathi, travelogues about almost all parts of the world are available; a dozen each are devoted to U.K., U.S.A. and USSR alone.

Marathi language and literature comes next to Bengali and Malayalam as far as sale of journals, book production and libraries are concerned. Maharashtra has seven universities—Bombay being the oldest, established in 1875 and the remaining six at Pune, Kolhapur, Aurangabad, Nagpur, Rahuri and SNTD, Pune. The Marathi writer is concerned intimately with what W. B. Yeats called the “race and the soul” or as M. Taine mentioned, the “milieu and the moment”. □□□

Women in Indonesia

by Prof. Kamala Ratnam

THE Indonesian women realised that to preserve the rich heritage of Indonesia it was necessary for them to come forward and help in the task of rebuilding the nation. Another impressive feature about the Indonesian women was their sense of patriotism, discipline and ability to work together cemented by the common passion for *singing*.

HAVE you ever seen two brothers or two sisters, separated for centuries, and then suddenly meeting after ages as if in a different incarnation? I have had this experience when I went to live in Indonesia for a period of three years. This was about 15 years after our Independence in 1947, time enough for us to have met and known our immediate neighbours with whom we had close fraternal relations and with whom we had shared the most elevated and intimate moments of our spiritual and cultural life. Unfortunately, these more than 20 centuries old contacts were interrupted by colonial rule in this region. The process of rediscovery of our ancient friends and neighbours was initiated by poet Rabindranath Tagore when he made his first journey to the beautiful island group which is today known as Indonesia. All the time when Valmiki wrote his *Ramayana* we used to call these islands—*Suvvarna Dvipa* or *Suvarna Bhumi* the chain of golden islands. This was indeed the highest tribute we could have paid to our closest neighbours.

Rabindranath had called these islands his bride in many previous births, from whom in this life he was cruelly separated by the dark shadow of foreign occupation. In fact, he had imagined himself to be the re-incarnated bridegroom who was going once again with undiminished love and fresh hopes to woo his lady love, the fair island princess of Indonesia.

Half a century later, after Tagore, I had the same experience when I visited Indonesia. The men and women of the country seemed to me like my own sisters and brothers. The country, the foliage, the dress, manners and customs even the names and physical features of the people



Prof. Kamala Ratnam (with article)

seemed very familiar. The food seemed to be very similar but much more tasty and abundant. All this revived within me the memories of ancient trysts, exchange of faithful vows and uninterrupted intercourse pervading all spheres of our material and cultural life. I have had the opportunity of meeting Indonesian women from all walks of life beginning from the President's wife down to women officials, ministers, scholars, dancers, artists, factory workers, domestic servants, women in shops and streets and of course women at home with children in their laps, keeping the family fire burning I have also had the honour and opportunity of meeting brave Indonesian women who fought shoulder to shoulder with their men in their fight for freedom against the Dutch imperialists.

THE first book about the history and achievements of the Indonesian women was published in 1953 by Madame Datuk Tumenggung entitled "*Wanita Indonesia*"—Women in Indonesia. *Wanita* is the Sanskrit word for an accomplished and respectable woman. In this bilingual work, the author dealt with the life, the home, the social position, the work and the cultural and religious life of the Indonesian women. In 1960, Cora Vreede published a book on the "In-

Indonesian Woman—struggles and achievements." In the same year, Dr. Mrs. Satyawati Saleiman wrote a short brochure of 23 pages outlining the position and status of the Indonesian woman from historical times upto the present day. Fortunately for us, Dr. Satyawati, a highly cultured and educated lady was at the time posted as cultural Attache in the Embassy of the Republic of Indonesia in New Delhi. Here is a brief, knowledgeable and accurate report on the Indonesian woman, and I am indebted to her for much of the information contained in this talk.

Indonesia is blessed with a salubrious climate, her group of more than 3000 islands presents a lush green atmosphere throughout the year. There is never an year of drought as it rains almost every day and the temperature maintains an agreeable

evenness. Indonesia is rich in resources; spices, rubber, naphtha, quinine, tin, tea, tobacco, coffee, cocoa, sugar, coconut, Palm oil, sago, tapioca, rice, timber, cotton and other fabric together with plenty of fish, fowl and other animal and vegetable food to keep her people happy, well fed and contented. And it was for this reason that she was exploited and kept in bondage by the Dutch for more than 300 years. Soon the Indonesian women realized that to preserve this rich heritage, which was won by paying the heavy price of the freedom movement, it was necessary for the 42 million women, constituting half the population of the country, to come forward and help in the task of rebuilding the nation. The population figures have since gone up to nearly 119 million, raising the number of women to 60 million. The lead in rebuilding the nation was taken by a prominent Indonesian woman, Madam Kartowijoa. They could depend upon their early history which protected the legal and property rights of women. Money borrowed by a woman could not be claimed back from her husband after her death. Unlike India or China, the Indonesian rulers were seldom succeeded by their sons. More often than not the succession passed to members of the daughter's line and quite often to the daughter.

THE status of the Indonesian woman in society is governed both by religious injunction and Adat or customary law. Both exercise a powerful influence and enjoy legal status. It has to be noted that though predominantly muslim, Indonesia has sizeable communities belonging to Christian, Buddhist and Hindu faiths. However culturally and ethnically they are all united and there never are racial or religious riots which mar the peace and tranquillity of other nations. The beautiful island of Bali, though Hindu, is staunchly Indonesian.

Reviewing the over-all position of women in 1960, Madam Satyawati Suleiman wrote, "The rapidity of progress and equal opportunities offered to them by the Constitution, leaves nothing to complain of. They now only await the passing of the marriage Act, as a final act of recognition of their absolute rights, by the Government and the nation." A big step in this direction was

taken by, the passing of the 1975 Marriage Act under the benign leadership of President Suharto. This act restricts the minimum age of marriage to 21. In no case can a girl under 16 and a boy under 19 contemplate marriage without encountering difficulties. In view of the Islamic permission for men to have more than one wife, act lays down that "Basically marriages in Indonesia shall be monogamous", Exceptions to this are clearly and strictly spelt out and are by and large accepted by the people. During my stay in Indonesia, I did not meet a single person, except President Sukarno, who had more than one wife, and generally all women appeared healthy, happy and contented. I noticed the remarkable aesthetic taste and love for beauty and elegance exhibited by the women. Their extreme suppleness of body and rich hair—styles impressed me. Their abundant and well-cared for hair is more often than not decorated with flowers and in Java and Bali women use delicately carved gold ornaments and combs to decorate their hair. Even mothers of 10 or 12 children looked fresh and young. This they attributed to taking regular doses of Jaamee Savitri—the death-conquering herb. I did not see a single woman in Indonesia observing the so-called system of Pardah—seclusion of women, or donning the tent-like apparel known as the Burqa. This freedom of dress and movement has given the Indonesian woman an added charm and loveliness.

Another thing which impressed me most about Indonesian women was their sense of patriotism, discipline and ability to work together, cemented by the common passion for singing. In 1965, I remember, there was the 'Kongres Wanita Indonesia'—Indonesian women's congress which had a membership of more than 6 million women. This was the result of more than 50 women's organizations coming together and meeting on one platform. Thousands of men joined the National Army after Independence and women came out in their numbers to fill administrative and other posts in all walks of life. Madam Maria Ullfah Santoso was appointed Minister of Social Affairs and Labour and later she became the Director of the Prime Minister's Cabinet. Even at present the Associate Minister for the Role of Women is a lady Madam Lasiah Sutanto.

In my opinion, the role of one common language in a group of 3000 islands speaking and writing differently in more than 200 languages, has played a decisive role in the emancipation and unity of the Indonesian woman. In 1928, at the beginning of the National Freedom Movement, the youths of Indonesia had pledged for one nation, one country, one language—'Satu Bansa' 'Satu Desa', 'Satu Bahasa'. Thus, based on the Malay structure, a new and rich language emerged embodying within itself all the ancient heritage and future aspirations of the Indonesian people. This language is known as 'Bahasa Indonesia' and the women wholeheartedly took to this new weapon of their emancipation. Madame Satyawati says, 'it was now easy for the women leaders to carry their messages of emancipation to the illiterate women of the villages, in the language of the masses, understood uniformly by all, whether they hailed from Java, Sumatra or any other distant island'. The multi-lingual difficulty hampering progress having disappeared, a concerted programme of social work and emancipation could be taken in hand.

Countless women are working in all fields of life not only in Administrative and foreign services and Parliament but also in fields like business management, journalism, creative-writing, as artists, lawyers, doctors, judges, even as police-officials. Apart from this, large numbers of women are engaged in private ventures like beauty parlours, florists, leather works, pottery, batik painting and as fashion-consultants, restaurant owners property brokers and jewellery traders. Indonesian women have also set up Arisan Clubs where they meet once a month and raise money through lotteries for social work. There are special organisations of army and civilian wives known as 'Dharma Pertiwi' and 'Dharma Wanita' which work actively in eradicating illiteracy and strengthening education. Pre-Primary education in Indonesia is in the private sector and more than 15,000 kindergartens are run by women's agencies.

During the International women's year, a strong delegation led by the women minister for People's welfare attended the Mexico Conference in 1975 and made a name for itself. So far the highly sophisticated art of playing the Indonesian orchestra 'Gamelan' was reserved for men.

Last year an all-woman orchestra was presented on the Indonesian women's day at New Delhi—which is a living sign of the ever onward—moving

progress of our dear Indonesian sisters. They are a fit complement to the beauty and glory of nature in which they live. □ □

investment allowance, wealth-tax holiday, exemption from surtax, export market development allowance etc.

In regard to investment by non-resident Indians, the Finance Minister had announced, in his Budget speech in February, 1982 that any investment without right of repatriation by non-residents will be treated on the same footing as investments of resident Indians. Such investments could be in bank deposits, company shares, government securities, UTI Units and industries.

Investment incentives for Indians abroad

by R.K. Kaul

MANY fiscal incentives and concessions are offered to industrial units in order to encourage investment and growth. The Government of India views the resources of non-resident Indians as an area of vital potential for the development of Indian economy.

INDIA is not just a country. It is a sub-continent. With a population of 675 million and an area of 3.3 million square kilometres, it is the second largest nation in the world. It is richly endowed with natural resources. These provide important raw materials for industry like minerals, agricultural products and marine resources. The country's mighty rivers and vast coal deposits are the base for increasing production of electric power.

In many respects the country's most important asset is its human resource. India has the third largest pool of scientific and technical personnel in the world. It has a vast network of educational, technical, management and other institutions. These are turning out highly qualified scientists, doctors, managers, administrators, engineers and so on. About 10 million Indians have settled in many countries across the globe, where they are working in universities, business, corporations, research institutions and various kinds of other activities and professions. Many of them have made a mark in various fields of human endeavour. Apart from these there are vast numbers of skilled and even unskilled workers engaged in more modest jobs.

It is but natural that many non-residents seek opportunities for investment in their homeland. India too welcomes such investments by the non-resident Indians. The Government of India views the resources of the non-resident Indians as an area with vital potential for the development of the Indian economy. Earlier,

the Government's policy related mainly to investment in the industrial sector. While this policy has been liberalised from time to time, during the last two years, a more broad-based policy has been evolved offering incentives for investment by non-resident Indians in various fields. Many of these incentives offer repatriation benefits also.

OUR country offers an ideal investment climate and opportunity. It has a stable, self-reliant and developing economy which has demonstrated its strength and resilience in times of stresses and strains. There is large planned public investment on infrastructural facilities, basic industries and mineral resources apart from agricultural and rural development. This ensures that the availability of infrastructure and basic materials keeps pace with the requirements of the growing industrial economy. In the national policies for development, the private sector has also an important role to play. All possible facilities are given to it for growth. India's vast population and the growing prosperity in the country side offer a big market. Local industries are protected from indiscriminate imports and unfair competition. Various studies have shown that well-managed Indian companies have earned good profits.

Many fiscal incentives and concessions are offered to industrial units in order to encourage investment and growth. These include tax-holiday, concession for new industries in backward areas, depreciation allowance,

NON-residents can now open two types of accounts in Indian banks. One of these viz. the Non-Resident External Account could be opened in pounds-sterling or U.S. dollars. This carries withdrawal and repatriation facilities as also higher rate of interest.

Non-residents are permitted to invest in government securities, National plan or savings Certificates and UTI Units with repatriation benefits.

The investments in industry which can be made with the right of repatriation include investment in new issues of new and existing companies upto 40 per cent of the issued capital. These also include portfolio investment in shares through the stock exchange upto an amount of Rs. 1 lakh in face value or 1 per cent of the paid up equity capital, whichever is less. Non-residents can invest upto 74 per cent in the capital of specified high priority industries like paper, tyres, chemicals, drugs etc. as well as in hotels. The two-free trade zones at Kandla and Santa Cruz provide vast opportunities for non-residents. In these zones, as well as in 100 per cent export oriented units, elsewhere in the country, 100 per cent foreign equity participation is allowed.

Without the right of repatriation, non-residents can invest in new issues upto 100 per cent of the issued capital. They can also import capital goods, professional and office equipments, computer systems, cement etc. for setting up industrial units. Yet more liberal facilities have been announced now for setting up electronics industries.

There are also important tax concessions announced for non-residents which exempt the entire dividend-income, interest-income etc. from

income tax. Similarly, balances held in Non-residents External Accounts, investment in new equity issues, notified savings certificates etc, are exempted from wealth tax.

The Indian Investment Centre, a Government of India organisation, has been made a focal point for assistance to non-residents: Its Indian and foreign offices provide a package of services. This includes comprehensive information on investment policies,

facilities, opportunities and incentives. The Centre also liaises with Government and Institutions and submits application forms on behalf of non-residents.

It is the Government's fervent hope that the non-residents will make use of these facilities and in the process, build up assets which will help them financially and also assist in the faster growth of the Indian economy.



Export of carpet from India

by S.C. Bose Mullick

AKBAR the Great is believed to have introduced the carpet trade in India way back in the 16th century. Today India meets a little over 10 per cent of world requirements of hand knitted carpets, but once Iran withdraws India could take over as the leading supplier of quality carpets.

THE Indian carpet trade goes back to the times of Akbar the Great in the 16th century. He is believed to have been the first to introduce this craft in India. After years of stagnation, it is today a flourishing cottage industry offering employment to over 300,000 weavers.

The oriental carpet is judged according to the number of knots or loops per square inch; it is these that form the pile. The greater the number of knots the thicker the pile and therefore, the more valuable the carpet. Some of the finest Persian carpets have as many as 700 knots to the square inch and it is the slow work of tying all these by hand that makes a Persian or Indian carpet so expensive.

India has been trying to develop the exports of its carpets during the last 30 years or more. The bulk of this is chrome-dyed chemically-washed Persian design in varying qualities and colours. Though spread over a number of states, the export industry is concentrated in Uttar Pradesh particularly in the Mirzapur Bhadohi belt. Srinagar also provides for 10 per cent of India's exports and its craftsmen are supreme in the art of weaving quality carpets. Other important production centres are located in Rajasthan, Madhya Pradesh, Andhra Pradesh, the Punjab and Himachal Pradesh.

Today, India meets a little more than 10% of the world's requirements of hand-knotted carpets. Five years ago this figure was 6 per cent only. Although our exports have been rising year by year, the share of Indian carpets in the world market has not increased proportionately. In fact, India has dropped to the 3rd place as a major supplier of carpets in the world market after Iran and Pakistan. In the mid-sixties, India was the 2nd major supplier. Recently, China has also entered the world market in a big way. India has, therefore, to compete with carpets from Iran, Pakistan and China.

The market for oriental carpets in the West has shown a spectacular and rising trend. In 1976, carpets worth 140 million dollars were sold abroad. This demand jumped to 700 million dollars in 10 years i.e. by 1976. It is expected to rise to 2000 million dollars by 1985. What is of great significance is that Iran has been rapidly withdrawing from the export market and India has been switching over to finer quality oriental carpets mainly with Persian designs. The scope, therefore, for enlarging India's share in world supplies are bright despite keen competition and recent moves for imposing restrictive measures in western Europe on the import of carpets.

INDIA has, however, to be watchful about two factors. Firstly, there is a distinct preference for finer qualities i.e. carpets with more than 100 knots to the square inch. At present, the number of Indian weavers who are trained to do more than 100 knots is limited. There is an urgent need to develop more skill and shift to the manufacture of medium and high quality carpets which may require a nimbleness of fingers to tie knots more than 100 to the square inch. Secondly, India's export figure appears to be stagnating during the last two years. The exports of woollen carpets, rugs and druggets during the last three years have been : 1979-80—150 million dollars ; 1980-81—175 million dollars. For 1981-82, the final figure is not known yet. Provisionally it has been computed to be slightly less than last years' figure of 175 million dollars.

The most important market for India is Europe. West Germany's purchases rose from 40 million dollars worth of carpets in 1978 to 80 million dollars in 1981. The next big buyer is the USA which bought 25 million dollars worth of carpets in 1978 rising to 35 million dollars in 1981. The 3rd big buyer is a small country in Europe : Switzerland. Its purchase worth 5.5 million dollars jumped to 22 million dollars in four years i.e. by 1981 and similar was the case with the USSR whose purchases rose from 2 million to 8 million dollars. The U.K. has of course been a traditional buyer of carpets from India. Its purchases went up from 4.5 million dollars in 1978 to 8 million dollars in 1981. Among the oil-rich countries, Saudi Arabia has started buying from India. It purchased carpets worth 45,000 dollars in 1978. This figure went up to 600,000 dollars in 1981.

Doubtless, India has to continue this upward trend in its exports. To all accounts the response from our buyers abroad to the quality of carpets produced by the country has been increasingly favourable. There is a massive training programme already mounted in India to impart advanced training to our weavers and our exhibitions abroad have been throbbing with visitors, most of whom have praised the improved Persian designs from India done by our master craftsmen. It is obvious that India should be able to cater to the requirements of the western market easily. In fact, considering the increased needs for

INDIA CALLING, FEBRUARY, 1983

wool for the carpet industry, the government has recently permitted a drawback of duties on imported worsted woollen yarn. There is also since June 1982, a cash incentive to produce more and export more. A significant feature has been the setting up of the Export Promotion Council for Carpets in February 82. This Council will now be able to send out sales and study teams abroad, not only to monitor the changing requirements of

the existing markets but also to explore new ones. There is hope, therefore, that the labour intensive hand-knotted carpet industry would prosper at home, providing for more and more expertise. Also, it would take its rightful place in the world market as the largest supplier of carpets. Once Iran withdraws, India will certainly be ready to take over as the leading supplier of the best quality carpets in the world. □□□

Jute export

by D.H. Pai Panandikar

JUTE industry is not an industry of the past, but one of the future, every effort is to be made to see that this industry, in spite of the problems it is faced with becomes viable and progressive.

JUTE is one of the oldest industries which was set up in India even before Independence. At that time the source of raw material was largely, in what is today, Bangladesh. With the division of the country it became necessary for India to grow more jute. Simultaneously, with the development of industry in Bangladesh, the two countries became major world producers and naturally keen world competitors.

The jute industry in India was relatively large. In 1965, for instance, it produced 5 per cent of the total industrial output. Today its share would be less than 1.4 per cent. This was partly due to faster growth of other industries and partly to the fall in jute production. Even so, today there are 68 mills in the jute industry providing direct employment to 250,000 workers and indirectly to 4 million cultivators.

Jute has rather limited uses. It is a good packing material for food-grains, sugar, cement, etc. It is now also utilised for carpet backing particularly in the US. The demand for jute as a packing material got a setback with the emergence of synthetic substitutes. As a result, the jute industry, which had progressed fairly rapidly until the middle of 1960's found itself deserted by its clients. Synthetic substitutes were cheap and

in a competitive world came to be adapted quickly.

The jute industry in India lost ground. The industry which was producing 1.3 million tonnes of jute in the 1960's cut down its output to 1.1 million tonnes now. The industry was a major exporter, responsible for 15 per cent of our export earnings. By 1972-73, its share had dropped to 12.6 per cent and to 5 per cent last year.

However, the oil crisis which hit almost every economy and every industry, except the OPEC, proved a blessing to the jute industry in India and Bangladesh. Synthetic substitutes became more costly and jute was once again back in the market. But not to take its previous place. Even so, the oil crisis tilted the balance in favour of jute.

The breather was short. With the oil crisis also came the world recession, and with that, tariff and non-tariff barriers. Almost every country in every continent is faced with this economic malady, which in spite of the service international competition has led to a drop in world trade. The result was that world demand for jute declined.

IN a situation of over-production and under-consumption the ability to hold depends on the capacity to undercut prices, although this inevitably hurts every producer. Indian industry had its limitations. It was handicapped in the price war that followed and consequently lost market in the US and Canada. India's share went down from 57 to 33 per cent. The West European market is regulated by quantitative restrictions and the East European market by bilateral trade agreements. In Japan, India is facing increasing competition from China and Thailand, and in Australia, New Zealand, Mexico and Chile from Bangladesh.

It is not in the interest of industry to produce if it cannot sell. After a good deal of consultations this industry has agreed to adopt, since July this year, voluntary production cuts. This will, to some extent, help restore the balance between demand and supply. But an industry which depends heavily on exports, such measures have only limited effect.

The jute industry in India which produced primarily for export is now catering primarily to domestic demand. It used to export 75 per cent of the output; today only 36 per cent is exported.

With 4.2 million workers and cultivators deriving livelihood from jute, it is natural that every effort is made to revive the jute industry. Excess production could have led to a drastic fall in raw jute prices and deprived the cultivators of their means of earning. The Government of India announced a scheme of support prices which for 1981-82 were fixed at Rs. 175 per quintal. But mere control cannot support prices. There has to be someone to buy. And it is the jute Corporation of India which has become the largest purchaser and stockist of raw jute.

The recession, unlike competition from synthetics, is not a long term factor. Possibly, in 1983 the world economy will recover and with that the jute industry may also revive. In the meantime, the industry has to modernise equipment and adopt new technology in order to improve efficiency and reduce costs and prices. The total cost of modernisation would be around Rs. 4.4 billion to be spread over a period of 5 years.

Last year the jute producing countries held the 5th inter-governmental consultations in Calcutta in which representatives of Bangladesh, Thailand and Nepal, apart from India and international organisations like ESCAP, FAO, UNIDO, UNDP, World Bank and ITC, participated. China was an observer. The discussions revealed that all countries are facing similar problems. Their major concern is to bridge the gap between rising costs and falling prices which has today resulted in huge losses.

It would be futile if the few producers, principally India and Bangladesh, which together meet 80 per cent of the world demand for jute engage themselves in cut throat competition. Initiative had been taken to establish an international jute Organisation which may bring some order in jute trade, provide facilities for research and locate new uses for this golden fibre. This organisation will be established soon and can be a major step in resolving the difficulties confronting jute industry at present.

Jute is not only an industry of the past, it is also an industry of the future. Today, every effort requires to be made to see that this industry, inspite of the problems it is faced with, becomes viable and progressive.

□

Our Listeners Write

I'm glad to send this report to you. I enjoyed your programme very much, because its reception condition was good and music was beautiful.

If I can understand the language, I will enjoy your programme more than now.

Yoshinori Yamada,
6-22, Funada Cho,
Kadoma Shi,
Osaka-571,
Japan.

My best wishes to you all. I am a regular listener of AIR from Bangladesh. I am a SW listener as well as DX-corner. I like your DX programme which is broadcast every fortnight. We will be happy if you can broadcast it every week.

A.E.M. Abdullah,
F-905, Bhubon Mohon Park,
Ghoramara, Rajshahi,
Bangladesh.

I was glad to hear in your latest DX-Corner, that my comments have been appreciated. Of course, it is very satisfying if both parties, the listener and the broadcaster get the benefit of co-operation and so a very good service has been performed.

In Australia, the recent Commonwealth Games were the talk of the day, and I must say the most has been made of it. All Commonwealth countries have participated, and the Indian delegation was very strong and the performance of the Indian Athletes

were superb, even if most medals have been won by Australia and Canada, these countries submitting an army of athletes.

Anyway, great to see the effort of the Indian Sportsmen.

I do hope that the Asian Games in India will be a big success too.

Till next time, Best wishes and greetings.

Mans Mosshatimer,
P. O. Box 2995,
5750 Alice Springs,
N. T. Australia.

Thank you very, very much for your programme. Specially thanks for "World Food Day" commentary, and your programme "Asiad Quests" was very interesting. Can you play more Indian Music?

Marko Lumivuori,
Westendintie 48-50 B 25,
02160 Espoo 16,
Finland.

Identification of a DX-Corner very interesting, I tried to identify myself in the pattern you gave dear editions of the programme. I employ 90-95 per cent as a Radio listener and am really interested in the programme—political comments, music and mailbag, DX programmes.

Salvatore Placanica,
Via Borreani 22 C.P. 48,
I-17014 Cairo Montenotte,
Italia.

□□□



Amar Nath, music exponent presented a programme in the series 'A muse ever-berant' broadcast from G.O.S. Seen in the Picture is producer Emeritus S.S.S. Thakur assisted by Gulshan Vohra (left) Sadiqin eminent artist of Pakistan being interviewed by Mehmood Hashmi for Urdu Service (right)...



Mohd. Usman Ali, Dy. Minister for Agriculture and Civil Supply whose poetry recitation was broadcast from Urdu Service.



Keshal Malik, whose talk on Nand Lal Bose was recently broadcast from G.O.S.

Sabina Yasmin is seen recording songs at the studios of AIR, Delhi. This went on the air over Urdu Service recently.



GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | BANDS | |
|--------------------------|------------|--------|-------|
| | | Motres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415-0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| | | 19.56 | 15330 |
| NORTH-EAST ASIA | 0415-0645 | 25.22 | 11895 |
| | | 16.85 | 17805 |

REGULAR FEATURES

0430 and 0630 News ; 0440 and 0635 Commentary ; 0445 Programme Summary ; 0545 Press Review ; 0640 Programme Highlights from 1530-1630 hrs. and 1900-2030 hrs. ; 0641 Film Tune ; 0645 Close Down.

TUESDAYS

1st, 8th, 15th and 22nd
 0415 Devotional Music :
 1st : Mukesh and Party
 8th : Raghunath Panigrahi
 15th : M. S. Subbulaxmi
 22nd : D. V. Paluskar
 0510 Instrumental Music : Sarod
 1st : Ashish Khan
 8th : Sharan Rani
 15th : Ali Akbar Khan
 22nd : Brij Narain
 0500 Radio Newsreel
 0510 Classical Half Hour/Music of India
 0540 Film Tune
 0550 Light Music
 1st : Alok Ganguli
 8th : Alka Yajnik
 15th : Nitin Mukesh
 22nd : Mujadid Niazi
 0600 Faithfully Yours : Replies to Listeners Letters (On 1st, 8th and 22nd upto 2010 hrs. and on 15th upto 2005 hrs.)
 0610 D'Xers Corner (Only on 15th upto 2010 hrs.)
 0615 Karnatak Instrumental Music
 1st : Nagaswaram : T. P. Subrahmanya Pillai
 8th : Violin : G. J. R. Krishnan
 15th : Veena : K. S. Narayanaswamy
 22nd : Clarinet : A. K. C. Natarajan

WEDNESDAYS

2nd, 9th, 16th and 23rd
 0415 Devotional Music :
 2nd : Preeti Sagar
 9th : Different Artists
 16th : Bijoya Chaudhury
 23rd : Bhakti Dhara
 0446 Instrumental Music Vichitra Veena (Except on 23rd)
 2nd : Ahmed Raza

9th : Ramesh Prem
 16th : Gopal Krishna
 23rd Santoor : Shiv Kumar Sharma
 Export Front (2nd and 16th)
 2nd : Export of Iron Ore : Talk
 16th : Export of Charge Chrome : Talk
 9th : New Dimensions in the field of Cooperatives : Talk
 23rd : Primary and School Education in India : Talk
 Film Songs from South India
 Light Music from Different Regions
 2nd : Tamil
 9th : Punjabi
 16th : Bengali
 23rd : Sindhi
 2nd and 16th : Of Persons, Places and Things
 9th and 23rd : Our Guest
 Instrumental Music : Flute
 2nd : Hari Prasad Chaurasia
 9th : Raghunath Seth
 16th : Vijav Raghav Rao
 23rd : Panna Lal Ghosh

THURSDAYS

3rd, 10th, 17th and 24th
 0415 Karnatak Instrumental Music :
 3rd : Violin : Dwaram Venkataswaminaidu
 10th : Nagaswaram : Chinnamoulana Sahib
 17th : Veena : R. K. Suryanarayana
 24th : Violin : Parur M. S. Gopala Krishnan
 Instrumental Music : Duet on
 3rd : Sitar and Guitar : Rais Khan and Brij Bhushan Kabra
 10th : Sitar and Sarod : Ravi Shankar and Ali Akbar Khan
 17th : Violin and Shehnai : V. G. Joe and Bismillah Khan and Party
 24th : Flute and Sitar : Himaneshu Biswas and Jaya Biswas

3rd : Book Review
 10th : Talking About Agriculture : Crop Protection from Nematod : Talk
 17th : Science Today : Cheaper Computers for the Developing Countries : Talk
 24th : Industrial Front : Steel Industry in India : Talk
 Selections from the National Programme of Music
 Film Tune
 Songs from New Films
 Radio Newsreel
 Regional Music :
 3rd : Telugu Songs
 10th : Marathi
 17th : Sindhi
 24th : Bengali

FRIDAYS

4th, 11th, 18th and 25th
 0415 Devotional Music : Naatia Qawali (Except on 11th)
 4th : Different Artists
 11th : Naat : Afzal Hus-sain Nagina
 18th : Murli Qawal and Party
 25th : Niaz Ahmad and Nazeer Ahmed and Party
 Karnatak Instrumental Music :
 4th : Clarinet : A. K. C. Natarajan
 11th : Flute : Palladam V. N. Rajam
 18th : Violin : Lalgudi Jayaraman & Brahmanandam
 25th : Veena : V. Srikanta Iyer
 Cultural Survey
 Film Hits of Yester Years
 Instrumental Music :
 4th : Esraj : Vijay Shankar
 11th : Violin : Gajanan Rao Joshi
 18th : Violin : N. Rajam
 25th : Santoor : Shiv Kumar Sharma
 4th : Disc, Review
 Panorama of Progress :
 11th : Liberalised Facilities for Investment by non

resident Indians : Talk
 18th : Sheep Farming in India ; Talk
 25th : To be announced
 0610 0040 Folk Songs :
 4th : Goa
 11th : Folk Dance Songs of Different Regions
 18th : Himachal Pradesh
 25th : Rainy Season Songs from Different Regions

SATURDAYS

5th, 12th, 19th and 26th
 0415 Devotional Music :
 5th : D. K. Roy
 12th : Geeta Dutt
 19th : Sharma Bros
 26th : Shiv Chalisa
 0446 Orchestral Music
 5th : Cultural Profile : Lucknow : Talk
 12th : Horizon : Literary Magazine
 Literature in Modern Indian Languages :
 Telugu : Talk ; Poetry Recitation
 19th : I Made India My Home : Talk
 26th : Horizon : Literary Magazine : Poetry India
 Gujrati : Talk
 0550 Listeners Choice
 0600 Radio Newsreel

SUNDAYS

6th, 13th, 20th and 27th
 0415 Devotional Music :
 6th : Shabads : Different Artists
 13th : Soor Padavali
 20th : Sandhya Mukherji
 27th : Hari Om Sharan
 Instrumental Music : Sitar
 6th : Ravi Shankar
 13th : Debabrata Chaudhury
 20th : Abdul Halim Jaffar Khan
 27th : Kalyani Raoy
 6th : Expression : Youth Magazine
 13th : Youth in Focus : Interview with a young Taxi Driver
 20th : From the Universities : College Festivals Programme
 27th : Quiz Time
 0510 Film Songs
 0550 Light Music :
 6th : Sahaluddin Ahmed
 13th : Talat Aziz
 20th : Nina Mehta
 27th : Kanwal Siddhu
 6th : Mainly for Tourists : Gateway to India : Delhi : Talk
 13th : Indian Cinema : It was time for New Cinema : Talk
 20th : Mainly for Tourists : Baggage Rules : Talk
 27th : Sports Folio
 Folk Songs :
 6th : Nagaland

GENERAL OVERSEAS SERVICE

13th : Assam
20th : Punjab
27th : Rajasthan

MONDAYS

7th, 14th, 21st and 28th
0415 Instrumental Music : Shah-
nai
7th : Sikandar Hussain 0500
Khan
14th : Daya Shankar and
Party
21st : Anant Lal and 0530
Party
28th : Bismillah Khan and
Party
0446 Karnatak Instrumental Mu-
sic :

7th : Nagaswaram : Na- 0550
margiripattai Krishnan
14th : Violin : Trio :
Vaidyanathan, L. Subran-
maniam, L. Shankar
21st : Flute : Sikkil Sis-
ters 0600
28th : Nagaswaram :
S. R. D. Dakshinamurthy
Pillai
7th : Play
14th : Discussion
21st : Feature
28th : Film Story
Folk Songs : 0610
7th : Dogri
14th : Boatsman Songs
21st : Bengali
28th : Uttar Pradesh

Light Classical Music
7th : Girija Devi
14th : Begum Akhtar 1610
21st : Bade Ghulam Ali
Khan
28th : Shobha Gurtu
Women's World :
7th : Birth Rituals : Among
the Indian Christians :
Interview based programme
14th : Indian Delicacies :
Delicacies of Orissa : Talk
21st : Interview 1546
28th : To Be Announced
Rabindra Sangeet : 0610
7th : Sagar Sen
14th : Dwijen Mukherjee
21st : Gems from Tagore
28th : Chinmoy Chatterjee

ists : Baggage Rules Talk
26th : Sports Folio
Folk Songs :
5th : Garewal
12th : Bhojpuri
19th : Maharashtra
26th : Different Regions

SUNDAYS

6th, 13th, 20th and 27th
Devotional Music :
6th : Bhajan by Different
Artists
13th : Bhajans by Ballabh
Das Bapodara
20th : Jain Devotional
Songs
27th : Shabads by Tejpal
Singh and S. Singh
Women's World : 1600
6th : Birth Rituals :
Among the Indian Chris-
tians : Interview based
programme
13th : Indian Delicacies :
Delicacies of Orissa : Talk
20th : Interview
27th : To be Announced
1610 Film Songs

MONDAYS

7th, 14th, 21st and 28th
1546 Folk Songs :
7th : Khasi Folk Songs
14th : Manipuri
21st : Kerala
28th : Uttar Pradesh
1600 Faithfully Yours : Replies
to Listeners Letters (On
7th and 21st upto 1615
hrs and on 14th and 28th
upto 1610 hrs)
1610 D'xers Corner (Only on
14th and 28th upto 1620
hrs)
1615 Film Tune

For North-East Asia, Australia and New Zealand

| TARGET AREAS | | BANDS FREQUENCY | |
|--------------------------|-----------|-----------------|-------|
| | | Metres | KHz |
| NORTH EAST ASIA | 1530—1630 | 19.58 | 15320 |
| | | 17.25 | 17387 |
| | | 13.83 | 21695 |
| AUSTRALIA AND NEWZEALAND | 1530—1630 | 16.78 | 17875 |
| | | 19.63 | 15285 |
| | | 16.94 | 17705 |

REGULAR FEATURES

1530 and 1625 News ; 1540
Commentary ; 1545 Programme
Summary ; 1620 Press Review ;
1627 Programme Highlights from
0215, 0400 hrs: and 1530, 1630
hrs.; 1630 Close Down

TUESDAYS

1st, 8th, 15th and 22nd
1546 Karnatak Instrumental Mu-
sic :
1st : D. Venkataswamy
Naidu : Violin
8th : Sheik Chinna Mou-
lana Sahib : Nadaswaram
15th : Emani Shankara
Sastri : Veena
22nd : K. S. Venkatara-
maiah : Violin
1600 1st and 15th : Export Front
1st : Export of Iron Ore :
Talk
15th : Export of Charge
Chrome : Talk
8th : New Dimensions in
the field of Cooperatives :
Talk
22nd : Primary and
School Education in India :
Talk
1610 Film Songs From Different
Regions

WEDNESDAYS

2nd, 9th, 16th and 23rd
1546 Light Music :
2nd : Yunus Malik 1610
9th : Rajinder Mehta

16th : Anjali Bannerji
23rd : Mahendra Pal
2nd : Book Review
9th : Talking About Agri-
culture : Crop Protection
from Nematod : Talk
16th : Science Today :
Cheaper Computers for the
Developing Countries :
Talk
23rd : Industrial Front :
Steel Industry in India :
Talk
1610 Instrumental Music :
2nd : Sundari : Siddhram
Jadhav and Party
9th : Mohan Veena :
Radhika Mohan Moitra 1600
16th : Vichitra Veena :
Ahmed Raza
23rd : Sitar : Ravi Shan-
kar

THURSDAYS

3rd, 10th, 17th and 24th
1546 Rabindra Sangeet :
3rd and 17th : Different
Artists
10th : Chinmoy Chatterji 1546
24th : Compered Program-
me 1600
3rd : Disc. Review
Panorama of Progress
10th : Liberalised Facili-
ties For Investment by non
Resident Indians : Talk
17th : Sheep Farming in 1610
India : Talk
24th : To be Announced
Light Instrumental Music
(Except on 6th)

10th : Piano Accordion
17th : Mandolin
24th : Festival Time

FRIDAYS

4th, 11th, 18th and 25th
1546 Light Music
4th : Rahmat Qawal and
Party
11th : Shankar Shambhu
and Party
18th : Soofiana Qawalis by
Different Artists
25th : Habib Painter and
Party
4th : Cultural Profile :
Lucknow : Talk
11th : Horizon : Literary
Magazine : Literature in
Modern Indian Langua-
ges : Telugu : Talk ;
Poetry Recitation
18th : I Made India My
Home : Talk
25th : Horizon : Literary
Gujrati : Talk
Magazine Poetry India :
Film Songs
5th : Mainly for Tourists :
Gateway to India : Delhi :
Talk

SATURDAYS

5th, 12th, 19th and 26th
Orchestral Music
12th : Indian Cinema : 1916
It was time for New
Cinema : Talk
19th : Mainly for Tour-

**FOR SOUTH
EAST ASIA**

(From 1900 to 2030 Hrs IST)
BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News ; 1910 Com-
mentary ; 1915 Programme Sum-
mary ; 1950 Press Review ; 2023
Programme Highlights from 0415-
0645 hrs. and 1900-2030 hrs ;
2030 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th and 22nd
Folk Songs :
1st : Boatman's Songs
8th : Harvest Songs from
Different Regions

GENERAL OVERSEAS SERVICE

15th : Different Regions
 22nd : Punjab
 1930 1st and 15th : Of Persons, Places and Things
 8th and 22nd : Our Guest
 1940 Orchestral Music
 1955 1st and 15th : Export Front
 1st Export of Iron Ore : Talk
 15th : Export of Charge Chrome : Talk
 8th : New Dimensions in the field of Cooperatives : Talk
 22nd : Primary and School Education in India : Talk
 2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th and 23rd
 1916 Rabindra Sangeet :
 2nd : Chitrlekha Chaudhary and Purabi Mukherji
 9th : Compered Programme
 16th : Different Artists
 23rd : Hemanta Mukherji
 1930 Radio Newsreel
 1940 Karnatak Instrumental Music :
 2nd : T. P. S. Veeruswami Pillai : Nagaswaram
 9th : N. Ramani : Flute
 16th : D. Kittappa : Gottuvadyam
 23rd : Ambalapuzha Brothers : Nagaswaram
 1955 2nd : Book Review
 9th : Talking about Agriculture : Crop Protection from Nematod : Talk
 16th : Science Today : Cheaper Computers for the Developing Countries : Talk
 23rd : Industrial Front : Steel Industry in India : Talk
 2005 Film Songs

THURSDAYS

3rd, 10th, 17th and 24th
 1916, 1945 and 1955 Listeners Choice
 1930 Cultural Survey

FRIDAYS

4th, 11th, 18th and 25th
 1916 Light Music :
 4th : Salahuddin Ahmed
 11th : Kishna Kalle
 18th : Kanwal Siddhu
 25th : Manhar
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 4th : Cultural Profile : Lucknow : Talk
 11th : Horizon : Literary Magazine : Literature in Modern Indian Languages
 Telugu : Talk ; Poetry Recitation

18th : I Made India My Home : Talk
 25th : Horizon : Literary Magazine Poetry India—Gujarati : Talk
 2005 Film Songs

SATURDAYS

5th, 12th, 19th and 26th
 2005 Folk Songs :
 5th : Kumaoni
 12th : Bengali
 19th : Different Regions
 26th : Gujarati
 1930 5th : Expression : Youth Magazine
 12th : Youth in Focus : Interview with a Young Taxi Driver
 19th : From the Universities : College Festivals : Programme
 26th : Quiz Time
 1955 Instrumental Music :
 5th : Sarod : Amjad Ali Khan
 12th : Flute : Bhai Lal Barot
 19th : Shehnai : Bismillah Khan & Party

26th : Jaltarang : Jain Kumar Jain
 5th : Mainly for Tourists: Gateway to India : Delhi : Talk
 12th : Indian Cinema : It was time for New Cinema: Talk
 19th : Mainly for Tourists: Buggage Rules : Talk
 26th : Sports Follw
 2005 Film Songs from New Releases

SUNDAYS

6th, 13th, 20th and 27th
 Interlude
 6th : Play
 13th : Discussion
 20th : Feature
 27th : Film Story
 1955 Women's World :
 6th : Birth Rituals : Among the Indian Christians : Interview based Programme
 13th : Indian Delicacies : Delicacies of Orissa : Talk
 2010 Film Songs

20th : Interview
 27th : To be Announced
 Film Songs

MONDAYS

7th, 14th, 21st and 28th
 Light Classical Music :
 7th : Shobha Gurtu
 14th : Begum Akhtar
 21st : Nirmala Aroon
 28th : Parveen Sultana
 1930 Radio Newsreel
 1940 Instrumental Music :
 7th : Sitar : Mehmood Mirza
 14th : Violin : N. Rajam
 21st : Tabla : Faiyaz Khan
 28th : Sundari : Siddhram Jadhav and Party
 1955 Faithfully Yours : Replies to listeners letters (7th and 21st upto 2010 hrs. and on 14th and 28th upto 2005 hrs. IST)
 2005 Dancers Cotier (Only on 14th and 28th upto 2015 hrs)
 2010 Film Songs

For West Asia, U.K. and West Europe: East Africa, West and North West Africa: Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|-------|-------|
| | | Metro | KHz |
| WEST ASIA | 2315-0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015-0400 | 25.82 | 11620 |
| | | 31.04 | 9685 |
| EUROPE | 0130-0400 | 30.27 | 9912 |
| EAST AFRICA | 2330-0130 | 25.30 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZBALAND | 0215-0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

2315, 0015, 0145, and 0240 Programme Summary upto 0000 hrs ; 0130 hrs ; 0215 hrs and 0400 hrs ; 2330, 0030, 0130, 0230 and 0330 News ; 2340, 0035, 0140, 0235 and 0340 Commentary ; 2345, 0115 and 0215 Press Review ; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs ; 2330-0130 hrs ; 0115-0215 hrs. and 0215-0400 hrs. Respectively ; 0110, 0210 and 0355 Film Tune ; 0400 Close Down

TUESDAYS

1st, 8th, 15th and 22nd
 0146 2316 Karnatak Devotional Music
 2320 Regional Film Songs
 2350, 0200 1st and 15th : Of Persons, Places & Things
 8th and 22nd : Our Guest
 0220 0016, 0040, 0100 0250 Listeners Choice
 1st and 15th : Export Front

1st : Export of Iron Ore : Talk
 15th : Export of Charge Chrome : Talk
 8th : New Dimensions in the Field of Cooperatives : Talk
 22nd : Primary and School Education in India : Talk
 Instrumental Music :
 1st : Jaltarang : Ghasi Ram Nirmal
 8th : Jaltarang : K. L. Sood
 15th : Sarangi Kuntet
 22nd : Sundari : Siddhram Jadhav and Party
 Folk Songs :
 1st : Maharashtra
 8th : Khasi
 15th : Avadhi
 22nd : Kashmir
 Instrumental Music :
 1st : Mohan Veena : 2350
 Radhika Mohan Moitra 0345
 8th : Veena : Mohd, Dabir Khan

15th : Rudra Veena : Asad Ali Khan
 22nd : Tabla : Faiyaz Khan
 Karnatak Vocal Music :
 1st : Ayyalore Krishnan
 8th : C. Saroja & C. Lalitha
 15th : G. N. Balasubrahmanyam
 22nd : S. Kalyanaraman
 New Film Songs

WEDNESDAYS

2nd, 9th, 16th and 23rd
 Instrumental Music
 Light Vocal Music :
 2nd : Nina Mehta and Rajinder Mehta
 9th : Sudha Malhotra
 16th : Alka Yajnik
 23rd : Manhari
 0200 2nd : Book Review
 9th : Talking about Agriculture : Crop Protection from Nematod : Talk

- 2350 and 0150 Faithfully Yours
—Replies to listeners letters
(On 7th and 21st at 2345
hrs. 0150 hrs. and 0210
hrs. for 15 mts. and on
14th and 28th at 2350 hrs.
0150 and 0250 hrs. for 10
mts.)
- 0000 Film Songs (Except on
14th and 28th)
14th and 28th : D'xers
Corner (Upto 0010 hrs.)
- 0010 Film Tune only on 14th
and 28th
- 0016 Light Music :
7th : Kanwal Siddhu
14th : Madhubala Chawla
21st : Shailendra Singh
28th : Pushpa Hans
- 0040 Karnatak Classical Vocal
Music :
7th : B.V. Raman and
B.V. Laxmanan
14th : Semmangudi R. Sri-
nivasa Iyer
21st : D.K. Pattammal
- 28th : M.L. Vasantha
Kumari
- 0100 and 0345 Radio Newsreel
- 0120 Film Songs
- 0146 Film Songs
- 0200 D'xers Corner (Only on
14th and 28th upto 0210
hrs.)
- 0205 Film Tunes
- 0220 Folk Songs : Marriage
7th : Maithili
14th : Sindhi
21st : Uttar Pradesh
28th : Bhojpuri
- 0241 Classical Vocal Music :
7th : Vasandhura Srikhan-
de
14th : B.R. Deodhar
21st : Siya Ram Tiwari
28th : Bhimshankar Rao
- 0300 D'xers Corner (Only on
14th and 28th upto 0310
hrs.)
- 0305 Film Songs.



Peenaz Masani who presented Ghazals from the Urdu Service of AIR.



Nita Thedani who presented a Davi Programme and Dr. A. Mariappan who presented a talk entitled 'Bharati poet and reformer' from Dari and Tamil Services of ESD respectively.

Dr. S. Z. Qasim being interviewed by Iqbal Mohinuddin for broadcast from Urdu Service.



GENERAL OVERSEAS SERVICE

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41 29, 30, 27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17515 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres 11830, 15290 kHz; NEWS AT 2150 hrs.

Special Programmes on Basant Panchmi; Guru Ravi Dass Birthday, Maha Shivaratri

FOR SOUTH EAST ASIA

0430 hrs. to 0530 hrs.

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan
0500 Bal Jagat
0520 Bhagti Gaan
0525 Press Review
0530 Close Down.

MONDAY

0430 Bhajan
0435 News
0445 Commentary/Week in Parliament
0450 Natak|Feature|Patrika—Karyakaram
0520 Geet
0525 Press Review
0530 Close Down.

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet
0500 Varta
0510 Aap Ki Pasand
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0445 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary
0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Vichardhara|Varta|Geeton
Bhari Kahani|Sanskritik
Dhara
0515 Chitrapat Sangeet
0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Sugam Sangeet
0510 Aap Ka Patra Mila
0520 Pradeshik Sangeet
0525 Press Review
0530 Close Down.

FOR EAST AFRICA

IST SERVICE

0845 hrs. to 0945 hrs.

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Bhagti Gaan
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Natak|Patrika — Karyakaram|Feature
0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta

0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down.

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Varta|Vichardhara|Geeton
Bhari Kahani|Sanskritik
Dhara
0930 Ek Hi Film Ke Geet
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta
0935 Sugam Sangeet
(Ghazal)
0945 Close Down.

FOR EAST AFRICA

HIND SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

2145 Saaz Sangeet
2150 News
2200 Commentary|Week in Parliament

2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Samachar Sankalan
2225 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet
(Ek Film)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.



A view of the Studio and Office building of AIR, Gangtok, and Shri J.N. Pisaria, Chief Engineer (EZ), AIR, Calcutta explaining studio set up to Shri N.K.P. Salve, Minister of I and B, Shri N.B. Bhandari, Chief Minister of Sikkim, Shri Suresh Mathur, DG, AIR and Shri S.B. Lal, Secretary, I and B.



Inaugural programme—Nepali Adhunik by Kumar Subba and party.

Nepali Lokgeet by Durga Kharel and Badri Kharel (left) and Shanti Thatal and party of the Song and Drama Unit, Govt. of Sikkim presenting patriotic songs.



URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (1071 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

TRANSMISSION III

MW 427.3M (702 KHz) SW 91.05M (3295 KHz)

TRANSMISSION I

HOURS

0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

0545 Devotional Music

0615 News

0625 Shahr-E-Saba

0700 From Old Films

0725 Shamm-E-Farozan

0730 Instrumental Music

0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); About Books (IIrd and IVth)

0755 Programme Summary

0300, 0835 and 0915 Listeners' Request

0830 Taarikh Saaz

0900 Aaj Ki Baat (For Children on Sunday and Friday)

0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)

0930 News Summary

0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)

1000 CLOSE DOWN.

TRANSMISSION II

1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

1400 Programme Summary

1402 News Summary

1407 Sunday : Replies to Letters Monday : Dhanak (1st); Meri Nazar Mein (IIrd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Up to 1500)

Tuesday : Devotional Songs (1st, IIIrd and Vth), Filmi Qawwalian (IIrd and IVth)

Wednesday : Mixed Melodies

Thursday : Dhoop Chhaon Friday : Mushaira (1st—Up to 1500) Saat Siwal (IIrd and IVth); Story of a Song (IIIrd and Vth)

Saturday : Geetanjali (1st, IIIrd and Vth); Geet Aapke Sher Hamar (IIrd and IVth)

1430 Sunday : Kehkashan (1st); Mubhil (IIrd); Story with Songs (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)

Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IIrd and IVth)

Tuesday : Nagma-O-Tabassam (1st, IIIrd and IVth); Geet Se Geet (IIrd and Vth) Wednesday and Saturday : For Women

Thursday : Harf-E-Ghazal Friday : Mushaira (1st Continued from 1407); Yaden Ban Gayen Geet (IIIrd and IVth) and For Rural Women (IIIrd and Vth)

1500 Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IIrd and IVth); Rang Mahal (Continued from 1430—Vth) Monday : Instrumental Music

Tuesday : Nai Nasal Nai Roshni

Wednesday : Ranga Rang (1st and Vth); (Film world (IIrd and IVth) Baat Ek Film Ki (IVth)

Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Ek Fankar (IIrd and IVth) Friday : Aawaz De Kahan Hai

1530 Saturday : Phir Sunie 1610 and 1635 Listeners' Choice

1600 Jahan Numa (Listeners' Choice on Sunday—Continued from 1530)

1630 Week in Parliament—Commentary

1650 News

1700 CLOSE DOWN.

TRANSMISSION III

1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS

2000 News

2010 Programme Summary

5201 Sunday :—Awaz De Kahan Hai (Repeat of Fridays Programme—To be continued up to 2045) . . . Monday and Saturday Aahang -E- Nazm Tuesday to Friday: Sazeena

2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)

2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)

2045 Saaz Aur Awaz (Play or Khwabzar on Thursday)

2100 Sunday : Sports World (Urdu World on Vth Sunday)

Monday : Poetry Recitation,

Tuesday and Friday : Talks

Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IIrd and IVth); Shahpare (Vth)

Thursday : Play or Khwabzar (Continued from 2045)

Saturday : Radio Newsreel

2110 Aabshaar (Play or Khwabzar on Thursday—Continued from 2045)

2130 Sunday : Kajar Bin Kare Monday and Wednesday Non-Film Qawwalian

Tuesday : Regional Songs

Thursday : Play or Khwabzar (Continued from 2045)

Friday : Jeevan Darpan (1st and IIIrd) Short Story (IIIrd and IVth); Sada-E-Rafta (Vth); Saturday: Review of Urdu Press

2145 News

2155 Tarikh Saaz

2200 Sunday : Ranga Rang (1st and Vth); Dareecha (IIrd and IVth); Various features of a Raga (IIIrd).

Monday—Story of a tour (1st); Izhari-E-Khayal (IIrd); Feature (IIIrd); Songs of Film (IVth); Shukriya-Ke Saath (Vth).

Tuesday :—From a Play ground (1st and IIIrd); Science Magazine (IIrd and Vth); Mushaira (IVth). Wednesday :—Radio Friendship (1st and IIIrd); Story of Music (IIrd and IVth); Theatre During the Quarter (Vth).

Thursday : Adabi Nashist (1st); Aaina (IIrd and IVth); Jamaal-E-Hamnashin (IIIrd) Maazi Ke Dayar (Vth). Friday : Roobaroo Saturday : Nai Nasal Nai Roshni

2215 Replies to Letters (Wednesday Only)

2230 and 2305 Listeners' Choice

2300 Programme Summary

2325 Shamm-E-Farozan

2330 and 0005 Bazm-E-Musiqi

0000 News

0030 Qawwalian

0058 Highlights of Next Day

0100 CLOSE DOWN

SINDHI SERVICE

1730—1830 hours
280.1M (1071 kHz)
31.38M (9560 kHz)

2115—2145 hours

280.1M (1071 KHz)

News ta 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music

1735 News in Sindhi

1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gelt Asanja (I, III, V)
- (b) Quiz Programme (II, IV)
- (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week

PUNJABI SERVICE

1900—2000 Hrs.

427.3 m (702 kHz)

News at 1905—1910 Hrs.

REGULAR FEATURES

1900 Programme Summary

1903 News

1920 Commentary

Monday : 1905 Film Duets

Tuesday : 1905 Interviews

Wednesday/Saturday : 1905

Listeners Choice

Thursday : 1905 Ghazals/Chorus

Friday : 1905 Kafian

Monday/Friday : 1905 Replies

Letters 1st Sunday : 1905 Shai

Ka Kalam

2nd Sunday : 1905 Short Story

3rd Sunday : 1925 Folk Music

4th Sunday : 1925 Play/Feature

5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours

19.78 m (15165 kHz)

16.93 m (17715 kHz)

News in Konkani

(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|---------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours 2330—0115 hours—76.82 Metres; 3905 KHz; 2315—0115 hours—30.27, 2540 Metres, 9912, 11810 kHz News 0110—0115 hours and 2330—2340 hrs. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815 kHz News 0615—0625 hours 1645—1745 hours—16.87, 19.70 Metres 17780 15230 kHz. News 1645—1655 hours. 19.59 16.85 Metres 15235, 17780 kHz. |
| CHINESE Cantonese & Kuoyu | 0315—0415 hours—264.5, 42.13, 30.75 Metres 1134, 7120, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. 0845 hours; 1900—2000 hours, 280.1 Metres 1071 kHz News 1901—0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835 0845 hrs.; 1900—2000 hrs.; 280.1 Metres; 1671 kHz; News 1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 16.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0705—0715 hours 1230—1300 hours—30.91, 25.56, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres 15285, 17785 kHz; News 0935—0945 hours 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2000—2210 hours, and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours 280.1 Metres 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.15, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz, News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15290, 11830 kHz. 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz; News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.) Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION

Telephones : 382249, 387331, 382351
Telegram : 'LISTENER' New Delhi

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

MARCH 1983

IN THIS ISSUE

NEW PUNJABI POETRY

K. S. Duggal 1

NANDLAL BOSE

Keshav Malik 4

BIRTH RITUALS AMONG
HINDUS IN SOUTH

Kamala Ramachandran 6

AFRICA'S CRY OF ANGUISH

Veena Sharma

INDIAN DELICACIES KERALA

Kalyani Menon 7

LITERATURE IN MODERN
INDIAN

LANGUAGE: MALAYALAM

Dr. K. M. George 9

GENERAL OVERSEAS
SERVICE

13

TAMIL SERVICE

17

HINDI SERVICE

18

URDU/SINDHI/PUNJABI/
KONKANI SERVICES

19

FOREIGN LANGUAGE
SERVICE

20

INDIA CALLING, MARCH, 1983



Savita Devi at a music concert organised by Urdu Service before an invited audience recently.

New Punjabi poetry

by K. S. Duggal

THE new generation of Punjabi poets has many faces looking towards many directions. What they have in common is a search for identity and a quest for self realisation besides a common myth kitty and verbal luxuriance.

THE fear that with Mohan Singh and Pritam Singh "Safeer", we had come to a dead end of Punjabi poetry in our times was belied in the 'fifties by Harbhajan Singh and Shiv Kumar. They combined in themselves the best of their distinguished predecessors and yet seemed to break new ground. The thought-content in Harbhajan Singh and the lyricism in Shiv Kumar have been claimed to be an improvement upon what they came to inherit. Be that as it may, they have a remarkable social awareness, both of them.

Following them, there was a disquieting pause. Mercifully, it was short-lived. As if to keep pace with the approaching green revolution, there was heard a babbling of noises in the realm of poetry. Within a little more than a decade, some of these seem to have emerged as distinct notes in a symphonic composition reflecting the agony and ecstasy of our time.

The new generation has many faces looking towards many directions. What they have in common is a search

for identity and a quest for self-realization besides a common myth kitty and verbal luxuriance. Some of them have incoherence of style and incoherence of moral content. Others have a tendency to shift the poet's responsibility to half-articulated protests; a bad poem is blamed on bad society. They are both traditional and experimental, cynical and pragmatic, otherworldly and in love with this world. They threaten to rebel and tend to conform. They look back into the past and peer into the future. They strive for form and revel in formlessness. They have their distinctive paths to follow and yet they seem to be moving towards the same goal. They seek social justice and also have an eye on spiritual liberation. They are utterly intimate and highly sophisticated in the choice of their idiom and phrase.

Their awareness that they belong to a society in flux seems to determine their approach to life. They are not so much bothered about poverty as equitable distribution of opportunities. The heartaches of the new man and the spiritual needs of the well-fed are some of the problems they seem to be pre-occupied with. Jasbir Singh Ahluwalia may find solutions in his concept of the Khalsa, "Hasrat" in what he styles as "Shaktivad" (the cult of power), Jagtar in Iqbal's ego. Misha in Marx, Neki in a more abstract, more pervasive spiritual force, Ravinder Ravi in rationalism, Sati Kumar in internationalism and Ajaib Kamal in his own little god in the spirit of enquiry.

They belong to the middle class, all of them and cannot escape its sensibility. Graduates of the Indian universities with English as their medium, they bring to bear a uniform culture on their concepts and craft. They are conscious artists, each one of them. They are well on their way to a confident future though all of them have not yet attained the spontaneity and effortlessness of Harbhajan Singh and Shiv Kumar.

Jasbir Singh Ahluwalia is, perhaps, the most vocal among them. The total output of his writing about the new poetry is certainly more than the new poetry that he has published in the two collections entitled *Kaghas Da Ravan* (The Paper Ravana) and *Kood Raja Kood Parja* (False the king, false the people). Ahluwalia is endeavouring to evolve a new form in poetry that could do adequate justice

to the new experience of the industrial society towards which we are heading. He seems to be looking before and after. His imagery is distinctly fresh. He delves in the epics and scriptures for familiar symbols in the modern context. His writing is replete with vocabulary from the Holy Granth; and what fascinating use he makes of it! Ahluwalia spearheaded a revolt against the smugness of the traditional poetry in Punjabi. Here is a piece typical of his art :

*Living within the limits of the
"Lakshman line"*

*The Ravana that you are waiting for
Is a paper-Ravana*

He may not come back,

*Living within the limits of the
"Lakshman line"*

*The Rama that you are waiting for
Has gone back to Ayodhia*

He may not turn up at all.

Walk out of the "Lakshman line"

Come out of nothingness

Into this moment of truth.

Sukhpalvir Singh "Hasrat" carries with him the favel of "Shaktivad" (the cult of power). Whatever it means, to me it appears to be an after-thought. "Hasrat" is a vital force amongst the new voices in Punjabi poetry. *Hasrat Kav* (Hasrat's poetry), a collection of his verse written in the two decades from 1955 to 1975, is a major work of new writing in Punjabi. "Hasrat" is also identified with the cult of Prayogvad (experimentalism). He carries forward the glorious tradition of the neo-romantics. I find in him Mohan Singh and Pritam Singh "Safer" reflected at their best. "Hasrat" is a typical case of the new writer's impatient search for identity. It seems he has yet to identify himself. What impresses me most is his gentle satire on life around him :

Miss Taneja is compassion incarnate

She loves animals

As much as men

She feeds her dog

On cake indulgently

And makes him sleep in her bed

*When she sees a child in tattered
clothes*

She comes out of her car

And doles out a coin to him

*With tears in her eyes
And feels happy about it
Then arm in his arm
With a sob on her lips
She says to her boy-friend
"What a poor little thing !*

(Miss Taneja Compassion Incarnate)

In Jagtar, we seem to have come a long way in the new tradition of Punjabi poetry. Author of as many as five collections of verse, his latest work *Chhangya Rukh* (The Trimmed Tree) had a pleasant surprise awaiting me. All his love poems have been relegated to the last few pages of the collection. It is not without significance. More because this is no minor verse. Some of it is in keeping with the best tradition of Urdu poetry being written today ; sharp and chiselled and pregnant with meaning. This takes us closer to the writing across the border in West Punjab - with which Jagtar, no doubt, has intimate contacts. This extract from one of Jagtar's ghazals has the flavour of an *ustad* :

For you I clanged my chains

But you failed to notice my steps

It is I who will untangle your lock

And none else but me.

(Ghazal)

I have always maintained that in arts only those practitioners have the right to indulge in experiment who have acquitted themselves in the traditional forms. Jagtar seems to be highly confident while treading the new paths. His foot is surer. His vision is clearer. His grip is firmer :

Winter is over

And looking at my much repaired

Torn and soiled coat

I ask myself

*When I take off this buttoned-up
coat*

What will be left of me ?

(The False Faces)

S. S. Misha has deeper intellectual content in his work. He talks about those who endeavour "to collect glow worms in a pitch dark night" or "the shadows that walk up to you and wish

INDIA CALLING, MARCH, 1983

to be clothed". Sectarianism, parochialism, narrow-mindedness in the day-to-day life of the Indian bourgeoisie are some of the themes that recur in Misha's writing. His satire is biting; more painful is the sting in the tail. Like many of his contemporaries, the Indo-Pak love-hate complex continues to intrigue him :

*Strange is the story of this enmity
If I were to tell a stranger, he
wouldn't believe it
When your armies
Surrendered arms to our armies
It was a sad day for you
And something to feel sorry about
You must have shed tears
It was indeed, so natural
But why did tears gush out from
my eyes ?*

(The Story of Enmity)

Reading his fourth collection of poems *Kach De Vastar* (The Glass Garments) that has a special section devoted to the ghazal, I discovered that for a poet to succeed as a ghazal writer, he must acquire a peculiar idiom the sort of language and imagery we have evolved for poetry in our part of the Punjab may not succeed. Misha has done better in those ghazals where he opts for the vocabulary and imagery generally associated with this genre :

*What a loneliness
Not even the shadow accompanies
me !
I sing songs of the garden
But not a branch belongs to me.*

(GHAZAL)

Dr. Attar Singh has called Jaswant Singh "Neki" the author of *Simriti De Kiran Ton Pehle* (Before Shedding Memory), an oft-introduced but less talked about poet. For me it was indeed, a revelation acquainting myself with his verse. He has two other collections of poems : *Asle De Ohle* (Behind the Real) and *Eh Mere Sanshe Eh Mere Geet* (My Fears and My Songs). Neki is a new but no minor voice. He is a major poet and like Harbhajan Singh, he has invested Punjabi poetry with new content, added new dimensions and, at times, given it epic heights. He is soaked in myth and magic, a prominent feature of the new

INDIA CALLING, MARCH, 1983

poetry. His language is highly charged, it has suggestive ambiguity and direct tonal quality. It is a language devised to communicate those experiences or ideas which defy the deliberate order and pace of prose. Reading his verse not for a moment during the 1010 lines of his longer poem, does the reader miss traditional props like metre and rhyme. A fascinating imagery, fresh and variegated and highly expressive, the delicacy of his thoughts and the sensitive beauty of his language make his verse fleet on one's lips. *Simriti De Kiran Ton Pehle* (Before Shedding Memory) has ingredients of an epic. But for its size, it would rank with *Nankayan* of Mohan Singh and *Loona* of Shiv Kumar that are less compact, less intense and less subtle in their approach to their respective themes. Neki's is a conscious poetry. His search for truth does not end in itself, he endeavours to relate it to life.

It is said that Dr. Neki met with a frightful car accident a few years ago and broke more bones than could be counted. The poem describes the unique experience of the split second when he was "a guest both of life and death". And what a picture he paints :

*Beyond the magic blue of the sky
There is an endless circle of golden
paths
On which there is
A spot of nothingness
Yama is the master of of this spot
Walking the endless track round
and round
The feet touch this spot time and
again
Every path must cross this spot
When memories start shedding.*

(Before Shedding Memory)

It is an entirely new experience reading this poetry.

I conclude this transaction with three poets—Ravinder Ravi, Sati Kumar and Ajaib Kamal. I have lumped them together on purpose. Originally from the Punjab, they live abroad. Ravinder Ravi is in Canada. Sati Kumar in Sweden and Ajaib Kamal in Kenya. And yet they write regularly in Punjabi, their mother-tongue. Perhaps more regularly than many of us.

Their contribution is distinctive. They bring new experience and widen the parameters of the new poetry. A lot of experimentation in Punjabi poetry that has acquired the formidable dimensions of a cult can, perhaps, be traced to them. What they seek being tried abroad like fond children they attempt in their own language. They represent three massive continents and reflect in their writing the winds of change sweeping over them. It goes to the credit of the genius of the Punjabi language that it lends itself to the queerest contents and most mod patterns of form. Reading them one doesn't feel alien in the company of 'Dadaists', Existentialists and the like; even those who practise concrete poetry.

To me, it appears, what the new writer lacks is the struggle in his life. Mercifully war has almost been banished. Colonialism has been disintegrating. The concern for social justice, the only vital plank left keeps on tantalising the new writer with the varieties of present-day economic order.

The poet strips away inessentials and reveals only what is important. He discovers order amidst chaos, meaning in the midst of confusion and affirmation in the heart of despair. The new writer, at times, seems to be adding to the confusion with his cynicism and impatience. But then, one must sympathise with him. He feels, and rightly disorientated, depersonalised, rootless, and isolated. The loneliness of the trio—Ravi, Sati and Kamal is all the more poignant because of the absence of a sense of belonging in the countries of their domicile and lack of adequate understanding of their talent back home, what one of them describes as "the conspiracy of silence".

Ravinder Ravi is a prolific writer. Besides poetry he writes plays, short stories and occasional literary criticism. Shehr Jangli Hai (The Town is Wild) is his sixth collection of poems. He asks many questions and tries to answer them in his native way. He is not interested in "the heaven of to-morrow", he would much rather have "the naked moment of today". He has no use for the system in which "the crops of hunger grow in the fields" and "every child born has a question mark on his face". He finds wilderness creeping into the cities. He feels let down, lonely and alienated. Man has been mechanised, with

his relations, human and social, snapped. His need for sex is enormous.

I am engulfing that girl

Like the ocean surrounding the earth

That girl

Who is the fire of African jungle

She is jumping out of her frontless blouse

Many crocodiles are born in me

Hungry with their jaws agape

They are swallowing girl after girl

(Resplendent Dream)

There is no more honey-sweet mellifluousness of the neo-romantics, no more dainty descriptions of the sweet-heart and her heart-warming blandishments. There is utter wildness in the heart of the new man, deep and dark. With his wife equipped with loop and the prospect of artificial insemination, he is left utterly dismayed :

And there is another jungle

Dark and deep

The jungle of suspecting his wife

Wearing the loop

And entertaining uptold fears

With artificial insemination

Tried in the veterinary hospitals

(Jungle and Jungle)

Sati Kumar claims a large number of readers in the west and bemoans their absence in the country of his birth. He is a member of the Writers Union of Sweden which is a rare honour. He was in the vortex of many a literary controversy before moving to Sweden. He was back in India recently and among other things he published his latest collection of poems entitled *Rahao*. It is a dainty volume with a fistful of poems spread over sixty odd pages. Sati Kumar is in the vanguard of trend-setters in new Punjabi writing, there is a tendency in his recent poems to create effect with the turn of phrase.

On the new planet

It was the only tree

And that too forbidden

No one may climb it

It was ordained

Before you climb up

You must climb down the tree

(The Forbidden Plant)

Ajaib Kamal is typical of his tribe. Aggressive and overbearing, much too pre-occupied with modernity. A lot of what he writes is foreign to the sensibility of an average Punjabi reader. I am not quite sure if it is all right for a creative artist to ignore his readers. A total disassociation from the reality of form and idiom can be bewildering for the audience. But then Kamal claims to give new meaning to words. With his own genre, he intersperses the forms of audio-visual media. He is aware that gimmicks, humbug, exhibitionism do not make great poetry. It needs *śadhana*, yoga and involvement. Here is a modernist who is bitterly critical of modernism :

With a typewriter on the head, electronic brain,

Teleprinter and computer

An intrasonic time-piece ticking in his heart

A room camera on the eyes

A mike on the mouth

Missiles and multiple bombs on the chest

Legs on the wheels

Flying wings of jet planes on the shoulders

Nandlal Bose

by Keshav Malik

THOUGH the moderns may shy at the unambiguous idealism of Nandlal Bose, he was one of the truly great artists and teachers of the day. He borrowed unselfconsciously from different traditions in art thereby giving birth to a new blend of experience.

TOWARDS the end of the 19th century, at a time when the art of painting in India was at its lowest ebb, and our young artists were under the influence of the Victorians—but without much knowledge of the western tradition—E. B. Haveli, a man of sensibility and vision, became the principal of the Government School of Art, Calcutta, which was opened in the early twenties

It is from him and a few others that the Bengal School stems and of which the late Nandlal Bose was a brilliant student. His Guru Abanindranath Tagore, he had as fellow

Propelled by coal, petrol and atomic energy

How much civilised

And clever the new man is !

(Chanakyas Are Blind)

Ajaib Kamal is an inveterate experimentalist. He seems to have walked a long way ahead of even his contemporary new writers. My plea is that he should carry others along with him or go slow until they catch up with him. His grievance that he has not been given due recognition by his people is justified. But the reason appears to be that more often than not, Ajaib Kamal is shooting above their head.

Kamal's *Vartman Turya Hai* (The New Age Comes) is a trilogy with three constituents—"Khala Vics latke Manukh" (Men Suspended in Vacuum), "Vartman Turya Hai" (The New Age Comes) and "Chanakya Andhe Hain" (Chanakyas Are Blind). While a good many new writers talk about experimentation, here is a poet who practises it uninhibitedly, being not at all concerned with the consequences.

□□□

artists men like Asit Kumar Haldar, Surendranath Ganguli and Mukul Day.

Nandlal Bose, then, belonged to a group which first saw the futility of trying to acquire a facile mastery over western techniques, while they were completely divorced from their own tradition and which had behind it, the Ajanta, the Rajput, the Mughal and other Indian Schools of painting.

It was under the new inspiration that there came the School of Oriental Art. The quest of Nandlal Bose and his friends was to establish a link between the India of the past and the present in the field of art.

INDIA CALLING, MARCH, 1983

In accordance with the newly awakened spirit of nationalism and in an effort to forget the 19th century, Nandlal and others probed deeper into history, and so, a good deal of travelling was done by them all over India in search of inspiration.

But though Nandlal Bose's art was in ways a shadow of the past in conjunction with acquired Japanese and European techniques it created new forms. Again, though Nandlal Bose's subjects were taken from Indian history, romance, epic, mythology religious literature as well as from life, he was not a mere revivalist. Refinement and subtlety in colour were the strong points of his school. Extreme meticulousness and dexterity in brush stroke, another.

But traditionalist though Nandlal Bose mainly was, and though the emphasis in his works was on the noble and the good and the ideal (rather than on the pure aesthetic experience), he was not naive.

For, as he said: "Traditional art is like capital in business. It is possible to get good return with a judicious use of it. Tradition requires two other things to complete itself: nature and originality."

Earnestness and integrity were this artist's precious traits; for he believed in the importance of self denial like a good guru, in an age of rampant economic thinking. The strong lyricism in his painting and etchings, expresses his resolve to go beyond a mere ego expression, a mere self-maintenance. He is contemplative in the best sense of the term.

Though the moderns may shy at the unambiguous idealism of Nandlal, he was one of the truly great artists and teachers of the day. Said Nandlal: "According to the Upanishads the universe is a projection of Ananda, bliss or delight. It is delight that supports and comprehends all human joys and sorrows and, at the same time, transcends them. The creation of the human artist too is for the sheer joy of creation and it is this that determines the genuineness of the art-object. For, if a painting or sculpture owes its origin to creative delight, it will communicate its own taste to others. A real work of art knows no death. If all the frescoes and sculptures of Ajanta and Ellora were to disappear, they would yet not die. In the mind of the art lover

they would live for all times. If a single artist has looked at them, their truth will influence and live through his work. It comes to this that in so far as art is creation, it follows the law of all living things. It continues down the generations."

For Nandlal the aim and endeavour of all the arts are the same, poetry, sculpture, painting, dance, music—each of these, through a rhythm peculiar to itself, tries to capture the rhythm of joy which is the essence of all manifestation. Here there was a parallel between the pursuits of art and yoga. In spiritual sadhana or discipline, the search was for the unity of creation at the heart of diversity, it was to find the one by knowing which one knows the all. In a similar manner art too moves towards its own vision of unity.

To quote Nandlal again: "In the pursuit of his art the artist becomes completely impersonalized. As an individual he has his own disposition, desires, sentiments, etc. At a particular moment he is moved by an impulse; in the next, in his attempt to create, he frees himself from that, then he does not have any desire or attachment with regard to the subject, and the keenness of his individual perception takes on a new, impersonal character. At the time of creation, the artist transcends the limits of his personality, and the subject too changes from the merely emotional to rasa or the delight of pure sensibility which is the bliss of being."

What Nandlal meant was that the artist may depict scenes that are tragic and heart tending or he may take up a theme which is obviously pleasant. But he is not attached or affected by either. Rising above his environment, be it happy or unhappy, he moves towards the rasa at the root of being and tries to create a body for the same depersonalised emotion. If something is created which is not out of or which fails to reach this rasa, that creation will be disfigured by its pleasure. So, it is evident that for Nandlal, the artist and the sadhaka tend towards the same objective: both aspire for and achieve a state of pure and unmixed, universal bliss. The artist's Sadhana is through the medium of his own technique he does not follow any other method of prayer or ritual.

To quote Nandlal one last time: "At different times and periods of

life the artist's sensibility is swayed by different emotions and inspirations. It has been seen that while some work done by an artist rouses in the mind of the connoisseur divine vibrations, his other productions may be of an inferior order of evocation and inspiration. With change in mood and environment the artist becomes a different person. At the moment of creation when he has the experience of rasa, knowing the mystery of form and rhythm, he has within his grasp the highest state of consciousness available to mortal man. But such moments are necessarily rare. To integrate life in its entirety with the rhythm of eternal delight is what the artist aims at, but the aim is not always or easily fulfilled."

Born in a Hindu family, Nandlal was brought up according to Hindu ideals and traditions. At one time he used to paint exclusively, the figures of Indian gods and goddesses. Then he went on to draw events of daily life as well as the divine figures. He tried to take the same delight in both. Formerly, he used to think that the conception of divine forms was higher than that of everyday human life and of sensible things. With mental maturity he did not emphasize the importance of forms of things as such; he saw or tried to see in each form the divergent rhythm and image of the same being. He tried to see the rhythm of life in every form, common and uncommon. In other words, if previously he sought for divinity only in the image of the Gods and Goddesses, now he tried to find it in "sky, water and mountains."

It can be said that in all ages and countries great ideas and ideals have been the motive spring of art. Medieval Europe had the ideal of Christianity, India of Krishna and the Buddha, the Chinese of Tao. But, thought Nandlal, when a personality comes to be worshipped as the symbol of an idea, the idea suffers; in the long run people either forget or misunderstand the root idea; the light of conscious joy is not reflected on the environment, it is ignored. Such, to him, had been the case in India. In all the ages the Sadhakas had seen the image of Kali or Siva in nature; now, screened by the images, Indians had forgotten to see the boundless nature herself.

It should be evident by now that within a few decades ago Nandlal passed through all the natal stages in his artistic becoming. He followed the logic of modernity and that, without losing touch with the local soil. This artist would not assist at his own out-dating, such as happens to too many modern artists. He looked for something permanent, in opposition to the ephemeral art object or event increasingly practised in recent times. The art event which is authentic (or the experience which it connotes), does not become past with time. With Nandlal Bose, the older mode continued, in competition with newer artistic modes and manners. He borrowed unselfconsciously, from different traditions in art, thereby giving birth to a new blend of experience.

In this light, the many seemingly contrary styles that the artist donned over a course of time, seem all to fit him unawkwardly. This because he had impressed them with his own passionate stamp, and it is for this too, he could go on with a clear conviction of personal identity, despite still some shifts in sensibility.

There is evidence that beginning with full-blooded organic forms, via a variety of semi-abstractions, Nandlal arrived at an uncompromising Indian symbolism of large concepts, of complex or compound ideas. All these can only be expressed in the formulaic language—each notation to denote details of vital stupendous existence.

Being of the modern there was yet nothing painfully original about Nandlal's idiom. He had the tenacity of purpose to admit that he did not blindly follow tradition. He was non-conspicuously indigenous.

The artist's earlier works show a rare dynamic harmony, the equipoise is delicate. In some later works the artist works by opposing means; if he sees death in the form of a cyclone he executes the work by purely formal understated strategy.

Nandlal's work has a smooth lyrical feel. His images form dynamic relationships. Their appeal is to the mind as much as to the sensibility. Each detail speaks to the eye. The emotive angle finds its outlet in colour. The expression of energy comes

through with conviction. In conclusion, Nandlal mastered both, the feminine principle of lyrical organic unfolding as well as the making or putting together of the

masculine psyche. In other words, he treated us to both tension and relaxation.

□□□

Birth rituals among Hindus in South

by Kamala Ramachandran

THE Hindu is surrounded by rituals of one kind or other, but the maximum number of rituals are performed with in the first year of existence. The purpose of these rituals is to ensure that the baby grows up to be an intelligent and healthy person and proves to be of use to the family and society at large.

HINDUISM is unquestionably among the most tolerant of religions in the world. It propounds the highest ideals of philosophy and universal brotherhood, "Vasudhaiva Kudumbakam"—the entire world is one family; "Sarve Jana Sukhino Bhavanthu"—may all the people be happy; or, to quote from the Gita, "Nahi Kalyanakrit Kaschit Durgatim Tata Gachathi"—one who does good will never come to grief. These quotations are naturally only illustrative and not exhaustive. There are hundreds of such noble thoughts embodied in our scriptures, the Vedas and the Upanishads, which our saints and Rishis have been propagating in our country through the ages.

At the same time, it must also be acknowledged that Hinduism is a highly ritualistic religion. This ritualism, though not codified, has come down from one generation to another from time immemorial.

The result has been that a Hindu adheres strictly to the rituals that he has learnt from his parents and elders, even though he might be unmindful of their significance. Apparently, every ritual has or rather had some meaning, some significance when it was originally initiated. And there are rituals galore right from the time of conception till death and even afterwards. A peep into Hindu rituals during childbirth in South India would indeed be an interesting exercise.

The advent of the baby is naturally an event of celebration in the family and in the locality. Sweets, small coins, plantains and a bowl of paddy is distributed to children in the neighbourhood. The father is supposed to take a ceremonial bath when the child is born.

Even before the Baby's arrival several rituals are observed in the South. The Brahmin community, being the priestly class originally, are the custodians of innumerable rituals. According to usual belief, the baby in the womb starts developing the five senses from the fifth month. And this is the starting point of a chain of rituals. The first of these pre-natal rituals is the 'Valai Kappu'—the bangle wearing ceremony when the expectant mother is adorned with several bangles made of gold, silver and mostly glass. The idea behind this is that the constant tingling sound made by the glass bangles helps the baby in the womb to concentrate on the sound and thus its sense of hearing is sharpened. The function known as 'Seemantham' is celebrated in the sixth or eighth month of pregnancy. This function is normally celebrated on an auspicious day in the husband's house with a number of religious rituals which the priests conduct. The girl is presented with clothes and ornaments. This ritualistic function is to invoke the blessings of God for the safe delivery and for the well using of the mother and child. After this function

the girl is taken to her mother's house where the childbirth takes place. This is in contrast to the North Indian custom of having the childbirth in the husband's house. The belief in South India is that a girl feels freer and more at ease with her mother and psychologically also this mental satisfaction helps to tide over the difficulties of confinement and delivery.

As soon as the baby is born the news is conveyed with fanfare to the husband's family. Elder relatives of the girl are expected to take fruits, candy flowers and sugar and also present some amount of cash to the husband's parents. The baby is fed on honey soon after its birth. The mother is kept on a very strict diet—she is not allowed to drink water for fear that it will make her stomach muscles loose. This diet actually drains her body of all extra fluid that collects during pregnancy. After 21 days of this stringent diet, she is put on another special diet which restores her body to normalcy and gives her energy and strength. On the 8th day after birth the "Kappu" function is held when the baby's aunt puts a pair of god bangles on its tiny hands. Either along with the "Kappu" function or separately the baby's ear lobes are pierced. This ritual is done both for male and female babies and it is a universal Hindu custom. Usually the goldsmith pierces the baby's ear lobes and puts on a tiny golden stud. The goldsmith is presented with money, fruits and sweets. Sweets made of rice and jaggery are also distributed to guests. Invariably black bangles are also put on the baby's wrists to guard against "evil eye".

Another common ritual is to apply betel leaf dipped in warm castor oil on the baby's head at least for the first 90 days. This is believed to cool the brain in the years to come. A common practice followed all over south India is to feed the baby twice a day with a paste of the root of *Acorus calamus*; the Sweet flag known as *Vasambu* in Tamil and *Vasa* in Telugu into which a thin wire of gold has been driven. Gold is believed to sharpen the brain, and the root is highly medicinal being carminative and very effective against dyspepsia and diarrhoea, two very common diseases in infants. A very important ritual celebrated among all classes is the "Cradling" ceremony. The Baby is ceremonially made to lie in an elaborately decorated

swinging cradle. Relations and ladies invited for the function sing lullaby. Colirium or kajal is applied to the baby's eyes for first time which practice is continued at least for two years; this is believed to cool the eyes and also give the eyes a beautiful shape. When the baby learns to crawl and to cross the low partition dividing the rooms, the event is celebrated. It is made to sit on the step and sweets and coins are showered on him which are collected by children in the neighbourhood.

Then comes the 'Annaprasam' and the 'Namakaranam' which may be done simultaneously or separately. Annaprasam is the function when the baby is introduced to solid food and salt. And the namakaranam or naming ceremony is celebrated with religious fervour. Normally the first born son is named after the paternal grandfather, the second son after the maternal grandfather; the first daughter is named after the paternal grandmother and the second daughter after the maternal grandmother. This is to ensure the continuity of the name of the family on either side.

Indian delicacies : Kerala

by Kalyani Menon

"KERALAM", from which the state of Kerala derives its name literally means the land of coconut trees. The people of Kerala make very generous use of coconut in their cooking.

THE word "Keralam", from which the state of Kerala derives its name, means literally, the land of the coconut trees. And Malayalees, as the natives of Kerala are called, make very generous use of the coconut in their cooking.

Most Kerala dishes require either grated coconut or coconut milk. To extract the milk from the coconut, add two cups of hot water to the grated coconut. Leave it to cool, and then squeeze out the milk. This is the 1st or thick milk. Add another cup of hot water to the squeezed out coconut, cool, and squeeze out the thinner milk. This is the 2nd, milk.

The rituals connected with the birth of a child are rounded off with the first birthday which is normally celebrated with a 'homa' or 'havan' called the 'Aayush homam'—this is to invoke the blessings of the Gods for a long life for the baby.

Although throughout life the Hindu is surrounded by rituals of one sort or another, the maximum number of rituals are performed within the first year of existence.

The purpose is to ensure that the baby grows up to be an intelligent and healthy person and proves to be of use to the family and society at large. Most of the rituals have had their origin rooted in commonsense and experience. They were given the stamp of ritualism so that they were certain to be followed. One may say that these rituals connected with childbirth which are practised throughout South India with, may be some slight regional and sectional variations, are a link in the chain of customs and manners prevailing in different parts of India contributing to the unity in diversity and richness of our culture.

When coconut milk is not available ordinary plain milk can be used.

Coconut oil is the popular cooking oil in Kerala, but any other cooking oil will do just as well. And now, let me give you a few choice recipes from the Malayalee kitchen.

I. First of all, Appam and stew, a very popular combination in Kerala. The appam is rather like a pancake, made from rice flour. You will need for it 2 cups of rice flour, 2 tbs. sugar, ½ tsp. yeast, 1 cup of warm water, the milk of one coconut, and salt to taste.

Mix the yeast, sugar and warm water in a cup until the yeast is dissolved. Then keep it covered in a warm place, for about fifteen minutes, for the mixture to rise. In a mixing bowl, mix well the rice flour, 1st. coconut milk, and the yeast and sugar mixture. Cover this batter and keep in a warm place for about 8 hours. If you wish to have the appams for breakfast it is better to do the mixing of the batter the night before, and leave it overnight.

When the batter has risen add salt to taste, and add either the 2nd. coconut milk, or one cup of ordinary warm-milk. This will give the batter the necessary pouring consistency.

Smear a skillet with a little cooking oil, and place it on a low fire. When the pan is hot, pour on half a cup of batter, and use the back of the ladle to spread it gently around in a circle. Cover the pan with a lid. In about 6 or 7 minutes the appam will be ready. Uncover, and remove the appam from the pan. Take care not to let the appam break while removing. Smear a little oil on the skillet, and continue to make appams with the batter, in the manner just described.

2. And now for the stew. A mutton stew goes best with the appam. You will need for it $\frac{1}{2}$ kg. of chops or very tender mutton, the milk of one large coconut—and keep the 1st. and 2nd. milk separately, a 2" piece of ginger, 6 cloves, 6 cardamoms, 1 stick of cinnamon, 4 potatoes quartered, 4 onions quartered, 12 green chillies, slit lengthwise, 1 tbs. ordinary cooking flour, oil for cooking, and salt to taste.

Wash the meat and cut into 1 $\frac{1}{2}$ " pieces. Slice one onion finely. Heat the oil in a large saucepan, and fry the sliced onion, cloves, cardamoms and cinnamon, till it all becomes a rich, golden brown. Add to this the 2nd. coconut milk. Just as it begins to boil, put in the meat. Add salt to taste. Cover the saucepan, and let the contents simmer on a low fire.

Meanwhile boil the potatoes separately. Finely grate the piece of ginger. When the meat is almost tender, add the quartered onions, green chillies and ginger. Cook the whole till the meat is done. And at this point, add the boiled potatoes.

Mix the flour into the 1st. coconut milk, and add this mixture to the

stew. As soon as the gravy begins to thicken, remove from fire. If you are using ordinary plain milk, cook the meat in water, and blend 2 cups of warm milk with the flour for thickening. Serve the stew hot, with appams.

3. Avial.—The next recipe I have here for you is a very popular vegetarian dish, called Avial. This is a mixed vegetable dish with very little gravy. Although a large variety of vegetables is normally used to prepare Avial, you can get a fairly tasty dish using as few as 4 or 5 available varieties, of the vegetables I am mentioning in this recipe.

Take equal quantities—about a 1 $\frac{1}{4}$ kg. each—of jackfruit seeds, raw bananas, pumpkin, ash gourd, yam, potatoes, beans, and drumstick—all cut up into 2" long and $\frac{1}{2}$ " thick slices. Further, take 1 $\frac{1}{4}$ cup diced green mango, 8 green chillies, 1 medium sized onion sliced, 1 cup grated coconut, 1 tsp cumin seeds, 4 cloves garlic 1 tsp turmeric powder, 1 tbs. curd, 1 tbs. coconut oil, a small bunch of curry leaves, and salt to taste.

Wash and clean all the vegetables. Remove the string from the beans and drumstick. Peel the potatoes, ash gourd, pumpkin and yam. However, leave the raw bananas with the skin on.

Put the jackfruit seeds, raw bananas and yam, along with salt and turmeric powder, into a saucepan. Cover the vegetables with just enough water for cooking, and cook on a steady fire. When the pieces are done, add all the other vegetables except the garlic and green chillies. Grind together the grated coconut, cumin seeds, garlic and green chillies, to form a thick paste. Add to this a small amount of warm water, and pour on to the vegetables. Cook gently for two minutes.

Add a little water to the curd, and whip it till it becomes smooth. Add this buttermilk to the vegetables. Dip a small bunch of curry leaves in slightly warm coconut oil, and add

this too to the vegetables. Let the dish start to boil, and then remove it from the fire. Pour the remainder of the coconut oil on top of the vegetables. Mix it in gently, so as not to break the pieces of vegetables.

4. Fish In Coconut Cream.—Kerala being a coastal State, fish is extremely popular with Malayalees. For best results, the fish must be thoroughly cleaned before cooking. Rub the fish well with a small, rough stone, and rinse it under a tap. Rub it again with a little salt, and wash it well. For the next dish, which is fish in coconut cream, you will need about $\frac{1}{2}$ kg. of any large fish, cut into medium sized, rather flat pieces.

The other ingredients are: 1 coconut, 4 medium sized onions, 12 cloves garlic, a 1" piece of ginger, 2 sprigs of curry leaves, 4 green chillies, 4 tbs. cooking oil, a pinch of salt, and a few coriander leaves for garnishing.

To make the coconut cream, first grate the coconut, and then grind it well, before extracting the 1st. milk. Grind the squeezed out coconut once again, and extract more milk. There is no need to separate the 1st. and 2nd. milk. Strain the milk through fine muslin, and keep aside.

Grind the onions, garlic and ginger to a fine paste. Warm the cooking oil in a flat utensil. Add the curry leaves and fry till they are brown. Now put in the ground spices and fry again, stirring it from time to time. Next add the fish. After a minute or so, turn the pieces of fish over carefully, to mix better with the spices. Stir in the coconut milk. The gravy should completely cover the fish. Put in the green chillies and coriander. Cover the utensil with a tight fitting lid, and put a weight on it. After five minutes uncover. Add salt to taste, and turn over the fish. Leave it on the fire for another ten minutes, or till the fish is done, and the gravy is thick. At the time of serving, remove the curry leaves, and garnish with coriander leaves.

□□□

Africa's cry of anguish

by Veena Sharma

THE new literature based on the politics of race as perpetuated in South Africa strives to arouse the conscience of humanity against the same unjust oppression for which Mahatma Gandhi gave two decades of his life at the turn of the century. Yet this is not a literature of resignation and despair. It is also a literature which reflects man's will to resist oppression, a literature that will sing of the dignity of man.

THE politics of race as perpetuated in South Africa have given rise to a literature that is different from that of any other country. Fear, hopelessness and resignation are the recurrent motifs of this literature. Writers like Ezekiel Mphahlele, Denis Brutus, Nadine Gordimer, Alex la Guma all reflect the anguish of the individual trapped in a society in which so few wield the power of life and death over so many.

The policies of apartheid have wrecked the traditional structures of society. Men going to work in far off places become strangers to their families. The native traditions of division of labour between men and women have been shattered due to forced labour. The constant fear of the policeman results in distorted personalities. Curfews, raids, jails and beatings which are a permanent part of this system are all reflected in this literature. Alex la Guma recreates the picture of an innocent crowd that is brutally shot at by white police. He writes "The bundles of dead lay under the sun, with the abandoned pop bottles, fluttering passbooks, shoes, broken umbrellas, newspapers, all the debris of life and death... the Washerwoman... had been shot low down while running away—the femoral arteries... had been torn through, so that she bled quickly to death"...

This literature strives to arouse the conscience of humanity against the same unjust oppression for which Mahatma Gandhi gave two decades of his life at the turn of the century. Gandhiji faced humiliations, beatings and imprisonment at the hands of the White racist regime of South Africa in order that the coming generations of South Africans may live a more wholesome life.

South Africans are not fighting an enemy from without, as was the case with Angola or Mozambique. The canker is within. A minority has manipulated things in such a way as to oppress the majority. The fight is within. It is the local exploiter that has to be controlled. It is not the destruction of colonialism but the seizure of power by an exploited majority that this literature is concerned with. It deals not with the acquiring of 'one man one vote' but with the destruction of racist policies and of the institutions that accompany such a policy.

Yet this is not a literature only of resignation and despair. It is also a literature which reflects man's will to resist oppression. Alex la Guma, who was in India last year for a

meeting of the Afro-Asian Writers' Bureau, said "poverty, degradation and fear might demean a section of the masses... But fortunately this does not apply to the masses as a whole. For this reason there is a national liberation struggle in Africa. Perhaps it is what is called the 'human spirit'. In any event I have not dealt only with the degradation of the South African people, but also with their resistance." And la Guma's books recreate underground revolutionary movements as also the resistance of the peasants to the creation of Bantustans. South African literature is a literature of men and women who dare to risk their lives in order that their children may live in dignity as free men and women.

The Soweto uprising of 1976 gave new impetus and moral courage to this will to resist. Women writers also have not lagged behind. A new book of poems by women writers only, published recently depicts the courageous role played by women. These are women who are not striving for some superficial liberty for themselves alone but for their society and for their children. It is a poetry of hope. It is poetry that seems to say that South Africa is on the threshold of great changes. It seems to suggest that the time is not far when a new literature will emerge—a literature that will sing of the dignity of man. It will sing of free men and women in a just society as visualised by Mahatma Gandhi. □□□

Literature in modern Indian languages : Malayalam

by Dr. K.M. George

THE language of Kerala is very old as a speech form, but its literature is comparatively modern. Tamil and Sanskrit have had considerable influence on Malayalam literature in its formative period, but this does not necessarily mean that the one came after the other in the historical perspective.

MALAYALAM which belongs to the Dravidian family is one of the major literary languages of India, though population-wise it ranks as the eighth only. It is the language spoken by about 25 million people in Kerala and several lakhs outside the State. In

the eyes of Poet Vallathel, Mother Kerala appears as follows :—

While you sleep with your head on the lap of
The Sahyadri, clad in green
And your feet pillowed

On the crystal ocean sand
Kumari at one end,
God of Gokarna at the other
Watch over you, Mother !

Salute the Mother, Salute the
Mother !

Adore her, who is revered of the
revered.

Like the attending maids

The ocean waves

Adorn your beautiful feet

With silver anklets of white bright
foam

They don them and they doff them
As if they seek

to better their effect.

This narrow but beautiful strip of land has been the meeting place of different cultural and religious influences, both Indian and foreign. No other region in India has witnessed such a dynamic confluence of Dravidian, Aryan, Muslim and Christian traditions. The vibrant undercurrent of this great fusion of cultures has found expression in its art forms and literature. Kerala leads the rest of India as regards literacy which is as high as 67 per cent. And naturally enough there are more people who read books and periodicals in this part of the country as compared to other areas.

THE language of Kerala is very old as a speech form, but its literature is comparatively modern. The history of its literature which commences from about the 12th century can be divided into two periods, broadly speaking : the early period and the modern period. The dividing line between the two periods is the great work Krishna Gatha of the 15th century by Cheruusseri Nambudiri. Quite a few historians divide the period prior to Krishna Gatha into two, thus giving place to a middle period which indicates the strong influence of Sanskrit. According to them, the early period bears the influence of Tamil on Malayalam literature. It is true that Tamil and Sanskrit have had considerable influence on Malayalam literature in its formative period. This does not necessarily mean that the one came after the other in the historical perspective. Actually in the pre-Krishna Gatha period extending to over three centuries, one is able to see three distinct literary streams flowing almost simultaneously.

They are : (1) the Sudha Malayalam or the indigenous stream by which we mean literary expression in pure and simple Malayalam without any admixture, (2) the Tamil stream and (3) the Sanskrit stream.

In the Sudha Malayalam stream we have the folk songs and ballads. A large number of them have got lost and it is difficult to date them. C.P. Govinda Pillai has published a collection of old folk songs and ballads. Among others who have made similar collections, the names of Percy Macqueen and Dr. Chelanat Achutha Menon may be specially mentioned.

As regards the Tamil stream which bears the clear influence of Tamil, the most outstanding example is *Ramacharitam* of the 12th century, technically a 'Pattu' style of composition. The language is a mixture of Tamil and Malayalam; the diction and metrical system are modelled on the Tamil masterpieces. The collection of poems known as *Kannassam Pattukal* were composed by three poets who belonged to the same family in Niranam. They are also known as Niranam posts. They belong to the 14th century. *Kannassa Ramayanam* and *Bhagavadgita* are their more important works. Tamil influence in these works is much less as compared to *Ramacharitam*. The technique of verification is less rigid.

The influence of Sanskrit on the language of Kerala was so dominant that it has produced a peculiar variety of literary dialect—a synthetic dialect so to say—called *Manipravalam*. Malayalam stands 'for *mani*' or ruby and *Sanskrit for pravalam*, i.e. coral. Here not only words are mixed, but also the grammar of both the languages. We have a large number of *Manipravala-kavyas* in Malayalam coming under the branches *Sandesh Kavyas* and *Champus*. *Unnunilisesandesam* is an outstanding classic. So also works like *Unniyachi Charitam* and *Unniyati Charitam*, all composed in the 13th or 14th centuries.

The three streams mentioned, were influencing one another and their interaction is seen in the 14th and 15th centuries. Pattu Manipravalam schools relaxed their rules and became simpler by the absorption of more Malayalam words. The indigenous Malayalam stream was notably influenced by Sanskrit and this assimilation added to its elegance and dignity.

By such a process of mutual influence and the forging of the spoken form, a new style was evolved and that is what we see in Krishna Gatha. The author has not only evolved a language which is chaste, simple and dignified, but accepted an indigenous metre which is lyrical and attractive. The story is old, but the descriptions are charming and original. The manner in which Cheruusseri describes the eye-brow of a damsel reveals his art. He says that there was competition between the moon and the lotus to occupy her face. Finally the goddess of the grace comes with a compromise formula.

“O moon, you take the place
above this line

And you, lotus, take your place
below it

Saying which she drew a frontier
Which we call the eye-brow.”

In the whole range of Malayalam literature, there is none who is comparable in eminence to Ezhuthachan because he has put the Malayalam readers under such a great debt by his outstanding works. He has popularised a poetic language as also a special form of verse termed *Kilippattu* (Parrot song). His more important works are *Adhyatma Ramayanam*, *Bharatam* and *Bhagavatam*. Ezhuthachan's Rama is God incarnate. He is the greatest spokesman of the Bhakti movement in Malayalam, but his bhakti is not at the expense of aesthetic propriety. He was able to achieve the perfect integration of the literary and spiritual.

The visual power of the description of Krishna in the thick of the battle is remarkable:

The eyes that reflect the changing
sentiments

With pity and compassion for
the lowly

Anger towards the cruel and the
wily

Love for the lovely, wonder at
the squabble.

Laughter for the stupid, terror
for the foes

From Ezhuthachan of the 16th century we pass on to the next great landmark which is *Attakkatha*, the literature of Kathakali. There are many works which come under this branch starting from Kottarakkara

Thampuran's Ramanattam of the 17th century. The two most outstanding names are Kottayathu Thampuran who has produced four outstanding works and Unnayi Variar, a towering genius. The highest peak in this branch of literature is reached by Unnayi's *Nalacharitham*. The story of Nala and Damayanti is the basis for this Attakatha planned to be staged in four nights. *Nalacharitham* has a dramatic quality and an organic unity rarely found in Attakkathas.

Now we come to the greatest satirist in Malayalam viz. Kunchan Nambiar, who has enriched the art form *Thullal* with a vast amount of literature. He was a poet of great mass appeal who lived in the first half of the 18th century. He has written over 48 *Thullal* pieces and though they are based on puranic stories, they function as pegs to hang his satires and sharp observations on contemporary life. In the whole range of Malayalam literature there is no one so vivacious, witty and flamboyant as Kunchan Nambiar. See how Nambiar visualises the situation when Yama, the God of Death is on a holiday.

The five hundred year olds
Are mere babies here
for they have their grand fathers
Alive with them....
Just millions of people
Milling in a house
People without teeth
Moving like painted dolls,
Some cannot see, some cannot
hear.....
Starve them for ten days
They do not die.....

WE may now pass on to the mid-19th century when we see a clear renaissance in life and letters owing to the great impact of the West and the introduction of the new type of education with English in a key position. We witness a great blossoming of Malayalam literature as never, before and new genres like the novel, the short story, the essay and the prose drama taking shape. Our poetry got revitalised with a lyrical slant and we discovered the potentiality of our prose. There was a great romantic revival in many branches of literature. Kerala Varma and Raja-

raja Varma were harbingers of renaissance, so to say. They laid the foundation for modern writing. In the field of fiction, the great stalwarts Chandu Menon and C. V. Raman Pillai made history in the closing decades of the 19th century, the former in social novels and the latter in historical novels.

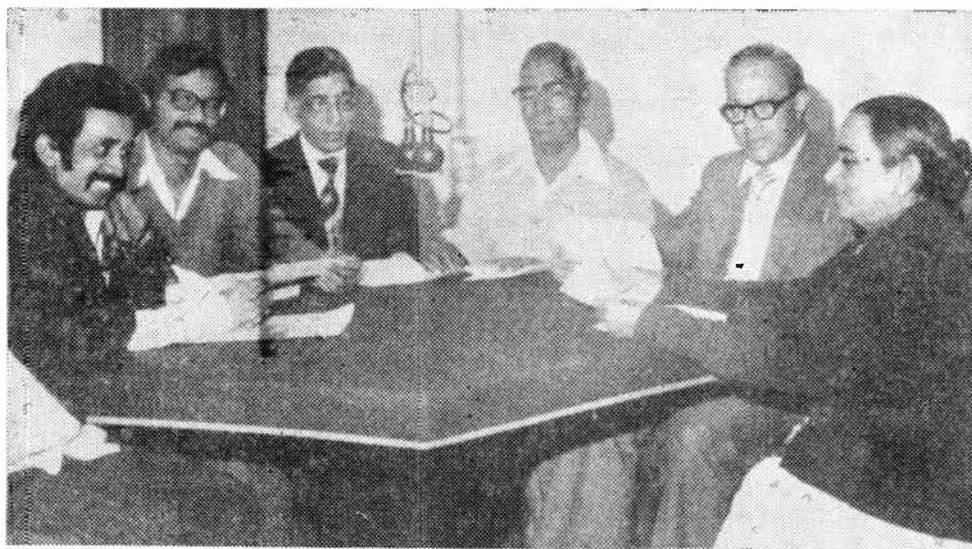
The great trio, Kumaran Asan, Vallathol Narayana Menon and Uloor S. Parameswara Iyer were responsible for a great resurgence in modern Malayalam poetry. Their birth centenaries were celebrated recently with great gusto. There was something unusually praiseworthy in each of them and in trying to emulate and excel each other, they produced poetry of such high calibre and in such large measure that it turned out to be a golden period for Malayalam poetry. While all the three were lyricists and romanticists. Asan's deep concern was social reform. Vallathol championed the cause of national liberation and Uloor concentrated on our philosophical and spiritual traditions.

Thus we come to the contemporary scene which has two phases, viz. the period from about 1935 when *Purogamana Sahityam* with its emphasis on left wing politics and realism was in the focus, and the post-

Independence phase with many kinds of experiments in all branches of literature. In the field of poetry we have distinguished poets like G. Sankara Kurup, the first Jnanpith Award winner, Changanpuzha, Balamani Amma, Vailoppilli Sreedhara Menon and P. Kunhiraman Nair, to mention only a few names. Similarly in fiction we have Kesava Dev, Thakazhi, Basheer, S. K. Pottekkad, Penkunnam Varki. P. C. Kuttikrishnan, Karror and Laitambika Antarjanam. There are also playwrights like N. Krishna Pillai, Thoppil Bhasi, C. J. Thomas, K. T. Muhammad and others who brought a new dimension to drama in the language.

There has been a general escalation in our literary efforts in various branches of creative writing and informative writing, especially since Independence and I had to leave out very significant names of contemporary writers. Every year about 800 to 1000 books are produced and it is needless to add that a good percentage of them are substandard. However, worthwhile experiments are made by the younger generation who are quite active and fruitfully creative.

□ □ □



Participants of a special programme on Pongal conducted by Bala Ramani (extreme left) and broadcast from Tamil Service. This programme was produced by Jain and P. Lakshmi.



K.S. Duggal, author of the script of the talk entitled 'Modern Punjabi poetry', broadcast from GOS.



Rita Nahata, India's first lady taxi driver being interviewed by Shashiv Chandran for youth in focus programme broadcast over GOS.



Vasantha Obeysekera, director of the film 'The hunt', the Sri Lankan entry to the 9th international film festival being interviewed by S. P. Senadhira for broadcast from Sinhala Service of ESD.

Rupa Rajamani and Niren Choudhary who recorded songs for the programme 'From the Universities' are being interviewed by Ravi Narula (left), broadcast from GOS.



GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | |
|--|------------|--------|-------|
| TARGET AREAS | Period IST | BANDS | |
| | | Metres | kHz |
| EAST AND SOUTH-EAST ASIA | 0415-0645 | 41.58 | 7215 |
| | | 31.23 | 9605 |
| | | 25.50 | 11765 |
| | | 19.85 | 15110 |
| NORTH-EAST ASIA | 0415-0645 | 19.56 | 15330 |
| | | 25.22 | 11895 |
| | | 16.85 | 17805 |
| | | | |

18th : Sheik Chinna Mou-lana Sahab : Nagaswaram
25th : R. S. Kesavamurthy : Veena

0500 Cultural Survey
0550 Instrumental Music : Vi-chitra Veena
4th : Gopal Krishna
11th : Ramesh Prem
18th : Ahmed Raza
25th : Hirji Bhaji Doctor
0600 4th : Disc. Review
Panorama of Progress :
11th : Film Industry in India : Talk
18th : Tradition Woven into Fabric : Talk
25th : Topical
0610 Folk Songs :
4th : Goa
11th : Kerala
18th : Chatisgarh
25th : Kashmir

SATURDAYS

5th, 12th, 19th and 26th
Devotional Music :
5th : Marathi
12th : Bhajan
19th : Devi Geet
26th : Bhajans
Orchestral Music :
4th : Cultural Profile : Calcutta : Talk
11th : Horizon : Literary Magazine
Literature in Modern Indian Languages : Kash-miri : Poetry Recitation
18th : I Made India My Home : Talk
25th : Horizon : Literary Magazine : Short Story ; Poetry Recitation
0550, 0610 Listeners Choice
Radio Newsreel

SUNDAYS

6th, 13th, 20th and 27th
Devotional Music :
6th : Punjabi Dev. Geet : by Narender Chanchai
13th : Sudha Malhotra
20th : Juthika Roy : Bha-jans
27th : Christian Devotional Songs in Tamil
0446 Instrumental Music : Sheh-nai
6th : Sikandar Hussain & party
13th : Anant Lal & party
20th : Bismillah Khan & party
27th : Daya Shankar & party
6th : Expression : Youth Magazine
13th : Youth in Focus : Interview
20th : For the Universi-ties : Career After Gra-duation : Talk
27th : Quiz Time
Film Songs
Light Music :
6th : Jagmohan
13th : K. L. Saigal

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Pro-gramme Summary; 0545 Press Review; 0640 Programme High-lights from 1530-1630 hrs. and 1900-2030 hrs.; 0641 Film Tune; 0645 Close Down.

TUESDAYS

1st, 8th, 15th, 22nd and 29th 0446
0415 Devotional Music :
1st : Sharma Bandhu
8th : Mukesh and Party
15th : Man Mohan Pa-hadi
22nd : Preeti Sagar
29th : Different Artists
0446 Instrumental Music : Jai-tarang
1st : Jain Kumar Jain
8th : K. L. Sood
15th : Ghasi Ram Nirmal
22nd : Ram Rao Parsat-war
29th : S. V. Kanhare
0500 Radio Newsreel
0510 Classical Half Hour Music of India
0540 Film Tune
0550 Light Music :
1st : Usha Tandon
8th : Sharati Hiranand
15th : Shobha Gurtu
22nd : Anup Jalota
29th : Holi Songs
0600 Faithfully Yours : Replies to listeners letters
(On 1st, 15th and 29th for 10 mts and on 8th and 22nd for 15 mts)
0610 D'xers Corner (Only on 1st, 15th and 29th for 10 mts)
0615 Karnatak Instrumental Mu-sic :
1st : Nagaswaram : K. S. Picharppa
8th : Flute : Sikkir Sisters
15th : Clarinet : A. K.C. Natarajan
22nd : Gottuvadyam : D. Kittappa
29th : Violin : M. S. Gopala Krishnan

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th
0415 Devotional Music : Sha-bads
2nd : Bhai Gopal Singh Ragi & Party
9th : Different Artists
16th : Shabads of Guru Nanak Devji
23rd : Tejpal Singh & S. Singh
30th : Prof. Darshan Singh Ragi
Instrumental Music : Sitar 0446
2nd : Ravi Shankar
9th : Abdul Halim Jaffar Khan
16th : Kalyani Roy
23rd : Mehmood Mirza
30th : Nikhil Bannerji
0500 Export Front (Except on 9th & 23rd)
2nd : Export of Glass & Glass Wares : Talk
16th : Export of Marine Products : Talk
30th : Import Export Pol-icy of India : Talk
2nd : Role of Khadi & Village Industries : Talk
23rd : Growth of Small Scale Industry in India : Talk
0510 Film Songs from South India
0550 Light Music from different Regions :
2nd : Tamil Songs
9th : Marathi Pop Songs
16th : Bengali Modern Songs
23rd : Sindhi Songs
30th : Punjabi Songs
2nd, 16th & 30th : Of Per-sons, Places & Things
9th & 23rd : Our Guest
Instrumental Music : Duet
2nd : Sitar & Shehnai : 0415
Kalyani Roy & Ali Ahmed Khan
9th : Sitar & Guitar : Rais Khan & B. C. Kabra
16th : Sitar & Sarod : Ravi Shankar & Ali Akhar Khan
23rd : Santoor & Flute : 0446
Shiv Kumar & Hari Pd. Chaurasia
30th : Flute & Jaltarang : Himangshu Biswas & Dulal Roy

THURSDAYS

3rd, 10th, 17th, 24th and 31st
0415 Karnatak Instrumental Music :
3rd : Sikkir Sisters : Flute
10th : N. K. Krishnan : Nagaswaram
17th : Violin Trio
24th : V. Doraiswamy Iyengar : Veena
31st : A. K. C. Natarajan : Clarinet
0446 Instrumental Music : Sarod
3rd : Ali Akbar Khan
10th : Amjad Ali Khan
17th : Sharan Rani
24th : Shamsher Singh
31st : Brij Narain
0500 3rd : Book Review
10th : Talking about Agri-culture : Indian Agri-culture in the 80's : Inter-view
17th : Science Today :
0510 Indian Space Research Pro-gramme : Talk
0600 24th : Industrial Front : Cycle Industries in India : Talk
31st : New Publications
Selections from National Programme of Music 0415
Film Tune
Songs from New Films
Radio Newsreel
Regional Music :
3rd : Telugu
10th : Choral Songs
17th : Bengali
24th : Assamese
31st : Tamil

FRIDAYS

4th, 11th, 18th and 25th
Devotional Music : Naatia Qawali
4th : Murli Qawal & party
11th : Different Artists
18th : Niaz Ahmed & Nazeer Ahmed & Party
25th : Jaffar Hussain & Party
0500 Karnatak Instrumental Mu-sic :
4th : M. S. Gopalakrish-nan : Violin
11th : Prapancham Sitaram : Flute
0550

GENERAL OVERSEAS SERVICE

- 20th : Krishna Kalle
- 27th : Naseem Bano Chopra
- 0600 6th : Mainly for Tourists : Orissa's Game Sanctuary's : Talk
- 13th : Indian Cinema : Glamour in Indian Cinema : Talk
- 20th : Mainly for Tourists : Impressions : Programme based on interviews
- 27th : Sports Folio
- 0610 Folk Songs :
- 6th : Harvest Songs
- 13th : Different Regions
- 20th : Tamil Nadu
- 27th : Himachal Pradesh

MONDAYS

- 7th, 14th, 21st and 28th
- 0415 Instrumental Music : Flute
- 7th : Hari Prasad Chaurasia
- 14th : Prakash Wadehra
- 21st : Pannalal Ghosh
- 28th : Devendra Murdeshwar
- 0446 Karnatak Instrumental Music :
- 7th : Emani Sankara Sastri : Veena
- 14th : T. S. Sankaran : Flute
- 21st : K. S. Pichaippa : Nagaswaram
- 28th : K. S. Narayanaswamy : Veena
- 0500 7th : Play
- 14th : Discussion
- 21st : Feature
- 28th : Film Story



Amrita S. Kapoor and Vinod Lall presenting "listeners' letters" programme from the General Overseas Service.

- 0530 Folk Songs :
- 7th : Punjab
- 14th : Rajasthan
- 21st : Folk Dance songs of different Regions
- 28th : Gujarat
- 0550 Light Classical Music :
- 7th : Bade Ghulam Akbar Khan
- 14th : Jagdish Prasad
- 21st : Shobha Gurtu
- 28th : Begum Akhtar
- 0600 Women's World :
- 7th : Birth Rituals : Among the Tribal Folk : Talk
- 14th : Indian Delicacies
- Delicacies of Andhra Pradesh : Talk
- 21st : Birth Rituals : Among the Sikhs : Talk
- 28th : Topical
- 0610 Rabindra Sangeet :
- 7th : Different Artists
- 14th : Doojijn Mukherjee
- 21st : Hema'n'a Kumar
- 28th : Kanika Bannerjee

| For North-East Asia, Australia and New Zealand | | | |
|--|-----------|-----------------|-------|
| TARGET AREAS | | BANDS FREQUENCY | |
| | | Metres | kHz |
| NORTH EAST ASIA | 1530—1630 | 19.58 | 15320 |
| | | 17.25 | 17387 |
| | | 13.83 | 21695 |
| AUSTRALIA AND NEWZBALAND | 1530—1630 | 16.78 | 17875 |
| | | 19.63 | 15285 |
| | | 16.94 | 17705 |

REGULAR FEATURES
 1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0400 hrs and 1530-1630 hrs; 1630 CLOSE DOWN

TUESDAYS
 1st, 8th, 15th, 22nd and 29th
 1546 Karnatak Instrumental Music :
 1st : Nagaswaram : T.P. Subrahmanya Pillai;
 8th : Flute T.S. Sankara Gopalam
 15th : Gottuvadyam : Mannargudi K. Savithri Ammal
 22nd : Nagaswaram : N. K. Krishan
 29th : Violin : V. K. Venkataramanujam
 1600 Export Front (Except on 8th and 22nd)
 1st : Export of Glass and Glass Wares : Talk
 15th Export of Marine Products : Talk
 29th : Import Export Policy of India : Talk

8th : Role of Khadi and Village Industries : Talk
 22nd Growth of Small Scale Industry in India : Talk
 1610 Film Songs from Different Regions

WEDNESDAYS
 2nd, 9th, 16th, 23rd and 30th
 1546 Light Music :
 2nd : Different Artists
 9th : Suresh Wadekar
 16th : Different Artists
 23rd : Begum Akhtar
 30th : Suman Kalyanpur
 1600 2nd : Book Review
 9th : Talking about Agriculture : Indian Agriculture in the 80's : Interview
 16th : Science Today : Indian Space Research Programme : Talk
 23rd : Industrial Front : Cycle Industries in India : Talk
 30th : New Publications

Instrumental Music :
 2nd : Sitar : Abdul Halim Jaffar Khan
 9th : Vichitra Veena : Ahmed Raza
 16th : Flute : Raghunath Seth
 23rd : Shehnai : Bismillah Khan and Party
 30th : Sarod : Ashish Khan

THURSDAYS
 3rd, 10th, 17th, 24th and 31st
 1546 Rabindra Sangeet :
 3rd : Gautam Mitra
 10th : Sagar Sen and Sumitra Ghosh
 17th : Santosh Sengupta
 24th : Sumitra Sen
 31st : Kanika Bannerjee
 1600 3rd : Disc Review
 Panorama of Progress in India : Talk
 10th : Film Industry in India : Talk
 17th : Tradition Woven into Fabric : Talk

GENERAL OVERSEAS SERVICE

24th and 31st : Topical
1610 Light Instrumental Music
(Except on 3rd)

FRIDAYS

4th, 11th, 18th and 25th

1546 Light Music :
4th : Habib Painter and Party
11th : Kanwal Siddhu
18th : Manhar
25th : Different Artists
1600 4th : Cultural Profile :
Calcutta : Talk
11th : Horizon : Literary Magazine : Literature in Modern Indian Language : Kashmiri; Poetry Recitation
18th : I made India my Home : Talk
25th : Horizon : Literary Magazine : Short Story; Poetry Recitation
1610 Orchestral Music

SATURDAYS

5th, 12th, 19th and 26th

1546 Film Songs
1600 5th : Mainly for tourists—Orissa's Game Sanctuary's : Talk
12th : Indian Cinema : Glamour in Indian Cinema : Talk
19th : Mainly for tourists : Impressions Programme based on interviews
26th : Sports Folio
1610 Folk Songs :
5th : Uttar Pradesh
12th : Bengal
19th : Beatmen Songs
26th : Madhya Pradesh

SUNDAYS

6th, 13th, 20th and 27th

1546 Devotional Music :
6th : Bhajans by Different Artists
13th : Marathi Bhajans by Different Artists
20th : Jain Devotional Songs
27th : Telugu Devotional Songs
1600 Women's World
6th : Birth Rituals : Among the Tribal Folk : Talk
13th : Indian Delicacies : Delicacies of Andhra Pradesh : Talk
20th : Birth Rituals : Among the Sikhs : Talk
27th : Topical
1610 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1546 Folk Songs :
7th : Manipur

14th : Sindhi
21st : Goa
28th : Mudari
1600 Faithfully Yours : Replies to Listeners Letters (On 7th and 21st upto 1615 hrs. and on 14th and 28th upto 1610 hrs.)
1610 D'xers Corner (Only on 14th and 28th upto 1620 hrs.)
1615 Film Tune

| | |
|-----------------------------|------------------------|
| FOR SOUTH EAST ASIA | |
| (From 1900 to 2030 Hrs IST) | |
| BANDS | |
| Metres | KHz (Frequency) |
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910
Commentary; 1915 Programme
Summary; 1950 Press Review;
2023 Programme Highlights from
0415—0645 hrs. and 1900—
2030 hrs; 2030 CLOSE DOWN.

TUESDAYS

1st, 8th, 15th, 22nd and 29th
1916 Folk Songs :
1st : Kumaon
8th : Tamil
15th : Orissa
22nd : Haryana
29th : Holi Songs
1930 1st, 15th and 29th : Of
Persons, Places and
Things
8th and 22nd : Our Guest
1940 Orchestral Music
1955 Export Front (Except on
8th and 22nd)
1st : Export of Glass and
Glass Wares : Talk
15th : Export of Marine
Products : Talk
29th : Import Export Po-
licy of India : Talk
8th : Role of Khadi and
Village Industries : Talk
22nd : Growth of Small
Scale Industry in India :
Talk
2005 Film Songs

WEDNESDAYS

2nd, 9th, 16th, 23rd and 30th
1916 Rabindra Sangeet :
2nd : Different Artists
9th : Ashok Taru Banner-
jee
16th : Dwijen Mukherjee
23rd : Different Artists
30th : Hemanta Mukher-
jee
1930 Radio Newsreel
1940 Karnatak Instrumental
Music :

2nd : Nagaswaram : 1940
Sbeikh Chinna Moulana
Saheb
9th : Jaftarang : S. Hari-
hara Bhagavata
16th : Violin Duet : Lal-
gudi Jayaraman and Sri-
mathi
23rd : Veena : V Sree-
kanta Iyer
30th : Veena : B. Kal-
yani
1955 2nd : Book Review
9th : Talking about Agri-
culture : Indian Agricul-
ture in the 80's : Inter-
view
16th : Science Today :
Indian Space Research
Programme : Talk
23rd : Industrial Front :
Cycle Industries in India :
Talk
30th : New Publications
2005 Film Songs

THURSDAYS

3rd, 10th, 17th, 24th and 31st
1916, 1945 and 1955 Listeners'
Choice
1930 Cultural Survey

FRIDAYS

4th, 11th, 18th, and 25th
1916 Light Music :
4th : Irshad Rehmat
Qawal and Party
11th : Shankar Shambhu
and Party
18th : Different Artists
25th : Different Artists
1930 Radio Newsreel
1940 Orchestral Music
1955 4th : Cultural Profile—
Calcutta : Talk
11th : Horizon : Literary
Magazine : Literature in
Modern Indian Langu-
ages : Kashmiri; Poetry
Recitation
18th : I Made India My
Home : Talk
25th : Horizon : Literary
Magazine : Short Story;
Poetry Recitation
2005 Film Songs

SATURDAYS

5th, 12th, 19th and 26th
1916 Folk Songs :
5th : Bhojpuri
12th : Nagaland
19th : Maharashtra
26th : Andhra Pradesh
1930 5th : Expression : Youth
Magazine
12th : Youth in Focus :
Interview
19th : For the Univer-
sities : Career after Gra-
duation : Talk
26th : Quiz Time 2010

Instrumental Music :
5th : Flute : Amarnath
12th : Sarod : Ashish
Khan
19th : Tabla : Faiyaz
Khan
26th : Mohan Veena :
Radhika Mohan Moitra
1955 5th : Mainly for Tourists;
Orissa's Game Sanc-
tuary's : Talk
12th : Indian Cinema :
Glamour in Indian Cine-
ma : Talk
19th : Mainly for Tou-
rists : Impression — Pro-
gramme based on inter-
views
26th : Sports Folio
2005 Film Songs from New
Releases

SUNDAYS

6th, 13th, 20th and 27th

1916 Interlude
1920 6th : Play
13th : Discussion
20th : Feature
27th : Film Story
1955 Women's World :
6th : Birth Rituals :
Among the Tribal Folk :
Talk
13th : Indian Delicacies :
Delicacies of Andhra Pra-
des : Talk
20th : Birth Rituals :
Among the Sikhs : Talk
27th : Topical
2005 Film Songs

MONDAYS

7th, 14th, 21st and 28th

1916 Light Classical Music :
7th : Begum Akhtar
14th : Birjoo Maharaj
21st : Bade Moti Bai
28th : Durgesh Nandini
1930 Radio Newsreel
1940 Instrumental Music :
Sitar
7th : Ravi Shankar
14th : Satish Kumar
21st : Kalyani Roy
28th : Shashi Mohan
Bhatt
1955 Faithfully Yours : Replies
to Listeners Letters (On
7th and 21st for 15 mts.
and on 14th and 28th for
10 mts.)
2005 D'xers Corner (Only on
14th and 28th for 10
mts.)
2010 Film Songs

GENERAL OVERSEAS SERVICE

For West Asia, U.K. and West Europe: East Africa, West and North West Africa: Australia and New Zealand
(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315-0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015-0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| EUROPE | 0130-0400 | 30.27 | 9912 |
| EAST AFRICA | 2330-0130 | 25.36 | 11830 |
| | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 30.75 | 9755 |
| | | 25.28 | 11865 |
| AUSTRALIA AND NEW ZEALAND | 0215-0400 | 19.85 | 15110 |
| | | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES
2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs. 0130 hrs; 0215 hrs; and 0400 hrs; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0034, 0140 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs; 2330-0130 hrs; 0115-0215 hrs; and 0215-0400 hrs; 0110, 0210 and 0355 Film Tune; 0400 CLOSE DOWN

TUESDAYS
1st, 8th, 15th, 22nd and 29th
2316 Karnatak Devotional Music
2320 Regional Film Songs
2350 1st, 15th and 29th : Of Persons, Places and Things
0000, 0016 and 0040 Listeners' Choice
0100 and 0250 Export Front (Except on 8th and 22nd)
1st : Export of Glass and Glass Wares : Talk
15th : Export of Marine Products : Talk
29th : Import Export Policy of India : Talk
8th : Role of Khadi and Village Industries : Talk
15th : Growth of Small Scale Industry in India : Talk
0120 Instrumental Music : Duet on
1st : Sitar and Sarod : Nikhil Bannerjee and Ali Akbar Khan
8th : Shehnai and Violin : Bismillah Khan and V.G. Jog
15th : Sitar and Electric Guitar : Inder Singh and L.S. Brown
22nd : Santoor and Flute : Shiv Kumar and Hari Prasad Chaurasia
29th : Sitar and Shehnai : Kalyani Roy and Ali Ahmed Hussain
0146 Folk Songs :
1st : Different Regions
8th : Andhra Pradesh

15th : Khasi
22nd : Himachal Pradesh
29th : Holi Songs
Instrumental Music : Sarangi
1st : Laddan Khan
8th : Latif Khan
15th : Ramnad Krishna
22nd : Inder Lal
29th : Gopal Misra
Karnatak Vocal Music :
1st : M.V. Malathi
8th : Lalitha Seshadri
15th Ramnad Krishnan
22nd : Radha Viswanathan
29th : Ariyur Sisters
New Film Songs

WEDNESDAYS
2nd, 9th, 16th, 23rd and 30th
2316 Instrumental Music
2320 Vocal Music :
2nd : Jagjit Singh and Chitra Singh
9th : Bhupinder
16th : Raj Kumar Rizvi and Indrani Rizvi
23rd : Talat Mehmood
30th : Pankaj Udhass
2nd : Book Review
9th : Talking about Agriculture : Indian Agriculture in the 80's : Interview
16th : Science Today : Indian Space Research Programme : Talk
23rd : Industrial Front : Cycle Industries in India : Talk
30th : New Publications
Folk Songs :
2nd : Rajasthan
9th : Uttar Pradesh
16th : Madhya Pradesh
23rd : Punjab
30th : Sindhi
Hits from Films
Instrumental Music : Old Masters
2nd : Flute : P.L. Ghosh
9th : Nagaswaram : D. Pichahari
16th : Sarangi : Shakoor Khan
23rd : Sarod : Ustad Abdullah Khan
30th : Violin : T. Chowdiah

0250 Radio Newsreel
0120 Film Songs
0146 Classical Vocal Music :
2nd : Pandit Jasraj
9th : Vilayat Hussain Khan
16th : Sumati Mutatkar
23rd : Singh Bandhu
30th : Sohan Singh
Light Music :
2nd : Mahendra Pal
9th : Nilam Sahni
16th : Talat Aziz
23rd : Alka Yajnik
30th C.H. Atma
Instrumental Music :
2nd : Tabla : Latif Ahmed
9th : Pakhawaj : Ayodhya Prasad
16th : Mohan Veena : Radhika Mohan Moitra
23rd : Kashtarang : Jain Kumar Jain
30th : Rabab : Mohd. Umar
Film Songs

THURSDAYS
3rd, 10th, 17th, 24th and 31st
2316 Devotional Music
2320 Film Songs
2350 3rd : Orchestral Music
Panorama of Progress
10th : Film Industry in India : Talk
17th : Tradition Woven into Fabric : Talk
24th and 31st : Topical Light Karnatak Music :
3rd : M.S. Subbulakshmi
10th : Kalpakan Balasubrahmanyam and Party
17th : Devotional Music : Different Artists
24th : P. Leela
31st : Different Artists
Devotional Music :
3rd : D.K. Roy
10th : Chatur Sen
17th : Different Artists
24th : Dilraj Kaur
31st : Hari Om Sharan
Instrumental Music :
Sitar
3rd : Mushtaq Ali Khan
10th : Nikhil Bannerjee
17th : Debabrata Chaudhury

24th : Balam Pathak
31st : Ravi Shankar
0345 Cultural Survey
0120 Regional Film Songs
0146 Rabindra Sangeet
3rd : Suchitra Mitra
10th : Shyam Mitra
17th : Purabi Mukherjee
24th : Sagar Sen and Sumitra Ghosh
31st : Different Artists
0250 3rd : Disc Review
Panorama of Progress
10th : Film Industry in India : Talk
17th : Tradition Woven in Fabric : Talk
24th and 31st : Topical Classical/Vocal Music : Subadh Sangeet (Except on 24th)
3rd : Saraswati Rane
10th : Vasundhara Sri Khande
17th : Sharafat Hussain Khan
24th : Padmavati Shaligram
31st : Shanno Khurana
0241 Instrumental Music :
3rd : Prakash Wadhera
10th : Devendra Murdeshwar
17th : Pannalal Ghosh
24th : Bhai Lal Barot
31st : Hari Prasad Chaurasia
0300 Classical Half Hour Music of India (Repeat of Tuesday GOS-I Item)

FRIDAYS
4th, 11th, 18th and 25th
2316 Karnatak Instrumental Music
2320 Regional Film Songs
2350 4th : Cultural Profile : Calcutta : Talk
11th and 25th : Poetry Recitation/Orchestral Music
18th : I Made India My Home : Talk
0000 Film Songs
0016 Light Music :
4th : Begum Akhtar
11th : Satish Babbar
18th : Manhar
25th : Nirmala Devi
Classical Vocal Music :
Old Masters :
4th : Ustad Amir Khan
11th : Ustad Rajab Ali Khan
18th : D.V. Paluskar
25th : Kesar Bai Kerkar
Radio Newsreel
0040 Instrumental Music :
Shehnai
4th : Bismillah Khan
11th : Daya Shankar and Party
18th : Jagdish Prasad Qamar and Party
25th : Anant Lal and Party
0146 Film Songs from South
0250 4th : Cultural Profile : Calcutta : Talk

GENERAL OVERSEAS SERVICE

| | | | |
|--|--|--|--|
| 11th : Horizon : Literary Magazine ; Literature in Modern Indian Languages : Kashmiri; Poetry Recitation | 5th : Sri Ayyapan Songs (Malayalam) 0150 | Faithfully Yours : Replies to Listeners Letters (On 7th and 21st at 2345 hrs. and 0250 hrs. for 15 mts. and on 14th and 28th at 2350 hrs, 0150 hrs. and 0250 hrs. for 10 mts.) | 21st : Different Artists |
| 18th : I Made India My Home : Talk | 12th : Sindhi Devotional Songs 0250 | 2345 hrs. and 0250 hrs. for 15 mts. and on 14th and 28th at 2350 hrs, 0150 hrs. and 0250 hrs. for 10 mts.) | 28th : M.S. Subulakshmi Radio Newsreel |
| 25th : Horizon : Literary Magazine : Short Story; Poetry Recitation | 19th : Marathj Bhajans : Asha Bhosle | 0200 Film Songs (Except on 14th and 28th) | 0125 Film Songs |
| 0220 Folk Songs : | 26th : Kathaiwadi Traditional Bhajans : Hemanta Lal Chauhan 0000 | 0146 Film Tune (Only on 14th and 28th) | 0200 Film Tune |
| 4th : Haryana | Classical Vocal Music : | 0241 Light Music : | 0241 D'xers Corner (Only on 14th and 28th for 10 mts.) |
| 11th : Kumaoni | 5th : Malvika Kanan | 7th : Shailendra Singh | 0220 Film Tunes |
| 18th : Dogri | 12th : Madhuri Mittoo | 14th : Yunus Malik | Folk Songs : |
| 25th : Bihar | 19th : Nisar Hussain Khan 0010 | 21st : Pushpa Hans | 7th : Kashmir |
| 0241 Orchestral Music | 26th : Paradhari Nath 0016 | 28th : Hari Haran | 14th : Jaintia |
| 0300 Film Songs | 0300 Old Film Songs | 0300 Karnatak Classical Vocal Music : | 21st : Nagaland |

SATURDAYS

SUNDAYS

| | |
|--|--|
| 5th, 12th, 19th and 26th | 6th, 13th, 20th and 27th |
| 2316 Devotional Music | 2316 Devotional Music |
| 2320 Karnatak Instrumental Music : | 2320 Film Songs |
| 5th : Nagaswaram ; Ambalapuzha Bros | 0300 Women World |
| 12th : Violin : Lalgudi G. Jayaraman | 0345 6th : Birth Rituals : Among the Tribal Folk-Talk |
| 19th : Six Veenas | 13th : Indian Delicacies : Delicacies of Andhra Pradesh : Talk |
| 26th : Clarinet : A.K. C. Natarajan | 20th Birth Rituals |
| 0200 5th : Mainly for Tourists ; Orissa's Game Sanctuary's : Talk | Among the Sikhs : Talk |
| 12th : Indian Cinema : Glamour in Indian Cinema : Talk | 27th : Topical |
| 19th : Mainly for Tourists ; Impressions—Programme based on interviews | 0000 Classical Vocal Music |
| 26th : Sports Folio | 6th : Pandit Jagdish Prasad |
| 0000 Light Melodies : | 13th : Pandit Bhim Sen Joshi |
| 5th : Different Instruments | 20th : Duet : Parveen Sultana and Dilshad Khan |
| 12th : Festival Time by Vijaya Raghav Rao | 27th : Mushtaq Hussain Khan |
| 19th : Mandolin : Jaswant Singh | 0016 New Film Songs |
| 26th : Wings over India by Vijaya Raghav Rao | 0250 6th : Play |
| 0016 Classical Songs from Films | 13th : Discussion |
| 0040 Karnatak Classical Vocal Music | 28th : Feature |
| 5th : M. Ramachandran | 27th : Film Story |
| 12th : S. Govindarajan | Devotional Music : |
| 19th : Somnangudi Srinivasa Iyer | 6th : Chatur Sen |
| 26th : M.L. Vasantha Kumari | 13th : Different Artists |
| 0250 5th : Expression : Youth Magazine | 20th : Preeti Sagar |
| 12th : Youth in Focus : Interview | 27th : Jayadev Ashtapadi by Padma Subramaniam |
| 19th : For the Universities ; Career after Graduation : Talk | 0146 Film Songs |
| 26th : Quiz Time | 0220 Instrumental Music |
| 0120 Light Music : | Violin |
| 5th : Kanwal Sindhu | 6th : N. Rajan |
| 12th : Suman Kalyanpur | 13th : P.D. Saptarishi |
| 19th : Minoo Purshottam | 20th : Gaianan Rao Joshi |
| 26th : Nitin Mukesh | 27th : V.G. Jog |
| 0146 Instrumental Music : Saron | Regional Film Songs |
| 5th : Zarin Daruwala | Karnatak Vocal Music : |
| 12th : Yakoob Ali Khan | 6th : Maharajapuram Sathanam |
| 19th : Ashish Khan | 13th : S. Kalyanaraman |
| 26th : Ali Akbar Khan | 20th : M.D. Ramanathan |
| 0220 Regional Devotional Music : | 27th : M. Balamurali Krishna |

MONDAYS

7th, 14th, 21st and 28th

| |
|------------------------------|
| 2316 Instrumental Music |
| 2320 Classical Vocal Music : |
| 7th : Dipali Nag |
| 14th : B.R. Deodhar : |
| Subadh Sangeet |
| 21st : Bhim Shankar Rao : |
| Subadh Sangeet |
| 28th : Bhim Santoshi |

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs

264.5, 41.29, 30.27, 25.39 Metres.

1134, 7265, 5912, 11815 kHz

| | |
|---|---|
| 1st Non Film Request | 20th : Request Programme |
| 2nd : Thirai Ganani : Film Music | 21st : Word Forestry Day ; Talk by Sh. N. Srinivasan; Replies to Listeners' Letters |
| 3rd : Children's Programme : Principal, DTEA, School, Moti Bagh. Siruvar Arangam (To include Blind Welfare Week) by R. Ramani | 22nd : World Meteorological Day : Talk by S. Lakshmi Narayanan |
| 4th : P.N. Krishnan : Violin | 23rd : Folk Music; with informations about Scientific Development in India : Talk by R.V. Chari, Sardar Bhagat Singh |
| 5th : Magazine Programme : Miss S. Kanakam | 24th : Women's Programme : Anbu Sahoo-dari (Dear Sister); Letter People of Madhya Pradesh Lakshmi Ramanan (Writer) 15; Songs from Madhya Pradesh |
| 6th : Listeners Request of Film | 25th : Gananudam : Thalavadya Kachari ; Ramnad Fswaram—Friday; Raman Iyer : Ghatam Kanjim |
| 7th : Light Music; Replies to Letters | 26th : Neyar Virundu : Magazine Programme by Bala Ramani; Emakku Thozhol Ingu Kavithai. Mr. Baskaran (Delhi); Thalai Nagar Thapal; Letters from Capital |
| 8th : Non-Film Request | 27th : Listeners Request |
| 9th : Holi Special Programme : By Miss P. Lakshmi; Film Music | 28th : Replies to Listeners Request |
| 10th : Munnerum Bharatam : Small Scale Industries : Feature | 29th : Muthuswami Dhik-smitar : Birth Anniversary by Ganpathi Viswanathan |
| 11th : Gananudam | 30th : Film Music |
| 12th : Neyar Virundu : Thilaiadi Valli Amma | 31st : Mella Parakkum Mangal : Play by T. Ganesan (ASD) (Staff). |
| 13th : Neyar Viruppam : Film Request: Mahakavi Vallathol ; Short talk by Miss S. Kanakam | |
| 14th : Isai Amudam : Light Music; Listeners Request | |
| 15th : Non-Film Request | |
| 16th : Film Music | |
| 17th : Ramakathai —Series 3; Musical Feature : Written and Produced by K.S. Srinivasan | |
| 18th : Budalur Krishnamurthi. Sastrigali-Gottuvadya | |
| 19th : Kalloori Karigal College Programme Produced by P. Lakshmi | |

GENERAL OVERSEAS SERVICE

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17515 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres 11830, 15290 kHz; NEWS AT 2150 hrs.

| | | | | | |
|---------------------------------------|------------------------|------------------------------------|--------------------|----------------------------------|------------------------|
| FOR SOUTH EAST ASIA | | FRIDAY | | 0915 Classical Music | 2205 Qawali |
| 0430 hrs. to 0530 hrs. | | 0430 Naat | | 0930 Chitrapat Sangeet | 2215 Chitrapat Sangeet |
| SUNDAY | | 0435 News | | 0945 Close Down. | 2230 Close Down. |
| 0430 Bhajan | | 0445 Press Review | | WEDNESDAY | |
| 0435 News | | 0450 Vichardhara Varta Geeton | | MONDAY | |
| 0445 Commentary | | Bhari Kahani Sanskritik | 0845 Naat | 2145 Saaz Sangeet | |
| 0450 Samachar Darshan | | Dhara | 0850 News | 2150 News | |
| 0500 Bal Jagat | 0515 Chitrapat Sangeet | | 0900 Press Review | 2200 Press Review | |
| 0520 Bhagti Gaan | 0525 Commentary | | 0905 Aap Ki Pasand | 2205 Pradeshik Sangeet | |
| 0525 Press Review | 0530 Close Down. | | 0945 Close Down. | 2215 Samachar Sankalan | |
| 0530 Close Down. | | SATURDAY | | 2225 Film Music | |
| MONDAY | | 0430 Bhajan | | 2230 Close Down. | |
| 0430 Bhajan | | 0435 News | | TUESDAY | |
| 0435 News | | 0445 Commentary | 0845 Shabad | 2145 Saaz Sangeet | |
| 0445 Commentary/Week in Parliament | | 0450 Varta | 0850 News | 2150 News | |
| 0450 Natak Feature Patrika—Karyakaram | | 0500 Sugam Sangeet | 0900 Press Review | 2200 Commentary | |
| 0520 Geet | | 0510 Aap Ka Patra Mila | 0905 Mahila Jagat | 2205 Chitrapat Sangeet | |
| 0525 Press Review | | 0520 Pradeshik Sangeet | 0925 Geet Mala | 2230 Close Down. | |
| 0530 Close Down. | | 0525 Press Review | 0945 Close Down. | WEDNESDAY | |
| TUESDAY | | 0530 Close Down. | | 2145 Saaz Sangeet | |
| 0430 Shabad | | FOR EAST AFRICA | | 2150 News | |
| 0435 News | | IST SERVICE | | 2200 Commentary | |
| 0445 Press Review | | 0845 hrs. to 0945 hrs. | | 2205 Bhoole Bisre Geet | |
| 0450 Shastriya Sangeet | | SUNDAY | | 2230 Close Down. | |
| 0500 Varta | | 0845 Bhajan | | THURSDAY | |
| 0510 Aap Ki Pasand | | 0850 News | | 2145 Saaz Sangeet | |
| 0525 Commentary | | 0900 Press Review | | 2150 News | |
| 0530 Close Down. | | 0905 Bal Jagat | | 2200 Press Review | |
| WEDNESDAY | | 0925 Bhagti Gaan | | 2205 Aap Ki Pasand | |
| 0430 Naat | | 0945 Close Down. | | 2230 Close Down. | |
| 0435 News | | MONDAY | | FRIDAY | |
| 0445 Commentary | | 0845 Bhajan | | 2145 Saaz Sangeet | |
| 0450 Aap Ki Pasand | | 0850 News | | 2150 News | |
| 0525 Press Review | | 0900 Press Review | | 2200 Press Review | |
| 0530 Close Down. | | 0905 Mahila Jagat | | 2205 Aap Ki Pasand | |
| THURSDAY | | 0925 Varta | | 2230 Close Down. | |
| 0430 Shabad | | 0945 Close Down. | | SATURDAY | |
| 0435 News | | FOR EAST AFRICA | | FRIDAY | |
| 0445 Commentary | | IIND SERVICE | | 2145 Saaz Sangeet | |
| 0450 Mahila Jagat | | 2145 hrs. to 2230 hrs. | | 2150 News | |
| 0510 Geet Mala | | SUNDAY | | 2200 Commentary | |
| 0525 Press Review | | 0845 Shabad | | 2205 Geet Aur Ghazal | |
| 0530 Close Down | | 0850 News | | 2215 Chitrapat Sangeet (Ek Film) | |
| TUESDAY | | 0900 Commentary | | 2230 Close Down. | |
| 0845 Shabad | | 0905 Varta | | SATURDAY | |
| 0850 News | | FOR EAST AFRICA | | 2145 Saaz Sangeet | |
| 0900 Commentary | | IIND SERVICE | | 2150 News | |
| 0905 Varta | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| TUESDAY | | SUNDAY | | 2205 Samachar Darshan | |
| 0845 Shabad | | 2145 Saaz Sangeet | | 2215 Pradeshik Geet | |
| 0850 News | | 2150 News | | 2230 Close Down. | |
| 0900 Commentary | | 2200 Commentary Week in Parliament | | SATURDAY | |
| 0905 Varta | | FOR EAST AFRICA | | 2145 Saaz Sangeet | |
| TUESDAY | | IIND SERVICE | | 2150 News | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| 0850 News | | SUNDAY | | 2205 Samachar Darshan | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2215 Pradeshik Geet | |
| 0905 Varta | | 2150 News | | 2230 Close Down. | |
| TUESDAY | | 2200 Commentary Week in Parliament | | SATURDAY | |
| 0845 Shabad | | FOR EAST AFRICA | | 2145 Saaz Sangeet | |
| 0850 News | | IIND SERVICE | | 2150 News | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| 0905 Varta | | SUNDAY | | 2205 Samachar Darshan | |
| TUESDAY | | IIND SERVICE | | 2215 Pradeshik Geet | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2230 Close Down. | |
| 0850 News | | SUNDAY | | SATURDAY | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2145 Saaz Sangeet | |
| 0905 Varta | | 2150 News | | 2150 News | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2200 Commentary | |
| 0845 Shabad | | FOR EAST AFRICA | | 2205 Samachar Darshan | |
| 0850 News | | IIND SERVICE | | 2215 Pradeshik Geet | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2230 Close Down. | |
| 0905 Varta | | SUNDAY | | SATURDAY | |
| TUESDAY | | IIND SERVICE | | 2145 Saaz Sangeet | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2150 News | |
| 0850 News | | SUNDAY | | 2200 Commentary | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2205 Samachar Darshan | |
| 0905 Varta | | 2150 News | | 2215 Pradeshik Geet | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2230 Close Down. | |
| 0845 Shabad | | FOR EAST AFRICA | | SATURDAY | |
| 0850 News | | IIND SERVICE | | 2145 Saaz Sangeet | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2150 News | |
| 0905 Varta | | SUNDAY | | 2200 Commentary | |
| TUESDAY | | IIND SERVICE | | 2205 Samachar Darshan | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2215 Pradeshik Geet | |
| 0850 News | | SUNDAY | | 2230 Close Down. | |
| 0900 Commentary | | 2145 Saaz Sangeet | | SATURDAY | |
| 0905 Varta | | 2150 News | | 2145 Saaz Sangeet | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2150 News | |
| 0845 Shabad | | FOR EAST AFRICA | | 2200 Commentary | |
| 0850 News | | IIND SERVICE | | 2205 Samachar Darshan | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2215 Pradeshik Geet | |
| 0905 Varta | | SUNDAY | | 2230 Close Down. | |
| TUESDAY | | IIND SERVICE | | SATURDAY | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2145 Saaz Sangeet | |
| 0850 News | | SUNDAY | | 2150 News | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2200 Commentary | |
| 0905 Varta | | 2150 News | | 2205 Samachar Darshan | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2215 Pradeshik Geet | |
| 0845 Shabad | | FOR EAST AFRICA | | 2230 Close Down. | |
| 0850 News | | IIND SERVICE | | SATURDAY | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2145 Saaz Sangeet | |
| 0905 Varta | | SUNDAY | | 2150 News | |
| TUESDAY | | IIND SERVICE | | 2200 Commentary | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2205 Samachar Darshan | |
| 0850 News | | SUNDAY | | 2215 Pradeshik Geet | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2230 Close Down. | |
| 0905 Varta | | 2150 News | | SATURDAY | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2145 Saaz Sangeet | |
| 0845 Shabad | | FOR EAST AFRICA | | 2150 News | |
| 0850 News | | IIND SERVICE | | 2200 Commentary | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2205 Samachar Darshan | |
| 0905 Varta | | SUNDAY | | 2215 Pradeshik Geet | |
| TUESDAY | | IIND SERVICE | | 2230 Close Down. | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | SATURDAY | |
| 0850 News | | SUNDAY | | 2145 Saaz Sangeet | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2150 News | |
| 0905 Varta | | 2150 News | | 2200 Commentary | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2205 Samachar Darshan | |
| 0845 Shabad | | FOR EAST AFRICA | | 2215 Pradeshik Geet | |
| 0850 News | | IIND SERVICE | | 2230 Close Down. | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | SATURDAY | |
| 0905 Varta | | SUNDAY | | 2145 Saaz Sangeet | |
| TUESDAY | | IIND SERVICE | | 2150 News | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| 0850 News | | SUNDAY | | 2205 Samachar Darshan | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2215 Pradeshik Geet | |
| 0905 Varta | | 2150 News | | 2230 Close Down. | |
| TUESDAY | | 2200 Commentary Week in Parliament | | SATURDAY | |
| 0845 Shabad | | FOR EAST AFRICA | | 2145 Saaz Sangeet | |
| 0850 News | | IIND SERVICE | | 2150 News | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| 0905 Varta | | SUNDAY | | 2205 Samachar Darshan | |
| TUESDAY | | IIND SERVICE | | 2215 Pradeshik Geet | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2230 Close Down. | |
| 0850 News | | SUNDAY | | SATURDAY | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2145 Saaz Sangeet | |
| 0905 Varta | | 2150 News | | 2150 News | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2200 Commentary | |
| 0845 Shabad | | FOR EAST AFRICA | | 2205 Samachar Darshan | |
| 0850 News | | IIND SERVICE | | 2215 Pradeshik Geet | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2230 Close Down. | |
| 0905 Varta | | SUNDAY | | SATURDAY | |
| TUESDAY | | IIND SERVICE | | 2145 Saaz Sangeet | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2150 News | |
| 0850 News | | SUNDAY | | 2200 Commentary | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2205 Samachar Darshan | |
| 0905 Varta | | 2150 News | | 2215 Pradeshik Geet | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2230 Close Down. | |
| 0845 Shabad | | FOR EAST AFRICA | | SATURDAY | |
| 0850 News | | IIND SERVICE | | 2145 Saaz Sangeet | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2150 News | |
| 0905 Varta | | SUNDAY | | 2200 Commentary | |
| TUESDAY | | IIND SERVICE | | 2205 Samachar Darshan | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2215 Pradeshik Geet | |
| 0850 News | | SUNDAY | | 2230 Close Down. | |
| 0900 Commentary | | 2145 Saaz Sangeet | | SATURDAY | |
| 0905 Varta | | 2150 News | | 2145 Saaz Sangeet | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2150 News | |
| 0845 Shabad | | FOR EAST AFRICA | | 2200 Commentary | |
| 0850 News | | IIND SERVICE | | 2205 Samachar Darshan | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2215 Pradeshik Geet | |
| 0905 Varta | | SUNDAY | | 2230 Close Down. | |
| TUESDAY | | IIND SERVICE | | SATURDAY | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2145 Saaz Sangeet | |
| 0850 News | | SUNDAY | | 2150 News | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2200 Commentary | |
| 0905 Varta | | 2150 News | | 2205 Samachar Darshan | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2215 Pradeshik Geet | |
| 0845 Shabad | | FOR EAST AFRICA | | 2230 Close Down. | |
| 0850 News | | IIND SERVICE | | SATURDAY | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2145 Saaz Sangeet | |
| 0905 Varta | | SUNDAY | | 2150 News | |
| TUESDAY | | IIND SERVICE | | 2200 Commentary | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2205 Samachar Darshan | |
| 0850 News | | SUNDAY | | 2215 Pradeshik Geet | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2230 Close Down. | |
| 0905 Varta | | 2150 News | | SATURDAY | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2145 Saaz Sangeet | |
| 0845 Shabad | | FOR EAST AFRICA | | 2150 News | |
| 0850 News | | IIND SERVICE | | 2200 Commentary | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2205 Samachar Darshan | |
| 0905 Varta | | SUNDAY | | 2215 Pradeshik Geet | |
| TUESDAY | | IIND SERVICE | | 2230 Close Down. | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | SATURDAY | |
| 0850 News | | SUNDAY | | 2145 Saaz Sangeet | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2150 News | |
| 0905 Varta | | 2150 News | | 2200 Commentary | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2205 Samachar Darshan | |
| 0845 Shabad | | FOR EAST AFRICA | | 2215 Pradeshik Geet | |
| 0850 News | | IIND SERVICE | | 2230 Close Down. | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | SATURDAY | |
| 0905 Varta | | SUNDAY | | 2145 Saaz Sangeet | |
| TUESDAY | | IIND SERVICE | | 2150 News | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| 0850 News | | SUNDAY | | 2205 Samachar Darshan | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2215 Pradeshik Geet | |
| 0905 Varta | | 2150 News | | 2230 Close Down. | |
| TUESDAY | | 2200 Commentary Week in Parliament | | SATURDAY | |
| 0845 Shabad | | FOR EAST AFRICA | | 2145 Saaz Sangeet | |
| 0850 News | | IIND SERVICE | | 2150 News | |
| 0900 Commentary | | 2145 hrs. to 2230 hrs. | | 2200 Commentary | |
| 0905 Varta | | SUNDAY | | 2205 Samachar Darshan | |
| TUESDAY | | IIND SERVICE | | 2215 Pradeshik Geet | |
| 0845 Shabad | | 2145 hrs. to 2230 hrs. | | 2230 Close Down. | |
| 0850 News | | SUNDAY | | SATURDAY | |
| 0900 Commentary | | 2145 Saaz Sangeet | | 2145 Saaz Sangeet | |
| 0905 Varta | | 2150 News | | 2150 News | |
| TUESDAY | | 2200 Commentary Week in Parliament | | 2200 Commentary | |
| 0845 Shabad | | FOR EAST AFRICA | | 2205 Samachar Darshan | |

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 43.74M (6155 KHz)
MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (1071 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

TRANSMISSION III

MW 427.3M (702 KHz) SW 91.05M (3295 KHz)

TRANSMISSION I

HOURS

- 0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
0545 Devotional Music
0615 News
0625 Shah-E-Saba
0700 From Old Films
0725 Shamm-E-Farozan
0730 Instrumental Music
0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); About Books (IIrd and IVth)
0755 Programme Summary
0800, 0835 and 0915 Listeners' Request
0830 Taarikh Saaz
0900 Aaj Ki Baat (For Children on Sunday and Friday)
0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)
0930 News Summary
0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)
1000 CLOSE DOWN.

TRANSMISSION II

- 1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary
1402 News Summary
1407 Sunday : Replies to Letters
Monday : Dhanak (1st); Meri Nazar Mein (IIrd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500)
Tuesday : Devotional Songs (1st, IIIrd and Vth), Filmi Qawwalian (IIrd and IVth)
Wednesday : Mixed Melodies
Thursday : Dhoop Chhaon
Friday : Mushaira (1st—Up to 1500) Saat Siwal (IIrd and IVth); Story of a Song (IIIrd and Vth)

- Saturday : Geetanjali (1st, IIIrd and Vth); Geet Aapke Sher Hamare (IIrd and IVth)
1430 Sunday : Kehkashan (1st); Mehfil (IIrd); Story with Songs (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)
Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IIrd and IVth)
Tuesday : Nagma-O-Tabassam (1st, IIIrd and IVth); Geet Se Geet (IIrd and Vth)
Wednesday and Saturday : For Women
Thursday : Harf-E-Ghazal
Friday : Mushaira (1st Continued from 1407); Yaden Ban Gayen Geet (IIrd and IVth) and For Rural Women (IIIrd and Vth)
1500 Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IIrd and IVth); Rang Mahal (Continued from 1430—Vth)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : Ranga Rang (1st and Vth); (Film world (IIrd and IVth) Baat Ek Film Ki (IVth)
Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Ek Fankar (IIrd and IVth)
Friday : Aawaz De Kahan Hai
Saturday : Phir Sunie 1610 and 1635 Listeners' Choice
1600 Jahan Numa (Listeners' Choice on Sunday—Continued from 1530)
1630 Week in Parliament—Commentary
1650 News
1700 CLOSE DOWN.

TRANSMISSION III

- 1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
2000 News
2010 Programme Summary

Sunday :—Awaz De Kahan Hai (Repeat of Fridays Programme—To be continued—up to 2045) . . .
Monday and Saturday Aahang -E- Nazm
Tuesday to Friday: Saazena

- 2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)
2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)
2045 Saaz Aur Awaz (Play or Khwabzar on Thursday)
2100 Sunday : Sports World (Urdu World on Vth Sunday)
Monday : Poetry Recitations
Tuesday and Friday : Talks
Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IIrd and IVth); Shahpare (Vth)
Thursday : Play or Khwabzar (Continued from 2045)
Saturday : Radio Newsreel
2110 Aabshaar (Play or Khwabzar on Thursday—Continued from 2045)
2130 Sunday : Kajar Bin Kare
Monday and Wednesday Non-Film Qawwalian
Tuesday : Regional Songs
Thursday : Play or Khwabzar (Continued from 2045)
Friday : Jeevan Darpan (1st and IIIrd) Short Story (IIIrd and IVth); Sada-E-Rafta (Vth); Saturday : Review of Urdu Press
2145 News
2155 Tarikh Saaz
2200 Sunday : Ranga Rang (1st and Vth); Dareecha (IIrd and IVth); Various features of a Raga (IIIrd).
Monday—Story of a tour (1st); Izhar-E-Khayal (IIrd); Feature (IIIrd); Songs of Film (IVth); Shukriya Ke Saath (Vth).
Tuesday : From a Play ground (1st and IIIrd); Science Magazine (IIIrd and Vth); Mushaira (IVth).
Wednesday :—Radio Friendship (1st and IIIrd); Story of Music (IIrd and IVth); Theatre During the Quarter (Vth).
Thursday : Adabi Nashist (1st); Aaina (IIrd and IVth); Jamaal-E-Hamnashin (IIIrd) Maazi Ke Dayar (Vth).
Friday : Roobaroo
Saturday : Nai Nasal Nai Roshni
2215 Replies to Letters (Wednesday Only)
2230 and 2305 Listeners' Choice
2300 Programme Summary
2325 Shamm-E-Farozan
2330 and 0005 Bazm-E-Musiqi
0000 News
0030 Qawwalian
0058 Highlights of Next Day
0100 CLOSE DOWN.

SINDHI SERVICE

1730—1830 hours
280.1M (1071 KHz)
31.38M (9560 KHz)
2115—2145 hours
280.1M (1071 KHz)
News at 1735—1745 hrs.

REGULAR FEATURES

- 1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gell Asanja (I, III, V)
- (b) Quiz Programme (II, IV)
- (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week

PUNJABI SERVICE

1900—2000 Hrs.
427.3 m (702 KHz)
News at 1905—1910 Hsr.

REGULAR FEATURES

- 1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners' Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kaffan
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shai Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78 m (15165 KHz)
16.93 m (17715 KHz)
News in Konkani (1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 2540 Metres, 9912, 11810 kHz News 0110—0115 hours and 2330—2340 hrs. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815 kHz News 0615—0625 hours 1645—1745 hours—16.87, 19.70 Metres 17780 15230 kHz. News 1645—1655 hours. 19.59 16.85 Metres 15235, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.75 Metres 1134, 7120, 9755 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. 0845 hours; 1900—2000 hours, 280.1 Metres 1071 kHz News 1901— |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835 0845 hrs.; 1900—2000 hrs.; 280.1 Metres; 1071 kHz; News 1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 16.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0705—0715 hours 1230—1300 hours—30.91, 25.56, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2000—2210 hours, and 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours 280.1 Metres 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.15, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz, News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15290, 11830 kHz. 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz; News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.) Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



June 1983

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION

INDIA CALLING





Members of the Chinese Unit during the rehearsal of a broadcast (left) and Professor A. Rehman, Chief of Planning, CSIR, whose talk on 'Technology transfer and scientific cooperation among Non-Aligned countries' was broadcast from G.O.S.



Ahmad Hussain (left) and Jamil Ahmad (below) in Sham-e-Ghazal concert held at Mavalankar Hall before an invited audience—Urdu Service of ESD.



Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

JUNE 1983

THE OUTCOME OF THE NEW DELHI NON-ALIGNED SUMMIT :

A discussion 1

PANORAMA OF PROGRESS : PARADIP PORT

J. P. DAS 4

GATEWAY OF INDIA : DELHI

Rabindra Seth 5

SUCCESS OF STEEL INDUSTRY IN INDIA

S. N. Yadav 7

INDIAN DELICACIES : ANDHRA PRADESH

Mrs. Y. K. Subramanyam 8

TAMIL SERVICE 9

GENERAL OVERSEAS SERVICE 10

HINDI SERVICE 14

URDU|SINDHI|PUNJABI| KONKANI SERVICES 15

FOREIGN LANGUAGE SERVICES 16

DISCUSSION

The outcome of the New Delhi Non-Aligned Summit

Participants :

L. K. Jha, Member Brandt Commission and Chairman, Economic Administrative Reforms Commission of India;

Natwar Singh, Secretary-General of the Seventh Summit of the Non-Aligned;

A. K. Damodaran, Former Diplomat; and

C. S. Pandit of Amrita Bazar Patrika (Moderator).

C.S. PANDIT : The Seventh Non-aligned Summit which ended in New Delhi in March according to an outside observer seems to be a landmark in the history of this Movement which started nearly two decades ago with just twentyfive Members. The New Delhi Summit attracted over a hundred delegates, Heads of State and Governments from all parts of this globe. Four continents represented also more than one-half of the world's population and that was its political and moral strength which some prophets of doom had thought would be its weakness and that the Summit will collapse on such peripheral issues as Kampuchea and Afghanistan. However, that is not important because it has proved otherwise. What is important is the various political documents, the one voice with which all the leaders of this Movement praised the conduct of this Conference. The lofty aims that have been enunciated in the message, documents and declarations that have been adopted, indicate that

the Third-world is no more satisfied with an unequal status in the affairs of this world and would like to have an equal say. Now I will ask Mr. L. K. Jha to give us an idea as to what is the thrust of the political and economic declaration that has been adopted.

L.K. JHA : I think both the political and economic thrusts stem from the same basic consideration that you cannot have exploitation by the powerful of the weak, by the rich of the poor, by threats of force and arms over the forces of peace. Therefore, even in the Document dealing with economic issues, there is reference to peace and disarmament and likewise the Document dealing with the political issues that is Political Declaration, there is reference to the problems of poverty. So it is a joint thrust that has been brought about by countries which have very different social and economic systems, different foreign policy goals, different trends, different problems. But the very fact that despite all these differences they could agree upon such a wide-ranging programme of action shows the validity of the points. There were Members, I won't name them, who tried to seek endorsement of their own particular pre-occupations by using the Conference as a sounding boat for that purpose, those attempts failed. Ultimately, what emerged is, if I may say so, a call of the human race. A cry of the heart of the human race asking for the possibilities of decent just living in a world which has the capacity to sustain it. There were times in history when you could just not

think of certain things such as food for all or education for all. But today it is within the reach of humanity and what we are doing, what the world is doing is to use this tremendous potential more for destructive than for constructive purposes.

C. S. PANDIT: This gives a very clear picture of the thrust. Now I would like to ask you, Mr. Damodaran who has had quite a long experience of dealing in diplomacy in India and abroad that such declarations, such conferences, once they pass these pious objectives and declarations, how far they are able to get them implemented or carried through as a programme of action, although there is a programme of action spelt out both in economic and political fields but how far it is possible in a world that is so sharply divided.

A.K. DAMODARAN : The only sensible way of looking at this thing is to regard this Conference as an event, an important event, but only an event in a process and the future evolution of the process, we as a country and our government can influence. To that extent, there is a certain excitement and pleasure in decision-making for the next three years. As Mr. Jha made it very clear we are at a moment of history when two things are intersecting—disarmament and development. The Brandt Commission Report said during the last three years, the arms expenditure increased by 250 times. We are really not creating phantacies of crisis. We are in the midst of a crisis and we were able to persuade people's obvious sincerity with definite constituencies at home, all of them came here and all of them talked. So, the political programme and the economic programme have got to be seen as a sort of the lowest common multiple of over 80 nations. The real thrust is to be seen in the message which the New Delhi Summit sent and also in the Prime Minister's speeches. On the political question, for example, what she said in her first speech about how interference inevitably leads to intervention and the other classic sentence about Non-aligned Movement being the greatest Peace Movement in history. Both summarise the position. I think that we should really look upon this as a real problem and the fact that we are making speeches about it, we are organising it is important and it is a crisis and we have got to face it.

C.S. PANDIT : Mr. Damodaran, one could not agree more with you on this assessment and at the same time one cannot overlook the fact that in this Summit particularly influence of power groups was very much in evidence not so much on basic issues, because these basic issues they could not possibly object to, but on may be very peripheral issues like representation of Kampuchea or some others got defused but this Kampuchean issue held the floor for full 24 hours or more. Not because it is so important because ultimately they all agreed to the formulation on Kampuchea or South East Asia. What they were wrangling about was something that is extraneous to the Movement that shows that powers that once considered this Movement immoral today think that they must increase their influence. The other side is equally worried that their influence on the Movement is going down. Now these outside influences are going to affect the future of this Movement. I have no doubt in my mind but I would like Mr. Natwar Singh who is Secretary-General of the Conference how he looked at as things evolved in his presence in the Conference.

NATWAR SINGH : Many weeks before the Summit took place, I think I had occasions to say I think on this network or on the Television that we did not expect the U.N. scenario to be repeated here either on Kampuchea or on Afghanistan and that is precisely what happened; because the pitch at which the people were battling in New York was different from the pitch they were to bat on in New Delhi. The other thing to my mind which I think we should keep reminding ourselves is that the Summit once again very dramatically proved the correctness of Jawaharlal Nehru's vision and the soundness of his policy. And I think this comes out in the New Delhi message which I must say is the only major event which media missed because the message was read out at half past three in the morning and in many ways similar to the call that was made at the end of the Belgrade Conference in 1961. And I would hope that a very large number of people in the world would read it and read it carefully, because it sums up the achievements of the Summit. The other fact which we should bear in mind and we should do it with modest pride is that not only the Non-aligned Movement held together in New Delhi it has emerged stronger and the very fact that issues

like Kampuchea and Afghanistan, Iran-Iraq war were discussed openly, freely and frankly, dispassionately, and in a balanced manner and concluded in the way they were show that the Movement is healthy and strong. A sick organisation could not produce this kind of result.

C.S. PANDIT : Quite right, and it is not amenable to outside influences.

NATWAR SINGH : So it has shown the independence, the relevance, the importance and I think the super powers pay far more attention to the deliberations of Non-aligned Movement than they do to the U.N. General Assembly.

C.S. PANDIT : That is exactly what I had in my mind and that since they consider it now an effective factor in international relations, would they not like to increase their influence. This is what the thrust of my question was.

NATWAR SINGH : Well, they obviously think it is very important. Now consider the number of messages including the ones from Mr. Andropov, from Mr. Reagan, from Mr. Mitterand, from Mr. Zhao Ziyang and a very large number of other very distinguished world leaders. The fact that over 1,000 Members of the media from all parts of the world converged to Delhi, they obviously think that the event was important, it has relevance that it has an impact whether it is on the North-South dialogue, South-south dialogue or on political matters that this is a factor to be reckoned with and the fact that the Chairmanship has devolved in India also gives it that extra authority and punch. I am not denigrating the previous Summits but it just happened that we have not had at the helm of affairs a leader who has a very very great standing in the world.

C.S. PANDIT : Quite right. Now this brings me to the more immediate and fundamental questions that face us. This Movement or this Summit has decided to take certain measures or has adopted a plan of action in the economic field which may not be acceptable or approved by those who are at the controlling end of world economies. For instance, they have talked of global negotiations being re-started may be in one phase or two phases as they are wanted. But global negotiations have been stalled at the instance of one power. They have talked of having

an international conference and with universal participation not like the Bretton Woods conference for restructuring the monetary and financial system. They have also talked of collective self-reliance, South-South Cooperation. Now having adopted these. Mr. Jha, would you analyse it for us how much would they be able to achieve with the resistance that they are getting from abroad, having been a Member of the Brandt Commission yourself you would be in a better position to tell us something about it.

L.K. JHA : Well, let me begin by saying that it is not quite right to look at one or two individual items in the economic programme. One has to look at the broad sweep of them. Now there is a part of the programme which is entirely within the realm of what the developing countries can do for themselves. And I think we have to forget the importance of it and here both South-South Cooperation and a Strategy for Collective Self-reliance came into the forefront so that it is no longer the situation in which what we decide on the economic front has to depend on the kind of response which we get from the developed countries. That is point one. Point two about global negotiations. I think on global negotiations the conference has taken a very conciliatory attitude. We know the reservations of the United States. We said that there is a certain area where there is agreement. Some issues are terms of solving the problems of the poorer countries in isolation. But in a common endeavour on mutuality of interests in interdependent world we refer to the Brandt Commission. Now many of the conclusions which the Conference came to were those which the Brandt Commission came to and others have come to because looking at it objectively, the problems of the world economy today clearly brings out how inter-dependent the world is. When Mexico was not able to meet its debt obligations, its impact on the American banking system immediately led to re-thinking in the U.S. Treasury. And the refrain of U.S. treasury changed. They spoke of a Bretton Woods type of conference. Now Bretton Woods conference was not a conference of Western powers. Soviet Union and China were in it. The people who were excluded were the enemy countries at that time—Germany and Japan. India was there, though India

had not been independent but because of India's importance India was a participating country. Now we talk of a Conference. We do not use the phrase Bretton Woods type then people will have to argue what is a Bretton Woods type conference. So we have put the problem in the much wider perspective which came out of P. M.'s inaugural speech that we have to tackle the problems which are monetary and financial and have bearing on development. Now this means that not only the International Monetary Fund and the World Bank, it means also the flow of resources from developed, developing countries and when you talk of that even the West wants the East to participate. In fact, they say that why doesn't the Soviet Union play a bigger role. So here is a chance let us have a joint talk. Similarly, it would take such matters as trans-national Corporations and private investment. So it has a much wider scope. So this in my mind is not something which can be rejected off-hand as unless one is going to be obstructive.

PANDIT : Well, Mr. Jha, I wish I could share your optimism of the response because as seems to me and Mrs. Gandhi articulated this at her press conference that although the aligned groups have become rather loose over the years but their own self-interest is so linked that even if they want to take a different stance within say the Western group they may not be able to, because as you know, she pointed out, they are following protectionist policies, they are following bilateralism in their monetary relations which are not acceptable under these decisions. However, I would not go deep into that question. What I would like to ask Mr. Damodaran now is the question of the relationship that has been established in these documents between disarmament particularly nuclear disarmament and release of resources for development. Now this idea has been projected a number of times by our Prime Minister, but do you think politically it will be acceptable to those nuclear weapon powers who are bent upon confrontation course and going on spending so much of money on nuclear armaments? Another point that strikes me is this, I will pose it immediately is that the nuclear powers are the ones who think that they are in the front of a new industrial revolution based on nuclear technology of that kind.

And they do not want others to enter it and therefore, they will prevent anybody which is not a nuclear weapon power but has a nuclear know-how to come in the front through these one-sided safeguards, one-sided things. Now will they give up that privileged position?

DAMODARAN : I think I would like to dispose of the last question first. You know, there is a certain difficulty about the non-proliferation treaty but on the other hand, it is a fact that we are back in the atmosphere of the fifties when the nuclear powers were back in the market as sellers of a technique. They may be extremely cautious about advanced technology. But please remember that the Chinese were never in the reactor business, are now in the reactor business. The Soviet Union is in the reactor business. So I think that we are in a very fluid situation and it should be possible for us without using words with emotive associations like appropriate technology and all that. It should be possible for us to use the existing conflicting pressure groups and lobbies in these countries and between these countries to develop our own capacity and that is where interdependence comes and South Bloc also comes in. Now my real difficulty about this particular problem is that about disarmament and development there is a fairly general consensus, the Brandt Commission, we have really had it. But could I diverge a little Mr. Pandit, to the most exciting moment in the conference as a semi-outsider because I was not involved like Mr. Natwar Singh in the actual working but I was watching it from closer quarters, the most exciting moment was the end of the two or three hours' suspense and India came out with the Iran-Iraq war solution. That was foreshadowed in the PM's little reference in her speech, very tentative, very gentle, very gracious reference to these two friends of ours fighting and all that. This showed the success we had on this dramatic moment. It has now become a non-event and people talk about Kam-puchea. This shows the way the lengthy preparations both before the Conference and during the Conference were effective ultimately. I think we should devote some time now to the organisational aspects of this apart from the security which is fantastic and which appears to be totally unimportant in retrospect but which has loomed very large in the minds

of Mr. Natwar Singh and his colleagues.

PANDIT : Yes, I think, Mr. Natwar Singh can throw some light on that aspect of it.

NATWAR SINGH : I will just say two things. As Damu said, vast amount of work went on behind the scene of this Conference and inevitably I was involved in it. I am not trying to take any credit for it but it happened that I was around when all these things were happening. And I think, the Prime Minister's own position and authority had a very decisive effect on the final outcome of all the major issues here. Now take for example, the Iran-Iraq question. Till 2.30 in the morning we did not know what will happen, what turn it will take and it is heard meetings with the Foreign Minister of Iran, the Deputy Prime Minister of Iraq and Mr. Arafat that were arranged at two minutes notice, I literally had to produce them in her room where this decision was taken and the fact that she was directly, personally involved in this add to no small measure the responsibility for the happy outcome of this thing. The other point that Damu mentioned was the pre-Summit consultations. I think we did a very wise thing at that time it was debated in the Foreign Affairs Ministry whether we should go out or not. It may give the impression that we are projecting ourselves before hand etc. That I think to be very useful, very valuable, very worthwhile exercise because important Non-aligned countries know precisely how far we are willing to go on A, B and C and how far they could go if the Movement was to be kept together. And throughout this Conference even when in the Iran-Iraq debate tempers were bit frayed you were confident that you know this thing will not end in a breakdown of the Movement because (a) we had been able to make personal contacts fairly with high levels with people who mattered in these conferences. After all, this all 101 Members cannot take part in it. Within the first few hours, a core group develops which does not run the conference but influences the decision greatly. They are well informed, they have good contacts and our having met these people helped a very great deal. Now for the organisation this was the largest Summit ever held. We are 101 full Members, we had 22 observers, we had 18 guests, then the security is rightly important. We

are a relaxed society an open society. The Prime Minister travels in an Ambassador car which is not bullet proof. But the fact is that other countries do not look at it that way and when their advance teams came they were actually appalled. They say that one has to sit 1½ hours outside in the open to see the Retreat. They had never had like this. The other thing is, now for example, our traffic people, security, people, they worked round-the-clock for two weeks, we had 71 Heads of State and Government. They have never gathered, anywhere for such a long time. To make their movement easy, to see they arrive in time, they go in time, they change their mind, they have to go to various places, the pressure on our people, a colossal one and I think we should be rightly and humbly proud of the fact that we have pulled off an organisational miracle.

PANDIT : Then one point that emerges and I would beg if anyone of you disagrees that among the big leaders that we have all collected together here, our Prime Minister shone out in this Conference as one of the senior-most, most respected and experienced leaders who could hold this disparate, ideologically, organisationally, disparate group into evolving consensus on issues on which it does not happen ordinarily. What do you think, Mr. Jha ?

L.K. JHA : I agree, the great achievement because it is not a consensus of verbiage not just platitudes and words, it is a concerted programme of action detailed and yet on that there is agreement. I mean, as you said that I am optimistic. I am not optimistic. I am quite frank. It is an uphill task. It is not as if I could say that let us prepare a document that will be accepted easily that was a surrender. But it is not a confrontational document. It is a document

where given pressure, persuasion and continuing follow-up action, we should hope to achieve success and I am optimistic in that sense.

PANDIT : Quite right Mr. Jha. And now the time is running out, I must say that all of us seem to agree that these documents are not just platitudes. But a concrete plan of action of leaders, who represent more than half of this humanity, may be the deprived part of the humanity but they have spoken with one voice and the documents are not as Mr. Jha put it just now. Documents of not confrontation but of cooperation with all. And in that sense follow-up action as Mrs. Gandhi in her press conference, pointed out, she would like the Heads of State to be present at the next UN General Assembly to follow through. Now this plan of action, this plan has to follow up with specific action and that I am sure, Mrs. Gandhi as Chairman is capable of doing, because we have had her as Prime Minister at a very critical moment and during these critical moments, the chain of command in this country has always been par excellence, excellent absolutely. This was in 1971 you were there Mr. Jha at that time and it has been now.

DAMODARAN : Can I put it poetically.

PANDIT : Yes please do.

DAMODARAN : Glad and confident morning again.

NATWAR SINGH : And also I think a realisation that Non-alignment is not a business, it is a commitment.

PANDIT : Quite right and with these words, Gentlemen, I thank you.

NSD, AIR

(Broadcast on 13-3-83)

□□□

Panorama of progress : Paradip port

by J.P. Das

THE history of growth and progress of Paradip Port in Orissa is one of speedy industrialisation of the State in the last few years.

PARADIP Port located on the Eastern coast of India was established as major Port in 1962, primarily to export iron-ore to Europe

and Japan. Another commodity which was also exported was chrome ore. Incidentally, Orissa is the only State in the sub-continent which has very

INDIA CALLING, JUNE, 1983

rich reserve of chrome-ore and since the inception of the Port, this commodity has been an attractive item for export. The Port, started with only one iron ore berth and thereafter, one general cargo berth. In the beginning, apart from ores, no other commodity found its way out of the port. One of the reasons for this was that the hinterland had not been exploited fully. Gradually, with the establishment of the first general cargo berth in 1972, items like sal seeds, sal seed oil, tamarind, turmeric chinaclay and soap stones were exported in large quantities out of this port.

I would like to mention here that Paradip Port's hinterland is not only Orissa, the State in which it lies, but also States like Bihar and Madhya Pradesh which have exploited its potentials as and when necessary. The machinery and equipment for expansion of the Tata Iron and Steel Company at Jamshedpur were imported through Paradip Port. The increase in general cargo, led to the demand for more cargo berths.

The second cargo berth of the Port is likely to be commissioned sometime in June this year and the third cargo berth which is also under construction, will be commissioned by April, 1984.

The late 70s' saw the setting up of fishing industries around Paradip Port. At least one hundred fishing trawlers went into operation and four fish-processing factories were set up, in and around the Port town. The redeeming feature of this development was that young entrepreneurs and educated unemployed took to this business. In 1980-81, the export of shrimps from Paradip was worth Rs. 8 crores and it is expected to be at least 15 crores during the current financial year. The Government has now sanctioned a fishing harbour and when this harbour is completed, it is envisaged that the fishing industry will further expand. Another interesting feature of the fishing industry is that efforts are now being made by the Orissa Maritime Corporation to mechanically make dry fish and export them to the South-East Asian countries where the commodity is in demand. Recently, the Maritime Corporation of Orissa has signed a contract with a Singapore Company for plying deep-sea trawlers on the Eastern Coast of India. This should give further boost to the fishing industry at

the Port town of Paradip. Similar arrangements are also being made with certain Greek companies by the Maritime Corporation.

Earlier, the draught at the Port had created problems for vessels above 50 thousand tonnes. However, the draught has now been increased and the declared draught is 42 feet. With this draught, vessels of 75 thousand tonnes can be handled without any difficulty. At present, such vessels are being handled only at the outer harbours of Visakhapatnam and Madras. Efforts are also now on to introduce container services in the Port. Another facility which was recently added is night navigation.

APART from fishing industry, other industries have now sprung up around the Port town. A phosphates factory in collaboration with the Republic of Nauru is under construction. Phosphate-based fertilizers will be manufactured from raw rough phosphate, imported from Nauru. To facilitate the handling of this commodity, a special fertilizer berth is also being constructed. Other industries which have grown up include fabrication and engineering industries,

ships repair and boat building. Efforts are now being made to establish a free-trade zone at Paradip.

Daitari, the new site for setting up a large steel plant, is 100 kms. from Paradip Port. Daitari and Paradip are linked up with an excellent, wide road for facilitating transport arrangements between the proposed steel town and the port.

Historically, Orissa has been a maritime State of repute. Navigators and traders from Kalinga, as Orissa was then known, exploited the markets of Java, Sumatra and Bali. Even today, the Maritime spirit of the State is symbolised by a festival which is held on Kartik Purnima day when prayers are offered in honour of the brave navigators and traders of yester years. This spirit has perhaps helped Paradip Port to grow and progress. Added to this factor is industrialisation of the State which has been very rapid in the last few years. In about five years time, two sponge-iron plants, three charge-chrome plants, a gigantic aluminium complex with French collaboration and several other industries will be seeking the help of this port to export their products.

□□□

Gateway of India : Delhi

by Rabindra Seth

THE city of Delhi with memories which whisper of a past 3000 years old offers warmth and friendliness and many surprises to a visitor.

DELHI offers a rich mosaic of legend and history, of romance and reality. Capital of India, Delhi, blends an historic past and a vibrant present. Here is a rich perspective in time and space, offering warmth and friendliness and many surprises. Delhi is a city with memories which whisper of a past 3000 years old. Yet, its vision is surprisingly young and contemporary.

Legend has it that Delhi, then called Indraprastha, was originally founded around 1200 BC by the Pandavas, the august heroes of the epic, Mahabharata. Some believe that the name of the city has been derived from the Persian word *Delhiz* meaning threshold or gateway. It is also

probable that Delhi was named after Raja Dillu, the kind of Kanauj in the 8th century A. D.

The Qila Rai Pithora, bequeathed by a Rajput king; the Qutab Minar, grand gesture of an Afghan king; the ruins of the Old Fort where once the wise king Sher Shah Suri lived; the glorious Jama Masjid, eloquent reminder of Mughal religious fervour; the tombs and mausolea in remnants of ruling nobles and kings. It is all here to see, this slow march of history, carved in stone; The imperial city of New Delhi planned for the British by Lutyens consists of broad avenues, immaculate gardens, widely spaced bungalows and shaded avenues. The sweeping symmetry of

Rajpath, from the base of India Gate, moving past the imposing Parliament House, straight to the massive gates of Rashtrapati Bhavan, the regal residence of former viceroys, now the home of the President of India. Rajpath is the setting for India's most spectacular celebration—the Republic Day Parade, Caparisoned elephants, prancing horses, soldiers in their regalia, floats and the colourful flypast—all the pomp and pageantry of India—which make it an unforgettable event.

Some of the world's best conference and convention facilities are available here, making Delhi one of the finest conference venues in the East. The most comprehensive package of such facilities is offered by Vigyan Bhavan—chosen for the most impressive gatherings. The 10 new hotels in Delhi built for the Asiad has added to the infrastructure for conventions and conferences. The Non-Aligned meet in March and the Commonwealth Heads of State Conference to be held later this year will not only strengthen New Delhi's claim to holding conferences on a grand scale, but also, India's claim as a great tourist destination. The massive facelift which Delhi received for the Asian Games was no mean achievement. Ten flyovers were built, roads were widened, and new streetlights installed along with massive sports stadia.

From New Delhi, the seat of power—of the Secretariat and Parliament, let us move to the old city. Though horse-drawn tongas and rickshaws have been banned in the avened city of Lutyens or New Delhi, they continue to ply in Old Delhi. Nothing can better capture the ambience of an Arabian Nights market than the narrow lanes and bustling bazaars of Chandni Chowk where once the Mughal Kings came window-shopping. Ancient, narrow, twisting lanes hoarding as it were, a myriad of historic secrets, keep traditions of fine craftsmanship alive. At the Ivory Palace, at the foot of the Jama Masjid, you will see the traditional craftsman, character etched on his face and with the skill of his fingers, painstakingly creating marvels of ivory and silver and shining threads of zari.

Yet another shoppers' delight is Janpath. At one end are Nepali and Tibetan trinket shops selling beads, semiprecious stones, a few antiques, brass and bronze figurines and tinkling doorbells. Walking down

Janpath is like walking down a promenade lined with shops containing more treasures than Pandora's box. If you run short of cash, most will accept travellers' cheques and willingly mail your parcels.

At every street corner you get the aroma of food of puffed Indian bread of puris and channas (cooked gram). In the monsoons there is the whiff of fresh corn on the cob (or 'bhutta', as it is locally called) being roasted on coal—bang on the pavement. And in winter, the peanut and grain vendors have a field day selling this cheap form of protein. There are eating houses galore in the Capital. The Delhi-wala, the Punjabi in particular, is fond of good food and eating out. Tandoori chicken, tikkas or roast meat spiced in North Indian style, kababs and biryani or fragrant meat-pulao is common fare.

In no other country can one find such a variety of tasty vegetarian dishes. Rice is cooked in several mouth-watering styles and even the Indian bread can be had as 'naan', 'chappati' 'tandoori roti' and 'rumali roti' in various forms of unleavened bread. To top it all you can have a tumbler of 'lassi' (butter-milk) or whipped yogurt, sweetened and flavoured.

Walking down a crowded Delhi street you may find a monkey or bear tugging at your shirt. It is nothing to get frightened about because he is just one of the street entertainers asking for his 'baksheesh' (reward). The bandarwala (Monkey owner) and bhalluwala (bear owner) and also an occasional snake charmer, who go from one neighbourhood to another selling laughter and suspense, are one part of a disappearing tribe of street entertainers. The monkeys, dressed like humans, perform antics and the bear holds a mock battle with its owner or performs a jig before the bowl is passed around. Occasionally you may see an elephant striding down a busy street, with saffron-robed religious mendicants bringing up the rear. Artists who display their wares by drawing Gods and Goddesses in colour chalks on the pavements, astro-palmists with old parchments and books and newspaper sellers are ubiquitous features of the city.

To the interested visitor, with limited time, Delhi is too much. Having remained a seat of power for over seven centuries, and the capital

of several Kingdoms, it naturally bears the imprint of those who ruled it. Despite urbanization, certain pockets of Delhi still carry scarred images of the passage of time. Seven distinct cities can be traced in these ruins. The plethora of monuments it houses makes Delhi an archeologist's delight. The Qutab Minar, pointing like a triumphant finger to the heavens, was meant to be a victory tower. Close by is the rustfree Iron Pillar, a near miraculous testimony to the skill of India's ancient metallurgists who could produce an incredibly pure form of iron. A few miles away lie the ruins of Siri Fort, now the hub of a commercial centre. The rugged Tuglakabad Fort, also in shambles, reflects the eccentricity of the King who built it, just as the Red Fort, the magnificent red palace built by the Mughal Emperor Shah Jahan reflects the genius of Indian architects. Jantar Mantar, in the heart of the city is a famous observatory—some of the enormous astronomical instruments are designed for day to day calculations of the position of the sun while some can help read the vertical and horizontal angles of heavenly bodies.

This is not all, Delhi preserves in its museums, an astonishing diversity of art forms. The National Museum contains the collected wealth of India's artistic efforts through the centuries. Statues, wood carvings, bronzes, miniatures, antique jewellery and what have you. The National Gallery of Modern Art presents a panorama of canvasses and sculptures reflecting world trends in art but always imbued with something unmistakably Indian.

A unique city, Delhi juxtaposes the traces of ancient culture with modernity. Towers of concrete rise sabre slim into the sky, while domes and fortress constellations lie in graceful repose. Posh boutiques contrast with the gay disorder of the pavement sellers. Reputed florists present a comfortable contrast to pavement flower-sellers outside temples.

This is Delhi, a great melting-pot of ideas, of fashions and life styles where a past, vital and alive, enlivens a dynamic present.

The heart of India, Delhi is well connected with the rest of the country—by rail, road and air. Delhi is not only the main gateway to India but also a good starting point for a discovery of this ancient yet vibrant land.

□□□

Success of Steel Industry in India

S. N. Yadav

BECAUSE of the steps being taken to step up the capacities of the existing plants, the steel industry in India is poised for substantial growth during the eighties.

THE production of steel for a country calls for a large number of inputs, the most important being coking coal, iron ore, electric energy and railway movement facilities. About 1.50 tonnes of coking coal and 1.96 tonnes of iron ore go into the production of 1 tonne of ingot steel. With rich and abundant iron ore and plenty of coal, India has a natural advantage in steel production. Besides iron ore, India has also the rich resources of manganese and chrome ores which are required for the production of steel. The availability of coal in adequate quantities within the country has given added incentive in stepping up steel production.

India is one of the important producers of steel in the world. Steel Industry in India has achieved spectacular growth. During the last three decades, India's steel production has increased appreciably.

The present installed capacity with integrated steel plants is 11.4 million tonnes in terms of steel ingots and 8.7 million tonnes in terms of saleable steel. Besides, the installed capacity of the mini-steel plants, including alloy and special steel etc. is 3.3 million tonnes of ingots.

India's position in the production of steel in the comity of nations is laudable. India ranks 15th among the major steel producing countries in the world. In 1981, India has a small share of the world output of crude steel which was of the order of 703.3 million tonnes, but she is a leading steel producer among the third world countries.

The contribution of steel in India's industrialisation could be recognised from the respectable position that India enjoys in the world being one of the 10th industrialised nations. Today steel industry in India is one of the pioneering sectors of the Indian economy. The massive material use and output supply of steel

industry establish the threshold condition for attaining higher activity levels in various sectors vital to the economy, such as mining, machinery manufacture, transport, agriculture, irrigation etc. These together account for a large quantum of the employment and income accruing to the national economy.

Steel is today recognised as a basic input material for industrial development and its per capita consumption is often regarded as an important indicator of the level of economic progress made in a country. In view of its crucial role, sustained efforts have been made in India to augment the steel making capacity the country. From a installed capacity of a mere 1.3 million tonnes of ingot steel, in early sixties, the country has forged ahead significantly. Today, the steel making capacity stands at 14.6 million tonnes of ingots per year of which 11.4 million tonnes are accounted for by the integrated steel plants and 3.6 million tonnes by the main steel plants.

Steel production is accounted for by both private and public sector undertakings. Six major steel plants, namely Bhilai, Durgapur, Rourkela, Bokaro, IISCO and TISCO account for the major portion of ingot steel production. Approximately, 40 per cent of the steel produced by these plants is oriented to meet the demand of civil construction, 50 per cent of engineering industry and 10 per cent of the miscellaneous groups. The Steel Industry of India, includes the main integrated steel plants, the electric and furnace units, rerolling mills, wire drawing units, producers of coal rolled strips and skelp, tin plate manufacturers, ferro alloy producers and units making special and alloy steels.

The product mix of the integrated steel plant in the country is designed to serve the needs of diverse sectors

of the economy and includes blooms, slabs, billets, bars, light, medium and heavy structurals, rails, sleepers, wheels, axles and galvanised and tin plated sheets.

The contribution of steel in India's export of engineering goods has been remarkable. Export of engineering goods which was insignificant during 1951-52 now accounts for over 15 per cent of total exports of India. The demand of steel in India has also increased, besides in construction and building activities, railways, manufacture of machinery, metal products etc. Some of these manufacturers worth mentioning include transport equipment, electric power equipment, industrial machinery, defence, small scale industries, wires, forgings etc.

Steel also has a high multiplier effect in generating further investments and larger employment which vary from sector to sector and use to use. Generally, it is believed that for every tonne of steel consumed employment ranging from 4 to 10 persons is created in the downstream sectors. The integrated steel industry itself has a work force of over 2,91,000 in India.

Encouraged by the steel production during the past 5th five year plans, the Government has evolved short-term and long-term strategy in the iron and steel sector. This encompasses removal of infrastructural constraints, provision of captive power plants to cater to the essential operating needs of a steel plant, acceleration of R&D activities, speedy implementation of modernisation and replacement of programmes to quickly enhanced productive capacities and productivity, speedy implementation of expansion schemes and so on.

The outlook of India's steel industry is both encouraging and promising. The policy parameters being pursued are aimed at meeting the demand projections of 12.9 million tonnes by 1984-85 and of 18.4 million tonnes by 1989-90, starting from a consumption level of 8 million tonnes in 1979-80. The production of steel including the output of mini-steel plants has been planned to be increased from 7.4 million tonnes in 1979-80 to 11.5 million tonnes in 1984-85 and 17.4 million tonnes in 1989-90. To meet the upsurge in demand, steps are being taken to raise the installed capacity of

crude steel in the integrated steel plants to nearly 20 million tonnes by 1989-90. This is sought to be achieved through a blend of schemes for modernisation and expansion of the existing units and creation of new capacities at green field sites.

Notwithstanding that India is one of the important producers of steel in the world, certain categories of steel are being imported. In order to be self-sufficient in steel, steps are being taken to step up the capacities of the existing plants. The steel industry in India is thus poised for substantial growth during the eighties. Greatest stress is being laid on completion of existing scheme as also for modernisation and rationalisation of programmes. New plants are also under construction. In order to overcome some difficulty faced by certain integrated steel plants, due

to inadequate availability of power from the public utilities and of coking coal, efforts are being made to import some quantity of high quality low ash coal to bridge the gap between the requirement of coking coal and the indigenous availability. Similarly, power requirements will be made available from the captive power units and by the public utilities.

Despite global recession, steel production in India has been going up. The steel plants are now poised for achieving higher levels of production and capacity utilisation in the coming years. The foundation now laid for a substantial increase in installed capacity in the steel structure will hopefully yield fruit and India will not only be self-sufficient, but should also be in a position to export a substantial quantity of steel.

□□□

optional, Red gram dal split is roasted like coffee till it gives a delicious aroma. This is then cooked in a pressure cooker till it becomes soft. Season with cumin seeds, add salt and serve with Pulusu.

Rice is the staple diet and the varieties of rice have exotic names like golden creeper etc. These names are justified as they are long, grained and delicious. A pickle is always there, a permanent favourite; lime, mango, amla or green tamarind, depending on the season. In summer, when hot winds scorch the plains, the juicy mangoes ripen. There are exotic varieties appropriately named such as 'sugar cane juice' etc. The surplus of the mango harvest is converted into pulp by drying on straw mats and is called 'Tandra' and is exported.

The tender leaves of the tamarind make an iron-reinforced dish with green gram. The Andhrate jack fruit grated and cooked with green chillies and ginger is a special favourite. Perhaps the sophisticated palates of some may only appreciate such delicate flavours. The fresh coconut abounding in the coastal Andhra is grated and made into balls with puffed rice and melted jaggery and is a favourite sweet for school children.

Green gram dal (half cup) is boiled till it is three-fourths cooked. Fresh tender tamarind leave sprigs not more than 2-3 days old are added to two fistfuls of the above and salt to taste. Season it with green chillies two or three split and a pinch of asafoetida and a tea spoon of mustard seeds. Jack fruit is grated or chopped fine and cooked crisp with tamarind concentrate (One tea spoon full salt). Heat a table spoon of oil and splutter mustard seeds. Add asafoetida. Add 5 or 4 chopped green chillies and ginger grated to taste. Fry them gently and add the crisp jack fruit and let it cook slowly for 2-3 minutes. Add paste of a little mustard (half tea spoon) ground with one chilly and one marble sized jaggery mix and serve hot.

The cashewnut fruit cooked with tamarind juice and jaggery is another variation of the Pulusu. The ripe jack fruit is also cooked with tamarind juice and jaggery as a stew and is delicious with dal.

The aromatic mango, rice and stuffed sweet parathas with green gram dal are a must for festival

Indian delicacies : Andhra Pradesh

Y. K. Subrahmanyam

ANDHRA PRADESH has made international impact with its spicy pickles and dishes that add pep to life.

ANDHRA, the land south of Orissa and north of Tamil Nadu, nestles in the coastal belt of South East India. It was the seat of the once famous Vijayanagar Kingdom. The mighty Godavari and the Krishna flow through its lush green bosom, making it the rice bowl of India. It has made international impact with its piquant mango pickle, Avakai. Avakai is the most popular mango pickle and has brought many a tear to a foreigner's eye, but tickled his palate to ask for more!

The volatile temperament of the Andhra is reflected in the variety of spicy dishes that add pep to life. They are as the nights of Kamasutra, once tasted—the taste lingers. The impact of the royal marriages of the princes of Rajasthan and Maharashtra with the scions of Andhra affected the cuisine of Andhra.

Sprouted legumines are an eternal standby in every household. The 'Pulusu' of the Andhras is like an

Irish Stew of the concentrate of tamarind with jaggery and a variety of seasonal vegetables such as drumsticks, pumpkin, sweet potatoes etc. This is served with roasted redgram which is cooked soft and eaten with clarified butter, which is the main dish of Andhras who have a wealth of milch cattle.

Red gram or green gram is soaked whole overnight, the water drained and left in a basket for 24 hours in a dark place. These sprouted grams are a must for festivals and are given to invitees at Pujas (holy occasions).

For 4 cups of Pulusu, a ping pong ball sized tamarind soaked in water is taken. Take one tea spoon mustard and splutter mustard, add fenugreek one pinch asafoetida and chilli to taste. Add tamarind juice and allow it to boil over slow fire with ½kg. pumpkin, cut into one inch into one inch bits, Six drumsticks chopped into 18 to 20 bits, and 3 or 4 sweet potatoes cut into 6 bits each in rounds. Ladies Finger is

lunches and the dosa is of green gram with jinger, green chillies and cummin seeds add spice to breakfast, served with chopped onions. The baked savoury cake of finely ground black grams and coarsely ground rice with pepper is a healthy dish eaten with ginger and gud chutney or coriander chutney, made with lime juice and ripened chillies. Baked brinjals flavoured with roasted gingelly seeds mixed in tamarind sauce is eaten with the above dish which is an exotic speciality. Roasted cashewnuts crystallized with sugar or jaggery is one of the dishes which I remember with nostalgia from my childhood days. Pancakes made of rice finely ground, mixed with jaggery and fried in ghee lasts long and is a must in marriages as they are sent to bridegroom's party for distribution. Roasted back gram dal ground and fried with ghee and made into round balls (ladoos) with jaggery is given to the mother of the new born child for protein reinforcement.

Gingelly seeds—the main source of cooking medium in Andhra—are roasted and crushed to add spice to any vegetable and make it rich in protein. 1/2 cup grated coconut, boiled and mashed bengal gram and

jaggery is used as a filling and dipped in a rice batter fried and served with an unlimited amount of ghee in the good old days of yore. Gongura chutney is made with special sour leaf fried in oil with tamarind and chillies. It makes a preserve and is to the Andhra as wine is to the Italian. Korivi karam—meaning devilish pungent, is another preserve chutney with red ripe chillies crushed with tamarind and salt and the poor man's standby. This is eaten with mounds of rice after a tiring day. It takes a life time to describe the delicacies of Andhra cuisine, once sampled, is never forgotten. I welcome you to this fraternity of Andhras to taste these pungently aromatic dishes with an alluring and lingering flavour.

AVAKAI

20 medium sized mangoes, each cut into 16 bits with its peel.
1 cup salt.

1 cup finely ground mustard
— 1/2 cup red chillie powder

1 k.g. til oil—Asafoetida to taste

Garlic } optional
cloves }

Mix all ingredients and in 3 days the pickle is ready to serve. Small mangoes, whole can be used and the same powder can be stuffed into them after splitting them. But these have to be dried in the scorching hot sun for a fortnight before alternately drying and soaking them in oil in the jar. The taste is similar to Olives. similar to Olives.

Spinach cooked with rice, til seed and coconut crushed and seasoned with dry chillies and mustard is a common dish amongst Andhras.

Mango Rice : Cook one cup rice so that the grains are separate, spread it out on a plate, add grated mango, one medium sized sour one. Add powdered gingelli seed roasted, season with mustard, ginger and green chillies cut fine and garnish with 10 cashewnuts bits fried. This is called Puli Hara—a Royal Feast. When mango is not available a marble sized tamarind is used to give the sourness for the rice. To the seasoning the concentrate is added cooked a few minutes and then added to the rice which is already cooked. Colour it with turmeric and garnish with Bay leaf.

□□□

TAMIL SERVICE FOR SOUTH-EAST ASIA

0530—0615 hrs
264.5, 41.29, 30.27, 25.39 Metres.
1134, 7265, 9912, 11815 kHz

REGULAR FEATURES

- 0530 Opening of the Transmission
0531 Thuthi : (Devotional Song)
0535 News
0545 Sunday, Monday, Wednesday, Thursday and Saturday : Commentary Tuesday and Friday : Press Review Sunday : Week in Parliament (During the Parliament Session)
0550 Details as Follows :
1st : Thiraiyanam
2nd : Children's Programme : Written and Produced by Miss P. Lakshmi

- 3rd : Lalitha Seshadri : Vocal
4th : Neyar Virundhu; Produced : S. Kanakam
5th : Neyar Viruppam
6th : Isai Amudham : Light Music; Kadidhamum Badhilum by Bala Ramani
7th : Kettadhu Kidaikum
8th : Thiraiyanam
9th : Short Story by Adavan; Folk Songs
10th : M. Ramachandran: Vocal
11th : Kovalam Durga : Feature
12th : Neyar Viruppam

13th : Isai Amudham : Light Music; Kadidhamum Badhilum by Bala Ramani

14th : Kettadhu Kidaikum

15th : Thiraiyanam

16th : Telecommunication : Talk by Muthuswami; Feature Prod. : P. Lakshmi

17th : Kalpakam Swaminathan : Gottuvadhyam

18th : Neyar Virundhu : Kalloori Kanigal Dayal Singh College; Produced P. Lakshmi

19th : Neyar Viruppam

20th : Isai Amudham : Light Music; Kadidhamum Badhilum by Bala Ramani

21st : Kettadhu Kidaikum

22nd : Thiraiyanam

23rd : Magalir Poonga : Short Story : Vaasanthi; Cookery Hints : Abhayam; Produced : Miss P. Lakshmi

24th : Athur Brothers : Classical Vocal

25th : Neyar Virundhu; Produced by Shri Bala Ramani : Emakku Thozhil Ingu Kavithai; Thailainagar Thapal

26th : Oru Neyar Viruppam

27th : Isai Amudham : Light Music; Kadidhamum Badhilum by Bala Ramani

28th : Kettadhu Kidaikum

29th : Thiraiyanam with Thagaval Neram

30th : Enakkulle Oru : Play; Written and Produced by Bala Ramani

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

| For East and South-East Asia and North-East Asia | | | | |
|--|------------|-----------|-------|-------|
| TARGET AREAS | Period IST | BANDS | | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | Metres | kHz | |
| | | 41.58 | 7215 | |
| | | 31.27 | 9595 | |
| | | 25.50 | 11765 | |
| NORTH-EAST ASIA | 0415—0645 | 19.85 | 15110 | |
| | | 19.65 | 15270 | |
| | | 25.92 | 11895 | |
| | | 0530—0645 | 16.86 | 17790 |
| | | 0415—0530 | 30.82 | 9735 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530-1630 hrs. and 1900-2030 hrs. 0641 Film Tune; 0645 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and 29th

0415 Devotional Music :
1st : Bhajans : Bijoya Chaudhury
8th : Raghunath Panigrahi
15th : Bhajans : Chatur Sen
22nd : Shabads : Different Artists
29th : Bhajans : Sharma Bros.

0446 Instrumental Music :
Flute
1st : Hari Prasad Chaurasia
8th : Prakash Wadhwa
15th : Devendra Murdeshwar
22nd : Pannalal Ghosh
29th : Raghunath Seth

0500 1st, 8th and 22nd : Export Front
15th and 29th : Talk

0510 Film Songs from South India

0550 Light Music from Different Regions
1st : Punjabi
8th : Assamese
15th Gujarati
22nd : Rajasthani
29th : Tamil

0600 1st, 8th and 22nd : Of Persons, Places & Things
15th and 29th : Our Guest

0610 Instrumental Music :
Shehnai
1st : Daya Shankar and Party
8th : Ali Hussain and Party
15th : Bismillah Khan and Party
22nd : Anant Lal and Party
29th : Jaedish Prasad Qamar and Party

THURSDAYS

2nd 9th, 16th, 23rd and 30th

0415 Karnatak Instrumental Music :
Nagaswaram
2nd : Daliparti Pichhari
9th : K. S. Pichappa
16th : Sheik Chinna Maulana Sahib
23rd : T. P. S. Pillai

0446 Instrumental Music :
2nd : Duet on Flute & Jaltarang : Himangshu Biswas and Dulal Roy
9th : Duet on Violin and Shehnai : V. G. Jog and Bismillah Khan and Party
16th : Duet on Santoor and Guitar : Shiv Kumar Sharma and Brij Bhushan Kabra
23rd : Duet on Sitar and Sarod : Ravi Shankar & Ali Akbar Khan
30th : Surbahar : Imrat Hussain Khan

0500 2nd : Book Review
9th : Talking about Agriculture
16th : Science Today
23rd : Industrial Front
30th : New Publications

0510 Selections from National Programme of Music
Film Tune
Songs from New Films

0540 Radio Newsreel
0550 Regional Music :
2nd : Bengali
9th : Telugu
16th : Marathi
23rd : Malavalam
30th : Sindhi

FRIDAYS

3rd 10th, 17th and 24th

0415 Devotional Music Lesson
3rd : Bhajan : Different Artists
10th : Natia Qawalis : Niaz Ahmed, Nazir Ahmed and Party
17th : Natia Qawalis : Habib Painter and Party
24th : Natia Qawalis : Different Artists

0446 Karnatak Instrumental Music :
Veena
3rd : Mysore Doraswamy Iyenger

10th : K. Padmanabhan
17th : Emani Shankar Sastry
24th : S. Balachander
Cultural Survey
0515 Film Hints of Yester Years
0550 Instrumental Music :
3rd : Duet on Sitar and Guitar : Rais Khan and B. B. Kabra
10th : Duet on Sitar and Shehnai : Kalyani Roy and Ali Ahmed Hussain
17th : Sarangi Duet : Banne Khan and Inder Lal
24th : Sundari : Siddhram Jadhav and Party
0600 Panorama of Progress (Except on 3rd)
3rd : Disc. Review
0610 Folk Songs :
3rd : Rajasthani
10th : Kashmiri
17th : Uttar Pradesh
24th : Punjabi

SATURDAYS

4th, 11th, 18th and 25th

0415 Devotional Music :
4th : Different Artists
11th : Bbim Sen Joshi, Laxmi Shankar & Sulochanna Chavan
18th : Purshotam Das Jalota
25th : Mukhesh

0446 Orchestral Music
0500 4th and 18th : Talk
11th and 25th : Horizon
—Literary Magazine
0510, 0550 and 0610 Listeners Choice
0600 Radio Newsreel

SUNDAYS

5th, 12th, 19th and 26th

0415 Devotional Music :
5th : Sindhi Devotional Songs
12th : Vani Jai Ram : Compositions of Meerabai
19th : Christian Devotional Songs : Carols
26th : Soor Padavali : Different Artists
Instrumental Music :
Sarangi

5th : Ram Narain
12th : Sabri Khan
19th : Inder Lal
26th : Gopal Misra
0500 5th : Expression : Youth Magazine
12th : Youth in Focus
19th : From the Universities
26th : Quiz Time
0510 Film Songs
0550 Light Music :
5th : Kanwal Siddhu
12th : Shailendra Singh
19th : C. H. Atma
26th : Begum Akhtar
0600 5th and 19th : Mainly for Tourists
12th : Indian Cinema
26th : Sports Folio
0610 Folk Songs
5th : Goa
12th : Himachal Pradesh
19th : Maithili and Bhojpuri
26th : Sindhi

MONDAYS

6th, 13th, 20th and 27th

0415 Instrumental Music : Sitar
6th : Nikhil Bannerjee
13th : Monilal Nag
20th : Mehmood Mirza
27th : Abdul Halim Jaffar Khan

0446 Karnatak Instrumental Music :
Violin
6th : K. S. Laxminarayan Sastry
13th : T. N. Krishnan
20th : V. K. Venkataramanujam
27th : Lalgudi G. Jayaraman

0500 6th : Play
13th : Discussion
20th : Feature
27th : Film Story
0530 Folk Songs :
6th : Braj (U.P.)
13th : Khasi
20th : Maharashtra
27th : Gujarati

0550 Light Classical Music :
6th : Shobha Gurtu
13th : Girija Devi
20th : Farhat Jehan Bibbo
27th : Birju Maharaj
0600 Women's World
0610 Rabindra Sangeet :
6th and 20th : Different Artists
13th : Hemanta Mukherjee
27th : Chinmoy Chatterjee

MONDAYS

7th, 14th, 21st and 28th

0415 Devotional Music :
7th : Compositions of Tulsidas : Different Artists
14th : Shabads : Different Artists
21st : Ramcharit Manas : Mukesh and Party

GENERAL OVERSEAS SERVICE

- 28th : Bhajans : Juthika 0540 Film Tune
 Roy 0550 Light Music :
 0446 Instrumental Music : Sa- 7th : Yunus Malik
 rod 14th : Minoo Purshotam
 7th : Brij Narain 21st : Shanti Hiranand
 14th : Sharan Rani 28th : Jasjit Singh & Chi-
 21st : Zarin Daruwala tra Singh
 28th : Amjad Ali Khan 0600 Faithfully Yours : Replies
 0500 Radio Newsreel to Listeners Letters (On
 0510 Music of India Classical 7th and 21st for 15 mts.
 Half Hour and on 14th and 28th for
 10 mts.).
- 0610 D'xers Corner (Only on
 14th and 28th for 10 mts)
 0615 Karnatak Instrumental Mu-
 sic : Flute
 7th : Sikkil Sisters
 14th : K. S. Gopal Kri-
 shnan
 21st : T. G. Shankarago-
 palan
 28th : T. S. Shankaran

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Com-
 mentary 1915 Programme Sum-
 mary; 1950 Press Review; 2023
 Programme Highlights from
 0415-0645 hrs. and 1900-2023
 hrs; 2030 CLOSE DOWN.

WEDNESDAYS

1st, 8th, 15th, 22nd and
 29th

1916 Rabindra Sangeet :
 1st : Kanika Bannerjee
 15th : Compered Progress
 by Prakash Wadhara
 22nd and 29th : Different
 Artists

1930 Radio Newsreel
 1940 Karnatak Instrumental Mu-
 sic :

1st : Gottuvadyam : D.
 Kittiappa
 8th : Clarionet : A.K.C.
 Natarajan

15th : Talvadya Katcheri
 22nd : Mridangam : J. V.
 Gopala Krishnan
 29th : Jaltarang : S. Hari-
 har Bhagwathar

1916 1st : Book Review
 8th : Talking about Agri-
 culture
 15th : Science Today
 22nd : Industrial Front
 29th : New Publications
 2005 Film Songs

THURSDAYS

2nd, 9th, 16th, 23rd and
 30th

1916, 1945 and 1955 Listeners
 Choice
 1930 Cultural Survey

FRIDAYS

3rd, 10th, 17th and 24th

1916 Light Music :
 3rd : Pushpa Hans
 10th : Sarla Kapoor
 17th : Madhubala Chawla
 24th : Jagjit Singh &
 Chitra Singh
 1930 Radio Newsreel
 1940 Orchestral Music
 1955 3rd and 17th : Talk
 10th and 24th : Horizon:
 Literary Magazine
 2005 Film Songs

SATURDAYS

4th, 11th, 18th and 25th

1916 Folk Songs :
 4th : Andhra Pradesh

For North-East Asia, Australia and New Zealand

| TARGET AREAS | | BANDS FREQUENCY | |
|---------------------------|-----------|-------------------------|-------------------------|
| | | Metres | KHz |
| NORTH EAST ASIA | 1530—1630 | 19.58 17.25 13.83 | 15230 17387 21695 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 16.78 19.63 16.94 | 17875 15285 17705 |

REGULAR FEATURES

1530 and 1625 News; 1540 Com-
 mentary; 1545 Programme Sum-
 mary; 1620 Press Review; 1627
 Programme Highlights from 0215-
 0400 hrs. and 1530-1630
 hrs.; CLOSE DOWN.

2nd : Disc. Review
 1610 Light Instrumental Music
 (Except on 2nd)
 9th : Piano Accordion
 16th : Violin, Guitar and
 Mandolin 1600
 23rd : Mandolin 1610
 30th : Flute

19th : Shabads : Different
 Artists
 26th : Bhajans : Mahen-
 dra Kapoor
 1600 Women's World
 1610 Film Songs

WEDNESDAYS

1st, 8th, 15th, 22nd and
 29th

1546 Light Music :
 1st : Begum Akhtar
 8th : Mujadid Niazi
 15th : Renu Mukherjee
 22nd : Bhupinder
 29th : Nirmala Devi
 1600 1st : Book Review
 8th : Talking about Agri-
 culture
 15th : Science Today
 22nd : Industrial Front
 29th : New Publications
 1610 Instrumental Music :
 1st : Pakhawaj : Laxmi
 Narayan Pawar
 8th : Sarod : Afi Akbar
 Khan
 15th : Mohan Veena :
 Radhika Mohan Moitra
 22nd : Sitar : Ravi Shan-
 kar
 29th : Jaltarang : Ghasi
 Ram Nirmal

THURSDAYS

2nd, 9th, 16th, 23rd and
 30th

1546 Rabindra Sangeet (Except
 on 30th)
 2nd : Shyamal Mitra
 9th : Different Artists
 16th : Hemanta Mukher-
 jee
 23rd : Chitralkha Chau-
 dhury
 30th : Bhajans of Kabir
 1600 Panomma of Progress
 (Except on 2nd)

FRIDAYS

3rd, 10th, 17th and 24th

1546 Light Music :
 3rd : Soffiana Qawalis by
 Different Artists
 10th : Qawalis : Shankar
 Shambhoo and Party
 17th : Qawalis by Differ-
 ent Artists
 24th : Qawalis by Habib
 Painter and Party
 1600 3rd and 17th : Talk
 10th and 24th : Horizon :
 Literary Magazine (20mts)
 1610 Orchestral Music

SATURDAYS

4th, 11th, 18th and 25th

1546 Film Songs
 1600 4th and 18th : Mainly for
 Tourists
 11th : Indian Cinema
 25th : Sports Folio
 1610 Folk Songs
 4th : Jaintia
 11th : Haryana
 18th : Dogri
 25th : Chhatisgarh

SUNDAYS

5th, 12th, 19th and 26th

1546 Devotional Music :
 5th : Sindhi Bhajan :
 Kamla Kashwani
 12th : Soor Padavali :
 Different Artists

MONDAYS

6th, 13th, 20th and 27th

1546 Folk Songs
 6th : Bhojpuri
 13th : Uttar Pradesh :
 Birha Songs 1955
 20th : South India : Te-
 lugu, Tamil, Kannad &
 Malayalam
 27th : Boatman's Songs
 1600 Faithfully Yours : Replies
 to Listeners Letters
 (On 6th and 20th for 15
 mts. and on 13th and
 27th for 10 mts.)
 1610 D'Xers Corner (Only on
 13th and 27th for 10 mts)
 1615 Film Tune (Only on 6th
 and 20th)

TUESDAYS

7th, 14th, 21st and 28th

1546 Karnatak Instrumental
 Music : Veena
 7th : L. K. Suryanarain
 14th : Chitti Babu and
 Disciples
 21st Vidya Shankar
 28th : N. Muthukrishna-
 nan
 1600 7th and 21st : Export
 Front
 14th and 28th : Talk
 1916 Film Songs from Dif-
 ferent Regions.

GENERAL OVERSEAS SERVICE

- 11th : Madhya Pradesh
18th : Kerala
25th : Tamil Nadu
- 1930 4th : Expression : Youth Magazine
11th : Youth in Focus
18th : From the Universities
25th : Quiz Time
- 1940 Instrumental Music : Flute (Except on 4th)
4th : Sarod : Ashish Khan
11th : Raghunath Seth
18th : Prakash Wadhera
25th : Devendra Murdeshwar
- 1955 4th and 18th : Mainly for Tourists
11th : Indian Cinema
25th : Sports Folio
- 2005 Film Songs from new releases

SUNDAYS

- 5th, 12th, 19th and 26th
- 1916 Interlude
- 1920 5th : Play
12th : Discussion
19th : Feature
26th : Film Story
- 1955 Women's World
- 2005 Film Songs

MONDAYS

- 6th, 13th, 20th and 27th
- 1916 Light Classical Music :
6th : Rasoolan Bai
13th : Nisar Hussain Khan
20th : Bade Ghulam Ali Khan
27th : Siddheshwari Devi
- 1930 Radio Newsreel
- 1940 Instrumental Music : Violin
6th : Gajanan Rao Joshi
13th : V. G. Jog
20th : Sisir Kanadhar Chaudhury
27th : N. Rajan
- 1955 Faithfully Yours : Replies to Listeners Letters (On 6th and 20th for 15 mts, and 14th and 28th for 10 mts)
- 2005 D'xers Corner (Only on 14th and 28th for 10 mts)
- 2010 Film Songs

TUESDAYS

- 7th, 14th, 21st and 28th
- 1916 Folk Songs (Except on 14th)
7th : Bengal
14th : Shabads
21st : Manipur
28th : Kashmir

For West Asia, U.K. and West Europe: East Africa, West and North West Africa: Australia and New Zealand

(From 2315 to 0409 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315-0000 | 25.82 | 11690 |
| | | 31.27 | 9595 |
| | | 25.82 | 11630 |
| U.K. AND WEST EUROPE | 0015-0400 | 31.04 | 9665 |
| | | 30.27 | 9912 |
| EUROPE | 0130-0400 | 25.36 | 11830 |
| EAST AFRICA | 2330-0130 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 25.28 | 11265 |
| | | 19.85 | 15110 |
| AUSTRALIA AND NEW ZEALAND | 0215-0400 | 25.52 | 11755 |
| | | 30.27 | 9912 |

- 1930 7th and 21st : Of Persons, Places and Things
14th and 28th : Qur Guest
- 1940 Orchestral Music
- 1955 7th and 21st : Export Front
14th and 28th : Talk
- 2005 Film Songs 0100
- 1st : Violin : Dwaram Venkateswami Naidu
8th : Flute : Pannalal Ghosh
15th : Nagaswaram : D. Pichahari
22nd : Sarod : Allaudin Khan
29th : Violin : T. Chaudiah and 0250 Radio Newsreel
0120 Film Songs
0146 Classical Vocal Music :
1st : Malini Rajurkar
8th : Gauri Mukherjee
15th : G. N. Natin
22nd : Arun Kumar Sen
29th : Arjun Nakod
0220 Light Music :
1st : Jagmohan
8th : Bhupinder
15th : Jagjit Kaur
22nd : C. H. Atma
29th : Pushpa Hans
0241 Instrumental Music :
Tabla
1st : Zameer Ahmed
8th : Lalji Gokhale
15th : Afaz Hussain
22nd : Sheikh Dawood
29th : Faiyaz Khan
0300 Film Songs
- 0040 Instrumental Music : Sitar
2nd : Balam Pathak
9th : Ravi Shankar
16th : Debabrata Chaudhury
23rd : Nikhij Bannerjee
30th : Mushtaq Ali Khan
0100 and 0345 Cultural Survey
0120 Regional Film Songs
0146 Rabindra Sangeet :
2nd : Gems From Tagore
9th : Sagar Sen
16th : Ritu Guha
23rd : Deba Brata Biswas
30th : Pankaj Mullick
0200 and 0250 Panorama of Progress (Except on 2nd)
2nd : Disc. Review
0220 Classical Vocal Music :
2nd : A. Kanan
9th : Baba Saheb Poonch-wale : Subadh Sangeet
16th : Gajanan Karnad
23rd : Hirabai Barodkar
30th : Duet by Parveen Sultana and Dilshad Khan
0241 Instrumental Music :
2nd : Sarangi Quintet
9th : Santoor : Shiv Kumar Sharma
16th : Sarengi Hafizullah Khan
23rd : Sarengi : Shakoor Khan
30th : Sarod : Bahadur Khan

REGULAR FEATURES

2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs., 0130 hrs; 0215 hrs; and 0400 hrs; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140 0925 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs., 2330-0130 hrs., 0115-0215 hrs. and 0215-0100 hrs; 0241 0110, 0210, and 0355 Film Tune; 0400 CLOSE DOWN.

WEDNESDAYS

- 1st, 8th, 15th, 22nd and 29th
- 2316 Instrumental Music
- 2320 Light Vocal Music :
1st : Mahendra Kapoor
8th : Suman Kalyanpur
15th : Krishna Kalfe
22nd : K. L. Sahgal
29th : Naseem Bano
- 2350, 0200 and 0345 1st : Book Review
8th : Talking about Agriculture
15th : Science Today
22nd : Industrial Front
29th : New Publications

- 0000 Folk Songs :
1st : Bhojpuri
8th : Haryana
15th : Jaintia
22nd : Himachal Pradesh
29th : Oriya
- 0016 Hits from Films
- 0040 Instrumental Music : Old Masters

THURSDAYS

- 2nd, 9th, 23rd and 30th
- 2316 Devotional Music
- 2320 Film Songs
- 2350 Panorama of Progress (Except on 2nd)
2nd : Orchestral Music
0000 Light Karnatak Music :
2nd : M. S. Subbulakshmi
9th : Different Artists
16th : T. N. Sheshagopalan
23rd : Ram Prabha and Prabhakar Rao
30th : Ponrazhagi
0016 Devotional Music :
2nd : Anup Jalota
9th : Tamil Bhajans : Pithukuli Muragadas
16th : Preeti Sagar
23rd : Sudha Malhotra
30th : Bhajans of Kabir 0000
- 0300 Classical Half Hour Music of India
- FRIDAY
- 3rd, 10th, 17th and 24th
- 2316 Karnatak Instrumental Music
- 2320 Regional Film Songs
- 2350 3rd and 17th : Talk
10th and 24th : Poetry Recitation Orchestral Music
- 0000 Film Songs

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres; 1134, 6265, 9912, 11810 kHz; NEWS AT 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres; 11830, 15280 kHz; NEWS AT 2150 hrs.

| | | | |
|---|---|---|---|
| <p>FOR SOUTH EAST ASIA</p> <p style="text-align: center;">0430 hrs. to 0530 hrs.</p> <p style="text-align: center;">SUNDAY</p> <p>0430 Bhajan 0435 News 0445 Commentary 0450 Samachar Darshan 0500 Bal Jagat 0520 Bhakti Gaan 0525 Press Review 0530 Close Down.</p> <p style="text-align: center;">MONDAY</p> <p>0430 Bhajan 0435 News 0445 Commentary Week in Parliament 0450 Natak Feature Patrika—Karyakram 0520 Geet 0525 Press Review 0530 Close Down.</p> <p style="text-align: center;">TUESDAY</p> <p>0430 Shabad 0435 News 0445 Press Review 0450 Shastriya Sangeet 0500 Varta 0510 Aap Ki Pasand 0525 Commentary 0530 Close Down.</p> <p style="text-align: center;">WEDNESDAY</p> <p>0430 Naat 0435 News 0445 Commentary 0450 Aap Ki Pasand 0525 Press Review 0530 Close Down.</p> <p style="text-align: center;">THURSDAY</p> <p>0430 Shabad 0435 News 0445 Commentary 0450 Mahila Jagat 0510 Geet Mala 0525 Press Review 0530 Close Down.</p> | <p style="text-align: center;">FRIDAY</p> <p>0430 Naat 0435 News 0445 Press Review 0450 Vichardhara Varta Geeton Bhari Kahani Sanskritik Dhara 0515 Chitrapat Sangeet 0525 Commentary 0530 Close Down.</p> <p style="text-align: center;">SATURDAY</p> <p>0430 Bhajan 0435 News 0445 Commentary 0450 Varta 0500 Sugam Sangeet 0510 Aap Ka Patra Mila 0520 Pradeshik Sangeet 0525 Press Review 0530 Close Down.</p> <p style="text-align: center;">FOR EAST AFRICA IST SERVICE</p> <p style="text-align: center;">0845 hrs. to 0945 hrs.</p> <p style="text-align: center;">SUNDAY</p> <p>0845 Bhajan 0850 News 0900 Press Review 0905 Bal Jagat 0925 Bhakti Gaan 0945 Close Down.</p> <p style="text-align: center;">MONDAY</p> <p>0845 Bhajan 0850 News 0900 Press Review 0905 Natak Patrika — Karyakaram Feature 0935 Pradeshik Sangeet 0945 Close Down.</p> <p style="text-align: center;">TUESDAY</p> <p>0845 Shabad 0850 News 0900 Commentary 0905 Varta</p> | <p>0915 Classical Music 0930 Chitrapat Sangeet 0945 Close Down.</p> <p style="text-align: center;">WEDNESDAY</p> <p>0845 Naat 0850 News 0900 Press Review 0905 Aap Ki Pasand 0945 Close Down.</p> <p style="text-align: center;">THURSDAY</p> <p>0845 Shabad 0850 News 0900 Press Review 0905 Mahila Jagat 0925 Geet Mala 0945 Close Down.</p> <p style="text-align: center;">FRIDAY</p> <p>0845 Naat 0850 News 0900 Commentary 0905 Varta Vichardhara Geeton Bharti Kahani Sanskrit Dhara 0930 Ek Hi Film Ke Geet 0945 Close Down.</p> <p style="text-align: center;">SATURDAY</p> <p>0845 Bhajan 0850 News 0900 Press Review 0905 Pradeshik Sangeet 0915 Aap Ka Patra Mila 0925 Varta 0935 Sugam Sangeet (Ghazal) 0945 Close Down.</p> <p style="text-align: center;">FOR EAST AFRICA IIND SERVICE</p> <p style="text-align: center;">2145 hrs. to 2230 hrs.</p> <p style="text-align: center;">SUNDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Comentary Week in Parliament</p> | <p>2205 Qawali 2215 Chitrapat Sangeet 2230 Close Down.</p> <p style="text-align: center;">MONDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Press Review 2205 Pradeshik Sangeet 2215 Samachar Sankalan 2225 Film Music 2230 Close Down.</p> <p style="text-align: center;">TUESDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Commentary 2205 Chitrapat Sangeet 2230 Close Down.</p> <p style="text-align: center;">WEDNESDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Commentary 2205 Bhoole Bisre Geet 2230 Close Down.</p> <p style="text-align: center;">THURSDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Press Review 2205 Aap Ki Pasand 2230 Close Down.</p> <p style="text-align: center;">FRIDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Commentary 2205 Geet Aur Ghazal 2215 Chitrapat Sangeet (Ek Film) 2230 Close Down.</p> <p style="text-align: center;">SATURDAY</p> <p>2145 Saaz Sangeet 2150 News 2200 Commentary 2205 Samachar Darshan 2215 Pradeshik Geet 2230 Close Down.</p> |
|---|---|---|---|

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (1071 KHz) SW 31.01M (9675 KHz)
MW 427.3M (702 KHz)

TRANSMISSION III

MW 280.1M (1071 KHz) SW 91.05M (3295 KHz)
MW 427.3M (702 KHz)

TRANSMISSION I

HOURS

- 0543 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
0545 Devotional Music
0615 News
0625 Shahr-E-Saba
0700 From Old Films
0725 Shamm-E-Farozan
0730 Instrumental Music
0745 Repeat of 2100 Hours Item of Previous Night (Except Friday); Ham Se Poochiye (1st, IIIrd and Vth Friday); About Books (IInd and IVth)
0755 Programme Summary
0800, 0835 and 0915 Listeners' Request
0830 Taarikh Saaz
0900 Aaj Ki Baat (For Children on Sunday and Friday)
0915 Folk Songs (For Children—Already Continued from 0900 on Sunday and Friday and Patriotic Songs on Saturday)
0930 News Summary
0932 Classical Music (Chalte Chalte on Sunday; Replies to Listeners and their Choice on Friday and Light Classical Music on Saturday)
1000 CLOSE DOWN.

TRANSMISSION II

- 1358 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
1400 Programme Summary
1402 News Summary
1407 Sunday : Replies to Letters Monday : Dhanak (1st); Meri Nazar Mein (IInd and IVth); Nigah-E-Intekhab (IIIrd and Vth—Upto 1500)
Tuesday : Devotional Songs (1st, IIIrd and Vth); Filmi Qawwalian (IInd and IVth)
Wednesday : Mixed Melodies
Thursday : Dhoop Chhaon
Friday : Mushaira (1st-Up to 1500); Saat Sawal (IInd and IVth); Story of a Song (IIIrd and Vth)
Saturday : Geetanjali (1st, IIIrd and Vth); Geet Aapke Sher Hamare (IInd and IVth)

- 1430 Sunday : Kehkashan (1st); Mehil (IInd); Story with Songs (IIIrd); Non-Film Ghazlen (IVth) and Rang Mahal (Vth)
Monday : Dhanak or Nigah-E-Intekhab (Continued from 1407—1st, IIIrd and Vth); Raag Rang (IInd and IVth)
Tuesday : Naghma-O-Tabassum (1st, IIIrd and IVth); Geet Se Geet (IInd and Vth)
Wednesday and Saturday : For Women
Thursday : Harf-E-Ghazal
Friday : Mushaira (1st Continued from 1407); Yaden Ban Gayen Geet (IInd and IVth) and For Rural Women (IIIrd and Vth)
Saturday : For Wnman
1500 Sunday : Filmi Qawwalian (1st and IIIrd); Non-Film Qawwalian (IInd and IVth); Rang Mahal (Continued from 1430—Vth)
Monday : Instrumental Music
Tuesday : Nai Nasal Nai Roshni
Wednesday : Ranga Rang (1st and Vth); (Film world (IInd and IVth) Baat Ek Film Ki (IIIrd)
Thursday : Non-Film Qawwalian (1st, IIIrd and Vth); Ek Fankar (IInd and IVth)
Friday : Aawaz De Kahan Hai
Saturday : Phir Sunie
1530 1610 and 1635 Listeners' Choice
1600 Jahan Numa (Listeners' Choice on Sunday—Continued from 1530)
1630 Week in Parliament—Commentary
1650 News
1700 CLOSE DOWN.

TRANSMISSION III

- 1958 SIGNATURE TUNE AND OPENING ANNOUNCEMENTS
2000 News
2010 Programme Summary
Sunday :—Awaz De Kahan Hai (Repeat of Fridays Programme—To be continued—up to 2045) . . .
Monday and Saturday Aahang -E- Nazm
Tuesday to Friday: Sazeena

- 2020 Jahan Numa (Repeat of 1600 Hours Programme—Except Sunday)
2030 Husn-E-Ghazal (Awaz De Kahan Hai on Sunday—Continued from 2015)
2045 Saaz Aur Awaz (Play or Khwabzar on Thursday)
2100 Sunday : Sports World (Urdu World on Vth Sunday)
Monday : Poetry Recitation
Tuesday and Friday : Talk
Wednesday : Shaharnama (1st and IIIrd); Delhi Diary (IInd and IVth); Shahpare (Vth)
Thursday : Play or Khwabzar (Continued from 2045)
Saturday : Radio Newsreel
2110 Aabshaar (Play or Khwabzar on Thursday—Continued from 2045)
2130 Sunday : Kajar Bin Kare Monday and Wednesday Non-Film Qawwalian
Tuesday : Regional Songs
Thursday : Play or Khwabzar (Continued from 2045)
Friday : Jeevan Darpan (1st and IIIrd) Short Story (IIIrd and IVth); Sada-E-Rafta (Vth); Saturday: Review of Urdu Press
2145 News
2155 Tarikh Saaz
2200 Sunday : Ranga Rang (1st and Vth); Dareecha (IInd and IVth); Various features of a Raga (IIIrd).
Monday—Story of a City (1st); Izhar-E-Khayal (IInd); Feature (IIIrd); Songs from one Film (IVth); Shukriya Ke Saath (Vth).
Tuesday : From a Play ground (1st and IIIrd); Science Magazine (IInd and Vth); Mushaira (IVth).
Wednesday :—Radio Friendship (1st and IIIrd); Story of Music (IInd and IVth); Theatre During the Quarter (Vth).
Thursday : Adabi Nashist (1st); Aaina (IInd and IVth); Jamaal-E-Hamnashin (IIIrd) Maazi Ke Dayar (Vth).
Friday: Roobaroo
Saturday: Nai Nasal Nai Roshni
2215 Replies to Letters (Wednesday and Saturday
2230 and 2305 Listeners' Choice
2300 News Summary
2325 Shamm-E-Farozan
2330 and 0005 Bazm-E-Musiqi
0000 News
0030 Qawwalian
0058 Highlights of Next Day
0100 CLOSE DOWN.

SINDHI SERVICE

1730—1830 hours
280.1M (1071 KHz)
31.38M (9560 KHz)
2115—2145 hours
280.1 M(1071 KHz)
News at 1735—1745 hrs.

REGULAR FEATURES

- 1730 Programme Summary followed by Music
1735 News in Sindhi
1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III. Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gel Asanja (I, III, V)
- (b) Quiz Programme (II, IV)
- (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
427.3 M(702 KHz)
News at 1903—1905 Hrs.

REGULAR FEATURES

- 1900 Programme Summary
1903 News
1920 Commentary
Monday : 1905 Film Duets
Tuesday : 1905 Interviews
Wednesday/Saturday : 1905 Listeners' Choice
Thursday : 1905 Ghazals/Chorus
Friday : 1905 Kafian
Monday/Friday : 1905 Replies to Letters
1st Sunday : 1905 Shai Ka Kalam
2nd Sunday : 1905 Short Story
3rd Sunday : 1925 Folk Music
4th Sunday : 1925 Play/Feature
5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
19.78 M (15165 KHz)
16.93 M (17715 KHz)
News in Konkani
(1005—1015 hrs.)

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|---|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15285, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82 Metres; 3905 kHz; 2315—0115 hours—30.27, 25.40 Metres, 9912, 11810 kHz; News 0110—0115 hours and 2330—2340 hrs. |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7265, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.82 Metres 1134, 7120, 9735 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835—0845 hrs. 1900—2000 hrs.; 280.1 Metres; 1071 kHz; News 1901—1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours—30.75, 25.28 Metres 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, 25.30 Metres; 594, 7225, 9630, 11860 kHz. News 0735—0744 hours; 1230—1300 hours—30.91, 25.58, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz; News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours 2145—2315 hours—30.27, 25.40 Metres; 9912, 11810 kHz; News 2310—2314 hours. |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours 280.1 Metres; 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres 11620, 10335 kHz, News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15280, 11830 kHz. 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz. News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres 594, 9545, 11895, 15125 kHz. News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7255, 9705, kHz; News 1815—1825 and 1846—1856 hours 1845—1930 hours; 264.5 Metres 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5 1/2 hrs. for G.M.T.) Subsequent changes, if any, will be announced on the air.

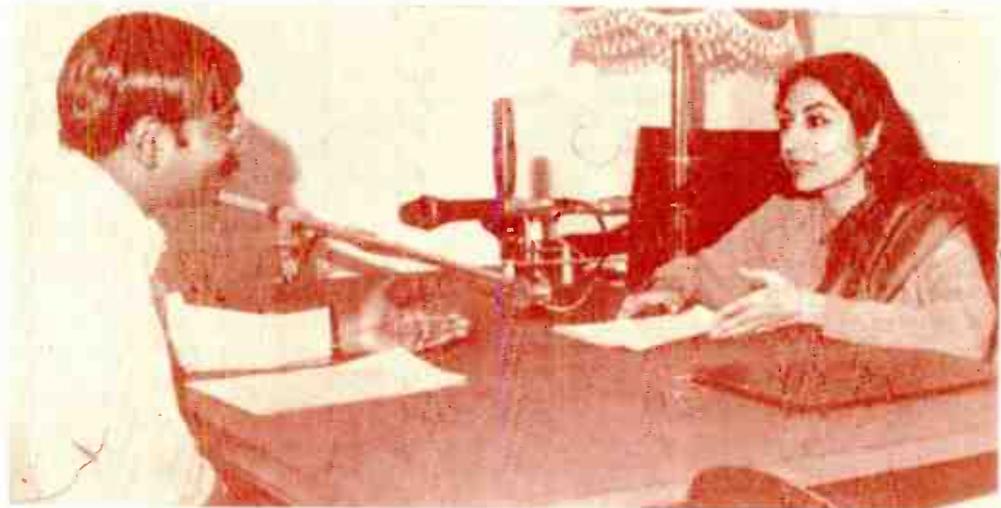
In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



K. Subramaniam, Director, Institute for Defence Studies and Analysis, S. Swaminathan Aiyer, Special Correspondent, Indian Express, Sukhomi Chakravarty, Chairman, Economic Advisory Commission and Subroto Bannerji, of Patriot, participated in a discussion on 'Arms race and development' broadcast from G.O.S.

Arcind Gupta and Jahanaara Wasi recording the Weekly Press Review produced by the Programme Exchange Unit (E.U.) for broadcast by the Broadcasting Foundation of America, New York, (U.S.A.)



Dr. (MBS) Meena Bhatia, Senior Medical Officer, Dr. Ram Manohar Lohia Hospital, whose interview by Rajiv Satam for the programme 'From the universities' was broadcast over G.O.S., and N.R. Chaudhan, General Manager, PTT, whose talk on 'The future of Non-Aligned News Pool' was broadcast from G.O.S.





An interview with President Zia-ul-Haq of Pakistan being recorded for broadcast in Urdu Service during his recent visit to New Delhi for the 7th Non-Aligned Summit.

Dr. Nirmala Jain, Dr. Kailash Vajpai, Dr. Jagan Singh and Dr. Prem Janmejay participating in a discussion entitled 'Hindi katha sahitya mein European Sanskriti ka prabhav kitna?' broadcast in Hindi Service of E.S.D.





September 1983

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION





Indu Jain, whose talk 'Women as portrayed in folklore' was broadcast from G.O.S.



Varsha Das, who presented Book Review over General Overseas Service recently. (See page No. 8)

Bina Pani Misra, a well-known vocalist, recording Classical and Light classical vocal music for G.O.S.



Chief Editor

O. P. KEJARIWAL

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN



INDIA CALLING

IN THIS ISSUE

NEW DELHI

SEPTEMBER 1983

ARDHANARISHWARA : A UNIQUE HINDU CONCEPT

Dr. Kapila Vatsyayan 1

HAIR STYLE OF ANCIENT INDIA

Sadhone Siddiqui 2

WOMEN AS PORTRAYED IN FOLKLORE

Indu Jain 4

THE ART OF MEENAKARI

Sunect Mani Iyer 6

STEEL INDUSTRY IN INDIA

S. L. Kapoor 7

BOOK REVIEW

Varsha Das 8

OUR LISTENERS WRITE HINDI

SERVICE 10

GENERAL OVERSEAS

SERVICE 11

TAMIL SERVICE

14

URDU|SINDHI|PUNJABI|

KONKANI SERVICES 15

FOREIGN LANGUAGE

SERVICES 16

FRONT COVER

From the very ancient times hair has always ranked high among the attributes of beauty or women.

(See article on page 2)

Ardhanarishwara : a unique Hindu concept

by Dr. Kapila Vatsyayan

THE concept of Ardhanarishwara, literally meaning the lord who is half woman, suggests the bi-unity beyond the duality of Siva and Sakti for both are contained with him. The image is important only to evoke the first moment of creation when the one god divided himself into two, yet contained in one.

SIVA, one amongst the three most important deities of the Hindu pantheon is in essence the omnipotent and omniscient, God beyond form and trans-form, the Almighty who manifests himself in multiple forms. Whenever the conception may have evolved both Siva as *lingam*, that is the aniconical as also Siva as in his diverse manifestations, it came to be known to India from very early times. The poet Kalidasa wrote for his plays, a prologue where he states that Siva was also known in his Ashtamurti, i.e. eight forms. In a prologue to the famous play Shakuntalam, the poet invokes the lord :

— The lord who, thought the stands in that sole sovereignty which holds many rewards for his devotees, himself wears only an animal skin.

— Who, though his body is conjoined with that of his beloved, is yet superior to ascetics whose minds are free from material desires.

— Who, though he supports the whole world in his eight forms, is yet not proud.

— May he lead you from the path of darkness, that you see the way of goodness.

This benedictory verse refers to the eight forms. In fact it also refers to the five elements—earth, water, fire, air and space, all contained in the *lingam* and the visible symbols of time, that is the sun and moon. Inherent in this conception also is Siva both as male and female as the conjoined image, the left half symbolically representing the Goddess Parvati, the principle of energy (*Shakti*) and the right half the God Siva, static, immutable. Together, the concept integrates into one aesthetic, a synthesis of whole stasis and dynamism, male and female, called *Ardhanarishwara*—literally meaning the lord who is half woman. In another verse, Kalidasa had paid homage to this androgynous form :

Homage to the father—and mother of the world, to him whose left half is his wife—Whose left eye shrinks from the mere glance of the right.

THIS form has been considered unique to Indian sculpture, although parallels to androgynous images can be found in many other ancient cultures of the world. As elsewhere, the image derives from the concept of the hermaphroditic act of creation by a single creator. It is the act of one

divided into two rather than two coming together into one. Often many have misunderstood the concept of the *Ardhanarishwara* as being identical with the images of Siva and Parvati in conjugal nappiness. In fact, a clear distinction has to be made between the images of *Ardhanarishwara* and that of the marriage of Siva and Parvati in this form as of *Kalyanasunder*, *Chandrasekhara*, etc. The evolution of this concept and its poetic sculptural and pictorial statement has been pervasive in India. Poets from Kashmir to Tamil Nadu and Kerala, from Gujarat to Orissa have spoken of this God who contains his shakti because without his shakti, his energy, he is but a corpse (*Shava*). From the Gupta period to medieval sculpture from all parts of India, the image is seen in Elephanta, Mahabalipuram, Brahadesvara Temple, Tanjore, in the Udayshvara Temple in Madhya Pradesh, on the walls of Kandriya Mahadeva in Khajuraho, the Lingaraj Temple, Bhuvaneshwar and many many others. Carved in stone or cast in bronze, each time this image brings beauty and power together. The image contains the bi-unity beyond the duality of Siva and Shakti for both are contained within him. The image is the symbol of the seed and the womb of the universe through whom the one God playfully creates, preserves, destroys and reabsorbs. In the last analysis, the God is beyond the totality of his male female bi-unity. The sculptor invariably tries to arrest this concept not realistically as man and woman, but as a symbol of this ultimate reality. The image is important only to evoke that first moment of creation when the one God divided himself into two yet contained in the one.

Many myths of the origin of this myth are mentioned in the Puranas and the Agamas, yet each of these through varied statement and articulation, suggests the wholeness, the oneness, and the breaking of the one into bi-unity. In sculpture, grand and massive or diminutive figure of the *Ardhanarishwara* stands normally in a *Tribhanga* or tripleflexed position of the body, the raised hand of Siva holding an axe. It does not wield the weapon. Sometimes the one hand is in Varadan, i.e. bestowing blessings; the other half is Uma, delicate with flowing curves, holding a lotus. It is significant that in most *Ardhanarishwara* images, the face is bent to the left as

if the God is listening to his own being. A high conical shape crown and coiffure rises in one half with *Jatamukha* richly textured by locks and ornaments and adorned with a crescent moon, and the other half has flowing hair or coiled above in a decorative bun. In one ear, the God wears a *Makara-kundala* large shape of a mahan in the other, a female earring called *Valika*. Often there is also Nandi specially in the stone sculptures of Badami and those of Pallava and the Chola period.

The greatest *Ardhanarishwara* comes from Elephanta. A colossal twentythree feet high image surges forth from the void of the caves as if to reassert the first generative principle of manifested bi-unity emerges from the unmanifest. Other splendid examples come from Badami, the Pallava, Chola, Chandella, Pratihara schools of the *Ardhanarishwara*. Besides, there are some magnificent bronze masterpieces of *Ardhanarishwara*. Specially amongst these are two very famous pieces of the Chola bronzes. These match in quality and beauty with the outstanding Chola bronzes of Siva as Nataraja, Siva as Uma-Maheshvara, Siva as Chandrasekhara, Siva as Somaskandamurti, and Siva as Kalyanasundaram such as the Vrishrahana. The *Ardhanarishwara* is one amongst the eight murtis representing the wholeness of the universe. The tradition continues in later painting, the theme is repeated in the schools of Rajput and Pahari painting. In the Punjab hills where the cult of Siva and Shakti was powerful in

the 17th-18th centuries, many outstanding examples of this theme can be found from the Mandi and the Basohli schools. Painted in red, orange, white with a naive directness without the sophistication of the Tribhanga and the iconographical precision of Chola, Pallava, Chandella sculpture, these paintings have a power all of their own. Now the ash and white male half of the God is seen in three-fourths face rather than either profile or frontal. The Great Goddess is in profile. Also significant is the fact that in these paintings, as opposed to sculptured iconography, the Goddess occupies the right half rather than the left. Siva is adorned with tiger skin wearing garlands of snakes, he holds a trishula and the bull watches him in amazement. The Goddess is shown in profile, eyes watchful, hands holding a bowl and the tiger her vehicle, watching and providing potency and power. The Nandi is Siva's ego, the tiger is her energy. In these hills we find the same theme being painted with the Goddess on the left and Siva on the right. Sometimes *Ardhanarishwara* even rides a bull together. Occasionally the picture is a composite picture, all contained within the body of an animal. For nearly eighteen hundred years, the *Ardhanarishwara* has appeared in Indian art, in its poetry and in its drama, its sculpture and its bronzes, its paintings belonging to the sophisticated milieu and the court painters and to the humbler folk styles known to the country side, and today the lone beggar and the saint sing his songs to evoke in simple language what Kalidasa had expressed in poignant poetry.

□□□

COVER STORY

Hair style of ancient India

by Sadhona Siddiqui

THE hair styles of ancient India were so varied and attractive that they have no rivals and few peers in the sphere of enhancing beauty and femininity. No wonder poets said these styles excelled the charm of even the rich peacock plume.

IN no country, except probably Japan, has so much imagination, thought and artistic genius gone into devising hair styles as in India. From the very ancient times, hair has always ranked high among the attributes of beauty for women. According to

Hindu mythology, when God created woman, he gave her the liquid eyes of the doe, shaped her breast as round as the moon and her hair—he made from the clustered blackness of bees. In all aspects of Indian expression literature, painting, sculpture, frescoes and crafts, we catch glimpses of

the ideal of female beauty at various periods of history and in all of them, the hair was a prominent and significant factor.

In the archaeological discoveries at Harappa, Mohenjodaro and other areas in the Indus valley, dating back as early as 3000 B.C., there are valuable indications of hair dressing fashions of those times, supplied by the figurines and statuary unearthed in the excavations. More details are known about male styles because the head dresses worn by the female figurines often prevent the hair from being seen. Men wore long hair which was either parted in the middle and the short locks at the back kept tidy with a wooden fillet or was coiled in a ring at the top of the head with similar side rings concealing the ears. Hair pins were used for securing these coiled knots. Besides wood, the fillets were made of gold, silver or copper. Among the numerous articles bespeaking of the elaborate toilet of the Indus Valley inhabitants are several kinds of combs in different shapes made of ivory and probably worn as clips.

The famous figurine of the exquisite bronze dancing girl, has an elaborate hair-do with tiny braids in the front (much like the style made popular by actress Bo Derek) and a complicated pattern of rolls running at the back. Women wore fan shaped head dresses—small cones of gold, silver, copper as well as shell were worn at the sides of the head. It is likely that in spite of the complicated hair styles used by the noblewomen, a plait tied at the end was also very popular.

Our knowledge of the culture of Indo-Aryan times, 1500 to 500 B.C., comes from literary sources—the chief constituents of which are the four collections known as the Vedas and the epics—the Mahabharata and the Ramayana. During this period, the hair of both sexes was kept well combed and oiled. The "Ananga Ranga" dated around 550 B.C., describes hair oils, restorers and dyes. The use of the word 'opasa' indicates that plaits were worn by women. There are several references to the weaving of hair in plaits. A maiden had to have her hair in our braids. The hair was elaborately cared for with oils and pomades, it was washed with soapnuts like *aretha* and *amla* and dried with the aromatic smoke of

fragrant wood. The Vedic hymns tell us that women swathed their hair in the 'gossamer of lotus fibre' to add to its lustre and sheen.

In the epics, among the requirements of a beautiful woman, she must have seven things, 'fine and delicate'—skin and hair among others. In the Mahabharata, the heavenly enchantress Urvashi, is described as having soft curly long hair in which she wore jasmine flowers.

The later part of the Vedic period is known from the *Samhitas*, the *Brahmanas* and the *Sutras*. By this time, life had become very ritualised and an increasingly strict partitioning of castes had taken place. Two important sacraments, the '*Chuda-karma*' or tonsure ceremony for children aged three and the '*Godana*' or the ceremony of hair cutting at the age of 16 or 18 gave a clear idea of the development of tonsorial arts practiced in those days. The *Chuda-karma* was conducted with great solemnity and all the details of the ceremony had to be followed according to well laid down rules. The *Godana*, marked the termination of a young man's studies. Repeating the ceremony of tonsure of his childhood, the students had his cheeks shaved for the first time and had to give away a gift of a cow.

Another interesting custom was the ritual of '*Simantonnayana*' or parting of an expectant mother's hair in the middle of the fourth and seventh month of pregnancy. This was the moment, according to experts, when the child's organs assumed their final form within the mother. After the mother-to-be went through a ritual toilet, her husband, standing behind, carefully divided her tresses three times in succession by a very straight centre parting with the aid of a porcupine's quill or '*salali*'.

So high was the hair rated, that it was considered the ultimate sacrificial offering. To this day, this is the sentiment behind the tons of hair given away at the famous Tirupati Temple. Similarly Buddhist and Jain nuns also shaved their hair entirely. An adulterous wife, particularly that of a Brahmin, was paraded in the streets astride a black donkey with her hair shaved off, as punishment.

The major pre-occupation of women of the leisured classes, was

their daily beauty treatment consisting of a whole gamut of aesthetic devices, which characterise the extreme refinement of ancient Indian civilisation. Many methods of curling hair were in use. One consisted of winding strips of banana leaf into the hair. The quickly drying leaf curled up in the warm Indian climate as did the hair. Thus was born the earliest known method for curling hair. Another instrument, discovered in the Sirkap excavations, appears to be a curling pin. Ivory, metal, wood and horn combs, their surfaces embellished with delicate patterns have also been found. Henna was frequently used to preserve the glossy sheen of the long tresses.

The coiffure was of the most amazing diversity of styles; worn in masses of ringlets, round or peaked buns and buns within curls or braids, or a combination of all three, decorated with flowers, pearls and precious stones. The beautiful appearances and intoxicating aroma of female hair, made poets eloquent. Said a poet of the first century A.D. :

"Weaving lovely strands of flowers
of many colours

Delicately, in black braids gathered
on top

The woman with bracelets whose
braided hair

Falls like the elephant's trunk down
her shapely back

Sweet smelling women who walk
about

Their hair dressed in five different
modes."

The tresses of heroines like Damsyanti, Sita, Vasantsena, Rukmini and Satyabhamaa excited love and passion. Lovers decorated their hair of their beloveds with garlands and flowers as part of their amorous games. This theme was a favourite of poets, painters and sculptors.

The decoration of hair with flowers, ornaments and nets of pearls or '*muktajal*' is picturesquely portrayed in sculpture and painting. At Ajanta, the princess at her toilet has a beautifully decorated braid. The *muktajal* was very much the vogue in the exquisite Khajuraho sculptures. In Chandella sculpture, there is great stress on the soft smell curls forming the boundary of the forehead. There are fine examples of hair elaborately dressed with

flowers and ornaments in early Chola bronzes.

Flowers and garlands were prepared with great care and in a variety of modes. Some of the wreaths were named according to their shape, like the 'manjarika' a thick anklet like roll, the 'vidhutika' which looked like a fan and the 'avela' named after an ear ring. Ornaments such as the 'chudamakarika' or crocodile pattern is prominently portrayed in Nagarjunakonda sculptures. Ornaments shaped

like the sun and moon, flowers, hooded serpents were popular. It was believed that the combination of flowers and gold provides strength to a woman. No wonder poets said these styles excelled the charm of even the rich peacock plume.

The hair styles of ancient India were not only attractive, but so varied that they have no rivals and few peers in the sphere of enhancing beauty and femininity.

□□□

Women as portrayed in folklore

by Indu Jain

FOLKLORE is a unique mirror of the thoughts and feelings of women because they have been usually inarticulate and have not left any written record of how they looked on life. The oral tradition one can find an almost universal picture of the thoughts of women in established village conditions.

RABINDRANATH Tagore had said about Indian villages : "Villages are like women. In their keeping is the cradle of the race. They are nearer to nature than towns and are therefore in closer touch with the fountain of life. They have the atmosphere which possesses a natural power of healing. It is the function of the villages like that of women, to provide people with their elemental needs, with food and joy, with the simple poetry of life, and with those inner ceremonies of beauty which the village spontaneously produces and in which she finds delight."

Folk songs and folklore give us an insight into the inner life of women. Folklore is a unique mirror of their thoughts and feelings because women have usually been inarticulate, and have not left any written record of how they looked on life. It may well be that through the oral-tradition one can find an almost universal picture of the thoughts of women, especially those who live in old established village conditions.

There are two main strains regarding women usually perceived in folklore. One is the male attitude towards woman and the other that of the woman's own.

The male attitude is characterised mainly by what he thinks a woman should be. And when she deviates from her socially assigned role she is depicted as a villain. She is mocked upon and at the end of the story is brought to book by being socially castigated or coming to ruin at the hands of fate. The accepted role of the woman is family and society is always vis-a-vis man. She is the daughter, wife, mother and sister primarily and a person only incidentally. She is allowed to impose her independence only as an exception to the rule. Even so the stories of Draupadi, wife with five husbands, the great mathematician Leelawati, the scholarship and wisdom of Gargi and Maitreyi, or even the valour of Razia Sultana and Lakshmi Bai have not been part of the mainstream or folklore the way the stories of Seeta, Savitri, Parvati, Danyanti or Radha have been.

Girls, generally speaking, have a second place to boys. This liability also has proved to be an asset, assert some sociologists. The preference given to the male child pushes the female child into being physically as well as emotionally the stronger person. Having to withstand discrimination, have to care for brothers and to bear responsibility lays the foundation for the strong wife and mother of the future.

This may seem to prove right in some cases but in most the strength thus gained remains quite unproductive and lies buried latent. In fact, most of the time it merely consumes itself out in adjusting more and more to the predetermined frame and there have been cases where emotional and physical strength of woman has proved to be her undoing socially. A proud and self-willed woman is tolerated least by her own sex.

The dichotomy between idea and reality has been most disconcerting in the case of woman. On the one hand she is put on pedestral and on the other she has been assigned the insignificant role of a perpetual follower. Her glory is confined to religion and mythology where mother-hood is deified.

One could eulogize quoting from religious texts and classical literature but to my mind a tale from the Puranas becomes the truth only after it gets filtered into the life-nerve of its people and sings through its folklore. What exactly is meant by folklore ?

The literal meaning of folklore is "things that people know". The knowledge handed down through the oral tradition has always been strongest in villages, where old customs and ideas usually last longer than in towns. Myths and legends of heroes, fairy stories and nursery rhymes, as well as knowledge of many things, for instance, plants which can be used to cure diseases, are all part of folklore.

Folk tales of things that happened in the past are full of fancies, not always historically correct, and every story teller probably added something from his own imagination and experience to make the story better. Often stories which are not at all like history may have in them a true memory of something that happened long ago. This way folk-lore is a truer recorder of the human spirit and thus forms a very important part of any cultural heritage.

The most striking feature about folk-lore is the way in which it changes from one generation to another, from one community to another, and above all within the psyche of one person, the improvisator inserts his own conscious and subconscious prejudices into a tale.

A folk tale can be seen as having a stable core and many variations in detail. Shades are added or deleted corresponding to the prevailing customs, faiths and beliefs. The changing pattern of a particular folklore can thus result in the study of the changing attitudes and moral values of a people over the ages.

The continual and unvaried reference to Sita as the "ideal woman" in life and love is truly striking. Sita is very real to an Indian child and is not just a legendary figure. Scores of stories with moral values are narrated to children before they are seven or eight, and the story of Rama and Sita tops the list. Girls specially grow up under the shadow of Sita's image. A grand-mother would put her hand on a girl's shoulder in benediction and say—"May you be like Sita". Chastity, fidelity and obedience with patient acceptance of the fact that the group is more important than the individual, present the image of an ideal woman. She should never complain and should virtuously exist within the boundaries of her eminent role.

Notwithstanding the constricted image that is created for the Indian woman through Sita, the rural vitality and boldness seeps through and one comes across brave and original interpretations. Out of the many there is the folk song from Uttar Pradesh in which Sita emerges as a strong self-respecting woman despite being hedged in from all sides by patriarchal control and betrayal by the husband, brother-in-law and the sage, Vasishtha. She goes to the extent of giving her son a matrilineal heritage for they claim Janak as their grand father and not Dasarath; a free translation of the excerpts would be :

Rama asks Lav and Kush :

"Whose sons are you and whose grandsons

Whose nephews, oh children ?

From whose womb did you take birth, oh twins ?"

Lav and Kush answer :

"We are the grandsons of Raja Janak and the beloved sons of Sita.

We are the nephews of Lakshman—and we know not the name of our father."

Sita Rani sat under a tree, and combed her hair.

Rama pleads :

"Oh Queen, leave now your heart's anger and come to live at Ayodhya,

Oh Sita, without you the world is dark and life fruitless"

Sita looked at him one moment, her eyes filled with anger;

She descended into the earth, she spoke never a word."

This is not always so as can be amply illustrated through a myriad popular ballads and folk songs. To quote from one such song from Rajasthan :-

While fanning her husband, the wife speaks thus :

"Sir, get red bangles for me"

Husband : "O fair one, red bangles are for my sister, For you fair one, I will get a necklace of nine strings". When she was told this she became sulky and she started off to her father's house.

And he quickly tied his pagari and he rushed to the garden.

And he broke off a green stick

And hit her two and four strokes

"Will you get sulky again ?

And will you run off to your father's house ?"

"Oh I will never sulk again,

And I'll never go to my father's house ?

The day when the bangle vender came to the house, the wife had the chance of taking out her insult on the husband's sister—a typical case of the weak pressuring the weaker—woman turning against another woman :

Bhabhi : (Man's wife)

"I wont put on the bangles alone, call my sister-in-law".

Nanand : (Man's sister) :

"I won't come,

Perform a peacock dance before me first".

Bhabhi—"The peacock dances only for half an hour or so. Your husband dances the whole night."

Thus when the young wife is referred to as a peacock dancing to her husband's tune, she declares that the husband of the sister-in-law is even more of one. In this altercation it is also clear that the woman is supposed to feel proud at the masculinity of the husband even if it shows in getting beaten up by him. She ridicules her Nanand's husband for being a nincompoop because only such a person would be so hen-pecked.

Folklore is closely associated with customs and rituals. Rain being linked with fertility, most of the rain-compelling customs are practised around woman.

At one such ceremony in Assam, the tale of Kamala Kuwari is narrated. In this tale a king dreams that if he sacrifices his queen to the God of water, water will well up in a tank he is digging to avert water scarcity in his kingdom. The central motif of the sacrifice of the queen, who when put down in the tank is carried off by the water god, is also found in the Bangla ballad Kamalarani Gan.

Another rite performed in Bihar for the same purpose is marrying a virgin to a frog anointed with vertmillion. The girl holds the frog in her hands and begins to shake her body and is supposed to be possessed by God Indra. In a trance she fixes a date for the rain to fall.

The imagery in the following short song verges on the obscene and uses woman as an alluring object to entice the vagrant kind of gods :

"Indra, Indra I hear, Indra is a great donor

He shared his bread and moustach and came raining in torrents :

While the mistress was caressing her left,

God Indra poured water violently."

Riddles play an important role in the folklore. They are instant attention holders and are often women

into patterns to make it more interesting. A short Punjabi riddle is a commentary on the position of women in society.

"The aunt who remains in the corner"

The answer being—A broom stick.

As mentioned earlier, folklore commonly has three divisions, namely, myth, legend and fairy tale. Viewed as belief, myth is sacred truth; legend is adorned history; and fairy tale is plain fiction. But viewed in the light of function and purpose, myth often associated with ritual—is a religious reinforcement of a social bond; legend—informing children of their ancestry and of the migration of peoples—is instructive; and the fairy tale is purely for entertainment. None of the categories is absolute. So is the case with the word "folk"

The folk has always been hard to define, and once a society has rejected

the older class-conscious habits of the "gentry" the task becomes harder. At one time, all over, the folk was equated with "rural" but now that rural folk have moved to the cities, the city itself has become a preserving and creative mother of folklore. As "the folk" become "the people" television, film, record and tape recorder reinforce the original oral product and blur the oral written distinction.

We are all, deep within, the folk. Deep in every man lie the springs of unconscious thoughts and motive, which create our folk tales, our Sophoclean tragedies, our folk medicine, and our wonder drugs. The spirit of flight has led us physically to the moon, as it had spiritually in legends long before. This is why the folklore will always be the fountain head of creative energy for all forms of art, may it be formal or informal, urban or belonging to an isolated culture, usually called primitive.

□□□

The art of Meenakari

by Suneet Mani Iyer

WITH intricate designs executed in fine detail any object touched by the fingers of the enamelling artisan presents a feast of exciting hues. The most brilliant colours used transform a piece of jewellery, a golden jar or a humble brass vessel into a work of art.

IN the fifties when industrialisation came to India in a big way, I feared that the economies of mass production would submerge the art of the craftsman. I thought that the magical beauty of handicrafts was threatened by monotonous assembly line products. Many of us were afraid that our gorgeous handloom fabrics would be replaced by polyester textiles, the magnificent hand-knotted carpets of Kashmir out-priced by characterless floor-coverings, that the wonderful wheel of the potter would forever cease to revolve. Happily this pessimistic scenario was never enacted. Today as centuries past, handicrafts continue to have an honoured place in our lives.

Kamala Devi Chattopadhyay who has dedicated her life to the revival of Indian handicrafts says that the

love for things beautiful is responsible for this unbroken continuity. "The early Indo-Aryan was attracted to beauty as an attribute of the godhead. In India which is one of the cradles of an infinite variety of handicrafts, beauty has been endowed with divinity and worshipped. There are rich incantations and devotional lyrics addressed to beauty as the source of life. It is natural that this reaching out to beauty should be a constant factor in the life of the people".

Meenakari—that is ornamental enamelling work on gold, silver, copper or brass is a part of this rich heritage. With intricate designs executed in fine detail any object touched by the fingers of the meenakar—the enamelling artisan, presents a feast of exciting hues. The most brilliant red, the deepest blue, and the brightest of yellows transform a piece of jewellery, a

golden jar or a humble brass vessel into a work of art. To the beholder, the result is similar to the exquisite detail of the miniature painters of yester year. Even an insignificant object of mundane daily utility becomes a thing of beauty.

One of the loveliest objects on display at the Indian Heritage exhibition held recently at London's Victoria and Albert Museum, was a pair of beetle-nut cutters. The curved silver cutters attributed to the late 7th century, are covered with translucent and opaque enamel. The delicate geometrical design of the meenakar has created an object d'art rather than a plain utilitarian item devoid of any aesthetic value.

At the same exhibition, there was a sumptuous huqqa enamelled in translucent blue and green on the body and neck, the entire surface set with jewels. The base has a central rosette enamelled in blue, green and purple. Encircling the rosette is a border of flowers in yellow and purple on the same rich blue ground. This is believed to be the huqqa received by Lady Clive from India in 1766.

But the real display of the skill of the meenakar is to be seen in jewellery. Delicate pendants in the shape of a flower, a fish or a star are enamelled on both surfaces. One side is encrusted with uncut diamonds and other gems in a deep red, blue or green enamel setting. On the reverse is a miniature floral design which often includes a fish or a peacock motif.

Decorative enamelling probably originated in Phoenicia, gradually finding its way to Persia via Greece. The Mughals, the great patrons and connoisseurs of things beautiful are said to have brought meenakar artisans to India. The fabulous wealth of the Mughal Emperors attracted craftsmen from Italy, Greece, China and other far away places to the royal Karkhana or workshop. Delhi, Agra, Lucknow, Varanasi had an array of the best goldsmiths, sculptors, weavers and so on. Maharaja Man Singh of Amber, a contemporary of Akbar the Great, had a special fondness for meenakari, which was at that time very much in vogue in the courts of Europe. Five of the finest meenakars from Lahore were installed in Amber, on the outskirts of Jaipur in Rajasthan. To this day, the city of Jaipur

is a renowned centre of this craft. The Jaipur meenakars claim direct descent from the original master craftsmen of Lahore. Their skill has been handed down to them from father to son in an unbroken tradition. This school is famous for enamelling on pure gold. Other schools of enamelling exist in Gujarat, and in Uttar Pradesh in Varanasi, Lucknow and Moradabad and also in Kashmir.

Jamila Brij Bhushan, an authority on Indian metalware describes meenakari as the art of colouring and ornamenting the surface of the metal by fusing over it various mineral substances. The process is slow and intricate, passing through many stages. It can take upto six months for a pair of ear rings or a bangle to be ready.

In Jaipur the base is usually pure gold with traces of copper to harden it to the right degree. The process begins with the *Chitera*, the artist who draws the design. Traditionally the pattern is floral or geometrical using a few animal motifs. It can also be a minute hunting scene or a portrait on the surface of say an oval pendant less than two inches at its widest. Depicting such a scene entails so much labour that it is very rare to come across these in enamel ware today. Classical floral patterns dating back to the 17th century are predominant.

The designs are then taken over by the *sonar*, the goldsmith. He fashions numerous moulds for every facet of the design. When they are ready, each one of the moulds is soldered into the gold surface. Having formed the article, the sonar passes it on to the *qherai* who engraves the design. His tools are made of steel. Agate is used for polishing. Before the object is ready for the meenakar, tiny grooves are etched into its surface. These etchings help the enamel to adhere better and also add depth to the colour by increasing the play of light and shade. Now patiently, skilfully, the enameller applies the colours one by one. The order of application is decided by the colours' fusibility, beginning with white, which needs the highest temperature. The objects are often so small that they cannot be handled. Delicate tweezers are used to hold the piece to be enamelled.

The meenakar will never leak out of his family fold, the secret composition of the mixture with which he

attains colours more dazzling than those of the rainbow. It is said that during the days of emperors and maharajas, precious stones were ground for their colour. Rubies for red, emeralds for green, sapphires for blue and so on. Today borate and silicon compounds of metallic salts are generally used. Potassium chromates for yellow, manganese carbonate for violet, cobalt oxide for blues. The most elusive colour to obtain is said to be the famous Jaipur red. Gold remains the king of metals in that all colours can be applied to it. With silver the choice is limited to shades of orange, pink, yellow, blue, green and black. If the base is copper, only white, black and pink will adhere to the metal.

The artisan applies the colour painstakingly dot by dot using a fine stylus. The colour is mixed on a brass palette called the *patra*. Before it is fired, the colour has no lustre at all. The object is then placed on the *abrak*, which is a sheet of mica to prevent damaging the gold through direct contact with heat. This is placed on a long spoon which is gently pushed into a small earthen kiln by using a pair of tongs. After one colour is applied it is fired. The temperature of the furnace is carefully regulated by using a wooden blow pipe. The gold must not be allowed to melt, but the heat should be enough to allow the

enamel to fuse and set properly. When the piece is removed from the kiln it is left to cool down to room temperature. Then it is rubbed gently with a file to smoothen any roughness on the surface. Lastly it is cleaned with lemon or tamarind. Now the colour glows with bewitching radiance. The process is repeated for each of the colours applied.

The enamel of Varanasi is quite different from the Jaipur school. Here enamel is used to colour the entire surface of the object and precious stones are set in it.

In Gujarat, the design is similar to the vivid folk embroidery of this region. Meenakari is done on silver in Lucknow. The colours used are blue, green and yellow as these three fuse better on silver. The design is usually based on animal motifs. Enamelling on copper is punched on it before the colour can be applied.

A variation of the technique using lac is used in lamps, decorative trays and vessels from this city are popular all over the world.

These then are the main schools of decorative enamelling in India. In addition cities like Rampur, Pratapgarh and Ratlam also have families specialising in this craft.

□□□

Steel industry in India

by S.L. Kapoor

THOUGH our capacity for steel production is commendable, its contributions to the nation's economy is limited due to various constraints. Efforts are to be made for increasing productivity and reduction in the cost of production by inducting modern technological concepts.

STEEL is a basic input for industrial development and its production is regarded as an important indicator of the level of economic growth of a country. After we achieved Independence it was felt that steel being a capital intensive industry giving comparatively low return, it was imperative to develop it in the public sector. Therefore, strong foundations for steel industry in the state

sector were laid in the early fifties. The Industrial Policy Resolution of 1956, which is the corner stone of the country's industrial policy, also stressed the need to further develop iron and steel in the public sector. However, the existing plants in the private sector were permitted to continue and also to expand their production. Also while the Government committed itself to the development of the basic iron and steel industry,

the private sector was allowed to benefit by the establishment of downstream units which used the billets, blooms and the flats produced by the public sector plants. By providing public sector steel at controlled and relatively low prices to all private sector makers of downstream products the Government did succeed in giving a mighty push to industrial growth.

But for the public sector steel industry we would not have been as self-reliant as we are today in the matter of our defence apparatus; this has also propelled the country's independent foreign policy. Again, we could not progress in agriculture, including production of food without the vital inputs of iron and steel into minor and major irrigation projects, mechanisation of farming and the laying of an extensive network of roads and communications. Without the steel base, house building would have been retarded further; heavy machine building, indigenisation of railway stock, and development of the automotive sector could not be achieved. As has been rightly remarked :

"If the nation is on the move a large part of the credit goes to the iron and steel industry."

Besides, the evolution of the public sector steel plants has also generated high technological skills.

In 30 years of its existence, investment in public sector has grown to nearly Rs. 5 billion. During this period, the public sector plants have supplied to the country over 71 million tonnes of finished steel valued at nearly Rs. 20 billion. In addition, fertilisers and by-products valued at Rs. 12.7 billion have also been produced. These public sector plants account for 80 per cent of the steel produced in the integrated steel plants in the country.

At the time of the promulgation of the Republic, we had a steel making capacity of about one million tonnes. The per capita consumption of steel was just 3 kilograms. The capacity with the integrated steel plants is likely to increase to 14.5 million tonnes shortly. Per capita steel consumption has gone up five times, although the population has also nearly doubled. Considering the size of our country and taking into account the resources endowment, these figures may not be very flatter-

ing. But viewed against the background that within a short period our planners had to allocate resources for many other core areas as well as to ensure an all round development, the achievement is substantial.

Apart from integrated steel plants, there is significant contribution from the secondary producers supplementing the availability of steel. The secondary producers are broadly grouped as mini steel plants, re-rolling units, ferro alloys, wire drawing, etc. The production of steel through mini steel plants is about 2.1 million tonnes as against the installed capacity of about 3.2 million tonnes.

Though enough capacity has been created involving huge investments, yet its contribution to the country's economy is limited due to various production constraints. The steel making and process technology in these areas have made rapid strides and efforts are required to be concentrated for increasing productivity and reduction in the cost of production by inducing modern technological concepts.

There is scope for technological inputs in the form of technical know-how, design and drawing, balancing equipments, mainly for electric and furnace industry, rolling mills and ferro alloys. The emphasis is to be on reduced cost of production, improvement in the quality, conservation of electrical energy and product diversification. We expect the

non-resident Indians to absorb and bring the desired know-how and market the same after indigenisation, if possible. Some of the areas of interest where industry would be quite keen to go ahead and where investments are needed are :

Use of ultra high power furnace;
Continuous charging of sponge iron;
and Oxy Fuel Burner

Conservation of furnace oil
Conversion to high speed mills.

Cold Rolling Mills :

Techniques on stainless steel rolling and provision of balancing equipments.

FERRO ALLOYS :

Conservation of electrical energy.

There have been trials and tribulations and the voyage has not been smooth but to emerge as a country capable of sharing her experience and knowledge with the developing countries; to be counted among the first 10 industrialised nations of the world; to produce 18.5 per cent of the steel production in the developing world; to be ranked 16th among the major steel producers reporting to the International Iron and Steel Institute the price paid has not been too high.

Today, India has the essential capability for design and consultancy, equipment supplies, construction and erection and commissioning and operation of steel plants. The degree of self-reliance achieved is a matter of pride.

□□□

Book review

by Varsha Das

1. *Hinduism and Symbol Worship*
by B. C. Sinha published by Agam Kala Prakashan, Delhi.
2. *The Himalayan Gateway : History and Culture of Sikkim*
by George Kotturan, Sterling Publishers Private Ltd.

Reviewed by Varsha Das.

HINDUISM and Symbol Worship is a publication from Agam Kala Prakashan of Delhi, written by Dr. B. C. Sinha, the Head of the Deptt. of Ancient Indian History, Culture and Archaeology of the Gurukul Kangri University, Haridwar.

The author while describing Hinduism and its main features covers in this book its history, its diverse and universal contents, theory of Karma, Caste-system, cow-protection and various scriptures conforming religious consciousness among Hindus. He quotes Jawaharlal Nehru from the Discovery of India which aptly portrays the true spirit of this religion : "Hinduism as a faith is vague, amorphous, many sided, all things to all men. It is hardly possible to define it, or indeed to say precisely whether it is a religion or not, in the usual sense of the word. In its present form, as well as in the past, it embraces many beliefs and practices, from the highest to the lowest, often opposed to or

contradicting each other. Its essential spirit seems to be "to live and let live."

From here the author goes on to the division of the scriptures in two main categories, namely Karma-Kanda and Jnana-Kanda, and to the six Darshanas or schools, called Nyaya, Vaisheshika, Sankhya, Yoga, Mimamsa and Vedanta.

Shaivism and Vaishnavism are the two great sects which determine the history of Hinduism. Both are basically not opposite creeds but represent different lines of religious thought. The origin of Shaivism is lost in obscurity but it is clear that the historical Shaivism is a blend of two lines of development, the Aryan and the pre-Aryan. One of the most important features of Shaivism is the worship of Shakti or the female element. The worship of Mahadevi under various names is associated with Shiva and often it supersedes the worship of Shiva himself!

Vaishnavism describes Vishnu as the source and resting place of the world. The principal divisions of Vaishnavism founded by leaders who lived at different epochs are the Nimbarkas, the Ramanujas, the Madhavacharyas, the Ramanandas, the Vallabhacharyas and the Chaitanyas.

The adoration of female energy took a particular form in about 10th cen, A.D. with the publication of the Tantras, a class of works in which the female energy is worshipped through the 'maternal organ' which is regarded as a symbol of self-existent and all productive nature. The adherents of Tantra ritual are termed as Shaktas.

The Hindus have innumerable symbols of worship. In the words of Edward Moor, "the Hindus are prone to fancying a type of something mysterious in almost every subject that come under their contemplation." An important legacy received by Indian Art from its vedic sources of life and literature is the large number of symbols depicted from the earliest times. As for example, a lotus symbolises the life floating on the surface of creative waters, the visible sign of consciousness in matter. Purna-Kumbha is the most common of all auspicious symbols employed equally by all sects in India. It is a symbol of

plenty and it represents the expression of a wish that the worshipper or in general, all those taking part in the worship may enjoy health, wealth and long life. Purnakumbha is also equated with the womb of the Mother Goddess.

Dr. Sinha has enumerated many more symbols like a serpent, a tree, the ten avatars of Vishnu, the Sun, the Moon, Shiva, Ganesh, Yakshas, Chakra, etc.

The disturbing factors of this publication are extensive use of quotations and printing mistakes, which mar the flow of the contents. Another book under review is *the Himalayan Gateway : History and Culture of Sikkim* written by Mr. George Kotturan, the Head of the Deptt. of Mathematics at St. Joseph's College, Darjeeling. The book is published by Sterling Publishers Private Ltd., New Delhi.

One is a bit sceptical before reading a book on the history and culture of a region like Sikkim written by a mathematician, but all the doubts vanish like a dew drop as one begins to read this interesting account of Sikkim, so comprehensive in its canvas and so lucid and engaging in its style.

As the author says in his book : "India is a country of immense diversity in life and culture. The Himalayan border land has a diversity even more pronounced than other parts of the country. Historically and culturally Sikkim holds a unique status. Stretching across the Himalayas it extends geographically right to the border of Tibet and must be considered as the main gateway across the Himalayas. This book makes the study of this 'Gateway'."

Mr. Kotturan starts with the geography of the land, where the mountains are gods. The peaks like Everest, Kanchenjunga, Kabrau, Siniolchu etc. form a breathtaking view. Kanchenjunga is the third highest peak in the world. The Tibetans believe that it is the abode of the god of wealth and for the Lepchas it is the very manifestation of God, the protector of the race and guardian deity of Sikkim.

The word Sikkim is, said to be derived from two words 'Su' and 'Heem' as spoken by the Limbu tribe. Su means new and Heem is a house. Tensing Namgyal, the second Chogyal

of the Namgyal dynasty is said to have built a new house for his Limbu queen. In course of time Suheem became Sukhim and then Sikkim.

The earliest settlers of Sikkim are the Lepchas. Closely following the settlement of the Lepchas in the southern slopes of Kanchenjunga is an allied tribe called the Limbus or Tsangs belonging to the Kirat race. The area they occupied then is now in Nepal. Sikkim also has a considerable population of Bhotias. Bhotie is the ancient name for Tibet. Besides these, there are Nepali settlers who far outnumber the original Sikkimese.

According to Mr. Kotturan, the authoritative history of Sikkim can be said to begin only with the foundation of the State and the consecration of its first Chogyal in AD 1642. Everything before that can only be considered as a matter of conjecture based on scant materials provided by tribal traditions. Thus the Chogyal gave cultural and political identity to Sikkim till the advent of the British when it came under British paramountcy. After Independence it was passed on to the Indian Republic.

Under the Chogyals Lamaist Buddhism was the most powerful force in the country which pervaded all the activities of the people. Religion has always been a cardinal point in the life and culture of the Sikkimese people. Art, as life in general, has the stamp of religion more than anything else. It is monastic in character, there having been special lamas trained in painting as also in dancing. Sikkimese festivals belong to the two main cultural streams, the Buddhist or Bhotia and Hindu or Nepali. The languages spoken in the State are Nepali, Sikkimese and Lepcha.

The history of modern Sikkim can be said to have begun in May 1975 with the integration of the State with the Indian Union. Thus, to the former three cultural streams, one more stream of Indian culture is added to Sikkim. □□□

OUR LISTENERS WRITE

Indian folk music has special charm, I think.

Torn Sakai
4-141-5, Kurume
Koriyama Shi
Fukushima 963
Japan.

Thank you very much for the beautiful QSL Card and the new programme schedule. The Schedule is a little bit to understand—it'll be better

when there are all times in UTC/GMT and not in local time.

I like your commentaries very much and I enjoyed your programmes about technology. Always a good mixture is the music from India. Is there a typical fruit in India? If there is what kind of fruit? Can we buy this fruit in Europe?

Thomas Anthony
Rabenstr 37
D-2080 Pinneberg|FRG
West Germany

I enjoyed the music that was played during three nights in May and found the commentary on the new oil refinery (16th May) very interesting, keep up the good work. I hope to have the opportunity to write a longer letter next time but today I must close this one with my best wishes to all at AIR and hurry off to work.

R. N. Carrick
31, Fairfield Lane
Barrow in Furness
Cumbria LA8 8 AN
England.

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30, 27, 25.39 Metres, 1134, 7265, 9912, 11810 kHz; NEWS AT 0435 hrs

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres 15165, 17715 kHz; NEWS AT 0905 hrs.

Daily from 2145 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.62 Metres; 11830, 15280 kHz; NEWS AT 2150 hrs.

| FOR SOUTH EAST ASIA 0430 hrs. to 0530 hrs. | | | | | |
|---|----------------------------------|------------------------|--------------------------|------------------|--------------------------|
| SUNDAY | | | | | |
| 0430 | Bhajan | 0445 | Commentary | 0935 | Pradeshik Sangeet |
| 0435 | News | 0450 | Mahila Jagat | 0945 | Close Down. |
| 0445 | Commentary | 0510 | Geet Mala | TUESDAY | |
| 0450 | Samachar Darshan | 0525 | Press Review | 0845 | Shabad |
| 0500 | Bal Jagat | 0530 | Close Down. | 0850 | News |
| 0520 | Bhakti Gaan | FRIDAY | | | |
| 0525 | Press Review | 0430 | Naat | 0900 | Commentary |
| 0530 | Close Down. | 0435 | News | 0905 | Varta |
| MONDAY | | | | | |
| 0430 | Bhajan | 0445 | Press Review | 0915 | Classical Music |
| 0435 | News | 0450 | Vichardhara Varta Geeton | 0930 | Chitrapat Sangeet |
| 0445 | Commentary Week in Parliament | 0515 | Bhari Kahani Sanskritik | 0945 | Close Down. |
| 0450 | Natak Feature Patrika—Karyal ,am | 0530 | Dhara | WEDNESDAY | |
| 0520 | Geet | 0515 | Chitrapat Sangeet | 0845 | Naat |
| 0525 | Press Review | 0525 | Commentary | 0850 | News |
| 0530 | Close Down. | 0530 | Close Down. | 0900 | Press Review |
| TUESDAY | | | | | |
| 0430 | Shabad | SATURDAY | | | |
| 0435 | News | 0430 | Bhajan | 0905 | Aap Ki Pasand |
| 0445 | Press Review | 0435 | News | 0945 | Close Down. |
| 0450 | Shastriya Sangeet | 0445 | Commentary | THURSDAY | |
| 0500 | Varta | 0450 | Varta | 0845 | Shabad |
| 0510 | Aap Ki Pasand | 0500 | Sugam Sangeet | 0850 | News |
| 0525 | Commentary | 0510 | Aap Ka Patra Mila | 0900 | Press Review |
| 0530 | Close Down. | 0520 | Pradeshik Sangeet | 0905 | Mahila Jagat |
| WEDNESDAY | | | | | |
| 0430 | Naat | 0525 | Press Review | 0925 | Geet Mala |
| 0435 | News | 0530 | Close Down. | 0945 | Close Down. |
| 0445 | Commentary | FOR EAST AFRICA | | | |
| 0450 | Aap Ki Pasand | IST SERVICE | | | |
| 0525 | Press Review | 0845 hrs. to 0945 hrs. | | | |
| 0530 | Close Down. | SUNDAY | | | |
| THURSDAY | | | | | |
| 0430 | Shabad | 0845 | Bhajan | 0845 | Naat |
| 0435 | News | 0850 | News | 0850 | News |
| 0445 | Commentary | 0900 | Press Review | 0900 | Commentary |
| 0450 | Aap Ki Pasand | 0905 | Bal Jagat | 0905 | Varta Vichardhara Geeton |
| 0525 | Press Review | 0925 | Bhakti Gaan | 0930 | Bhari Kahani Sanskritik |
| 0530 | Close Down. | 0945 | Close Down. | 0945 | Dhara |
| FRIDAY | | | | | |
| 0430 | Naat | 0930 | Ek Hi Film Ke Geet | 0930 | Ek Hi Film Ke Geet |
| 0435 | News | 0945 | Close Down. | 0945 | Close Down. |
| 0445 | Commentary | SATURDAY | | | |
| 0450 | Aap Ki Pasand | 0845 | Bhajan | 0845 | Bhajan |
| 0525 | Press Review | 0850 | News | 0850 | News |
| 0530 | Close Down. | 0900 | Press Review | 0900 | Press Review |
| THURSDAY | | | | | |
| 0430 | Shabad | 0905 | Pradeshik Sangeet | 0905 | Pradeshik Sangeet |
| 0435 | News | 0915 | Aap Ka Patra Mila | 0915 | Aap Ka Patra Mila |
| FRIDAY | | | | | |
| 0430 | Shabad | 0925 | Varta | 0925 | Varta |
| 0435 | News | 0935 | Sugam Sangeet (Ghazal) | 0935 | Sugam Sangeet (Ghazal) |
| SATURDAY | | | | | |
| 0430 | Shabad | 0945 | Close Down. | 0945 | Close Down. |
| 0435 | News | | | | |

FOR EAST AFRICA HINDI SERVICE

2145 hrs. to 2230 hrs.

SUNDAY

| | |
|------|-------------------------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Commentary Week in Parliament |
| 2205 | Qawali |
| 2215 | Chitrapat Sangeet |
| 2230 | Close Down. |

MONDAY

| | |
|------|-------------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Press Review |
| 2205 | Pradeshik Sangeet |
| 2215 | Samachar Sankalan |
| 2225 | Film Music |
| 2230 | Close Down. |

TUESDAY

| | |
|------|-------------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Commentary |
| 2205 | Chitrapat Sangeet |
| 2230 | Close Down. |

WEDNESDAY

| | |
|------|-------------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Commentary |
| 2205 | Bhoole Bisre Geet |
| 2230 | Close Down. |

THURSDAY

| | |
|------|---------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Press Review |
| 2205 | Aap Ki Pasand |
| 2230 | Close Down. |

FRIDAY

| | |
|------|-----------------------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Commentary |
| 2205 | Geet Aur Ghazal |
| 2215 | Chitrapat Sangeet (Ek Film) |
| 2230 | Close Down. |

SATURDAY

| | |
|------|------------------|
| 2145 | Saaz Sangeet |
| 2150 | News |
| 2200 | Commentary |
| 2205 | Samachar Darshan |
| 2215 | Pradeshik Geet |
| 2230 | Close Down. |

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5½ hours ahead of G.M.T.

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period IST | BANDS | | |
|--------------------------|------------|-----------|-------|-------|
| | | Metres | kHz | |
| EAST AND SOUTH-EAST ASIA | 0415—0645 | 41.58 | 7215 | |
| | | 31.27 | 9595 | |
| | | 25.50 | 11765 | |
| | | 19.85 | 15110 | |
| NORTH-EAST ASIA | 0415—0645 | 19.65 | 15270 | |
| | | 25.22 | 11895 | |
| | | 0530—0645 | 16.86 | 17790 |
| | | 0415—0530 | 30.82 | 9735 |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530-1630 hrs. and 1900-2030 hrs.; 0641 Film Tune; 0645 CLOSE DOWN.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

0415 Karnatak Instrumental Music :
1st : Nagaswaram ; Sheik Chinna Maulana Sahib
8th : Violin : Lalgudi G. Jayaraman
15th : Veena : N. Muthukrishnan
22nd : Veena : V. Sreekanta Iyer
29th : Flute : Sikkil Sisters

0446 Selections from National Programme of Music

0515 1st : New Publications
8th : Book Review
15th : Talking about Agriculture
22nd : Science Today
29th : Industrial Front

0525 Film Tune

0530 Instrumental Music :
1st : Sarod : Amjad Ali Khan
8th : Shehnai : Anant Lal and Party
15th : Flute : Pannalal Ghosh
22nd : Sarod : Sharan Rani
29th : Sitar : Nikkil Bannerjee

0550 Songs from New Films

0600 Radio Newsreel

0610 Regional Music
1st : Assam
8th : Punjab
15th : Tamil
22nd : Gujarat
29th : Bengal

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

0415 Devotional Music :
2nd : Natia Qawalis : Different Artists
9th : Natia Qawalis : Aziz Ahmed Warsi and Party

16th : Natia Qawalis : Prabha Bharati and Party
23rd : Naat : Afzal Hussain Nagina
30th : Naat : Mohd. Shafi Niazi and Party

0415 Film bits of yester years
Cultural Survey
Karnatak Instrumental Music :
2nd : Flute : Prapancham Sitaram
9th : Clarinet : A.K.C. Natarajan
16 : Jaltarang : by S. Harihar Bhagvathar
23rd : Nagaswaram K.S. Pichappa
30th : Violin : Lalgudi G. Jayaraman

0550 Instrumental Music :
2nd : Vichitra Veena : Gopal Krishna
9th : Sitar : Mushtaq Ali Khan
16th : Sundari Recital : Sidhram Jadhav and Party
23rd : Vichitra Veena : Ramesh Prem
30th : Violin : Gajanan Rao Joshi

0660 Panorama of Progress (Except on 2nd)

2nd : Disc Review (20 mts.)

0610 Folk Songs :
2nd : Rainy Season Songs from Different Regions
9th : Kashmir
16th : Goa
23rd : Kerala
30th : Punjab

SATURDAYS

3rd, 10th, 17th and 24th

0415 Devotional Music :
3rd : Bhajans by Different Artists
10th : Bhakti Dnara by Different Artists
17th : Bhajans : Dilraj Kaur
24th : Composition of Kabir : Shanta Saxena and Sujata Chakravarty

0446, 0525, 0530, 0550 and 0610 Listeners Choice

0515 3rd and 17th : Talk
10th and 24th : Horizon : Literary Magazine (20mts)

0600 Radio Newsreel

SUNDAYS

4th, 11th, 18th and 25th

0415 Devotional Music :
4th : Preeti Sagar
11th : Hariom Sharan
18th : Id Recitation
25th : Chatur Sen

0446 Film Songs

0515 4th : Expression
Youth Magazine
11th : Youth in Focus
18th : From the Universities
25th : Quiz Time (20mts)

0525 Film Tune

0530 Instrumental Music :
4th : Shehnai : Bismillah Khan and Party
11th : Shehnai : Jagan Nath and Party
18th : Sarod : Ashish Khan
25th : Jaltarang : Jain Kumar Jain

0550 Light Music :
4th : Anjali Bannerjee
11th : Neelam Sahni
18th : Manhar
25th : Alka Yajnik

0600 4th and 18th : Mainly for Tourists
11th : Indian Cinema
25th : Sports Folio

0610 Folk Songs :
4th : Harvest Songs
11th : Different Regions
18th : Tamilnadu
25th : Himachal Pradesh

MONDAYS

5th, 12th, 19th and 26th

0415 Instrumental Music :
5th : Shehnai : Daya Shankar and Party
12th : Flute : Har Prasad Chaurasia
19th : Santoor : Shiv Kumar Sharma
26th : Flute : Devendra Murdeshwar

0446 Karnatak Instrumental Music :
5th : Veena : R. S. Kesavamurthy
12th : Talvadya Katcheri
19th : Flute : N. Ramani
26th : Violin : M.S. Gopala Krishnan

0500 5th : Play
12th : Discussion
19th : Feature
26th : Film Story

0530 Folk Songs

5th : Punjab
12th : Rajasthan
19th : Folk Dance, Songs
26th : Gujarat

0550 Light Classical Music :
5th : Pandit Jagdish Prasad
12th : Nirmala Devi and Hira Devi Misra
19th : Abdul Karim Khan and Barkat Ali Khan
26th : Shobha Gurtu

0600 Women's World

0610 Rabindra Sangeet :
5th : Different Artists
12th : Shyamal Mitra
19th : Purabi Mukherjee
26th : Pankaj Mullick

TUESDAYS

6th, 13th, 20th and 27th

0446 Music of India/Classical
6th : Sharma Bros
13th : Mukesh and Party
20th : Different Artists
27th : Pt. Jasraj

0546 Music of India/Classical
Half Hour

0515 Radio Newsreel

0525 Film Tune

0530 Instrumental Music :
6th : Sitar : Shujad Khan
13th : Jaltarang : K.L. Sood
20th : Sitar : Arvind Parikh
27th : Jaltarang : Ghasi Ram Nirmal

0550 Light Music :
6th : Salahuddin Ahmed
13th : Jagjit Singh and Chitra Singh
20th : Suman Kalyanpur
27th : Anup Jalota

0600 Faithfully Yours : Replies to Listeners
(On 6th and 20th for 15 mts, and 13th and 27th for 10 mts.)

0610 D'xer Corner (On 13th and 27th for 10 mts)

0615 Karnatak Instrumental Music :
6th : Violin : V.K. Venkataramanujam
13th : K. Lakshmi Narayana Sastry
20th : Nagaswaram : T.P. S. Veeruswami Pillai
27th : Violin Duet : Lalgudi G. Jayaraman and Srimathi

WEDNESDAYS

7th, 14th, 21st and 28th

0415 Devotional Music :
7th : Vani Jairam
14th : Shabad : Darshan Singh Ragi
21st : Mahendra Kapoor
28th : Narendra Chanchal

0446 Film Songs from South India

0515 7th and 21st : Export Front
14th and 28th : Talk

0525 Film Tune

0530 Instrumental Music
7th : Flute : Prakash Wadhera
14th : Surbahar : Imrat Hussain Khan
21st : Shehnai : Ali, Ahmed Hussain and Party
28th : Sitar : Kalyani Roy

GENERAL OVERSEAS SERVICE

- | | | | |
|---|--|---|---|
| <p>0550 Light Music from Different Regions :</p> <p>7th : Rajasthani</p> <p>14th : Purabi Geet</p> <p>21st : Sindhi</p> <p>28th : Tamil</p> | <p>14th and 28th : Our Guest</p> <p>0610 Instrumental Music : Duet on</p> <p>7th : Sitar and Sarod : Ravi Shankar and Ali Akbar Khan</p> | <p>14th : Sitar and Guitar : Rais Khan and B. B. Kabra</p> <p>21st : Sitar and Flute: Shiv Kumar Sharma and Hari Pd. Cbaurasia</p> <p>28th : Flute and Sarangi: Raghunath Seth and Sul tan Khan</p> | <p>16th : Rehmat Qawal and Party</p> <p>23rd : Mubarak Begum</p> <p>30th : Different Artists</p> <p>Radio Newsreel</p> <p>Orchestral Music</p> <p>2nd, 16th and 30th : Talk</p> <p>9th and 23rd : Horizon—Literary Magazine (20 mts.)</p> <p>2005 Film Songs.</p> |
|---|--|---|---|

For North-East Asia, Australia and New Zealand

| TARGET AREAS | | BANDS FREQUENCY | |
|---------------------------|-----------|-----------------|-------|
| | | Metres | kHz |
| NORTH EAST ASIA | 1530—1630 | 19.58 | 15230 |
| | | 17.25 | 17387 |
| | | 13.83 | 21695 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 16.78 | 17875 |
| | | 19.63 | 15205 |
| | | 16.94 | 17785 |
| | | | |

REGULAR FEATURES

1530 and 1625 News; 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215—0400 hrs and 1530—1630 hrs; 1630 CLOSE DOWN.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 Rabindra Sangeet :
- 1st : Geeta Ghatak
- 8th : Arobindo Biswas
- 15th : Swapan Gupta
- 22nd : Gautam Mitra
- 1600 Panorama of Progress (Except on 1st)
- 1st : Disc. Review (20 mts)
- 1610 Light Instrumental Music :
- 8th : Festival Tune by Vijay Raghav Rao
- 15th : Kashtarang : Jain Kumar Jain
- 22nd : Wings over India: Vijay Raghav Rao
- 29th : Bengali Tunes on Guitar : Batuk Nandi

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 Light Music .
- 2nd : Habib Painter and Party
- 9th : Different Artists
- 16th : Begum Akhtar
- 23rd : Different Artists
- 30th : Prabha Bharati and Party : Qauwalis
- 1600 2nd, 16th and 30th : Talk
- 9th and 23rd : Horizon—Literary Magazine (20 mts.)
- 1610 Orchestral Music (Except on 9th and 23rd)

SATURDAYS

3rd, 10th, 17th and 24th

- 1546 Film Songs
- 1600 3rd and 17th : Mainly for Tourists

- 10th : Indian Cinema
- 24th : Sports Folio
- 1610 Folk Songs :
- 3rd : Boatman Songs
- 10th : Madhya Pradesh
- 17th : Uttar Pradesh
- 24th : Bengal

SUNDAYS

4th, 11th, 18th and 25th

- 1546 Devotional Music :
- 4th : M. S. Subbulaxmi
- 11th : Bhajans : Different Artists
- 18th : Id day Recitations
- 25th : Shabads by Bakshish Singh Ragi and party
- 1600 Women's World
- 1610 Film Songs

MONDAYS

5th, 12th, 19th and 26th

- 1546 Folk Songs :
- 5th : Manipur
- 12th : Sindhi
- 19th : Goa
- 25th : Mundari
- 1600 Faithfully Yours : Replies to listeners letters (on 5th and 19th for 15 mts and 12th and 26th for 10 mts.)
- 1610 D'xer Corner ((Only on 12th and 26th for 10 mts)
- 1615 Film Tune

TUESDAYS

6th, 13th, 20th and 27th

- 1546 Karnatak Instrumental Music :
- 6th : Violin : Lalgudi G. Jayaraman
- 13th : Clarinet : A.K.C. Natarajan
- 20th : Violin : Kunakudi Vaidanathan
- 27th : Flute : T.S. Shankaran
- 1600 6th and 20th Export Front
- 13th and 27th : Talk
- 1610 Film Songs from Different regions

WEDNESDAYS

7th, 14th, 21st and 28th

- 1546 Light Music :
- 7th : Talat Mehmood
- 14th : Nitin Mukesh
- 21st : Mahendra Pal
- 28th : Talat Aziz
- 1600 7th : Book Review
- 14th : Talking about Agriculture
- 21st : Science Today
- 28th : Industrial Front
- 1610 Instrumental Music :
- 7th : Sitar : Rais Khan
- 14th : Sundari : Siddhram Jadbav and Party
- 21st : Sarod : Yakoob Ali Khan
- 28th : Mohan Veena : Radhika Mohan Moitra

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)

BANDS

| Metres | KHz (Frequency) |
|--------|-----------------|
| 25.40 | 11810 |
| 19.56 | 15335 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 hrs. and 1900—2030 hrs; 2030 Close Down.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 1916, 1945 and 1955 Listeners Choice
- 1930 Cultural Survey

FRIDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Light Music :
- 2nd : Different Artists
- 9th : Mohd. Yakoob

SATURDAYS

3rd, 10th, 17th and 24th

- 1916 Folk Songs :
- 3rd : Bhojpuri
- 10th : Nagaland
- 17th : Maharashtra
- 24th : Andhra Pradesh
- 1930 3rd : Expression : Youth Magazine
- 10th : Youth in Focus
- 17th : From the Universities
- 24th : Quiz Time (20 mts.)
- 1940 Instrumental Music :
- 3rd : Violin : N. Rajan
- 10th : Sarod : D.L. Kabra
- 17th : Sitar : Shashi Mohan Bhatt
- 1955 3rd and 17th : Mainly for tourists
- 10th : Indian Cinema
- 24th : Sports Folio
- 2005 Film Songs from New Releases

SUNDAYS

4th, 11th, 18th and 25th

- 1916 Interlude
- 1920 4th : Play
- 11th : Discussion
- 18th : Feature
- 25th : Film Story
- 1955 Womens World
- 2005 Film Songs

MONDAYS

5th, 12th, 19th and 26th

- 1916 Light Classical Music :
- 5th : TuSidas Sharma
- 12th : Siddheshwari Devi
- 19th : Rasoolan Bai
- 26th : Durkesh Nandini
- 1930 Radio Newsreel
- 1940 Instrumental Music :
- 5th : Sitar : Satish Kumar Jain
- 12th : Sitar : Kalyani Roy
- 19th : Sitar : Mushtaq Ali Khan
- 26th : Shehnai : Anant Lal and Party
- 1955 Faithfully Yours : Replies to listeners letters (On 5th and 19th for 15 mts. and on 12th and 26th for 10 mts.)
- 2005 D'xers Corner (Only on 12th and 26th for 10 mts.)
- 2010 Film Songs.

GENERAL OVERSEAS SERVICE

TUESDAYS

6th, 13th, 20th and 27th

- 1916 Folk Songs :
6th : Kumaoni
13th : Tamilnadu
20th : Orissa
27th : Different Regions
- 1930 6th and 20th : Of Persons, Places and Things
13th and 27th : Our Guest
- 1940 Orchestral Music
- 1955 6th and 20th : Export front

13th and 27th : Talk
2005 Film Songs.

WEDNESDAYS

7th, 14th, 21st and 28th

- 1916 Rabindrasangeet :
7th : Dwijen Mukherjee
14th : Debabrata Biswas
21st : Hemanta Kumar
28th : Manna Dey
- 1930 Radio Newsreel
- 1940 Karnatak Instrumental Music :

- 7th : Six Veenas : Different Artists
- 14th : Nagaswaram : Ambala Puzha Bros
- 21st : Flute : K.S. Gopala Krishnan
- 28th : Gottuvadyam : D. Kittappa

- 0220 Folk Songs :
2nd : Haryana
9th : Kumaoni
16th : Maitihili
23rd : Dogri
30th :
- 0241 Orchestral Music
- 0300 Film Songs

- 1955 7th : Book Review
14th : Talking about Agriculture
- 21st : Science Today
28th : Industrial Front
- 2005 Film Songs.

SATURDAYS
3rd, 10th, 17th and 24th

- 2316 Devotional Music
- 2320 Karnatak Instrumental Music :
3rd : Violin : M. Chandrasekharan
10th : Veena : Chitti Babu
17th : Nagaswaram : Namgripettai Krishnan
24th : Nagaswaram : Sheikh China Maulana Sahib

- 2350 0200 and 0345 3rd and 17th : Mainly for tourists
10th : Indian Cinema
24th : Sports Folio
- 0000 Light Melodies :
3rd : Wings over India : Vijay Raghav Rao
10th : Mandolin : Jaswant Singh
17th : Festival Tune : Vijay Raghav Rao
24th : Different Instruments

- 0016 Classical Songs from Films
- 0040 Karnatak Classical Vocal Music :
3rd : C. Saroja and C. Lalitha
10th : Madurai Mani Iyer
17th : Maharajpuram Santhanam
24th : Radha and Jayalakshmi

- 0100 and 0250 3rd : Expression Youth Magazine
10th : Youth in Focus
17th : From the Universities

- 0120 24th : Quiz Time (20 mts)
Light Music :
3rd : Different Artists
10th : Begum Akhtar
17th : Jagjit Singh and Chitra Singh

- 0146 24th : Suman Kalyanpur
Instrumental Music :
3rd : Sarod : Ali Akbar Khan
10th : Flute : Hari Pd. Chaurasia

- 0170 17th : Sarod : Amjad Ali Khan
24th : Sitar : Abdul Halim Jaffar Khan
- 0220 Regional Devotional Music :

- 3rd : Jain Devotional Songs
10th : Marathi
17th : Malayalam
24th : Tamil

- 0241 Classical Vocal Music :
3rd : Hafiz Ahmed Khan
10th Hira Bai Barodkar
17th : Ghulam Mustafa Khan
24th : Pt. Jasraj
- 0300 Old Film Songs

For West Asia, U.K. and West Europe: East Africa, West and North West Africa: Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

| TARGET AREAS | PERIOD IST | BANDS | |
|----------------------------|------------|--------|-------|
| | | Metres | KHz |
| WEST ASIA | 2315-0000 | 25.82 | 11620 |
| | | 31.27 | 9595 |
| U.K. AND WEST EUROPE | 0015-0400 | 25.82 | 11620 |
| | | 31.04 | 9665 |
| | | 30.27 | 9912 |
| EAST AFRICA | 0130-0400 | 25.36 | 11830 |
| | 2330-0130 | 19.65 | 15265 |
| | | 30.75 | 9755 |
| WEST AND NORTH WEST AFRICA | 0115-0215 | 25.28 | 11865 |
| | | 19.85 | 15110 |
| AUSTRALIA AND NEW ZEALAND | 0215-0400 | 25.52 | 11755 |
| | | 30.27 | 9912 |

REGULAR FEATURES

- 2315, 0015, 0145 and 0240 Programme Summary upto 0000 hrs., 0130 hrs., 0215 hrs. and 0400 hrs; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 2345, 0115 and 0215 Press Review; 2359, 0129, 0214 and 0329 Programme Highlights from 2315-0000 hrs; 2330-0130 hrs; 0115-0215 hrs. and 0215-0400 hrs; 0110, 0210 and 0355 Film Tune; 0400 Close Down.

THURSDAYS

1st, 8th, 15th, 22nd and 29th

- 2316 Devotional Music
- 2320 Film Songs
- 2350 Panorama of Progress (Except on 1st)
- 0000 1st : Orchestral Music
Light Karnatak Music :
1st : Compositions of Purandara Das
8th : Sitamani Srinivasan
15th : Tefugu Songs by Different Artists
22nd : Different Artists
29th : M. Chitranjan
- 0016 Devotional Music :
1st : Bhajans by Anup Jalota
8th : Shabads by Bhai Gopal Singh Ragi and Party
15th : Naat by Afzal Husain Nagia
22nd : Sindhi Devotional Songs
29th : Juthika Roy : Bhajans

- 0040 Instrumental Music :
1st : Sitar : Ravi Shankar
8th : Sitar : Mushtaq Ali Khan
15th : Sarod : Ashish Khan
22nd : Sitar : Balram Pathak
29th : Vichitra Veena : Ahmed Raza
and 0345 Cultural Survey
Regional Film Songs
Rabindrasangeet :
1st : Ashok Taru Bannerjee
8th : Chitralkha Chaudhury
15th : Chinmoy Chatterjee

- 0200 22nd : Ritu Guha
29th : Different Artists
and 0250 Panorama of Progress (Except on 1st)
1st : Disc Review (20 mts.)
- 0220 Classical Vocal Music :
1st : A. Kanan
8th : Amar Nath Misra : Subadh Sangeet
15th : B.R. Deodhar : Subadh Sangeet
22nd : Bhim Sen Joshi
29th : Gangubai Hangal

- 0241 Instrumental Music :
1st : Flute : Hari Prasad Chaurasia
8th : Flute : Bhai Lal Barot
15th : Sitar : Nikhil Bannerjee
22nd : N. Rajam
29th : Jaltarang : K.L. Sood
- 0300 Classical Half Hour Music of India (Repeat of Tuesday GOS I Item)

FRIDAYS

- 2nd, 9th, 16th, 23rd and 30th
- 2316 Karnatak Instrumental Music
- 2320 Regional Film Songs
- 2350 2nd, 16th and 30th : Talk
9th and 23rd : Poetry Recitation/Orchestral Music
Film Songs
Light Music :
2nd : Ghazals : Pankaj Uddhas
9th : Ghazals : Different Artists
15th : Ghazals : Nirmala Devi
23rd : Yunus Malik
30th : Geet : Different Artists
- 0040 Classical Vocal Music :
Old Masters
2nd : D.V. Paluskar
9th : Ustad Amir Khan
16th : Bade Ghulam Ali Khan
23rd : Ustad Rajab Ali Khan
30th : Ustad Faiyaz Khan
and 0345 Radio Newsreel
Instrumental Music
2nd : Shehani : Ali Ahmed Hussain and Party
16th : Shebnai : Anant Lal and Party
23rd : Violin : Gajanan Rao Joshi
30th : Santoor : Shiv Kumar Sharma
- 0100 Film Songs from South
- 0120 and 0250 2nd, 16th and 30th : Talk
9th and 23rd : Horizon : Literary Magazine (20 mts)

- 0016 Classical Songs from Films
- 0040 Karnatak Classical Vocal Music :

- 3rd : C. Saroja and C. Lalitha
10th : Madurai Mani Iyer
17th : Maharajpuram Santhanam
24th : Radha and Jayalakshmi

- 0100 and 0250 3rd : Expression Youth Magazine
10th : Youth in Focus
17th : From the Universities

- 0120 24th : Quiz Time (20 mts)
Light Music :
3rd : Different Artists
10th : Begum Akhtar
17th : Jagjit Singh and Chitra Singh

- 0146 24th : Suman Kalyanpur
Instrumental Music :
3rd : Sarod : Ali Akbar Khan
10th : Flute : Hari Pd. Chaurasia

- 0170 17th : Sarod : Amjad Ali Khan
24th : Sitar : Abdul Halim Jaffar Khan
- 0220 Regional Devotional Music :

- 3rd : Jain Devotional Songs
10th : Marathi
17th : Malayalam
24th : Tamil

- 0241 Classical Vocal Music :
3rd : Hafiz Ahmed Khan
10th Hira Bai Barodkar
17th : Ghulam Mustafa Khan
24th : Pt. Jasraj
- 0300 Old Film Songs

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 KHz) SW 48.74M (6155 KHz)
 MW 427.3M (702 KHz)

TRANSMISSION II

MW 280.1M (702 KHz) SW 31.01M (9675 KHz) 2020
 MW 427.3M (702 KHz)

TRANSMISSION III

MW 280.1M (1071 KHz) SW 91.05M (3295 KHz) 2045
 MW 427.3M (702 KHz) 2100

TRANSMISSION I HOURS

0543 Signature Tune and Opening Announcements 1430
 0545 Subbhahi
 0615 Khabren
 0625 Purani Filmon se
 0700 Shahre Saba
 0725 Shamme Farozan
 0730 Saaz Sangeet (Instrumental Music)
 0745 Repeat of 2100 Hours Item of Previous Night : Duration : 10 Mts.
 0755 Programon Ka Khulasa
 0800 Aap ki Farmaish (Contd.) Monday, Tuesday, Thursday and Saturday
 0830 Taarikh Saaz : Sunday, Wednesday and Friday
 0835 Aap Ki Farmaish (Contd.)
 0900 Aaj Ki Baat : (Except Friday/Sunday)
 Friday/Sunday : Aao Ba chcho (Childrens Programme)
 0915 Lok Geet (Except Friday, Saturday/Sunday) 1500
 Sunday/Friday : Aao Ba chcho
 Saturday : Naghmate Watan (Patriotic Songs)
 0930 Khabron Ka Khulasa
 0932 Classical Music (Except Friday/Saturday/Sunday)
 Friday : Aap Ke Khat
 Aap Ke Geet
 Saturday : Light Classical Music
 Saturday : Light Classical
 1000 Close Down.
TRANSMISSION II
 1358 Signature tune and opening announcements
 1400 Programme Ka Khulasa
 1402 Khabron Ka Khulasa
 1407 Sunday : Aap Ka Khat Mila
 Monday (1) Naghmao sada (film songs with Dialogues); (III and V) Nigah Intekhab (up to 1500 hrs; (II and IV) Meri Nazar Mein;
 Tuesday (I, III and V) Bhakti Geet; (II and IV) Filmi Qawwalian
 Wednesday : Sabras (Mixed Melody)
 Thursday : Dhoop Chaon (Compered programme)
 Friday : (I) Mushaira (upto 1500 hrs); (II and IV); Saat Sawal; (III and V) Kahani Ek Geet Ki)

Saturday : (I, III and V) Sabras; (II and IV) Geet Aap Ke Sher Hamare ;
 Sunday : (I) Kehkashan; (II) Mehfil ; (III) Geeton Bhari Kahani ; (IV) Ghazlen (Non Filmi); (V) Nai Filmon Se
 Monday : (I, III and V) Naghmao Sada Nigah Intekhab (Contd.); (II and IV) Rag Rang
 Tuesday : Naghma-O-Tabbassum
 Wednesday : Bazme Khwateen
 Thursday : (I) Ek Rag Kai Roop; (II, IV and V) Harfe Ghazal; (III) Play
 Friday : (I) Mushaira; (III and V) Range Nau (Fast Music Filmi); (II and IV) Yaaden Ban Gayen Geet
 Saturday : Bazme Khwateen
 Sunday : (I and III) Filmi Qawwalian; (II, IV and V) Qawwalian (Non-Filmi)
 Monday : Instrumental Music
 Tuesday : Nai Nasal Nai Roshni
 Wednesday : (II and IV) Filmi Duniya; (I and V) Ranga Rang; (III) Baate Ek Film Ki
 Thursday : (I and V) Qawwalian (Non-Film); (III) Play; (II and IV) Ek Fankar
 Friday : Awaz De Kahan Hai
 Saturday : Phir Suniye Aap Ki Pasand (Listeners request)
 Jahan Numa : (Except Sundays and holidays)
 Sunday : Aap Ki Pasand (Contd.)
 1610 Aap Ki Pasand (Contd)
 1630 Tabsira/Week In Parliament
 1635 Aap Ki Pasand (Contd)
 1650 Khabren
 1700 Close Down
TRANSMISSION III
 Signature Tune and Opening Announcements
 Khabren
 Programon Ka Khulasa
 Sazeena : Tuesday, Thursday and Friday
 Film Duets (II) Saturday and

Holidays (Except Sullidays) (Contd. upto 2045 hrs.)
 Aahang-E-Nazm ; Monday, Wednesday and Saturday; Sunday : Awaz De Kahan Hai (Repeat of Friday) (Contd. upto 2045 hrs.)

Jahan Numa : (Except Sunday/Holidays); Sunday; Awaz De Kahan Hai (Contd.)
 Saaz Aur Awaz
 Sunday : (I and III) Kitabon Ki Baaten; (II and IV) Sanato Hirfat (Featurised Programme); (V) Urdu Duniya
 Monday : Kalam-E-Shair
 Tuesday : Talks
 Wednesday : Shaharsama (I and III); Dilli Diary (II and IV); Shahpare (V)
 Thursday : Hamse Poochiye (I II and V); Hifzane; Schat (II and IV)
 Friday : Talks
 Saturday : Radio Newsreel
 Aabshaar
 2110 Sunday : Kajar Bin Kare
 2130 Monday, Wednesday and Thursday : Qawwalian (Non Film)
 Qawwalian (Non-Film)
 Tuesday and Friday : Ilaqai Naghme (II and IV)
 Friday : Afsana; Sada-e-Rafta (V)
 Saturday : Manzar Pasmanzar (Review of Urdu Press)
 2145 Khabren
 2155 Commentary (Repeat)
 2200 Sunday : Play
 Monday : (I) Feature ; (II) Izhar-E-Khayal; (III) Kahkashan; (IV) Dareecha; (V) Shukriya Ke Saath
 Tuesday : (I and III) Khel Ke Maidan Se; (II and V) Science Magazine; (IV) Mushaira
 Wednesday : (I, III and V); Radio Gosthi; (II and IV) Kahani Sangeet Ke
 Thursday : (I) Adabi Nashist; (II and IV) Aina; (III) Jamaal-E-Hamnasbin; (V) Maazi Ke Dayar
 Friday : Roobaroo
 Saturday : Nai Nasal Nai Roshni
 2215 Khat Ke Liye Shukriya (Wednesday-Weekly)
 2230 Tameel-E-Irshad
 2300 Khabron Ka Khulasa
 2305 Tameel-E-Irshad (Contd.)
 2325 Shamme Farozan (Repeat)
 2330 Bazme Musiqi
 0000 Khabren
 0005 Bazme Musiqi (Contd.)
 0030 Filmi Naghme
 0058 Programme Highlights
 0100 Close Down.

SINDHI SERVICE

1730—1830 hours
 280.1m (1071 kHz)
 31.38m (9560 kHz)
 2115—2145 hours
 280.1m(1071 kHz)
 News at 1735—1745 hrs.

REGULAR FEATURES

1730 Programme Summary followed by Music
 1735 News in Sindhi
 1745 Commentary

SUNDAY

1. Request Programme
2. Replies to Letters

MONDAY

- I. Disc Jockey
- II. (a) Repeats (b) Music
- III Songs Story
- IV. Drama
- V. Charan Ain Chang

TUESDAY

Non-Film Songs on Request

WEDNESDAY

- (a) Music
- (b) Talk

THURSDAY

- (a) Shair Avahanja Gelf Asanja (I, III and V)
- (b) Quiz Programme (II, and IV)
- (c) Replies to Letters

FRIDAY

Request Programme

SATURDAY

- (a) Hik Fankar
- (b) Literary Programme
- (c) This Week.

PUNJABI SERVICE

1900—2000 Hrs.
 427.3m (702 kHz)

News at 1903—1905 Hrs.

REGULAR FEATURES

1900 Programme Summary
 1903 News
 1920 Commentary
 Monday : 1905 Film Duets
 Tuesday : 1905 Interviews
 Wednesday/Saturday : 1905 Listeners Choice
 Thursday : 1905 Ghazals/Chorus
 Friday : 1905 Kafiya
 Monday/Friday : 1905 Replies to Letters
 1st Sunday : 1905 Shai Ka Kalam
 2nd Sunday : 1905 Short Story
 3rd Sunday : 1925 Folk Music
 4th Sunday : 1925 Play/Feature
 5th Sunday : 1925 Mushaira

KONKANI SERVICE

1005—1015 Hours
 19.78m (15165 kHz)
 16.93m (17715 kHz)
 News in Konkani
 (1005—1015 hrs.)

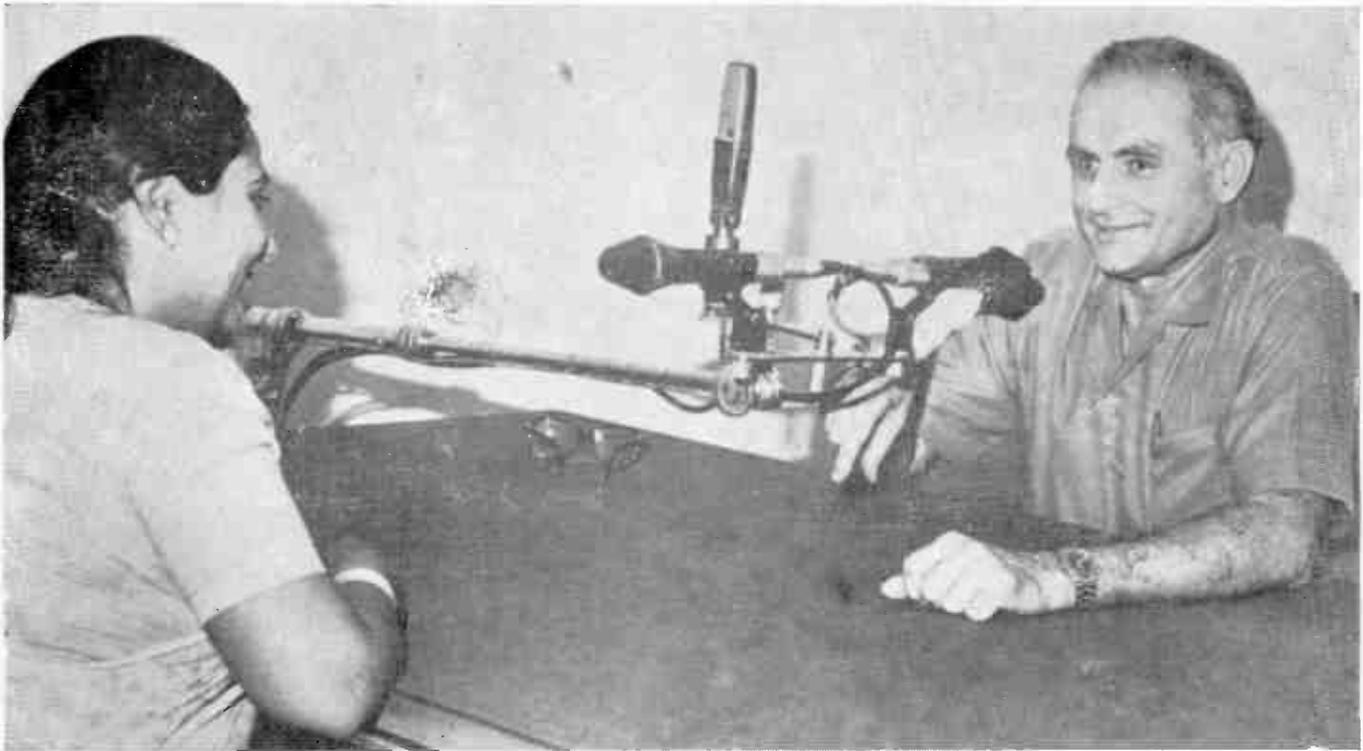
FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—19.63, 16.87 Metres; 15282, 17785, kHz; News 1010—1020 hours; 2330—0115 hours—76.82, Metres; 3905 kHz; 2315—0115 hours—30.27, 25.40 Metres, 9912, 11810 kHz; News 0110—0115 hours |
| BALUCHI | 1830—1900 hours—280.1, 31.38 Metres. 1071, 9560 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 41.29, 30.27, 25.39 Metres; 1134, 7256, 9912, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—16.87, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. 19.59; 16.85 Metres 15230, 17780 kHz. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 42.13, 30.82 Metres 1134, 7120, 9735 kHz; 1745—1845 hours; 264.5, 25.40, 19.52 Metres; 1134, 11810, 15365 kHz; News in Cantonese 0316—0322 and 1746—1752 hours; News in Kuoyu 0400—0406 and 1830 —1836 hours. |
| DARI | 0830—0915 hours—31.15, 25.19 Metres; 9630, 11910 kHz, News 0835—0845 hrs. 1900—2000 hrs; 280.1, Metres; 1071 kHz; News 1901—1905 hours |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1645—1655 hours |
| West and North West Africa | 0015—0100 hours on 30.75, 25.28 Metres. 9755, 11865 kHz. News 0020—0030. |
| INDONESIAN | 1415—1515 hours—19.77, 16.80 Metres; 15175, 17855 kHz, News 1416—1425 hours. |
| NEPALI | 0700—0745 hours—505.0, 41.52, 31.15, Metres; 594.7225, 9630 kHz; News 0735—0744 hours 0700—0730 hours—25.30 Meters, 11860 kHz ; 1230—1300 hours—30.91, 25.58, 19.63 Metres; 9705, 11730, 15285 kHz. News 1231—1236 hours and 1930—2010 hours—264.5 Metres; 1134 kHz. News 2000—2009 hours. |
| PERSIAN | 0930—1000 hours—19.63, 16.87 Metres; 15285, 17785 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 25.40 Metres; 9912, 11810 kHz; News 2200—2210 hours, |
| PUSHTU | 0745—0830 hours—25.19, 31.15 Metres; 11910, 9630 kHz. News 0750—0800 hours; 2000—2115 hours; 280.1 Metres; 1071 kHz. News 2005—2015 and 2110—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 31.20 Metres; 11940, 9615 kHz; News 2200—2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.03 Metres; 11620, 10335 kHz; News 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.62, 25.36 Metres; 15290, 11830 kHz; 2100—2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704—1714 hours. |
| TIBETAN | 0745—0759 hours—505.0, 31.47, 25.22, 19.83 Metres; 594, 9545, 11895 15125 kHz; News 0745—0750 hours; 1800—1845 hours—41.35, 30.91 Metres; 7260, 9705, kHz; News 1815—1825 and 1846—1856 hours; 1845—1930 hours; 264.5 Metres; 1134 kHz. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G. M. T.)
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news, commentary, press review, talk on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Dr. S.Z. Qasim, India's first man on Antarctica being interviewed by Bandana Mukhopadhyay on 'Wealth in the ocean bed' broadcast over G.O.S. recently.

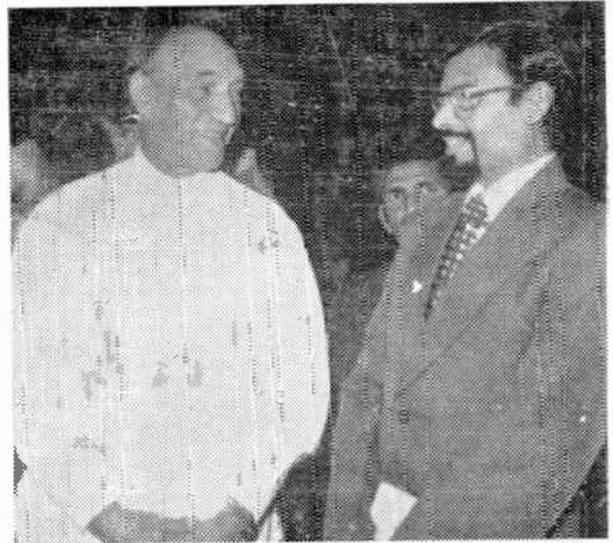
Rohini Hattangady, the winner of Oscar Award for her role as Kasturba in the film "Gandhi" being interviewed for Inse Miliye programme broadcast over the Vividh Bharati Service of AIR. Interviewer is Dr. Achala Nagar.





Sharan Rani presenting Sarod recital, and Shanti Hiranand in Sham-e-ghazal programme arranged before an invited audience—Urdu Service.

The President of Sri Lanka J.R. Jayawardene being interviewed by S.P. S.nadhira of Sinhala Unit.



From left: S. Meera, S. Rathinavel M. Arulraj, Bala Ramani (who conducted the programme), S. Somaskantan and S. Kothai, who participated in 'Vinadi Vina' programme broadcast from Tamil Service of ESD recently.

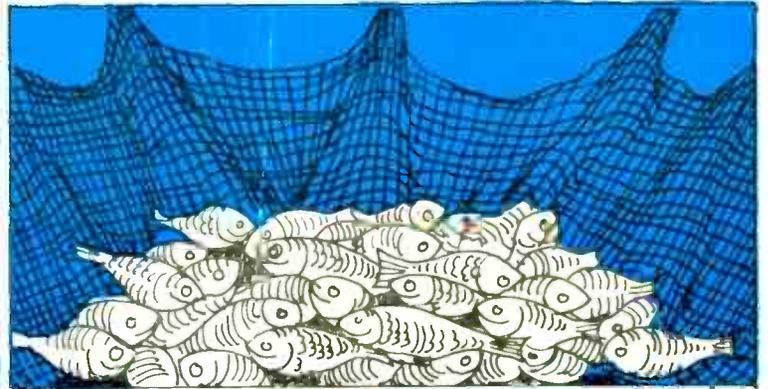
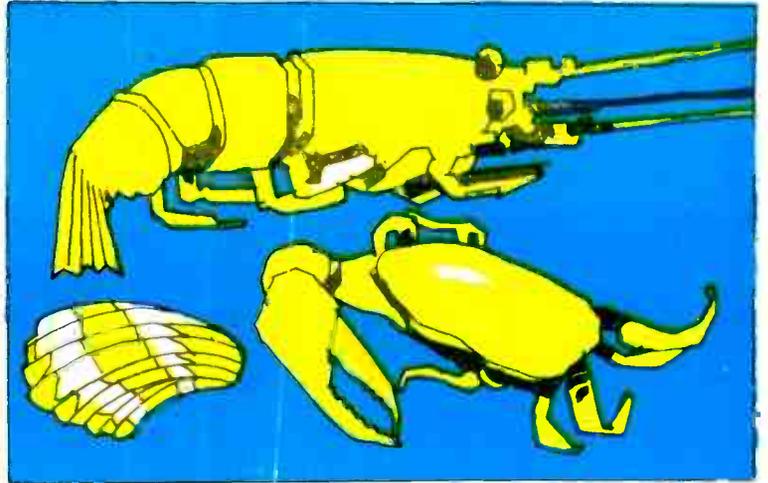
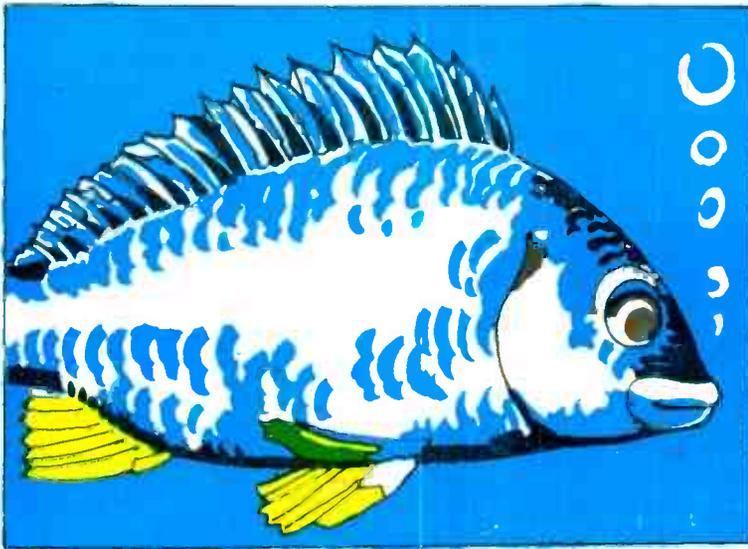


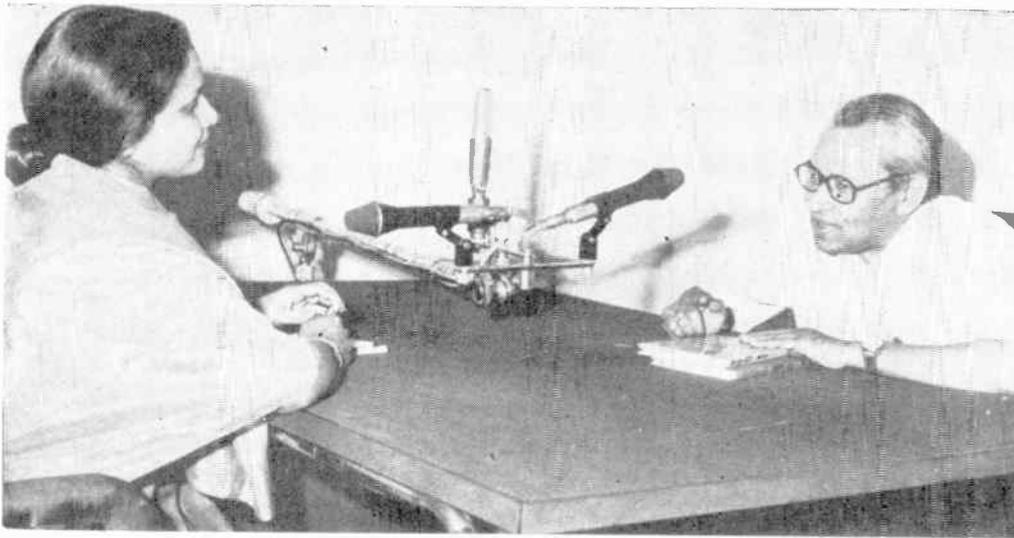


July 1985

INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE
EXTERNAL SERVICES DIVISION
OF ALL INDIA RADIO





*An interview with Raghubir Sahay, well-known Hindi writer by Vijaya Laxmi Chhabra.
—General Overseas Service.*



*Dr. Lakshmi Tripura Sundari famous novelist and Sahitya Akademy Award winner (Centre) being interviewed by Vasanthi, novelist and writer (right) and P. Lakshmi (left)
—Tamil External Service.*

Bhim Sen Joshi, eminent vocalist recording for External Services Division of All India Radio.





INDIA CALLING

MONTHLY PROGRAMME JOURNAL OF THE EXTERNAL SERVICES DIVISION OF ALL INDIA RADIO

Chief Editor :

VIJAY B. SINHA

Assistant Editors

D. K. CHHETRI

SANTHA BALAKRISHNAN

IN THIS ISSUE

NEW DELHI

JULY, 1985

INDIAN OCEAN : A SOURCE OF MINERAL WEALTH

P. N. Mukherjee

EXPORT OF MARINE PRODUCTS

Shukla Wadhvani

TACKLING DRUG ABUSE

Dr. R. L. Sharma

USE OF SATELLITES FOR BROADCASTING

O. P. Khushru

OUR LISTENERS WRITE 8

GENERAL OVERSEAS SERVICE 10

HINDI SERVICE 15

URDU SERVICE 16

FRONT COVER

By Anupam Bakshi

Indian Ocean - a source of Mineral Wealth

by P. N. Mukherjee

AS land areas are gradually getting used up in the process of human settlement and industrialisation, man is now feeling the need of falling back on the ocean. Thanks to the development of science and technology, oceans which remained through centuries, objects of awe and mystery, are now unfolding their unlimited resources to man. The new ocean regime has added a new dimension. Coastal States have now rights and jurisdiction in the area of 200 nautical mile economic zone and continental shelf extending upto 350 nautical miles.

The Indian Ocean, the third largest ocean in the world, covers an area of about 73.5 million sq. kms. with an average depth of about 4060 metres. A systematic study of this ocean started with the International Indian Ocean Expedition (1960-65). As time passed on, various organisations like the National Institute of Oceanography, the Oil and Natural Gas Commission, the Geological Survey of India, the Department of Space, the Bhabha Atomic Research Centre etc. came to be involved in the process. Realising the importance of Indian Ocean as a reservoir of immense resources, in July 1981 the Government of India established the Department of Ocean Development as the model agency for all its oceanographic activities.

Director, Department of Ocean Development, New Delhi.

II

The minerals of the Indian Ocean can be divided into two groups—hydrocarbon minerals and non hydrocarbon minerals. Under the hydrocarbon minerals we include petroleum consisting of both oil and gas. Under the non-hydrocarbon minerals there are a variety of minerals, which I shall mention a little later.

The Oil and Natural Gas Commission has done considerable work in the offshore exploration of oil and gas. While the oil and gas reserves of the Bombay High areas have been mapped out fairly well, the work in other areas is in progress. In 1973 ONGC obtained the first jack-up platform, Sagar Samrat, for offshore drilling. In 1984-85 out of 30 million tonnes of oil produced by India, 21 million tonnes would come from the offshore oilfields of Bombay; high. The areas of the coast of Bangladesh, Burma, Sri Lanka and Pakistan also have rich potential for oil.

Extensive survey work has been done by the Geological Survey of India and the National Institute of Oceanography. The entire western continental shelf of India and about one third of its eastern continental shelf have been surveyed locating placer minerals of ilmenite, rutile, zircon, phosphorite and monazite with varying proportions of magnetite and garnet. The Indian Rare Earths Ltd. has been extracting rare earth metals from most of these placer minerals.

What is the scenario in countries nearby? There are rich deposits of placer minerals in the form of black dunes lying about one or two kms. from the coast of Bangladesh. Off the coast of Sri Lanka there are known deposits of sand containing ilmenite, rutile, zircon, monazite and garnet. Besides, there are exposed deposits of coal, iron ore and limestone in many places. Polymetallic sulphides which may be the potential source of many important metals are believed to occur extensively on the bed of the Indian Ocean.

Let us now go to the deep sea. In the field of deep seabed activities India has been recognised by the United Nations as a pioneer investor along with France, Russia and Japan. India is the only developing country to get this status. After surveying an area of about four million square kilometres, it has been possible to locate two mine sites each of approximately 150,000 sq. km. and almost of equal commercial value. The Government of India has filed an application with the United Nations and as per rules one site will be allotted to India by the preparatory Commission of the International Sea Bed Authority of the United Nations.

These sites contain rich deposits of polymetallic nodules with average nodule abundance of approximately 5 kg. per sq. metre containing in addition to iron and manganese, about 2.5 per cent of nickel, copper and cobalt. Besides, these nodules contain in smaller proportion metals like lead, titanium, cadmium, molybdenum, zinc, etc.

Mining from the sea in the coastal areas is done by tunnelling, pumping or dredging. However, since the nodules occur at a depth of 3500 to 6000 metres, highly sophisticated technologies are involved in mining them e.g. continuous line bucket system, hydraulic lift system or air lift system. In India, environmental data for the mine sites are being collected and further work will be started after a particular mine site has been allotted by the Preparatory Commission. Research and development work on the extraction of metals from nodules is already in progress in several laboratories in India like the Regional Research Laboratory (Bhubaneswar), National Metallurgical Laboratory (Jamshedpur), and

Hindusthan Zinc Ltd. (Udaipur), Hindusthan Copper Ltd. (Ghatshila and Khetri). In some cases semi-pilot stage of operation has even been reached. It may be noted here that on a laboratory scale, metals like copper, nickel and cobalt have already been isolated in India from nodules in pure condition.

The economics of deep sea mining have not yet been worked out by any country. On present indications, the mining of polymetallic nodules from the deep seabed in the Indian Ocean is likely to be more expensive than that from land deposits. However, it is expected that as it happened in the case of offshore drilling of oil, with the diminishing mineral resources of land on one side and the

Story

Export of Marine Products

by Shukla Wadhvani

IF a tourist were to take a luxury liner cruise from Bombay to Goa he would see that the picturesque coastline is dotted with small fishing villages where different stages of processing the day's catch is being traditionally practised in the shade of the coconut trees. The men are probably repairing the country boats or drying the nets. The women are busy sorting, cleaning and drying the fish. Long lines of the local variety, called the Bombay Duck, is strung up and dried in the tropical sun.

Fishing is the main occupation of the coastal areas of India, as fish is the staple food and delicacy in many parts of India like Bengal, Kerala and Goa. A coastline of nearly 5000 kilometres embraces the vast peninsula of India. Its shores are washed by the three seas—the Indian Ocean, the Arabian Sea and the Bay of Bengal—bringing shoals of several varieties of sea fish like Sardines, Tuna, and Mackerel. In addition, a large number of perennial rivers flow down to the coast pouring in their silt laden waters. The estuaries are excellent breeding grounds for prawns and shrimps.

The export of marine products from India did not develop not be-

development of more and more innovative technology on the other, the mining of nodules will become more and more competitive in future. A world-wide projection shows that the mining of polymetallic nodules from the deep seabed will be feasible by 1995.

The Indian Ocean offers unlimited resources for centuries to come to all the developing countries around. The question is how to tap these resources. Some progress has been made in this direction but a lot remains to be done. It is hoped the countries in this region would develop their capabilities soon for harnessing the immense mineral wealth lying on the bed of the Indian Ocean in conformity with the new ocean regime. □□□

cause India was a vegetarian country, but exporting dried fish was a traditional form of export from centuries. Large quantities of sun-dried and salt-cured fish were carried by the sailing vessels to the Gulf countries and to the South East Asian countries. What is new is that in the last three decades, the export of sea food has been commercially organised, modernized and frozen and canned for the highly competitive and sophisticated markets of USA, Japan, France and Europe.

Apart from the coastal centres of Kerala, Goa and Bombay, inland fishery is also practised in the lakes, ponds and rivers. In 1983-84, it was recorded that 2.6 million tonnes of fish are harvested annually in India. Out of this, 1.6 million tonnes is from the Marine fisheries, and one million tonnes from inland fisheries. India has a vast potential resources in inland fisheries in its rivers, tanks, ponds, lakes and brackish water swamps and estuaries. It is in the state of West Bengal, that inland fish, being a staple food of the region has been developed. In the field of Marine fishing, the state of Kerala leads in fish production with an annual catch of

INDIA CALLING, JULY 1985

(3,90,000 tonnes) followed by Maharashtra, Tamil Nadu and Andhra Pradesh. There is a tremendous potential in Gujarat and Maharashtra where the shallow continental shelf is extensive and initial surveys show that there are excellent prawn and lobster resources. Almost all marine fishing at present is done in waters within a depth of 15 metres. Only in Kerala and some parts of Karnataka, fishing is carried into the sea upto a depth of 450 metres, along upper continental slopes for lobsters, prawns and other fish. Of the leading marine fishes, Oil Sardines, Bombay Duck, Ribbon fish, Mackerel, Seer fish are the main varieties while Eel, Catfishes, Silver bellies, Pomfret and Prawns are the main varieties which are available near the sea bed.

Dried fish was always a traditional item of export from the coastal regions. In the early 1950's the marine industry received a great impetus with export orders from U.S.A. This brought about the setting up of large units both in the public and private sectors, for canning and deep freezing fish, particularly in the State of Kerala and in Bombay. With the help of Government loans private firms and cooperative units modernised their processing plants and bought machinery and equipment for deep freezing. Today the marine industry has many firms whose large automatic freezing plants can clean, process and deep freeze the day's catch in a few hours. This is important because in a tropical country like India, fish deteriorated rapidly and prompt and efficient processing is the only method by which the seafood can remain fresh and free of decaying bacteria. Government institutions ensure a very rigid quality control for the export of marine products and this vigilance to maintain the highest standards of hygiene and cleanliness for the export products has paid well.

India's seafood has seen growing markets. In 1965, seafood exported from India was valued at 71 million rupees. By 1973-74, exports rose to 873 million rupees. The market abroad has been steadily expanding and this has encouraged the growth of new ex-

porting firms in the private and Government sectors. The Marine Products Export Development Authority is the premier Government organisation which has played a very key role in market promotion and quality improvement of products. The State Trading Corporation of India is another large Government organisation which has a separate Division for the export of seafood. Thus 1983-84 shows a good export of 92,000 tonnes of Marine products from a total value of Rs. 71 million rupees in 1965, the graph rises upward steadily to register an export, valued at Rs. 3,730 in 1983-84.

Shrimps constitute the single most important item of Marine products exports. In fact shrimps have been contributing over 84 per cent of the annual value of earnings from export and during 1983-84, out of the total export of 3,730 million rupees; as much as 3,150 million rupees came from the export of shrimps. Over the years, the annual production of shrimp from Capture fisheries has been ranging between 0.14 million tonnes and 0.22 million tonnes. The resource surveys conducted by the Marine Products Export Development Authority indicates that there is no possibility of substantial increase of shrimps from marine sources. Therefore for increasing the volume of exports of shrimps, which has a growing market abroad, the possibility of extensive brackish water aquaculture is being explored. With an estimated 1.5 million hectares of brackish water area available in the coastal States, only a small portion has been utilised for shrimps farming. The age old pattern in Kerala, Karnataka and Goa has been paddy-cum-prawn farming using the traditional felting method with practically no scientific inputs. The Central Marine Fisheries Research Institute has been carrying out a programme of transfer of technology developed at the institute for marine prawn culture, lobster culture with an aim to training the small farmers in the scientific methods of fish farming. Another Institute, the Central Inland Fisheries Research Institute has also been actively organizing new programmes for breeding "Tiger-Prawns" because of the high priced export demand. Research and development has also increased the production of lobster.

Apart from shrimps, Tiger Prawn, lobster, frozen frog legs are also popular abroad. Snark fins and turtle meat are also exported to Hongkong and Japan. Frozen seafood has taken precedence over finned and canned sea-food because of the growth of the Deep Freezing Units. Japan and U.S.A. are leading markets for India followed by Hongkong, France, Belgium. Peeled and Deveined, small size, shrimps in block frozen form have been regularly exported in large quantities to U.S.A. and Japan. Frozen Frog legs exported to Hongkong and France are also popular. The most common species exported are the bull frog—*Rana Tiger* and *Rana Hexadactyla*. Frog meat is not eaten at all in India and this marine food is now reared specially for the export market. Cochin sardines in oil have entered the market. Most biologists working at the Central Institute of Fisheries Technology at Cochin foresee a very bright future for Indian sardines. It is estimated that along the West Coast alone a million tonnes of sardines for a year could be harvested. Another sea fish that promises good results is tuna. Recent explorations show that tuna are abundant in the seas around Laccadives and the Andaman Islands. □□□

JULY QUIZ WILL BE ON

"POETS AND POETRY"

Broadcast on 27 July at 1930 hrs. and on 28 July at 0100, 0250 and 0510 hrs.

REPLY TO QUESTION FOR AUDIENCE IN THE QUIZ ON MOUNTAINEERING

Broadcast on 25 May

Question : An unsuccessful but daring attempt was made to reach the source of the Ganges River in Gangotri massif in the Himalayas by travelling across the water current—starting from the point in Bay of Bengal where the Ganges pours out into the sea? Who was the leader of this project?

Ans. : Sir Edmund Hillary, from Newzealand.

Amrita Pritam : the Rebel Poetess

by Usha John

WHAT is the image of Amrita Pritam, the noted Punjabi poetess and writer? Generally one thinks of an *avante-garde* writer only in the context of poetess against the norms of society and the spirit of hypocrisy with which such norms are maintained. Amrita Pritam is a rebel with a difference. Her writings may reveal the passionate rebel in her but her charm lies in her good manners, poise and sensitivity. Her writings may be down to earth, fiercely critical of conventional society but as a conversationalist she is discreetly reticent. Though she is subject to her own times, she has earnestly attempted to reject old values and create new values. She rightly believes that creative thinkers like writers, poets, playwrights and artists must liberate themselves from the limitations of current environment to fully understand themselves.

In "Black-Rose" a collection of poems which was translated into English by New Zealand's well-known poet Charles Brasch, there is a poem entitled "Happiness". In this poem, one has a glimpse of Amrita Pritam's idea of the price one has to pay for being unconventional:

*Somewhere I heard a voice
Far away*

*A voice exactly yours
My ears sighed deeply*

Happiness

Innocent as a child

Ran towards the voice

Bare-footed

The first thorn was convention

The second thorn was reputation

The third thorn was security

Risks like many splinters

Pulling out the thorns

Rubbing her feet

Wiping off the blood

She limped every step of the way

Puzzled then, she stood

Hesitating



Amrita Pritam

The voice was certainly yours

The eyes were certainly those of a stranger

A sharp thorn of conflict

Pricked her sole so deeply

That with all the nails of her wisdom

She does not know how to pull it out

Her whole foot is swollen

The poison is spreading

Puzzled she sits there

Innocent happiness weeping.

Essentially a poetess, Amrita Pritam has over three dozen books to her credit, many of them are novels and collections of short stories. Her "Sunehure"—a collection of poems, made her one of the first distinguished recipients of the Sahitya Akademi Award in Punjabi. In 1969, she was awarded the "Padma Shri" and in 1973, the honorary degree of Doctor of Literature was conferred upon her by the University of Delhi. Some of her collections of poems have been translated into Russian and a number of other foreign and Indian languages. A literary quarterly entitled "Mehfil" which is published by the Michigan State University, USA has published an issue,

devoted to her work. She has travelled widely in India and abroad, and has represented India in many conferences and meetings. In 1982, she won the prestigious Jnanpeth Award for her collection of poems—*Kagaz te Kanwas*.

Born in 1919, Amrita Pritam wrote her first poem at the age of twelve. It was based on her love for an imaginary hero, Rajan. Her mother died when she was ten and her father was a stern disciplinarian who would not permit her to have any friends. Her sole companions during her adolescence, were books. Since the day she wrote her first poem, to this day, the theme of her writings has been her relations with others, or with nature or with God.

A fearless individualist, Amrita Pritam faced terrible opposition from the very beginning of her career as a writer. About three decades ago people could not imagine a woman could dare to give free expression to her individuality, both in her writings, and in her personal life. While in the process of liberating herself from the limitations of her environment and values, she also discovered herself, and created new values. Perhaps her poem "Heat of Fire" which is included in "The Black-Rose" illustrates her passionate, rebellious nature.... a nature which craves for lust:

Cold my tender hands

*Let me warm myself at the fire
of lust*

I want to feel its red flames

On my limbs

And try to bear this unendurable cold.....

*If I warm my hands at the fire of
lust*

I know I will blacken them

But I know I shall be warm

And perhaps the day will come

*When some one with blackened
hands*

Will be able to shake convention

The flames are tall

Beautiful

Red

Coals are scattered

Ashes blown about

Falling on society's venerable head.

INDIA CALLING, JULY 1985

Yet the same poetess who has expressed her craving for lust, has based many of her poems, from the inspiration she got from her Platonic love for the poet, Sahir.

Predictably—her first marriage which was conventionally arranged by her relatives ended in divorce. She has a son and daughter by this marriage. She now lives with Imtoz, a talented interior decorator, in their quiet home in Hauz Khas, New Delhi. She firmly believes a woman should never be financially dependent on anyone—not even her husband or lover. According to Amrita Pritam, sometimes marriages click—sometimes they don't—It is only when a man or woman is able to face the truth about his or her marital relations, that he or she, can have a deep understanding of it. From this understanding can come a desire to move away from marriage, or get more deeply involved. There can be no compromise with truth.

Amrita Pritam writes for fulfilment... (Determined to remain a writer even though it brought no remuneration during the early years of her career, she decided to work for All India Radio, and devoted her free hours to creative writing. For a period of sixteen years, she worked for All India Radio, and also did a lot of translation work, for the Government of India.)

A poetess may be concerned with the social evils of her time. Through her images and symbols, she gives a new awareness of the ugliness or beastliness of human nature, which at times we tend to overlook, because of our own preoccupations. The tragedies of the partition of the country, into India and Pakistan, moved Amrita Pritam deeply. In the 1950s... it was the deep suffering of abducted women, the tragedies of their lives and how it changed their values in life, concept of religion and love, that inspired her to write her first novel "Pinjar" (Skeleton).

Thus from the romanticism of her poems, she turned to realism in her prose writings. (The emotional aspect of man-woman relationship, in her novels, was tinged with re-created realism.) Her aim has always been "to provoke the thinking" of her readers, so that they could see life from different angles. But they should find their own angles, to suit the

realities of life. According to her, institutes and religions, make people see life from their own angles. (People who come under their influence, may not always have the correct view of reality.)

Her more recent novels include "Thirteenth Sun" and its sequel "Forty-nine Days." In both these novels, she has revealed the corruption and malevolent influences that exist in different fields of work.

From earthy reality, to the sublime heights of philosophy, Amrita Pritam's life is a vivid study of unusual

Tackling Drug Abuse

by Dr. R. L. Sharma*

ONE has only to refer to the 1984 annual report of the International Narcotics Control Board (INCB) to gauge the menacing proportion drug abuse and its illegal production and trade have wrought the world over. Referring to the unprecedented threat posed by drug abuse, this report says that the social and economic fabric of many countries is being threatened by this evil. What is even more alarming is that the usual drugs like opiates and cannabis are giving way to new and more dangerous drugs like heroin, morphine, L.S.D. and many forms of psychotropic or man-made substances and drugs.

Although the consumption of narcotic drugs in the developing countries is still much lower as compared to the developed countries, and by and large the developing countries remain the supplier and the developed the consumer, this scenario has been changing much to the discomfiture of the developing world. Wherever illicit cultivation, production and trafficking of narcotics occur, abuse among local populations also follows. That is how the evil of drug abuse has also been spreading in the developing countries. The drug problem is also having an adverse effect on agriculture and fishing industries. Farms are purchased for high prices to grow narcotic crops like coca or marijuana. Since wages offered for drug cultiva-

tion are higher than those paid for foodgrain production, food has become scarcer and costlier. In the fishing industry boats are bought or stolen to transport drugs.

Over the years she has formulated her own philosophy of life: "From your little self, try to reach the wider and greater self. As the contemporary Indian philosopher J. Krishnamurti has said, "create an ideal image of yourself and try to resemble it by constant effort." She has briefly expressed this philosophy in the last stanza of her poem. "My Night is Awake":

Lover of love and beauty
Resolve to win back
The faith that was yours once
However distant it seems.

□□□

At the 31st session of the U.N. Commission on Narcotic Drugs in Vienna in February this year, the Indian delegates, Mr.M.V.N.Rao expressed concern at the expanding opiate production by non-traditional producers while suppliers like India had reduced the area of cultivation by sixty-two per cent. He said the expanding production of opium by non-traditional producing countries is against the resolution of the UN Economic and Social Council. At the global level there are an estimated 220,00 to 330,000 heroin addicts in Western Europe, and cocaine is becoming a significant problem. The number of drug-related deaths in this region is estimated to exceed at least 1500 in 1983. In Italy alone the addict population grew five fold from 20,000 to 100,000 between 1980 and 1983. In Pakistan, the heroin addict population increased from near zero to 50,000 in the same period. In fact, the report of the International Narcotic Control Board points out that in the near and middle east regions, Pakistan is the only country to report a significant illegal opium-poppy farming.

*Freelance Journalist

At the February session of the UN Commission on Narcotic Drugs, India's Commissioner for Narcotics, Mr. M. M. Bhatnagar reporting to the Commission on the trends in illicit traffic of drugs said that there is no let up in the smuggling of drugs into India from Pakistan. This he said, is indicated by the large number of seizures made. The Indian government is seized of the problem and firm steps are being taken to check this menace. Mr. Bhatnagar said Indian observation tallied with the International Narcotic Control Board report, which noted that nearly one half of the world's illicit heroin seized in North America and seventy per cent of all seized in Western Europe originated in West Asia.

India has been extending its full cooperation to the countries in dealing with this problem. As a member of the UN Commission on Narcotic Drugs since it was formed in 1946, India has rendered valuable assistance

DXERS CORNER

Use of Satellites for Broadcasting

by *O. P. Khushu*

IN order to achieve adequate economic and technological growth, developing nations must face numerous problems in many fields such as education, agriculture, communications, family planning etc. To tackle these problems speedily there is a prime need to improve the methods of communicating the information to those who need it most. Broadcasting has been found to be one of the most effective media of communication. In most developing nations broadcasting systems are underdeveloped. Recent technological advances, however, afford immense possibilities of providing sound and TV signals over vast areas by means of broadcasting satellites. The most attractive features of satellite broadcasting are rapid introduction of the service and potentially low cost of covering large areas.

In India, we were fortunate that the potential of space communica-

to the organisation in drawing up the strategy and Policy Document on International Drug Control.

India's para-military organizations like the Border Security Force, the Coast Guard and Custom authorities keep a careful watch both on the country's land borders and coastline. The intelligence machinery keeps track of drug traffickers and their hideouts. Customs Shore Guard parties continuously patrol vulnerable areas along the sea coast. At important road junctions, a Customs Road Check parties keep a watch for the vehicles engaged in smuggling such commodities. Moreover, in order to encourage the public to come forward to assist in such campaigns, the scheme of rewards has been liberalised to provide for payment of reward upto ten per cent of the value of goods that are seized on the basis of the information given by such people. In deserving cases upto fifty per cent of the admissible reward is paid immediately after the seizure of goods.

□□□

tions was recognised very early in the 1960. The Government of India decided to conduct an experiment popularly known as the Satellite Instructional Television Experiment (SITE) using satellite ATS-6 of NASA. SITE was to be the first experiment worldwide in direct satellite TV and with it India directly entered into the field of satellite broadcasting. The decision to undertake this experiment before having a satellite of our own, was taken primarily to gain experience in the development management and testing of a satellite based instructional TV System, particularly for rural areas. This large scale experiment covering over 2200 villages in six states was successfully conducted during 1975-76.

Encouraged by the success of SITE, India implemented during 1977-79, a Satellite Telecommunications Experiments Project (STEP) with the help of the France-German

Symphonic Satellite using indigenously developed hardware. STEP led to the establishment of an experimental P&T earth station at Madras to work with earth stations in Ahmedabad and Delhi. Among other applications, Radio and TV programmes were exchanged between these stations and the success of STEP led India to consider having its own satellite system for communications and broadcasting.

The first generation Indian National Satellite System (INSAT-1) defined during 1976-77 and now in operation, is a multipurpose satellite system for domestic communication, meteorology and direct TV Broadcasting. In addition INSAT-1 has the capability for the distribution of centrally originated radio programmes to all the stations of AIR for networking purpose. This is achieved by injecting a few low level carriers alongwith the TV carriers.

The first INSAT-1 space craft INSAT-1A launched in April 1982 had to be abandoned in September 1982 following some problems. The second INSAT-1 space craft i.e. INSAT-1B has been pressed into operational use from 15 October, 1983.

Until recently Radio networking in India has been limited to that possible from either the relay of short wave transmissions or programme distribution via limited fidelity telephone circuits. Radio networking through INSAT-1 is designed to provide a reliable and high fidelity multi-channel distribution of radio programmes. All the stations of AIR are being provided with suitable reception facility for rebroadcast of programmes on local transmitters. The receive terminals have been developed indigenously.

The uplinking facility for radio programme distribution is being provided in three major cities—in addition to New Delhi where it is already operated. Special event National/Regional coverages from remote location will also be possible through transportable earth stations.

In INSAT-1 there is no facility for reception of radio programmes directly by the general public though such a facility is available for televisions. At the world Administrative Radio Conference covered by it in 1979,

INDIA CALLING, JULY 1985

some proposals regarding direct broadcasting of sound programmes from satellites of inexpensive and mobile receivers were made consequently. The possibility is under consideration of the various administrations.

INSAT-1B directly transmits two TV broadcast channels, to augment

Short Story

The Visit

Smt. Vimla Anandram

MANGALPURI was all agog with excitement. It was the post-master who had brought the news after his weekly visit to the tehsil headquarters about twenty kilometres away. Peddling furiously and cycling at great speed, he had arrived breathless to impart this important piece of information to the people of Mangalpuri.

The curious villagers had gathered around Krishna Iyer, the post-master and a respected village elder, to hear what he had to say. The latter, puffed with exertion and a sense of importance as the bearer of tidings of such import that had the entire gathering in a state of frenzy—joy and excitement mingled—and so, Mangalpuri was all agog with excitement.

The Governor was coming. He was driving through the village—this was the news and within minutes, the village square was milling with eager spectators, jostling for positions from where they could hear what was being said. The village elders consisting of the post-master, the head constable, the school master, the temple priest and the doctor, held a meeting in the village square. Everyone was eager to do his bit and be a part of the important discussions. The school peon Appasamy took it upon himself to organise the arrangements for the meeting. He enlisted the help of urchins who fetched and carried for him with great enthusiasm. From there on, they came to be known as the Appasamy Brigade and were on call every moment in the ensuing days of hectic activity, in preparation for the Governor's visit.

community TV receivers in those rural parts of the country where direct satellite TV coverage has been deemed to be more cost effective. Facility also exist for networking of the terrestrial transmitters using satellite. This has given rise to a large network of relay transmitters and led to a TV revolution in the country.

□□□

At the meeting, the pride of place was naturally given to Krishna Iyer as the harbinger of good news and the others sat in a circle around him and gave him their respectful attention. The sum and substance of the post-master's expostulation was that when he was at the tehsil town, he had received the important announcement of the VIP's visit to his village. That Mangalpuri had been singled out for this special favour was a matter of great pride for all of them. The authorities had briefed him about the formalities and procedures—just a tentative outline about the norms to be adopted and followed. The concerned officers would be calling on them in the next few days to elaborate on the details. In the meanwhile, they, the elders of this village must put their heads together and think of the ways and means of making the most of every moment of the time allotted to them in the Governor's itinerary.

The postmaster's words carried weight and the others nodded their heads in solemn agreement. The former gazed around at the intent circle—he felt the solemnity of the occasion and his own important part in it. Such a moment came once in a life time, he felt—to be savoured and remembered. He coughed gently, cleared his throat and began to speak . . .

He had been told by the authorities that the original programme of the VIP was to merely drive through the village and all that was required of them, was to stand on either side of the road and greet the distinguished visitor as he drove past. But, subsequent deliberations had changed the

programme and now—at this stage of the discussion, the post-master visibly expanded, their village was going to be honoured by the VIP's short halt in it. Yes, the Governor and his entourage would be stopping at Mangalpuri for fifteen minutes—The expected reaction took place, there were gasps all around and every one began to talk at the same time. It was an event of events and each person wanted his share of importance in it—for posterity.

Finally, out of the battle of voices, one single voice arose—the voice of authority—that of head constable, Yesu Nadhan.

“Let there be discipline and order”, he admonished. “Let a task be apportioned to each one and with proper drilling, the combined effort and planning, the villagers of Mangalpuri would make the Governor's visit a memorable one.

The priest, Sesa Iyer stood up. He felt his feelings should be made known at this juncture. He intoned, “First, offer your salutations to the Almighty God. It is His Divine will that such an event has been made possible.”

The gathering chorused in approval. The priest folded his hands and with eyes closed intoned a prayer to Lord Ganesha, to bless Mangalpuri and its inhabitants and the important work they were about to embark upon. The congregation remained in deep thought and communion for a while. When the Priest sat down, the discussion was resumed—The Doctor, Ali Azam now spoke—“The time allotted to us is short and we have to think of what the VIP would like to do in that duration’.

Everyone agreed that it was a moot point. Naturally, each one wanted recognition in his sphere of activity—There were heated arguments and a some sharp exchange of words—The atmosphere was electric—The peace of the village was threatened. Then a voice spoke from the audience—first timidly, and then more boldly—the voice of Murugayyan, the farmer. Everyone listened with interest. “Let a sapling be planted,” said Murugayyan. “Yes, yes” chorused the gathering in ap-

proval. And so it was decided that the dignitary would be requested to honour their village by planting a sapling and a special place was selected near the school—Sarswati Vidyalaya, where the formal ceremony would take place. Everyone was relieved that the meeting was over and they could get on with the practical aspect of it. Peace was restored.

It was agreed that the village would be cleared, repaired and beautified. It was every citizen's responsibility to enhance the image and prestige of Mangalpuri. The women folk were assigned the job of decorating the place, the temple, the main street and the village square with Rangoli powder and paste and to weave garlands of marigold and roses. The school master hurriedly took Veerayan the carpenter aside and discussed the repair work to be done on the school furniture which would be needed for the great day. The citizens of Mangalpuri geared themselves for hard work—the Brigade moved into action.

Krishna Iyer's wife Akilam felt her due share of importance. After all, it was her husband who carried the news of the visit. She decided to have some new clothes for the occasion. She was sure her husband would grant her, her wishes.

"We have to appear at our best," she told her friends importantly. "Yes," the women chanted and mentally resolved to make the most of the occasion. As a result, the poor spouses, unable to withstand the combined pressure of feminine wiles and pleadings, had to yield and subscribed to a shopping spree which resulted in the tailor Yakub's working over-time with his staff in stitching various out-fits for the women and children. Mangalpuri was in the grip of preparation and anticipation.

After much thought was given, it was finally decided that the village elders would receive the dignitary, and the farmer Murugayyan would conduct him to the spot where the sapling was to be planted and named after the VIP. Then onwards, the farmer and his family were accorded a special respect by the village-folk. Of course, there were also those who envied them this new status.

The Postmaster's son Raju—a five year old—was chosen for the job of presenting a bouquet to the Governor. Akilam's pride knew no bounds—She preened herself before her friends. How fortunate, she had got that new red velvet dress ready for her son. She must remind her husband about the photographer. This was indeed a memorable occasion.

The village musicians too were doing their part. They had tuned their instruments and now various cactophony of sounds issued from the school room where the rehearsals were in session. The whole village wore a festive air and the count-down had begun.

The Day arrived. The village was in a ferment. Mangalpuri and its people were scrubbed and cleaned and decorated. The very air was festive and joyous—surcharged with excitement. An hour before the VIP was due to arrive, every one was at his place—both sides of the main street, at the entrance to the temple and the village square and the rostrum where the elders and their families waited in feverish anticipation.

Akilam gazed fondly at her son Raju. He looked so beautiful in his red velvet suit. The bouquet of roses was ready for the presentation.

The siren of the pilot car could be heard—the noise and chatter ceased. Everyone craned their necks to catch a first glimpse of the Governor's car. The motorcade moved around the bend and came into full view as it entered the village. The band struck up its notes of welcome.

The Governor was impressed with the freshness of the village and the floral decorations. The eager faces of the village folk pleased him and he smiled and returned their greetings with folded hands.

At the rostrum, the senior citizens received him and conducted him to his chair. The Governor saw a small figure in a red suit clutching a large bouquet of roses, being led towards the dais by a lady who was obviously his mother. She wore a bright yellow sari with a bright green border—the dignitary looked around—everyone seemed to be in their very

best clothes. He was deeply touched at this gesture.

The boy Raju solemnly presented the bouquet to the Governor. Photographs were duly taken. The Postmaster glowed with pride. His wife Akilam was beside herself with joy—

The Governor was being led away to the temple garden for the planting of the sapling. The farmer Murugayyan was leading him—the crowd followed them.

Raju was left alone. He bent down and saw an ant—a big black one struggling with a rice grain—he sat down interestedly—forgetting everything else—His entire attention was riveted on the ant and its struggle.—

The function was over—There was a flurry of excitement as formalities and protocol were being observed. Amidst all the leave-takings and salutations, the Governor noticed a small figure in a red-clad suit, totally engrossed in his own pursuit—unmindful of all the fuss and tension. The Governor smiled and got into his car.

The motorcade moved on—

□□□



As I have been continuing to enjoy your transmissions, I would like to send you a reception report once again, along with the remark that I was greatly impressed by the feature on Auroville which I do consider among the most fascinating social models hitherto heard of.

Helmut Hornmeyer,

AndechestraBe 19,
A-6020 Innsbruck,
Austria.

I am 18 years old and listen to short wave stations since 1981. Since this time I have often tuned to All India Radio because I am very interested in eastern political and cultural affairs especially in matters dealing with India.

I am also interested in sports of all kinds. Does All India Radio have a programme dealing with sports and sporting events?

To my opinion your programmes have a warm and personal atmosphere and are free of political propaganda and indoctrination.

Christopher Gopel,
Am Schwedengraben 18,
5242 Kirchen,
West Germany.

It was very interesting to be able to listen your programme on 11.620 KHz. Especially the answers of questions from tourists was so impressive because it gave me informations what impressions visitors of your country have.

Bernhard Vietor,
Buchenstrasse 4,
2878 Wildeshausen,
West Germany.

I like your programme Today's Commentary and Science Today.

Kai Idman,
Svanstrominkuja 1D 123,
(SF) 00870 Helsinki,
Finland.

I thoroughly enjoyed listening to AIR, and plan to listen more regularly to your broadcasts in future than I presently do. I especially enjoyed the traditional music played, and also found your commentary on 3rd world development good.

Matthew Francis,
271, Nelson Road,
Mt. Nelson,
Tasmania-7007,
Australia.

As you probably realize, reception of All India Radio on the eastern coast of North America is not very reliable. Therefore, it is with great interest that I listened to your broadcast. Hopefully, good reception of All India Radio will continue and I can listen more frequently.

Ronald A. May,
4564 Fardale Ln,
Cincinnati, Ohio 45 247,
USA.

I have been listening to your station since 1983 and I like your programmes very much, because they make an objective picture of the situation in your country.

Andre Skupin,
2731 Ganzow,
Box 72,
German Democratic Republic.

I am a Dxer; and tune in to your programmes regularly especially to your news, faithfully yours and Dxers corner programmes. I have been listening to your programmes for a few years already. Generally, reception is very good over here.

Cheah Chi Chong,
L.L.N.,
P.O. Box W.D. 101,
Tapah, Perak,
Malaysia.

I'm pleased to make a report of your transmission which is audible in Tasmania very well. I am interested in your programmes because I'd like to know more about your country, your culture, music etc. I'm listening your transmission when I'm back from work, I'm working on afternoon shift and that time is very hard to me, to listen to your broadcasts.

Tadeusz Kausz,
3, Swallow Pde,
Glenorchy 7010,
Tasmania,
Australia.

How nice, it was to hear your signal coming through again on 11.620 Khz I haven't been bothering much with the radio over the last few years. Due to the fact that my ailing mother has been in and out of hospital. My mother is fighting cancer. My friend, it has been very very hard on me. So really, with all this trouble I just didn't feel very much like listening to the S.W. bands. But, I'm getting back to it once again. I missed listening to all India Radio. I must say that your news and commentary are all very interesting to me.

I've always had a tremendous interest in India. Your country has such a great history.

Mervyn Degeer,
1339 Dupont St.,
Toronto,
Canada.

I'm particularly interested in Indian life, how they think, the kind of music they listen to the types of programmes that are telecast etc.

Tsukasa Kawashima,
8-3, Inari-Cho,
Kagoshima-City,
Kagoshima-Pref.,
892-Japan.

Today I will write you this little letter, I have received your station A.I.R. on 11.620 KHz and I like to listen to your programmes coming from India. I like to listen to programmes about India. About the actual politics of India, also I'm interested especially to hear about Indian film industry.

Metty Antony,
20, Rue Loula XIV,
Merl Luxembourg.

I think your transmission are very useful for knowing a little better about the Asian countries and specially India. People in Europe don't know very well your music, your history, your way of life, etc. but with All India Radio people can learn this aspects and others.

Josep Vila I Vinez,
Sardenya 476 At 1s,
08025 Barcelona,
Spain.

This programme was very good. I do enjoy Indian radio here in the Eastern part of the U.S.A. Keep up the good work.

Sarl Yeager,
505, Grant Avenue,
Willow Grove,
PA 19090.

I listened with much interest to your external broadcast on the Second innings of India.

Jack Ashvan,
37, FIR Lane,
Royton, Oldham
OL 2 6TY-(U.K.)

We listen to All India Radio regularly because we find the announcers warm and friendly. We also are enlightened through the programme and gather much new information.

Md. Ranzu and Md. Nannu,
Katlamari,
P.O. Amla Sadarpur,
Kushtia,
Bangladesh.

GENERAL OVERSEAS SERVICE

All Timings are in Indian Standard Time (IST) which is 5 hours ahead of G.M.T

For East and South-East Asia and North-East Asia

| TARGET AREAS | Period | IST | GMT | BANDS | | |
|---------------------------|-----------|-----------|-----------|-----------|-------|-------|
| EAST AND SOUTH -EAST ASIA | 0415-0645 | 2245-0115 | (Metres | KHz) | | |
| | | | 41.58 | 7215 | | |
| | | | 31.27 | 9595 | | |
| NORTH-EAST ASIA | 0415-0645 | 2245-0115 | 25.50 | 11765 | | |
| | | | 0415-0550 | 2245-0020 | 49.71 | 6035 |
| | | | 0530-0645 | 0000-0115 | 19.85 | 15110 |
| | | | 0415-0645 | 2245-0115 | 30.27 | 9912 |
| | | | 0530-0645 | 0000-0115 | 25.61 | 11715 |
| | | | 19.77 | 15175 | | |

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0525 and 0641 Film Tune; 0545 Press Review; 0640 Programme Highlights from 1530-1630 and 1900-2030; 0645 CLOSE DOWN

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 0415 INSTRUMENTAL MUSIC :
FLUTE
1st : Panna Lal Ghosh.
8th : Hari Prasad Chaurasia.
15th : Himangshu Biswas.
2nd : Prakash Wadhera.
29th : Devendra Murdeshwar.
- 0446 KARNATAK INSTRUMENTAL MUSIC : VIOLIN
1st : Dawaram Venketaswami Naidu.
8th : Lalgudi G. Jayaraman.
15th : Kunnakud Vaidyanathan.
22nd : K. Laxmi Narain Sastry.
29th : V. K. Venkataramanujam.
- 0500 1st : Programme of Repeat.
8th : Play : Cactus Flower.
15th : Discussion.
22nd : Feature.
29th : Film Story.
- 0530 FOLK SONGS:
1st : Uttar Pradesh.
8th : Bengali by Frida Parveen and party.
15th : Punjabi : Surender Kaur.
22nd : Himachal Pradesh.
29th : Chhattisgarh.
- 0550 LIGHT CLASSICAL MUSIC :
1st : Bina Pani Misra.
8th : Lachhman Das Sindhu.
15th : Shobha Gortu.
22nd : Girija Devi.
29th : Munir Khatoon Begum.
- 0600 WOMEN'S WORLD :
1st : Motherhood : The Ideal Age : Programme based on Interviews.
8th : Managing the House : Programme based on interviews.
15th : Interview.
22nd : Higher Education for women in India : Talk.
29th : Recipes for Festive Occasions : Talk.
- 0610 RABINDRA SANGEET :
1st : Sagar Sen.
8th : Dwijen Mukherjee.
15th : Chinmoy Chatterjee.
22nd : Composite programme of Rainy Seasons Sings : Script : Bhaskar Basu.
29th : Kanika Bannerjee.

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 0415 DEVOTIONAL MUSIC :
2nd : Rani Charit : Mukesh and party.
9th : Hanuman Chalisa : Hari Om Sharan.
16th : Preeti Sagar : Bhajans.
23rd : Lata Mangeshkar : Bhajans.
30th : Chhaya Ganguli : Bhajans.
- 0446 Music of India/Classical Half Hour.
- 0515 Radio Newsreel.
- 0530 INSTRUMENTAL MUSIC : SITAR
2nd : Uma Shankar Misra.
9th : Shahid Parveen.
16th : Pt. Ravi Shankar
23rd : Abdul Halim Jaffer Khan.
30th : Shujaat Khan.
- 0550 LIGHT MUSIC : PRASAR GEET
2nd : Dindigul S. P. Natarajan.
Nigam.
9th : Pushpa Rani and Sarla Kapoor.
16th : Mahendra Pal and Jagdish Sehgal and O. P. Kapoor.
23rd : Nityam Sahni and O. P. Kapoor.
30th : Rajendra Kachru and Seema Sharma.
- 0600 Faithfully Yours : Replies to listeners letters.
(on 2nd, 16th and 30th for 15 mts. and on 9th and 23rd for 10 mts.).
- 0610 Dixers Corner (Only on 9th and 23rd for 10 mts.)
- 0615 KARNATAK INSTRUMENTAL MUSIC : FLUTE
2nd : Dindigul S.P. Natarajan
9th : N. Ramani.
16th : Prapachan Sitaram.
23rd : N. Neela and Sikkil V. Kunjamani.
30th : T. S. Shankaran.

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 DEVOTIONAL MUSIC :
3rd : Selections from Geet Govinda .
Raghunath Panigrahi
10th : Sudha Malhotra : Bhajans.
17th : Anup Jalota : Bhajans.
24th : Juthika Roy : Bhajans.
31st : Hari Om Sharan and Nandan Sharan : Bhajans.
- 0446 FILM SONGS :
3rd : Tamil.
10th : Telugu.

17th : Tamil.
24th : Malayalam
31st : Kannada.

- 0515 3rd, 17th and 31st : Of Persons, places and things
10th and 24th : Our Guest.
- 0530 INSTRUMENTAL MUSIC :
SITAR
3rd : Bisimillah Khan and party.
10th : Daya Shankar and party.
17th : Jagannath and party.
24th : Sikander Hussain and party.
31st : Anant Lal and party.
- 0550 LIGHT MUSIC FROM DIFFERENT REGIONS:
3rd : Manna Dey : Nazrul Songs : Bengali.
10th : Gurdas Mann : Punjabi.
17th : Baupen Hazarika : Assamese Modern Songs.
24th : Nandi Bhenda : Marathi Songs.
31st : Kamla Keswani : Sindhi Songs
- 0600 EXPORT FRONT:
3rd : India's Foreign Trade : The Cuangung Pattern : Talk.
17th : Silk from India : Programme based on interviews.
31st : The Export of Spices : Talk.
10th and 24th : Talks.
- 0610 INSTRUMENTAL MUSIC :
3rd : Himangshu Biswas : Santoor.
10th : Brij Bhushan Kabra : Guitar
17th : Imrat Hussain Khan : Surbahar.
24th : Rais Khan and Brij Bhushan Kabra : Duet on Sitar and Guitar.
31st : Pt. Ravi Shankar and Ali Akbar Khan : Duet on Sitar and Sarod
- ### THURSDAYS
- 4th, 11th, 18th and 25th
- 0415 KARNATAK INSTRUMENTAL MUSIC :
Nagaswaram
4th : N. K. Krishanan.
11th : Sheik Chinna Maulana Saheb
18th : Chinna Subhaiya and party.
25th : T. P. Subramanyam Pillai.
- 0446 Selections from National Programme of Music :
- 0515 4th : Book Review.
11th : Talking about Agriculture : World's Favourite Vegetable : The Humble Potatoes : Talk.
18th : Science Today.
25th : Industrial Front : The Okhla Industrial Estate : Programme based on interviews.
- 0530 INSTRUMENTAL MUSIC : SAROD:
4th : Sunil Mukherjee.
11th : Sharan Rani.
18th : Amjad Ali Khan.
25th : Bahadur Khan.
- 0550 Songs from New Films.
- 0600 Radio Newsreel.
- 0610 REGIONAL MUSIC :
4th : M. S. Subbulakshmi : Bharati Songs : Tamil.
11th : Pratima Bannerjee : Bengali Modern Songs.
18th : Asa Singh Mastana and Surinder Kaur : Punjabi.
25th : Laxman and Chande, Kunda Natke, Bhimsen Joshi and Manik Verma : Marathi Songs.

GENERAL OVERSEAS SERVICE

FRIDAYS

5th, 12th, 19th and 26th

- 0415 DEVOTIONAL MUSIC :
5th : Afzal Hussain : Nagina : Naat.
12th : Inam Ahmed Qawal and party : Naatia Qawali.
19th : Habib Painter and party : Naatia Qawali.
26th : Jaffar Hussain Khan and party : Naatia Qawalis.
- 0446 Film Hits of Yester Years.
- 0515 Moods and Melodies.
- 0530 KARNATAK Instrumental Music : Veena
5th : R. S. Kesavmurthy.
12th : S. Balachander.
19th : Vidya Shankar.
26th : K. S. Narayanaswami.
- 0550 Instrumental Music :
5th : Sri Kumar Chatterjee : Flute.
12th : Pinsh Pawar : Santoor.
19th : Kishan Maharaj : Tabla.
26th : Siddhram Jadhav and party : Sundari Recital.
- 0600 5th : New Disc (20 mts.)
Panorama of Progress (Except on 5th).
12th : India's Diamond Trade Sparking Success : Talk.
19th : Nuclear Energy : India Poised for Self Sufficiency : Talk.
26th : India's First Industrial Robot : Talk.
- 0610 FOLK SONGS :
5th : Konkani (Goa).
12th : Orriya.
19th : Punjabi : Sarveet.
26th : Rainy Season Songs of different Regions.

- the Indian, Youth : Advertising : Programme based on interviews.
21st : From the Universities : Entering the University : Programme based on interviews.
28th : Qui Time (20 mts.).
- 0530 INSTRUMENTAL MUSIC :
7th : Shiv Kumar Sharma : Santoor.
14th : Bismillah Khan & V. G. Jog : Duet on Shehnai and Violin.
21st : Ashish Bannerjee : Esraj.
28th : Darshan Singh : Clarinet
- 0550 LIGHT MUSIC :
7th : Kanwal Siddhu : Ghazal.
14th : Befa Saver : Ghazal.

- 21st : Nirmala Aroon : Ghazal.
28th : Bashir Ahmed : Ghazal.
- 0600 7th and 21st : Mainly for Tourists.
14th : Indian Cinema : Changing Image of Women in Indian Films : Talk.
28th : Sports Folio.
- 0610 FOLK SONGS :
7th : Gujarati.
14th : Kashmiri.
21st : Malyalam : Kerafa.
28th : Marathi : Shabeer Lokhanda and party.

| For North-East Asia, Australia and New Zealand | | | | |
|--|-----------|-----------|-----------------|-------|
| TARGET AREAS | Period | | BANDS FREQUENCY | |
| | IST | GMT | Metres | KHz |
| NORTH-EAST ASIA | 1530—1630 | 1000—1100 | 19.58 | 15320 |
| | | | 17.25 | 17387 |
| | | | 19.70 | 15230 |
| AUSTRALIA AND NEW ZEALAND | 1530—1630 | 1000—1100 | 16.78 | 17875 |
| | | | 19.83 | 15130 |
| | | | 16.94 | 17705 |
| | | | 25.43 | 11795 |

REGULAR FEATURES

1530 and 1625 News ; 1540 Commentary ; 1545 Programme Summary ; 1620 Press Review ; 1627 Programme Highlights from 0215—0440 and 1530—1630 ; 1630 CLOSE DOWN.

30th : The Export of Spices : Talk.
9th and 23rd : Talk.

- 1610 Film Songs from Different Regions.
2nd : Punjabi.
9th : Sindhi.
16th : Rajasthani.
23th : Bhojpuri.
30th : Bengali.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 1546 FOLK SONGS :
1st : Manipuri.
8th : Marwari Marriage Songs.
15th : Bihari Folk Songs.
22nd : Bundel Khandi Marriage Songs
29th : Rainy Season Songs.
- 1600 Faithfully Yours : Replies to listeners letters (on 1st, 15th and 29th for 15 mts. and on 8th and 22nd for 10 mts.).
- 1610 D'xers Corner (Only on 8th and 22nd for 10 mts.).
- 1615 Film Tune.

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 0415 DEVOTIONAL MUSIC :
6th : Geeta Dutt : Bhajans.
13th : Sharma Bandhu : Bhajans.
20th : Narender Chanchal : Punjabi Bhent.
27th : Mukesh : Bhajans.
- 0446, 0530 and 0550 Listeners Choice.
- 0510 6th and 20th : Focus (20 mts.).
13th and 27th : Horizon : Literary Magazine (20 mts.).
13th : The Novels of Rajarao.
27th : The Influence of Indian Thought on Aldoux Hurlay.
- 0600 Radio Newsreel.

- 1546 LIGHT MUSIC : GHAZAL :
3rd : Naseem Bano Chopra.
10th : Mahendra Pal and Purnima Das.
17th : Trilok Kapur.
24th : Rita Ganguli.
31st : Shashi Lata Virk.
- 1600 3rd : Book Review.
10th : Talking about Agriculture : The World's Favourite Vegetable : The Humble Potatoe : Talk.
17th : Science Today.
24th : Industrial Front : The Okhla Industrial Estate : Programme based on interviews.
31st : New Publications.
- 1610 INSTRUMENTAL MUSIC : VIOLIN :
3rd : G. N. Goswami.
10th : P. D. Santarishi.
17th : N. Rajan.
24th : Gajanan Rao Joshi.
31st : V. G. Jog.

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1546 KARNATAK INSTRUMENTAL MUSIC : VEENA
2nd : Chitti Babu.
9th : E. Kalyani.
16th : K. Padmanabhan.
23rd : Emani Shankar Sastry.
30th : R. K. Suryanarayan.
- 1600 2nd, 16th and 30th : Export Front : 2nd : India's Foreign Trade : The Changing Pattern : Talk.
16th : Silk from India : Programme based on interviews.

THURSDAYS

4th, 11th, 18th and 25th

- 0415 DEVOTIONAL MUSIC :
7th : Vishni Mehrotra : Bhajans.
14th : Purshottam Das Jafota : Bhajans.
21st : Ajit Kaur : Shabads.
28th : Laxmi Shankar, Sunil Kumar, Sudha Malhotra, Shanka Saxena : Bhajans.
- 0446 FILM SONGS
- 0515 7th : Expression : Youth Magazine.
14th : Youth in Focus : Careers for

- 1546 RABINDRA SANGEET :
4th : Ritu Guha.
11th : Compered Programme of

GENERAL OVERSEAS SERVICE

- Songs of Rainy Season.
18th : Kanika Bannerjee.
25th : M. S. Subbulaxmi and Supriti Ghosh.
- 1600 PANORAMA OF PROGRESS (Except on 4th):
11th : India's Diamond Trade Sparking Success : Talk.
18th : Nuclear Energy : India Poised for Self Sufficiency : Talk.
25th : India's First Industrial Robot : Talk.
4th : New Discs (20 mts.).
- 1610 LIGHT INSTRUMENTAL MUSIC (Except on 4th) :
11th : Jaswant Singh : Mandolin.
18th : Vijay Raghav Rao : Festival Tune.
25th : Jain Kumar Jain : Kashta rang.

FRIDAYS

5th, 12th, 19th and 26th

- 1546 LIGHT MUSIC : PRASAR GEET
5th : Preet Balbir Singh, Chandra Kant Gandharav.
12th : Kamal Hansraj and Uma Garg.
19th : Chorus Songs.
26th : Meena Chatterjee and Harmeet Kaur and Vandana Bajpai.
- 1600 5th and 19th : Focus.
12th and 26th : Horizon : Literary Magazine.
12th : The Novels of Rajarao.
26th : The Influence of Indian Thought on Aldous Huxley.

SATURDAYS

6th, 13th, 20th and 27th

- 1546 Film Songs :
1600 6th & 20th : Mainly For Tourists.
13th : Indian Cinema : Changing Image of women in Indian Films : Talk.
27th : Sports Folio.
- 1610 FOLK SONGS :
6th : Garhwali.
13th : Bhojpuri.
20th : Maharashtra (Marathi).
27th : Avadhi Lok Geet.

SUNDAYS

7th, 14th, 21st and 28th

- 1546 DEVOTIONAL MUSIC :
7th : Ballab Das Bapodra : Bhajans
14th : Vani Jai Ram : Bhajans.
21st : Shanta Saxena, Alok Ganguly and Iren Roy Choudhury : Bhajans.
28th : D. K. Roy : Bhajans.
- 1600 WOMEN'S WORLD :
7th : Managing the House : Programme based on interviews.
14th : Interview.
21st : Higher Education for women in India : Talk.
28th : Recipes for Festive Occasions : Talk.
- 1610 Film Songs.

| FOR SOUTH EAST ASIA | |
|--|-----------------|
| (From 1900 to 2030 IST) (From 1330 to 1500 GMT) | |
| BANDS | |
| Metres | KHz (Frequency) |
| 25.40 | 11810 |
| 19.56 | 15335 |
| 31.43 | 9545 |

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary ; 1915 Programmes Summary; 1950 Press Review; 2023 Programme Highlights from 0415—0645 and 1900—2030; 2030 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 1916 LIGHT CLASSICAL MUSIC :
1st : Benazir Begum.
8th : Savita Devi.
15th : Begum Akhtar.
22nd Siddheshwari Devi.
29th : Parveen Sultana.
- 1930 Radio Newsreel.
- 1940 INSTRUMENTAL MUSIC :
1st : Mahmood Mirza : Sitar.
8th : Siddhram Jadhav & Party.
15th : Amjad Ali Khan : Sarod
22nd : Debabrata Chaudhury : Sitar.
29th : Mushtaq Ali Khan : Sitar.
- 1955 Faithfully Yours : Replies to listeners letters. (on 1st, 15th, 29th for 15 mts. and on 8th and 22nd for 10 mts.).
- 2005 D'xers Corner (Only on 8th and 22nd for 10 mts.)
- 2010 Film Songs.

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 FOLK SONGS :
2nd : Boatman's Songs.
9th : Kumaoni Folk Songs.
16th : Haryanavi.
23rd : Gujarati.
30th : Assamese.
- 1930 2nd, 16th, 30th, Of Persons, Places and Things 9th & 23rd : Our Guest.
- 1940 Orchestral Music.
- 1955 2nd, 16th, 30th : Export Front.
2nd : India's Foreign Trade : The Changing Pattern : Talk.
16th : Silk from India : Programme based on interviews.
30th : The Export of Spices : Talk.
- 2005 9th & 23rd : Talk.
Film Songs.

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 1916 RABINDRA SANGEET :
3rd : Chitralekha Chowdhury.
10th : Gautam Mitra.
17th : Gita Ghatak.
24th : Swapan Gupta.
31st : Banani Ghosh.

- 1930 Radio Newsreel.
- 1940 KARNATAK INSTRUMENTAL MUSIC :
3rd : D. Ramadu Iyer : Ghatam.
10th : J. V. Gopala Krishnan : Mridangam.
17th : Talvadya Katcheri.
24th : T. S. Shankaran : Flute.
31st : D. Panchapakshan & T. G. Shankargopalan : Duet on Violin and Flute.
- 1955 3rd : Book Review
10th : Talking about Agriculture : The World's Favourite Vegetable : The Humble Potatoes : Talk.
17th : Science Today.
24th : Industrial Front : The Okhla Industrial Estate : Programme based on interviews.
31st : New Publications.
- 2005 Film Songs.

THURSDAYS

4th, 11th, 18th and 25th

- 1916, 1945 and 1955 Listeners Choice.
1930 Moods and Melodies.

FRIDAYS

5th, 12th, 19th and 26th

- 1916 LIGHT MUSIC :
5th : Salahuddin Ahmed : Ghazal.
12th : Chatur Sen : Ghazal.
19th : Bashir Ahmed : Ghazal.
26th : Afzal Iqbal & Party : Qawali.
- 1930 Radio Newsreel.
- 1940 Orchestral Music.
- 1955 5th & 19th : Focus.
12th & 26th : Horizon : Literary Magazine.
12th : The Novels of Rajarao.
26th : The Influence of Indian Thought on Aldous Huxley.
- 2015 Film Songs.

SATURDAYS

6th, 13th, 20th and 27th

- 1916 FOLK SONGS :
6th : Punjabi Marriage Songs.
13th : Maithili Marriage Songs.
20th : Sindhi Marriage Songs.
27th : Marriage songs from Uttar Pradesh.
- 1930 6th : Expression : Youth Magazine.
13th : Youth in Focus : Careers for the Indian Youth : Advertising : Programme based on interviews.
20th : From the Universities : Entering the University : Programme based on interviews.
27th : Quiz Time (20 mts.).
- 1940 INSTRUMENTAL MUSIC :
6th : Bismillah Khan & Party : Shehnai.
13th : Ali Ahmed Hussain & Party : Shehnai.
20th : Shiv Kumar Sharma : Santoor.
27th : Mohd. Dabir Khan : Veena Recital.
- 1955 6th & 20th : Mainly for Tourists.
13th : Indian Cinema : Changing Image of Women in Indian Films : Talk.
27th : Sports Folio.
- 2005 Film Songs from New Releases.

INDIA CALLING, JULY 1985

GENERAL OVERSEAS SERVICE

SUNDAYS

7th, 14th, 21st and 28th

- 1916 Interlude.
1920 7th : Play ; Cactus Flower.
14th : Discussion.
21st : Feature.
28th : Film Story.

- 1955 WOMEN'S WORLD :
7th : Managing the House : Programme based on interviews.
14th : Interview.
21st : Higher Education for women in India : Talk.
28th : Receptes for Festive Occasions : Talk.
2005 Film Songs.

- 9th : Lalji Gokhale.
16th : Latif Ahmed.
23rd : Zameer Ahmed.
30th : Afaq Hussain Khan.
0241 KARNATAK VOCAL MUSIC :
2nd : Lalitha Seshadari.
9th : Madurai T. N. Sheshagopalun
16th : Radha and Jayalaxmi.
23rd : M. V. Malathi.
30th : B. V. Raman & B. V. Laxmanan.
0300 New Film Songs.

For U.K. and West Europe : East Africa, West and North West Africa : Australia and New Zealand

| TARGET AREAS | (From 2330 to 0400 Hrs.) | | | |
|----------------------------|--------------------------|-----------|--------|-------|
| | PERIOD | | BANDS | |
| | IST | GMT | Metres | KHz |
| U.K. AND WEST EUROPE | 0015—0400 | 1845—2230 | 25.82 | 11620 |
| | | | 31.04 | 9665 |
| | | | 41.96 | 7150 |
| EAST AFRICA | 0130—0400 | 2000—2230 | 30.27 | 9912 |
| | | | 25.33 | 11845 |
| | | | 19.65 | 15265 |
| WEST AND NORTH WEST AFRICA | 0115—0215 | 1945—2045 | 30.75 | 9755 |
| | | | 25.28 | 11865 |
| | | | 31.41 | 9550 |
| AUSTRALIA AND NEW ZEALAND | 0215—0400 | 2045—2230 | 25.27 | 11870 |
| | | | 30.27 | 9912 |

REGULAR FEATURES

2345, 0015, 0145 and 0240 Programme Summary 0130; 0215 & 0400; 2330, 0030, 0130, 0230 and 0330 News; 2340, 0035, 0140, 0235 and 0340 Commentary; 0115 & 0215 Press Review; 0129, 0214 and 0329 Programme Highlights from 2330—0130 hrs; 0115—0215 & 0215—0400; 0110, 0210 & 0355 Film Tune; 0400 CLOSE DOWN.

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 2346 Intrumental Music
2350, 0150 & 0250 Faithfully Yours : Replies to listeners letters (On 1st, 15th, 29th for 15 mts. and on 8th, 22nd for 10 mts.).
0000 Film Songs (Except on 8th & 22nd) 8th & 22nd : D'xers Corner (For 10 mts.).
0010 Film Tune (Only on 8th & 22nd).
0016 LIGHT MUSIC :
1st : Penaaz Masani ; Ghazal.
8th : Hemanta Kumar ; Geet.
15th : Preeti Sagar.
22nd : Kanwal Siddhu ; Ghazal.
29th : Anup Jalota.
0040 KARNATAK CLASSICAL VOCAL MUSIC :
1st : T. R. Subramanyan.
8th : S. Gopalaratnam.
15th : M. D. Ramanathan.
22nd : G. N. Balasubramaniam.
29th : M. Balamurali Krishna.
0100 & 0345 Radio Newsreel.
0120 Film Songs.
0146 Film Tune.
0200 D'xers Corner (Only on 8th & 22nd for 10 mts.).
0205 Film Tunes.
0220 FOLK SONGS :
1st : Braj.
8th : Rajasthani.
15th : Kashmiri.

- 22nd : Marathi.
29th : Gujarati.
0241 CLASSICAL VOCAL MUSIC :
1st : Shiv Kumar Shukla.
8th : Bhim Shankar Rao : Subadh Sangeet.
15th : Siya Ram Tiwari ; Subadh Sangeet.
22nd : B. R. Deodhar : Subadh Sangeet.
29th : Sharafat Hussain Khan.
0300 D'xers Corner (Only on 8th and 22nd for 10 mts.).
0305 Film Songs.

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 2346 Karnatak Devotional Music
2350, 0200 & 0345 2nd, 16th, 30th : Of Persons, Places and Things.
9th and 23rd : Our Guest.
0000, 0016 & 0040 Listeners Choice.
0100 & 0250 Export Front :
2nd : India's Foreign Trade : The Changing Pattern ; Talk.
16th : Silk from India : Programme Based on interviews.
30th : The Export of Spices ; Talk.
9th & 23rd : Talk.
0120 INSTRUMENTAL MUSIC :
2nd : Ahmed Raza ; Vichitra Veena.
9th : Ramesh Prem ; Vichitra Veena
16th : Gopal Krishna ; Vichitra Veena
23rd : Hirji Bhai Doctor ; Vichitra Veena.
30th : Radhika Mohan Moitra ; Mohan Veena.
0146 FOLK SONGS :
2nd : Nagaland.
9th : Assam.
16th : Goa.
23rd : Uttar Pradesh.
30th : Chhatisgarhi.
0220 INSTRUMENTAL MUSIC : TABLA
2nd : Faiyaz Khan.

WEDNESDAYS

3rd, 10th, 17th, 24th and 31st

- 2346 Karnatak Devotional Music
2350, 0200 and 0345 3rd : Book Review :
10th : Talking about Agriculture : The World's Favourite Vegetable : The Humble Potatos ; Talk.
17th : Science Today.
24th : Industrial Front : The Okhla Industrial Estate ; Programme based on interviews.
31st : New Publications.
0000 FOLK SONGS :
3rd : Madhya Pradesh : Bashar Tribal Songs.
10th : Kerala.
17th : Tamil Nadu.
24th Andhra Pradesh.
31st : Bengali : Nirmalandu Chaudhury.
0016 Hits from films.
0040 INSTRUMENTAL MUSIC : OLD MASTERS
3rd : Ustad Allauddin Khan ; Sarod.
10th : Pannalal Ghosh ; Flute.
17th : T. Chowdiah ; Violin.
24th : Ustad Hafiz Khan ; Sarod.
31st : Ustad Shakoore Khan ; Sarangi
and 0250 Radio Newsreel.
0100 Film Songs.
0120 CLASSICAL VOCAL MUSIC :
3rd : Pt. Bhim Sen Joshi.
10th : Laxman Prasad Jaipuriwale.
17th : Malvika Kanan.
24th : Prasun Bannerjee.
31st : D. V. Paluskar.
0220 LIGHT MUSIC : (PRASAR GEET) :
3rd : Nilam Sahni & Rajendra Kachru.
10th : Chorus Songs.
17th : Vandana Bajpai & Ira Nigam.
24th : Shanshyam Das. Salahuddin Ahmed and Kamal Hanspal.
31st : Sarla Kapoor and Pushpa Rani.
0241 INSTRUMENTAL MUSIC :
3rd : Mohd. Ahmed Banna ; Sarangi.
10th : Sabri Khan Sarangi.
24th : Hafizullah Khan ; Sarangi.
31st : Yakoob Afi Khan ; Sarod.
0300 Film Songs.

THURSDAYS

4th, 11th, 18th and 25th

- 2346 Devotional Music :
2350 and 0200 4th : Disc Review (2350-0010; 0150—0210 & 0241—0300).
0250 Panorama of progress (Except on 4th 11th : India's Diamond Trade Sparking Success ; Talk.
18th : Nuclear Energy ; India Poised for Self Sufficiency ; Talk.

GENERAL OVERSEAS SERVICE

- 25th : India's First Industrial Robot : Talk.
- 0000 Light Karnatak Music (On 4th at 0010 hrs.).
4th : Kanada Songs.
11th : Sulamangalam Sisters : Tamil Songs.
18th : P. Leela : Malayalam Songs.
25th : AIR Choral Songs : Malayalam and Tamil Songs..
- 0016 DEVOTIONAL MUSIC :
4th : Laxmi Shankar, Sunil Kumar, Sudha Malhotra and Shanta Saxena.
11th : Raghunath Panigrahi, Manna Dey, Meena Kapoor and Satish Bhutani.
18th : Madhur Shiva : Bhajans.
25th : Sandhya Mukherjee.
- 0040 INSTRUMENTAL MUSIC :
4th : Ravi Shankar : Sitar.
11th : Nikhil Bannerjee : Sitar.
18th : Arvind Parikh : Sitar.
25th : Buddhadity Mukherjee : Sitar.
- 0100 & 0345 Moods and Melodies
- 0120 Regional Film Songs.
4th : Sindhi.
11th : Gujrati.
18th : Punjabi.
25th : Rajasthani.
- 0146 RABINDRA SANGEET :
4th : Rabindra Sangeet (Upto 0150 hrs.).
11th : Arghya Sen, Rita Guha, Sagar Sen, Swapan Ghoshal.
18th : Chinmoy Chatterjee.
25th : Ramani Dasgupta : Protima, Mukherjee.
- 0220 CLASSICAL VOCAL MUSIC :
4th : Ustad Amir Khan.
11th : Mahduri Mahtoo.
18th : Anjali Sur : Subadi Sangeet.
25th : Bharati Chakravarti : Subadi Sangeet.
- 0241 INSTRUMENTAL MUSIC (Except on 4th)
11th : Rais Khan : Sitar.
18th : Jagdish Mohan : Jaltarang.
25th : Banne Khan & Inder Lal : Sarangi : Duet.
- 0300 Classical Half Hour Music of India (Repeat of Tuesday GOS I Item)

FRIDAYS

5th, 12th, 19th and 26th

- 2346 Karnatak Instrumental Music
- 2350, 0150, & 0250 5th & 19th : Focus (20 mts.) 12th & 26th : Horizon : Literary Magazine (20 mts.).
12th : The Novels of Rajarao.
26th : The Influence of Indian Thought on Aldous Huxley.
- 0010 Film Tune.
- 0016 LIGHT MUSIC :
5th : Shankar Shambhu and Party : Qawali.
12th : Satish Babbar : Ghazal.
19th : Iachhman Das Sindhu : Ghazal.
26th : Usha Seth : Ghazal.

- 0040 CLASSICAL VOCAL MUSIC : OLD MASTERS
5th : Ustad Amir Khan.
12th : Pt. Onkar Nath Thakur.
19th : Ustad Abdul Wahid Khan.
26th : Ustad Bade Ghulam Ali Khan & 0345 Radio Newsreel.
- 0100
- 0120 INSTRUMENTAL MUSIC :
5th : Jyan Prakash Ghosh : Harmonium.
12th : Mohd. Umar : Rahab.
19th : Kalyani Roy : Sitar.
26th : Ashish Khan : Sarod.
- 0146 Film Tune
- 0220 FOLK SONGS :
5th : Himachal Pradesh.
12th : Gujrati.
19th : Dogri.
26th : Rajasthani : Suraj Mañand & Party.
- 0241 Orchestral Music.
- 0310 Film Songs.

SATURDAYS

6th, 13th, 20th and 27th

- 2346 Devotional Music.
- 2350, 0200 & 0345 6th & 20th : Mainly for Tourists.
13th : Indian Cinema : Changing Image of Women in Indian Films : Talk.
27th : Sports Folio.
- 0000 LIGHT MELODIES :
6th : Vijay Raghav Rao : Wings Over India.
13th : Kaji Anuraddha : Guitar.
20th : Hafizullah Khan : Sarangi, Afanddin Khan : Tar Shehnai.
27th : Vijay Shankar Chatterje : Es-raj.
- 0016 Classical Songs from Films.
- 0040 KARNATAK CLASSICAL VOCAL MUSIC :
6th : D. K. Pattammal.
13th : Madurai Mani Iyer.
20th : Semangudi R. Srinivasa Iyer.
27th : M. Balamurli Krishna.
- 0100 & 0250 6th : Expression : Youth Magazine.
13th : Youth in Focus : Careers for the Indian Youth : Advertising : Programme based on interviews.
20th : From the Universities : Entering the University, Programme based on interviews.
27th : Quiz Time (20 mts.).
- 0120 LIGHT MUSIC :
6th : Alka Yajnik : Hindi Geet.
13th : Begum Akhtar : Ghazal.
20th : Dilraj Kaur : Ghazal.
27th : C. H. Atma : Geet.
- 0146 INSTRUMENTAL MUSIC : SAROD :
6th : Brij Narain.
13th : Zarin Daruwala.

- 20th : Radhika Mohan Moitra.
27th : Ali Akhar Khan.
- 0220 REGIONAL DEVOTIONAL MUSIC :
6th : Devinder Singh Ragi & party, Bhai Bakshish Singh Ragi & party : Shabads.
13th : M. S. Subbulaxmi : Malayalam Devotional Songs.
20th : Nirmal Chainani : Sindhi Bhajans.
27th : Panna Lal Bhattacharya : Shyama Sangeet Bengali Devotional Songs.
- 024 CLASSICAL VOCAL MUSIC :
6th : Ghulam Mustafa Khan.
13th : Ganga Prasad Pathak.
20th : A. Kanan.
27th : Hira Bai Barodkar.
- 0300 Old Film Songs.

SUNDAYS

7th, 14th, 21st and 28th

- 2346 Devotional Music.
- 2350, 0200 & 0345 WOMEN'S WORLD:
7th : Managing the House : Programme based on interviews.
14th : Interview.
21st : Higher Education for Women in India : Talk.
28th : Receipts for Festive Occasions: Talk.
- 0000 CLASSICAL VOCAL MUSIC :
7th : Singh Bandhu.
14th : Shobha Gurtu.
21st : Sulochana Brashaspati.
28th : Rajan Misra & Sajan Misra : Vocal Duet.
- 0016 New Film Songs.
- 0040 & 0250 7th : Play : Cactus Flower
14th : Discussion.
21st : Feature.
28th : Film Story.
- 0120 DEVOTIONAL MUSIC :
7th : Shanta Saxena, Ruby Bannerjee
14th : Laxmi Shankar, Sunil Kumar and Sudha Malhotra.
21st : Manna Dey : Bhajans.
28th : Bina Pani Misra : Bhapans of Meera Bai.
- 0146 Film Songs.
- 0220 INSTRUMENTAL MUSIC : SHEHNAI :
7th : Jagdish Prasad Qamar & party: Shehnai.
14th : Anant Lal and party.
21st : Bismillah Khan and party.
28th : Daya Shankar and Party.
- 0241 Regional Film Songs.
- 0320 KARNATAK VOCAL MUSIC :
7th : T. Brinda and T. Mukta.
14th : Jayalaxmi Santhanam.
21st : T. T. Sitar.
28th : M. S. Subbulaxmi.

INDIA CALLING, JULY 1985

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29 30.75, 76.82 Metres 1134, 7265, 9755, 3905 kHz NEWS at 0435 hrs.

Daily from 0845 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.85 Metres 15165, 17805 kHz NEWS at 0850 hrs.

Daily from 21.45 hours to 2230 hours, 2nd Service for East Africa on 25.36, 19.63 Metres 11830, 15280 kHz NEWS at 2150 hrs.

FOR SOUTH EAST ASIA

SUNDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Samachar Darshan (News-reel)
0500 Bal Jagat (Children's Programme)
0520 Geet
0525 Press Review
0530 Close Down

MONDAY

0430 Bhajan
0435 News
0445 Commentary|Week Parliament
0450 Plays|Features
0520 Geet
0525 Press Review
0530 Close Down

TUESDAY

0430 Shabad
0435 News
0445 Press Review
0450 Shastriya Sangeet (Classical Music)
0500 Varta (Cultural Talk)
0510 Aap Ki Pasand (Listeners' Request)
0525 Commentary
0530 Close Down.

WEDNESDAY

0430 Naat
0435 News
0455 Commentary
0450 Aap Ki Pasand
0525 Press Review
0530 Close Down.

THURSDAY

0430 Shabad
0435 News
0445 Commentary
0450 Mahila Jagat
0510 Geet Mala
0525 Press Review
0530 Close Down.

FRIDAY

0430 Naat
0435 News
0445 Press Review
0450 Geeton Bhari Kahani|Sanskritik Dhara (Last Friday)

0515 Chitrapat Sangeet (Film Music)
0525 Commentary
0530 Close Down.

SATURDAY

0430 Bhajan
0435 News
0445 Commentary
0450 Varta
0500 Non-Film Ghazals
0510 Aap Ka Patra Mila (Listeners Mail)
0520 Pradeshik Sangeet (Folk and Regional Music)
0525 Press Review
0530 Close Down.

FOR EAST AFRICA

1st SERVICE

SUNDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Bal Jagat
0925 Non-Film Songs
0945 Close Down.

MONDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Plays and Features
0935 Pradeshik Sangeet
0945 Close Down.

TUESDAY

0845 Shabad
0850 News
0900 Commentary
0905 Varta
0915 Classical Music
0930 Chitrapat Sangeet
0945 Close Down.

GULF SERVICE

2315 Hrs. to 000 Hrs
25.82 & 31.41 Metres
11620 & 9550 kHz
News at 2345 Hrs.

SUNDAYS

2315 Vandematram (Daily)
2316 Play|Feature
2355 Samachar Charcha
0000 Close Down (Daily)

MONDAYS

2316 Indradhanush (Variety Programme)
2355 Samachar Charcha

WEDNESDAY

0845 Naat
0850 News
0900 Press Review
0905 Aap Ki Pasand
0945 Close Down

THURSDAY

0845 Shabad
0850 News
0900 Press Review
0905 Mahila Jagat
0925 Geet Mala (Songs on one subject)
0945 Close Down.

FRIDAY

0845 Naat
0850 News
0900 Commentary
0905 Geeton Bhari Kahani|Sanskritik Dhara (Last Friday)
0930 Ek Hi Film Ke Geet (Songs from one film)
0945 Close Down.

SATURDAY

0845 Bhajan
0850 News
0900 Press Review
0905 Pradeshik Sangeet
0915 Aap Ka Patra Mila
0925 Varta (Cultural Talk)
0935 Sugam Sangeet (Ghazal)
0945 Close Down.

FOR EAST AFRICA

2nd SERVICE

SUNDAY

2145 Saaz Sangeet
2150 News

2200 Commentary|Week in Parliament
2205 Qawali
2215 Chitrapat Sangeet
2230 Close Down.

MONDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Pradeshik Sangeet
2215 Film Music
2230 Close Down.

TUESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Chitrapat Sangeet
2230 Close Down.

WEDNESDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Bhoole Bisre Geet (Old Favourites)
2230 Close Down.

THURSDAY

2145 Saaz Sangeet
2150 News
2200 Press Review
2205 Aap Ki Pasand
2230 Close Down.

FRIDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Geet Aur Ghazal
2215 Chitrapat Sangeet (Ek Film Se)
2230 Close Down.

SATURDAY

2145 Saaz Sangeet
2150 News
2200 Commentary
2205 Samachar Darshan
2215 Pradeshik Geet
2230 Close Down.

THURSDAYS

2316 Light Music (From Films)
2330 Talks|Discussions
2335 Film Music
2355 Samachar Charcha

FRIDAYS

2316 Light Music (Non-Film Variety)
2330 Aapka Patra Mila & Listeners Request
2355 Samachar Charcha

SATURDAYS

2316 Samachar Darshan
2330 Light Music (from Films)
2355 Samachar Charcha

URDU SERVICE

TRANSMISSION I

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 48.74M (6155 kHz)

TRANSMISSION II

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 30.1M (9675 kHz)

TRANSMISSION III

MW 280.1M (1071 kHz)
MW 427.3M (702 kHz)

SW 91.05M (3295 kHz)

TRANSMISSION I

HOURS

- 0543 Signature Tune and Opening Announcements.
- 0515 Subhagahi (Devotional Music) Naat, Bhajan, Shabad, Naatia Qawwali.
Fridays : Quran Recitation, Naat Recitation and Qawwali
- 0615 Khabren.
- 0625 Shahre Sara (Ghazals : AIR recording).
- 0700 Shamme Farozan (Short script on great sayings).
- 0705 Purani Filmon Se (Old Film Songs)
- 0730 Saaz Sangeet (Instrumental Music)
- 0745 Repeat of 2100 hrs. Items of Previous Night.
- 0755 Programme on Ka Khulasa
- 0800 Aapki Farmaish (Listeners request)
- 0830 Taarikh Saaz (Short talk on personal importance that have contri-sonalities places, events of historied to the image of India).
- 0835 Aap Ki Farmaish (Contd.)
- 0900 Aaj Ki Baat (Except Fri./Sun) Sun/Fri.—Aao Bachcho (Children's Programme).
- 0905 Aap ki Farmaish (Contd.) (Except Fri./Sun) (Sun./Fri.—Aao Bachcho) (Contd.)
- 0915 Lok Geet (Except Fri./Sun.) (Fri. Sun.—Aao Bachcho) (Contd.)
- 0930 Khabron Ka Khulasa.
- 0932 Classical Music Mondays. Tuesdays and Wednesdays|Light Classical Music : Thursdays and Saturdays|Aap Ke Khat Aap Ke Geet : Friday|Chalte Chalte : Sundays.
- 1000 CLOSE DOWN.

TRANSMISSION-II

- 1358 Signature Tune and Opening Announcements
- 1400 Programmon Ka Khulasa.
- 1402 Khabron Ka Khulasa.
- 1407 Sunday : Aap Ka Khat Mila
Monday : (1) Nagma O Sada

(II and IV) : Meri Nazar Mein (III) and (V) : Nigah Intekhab (Upto 1500 hrs)
Tuesday : Bhakti Geet
Wednesday : Sabras
Thursday : Geet Se Geet
Friday : (1) Mushaira (Upto 1500 hrs.)(II,IV) : Saat Sawal(III, V) : Ek Hi Film Se
Saturday : (I, III, V) : Mile Jule Gane(II, IV) : Shair Hamare Geet Aap Ke

- 1430 Sunday : (1) Filmi Chorus(II) Mehfil(III) Geeton Bhari Kahani(IV) Ghazlen (Non-film)(V) Na Film Se
Monday : (1) Nagma O Sada (Cond.)(III, V) : Nigah Intekhab (Contd.)(II, IV) : Play (Repeat of IIIrd Transmission)
Tuesday : Nai Nasl Nai Roshni
Wednesday : Bazme Khawateen
Thursday : (1) Range Nau(II, IV, V) : Harfe Ghazal(III) Play
Friday : (1) Mushaira (Contd.)(III V) : Feature(II, IV) : Filmi Duniya.
Saturday : Bazme Khawateen

- 1500 Sunday : (I, III) Filmi Qawwalian (II, IV, V) : Qawwalian (Non-film)
Monday : Instrumental Music
Tuesday : Meri Pasand
Wednesday : (I, V) Ranga Rani (II, IV) Yaden Ban Gai Geet(III) Ek Fankar
Thursday : (I, V) Qawwalian (Non film)(II, IV) Raag Rangl(III) Play (Contd.)
Friday : Kakhshan
Saturday : Phir Suniye (Repeat of Roo Baroo)

- 1530 Aap Ki Pasand (Listeners request)
- 1600 Jahan Numa (Except Sunday|Holidays—Sunday|Holidays : Aap Ki Pasand Contd.)
- 1610 Aap Ki Pasand (Contd.)
- 1630 Tabsira|Week in Parliament
- 1635 Aap Ki Pasand (Contd.)
- 1650 Khabren
- 1700 CLOSE DOWN

TRANSMISSION-III

- 1958 Signature Tune and Opening Announcements

- 2000 Khabren
- 2010 Programon Ka Khulasa
- 2015 Hafti Ka Nagma.
- 2020 Jahan Numa (Except Sundays|Holidays)—(I|nd Saturday| Holidays : Instrumental Music
Sunday : I, III, V : Manzar Pas Manzar|II, IV : Pakistani Akhbaron Se).
- 2030 Husne Ghazal
- 2045 Filmi Do Gane (Film Duets)
- 2100 Sunday : I, III Kitabon Ki Baten (Urdu)|Kitabon Ki Baten (Other Languages)|IV Rasali-o-Jaraid I, V Urdu Desiya
Monday : Kalam-E-Shair
Tuesday : Talks
Wednesday : (I and III) : Shahar-nama|(II and IV Dilli Diary)|(V) Shabpare
Thursday : Khel Ke Maidan Se (Sports Round-Up)
Fridays : Talks
Saturday : Radio Newsreel
- 2110 Aabshar.
- 2130 Sunday|Wednesday : Kajar Bin Kare (Light Classical Vocal).
Monday : Punjabi Nagma
Tuesday : Ilaqai Nagma
Thursday : Saaz Awaz
Friday : (I, III, V) Ek Raag Kai Roop|(II, IV) Kahani Sangeet Ki
Saturday : Nagma-E-Watan (Patriotic Songs).
- 2145 Khabren
- 2155 Habsira (Repeat)
- 2200 Sunday : Play
Monday : (1) Feature(II) Izhare Khayal(IV) Dareecha (III) Nagma-o-Tabssum(V) Shukriya Ke Saath (From other stations)
Tuesday : (1) Jawaban Arz Hai (II, V) Science Magazine (III) Khel Khilai (IV) Mushaira.
Wednesday : (I, III) Afsana(II) Hifzane Sehat(IV) Hum Se Poo-chive(V) Sada-e-Rafta.
Thursday : (I, III) Adabi Nashist (II, IV) Aina(V) Maazi Ke Davar
Friday : Roo Baroo
Saturday : Nai Nasl Nai Roshni.
- 2215 Khat Ke Tive Shukriya (On Wednesdays only)
- 2230 Tameel-E-Irshad (Listener's Request).
- 2300 Khabron Ka Khulasa.
- 2305 Tameel-E-Irshad (Contd.)
- 2325 Shamme Farozan (Repeat)
- 2330 Bazme Musiqui (Classical Vocal)
- 0000 Khabren
- 0005 Bazme Musiqui (Classical Instrumental Contd.)
- 0030 Qawwalian
- 0058 Programme Highlights for Tomorrow.
- 0100 CLOSE DOWN

FOREIGN LANGUAGE SERVICES

| | |
|--------------------------------|--|
| ARABIC | 1000—1030 hours—16.87, 19.53, 19.82 Metres; 177785, 15360, 15140 kHz; News 1010—1020 hours; 2330—0115—76.82 Metres; 3905 KHz; 2315—0115 hours—3027, 4882 Metres; 9912, 6145 kHz; News 0110—0115 hours. |
| BALUCHI | 1830—1900 hours—280.1, 4202 Metres; 1071, 7140 kHz; News 1831—1836 hours. |
| BURMESE | 0615—0645 hours—264.5, 4129, 3075, 2539 Metres; 1134, 7265, 9755, 11815 kHz; News 0615—0625 hours; 1645—1745 hours—1687, 19.70 Metres; 17780; 15230 kHz. News 1645—1655 hours. |
| CHINESE Cantonese/ Kuoyu | 0315—0415 hours—264.5, 4213, 3083 Metres; 1134, 7120, : 9730 kHz News 0316—0322 (Cantonese) and 0400—0406 (Kuoyu); 1745—1845 hours; 264.5 25.40, 19.52 Metres; 1134, 11810, kHz; News in Cantonese 1746— 1752 hours; and News in Kuyou 1830—1836 hours. |
| DARI | 0830—0915 hours—31.15, 4152 Metres; 9630, 7225 kHz; News 0835— 0845 hours. 1900—2000 hours.; 280.1 Metres; 1071 kHz; News 1901— 1905 hours. |
| FRENCH (East Asia) | 1645—1700 hours—16.83, 1952 Metres; 17830, 15365 KHz; News 1645— 1655 hours. |
| West and North West Africa | 0015—0100 hours—30.75, 25.28 Metres; 9755, 11865 kHz; News 0020—0030. |
| INDONESIAN | 1415—1515 hours—1977, 1680 Metres; 15175, 17855 kHz; News 1416— 1425 hours. |
| NEPALI | 0790—0745 hours—5050, 41.52, 49.14, 61.73 Metres; 594, 7225, 6105, 4860 kHz; News 0735—0744 hours. 1230—1300 hours—25.58, 31.22, 42.19 Metres; 11730, 9610, 7110 kHz; News 1231—1236; 1930—2010 hours: 264.5 Metres; 1134 kHz; News 2000—2009. |
| PERSIAN | 0930—1000 hours—16.87, 19.53, 19.82 Metres; 17785 15360, 15140 kHz; News 0935—0945 hours; 2145—2315 hours—30.37, 48.82 Metres; 9910, 6145 kHz; News 2200—2210 hours. |
| PUSHTU | 0745—0830 hours—31.15, 41.52 Metres; 9630, 7225 kHz; News 0750— 0800 hours; 2000; 2015 hours; 280.1 Metres; 1071 kHz; News 2005— 2015 and 2101—2112 hours. |
| RUSSIAN | 2145—2245 hours—25.13, 21.20 Metres; 11940, 9615 kHz; News 2200— 2210 hours. |
| SINHALA | 1830—1900 hours—25.82, 29.93 Metres; 11620, 10335 kHz; News, 1835—1843 hours. |
| SWAHILI | 2045—2145 hours—19.63 Metres; 15280, 11830 kHz; News 2100— 2110 hours. |
| THAI | 1700—1730 hours—16.83, 19.52 Metres; 17830, 15365 kHz; News 1704— 1714 hours. |
| TIBETIAN | 0745—0759 hours—505.0, 31.43, 25.22, 41.70 Metres; 594, 9545, 11895. 7195 kHz; News 0745—0750 hours; 1800—1845 hours—48.62, 41.32, 31.43, Metres; 6170, 7260, 9545 kHz; News 1815—1825; 1845—1930 hours; 264.5, Metres; 1134 kHz; News 1846—1856 hours. |

Timings given are in Indian Standard Time (Subtract 5.1/2 hrs. for G.M.T.)
Subsequent change, if any, will be announced on the air.

In each language service a Composite Programme is presented consisting of a news bulletin, commentary, press review, talks on matters of general and cultural interest, occasional feature programmes and documentaries, Indian classical and light music (vocal and instrumental) as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programmes to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).



Shakuntala Devi, renowned mathematician. An interview with her was on the air recently over G.O.S.



Lovella Lobo Prabhu, pianist being interviewed by Sunit Tandon -G.O.S.



Minalini Sarabhai, eminent dancer who was interviewed over G.O.S. recently.

L. Watz, Minister and permanent representative to UNESCO and Birgitta Uluhammar, President, Swedish National Commission for UNESCO are being interviewed by Lalitha Balakrishnan for 'Our Guest' programme of G.O.S. (above) and Jameeluddin Aali, Pakistani poet being interviewed by Dr. Gopi Chand Narang over Urdu Service of AIR (right bottom)

