awards 31 selected for Kalaimamani S Sprull H

MADRAS, Jan. 17.
The Tamil Nadu Iyal Isai Nataka Manram has chosen 31 artistes for the annual 'Kalaimamani' awards on behalf of the State Government. These awards will be presented on the Republic Day by the Governor, Mr. S. L. Khurana.

Dakshinamurthy (bharatanatiyam-teacher) K. Jayalakshmi (tharatanatiyam-artiste). Nadanamani Balu (dance-drama) Manavai Mustraffa (fine arts propaganda) T. S. Nagappam (tharatanatiyam-mridangam), A. K. Veerasami (drama-actor) S. N. Parvathi (drama-actress), S. Rama Rao (drama-conadian), A. S. Muthusami (drama-writer). Vanambadi Sundaresadurai (drama-lyrics), P. S. Sivanandam (drama-contect). R. Kumaravelan (drama-critic). Vijaykanth (film artiste). Radhiika Gottreso, Mouli (film diagoue). Na. Kamarasan (film lyrics), J. Mahendran (film director), Kothamangalam Seenu (dance-drama-actress). T. A. Shanmugasundara Pulavar (ventran dance-drama artiste), and S. R. Kalyanji (karaoam). The selected artistes are: Vellaivaran (Tamil Literature), T. N. Seshagopalan (musican), M. S., Anantharaman, N. Revikir (Systematha Aiyar (mrdangam), N. Revikir (Gottu vadihiyam), T.G. Subramania (nadhaswaram), V. G. Balasubramania (thayil), S. Muthukandaswami Desikar (Gottu votional Songs), A. K. Muthukumaraswa (hacis), R. V. Krishnan (music research), K. Dakshinamuthy (bharatanatiyam-teacher), Jayalakshmi

HINDU. 85.

HINDU. 26th July 85

in temple 24-hour recital HINDU 26 26.7.85

Ravi Kiran, the child prodigy who, even at the age of about three was able to identify Ragas and has blossomed into a specialist frow he is 17) in playing the difficult stringed Gottuvadyam, has programmed to give a continuous 24-hour recital on this fast-vanishing Carnatic musical instrument, commencing from 7 a.m. on July 26 at the Ananthapadmanabhaswami Temple in Adyar.

A devotee of the deity of this shrine, Ravi Kiran has undertaken this virtually-impossible feat, in fulfilment of a vow he had undertaken while he was a child. (Similar exercises had been accomplished by a danseuse and a mridangist of Andhra Pradesh).

The temple authorities have also arranged for a 108 Tiruvilakku Puja, on August 2, drafting 108 women who will recite the Lalitha Saha-

melody. He played the taunam zest-fully at some length. The pallavi "Parimala Rangapate" was a simple effort in two-kalai Aadi taala. The mridangam accompaniment by Kama-lakar Rao was supportive, and his tanti avartanam was well relished,

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A performance to remember and cherish

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with the garland that was earlier used to decorate the deity, Padmanabha, whom he has been worshipping for years. His father was poorer by a few rupees spent on sundries.

Ravi Kiran began his exercise in the hall adjoining the temple, after praying for the success of his endeavour. The songs, ragas and swaras gushed forth from the instrument without break. His father, who had trained him and fostered his genius, kept a watch right through. Admirers and triends visited the spot by turns to give him encouragement. Not caring whether there were people present or not, the young artiste went on with his recital.

No repetition: Those who were able to note down the songs rendered, said there was no repetition. One or two ragas had to be re-played out of necessity. The tempo of rendering was sustained throughout with

no sagging.

Throughout the 24 hours, Ravi Kiran hardly took three cups of milk and did not get up for a recess. Even at 1 a.m. there was no weariness in him and the songs continued to pour.

At dawn on Saturday, he showed the same freshness and enthusiasm. At 7 a.m., he played the Mangalam and straight went to the deity. Palghat Sundaram accompanied him on the mridangam for the most part of the one-day-programme while some other enthusiasts filled the gap when

he had to be away.

Cal Mr. R. Gandhi, Secretary of the Gandhinagar Residents Association, urs complimented Ravi Kiran on his unbelievable performance and said the entire music world should be proud of this achievement.

The per "It was not intended to attract people nor was it carried out with an eye on publicity", Ravi Kiran's father Mr. N. Narasimhan, himself ort a gottuvadyam artiste attached to AIR, added.

Tour of European countries: Ravi Kiran will participate in the Festival of India in France in September, then tour European countries and Canple ada and later play in the Festival of India in the U.S. in March 1986, me Because of his professional commitments, Ravi Kiran has taken up the ed correspondence course for a degree in commerce.

THE TIMES OF INDIA, TUESDAY, JULY 16, 1985

Ravikiran gave tal of Carnatic vadyam on Suno of the Shanmukh music inday u aegis
acoha. There
icuts in his
the classical
His avoi s avoid-fidelity

variam, accenting its melodic nuances, gave it an impressive start. His portrayal of Hamsadhwani was in routine manner though the niraval in "Vatapi" was good. A brisk item which immediately made an impact was the Chandrajvoti piece "Bhaagayane nee mayalanti" His adapana of Ritigoula was, in chaste idiom, the Swati Tirunal kriti "Paripalayamam" was rendered with flourish in the swaraprastaras. strument's war

Few musicians select Dharyari for an elaborato adlapana and Ravikiran's was a refreshing choice. His expansive sancharas projected its charm arrestingly. The Shyama Sastrikriti "Meenalochana brova" he rendered understandingly; the swaraprastrorar in two tempos was an imaginative effort. Another off-beat adlapana of Ravikiran was his graceful pottrayal of Hamsanardt. The Swati Tirunal piece "Pahi Jagajanani" he rather encapsuled, but played swarakorvais with great skill. Bhavaful indeed was Ravikiran's adlapana of Kambodhi, his choice for ragam, tanamm, pallavi. Graceful gamakas gave lustre to his delineation of the melody. He played the tanama zest-fully at some length. The pallavi

THE TIMES OF INDIA

Early this month, more than 10,000 people directly witnessed the triumph of 17-year-old West German Boris Becker in establishing a new record at Wimbledon, but hardly a few citizens were present at the time of the commencement of an equally challenging task by a lad of the same age in Madras on Friday.

Ravi Kiran, who at 10 had mastered the difficult Carnatic musical instrument gottuvadyam, decided to play on it continuously for 24 hours and started the feat at 7 a.m. on Friday. At the conclusion, creating a record in the field of instrumental music, he remained the same sober youth, least concerned about the distinction he had achieved.

Thankegiving: It was not done in any competitive spirit, but as a sort of thanksgiving to the Almighty who had given him fame even while very young.

As he ended this remarkable event at the Padmanabhaswami temple in Adyar, about 25 persons were present. While Becker went home Becker went home Becker went advanced to the same sober and the same sober and the same sober are solved thanksgiving to the Almighty who had given him fame even while of the same solved the same solved thanksgiving to the Almighty who had given him fame even while solved the same solved thanksgiving to the Almighty who had given him fame even while solved the same solved thanksgiving to the Almighty who had given him fame even while solved the same solved thanksgiving to the Almighty who had given him fame even while solved the same solv