

Holi Play Script

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Happy Holi Wishing WhatsApp script Happy Holi, the festival of colors, is a beautiful festival in India. The importance of the festival is the victory of good over evil, the arrival of spring and the end of winter. Love, oblivion and forgiveness, mythology, form a relationship and fulfill another meaning of this festival.

"Akashvani" (English) is a programme journal of ALL INDIA RADIO ,it was formerly known as The Indian Listener.It used to serve the listener as a bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes, who writes them,take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service,Bombay ,started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it used to published by All India Radio,New Delhi.In 1950,it was turned into a weekly journal. Later,The Indian listener became "Akashvani" (English) in January 5, 1958. It was made a fortnightly again on July 1,1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE,MONTH & YEAR OF PUBLICATION: PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: VOLUME NUMBER: BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): ARTICLE: AUTHOR: KEYWORDS: Document ID:

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Trinidadian sitarist, composer, and music authority, Mangal Pataasar once remarked about tã n-singing, "You take a capsule from India, leave it here for a hundred years, and this is what you get." Pataasar was referring to what may be the most sophisticated and distinctive art form cultivated among the one and a half million East Indians whose ancestors migrated as indentured laborers from colonial India to the West Indies between 1845 and 1917. Known in Trinidad and Guyana as "tã n-singing" or "local-classical music" and in Suriname as "balthak gã na" ("sitting music"), tã n-singing has evolved into a unique idiom, embodying the rich poetic and musical heritage brought from India as modified by a diaspora group largely cut off from its ancestral homeland. In recent decades, however, tã n-singing has been declining, regarded as quaint and crude by younger generations raised on MTV, Hindi film music, and disco. At the same time, Indo-Caribbeans have been participating in their countries' economic, political, and cultural lives to a far greater extent than previously. Accompanying this participation has been a lively cultural revival, encompassing both an enhanced assertion of Indianness and a spirit of innovative syncretism. One of the most well-known products of this process is chutney, a dynamic music and dance phenomenon that is simultaneously a folk revival and a pop hybrid. In Trinidad, it has also been the vehicle for a controversial form of female empowerment and an agent of a new, more inclusive, conception of national identity. Thus, East Indian Music in the West Indies is a portrait of a diaspora community in motion. It documents the social and cultural development of a people "without history," a people who have sometimes been dismissed as foreigners who merely perpetuate the culture of the homeland rather than becoming "truly" Caribbean. Professor Manuel shows how inaccurate this characterization is. On the one hand, in the form of tã n-singing, it examines the distinctiveness of traditional Indo-Caribbean musical culture. On the other, in the form of chutney, it examines the new assertiveness and syncretism of Indo-Caribbean popular music. Students of Indo-Caribbean music and curious world-music fans alike will be fascinated by Professor Manuel's guided tour through the complex and exciting world of Indo-Caribbean musical culture. Author note: Peter Manuel, an authority on the music of both North India and the Caribbean, is Associate Professor in the Department of Art, Music, and Philosophy at John Jay College. He is the author of several books, including Popular Musics of the Non-Western World (Oxford University Press), Cassette Culture: Popular Music and Technology in North India, and Caribbean Currents: Caribbean Music from Rumba to Reggae (Temple University Press).

"This guide to over 500 recorded episodes of The Great Gildersleeve and to the scripts of 46 episodes for which no recordings exist gives background on the development of the program and appendices list episodes as well as provide information about cast members, notable occurrences on the program, ratings, and the films and TV series"--Provided by publisher.

IT'S TIME FOR HOLI helps all children gain an understanding of the Indian culture by learning more about Holi, the festival of colors. Holi is a popular Indian festival that takes place at the end of the winter season. The celebration of Holi brings people closer together. During Holi, people welcome spring by throwing colored water or powder on one another. This story begins during the winter season, with a boy who is anxiously waiting for spring and the celebration of Holi to begin. When Holi day finally arrives, he can't wait to celebrate. He decides to use his colored powders-- before his family and friends arrive As he explores the different colored powders, he starts to relate the colors to what he sees happening in nature during springtime. Through his own exploration, he learns more about the significance of this colorful festival. This story also allows for children to learn about the celebration of Holi from simple, repetitive text using rhyme, alliteration, and engaging dialogue. By reading this story, children are also exposed to age-appropriate concepts such as colors, seasons, and multicultural celebrations. Amita Roy Shah enjoys teaching children about different cultures. She has a range of experiences in teaching and curriculum development. Currently, she works as an educational consultant for several educational publishing companies. Additionally, she is in the process of completing her Doctorate in Education (Ed.D.) in Curriculum and Teaching at Teachers College, Columbia University. Her research focuses on the experiences of South Asians living in the United States. Amita has previously worked as a third grade teacher for Los Angeles Unified School District. She has also worked as a curriculum designer to develop educational products and materials for children in grades Pre-K - 5. When Amita is not working, she enjoys spending time with her family. She especially loves reading books to her son

The nautanki performances of northern India entertain their audiences with often ribald and profane stories. Rooted in the peasant society of pre-modern India, this theater vibrates with lively dancing, pulsating drumbeats, and full-throated singing. In Grounds for Play, Kathryn Hansen draws on field research to describe the different elements of nautanki performance: music, dance, poetry, popular story lines, and written texts. She traces the social history of the form and explores the play of meanings within nautanki narratives, focusing on the ways important social issues such as political authority, community identity, and gender differences are represented in these narratives. Unlike other styles of Indian theater, the nautanki does not draw on the pan-Indian religious epics such as the Ramayana or the Mahabharata for its subjects. Indeed, their storylines tend to center on the vicissitudes of stranded heroines in the throes of melodramatic romance. Whereas nautanki performers were once much in demand, live performances now are rare and nautanki increasingly reaches its audiences through electronic media—records, cassettes, films, television. In spite of this change, the theater form still functions as an effective conduit in the cultural flow that connects urban centers and the hinterland in an ongoing process of exchange.