

Bhakti Song All Film

RIGHT HERE, WE HAVE COUNTLESS BOOK **BHAKTI SONG ALL FILM** AND COLLECTIONS TO CHECK OUT. WE ADDITIONALLY OFFER VARIANT TYPES AND MOREOVER TYPE OF THE BOOKS TO BROWSE. THE WITHIN ACCEPTABLE LIMITS BOOK, FICTION, HISTORY, NOVEL, SCIENTIFIC RESEARCH, AS CAPABLY AS VARIOUS FURTHER SORTS OF BOOKS ARE READILY REACHABLE HERE.

AS THIS BHAKTI SONG ALL FILM, IT ENDS GOING ON BEAST ONE OF THE FAVORED EBOOK BHAKTI SONG ALL FILM COLLECTIONS THAT WE HAVE. THIS IS WHY YOU REMAIN IN THE BEST WEBSITE TO SEE THE INCREDIBLE BOOK TO HAVE.

THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS: HUUCHIR TO JENNEFELT STANLEY SADIE 2001

FESTIVAL 2003

ORGANISER 1997-08

ARCHIVES POLONAISES D'ETUDES ORIENTALES 1998

CREATIVE ARTS IN MODERN INDIA 1995

THE OXFORD COMPANION TO INDIAN THEATRE ANANDA LAL 2004 THIS ENCYCLOPEDIA VOLUME IS THE FIRST OF ITS KIND IN ANY LANGUAGE COVERING ALL OF INDIAN THEATRE. LAVISHLY ILLUSTRATED, WITH SOME RARE PHOTOGRAPHS FROM ARCHIVAL COLLECTIONS.

RAJ KAPOOR, THE FABULOUS SHOWMAN BUNNY REUBEN 1995

THE INDIAN LISTENER ALL INDIA RADIO (AIR), NEW DELHI 1940-08-22 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 WAS PUBLISHED BY ALL INDIA RADIO, NEW DELHI. IN 1950, IT WAS TURNED INTO A WEEKLY JOURNAL. LATER, THE INDIAN LISTENER BECAME "AKASHVANI" IN JANUARY 5, 1958. IT WAS MADE A FORTNIGHTLY AGAIN ON JULY 1, 1983. 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. NAME OF THE JOURNAL: THE INDIAN LISTENER LANGUAGE OF THE JOURNAL: ENGLISH DATE, MONTH & YEAR OF PUBLICATION: 22-08-1940 PERIODICITY OF THE JOURNAL: FORTNIGHTLY NUMBER OF PAGES: 88 VOLUME NUMBER: Vol. V, No. 17 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 1299-1358 ARTICLE: 1. THE PLAY 2. VISVABHARATI 3. AIR'S NEWS STUDIO 4. PLANNED LISTENING 5. PHYSICAL CULTURE FOR WOMEN AUTHOR: 1. Col. C. A. F. DRUMMOND 2. RATHINDRANATH TAGORE 3. UNKNOWN 4. MARJORIE MALAIPERUMAN 5. RAZIA SIRAJ-UD-DIN KEYWORDS: 1. PLAY, COMEDY, PEOPLE 2. VISVABHARATI, SWITZERLAND, SHANTINIKETAN, RATHINDRANATH TAGORE, BRAHMACHARYASHRAM 3. A.S. BOKHARI, NEW NEWS STUDIO, AIR, CENTRAL NEWS ORGANIZATION 4. RADIO BROADCASTING, FAVOURITE NEWS PROGRAMME, RADIO LISTENING 5. WOMEN, PHYSICALLY STRONGER DOCUMENT ID: INL-1940 (J-D) VOL- II (05)

AKASHVANI ALL INDIA RADIO (AIR), NEW DELHI 1972-10-22 "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. FROM 1950, IT WAS TURNED INTO A WEEKLY JOURNAL. LATER, THE INDIAN LISTENER BECAME "AKASHVANI" (ENGLISH) W.E.F. JANUARY 5, 1958. IT WAS MADE FORTNIGHTLY

JOURNAL AGAIN W.E.F JULY 1, 1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: ENGLISH DATE, MONTH & YEAR OF PUBLICATION: 22 OCTOBER, 1972 PERIODICITY OF THE JOURNAL: WEEKLY NUMBER OF PAGES: 48 VOLUME NUMBER: Vol. XXXVII. No. 44 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 13-46 ARTICLE: 1. USTAD ALLUDDIN KHAN 2. THE TYRANNY OF CONVENTIONS 3. INDIAN FILMS II--THE ROLE OF EXPERIMENTS 4. FACTS OF JOURNALISM: ARTISTS, SKETCHES AND DRAWINGS 5. TENSION AND RELAXATION 6. HOLDING AND PROFITEERING AUTHOR: 1. H. V. PATANJALI 2. MURKOTH SRINIVASAN 3. MRINAL SEN 4. DESMOND DOIG 5. DR.G. S. SAINANI 6. PROF. DIBAKAR JHA KEYWORDS : 1. HONOURS CONFERRED 2. HOW SOCIETY IS SLAVE TO CUSTOMS AND CONVENTIONS. 3. TECHNICAL INNOVATIONS, EXPERIMENTS IN FILM MAKING, FILMS AS A ART FARM 5. WHAT DOES TENSION DO TO YOUR SYSTEM. CAUSES OF MENTAL TENSIONS, ART OF RELAXATION PRASAR BHARATI ARCHIVES HAS THE COPYRIGHT IN ALL MATTERS PUBLISHED IN THIS "AKASHVANI" AND OTHER AIR JOURNALS. FOR REPRODUCTION PREVIOUS PERMISSION IS ESSENTIAL.

INDIAN FILMS 1977

FIFTY YEARS OF INDIAN TALKIES, 1931-1981 T. M. RAMACHANDRAN 1981

FINGERPRINTING POPULAR CULTURE VINAY LAL 2006 CINEMA IN INDIA HAS ALWAYS BEEN A PLAY OF MIDDLE-CLASS SENSIBILITIES AND FANTASY LIFE. AND, THIS MIDDLE CLASS NOW SEEMS TO HAVE COME INTO ITS OWN. FROM THE TIME OF INDIRA GANDHI, THE POLITICAL AGENDAS OF POLITICAL PARTIES AND LEADERS HAVE BEEN INCREASINGLY SHAPED BY MIDDLE-CLASS CONSCIOUSNESS AND POPULAR CINEMA HAS BECOME FOR THIS CLASS BOTH AN IDEOLOGICAL PHALANX AND A MAJOR VEHICLE OF SELF-EXPRESSION. THE MEDIA-EXPOSED PUBLIC IN TURN HAS BECOME MORE ACCESSIBLE THROUGH THE MYTHIC STRUCTURES AND LARGER-THAN-LIFE FIGURES OF POPULAR CINEMA. THE MEDIUM HAS BECOME A NEW, MORE POWERFUL LANGUAGE OF PUBLIC DISCOURSE. THIS BOOK, LIKE ITS COMPANION VOLUME *THE SECRET POLITICS OF OUR DESIRES* (1998), IS A PRODUCT OF THIS AWARENESS. IT USES INDIAN POPULAR CINEMA TO REEXAMINE THE RELATIONSHIPS AMONG SOCIETY, POLITICS, AND CULTURE. THE SIX ESSAYS IN IT, MOSTLY BY CONTRIBUTORS FROM OUTSIDE THE WORLD OF FILM STUDIES AND FILM CRITICISM, SPAN TOPICS SUCH AS SHOWMANSHIP AND STYLIZATION OF IMAGES; THE HUMAN CHARACTERIZATION OF ABSTRACT CONCEPTS SUCH AS GOOD AND EVIL; THE OPEN-ENDED, EPISODIC AND FRAGMENTED NATURE OF THE NARRATIVE, CEMENTED TOGETHER THROUGH DEVICES SUCH AS FAMILY "HISTORY" AND "FILIAL LOVE"; AND THE RE-EMERGENCE OF "HINDUSTANI" AS A SECULAR LANGUAGE OF FILM. THE ESSAYS ALSO COVER POPULAR CINEMA'S FEAR OF USING COMEDY WHEN DEALING WITH THE LEGITIMACY AND AUTHORITY OF THE STATE; THE "IDEAL" FEMININITY CONJURED BY LATA MANGESHKAR'S VOICE; AND THE DEBTS TO HOLLYWOOD AND THE CARNIVALESQUE THAT SHAPE GURU DUTT'S COMEDIES.

CINEMA VISION INDIA 1980

CONTINUUM ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD PART 2 LOCATIONS (5 VOL SET) JOHN SHEPHERD 2005-04-18 "EPMOW LIVES MUSIC. PUT ANOTHER WAY, IT DOES FOR POPULAR MUSIC WHAT GROVE HAS DONE FOR CLASSICAL" DAVID BRACKETT 'EXCELLENT, READABLE AND THOROUGHLY USEFUL... WHILE SOME PREVIOUS SINGLE-VOLUME AND MULTIVOLUME WORKS HAVE ADDRESSED THE DEVELOPMENT AND CURRENT STATE OF POPULAR MUSIC, NONE HAS DONE SO WITH THIS WORK'S DEPTH OF SCHOLARSHIP AND GLOBAL REACH. SCHOLARLY, CLEARLY WRITTEN, AND WELL INDEXED, IT IS AN IDEAL REFERENCE SET.' LIBRARY JOURNAL CONTINUUM ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD'S FIVE-VOLUME WORK 'LOCATIONS' IS THE MOST AUTHORITATIVE REFERENCE WORK ON THE HISTORY AND CURRENT PRACTICE OF POPULAR MUSIC EVER PUBLISHED. THE FIVE VOLUMES ON 'LOCATIONS' THAT FORM PART 2 OF THIS MULTI-VOLUME WORK FOLLOW ON FROM THE TWO VOLUMES OF PART 1: MEDIA, INDUSTRY AND SOCIETY (VOLUME I) AND PERFORMANCE AND PRODUCTION (VOLUME II). THEY COVER OVER 200 NATION STATES AND ARE ORGANIZED ACCORDING TO CONTINENTAL REGIONS: VOLUME III: CARIBBEAN AND LATIN AMERICA VOLUME IV: NORTH AMERICA VOLUME V: ASIA AND OCEANIA VOLUME VI: AFRICA AND THE MIDDLE EAST VOLUME VII: EUROPE EACH DISCUSSES THE HISTORY, DEVELOPMENT AND CURRENT PRACTICE OF POPULAR MUSIC IN CITIES, DISTRICTS, CROSS-BORDER REGIONS, NATION STATES AND DIASPORIC COMMUNITIES AROUND THE WORLD. INCLUDES COVERAGE OF:- THE HISTORICAL, GEOGRAPHICAL, DEMOGRAPHICAL, POLITICAL, ECONOMIC AND CULTURAL CONTEXT- GENRES FOR WHICH THE LOCATION IS KNOWN OR WHICH HAVE BEEN IMPORTANT TO THE DEVELOPMENT AND CURRENT PRACTICE OF ITS POPULAR MUSIC- SIGNIFICANT VENUES SUCH AS THEATRES, DANCE HALLS, CLUBS AND BARS- THE ROLE OF THE INDUSTRY: MUSIC PUBLISHERS, RECORD COMPANIES/LABELS, RECORDING STUDIOS, RADIO AND TV- THE ROLE OF THE STATE AND GOVERNMENT REGULATORY BODIES- THE TEACHING AND RESEARCH OF POPULAR MUSIC IN EDUCATIONAL INSTITUTIONS- SONGS ASSOCIATED WITH THE LOCATION- NOTABLE PERFORMERS AND OTHER PRACTITIONERS SUCH AS PRODUCERS, ENGINEERS, TECHNOLOGICAL INNOVATORS, RECORD COMPANY HEADS, JOURNALISTS, CRITICS AND SCHOLARS, SONGWRITERS, COMPOSERS AND LYRICISTS. 250 LEADING POPULAR MUSIC SCHOLARS AND PRACTITIONERS HAVE CONTRIBUTED OVER 500 ENTRIES. THEY INCLUDE RAFAEL JOSÉ DE MENEZES BASTOS ON BRAZIL, PETER MANUEL ON INDIA AND THE CARIBBEAN ISLANDS, JOHN COLLINS ON GHANA, MOYA ALIYA MALAMUSI ON MALAWI, TERU MITSUI ON JAPAN, MOTTI REGEV ON ISRAEL, MARTIN STOKES ON

TURKEY, RICHARD PETERSON ON NASHVILLE, AMY KU'ULEIALOHA STILLMAN ON HAWAII, BRUCE JOHNSON ON AUSTRALIA, PAOLO PRATO ON ITALY, SVANIBOR PETTAN ON CROATIA AND ALF BJÖRNBERG ON SWEDEN. FOR MORE INFORMATION PLEASE VISIT: WWW.CONTINUUMPOPMUSIC.COM

MUSIC IN LATIN AMERICA AND THE CARIBBEAN: AN ENCYCLOPEDIA MALENA KUSS 2004 THE MUSIC OF THE PEOPLES OF SOUTH AND CENTRAL AMERICA, MEXICO, AND THE CARIBBEAN HAS NEVER RECEIVED A COMPREHENSIVE TREATMENT IN ENGLISH UNTIL THIS MULTI-VOLUME WORK. TAKING A SOCIOCULTURAL AND HUMAN-CENTERED APPROACH, MUSIC IN LATIN AMERICA AND THE CARIBBEAN GATHERS THE BEST SCHOLARSHIP FROM WRITERS ALL OVER THE WORLD TO COVER IN DEPTH THE MUSICAL LEGACIES OF INDIGENOUS PEOPLES, CREOLES, AFRICAN DESCENDANTS, IBERIAN COLONIZERS, AND OTHER IMMIGRANT GROUPS THAT MET AND MIXED IN THE NEW WORLD. WITHIN A HISTORY MARKED BY CULTURAL ENCOUNTERS AND DISLOCATIONS, MUSIC EMERGES AS THE POWERFUL TOOL THAT NEGOTIATES IDENTITIES, ENACTS RESISTANCE, PERFORMS BELIEFS, AND CHALLENGES RECEIVED AESTHETICS. THIS WORK, MORE THAN TWO DECADES IN THE MAKING, WAS CONCEIVED AS PART OF "THE UNIVERSE OF MUSIC: A HISTORY" PROJECT, INITIATED BY AND DEVELOPED IN COOPERATION WITH THE INTERNATIONAL MUSIC COUNCIL, WITH THE GOALS OF HIGHLIGHTING CULTURAL REPRESENTATION FROM THE PERSPECTIVES OF LATIN AMERICANS AND CARIBBEANS AND EMPHASIZING THE ROLE THAT MUSIC PLAYS IN HUMAN LIFE. THE FOUR VOLUMES THAT CONSTITUTE THIS WORK ARE STRUCTURED AS PARTS OF A SINGLE CONCEPTION AND GATHER 150 CONTRIBUTIONS BY MORE THAN 100 DISTINGUISHED SCHOLARS REPRESENTING 36 COUNTRIES. VOLUME 2, PERFORMING THE CARIBBEAN EXPERIENCE, FOCUSES ON THE RECONFIGURATION OF THIS COMPLEX SOUNDSCAPE AFTER THE CONQUEST AND ON THE STRATEGIES BY WHICH GROUPS FROM DISTANT WORLDS RECONSTRUCTED TRADITIONS, ASSIGNING NEW MEANINGS TO FRAGMENTS OF MEMORY AND WELDING A FASCINATING VARIETY OF UNIQUE CREOLE CULTURES. SHAPED BY AN ENDURING AFRICAN PRESENCE AND THE EXPERIENCE OF SLAVERY AND COLONIZATION BY THE SPANISH, FRENCH, BRITISH, AND DUTCH, PEOPLES OF THE CARIBBEAN ISLANDS AND CIRCUM-CARIBBEAN TERRITORIES RESORTED TO THE POWER OF MUSIC TO MIRROR THEIR HISTORY, ASSERT IDENTITY, GAIN FREEDOM, AND TRANSCEND THEIR EXPERIENCE IN LASTING MUSICAL MESSAGES. ESSAYS ON PAN-CARIBBEAN THEMES, SURVEYS OF TRADITIONS, AND RIVETING PERSONAL ACCOUNTS CAPTURE THE ESSENCE OF PLURALISTIC AND SPIRITUALIZED BRANDS OF CREATIVITY THROUGH THE VOICES OF AN UNPRECEDENTED NUMBER OF CARIBBEAN AUTHORS, INCLUDING A REPRESENTATIVE CONTINGENT OF DISTINGUISHED CUBAN SCHOLARS WHOSE WORK IS BEING PUBLISHED IN ENGLISH TRANSLATION FOR THE FIRST TIME IN THIS WORK. TWO CDS WITH OVER 52 RECORDED EXAMPLES ILLUSTRATE THE CONTRIBUTIONS TO THIS RICH VOLUME.

HINDI FILM GILATISON E. ARNOLD 1991 THIS STUDY TRACES THE MUSICAL DEVELOPMENT OF THE HINDI FILM SONG FROM THE BEGINNING OF INDIAN SOUND FILM IN 1931 TO THE PRESENT DAY, WITH AN EMPHASIS ON THE YEARS 1931-55. BASED LARGELY ON FIELDWORK CARRIED OUT WITHIN THE BOMBAY FILM INDUSTRY IN 1982-83, THIS DISSERTATION ADDRESSES QUESTIONS THAT RELATE TO MUSICAL AS WELL AS CULTURAL, SOCIAL, HISTORICAL, AND TECHNOLOGICAL ASPECTS OF THIS POPULAR SONG GENRE. THE STUDY EXAMINES THE UNIQUE ROLE OF HINDI FILM SONG BOTH IN INDIAN MUSICAL CULTURE--AS AN INTEGRAL COMPONENT OF THE COMMERCIAL HINDI FILM AND AS THE MAJOR FORM OF NATIVE, MASS-MEDIATED POPULAR MUSIC--AND IN INDIAN CULTURE AND SOCIETY IN GENERAL. IT FURTHER EXPLORES THE CULTURAL, HISTORICAL, AND MUSICAL FORCES THAT HAVE COMBINED TO PRODUCE THIS EXTRAORDINARILY POPULAR MUSIC. THE ORGANIZATION OF CHAPTERS REFLECTS A CHRONOLOGICAL APPROACH TO THE HISTORY OF HINDI FILM SONG. THE FIRST CHAPTER DEALS WITH THE TRANSITION FROM SILENT TO SOUND FILM. FILM SOUND PRODUCTION IN THE 1930S, THE SUBJECT OF CHAPTER 2, INCLUDES DISCUSSION OF THE NEW ROLES OF FILM MUSIC DIRECTOR, FILM ACTOR-SINGER AND FILM MUSICIAN, AND THE FILM STUDIO STRUCTURE, IN ADDITION TO MUSICAL ANALYSIS OF EARLY HINDI FILM SONGS. CHAPTER 3 FOCUSES ON THE REVOLUTIONARY CHANGEOVER FROM ACTOR-SINGER TO PLAYBACK SINGER, ENABLED BY TECHNOLOGICAL ADVANCES. THE FOURTH CHAPTER DESCRIBES THE TRANSITION FROM FILM STUDIOS TO INDEPENDENT FILM PRODUCERS IN THE 1940S-EARLY 1950S, WITH THE ESTABLISHMENT OF 'FORMULAS' AND THE EMERGENCE OF AN IDENTIFIABLE MAINSTREAM HINDI FILM SONG FORM, AND ALSO SURVEYS THE FILM GAWWALI/, BHAJAN, GAZAL, FOLK SONG, AND THUMRI/. CHAPTER 5 TURNS TO POST INDIAN INDEPENDENCE (1947) DEVELOPMENTS: THE 'GOLDEN AGE OF MELODY,' THE EXPANSION OF THE FILM ORCHESTRA, THE INCREASINGLY ECLECTIC FILM SONG COMPOSITION, AND THE IMPACT OF TECHNOLOGY AND COMMERCIALIZATION. CHAPTER 6 SUMMARIZES THE CHANGES THAT HAVE TAKEN PLACE SINCE THE MID 1950S, INCLUDING THE RISE OF A 'PARALLEL' OR 'NEW WAVE' CINEMA. THE LAST CHAPTER DRAWS TOGETHER THE PARTICULAR COMBINATION OF MUSICAL, HISTORICAL, AND CULTURAL FORCES BEHIND THE CREATION AND PRODUCTION OF HINDI FILM SONG, AND ASSESSES THE ROLE OF THIS POPULAR MUSIC IN 20TH-CENTURY INDIAN MUSIC, CULTURE, AND SOCIETY.

INTERCULTURAL MUSIC: THE COMPOSER'S APPROACH TO CREATIVITY ; CONTEMPORARY PERSPECTIVES ON HISTORICAL ATTITUDES ; CONFRONTING INTERCULTURALISM IN MUSIC EDUCATION ; MUSIC WITHIN THE CONTEXT OF GOVERNMENT POLICY, POLITICAL CONFLICTS AND RESOLUTION ; THEORETICAL CONCEPTS, SOCIAL FUNCTION, RHYTHMIC NORMS AND CONTEXTUAL PRACTICE CYNTHIA TSE KIMBERLIN 1995

STUDIES IN SOUTH ASIAN DEVOTIONAL LITERATURE A. W. ENTWISTLE 1994 OVER THE PAST FEW DECADES MORE AND MORE

SCHOLARS FROM AROUND THE WORLD HAVE TAKEN UP THE STUDY OF SOUTH ASIAN DEVOTIONAL LITERATURE.

INDIA INTERNATIONAL CENTRE QUARTERLY INDIA INTERNATIONAL CENTRE 1981

AKASHVANI PUBLICATIONS DIVISION (INDIA), NEW DELHI 1960-07-31 "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. FROM 1950, IT WAS TURNED INTO A WEEKLY JOURNAL. LATER, THE INDIAN LISTENER BECAME "AKASHVANI" (ENGLISH) W.E.F. JANUARY 5, 1958. IT WAS MADE FORTNIGHTLY JOURNAL AGAIN W.E.F. JULY 1, 1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: ENGLISH DATE, MONTH & YEAR OF PUBLICATION: 31/07/1960 PERIODICITY OF THE JOURNAL: WEEKLY NUMBER OF PAGES: 48 VOLUME NUMBER: VOL. XXV. No. 31. BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 08-48 ARTICLE: 1. INDIAN AUTOMOBILE INDUSTRY 2. BORIS PASLERNAK 3. RELIGIOUS REFORMATION IN INDIA: I AUTHOR: 1. L.K. JHA 2. S.A. GOVINDARAJAN 3. SARDAR K.M. PANIKKAR KEYWORDS: GOVT. INITIATIVE, HIGH COST, NEW PHASE, ECONOMY CAR REVEALING VERSES, THE SYMBOL, THE REFUSAL, THE PROTEST THE BRITISH ARRIVE, THE ARYA SAMAJ DOCUMENT ID: APE-1960-(J-D)-VOL-II-05 PRASAR BHARATI ARCHIVES HAS THE COPYRIGHT IN ALL MATTERS PUBLISHED IN THIS AND OTHER AIR JOURNALS. FOR REPRODUCTION PREVIOUS PERMISSION IS ESSENTIAL.

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HIMMAT 1980

HINDI CINEMA YEAR BOOK 2005 VOL. NO. 1 COVERS THE INDIAN FILM INDUSTRY FROM 1896-2001.

SRUTI 2005

THE GODDESS AS ROLE MODEL HEIDI R.M. PAUWELS 2008-10-09 "SEEKS TO UNDERSTAND THE MAJOR MYTHOLOGICAL ROLE MODELS THAT MARK THE MORAL LANDSCAPE NAVIGATED BY YOUNG HINDU WOMEN. HEIDI PAUWELS COMPARES HOW THE FIGURES OF SITA AND RADHA HAVE BEEN PORTRAYED IN A VARIETY OF MEDIA: THE ANCIENT SANSKRIT SOURCES, MEDIEVAL VERNACULAR RETELLINGS, AND CONTEMPORARY TELEVISION SHOWS"--OCLC

FILM WORLD 1981

INDIAN CINEMA SUPERBAZAAR ARUNA VASUDEV 1983

BOMBAY 1989

SOCIOLOGY OF ORIENTAL MUSIC OM PRAKASH JOSHI 1992

BHAKTI IN CURRENT RESEARCH, 1979-1982 MONIKA HORSTMANN 1983

COLLECTIONS, FIRST INDIAN FILM & VIDEO GUIDE 1991

MUSIC AND MEDIA IN LOCAL LIFE INGEMAR GRANDIN 1989

SAINIK SAMACHAR 1963

BOLLYWOOD SOUNDS JAYSON BEASTER-JONES 2014-10-09 BOLLYWOOD SOUNDS FOCUSES ON THE SONGS OF INDIAN FILMS IN THEIR HISTORICAL, SOCIAL, COMMERCIAL, AND CINEMATIC CONTEXTS. AUTHOR JAYSON BEASTER-JONES TAKES READERS THROUGH THE HIGHLY COLLABORATIVE COMPOSITIONAL PROCESS, HIGHLIGHTING THE CONTRIBUTIONS OF FILM DIRECTORS, MUSIC DIRECTORS (COMPOSERS), LYRICISTS, MUSICIANS, AND SINGERS IN SONG PRODUCTION. THROUGH CLOSE MUSICAL AND MULTIMEDIA ANALYSIS OF MORE THAN TWENTY LANDMARK COMPOSITIONS, BOLLYWOOD SOUNDS ILLUSTRATES HOW THE PRODUCERS OF INDIAN FILM SONGS HAVE LONG MEDIATED A VARIETY OF MUSICAL STYLES, INSTRUMENTS, AND PERFORMANCE PRACTICES TO CREATE A UNIQUELY COSMOPOLITAN MUSIC GENRE. AS AN EXPLORATION OF THE MUSIC OF SEVENTY YEARS OF HINDI FILMS, BOLLYWOOD SOUNDS PROVIDES LONG-TERM HISTORICAL INSIGHTS INTO FILM SONGS AND THEIR MUSICAL AND CINEMATIC CONVENTIONS IN WAYS THAT WILL APPEAL BOTH TO SCHOLARS AND TO NEWCOMERS TO INDIAN CINEMA.

DISSERTATION ABSTRACTS INTERNATIONAL 1992-06

MEDIA EDUCATION, COMMUNICATION, AND PUBLIC POLICY KEVAL J. KUMAR 1995

A CRITIQUE OF HINDUSTHANI MUSIC AND MUSIC EDUCATION S. S. AWASTHI 1963

SCHIRMER ENCYCLOPEDIA OF FILM BARRY KEITH GRANT 2007 THIS REFERENCE SOURCE COVERS ALL ASPECTS OF THE CINEMA, INCLUDING FILM HISTORY, PRODUCTION, NATIONAL CINEMAS, GENRE THEORY AND CRITICISM, AND CULTURAL CONTEXTS.

KRISHNA'S SONG STEVEN ROSEN 2007 ROSEN OFFERS WESTERNERS AN EASY-TO-READ INTRODUCTION TO A SACRED TEXT, DEMYSTIFYING ITS CONSIDERABLE PHILOSOPHY IN A USER-FRIENDLY WAY. THIS IS NOT YET ANOTHER TRANSLATION, MERELY REITERATING WHAT THE GITA ITSELF HAS TO SAY. IT IS RATHER AN ATTEMPT TO CULTURALLY TRANSLATE THE TEXT, MAKING USE OF CONCEPTS AND CATEGORIES TO WHICH WESTERN READERS ARE ACCUSTOMED. BY ENGAGING FAMILIAR MOTIFS--SUCH AS ISSUES OF MODERNITY, POP-CULTURE ICONS, AND WELL-KNOWN PHILOSOPHERS IN THE WEST--THE AUTHOR BRINGS THE GITA INTO FOCUS FOR NON-SPECIALISTS AND SCHOLARS ALIKE. THROUGH A SERIES OF CONTEMPORARY NEWS REFERENCES AND INSIGHTFUL SUMMARIES, READERS WILL FINALLY UNDERSTAND THE FACTS AND PERSONALITIES THAT MAKE UP THE BHAGAVAD GITA. USING HIS MANY YEARS OF GITA-CENTERED RESEARCH, ROSEN UNLOCKS THE MYSTERIES OF THE TEXT'S SPIRITUAL UNDERPINNINGS. HE PROVIDES AN OVERVIEW OF THE GITA'S NARRATIVE AND TEACHINGS ALONGSIDE DOCUMENTATION OF ITS TRADITIONAL APPLICATION AND MORE MODERN WAYS IN WHICH THE TEXT CAN BE UNDERSTOOD. STUDENTS AND SCHOLARS ALIKE WILL REJOICE IN HOW WELL THIS BOOK LAYS BARE THE CULTURE AND THE CONTEXT OF THE GITA, RESULTING IN A READER'S DEEP FAMILIARITY WITH THIS MOST SACRED OF ALL THE WORLD'S WISDOM TEXTS.

A SOUTHERN MUSIC T.M. KRISHNA 2017-08-16 T.M. KRISHNA, ONE OF THE FOREMOST KARNATIK VOCALISTS TODAY, BEGINS HIS PANORAMIC EXPLORATION OF THAT TRADITION WITH A FUNDAMENTAL QUESTION: WHAT IS MUSIC? TAKING NOTHING FOR GRANTED AND ADDRESSING DIVERSE READERS FROM KARNATIK MUSIC'S RICH SPECTRUM AND BEYOND IT, KRISHNA PROVIDES A PATH-BREAKING OVERVIEW OF SOUTH INDIAN CLASSICAL MUSIC. HE ADVANCES PROVOCATIVE IDEAS ABOUT VARIOUS ASPECTS OF ITS PRACTICE. CENTRAL TO HIS THINKING IS THE CONCEPT OF 'ART MUSIC', THE ABILITY TO ACHIEVE ABSTRACTION, AS THE FOUNDATIONAL CHARACTER OF KARNATIK MUSIC. IN HIS EXPLORATIONS, HE SIGHTS THE VISIBLE CONNECTIONS AND UNAPPRECIATED INTERSECTIONS BETWEEN THIS MUSIC FORM AND OTHERS - HINDUSTANI MUSIC, BHARATANATYAM, FUSION MUSIC AND CINE MUSIC - TREADING NEW, OFTEN CONTENTIOUS, GROUND. A SOUTHERN MUSIC SEEKS TO RETRACE THE SOURCES OF KARNATIK MUSIC EVEN AS IT REFLECTS ON ITS SELF-RENEWING VITALITY TODAY. TO THAT END, KRISHNA EXAMINES A NUMBER OF ISSUES THAT KARNATIK MUSIC MUST FACE UP TO: QUESTIONS OF GENDER AND CASTE, THE ROLE OF RELIGION AND OF LYRICS INSPIRED BY DEVOTIONAL SENTIMENTS, THE DIASPORA AND ITS RELATIONSHIP WITH 'CLASSICAL' MUSIC, TECHNOLOGY. UNQUESTIONABLY THE DEFINITIVE BOOK ON KARNATIK MUSIC.