

time to permit these recorders to approach the artistes who were on the stage.

SHRI B. V. (MAMA) WARER-KAR : No. They were not on the stage as far as I know. There was enough time to contact those artistes and explain things to them. Will this be enquired into?

DR. MONO MOHAN DAS : So far as the Sangeet Natak Akadami is concerned, which organised this particular performance, it was in the contract with the artistes that records will not be made of that performance. So, most probably the authorities did not take any chance of allowing these people to go.

SHRI S. N. MAZUMDAR : May I know, what is the procedure adopted in this matter, that is, whether it is the procedure to ask the permission of the organisers, in this case, the Sangeet Natak Akadami, or the artistes?

DR. MONO MOHAN DAS : There is no hard and fast rule about these matters. Generally the artistes do not object at all to their records being taken by the All India Radio and relayed again. So far as this particular case is concerned, the artistes were very famous—one of them, Wilayat Khan and among others, Doogar brothers. From the very beginning they objected to any record being made of their performance.

SHRI S. N. MAZUMDAR : Secondly, may I know whether the permission of the Sangeet Natak Akadami was asked for? If not, how can the question of refusal come?

DR. MONO MOHAN DAS : Permission of the Sangeet Natak Akadami was asked by the All India Radio? No, Sir, So far as I know, no permission was asked for.

SHRI S. N. MAZUMDAR : I have another question. May I know how the activities of the song, dance and drama division under the Ministry of

Information and Broadcasting and the activities of the Sangeet Natak Akadami are being co-ordinated? Or, is there a conflict between these two?

DR. MONO MOHAN DAS : The Sangeet Natak Akadami has nothing to do with the Information and Broadcasting Ministry. It is one of the three Akadamis which are administered by the Education Ministry. So, if there is to be any co-ordination, it should be between the Ministry of Education and the Akadami and not with the Information and Broadcasting Ministry.

SHRI S. N. MAZUMDAR : What I wanted to know was whether there is any sort of a private war between these two units.

DR. MONO MOHAN DAS : How that question arises?

TRAINING IN DRAMATICS

*340. **SHRI B. V. (MAMA) WARER-KAR :** Will the Minister for EDUCATION be pleased to state:

(a) the number of institutions in the country which impart training in dramatics to promising artistes;

(b) the number of students undergoing training in each of these institutions at present; and

(c) whether any scholars have been granted scholarships for receiving training in dramatics in foreign countries and if so, how many and to which countries they have been sent?

THE DEPUTY MINISTER FOR EDUCATION (DR. MONO MOHAN DAS) : (a) and (b) Information is being collected and will be laid on the Table of the Sabha in due course.

(c) Five have been permitted to go to the United Kingdom for training in acting, production, stagecraft, etc., under the Government of India scheme of scholarships to young workers in different cultural fields.

SHRI B. V. (MAMA) WARER-KAR : May I know, Sir, whether these scholarships are intended for training in Indian dramatics and can that instruction be taken in England?

DR. MONO MOHAN DAS : So far as these scholarships are concerned, their monthly amount is Rs. 250 only, which is insufficient for maintaining them in any foreign country. But in these particular cases these scholars wanted that they should be permitted to go to England and take training there and no extra money should be given by the Government of India.

MR. CHAIRMAN : The question is not that. Whether they can be given training in Indian stage-craft, production, etc. in England—that is the question.

SHRI B. V. (MAMA) WARERKAR : In fact, there are so many institutions in India which can impart training in this respect. Why did they want to go to foreign countries?

DR. MONO MOHAN DAS : Perhaps they thought that the training would be better there.

SHRI M. VALIULLA : Who are these people that were sent there; what are their qualifications in each case?

DR. MONO MOHAN DAS : One was Shrimati Gurunan Soni. She is studying at the Guildhall School of Music and Drama, London. Another was Shri Habib Ahmed Khan Tanvir. He joined the Royal Academy of Dramatic Art, London, on 18th May 1955. Another was Shri Shivendra Kumar Sinha who joined the Royal Academy of Dramatic Art, London. There are two others. One was Shri Sushil Kumar Anand. He joined the Bristol Old Vic. Theatre School, Bristol, England. Another was Kumari Madhur Bahadur. She joined the Royal Academy of Dramatic Arts, London.

SHRI B. B. SHARMA : May I know the States from which the scholars come?

DR. MONO MOHAN DAS : That information is not with me now.

SHRI J. V. K. VALLABHARAO : Did the Government of India pay the passage money?

DR. MONO MOHAN DAS : There is no provision for giving any passage money to the scholars. It was met by the scholars themselves.

SHRI B. B. SHARMA : Sir, My question has not been answered. From what States these scholars come?

DR. MONO MOHAN DAS : That particular information is not at my disposal.

SHRI B. V. (MAMA) WARERKAR : What are the qualifications of these students who have been sent to the foreign countries?

DR. MONO MOHAN DAS : I have not that information at my disposal. If the hon. Member wants it, he may give notice.

NATIONAL BOOK TRUST

*341. **SHRI B. V. (MAMA) WARERKAR :** Will the Minister for EDUCATION be pleased to state :

(a) whether the National Book Trust has started functioning;

(b) if so, what work has so far been done by the Trust; and

(c) what expenditure has been incurred on that account?

THE DEPUTY MINISTER FOR EDUCATION (DR. K. L. SHRIMALI) : (a) No. Sir.

(b) and (c) The questions do not arise.

SHRI B. V. (MAMA) WARERKAR : When will the Trust begin in this respect?

DR. K. L. SHRIMALI : About What?

SHRI B. V. (MAMA) WARERKAR : When will the Trust begin working?

DR. K. L. SHRIMALI : Shortly.