

THE DANCE INDIA

A Treasure Trove of Culture & Tourism

ISSN 2456-4249
Volume 2 | Issue 8 | February 2018
₹ 90

TORCH BEARERS
THE SOVEREIGN OF ABHINAYA:
BHANUMATI BALAKRISHNAN

BEACONS OF LIGHT
THE QUINTESSENCE OF MANIPURI DANCE
YAIKHOM HEMANTA KUMAR

**THE SUN NEVER
SETS IN
RUKMINI'S
EMPIRE**





SHUBH LAGNAM COLLECTIONS

For weddings that are remembered
and spoken for a lifetime.



KEGS

- GOLD & SILVER JEWELLERY • SILK & FANCY SAREES • CHUDIDHARS
- MENS & KIDS READYMADES • COSMETICS • FOOTWEAR

- VISAKHAPATNAM • GAJUWAKA • GOPALAPATNAM • GUNTUR • NELLORE
- RAJAMAHENDRAVARAM • VIZIANAGARAM • SRIKAKULAM

WWW.CMRVIZAG.COM | FOLLOW US ON CMRGROUP CMRSHOPPINGMALL

CMR

SHOPPING MALL

The joy of life



Contents

Volume 2, Issue 8 | February 2018

Editorial Team 04

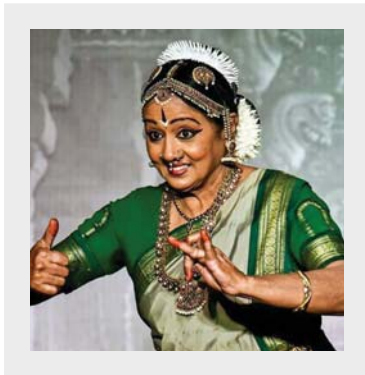
Editor's Note 05

Cultural Bulletin 06

Awards 16

Torch Bearers 22

The sovereign of Abhinaya:
Bhanumati Balakrishnan



Dance in India 28
KATHAKALI



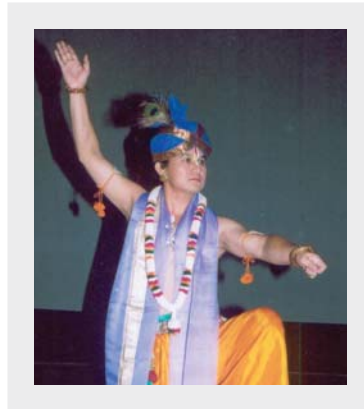
Cover Story 32

The Sun never sets in
Rukmini's Empire



Beacons of Light 44

The quintessence of Manipuri
Dance: Yaikhom Hemanta
Kumar



Classifieds 43

Rays of Hope 48

An epithet of Andhra Natyam:
Dr. Ramani Vedantam



Arangetram 51

Reviews 52

Vizag's yearly gala: 'The
Visakha Utsav'

Reports 54



In Sight 64

Tributes 65

Editorial

'The Dance India' - a monthly cultural magazine in English is our humble attempt to capture the spirit and culture of art in all its diversity.

"Art speaks the soul of its culture"

Editor-in-Chief
BRVikram Kumar

Associate Editor
RMK Sharma

Assistant Editor
V Sandhya Parimala

Sub Editors
D Praveena
Ch Nikhitha

Administration Manager
KV Lakshmi

Communications Incharge
K Bhanoji Rao

Circulation Manager
V Srinivas



Coordinators
(News, Advertisements & Subscriptions)

Sai Venkatesh Karnataka

Kashmira Trivedi Maharashtra

Alaknanda Noida

Lakshmi Thomas Chennai

Parinithi Gopal Sagar

Girija Chandran Kerala

GV Chari New Delhi

Dr. Kshithija Barve
Goa and Kolhapur

Anand Sharma
Pathankot (Punjab)

Articles may be submitted for possible publication in the magazine in the following manner.

- Send in your articles to editor.thedanceindia@gmail.com
Please include your full name, contact information (address and telephone number) and a short bio data.
- Articles are published in the magazine only on the condition that the author agrees to the terms of the Copyright Statement and Policy

Regd. Office: Trivikram Publications,
D.No. 50-01-50/1, ASR Nagar, Seethammadhara,
Visakhapatnam - 530 013, A.P.
Tel: +91 8897987445

The opinions, beliefs and viewpoints expressed by the various writers in the articles and reviews do not necessarily reflect the opinions, beliefs and viewpoints of the editorial team or official policies of The Dance India.

All rights reserved. © February 2018 -
The contents published in The Dance India magazine are an exclusive copyright of Trivikram Publications. No part of the magazine may be reproduced in whole or part without the written consent of Trivikram Publications.

All disputes are subject to the exclusive jurisdiction of competent courts in Visakhapatnam only.

Edited, Published and Owned by
Bathina Ranga Vikram Kumar,
Mobile No. +91-9848137445, on behalf of
Trivikram Publications from
D.No. 50-01-50/1, ASR Nagar,
Seethammadhara,
Dist. Visakhapatnam - 530 013, A.P. and

Printed by G. Sangameswara Rao
Sri Lekha Power printers
D. No : 30-20-30 & 31, Nehuru Sreet
Seetarampuram, Elluru Road
Vijayawada (Andhra Pradesh)

Editor: Bathina Ranga Vikram Kumar

Technical Advise and Graphic Design



Follow us on
  
thedanceindiamagazine



BR Vikram Kumar,
Editor-in-Chief.

Budget chops impinge the Indian culture

The importance of culture plays an important role in the development agenda of any nation representing a set of collective attitudes, values, goals and practices.

A country as diverse as India is symbolized by the plurality of its culture. The orders of the government's cultural bodies revolve around the functions like preservation and conservation of our cultural art, heritage and promotion of all

forms of art and culture, both tangible and intangible. Their primary task is to develop and sustain ways and means through which the creative and aesthetic sensibilities of the people remain active and dynamic.

However, arts and culture aren't generally a priority for most governments across the globe when compared to other portfolios. In situations of budget slash of any Nation, the budgets from government-run cultural bodies for the art and artists are prone to be confiscated. These cultural bodies suffer from either lack of attention and funding in favour of other departments.

Also, the perception of cultural budgets is given minimal priority which is echoed in India, the Asia's third-largest economy. Even after a budget sanction from cultural ministry for artists, it still stands unfair on grounds of budget allocation and distribution because of the raising corruption rates in cultural bodies; which is increasing in India day by day.

Despite sanction of some welfare schemes like pension and medical aid programs being administered by the Government, there still necessitates a concern for equal distribution of cultural budget for the establishment and welfare of art and artists.

On this account, I wish to make an appeal to the government authorities to focus on fair increase of the cultural budget for the upcoming financial year. Also, a sincere request is being made to Prime Minister of India, Mr. Narendra Modi to ponder on the cultural development of India along with other portfolios.

“If the art is poor; the nation is sick!”



Source from PIB

Hotel classification Guidelines simplified by MOT

By: Sanjay Kumar/JK/Tourism

Ministry of Tourism has streamlined the Hotel classification guidelines to make them simple, transparent and time bound. The application for classification and payments of fees has been made through digital platform only and the prevalent options of application by post and payment of fees by Demand Draft has been done away with. This has ensured the eradication of possibility of delay/manipulation caused by human interference.

Similarly, the time limit for ensuring compliances on deficiencies of a hotel, the prevalent system had an open ended scope without any prescribed time limit. The recent amendments have included a time limit of three months, thus removing any discretion in the matter. This will ensure a time bound compliance and speedy disposal of cases.

The amendments have made it clear that liquor shops/liquor stores in the premises of the hotel other than bars will not be considered for classification under star

hotels "with alcohol" category, to remove any ambiguity.

It has been made mandatory for all the hotels classified under all categories to display their classification status prominently at the reception and on their websites under a separate icon on the opening page, which will display the order of classification issued by the Ministry of Tourism, Government of India.

The amendments have included a detailed timeline within which the classification has to be completed. In every case where the required documents and procedures are fulfilled, the classification will be completed within 90 days. Event wise time limits (like inspection, uploading inspection report, submission of compliance in case of deficiencies, approval of Competent Authority and uploading of classification letter etc.) have been fixed to ensure that all the cases with no deficiency /compliance issues can be classified within 90 days of the date of application, according to PIB.

FEE through Tourism in December 2017

By: Sanjay Kumar/JK/Tourism

Ministry of Tourism estimates monthly Foreign Exchange Earnings (FEEs) through tourism in India, both in rupee and dollar terms based on the credit data of Travel Head from Balance of Payments of RBI.

The highlights of the estimates of FEEs from tourism in India for December 2017 and Jan-Dec 2017 are as below:

FEEs through Tourism (in Rs. terms)

FEEs during the month of December 2017 were Rs. 19,514 crore as compared to Rs. 16,558 crore in the previous year and Rs. 14,152 crore in December 2015, recording a monthly growth rate of 17.9 per cent. FEEs during the calendar year 2017 were Rs. 1,80,379 crore as compared to Rs. 1,54,146 crore in 2016 with a growth rate of 17.0%, according to PIB.

Inauguration of the 7th edition of 'Rashtriya Sanskriti Mahotsav, 2018'

The Union Minister for Chemicals and Fertilisers and Parliamentary Affairs, Ananth Kumar and The Union Minister of State for Culture (I/C) and Environment, Dr. Mahesh Sharma inaugurated the 7th edition of 'Rashtriya Sanskriti Mahotsav-2018' at the Jnana Jyothi Auditorium, Bengaluru early this month.

While addressing the inaugural function, Annath Kumar thanked Ministry of Culture for bringing prestigious Rashtriya Sanskriti Mahotsav in Karnataka again and celebrating the same through the spirit of 'Ek Bharat Shreshtha Bharat'. He also appreciated the efforts of the Ministry of Culture for organising Rashtriya Sanskriti Mahotsav. He further added that there is unity in diversity in our country and it is the Culture which binds all of them together. He also mentioned that organizing such a unique cultural event gives people from different regions a chance to showcase their talent, artworks and delicacies at one platform. Ministry of Culture plays a very important role in preserving our rich cultural heritage and in uniting our country.

In his address, Dr Mahesh Sharma said, "We are delighted to bring to you our beloved and Hon'ble PM shri Narendra Modi's vision of Strong and united India with respect and appreciation of multicultural and respect for each other's rich cultural heritage exemplified by Ek Bharat Shreshtha Bharat programme through Rashtriya Sanskriti Mahotsav 2018, a cultural festival that will powerfully revive India's heritage, like never before. The event brought together the art, artisans, dance, handicrafts, flavours and music from different regions, making itself the largest ensemble of Indian culture. While this event introduced and connected country's youth to the various facets of our rich and vibrant culture, it also gave people from different regions a chance to showcase their talent,



The Union Minister for Chemicals and Fertilisers and Parliamentary Affairs, Ananth Kumar

artworks and delicacies at a larger-than-life podium".

Continuing its endeavour to promote India's Heritage, Ministry of Culture has organised 7 days long diversified cultural carnival 'Rashtriya Sanskriti Mahotsav - 2018' in Karnataka. The inaugural day witnessed soulful performances such as Pandvani by Teejan Bai and Vedic chants and Bhajans by Krishna Kant Shukla and fusion performances of more than 350 folk artists, highlighting different dance forms including folk and tribal.

As a part of Rashtriya Sanskriti Mahotsav Dr Mahesh Sharma also inaugurated an exhibition at National Gallery of Modern Art, Bangluru on Nicholas Roerich, a Russian artist, writer, theosophist and archaeologist who lived and died in the Himalayas.

The Mahotsav was spread across in many cities in Karnataka beginning with Bengaluru followed by in Hubli-Dharwad and Mangaluru. Cultural Utsavs was held at all the venues in Karnataka. In addition to the cultural fiesta, a gamut of events was planned for the Mahotsava in Bengaluru, according to PIB.

Launch of the 'Incredible India !' 2018 Calendar

By: Sanjay Kumar/JK/Tourism



Minister of State for Tourism (Independent Charge) and Minister of State for Electronics & Information Technology, K.J. Alphons launching the "Incredible India Digital Calendar-2018" in early January 2018.

In line with the Government's Digital India initiative, Minister of State for Tourism (Independent Charge) and Minister of State for Electronics & Information Technology, K.J. Alphons launched the "Incredible India Digital Calendar-2018" in early January 2018. He also released the Incredible India Wall & Desk Calendar for 2018 on the occasion.

The Incredible India Digital calendar application enables users to know about the events & festivals happening in India on the go. The Digital Calendar can be downloaded on Android and iOS platforms.

The Incredible India Digital Calendar contains all exclusive features of any Digital Calendar making it a perfect travel planner on the go. This digital calendar can also be used as a personal planner. It also has information on festivals and events happening in the country and will also allow user to create and manage personal events, get regular notifications on the upcoming festivals and events, allow set up of customize reminders for individual events, share the

events with friends and contacts, etc. Each day will have a stunning image of tourist destinations from across India which can be shared on various social media platforms also.

Indian landscapes are as mesmerizing during the night as they are at day. Each leaf of Incredible India wall calendar 2018 has been crafted using illuminating paints that would glow in the dark. Anyone going through the calendar will get a glimpse of how drastically different yet equally beautiful India can be before and after sun down.

Every traveler has his or her reason to travel, according to which he or she chooses the desired destination. India is a country which has destinations for every kind of traveler. Incredible India Desk calendar 2018 profiles 12 different kinds of travellers and suggests the appropriate destinations for them. The theme of the Desk Calendar is "India for Everyone" showcasing India's incredible destinations for travelers, according to PIB.

"INDIA @ 70: The Jammu & Kashmir Saga" exhibition

By: Sanjay Kumar/JK/Tourism

The Minister of State for Culture (Independent Charge) and Environment, Forest and Climate Change, Dr. Mahesh Sharma inaugurated an exhibition on "INDIA @ 70: THE JAMMU & KASHMIR SAGA" on the occasion of 70 years of Accession of Jammu & Kashmir to India, in New Delhi today. The month long exhibition has been curated by the National Archives of India of Ministry of Culture.

Dr. Mahesh Sharma appreciated the efforts of National Archives of India to bring out the details of accession of Jammu & Kashmir to India in such an interesting and lively manner. The beautifully curated exhibition will help the youth of the country to understand how various princely states were integrated into India, the Minister explained.

He highlighted the role played by the leaders of Indian freedom movement, Mahatma Gandhi, Sardar Patel and Shyama Prasad Mukherjee. The minister said, "It is as a result of their efforts that the country is now moving ahead as a nation under the leadership of Prime Minister, Shri Narendra Modi as 'Ek Bharat, Shreshtha Bharat' ". Jammu & Kashmir is an integral part of India and how this integration was brought about has been wonderfully depicted in this exhibition



The Minister of State for Culture(I /C) and Environment and Forest & Climate Change, Dr. Mahesh Sharma inaugurating the Photographic exhibition the " India @70 : The Jammu & Kashmir Saga", on the occasion of 70 years of the Jammu & Kashmir Accession to India, in New Delhi. The Secretary, Ministry of Culture, Raghvendra Singh is also seen.

organized by National Archives of India, Dr. Mahesh Sharma added.

Through this interactive Digital Exhibition, the National Archives of India has aimed to portray the historical narrative of the Kashmir Conflict, sensitizing the



The Minister of State (I/C) Culture, Environment and Climate Change, Dr. Mahesh Sharma posing for a group-photograph at the Photographic exhibition the "india @70:The Jammu & Kashmir Saga" in New Delhi.

younger generation and creating awareness about the heroism, valor and sacrifice of our Armed forces and civilians.

The exhibition invites the public to step through the passages of 1947-1948 with original letters, telegrams, and archival rare documents pertaining to the Kashmir Imbroglio. Accompanying these display are rare vintage photographs, documentaries maps, soldiers' maps, newspapers reports, large number of books on Kashmir that depict history at its most dramatic yet humbling moments. The stories span through the circumstances that led to the accession of Jammu & Kashmir to subsequent actions that protected the integrity and restored peace in the State of Jammu & Kashmir.

The History Division, Ministry of Defence have also contributed by way of providing valuable inputs and

rare operational records including war diaries, dispatches etc. of Jammu and Kashmir Operations, 1947-48 put in public domain for the first time.

In view in the exhibition are rare documents like The Treaty of Lahore, 11 March 1846, The Treaty of Amritsar, 16 March 1846, the Instrument of Accession, 27 October 1947, Standstill Agreement between the newly independent dominions of India and Pakistan and the Princely states of the British India prior to their integration in the new dominion. The list of winners of Paramvir Chakra, Vir Chakra and their stories, the Jammu and Kashmir Story through Shankar's eye are other attractions in the exhibition.

The exhibition has been organized at the National Archives of India, Janpath, and New Delhi. It is open for free public viewing on all days including Sundays (10 am to 5.30 pm) till 10 February 2018, according to PIB.

Govt. administers "Scheme for Pension and Medical Aid to Artistes": Dr. Mahesh Sharma

The Government is extremely sensitive to and concerned about the improvement of financial and socio-economic status of old aged artists and scholars in the country. For assistance of old aged artistes and scholars the Government Administers a Scheme namely "Scheme for Pension and Medical Aid to Artistes".

As mentioned above, the Government administers a Scheme namely "Scheme for Pension and Medical Aid to Artistes". Under the Scheme, financial assistance in the form of monthly pension is provided to old artists and scholars of the age of sixty years and above. Such assistance given to the artistes recommended under the Centre-State Quota will be shared by the Centre and State Government/ UT Administration concerned with the later paying a monthly assistance of at least

Rs. 500/- per month per beneficiary. The monthly assistance contributed by the Central Government in such cases shall not exceed Rs. 3500/- per month per beneficiary. The scheme has also a provision to provide medical aid facility to these Artistes and his/her spouse by covering them under a convenient and affordable health Insurance Scheme of the Central Government for treatment of diseases involving hospitalization through an identified network of health care providers. The fund in respect of the above Scheme is allocated for all the States/UTs & not State/ UT-Wise.

This information was given by the Minister of State (IC) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma in a written reply in Rajya Sabha, according to PIB.

Scheme for Development of Buddhist/Tibetan Culture

The Government provides financial support to NGOs for undertaking various programmes for propagation and scientific development of Buddhist/Tibetan Culture & Art.

The objectives of the scheme is to give financial

assistance to the voluntary Buddhist /Tibetan organizations including Monasteries engaged in the propagation and scientific development of Buddhist/Tibetan culture, tradition and research in related fields. The Grant to the recommended NGOs is paid in two

equal installments, the first being released on selection. The second installment is released on receipt of duly audited statement of accounts showing the utilization of the entire amount of grant plus the share of the grantee/concerned State/U.T. Government and other

documents on behalf of Chartered Accountant.

This information was given by Minister of State (IC) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma in a written reply in Rajya Sabha, according to PIB.

Allocated funds spent under Guru Shishya Parampara Scheme benefitting many: Dr. Mahesh Sharma

To protect, preserve & promote various forms of folk art, indigenous art and craft throughout the country, the Government of India has set up seven Zonal Cultural Centres (ZCCs) with headquarters at Patiala, Nagpur, Udaipur, Allahabad, Kolkata, Dimapur and Thanjavur. For this purpose, these ZCCs organize various cultural activities, workshops, exhibitions, craft fairs etc under Shilpgram Scheme.

The number of beneficiaries and the funds allocated/spent under Guru Shishya Parampara Scheme and artists engaged for cultural programmes by ZCCs for these initiatives in past three years is as under:

This information was given by Minister of State (IC) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma in a written reply in Rajya Sabha, according to PIB.

Promoting Indian Tourism

By: Sanjay Kumar/JK/Tourism

Ministry of Tourism has recognized Medical and Wellness Tourism as Niche Tourism Products for promotion. The Ministry offers financial support as Marketing Development Assistance, for Publicity, and for organizing Wellness and Medical Tourism Promotion shows as well as workshop/events/seminars to accredited Medical and Wellness Tourism Service Providers and Chambers of Commerce, etc.

A film on Medical Tourism has been produced in association with BBC and is used at various for a for promotional purposes. Medical and Medical attendant visa has been introduced to ease the travel process of Medical Tourists. The e-tourist visa regime has been expanded to include medical visits as well. It has also been decided to set up facilitation counters at the major airports of Delhi, Mumbai, Chennai, Kolkata, Hyderabad and Bengaluru for tourists arriving on Medical Visas.

A National Medical and Wellness Tourism Board has been constituted to provide a dedicated institutional framework to take forward the cause of promotion of Medical and Wellness Tourism including Ayurveda and

any other format of Indian system of medicine covered by Ayurveda, Yoga, Unani, Siddha and Homeopathy (AYUSH).

India has emerged as a major Medical Tourism destination. While Ministry of Tourism does not maintain any data regarding the growth of India's medical tourism vis-a-vis other countries, Ministry of Commerce informs that as per a FICCI-IMS Knowledge Paper titled, 'Medical Value travel in India: Enhancing value in MVT', published in 2016, India is amongst the top 6 MVT (Medical Value Travel) destinations of the world which include Thailand, Singapore, India, Malaysia, Taiwan and Mexico (India ranked third in the world in 2015).

The Department of Commerce and Services Export Promotion Council (SEPC) have launched a Healthcare Portal (www.indiahealthcaretourism.com) as a single source platform providing comprehensive information to medical travelers on the top healthcare institutions in the country in English, Arabic, Russian and French.

This information was given by K. J. Alphons, Union Minister of State (I/C) for Tourism in a written reply in Rajya Sabha, according to PIB.

Incredible India 2.0 Campaign

By: Sanjay Kumar/JK/Tourism

The Ministry of Tourism has launched the Incredible India 2.0 Campaign during 2017-18 to position India as a Must Experience destination amongst overseas travelers and to increase foreign tourist arrivals to the country. The strategy for the Incredible India 2.0 Campaign will aim at moving to the next level of promotion and marketing with a shift from the present generic promotions being undertaken across the world to market specific and focused

promotional plans and product specific content creation. The objective of the campaign is to promote India as a holistic destination and various tourism products including spirituality, medical and wellness will be promoted through this Campaign.

This information was given by K. J. Alphons, Union Minister of State (I/C) for Tourism in a written reply in Rajya Sabha, according to PIB.

15.2% Growth in FTA and 48.3 % FTAs on e-tourist visa arrivals in December,2017

By: Sanjay Kumar/JK/Tourism

Ministry of Tourism compiles monthly estimates of Foreign Tourist Arrivals (FTAs) & FTAs on e- Tourist Visa on the basis of Nationality-wise, Port-wise data received from Bureau of Immigration (BOI).

FTAs

The number of FTAs in December, 2017 was 11.76 lakh

as compared to FTAs of 10.21 lakh in December, 2016 registering a growth rate of 15.2 per cent.

FTAs on e-Tourist Visa:

During the month of December, 2017, a total of 2.41 lakh foreign tourists arrived on e-Tourist Visa as compared to 1.62 lakh during the month of December, 2016 registering a growth of 48.3 per cent, according to PIB.

Foreign Tourists visiting India during Peak and Non-Peak Seasons

By: Sanjay Kumar/JK/Tourism

The Ministry of Tourism, as part of its on-going activities, regularly releases print, electronic, online and outdoor media campaigns in the international markets, under the "Incredible India" brand-line, to promote various tourism destinations and products of India with the objective of increasing foreign tourist arrivals to the country. These promotional activities are being undertaken by the 14 India Tourism Offices based in New York, Los Angeles, Toronto, London, Frankfurt, Amsterdam, Paris, Milan, Dubai, Johannesburg, Sydney, Beijing, Singapore and Tokyo.

Besides the promotional activities, the Government has taken various other initiatives to boost tourism in

the country, which inter-alia includes:

- ◆ Extended the facility of e- Visa for the citizens of 163 countries.
- ◆ Launched 24x7 Toll Free Multi-Lingual Tourist Helpline 1800111363 in 12 Languages.
- ◆ Constituted Medical & Wellness Tourism Promotion Board.

Provided Central Financial Assistance (CFA) to State Governments/Union Territory Administrations for development and promotion of tourism

This information was given by K. J. Alphons, Union Minister of State (I/C) for Tourism in a written reply in Rajya Sabha, according to PIB.

IITM study recommends introduction of Tourism Police

By: Sanjay Kumar/JK/Tourism

Indian Institute of Travel and Tourism Management (IITM) in its study titled "Functioning of Tourist Police in States/UTs and Documentation of Best Practices" has recommended introduction of the Tourist Police with uniforms sporting Incredible India logo for the safety and security of the tourists. It has been recommended that the Tourist Police should work under the control of District Police Administration of the concerned State with policing power exclusively for maintaining the safety and security of the tourist.

As per the 2nd Tourism Satellite Account of India (TSAI) and subsequent estimations, the contribution of tourism to total employment of the Country, during 2009 - 10, 2010-11, 2011-12 and 2012-13 were 54.5 million, 58.0 million, 62.0 million and 67.0 million, respectively.

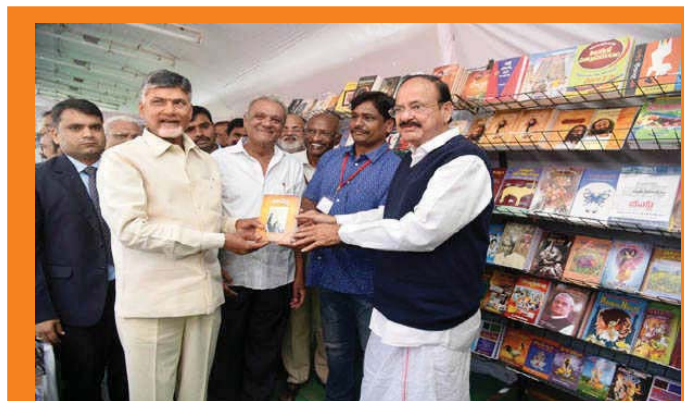
This information was given by K. J. Alphons, Union Minister of State (I/C) for Tourism in a written reply in Raja Sabha, according to PIB.

Indian culture gives divine status to 'alphabet': Vice-President of India

The Vice President of India, M. Venkaiah Naidu has said that Indian culture gave divine status to "alphabet" in vedas is an indication to the importance we give to Books and Literature. He was addressing the gathering after inaugurating the 29th Vijayawada Book Festival, in Vijayawada, Andhra Pradesh. The Chief Minister of Andhra Pradesh, N. Chandrababu Naidu and other dignitaries were present on the occasion.

The Vice President said that books are our good friends and good books raise our living standards. He further said that when we are in trouble, they show the way. Those who are well educated they are highly regarded in the society and opening a book means opening a new world, he added.

The Vice President said that even women in the Vedic literature are equally involved in writing books and Gargi, Maitreya and others have written several books. He further said that there are many female writers right from the Buddhist era to Tamil Sangam era.



Vice President, M. Venkaiah Naidu alongwith Andhra Pradesh Chief Minister N Chandrababu Naidu inaugurating the 29th Vijayawada Book Festival, in Vijayawada, Andhra Pradesh.

In the Vaishnava tradition there are even Dalits and women among Alwars who wrote books, he added.

The Vice President said that cinema has a tremendous impact on us and cinema, music and other forms of art to promote peace and tranquility. He further said that everyone to stay united for the development of our great nation.

The Vice President complemented the Andhra Pradesh government for taking to promote Telugu language and said that he is delighted to know the government has dedicated the year 2018 for Telugu language protection, according to PIB.

Cultural Festivals organized in 31 countries to showcase Indian culture : Dr. Mahesh Sharma

By: Sanjay Kumar/JK/Tourism

The mandate of the Ministry of Culture is to protect, preserve & promote various forms of folk art and culture throughout the country and to meet this objective, the Government of India has set up seven Zonal Cultural Centres (ZCCs) with headquarters at Patiala, Nagpur, Udaipur, Allahabad, Kolkata, Dimapur and Thanjavur. These ZCCs engage cultural troupes from different States to participate in the major festivals under National Cultural Exchange Programme (NCEP). Under Ek Bharat Shresth Bharat (EBSB) matrix, a Rashtriya Sanskriti Mahotsav was organized in the month of October, 2017 in various cities of Gujarat viz. Ahmedabad, Vadodra, Rajkot, Somnath and Dwarka.

These ZCCs organize various cultural festivals and programme on regular basis in all the States/UTs of

India including Uttar Pradesh. During the last two years, Rashtriya Sanskriti Mahotsavs were organized at New Delhi (in 2015 & 2016), Varanasi (Uttar Pradesh in 2016), Bengaluru (Karnataka in 2017) and Tawang (Arunachal Pradesh in 2017).

Ministry of Culture organizes Festivals of India abroad to showcase the Indian Culture through activities including classical/folk dance, music, theatre, puppetry, cuisine and literary exchange etc. The number of countries where such festivals have been organized during the last two years include seventeen countries in 2016-17 and fourteen countries in 2017-18 so far. This information was given by Minister of State (IC) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma in a written reply in Lok Sabha, according to PIB.

Marathi language in queue for grant of classical Status: Cultural Minister

Six languages i.e. Tamil, Sanskrit, Telugu, Kannada, Malayalam and Odia have been given status of classical languages. The Criteria adopted by the Government to determine the eligibility of a language for granting classical language status, are as under:

- i. High antiquity of its early texts/ recorded history over a period of 1500-2000 years;
- ii. A body of ancient literature/ texts, which is considered a valuable heritage by generations of speakers;
- iii. The literary tradition be original and not borrowed from another speech community;
- iv. The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

A proposal for granting of classical status to Marathi language has been received from Marathi Language

Department, Government of Maharashtra. The said proposal was placed before the Committee of Linguistic Experts for its consideration. The said Committee recommended the grant of classical status to Marathi language and the said recommendations are under consideration of the Ministry. However, in the light of several Writ Petitions filed by R. Gandhi in the High Court of Judicature at Madras on the subject, it was decided to wait for the outcome of the said Writ Petitions. The Hon'ble High Court of Judicature at Madras has disposed of the Writ Petitions vide common order dated 08.08.2016 declining to interfere in the matter and disposed of all the petitions. Consequently, the proposal for grant of classical status to Marathi language is again under active consideration of this Ministry.

This information was given by Minister of State (IC) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma in a written reply in Lok Sabha, according to PIB.

Database with artist profiles formulated for the cultural mapping of India project: Dr. Mahesh Sharma

The Government has launched a scheme namely 'National Mission on Cultural Mapping and Roadmap' on 29th March, 2017 with the main objectives of talent hunt as well as collection of database of artists, artisans and various art forms across the country by organizing various activities envisaged under its components. The total amount of funds allocated for its implementation is Rs.469.404 crores spread over a period of three years from 2017-18 to 2019-20.

Till date, profiles of about 6000 artistes have been recorded in the database of Cultural Mapping of India Project. Apart from the said database of Cultural

Mapping of India, various programmes under the aforesaid Mission have been successfully conducted on pilot basis in five blocks viz. Govardhan & Chauri Chaura:Uttar Pradesh, Seraikella:Jharkhand, Thanesar:Haryana, and Shimoga:Karnataka whereby around 944, 654, 1208, 1315 and 2404 artistes respectively has been registered for recording in the said database of Cultural Mapping of India Project.

This information was given by Minister of State (IC) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma in a written reply in Lok Sabha, according to PIB.

President of India appoints the President for Indian Council of Cultural Relations (ICCR)

President of India, Ram Nath Kovind has appointed BJP leader Vinay Sahasrabudde as Indian Council of Cultural Relations President (ICCR) on 29th December, 2017.

Vinay Sahasrabudde is a Member of Parliament, Rajya Sabha from Maharashtra since July 2016. He works towards the good governance, central and state government program coordination and policy research department at **Bharatiya Janata Party (BJP)** as its National Vice President. He is also an in-charge of BJP, Madhya Pradesh. ICCR, which was founded in 1950 by India's first Education Minister, Maulana Abul Kalam Azad, who served as its first President. The ICCR's main objectives are to actively participate in the formulation and implementation of policies and programmes pertaining to India's external cultural relations and to promote and strengthen cultural relations and mutual understanding between India and other countries.



Vinay Sahasrabudde was appointed as President of the Indian Council of Cultural Relations (ICCR) on 29th December, 2017. On 2nd of January, 2018 he said, "ICCR in this year would largely

focus on translating India's popular global will into more vibrant diplomatic relationship."

Mr. Sahasrabudde after acquiring the charges as President, he outlined his vision for the organisation and said that, "ICCR will ensure that a wider concept of culture and civilisation - by encompassing a wide range of subjects from food to fabric, handicrafts to folk art and diversity of tradition to emerging varieties of tourism reflects in the institution agenda".

He also stressed on the need to consolidate ICCR's institutional strength in a scientific manner through more result-oriented work culture towards translating popular global good will into a more vibrant diplomatic relationship.

He said that, 'ICCR will pursue the agenda of creating greater understanding about India and Indian civilisation in the global community of academics and thinkers through multiple efforts in a structured manner'.

President of India presents fellowships and Akademi

The President of India, Ram Nath Kovind, presented the Sangeet Natak Akademi's Fellowships (Akademi Ratna) and Sangeet Natak Akademi Awards (Akademi Puraskar) to 43 artists for the year 2016 at a function held at Rashtrapati Bhavan on January 17, 2018. Speaking on this occasion, the President said that, 'art connects and bonds people with culture'. While singing or listening to the national anthem, every citizen of India raises above one's personal aspirations. In similar way, artists should use such power of art and aspiration in the interest of our society and country.

The President appreciated the Sangeet Natak Akademi for honoring artists in the field of tribal music, dance, theatre and traditional folk arts. He also said such folk arts have kept the traditions of our country alive.

The Sangeet Natak Akademi's Fellowships and Sangeet Natak Akademi Awards are recognized as among the most coveted national honors bestowed on performing artists as well as teachers and scholars of performing arts.

About the Awards

The Sangeet Natak Akademi Fellowships (Akademi Ratna) and Sangeet Natak Akademi Awards (Akademi Puraskar) are

national honors bestowed by the Republic of India on performing artists as well as teachers and scholars in the field of performing arts. The recipients are selected by the Akademi's General Council, consisting of musicians, dancers, theatre artists and scholars in these disciplines, and nominees of the Government of India and of the States and Union Territories of the India Union.

The four Fellowships (Akademi Ratna) this year was conferred on Arvind Parikh, R. Vedavalli, Ram Gopal Bajaj and Sunil Kothari (pic of Sunil Kothari).

The fellowship awardees received a cash award of three lakh rupees, an angavastram, and a tamrapatra. The artists those who were honoured with the Sangeet Natak Akademi Awards for 2016 received one lakh rupees, an angavastram, and a tamrapatra.

As many as eleven eminent artists from the field of music received the Akademi's Awards this year namely Padma Talwalkar and Prabhakar Karekar (Hindustani Vocal Music), Arvind Mulgaonkar (Hindustani Instrumental Music -Tabla), Kala Ramnath(Hindustani Instrumental Music -Violin), Neela Ramgopal and K Omanakutty(Carnatic Vocal Music), J Vaidhyanathan(Carnatic Instrumental Music - Mridangam), Mysore M Manjunath(Carnatic Instrumental Music - Violin), Ningthoujam Shyamchand Singh,(Nata Sankirtana, Manipur), Ratnamala Prakash(Sugam Sangeet)and Joint Award to Hussain brothers Ahmed Hussain and Mohd. Hussain(Sugam Sangeet).

In the field of dance, nine eminent artists received the Akademi Awards this year namely Geeta

Sangeet Natak Akademi's Awards for 2016



The President of India, Ram Nath Kovind presenting the Sangeet Natak Akademi Awards for the year 2016 to the recipients at the investiture ceremony, at Rashtrapati Bhawan in New Delhi.

Chandran(Bharatanatyam), Jitendra Maharaj (Kathak), Kalamandalam Ramachandran Unnithan(Kathakali), Maisnam Kaminikumar Singh(Manipuri), A B Bala Kondala Rao(Kuchipudi), Ratikant Mohapatra(Odissi), Haricharan Bhuyan Borbayan(Sattriya), Gopal Prasad Dubey(Chhau) and Anita R Ratnam(Contemporary Dance).

In the field of Theatre, nine eminent artists received the Akademi Awards this year namely Kusum Kumar(Playwriting), Satyabrata Rout(Direction), Bipin Kumar(Direction), Rajkamal Nayak(Direction), Gireesan V(Acting), Oinam

Biramangol Singh(Acting), Mohan Joshi(Acting), Anjana Puri(Allied Theatre Arts - Music for Theatre) and K Govind Bhat(Yakshgana).

In the field of Traditional/Folk/Tribal Music/ Dance/Theatre and Puppetry, ten artists received the Akademi Awards this year namely Annabattula Lakshmi Mangatayaru and Leela Sai (Joint-Award Traditional Theatre (Kalavantulu) from Andhra Pradesh, Yogesh Gadhavi(Folk Music- Gujarat), Vidyanand Saraik(Folk Music-Himachal Pradesh), Somnath D Chari(Traditional Music-Goa), Laxmidhar Raut(Pala- Odisha), Chiranji Lal

Tanwar(Mand-Rajasthan), Gulzar Ahmad Ganie, Folk Music (Chakri), Jammu & Kashmir, Braj Kishor Dubey, Folk Music, Bihar, Prabhithangsu Das and Dattatreya Aralikatte for Puppetry.

Pappu Venugopal Rao and Avinash Pasricha received the Akademi's Award for their overall contribution in the performing Arts.

The Fellowships and Awards ceremony for 2016 was followed by a festival of music, dance and drama featuring Fellows and Award-winners of the year at the Meghdoot Theatre Complex, Copernicus Marg and Mavalankar Hall, Rafi Marg.

About the SNA:

The Sangeet Natak Akademi was established by the Government of India in 1953, is India's National Academy of Music, Dance and Drama. It is responsible for the promotion and preservation of the performing arts of the country, and works to achieve these goals by means of specially designed programmes in various fields. One of the important activities of the Akademi is to recognize the contribution of outstanding musicians, dancers and theatre artists, bestowing on them its Fellowship and Awards. The ultimate aim of the activity is to create benchmarks in the practice of the performing arts, according to PIB.



"Nishagandhi" Puraskaar to Dhananjayans



The Dhananjayans(couple) receiving the prestigious "Nishagandhi" puraskar by the Government of Kerala from the Governor His Excellency, Justice Sadasivam at a function. The award consists of A Citation, Bharatamuni Plaque and a cash prize of Rupees One and Half lakhs.



AWARDS

"Akademi Ratna" conferred to Dr Sunil Kothari



The President of India, Ram Nath Kovind giving away the "Akademi Ratna Award" to Dr. Sunil Kothari, at an investiture ceremony, at Rashtrapathi Bhawan, New Delhi.

The President of India, Ram Nath Kovind, at an investiture ceremony at Rashtrapati Bhawan on 17th of January has awarded Dr. Sunil Kothari with Sangeet Natak Akademi's "Akademi Ratna" puraskaar. He was one among the four recipients of the award.

A renowned Indian Dance historian, scholar and critic, Dr. Sunil Kothari has written many books on different forms of Indian Classical Dance and allied Art-forms. Earlier, the octogenarian was awarded with awards like "Kumar Chandrak" (1961), "Sangeet Natak Akademi" (1995), "Ranjitram Suvarna Chandrak" (2012) and one of the highest civilian awards of the Government of India- "Padma Shri" (2001).

A Master's degree holder in Arts faculty in 1964 and PhD in Dance from M.S. University, Baroda in 1977, Dr. Kothari started his

career with The Times of India. He freelances now as a writer. He also taught as Professor and Head of Dance Department at Rabindra Bharati University and later on at JNU. His books are published by prestigious Marg Publications (list attached) and by Abhinav publications and Dance Seminar 1958 papers by SNA.

Dr. Sunil Kothari, aged 80, has been active in the field of Indian classical dance from the year 1956 and was the youngest scholar to attend historic All India Dance Seminar in 1958 in Delhi. Since then he has devoted his life to field work, research, learning Bharatanatyam and Kathak, to acquire practical knowledge and has written more than 16 books based upon his research and field work all over India visiting places of traditional performance, watching them first hand and writing about them, meeting gurus, exponents and observing the forms. His books are based on this field work and his own studies of Sanskrit texts.

AWARDS

Akademi's Award for their overall contribution to the performing Arts



The President of India, Ram Nath Kovind giving away the special "Akademi Award" to Avinash Pasricha, at an investiture ceremony, at Rashtrapathi Bhawan, New Delhi.

The President of India, Ram Nath Kovind, at an investiture ceremony at Rashtrapati Bhawan on 17th of January, Mr. Avinash Pasricha and Pappu Venu Gopal were conferred with the Sangeet Natak Akademi's special award.

As a son of a portrait photographer, Avinash Pasricha literally grew up in a studio. He wanted to become businessman and take over his father's studio but destiny wrote photojournalist as a career in his fate. Having started his darkroom job training in 1957, Avinash started his career as a photographer in a news magazine in 1960.

Talking about his journey, Mr. Avinash says that, "The writer collects all the materials and has ample time to write the story but as the photographer one has to think fast... have to think 'Where is the story?' and capture it. As a photojournalist, one is constantly looking for pictures, pictures with a purpose. I developed an approach to people and situations. Each picture must tell a story. After all, a picture tells a story without words. If one is able to produce that picture then I think he or she have completed the job, opines the septuagenarian.

He also added, "My father was a photographer; I followed in his footsteps, and now so does my son. It makes me feel proud. My son Amit Pasricha is a better photographer than me."

AWARDS

PLK Murthy receives Best Secretary, PRSI for the 3rd year in a row.



**PLK MURTHY RECEIVES BEST SECRETARY,
PRSI FOR THE 3RD YEAR IN A ROW.**

Visakhapatnam: The 2 day All India PRSI conference with its theme "Emerging India: Smart Cities - Smart Communication" was inaugurated today. The Chief Guest, Hon'ble Minister for HRD, Govt of AP, Sri Ganta Srinivasa Rao presented the award for the Best Chapter Secretary to Sri PLK Murthy of Visakhapatnam Chapter. He receives this award for the 3rd year in a row.

Also present on the occasion were Sri M.

Srinivasa Rao, MP, Anakapalle, Dr. Ajit Pathak, National President of PRSI, Ms. Nivedita Banerjee, Secretary General, PRSI, Prof DVR Murthy, US Sarma,

Y.Babji, National Vice President (South) US Sarma, National committee member BV Vijaya Prasad, Regional Joint Director, MG Tilak, Dy. Director V.Maniram, BR Vikram, Field publicity officer M.Srinivas Mahesh and others.

Prof A. Prasanna Kumar, former Rector, Andhra University delivered the keynote address.


TORCH BEARERS

“

*There is no shortcut to art;
not a matter of one birth,
but takes several rebirths
to perfect art. :*

Bhanumati Balakrishnan”

*Legendary Bharatnatyam exponent,
Bhanumati Balakrishnan performing
during Vysakhi Nrityotsav*



The sovereign
of Abhinaya
**Bhanumati
Balakrishnan**

A refined mentor, a composed guru and a legendary Bharatanatyam exponent, **Bhanumati Balakrishnan** has the most meaningful journey of transpiring dance form into a spiritual connection. Her kaleidoscopic choreography of the classical repertoire, her admirable Abhinaya and above all her charismatic personality makes her a sovereign in the field of Bharatanatyam.

Born in the year 1946, in a musically inclined family to Isamani L. R. Lakshmi, a noted musician & composer and Dr C. S. Balakrishnan, a zealous promoter of the cause of Indian Classical music.

Bhanumati started learning dance at the age of ten. Her mother spotted her natural inclination towards dance



and enrolled her into Kathak classes under the guidance of Rohini Bhate. She also had immense support from her sister and brother as well.

Her mother, being a renowned musician and father, a great connoisseur of music also led her steps into the field of arts. "My mother was extremely spiritual, who was a Devi Upasaki and my father was a philosophical person. Both their spirituality and philosophy helped me find a good balance in both dance and life", says Bhanumati.

Her first steps of Bharatanatyam dance form started under Rajalakshmi Pichumani in Pune, and later

continued under Guru Tanjai Arunachalam Pillai in Chennai, till she completed her Arangetram. After he passed away, she continued with Guru Kamala Lakshmanan. As she was a busy performer, she suggested continuing learning thereafter under Guru K. J. Sarasa. Her learning under esteemed guidance of Padmasri K. N. Dandayudhapani Pillai was the longest, where she learnt a few margams until he passed away in 1974.

She also had the privilege of the tutelage under Padmabhushan Dr.K.Venkatalakshamma, the doyenne of Mysore Palace tradition and Padmabhushan Kalanidhi Narayanan. She credited that Guru Kamala Lakshmanan transformed her as a performer, Guru Dandayudhapani Pillai as a choreographer and Guru Kalanidhi Narayanan as a teacher.

She later pioneered the concept of group choreography of the classical repertoire to bring in variety and enthusiasm to the audience. As a result, the concept is clearly visible in her presentations and her group as well, popularly known as **Bharatanjali**.

Speaking about the significance of Bharatanatyam, Bhanumati claims that "Of all the dance forms, Bharatanatyam has almost all the aspects mentioned in

the Natyashastra".

In over 2000 programs in India & abroad Bhanumati's popular group dance feature '**Bharatanjali**' was seen in more than 1000 shows in all the major national dance festivals of India and several tours to the UK and USA for performances as well as cultural exchange programs.

Being the first dancer from her family, Bhanumati believes in keeping the purity of the tradition and passing it on to her students. She draws her inspiration from any good performing artist, irrespective of their age and experience. Her students also inspire her with

their individual flairs and personalities. Her humility, dedication and enthusiasm, is what makes her endearing to her students and associates.

Apart from dance, Bhanumati enjoys music, watching sports and cinema to an extent. She also has interest in the political affairs of the country. Her daily routine includes meditation, teaching, rehearsals and programs. She follows a typical South-Indian vegetarian food diet and practices walking and Yoga to keep herself physically fit.

Re-collecting the challenging moments in her life, Bhanumati with half and half feelings, said that she had to choose any one sports or dance, as she was a State level athlete of Maharashtra. Also, surviving through a challenging decision against the pay and perform culture, which was rampant in Chennai, was critical, still she made a successful career in the field of dance.

On the contrary, there have been many beautiful moments in her dance journey in which structuring



Brisk Mudras

A capturing moment



the Bharatanjali, a group feature of Bharatanatyam which she pioneered as a group choreographer, was one among them.

In view of the experimental fusions in dance, Bhanumati opines that such acts will definitely have an effect on the purity of traditional dance. She believes that, "To master an art form, one lifetime is not enough. So, practicing more than one art forms cannot maintain the purity of either".

She also believes that taking dance forms as a profession and career, needs a very high standard of performance, creativity along with hard work and good financial support in the initial stages at least. She also claims that one needs to

have enough opportunities and also luck to showcase their talent to fall in place, to kick start the career in dance throughout the life.

Expressing her view in dance being a medium to serve the society and environment, Bhanumati said that, "there are many ways to serve the society and one such is like involving in CSR projects of teaching the physically challenged children, offering



An impressive posture

free classes for poor children". Presenting, socially relevant themes with messages on stage, spreading righteousness and spirituality is also a way to serve to the society, feels Bhanumati and claims that dance is a very aesthetic audio-visually artistic powerful medium to attract people with conviction, as expressed by the people to her in person, that they undergo a divine experience while witnessing her performances.

Bhanumathi was conferred with innumerable titles and awards from many organizations and the Government of Karnataka in recognition of her selfless service to the art fraternity. To name some are "Karnataka Kala Shree", Sangeeta Nritya Academy in 2000, "Rajyotsava Award", Govt of Karnataka in 2001, "Chanakya Kautilya award" Bangalore in 2008, "Natyakalatapaswini", Bharatiya Vidya Bhavan, Mangalore in 2010, and the "Natyashree Award", from Nataraj Music and Dance Academy, Visakhapatnam in 2013 and many more... apart felicitations by the Tyagabrahma gana sabha in Mysore, Nataraja Nritya Shaale in Tiptur and the Drishti in Bangalore.

Expressing her view about the dance festival culture, Bahnumati opined that, "There are two ways of looking at festivals, one being festival gains high reputation when established artists are showcased and nascent artists grab the opportunity to share the same stage with their experienced seniors. Another being, artists receiving good remunerations incase of national-level festivals which serves them financially to work on their art".

She expressed grief over participation in international festivals abroad because, despite being selected as a group and as a solo performer by the ICCR (Indian Council for Cultural Relations), she hasn't had a single opportunity to perform abroad. But, she surely would feel prestigious and proud to represent the country spreading the Indian dance form '**Bharatanatyam**'. That's the way, her spirit and sportiveness makes Bhanumati stand as a Torch Bearer.



A scene from her performance



Vinnakota Srikanth's

ANALOG IAS
I N S T I T U T E

The Right Choice of Achievers

DELHI | HYDERABAD | GUNTUR | VIZAG

COACHING OFFERED FOR

UPSC (IAS, IPS, IFS,..)

PRELIMS + MAINS + INTERVIEW

Hyderabad : Indira Park (Head Office)

House No: 1-2-288/32, 2nd Floor, Indira Park 'X' Road,
Domalguda Hyderabad

Ph: 040-27620440,9912441137, Email: ias.analog@gmail.com

Vizag

Office-3, 3rd Floor, GK Towers,
Beside ANR shopping Mall
Dwaraka Nagar, Visakhapatnam-16.

Ph: 0891- 2546686,9985136789

Email: ias.analogvizag@gmail.com

Guntur

2nd Floor, Eluri Mansion,
Beside "Next Showroom"

2/1, Arundalpet, Guntur - 522002

Ph: 9963356789

Email: ias.analog.guntur@gmail.com

Delhi

57/12, Third Floor, Bada Bazaar Marg,

Near Karol Bagh Metro Station, Old Rajinder Nagar, New Delhi-60

Ph: 011- 49785868, 8800283132 Email: ias.analog.delhi@gmail.com

W: www.analogeducation.in

F: <https://www.facebook.com/analog.ias.institute/>



DANCE IN INDIA

KATHAKALI

TEXT: DR. (SMT.) KANAK RELE

Padmabhushan, Akademi Ratna
(Fellow of Sangeet Natak Akademi)
Director, Nalanda Dance Research Centre



Kathakali is the story narrative dance art form from the southern state, Kerala.

Kathakali formulates from, "Katha" meaning a story and "Kali" meaning a



A Kathakali pose by
Balakrishnan



dance or a performance. It is a composite art, where different actor-dancers take different roles. The stories are usually from the Indian epics, Ramayana and Mahabharata.

Kathakali is a very majestic art and the costumes portray that a good deal aesthetic values have gone into formulating of this art. The concept is of 'total theatre', where acting, music - both vocal and instrumental, the color psychology and the costumes play their peculiar roles.

A typical kathakali performance starts by lighting of the ceremonial lamp. It has just two wicks - one wick is towards the audience and the other towards the stage. It signifies that the light of knowledge must be spread; not only to the actors, but also to the audience. The message conveyed is, 'the victory of good over evil'. Kathakali can be described as the "theatre of imagination", where demons and angels clash in the realm of imagination, where the angels are eventually victorious.

'Kathakali' incorporates the most intricate make-up code, costume, face masks, head dress and brightly painted faces among all Indian classical dance forms. Its unique costume, accessories and make-up complimented with spectacular performance, music and lightings bringing life to the characters of the great epics and legends attracts and flabbergasts both young and the old thus creating a surreal world around. The make-up of the Kathakali dance form is complicated and the vividly colorful make-up among the Indian classical dance styles. The make-up



is called aharya-abhinaya and it follows the color-psychology of the cultural tradition.

The characters are divided into certain categorized groups. The *uttama* characters are the lofty characters, the *madhyama* characters are the middling characters and the *adhama* character are the lowly characters, designated with their individual customized color palette.

For instance, if a green color base is applied on the face, which is called the *pachha* make-up; signifies the good or high sort of characters. The middling characters have a 'knife-like' pattern called '*katti*' painted on their cheek. The lowly sort of characters, the through going rascals are called the beard or *tadi veshams* and they wear red and black predominating. Their cheek is outlined by a white outline, called *chutti*, made up of strips of cloth which are bound together by a paste made up of rice flour and lime.

A traditional Kathakali performance starts with playing of the auspicious orchestra music, late in the evening. It also signifies as announcement to the villagers around that a performance is going to commence.

The orchestra is traditional and it has not been changed for almost three centuries. The lead singer has a metal disc in his hands which is called '*chengala*'. There is the secondary singer who has heavy cymbals in his hands which are called '*yelatalam*'. The cylindrical drum, the '*chenda*', is played by two sticks. The

A striking posture



'maddalam', which is very ancient percussion instrument, is played by adding some coating on the fingers of the right hand in order to give resonance. The mode of singing is 'Sopana Sangitam', indigenous to Kerala.

In the Kathakali dance form, the footwork is very interesting and unique. The foot is placed on the ground with it's the outer edge of the sole. This gives the necessary spring-action in the walk. The legs provide the solid base for the billowing skirts, and the waist acts as the pivot for the torso to perform the full movements.

Another noticeable tradition of Kathakali, is the "curtain raise look" Before every character makes an entry; the curtain is veiled and to the sounding of the drums, it is slowly unveiled to reveal the character. The curtain is quivered, so that the audience would be aware the type of character which is about to enter, either a gentle or a demonic

character and then the character comes into light from drapes unveiled

The color psychology of the VESHAM'S are explained

1. Pachha (Green base) - The sathvika characters of gods like Lord Rama, Lord Krishna, great heroes like Arjuna, Nala etc.
2. Katti (Green base) - The rajasika characters e.g. Ravana, Duryodhana etc. These are basically courageous people, but they have an evil streak in their character resulting in the katti like a 'knife drawn' on the cheeks to denote the evil streak that deforms the basic pattern on the cheeks
3. Tadi -The tamasika or lowly characters.
 - ✧ Red beard - Evil character like Bakasura etc.
 - ✧ White Beard - Low born characters who are saintly like Lord Hanumana

✧ Black beard - Jungle folk and very low being like hunters

4. Minukku - Shining make-up for women characters, sages, Bramhins
5. Kari - Black make-up for low females like demonesses, huntresses etc.

Historically, the Kathakali dance form is the outcome of a long line of the theatrical practices. The gems of Kathakali are to be found in the 'Kutiyattam', the Sanskrit drama which has been the preserve of the Chakkyar Brahrnin community for almost 2000 years. There are references to be found in the Southern epic, 'Shilappadikaram' which describes a dance that a Chakkyar presented in the honour of the victorious king. The present form of Kutiyattam was finalized in 1000 A.D.

Together with the Chakkyar's art flourished 'Nangyar Kuttu' performed by women. In the



Scintillating performance of Kathakali by Balakrishnan

16th century, we come to the next phase in the development in the Krishnattam which presents the Krishna cycle in eight days. Later in the 17th century developed the Ramanattam which presents the Rama cycle. It is Ramanattam, which is no more practiced, which resulted in Kathakali.

Kathakali provides a window into the past and an opportunity to understand the ancient heritage that has been preserved for centuries in the Kathakali plays.



Kathakali Dance Form

COVER STORY



Rukmini Devi

THE SUN NEVER SETS IN RUKMINI'S EMPIRE

Rukmini's reformed style of Bharatanatyam is performed at any point of time in the world

It is said by the almighty that, 'Birth is a boon, death is a curse; but the purpose of life is to end gracefully and stand memorable for one's good deeds.' which means one can be immortal through his or her contributions to the land they lived on and add value to it with their work making their life meaningful with a purpose.

In the 80's era of life; learning in the life of an Indian women, usually starts from the kinder age and finishes in late twenties due to the fact that by this time an Indian female enters in to the married life and by default her priorities and focus shift on to the family responsibilities; sacrificing her time and energy to the family solely. However, Rukmini Devi Arundale was one

such woman with staunch belief, immense self confidence and dedication. She believed that a woman can pursue anything she aspires in life even after marriage, proving it literally with her strong will to learn the dance and create remarkable reforms in Bharatanatyam Art form in the field of Indian Classical dance.

At the age of 26, Rukmini Devi Arundale started as a kindergartener in the field of Bharatanatyam and finally left a bench mark a styled of her own with valid and permitted reforms without tampering the originality of the Bharatanatyam dance form. She incorporated the styles and moments of both ballet and 'sadari attam' in her style of reformation of Bharatanatyam as a trade mark. Though a many individuals opined differently regarding Rukmini devi's style of Bharatanatyam performance.

With her sheer dedication and enthusiasm of learning, today, Mrs. Rukmini Devi Arundale is known as the 'mother' of Bharatanatyam dance form of Indian Art and Culture (Classical dances) for her peculiar reformations in the dance form.

As rosy as it appears, Rukmini Devi also had to undergo many hardships throughout her dancing journey paying it a cost by dedication and sacrifice for establishing and spreading the art form.

We 'The Dance India' team pay an incredible tribute to a great person, Mrs. Rukmini Devi Arundale through our cover story feature; crediting her life, dance journey and various chronicles from her disciples and contemporaries' to our magazine readers, dance fraternity members, art lovers and folks.



A lady with grace- Rukmini Arundale

About Kalakshetra: Overview

Contributed by **Kalakshetra**. Courtesy by **Lakshmi T.**

Kalakshetra, as the name suggests, is a centre for artistic endeavor. Founded in 1936 by the vibrant visionary Rukmini Devi Arundale, the Institution stands testimony to her dream of creating a space where the essence of Indian thought would find expression through artistic education, where young minds would rediscover the beauty of India's rich traditions and become worthy ambassadors of her inherent culture.



Rukmini Devi Arundale

Spread over almost 100 acres by the seashore in Chennai, the Kalakshetra Foundation, as it is known today includes its flagship unit the Rukmini Devi college of Fine Arts, two large educational institutions - The Besant Theosophical Higher secondary School and the Besant Arundale Senior Secondary school, and the Craft Education and Research Centre which also houses the weaving unit - all envisioned and designed with the style and proportion of Indian aesthetics. Over the years Kalakshetra has become a vital centre for the study and performance of fine arts, an institute that has produced distinguished artists known for their distinctive style. The Kalakshetra Foundation is recognized by the Government of India as an Institute of National Importance

Founder: Rukmini Devi Arundale (1904 - 1986)

"I was very intuitive from an early age. I responded to people just as I responded to art - through an inner feeling which is difficult to explain. I just felt some things were right and some were not. . ."

Born in the temple town of Madurai, Tamil Nadu on the 29th of February 1904, Rukmini Devi was one of eight siblings. Her father Neelakantha Sastry was an engineer and the family moved from place to place as his work demanded. She enjoyed a happy childhood as she wrote in a short biographical note, "I have had the fortune of having the most understanding and loving parents. No discipline was imposed on us, but traditional values and correct behavior we learnt automatically by watching them. . . Father was . . . very forward thinking and disliked many of the narrow prejudices, the caste distinctions, animal sacrifices, etc. which were part of our religion in those days".

These values were to leave a deep impression on all their children. It was her father who initiated her along with her siblings into the Theosophical

Society. As Rukmini Devi herself said, "He liked the teachings of the Theosophists which freed religion from superstition. . ." And after he retired, Neelakantha Sastry bought land next to the Theosophical Society estate in Adyar and moved there with his family.

Her childhood was spent in the environment of the Theosophical Society, growing under the influence of inspiring people like Dr. Annie Besant, Dr. George Sydney Arundale, C W Leadbeater and other thinkers and theosophists of the time. After the death of her father, the family grew close to Dr. George Arundale, a distinguished Theosophist and an associate of Dr. Annie Besant.

But when Dr. Arundale, her senior by 24 years proposed to marry the stunningly beautiful and charismatic 16 year old Rukmini, the orthodoxy of Madras was shocked and vehement in their protest. It was to be the first of many storms in this courageous woman's life - all of which she would weather with conviction and strength.

In 1920, she married Dr. Arundale with the blessings of Dr. Annie Besant and with the approval and support of her mother and brothers. Though they faced a great deal of opposition from a conservative society in Madras, they stayed firm in their resolve. In the years that followed, they worked together closely in education and the arts, inspiring and complementing each other in a manner that made their marriage seem ordained by a higher purpose.



Dhananjayan receiving Diploma

Being with Dr. Arundale changed Rukmini Devi's life. She began to travel widely with her husband on Theosophical work. She also became very close to Dr. Annie Besant and helped her with her work. Although she was very young at that time, she observed and absorbed a great deal of the values and the concerns of those who worked with Dr. Besant for the freedom of India and for the revival of India's cultural heritage. (Dr. Arundale went on to become the President of the Theosophical Society after Dr. Besant's passing and Rukmini Devi herself was an active member of the Theosophical movement).

It was on one of her travels that Rukmini Devi met the famed ballerina, Anna Pavlova, at Covent Gardens, London. What she experienced that evening was to transform the course of the young woman's life. She saw Pavlova perform again in Bombay, the East Indies and Australia. But it was her chance meeting with the ballerina on a ship to Australia that was to initiate her into this "fascinating world of movement and expression" as she would write later.

Pavlova introduced Rukmini Devi to ballet and had her disciple, Cleo Nordi, give the young woman lessons while on board the ship. Dr. Arundale believed that after this experience, Rukmini Devi was "a changed person." While Pavlova encouraged Rukmini Devi to learn ballet, she insisted that as an Indian, she should learn the dance of her own country. Thus, it came to be that Rukmini Devi followed the guidance of Pavlova in word and spirit.

Of Pavlova, Rukmini Devi wrote, "She was not beautiful in the ordinary sense but had a great presence on stage and an almost divine grace. That was what made her great. I can never forget her, for she showed me the great possibilities in dance as an art form."

At the Theosophical Society in Adyar, Rukmini Devi often took part in theatrical productions, and later began to create dances and plays. But it seemed as if there was a growing restlessness within her, when she wrote, "I felt dissatisfied and wanted very much to learn Bharata Natya based on the classical music which I loved, and to do something more serious." She began to attend dance performances and sought out practitioners of the art, and in 1927, Rukmini Devi's brothers, Yagneswaran and N. Sriram took her to see a sadir performance by two sisters. Rukmini Devi believed that through this performance she was "ushered into a new world of rhythmic beauty and meaning."

She resolved to learn the art from these specialists. Pandanallur Meenakshi Sundaram Pillai was her guru though it has been mentioned that she was initiated into Bharatanatyam by Mylapore Gowriammal. Transcending orthodoxy (that believed that girls of "upper caste families must not learn the art of temple harlots") Rukmini Devi, already in her early thirties, worked tirelessly and with great enthusiasm to understand for herself the artistic spirituality of Indian dance, to learn it in its purest form.

Rukmini Arundale Posing



She gave her first performance at the Diamond Jubilee celebrations of the Theosophical Society in 1935. Another time in her life, she was prone to face the vehement through public ridicule as the orthodoxy of Madras threatened to boycott the event. Once more, she weathered the storm with the commitment and resolves she was then becoming known for.

Those who were present in the open-air Adyar Theatre (of the Theosophical Society) on that day in 1935 were mesmerized by the spiritual quality of her dance. A Bishop who attended the performance, wrote that he felt as if he had been "present at a benediction ceremony", and Sir C V Raman, the Nobel Laureate said, "some of you, I hope - for your sakes all of you - must have been thrilled by what you just witnessed.grace brought down from the heights of the Himalayas and put on the earth of this platform". On the occasion, Dr. Arundale, her strongest supporter, introduced the performance and spoke of the spiritual nature of this Indian dance. His speeches between the dances were said to be equally fascinating.

What perhaps was not immediately apparent was the fact that on that day, through her performance Rukmini

Devi was creating history - something that would completely change the course of this art. Other than the fact that she had broken shackles of caste and community, it was the first time a dance program was being presented as a stage performance. Also, earlier the accompanying musicians would follow the dancer on stage, moving back and forth with her.

For the first time, Rukmini Devi made them sit on the side of the stage and there was a plain back drop that would enhance the dance being performed (features that we have come to take for granted in a dance performance today). The prevalent seductive costumes and jewelry were changed into aesthetically beautiful ones, inspired by those found in ancient sculpture. She was ushering in a period of renaissance in this art.

But to her, it was not enough that she danced herself, she wanted to find young people who would dedicate themselves along her, to its revival. She was determined to, in her words, "disseminate this beautiful and profound art that had been restricted to a few specialists." At a point of time when Dr. Besant and Dr. Arundale were working for the political freedom of India, Rukmini Devi believed that a cultural renaissance would be equally meaningful - that a country which was losing its identity would be best served by a revival of its traditional arts.

Kalakshetra was born of these energies:

She wrote, "When I think about the events that led to the formation of Kalakshetra, I am more and more convinced that there is a divine destiny which shapes our lives. Many people have said many things about my being a pioneer. I can only say that I did not consciously go after the dance. It was the dance that found me."

Rukmini Devi was to devote the rest of her life to the institution that she created, funding it through her own resources and through the donations of friends and well-wishers. Dr. Arundale stood firmly by her side, actively working with her as she built her institution with vision and commitment, nurturing the academy through many difficulties. Her innate conviction and grace drew many people from different places and different walks of life to give up

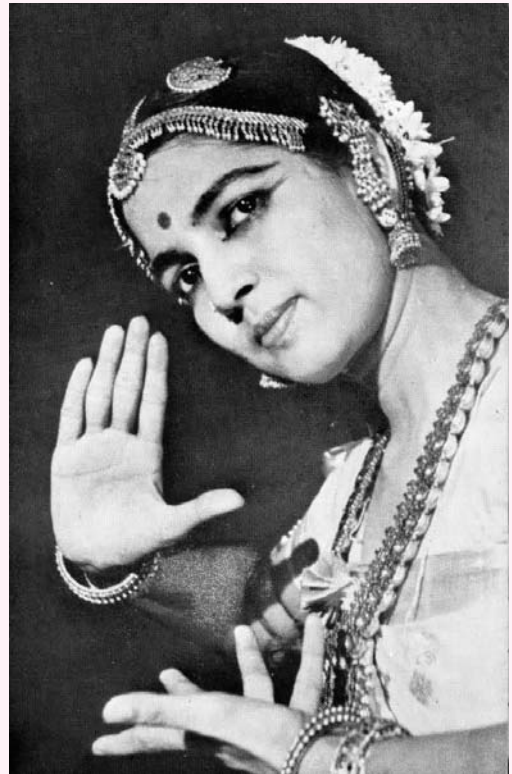
what they were doing and join her in her work. Sankara Menon, her most trusted friend, philosopher and guide, educationist Chintamani Trilokekar and his wife kamala Trilokekar, D Padmasisni and her brother M D Mani, scholars like Subramania Sastry, P S Krishnaswamy who deeply believed in Theosophical Education, younger people of that time like A Sarada, S Sarada, Nachiappan, Peter Hoffman and many others were deeply attracted to her spirit and dedicated their whole life to her works.

Other stalwarts of society like K Chandrasekaran, James Cousins and his wife, Sir C V Raman, Narayana Menon, and others supported her in various ways. The list is endless. Her mother Seshammal, sisters Sivakamu and Visalakshi and brothers Yagneswaran and Sriram also gave her their whole hearted support.

However, right from the beginning she understood the centrality of music to the dance. Her deep commitment to pure art and sensitivity to fine nuance drew great musicians like Tiger Varadachariar and his brother, Krishnamachariar, Mysore Vasudevachariar, Budalur Krishnamurthy Sastri, Papanasam Sivan, Veena Sambasiva Iyer along with great dancers like Ambu Panikar, Chandu Pannikar, Mylapore Gowriamal and many others to Kalakshetra. Veena Krishnamacharya captures this sentiment so beautifully in the sahithya of his Natabhairavi thillana (known as Kalakshetra's trade mark thillana) where he pours his heart out in gratitude to Rukmini Devi "who with great fire and conviction established and nurtured this kshetra for the arts, a tribute to the beauty of Indian aesthetics..... There is no one more compassionate (than you).... as you have created a haven to protect the beauty of the art and the dignity of the artist".

At Kalakshetra, she put into practice all the values and instincts for beauty that she had

absorbed in her life. Each classroom, each tree that was planted was the measure of her determination to make her institution grow, in the face of many difficulties. After the death of Dr. Arundale in 1945, she went through very hard times, but her strength of will and purposefulness helped her to overcome all the troubles that she faced. Kalakshetra moved to its present location



A fascinating angle of Rukmini Devi

in the 1960s. Despite an acute shortage of funds, Rukmini Devi managed to build simple classrooms and hostels to continue her life's work.

Such was her dedication and clarity that when, in 1977, the then Prime Minister Moraji Desai, nominated her to become the President of India, she immediately declined the offer. Her response was simple and clear. If she were to become President it would take her away from her work, from Kalakshetra and she could not let that



The Arundale couple

happen as she believed that the art and the institution needed her complete attention.

Kalakshetra was central to Rukmini Devi's life, but she was absorbed in many other activities as well. She was a highly accomplished orator and travelled the world speaking on art, philosophy and animal welfare.

Deeply sensitive to all life, she was a true champion for the cause of animals. She felt, "the whole animal world is sending out one cry for help which very few human beings are answering. We may not be able to do much but ability comes from desire (to act). We will find the energy and the means if we know how to feel". As a member of the Rajya Sabha she was instrumental in passing the Prevention of Cruelty to Animals Act. And in 1957 the first World Vegetarian Congress was held in India under her president-ship.

"Animals are my friends and I do not eat my friends" was a line she often repeated, once even at the dinner table of Prime Minister Jawaharlal Nehru. As Chairman of the Animal Welfare Board, she remained involved with its activities, signing papers and working to the very end. She inspired a whole generation of young people around her to give up products tested on animals like shampoos and cosmetics. But her most beautiful message however was in her own life - when she chose not to take medicines for her fatal illness, because many of the drugs used in its treatment were either tested or researched. She bore the pain with the

strength of right action and met her end with equanimity. For a lady who was most fond of the two qualities of compassion and beauty, her life was as much a reflection of these qualities as was her passing.

Involved in the revival of crafts, along with the legendary Kamaladevi Chattopadhyay, Rukmini Devi had a passion for traditional South Indian handloom sarees. She was always quick to notice a beautiful saree and equally quick to admonish a student or anyone else who chose to wear something that did not meet her exacting aesthetic! She established the weaving centre in Kalakshetra to help bring back traditional designs, colors and motifs along with traditional weaving practices. Whether it was the six yards of fabric or the 100 acres of land, she was a master architect who designed with the belief that beauty was in the detail, which had to be in tune with the composite (she preferred to use the phrase "in shruti").

Perhaps the greatest monument to Rukmini Devi is the manner in which the dance she brought out of the shadows has flourished and grown. The rhythms of Bharatanatyam in the Kalakshetra style may be heard on almost every continent on the earth. Equally or sometimes better known are her dance dramas (she composed more than 30 of them) which are still performed with reverence and strict adherence to her choreography. They have, each one of them, retained their freshness and beauty; even sixty years after some of them were created. They are still being performed and retain the power to entrance audiences and to create a sense of the temple on the stage, which was her intention. She brought mythology and lore alive through the finest sensibilities in art - be it in costumes, music, and stagecraft and of course in the dance itself.

Known for her excellent sense of humor (she would laugh till tears rolled down her cheeks!) and deeply affectionate ways, she will be remembered always for her regal, authoritative manner when it came to values of art and life. Theosophists hailed her as the World Mother, to her family in Kalakshetra she is Athai (paternal aunt). But for those who knew her and loved her, one word that could perhaps best capture her spirit is 'grace'.

The Wonder Lady of the Century: Rukminidevi Arundale

*A Beacon Light for Generations To Come -
VP. Dhananjayan*

By : Naatyaachaarya V.P.Dhananjayan, one of the prime students of Rukminidevi - a true torch bearer of this wonder woman of the century.)



A rare phenomenon in womanhood, a school dropout with academic excellence, who almost made to the highest office (Rashtrapathi Bhavan) of the country, an orator with amazing English vocabulary and attractive personality, Rukminidevi Arundale is a wonder woman of the century. Her glorious years of life were from 1904 to 1986, a leap year born exemplary woman of substance.

**"Pithaa rakshahti kaumaare
Bhartha rakshthi yawwane
Puthro rakshathi vardhake
Na Stree swaathanrya marhathi "**

(Father protects in childhood (until marriage)
Husband takes care in youth (marriage and after)
Children take care and protect during old age
So, women need no independency)
This old saying in Sanskrit varies with positive and negative interpretations. However, the actual essence of the connotation and its deeper meaning is very positive, which mean that, 'women at any time should be protected by the society'.

Our epics, mythologies and history have abundant stories with evidences to prove that 'Bhaarat Naari' were well respected and protected, yet there are incidents of humiliations they suffered on account of male chauvinism. Post independence from our invaders, a drastic attitude change was visible within our own society. Until then there was no question of atrocities on women, and they did survive equally with their counterpart. One such

example was Rukminidevi Arundale -a beacon light for generations to come.

Rukminidevi Arundale was a Bhaarat Naari, a woman of substance did not believe in formal school academic education, but believed that education is the real sense of refining oneself with discipline, devotion and dedication. She often quotes "Academic degree or education without character is body without head"

A beacon of light guiding a nation's cultural ethos where art and culture are the inseparable aspects of human life and art foster and nurture the



Rukmini Devi Arundale, founder of Kalakshetra

'samskaar' (culture) of men and women for a happy life of beauty without vulgarity in thoughts and actions.

Rukminidevi did not believe in feminist liberation theory or such movement, she had no problem of independence, a free woman of individuality and freedom of thoughts. She achieved what many men could not achieve.

Realizing the power of Naatya -the essence of real education inculcating the physical, mental and spiritual discipline, she envisaged an art integrated educational system. This system would see an independent Bhaaratam justifying the real meaning of the country's name left behind by the great saints of the past.

Kalakshetra the Gurukulam (residential learning centre) was the result of her 'quest for enlightenment'. Educate, enlighten and entertain or relaxation are the purpose of Naatya, with which she modelled her mission and vision for future generation of the country who are being influenced with alien culture, that does not suit the environment of Aarya-Bhaaratam.

Attached to the Theosophical campus in Adyar, an outskirt of Madras Presidency literally turned into an ideal place of worship to people, where 'Kalakshetra' became a center of pilgrimage. A place of learning is a temple of worship and Aachaaryas are the venerable priests of the Gods' abode and that was how Rukminidevi's dream or vision became a reality. She was very lucky enough to have had a galaxy of dedicated workers like Sankara Menon, Dr. Padmasani and several stalwarts in diverse fields that contributed much to the development of the centre, which ultimately had to shift to Thiruvannamiyur.

As inmates of the Gurukulam, she gave us the task of rebuilding a monumental temple of arts on a sandy beach. That was also her vision to make all her protégé an integral part of Kalakshetra's growth as an international centre for art which nurtured a true 'Bharateeya Sanskaar'.

She was an absolute 'Bharateeya' persona in her thoughts and actions, though married to a westerner and mostly mingled with Europeans, who were also

steeped in the eastern philosophy and culture. She took the best of west to better our education in a holistic manner.

Rukminidevi was neither an activist; nor she a feminist, she believed in a natural biological strength of either sex. Equality among human beings is a matter of individual intelligence and application. Many a time the suppression of women in society came due to certain compulsions and practice of customs which were not quite congenial to a progressive society.

She came to the world at the right time and right place, as all our scriptures promulgated, can be similar to an 'Avataara Naari'. She is a wonder woman of the century who left a large legacy, unimaginable to our generation.

The years 1950 to 1975, may be marked as the golden period of Kalakshetra with all of us, her best of students closely associated and her work of art blossomed in the garden of everlasting creativity. She was able to instil in her students, the beauty in art without vulgarity by her creations which are the monumental legacy, attracting true art connoisseurs to repeatedly watch, with nostalgic memories of that golden period. She lives through us who uphold the values of her vision and carry it forward to the next generation.

As a nominated Member of Parliament, she did much more than the elected members without expecting any reward or award. Taking up the cause of Animal welfare and propagating the ideals of Buddha and Mahatma Gandhi 'Ahimsa paramo dharma' (Non-violence is the greatest virtue).

After independence our educational system has gone awry, lost direction of whether to follow European liberal system or Bharateeya disciplinary method which resulted in a chaotic system without discipline, direction and decorum. The atrocities on women are the wrong undisciplined educational system where we failed to inculcate good character and conduct.

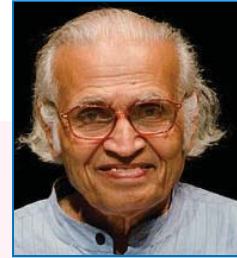
Rukminidevi through her Art Center and Academic schools gave a comprehensive art integrated education moulding several world-class citizens.

Rukmini Devi flourished Bharatanatyam to a Divine State

Be your own kind of beautiful, goes the famous quote which aptly suits Rukmini Devi Arundale, founder of the Kalakshetra dance school in Madras. In Rukmini Devi Arundale's case, her multifaceted, splendid, radiant beauty is not just a joyous memory, but an abiding and passionate devotion for thousands of lives which were touched by her.

Rukmini Devi Arundale was a visionary and a renaissance woman, who restored the glory of Bharatanatyam dance form, establishing Kalakshetra Academy for dance and music, thereby institutionalizing dance. She was fortunate to enlist support from the great traditional musicians and Gurus of the time. On a ship, Rukmini Devi met legendary Russian ballerina ANNA PAVLOVA who taught her classical ballet, but advised her to learn Indian classical dance, which upon return she studied concentrated. Dance was till then looked down upon as an art performed by 'women of ill fame' but Rukmini Devi's bold step changed the course of Bharatanatyam.

According to her, Bharatanatyam is the purest style of dance form and a composite art. It is at the same time the art of the stage, drama, music, poetry, color and rhythm. Its keynote is the dance which includes all the arts but whose message is not merely to the senses, and through them to a purely external enjoyment, but is to the soul of the



*Edited by
Dr. Sunil Kothari*

*Courtesy :
Marg Publications*

dancer and of the perceiver. Because of this message, Bharatanatyam is an art that is meant primarily for spiritual expression.

On her views of the mission accomplishment, she said "I don't think I have completely succeeded. The trends in our country have been going in the opposite direction. We still have to educate people in the fundamentals. It is true that hundreds of our students who have come out of Kalakshetra have really benefited. But then it is easier to destroy than to build. I came into the arts only to help India. My juniors and students are still well-known dancers, here and abroad."

However, Rukmini Devi Arundale had succeeded in eschewing all the lower types of Shringara Rasa (the erotic mood) and made dance dignified. In years since, Bharatanatyam has become a respected religious art form practiced by thousands of Hindu women and men not only in India but worldwide. Over 600 students have graduated from Kalakshetra, many of them to become great and famous dancers.

Rukmini's strategy was reinforced by composing her own dance dramas based on various Hindu scriptures and epics. A strict code of purity is enforced at the school and a fifteen minute prayer held before any dance can begin.

She believes that, Bharatanatyam is a vehicle for all the emotions, but its message is to transcend above the lower and not to lower the higher. This form of dance is a course, intended to portray all the characters of Mahabharata, Ramayana, the Puranas and so on.



Rukmini devi and George arundale in finland 1936

Rukmini Devi asserts that if Bharatanatyam is to be rightly interpreted; it involves understanding of the other arts, particularly of music. A dancer whose inspiration comes from music is very different from one who does not understand music. Bharatanatyam has many vehicles of expression: the Movement of the Limbs, the Language of Gesture or Hastas, Tala, Rhythym, etc.. as executed by the feet, poetry as sung by the musicians and the dancer. But most important of all is Bhava or expression. Very often people think Bhava means facial expressions alone. This is a very narrow view, for Bhava it is the outer mode of inner expression. The inner experience is intense and an uplifting emotion.

India is rich not only in stories that actually express every kind of human experience. Therefore, in order to portray the emotions and actions of all these characters, one must not only understand Gods and Goddesses, but Humanity as a whole. Gods and Goddesses are human, their actions are human, their thoughts are human, their emotions are human but they are also superhuman - Divine. They are divine because through human experience they can show the divinity of man and the way to transcend our limitations. While Krishna steals butter from the Gopis like any other child might do, he at the same time gives us the beauty of the divine play and can charm us into the fantasies of the spiritual life. Bharatanatyam is meant to do the same thing, for, through it, we transcend the limitations of the physical. We dance with our bodies but we finally forget them and transform them. We dance the lives of Gods and Goddesses, but as we do this we seek to transcend the lower.

Humanity must become Divine, as divinity becomes human. Bharatanatyam decayed because this truth was forgotten.

Today this dance is popular but unfortunately, the spiritual meaning and philosophy of which it is the vehicle are not understood. We may dance like Gods and Goddesses but the devotion towards them that existed in the old days has ceased and therefore Gods and Goddesses on the stage tend to become coarse human beings.

Rukmini Devi did more for Bharatnatyam dance form than any single individual. She indeed succeeded in giving dance and Bharatnatyam a place of pride in India's national narrative. Originally known as Sadir, the Indian classical dance form of Bharatnatyam owes its current name, to E. Krishna Iyer and Rukmini Devi Arundale who has been instrumental in modifying mainly the Pandanallur style of Bharathanatyam and bringing it to the global attention, and removing the extraneous Srinagar and erotic elements from the dance, which were the legacy of its Devadasi association in the past, thereby raising it to the status of Puritan art form



CLASSIFIEDS

KUCHIPUDI



Nataraj Music & Dance Academy

Teacher: K V Lakshmi
50-1-50/1, ASR Nagar, Seethammadara
Visakhapatnam, Andhra Pradesh, India
Contact No: + 91-9553222969

Atharva School of Fine Arts

Teacher : Mrs. Shamal Pawar
C-1401, Gulraj Tower, Nehru Nagar,
Kurla (E), Mumbai – 400024.
+91 99690 23246/ 9869272392.
Bharatanatyam and Folk Dance Classes,
Website-www.atharvaschool.com,
Email-shamal@atharvaschool.com

BHARATANATYAM



Geeta Nritya Vidyalaya

Teacher: **Girija Nair**
'Gurukul' 32/2 Powai Chowk behind
Shastri Nagar,
Saibaba Temple Mulund Colony
West Mumbai - 82, Maharashtra, India
Contact No: + 91- 9867234249

KATHAK



Nritya Tapshya Kathak Dance Academy

Teacher: **Chetan Saraiya. MA, Kathak.**
Vasai Nallasopara, Kandival. Grand Road
Pune, Maharashtra, India
Contact No: +91-9821138190

Takshashila Nrityakala Mandir

Teacher: **Kashmira Trivedi**
A - 405, Asawari Co. Op. Hos. Soc.
Pokhran Road No - 1, Varkat Nagar,
Thane (W) - 400606, Maharashtra, India
Contact No: + 91- 9820649671

Nritya Darpanan Foundation

Teacher : **Paullumi B Mukheerjee**
Alap C.H.S. B woing, Plot No 173
Sir Bhalchandra Road,
Opp. 2nd Lane Hindu Colony, Dadar (E)
Mumbai - 400014 .
Contact No. 9821583004

Sri Krishna Kala Mandir

Teacher : **Gayathri Gopinath**
No 5-469 .18th St Sathuvachari Phase - 2
Vellore - 632009, Tamil Nadu, India
Contact No : 98945 29708

Kalanand Nritya sanstha

Teacher : **Bhavana Sanjiv Lele**
Shop No-2,3,4,5 Rosewood Building
Prestige Residency, Dongripada
Waghbil Naka, Ghodbunder Road
Thane West, Maharashtra
Contact No : 9223440605

Shanmukha Arts Institute of Performing Arts

Teacher : **Kala Srinivasan**
D-309 , Usha Nagar, Village Road
Bhandup West, Mumbai- 400078
Contact No : 98671 14223

Akshata's Dance Academy

Shivaji housing society,
Behind JW Marriott,
Senapati Bapat Road,
Shivajinagar, Pune- 411016.
Email id: akshatasdanceacademy@gmail.com
Contact: 9920990182

Nitya Veda Academy

Teacher : **Vidya Sriram**
E - 404, Krishna bldg.
Vasant Sagar Complex
Thakur Village
Kandivli (e) 400101



BEACONS OF LIGHT

THE QUINTESSENCE OF **MANIPURI** **DANCE**

Yaikhom Hemanta Kumar

Our India is a land of rich of cultural and heritage, where people love their culture and tradition very much and also strive to preserve and protect our Indian culture in many ways. Being in a land of different art forms; everyone shows their purity in their traditional art form and their own style in their art form. One such traditional artist is Yaikhom Hemanta Kumar, a Manipuri Dancer perceiving the dance form in his own style.

He was born to Sri Yaikhom Nando Singh, a retired School Headmaster and Late Yaikhom Manishang Devi in Khurai Chingangbam Leikai Imphal East, Manipur in the year 1960. From an early age, he was inspired by his grandfather, Late Sri Yaikhom Gourachand Singh who is an immense Vaisnava devotee.

In Manipuri attire



Besides his dance lessons, Hemanta Kumar was trained in Manipuri Pung (Drum) from eminent Gurus like Ch. Kulabidhu Singh, Y. Nandi Singh and Y. Sekho Singh. At the age of eight, he participated in the Sansenba (Gostha Leela) in the role of Madhumangol. He joined at Jawaharlal Nehru Manipur Dance Academy Imphal in 1973 and received his Post Graduate Diploma in Manipuri Raas in 1980 and won a First class Gold Medal in his final year Diploma. He graduated from Manipur University in 1984 and joined The Triveni Kala Sangam in New Delhi for advance studies under the guidance of one of the eminent Guru R.K. Singhajit Singh on a Manipur State Kala Academy Scholarship. He also did his Diploma in Creative Choreography in 1987. He returned to Manipur and worked as a choreographer and dance director at Performing Artiste Centre and Sangit Kala Sangam, Imphal. He went to Santhiniketan in 1993 and joined Visva Bharati University as an Assistant Professor in Manipuri Dance.

He said that, "Manipuri dance is the only dance from in India, which still unites with the rites of passage in the Manipuri society." This is also highly acclaimed by the

art connoisseurs for its performance on stage as dance art. Its dazzling costumes, beautiful rhythm that come from percussion, the distinguishing vocal make Manipuri Raas renowned. It was introduced by Maharaja Bhaghyachandra in 1779 A.D. The first Raasleela performance was held at the Shri Govindaji Temple of Manipuri, on the full moon night of Karticor November. It is unique for its graceful gestures of Lashya and Tandava.

Currently, Mr. Hemant Kumar works as a Professor and Head of the Department of Manipuri Dance in the Department of Rabindra Music, Dance & Drama, Sangit Bhavan, Visva Bharati University, Santiniketan, West Bengal. He is also a member of the West Bengal Dance Group Federation, Cultural Research Centre Manipur, Imphal. Apart from teaching at the post Graduate level, he is also involved in supervising research and Doctoral works, writing books and articles.

Hemanta Kumar is associated with different Universities and Cultural Institutions in India and abroad and has given several lectures and demonstrations. He has choreographed and composed many dance



With his beloved Guru and other artists



Yaikhom Hemanta Kumar posing a mudra during a performance.

items like Tagore's Dance Drama, Chidrangada, Chandalika and Bhanusinger Padabali. Hemanta Kumar is a dedicated and untiring exponent of Manipuri Dance and has shaped many talented students and performers of Manipuri Dance. He has also published two books:

- ❖ Punglon Bhangee , Pareng Mangagi,
- ❖ Rhythms of Manipuri Dance.

He has performed and participated in various National and International Dance festivals in India and abroad sponsored by Sangeet Natak Academy, Zonal Cultural Centers and ICCR. Some other festivals he performed in were:

- ❖ U.S.S.R. and Kabul in 1985.
- ❖ Czechoslovakia and Paris in 1989.
- ❖ Nepal 1993.
- ❖ Colombo, Sri-Lanka in 2012 ,2010 and 2007,
- ❖ 19th Daegu International Dance Festival 2017 in South Korea.

He also performed in some prestigious festivals like in Dweep Mahautsav in 1988, Upana Utsav in 1989, Maru



Yaikhom Hemanta Kumar with his co-dancer on stage.



One of his outraging performances

Se Sagar Tak in 1989, Uday Sankar National Dance festival in 1999 & 2005, Bahooruppi National Theatre Festival in 2011 and Tagore's International Dance Drama festival in 2011.

He received awards and honours like The Devdasi National Award in 2015 by Dev Nrutya Mandir in Odisha, Guru Tarun Kumar Memorial Gold Medal Award 2014 by Progressive Artiste Laboratory Manipur, National Junior Fellowship Award in 1998 by Ministry

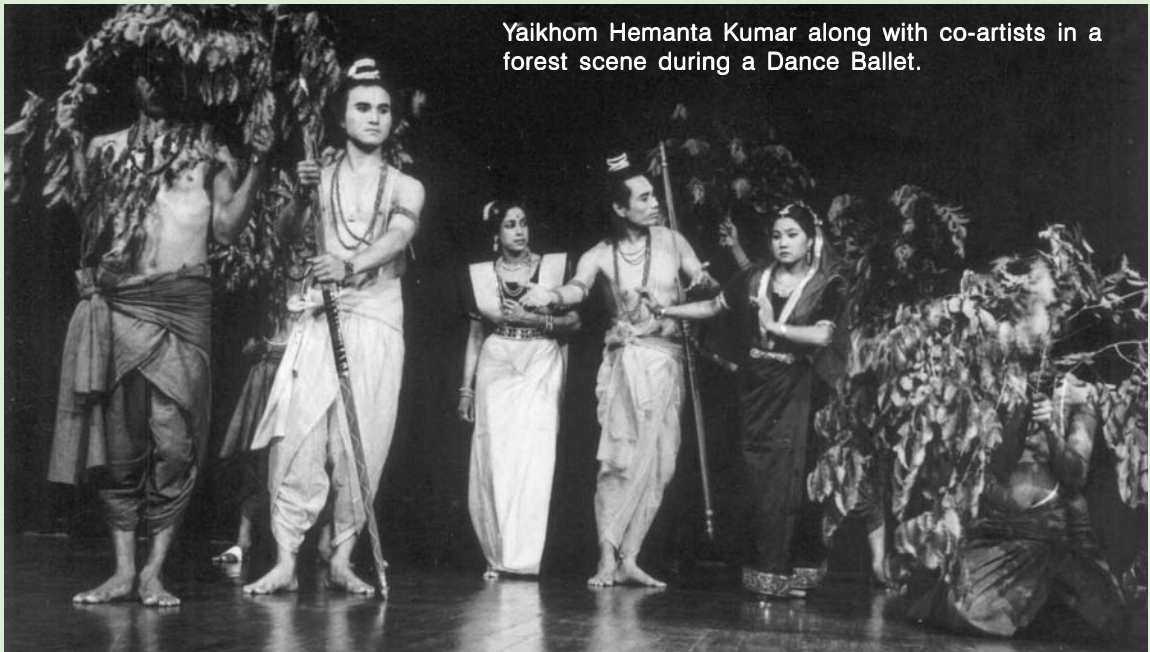


Performance by Mr. Hemanth at a mythological event.

of Culture, Manipur State Kala Academy Fellowship Award in 1985, National Scholarship in 1981 by Ministry of Culture and Guru Sovita Mehta Gold Medal Award in 1979 by J.N. Manipur Dance Academy.

Analogous to a lamp which doesn't speak, and simply

introduces itself through its light, Yaikhom Hemanta Kumar's achievements and perseverance in promoting his traditional dance form Manipuri, introduces him like a candle light to the world which renders him as a Beacon of Light to the world.



Yaikhom Hemanta Kumar along with co-artists in a forest scene during a Dance Ballet.



An epithet of **ANDHRA NATYAM**

Dr. Ramani Vedantam

By : G.V.Chari



A memorable picture during her practice sessions

A staunch believer of dance and music has the power to bring peace and tranquility to the minds and also fosters overall development of personality as age is no restriction for learning performing arts, Dr. Vedantam Ramani says that, "One has to show unflinching devotion to continuous practice of dance and there are no shortcuts to the intricacies of classical dance." She is an incredible Andhra Natyam artist.

Vedantam Ramani started learning dance from the kinder age of seven years. Ever since her childhood, dance has become a passion for her. Her style of dancing is traditional having learnt the dance from Guru Shishya Parampara. Attaining the scholar status with graduation from science discipline, Ramani has mastered in English literature and Doctorate in Comparative Literature from Potti Sriramulu, Telugu University. Added to this Dr. Ramani has done Certificate course in Indian Art and Culture from National Museum, New Delhi.

She has learnt classical dance, 'ANDHRA NATYAM' under Guru Sishya Parampara under Late Guru Padmashree Dr. Nataraja Ramakrishna, Professor

Emeritus, Central University, Hyderabad. She has learnt carnatic vocal music under Guru Shishya Parampara for a period of 6 years, Indian Classical Music Guru under the tutelage of Sharada and Krishna. Apart from classical music, she also learnt Keertans of Bhakta Ramadas, Annamayya and Thyagraj.

She also holds a Junior Research Fellowship (JRF) in Classical Dance from the Ministry of Culture, New Delhi and submitted a thesis on Classical Dance to the Department. She also holds an individual project on "Dance Forms of Andhra Pradesh" under Ministry of Culture, New Delhi as extra curriculum.

With intense practice and creativity, without sacrificing the traditional elements of dance, she was able to choreograph giving importance to the theory and practical aspects of dance on various musicals Annamacharya keertans, Ramadas keertans, and Tillana. She lays emphasis on the 'Abhinaya' aspect of dance. Her choreography is scholarly that even the complex 'Sanskrit' verses are understood by the general audience and her selection of songs for each program are stand special and give scope to lot of Abhinaya, following 'Lasya tradition' in the dance style,



Dr. Vedantam Ramani along with her students performing at the prestigious Mayors Palace



Dr. Ramani with her Guru Dr. Nataraja Ramakrishna

making it a most graceful performance.

Dr. Ramani has a passion for inculcating the spirit of arts in the minds of younger generation to learn and practice, dance and music, so that they bring a sort of rhythm in the lives and also fosters discipline simultaneously. She also encourages the younger generation and introduces them to the field of dance by taking free classes to those who cannot afford to join her regular classes.

Her works include the choreographed "Dance-Dramas" on various occasions and conducted workshops on Dance in National Bal Bhavan, New Delhi.

She has also given several stage performances at various forums on several occasions. The famous Doordarshan TV channel recognized artist, Dr. Ramani, as a Guru on the teaching side for the past one and half decade. She had been teaching classical dance and music to many students. Her performances include at important occasions in Andhra Pradesh Bhavan, International Sai Centre, International Trade Fair, International Festival at Suraj Kund and many more.

Recently, Mrs. Ramani along with her students gave performance in Rennes, Paris, and France from 25th to

29th October, 2017 as part of Festival of India celebrations sponsored by the Ministry of Culture, Government of India under the category of outstanding Gurus. Several important dignitaries including Ambassador of India, Deputy Mayor of Paris, Mayors of various Arrondissements of Paris, Senators, Deputies, French Government officials, members of diplomatic corps including from Sri Lanka, Thailand, Bangladesh, Israel, USA, Nepal, French citizens and Indian Diasporas attended the event.

In spite of her profession, balancing home and official work in dance, Dr. Ramani has been undertaking her academic pursuits by completing her Doctoral studies and involving various other cultural projects from Government of India. She believes in keeping herself active; not only with intellectual pursuits, but also daily practice of dance and music.

Dr. Ramani says that, "My aim is to teach as many students as possible and make them participate in reputed national and international events, so that 'Andhra Natyam' gets an identity." She claims that doing so will be her greatest tribute to her Gurus. And that is what projects her as a Ray of Hope.

“Tradition and culture are passed onto the future generation through art”

Rangapravesam by Raajalaxmi Bandivaddar

By: Gopal M

RaajalaxmiBandivaddar, a Civil Engineering Graduate and disciple of RohiniI MaarathiDarvaada has completed 'Rangaprevesam' on the 3rd of January 2018 at the SrujanaRangamandir, KCD Campus, Daaravaad.

'Rangapravesam' isa Kannada word, whichmeans first stageperformance;is done after completion of training byattaining aprofessional standard.

Theprogrammewasinaugurated by C. M. Udaasi (Former Minister), Chief Guest of the function PRHanchinamane andProf. RamaMoorthy Rao, Bharathanaatyam, teacher and exponent.

Applauding Raajalaxmion the occasion, the guests blessedher and wished her a bright future ahead.



Vizag's yearly gala: 'The Visakha Utsav'

As the city gears up to roll down the curtains of the year, a grand celebration was put in line to for Vizag's famous tourism festival 'Visakha Utsav'. The festival has become a tradition for the City of Destiny, celebrating the fun, joy and happiness as the most favourite festival of the city to be celebrated by the Vizagites. The state government has instructed the district administration to organise the event on par with the Brazilian Carnival.

The fest for the city folks, celebrating the spirits of Visakhapatnam, was inaugurated by the Minister for Human Resources Development, GoAP, Ganta Srinivasa Rao and Speaker Kodella Siva Prasad Rao. The entire stretch of the 2-km on the beach road, starting from R.K. Beach to VUDA Park, was choked with mostly the students. Local talents of North Coastal districts comprising Srikakulam, Visakhapatnam and Vizianagaram performed in the carnival walk held on the inaugural day. Other cultural activities were also performed on a stage named Jatara.

It was an absolute tour of spectacular culture, tourism aspects of the city. Every nook and corner of the city a beautifully decorated with lights; welcoming tourists and folks into the utsav arena with entertaining dance performances, amusing, captivating helicopter rides, extra-ordinary flower show and divine temple replicas. The main attraction of the festival was the flower show 'Parimala', exhibited at Vuda Park displaying various varieties of flowers from Bangalore city.

The food stalls were set by various restaurants and hotels on the beach shore attracting tourists with



Minister for Human Resources Development, GoAP, Ganta Srinivasa Rao accompanied by the Speaker in AP Assembly, Kodella Siva Prasada Rao, District Collector, Praveen Kumar and other dignitaries (but without the Concerned Minister for Tourism, GoAP, Bhooma Akhila Priya) lighting up the lamp to mark the inauguration of 'Visakha Utsav, in Visakhapatnam

different food items and local dishes. The Eastern Naval Command also contributed their part to the carnival exhibiting water feasts like sail boat corvette race, sea swimming by divers and search-rescue operations by helicopter. The HRD Minister Ganta Srinivasa Rao accompanied by the District Collector Praveen Kumar inaugurated the Heli-tourism ride at the Heli-padin Rushikonda and gave away first couple of tickets to the tourists and flagged off the helicopter. The Heli-tourism is currently being operated by VUDA in association with public sector carrier, Pawan Hans. All the departments including VUDA Park, Greater Visakhapatnam, Municipal Corporation (GVMC), Revenue, Tourism, Endowment and Police have left no stone un-turned for the smooth conduct of the festival.

On the contrary

The utsav was however inaugurated without the presence of the Cultural and Tourism Minister of Andhra Pradesh, BhoomaAkhilaPriya which states that there was no coordination among the Public servants to follow up with the Ministers and MLA's. Not only this but except then the HRD Minister GantaSrinivasa Rao and Marketing Minister Ch. Adinarayana Reddy none of the public representatives of the area (MLA's and MP's) were bothered to attend the festival nor to support it.

Also, it shows a sheer ignorance on the part of the government, lack of thought on transferring the event management responsibility to E-Factor's- an Event Management Company from Pune, which was proved to be a failure in organising the same Visakha Utsav in 2016. Still, the responsibility was given to the same event management company, along with other events like Araku Balloon Festival, Sounds on Sand, and Cooking Olympiad.

Though there are 'N' number of event management companies in the city, which may bid for lower amounts even, yet the event responsibilities were given to E-Factor's avoiding the local ones and chose to spend crores of public money on external organisations. Needless to state further that this particular act of the local officials for whatever given reasons, does not only hurt the sentiments of vizagites but also gives the

scope for suspicion. The objective to conduct the festival is to develop City of Desitny -Vizag lacking in developmental aspects of sustainable tourism, and promotion of our culture and tradition, instead we are adapting western culture.

Also, only the beach road stretch of the city is being used for such an event ignoring rest of all the places of interest in and around the city. Organising shows and other such events in places like Sagar Nagar Beach, Tenneti Park, Bheemili Beach etc would promote their potential and also reduce traffic congestions to a large extent in the city.

Will only spending hefty sanctioned budgets, define tourism of the city?

Should the tourism authorities encourage the local event management firms?

Such questions still stand clueless.



Artist(Non-Cultural) Performing at Visakha Utsav



Promoting Cine glamour on Cultural stage at Visakha Utsava

Festival strengthens ties between Indo-Tibetan Music and Dance Culture

by: Anand Sharma

Winston Churchill said "a love for tradition has never weakened a nation; indeed it has strengthened the nation in their hour of peril." It is perhaps the same love that inspires the Indo-Tibetan Friendship Association of Dharmshala, a non profitable organization to organize a event to show the culture of Tibet to India and to give strength to bond between Tibet government in exile and local peoples of Himachal.

A two days dance and music festival was organized by Indo-Tibetan Friendship Association of Dharmshala in the hill tops of Shivalik hill in a small city Mcleodganj, also known as little LHASA because of the fact that it is headquarters of Tibetan government in exile .The program was organized to commemorate the conferment of the Nobel peace prize on his holiness Dalai Lama, the 14th Dalai Lama of Tenzin Gyatso .

In the opening ceremony of 22nd festival, Sh Sonam Topgyal, the Home Minister of Tibetan government in exile lighted the holy lamp, along with Sh Ajay Singh, the President of Indo-Tibetan Friendship Association, Ram Swaroop, Secretary and Dawa Rinchvin, Event Co-ordinator.



Artists of Tibet performing during the two days Dance and Music Festival was organized by Indo-Tibetan Friendship Association of Dharmshala atop Shivalik hill in a small city Mcleodganj.



Folk artists of Tibet with musical instruments during the two days Dance and Music Festival was organized by Indo-Tibetan Friendship Association of Dharmshala atop Shivalik hill in a small city Mcleodganj.

Tibetan Institute of Performing Arts (TIPA), working to popularize the Tibetan culture among the youth commenced the show with four different dances, one each representing the four provinces of Tibet. The Himachal and Indian classical and folk dancers were also the pillars of the extravaganza. The Himachal folk singer Sunil Rana sung himachali folk song with his melodious voice but the highlight of the show was presentation by Indian classical dancer Guru Smriti Sharma and her disciples.

They started with Guru Vandana, followed by Shri Ganesha Vandana, Shiva stuthi. Visitors from other countries were speechless to see Lord Shiva and Goddess Parvathi dance with 'Rass Bhava' and 'Mahisasur Mardani' presentation were talk of the town and stood as prime attraction for photo journalists from the European media. Many foreigners rushed to Guru Smriti Sharma for an interview and asked many questions about 'Goddess Durga' and other characters.

The 2nd day of the festival was dedicated to folk dancers of Himachal and Himalayan region, Dances from Nepal represented by local Nepali community which were magnificent. The Himachali folk dance 'Nati' was also performed by a team from nearby city Dharamshala.

Prem Sagar compeered the show and while giving vote of thanks Omkar Nehria , Subash thanked one and all with a promise to organize more such shows in the days to come.

Nritya Siri - Bharathanatyam Dance Festival

By: Gopal M

Kumari Shriya Srinivas from the United States of America, a disciple of International acclaimed artist Guru Sridevi Ajai Thirumalai and the daughter of Mrs. Jyothi & Mr. Pravin Sitaram. She gave her Bharatanatyam recital in a dance festival 'NRITYA SIRI' at Bangalore organized by Vidwan Gururaj H N, the director of Sudhindra Nritya Kalaniketana.

She has performed six dance items depicting the range of the Bharatanatyam repertoire, incorporating the three elements of 'Nritta', 'Nritya' and 'Natya'. The program started with a traditional Pushpanjali, a devotional offering to Nataraja, set to Nata Raga

followed by a Thodayamangalam 'Jaya Janaki Kanta' in Ragamalika.

This was followed by a Varnam on Lord Rama in raga 'Ramapriya'. The varnam was notably

unique depicting right from the birth of Rama to many other episodes with subtle abhinaya and firm movement in Jatis. Shriya executed this item with grace and depth of feeling, moving the audience to experience rasa, bhava and abhinaya. The items following the intermission included a Shiva kruthi 'Pradosha Samayadi', a Devaranama 'Harismarane mado' followed by a Thillana in raga 'ratipati priya' concluded with a Govindastakam.

The dance items were presented effortlessly with involved Abhinaya, crisp nritta (foot work) and flexibility in body movement. Bharatanatyam Guru Smt. Seetha Guruprasad and acclaimed Mridangist Vidwan Sri. V R Chandrshekar witnessed the evening as a chief guests. Well-known art critic Sri.Nanjunda Rao shared the success of the dance festival.



Shriya Srinivas from USA performing Bharatanatyam recital at "Nritya Siri" programme in Bengaluru.

The Royal Dance Retreat at Rajasthan

by: Anurekha Ghosh

An extravagant show of Dance and Culture was organized at one of the most fascinating and legendary Fort Pachewar, near Jaipur - the historic residence of the Royal Rathod family, and one of Rajasthan's oldest Rajput families. Students from Italy, Lebanon attended this retreat and they got the opportunity to learn from some of India's most fascinating dancers and masters like Internationally acclaimed and award-winning Kathak exponent and choreographer Anurekha Ghosh, the colorful Rajasthani gypsy dances Sayari Sapera, and meditation and yoga and Sufi dances with the International Teacher Maya Devi and Bollywood dance with the Indian Choreographer and dancer George Jacob.

The retreat started with a visit to exquisite Taj Mahal, one of the jewels of India and the ancient Amber Fort. The participants got intensive training in these various forms of dance from these international acclaimed masters over a span of 50 hours in 10 days of the event.



Maya Devi posing one of the Yoga mudras



Kathak and Rajasthan Folk dancers performing together at Royal Dance Retreat, Rajasthan



Kathak Dancers performing at
Royal Dance Retreat, Rajasthan

The participants had a chance to explore the magnificent beauty of Rajasthan, the colors and scents of the local bazaars and markets, the splendor of Fort and Haveli, and the charm of the Rose City "Jaipur" and Amber Fort. This retreat turned out to be an enchanting royal experience discovering India in a unique and unforgettable way. Far from the hustle and bustle of the city, the participants enjoyed rural culture, the old traditions, witnessed the costumes, experiencing the richer hospitality and the richer environment of Rajasthan.

This retreat event was organized by Maya Devi- (Italy/ India) Master teacher of Yoga, Sufi dance, Rajasthani Dance & Kalabeliya and Flamenco dance and has been working for years with

Nomadic cultures and dances from GIPSY ROUTES from India to Andalusia. She is also a spiritual researcher and teacher of Tantric yoga. She has been traveling to India since 1996 and has lived in northern India for over an year. Maya organizes India Dance Tour annually since 2007, with visiting India with groups at least twice a year. She has been disciple of Sua Devi, Gulabo Sapera, Sayari Sapera, Anuj Mishra and Anurekha Ghosh for Kathak and George Jacob for Bollywood dance.



Kathak Dancers performing at Royal Dance Retreat at Rajasthan

A STERLING CELEBRATION OF KUCHIPUDI

Sri Sai Natraja Academy of Kuchipudi (SSNAK) led by Dr. P. Rama Devi, the Director and Secretary, celebrated their 28th anniversary in a splendid way on 27th December, 2017 at Ravindhra Bharathi Auditorium, Hyderabad. The glorious evening started with the tradition of lighting of the lamp by the dignitaries, Chief Guest of the of function was



Outstanding performance of the SSNAK students

Dr. A. Anitha Reddy Principal of Kasturba Gandhi Degree & PG College for Women, Secunderabad, Guests of Honour were Mr. Sri Atluri, Head of Technology, New York Stock Exchange, New York (USA), Swati Atluri (Gundapuneedi) Director of Siddhendra Kuchipudi Art academy, New Jersey (USA), Sri. Vikram Kumar Bathina, Editor-in- Chief of 'The Dance India Magazine', Visakhapatnam and Deepa Narayanan Shashindran, Director, Kuchipudi Parampara Foundation, Benagaluru. The official report of the academy was articulated by its Director and Secretary.

The cultural programmes commenced with the Poorva Rangam, Vinayaka Kowthavam and performance for the song 'Vinayaka Ninu Vina Brochutaku', Geetham in



A signature photograph of Students from SSNAK

Shanakarabharana Ragam and Adi Talam composed by E.V. Rama Krishna Bhagavatar.

The students of the academy performed "Jaya Jaya Ramanadha" from Sri Krishna Leela Tharangini in Nata



Felicitating Kuchipudi Exponent Sarala Kumari

Ragam and Jhmapa Talam. This was followed by the performance for 'Swathi Thirunal Keerthana' in Neelambari Ragam and Adi Talam, 'Jathiswaram in



Felicitating Sri Nedururi Syama Krishna (Music)



Felicitating Sri Ravi Kiran Savanur (Flute)



Felicitating Sri Siripalli Nageswara Rao (Mrudangam)



International Lighting Designer, Sai Venkatesh being felicitated



Students of SSSNAK performing at its Anniversary Celebrations

Kalyani Ragam and Adi talam, 'Annamacharya Keerthana' Deva Devam Bhaje' in Hindola Ragam and Adi talam, 'Muthuswami Deekshithar Keerthana' "Hiranmayeem Lakshmin" in Lalitha Ragam and Adi talam, 'Tharangam' "Alokaye Sree Bala Krishnam" from Sri Krishna Leela Tharangin in Jhanjuti Raga and Adi talam, 'Mysore Vasudevacharya Keerthana' "Brochevarevarura" in Khamas Raga and Adi talam, Thillana in Hindola Ragam and Adi talam. Their performance and fantastic foot work mesmerised the audience with their facial expressions. For all these performances, Natatuvangam was played by Dr. P. Ramadevi, Swetha Prasad for Vocal, Renuka Prasad for Mrudangam, Chandra Rao for Violin, Uma Venkateswarlu for Flute.

The main segment of the celebrations involved felicitations to Sarala Kumari, Classical Dance exponent in Kuchipudi, Nedunuri Syama Krishna for Music, Siripalli Nageswara Rao for Mrudangam, Ravi Kiran Savanur for Flute, Sai venkatesh (Bengaluru) for Art Promotion.

The program was concluded with a formal vote of thanks by A.P. Nivedita, Principal of Nagpur Branch. The programme was co-ordinated by Vachaspathi Murali Krishna, percussion by Srikanth, make-up by Surabhi Kesavaram, costumes & make-up by Sai Arts Praveen Kumar. Overall, the event was a great anniversary celebration to be remembered by the academy.

VMDA organises the Annual 'Kalabharati Dance Festival', 2017

By GRK Prasad (Rambabu)

Visakha Music and Dance Academy, Kalabharati, Visakhapatnam conducts several programmes throughout the year apart from major festivals like Tyagaraja Aradhana Mahostavalu, AS Raja Natakotsavalu, Mini festival with forthcoming artists, a Mega Festival on National Eminence Award and festivals of Music, Dance and drama, a mega literary programme and the Kalabharati Dance festival as the manifest of activities conducted annually in the Kalabharati Auditorium.

Kalabharti Auditorium stands as one of the maximum occupied auditorium with more than 300 programmes in a year. Closing the year 2017, they organised the 'Kalabharati Dance festival' from 22nd to 24th December 2017.

The festival was inaugurated by the Executive Director in-charge HPCL, Vizag Refinery Mr. Ramanan, Mr. C.S.N. Raju , Founder President of VMDA and Sri Gummuluri Rambabu Trustee & Honourable Secretary of VMDA Kalabharati on the evening of 22nd,2017.

The programme 'Chenchulakshmi Nrusimha Vivaham' Kuchipudi ballet was presented by students of the Nataraj Music and Dance Academy (NMDA), Vizag led by Mr. Vikram Goud was impeccable. The performance was about the Lord Sri Varahalakshmi Narasimha Swamy, the real episode of local 2nd largest temple "SIMHADRI APPANNA" situated in Simhachalam, Vizag , was spectacular and the audience thoroughly enjoyed and applauded the act.

Mr. Vikram Goud as Nrusimha Swamy enthralled the spectators with his 'haava, bhava, ugravatharam' of the Lord. He left an impression of the realistic representation on the stage of Kalabharati auditorium of Lord Sri Varaha Lakshmi Narasimha.

In the ballet, Lord Sri Mahaa Vishnu as his fourth avathara of the 'Dasavatharalu' comes out from a pillar and kills Hiranyasakasipa and saves his strong follower Bhakta Prahlada, the son of Hiranyakasipa.



Inauguration of VMDAs Kalabharati Dance Festival



Performance of Srilalitha Bhandasura Charitam at Kalabharati

They also showcased the scene of birth of Goddess Sri Mahalakshmi as 'Chenchulakshmi' on the earth to pacify the aggressiveness of 'Ugra Narasimha' with her devoted meditation and finally marries him.

The script was written by Sri Rambhatla Nrismha Sarma a Nandi Awardee. music was composed by Dr. Dwaram Tyagaraju and choreography & direction was by KV Lakshmi . They presented the ballet very lively and enthusiastically. The script , music and choreography was were very good and everybody performed up to the expectations of the audience. Participation of young dancers left an impression that the NMDA(Natraj Music and Dance Academy) is doing its duty of preserving and passing on our traditions to next generation. Secretary of the Kalabharati Auditorium appreciated Mr. Vikram Goud and all the other artists for their fabulous performances.

The next programme of the day was a solo Bharatnatyam performance by Mrs. C.S.Veena , the founder Director of Kalasampada Kendra, Bangalore. Her graceful performance mesmerised the audience. Her 'nritya, nrutya, abhinaya, sanchari bhavam' were perfect to the core, which illustrated her experience in the Bharatnatyam Dance form.

THE SECOND DAY OF THE FESTIVAL

A Kuchipudi Ballet 'SRI LALITHA BHANDASURA CHARITAM' was presented by Kuchipudi Kala Kendram , Visakhapatnam. Eminent Guru 'Kala Ratna' Smt. A. Balakondala Rao, who was a disciple of Padma Bhushan 'Dr. Vempati China Satyam'. Smt.

Amukta Malyada Anand as 'Sri Lalitha Devi' and Sri Aditya Bulli Brahman as 'Bhandasura' have made the ballet as lively performance. The whole episode was choreographed by Smt. A. Balakondala Rao was composed of scenes with the "burning Manmadha in to ashes with Parama Shiva Sapam, being reborn as Bhandasura, and his meditation to acquire a boon of life untill 60,000 years from Lord Shiva and finally the birth of Goddess Sri lalitha from Yaga Havan and killing Bhandasura with Aparasakti; marrying Parama Shiva". The episode was exemplary; where the spell bound audience gave a standing ovation in appreciation of the excellent Kuchipudi Ballet.

THE THIRD DAY OF THE FESTIVAL

On the 3rd day of the festival, Devadasi Nrityam 'BHAMA KALAPAM' was presented by Smt Yashoda Thakore, the founder director of Rindra Sampradaya Kuchipudi Dance Academy in Hyderabad. Mrs.



Featuring Lord Krishna, Satyabhama and Gopikas performing Bhama kalapam of Kuchipudi Dance Form during the festival.

Yashoda Thakore enacted the role of Satyabhama and was presented in 4 parts. The first part introducing her as satyabhama, the second writing a letter to Lord Krishna inviting him to her palace, the third part on the denial of her request, where she herself goes personally to request Lord Krishna honouring him with golden flowers and Lord Krishna accepting her. The entire episode was an old traditional 'devadasi



Dance performance by C S Veena during the festival

nrutyam' and was performed by Guru Yasodha and her disciples, Ms. Sirisha as Madhavi, Ms. Alekhya as Champaka and Sri Hari as Krishna was an eye treat and applauded well by the gathering.

The second programme was the 'Kuchipudi group performance' by the Students of Kalabharati School of Music and Dance. As an invocative item, they performed on Lord Ganesh then an item on Shiva Sambho, Varnam and concluded with a Tillana of Dr. M. Balamurali Krishna.

Mr. C.S.N.Raju, Dr. S. Vijaya Kumar, Mr. M.S.N. Raju, Mr. Pyda Krishna Prasad and many have graced their presence throughout the festival days.

The Trustee and Honorable Secretary Sri G.R.K. Prasad (Ram babu) explaining the entire story of the each ballet before commencement of the programme every day which has really prepared the audience to understand about the ballet was impressive. The secretary said that VMDA-Kalabharti is a neither charitable nor profitable organisation and committed to promote, preserve and inculcate our rich art forms to the next generation. He also made an appeal to the audience to become members in the academy and support the cause.



The Founder President of NMDA BR Vikram Kumar along with his Academy student Narayana Performing a scene - 'Hiranyakasyap Samharam' in a Dance ballet 'Chenchu Lakshmi- Nrusimha Kalyanam' during the fest.

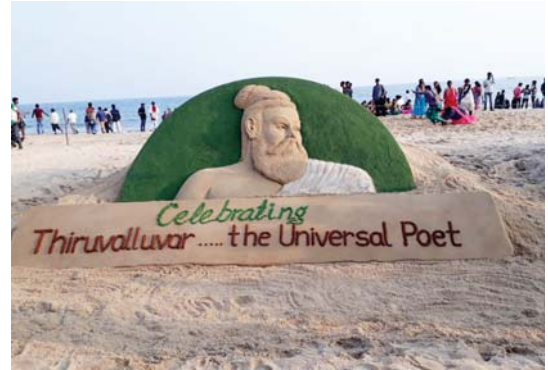
Thirukkural without boundaries

By birth all men are equal; Differences in their action; Render their worth unequal

- Kural: 972

On the event of birth anniversary celebrations of a great poet called Thiruvalluvar, the Visakhapatnam's Ramakrishna Beach had witnessed the imprints of sand art of this universal poet. A texture of Thirukkural had been moulded on the strands of the sea shore. This magnificent art had been modeled by Padmashree Sudharshan Patnaik. The birth anniversary celebrations included this sand art initiative to be observed on various sea shores of the country such as Bhubaneshwar, Visakhapatnam, Thiruvananthapuram, Chennai, and Goa.

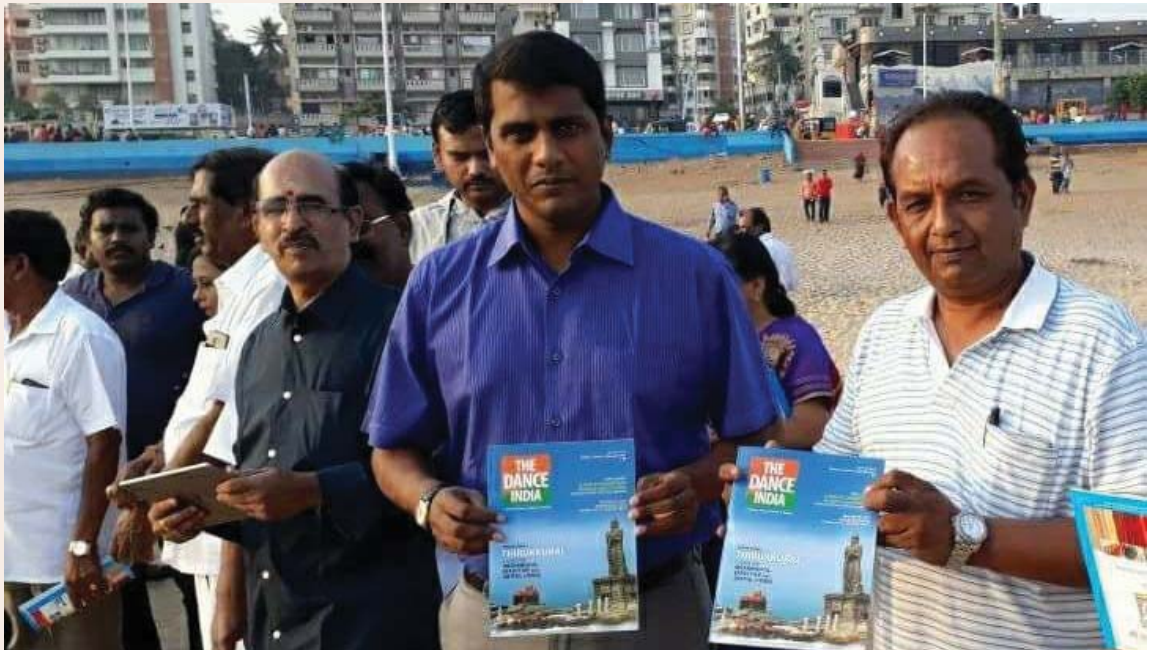
This initiative had been presented by various organizations at different places on varied dates. The Tamil Sangham presented at Bhubaneshwar on 6th January 2018; The Tamil Kalai Mandram at Visakhapatnam on 7th January 2018; The Tamil



Anniversary of the Universal Poet Thiruvalluvar with Sand Sculpture at R.K.Beach in Visakhapatnam

Sangham at Thiruvananthapuram on 14th January 2018; The Karka Kasadara at Chennai on 15th January 2018; The Tamil Sangham at Goa on 21st January 2018 and voice of Valluvar family, worldwide was also involved.

Shri Hari Narayanan, Commissioner of Greater Visakhapatnam Municipal Corporation spoke on this occasion and extended gratitude for being a part of this great idea of spreading the greatness of the universal poet, Thirukkural. Many other dignitaries from the city had also attended.



The GVMC Commissioner, Harinarayan displaying the copy of The Dance India Magazine, covering Thiruvalluvar as story of the issue, at R. K.Beach in city

IN SIGHT



takshashila nrityakala mandir

Presents

Tarang Ratna

Coming Soon



Age Group :
35 to 50 years

email : takshashila.kt@gmail.com

Organised By:

Smt. Kashmira Trivedi

INDIAN
DANCE
FESTIVAL
2018



24th & 25th
FEBRUARY 2018

ANDHRA PRADESH and
TELANGHANA BHAVAN
NEW DELHI



Organised by



NATARAJ
MUSIC & DANCE ACADEMY

REGD.

AN ISO 9001:2008 CERTIFIED
(IN THE SERVICE OF INDIAN ARTS & CULTURE)

MEMBER OF INTERNATIONAL DANCE COUNCIL UNESCO
50-1-50/1, SEETHAMMADHARA, VISAKHAPATNAM, A.P., INDIA

Email: vikram_natyam@yahoo.com

MOBILE : +91 98481 37445

+91 98481 37445 | www.naatyam.in | nmdadancefest@gmail.com



Kolkata Bharatanatyam Exponent Debjani Majumdar bids adieu

One of the popular Bharatanatyam Dancers of Kolkata, Debjani Majumdar passed away in the early hours of 5th January 2018. She was 62 years old and is survived by only a daughter.

Debjani Majumdar, a Masters in Political Science, entered the dance arena with rare dedication, talent and immense support from family. As a Bengali by birth and mother tongue, she chose to adopt a classical dance form 'Bharatanatyam' from the Southern part of the country, proving that art has no language barriers.

She was among the most accomplished exponents of Bharatanatyam for more than three decades. She was trained under illustrious Dr. Guru Thankamani Kutty of Kalamandalam, Kolkata.

She was an 'A' grade artiste of "Doordarshan India", who has performed in several national and international programmes including the SAARC Festival and International Film Festival. She was awarded many National awards including the prestigious 'Chinta O Chetana'- National Award in 2006 and 2008.

Debjani also represented 'India' in the International Red Cross Youth Conference held in Italy and Switzerland in 1989 as a leader upholding Indian culture among more than 40 countries.

We 'The Dance India' pay an exclusive tribute for her contributions to the world of arts and culture.



Kuchipudi Exponent Vempati Ravi Shankar breathes his last

Vempati Ravi Shankar, one of the popularly known Kuchipudi dance exponents and the son of Kuchipudi dance Legend Vempati Chinna Satyam, passed away on 23rd January, 2018 due to a cardiac arrest, according to sources.

Ravi Shankar was born on October 11, 1969 as the fifth and youngest child of the great Kuchipudi guru, Vempati Chinna Satyam

Smt. Bala Kondala Rao, a senior student of his father took particular interest in the young Ravi Shankar and encouraged to learn dance from his three elder sisters-Kameshwari, Katyayani, and Balatripurasundari.

From 1994 until 2004, Ravi Shankar performed the leading male role of almost all of the Kuchipudi Art Academy's productions, including Shiva in Haravilasam and Ardhanareswaram, Rama in Ramayanam, Dusyanta in Abhignyana Shakuntalam, and Arjuna in Kirata Arjuneeyam.

Vempati Ravi Shankar was considered as the embodiment of grace, who stood in a league of his own in the generations of artists trained at the Kuchipudi Art Academy.

We 'The Dance India' tribute him, for his remarkable contribution to the world of arts and culture.

SUBSCRIPTION FORM



An English Monthly

Documentation of cultural heritage is indispensable for any country.

It is important for one to know what has been handed down to us to take a step forward. If our ancestors shied away from documenting the events and wisdom of the time, we wouldn't have acquired the knowledge of digitisation as well. Hence, documentation is a boon for future generations — to identify, protect, interpret and preserve.

'The Dance India' – a national English Monthly magazine is our humble attempt to capture the spirit and culture of art in all its diversity.

The magazine is an umbrella for various art forms in the fields of dance, music, literature and theatre that have existed for thousands of years. It also highlights the struggles and success of artistes across the globe. Like the 'mudras' in all dance forms, we have through our articles tried to express the importance and significance of art as well as to entertain.

It is our honour to document lives and times of dancers, musicians, authors, various artistes and critics who have made art popular. We salute their efforts and endeavour to pass it on to the next generation.

We look forward to your opinions and suggestions to make the magazine better. Our desire is to develop it into a treasure trove of culture for the future generations and you could be a part of our ambitious journey by subscribing.



Subscriptions:

<input type="checkbox"/> 1 year	₹ 1000	Foreign- US \$ 75
<input type="checkbox"/> 2 years	₹ 1900	Foreign- US \$ 140

Including Postal / Airline Charges.

Name

Address

City

State

Phone

Email

Cheque/D.D. Number Name of the Bank

Subscribers are requested to Draw Cheque/D.D. in favour of Trivikram Publications.

TRIVIKRAM PUBLICATIONS | CURRENT ACCOUNT NO: 685901010050072
IFSC Code. UBIN0568597 | Union Bank of India, Seethammadhara Branch, Visakhapatnam



Trivikram Publications
D.No. 50-01-50/1, ASR Nagar,
Seethammadhara, Visakhapatnam -530013
Andhra Pradesh, India

Mobile : +91 8897987445
E-mail : subscribe.thedanceindia@gmail.com
Website : thedanceindia.com



Your **one stop shop**
for Trophies, Medals,
Corporate Awards and
So much more



Insignais | Trophies | Awards | Shields
Medals | Cups | Momentous | Plaques
Gifts | Souvenirs | Novelties | Giveaways

+91 81848 97826

+91 98481 37445

VISAKHAPATNAM | ANDHRA PRADESH

Since
1977
Design. Development. Manufacturing

HBL[®]

Engineering is our Business



BATTERIES, INDUSTRIAL & DEFENCE POWER ELECTRONICS, SOLAR PANELS, & INVERTERS

Products

HBL is a leading designer and manufacturer of Specialized Batteries & Electronics. We produce batteries in Nickel Cadmium and Lead Acid technologies.

Our markets for batteries are Aviation, Telecom, Railways, Solar, Oil & Gas, Defence, Power utilities, UPS, etc.

Our electronics division caters to Industry, Defence & Railways.

Sales Offices

Delhi	Mumbai	Kolkata
Chennai	Bengaluru	Hyderabad
Cochin	Bhopal	Raipur



HBL[®]

HBL Power Systems Limited.

8-2-601, Road No.10, Banjara Hills, Hyderabad- 500 034, TG, INDIA.

website : www.hbl.in e-mail : contact@hbl.in