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₹ 90

TORCH BEARERS

INDIAN CLASSICAL DANCES WILL LIVE FOR EVER, I LIVE AND BREATHE DANCE:

KUMUDINI LAKHIA

BEACONS OF LIGHT

"A MIME ARTIST ONCE;

MIME ARTIST FOR EVER"

ARUSAM MADHUSUDHAN

THE DANCE INDIA

A Treasure Trove of Culture & Tourism



COVER STORY

TOURISM IN ANDHRA PRADESH SWINDLED



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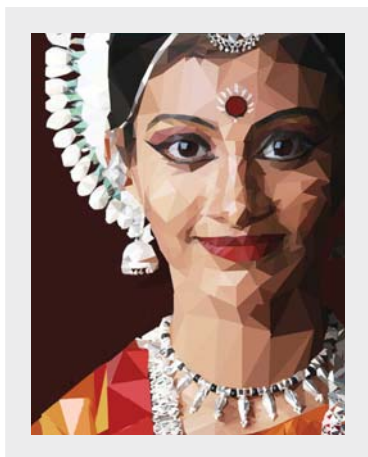
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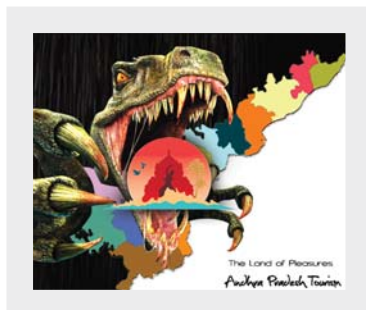


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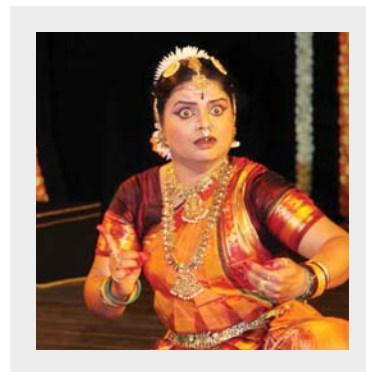
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Corrections:

The tag line to the Telugu poet Annamacharya has been appeared incompletely as "Annamacharya - The father of Telugu poetic literature" due to typographical and technical snag. Hence the same may be read as corrected "Annamacharya - who is considered or known or believed as the father of Telugu poetic literature (unconfirmed but opined by a section of people)", wherever it repeats in the story context.

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
BR Vikram Kumar

Editorial Team
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D Praveena

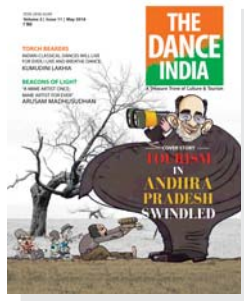
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Please include your full name, contact information (address and telephone number) and a short bio data.
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BR Vikram Kumar,
Editor

Cultural journalism in crisis!

Journalism is an art or a methodology of conveying the news, opinions, reports/reviews, stories, interviews etc to the people through various medium like Print, Electronic and Social media. The aim is to give awareness to people about the latest happenings or current affairs. Journalism stands as the mirror in between the government and people.

Going deep into the subject- there are many types and sub-sects in journalism like Political, Environmental, Crime, Sports, Finance, Spiritual, Cultural etc. In general, it is seen that separate

and specialised are maintained in almost all the above, by the organisations and much interest is shown by more number of individuals. But Cultural journalism, for some reasons could not get its due stake. And if at all any allocation for such posts in the organisations, then it is clubbed-up with Cine and more time and space is given for cine reports or reviews, pre-views, synopsis etc.

In fact, cultural journalism is a subject, which describes about the creation and exhibition of a substance with the help of music, vocal, expressions, movements through an art form and the journalist has to have minimum basic knowledge about subjects like Dance and Music. And if the individual is a critic then mastering on the subject is mandatory.

Having learnt from the above, that cultural journalism could not get its due stack and very few show their interest to choose cultural wing as career. But it is not only necessary and time demanding that individuals, organisations and government should feel the importance of promotion and propagation of art and culture, also need to create awareness on the same.

Recognizing the importance of journalism and freedom to it, every year United Nations Education, Scientific and Cultural Organization (UNESCO) celebrates World Press Freedom Day in the month of May. This year UNESCO is coming up with '**Keeping Power in Check: Media, Justice and the Rule of Law**', as the Theme of the year 2018.

We, '**The Dance India**' extend our best wishes to all our fellow journalists and the world press on the World Press Freedom Day.

'Freedom of press is a precious privilege that no country can forego'

- Mahatma Gandhi

Editor's Note



Source by : PIB

Ministry of culture:

IGNCA to Set up six New Regional Centres:

Dr. Mahesh Sharma

Indira Gandhi National Centre for the Arts (IGNCA), an autonomous body under the Ministry of Culture proposes to start 6 new regional centres of Indira Gandhi National Centre for the Arts (IGNCA) at Ranchi, Vadodara, Goa, Thrissur, Jammu/Srinagar and Puducherry in addition to its existing three regional centres at Varanasi, Guwahati and Bengaluru.

IGNCA has endeavoured for networking with Universities, Academic as well as other Institutions for mutual collaboration by signing Memorandum of Understandings (MoUs) for making IGNCA a vibrant national institution for art and culture. Besides, IGNCA

has started a new outreach cell to expand the outreach of the IGNCA and make its programmes more popular. This has also been done to attract more scholars and intellectuals to the IGNCA, informed the Minister of State (I/C) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma intended in a written reply in Lok Sabha.

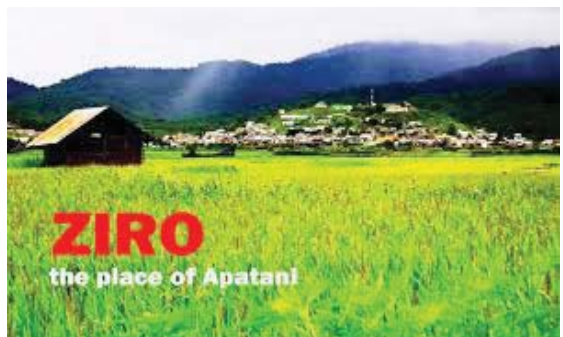


Dr. Mahesh Sharma

-Source by PIB.

Six monuments / historical sites in North-East identified for listing under World Heritage Site

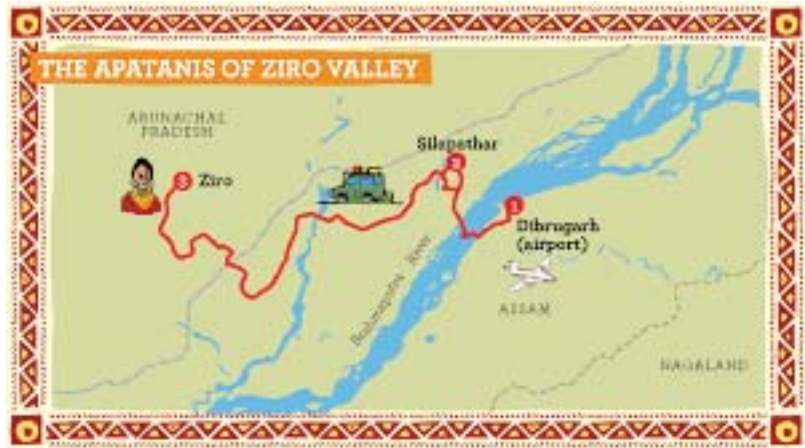
As many as 6 monuments/historical sites in the North Eastern states have been identified tentatively for listing under World Heritage Site. Details of which are as-Apatani Cultural Landscape, Namdapha National Park, Thembang Fortified Village in Arunachal Pradesh, Iconic Saree Weaving Clusters of India, Moidams - the Mound - Burial System of the Ahom Dynasty and River Island of Majuli in midstream of Brahmaputra River in Assam.



- Source by PIB.

Apatani Ziro

A total of 83 monuments/sites of the North-Eastern States are centrally protected under the Archaeological Survey of India. Expenditure incurred on centrally protected monuments / sites in north eastern region of the country (state- wise) during the last three years (Rupees in lakhs). 305.29 (2014-15), 470.74(2015-16) and 364.69



(2016-17), informed the Minister of State (I/C) for Culture and Minister of State for Environment, Forest &

Climate Change Dr. Mahesh Sharma intended in a written reply in Lok Sabha.

-Source by PIB

34 projects implemented under NCFs: Culture Minister

National Culture Fund (NCF) scheme set up as a Trust under the Charitable Endowment Act, 1890 on 28th November, 1996 by the Government, with a view to mobilize extra resources through Public Private Partnerships has successfully completed 34 projects since inception, thus, promoting, protecting and preserving India's cultural heritage.

The National Culture Fund is managed and administered by a council headed by Culture Minister to decide the policies and an Executive Committee headed by Secretary, Culture to actualize those policies. The Fund aims at inviting the participation of the corporate sector, non-government organizations, private/public sector as well as individuals in the task of promoting, protecting and preserving India's cultural heritage.

The Government has granted Rs. 19.50 crore as one time corpus fund to NCF out of the planned budget. Apart from this, there is no fund allocated by the Government to NCF. Besides this, NCF receives contributions and voluntary donations as endowments from many other sources.



All the projects undertaken by the NCF are completed within a specified period, in accordance with an MoU signed by NCF with the concerned donor organization. Accordingly, any on-going project is supposed to be completed in several stages for which adequate funding is made available by the donor at such different stages. Consequently, there is always some unspent balance lying with NCF in respect of such on-going projects which are still awaiting completion. This reasons for the funds remaining unspent, informed the Minister of State (I/C) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma intended in a written reply in Lok Sabha.

- Source by PIB.

Basic amenities at Adarsh Smarak : Dr. Mahesh Sharma

The Archaeological Survey of India (ASI) aims to provide basic tourist amenities such as rest rooms, drinking water, benches, souvenir shops, interpretation centres, and others at the 100 identified Adarsh Smaraks, which also includes cafeterias.

Provision of facilities like drinking water, signage's, toilets, pathways, interpretation centres, is made in addition to landscaping for better presentation. To name some: Virabhadra Temple, Lepakshi (Anantpur), Nagarjunakonda, Bhuddist Remains, Salihundum in Andhra Pradesh, Lakshman Temple, Sirpur, Dist. Mahasamund in Chhattisgarh, Church of St. Augustine in Goa, Martand Temple in Jammu & Kashmir, Group of Temples at Amarkantak, Vangchina Group of Monuments in Mizoram, Remains of a fort (Dimapur



Lepakshi Hindupur

Ruins), Dimapur in Nagaland, Saas-Bahu Temple, Nagda in Madhya Pradesh and many more, informed the Minister of State (I/C) for Culture and Minister of State for Environment, Forest & Climate Change Dr. Mahesh Sharma intended in a written reply to Rajya Sabha.

- Source by PIB.

Art objects digitized under Project 'JATAN': Dr. Mahesh Sharma

In a written reply to a question in Rajya Sabha, Minister of State (I/C) for Culture and Minister of State for Environment, Forest & Climate Change, Dr. Mahesh Sharma has informed the house that Ministry of Culture has taken up a project named as JATAN in collaboration with C-DAC, Pune for creating an online digital repository of museum collections on



the national portal www.museumsofindia.gov.in for the museums under the administrative control of this Ministry. Till now, 1,08,881 art objects have been digitized and uploaded on the portal.

Answering to another sub question the Minister informed that Digitization of collections of old, rare and brittle documents/manuscripts/books in the Libraries under Ministry of Culture is a continuous process. Till now, National Library, Kolkata and Central Secretariat Library, New Delhi have digitized a total of 87 lakh pages of rare books etc. Khuda Bakhsh Oriental Public Library, Patna and Rampur Raza Library, Rampur have digitized 22.50 lakh folios of manuscripts.

Funds (rupees in lakhs) 28955.00(2014-15), 32710.00(2015-16) and 27562(2016-17) were allocated to Libraries and Museums under Ministry of Culture in last three years.

- Source by PIB.

India's rich cultural heritage can be showcased to the world through the medium of theatre: Dr. Mahesh Sharma

After a glorious run of 51 days across 17 cities of India, the historic event 8th Theatre Olympics drew to a colourful close in Mumbai.

The Chief Minister of Maharashtra, Devendra Fadnavis was the Chief Guest at the closing ceremony. Union Minister of State (Independent Charge), Ministry of Culture, Dr. Mahesh Sharma and eminent theatre and film personality Nana Patekar were Guests of Honour.

Addressing the gathering, the Union Culture Minister said that the 8th Theatre Olympics aimed to showcase the rich heritage and culture across the length and

breadth of the country. He expressed satisfaction at the success of the event, which he recalled witnessed 450 shows from more than 30 countries performed across 17 Indian cities. He said that given the immense diversity of the country, how India remains united is a matter of wonder for many other countries. The Minister said that the power which keeps India united, despite its immense heterogeneity, is its rich heritage and culture.

Dr. Sharma said that around 400 artists from various parts of the country have come to put up a very colourful show at the closing ceremony. Speaking of the venue of the closing ceremony, the Minister said that the Mumbai city is nothing less than a microcosm of India. He appreciated Mumbaikars for the enthusiasm they showed in attending the cultural shows held as part of the theatre festival, all of which were houseful.

The Minister said that the medium of theatre is very powerful, capable of gifting us very powerful messages, whether it be that of Swachh Bharat or of preventing foeticide. He said we need to realize this power through which we can give the invaluable messages drawn from the psyche of a great nation.

The Chief Minister of Maharashtra, Devendra Fadnavis said that theatre is a place which brings together all sectors of the society. He said that while the film industry is moving ahead with the help of technology, bringing in various new visual effects, theatre is a medium which gives us all such effects even without employing technology. He said that theatre will continue to keep generations and the society together. He also expressed happiness that Mumbai was chosen as the host city for the closing ceremony of the Olympics.

The closing ceremony was honoured by the gracious presence of Artistic Director, 8th Theatre Olympics, Ratan Thiyam and presided over by Acting Chairman, National School of Drama Society, Dr. Arjun Deo Charan. Chairman of the International Committee of



The Chief Minister of Maharashtra, Devendra Fadnavis addressing the gathering at the closing ceremony of 8th Theatre Olympics in Mumbai.

Speaking of the power of theatre and culture, Dr. Sharma said that life is like theatre. He said that theatre

Theatre Olympics, Theodoros Terzopoulos and popular theatre and film personality Nawaz-ud-din Siddiqui were special guests at the closing ceremony. Director, National School of Drama, Prof. Waman Kendre, was also present on the occasion.

'Rang Shikhar', a vibrant collage of tribal, folk and theatre performances, followed the closing ceremony. Renowned actors Nawaz-ud-din Siddiqui, Manoj Joshi, Himani Shivpuri, Sachin Khedekar, along with well-known ventriloquist and puppeteer Ramdas Padhye, famous Bharatnatyam dancer Sandhya Purecha and famous Lavani Dancer Vaishali Jadhav, performed at the presentation.

The 8th Theatre Olympics was inaugurated by the Vice President of India, M. Venkaiah Naidu on 17th February 2018 at the majestic Red Fort in New Delhi. This edition of Theatre Olympics brought together around 25,000

artists under the theme "Flag of Friendship". The event witnessed 450 shows from more than 30 countries performed across 17 cities such as Agartala, Ahmedabad, Bengaluru, Bhopal, Bhubaneswar, Chandigarh, Chennai, Guwahati, Imphal, Jaipur, Jammu, Kolkata, Mumbai, New Delhi, Patna, Thiruvananthapuram, and Varanasi during the festival.

The 51-day long 8th Theatre Olympics, the biggest international theatre festival held in India for the first time, staged more than 400 plays and hosted 78 allied events including 34 Living Legend series, 29 Master Classes, 7 Interfaces, 6 national and international seminars and 2 workshops across 17 cities. Besides, about 600 ambience performances and 250 youth forum shows took place during the nationwide event.

- Source by PIB.

Ministry of culture:

Substantial increase in FTA's: Tourism Minister

The Ministry of Tourism has recognized Medical and Wellness Tourism as Niche Tourism Products and offers various facilities to promote India as a preferred destination as well as facilitate the visit of medical tourists to the country. The Ministry offers financial support as Marketing Development Assistance for Publicity and for organising Wellness and Medical Tourism Promotion shows as well as workshops/events/seminars to accredited Medical and Wellness Tourism Service Providers and Chambers of Commerce, etc. Also a film produced in association with BBC, was used for promotional purposes. Medical and Medical attendant visa has been introduced to streamline and ease the travel process of Medical Tourists. The e-tourist visa regime has also been expanded to include medical visits. It has 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.



Union Tourism Minister K.J Alphonso

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

A National Medical and Wellness Tourism Board has also been constituted under the Chairmanship of the Minister for Tourism 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). The Board has members from the Ministries of Health, Commerce, External Affairs, AYUSH, Home Affairs, the National Accreditation Board for Hospitals and Healthcare Providers (NABH) as well as representatives from the major chambers of commerce, Hospitals and independent experts in the

field of Medicine and Wellness. It works as an umbrella organization to promote this segment of tourism in an organized manner. The Board has formed sub-committees on visa issues, accreditation and standards and marketing and promotion. The Ministry of Tourism collates data regarding the arrivals on Medical and Medical Attendant visas provided by the Ministry of Home Affairs. Following are the foreign tourist arrivals in India for medical purpose during 2014 to 2016, informed K. J. Alphons, Union Minister of State (I/C) for Tourism intended in a written reply in Lok Sabha.

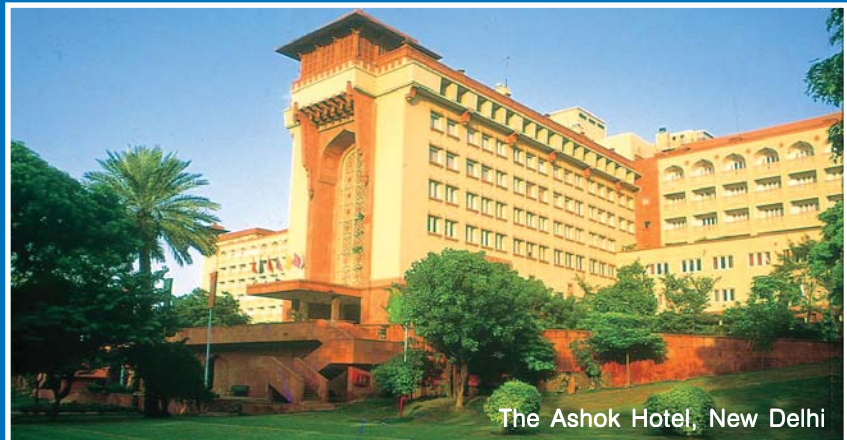
- Source by PIB.

ITDC to modernize its hotels: K. J. Alphons

The measures undertaken by India Tourism

Development Corporation (ITDC) to modernise its hotels include renovation and upgradation of rooms, addition of new facilities, tie-ups with Online Travel Agencies for online room bookings, introduction of on-the-spot customer feedback, etc.

At present, India Tourism Development Corporation Ltd. (ITDC), a Government of India undertaking under the administrative control of the Ministry of Tourism, is running- The Ashok Hotel and Hotel Samratin New Delhi, Hotel Jammu Ashok in J&K, Hotel Patliputra Ashok, Patna, Bihar, Hotel Kalinga Ashok, Bhubaneswar, Odisha, LalithaMahal Palace Hotel, Mysore, Karnataka, Hotel Ranchi Ashok, Jharkhand, a joint venture company of ITDC and the State Government of Jharkhand, Hotel Donyi Polo Ashok, Itanagar, Arunachal Pradesh, a joint venture company of ITDC and the State Government of Arunachal Pradesh and Hotel Pondicherry Ashok, Puducherry, a



The Ashok Hotel, New Delhi

joint venture company of ITDC and the State Government of Puducherry.

Under the disinvestment policy of the Government, it has been decided to transfer to the State Governments or go in for joint leasing with the State Government, the loss making hotels/properties of ITDC like Hotel LalithaMahal Palace, Karnataka, Hotel Donyi Polo Ashok, Itanagar Arunachal Pradesh, Hotel Pondicherry Ashok, Puducherry, Hotel Patliputra Ashok, Patna, Bihar, Hotel Kalinga Ashok, Bhubaneswar, Odisha and Hotel Ranchi Ashok, Ranchi, Jharkhand, informed K. J. Alphons, Union Minister of State (I/C) for Tourism intended in a written reply in Lok Sabha.

- Source by PIB.

World class amenities to 'Monument Mitras': Tourism Minister

Ministry of Tourism in collaboration with Ministry of Culture and Archaeological Survey of India (ASI) launched "Adopt a Heritage Project" to provide World Class Tourist facilities at the various natural/cultural heritage sites, monuments and other tourist sites to make them tourist friendly, enhance their tourist potential and cultural importance in a planned and phased manner across the country. The project primarily focuses on providing basic amenities that include cleanliness, public convenience, drinking water, ease of access for tourists, signage etc. and advanced amenities like TFC, Souvenir shop, Cafeteria etc. The project envisages that selected



Monuments

public and private sector companies and individuals will develop tourist amenities at heritage sites. They would become 'Monument Mitra' and adopt the sites essentially under their Corporate Social Responsibility (CSR) activity. They would also look after the operations and maintenance of the adopted site initially for the 5 years subject to review at any time.

The project began with 93 ASI ticketed monuments and has now been expanded to other natural and cultural heritage sites and other tourist sites across India. The project was launched by the President of India on 27th Sept, 2017 on the occasion of World

Tourism Day. The heritage sites/monuments enlisted are categorized as green, blue and orange on the basis of tourist footfall and visibility. As a part of project guidelines, it is mandatory for Monument Mitra, who is opting for a monument from green category to choose at least one site from either orange or blue category. The most competitive and innovative vision would be considered as the successful bidding entity.

The interested parties selecting more numbers of monuments from orange and blue category shall be given higher weight age. The interested parties may also opt for any other heritage site/monument or tourist site not mentioned in the above list, under the project and the unlisted tourist site will

automatically considered under blue category. The project focuses on active industry participation to ensure a sustainable model formulation. Resources for the capital and recurring cost is proposed through industry participation, through CSR or any other funding option subject to review and approval of Oversight & Vision Committee. Monument Mitras would associate pride with these activities and will be provided limited visibility in the monument/site premises informed K. J. Alphons, Union Minister of State (I/C) for Tourism intended in a written reply in Lok Sabha.

- Source by PIB.

Thematic creatives on niche products under 'Incredible India 2.0': K. J. Alphons

The Ministry of Tourism, as part of its on-going activities, annually releases global print, electronic and online media campaigns in important and potential markets overseas, under the

Incredible India brand-line, to promote various tourism destinations and products of the country including Wellness and Wildlife Tourism. Promotions are also undertaken through the website and Social Media



accounts of the Ministry. In addition, the India Tourism Offices abroad undertake various promotional activities overseas with the objective of showcasing India's tourism potential and increasing tourist arrivals to the country. These promotional activities include outdoor advertising, participation in travel fairs and exhibitions; organising road shows, know India seminars & workshops; organizing and supporting Indian food and cultural festivals; publication of

brochures; offering joint advertising and brochure support and inviting media personalities, tour operators and opinion makers to visit the country under the Hospitality Programme of the Ministry.

The Ministry of Tourism, Government of India has launched the "Incredible India 2.0" Campaign during 2017-18. The 2.0 Campaign marks a shift from generic promotions being undertaken across the world to market specific promotional plans and content creation. Thematic creatives on different Niche products have been produced for the Television, Print and Online media. These include Television Commercials on Yoga, Medical Tourism, Golf Tourism, Fashion, River Cruises, Cuisine, Wild Life, Heritage Sites, Informed K. J. Alphons, Union Minister of State (I/C) for Tourism intended in a written reply in Rajya Sabha.

- Source by PIB.

Target to increase FTAs : Tourism Minister

The share of India's Foreign Tourist Arrivals (FTAs) in world's International Tourist Arrivals during 2016 was 0.71%, whereas the share of India's International Tourist Arrivals (which includes Foreign Tourist Arrivals and arrival of Non Resident Nationals) in world's International Tourist Arrivals during 2016 was 1.18%. Government has targeted to increase India's share of Foreign Tourist Arrivals in world's International tourist arrivals to 1% by 2020 and increase to 2% by 2025.

Ministry of Tourism has two flagship schemes viz. Swadesh Darshan - Integrated Development of Theme Based Tourist Circuits, and PRASHAD - Pilgrimage Rejuvenation and Spiritual, Heritage Augmentation Drive for creation of tourism infrastructure and thereby generating pro-tourism culture in the people.

Ministry has launched Social

Awareness Media Campaigns with the objective of sensitizing stakeholders in the tourism industry as well as the general public about the importance of good conduct and behavior towards tourists and to reinforce the spirit of 'Atithi-Devo-Bhava', informed K. J. Alphons, Union Minister of State (I/C) for Tourism intended in a written reply in Rajya Sabha.

- Source by PIB.



Foreign Tourists

Efforts to augment Night Tourism: Tourism Minister

The Ministry of Tourism promotes the diverse tourist attractions of the country which includes the large gamut of experiences available in the evening, viz. evening Cruises, Illumination of Monuments, Sound and Light Shows, Evening Arti, Night Bazaars, Fairs, etc.

include, inter-alia, illumination of monuments, illumination of heritage streets, SEL (Sound and Light) shows and laser shows, street lighting, high mast lights, Amphi-theaters, tourist villages which would help in promoting tourism to these destinations after sunset as well.



Night Tourism

The Ministry under its schemes of Swadesh Darshan- Integrated development of theme based tourist circuits and PRASHAD-National Mission on Pilgrimage Rejuvenation and Spiritual, Heritage Augmentation Drive provides Central Financial Assistance to the State Governments/UT Administrations/Central Agencies for development of tourism infrastructure in the country. The components under which funding is provided

A sum of Rs.5638.87 crore has been sanctioned for a total of 67 projects so far under various thematic circuits of the Swadesh Darshan scheme. A circuit-wise list of the projects sanctioned under the Swadesh Darshan scheme was explained K. J. Alphons, Union Minister of State (I/C) for Tourism intended in a written reply in Rajya Sabha.

- Source by PIB.

Growth of 13.4% in FTAs 68.8% in FTAs on e-Tourist Visa

Ministry of Tourism compiles monthly Foreign Tourist Arrivals (FTAs) & FTAs on e-Tourist Visa on the basis of information received from Bureau of Immigration (BOI). The following are the important highlights regarding FTAs and FTAs on e-Tourist Visa during the month of March, 2018. In March 2018 were 10.26 lakh as compared to 9.05 lakh in the previous year, registering a growth of 13.4%. And regarding FTAs on e-Tourist Visa during



the month of March, 2018 a total of 2.46 lakh tourist arrived on e-Tourist Visa as compared to 1.46 lakh in the previous year, 2017 registering a growth of 68.8%.

- Source by PIB.

ITDC bags 550 crores for developing infrastructure in AP

India Tourism Development Corporation (ITDC) signed a Memorandum of Understanding (MoU) with Hyderabad based firm M/s Suraas Impex Pvt. Ltd. for developing a Mega Tourism Destination project at Bhairav Lanka in Kakinada, East Godavari District of Andhra Pradesh at an estimated cost of Rs. 550 crores. This is the first of its kind project for the state owned ITDC, which got preferred against several private contenders.

ITDC will be the Consulting Agency as well as Implementing Agency for the DPR and the execution which shall be taken up in three stages i.e. preparing the DPR, Implementation of project and implementation of second phase of the project.

ITDC has been the prime mover in the progressive development, promotion and expansion of tourism in the country. The Division has completed 67 infrastructure projects for Ministry of Tourism, Ministry of Culture and various State Governments. The division



has also prepared more than 85 DPRs for various tourism projects in the country. The corporation provides Engineering Consultancy Services through its full-fledged Ashok Consultancy & Engineering Services Division. It undertakes development of Tourism infrastructure projects from concept to commissioning. It provides services to Ministry of tourism and State Tourism Departments. M/s Suraas Impex Pvt. Ltd. is engaged in trading, renewable energy power generation & hospitality etc.

- Source by PIB.

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Awards...



Ganesa Natyalaya confers Shreshtha Kala Pracharak Awards to renowned artists

Ganesa Natyalaya's Founder Padma Bhushan and Sangeet Natak Awardee, Bharatanatyam exponent, guru, choreographer and author Saroja Vaidyanathan, organized the 44th Annual Day on 9th April 2018 and honored Yamini Krishnamurty, the Dhananjayans, Guru Radha Sridhar, Guru Bhanumati and journalist and editor B R Vikram Kumar with Shreshtha Kala Pracharak awards.

Yamini Krishnamurty could not come to receive in person as she was indisposed. The awards were given by Governor of Goa H.E Mridula Sinha. The Guest of



Eminent Classical Dancers Dhanunjayan's couple receiving "**Shreshtha Kala Pracharak**" Award from the Governor of Goa Her Excellency Mridula Sinha.



The Editor in Chief of The Dance India, Visakhapatnam, B.R. Vikram Kumar receiving "**Shreshtha Kala Pracharak**" Award from the Governor of Goa Her Excellency Mridula Sinha.

honour was Baba Yogendra and special guest was Manju Barggavi, the celebrated Kuchipudi exponent.

Padma Shri and SNA Fellow, Ratna Sadasya and awardee Dr Sunil Kothari was also honoured on this occasion for the highest honour bestowed upon him

by SNA.Rama vaidyanathan, Bharatanatyam exponent, and, director of Ganesa Natyalaya hosted the event.

Upon felicitation, Governor Mridula Sinha congratulated all awardees and wished great success to Ganesa Natyalaya and Guru Saroja Vaidyanathan for the excellent work they have been rendering to the



Veteran Classical Dancer Guru Radha Sridhar receiving "**Shreshtha Kala Pracharak**" Award from the Governor of Goa Her Excellency Mridula Sinha.





Awards...



The Governor of Goa Her Excellency Miridula Sinha giving away the "**Shreshtha Kala Pracharak**" Award to Guru Bhanumathi.



Vikram Kumar addressing the gathering at the 44th Annual day celebrations of Ganesh Natyalaya, New Delhi.

society by providing sound training to young dancers and spreading the Indian culture.

The junior, middle level and senior dancers performed several items for the annual day displaying the effective training given at Ganesa Natyalaya. More than 80 participants, including children performed on various

items. Manju Barggavi, the special guest also complimented Saroja Vaidyanathan and teachers at Ganesa Natyalaya for their high standard of training. Also, she mentioned that the students from abroad were good in grasping the training imparted at the institution.



The Chief Guest of the function the Governor of Goa Her Excellency Miridula Sinha along with awardees and the students of Natyalaya posing for a group photograph during the celebrations.

Awards...



"Matter of Pride and Honor"



The Editor-in-Chief of The Dance India- a Cultural English Monthly Magazine, Visakhapatnam, Andhra Pradesh, B.R.Vikram Kumar receiving a token of appreciation and applauds in recognition of the

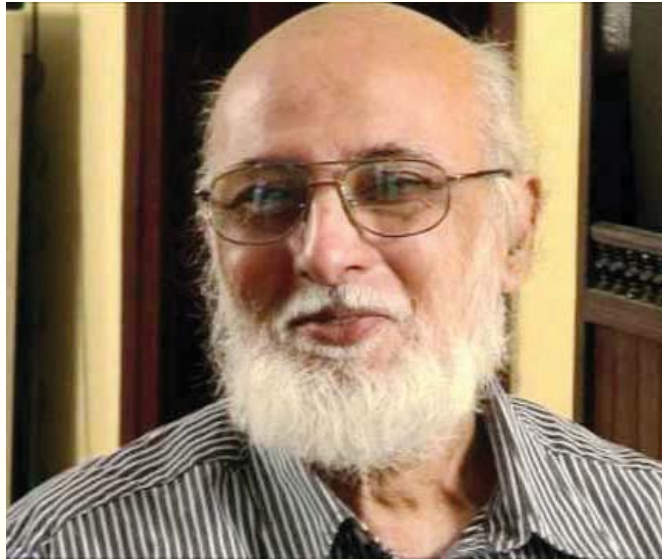
innovative work being done through the Magazine at the 10th Working Committee Meet of Indian Media Journalists Union at Constitution Club in New Delhi.



Awards...



'Saraswati Samman' award to Sitanshu Yashaschandra for the year 2017.



The selection committee of K.K. Birla Foundation- a literary and cultural organisation., headed by the former Principle Secretary of Lok Sabha, Subhash. C. Kashyap, has announced the name of the one of the eminent literary personality of Gujarat Sitanshu Yashaschandra for " Saraswati Samman" award for the year 2017. This award is being given in recognition for his contribution to the field and society through his book - a collection of poems- "Vakhar" that was published in

the Year 2009. It is the highest recognition in the field of Indian literature in the country and carries a citation, a plaque and award money of 15 lakh.

Born in 1941 in Gujarat's Bhuj, Sitanshu has three poetry collections - Odysseusnu Halesu, Jatayu, and Vakhar - to his credit. He has penned 10 plays and three books on critical analysis. He is also a recipient of the one of the highest civilian award - Padma Shri and the Sahitya Akademi Award.



TORCH
BEARERS

**Indian classical dances will
live for ever, I live and
breathe dance:
Kumudini Lakhia**





Half a century in the service of dance with all its sweat, blood, tears and triumph is not a mean achievement to Kumudini Lakhia. She goes the distinction of giving Kathak a new perspective and group image as a choreographer of rare sensitivity, says eminent dance critic Leela Venkataraman,

"Understanding the dynamics of space and patterning movement lines on its canvas are the hallmark of Kumudini. Just hands rotating in space or dancers in a cluster formation moving as one body changing shapes or dancers singly moving across the stage or diagonally as streaks of lightning energy, or a sweet and slow sequence suddenly contrasted by vigorous chakkars and tatkars, Kumudini's group productions feature all Kathak elements which is refreshingly different, she adds. This will be a perfect tribute to a living legend of Kathak, who lives and breathes dance every single day.

Meeting her at Kadamb and spending time with her is every writer's dream. I had the good fortune of spending such quality time last month and what came out was a recollection of an eventful journey.

Kadamb has completed 50 years since it was established couple of years ago. Kadamb is one address every dancer wants to visit in Ahmedabad. Kumudini is the artistic director and also its founder. Her name also prominently figures as one of the decision makers in several prestigious institutions linked to dance all over the world.

She was also a dance choreographer for such wonderful films like Umrao Jaan, Sursangam, etc.

Her recent choreographic works are "Vivarta", based on Adiguru Pt. Bindadin Maharaj's poem "Nir-Tat-Dhang" was premiered at Ahmedabad last year and later at NCPA Mumbai.

Her list of choreographic works is too long and will be enough to fill up a couple of pages. She is also busy in conducting workshops, participating in seminars all around the world.

She is a guru to many disciples, and among them are dancers Aditi Mangaldas, Vaishali Trivedi, Daksha Sheth, Prashant Shah, Sanjukta Sinha, and Parul Shah.

Kumudini Lakhia was awarded the Padma Shri by the Government of India in 1987 and the Padma Bhushan in 2010, and the Sangeet Natak Akademi Award by Sangeet Natak Akademi, in 1982, and Kalidas Samman for the year 2002-03.

Excerpts of the interview:

How did the idea of 'being a dancer' come about? Tell us about the journey. Who played the major role in driving you to pursue dance?

Dance was never in the scheme of a future for me, though my family members were



Vikas Satvlekar

connoisseurs of music they did not know much about dance. My mother was a classical singer, an All India Radio artist and also recorded for HMV Music Company. She tried to train me in singing, but I could not manage. So she gave up. One day she saw me imitating a dancer that she saw in a movie and felt that I may do better in the field of dance. She inspired me to learn classical dances.

All dances were alike to my mother at that time. This was just as an extracurricular activity. School and college had played the major part to train me in dance and it remained constant. It was by default that I ended up taking dance as a career. After graduation, my father did not want to send me for further education. I did not know what to do and then there was an invitation from Ram Gopal, the well-known Indian dancer who toured with his troupe in Europe and America. I joined the troupe in London in 1948 as a dancer. After that I never looked back.

Who are your teachers and explain their role in transforming you into an artiste

I was taken to Pandit Acchan Maharaj in 1941 in Lucknow, from whom I learnt a little, not realizing at that time what a unique opportunity I was getting to learn from a great maestro. His blessings remained with me always. Later, in 1958, I joined the Bhartiya Kala Kendra in Delhi where I studied under Shambhu Maharaj in Lucknow Gharana and then under Pt. Sunder Prasadji of Jaipur Gharana with the Govt. of India scholarship. I paired Pt. Birju Maharaj in many of his dance productions such as "Malti Madhav", "Kumar Sambhav" staged by the Bharatiya Kala Kendra.

Shambhu Maharaj was a very interesting personality. He liked to talk about things which he had seen or heard and shared with us interesting anecdotes. He liked watching movies, dressed well, ate well and also drank well. Because of this he was able to teach us the many moods of 'abhinaya' (pure expression) and different interpretations of a single

word or refrain in the text of a Thumri, Bhajan and other forms of the lyrical compositions performed in Kathak.

Ram Gopal, with whom I spent my initial years of training as a performer was a master showman, very meticulous in the presentation of the dance, ensured perfection in the use of stage, choice of good costumes designed by well-known designers, good lighting and off course well-rehearsed performances. I toured many countries with him-- Sweden, Norway, Denmark, Finland, France, Germany, Switzerland, Spain, USA, and UK. We saw a lot of dance shows in those countries.

According to you what is the significance of the type of dance form you practice in the cultural fabric of India?

The Kathak dance has now become very popular in India and other countries. In the USA and England students take exams of Gandharva



Maha Vidyalaya, Prayag Sangeet Samiti, Bhatkhande Vidyalaya etc. It is difficult to say that this would be important in the cultural fabric of India. The community of Kathak dance is very small compared to the population of our country, as also there are so many diverse levels of the society where dance would not fulfil the needs of an existence.

Today, there is so much of dance on TV- Dance India Dance, Super Dancer, and Dance Plus which are easily available at home. These kinds of dance shows are very popular and there are now many classes for this form. Then there is the dance in the Bollywood films.

Apart from dance what are the other things that you are passionate about? Tell us about your hobbies?

I am very fond of art of garden cultivation and management. I spend time with trees, plants, flowers, whenever I can every single day, usually in the early morning. I read, but not as much as I would like to due to too much commitment to dance.



Kumudini's students performing

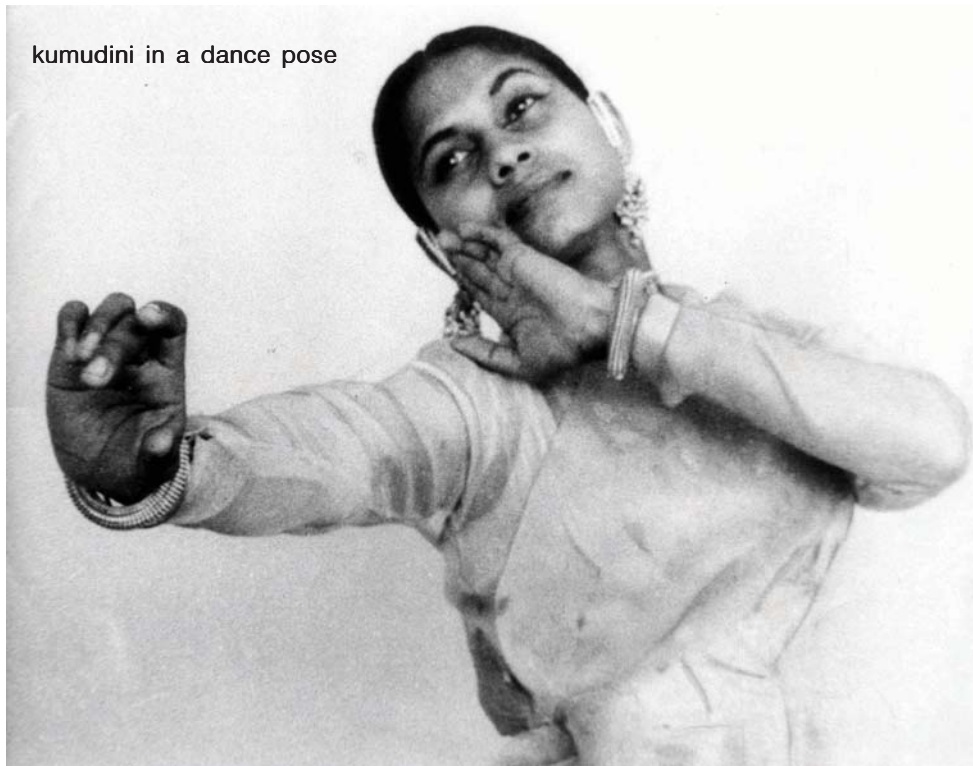
What has been your most challenging moment in dance and in life?

Most challenging moments are when one has to choreograph a dance piece. One has to think beyond one's acquired knowledge and create an original idea. The experiences of the past, what one has seen, heard, read or felt helps to transfer the basic form into a creative piece. Here the dance is a tool in your hands and you are not a tool for the dance.

What is your take on experiments and fusion? Do you think it would affect the purity of the dance tradition?

Fusion is when you put different forms together. This can have a good result or a bad one depending on how one chooses the different forms for putting together

kumudini in a dance pose



to make a contemporary design. The Indian classical dance is a living Art form. It will live forever no matter what you mix with it and it will always hold its head above any kind of fusion.

According to you, how do the dance festivals help artistes?

Dance festivals help to promote the dance and dancers. The audiences get an opportunity to see the established dancers. The young and upcoming dancers get an opportunity to dance which otherwise they would have to arrange for themselves at a cost which is unaffordable. There should be more festivals arranged by the State Governments. They should have the budget to promote art. All politicians talk about heritage but this great heritage of the classical dance is totally neglected. The annual budget does not allot a single rupee for preserving and propagating the classical art forms.

Comparatively which role do you like more - being a performer or being a teacher?

I performed on the stage for many years since 1948 until the turn of the century in 2000. I enjoyed being on

the stage, the success, the adulation and the satisfaction which comes with it.

In 1960 when I moved to Ahmedabad I was a little isolated from the performing field as there was no Tabla player in Ahmedabad. People's opinion of Kathak was the dance of the courtesans in Hindi films. This forced me to start teaching in 1962. By 1964 I had a group of students.

I registered the Kadamb Dance Centre. I still call it the 'centre' Nowadays young girls start teaching in small rooms with no musicians and have the audacity to call it an 'academy'. My class started growing as people had trust in my motives behind teaching It was not a money spinning activity , I was creating dancers. The Kadamb dancers are now spread all over the world -and pan India. I now enjoy teaching because with every new student's body that comes before me, I see a new challenge to encourage me to keep going.

Dance is what I live and breathe.

-Text by : G. Ulaganathan



DANCE IN

INDIA



ODISSI

TEXT: Dr.(SMT.) KANAK RELE

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

A 7th century A.D. text Vishnudharmottara Purana says, "vinatu nritya shastrena chitrasootram sudurvidam". The sage propounding this text says that without the knowledge of dancing the other plastic arts cannot be comprehended. This very clearly explains the co-relationship of sculpture and dance. It is said that 'Dance is a mobile sculpture and sculpture is frozen moment of dance'. In this context, the classical dance style Odissi from the state Orissa is a shining example. Odissi dance form is redolent with sculptured poses which are reminiscent of the glorious stone sculptures of Konark and other temples.

It is characterized by simplicity of grace and is believed to have originated in almost 10th century A.D. but received a tremendous fillip in the 12th century when Poet Jayadeva who was a great devotee of Lord Jagannatha at the Puri temple wrote his immortal love song Geeta Govinda. It is said that, he wrote it specifically for being interpreted in dance and music and his wife Padmavati who was herself a devadasi danced it in the temples of Orissa. These devadasis in Orissa are called Maharis. There is another wing of this dance which is danced by nubile young boys called gotipua and these are the boys who indulge in more



Musical Instrument Sitar

acrobatic dancing. Odissi, if one has to describe its characteristic, believes in the exposition of beauty and grace. As such the dance style is rather uncomplicated, but its beauty, sculptured poses and the lovely 'tribhangi' - that is the triple bend in the body which always reminds us of the beauty of Indian art in general.

“ Pankaj Charan Das during makeup hours ”





Carvings of Musician and Dancer at Konark Sun temple.

From the archaeological evidence available, it may be surmised that Odissi may be the earliest classical Indian style. There are beautiful dance sculptures in the Rani Gumpa Cave of 2nd century B.C. These reliefs include the first finished example of a dance scene with a full orchestra. In another inscription belonging to the same period from the Hathi Gumpa it is stated that in the third year of his reign the Jaina king Kharavela, who was himself an accomplished dancer and musician, had arranged a performance of tandava and abhinaya for the enjoyment of his people. After this in the 8th century A.D. there is a reference at Bhubaneswar of the king's mother building a temple of Shiva and dedicating several dancing girls to it. This indicates that



Musical instrument Manjira



Music instrument Pakhawaj (Dholak)

these temple dancing girls - devadasis known as Maharis in Orissa were the earliest performers of Odissi dance and for more than a millennium were the repositories of this art.

Later in 1194, King Anangabhimadeva built a number of temples and also constructed the 'Nata Mandir' as an annex to the temple of Lord Jagannatha at Puri. The 'Nata Mandir' was specially made for performances of the maharis and the musicians who were in the service of the temple.

It is during this period that Poet Jayadeva wrote his immortal love-poem Geetagovinda extolling the divine



Odissi Dancer kumkum mohanty giving a surprise facial expression.

love of Radha and Krishna and the recital of the Geetagovinda has become an indispensable part of the rituals of the Jagannatha temple. It also forms a major chunk of the repertoire of Odissi today. It is during this period also that the Abhinaya Chandrika, the foremost shastra for Odissi was written by Maheshvara Mahapatra.

Kavita Dwivedi Odissi dance exponent



One of the basic Music producing instruments for Odissi Dance-Flute

As we come down the centuries, we find an unbroken chain of the twin traditions of the singing of the Geetagovinda as a daily ritual of the Jagannatha temple and the maharis dancing at fixed times as part of the temple rituals. By the 15th century A.D., Vaishnavism as a religious sect became the main religion of the people of Orissa and the Bhakti cult received a great impetus.

Ratikant Mohapatra and his wife Sujata Mohapatra performing

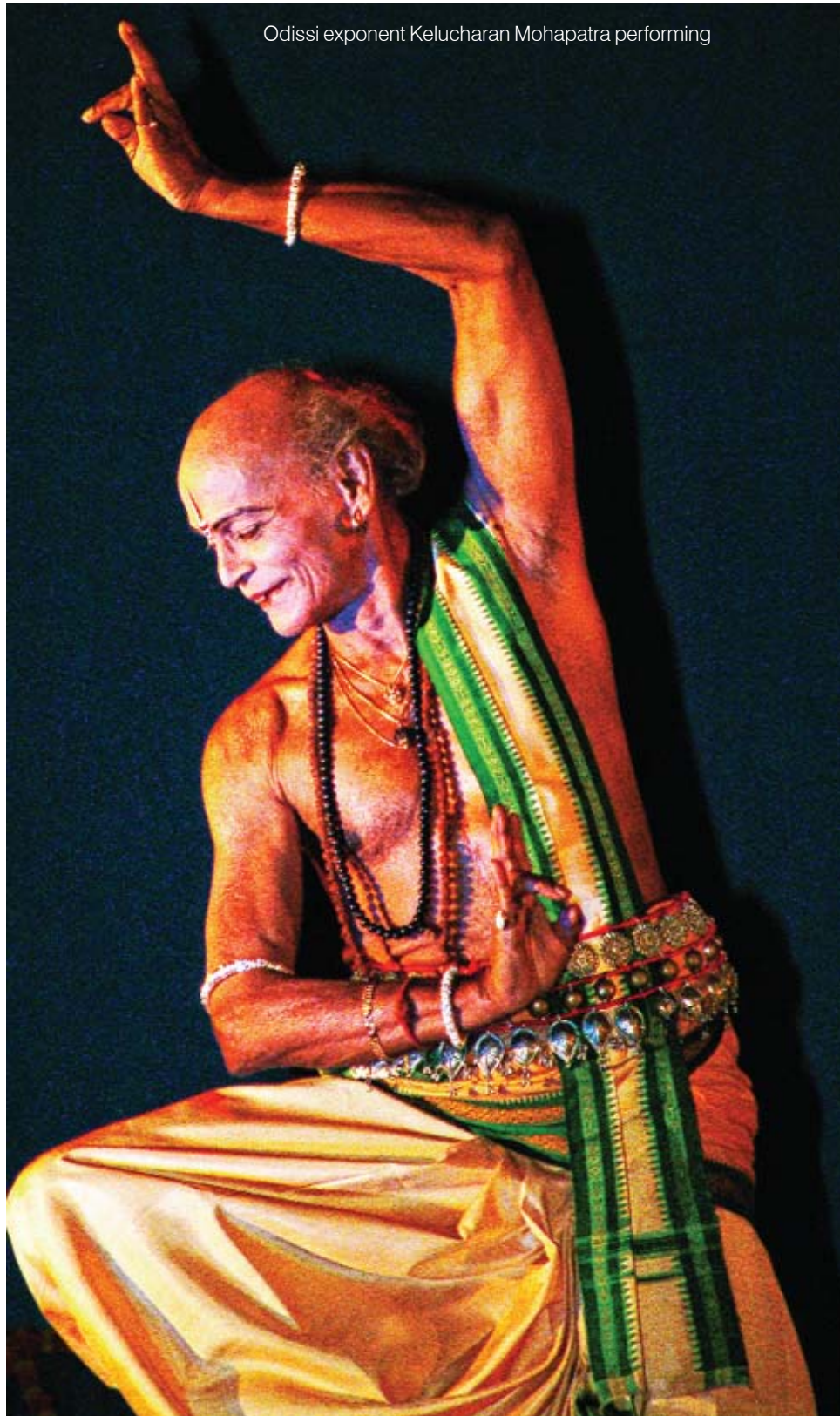


From the 17th century onwards, the maharis were employed to dance in the royal court as well. Even till today, the mahari system continues in Orissa but the ritualistic aspect of their dance or of the singing of the Geetagovinda is nominal only.

From the early 17th century a class of boys called 'gotipua' came into being. These were nubile young boys who dressed as dancing girls and danced for the temple as well as general entertainment. This brought in a very vigorous and acrobatic element in the dance.

Technically, Odissi is a highly stylized dance combining the precepts of Natyashastra, Abhinayadarpana and Abhinayachandrika. As per both 'nritta' as well as 'nritya', Odissi has a thoroughly systematized as an exhaustive technique. The most prominent feature of the technique being the various bends - bhangis - of the body, the tribhanga aspect - or the triple bend in the body of the Indian sculpture and iconography is fully exploited in Odissi. In nritya and mukhaja abhinaya, it is very orthodox and subdued.

Odissi exponent Kelucharan Mohapatra performing





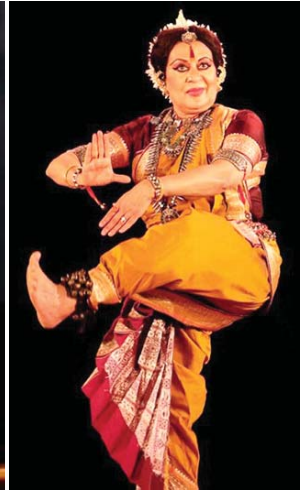
Odissi Dancer Pankaj Charan Das in a dance pose



Sanjukta Panigrahi in one of the dance poses



Padmabhushan Gangadhar Pradhan



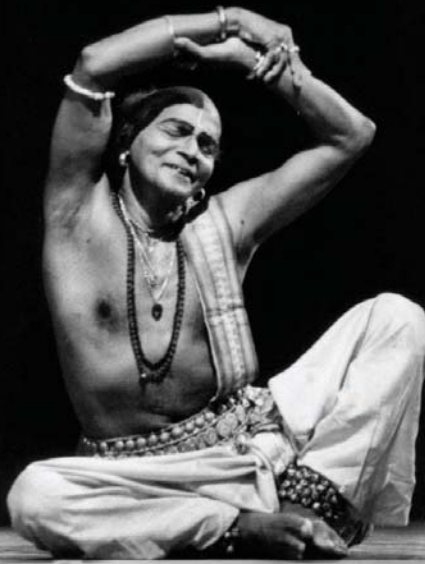
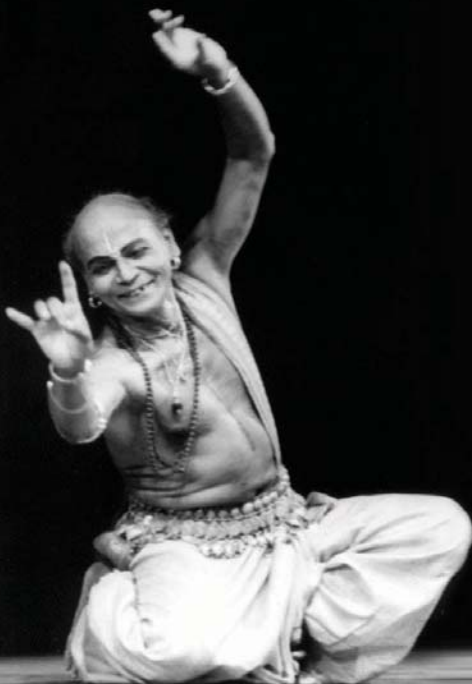
Odissi exponent Sonal-Mansingh in a rare pose

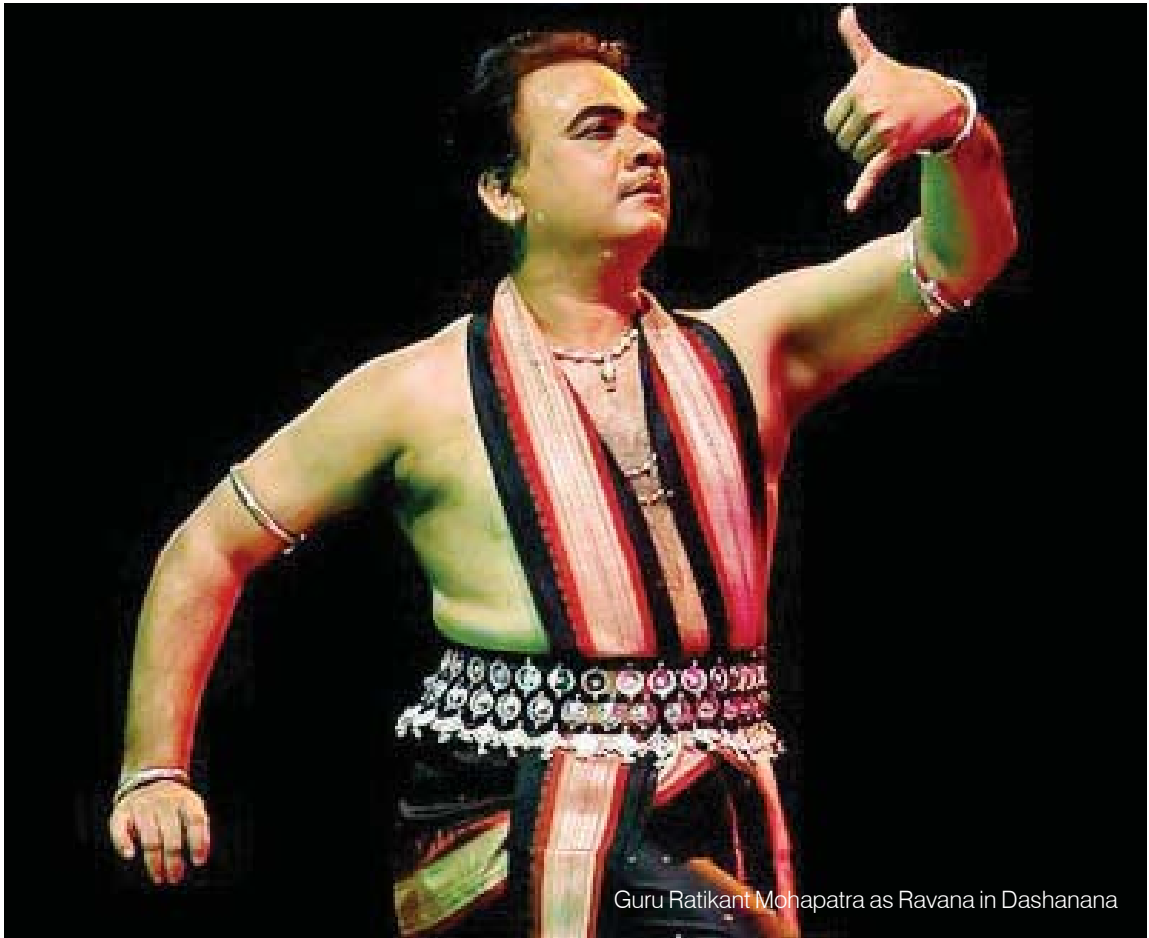
We have already seen that Odissi dance is an inseparable part of the religious practices and rituals and, as such, there is hardly any item which is devoid of the bhakti concept. As a result there is hardly anything known as a fixed repertoire. Earlier there was only one long sequence of about 45 minutes which began with invocation and ended with a fast paced

climax of nritya. Since about 30 years, this has been broken into smaller segments which constitute today's repertoire.

The Odissi steps are based on the square, basic position of the feet called 'chauka' and the different movements and bends of the sides. The most

Odissi dance exponent Kelucharan Mohapatra exhibiting different shades





Guru Ratikant Mohapatra as Ravana in Dashanana

predominant feature is the bend in the waist or hip the 'kati'. These bends are usually tribhanga - the triple bend or atibhanga - maximum bend.

The steps progress from the basic simple stamping of the foot accompanied by the neck, waist and bend. Sometimes, the chest hip moves diagonally enhancing the sculpturesque effect. Odissi being the closest dance form to sculptures, utilizes the principles of image making like the sutra, mana etc. Odissi movements combine in them crispness as well as lilt. The positioning of the arms and hands is also in the square. The movements usually follow the direction and cadence of the sides and the 'kati' and balance the entire structuring of the dancing body.



Tribhanga



The items are:

- ◆ **Bhumi Pranam** - Ceremonious offering of salutation to the earth.
- ◆ **This is also referred as Mangalacharana.**
- ◆ **Battu Nritya** - In honour of Batuka Bhairava or Lord Shiva. It has both nritya as well as nritya.
- ◆ **Pallavi** - It is a nritya item which lays equal stress or nritya patterns, raga and tala. Pallavi literally means elaboration and here it applies to dance as well as its music.
- ◆ **Ashtapadi** - From the Geetagoinda. These are an integral part of the Odissi repertoire.
- ◆ **Pada** - Devotional songs, many a times in the Oriya language.
- ◆ **Mokshya (Moksha)** - Concluding nritya item corresponding to Tillana of Bharata Natyam and Jeeva of the new repertoire of Mohini Attam.



Statue of Padmashree Sanjukta Panigrahi

Sanjukta Panigrahi on Stage



COVER STORY

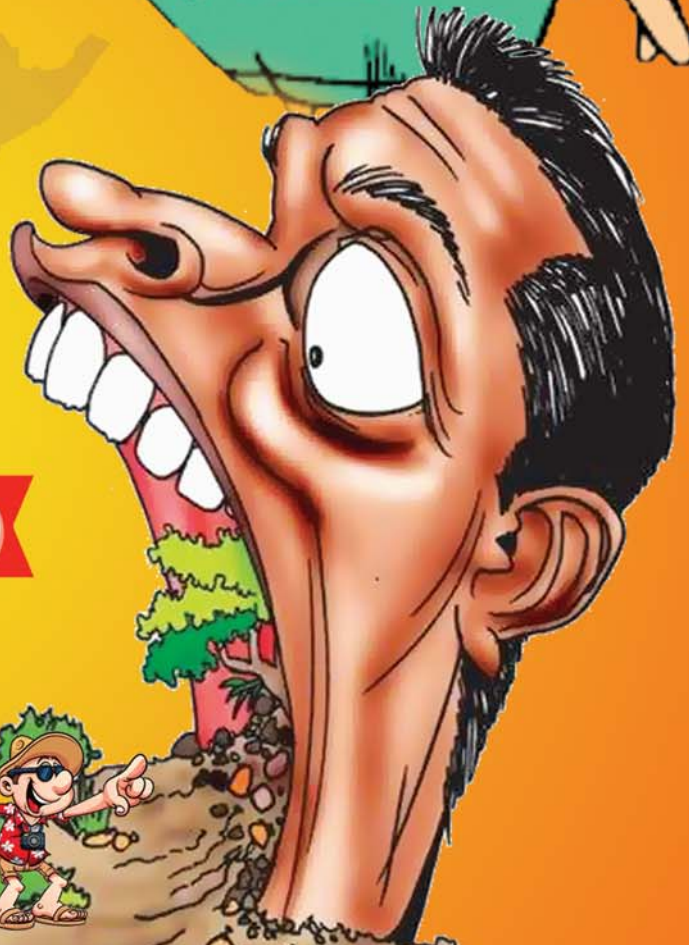


TOURISM

IN

ANDHRA PRADESH

SWINDLED



Is tourism of Andhra Pradesh losing its identity?

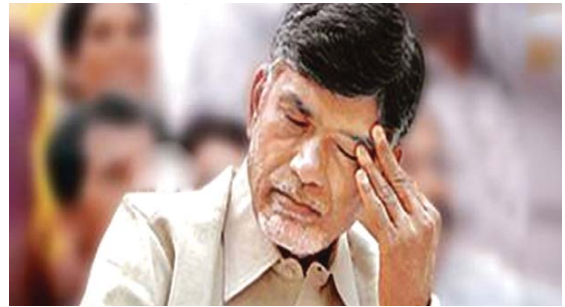
"Discrimination in the name of Tourism! "

India is the only country in the entire world which is known for its rich heritage and culture. Because it is abundantly blessed with natural resources like Art & Culture, Scenic beauties including vast sea coast and Heritage sites etc. Of which Andhra Pradesh has the maximum share by default. To that matter Visakhapatnam has many places of interest that are one of its kind.

The purpose of choosing Amaravathi as the Capital of the residual Andhra Pradesh itself shows the degree of importance given to Art, Culture and Tourism by the first Chief Minister of the state Nara Chandra Babu Naidu. Not only this, Mr. Naidu chose the stewardship. It is crystal clear about his vision. Added to this that, it has been noted that Mr. Naidu frequently calling people over mobile phones and try to take the feedback

regarding on various aspects that include ruling by the government in the state, about the government schemes and its reach to the beneficiary, working mechanism and behavior of the officials etc which are very appreciable. This is what the public opinion is regarding the visionary Chief Minister, Nara Chandrababu Naidu.

Further, the public feeling is that they wish that the same could turn as a dream come true and Chandrababu would become an international celebrity. But, the most saddening and unfortunate part is that Naidu has failed to keep the ring under control. Members of his own



den are indulged into "hafta" business and causing damage to his image and more importantly to his Mission and Vision. It is like a brick size piece of ice



Yerramattidibbalu in Visakhapatnam, an abandoned tourist site.



that is carried over hands and getting melted and vanished before reaching to the end beneficiary, with whose money it is purchased. This is a big disappointment, feels the public.

Basing on the public opinion and stories that have appeared in the media that includes social media for the past four years despite of several alerts, everything was given a deaf ear by the concerned. It is ok that scams and frauds are common phenomenon for both

organizers and people. Every time they shock people when revealed, but are planned well in a new way with new technology. Commonly seen, every and any big glitter events are of pleasure to the public and are praised but once behind the scene is investigated, there appears more concern about it.

It has been reported that over and all, the officials have misused their capacities and offices. The Vizag based event managers were disqualified because of the reason that none of them could produce the proof of order (single work order) worth in crores, which again because of the reason that they were given separate works orders that were split. And finally, repeated single work orders were given to a Pune based Event Management Company- E Factors, which absolutely has no expertise or experience in the field of tourism, except then general areas like big weddings, corporate shows etc. Upon this they had a track record of

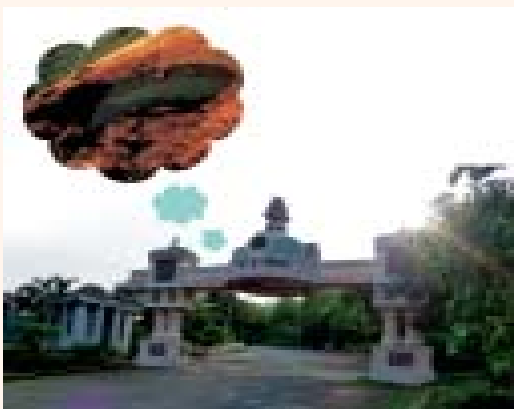


failures in organizing tourism festivals in previous years.

On the other hand, these officials and got the work done with petty vendors in big way of mesmerizing them with pinkish day dreams, and once the event is over, the poor event managers are left with wings clipped. Not only this, the public was also fooled. During this process, these officials play tricks at every stage, everyone and manage to get the work done with the help of cine glamour, into whose pockets are poured with heavy amounts of remuneration.

There are strong rumors doing rounds in the public domain that all this fishiness started with the appointment of Kaushik Mukherji as Lead Consultant for Andhra Pradesh Tourism Authority for a huge package of Rs. 2.40 lakhs per month and other facilities extra. The point here is whether the government had ever bothered to ensure that Mukherji had expertise or specialization in the field of tourism.

As a matter of practice, usually people take ample of time and do exercises like knowing about the merits of the products, qualifications, scoring marks, comparison and suitability before they



procure for their house or organizations at every phase of their lives. The question arises on how these officials fail to do so at the time of appointment of consultants with heavy costs as remuneration and awarding of contracts to the events managers. It is not that officials are laymen. Because the government and ministries are run by bureaucrats who are capable enough and are suppose to be acquainted with all the required knowledge in anything and everything, if not expertise.

But, here it seems that the so called officials are in "hand-in glove" with the politicians and business professionals, is the strong belief of the public.

It is learnt that the former Regional Director of APTDC, Visakhapatnam, Sri Ramulu Naidu played a vital role in this process and could benefit his near and dear with some big contracts, according to some victims who wished their names not to be published. Even, supposing the same may be unconfirmed report but alone smoke cannot exist without fire and the chances of the same cannot be completely ruled out. No matter whether it is a contract or an event, the ultimate point of interest is to ensure that these officials and their concerned are benefited.

to be continued...



BEACONS OF LIGHT

“A Mime artist once; **Mime artist for Ever”**”

Mime is a silent art; where the story can be acted out through gestures and body movements, without any speech. It brings out the performance of an artist in either of the shades- comic or seriousness. It was originated in Greece and advanced through various stage performances.

Choosing, the silent art (Mime) never made him silent; his success made him roar. Hailing from one of the historical towns in Warangal district of Telangana state, Hanamkonda, Arusam Madhusudhan was born on 6th October, 1977. His childhood dream was to become a doctor (medical professional) but as the proverb goes "Man Proposes and God Disposes", same thing happened with Madhu. Inspired from one of the performances (Mime) of his friend during his school days has made him to learn Mime. Initially, he improvised his friend's skit and got a good applause for that performance. Though his family is out of theatre tradition but the desire and destiny pulled him towards it.



Madhu started learning Mime under the tutelage of late P. Nagabhushanam- the first Mime artist of the region in the state. The encouragement from his guru made him to learn Indian style of Mime. After completing his Master's Degree in Performing Arts from Sarojini Naidu School of Performing Arts, Central University, Hyderabad, Madhu joined Padmasree awardee Niranjana Goswami the founder of the Indian Mime Theatre. Goswami's inspiration transformed him to become a matured and complete artist. To improve his skills in the art form, Madhu attended workshops at Portland, Maine, USA by the well-known American Luminary Tony Montanaro at Montanaro theatre and also Body and Movements workshop in Japan for forty-five days under the famous Butoh Dancer and Body Movements Trainer, in Min Tanaka. Apart from this to make his body flexible, Madhu got trained in "Kalar" fight sequences from Sudhakaran Gurukulam, Kerala and Martial arts "Tai-chi" from Ravi Varma. His experiments and concepts in Mime raised Madhu to new



Madhu expressing a scream mood.



Madhu with co-artists.



heights. For perfection, Madhu has always been conscious of health and body fitness, especially in terms of diet, regularly practising of meditation, yoga etc.

Talking about the significance of theatre in the cultural fabric of India, Madhu says "Every state has its own tradition." He claims that he draws inspiration from nature, people and children. Apart from Mime, Madhu performs in stage plays (dramas), lends his voice for dubbing in the movies and acting (in both the screens).

Commenting on the challenging moments in theatre and life, Madhu said that "To maintain the physic and boosted stamina levels in the body in day to day life is ever challenging because in Mime, the body is the tool." In his view, an artist can deliver the message through the art forms only. He transforms new ideas in Mime and wants to glimpse the art lively. As it is a known fact that all rivers are originated and flow to get submitted in the ocean, so are the art forms, said Madhu and added that his creativity is in experimentation and his vision about art is completely open and large. His creativity in the field of Mime was widely appreciated all over the world.

Expressing his views on festivals, Madhu opines that it is an excellent opportunity to exchange new ideas, meet new people, promote innovative ideas and get some inspiration. Not letting his talent limited to him and one country, Madhu travelled to Arkansas, USA and conducted Mime classes at

the theatre department of Beth Swill community college and Arkansas state university. He taught Mime to school children and travelled all over the schools in Arkansas.

Undoubtedly, like any artist, being on stage every time was the best Moment for Madhu. But not letting this buried with him only and with an idea to spread the art to more number of people especially to the younger generations and creating more opportunities, in 2002, he launched an Indian Mime Academy to give awareness on Mime as well as to conduct workshops on personality development. The main aim of this academy is to workshop with children to exhibit their talents, to improve self-confidence, self-awareness and it accelerates everyone to build confidence, develop communication and gives holistic development for an individual.

Expressing his wish as to how to see himself in the years to come Madhu said that he wants to be known as a Mime artist forever. He puts forth his efforts to build the aplomb in children, disabled people, and this is the quality of Arusam Madhusudhan, blows him as a Beacon of Light.

Awards and Recognitions:

- ◆ The Nandi award for the Best Actor in the stage play called "Devudu Chesina Bomma" by the Government of Andhra Pradesh.
- ◆ Ustad Bimilla Khan Sangeet Natak Academy Yuva Purashkar in the year 2007.
- ◆ A National scholarship and Junior Fellowship in Mime from the Department of Culture under the HRD Ministry, Government of India.





RAYS HOPE

Dance and music are her expressions of spirit: Chandrika Srinivas

Music and Dance are the two core forms of the arts. While music reverberates through vocals and instruments expressed through harmonic frequencies, dance emotes through facial expressions, foot work and the physical moves of the body. Dance and music together are the supreme art forms gifted to the humans, but only few can master these two. Chandrika Srinivas is one such multi-talented personality, proficient in both in Carnatic music and the Bharatanatyam dance form.

Hailing from Bangalore, Chandrika was born to Venkoba Rao and Shyamala. While at the age of ten,

Chandrika started learning Carnatic music. Though a graduate in commerce, she chose to dance and music as her profession. Chandrika graduated her Masters in 'music and dance' in the years 1996 and 2000 respectively.

When her mother was impressed by the ballet performance of Prabath Kalavidharu, she wanted Chandrika to learn dance. Though initially, her idea of being a dancer was encouraged by her mother, but her father encouraged learning only music. She convinced her father to learn music and dance simultaneously.





Chandrika learned music under the Guru R.K. Srikantan and decided to learn the sacred dance form Bharatanatyam simultaneously from the venerated Guru Narmadha and later from Guru Kum. Bhanumathi. Chandrika's dance 'Arangetram' was on 16th April 1997. She performed in many prestigious festivals both in India and abroad.

Her desire towards music made her become proficiently trained in Carnatic music vocal, violin, Veena, and Mrudangam even today. Being a guest lecturer at the University of Sydney and conducting many workshops, she also appeared in examinations conducted by Australian Music Education Board for Western Classical Music in Violin.



Many compositions from music vocal inspired her to choreograph as well. "Bhavayami Raghuramam" was the one of them, where she performed it for nearly 100 shows. She has choreographed many musically challenged compositions of great composers in Carnatic music. Apart from dance and music, the multi-talented

Chandrika has passion towards paintings, pencil sketches, modern and traditional Tanjore paintings.

In the year 2000, Chandrika founded "Naadha-Nrithya" school in Australia to promote Indian performing arts. It laid a platform to bring out the students with high standards who can perform music vocals and/or Bharatanatyam in their Arangetrams and concerts. She started institutes in San Diego, California where she teaches Carnatic music vocal, Bharatanatyam, violin, veena and traditional Indian painting. Six of her students made Arangetram and are performing in prestigious festivals conducted in Chennai, and Bangalore. Following the footsteps of the mother, Chandrika's daughter is also learning Bharatanatyam and is ready to join the tradition.



Chandrika receiving an appreciation



Chandrika during a vocal performance

Speaking about the fusion in music and dance, Chandrika opines that fusion might spoil the purity of the tradition. In view of the dance festivals, Chandrika says that "It is the best opportunity to the dancers to show their talents but specific time should be given to them as warm-up takes 6 to 8 minutes on stage".

On her future career in the upcoming years, she says that, "It's a touching question. I have a great desire to become an excellent standard performer in vocal, violin, veena Bharatanatyam and also a very good painter", says Chandrika confidently.

Chandrika Srinivas attained a Vidwath (a highest certificate given by the Department of Arts and Culture from Government of Karnataka, India) for both Music and Dance. She also conducted 'Nattuvangam' for many dance performances where she received best reviews for music and

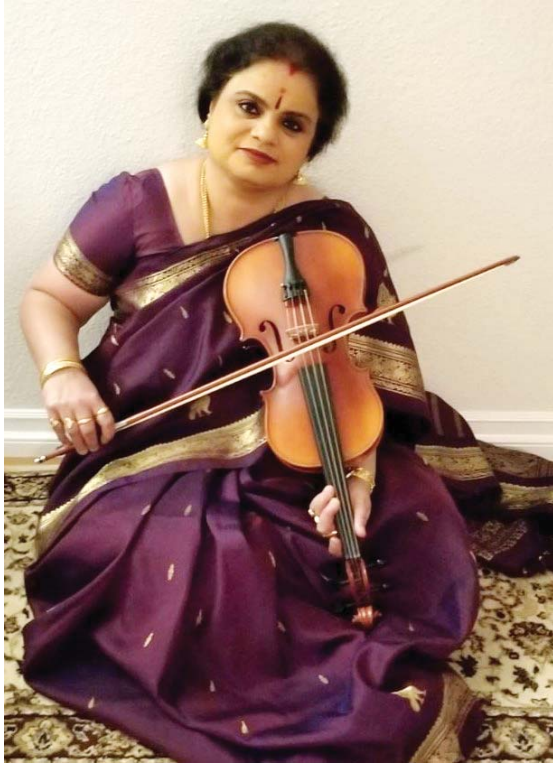


Chandrika in a practice session

dance from famous newspapers.

She performed in many prestigious festivals not only in India but also in Singapore, Australia and US. Some of the festivals like R K Srikantan Trust, Bangalore Gayana Smaja, Karnataka Ganakala Parishath, Sri Jaya Ramaseva Mandali-Fort High School, The Indian Council of Cultural Relations, Pallavothsava, Indian Institute of World Culture, Bharathiya Vidya Bhavan-Bangalore, Ananya, Nungambakkam Cultural Academy- Chennai, Sri Krishna Gana Sabha, Vipanchee, Bharathiya Vidya Bhavan - Chennai, Kapali





Chandrika's Violin recital

Fine Arts, Brahma Gana Sabha, Sri Parthasarathy Sabha, Tapas Academy of Music and Dance, Sri Ramabhaktha Jana Sabha, Sri Tyaga Gana Brahma Sabha, Neelakantasivan Trust, Ramani Academy of Flute, Aasthika Samaja, AIMA, Sriraagam Fine Arts, Papanasham Sivan Karnataka Sangeetha Sabha, Mylapore Fine Arts, Natarajothsav, Cuttack Music and Dance Festival, Sri Rama Gana Sabha- Trichy, Edapally Nritha Aswadhaka Sabha, Ramaiah Pillai Centenary Celebrations, Naadhabrahmam, Shanthala Arts Academy.

Despite being a mother, and a home maker, her passion for dance and music never ended. Sheer dedication and perseverance makes her to stand towering before everyone. The word "relax" is never known to her as she is always a learner.

Despite leaving her birth country, she never forgot her roots of Indian culture, tradition and passion. She used all the elements to mould herself into a skilled teacher. Chandrika always strives for promotion of traditional dance and music not only in India but also worldwide standing as a 'Ray of hope' for the Indian art forms.

Chandrika's Veena recital



Vivartana: Explorations in Bharatanatyam

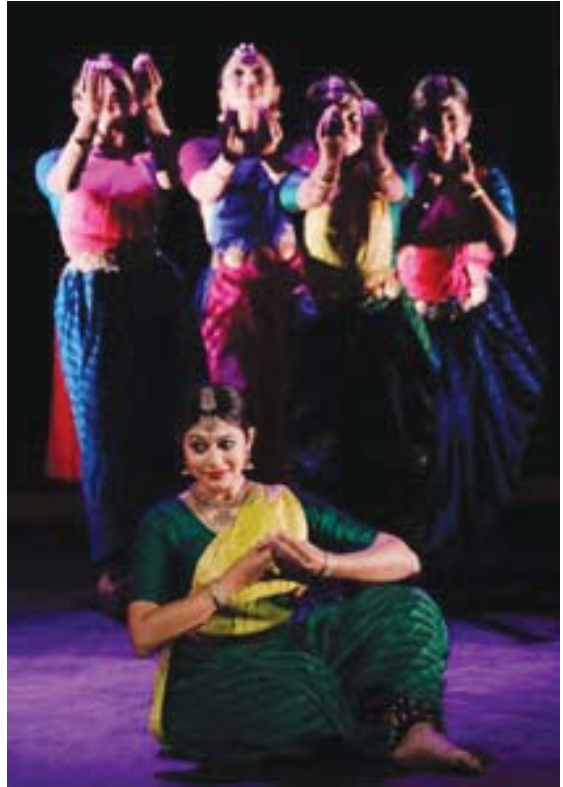
By Dr. Sunil Kothari

Scripted, conceived and choreographed by Rama Vaidyanathan her latest dance work Vivartana presented for the Madhavi Dance Festival on 3rd April at Habitat Centre stood out for her desire to 'push the boundaries' of the form. Neatly divided in Five sections as Pratikriya: Dance responds, Samayoga: Dance merges, Nimagna: Dance immerses, Pratibodhana: Dance Awakens, Rasabhava: Dance evokes, her presentation along with other five dancers to recorded music and her own introduction to each section brought out the multifaceted nature of Bharatanatyam movements that wove the web of magic.

Her daughter Sannidhi in the opening number was seen sitting in the center on the stage playing the mridnag and four dancers including her sister Dakshina Vaidyanathan Baghel, and other dancers Keerthana Ravi, Rohini Dhananjaya, Kavya Ganesh performed nritta dancing in circle created keliidospic effect. Gradually it moved with variations, dancers clapping, and Rama joined them. Rama had written a poem in English, translated into Sanskrit by Divyanand Jha to music composition by Ramya Sunderesan Kapadia. It was an unusual beginning.

The Sanskrit saying Nrityam vivartayati, Nadihi spandayati, bhavami aham, layen ekam, loosely translated as ever changing dance, then my entire being pulsating, I shall become with rhythm one with dance.

This concept got reflected in following sections to begin with Smayoga. How Bharatanatyam with its



Vivartana choreographed by Rama Vaidyanathan, Photo credit Inni Singh

vocabulary succeeds in translating philosophical abstract concepts found expression in verses from Tirumula's Tirumandiram to the music composition by Dr S Vasudevan. Samayayoga with charachara sada Siva bhakti was delineated with the breathing, showing rain, the various gatis, walks of elephant, serpent, flying birds, fish and the mood of joy resulting in Siva's Ananda Tandava.



Rama Vidhyanathan, photo credit Inni Singh

Ranging from poems in Persian by Rumi, In Kashmiri by Lalded, in Braj Bhasha by Meerabai, in Sanskrit by Muthuswami Dikshitar, Rama explored Nimagna concept where the poets immersed themselves dancing. Rumi's poem to echoing Persian music composed by Rajat Prasanna, and performed by the young dancer in white costume was reminiscent of dances performed by dervishes in round and round, Laldeb's performed by Rama, full of abandon, Laldeb with her revolutionary and rebellious ideas, not bothering about the society, wanting to merge with the God, throwing away her ornaments and clothes, in a naked state, dancing, and Meerabai's well know poem Paga ghunghroo bandh Meera nachire, Meera put ankle bells and dancing freely, performed by Daksheena, dancing with movements of Ghoomar and Rajasthani folk dances, all evoked the feeling of immersing with dance. Muthuswami's composition dwelt upon the joy of palanquin bearers, carrying the Lord in procession. Their gait had the joy carrying the Lord. The procession moved in front with musicians playing various instruments. Their joy displayed their being immersed in the service, seva. Nimagna concept for immersion through bhakti seemed evocative when all the dancers in their different regional costumes performed together.

Rama had chosen for state of awakening a Gujarati poem by Narsi Mehta. The legend has it that the devotee Narsi Mehta begged of Lord Krishna to have glimpses of divine Rasalila. He was granted the boon and watched it quietly from a corner hiding behind a tree, not seen by the divine dancers. The vision moved him and he was overwhelmed. The milk maids,

performing in unison, dancing with sticks, Rama used movements of traditional Garba dances of Gujarat to evoke poet's mood of familiar dances, poet singing 'Chalo sakhi Vrindavan jayie', O friend let us go to Vrindavan to see Krishna dancing with gopis, clapping, moving in circle, Krishna in the centre playing flute, in the season of Spring and watching this Narsi is mesmerized. Dr S. Vasudevan had captured in his music composition the flavor of Gujarati songs beautifully. This led to the finale Rasabhava, the relish of rasa, the flavor.

Taking the well known Sanskrit shloka from Abhinaya Darpana, 'Yato hastah, tato drishti,, yato drishti, tato manah, yato manah, tato bhavah, yato bhavah tato rasah, where goes the hand, the eyes follow, where follow the eyes, the mind follows, where follows the mind the sentiment, bhava follows and where there is bhava, the rasa, the aesthetic relish follows. To take this concept of evoking rasa, aesthetic relish, Rama choreographed the movements along with all the dancers and in various ways attempted to evoke aesthetic pleasure, using the hand gestures and appropriate expressions on face. It was interesting to see this exploration of a sholka not depending upon the episodic narrative treatment, but dancing in different positions, in group and registering the bhavas.

Ending with nrityam vivartayati nadihi spendayati, bhavami aham, layen ekam, becoming one with dance, Rama and her dancers led us to rasanubhuti, to aesthetic relish.



Rama Vaidyanathans Vivartana, photo credit Inni Singh

Gaiety marks the 18th Anniversary Celebrations of NMDA

Gaiety marked with the awe-inspiring performances of classical dances by the students of the only Member of UNESCO's International Dance Council from Bay City, an ISO 9001:2008 certified Nataraj Dance and Music Academy (NMDA)'s 18th anniversary celebrations at Kalabharati auditorium in the city on Thursday. The classical dances choreographed by the Principal K.V.Lakshmi, performed by the students not only mesmerized the art lovers but also kept them in spell-bound state during the entire program. The program was organized under the supervision and presiding of the Founder-President of the academy and Editor-in-Chief of the only English monthly cultural magazine- The



Additional Commissioner of Income Tax, Ravi Shankar Narayan IRS lighting-up the lamp to mark the inauguration of 18th Anniversary Celebrations of NMDA at Kalabharati Auditorium, Visakhapatnam.



Dance India, Bathina Ranga Vikram Kumar, popularly known as Vikram Goud and compeering by Dr. Perala Bala Murali Krishna, who crystal-clearly narrated the significance of each and every performance.

The program started with the formal lighting-up of the lamp by the dignitaries-the Additional Commissioner of Income Tax, Ravi Shankar Narayan IRS, CISF Commandant Kishore Kumar, Nandi Awardee, Rambhatla Nrusimha Sharma, Editor of Varnacular daily-Leader, V.V.Ramana Murty, Rotarian Vishwanath, Tadepalli Satyanarayana. This was followed by the prayer song " Amba Paraku ...".

Moving towards cultural extravaganza - The first performance was by the teens of the academy Tejasri, Bhagyasri, Sujana, Sumedha, Prakhya and Sanjana on a song called " Sabha Sadulaku Ide Shubha-abhivadam..." written by Nandi awardee, Rambhatla Nrusimha Sharma in Aadi Taalam and Nata Ragam was a good start helping the mood to get prepared for the cultural journey.



Kuchipudi Dancer Sudagaani Geeta Narayan with her Trio performances had not only proved that age is not a barrier for learning an art, proving the metal and getting applauds.

A fifteen minutes long scintillating solo performance by Geeta Narayan "Eka Paatraa Keli" by on Aananda-Tandavam composed by Padmabhushan Dr.Vempati Chinna Satyam in Raagamalika Raagam and Aadi Taalam depicting the joyful mood of Siva Tandavam has left the audience in spell-bound state.

Geeta's another fascinating performance, "Chuoodamma Satulaara.." in Raagmalika and Aadi Taalam as Goda Devi- whose long time wish to get a chance to marry lord Vishnu that comes true in Kalyuga, could not stop the audience to travel into an imaginary world.

Displaying, the horrifying angle in her, Geeta Narayan as Shakti-Swaroopini in a group performance along with her co-artists- Tejasri, Bhagyasri, Sujana, Sanjana as devotees and Narayana as demon Mahishasura, on one of the Kuchipudi Padapanchakams "Mahishasura Mardini" terrifying facial expression perfectly synchronizing with the music, lyric and taalam. The choral was framed by Rambhatla Nrusimha Sharma in Kadana-Kuthuhalam raagam and Aadi taalam.

On the other side, Bulbuls- Archana, Amrita, Siri Varshini, K. Varshini, Dhanya Spoorti and Subhashrita Sri were no less than anybody. Their duo performances as Lord Krishna in childhood on a songs " Muddugare Yashoda. ..." in Kuranjee Raagam and Aadi taalam and " Itti Muddulade.." in Aanada Bhairavi Raagam and Aadi taalam, gave such a charming impression that audience could visualize lord Krishna on the stage and wish they could pamper.



Kuchipudi dancer Geeta Narayan performing solo





Classical dancer, J.V.S. Sudha Varma's deep involvement into the character of goddess Alumelu Mangamma during the performance to one of Keertana "Valapula Solapula Vasanta Vela Idi...." has not only showcased her dedication but also took the audience into fantasies.

Another group of students- Sanjana, Shreya, Sumedha, Kausthuba, Bhavysri, Roopa Gayatri, Sannidhi and Chetana Lakshmi had performed on two songs- " Bala Kanakamaya..." in Attana ragam and Aadi taalam and " Kanarandi Shiva-Parvatula Tandavam..." in Vasanta raagam and Aadi taalam.

The teens have performed two more numbers, of which "Jayadwanamula .." in Hamsadhwani raagam and Aadi taalam, was an prayer to lord Nataraja and concluding number "Thillana" in Raaga Maalika raagam and Aadi taalam.

Over and all, dancers of every age group have showcased a matured performance with a perfect blend of foot work, body movements, facial expressions and most importantly co-ordination and synchronization.

After the cultural programmes, the students of the academy extended their gratitude to the principal of the academy, K.V. Lakshmi by felicitating and gushed with flower petals at her feet, following the Guru-Shishya Parampara.

The dignitaries had shared their views on the success of NMDA on its 18th annual day celebrations and said that there is indeed need of the hour to protect and promote the cultural heritage of India which is in a stage of extinction. They congratulated and extended best wishes to the whole family of NMDA for their constant efforts in propagating the richness of art.



A scintillating solo Kuchipudi by T. Reddy Lakshmi

By Dr. Sunil Kothari

On 6th April at Habitat Centre T. Reddy Lakshmi, a disciple of Guru Jayarama Rao and Vanashree Rao gave a scintillating solo Kuchipudi performance. She was in an excellent form.

With nattuvngam by GuruPadmaa Shri V. Jayarama Rao and with live accompaniment of musician's vocalist Satish Venkatesh, on mridangam T.Kesavan, flute Prasanna, Violin Raghavendra Prasath and lighting

by Sandeep Dutta the

performances took off on a typical Kuchipudi mode. After the traditional prayer, Lakshmi enacted from Prahlad Charitram play the Patra Pravesh daru, entrance song of Hiranyakashipu with movements becoming a King with all valour and heroism. The description mentioning his effluence, power and terror were enacted by Lakshmi in an impressive manner.

Hiranyakashipu is also known as Kanakshipu. With the crown studded with diamonds dazzling and shining like hundred suns, the subject frightened by his rule and his might scared even the devas, the Gods in the heaven. He says with arrogance that he is invincible, none can kill him, he has a boon and he is supreme.

But he is very upset at his son



Prahlada who only worships, chanting name of Lord Narayana. When he scolds Prahlada, Prahlada tells that Lord Narayana is supreme God. Enraged Hiranyakashipu challenges him about Lord's omnipresence. He questions Prahlada if Narayana is even in a pillar and strikes it with his mace. And out comes half- man, half- lion Narsimha who lifts Hirnyakashipu and places him on his lap, opens his stomach, takes out entrails and kills him. The entire dramatic episode was performed by Lakshmi, creating distinct roles of Hiranyakashipu, Prahalada and ferocious Narasimha in natyashastra terminology of ekaharya lasyanga, dressed in one costume and enacting different roles. In complete contrast Lakshmi performed the next number of Puchi Srineevas lyengar's javali. She unleashed all the arrows, as it were of Kamadeva, for shringara depiction. Coquetry was at her disposal. When her beloved knocked on the door, she gently opened it and was surprised to see him wanting to accompany her for love play. She begged of him not to come at this hour, when her in-laws were asleep and would wake up. Not letting go end of her sari, pallu, the lover wanted to embrace her passionately. She pleaded to him that if others passing

from the road and neighbours would catch her in his arms, they would gossip and she would not be able to walk freely in the street. The intense love play she relishes, the kisses and embrace et al, but this was not the right time. Displaying all the charms of a nayika, Lakshmi performed the nuances of love play beautifully registering bhavas in a delectable manner.

Jatiswaram woven into a Tarangam, when she danced on the brim of a brass plate was in keeping with the talas, like jugalbandi, and brought down the house. She looked like Goddess Lakshmi rising from the ocean. Her command over the technique, as polished by Guru Padma Sri V. Jayarama Rao, was praiseworthy. Since I saw her this year at the prestigious The Music Academy Dance Festival at Chennai in January, where she received critical appreciation, her recent performance indicated that now she has 'arrived on the scene'.

The final prayer with Om Shanti created a serene, devotional mood. The compering was done by Jyoti Krishnamoorthy. With continues practice, guidance and persistence Lakshmi will go places on sheer merit of her art.

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Veteran in Journalism, 'ABK' honoured

The Writers' Academy, Visakhapatnam honourably felicitated Senior Journalist Anne Bhavani Koteswara Prasad for contributing 62 years of his service to the field of Journalism on Saturday, 30th March 2018 at Vedika, Daspalla Hotel, Visakhapatnam. Honourable guests were Supreme Court Judge Sri Jasti Chelameshwar, Central Information Commissioner Madhabhusi Sridhar, Chairman of the Lok Nayak Foundation, Sakshi Editorial Director Ramachandra Murthy and Former Member of Parliament Yarlagadda Lakshmi Prasad and other dignitaries relating to journalism graced the occasion with their presence.

As a part of the event, an honoured tribute was also paid to ABK's wife, Mrs. Sudha Rani who was a towering support to the journalism legend and has recently rested in peace.

ABK Prasad was an editor of all the mainstream Telugu



Senior Journalist ABK Prasad

Chairman of Lok Nayak Foundation and Former MP Yarlagadda Lakshmi Prasad praised ABK Prasad for his prodigious establishments in nurturing the journalistic values for all time trends.

Senior journalist K.Ramachandra Murthy extolled ABK Prasad as the 'Editor's' editor. Chairman of Writers Academy V.V.Ramana Murthy, reminisced his work in publications under the esteemed guidance of ABK Prasad.

The event concluded on various journalists felicitating ABK Prasad with garlands and shawls and paying their reverence to the veteran.



Dignitaries felicitating the Senior Journalist ABK Prasad during the programme organised to honor him in Visakhapatnam.

newspapers and a major part of evolution in media. He as an author, orator and was the Chairman, Official Language Commission wore many hats with élan. As he plans to pen down his professional biography, his journey of six decades in journalism has been noteworthy with his path breaking views on many social issues and politics.

Addressing on the occasion, Justice Chelameshwar mentioned his relationship with ABK Prasad and said that Prasad being a native of the farmer's lifestyle; used his background as a tool to sustain in the journalism and he wished that the civil society should be watchful in uninhibited flow of foreign investments, protecting secularism and promoting self-reliance in industries.

Madabhushi Sridhar highlighted many ABK's accomplishments on social issues like Women's Rights, Women Empowerment and his experience of his prime years of journalism with ABK Prasad.

Sadhashi's Saadhana Naatyam

Sadhashi Bhaskaran's performed a Bharatanatyam recital on the 25th March, 2018 at Bharatakalanjali, Adyar with good stage presence and matured expressive delineation. Immaculate sense of rhythm and consummate understanding of the Bhaava, Raaga, and Taala made, this Bharatanatyam artiste stood as a unique performer. The beautiful Bharatakalanjali arena enhanced the quality and enjoyment of an intimate performance. The program commenced with traditional "Alarippu" in Rupakam.

Sadhashi chose an evocative song of Tulsi das set to tune by Professor C.V.Chandrasekhar in Kalavathiraaga on Ganapathi. The thrilling experience of watching the marvellous choreography of The Dhananjayans-Bhaarati's 'Maathaaparaashakti' in Raagamaalika, symbolized as Saraswathi, Lakshmi and Parvathi extolled the significance of nature for knowledge, wealth and sustenance.

The long Nrityopahaaram in place of the usual 'Varnam' gave ample scope for Sadhashi to expose her innate and in depth talent in all aspects of Bharatanatyam. Her musical involvement and literary passion were quite evident watching her enthusiastic performance.

Swathi thirunal's Hindi Padam "Chaliye" in Brindavana saaranga brought out the Sringaara abhinaya of Sadhashi to the fore. Nrittaangahaaram in the Raaga Nagaswaraavali a very beautiful musical composition of Veena vidwan B.Kannan of Nrityodaya, dance composed by C.P.Satyajith (who also conducted the full program) was yet another challenging repertoire for Sadhashi to excel.

The vocal support by Radhika - a new entrant in Bharatanatyam arena was refreshingly beautiful to listen. Perfect alignment of 'sruti and laya' made her deep voice mellifluous. Vineeth Venugopal played Mridangam without missing a beat of the complicated 'Jathis' and 'theermaanams'. Violin was played by Durga, who followed the vocalist explicitly proving that many rehearsals have gone into their final presentation.

The aesthetically decorated, filled hall of Bharatakalanjali definitely gave lot energy to the performers and the audience to be mesmerised.

Bharatanatyam artist Ms. Bhaskaran during a performance



'Kuchipudi Eka Paatra Kelikala Parinamavikasham' book launched.

Sai Nadha Kala Committee, a well-known Kuchipudi dance academy organised the grand international dance day celebrations at Gurajada Kala Kshethram on 20th April, 2018 and mentioned this festival as "Kala Sangamam". This academy was founded by Guru Aruna Saikumar in 1998 at Visakhapatnam and it teaches Kuchipudi and other famous dance forms.

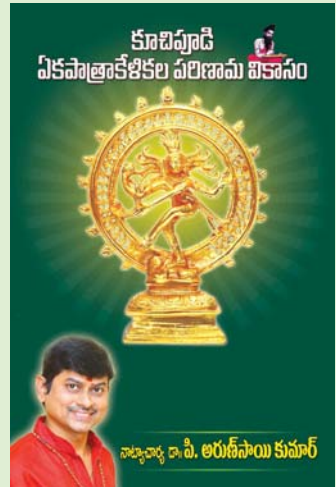
On the eve of international dance day celebrations many respectable guests has graced with their presence. They include Sangeet Natak Academi awardees Dr. Vedantam Ramalinga Sastri-Principal of Siddendra Yogi KalaPeetam (Kuchipudi village), Dr. Vedantam Radhe Shyam- Retired professor at Siddendra Yogi KalaPeetam(Kuchipudi village), along with Smt. Bala Kondala Rao- Founder& Guru of Kuchipudi Kala Kendram, Sri Achiyanaidu- President of

Malaysia Telugu Association and Sri Manyam- Malaysia Pyda-President had attended the event.

The honourable guests launched a Kuchipudi book named as "Kuchipudi Eka Paatra Kelikala Parinama Vikasham" written by Dr.P.Aruna Sai Kumar

(Founder&Guru of Sai Nadha Kala Samithi). The book

elevates the distinction between the Kuchipudi art form during Siddhendra Yogi and the dance form at this contemporary era. Guru Sai Kumar also mentioned about Rupakams, Kalapams, Nrutya Natakams, Yakshaganams, Nrutya Natikas, etc. His work is an output of Kuchipudi "Natya Trayam" along with references from twenty-one books and other forms of data from various corners of the art community.



The cover page of Kuchipudi Eka Pathra Keli Kala Parinama Vikasham



Book launch with dignitaries

An extravaganza event: Chinnara Kalarava 2018

The benchmark Shailusham festival which was named to be "CHINNARA KALARAVA 2018" was organized & directed by Vid. Ananth Vikram & Smt. ChaitraAnanth from Shailusham Arts & Creations on 18th April at Seva Sadan Auditorium, Malleshwaram in Bangalore. It was seemed to be a grand success.



Performance with live music

Like never before in any festivals in Bangalore, this festival has a unique feature of presenting various dance forms with "Live Music". This festival had featured about thirty-five child prodigies presenting unique art forms on a single platform. Director Vid. Ananth Vikram was on the Vocals & Nattuvangam as a source of support for all the Live Music Performances exclusively.

The program is highlighted with the "Live Music" performances. The live music ensembles are Aryabhata Awardee- Natyacharya Guru Vidwan Ananth Vikram for vocals & Nattuvangam. Vidwan GS Nagaraj played Mridangam, Flute was played by Vidwan Skanda Kumar.

The fantastic performances of the festivals began with a performance by a junior Mahati Ananth (5 years old) Presented Bharatanatyam with live music (Pushpanjali followed by Ganesha Kruthi in Chakravaka Raga set to Adi Taala). Disciples of Guru Nagashree presented forty-five minutes of outstanding performance in Bharatanatyam in Kalakshtra style and has mesmerised every audient in the auditorium. Guru Nagasree was on Nattuvangam for the same. Later, the



A group performance at the event

A fantastic Kathak performance was presented by the young Kathaakars (Disciples of Guru Mysore B Nagaraj).

The next Folklore performance was presented by the juniors Mahati Ananth & team which was directed by Guru Chaitra Ananth. Disciples of Guru Mithun Shyam presented forty-five minutes of energetic performance in Bharatanatyam with Vazhuvor style and spell bounded the audiences. Vid. Deepika Govindaraju was on the Nattuvangam for the same.

The best part of the festival was Shailusham had recognized the eminent personalities from various fields & honoured them with the Lifetime achievement 'SHAILUSHAM RATNA' Awards. The list of Shailusham Ratna awardees include:

'SHAILUSHAM NATYA RATNA' Award to Karnataka Kala Shree Shantala Awardee, Guru Radha Sridhar.

'SHAILUSHAM KALA POSHAKA RATNA' award was honoured to Sri Chinne Gowda.

'SHAILUSHAM JYOTISHYARATNA' Award was presented to Dr. Vidwan Gopalakrishna Sharma.

'SHAILUSHAM KALA RATNA' Award was honoured to Dr. D Lakshman Naik.



Recipients of Shailusham awards

A Phenomenal Melange

THE SPACES' arena lent itself to an aesthetic ambiance to any chamber concerts and cool evening sea breeze of Elliot's beach, Besant Nagar makes it very comfortable to enjoy a Bharatanatyam performance on 1st April, 2018.

Uma Ayer from Richmond, Virginia (USA) performed with alacrity in this atmosphere, probably inspired not only her, the

connoisseur audience gathered too. The one & half hour's Bharatanatyam performance was just enough to establish her proves. Trained by Padmarani Rasiah Canto (a senior disciple of The Dhananjayans) and having attended the Naatya Adhyayana Guurkulam in Yogaville Virginia (USA) conducted by the Dhananjayans, Uma Ayer obtained a good degree of perfection in her '**Nritta and Nritya**'.

The opening item '**Gaayiye ganapathim**', a Tulsidas poem set in Kalaavati Raag by Professor CV.Chandrasekhar Nritya composition by The Dhananjayans was a bright opening to arrest the attention of the fare gathering of artistes and general public. Followed by Nrithyopahaaram in Attana Raaga, a favourite repertoire of Bharatakalanjali was handled by Uma with aplomb. The precise rendering of beautiful 'Jathis' by C.P.Satyajit and the evocative singing of Rajesh, Karthikeyan's subdued and expressive rhythmic passages on Mridangam embellished Uma's mood and movements highlighting episodes of Srikrishna's pranks.

The melodious flute playing of Sunilkumar in the Raag Darabari Kaanada preceding the Ashtapadi (nindathi chandanam) and follow up gave Uma ample scope to delve deep into the solemn mood of the padam, requesting Srikrishna to go to Raadha and appease her anguish. In between "Shankara srigiri" in Hamsaanadi Raagam gave a rhythmic break.

The 'Nrittaangahaaram' as the finally brought the house down with enthusiastic applaud as Uma's performance was an evening of joy and relaxation to many of the curious beach walkers who walked in casually wondering what is happening in 'THE SPACES'.



Uma Ayer posing

Vizag's heritage celebrated!

Text: V. Sandhya Parimala

In spirit of the World Heritage day celebrations, Vizag was lined up with a series of heritage events over the week celebrating its rich and vast heritage.

A Colonial Heritage Walk was organized and led by the 'heritage ambassador couple' Sohan Hatangadi and Jayshree Hatangadi in the morning session on the 15th April 2018 that started at 6am at Town Hall covering the colonial heritage sites in the Old town area. The walk was exclusively conducted for school children of St. John's Parish School, Visakhapatnam.

In the evening session, at 4pm a heritage site visit tour 'Discover Bavikonda' was organized with 55 people who volunteered to discover the importance of the ages old heritage Buddhist site. Jayshree Hatangadi spoke eloquently about the Visakhapatnam heritage and revealed historical facts about all the heritage places in both the sessions.



School children participating in World Heritage Day walk

Bavikonda is one of the prominent Buddhist heritage sites, located on the north west of Timmapuram, just 9 miles and 130meters above mean sea level in the 'City of Destiny' Vishakapatnam. It is amongst the most famous and oldest Buddhist sites in India. The remains of this place stand as a testimony to the great Buddhist Empire that once subsisted in the southern part of India.

On the 17th of April 2018, a grand 'Heritage Photo Exhibition' was organized in evening session of 6pm at Visakha Museum inaugurated by the Chief Guest, M.Hari Narayanan. GVMC Commissioner, Visakhapatnam. The event was organized and supported by Visakha Camera Club with talks on 'Vizag's Undersea Heritage Discovered' by marine



Visitors going through photo expo

REPORTS

scuba diver, Balaram Naidu and 'Heritage Framed' by ace photographer, B. K. Agarwal.

As many as 84 photographs of Vizag's beauty captured by various photographers categorized as Eastern Ghats, Marine, Buddhist heritage, Colonial heritage, and traditional have been exhibited at the two-day exhibition. Addressing the press, the GVMC commissioner said, 'The heritage photographic exhibit is a good initiative to showcase the heritage of Vizag'.

On the 18th April 2018, which is the World Heritage Day, an exquisite 'Vizag heritage quiz' was organized for all the event visitors. Children from Bethany and Olivet schools, Visakhapatnam participated enthusiastically in the photograph quiz.

On the occasion, Sohan Hatangadi appeals about the necessity to celebrate such days of importance "We, the citizens of Vizag have a special responsibility. We

must spare time from our busy lives to participate in such an important day about heritage. It will help us to understand what the stakes are and the dangers of losing our past, brick by brick, stone by stone, tree by tree, and memory by memory.

He also suggests on what can we do on World Heritage Day? The list starts off with visiting our city monuments, email your local papers and magazines, make a statement for television, ask your radio DJ to talk about heritage on FM radio, hang a personal banner outside your home saying "I care for Visakhapatnam's heritage", invite experts to talk to the local community, organize small exhibitions displaying photos and paintings or inaugurate a recently restored monument and visit your local museum"

The aim of these celebrations is not just to create heritage awareness but also to attempt to raise voices towards conservation and preservation of heritage.



Mrs Jayshree Hatangadi speaking about heritage with the folks

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BR Vikram Kumar
DTA (Direction), PGDTA (Acting), MA Dance
Founder : NMDA & Festival Director

Tributes



K. Jatindra Singh rests in peace

Manipuri Dance Guru Professor K. Jatindra Singh, retired principal of Sangit Bhavan, Viswa Bharati University, Santiniketan, West Bengal has passed away on Monday 3rd April, 2018 at his residence, Santiniketan.

His birth place was Lakhipur, Cachar district of Assam. He started to learn Manipuri dance from his father K. Kamini Singh and further went to learn Manipuri from Guru Lokeshwor, Guru Babaton, Guru Lokhon, Guru Maisnam Amubi, Guru H. Atomba, and Guru A. Amubi. He moved to Shantiniketan in 1965 with a National Scholarship to study Manipuri dance from Guru A. Amubi Singh at Viswa-Bharati University.

Towards the end of the National Scholarship, Shanti Dev Ghost invited him to teach dance at Patha bhavan and later he joined at Sangit Bhavan (Department of Dance, Music and Drama). He is mainly known for Manipuri dance and Rabindra Nritya(dance). Also, his choreographic works on the various dance drama of Rabindranath Tagore's Chandalika, Bhanusingh Padavali, Chitrangada, shapmochom, Tasher desk, and Valmiki Praying were popular.

'The Dance India' pays tribute to such great personality who strived to contribute to the exquisite dance form.



Ravu Kamala Kumari passed away

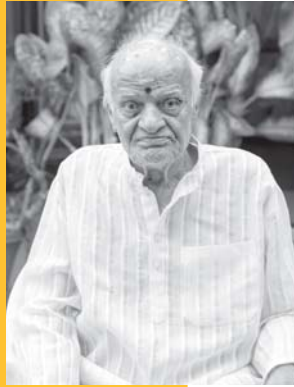
Ravu Kamala Kumari, famous 'harikatha' exponent aged 73 years rested in peace on the 6th April, 2018. Popularly known as 'Harikatha' artist, Kamala was also known for her famous playwrights in Telugu. She initiated her performances at her kinder age and received applauds and reached great heights in the field.

She performed more than 10,000 Harikatha programs in the globe. It is learnt that her father was also a Harikatha artist and Kamala followed his footsteps. She is survived by three children. For the past some time, Kamala was reportedly not doing well.

Kamala is the spouse of the legendary Telugu Film Industry veteran actor Late Ravu Gopal Rao, who adored each other in the couple of meetings and in her shows and got married on January 16, 1966. One among the three children is Ravu Ramesh, who is known as at par playing the father roles in moves of the current times. People from the Telugu cinema fraternity and other areas paid homage to the departed soul.

'The Dance India' pays tribute to such a wonderful artist who contributed to the traditional art form of mythological entertainment.

Tributes



A great loss to the field of Literature and Music

Dr. Balantrapu Rajanikanta Rao passed away on 22nd April, 2018 was the day of a great loss to the world of literature in Music. Kalaprapoorna Dr. Balantrapu Rajanikanta Rao, who is known as "A wizard of literature in Music" has breathed his last on this day. Born in 1920, Kantarao's book of memories in life has witnessed many historic events.

One such is; the historic speech "Our tryst with destiny" that was delivered by the first Prime Minister of India Pandit Jawaharlal Nehru which was aired by All India Radio's Madras Centre, the same was spontaneously on the spot written as a patriotic song "Madi Swathantra Desam" written and composed by Balantrapu Rajanikanta Rao which was never aired before began to gush from the voice of Tangaturi.

Hailing from a poetic family, Kanta Rao was born to Venkata Rao and Subadradevi couple at Nidadavolu in West Godavari district on 29th January 1920. His schooling was in Tanuku, Nidadavolu and Rajahmundry and intermediate from PR Government College in Kakinada. Later he shifted to Visakhapatnam and done his graduation in arts (Hons) with Telugu and Sanskrit as primary subjects from Andhra University.

Soon after graduation, Kanta Rao got selected as a program executive in Aakashwani, Madras. Gradually, he was elevated as The Station Director, Vijayawada.

Some of his works that brought laurels - are his music ballet "Konda Nunchi Kadali Dhaka" (Mountain to Ocean), descriptively and visually presented the origin and history of River Godavari. Later in 1972, the musical ballet, received the international award Nippon Hoso Kyokai from the Japan Broadcasting Corporation.

Rajnikantha Rao was lyricist and musical director for the one of the evergreen telugu blockbuster movies "Swarga Seema". His expertise was equally in providing music for classical Kuchipudi traditional dance ballets. He composed music for some the dance ballets choreographed by Kuchipudi stalwart Dr. Vempati Chinna Satyam. He also composed Persian style of music for an English playlet and surprised audience with his creativeness.

Rajinikanta Rao received numerous awards and accolades. His Music ballet 'Megha Sandesham', Akashavani Bangalore Centre won the National Award for the Best Program in 1981, honored with the Sangeet Natak Akademi Award, Telugu Sahitya Samithi Award and many others.

Though Rajinikanta Rao is physically not with us but in the form his works, he remains always with us.

We "The Dance India" pay a humble tribute to the multi-faceted, multi-talented, multi-dimensional personality.



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'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.

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