



THE DANCE INDIA

A Treasure Trove of Culture & Tourism

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₹ 90

COVER STORY (DIS) HONORARY DOCTORATES

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NUTAN SIRCAR
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Contents

Volume 4 | Issue 5 | November 2019

- 04 EDITORIAL TEAM

- 05 EDITOR'S NOTE

- 06 CULTURAL BULLETIN

- 12 COVER STORY
(Dis) Honorary Doctorates

- 24 BEACONS OF LIGHT
Sovanabrata and Nutan Sircar:
Dynamic dancing duo



- 30 REVIEWS

- 40 ARANGETRAM

- 43 DANCE INDIA
3rd ANNIVERSARY
CELEBRATIONS



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.

"IF THE ART IS POOR, THE NATION IS SICK."

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EDITOR'S DESK

India has been moving ahead with the slogan 'Swachh Bharat', a positive sign for the future. However, many opine that the Prime Minister's Office and several other ministries have not been focusing on certain aspects of the mission. The art fraternity feels that the central and state academies and cultural bodies under the ministry of culture have been marred by several scams and some officials have been exploiting the allocated funds and even making money through awards. While we march towards Swachh Bharat, the art fraternity questions, is it not necessary to strive for Swachh Samskrutik Bharat? It has been the talking point for the last few years. Past years have witnessed scams in presenting awards and using funds. Yet, the ministry of culture have not focused on these issues and taken action to curtail them from happening again and again. Artistes have been expecting that the government would clean these academies and cultural bodies across the country. If the ministry of culture concentrates on these issues, especially, presenting awards and distribution of funds only then the genuine artiste would get an opportunity. Otherwise, officials who have been stuck to their seats of power will not do much for the development of art and culture in India.

Now is the time to cleanse the system in Central and State Academies and Cultural Bodies!

Jai Hind!

A handwritten signature in black ink, appearing to read 'BR Vikram Kumar'.

BR Vikram Kumar
Editor

Union Culture Minister Prahlad Singh Patel participates in BRICS Culture Ministers' Meet at Curitiba, Brazil

Union Minister of State for Culture and Tourism (Independent charge) Prahlad Singh Patel participated in BRICS Culture Ministers' meeting held in Curitiba, Brazil. Speaking on the occasion, Minister Patel said that India attaches importance to its engagement with BRICS which has emerged as a valuable forum for consultation, coordination and cooperation on contemporary global issues of mutual interest and has helped to promote mutual understanding. Addressing at the meeting, he reaffirms to contribute towards stronger bonds of friendship and cooperation in cultural fields amongst member countries. He said that given the rich cultural heritage and traditions of all members, we share understanding, respect and interest to contribute towards stronger bonds of friendship and cooperation in the fields of Arts, Museums and Galleries, Cultural Heritage, Archives, Literature, Theatre for children and young people, films etc.

Patel said that the member countries have witnessed cultural cooperation scaling to new heights. Under the aegis of collaborations in these fields, our institutions have made commendable efforts to organise a number of events in these



fields, well participated by all the member states. One such event namely joint exhibition titled Bonding Regions & Imagining Cultural Synergies is being hosted by the National Gallery of Modern Arts of India under the auspices of the BRICS Alliance of Museums and Art Galleries during November-December 2019. He also informed in the meeting that documents for collaboration in the fields of Art Galleries, Museums, Libraries and Theatre have been signed-in the second meeting held at China in 2017.

He proposed to add another field of cooperation under the aegis of BRICS Alliance on Literature envisaging BRICS Literary Festival to enhance cooperation and exchanges in the field of literature and promoting translation of literary works of famous writers and poets of BRICS member states. He put forward his thoughts on the Letter of Intention on Creative Economy in BRICS Countries to set a milestone in the BRICS cultural cooperation.

Jabalpur Edition of Rashtriya Sanskriti Mahotsav 2019

Rashtriya Sanskriti Mahotsav (RSM) 2019, the flagship festival, organised by the Ministry of Culture in Madhya Pradesh from October 14, closed its Jabalpur component on October 15, with a dazzling grand finale of various art forms along with soulful performances of 'Dhruvaa - India's first Sanskrit Fusion band', Veteran Manipuri dancer, Priti Patel and Qawwali Composers Sabri Brothers.

For Five years consistently, the festival has been receiving continuous acclaim for playing a major role to effectively connect the conglomeration of state audiences to the rich, diverse and undiscovered culture of India under the umbrella of Ek Bharat Shreshtha Bharat.



visual and culinary arts. Handloom and handicrafts are equally being exhibited in stalls and tents curated at this Mahotsav. The gastronomic culture of Bihar, Maharashtra, Madhya Pradesh, West Bengal and several other partnering states were showcased in food stalls. The inaugural day was replete with enthralling performances by Classical Instrumentalist Pandit Vishwa Mohan Bhatt, Kathak maestro Shovana Narayan and famous Hindi and Marathi Playback singer Suresh Wadkar.

The signature of the 10th Rashtriya Sanskriti Mahotsav (RSM) is to present the rich diversity and uniqueness of Indian culture and to reconnect the new generation with Indian culture. The second day opened with Dhruvaa's band performance and with that for the first time, RSM has shed its previous presentation in serious form and adopted novelty and newness. Priti Patel's choreographed performance of traditional Manipuri dance received graceful fervour



and jubilation from the audience. The second day of RSM ended with Sabri Brother's soulful performance for which cheers and commendation from the crowd were colossal and has left the audience mesmerised. The famous Qawwali 'Der na ho jaye kahin Der na jaye' received joyous response from the audience.

of collaborations in these fields, our institutions have made commendable efforts to organise a number of events in these

Two-day chapter of Rashtriya Sanskriti Mahotsav at Sagar ends on an exuberant note

The Sagar component of Rashtriya Sanskriti Mahotsav (RSM) 2019 ended on October 16. It was lauded for its exceptional presentation of programmes, for which the audiences experienced different aspects of Indian cultural performances in a graded manner. Worth mentioning are Bharatanatyam presentation by Saroja Vaidyanathan which won the hearts of all present at the PTC Maidan, Civil Lines, Sagar. After spectacular performances in the likes of 'Rasleela' and 'Chhau' presentations, second day also had remarkable presentations like familiar presentations of song and dance performances by artists from zonal cultural centres under the Ministry of Culture and traditional folk dances by local artists of Madhya Pradesh under the banner of 'Mati ke Laal' on the main stage. 'Mati ke Laal' has received quite an applause as for the first time, cultural traditions of Madhya Pradesh are getting their due importance and exposure through Rashtriya Sanskriti Mahotsav. Conventional presentation of song and dance in traditional attire by the locals offered the local and visiting audience the chance to connect to the folk-lores, traditions and cultural heritage of the

place. Beautifully choreographed presentation of Zonal cultural centre struck the audience with awe as the groups took the stage in a graceful manner.

The second day opened with Kathak Presentation by celebrated Kathak dancer of Jabalpur 'Nilangi Kalantre', she presented the narrative of Krishna-Leela with her group canvassed by the beautiful backdrop and light and sound organised. Sequentially, 400 artists from all zonal cultural centres presented a group dance performance choreographed by Dr Prasanna Gogoi; representing Charkula dance from Uttar Pradesh, Natua dance from West Bengal, Khadgam Gavri from Tamil Nadu, Gotipua from Odisha, Jhoomar from Uttar Pradesh, Sarhol from Jharkhand, Goff dance from Goa, Maibi Jagoi from Manipur, Bachha Nagma from Kashmir, Mathuri dance from Telangana. The carnival of different groups presenting different dances from across states of India was the main attraction of the second day at Sagar.

Following classical representation of ancient dance form of Bharatanatyam by acclaimed Saroja Vaidyanathan offered the audience a spiritual journey through her spectacular footwork. Dance offering to multiple gods and goddesses is the main component of Carnatic music, which was prevalent in Guru Vaidyanathan's performance and made the evening spiritual, other than being merriment. Vasudev and Group from Odisha presented 'Ghutka' Adivasi dance which was one-of-a-kind presentation as this RSM has fixed its agenda of

expounding marginal and regional cultural practises so that the preservation and promotion of Indian culture manifest under the Ek Bharat Shreshtha Bharat matrix.

The second day ended with two best presentations reserved for the ending line-up, Grammy award-winning percussionists Vikku Vinayak Ram's electrifying performance where audiences were mesmerised with joy and were awestruck at the maestro's playful presentation of Tal-Vadya. Punjabi Sufi Sangeet Performance by famous Dr Satinder Sartaj ended the Sagar Chapter of Rashtriya Sanskriti Mahotsav 2019.



Rashtriya Sanskriti Mahotsav 2019 concludes in Rewa, Madhya Pradesh

Rashtriya Sanskriti Mahotsav (RSM) - 2019' a diversified cultural carnival organised by the Ministry of Culture, Madhya Pradesh concluded on October 21 in Rewa with a dazzling closing ceremony graced by the esteemed presence of the Union Minister of State for Culture and Tourism (I/C), Prahlad Singh Patel as chief guest.

Minister Prahlad Singh Patel appreciated the continuous efforts of the Ministry of Culture and local organisers for building this necessary and beautiful festival for youth and old like where they could experience the glimpse of entire country



under one small tent: amalgamation of food, dance, entertainment, performances and shopping delights all pointing towards one goal which is Ek Bharat Shreshtha Bharat.

Showering love and admiration, people attended the valedictory of the cultural extravaganza in large numbers. Rashtriya Sanskriti Mahotsav commenced its journey from the Jabalpur's Mahakoshal Shaheed trust, Gol Bazaar area, showcasing an amalgamation of Crafts & Art Forms, Cuisine Fest and Magnificent Performances and concluding at Thakur Ranmat Singh College Maidan, Dhyanchand Stadium at Rewa. The festival received continuous gratitude for playing a major role to effectively connect the audience to the rich, diverse and unexplored culture of India under the umbrella of Ek Bharat Shreshtha Bharat.

Rewa witnessed the largest amount of visitors beyond expectations, the venue was jam-packed with audiences attending the concluding ceremony. Local MLAs, dignitaries and officials of the Ministry of Culture were also present on the occasion.

The second and concluding day at Rewa opened with Sushma Shukla and group's Bagheli folk-geet presentation which connected the locals of Madhya Pradesh as it celebrated the traditional culture of the state's age-old music tradition. A literary presentation of 'Mushaira' where 10 acclaimed poets came together to present their 'Shayari', quite progressive for their current time. Kathak Dance



presentation by renowned international Kathak artist, Sushree Arushi Nishank was admired by the audience.

Acclaimed Choreographer, Dr Prasanna Gogoi enthralled the audience with his beautiful choreography of 400 artists under all seven zonal cultural centres of Ministry of Culture, performing together showcasing their beautiful song and dance forms across the states; Namely, Kohli from Maharashtra, Natua from West Bengal, Jamro from Ladakh, Rauf from Kashmir, Lambadi from Telangana winning hearts of all, present at the main venue.

Other than the cultural performances, Two days at Rewa Chapter of the Mahotsav had craftsmen from across the states exhibiting and selling their handicrafts, from Rajasthan, Goa, Odisha, West Bengal, Tamil Nadu, Telangana, and Karnataka. All other Zonal Cultural Centres have put up stalls exhibiting their concerned states' authentic and genuine art and craft items.

The cultural extravaganza concluded with serene performances of Flute Maestro Ronu Majumder's soulful presentation of the classical instrument, followed by Tanushree Shankar's graceful Bharatanatyam presentation; and lastly, playback singer Anuradha Paudwal's magnificent performance.

In its journey of 6 days in Madhya Pradesh, the festival promoted India's rich heritage by showcasing the flavours of folk dances to the citizens' of Jabalpur, Sagar and Rewa. The festival brought together performers from across the country sharing the stage and filling it with their colourful array of folktales by performing folk dance forms from all over India.

Minister Prahlad Singh Patel participates in Commemoration event of '76th Year of Formation of Azad Hind Government'

Union Minister of State for Culture and Tourism (IC), Shri Prahlad Singh Patel took part in the commemoration event of 76th anniversary of the formation of Azad Hind Government at Red Fort, Delhi on October 21.

Union Minister congratulated the nation on the proud occasion of 76th anniversary of the formation of Azad Hind Government. Speaking on the occasion, the Minister said that Azad Hind government represented the vision laid down by Subhas Chandra Bose. Azad Hind government was actively involved in nation-building and had even started its own bank, currency, postal stamps and army, he added.

Secretary, Culture, Arun Goel, Secretary-General of Netaji Subhash INA Trust, Sanjay Choudhary and Niladri Banerjee, Member, Open Platform for Netaji were also present during the commemoration of this historical event.



76th Year of Formation of Azad Hind Government

Excavation by the Archaeological Survey of India in Gottiprolu, Andhra Pradesh indicate it as a Trade Centre of Early Historic Period

The 1st phase of excavation by a team of Archaeological Survey of India's Excavation Branch - VI, Bangalore at Gottiprolu near Naidupeta in Nellore (now renamed as Sri Potti Sri Ramulu) district, Andhra Pradesh has discovered the remains of a huge settlement surrounded by a massive brick enclosure. Among many other antiquities unearthed are one life-size Vishnu sculpture and a wide variety of pottery of the early centuries of the current era.

The site of Gottiprolu (13° 56' 48" N; 79° 59' 14" E) lies on the right bank of a tributary of river Swarnamukhi about seventeen kilometres east of Naidupeta and eighty kilometres from Tirupati and Nellore. Detailed topographical study and drone images have helped in identifying an early historic settlement surrounded by a fortification and the possibility of a moat encircling it. The fortification is very much clear on the eastern and southern sides of the mound while its other arm seems to have been levelled as a result of modern settlements.

The proximity of the site to the seacoast suggests that the site could have served as a strategic settlement involved in maritime trade. Further research will reveal interesting facts about the site as a trade centre.

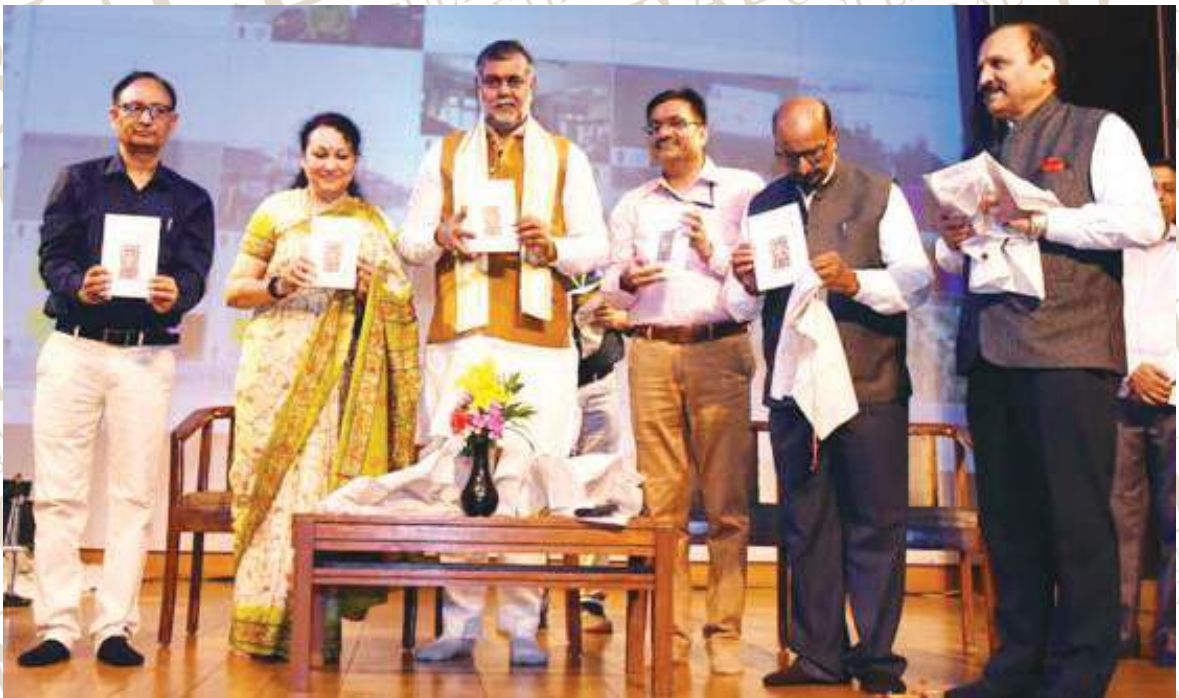
Minister Prahlad Singh Patel launches the E-Portal of CCRT 'Digital Bharat Digital Sanskriti' and CCRT YouTube Channel

Union Minister of State for Culture & Tourism (IC), Prahlad Singh Patel launched the E-Portal of CCRT 'Digital Bharat Digital Sanskriti' and CCRT YouTube Channel in New Delhi on October 21. The Chairperson, CCRT Dr Hemlata S. Mohan was also present on the occasion.

Speaking on the occasion, Prahlad Singh Patel appreciated the efforts of CCRT and

said that this will enable dissemination of cultural education through digital interactive medium into classrooms all over the country. For this initiative, CCRT has tied up with Routes 2 Roots, an NGO, for connecting seamlessly all the CCRT Regional Centres i.e., Guwahati, Udaipur and Hyderabad, he informed.

Prahlad Singh Patel and the Chairperson, CCRT Dr Hemlata S. Mohan also interacted with the participants of the ongoing training programmes at CCRT Regional Centres and some of the children studying in schools across the country. Union Minister also released a film 'Rahas' directed by Sunil Shukla. Rahas is basically Raasliila of Chhattisgarh. Subsequently, he released a book "Dewas ki Sanskritik Parampara" written by Jeewan Singh Thakur.



The Minister of State for Culture and Tourism (Independent Charge), Prahlad Singh Patel releasing the book "Dewas Ki Sanskritik Parampara", written by Jeevan Singh Thakur, at the "Digital Bharat-Digital Sanskriti" program, organised by the Rashtriya Centre for Cultural Resources and Training (Ministry of Culture), at Dwarka, New Delhi on October 21, 2019.



Cover STORY





(DIS) HONORARY DOCTORATES





Text: Dr Srilekha Kocherlakota, PhD

(DIS) HONORARY DOCTORATES

Many universities like Central University, Telugu University in India are offering regular MA, and PhD courses in fine arts like Dance, Music and Theatre Arts. For almost thirty years, students have been graduating with gold medals and degrees in these spheres. However, there are no jobs for such scholars. The state of Andhra Pradesh recently opened new positions in Kuchipudi dance in schools. When graduates get jobs, their hard work and penance see fruitful results. If Telangana state also provided job opportunities for fine arts graduates, in all degree colleges, it would be inspiring and fruitful. Kuchipudi is an international dance. People have been attracted to this dance form all over the world. This is an excellent opportunity to encourage students and scholars and fill positions as many universities are running with a shortage of faculty.





"Civilisations are not remembered by their business people, their bankers or lawyers. They're remembered by the arts," - Eli Broad. There is a significant responsibility on the shoulders of an artist.

In this backdrop, we have to acknowledge a bitter truth. In many fields, there are ghostwriters. For example, in the world of cinema, often the story, songs are written by a different person, but the credit is given to a celebrated person on screen. The person who has originally authored the item is the ghostwriter. Ghostwriters get minimal compensation. Such malpractices have now slowly crept into the fine arts field. A research scholar instead of writing his/ her thesis makes someone write it for them. Depending on the difficulty of the research topic, remuneration is given. Usually, it's around Rs 50,000 for M.Phil and Rs 1 lakh for PhD dissertation. However, if the topic is hugely time-consuming, then the price is high. Sometimes, the PhD guide to the research scholar gets down to a bargain. They either write difficult chapters, which the novice research scholar cannot do, or the entire PhD thesis. In such cases, the amount can run in lakhs and may also include gold. Such corrupt practices have resulted in poor quality of doctorates. Despite attempts to keep these matters hushed, it is an open secret and the respect for scholars of fine arts is dwindling.

There are others who are buying Padma awards, Sangeet Natak Akademi awards, Sahitya Akademi awards and honorary doctorates. Many people ignore these facts and claim that such news is fabricated. However, such malpractices occur. If an artist has talent, creativity and competence,

nobody will mock. However, with no outstanding contribution to the arts, if a 20-year-old is given an honorary doctorate, people will start questioning? What is their contribution? What's the real story behind this transaction? How much money exchanged hands?

In dance, three aspects are essential, performing, teaching or research. One needs to be sublime in at least one area. Otherwise, it's just business where one is trying to pay bills every month.

A few years ago, Dravidian University was in the news for irregularities in Pre PhD exams. Front page of newspapers wrote about mass copying



Dr VP Dhananjayan

Bharatanatyam Exponent



Several one-person universities are operating in the world today offering Honorary Doctorate in dozens, if not hundreds. Gullible artists fall prey to this pseudo business that started in the USA. Now, it has become a rampant practice in Bharatam also, and the price quotes are nothing less than Rs 10,000 to 50,000 or 800 US dollars. The organisers of this fake Honorary Doctorate make money for themselves. I am rather intrigued why artistes go for such kind of fake honours and boast of it when it has absolutely no value at all. Genuine universities and concerned government departments should put a stop to such fake organisations and also the media should openly expose these nefarious persons and organisations. It is also rumoured that some universities offer doctorate for a hefty price. The way number of degrees and doctorates are liberally given away by our universities we have to believe the rumours. I have a genuine Honorary Doctorate conferred on by The Vel's University of Chennai, awarded by Dr Abdul Kalam (former Rashtrapati), but I don't prefix that to my name and generally request people not to address me as "Dr" Dhananjayan. It is very appreciative of "The Dance India" initiating this issue and asking the art fraternity not to clamour for 'Fake Honorary Doctorate' offered by a 'Tom, Dick or Harry' which has no meaningful value.

at examination centres. Whom are they fooling? Such degrees don't have any value in society. A person who has come to the level of a PhD should be able to work on his own. Hard work, discipline, talent and integrity are cornerstones for success. When a person tries to get by with inefficiency and incapability, they fall in their own eyes and society too. Not everybody is doing such things, not everybody is corrupt. However, a handful of people are ruining the reputation of the entire community. When a few artists commit indecent transactions, the whole fraternity is brought under the microscope. There is no other disgrace than plagiarism.

A.S. Raman, a Telugu scholar, ran The Illustrated Weekly of India around 1960. He covered some articles on legends like Devulapalli Krishna Sastry, Vishwanatha Satya Narayana, etc. In one issue, he wrote an article: "Politicians behind International Dancers". It's a known fact that



many artists depend on lobbying, and political connections to come up in the field. Again, I can't stress enough; only some are following such malpractices.

A few years ago I took a little girl to the CCRT exam. The person who came as a judge said the little girl should talk in Telugu. Dance is beyond Telugu or English. Dance is a universal language, and an artist is a global citizen. When little kids are harassed, they move away from the arts. In this day and age, where Salsa, hip-hop, and Bollywood is famous, we should encourage children to learn Indian arts and culture. When

they are badgered, they get scared and stop learning arts. Senior artists have a responsibility of motivating children. Also, an artist is supposed to have social skills and publicly acceptable behaviour.


There is another type of teachers who make their students perform with no practice, no rhythm, no facial expressions. The only aim seems to be putting their students on stage. This is done to appease the parents of students or for financial benefits. The quality of dance performances falters.

I recently went to a centre as an examiner and noticed some excellent talent and also some students with low calibre. Unfortunately, the



gurus are not raising the bar. Students with no rhythm, no facial expressions need to be taught the right path. Why are gurus accepting mediocrity? I saw many students who came to an exam without even learning slokas to Samyuta and Asamyuta Hastas. The right age to learn slokas is at childhood as they will remember it for the rest of their lives. Some children were performing scenes from Ramayana and did not even know who Ahalya or Kaikeyi. Dance is not just moving hands and legs; it's a penance. Gurus should take their responsibility seriously. Teaching rhythm, emotions, jathis, sollukattu, and our culture, including Ramayana and Mahabharata is upon gurus. How can anyone perform Ramayana Sabdam without knowing the basic outline of Ramayana? It's disappointing to see how the standards are being lowered.

I have seen ten-year-old girls doing romantic dance items. How inappropriate is that? Little girls should do devotional Bhakti items or other pieces, except Srngara. Romance emotion should be performed at a developed age. That is something the teachers should pay attention to.

HONOURS SOLD	
₹1.75 lakh	 ₹2.5 lakh
Honorary doctorate degree	
₹2.25 lakh	Honorary PhD
Doctorate of literature	

An artist should depend on hard work, discipline, practice and integrity. One should be dedicated to arts and not be commercial. When a person is passionate about what they do, the universe propels them into doing superior, sublime work. When one puts their heart and soul into what they do, their work transcends the perils of time and becomes immortal.





Text : **G Ulaganathan,**
Cultural Critic

SURGERY NEEDS TO WEED OUT FAKE DOCTORS

Recently, the MGR, deemed to be a university in Chennai, conferred an honorary doctorate on the Tamil Nadu chief minister Edappadi Palanisami and immediately he was trolled on social media with netizens asking, "How much did he score in the NEET exam?"

Interestingly, another person who received a doctorate in the same function was the brilliant Bharatanatyam dancer/actress Shobana. The contrast was striking. Palanisami is a politician who got the chief minister's post by cajoling his political mentors Jayalalithaa and her 'sister' Sasikala, both of whom have themselves been sentenced to a jail term for indulging in corruption. He has no other achievement to boast of except that he has ruled



the state of Tamil Nadu in absentia for nearly four years now.

On the contrary, Shobana has spent almost her whole life in the service of arts, entertaining millions of dance lovers and cineastes.



Who deserves the degree more? And what are the criteria to award doctorates?

It is an open secret that such doctorates are given in return for some favours—either direct or indirect. A well-known politician in Hyderabad, who also has a base in Visakhapatnam, was given a doctorate by a lesser-known university in Karnataka many years ago and he has cleverly used it to further his political career. When I asked him why he was given a doctorate, he frankly admitted that he had donated Rs 20 lakh to the university to set up a chair to promote Telugu language. Now, the chair has gone missing, but the title 'Dr...' remains glued to his name!

By convention, recipients of honorary doctorates do not use the title 'Dr' in general correspondence, or while being addressed to at any functions.

While they're an excellent recognition and probably look good hanging on the wall, honorary degrees are not 'real' degrees; in other words, being awarded an honorary degree is not the same as earning an actual doctorate. An honorary degree is a degree *honoris causa*, Latin for 'for the sake of the honor'. *Honoris causa* never confers the right to use the degree.

There is an increasing clamour amongst the present lot of dancers/musicians and artistes to get either a doctorate, an award from Sangeet Nataka Academy or a Padma Shri. What they conveniently forget is that they will win people's hearts by what they do on stage in front of an audience rather than what goes as a prefix to their name.

Great artistes like Yamini Krishnamurthy, Pt Ravi Shankar, Sonal Mansingh, Vedantham Satyanarayan Sharma, Kelucharan Mahapatra, Mrinalini Sarabhai, Vempati Chinna Satyam, and many others are known for their commitment to art, and merely their names will attract audiences and not their degrees or titles.

Unfortunately, the present crop of dancers and musicians think that their worth is calculated only by their titles. Many of them manage to get a doctorate and universities—often unrecognised—are willing to award them a degree.

Recently in Bangalore, a dancer who became the dean of the department of performing arts in a well-known university was sacked unceremoniously when the university authorities found out that his degree was not in performing



Dr Rama Devi

Kuchipudi Exponent



I strongly believe "Fake Honorary Doctorates in Indian Arts", especially in dance should be banned and prosecuted. There is a great need for research in the field of dance. Not just research, but awareness of the tradition, technique, adaptations, existence, evolution and development come along with it. This is a long journey wherein one has to put a lot of effort in collecting material, doing research, meeting people, taking their valuable opinions, going to different places and collecting data, documenting etc. After 5-6 years of intense research in one particular area of dance, the scholars work is evaluated and at last they are honoured with a Doctorate. I don't mind giving honorary Doctorates to the senior-most artist who has spent more than 50 years in that particular field, that too by a recognized university, government body or selected organization. However, now a syndicate is awarding false doctorates under the name of unknown and unrecognized universities to young artists in exchange of money. We, the regular PhD scholars, and those with fake doctorates are treated in the same way because people don't know which is a real degree. This is a racket to make money. Strict punishment should be given to these people who are giving and taking such fake doctorates.





arts and the doctorate was not given for any serious thesis. He is no doubt a good dancer but the lack of a job forced him to resort to falsehood and lie to the management.

Unfortunately in India, employers and parents do not check the veracity of such claims, and even if the culprits are exposed later, there are many loopholes in the law which helps them escape easily. Many dance institutions in big cities are headed by dance 'teachers' who proclaim that they are doctorates in some dance form.

There is a famous dancer in Hyderabad who claims to be an expert in Bharatanatyam/Kuchipudi/Modern dance and also a musicologist. She claims she has got a Padma Shri and even a doctorate in Bharatanatyam. I have been asking her to show me her thesis or at least explain to me the focus of her thesis and also who her mentor/guide was. For the last three or four years, she has been evading me, and whenever the topic comes up for discussion, she invariably changes the subject.



What does one do in such a situation? Should we file a police complaint? It is possible, but one is not sure how the law will deal with it. And the punishment may not be very severe.



With the mushrooming of dance schools all over, and performing arts becoming a big business, it is high time the governments, both at the centre and state, as well as the UGC, come down heavily on fake doctorates, institutions that hand them out, and the various agencies that promote them by making it a cognisable offence.

State governments on their part should have a mechanism or an expert panel to recognise or de-recognised such institutions which teach dance and music. License to run such institutions and transparency on the qualification of teachers and gurus, as well as the fee structure, should be made mandatory.

If this is not done, then they will continue to produce mediocre artistes and do a great disservice to the arts and cultural scenario in the country.

The time to act is NOW.



Text: **BR Vikram Kumar**

A FACADE FOR THEIR MEDIOCRITY?

The doctorate is one of the highest achievements for most of the scholars pursuing academics meticulously. They strive hard, sacrifice many little joys of life and invest their time and energy to secure a doctorate or PhD. In modern times, the first professional doctorates were offered in the United States in the 19th century. These doctorates began in the streams of sciences and later evolved into other fields like arts. Initially, they were awarded in the fields of medicine and law and shortly, various universities started offering doctorates in related fields. Particularly in India, getting a PhD is a dream come true. It is considered a remarkable achievement because several arduous steps need to be fulfilled before receiving a doctorate. The scholar must qualify in NET (National Eligibility Test) or Pre-PhD exam conducted by the university which again needs to be recognised by UGC (University Grants Commission). Entrance examinations are held for almost all programs, and the coursework duration and thesis takes about 4-6 years.

Unfortunately, in some instances, honorary doctorates are being purchased with currency.

In the last several years, it has become a norm. Honorary degrees are being offered by so-called foreign and some local universities and Indians are purchasing them. According to reliable sources, a research conducted by them found that an astonishing Rs 8-10 crore of business is being done every year through the sale of honorary doctorates. Some universities from Sri Lanka, Malaysia, Australia, America, and Germany are offering these for a price. Over time, it became a craze.

Previously, this menace started with politicians. For a politician to get a ticket in the party, he/she needed a good profile to project and certain qualifications. Showcasing some social and charitable events, they started purchasing certificates and doctorates shelling Rs 5 to 15 lakhs. 'Dr' became a prefix for many men and women.

Indian arts are regarded as sacred but unfortunately, these honorary doctorates and fake degrees made their way into the art fraternity. Indian artistes have been purchasing honorary doctorates from various universities across the globe for the last several years. Doctoral degree originated from honoris causa

Dr Uma Rele

Principal, Nalanda Nritya Kala Mahavidyalaya, Juhu, Mumbai.



I vehemently oppose this kind of fraudulent activities wherein people are given fake doctorates for a sum of Rs 2-3 lakhs. The genuinity of these superficial doctorates is absolutely nil. Still, people go for this because it is a shortcut to hard work and sincere research. Money can buy things including fake degrees, but what about knowledge and evolvment in our arts? The irony is that those who think doctoral degrees in dance are only a namesake or a sheet of paper to show the world, also have a PhD in performing arts. If it is only a sheet of paper, then why are you buying it?

meaning 'for the sake of the honour', waiving the usual requirements for granting the degree. Usually, honorary doctorates are awarded to people with extensive philanthropic work and to those who have contributed immensely to the society. But they are being sold like chocolates.

Surprisingly, a couple of years ago, it came to light that a 17-year-old boy associated with a traditional art form purchased an honorary doctorate from the university by paying Rs 50K to 75K. With no research or years of effort usually put in by other genuine scholars, today, it is possible to add a 'Dr' as a prefix to one's name.

In India, particularly in dance, most of the artistes like to become gurus and these honorary doctorates have been acting as their gateways. Under these circumstances, where the lines are blurred, the real essence of becoming a guru is lost. Established stalwarts, who have toiled their way up, with years of penance, today, worry about this epidemic.

These doctorates have become an add-on feature in the profile of an artist. During the research by The Dance India, it came to light that these doctorates are being used for building profiles. Some present-day artistes do not have the time and desire to rise to the top are using shortcuts. During an interview, a dancer revealed that having 'Dr' in front of his name got him more weight while travelling overseas. Some dance teachers confessed that the strength of their students rose after purchasing a doctorate. They even say it helps in getting programmes. Though they are reaping benefits, at the end of the day, is it not a facade for their mediocrity?

More often than not, these doctorates are being purchased from foreign universities through Indian agents. These Indian agents have been attracting aspiring artistes and alluring them with fake promises. Usually, a hall in some luxury hotel is booked, few popular guests are invited and doctorates are awarded. Photographs in the

academic dress (doctoral hat and gown) while receiving the doctorate are captured, and they use it as a testament.

On the contrary, there are some universities like Cornell University, the University of Virginia, the California Institute of Technology, Rice University, and the Massachusetts Institute of Technology which do not award honorary degrees.

What's more baffling is that some of these artistes with purchased doctorates are working as examiners in various educational institutions associated with art and culture. Some deliver guest lectures in colleges and some even get it into the committees in various cultural bodies.

Legends of Indian performing arts condemn the concept of purchasing honorary doctorates and lament that this practice is spoiling the entire system.

Readers and subscribers of The Dance India can write to us on editor.thedanceindia@gmail.com and express their opinion on this issue.





Text: **Paul Nicodemus**
Pics: **Avinash Pasricha and Paul Nicodemus**

SOVANABRATA AND NUTAN SIRCAR: DYNAMIC DANCING DUO



With its roots in Manipur, a hilly state in the North-Eastern corner of India, the traditional Manipuri dance style combines a delicate, lyrical and graceful movements. The dance features rounded soft sensuous movements of women and occasional fast movements by male characters. It is subtly divided into lasya (feminine) and tandava (masculine) facets. The husband and wife dancing pair, Sovanabrata Sircar and Nutan Sovan Sircar has been performing and propagating Manipuri dance style all over the country. Being a couple, their complete involvement, coordination and chemistry elevated the art form. The duo does not depend on others as they depend on each other.





Sovanabrata Sircar is born to Rabindranath and Chhabi Sircar in West Bengal on 5 June 1973. His father worked in the construction industry and his mother was a homemaker. His father also had other talents. He was an expert magician and had a troupe. In the region where he was born and brought up, it was a general process for children to take up an art, be it singing, dancing, playing music or painting. Those days, he felt boys taking up dancing to be something new and weaned towards learning dance. "Even though I am a Bengali, I looked like a Manipuri, and compared to other dance forms Manipuri looked distinctive. So, I got drawn to Manipuri dance," he reveals.

While he became fond of Manipuri dance, his chance meeting with Manipuri maestro Guru Bipin Singh turned his life. He attended a workshop conducted by the Manipuri exponent Guru Bipin and Kalavati Devi at the State Kala Akademi in Kolkata. Noticing his enthusiasm and talent Guru Bipin Singh inquired if he was keen on learning Manipuri dance. Immediately, Sovanabrata said, 'Yes' and sought his guidance. After two months of frequent training, Guru Bipin Singh asked him to stay at his place. He lived at his guru's house for a long time and learnt dance from him. "I stayed with guruji for 17 years and

picked up the nuances of Manipuri dance," he adds.

Initially, he started learning dance under Chittaranjan Dasgupta when he was eight years old. He further learnt under Arti Acharya, Sushmita Mishra (Kathak), Prof. Kalamandalam T Shankar Narayanan (Kathakali), Guru Shyama Charan Pati and Guru Tapan Pattanayek (Chhau). And trained intensively in "Thang-Ta" (Martial art of Manipur). He has assimilated the finer nuances of Manipuri dance and Pung (Manipuri drum) playing.

Sovanabrata also learnt Manipuri under Guru Ranjeet Adhikari Sharma, head of the department Manipuri dance, Government Dance College, Imphal, Manipur; Thang-Ta under Guru Ranjeet Chingtham and Poushali Chatterjee. Manipuri dance. He perfected the nuances of Manipuri dance and mridang playing under Guru Bipin Singh. From a long time, he has been under the guidance of Manipuri exponent and Padma Shri recipient Dr Darshana Jhaveri.





He has a diploma from Visva Bharati University in Santiniketan, established by Rabindranath Tagore. During his course, he learnt both Manipuri and Kathakali dance forms. Manipuri was his major and Kathakali was his optional. "Those days, Classical vocals, Rabindra Sangeet, Theatre and Kathakali were available as optional subjects and I chose Kathakali," says Sovanabrata. He has also done comparative studies on both these dance forms. He attended many workshops on Kathak, Chhau and Manipuri and worked closely with Eastern Zonal Cultural Centre, State Music Academy, West Bengal, West Bengal Dance Group Federation.

Manipuri dance that he learnt under Guru Bipin Singh differed from the Manipuri style he studied at Visva Bharati. Guru Bipin followed the palace style of dance and Visva Bharati had a non-palatial style.

The major difficulty that Sovanabrata faced in his initial days of learning dance was because of gender bias. Back in time, few boys in his society learnt to dance as they saw classical dances as female-oriented.

Sovanabrata began performing professionally with/under Guru Bipin Singh for a long period. His first professional performance with his own group happened during the Dhaman Festival

organised by Eastern Zonal Centre in 2003. He worked on his first production in the early 2000s with the support of the Ministry of Culture. Sovanabrata always had a creative bent of mind and produced experimental productions. He received production grant for 'Shakuntalam', a fusion of Kathakali and Manipuri dance based on Rabindranath Tagore's poem, from the Ministry of Culture under Government of India.

For a while, Sovanabrata collaborated with another Manipuri dancer, Poushali and gave some group shows. Later, he decided to prove himself as a solo artiste and have a group of his own. In May 2003, he moved to Delhi to establish and further the cause of Manipuri. After moving to Delhi, on the suggestion of Dr Darshana Jhaveri, he went to Ahmedabad to help Leenaben Sarabhai at Shreyas Foundation. He got back to Delhi in 2004. He started teaching dance under his school Nrutyangan while still performing. Parallely, he taught dance at St Xavier's School (now Ryan International School) for a period of five years. He then worked with Educomp Smart Class. Currently, he works for the Shiv Nadar Foundation set up by Shiv Nadar, the founder.

Sovanabrata got married to Nutan Sovan on 18 June 2004. After getting married, Nutan became





a student of Sovanabrata and learnt Manipuri dance. Today, she is an adept professional dancer. The husband and wife duo elevated the exquisite and subtle Manipuri dance style to a whole new level with their sync and chemistry. "It is interesting, everybody asks me if I married my student, but the answer is that I married her and then she became a student," he smiles.



Nutan Sovan Sircar was born on 29 December 1984. She is an SOS child believed to have been born in Mumbai. They raised her at Shreyas Foundation in Ahmedabad (the school of Leenaben Sarabhai). "The people who brought me to Ahmedabad told me I was born in Mumbai," says Nutan. Right from her childhood, she had been actively involved in various activities like dancing and swimming. She started learning Kathak from the age of 8 years. Her upbringing in Gujarat made her well versed with Gujarati folk dances like Tippi, Garba, Dandiya, and others. Nutan received training in Kathak from Shreyas Foundation, Ahmedabad. After getting married, she learnt Manipuri Dance from Sovanabrata Sircar, her husband. She has also learnt Thang-Ta (Martial art of Manipur) and Pung (Manipuri Drum). Nutan has been a creative and innovative artiste.

"I took part in most of the activities at Shreyas. I learnt Kathak and swimming, but not Manipuri. After marriage, I started learning proper Manipuri dance. This art form differs from all the other art forms. Right from the word go, I felt great. Only a few take up Manipuri dance. It is easy to find a Bharatanatyam or Kathak dancer but that is not





the case with Manipuri dancer. I take pride in being a Manipuri dancer," says Nutan.

Sovanabrata Sircar performed all over India and abroad. Some important ones include Uday Shankar Festival, organised by the Government of West Bengal; Dance Drama Festival by the Government of West Bengal; Spring Festival by Eastern Zonal Cultural Centre; Daman Festival by West Zonal Cultural Centre; Sarad Baivab Festival in Chennai; Swami Haridas Sammelan in Vrindavan; Konark Festival in Orissa; Nimapara Mahotsav in Orissa; Vysakhi Nrithyotsov, all India Classical dance festival, Andhra Pradesh; Naatya Tarang Sangeeth Nrithyotsav in Hyderabad; Jaipur Jathis National Dance Festival by Nataraj Music and Dance Academy and many others. He also participated in many TV Programmes. Sovanabrata is actively associated with the Centre for Cultural Resources and Training

(CCRT) under the aegis of the Ministry of Culture, Government of India, in implementing Cultural Talent Search Scholarship Scheme and the Training Programmes.

Nutan has also performed in some prestigious dance festivals and programmes including Daman Festival organised by the West Zone Cultural Centre; Nimapara Mahotsav in Orissa, Spring Festival by the Eastern Zonal Cultural Centre; Swami Haridas Samaroh in Vrindavan, Vysakhi Nrithyotsav, all India Classical dance festival in Andhra Pradesh); Naatya Tarang Sangeeth Nrithyosav in Hyderabad; Jaipur Jathis National Dance Festival by Nataraj Music and Dance Academy and many other dance festivals. She has also participated in many TV programmes and lecture-demonstration with Sovanabrata Sircar. 'Gyanameba Balam', knowledge is power was one of the best experimental productions of Nutan, which was supported by the Ministry of Culture, Government of India.

Sovanabrata received Natya Shree Award - 2009; International Dance Day Award - 2011; Natya Tarang Yuva Puraskar - 2012; Rajiv Gandhi Award (Rashtriya Rajiv Sena) - 2013 and Jaipur Jathish





Award - 2019. Nutan received Natya Tarang Yuva Puraskar 2012, and Jaipur Jathish Award - 2019.

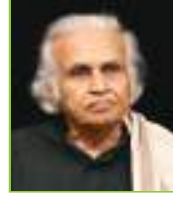
Sovanabrata's creative bent of mind propelled him towards experimental productions. For his production 'Shakuntalam', its inner meaning (a

fusion of Manipuri & Kathakali dance, based on Rabindranath Tagore poems), Sovanabrata received a production grant from the Ministry of Tourism and Culture, Government of India. The Ministry of Culture also supported his other production 'Aashayein', discovering the rainbow of hope with a concept against Drug abuse.

Sovanabrata has trained hundreds of students under his institution, and at various schools where he worked. According to him, the current generation of students is being negatively influenced by modern technology. "Aspiring artists should stop wasting time in front of the television and reduce the time spent on social media apps like Facebook and WhatsApp. Instead, they should focus and channelise their time and energy on learning the art form," he says.

The couple, Sovanabrata and Nutan have been living in Gurgaon with their two and a half-year-old daughter. They named her Soudamini Sovan Sircar, after Rabindranath Tagore's elder sister. Even at this tender age, she had already started attending her parent's regular dance classes.





Text: Dr Sunil Kothari,
Cultural Critic, New Delhi
Pics: Aswain Chopra

LALITARPANA DANCE AND MUSIC FESTIVAL 2019

The two-day Lalitarpana Dance and Music Festival was organised by Shovana Narayan in memory of her mother Lalita Narayan at the Habitat Centre. It also celebrated the 150th birthday of Mahatma Gandhi and 111th birthday of Rashtrakavi Ramdhari Singh Dinkar. Both the personalities evoked a great sense of freedom -

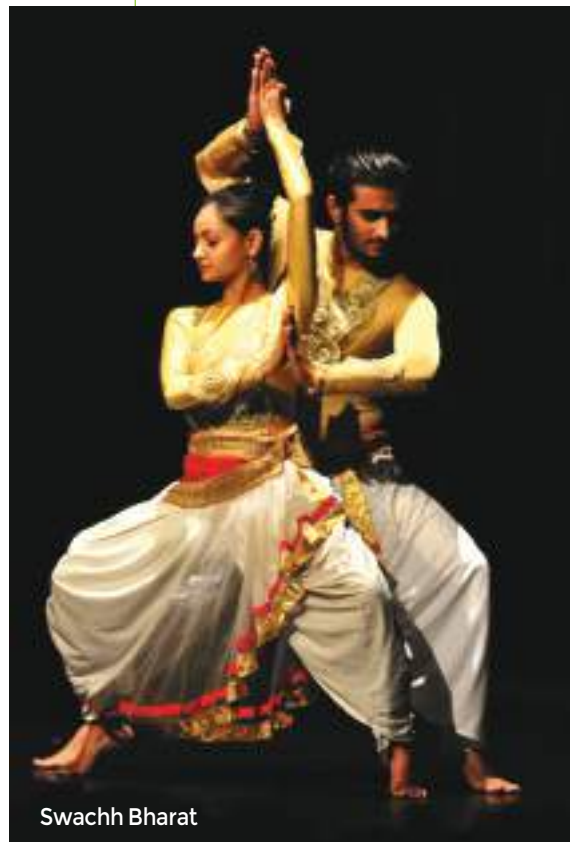
Gandhi through his actions and Dinkar through his fiery poems.

The solo and the two dance-dramas which were featured at the dance festival reflected the ideas and essence of two great personalities to whom the festival was dedicated. Solo Kathak by Komal Biswal reflected Gandhiji's ideas on women's emancipation and empowerment. Gandhiji said: "Women were more fit than men. They must be the change in case we wish to change the world."

Rashmi-Rathi dance-drama based on Dinkar's work reflected the trauma and sacrifice of Mahabharata's character Karna, and through him, Gandhi's views like 'The weak is the attribute of the strong.' It came through clearly in the dance-drama.

Swachha Bharat by Kathak exponent Kavita Thakur' group reflected Gandhiji's ideas of a clean India.

The festival also showcased two clips of old videos of dance enactments Mohan and Rambha and Sanmati shot in early 1994 and 1996. These are based on Gandhi's ideas and views as penned by his grandson late Professor Ramchandra Gandhi,



Swachh Bharat

Swaccha Bharata dance-drama by Kavita Thakur



Swachh Bharat



an eminent poet and philosopher. Mohan and Rambha was an exploration of how chanting Ram Naam became part of Gandhi's life. Sanmati was an exploration of a sense of being which was at the heart of Gandhi's life and struggle. Mohan and Rambha explored the narrative tradition of Kathak story telling.

Awardees



With Ramchandra Gandhi, Shovana produced seven plays which became landmarks in Kathak dance and creative writing.

What was impressive was an exemplary meditative choreography. Through questions asked, they touched upon the main issue of relating to women, untouchability, and human discrimination close to Gandhi's heart.

Komal Biswas opened her recital with Devi Stuti and technical aspects of Kathak in Ashtamangal taal. Trained by Shovana for over 12 years, Komal had imbibed the technique admirably. The nritta aspect was well performed.

Komal also presented Koham, which dealt with the eternal search for identity on the art of woman, KO' ham, who am I? The poem dwelt upon various similes. The ilk in which, as a child, the girl is draped becomes a veil that suppresses her desires. The hands which played with the doll become the shackles which need to be broken. But will God as a blacksmith come and free her? Instead, she must wake up herself and seek freedom. The answer has to come from her heart, charting her own course.

Rashmi Rathi, choreographed by Shovana and assisted by Manhar Parihar and Shailja Nalwade, depicted the agony of Karna. Born to an unwed Kunti and abandoned by her, Karna was given a stature of a strong man by Duryodhana who remained loyal till the end of the war. When Kunti before the beginning of the war approached him, revealing his birth as her son, Karna felt miserable. Kunti asked him to join the Pandavas. He refused and said that he bows to her as



Komal Biswal

his mother, but he would not abandon Duryodhana. He will either be killed by Arjuna, or he will kill Arjuna, and still, she will be a mother of five sons. In the end, Karna is killed. The heart-rending story was enacted by Shovana as Kunti and by Mrinalini as Karna. Praveen Parihar played the role of Duryodhana, Shilpa Varma was Krishna, Soman Human, Anil Kumar, Visual Chauhan and Mayank Gangani played roles of Pandavas and warriors.

Though the male dancers, along with female dancers impersonating male characters danced vigorously taking innumerable chakkars, creating scenes of war with explosive movements, one wished the role of Karna was played by one of the male dancers. Since the male dancers were available, the projection of a strong warrior that Karna was could have been more effectively projected. The scenes between Karna and Kunti were full of emotion and touched one's heart. The abhinaya by Shovana and Mrinalini was impressive.

On the second day Sanmati was screened with Ramchandra Gandhi's script. The video raised a few questions: Was Gandhi towards the end of his life like Bahadurshah Zafar, isolated and defeated, or was he like Lakshmibai, Rani of Jhansi, a fighter till the end? Why did Gandhi not fast unto death to prevent the partition of India? The spirit of martyrdom was sought to be situated historically and explored fictionally. His attempt at suicide when he was 12 years old, and initiation into Ram Naam by a midwife, both recorded in Gandhi's autobiography were anchors of the fiction of the dance-drama.

Afsar Mulla, trained by his father in Pune, was for some time in Kathak Kendra and also in the repertory. He moved to Singapore to teach Kathak at Singapore Fine Arts Society. Along with his disciple, Ipsita Parbat from Singapore, Afsar presented in Dhamar taal the usual nritta aspect of Kathak of Jaipur Gharana. As is the common trend in Jaipur Gharana, the dancer enters the stage, taking fast chakkars. Afsar did the



Kathak duet by Afsar Mulla and Ipsita Parbat

same. It appeared as if he got carried away by the presence of Jaipur Gharana doyen Rajendra Gangani and fell prey to the temptation of displaying the vigorous aspect in which he is an expert. He took amazing chakkars in a split second and maintained the same. But in the process, his 'ang' lost the beauty, and it did not look aesthetic. I have seen him earlier performing in the repertory and also as a solo dancer. But it seems he will have to pay attention to the aesthetic presentation.

His disciple Ipsita Parbat has been trained by him well, and she has poise and sound training. But between them, the difference was a sharp contrast as Afsar let loose chakkars. The abhinaya to depict Purush and Prakriti, Man and Woman to the recitation



Dr Shovana as Kunti and Mrinalini as Karna in Rashmirathi dance ballet

and singing a poem fell flat, as the words were not enunciated clearly and one could not make out the import of the song.

Swachh Bharat choreographed by Kavita Thakur focused on the jan-andolan of cleanliness which was close to Gandhi's heart. Besides Kathak, she employed two Odissi dancers, two Mayurbhanj Chhau dancers, a male and a female and one sutradhar Kathak dancer weaving the story of the universe, the pancha mahabhutas, the natural elements, heat, rain, wind et al. She tried to convey the message about the need for cleanliness. The movements, the back-projection of the image of Gandhi, of Charkha, spinning wheel, fire, rain, etc. were imaginatively presented. The male dancer performed Chhau with excellent movements, so did the female dancer, the projection of rain with blue costumes for a female dancer and

complete white for the male dancer was effective. The movements of Yoga were incorporated cleverly. The Sutradhar gave a message of Gandhi. At the end with three coloured cloths, the national flag was shown on which spinning wheel was projected. The song Vandemataram lifted the spirits of the audience. The music, the choreography and the execution were praiseworthy

On this occasion, few dignitaries were honoured for their contribution to the field of culture and art. Shobha Deepak Singh, choreographer, photographer and director of Sri Ram Bharatiya Kala Kendra, Odissi dancer Sharon Lowen, Mohini Attam dancer Bharati Shivaji, scholar and dance historian, critic Dr Sunil Kothari and a painter were given a shawl and a memento.



Dr Sunil Kothari receiving the LalitArpan Samman



Text: G Ulaganathan,
Cultural Critic, Bengaluru

Sai Nrithyotsav- 125 **AND GOING STRONG**

Successfully organising one dance programme is a challenge which includes tasks like selecting artistes, musicians, getting a suitable hall with proper infrastructure, inviting guests, publicizing the event in the media and ensuring the presence of an appreciative audience.

Yet, here is Sai Venkatesh who has been doing it alone with excellent support only from his wife and daughter month after month in Bangalore. For Sai, an ace light designer, it is almost a passion to provide the stage for dancers of various styles -some world renowned, some fresh faces from across India and some from abroad.

There are three unique aspects to Sai's festivals -- it is on the first day of every month and has been on for the last 124 months irrespective of weather or any other stumbling block.

Secondly, it is organised at different venues every month so that dance lovers can have the opportunity



Articulate ability



to witness various styles of dance without having to travel far from their homes. The place can be a temple, an auditorium or even a small meeting hall which has all the acoustic support.

And, thirdly all dancers irrespective of their seniority, are given a certificate of participation, and no chief guests give long speeches.

On October 1 this year, Sai Venkatesh reached a significant milestone- he organized the 125th 'Nrityotsav' at the Seva Sadan, a cultural hub of Bengaluru.

The programme began with a Bharatanatyam recital by the visually impaired dancers of Articulate Ability foundation set by Kathak dance guru Nagaraj. These students have learnt their Bharatanatyam from guru Dr Suparna Venkatesh who has spent valuable time and moulded them into vibrant dancers. They have mastered the art by 'touch and feel' method with their guru and by their unique sensory knowledge by which sound is the guiding factor. Their Mallari was received with a standing ovation.



This was followed by an impressive Ganesha Alaripu and 'Nadi sollum' in Ghambheera Nata raga by the disciples of well-known Bharatanatyam guru Meenal Prabhu. They followed it up with 'Amruthavarshini' of Muthuswamy Deekshitar and a Shiva Padam.

The attractive Mohiniattam by the disciples of Gopika Varma was the next highlight of the evening. They presented Ganapathi stuthi in Arabhi and a Lalgudi Jayaraman composition in Mandu raga.

This was followed by an impressive Bharatanatyam by the students of Sai Arts International - Jagadananda Kaaraka of Thyagaraja, choreographed by Dr Suparna Venkatesh. The dancers, which included her daughter Shwetha Venkatesh, used the stage well and their abhinaya was a treat to watch.

In keeping with the practice, Sai Venkatesh brought in two artists from Malaysia -- Shankar Krishnaswamy and Narendra -- who performed Todayam Mangalam and another padam 'Nandi sollu'.

A solo Kuchipudi by Sujana Kalakota, a disciple of Guru Lakshmi from Visakhapatnam, was in rustic style, and she presented a Khshetragna Padam in Shruti and Devi stuti in Shivaranjani.

The brilliant Odissi performance by the disciples of Madhulita Mohapatra, who presented a dance feature called Shivam, was the most attractive item of the evening as also the final recital by the disciples of Rukmini Vijayakumar who is a young, creative choreographer. They presented a folkish classical, 'Vishamakaara Kanna' the familiar song in praise of Lord Krishna and they concluded with a Thillana in Valachi Raga, which was choreographed by Guru Narmada.

It was a melange of classical dances at its best. Almost all the gurus stayed away, letting their students take centre stage. It is now 125, and Sai has many more miles to go, and more dancers to present.



Text: Nita Vidyarthi,
Cultural Critic, Kolkata

Pics: Sangeet Sattra

Shraddhanjali to Guru **KELUCHARAN MOHAPATRA AND SANJUKTA PANIGRAHI**

The Odissi Dancers' Forum's two-day annual festival 'Shraddhanjali' paying tribute to Guru Kelucharan Mohapatra and Sanjukta Panigrahi at the Satyajit Ray Auditorium, ICCR, Kolkata, saw a variety of Odissi dance. Pallavi in different ragas were the popular choice in the pure dance or Nritta segment with just one Batu.

Participants in solos, duets and groups performed in the presence of the watchful eyes of the legendary Guru's son, Guru Ratikant Mohapatra.

After the customary inauguration at the foyer by the lighting of the lamp and offering of flowers to the photographs of Guru Kelucharan and his principal, illustrious disciple Sanjukta Panigrahi, the performances began with the ritualistic Mangalacharan by the seasoned dancer Rajib Bhattacharya. He chose an unconventional musically rich Ram Stuti "Keki Kanthawa Neelam" set to the royal raga Megh and Kedar in taal Chaturasra Ektali by Pandit Raghunath Panigrahi, sung by Bijay Jena, and composed by Guru Kelucharan Mohapatra. The choreography with picturesque gestures like quivering hands, the breaking of the bow, movements of the monkey and fleeting shifts were handled vividly with deft and maturity by the consummate senior dancer offering for a gratifying viewing.

The next number was a Batu in Ektali by the well-trained dancers of Chandril Odissi Dance Centre directed by Arundhuti Roy. The original choreography was by Kelubabu. This was followed by a lovely abhinaya in Ektali "Prana Sangini Re" by the seasoned dancer Maya Bhattacharya. The lyrics and melody of the passionate song enhanced the appeal of the dancing. Dipanwita Roy's solo of the famous Ashtapadi "Kuru Yadu Nandana" immortalised by stalwarts like Sonal Mansingh and



Photo of Sanjukta Panigrahi

Maya Bhattacharya



Rajasree Praharaj



Sushmita Kanjilal



Kelubabu himself was highly disappointing. The dancer appeared to be indisposed.

An excellent group presentation "Vinayaka Saranay" by Chhanda Manjari led by the petite Rajneeta Mehra, herself an exceptional dancer, was a good representation of a Ganesh Stuti choreographed by Guru Ratikant Mohapatra in raga Bhairav and tala Adi and Joti. Rajnita stood out for her rendition.

The stage throbbed with the dancing of Subikash Mukherjee and his group in the Ektali-based pure dance item Shankarabharanam Pallavi with Pandit Bhubaneswar Mishra's music. Pallavi is always a pleasure to watch, especially when the dancers show relaxed, confident and joyous execution negotiating intricate rhythmic patterns as this group did. Five female dancers clad in contrasting solid coloured costumes of black and Rani with Subikash standing

Mudra Kala kendra



out in black with his highly skilled performance made for an intelligent group composition. Subikash made an aesthetic usage of the stage space. The colour combination of the costumes was articulate in enhancing the appeal of the dancing. His short, final solo brought a special sprightliness.

Darpani



Rajashree Praharaj has evolved into a marvellous dancer who has started mesmerising the audience with her nritta and especially her abhinaya skills. Salabegh's famous raga Arabi based "Ahe Nila Sailo" has been seen performed by several dancers but this one by Rajashree was undoubtedly very special. Each word in the lyrics of the song came alive with her hasta mudras and body sways as in "Prabala Matta Barana" (like a wild elephant) and the soulful expression in "Jatitey mu jabana"(I am a Muslim). Credit goes to her for being able to imbibe the training



Suhag Nalini Das



Lavanya Ghosh

imparted by her Guru Ratikant Mohapatra to develop such depth of understanding and expertise.

Well-known dancer Shayomita Dasgupta and her group Pragyadyuti spread happiness and colour with their beautiful crisp performance of a neat composition of the popular Ashtapadi "Lalita Labangalata Parishilana". The yellow and green scheme of the traditional costume was just right to the feelings and mood of the season Basanta and the language of the Ashtapadi, all planned by the choreographer Shayomita, herself a consummate dancer. Her small solo as a part of the performance was a bonus.

Kakoli Bose presented the Ektali, raga Ananda Bhairabi based ragangi "Ki Shobha Go kunje" choreographed by Kumkum Mohanty with her usual expressional skills. The popular abhinaya "Brajaku Choro" by Munmun Chakroborty had room for better enactment of different episodes while Jasoda puts baby Krishna to sleep.



Poushali Mukherjee Academy

Shinjini directed by senior dancer Nilanjana Mukherjee had a group of well-trained dancers, showing their grip on rhythm in the Hamsadhvani Pallavi.

The dancers of Darpani led by the intelligent dancer Arnab Bandopadhyay are always a pleasure to watch for their training, execution, wonderfully elegant innovative costumes and effective team-work. Arnab's understanding of Odissi, movement aesthetics and colour is evident in his choreography. He knows precisely when what and how much of each is to be used and especially to subtly make his presence (as in Haladhara Rupa) in execution prominent without overshadowing his fellow dancers. "Dasavatar" by Darpani was sunlit and spread "Gold" in their brilliant performance rounding up the ten Avatars of Lord Vishnu briefly at the end.

Amrita Das and her group presented a well-rehearsed "Shantakaram", while Rima Banerjee offered a pleasing Ektali, raga Anandabhairabi based Ashtapadi "Srita Kamala Kucha Mandala" sung soulfully by Sukanta Kundu. Young Lavanya Ghosh, an earlier Parampara awardee and a student of Nandini Ghoshal, is emerging as an excellent dancer as was evident in her Ektali-based Ashtapadi "Rasey Harimiha" choreographed by Guru Kelucharan Mohapatra.

The closing item of the first evening before the ritualistic Moksha by Debabrata Barua was Kirwani Pallavi, a riveting duet by Krittika, Bhawanipur composed by Kumkum Mohanty and supervised by the well-known dancer Rina Jana.

The second evening opened with a beautiful "Ganesh Bandana" by this year's Parampara Awardee



Subikash Mukherjee



Savarnik De



Rajib Bhattacharya

Biswajit Chakravarty, a student of Mrittika Mukherjee.

There were altogether six solos, the first one a Ganesh Stuti by Shivrnanayan Banerjee. His "Namobarodey" saw him at his best, Shivrnanayan being adept in both Nritya and abhinaya. Madhuchanda Chakravarty was skilful in Arabhi Pallavi and Sabarnik De, a strong dancer, proved his mettle in Saveri Pallavi.

The ever-popular song "Lilanidhi Hey" was presented as a delightfully lyrical abhinaya by the senior dancer Sushmita Kanjilal with tender movements.

But the crowning glory of the second evening was the abhinaya by Suhag Nalini Das, daughter-in-law of the legendary Pankajcharan Das. It was gratifying to watch a different style, set to a rare sweet number "Madali Madaley Ukuta Padhey, Narthaki Manjari Thani Aharey". The name of the item was "Natapasara"(Dramatic Fare) written by Mukta Mahari set to raga

Kumancha, ektali choreographed by the Adi Guru's son Sarat Kumar Das. Apart from her full understanding of the idiom, she had an exciting edge in her whole execution which was a cut above the rest.

Poulami and Mrittika Mukherjee presented a technically perfect Shankarabharan Pallavi, and so did Dona Ganguly's group Diksha Manjari, displaying excellent coordination. Sankalpa Nrityayan dancers showed their grip on rhythm in Kirwani Pallavi and the members of Behala Mudra Kala Kendra group in Megh Pallavi presented impressive formations. Poushali Mukherjee Dance Academy dancers presented Mohona Pallavi.

Odissi Ashram's energetic "Matangi Dhyanam" had the elements of Shakti in the compositions and Piyali Ghosh and her group impressed with their powerful Shivatandava. "Padabonday and Krishna Janam Katha" by senior dancer Krishnendu Roy and group was a delightful piece. The festival concluded with the Moksha by members of Srjan Chhanda.



Pragyadyuti

Arangetram

MATHUSCHANKA MAKES HER ARANGETRAM IN ZURICH

Bharatanatyam Arangetram of Kumari Mathuschanka Baskaran, a disciple of Muthukalaimaani Gnanasunthary Vasan (MA Bharatanatyam), took place in Zurich, Switzerland on September 14. Mathuschankab was born and raised in Zurich, Switzerland. With the help and support of her parents, she started her dance career in Zurich at the age of 4. She has been trained by her Guru Gnanasunthary Vasan for more than 19 years and has finished three Margams. Mathu has completed her teaching grade in Bharatanatyam with the highest score and is also trained in Carnatic music.



Kopieedit

memo



As per hers and parents' wish, she did her Bharatanatyam Arangetram after finishing her teaching level exams. With the blessings of God, her grandparents, parents, chief guest Dr Marie Stella Sougoumar (associate professor & research supervisor for dance & music Trichirapalli Diocesan Educational society - affiliated to Thanjavur University), Kalaichudar Sumithra Sugendra (Denmark), many other dance teachers around Europe and audience, her Arangetram happened at Schinzenhof Auditorium in Horgen, Switzerland. Mathuschanka got awarded as 'Narthana Selvi' by her Guru Gnanasunthary Vasan during her Rangapravesam for completing 3 Margams in Bharatanatyam and for being the first student doing the Rangapravesam after reaching the teacher's grade exams.

Kanda Chapu), Padam Yethanai Sonnalum (raga: Saaveri, tala: Adi), Ashtapadi Sa Virahe (raga: Darbari Kanada, tala: Adi), Kaavadichindhu Valli Kanavan Perai (raga: senchurutti, tala: Adi) and Thillana (raga: Kathanakuthuhalam, tala: Adi).

Guru Gnanasunthary Vasan on nattuvangam; Udupi S Srinath (Thrivandrum) on vocal; K S Bhavani Shankar (Bangalore) on Mridangam; Kalaiarasan Ramanathan (Adyar) on Violin; Biraveen Jeyendran on Tabla and Morsing provided the musical accompaniment.

- Sai Venkatesh



Born in Sri Lanka, Gnanasunthary Vasan started her Bharatanatyam School 'Ratha Nadanalayam' after moving to Zurich in Switzerland in 1992. She has successfully taught the divine art of Bharatanatyam to hundreds of students in Zurich. It has helped the kids in Switzerland to find their identity as Indians and to follow their tradition and culture without losing their roots.

During her Arangetram Mathuschanka performed Pushpanjali (raga: Hindolam, tala: Adi), Sankeerna Alarippu (tala: Sankeerna Chapu), Jathiswaram (raga: Vasaspathi, tala: Adi), Sabdam on Lord Aiyappa (raga: Ragamalika, tala: Misra Chapu), Varnam (raga: Shivaranjani, tala: Adi), Keerthanam Om Namo Narayana (raga: Karnaranjani, tala:



The 3rd Anniversary Celebrations in collaboration with **takshashila nrityakala mandir**



Kashmira Trivedi

Amidst the rise of western popular culture, it has become a necessity to preserve our Indian classical art forms. To spread and preserve our rich cultural heritage, BR Vikram Kumar Bathina launched The Dance India magazine 3 years ago. Since then, the magazine has been a successful journey worldwide. The magazine covers life stories of prominent personalities from the art field, famous dance and music festivals reviews and tribute to the legendary artists who have contributed immensely towards the Indian classical culture.

Last year, the magazine initiated a monthly programme **Vedika**, conceptualised by Kashmira Trivedi. The idea was to provide a proper platform to the upcoming artists to showcase their talent in Indian dance and music. Initially, these programmes were organised at Dombivli, Kurla, Andheri and Navi Mumbai in collaboration with local music



Mukundraj Dev and Group



takshashila nrityakala mandir team

and dance institutes. These programmes grew in popularity and became a platform for young talent. The Dance India magazine celebrated its 3rd Anniversary at Matunga, Navi Mumbai, Juhu and Thane with the support of these collaborators. The 4-day grand celebrations took place at four different venues.



Dr Shailesh Srivastava



Jeevanlal Lavidiya, IRS,



Pandiselvi and Group

On October 9, the inaugural event took place in collaboration with Atharva School of Fine Arts, supported by Shamal Pawar at Matunga. On October 10, the second-day celebrations were organised in collaboration with Meenakshi Nritya Vidyalaya supported by KV Rajan at Navi Mumbai. On October 11, the third-day celebrations in collaboration with Samidha Institute of Fine Arts supported by Samidha Shinde were held at Juhu.

On October 13, the grand finale was held in collaboration with takshashila nrityakala mandir supported by Kashmira Trivedi, chief coordinator of Gujarat and Maharashtra at Dr Kashinath Ghanekar Main Auditorium in Thane.

Padma Shri recipient Dr Darshana Zaveri (Manipuri exponent), Guru Deepak Mazumdar (Sangeet Natak Akademi Awardee and Bharatnatyam exponent), Dr Uma Rele (principal of Nalanda Dance Research Center and Bharatnatyam exponent), Gauri Tripathi (Kathak



Students of Kalanand Nritya Sanstha

exponent) and Shubhada Varadkar (Odissi exponent), prominent artists from Mumbai performed and turned the celebrations into a mega event. Twelve dance and music institutions in Mumbai performed on the final day. The grand event began with the lighting of the auspicious lamp by BR Vikram Kumar, Editor of The Dance India, Kashmira Trivedi, founder director of 'takshashila nrityakala mandir' and chief coordinator of Gujarat and Maharashtra, and all the



Swapnanjali Nrityalaya

teachers and their students who participated in the mega event.

K Pandiselvi kick-started the proceedings with her soulful and melodious saxophone presentation. The next musical

Girija Nair played the character of Devi. Nrutyangan under Guru Pallavi Mhaiskar, Kalanand Nritya Sanstha under Guru Bhavna Lele and Nrityadhara Kathak Institute under Guru Mukta Joshi presented revetting Kathak dances. These presentations included group performances. Mukta



Deepak Mazumdar



Uma Rele



Darshana Jhaveri

instrument recital was performed by The Mukundraj Institute of Fine Arts where disciples of Pt. Mukundraj Deo played tabla in a group. Sanskriti Academy of Fine Arts under Guru Asha Sunilkumar, Mudra Dance Academy under Guru Vrinda Upadhyay, Swapnanjali Nrityalaya under Guru Swapnil Dhotre, Payal Nritya Natya Niketan under Guru Tamana Nair, Nrityanjali under Guru Lata Surendra wonderfully presented Bharatanatyam and other unique compositions. Geeta Nritya Vidyalaya performed dance ballet on Devi in Bharatanatyam Style. The ballet was presented in properly characterised costumes. Guru

Joshi performed a swift Kathak solo. Kanakam Nritya Academy gave a group Mohiniyattam performance and Saji Menon performed a solo. Artarika Institute of Performing Arts performed Odissi style in which Guru Nivedita Mukherjee performed along with her disciples. A total of 100 artistes performed during this programme and made the event a grand success.

Many prominent personalities graced the event including Jeevanlal Lavidia, IRS, additional commissioner of income tax, Mumbai; Dr Shailesh Srivastava, former Doordarshan deputy director, a thinker, writer and singer;



Mukta Joshi



Gauri Tripathi (Sarma)



Saji Menon

Prabhakar Bhandare, president, ABCMV Mandal, Dr Rajkumar Ketkar, Kathak exponent; Radhika Phatak, corporator and former member of Mahila and Balkalyan Samiti; Manoj Pillai, secretary of Sanskruti Arts Festival; and all committee members of Sanskruti Arts Festival; Sai Venkatesh, coordinator, Karnataka, The Dance India; Dr Smruti Vaghela, coordinator, Gujarat, The Dance India; Jagabandhu Jena, Devadasi Festival Organiser, Odisha; and Paul Nicodemus, executive editor, The Dance India.



Nrutyangan



Mudra Dance Academy



Kanakam Nritya Academy



Geeta Nritya Vidyalaya



Payal Nritya Natya Nikethan



Nrtyanji

Nrityadhara Kathak Institute



Artarika Institute of Performing Arts



Girija Nair



Dignitaries on the dais

The 3rd Anniversary Celebrations would not have been successful without the support of all the respected teachers and students. This event was supported by Mukta Joshi, Girija Nair, Tamma Nair, Vrinda Upadhyay, Swapnil Dhotre, Lata Rajesh and senior disciples of takshashila nrityakala mandir Swati Badle and Pratibha Kulkarni.

The Dance India Magazine will always be thankful to all the teachers who encouraged their students to participate in the mega event; all the prominent gurus and performers for participating in the event with their entertaining performances; all the guests who have given their precious time, and all the teachers and disciples who have supported this event and made it a grand success.



Sanskriti Academy of Fine Arts



Nrityadhara Kathak Institute



Guests and participants





ASHISH MOHAN KHOKAR'S
attendance
THE YEARBOOK OF INDIAN DANCE
ANNUAL AWARDS 2019

DR. SESHADRI IYENGAR
(*The Ram Gopal Award for Male Dancer*)

SRI ULAGANATHAN GANESAN
(*The Mohan Khokar Award for Dance Writing*)

SRI BHARAT & SHARAT PRABHAT BROTHERS
(*The Uday Shankar Award for Choreography*)

TTB (TEATRO TASCABLE DI BERGAMO - ACCADEMIA DELLE FORME SCENICHE)
(*The Rukmini Devi Award for Overall Contribution*)

PT. JITENDRA MAHARAJ
(*The Lifetime Contribution Award*)

Saturday 30th November 2019

6:00 pm onwards

Venue : ADA Rangmandira Hall, Bengaluru (In association with N.A.D.A.M)

Awards Given By SHRI CHIRANJIV SINGH,
Former Ambassador to UNESCO; Addl. Chief Sect. and Chairman Awards Jury

HOSTED BY AND IN COLLABORATION WITH N.A.D.A.M



The 3rd Anniversary Celebrations in collaboration with Atharva School of Fine Arts



Shamal Pawar



The Dance India celebrated its 3rd Anniversary with grand celebrations happening around Mumbai. The magazine celebrated it in the City of Life at four different locations. On October 9, the inaugural event of the celebrations took place with the performances of disciples of gurus from Mumbai and South Mumbai at The Mysore Association, Matunga, in collaboration with the Atharva School of Fine Arts, Mumbai supported by Shamal Pawar.

Atharva School of Fine Arts conducted 22 solos and 2 group performances of various upcoming artistes in the field of dance, music and percussion.

The anniversary celebrations were planned under the leadership of Kashmira Trivedi and well-executed by the team of coordinators across 4 locations in Mumbai. Bringing together all the teachers and gurus of various dance and music forms was quite an achievement.

The first day celebrations conducted at The Mysore Association, Matunga saw performances of gurus in Mumbai and South Mumbai. The programme started with a Carnatic vocal concert by Sheetal Subramaniam, a disciple of Saraswathi Krishnamoorthy and Sushila Mani. The melodious voice of Sheetal mesmerised the audience. She was accompanied by Prajesh Nair on mridangam and Balasubramaniam. on violin. The second performance was a Bharatanatyam presentation by Aruna Panchal, a student of Murudeshwar and Tamanna Nair. She presented



Padmini Radha Krishnan and team

Pushpanjali in Adi Tala. The next performer was a student of Nrityasudha Fine Arts whose artistic director is Lata Raman. Anjali Sathees Kumar presented Virutham in raga Anandabhairavi, a composition of Kalidas and followed with 'Ranjani Mala' composed by the Tanjavur Sankara Aiyer. She concluded her performance with a Keertanam composed by Gopalakrishna Bharathi. Anjali presented a flawless performance of 20 minutes executing the fine choreography of her Guru Lata Raman.

The audience then witnessed a presentation of Bharatanatyam by the students of Soundarya Natya Kala Laya headed by Padmini Radhakrishnan. On the vocal



Aishwarya Harish



Anjali



Chitra Dalvi



Sheetal Subramaniam



Soundarya Natya Kalalay

and nattuvangam was Guru Padmini Radhakrishnan and she was accompanied by Satish Krishnamurthy on mridangam and B. Anantharaman on violin. Her students brilliantly executed her choreographies presenting the Ganesh Stuti, Devi Stuti and Sriman Narayana. Sujatha Nair, a student of Upasana and daughter and disciple of Guru Jayashree Nair presented a beautiful Mohiniyattam dance. Sujatha is a multi-talented and blessed artist. She has mastered Bharatanatyam, Mohiniyattam and Odissi.

She is also a Carnatic vocalist and sings her compositions. Sujatha performed an invocatory item on Lord Ganesha and later performed a Kshetranya composition which left the audience intoxicated. She proved her mastery in abhinaya which she inherited from her mother, Guru Jayashree Nair.

Aishwarya Harish, daughter and disciple of Guru Dr Jayashree Rajagopalan and a student of Nrityodaya

Academy of Performing Arts, showcased a graceful Bharata Nrityam. She commenced her presentation with a Kriti, a composition of Deekshitar, followed by a Padam. She concluded her presentation with a Rasa Sabdam composed by Oothukaadu Venkatasubbaiyer. Her presentation was applauded by the audience and the Guests of Honor Malakraj Panchbhai, producer and director - Dhina Dhin Dha, DD Sahyadri and Sadanand Rane, eminent folk dance choreographer, researcher and scholar.

The duo Archana Basu and Raakhi Shinde, senior disciples of Sanyuktam Arts Foundation, headed by Guru Debi Basu presented Odissi. It was a well-choreographed and well-coordinated Odissi performance which left everyone awestruck.



Raakhi Shinde and Archana Basu

Chitra Dalvi represented the Bharata College of Fine Arts headed by senior guru and Sangeet Natak Akademi awardee Dr Sandhya Purecha. Chitra is a talented artiste and performed her pieces flawlessly.



Disciple of Padmini Radha Krishnan



Sujata Nair



Aruna Panchal



Sanskriti Nritya Kala Mandir

Shanmukha Arts



Sanskriti Nritya Kalamandir



Students of Sanskriti Nritya Kala Mandir headed by talented Guru Rupali Desai gave a Kathak presentation. They presented Ganesh Vandana, Roopak Tala, Tarana and a bhajan - Govinda Damodar. All the artistes performed in sync entertained the audience.

The inaugural celebrations concluded with a performance by little children of Shanmukha Arts headed by Kala Srinivasan. The children, aged between 7 and 10 years, presented a beautiful invocatory Ganesh Stuthi, Shabdham on Lord Krishna and a Malayalam song in praise of Guruvayurappan. Watching these kids performing the strenuous art of Bharatanatyam and presenting it flawlessly on the stage was a lot of fun.





The 3rd Anniversary Celebrations in collaboration with **Meenakshi Nritya Vidyalaya**



KV Rajan



Guests Mamata Biswas, Odissi exponent; MPR Panicker, president, Yuva Foundation, Nerul; Hari Shetty, secretary, Nerul Sri Manikanda Seva Sangam; Vinod Kumar Karikkat, general secretary, Manasarovar Kamothe Malayali Samajam, and Chetan Shukla, president of IAPGM Mandal and former professor at Mumbai University graced the celebrations.

The second day of the 3rd anniversary celebrations of The Dance India magazine in collaboration with Meenakshi Nritya Vidyalaya supported by KV Rajan took place at Swayambhu Ganesh Mandir Shiravane in Juinagar, Navi Mumbai, on October 10.

The evening began with Guru Kalamandalam Shrelakshmi, Guru Lakshmi Sibi Sathyan and Guru Kalamandalam Rajalakshmi of Nupura School of Dance, Mudra Academy of Dance and Music, Nruthayathi School of Dance presenting Ganesh Stuti. Next, Meenakshi Nritya Vidyalaya under the guidance of KV Rajan presented Bharatanatyam. Ananya P Anil, Kshithi J Devadiga, Aditi M Vipin, Lakshmi Parvathy VP, Nidhi A Shetty, Kavya Kurup, Anju Ajayakumar and Annia Arun did a commendable job. Guru Purva Pandit and group from

Thrissur Pooram folk dance by Meenakshi Nritya Vidyalaya





Guru Kalamandalam Shrelakshmi, Guru Lakshmi Sibi Sathyan and Guru Kalamandalam Rajalakshmi



Natyaniketan

Kathak Studio performed a scintillating Kathak piece. Her disciples, Sayali Vispute, Himi Thapa, Jhalak Sakpal and Aaruli Wadia performed brilliantly. Odissi dancers Julia Ghosh, Supriya Bose, Deepa Das and Divyasruti Pal, disciples of Mamata Biswas from Natyaniketan presented beautiful Odissi dance. Prasanna Acharya, Meghana Maliyadi, Ritika Shetty, Pratha Pandey, Ojaswita Palkar, Snehashree Reddy and Tamanna Bharat, disciples of Anuradha Jalnawalla from Jalnawalla Kalaniketan, presented traditional Bharatanatyam. Prachi Manoj Naik, Shweta Dadasaheb Jadhav, Punya Mukesh Tyagi, Tanisha Rajendra Kolaskar, Stuti Ravinder Shrivastava, Kimaya Rajesh Parkar, Shweta Kumari and Saloni Anant Poojari,



Kathak Studio



Meenakshi Nritya Vidyalaya

disciples of SwadeshVarankar from Swady Dance Academy presented a folk number.

Kathak Sadhana Kendra under the aegis of Dr Mayura P Khataukar presented Kathak. Ashwini Deshpandey, Mugdha Gaware, Shravani Mhatre, Shruti Gope, Shruti Thakur, Devanshi Chincholkar and Vaaruni Gaur captivated the audience with their presentation. Pragati Srivastava, Siddhishree Padhy, Meghali Bhattacharya, Rishika Chattopadhyay,



Swady Dance Academy



Angik Dance Academy



Jalnawalla Kalaniketan



Siddhi Nrityakala Mandir



Surabhi Academy of Fine Arts



Kathak Sadana Kendra

Meera Nambiar and Jayashree Mahesh Nair under Guru Sarmishta from Angik Dance Academy presented an Odissi piece next. This was followed by a kathak presentation by Aparna Mohite, Anagha Anilkumar, Anagha Upparna, Parvathy Menon, Asha Bhaskar, Krishnendu Sajeesh, Rachana Pulli, Vidya Iyengar and Sruthi LM under the guidance Sushma Gopinath from Navarasa Dance Academy. Disciples of Vineeta Srinandan, P Lekha Lekhavardhini, Sanjana Arun, Chethana Arun, Sanjana Srinandan, Anjali Ramaswami, Shreya Sai Duddu and



Sharmista

Sameeksha Sarkar under the leadership of their Guru Vineeta Srinandan from Surabhi Academy of Fine Arts performed Bharatanatyam.

Towards the end, Karthika Prakash, Aditi M Vipin, Lakshmi Parvathy VP, Vinduja Nair, Kavya Kurup, Anju Ajayakumar and Annia Arun, disciples of KV Rajan from Meenakshi Nritya Vidyalaya entertained the audience with Thrissur Pooram, a famous folk dance of Kerala. Guru Kalamandalam Shrelakshmi, Guru Lakshmi Sibi Sathyan and Guru Kalamandalam Rajalakshmi concluded the performances for the year with a Tillana.



Meenakshi Nritya Vidyalaya



Siddhi Nrityakala Mandir



Surabhi Academy of Fine Arts







The 3rd Anniversary Celebrations in collaboration with **Samidha's Institute of Performing Arts**



Samidha Shinde



The Dance India's 3rd Anniversary Celebrations in collaboration with Samidha's Institute of Performing Arts was held at the prestigious dance college of Mumbai, Nalanda Nritya Kala Mahavidyalaya on October 11.

Following the Indian tradition, the programme began with invocation of Lord Shiva with an auspicious lighting ceremony. The event was inaugurated by Dr Uma Rele, principal of Nalanda Nrityakala Mahavidyalaya and BR Vikram Kumar, editor of The Dance India, Kashmiri Trivedi, chief coordinator of Mumbai and Gujarat and Samidha Shinde, coordinator of Andheri.

The programme began with the beautiful music from the flute of Kiran Vardhan. He played raag Yaman, Aalap, Jod, and bandish follow by raag



Kiran Vardhan



Dr Kanak Rele

Zinjoti. He interacted and kept the audience involved. The next performance was a Bharatanatyam presentation by Mubina B. She began with the Mahadev Shiv Shambho, a dance in praise of the divine Lord Mahadeva, describing his majestic appearance and greatness. Mubina showcased it perfectly with her strong command on nrutta and abhinaya. This piece is beautifully interspersed with the Natesha Kauthavam in raga Revathi and tala Adi. During her performance,

the audience witnessed all the aspects of Shiva and the story of sage Bhagirath.

The Dance India's editor, BR Vikram Kumar and chief coordinator of Maharashtra and Gujarat, Kashmira Trivedi honoured chief guest Dr Kanak Rele, Padma Bhushan awardee and an exponent of Mohini Attam; Dr Uma Rele, principal of Nalanda; Dr Ambika Vishwanath, Dr Meenakshi Iyer Gangopadhyay, Madhuri Deshmukh, Kalashree Kalamandalam C Gopala Krishnan, Kalasree Kalamandalam MS Gireesan Nambiar, heads of the department at Nalanda Mahavidyalaya. The audience was enlightened by these intellectuals of dance.



Dr Piyush Raj



Sangeetha Rajeev



Vaidehi Rele Lal

The presence of Sandip Soparrkar, Indian, Latin and Ballroom dancer, acknowledged the importance of all dance forms. The programme further continued with a Kathak performance by Dr Piyush Raj. He started with a Ganpati Vandana and then performed a pure nritta piece - 'Taal Dhamal' of 14 beats. He also performed an abhinaya piece 'Dheer Lalit Nayak - Krishna', written and choreographed by Guru Dr Puru Dadheech. His performance ended with a beautiful Tarana.



Mubina B



Nalanda Nriyakala Mahavidyalaya

Sangeetha Rajeev attempted a traditional Travancore Mohiniyattam performance. Her performance will be remembered for a long time, thanks to her superb abhinaya. A Doordarshan graded artiste, Sangeeta's performance showcased glimpses of her Guru Geetha Vijayshankar.

Sonali Tambe, Paridnya Kalyanpur and Pranali Kalyankar, students of Nalanda Nriyakala Mahavidyalaya presented the much-awaited Bharatanatyam performance of the evening. They performed Misra Alaripu with a variation, Madhurashtakam made the atmosphere sweet, while Ashtapadi was a beautiful presentation of abhinaya and Tillana. The audience loved their performance.



Manori's School of Performing Art



Students of Samidha Shinde



The young students of Manori's School of Performing Art trained by Manori Kadam performed next. The young and beautiful performers performed Pushpanjali, Suryastuti, Ganesh Kauthavam and Nataraja Kauthavam with absolute rhythm. The artistes were Dakshina Patil, Lavanya Sawant, Gauri Pawar, Apurva Survey, Saagarika Tambe and Shreya Chikne. The audience applauded the efforts put in by both the guru and the students.



Towards the end, students of Samidha Shinde, coordinator of Andheri presented Bharatanatyam. Samidha has been performing with them all over India and abroad. Vanshika Pudir, Suchi Trivedi and Samiya Shinde performed a Rama Kirtanam which included the Ram Stuti and story of how Rama vanquished the demons and won the good over evil. The performance concluded with a traditional Tillana.



The Dance India honoured all the performers along with their gurus. The third day of the anniversary celebrations proved to be a grand success. The



magazine thanks teachers, gurus and performers for their support. BR Vikram Kumar, editor, and Kashmira Trivedi, chief coordinator of Gujarat and Maharashtra have encouraged Indian performing arts throughout the world through the magazine. Paul Nicodemus, executive editor carries this culture through his writing and photography. We hope that our rich Indian culture will be well received all over the world.



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Contact No : 98945 29708

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

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

Nalanda Bharatnatyam Nritya Niketan
Teacher : **Guru K. Shobhana**
**Centres: Thane, Kalwa, Airoli, Ghatkopar,
Kalyan, Dombivali**
Contact No: + 91 9820520154
rohinikhollam@gmail.com

Atharva School of Fine Arts

Teacher : Mrs. Shamal Pawar
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Kurla (E), Mumbai – 400024.
+91 99690 23246/ 9869272392.

Bharatanatyam and Folk Dance Classes,
Website-www.atharvaschool.com,
Email-shamal@atharvaschool.com

Andaals fine arts

Teacher : **Madhuri Prathap**
A 804 Suprabhat chs Opp ushanagar,
Village road Bhandup,
West Mumbai 400078
Contact No : 9892531605
cpmadhuri@gmail.com

KATHAK



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

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

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

Akshata's Dance Academy
Shivaji housing society,
Behind JW Marriott,
Senapati Bapat Road,
Shivajinagar, Pune- 411016.
Email id: akshatasdanceacademy@gmail.com
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