

ANNEXURE 2

List of Personal Interaction with Guru/Artist/ Scholars by Email, Phone, Personal Visits to their Institutions and such.

No	Name	City
1	Smt. M.K Saroja	Chennai
2	Smt. Vyjayantimala Bali	Chennai
3	Padmashri Geeta Chandran	Delhi
4	Dr.Sucheta Chapekar Bhide	Pune
5	Dr. Aarshiya Sethi	Vadodara
6	Shri V.P Dhanhjayan and Smt. Shanta Dhananjayan	Chennai
7	Smt. Rama Vaidyanathan	Delhi
8	Smt. Mallika Sarabhai	Ahmadabad
9	Prof. Dr. Parul Shah	Vadodara
10	Dr. Kalarani Ramchandran	Chennai
11	Shri Jayachandran	Chennai
12	Dr. V.R Devika	Chennai
13	Shri Ashish Mohan Khokar	Bangalore
14	Dr. Swarnamalya Ganesh	Delhi
15	Smt. Swati Datar	Pune
16	Shri Parimal Phadke	Pune
17	Smt. Elakshiben Thakor	Ahmadabad
18	Smt. Uma Anantani	Ahmadabad
19	Smt. Sujatha Mohan	Chennai
20	Smt. Priya Murali	Chennai
21	Dr. Fransis Barboza	NJ., USA
22	Dr. Mamata Niyoki Nakara	Montreal
23	Guru Rajee Narayan	Mumbai
24	Padmashree Alarmel valli	Chennai
25	Smt. Malvika Sarukkai	Chennai
26	Dr. Sonal Mansingh	Delhi

27	Shri Premchand Hombal	Varanasi
28	Smt. Parul Zaveri	Banglore
29	Shri Revantha Sarabhai	Ahmadabad
30	Dr. Jayashree Rajgopalan	Mumbai
31	Shri Deepak Majmudar	Mumbai
32	Dr. Padmaja Suresh	Banglore
33	Shri Binesh mahadevan	Chennai
34	Smt. Parvathy RaviGhantashala	Chennai

All the interviews are approved by the artists and edited.

**Smt. M.K Saroja,
Chennai**



Q.1 Please tell me about your training and your guru.

Ans: My guru came on his own, we didn't call him. There is no artist in my family only businessmen were there. I started learning at the age of 5 and my sister at 7. In that period dancing was considered bad. But my guru said this is a big art performed by the Lord himself which the general public won't understand. Watching my sister dance, Rukmini Ma organized a performance; then at Adyar in Kalakshetra my guru started teaching. My guru used to make us work hard. He taught us a lot of things. Then I met Ram Gopal. No matter how much you do it is everlasting. There's no end to it.

Q.2 What items did you learn from your guru?

Ans: Whatever he wanted to teach us he taught. He taught us with love so we learned.

Q. 3. Did your guru belong to the devadasi tradition?

Ans: His mother was from the devadasi tradition. He took sanyasa at the age of 27. Earlier he used to come with his grandson and daughter (?). He has worked with Kalakshetra, and with Mrinalini Sarabhai at Ahmedabad.

Q.4 When you went to Baroda then which teaching method did you use and did you make them learn dance?

Ans: In 1950 the M S University opened the Faculty named Dance, Music and Drama. Then after a few months, there came Kubernath sir. Everybody in his family served this art form. We also taught many things in this University. Then Khokar sir was the first head of this Department. At that time there were very few students. The department started off well. There was Kathak and Bharatanatyam. We could not teach Kathakali or any other style.

Q.5 What was the course structure at that time?

Ans: There was 3 years' Bachelor course and 2 years' Master course.

Q.6 When did you gave your first performance and what items did you perform?

Ans: We did lots of items. Whatever our guru told, we did. At that time dance wasn't good for public, dance was considered bad because of the devadasi tag.

Q.7 What ups and downs have you seen in Bharatanatyam from 1931 till today?

Ans: Nowadays people have started making their children learn dance willingly because dance is not bad, it's your mind, it's your way of thinking.

Q.8 Tell us about France and your French student's experience?

Ans: Long time back one student came to me to learn dance and I also liked her dance; then she took me along with her to France. Her name was Madina Salverny. All were very good students. I have been going there for 12 to 13 years but not now because of my health. They still do come and visit me. Her Indian name is Vidya.

She is not married and has never changed a single item yet. Whatever she teaches is all original. That why Bharatanatyam has more value.

Q.9 What did you teach them?

Ans: Lots of items. She used to stay with me for 2-3 months and learn everything. She has dedicated her life to this art form.

Q.10 Have you ever made changes in costume or in item structure as learned from your guru?

Ans: I have done lots of changes but the basics are the same. The difference is all about the story, but the a,b,c,d is the same.

Q.11 What items did you change in any major way?

Ans: There are many. Whatever I could I did.

Q.12 Any changes in the language of the text?

Ans: Whatever the big artists have composed we have choreographed on it, but how the choreography was done was different. Earlier in every item, we used the standard -- go right, left and front. This was not always necessary. The thing which is long, make it short and which is short make it long. That's all.

Q.13 What are the changes in costumes that you have seen till date?

Ans: Earlier saree was the standard then came the stitched costume. Saree was more comfortable, but the way of wearing it was different. Nowadays there are lots of stitched designs available to select from. Beauty is not in make-up but your inner beauty. Present your way of thinking. We should always think of audience. What all people are there, what are you going to perform. Think all of this. We have to present our items according to the public or audience of which ever city.

Q.14 Tell us about your productions.

Ans: I have done a lot many. I liked to perform on bhakti songs. Because audience can understand *bhakti*. You should have foundation and *bhakti*. These two will give you work.

Q.15 Which *Bani* do you belong too?

Ans: there is no such thing like *Bani*. Somebody does *pataka* in different way and other in different way. So whatever is written in *shastra* we should follow that. Do what is original. The matter what is written in *shastra* 90 years back is different to what is taught now. E.g. earlier we used to wear pajama saree and now there are lots of different designs worn by dancers. So basically everything is changing.

Q.16 Are these changes good or bad according to you and should the old be continued?

Ans: Nothing is good or bad, everything is ok. The changes reflect one's own choice of thinking.

Q.17 What was the tradition of *devadasis* in that period?

Ans: They used to perform in temples. I have seen their performance once or twice. *Dasi* means 'servant' and *dev* means 'god' so it was *devadasi* meaning '*Dev ki Dasi*'.

Q.18 Did *devdasis* perform any other work in temple?

Ans: They used to do early prayers in morning and also in evenings. They also used to perform both in front of god and maharajas.

Q.19 *Devadasi* used to perform in front of god only or also the daily *bhaktas* in the *garbhagriha*?

Ans: They used to perform in front of both god and *bhaktas*. They also used to perform in festivals, marriages of rich people, etc. But in that period first place was given to musicians because they were considered greater artists.

Q.20 When *devadasis* performed only a 5 to 10 minutes item, then why did Tanjore brothers create the *Margam*?

Ans: Earlier *devadasis* used to do one item for the whole day. So by creating a *Margam* they gave variety for the public and also for the dancers.

Q.21 So did the earlier *Varnams* go on for 2 to 3 hours?

Ans: I can't say about two to three hours but it was performed for at least one and a half hours. Actually the *varnam* is of 15 to 20 minutes. But as one line was performed for 4 times its duration increased. *Varnam* means colour and that means colour pattern of *varnam*. People used to sit for many hours but now nobody has that much of time.

Q.22 So did you ever perform a *Varnam* for 2 to 3 hours at a stretch?

Ans: Yes, I have performed one for at least for two and a half hours.

Q.23 How many students do you have?

Ans: I have 4 to 5 students out of India. There's no one in India.

Dr. Kalarani Ramchandran ,

Chennai



Q.1 Tell us about your training and about your guru.

Ans: Initially I trained under guru P.V Chalapati. He was Vazhuvoor style teacher based in Bangalore. I started learning when I was 4 years old. I did arangetram at the age of 8. Then I moved to Ahmedabad where I learned from Mrinalini Sarabhai at Darpana. For a few months I was with Kittappa sir then he left and I came under ChattuniPanneker. Under him I learnt the Margam. Before joining Darpana I gave lots of programmes all over Gujarat. Then from there I came to Coimbatore to do my P.U.C i.e. plus 2 (pre university classes). For that one year I learned from Pallani Sami, who was a nattuvanar of Thanjavoor style. Then I came to Chennai to study music. I did B.A in music, and at that time I was under Thanjay Arunachal, nattuvanar of Tanjore style. I was under him for 3 years. After that I joined masters in Baroda. We had two teachers, Anjali Merh and Tanjorekar sir. I learned from both

of them. I did lot of choreography along with Anjali ma'am, especially the Gujarati Margam. She used to write the lyrics and I tell about the raga and set the whole swara and tala and in bargain I learned how to compose all these things. We also composed the Navagraha dance drama. I learned everything from Anjali ben -- how to choreograph and set jathis and korvais, even nattuvangum. After masters, there was a long gap. I was having classes at Madurai. I started my Ph.D. under Setruraman in Madurai and a musicologist from Delhi, Prof. T.V Kuppu Swamy. My topic was "The Art of Dance in Post CholaTamilakam" in the art history dept. Before Chola period you can't talk much about dance because there is no evidence, i.e. for technique. After Chola you get lot of evidence of repertoire and dance dramas like Raja RajeshwaraNatakas, dance festivals and everything. That was my focus in my Ph.D. I traced the evidence after Chola period, for example, when this Jakani dance comes. Jakani has been danced in different ways in different periods and also with different meanings to it. At one point it was danced with swords, later it became a dual dance, then a group dance. It was also a part of the Margam earlier. In Maratha period you get Jakanis with songs with jathis, a kind of a swarajati. During Maratha period, a lot of them were written and composed. Jakani was later performed solo in courts. After Margam became popular, no one performed it because these items were very long. I used to perform for three hours. Second part of programme has 2 padams, javali, keertanam, tillana, then Andal dance, Snake dance and Kurathi and in first part Alarippu, jatiswaram, shabdham and Varnam or pushpanjali or deity dance. Today, the programmes are of one and a half hour. Nowadays people with Pada varna people also do Tana varnam. ???

Q.2 Have dancers made this change because of audience issues?

Ans: Yes, because in any fine arts, audience is the main criteria. Artistes will like to perform to the audience. During the Chola period dance programmes were conducted in the temple for the public and also the king and the royal family used to come there. In the Nayaka period things changed. The Nayaka rulers came from Andhra Pradesh and the devadasis there used to dance in the temple and also in the court. The Nayaka kings demanded songs in praise of them so lots of songs were composed and that type of audience was different. It led to the inclusion of erotic content in the songs and accordingly suggestive physical movements. This was

opposed to the traditional devadasis who were properly attached to temples, did their prayers and then danced only for the deity during certain times.

Q.3 What was the traditional role of devadasis and their dance in the temples?

Ans: They did one dance in morning and one in the afternoon. They themselves used to sing and dance, during the time of festival they used to dance with big music accompaniments. That time there would be stage and they would perform there. That is how it used to be. Sometimes the performance would go on the whole night.

Q.4 What was the purpose to create Margam?

Ans: Margam is a path. Previously it wasn't called Margam. Whatever they felt they danced. There can be 10 padams in a day and the program is over. So the Tanjore Quartet wanted to bring out a format that's why this Margam was designed.

Q.5 Why are artistes no longer in favour of stage performance of Margam?

Ans: In any programme they do try to do a kind of Margam. There will be Mallari, Alarippu, Pushpanjali, Jathiswaram and Shabdham then immediately Varnam then may be one deity song, one Padam, one regional item then Tillana and then finished. They will always finish with Tillana, never with lighter aspect. But they do perform dances like folk dance, Kurathi, Andal, etc., also not being a part of Margam. To captivate the audience it is always the dancer performing for audience or for somebody.

Q.6 Have you changed any traditional item in nritta or nritya?

Ans: Not so much, I prefer to stick to the traditional item. We used to do a lot of folk dance also. In Madurai people are pure Tamilians but we also performed on compositions by contemporary poets.

Q.7 Have you created the Margam in any other language?

Ans: I have performed the Margam in various languages. I was in Kerala Kalamandalam, where I learned Mohiniattam and Kudiattam. There they used to perform on compositions of Swathi Thirunal.

Q.8 Did you try anything different in the Margam's item list?

Ans: I did something in Keertanam called Layaviniyasam. That was very modern at that time where in the Nataraja songs after the Anupallavi there will be a Sollukattu rendered for which ragas will be danced only for mridangam. That's called Layaviniyasam. There's a pattern for that with Talam like in Yati pattern, then end with Muktayipu.

Q.9 Have you experimented with different types of music?

Ans: Yes, I have used contemporary music for a dance drama I choreographed. In all my dance dramas I have always introduced one folk item. That used to be my style of dance dramas. In Maratha period you come across Salam Darus and then Jathiswaram, Shabdam, Darus, Chauk Varnam. During Nayaka period there was Mukhachali, Yati Nritta, Shabda Chali, Udupa, Dhruva, Sada Sabda, Kavda, Geeta, Sindu, Desi Kartari, Vaipota and Sabda Nritta. These 12 dances were the Margam. *Sangeeta Mukhtaval* mentions Pushpanjali, Mukhachali, Sudayati Nritta, Ragangayati Nritta, Shabda Nritta, Roop Nritta, Dev Nritta, Sapta Chali, Suda Geeta, Geeta Prabandhas, Sindh, Darus and Dhrupad. Dhrupad is from north. So all these have come during the *Sangeeta mukthavali* and he mentioned it in the book also. At that time it was Telugu audience in the Court so all songs were in Telugu. Even Tamil poets composed in Telugu. Then Marathas came and they learned Telugu and that time Lavani also came and then only Tillanas came; before that there were no Tillanas.

Q.10 Were there any overall changes in costume or in dance?

Ans: I haven't done much work in costume, I used to wear the pajama costume.

Q.11 Post-Independence what are the major overall changes in Bharatanatyam?

Ans: The vulgarity has gone thanks to Rukmini Devi and E. Krishna Iyer.

Q.12 These changes are good or bad?

Ans: They are good.

Dr. V.R Devika, Chennai



Q.1 Who did you train under?

Ans. My first guru was Dhananjaya sir. I used dance gestures to tell stories in class also converting *adavus* into maths class. I studied deep into *Natyashastra* and other ancient texts. So, starting with theory, I began to integrate dance for education and not just for performance.

Q.2 What are the changes that you have noticed over the years in Bharatnatyam?

Ans Things are changing all the time. So with Bharatnatyam. It is always the audience who determines what you do. Earlier aesthetics of presentation was not important. So the dance was based on the reputation of dancers, and now because of change in audience there has been a change in the way the four abhinayas are enacted.

Q.3 Are these changes good or bad?

Ans. Change is constant, so to say if it is good or bad is personal opinion. The dancer has to rise to the challenge of each period of time. Good or bad are very relative terms.

Q.4 Which was the first Margam created by the Tanjavore Brothers? Did the Devadasis dance regularly or only sometimes in the temple?

Ans. According to Devesh Soneji there was no term like Devadasi. But from other sources we do hear that if a devadasi danced in a temple she also danced outside the temple. Devadasi prominence came with Vijayanagar empire and then Marathas in Thanjavore. I don't like the idea of Devadasi not having their own freedom, as to

what to dance. If a priest of a temple can get married then why not a Devadasi, although she was available to men.

Q. 5 What was the purpose of shifting dance from temple?

Ans. It was not purposely shifted. The idea of Muthulakshmi was to discontinue the devadasi system. She said they should have a choice for their careers and not dedicate themselves to god at a very young age. She saw the physical and sexual exploitation of the girls so the government also decided to abolish the system of dance in the temple. And slowly the girls started going to different performance platforms like cinema. Muthulakshmi decided to start a hostel and educational school for the daughters of devadasis. And this was one way that dance came out from temple and was now available for people to study and explore in it.

Q.6 What were the functions of devadasis dancing in temples?

Ans. She was supposed to dance for god and sometimes for public during religious festivals because of which they had to do back and forth movement. There was also natyamandapa or natyashalain the very large temples where the audience used to sit in the front and the devdasi danced. So there were different kind of situations when she danced. Perhaps a part of the dance (shobhashobhacharya) was performed in front of god and may be a small dance.

Q.7 Were all the prabhandhas and nirupanas created by Serfoji and Shahji danced by Devadasis or only some of them?

Ans. Prabhandhas and Nirupanas were performed in natyamandapa or King's court and it could have been full performance or may be they used to dance different prabhandhas and nirupanas on different situations. And because of the Nayaka and Maratha rulers, the devadasis used to perform on texts in different languages like Tamil, Telugu and Marathi.

Q.8 What are the differences you found in dance performances from back then till today?

Ans. Having a standardized way of araimandi and natyarambhe by Kalakshetra, the other banis are of less importance. Like in Thanjavore style there are more standing positions. Even the dancers themselves have changed their style. Like

Alarmel Valli follows Pandanallur style but she is too fluid in her dance. So things changed according to the body of the dancer. Even in Vazhuvoor style there was difference in the individual style adopted by dancers like Kamla Lakshman, Chitra Vishveshwaran.

Q.9 Are you in favour of performing arangetram on recordings?

Ans. Live arangetrams are best to perform but considering the present situations of musicians not being easily available for practice and performance sessions and also the very high costs, the practical and economical way is to perform on good quality recordings.

Q.10 What changes have you found in traditional Bharatanatyam, and Padma Subramanyam Bharatanrityam and Anita Ratnam's Neo Bharatam?

Ans. Padma researched on the influence of Karanas on Bharatnatyam and in course she saw Bharatanatyam as a common style all over India known as Margi, so she wanted to recreate margi. She decided to look at Natyasastra verses and translate them into body movements. So according to me it is not recreation but creation and so she decided to call her dance as Bharatanrityam means Bharata's Nritya. So her's is very distinctive style and cannot be compared with that of anybody else. Anita Ratnam is just borrowing ideas from places. I can't say anything seriously about her. She calls it Neo Bharatam, I guess this idea came from Hari Krishnan from North America. Hari Krishnan is a devadasi propogater. He feels that real dance was devadasidance. So they learned Thanjore style but in America they start calling it as Neo Bharatam because of the way they did. I am sure some of the devadasis must have taken creative liberty because some dancers were more famous than others. So we can say that Padma's creation was her scholarship in Bharatanatyam and wanted to recreate Bharata's dance and she calls it Nritya, whereas Anita is trying to create a parallel to Bharatanatyam because she is caught between traditionalist and New creators hence calls it Neo Bharatam.

Smt. Swati Datar, Pune



Q.1 When did you start your dance training?

Ans. I first started learning with Sucheta Joshi (not SuchetaChapekar). Then at Aradhana Gurukul from Prerna Desai who learnt it under Guru Anjali Merhat Baroda. Then I learned from Maithilee Raghvanshi from Kalakshetra. Meanwhile I did B.A. from Lalit Kala Kendra and M.A. from Mahavidhyalaya, in Bharatanatyam. Simultaneously, I appeared for the Gandharva Mahavidhyalaya exams till Alankara. Now I am on the Panel of Gandharva Mahavidhyalaya, Tilaka Maharashtra Vidhyapith and Lalit Kala Kendra.

Q.2 Do you have any other qualifications?

Ans I used to act in dramas.

Q.3 Are any of your Institutions in Pune?

Ans. Yes, Swarada Nritya Sanstha, founded in 1991.

Q.4 Approximately, how many students do you have?

Ans. There are more than one hundred students. Since 1991, one or two of my students are ready for their arangetrams. So till date almost 50 students have performed their arangetrams.

Q.5 When did you performed your arangetram?

Ans I did it in 1984 under Sucheta Joshi.

Q.6 At that time what items did you perform?

Ans. I don't have any recordings of that but I did VenuganaShabdam, RupamuJuchiVarnam, Tillana on Shankara Raga which was experimental as the music was Hindustani and choreography was of Bharatanatyam. Jatiswaram was also experimental (its raga was VasantaBahar and TalaDhamar). And I took all these compositions from the elder sister of Anjali Arunkumar'sKatke named ????

Q.7 So your arangetram was in different languages?

Ans. Not in dance language but in music. It was all a mix as Rupamujuchi and Venugana were the traditional items, Tillana and Jatiswaram were mix.

Q.8 You did Alarippu, Pushpanjali or something else?

Ans I did TishraEkamAlarippu but no Pushpanjali.

Q.9 And what about padam?

Ans I didn't learn padam at that time.

Q.10 After the arangetram, when was your first full length performance?

Ans. The first full length performance was in 1985. It was for Lions Club, Pune.

Q.11 You performed the same items in this program?

Ans. No, I did other items also like the Dashavatara.

Q.12 Was this performance in the Margam format, starting with Alarippu ending with Tillana?

Ans. No, I didn't perform in that sequence. It was all in a mix as at that time I also I had to understand audience mentality, so that they accepted and enjoyed the performance.

Q.13 You mean traditional Margam was not accepted easily by audiences in Pune?

Ans. At that time in Pune, a traditional Tamil Telugu Margam performance was not very popular because the language of the songs was not understood. So in our Margams, we added Marathi song compositions.

Q.14 How many solo performances have you given till date? Full-length?

Ans. I have given almost 10 to 12 full-length solo performances, as I was quite busy with teaching. Other than arangetrams of students, there have been lot many performances with 2,3 items. I always follow proper Margam in arangetram, though sometimes in the end I do Marathi abhanga or bhajan something like that, the rest everything is traditionally done. Recently I worked on an experiment using Swati Thirunal's compositions and structured a Margam in that format only. It included Jatiswaram, Nee uruppaya (Keertanam/Anjaneya) performed in the format of Varnam adding all the jatis and teermanams, Padam, Keertanam, and finally Tillana (gi ta dhiniku).

Q.15 Do you have the brochures of your students arangetram you're your performances?

Ans. Yes, I have all of them.

Q.16 According to you why do you think the Margam was created, as at that time there was only Prabandhas and Nirupanas? What changes did it suffer from that period till today?

Ans. The Margam which we perform today is much different than what was practiced back in that period. There were many other items like Jaya Jaya and CharanuCharanu and something like that, which were composed by the Tanjore Quartet and that wasn't performed by us. May be they thought the performance needs to be channelized along or made more systematic than it was. I also think that Margam is good, because we start with the Alarippu as warming up and then we go for Swaras then Abhinaya and so on. So I think performing the Margam and its system is good.

Q.17 As there are very few Solo performers now doing the entire Margam (except arangetrams), do you think there is a need to change the Margam format? Have you ever made any changes in the Margam format?

Ans. I have made no changes in the format. Only in Varnam, I have sometimes increased or decreased the length but other than that no change in format. I have done some innovative items like in Keertanam I did Mahisasurmardini stotra with all notation and sahitya. So instead of Keertanam we can do something innovative. I used Shankaracharya's Ardhanareeshwar Nateshwar in place of Keertanam and Padam.

Q.18 Have you ever changed a traditional item taught to your students?

Ans. No, what I have not changed any item learned from my Gurus, as this is their choreography and composition. But I have composed a lot many with the recorded music of traditional items.

Q.19 Do you choreograph on recorded music or get the music recorded?

Ans. Till date I have never got music recorded except one time when I needed music in a different way. Then I did experimental music on Nava Rasa of Buddha and I named it as "Sapta Dhara". Then I did dance ballet "Teju Mai" on the forms of Devi. But that's not part of any Margam. They can be defined as dance ballet.

Q.20 As you are in the teaching profession how many times does the students come for practice?

Ans. They come in twice or thrice a week.

Q.21 And in those classes do they practice for a programme, is it anormal, teaching class or a combination of both?

Ans. They come for combined classes of programme and regular class.

Q.22 SWATI MAAM: You were saying that there are very few Margam performances?

Ans. SWATI MAAM: So recently my daughter performed a full-length traditional Margam from Alarippu till Tillana. She was learning with me and now she goes to Vaibhav Arekarji (Bombay).

Q.23 How would you describe the contribution of changes in the post Independence era?

Ans. Mainly I think Rukminidevi contributed in terms of its style, costume, etc. Performances are also being held nowadays. We have lot many festivals coming up. But if you look to performances then people do solo according to Margam as they do Padam, Varnam, Tillana etc. ?????

Q.24 But the performance of 2 to 3 hours is only seen in arangetrams and in that also the Varnam has come down to 20 to 35 minutes. Where did this change come from -- the audience, time situation or with the physical fitness of students, or a combination of all?

Ans. Students are a part of the change. I think in olden days, students used to have dedication, they could put in a lot of time. But nowadays we don't, sometimes cannot, give that much time. Like what we do in right, is to be done in left also, and now there is no such thing because the audience need everything quick. Even we also don't like to see again the same thing as on right and left. It feels boring. Show us something new, something different, is what even we ask. So if we being dancers think like this than audience would definitely think the same. So the changes which have come in the Margam are because of the audience mentality.

Q.25 Are these changes good or not so for our static Margam?

Ans. Changes are good but we shouldn't leave our traditional format because nowadays people have started sing filmy songs, they take written Varnam. Then because of this traditional touch or say flavor is gone it doesn't come out according to me. So we should maintain that traditional flavor. If we say this form is our culture then we should also keep it as it is.

Q.26 In your students' arangetram have you brought any changes in the costume design?

Ans. I have always gone with the traditional style of costume. I haven't done any designing in costume, nothing different. Same skirt or pajama costumes are only worn by my students.

Q.27 And in hairstyle?

Ans. Only choti, totally traditional way.

Q.28 How many students are with you who have continued seriously in this field?

Ans. 10 to 12 students are there who continue with the dance field.

Q.29 Have they given Solo performance under you?

Ans. Not many solo performances have been done, most were group performances. If they do solo then it is not full length, they prefer a 20 or 40 minute-programme.

Q.30 You completed B.A from Lalita Kala Kendra where Guru-shishyaparamparacontinues. So how did you learn and how were you taught?

Ans. In this academy there was only theory and no practical. For practical we went to our guru's place. So at that time I used to go Prernaji's place. She was my guide for B.A.

Q.31 How were classes held?

Ans. I used to go 4 times in a week to Prernaji's place and theory was taught everyday in university.

Q.32 What were your topics in theory?

Ans. We used to have sociology, psychology, for Dhwanishastra we learned physics, language, dance history, notation, folk dance, rangabhusha, veshabhusha, lights.

Q.33 Who were the teachers for the theory lectures?

Ans. At that time SuchetaChapekar used to come, then ManishaSathe. Then for sociology and psychology different experts used to come from university. Sanskrit was also taught.

Q.34 What was your marking system?

Ans. That time they used to give marks and now grades are been given.

Q.35 What was the weightage between theory and practical?

Ans. It was equal.

Q.36 Now what is the scenario in Lalit Kala Kendra?

Ans. Right now I have 4 students from the academy. They come to me for learning but have taken admission in Kendra. So it's the same as was earlier.

Q.37 Are students allowed to choose their own teacher?

Ans. Yes

Q.38 How many teachers are there in Bharatanatyam in Lalit Kala Kendra?

Ans. In Panel Right now there are SchetaChapekar, ParimalPhadke, Smita Mahajan, myself, and many more.

Q.39 And do they have to learn for 3 years from the same teachers?

Ans. It's not like that. They can also change, like in 2nd yr after giving an application if they are not happy or satisfied with the teacher then they can change.

Q.40 Do they complete teaching one Margam in 3 years?

Ans. Yes, they start with their adavus in first semester (i.e. 6 months) and they have to complete Alarippu, Kauthuvam and Keertanam.

Q.41 When do they learn Adavus?

Ans. In the admission interview we make them do Alarippu, so we take it as they already know adavus.

Q.42 What about the 2nd semester?

Ans. In that they learn Jatiswaram and VatsalyaPadam. In the 3rd semester they learn Tillana in Adi Tala and MuktiPadam. In 4th semester they have Shabdham and tillana in any other Tala. Then in 5th semester they have sringaraPadam and such composition in which nritya and nritya both are there and in last semester there is Varnam.

Q.43 How are their examinations conducted?

Ans. Whatever they have learned they have to give a presentation of all of it. We don't stop them in between and then they have their viva and the same thing in masters also.

Q.44 And what about the Dissertation?

Ans. Yes I think they have two options in masters.

Q.45 Do you make them learn traditional items only?

Ans. Yes, I think if they have to give exam then they should know the traditional items.

Q.46 How many items have you choreographed?

Ans. I have choreographed many – Alarippu in khandachapu, sankeerna; 4-5 Jatiswarams; composed 7 Varnams and all in traditional language such as Nanda Gopal (varnam), MayeMayan Sodariye (todi raga), Annamei (varnam), Sakhiye, Vedambadrh Todumvaidavey (shreyaragam). I set Teermanams according to myself and use the lyrics. I have composed 5, 6 Tillanas like in Vrindavani Saranga, Tillana of Balmurli, Tillana in Chandrakaunsa (tatajham), recently have done in Bhageshri Mishra chapu. I did Tillana in Panchajati, all Korvais in Panchajati.

Q.47 Are your solo performances in traditional format or you have done any innovation?

Ans. No, I haven't done any innovation. Whatever I have learned, I have always performed that only.

Q.48 Do you always perform to live music or do you use recordings as well?

Ans. Yes in arangetrams and in performances I and my students prefer live music.

Q.49 So do you provide them with recorded CDs?

Ans. Yes

Q.50 Have you ever worked with Hindustani classical music?

Ans. Yes.

Q.51 Have you done any innovation with fusion?

Ans. I have choreographed *SaptaDhara* on the life of Buddha in which I used western classical dance with Bharatanatyam. Since the dance was a fusion of the two, the music was also fusion. But I have never made a fusion with an item.

Q.52 Have you ever changed the interpretation or the structure of an item?

Ans. No, I haven't changed the structure or even the interpretation of a traditional item. In *KhandaAlarippu* I have changed the choreography but not the overall structure.

Q.53 What are the changes you have seen or noticed since Post-Independence till today?

Ans. Because of the T.V there are some changes that I have noticed.

Q.54 Are those changes good or should we keep to the traditional?

Ans. We should keep to the traditional thus keeping them safe, and we should all make our students learn traditional items. Once the base is strong, they can easily learn anything new – fusion, innovation, whatever.

Q.55 Are you engaged in any research work?

Ans. I am currently working on Shankaracharya's *Kritis* and I want to choreograph them

Shri Parimal Phadke, Pune



Q.1 Who did you train under and when did you present your first Margam?

Ans. I started learning Bharatanatyam at age of 4 and a half from guru Rema Shrikanth. I completed learning all the items in a Margam in 4th class (????). When I shifted to Lucknow, I continued to learn from Vasanta Subramanyam. From 1992-96 I was back to Baroda and did my graduation in Commerce and at the same time prepared for my Arangetram in C.C. Mehta Auditorium. I did my Masters in Dance from Pune University under SuchetaChapekar.

Q.2 How did you get direct admission for Masters in Dance after Bachelor in Commerce ?

Ans. I auditioned for it and got admission in Masters. To level the training with the American System we introduced the system of Bridge Course for a year. Any person who wants to do masters has to finish the three-year Bachelors course first. But the Bridge Course offers this opportunity to a graduate student who wants to do a Masters in another subject. After doing the Bridge course, the student can register for the Masters. Till 1993 I had already completed four Margams. In the Masters, the syllabus is not exactly a Margam style. During my time the University followed an annual academic year pattern but now it is the Semester system with American Credit System, so they now teach 2 items every semester, that comes to 12 composition including one Varnam. My arangetram was done in Kalakshetra style and learned Khanda Alarippu with Pushpanjali, Saveri Jatiswaram (Tanjore Quartet), Ananda Natamaduvur of Gopala Krishna Bharti, Manavi of Tanjore Quartet and male-oriented compositions were - P.S Charu Pillai's Ashtapadi, Sharanam Sharanam Endrani was from Ramanatakam by Arunachal Kavi (meaning the character of Vibhishan asking for shelter from Rama), and Hamsanads Tillana of C.V. Chandrashekhhar sir.

And in Masters I again did Khanda Alarippu in Tanjore style and Bhavyami Raghuramam which is Swati Tirunal's Ragamalika describing the whole Ramayana and for choreography we had Tillana. In 2nd year I learned Dashavatar of Geetagoindand also choreography of Padam and Javali. I was given the Bhakti Padam because of being male student.

Q.3 On an average how many solo full-length performances other than the arangetram did you present every year?

Ans. I have not done any 'solo full-length performances' as the duration of such performances has been reduced to barely an hour; for programmes in Maharashtra, the 30-40 minute Varnam in Carnatic music does not work as the audience is so much influenced by Hindustani music. The same audience can sit through a 40-minute Kathak Tala Prastuti. It is a matter of conditioning but that is slowly changing. My perspective on the Margam is, if we look at traditional Margam from Shabdham to Javali it is constantly the nayika who is the center of attraction and I feel this brings a kind of monotony, because the thing is that Margam did not exist during that time, it was called Sadir nautch.

Q.4 What does the Margam mean to you?

And. Margam is a hint of what a musical graph could be. If we look at musical graph of Margam we find that after Pushpanjali, rhythmic syllables are introduced; musical notes and text are introduced after that and then a combination of that and then we aggregate the text in abhinaya composition then in the end sahitya, swara, shollas, all in one is introduced. It's a good aesthetic guideline to get a sample of what an aesthetic graph can look like. But I wouldn't say that I am being ritualistic about it. I definitely take a lot of liberties. I think is very subjective concept where everyone designs one's own graph according to one's own sensibility towards music, content and performing areas and accordingly decides what one wants to show.(???)

E.g. As to how it become subjective, till the 1960s we found the korvais and jatis very small but after period of time this increased because of several reasons. Firstly, if the dancer is not really good in abhinaya then he would elongate the jatis or the nritya portion. Secondly, if the dancer feels that the audience could really not feel for the *virahotkanthita nayika* then atleast show them the good nritya. So everybody experiments with a different angle. Then there are some legendary 1980s dancers who choose to do the same composition but will choose more of a drama instead. They take a mythical character and elaborates the story as avarnam. So in my opinion the act has changed but the concept was different with one's own sensibility and sensitivity. So ultimately it is a subjective concept and I think the beauty lies in its subjectivity. If we make it ritualistic then it is just like other rituals and we all know ritual die their own death. (???)

Q.5 Why do you think the Margam format was created by the Tanjore Quartet?

Ans. During the Maratha rule, there was a rich cultural environment everywhere. We had the musical trinity, we had the Tanjore Quartet and lot of encouragement in music and dance by Serfoji who was very much interested in encouraging arts. So, the significant point is that art needs patronage. (This is not answer to your question)

Q.6 They already created Prabhandhas and Nirupanas in the past.

Ans. But there never happened the collaboration between musicians and dancers and this was the interesting feature is what I feel. So I think it has reached the pinnacle where they had so much wealth of knowledge and they had to make it much more systematic, relevant for solo performing in the courts or in the temples. But in temples it was more of rituals like pushpanjali, stotram or a navasandhi piece, etc. So I think it was the overall socio-economic cultural state which was the trigger and the very favourable position which I believe in the earlier point it was not there and there are four brothers who are good dancers and nattuvans. So I think, on the whole the patronage aspect is very important here and I think the socio-economic cultural phase was such that it had to happen at that time and also the devdasis of Vijayanagar period were also doing temple service and other service by Maratha rulers time it slowly percolated to only singing and dancing. In short, their duty was to dance so it was the strict duty which they had to perform and for that they had to have a lot of material too.

There's a thesis, "King Serfoji Raja's Contribution" by V.S. Radhika. It gives detailed analysis as to what was done during Maratha rule. It will give you lot of content related to your questions (available on Net).

Q.7 According to you does the Margam need changes?

Ans. I think it is an ever-changing concept. The beauty of the Margam is that it is constantly changing. So if it does not change it will die its own death and the best artist have been those who have constantly changed it. What survives is good aesthetics and what dies is mediocrity. For example, Padma Subramanyam has done a padavarnam on Balaji and she's taking Islamic stories in it and did namaz in it. So there are people who are working on compositions with entirely different concept. So I think if you understand prabhandhas and angas very well then you know how to

play with them and also I think that doing Margam in a ritualistic way is a limitation to talent. I find the whole concept of nayika in nritya composition very boring.

Q.8 Have you ever tried to change any traditional item of Nritya, Nritya in your institute, especially by changing its structure related to choreography, movement, lyric, content, etc.?

Ans. To make changes you have to think logically. We have Mai Adavu in Tillana when people go back and forth again and again, so I restricted to one elongated Mai Adavu in a nutshell. But while teaching theory, I make sure to teach students about the structure of the items. If I teach something to one batch then in other I look at the students sensibility, capacity and its structure then make the decision of giving justice to the choreography of Tillana according to students in a best suitable manner (???). For Padams and Javalis, the concept of sancharis are very well explained in the Tanjavore system rather than the Kalakshetra method. In Kalakshetra, the association with Kathakali and its influence, shifted their main focus on gestures rather than understanding the core of the characters' mental state. These were the things I noticed when I was learning abhinaya in Tanjore style. I don't follow the right and left in sancharis. Four years back I choreographed *KshetrageyasPaiyada*. Paiyada is a Nada Naama Kriya Padam where she says "PaiyadaPaimea Jere" meaning *Hamesha jo mere pallu per sir lagayerahtatha who aajnahihai, haye main kyakar aye yaeyo, "Vekatayani" merakyahoga.* (???)

Q.9 Are there any major changes you have tried to bring about?

Ans. I won't go with the word *change* rather would go for word *interpretation*.

Q.10 Who decides the format?

Ans. I decide according to the organizers and preferences of whoever is the audience (for example, hardcore south Indian, Marathi, corporates, and so on). So according to that I decide the format and duration.

Q.11 And the interpretation?

Ans. I already answered that.

Q.12 Language?

Ans. I have stayed in many different cities so I know different languages and I love languages, and that's the reason I also learned Tamil to understand the nuances in the text and interpret them in dance.

Q.13 Structure? *Varnammeinkabhi koi structure change kiyahai?*

Ans. I have never changed the Varnam structure but in Varnam also there are different structures. Some people follow different choreographic structures, for example in Chandrashekhar sir's Varnam, there are twojatis coming in between and sometimes aradhiis taken after tattamettu or also after sahitya. Sometimes in Vazahuvoor style people do jati after Muktayiswara and then go for charnam. I haven't done anything in musical structure but choreographic structure I do change a lot.

Q.14 Music?

Ans. I take lot of liberty to make changes in music like if it is in Tillana I suddenly change it into TishraNadai. I play a lot with jatis and aradhis. I change the structure of music according to my need, because dance is more important than music for me as a dancer.

Q.15 Any other changes?

Ans. I work with a lot of Kritis. In traditional Bharatanatyam Margam there are no kritis, but I love including kritis because kritis give a very interesting music span. I love slow speed, I don't like to run. I love ragas as they give a lot of scope for elaboration, both atsancharis and padartha level. I love working with ThiagarajaKritis, they give a lot of scope for very different kinds of interpretation of totally different subjects. Like I have worked with the Thiagarajakriti "Auraga Mule" for my very small student in her arangetram, describing the contemporary classroom and teacher-student relationship. I choreographed a piece from Tukaram's abhangas. There are 4 feminist abhangas written by Tukaram from the perspective of a wife and she curses her husband for being what he is. I like playing with all kinds of sahitya. And as I write myself I do a lot of my own compositions. I and my student choreographed our own show where we performed on our own poems and we titled it "Kavyanjali".

Q.16 In bharatanatyam do you think a Margam format presentation is relevant today ?

Ans. According to ritualism I don't think its relevant, we have moved on I think. That's why people are discovering new Margam in their own Margams.

Q.17 According to you what should be the format of solo bharatanatyam performance today and in years to come ?

Ans. I don't think so, it is not possible to generalize. The beauty of arts is in its individuality like whats the beauty of democracy, that every person gets too choose its own leader then it will become communism in art and do we want communism in art? We don't want communism in art (laugh). No changes, I have already introduced changes according to my own way

Q. 18 The list of items?

Ans. I can say that 5 items per month is average, so it comes to around 60 items per year. If you go to my youtube there will be a range of items you can see.

Q. 19 In your own performance how much time do you give for practice?

Ans. Everyday for one and a half hours, not more than that.

Q.20 For any kind of performance do you prefer live or recorded music?

Ans. Definitely recorded. Live is just not possible; it is extremely expensive.

Q.21 In arangetram also?

Ans. Yes. I have also changed that. I don't do live arangetrams anymore. And we do one more thing --- that is when a student is investing so much money in the arangetram and can't get one valuable recording for her for the future then what is the use of live music funda? So I make them have a recording which they can rely all their life and my students have also chosen to perform on recordings and none of the gurus approve of me for that.

Q.22 Since when you started to dance till today, did you see any change in costume design for male and female dancers?

Ans. Definitely. I am also very pro costume change person. I personally don't like Kalakshetra style of wearing dhotis for myself. I get them stitched. I design my own costume. I change the pattern. I don't have the center fan but a slightly diagonal fan, not like in Kuchipudi costumes but a little shorter. And in terms of fabric, we have also started experimenting a lot. We want more lighter costumes now. No zariwala heavy border materials.

Q.23 Along with you who are those young dancers giving performance almost on a daily basis?

Ans. In Bharatanatyam there is Sucheta Chapekar's daughter Arundhati Patwardhan who has her own troupe. There is Ashwini who is an actor with lots of performance, There's Swati Datar's daughter doing a lot of performances (Swaradha Datar).

Q.24 You are doing your PhD in the concept of the Nayaka. What is the topic about?

Ans. The topic is on the concept of the Nayaka in Bharatanatyam.

Smt. Sujata Mohan, Chennai



Q.1 Who is your guru? Describe your early training.

Ans. I am a disciple of Padma Subramanyam. I started learning Bharatanatyam from the age of 9 in 1976. Padma ma'am completed her Ph.D in karanas taking shlokas from Natyasastra and sculptures of Thanjore and Chidambaram. Her style is Vazhuvoor. We do our adavus and items in a proper Margam way. She has set an annual syllabus so exercises are based on Natyasastra. Simultaneously we are also taught charis and nritahastas important for karanas. Our choreography is based on

Natyasastra in some places. I also teach in Sashtira University headed by Padma Subramanyam.

Q.2 Please describe your teaching methodology?

Ans. I have the same basic pattern, taking students from the age of 6 or 7.

Q.3 How many solo performances have you given?

Ans. I have done a lot of group performances but solo is like once or twice in a year.

Q.4 Do you see any change in the Margam format as you may have understood it?

Ans. Some change in sanghatis which are in action of body. We teach pure Margam but in performance we add in some charis ,karanas like Varnam, Demo of jathiswaram we flow with the music. Padma ma'am's choreography gets on with the music. Natyashastracharis are also used at important places. We do lot of Utpluta and Bhramaricharis.

Q.5 Have you introduced any changes in any of the original items you learnt?

Ans. No, we don't change but in choreography there are little bits of changes we do.

Q.6 Have you choreographed any of the item you danced?

Ans. Yes, I have choreographed 10 to 15 Varnams for my school along with my guru. I have choreographed a full Margam as well.

Q.7 Any change in interpretation of nritya or abhinaya?

Ans. We don't do so much of sanchari in Shabdam. We do only padartha and vakyartha. So I added sancharis in Shabdam.

Q.8 Did you choreograph any item in a different language?

Ans. Yes, in Tamil, Telugu, Kannada, and Sanskrit.

Q.9 Do you think the Margam format presentation is relevant for today's generation?

Ans. They should know about the Margam.

Q.10 What changes have you seen in Bharatanatyam till today in totality?

Ans. There are lots of changes. Costume designing has changed. Earlier people only learned Margam. Nowadays they have also started learning small songs or bhajans, to make class/programme interesting.

Q.11 How many students are there in your institute and how many arangetrams have you conducted?

Ans. There are 40 to 50 students and 10 to 15 arangetrams. I started my institution 17 years back. In a Sabha, there are slots of 1 hour 10 mins. and I do small shloks, jatiswaram, varnam, padam and thillana.

Q.12 How do you teach a different bani student?

Ans. I don't change the technique of that student --- just the teaching of Natyasastra, like teaching of charis and then Karanas and may be one choreography based on Natyasastra.

Q.13 When did you do your arangetram?

Ans. In 1986.

Q.14 What is the course system in Sastra University?

Ans. We have B.F.A. and M.F.A. and we teach Bharatanatyam with theory from Natyasastra and Abhinaya Darpanam but exercise from Natyasastra. In beginning the stress is on Natyasastra. In practical also regular Margam. Anga and Upanga of Natyasastra. Our style is based on Natyasatra.

Smt. Priya Murle , Chennai



Q.1 Can you talk about your guru and the teaching process?

Ans. My Guru is SudharaniRaghupathy. We belong to Thanjavur style i.e.Kittappa style. It was compulsory to learn music. There was another master who told us stories from the epics in Sanskrit. We were also taught Theory, in fact he was the President's gold awardee, Sharma.In class, we were taught about sculptures, the way of walking, how to talk and so on as allied subjects.

Q.2 When did you perform your arangetram and what items were included?

Ans. In 1979 at the age of 12, I presented my arangetram with a full Margam. It went on for about two hours. Nowadays, we get only one hour or an hour and a half slots.

Q.3 How many full length solo performances have you given?

Ans. Many.

Q.4 From the Devadasi period till today what do you think are the changes that have taken place in the Margam?

Ans. Firstly, the style has changed, then the two-hour time span has reduced considerably. Nowadays people also want acrobatic style of doing adavu.

Q.5 Are these good changes or bad?

Ans The style is changing but not for good.

Q.6 Have you changed any of the traditional items in your teaching? In what way?

Ans. No, not really. While my abhinaya is extempore, I stick to the traditional structure strictly.

Q.7 Are you in favor of doing arangetrams to recorded music on CDs?

Ans. No, not at all.

Q.8. What is your way of teaching?

Ans. We never dared to question our teachers in our time, but now students are bolder and do ask questions and we need to have answers that convince them. We need a different approach to teach children.

Q.9 Have you choreographed any large productions?

Ans. Yes, I have a group and have done a lot of thematic work. Especially on Bhartiya songs. This time I want to do a traditional Margam.

Q.10 What changes have you found in Bharatanatyam related to the performance of the four abhinayas?

Ans. Sattvik abhinaya is lacking, there is no soul while dancing. In this age, we are fighting with the acting prowess of Bollywood actresses. Now we have the big challenge of making this art form interesting.

Questioner Prepared By Researcher

1. ARTIST INFORMATION

Name :

Phone (R) :

(M) :

Email address:

Name of Institution/Work place/School:

Designation:

Address:

Dance qualifications/Training (Pl. list major training institutions with name of the Guru, time period)

Other qualifications:

Questioner

1. The year of your Arangetram/ First Degree.
2. Your first solo full length performance after (1), when?
3. How many solo full length performances (other than Arangetram) have you conducted for your students and others?
 - a. (approximate number)
 - b.
4. From the first, till now, how many solo full length performances have you
 - a. performed? (approximate numbers)
 - i. When, Where, list of the items in maximum details. (w.r.t. year,
 - ii. composer, choreographer, duration of each item, language, costumes,

- iii. musicians and any other relevant information) (If they are too many,
- iv. list those most important to you and relevant to the topic.)

5. Why do you think the Margam format was created by the Tanjavur Quartet?
6. What does the Margam mean to you?
7. According to you, does the Margam need any changes? Yes/No? Why?
8. Have you tried to change any traditional items of Nritha or Nritya? If yes, Why?
9. How many and which solo items have you choreographed?
 - a. Pl. List the items. When?
 - b.
10. According to you does margam need any changes? Yes/no why?
11. Have you tried to change any traditional items of nritha or nritya? Which?
12. What are the major changes that you have tried to bring with consistency on the basis of
Format

Language

Music

Structure

Costume

Interpretation

Any other

13. In Bharatanatyam do you think the Margam format of presentation is relevant today? Yes/no why?

14. According to you what should be the format of solo Bharatanatyam performance today and years to come? What changes you would like to introduce?

2. INSTITUTIONAL INFORMATION

Name :

Phone numbers:

Email address:

Name of the Head (Dance - Bharatanatyam)

Designation:

Contact information:

Questioner

1. The year of establishment.
2. Degree/Diploma offered in Bharatanatyam, their duration:
3. How many years to complete a Margam?
4. What items are taught in the Margam?
5. On an average, how many solo full length performances (other than Arangetram) are presented every year and by whom? (approximate number)
6. What does the Margam mean to you?

7. Why do you think the Margam format was created by the Tanjavur

Quartet?

8. Any changes introduced in Margam on basis of technique, language, music and such in your institution?

(Please give a list of the items in maximum details. (W.r.t. year,composer, choreographer, duration of each item, language, costumes, musicians and any other relevant information) (If they are too many, list those most important to you and relevant to the topic.)

9. According to you, does the Margam need any changes?

Yes/No? Why?

10. Have you tried to change any traditional items of Nritha or Nritya in your Institute? If yes, Why?

11.How many and which solo items are choreographed in your institution aspart of the curricula?

Pl. List the items. When? By whom?

12.What are the major changes that you have tried to bring with consistency

On the basis of,

(Please write with examples and illustrations wherever possible.

Do add extra pages if needed.)

Format

Interpretation

Language

Structure

Music

Costumes

Any other

13. In Bharatanatyam, do you think the MARGAM format of presentation, is relevant today? Yes/No Why?

13. According to you what should be the format of solo Bharatanatyam performance today and for years to come? What changes, if any, you would like to introduce? Why?

3. CRITICS / SCHOLAR INFORMATION

Name and Address:

Phone, Mobile numbers:

Email address:

Regular/free lancer:

Work place:

Designation:

Address:

Dance qualifications/Training as critic (Pl. list major training institutions with name, time period)

Educational qualifications:

List of places where your columns/articles/reviews, appear.

List of published books and articles in reputed journals.

Participation in major seminars/conferences and in what capacity.

Questioner

1. When did you first see a full length Bharatanatyam solo performance?
(Arngetril and other)? Who was the performer? Please give all details.
(technical and general)
2. Till now, how many Margams (solo full length Bharatanatyam) performances have you witnessed? Critiqued? Attended and reviewed? (approximate numbers) When, Where, list of the items in maximum details. (w.r.t. year, composer, choreographer, duration of each item, language, costumes, musicians and any other relevant information) (If they are too many, list those most important to you and relevant to the topic.)
3. Why do you think the Margam format was created by the Tanjavur Quartet?
4. What does the Margam mean to you?
5. Have you observed changes in any traditional items (Nritha or Nritya) in solo Bharatanatyam? If yes, Where? When?
6. Who were the presenters, Guru and the performer?
7. What were these changes?

Nritha and Nritya technique

Presentation

Music:

Language:

Aharya abhinaya:

Any other?

8. Where these changes sensible according to you? Yes/No. Why?

9. Bharatanatyam, do you think the MARGAM format of presentation,

is relevant today? Yes/No Why?

10. According to you, does the Margam need any changes? Yes/No? Why?

11. According to you what should be the format of solo Bharatanatyam

performance today and for years to come? What changes, if any, you

would like to get introduced? Why?

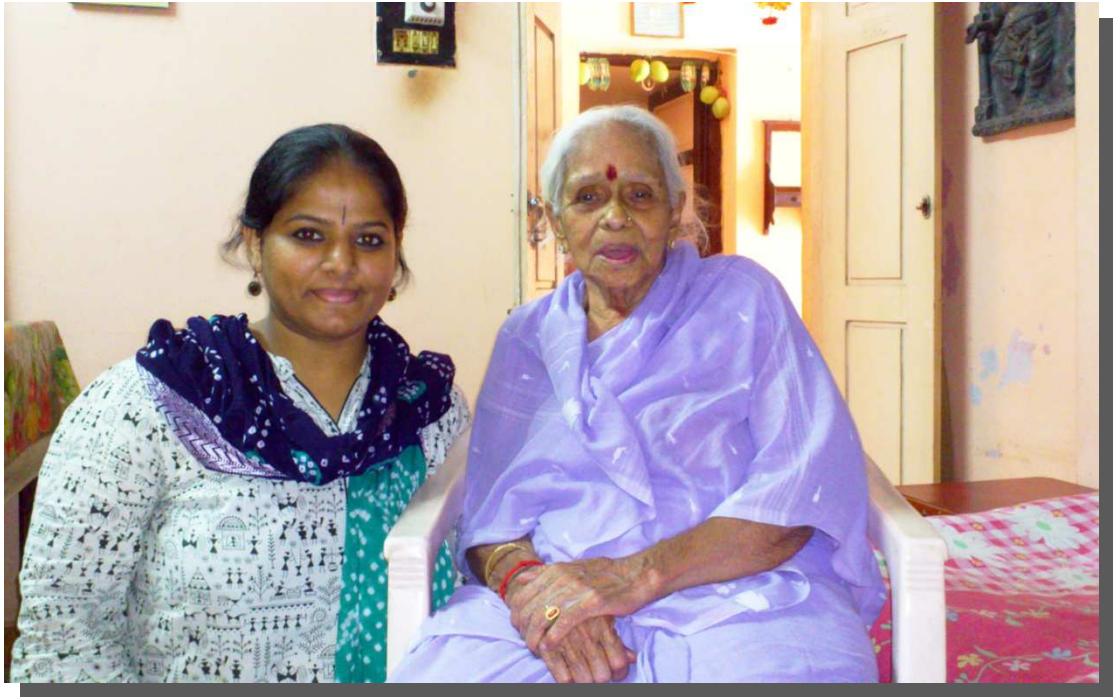


Fig.1 : Smt M.K.Saroja



Fig.2 : Prof.Dr. Parul Shah



Fig.3 : Smt. Geeta Chandran



Fig. 4 : Dr. Kalarani ramchandran



Fig.5 : Smt. Rajee Narayan



Fig, 6 : Shri Ashish Khokar and Jayachandran Sir At Kalakshetra



Fig.7 : Dr. V. R Devika



Fig. 8 : Dr. Swarnamalya



Fig.9 : Dr. Jayashree Rajagopalan



Fig. 10 : Dr. Malti Angeshwaran



Fig.11 : Smt. Shreelatha Vinod



Fig. 12 : Smt. Parvathy Ravi Ghantashala

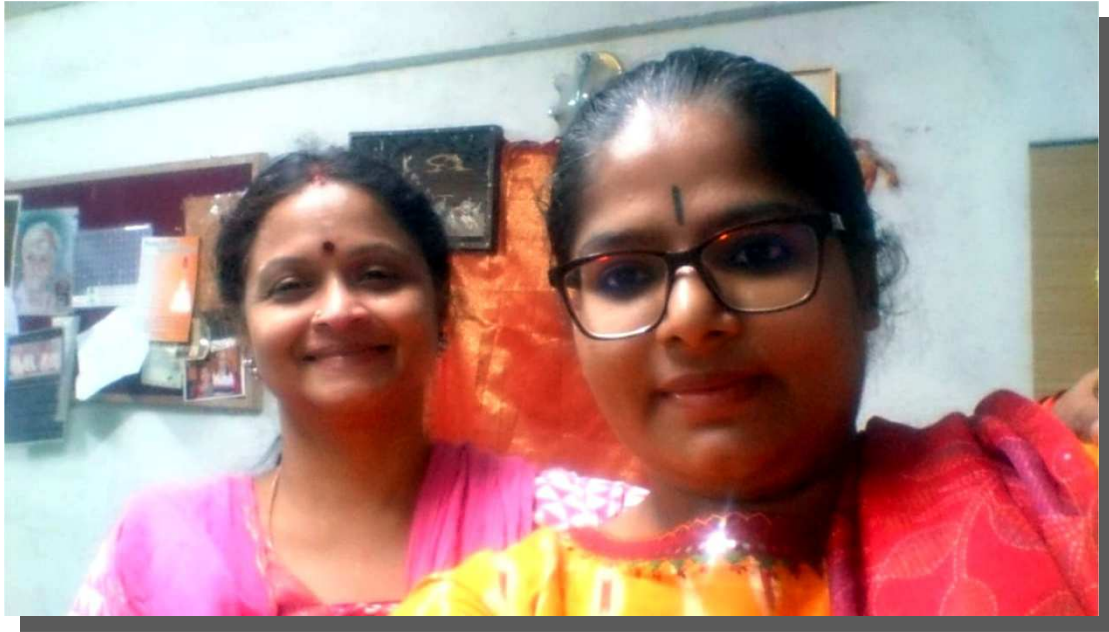


Fig.13 : Dr. Padmaja Suresh

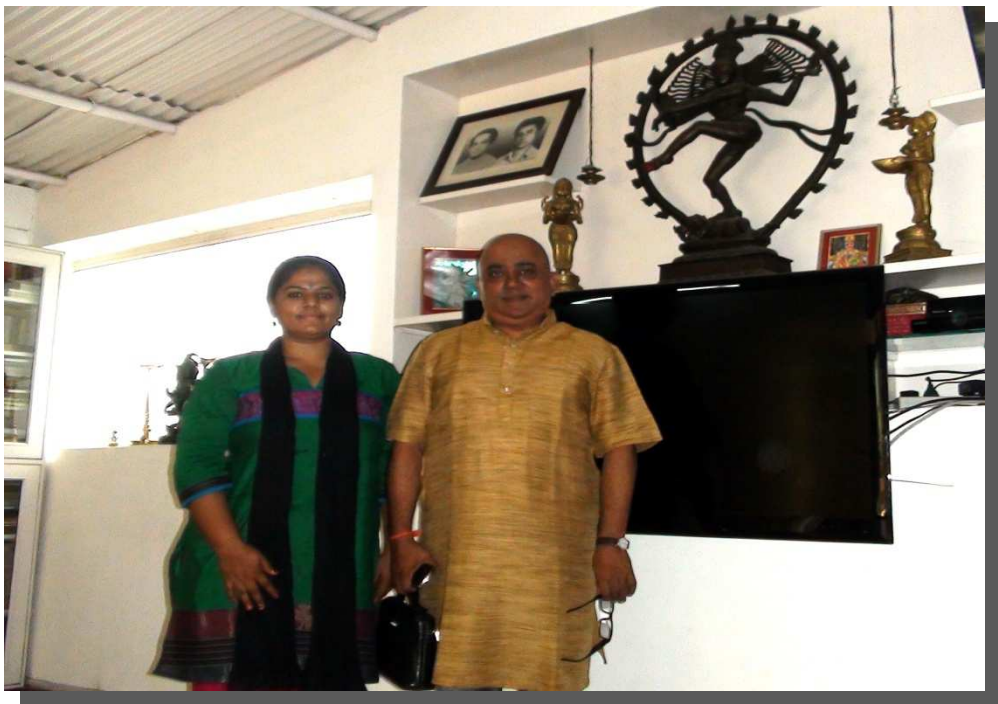


Fig.14 : Shri Deepak Majmudar

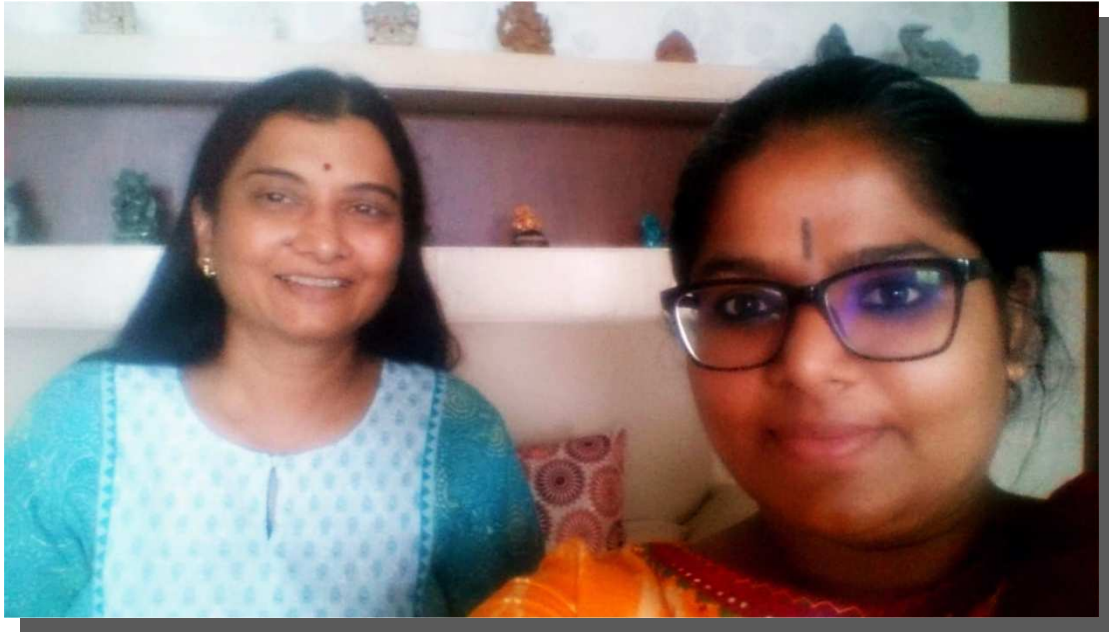


Fig.15 Smt. Parul Shashtri Zaveri



Fig.16 : At Music Academy Libraby- Chennai



Fig. 17 : Working At Music Academy Library - Chennai



Fig.18 : Watching Videos of Artist/ Gurus at Archive of Music Academy - Chennai



Fig.19 : At NCPA (National Center For Performing Arts) Library, Mumbai



Fig.20 : Final Compilation work at Paruldididi's Home

