



# Harmony of music, mime and metre

Performing a Bharatanatyam duet is a demanding task. It calls for total involvement, perfect understanding, precise coordination and matching talents. It is a testing time to perform duets both for the performers and the Guru-choreographers. Hail the Bharatanatyam duet held at JSS auditorium by Bhumija and Supraja trained under the veteran ambassador Kalakshetra of Chennai professor M R Krishnamurthy, popularly known as Kitty Sir. It was a completely eloquent composition, calling to mind poetry, theatre, mime and music harmonised with the greatest care and absolute perfection of movements.

The sisters moved gracefully across the stage, often mirroring each other's motions and performing perfectly in unison. Their dance was filled with energy too. It provided a look at how different choreographers and dancers create duet performances. The evening focused on usual pairings and was filled with expansive movements. The dancers lunged and sliced, scooped and swept according to the demands of the intricate laya. They stepped together and diverged to dance separately, froze into attractive freezes and struck clear gestures. The duet pieces had an array of artistic resources.

The first half of the evening's programme saw both of them performing together. Their talent, artistry, stage presence and good grip over the medium got integrated beautifully to a loveable chemistry of delight.

Accompanied appropriately by Aparna (nattuvanga), Radha Badri from Chennai (vocal), Dr Natarajamurthy (violin), Mahesh Swamy (flute) and the every dynamic mridangist Lingaraju (mridanga), Bhumija and Supraja opened their duet with a traditional *trishra Alarippu*. The neck movements and the gradually increasing pace of the rhythm warmed up the artistes and



Bhumija and her sister Supraja (extreme right) perform a Bharatanatyam duet; (right) singer Sanjay Subramanyam



set a lively tempo to the performance. The *ragamalika jathiswara (mishra chapu)* evidenced the nritta abilities of the dancers. A familiar *Shabda Sarasijakshudu jalakamaade* (Kalyani) was neatly enacted.

Mysore Sadashivarao's *Dhanyasi varna Eemaquva bodhinche* is yet another dancers' favourite composition. In this varna, the nayaka and nayika are locked in a direct conversation. The nayika pleads with her nayaka to come back to her.

She wants to know as to why he is indifferent and angry towards her. She reminisces the glorious moments spent with him.

Bhumija and Suprija visualised that pining nayika and nayaka in their excellent presentation. The nritta and nrithya interspersed liberally not only contained varied intricacies of laya but also brought to the fore the dancers' mastery over them. Almost 40 minutes of delineation

could underscore the subtleties of the technicalities and artistry of Bharatanatyam.

The latter half of the evening highlighted the histrionic talents of the sisters. First, it was Bhumija who dwelt upon a Kshetrajna pada. Set to Kambhoji raga the pada *Baala vivate* is addressed to Krishna. She sketched the nayika who reminds her hero Krishna of their childhood days since when they have been in love with each other. Adapting a Akka Mahadevi vachana to Bharatanatyam abhinaya was a good idea indeed. With a shloka prelude Supraja was admired for her interpretation of *Holeva kangala*. Bhumija as Andala and Supraja as sakhis explicated Vaarenamaayaram drawn from Andala's Nachiyar Tirumoli and portrayed Andala's dream sequence in which she finds herself being wed to Lord Venkateshwara who arrives at her place in a grand procession.

Supraja's abhinaya for a *javali era raaraa* (Khamach) was mature. The duet ended with *Pharaz tillana* rendered by both the dancers.

## ENTHRALLING RECITAL

In the Gokulashtami concert series being held at a serene Sri Venugopalakrishna Swamy Temple premises the renowned singer Sanjay Subramanyam

## ART ARENA

M SURYA PRASAD  
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enthralled the audience with his profound singing and artistry. Excellently accompanied by S Varadarajan (violin), Neyveli Venkatesh (mridanga) and Guruprasanna (khanjari), Sanjay had a weighty list of compositions for the evening. Though at the outset, one missed his usual punch, grad-

ually he settled down to come back to his usual elements.

The Narayanagowal varna was the opening number. Rightly too, he saluted the presiding deity of the temple Sri Venugopalakrishnaswamy through Koteeshwaraiyer's Sri Venugopaladeva in Darbar raga. Thyagarja's Nenendu vedukudura (Karnataka Behag) was sung with short and scholarly swaras. Mukhari alapana and the krithi Enthani ne varintunu with swaras set a lively mood. A brief Athana alapana followed by Sadashivarao's Vachamagochara was classic. Poochi Srinivasaiyengar's mighty kriti Sri Venkatesham varam was rendered with all respects to its structure and bhaava. *Edayya gathi* in Nata raga was sung in a telling manner.

Sanjay captivated the rasikas with his raga, tana and pallavi set to Valachi (in Hindusthani it is Kalavathi). It was surprising to hear the pallavi line in Hindi

language. The raga expansion was marked by classicism and sound approach. He covered all the facets of the raga in his expansive and systematic elaboration.

*Aaja Girdhar tu aaja apana bannaake leja* in Hindi was interestingly developed in different speeds. It was crowned with a ragamalika swaravinyasa. Tamil songs like *Karpuram narumo kamala* (Khamach raga, drawn from Andala's *Nachiyar Tirumoli*), *Petra thai* (Viruttam in Sindhubhairavi, sanchu rutti and Nadanamakriya ragas) and *Arar asai padar* (Muthu Thandavar) drew instant applause. Before concluding with a mangalam, he sang *Radha sametha Krishna* (Yamunakalyani).



## Ragini Dwivedi's wardrobe woes

Ragini Dwivedi's faced a tough time at the recent SIIMA 2013 Awards. She did receive the critic's award for her role in *Shiva* but unfortunately, a wardrobe malfunction while she was performing on-stage has attracted all the attention.

While dancing to a song, Ragini's bikini top didn't hold up under her net ensemble. Rather than shrivel with embarrassment, the actress is keeping her chin up. "It was not as if I welcomed it. It was incidental and something I need to forget and move on from. The moment I realised that something had gone wrong, I slipped off into the wings. Thankfully, the background lights were black and blue and I had my hair in the front," says Ragini, who was immediately attended to by Lakshmi Manchu and Pooja Gandhi back stage.

Later, Ragini went on the stage to pick her award. "I was there to get my award and happy to receive one. I will definitely not sit and mourn over something that happened for no fault of mine," she says. Atta girl.

— A Sharadhaa

# Romance is what Prachi wants



B-Town actress Prachi Desai is a frequent visitor to Bangalore. Her various endorsements bring her here most often. "I have fallen in love with this city. I always come here on a short trip because of my professional commitments but this time, I have decided to stay back for a day and see a lot more of Bangalore. I like the mix of different cultures here; people are always looking forward to experimenting. The variety I find here is great," says Prachi who had accompanied friend Adhuna Bhabani Akhtar on her trip to Bangalore recently. "I share an amazing bond with Adhuna since the time I worked with her on my first film, *Rock On!!*. We have maintained our friendship from those days. This trip is not just a professional commitment but something I am doing for my friend," she adds.

## KANNADA HOPEFUL

One wonders, with Prachi coming down to IT city so often, why the actress in her has not seized an opportunity in

Sandalwood. "I am conveniently going to blame it on lack of time. My commitments in Bollywood don't give me enough time to do a Kannada film. The Kannada industry has made beautiful films. I don't understand the language, but I have seen a few of films and not just Kannada but other southern language movies too. There is an inherent simplicity in every film. The way they are directed and executed are the best things about the stories. In spite of not knowing the language you can instantly connect to the story and characters. It would be great to do a Kannada film. I am hesitant because I don't know the language. Once I let go of that inhibition, then as an actor and a performer, it will be a wonderful experience," she says.

Not long ago actor Diganth, known as Doodh Peda of Kannada industry, was supposed to debut in Hindi with a film, *London 1920*, in which he was cast opposite Prachi. But eventually he backed out of the project because the film's schedules were being postponed often and also because Prachi was no longer part of it. "It's wonderful when you get the opportunity to work with actors from different industries. It's unfortunate that we couldn't work out the dates for this particular film. I was committed to another film that time and couldn't accommodate the schedules for *London 1920*. If Diganth and I have to act together, it will happen if not now, then later. I have heard he is already doing well out here. And he's only at the start of his career. He will find a better debut

in Bollywood," says Prachi.

## LONG TIME NO SEE

Though, Prachi says she's short on time due to work, she's not seen much on and off the screen. Is it a go-slow policy at work? "There is no such plan. I never thought I would do one film at a time but it that's how my fate has worked out. I have to be careful about my choices. Everyone knows what a cut-throat industry it is and wrong choices and mistakes are not forgiven. I consciously try to look for work in different genres. Be it *Rock On!!*, *Once Upon A Time In Mumbai* or *Bol Bachchan*, these are a few examples of the different kind of films that excite me. I am choosy and this is why I have been seen in a very few films," she says.

Prachi says she's going through various film scripts as of now. "As I am busy with my brand endorsements and professional commitments, I am reading a lot of stories. But I am waiting for that one script to come my way, a romantic story. I am inclined towards films based on love. It's something I haven't done till now."

Then she must be excited to be in the sequel to *Rock On!!*. "It is amazing when you are accepted by the audience and you feel the love and adulation from them. It has been special for me, Adhuna and Farhan Akhtar. It's been the film to bring me to this stage in my career. But all this talk of a sequel, I hear it only from the media," says Prachi.

— A Sharadhaa

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— Prachi Desai, actress

# Uppi's Shrimathi is XYZ in Telugu

*Shrimathi*, starring Upendra, was a remake of the Hindi film *Aitraaz*, which had Akshay Kumar, Kareena Kapoor and Priyanka Chopra in pivotal roles. *Shrimathi* opened to mixed responses and did average business. Now we hear, that the dubbed version of the Kannada film will be released in Telugu titled *XYZ*. Upendra is popular in Tollywood and enjoys a huge fan following there. Apparently Upendra's last film, *Super* was released in Telugu and was a box-office hit. Gajula Manikya Rao has bought the rights to *Shrimathi*. Apart from Upendra, *Shrimathi* starred Celina Jaitley and Priyanka Upendra.

— Express Features



## Poetry slam

Poetry, a much-neglected facet of literary art and culture today, is now picking up in the city with platforms being created for poets.

Urban Solace is hosting its 146th *Evening of Poetry from the Heart*, where literature patrons have the chance to hear out a different voice every Tuesday evening while sipping on tea.

Sitanshu Shekhar will be the poet in the spotlight at Urban Solace on September 17. So if you're looking for some words of inspiration midweek, head to Urban Solace on Annaswamy Mudaliar Road this Tuesday at 7 pm.

Another event for budding poets is *100 Thousand Poets for Change*. It will take place on September 21. So if you're poetically inclined and have something to say, here's your chance to voice out your concerns on issues such as global warming, women's rights, pollution, poverty or education. It will be held at Atta Galatta, Koramanagala at 5 pm. To register, visit [www.100tpcbangalore.wordpress.com](http://www.100tpcbangalore.wordpress.com).

— Express Features



Sitanshu Shekhar