

Roshan Vajifdar

Excels

DANCE RECITAL

By Our Dance Critic

An evening's truly delightful dancing was experienced when the Bharatiya Arts and Music Society, in its constant quest of new talents, presented Roshan Vajifdar in a programme of Bharata Natyam and Mohini Attam. It was a performance alive with grace and charm and "joie de vivre."

Elegantly costumed, the visual appeal of her dance was tremendous. Her second Guru, Kittappa Pillai, of Tanjore, has exploited to the full her gift for sculptural attitude. In the "Varnam" and "Thillana," specially, her body fell into some lively lines, which brought vividly to life our ancient temple frescoes. Her form is admirably suited to this particular aspect of Bharata Natyam.

UNCOMMON "ALLARIPPU"

Opening with an uncommon "allarippu" in Tisra Triputa, she went on to the arduous Navaragamalika Varnam, a composition in nine "ragas" and two "talas". Since her last presentation of it, the improvement, specially with the increased tempo and the greater ease of movement and confidence of execution, is undeniable.

The crowning glory of the programme was the series of "ashtapadis" presented as a little story, a recounting of the eternal love play between Radha and Krishna, in fact, a "Geeta Govinda" in miniature.

It was a novel idea, and a beautiful one, and was enjoyed immensely by a responsive audience. Each song, ecstatically sung by Srimati M. N. Ratna, was like a painting, beautifully framed and exhibited, bringing before the eye those much-loved scenes of "Viraha," "Khandita," "Manbhanjan" and "Punarmilan."

"Nindati Chandan" and "Kathita Samaye" were feelingly rendered, with the "Sanchari Bhavas" beautifully elaborated. "Yahi Malhava" gave her scope for varying her "abhinaya." Her face, mobile and expressive, was a mirror of a whole gamut of emotions. Lack of co-ordination between the singer and nattuvanar marred "Vadasati." The "Thillana," though cut short, came as a memorable finale to the Bharata Natyam portion of the programme.

MOHINI ATTAM

Mohini Attam, a kind of fusion of Kathakali and Bharata Natyam, and lacking the dramatic intensity of the one and classic beauty of the other, is bound to suffer by comparison. The two pieces she presented, though flowering into some lovely dance patterns and some striking expressions, did not stand out enough from the first half of the programme to leave sufficient impress on the mind.

Artistes like Roshan grow in artistic stature each moment, for they never cease learning. Within the last few years, she has taken great strides towards that ultimate goal which is every artiste's dream and endeavour. Her love, care and dedication will help her along this path.