

Storyteller

ought for students and parents.



njari Phadnis.

and how Sarath into their life sting twists as gresses," said amurthy. in K. Viswa- ough the hero ith fame, it is who emerges is tempted to njari's role in But Murthy smile and in- out Sarath Ba- has an aura of unding it. He . Balasubrah-

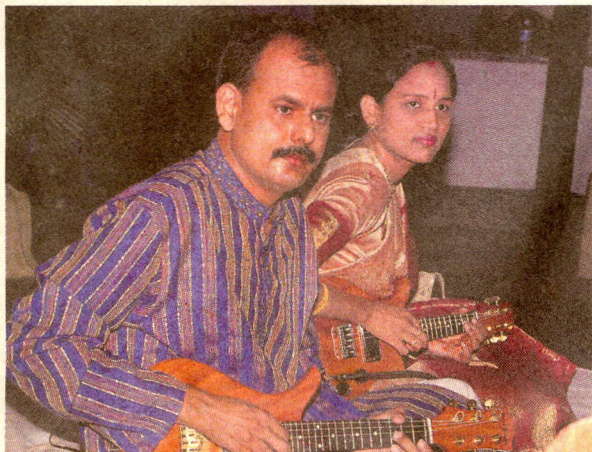
manyam plays himself in a special appearance.

"We are winding up the shooting with the completion of this song. Earlier we filmed the hero's house and other scenes in Annavam, and the heroine's house scenes in Alleppey, and scenes involving Sarath Babu in Vizianagaram, besides five of the six songs at these locations," said the producer.

Last year, K. Viswanath completed 60 years in films. He started his career in the sound engineering depart-

ment at Vauhini Studios in 1949 (now known as Vijaya Studios). And this year marks his 34th year as a filmmaker. As we observe him at work, we can't help but be awed by the youthful exuberance as he walks towards the shooting zone and guides his heroine to perfection while the unit members watch, completely bowled over by the wizard's energy levels.

The film, presented by Ch. Kausalendra Rao, releases in July.



MUSIC AND LYRICS V.P. Raju and Nagamani rendering songs of Annamayya and Swathi Tirunal.



POISE AND GRACE Neelima R.

Truly classic

DANCE Neelima adhered to the traditional format.

A. RAMALINGA SASTRY

Neelima R. Kakarlapudi won many laurels as a well-grounded and evolved exponent of Kuchipudi. She had performed all over the country for about five years in the company of her great guru Padmabhushan Vempati China Satyam who wielded the cymbals, before she settled in the US for advanced studies in genetics in early 2006.

Visakha Music and Dance Academy organised a solo recital by her at Kalabharathi last Tuesday as she was here on a visit to see her parents. Showing no signs of dithering due lack of full-scale practice, Neelima presented a fully fledged performance in strict adherence to the traditional format. Getting off to an absorbing start with the composition *Tandava Nrityakari Gajanana* (Rajamalika- Aditalam), she presented *Bhamakalapam* including the Lekha episode followed by *Sakunnaalu Manchivaayene* song (Ragamalika - Misra-

chaapu). She brought out the classicism embedded in every movement and moment of Abhinaya in the choreography with aplomb and she delighted all. Next, she presented *Tarangam Neelameghasa-reera* (Ragamalika), *Kshetraya padam* (hardly presented now a days), *Yetuvantivaade Veedu Kalyani Misrachaapu* and finally a Thillana in the raga Putrika. Young disciples (Maithili, Gayatri and Sannidha) of Hari Rama Murty, the principal of the local Kuchipudi Kalakshetra (established by Vempati) expertly provided nattuvangam for Neelima, and delightfully presented *Dasavathara sabdam* and an Adhyatma Ramayana keerthana in between. Melodious vocals by Shanthi in the expert company of Kanthilal on mridangam, Satyavishal on violin and T. Atchutha Rao on flute contributed grandeur. Make-up by Sudha was excellent.

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