

*Art of Vinyasa*



# Dance Mela 2016

A GLOBAL DANCE FIESTA

Saturday, 30 April 2016

Venue: Renaissance Theatre,  
826 High St, Kew East VIC 3102

Time: 5.30pm







Art of Vinyasa  
Presents

**Dance Mela 2016**  
A GLOBAL DANCE FIESTA

**Inauguration**

**Smt Tara Rajkumar OAM**  
Director NatyaSudha Dance Company

**Chief Guests**

**Hon Tim Smith MP**  
(State Member for Kew & Shadow Parliamentary Secretary to  
Leader of Opposition)

**Mr Chidambaram Srinivasan**  
(Comissioner, Victorian Multicultural Commission)

**Presided by**

**Mr Vasan Srinivasan**  
Chair for Confederation of Indian Australian Associations



**PROGRAMME**

**Inauguration**

- ❖ Bharatanatyam (Art Of Vinyasa)
- ❖ Kathak (Manmohini School of Indian Dance)
- ❖ Bharatanatyam (Sparsha Shenoy, India)
- ❖ Ballet (BDC Dance Company)

**Intermission**

**"Kshaatra Draupadi" - Tale of the Warrior Princess**  
by **Dr. Vasundhara Doraswamy , India**



# World Dance Day

“ Talk about dance? Dance is not something to talk about. Dance is to dance. ”

-Peter Saint James

**International Dance Day**, also known as **World Dance Day** was established in 1982 by the International Dance Council - CID of UNESCO to bring attention to the art of dance every year on the 29th of April. The date was chosen to commemorate the birthday of Jean-Georges Noverre, who was born in 1727, a French dancer and ballet master and a great reformer of dance who was also known as “**The Shakespeare of the Ballet**”.

Dance, being a central part of every culture, constitutes the ideal means for bringing together people from different countries. The intent of **Dance Mela** is to provide the opportunity for the dance community to share their passion for dance and to increase the awareness of the importance of dance among the general public. Through this annual event we would like to engage young talents in the liveliest manner to promote reciprocal knowledge and respect for diversity.

## Art of Vinyasa

Art of Vinyasa Bharatanatyam & Yoga Centre - A branch of Vasundhara Performing Arts Centre, parts the discipline of Indian Classical dance of Bharatanatyam and Ashtanga Vinyasa Yoga, in Melbourne.

The aim of our centre is to impart knowledge in Indian Classical dance of Bharatanatyam and Ashtanga Vinyasa yoga with the intention of increasing community participation in multicultural Melbourne life.

Under the guidance of Meghala Bhat Hirasave, who is a disciple of Dr.Vasundhara Doraswamy [Director of Vasundhara Performing Arts Centre, Mysore] and Late Guruji Pattabhi Jois[Ashtanga Yoga Institute, Mysore], Art of Vinyasa institute has been imparting classical dance and yoga education in Melbourne for the past eight years and the students have performed at various venues and cultural festivals. The institute continues to work in partnership within the Australian Indian community with a vision to increase cultural awareness and to share the traditional values among the new generations whilst imparting positive traits to aid physical and personality development.

**The Beginner and Intermediate group students participating in Dance Mela 2016 are:**

- |                          |                       |
|--------------------------|-----------------------|
| ❖ Anamika Sudhi Nair     | ❖ Sunidhi Marar       |
| ❖ Ananthiy Kunasalvan    | ❖ Swetha Jinson       |
| ❖ Ananya Chandrasekharan | ❖ Tania Santhosh      |
| ❖ Anusha Yellapragada    | ❖ Taniksha Thotta     |
| ❖ Hannah Gijo            | ❖ Varshini Malleshiah |
| ❖ Noor Abraham           | ❖ Vidarshana Sathish  |
| ❖ Priyanka Shetty        | ❖ Yogitha Anand       |





# Manmohini Indian Dance School



Manmohini Indian Dance School is Premier Kathakdance school in Melbourne. It is reputed for it's excellence in training in Authentic Indian classical style. Mohini, the founder and teacher, holds Masters degree in Kathakdance from University of Pune, India. She has experience in performing and teaching Kathak for more than a decade in India and Australia. Since 2009 the school has been training over 80 students from it's branches at Glen Waverley, Donvale and Mernda. Soon they are opening new branch at western suburbs on students overwhelming requests. In last 6 years, Mohini along with her students have been performing and delivering quality Indian classical art productions all over Victoria to spread their love and passion about this beautiful art form into the multicultural community.

Rujuta Kulkarni and Vrinda Naicker are advanced level students of Manmohini Dance School. Rujuta began her training in Kathak in India under Smt Manisha Abhay at the age of 7. She achieved Gold Medal in the Global cultural Olympiad conducted by Victoria Theatre, Thailand in 2011.

She is also Central government Scholarship Holder from CCRT, New Delhi 2012 to 2015. After migrating to Melbourne, she started her advanced training under Mohini from 2014.

Vrinda is a trained Indian classical Bharatnatyam dancer. She has been learning under Smt Shanti Ramakrishnan for last 9 years. After mastering the technique of Bharatnatyam, she started learning Kathak under Mohini since last 3 years. She is one of those skilled dancers who perform more than one Indian Classical dance style and able to maintain the posture, beauty and framework of the styles when it comes to perform either of them.

Both Rujuta and Vrinda have been excellent performers and have performed at many prestigious events in Melbourne like White Night Melbourne 2015, Indian Film Festival Melbourne, Federation Square Diwali Festival by Celebrate India Inc., AFL Multicultural Day at MCG and they are the senior dancers in the annual concerts of Manmohini Indian Dance School.



Leaders in Web Based Solutions



Designer  
Websites



Custom Web  
Applications



E-commerce  
Solutions



[www.invritual.com.au](http://www.invritual.com.au)

Contact: [enquiries@invirtual.com.au](mailto:enquiries@invirtual.com.au)



## Vidushi Sparsha Shenoy



Vidushi Sparsha Shenoy was introduced to Bharatanatyam at the tender age of five under the great Guru Natyaranani Shantala awardee Dr Vasundhara Doraswamy. She is continuing her learning in the intricacies of Vasundhara Bhoni which she has also been teaching through her Academy called KalaSparsha School of Bharatanatyam. Dr Vasundhara's guidance and the support of her parents saw Sparsha receive laurels from quite a young age. She has participated in National and International festivals.

Sparsha recently participated in NAVODIT festival organized by Eastern zone cultural centre, Ministry of Culture at Andaman Nicobar Islands. She has also participated in the Cleveland Thyagaraja Aradhana in Ohio (USA) 2015. She has also been awarded scholarship in the field of Bharatanatyam by the Ministry of Culture Delhi, Govt of India. She is a graded artist of the Doordarshan. She has performed at many prestigious platforms like Kittappa Ponnaiah Pillai Yuva Nrityotsav Bangalore, Natyanjali Festival Bhilai, Yuva Saurabha by Department of Kannada and Culture in Mysore and Bangalore, at Mysore Palace for Mysore Dasara Festival, Brahmakumaris Meet @ Mount Abu, Pravah Festival in Jodhpur, Kinkini festival to name a few. She was also conferred with the Title Natya Sammohini by the Gurudeva Academy.

Sparsha is an equally talented singer with a Bhajan CD to her credit. Academically, Sparsha has completed her Masters in Speech & Hearing and currently pursuing her Phd.



## BDC Dance Studios



"Established in 1981, BDC Dance Studios provides dance, drama and musical theatre classes for both children and adults of all levels of ability. Learning is approached in a holistic manner that highlights the role of dance in the development of the whole person, physically mentally and socially. BDC's World Dance Day performance will feature classical ballet students from intermediate to advanced levels, dancing work choreographed by the school's principal and Ballet coordinator Natalie Stubbs."

### The participants in Dance Mela are:

- |                   |                      |                           |                     |
|-------------------|----------------------|---------------------------|---------------------|
| ❖ Amy Cubit       | ❖ Emma Casey         | ❖ Claire Lyons            | ❖ Lauren Ramsey     |
| ❖ Mia Geljic      | ❖ Bianca Philips     | ❖ Emma Gare               | ❖ Grace Chapman     |
| ❖ Loretta Moutray | ❖ Rochael Fleming    | ❖ Sophie Francis          | ❖ Claire Angus      |
| ❖ Jade Sullivan   | ❖ Katie Lumley       | ❖ Taya Clifton-Glazebrook | ❖ Anja Hahn-Thomsen |
| ❖ Bethany Moutray | ❖ Catherine Marshall | ❖ Olivia Manson           | ❖ Rebecca Carra     |





# Best Wishes for a Successful Event from



*श्री कृष्णा ब्रुन्दवना*



With the blessings of  
**His Holiness 1008 Sri Sugunendra Theertha Swamiji,**  
of Puthige Matha, Udupi, India

**Sri Krishna Brundavana, Australia's First Priest House**  
is open for devotees of Sri Krishna, Lord Hanuman and Guru Raghavendra  
Swamy



## Regular Evening Programmes

<b>Monday</b>	Rudra (Lord Shiva) Abishekam
<b>Tuesday</b>	Ganapathi Pooja
<b>Thursday</b>	Shri Raghavendra Swami Pooja and Bhajans
<b>Friday</b>	Lakshmi Devi Pooja
<b>Weekends</b>	Morning and Evening Pooja
<b>Every Chaturthi</b>	Ganapathi Homa
<b>Poornima (Full Moon Day)</b>	Sri Sathyanarayana Pooja (Group Pooja Event)

We celebrate all Festivals and Aradhanas of our spiritual Gurus.

Daily Pooja in the mornings and evenings followed by Annadaana.  
All are Welcome !

Priest and Catering services can be availed to conduct religious ceremonies like  
Grahapravesha, Ayuush Homa and other cultural and social events, at your  
homes.

☎ 0466 093 166 / 0451 598 963 / 03 8759 4504

📍 Sri Krishna Brundavana Melbourne (SKBM)

🌐 [www.skbl.org.au](http://www.skbl.org.au)

🏠 5 Hayes Road, Hampton Park, VIC 3976



## Indian concept of melody - By Prof G S Paul (Art Journalist)



It has been widely accepted that there are only two musical traditions in the whole world that are complete in themselves. They are the classical Indian music and Classical Western music. They have striking similarities and distinct contrasts as well. The similarities are inevitable because of the universal appeal of music that transcends geographical, linguistic and cultural barriers. The differences emerge as music reflects the degree and character of the consciousness peculiar to the cultural sphere from which it springs. Also it depicts the thinking and the feeling of the people belonging to the historical epoch in which it is produced.

Melody and harmony have been the musical expressions peculiar to the East and the West respectively. Though entirely different in their approach, the essential purpose of the two has been nothing but embellishment. After all, art is creation of beauty.

It would be appropriate to discuss the concept of harmony first, so that the concept of melody and its unique philosophical connotations could be better understood.

Harmony is created as a result of the attempt to ornament a musical note with the help of other notes. It may be surprising in this connection to observe that the newly added notes are capable of forming distinct melodies by themselves. But the simultaneous sounding of these notes together with each note in the melody provides an entirely different dimension to music that explains the very enthralling effect of harmony.

Advent of the technique of harmony in European music can be traced to 16th century, prior to which both Indian and European systems followed the same track. Music was basically a means of communication between man and god as soon as it attained the status of an art. The accent those days was not on the personal but on the impersonal. Absence of consciousness of the self or ego presupposes the absence of consciousness of space. Because, space has relevance only when it is related to the observer or the subject. As the medieval man was neutral and indifferent towards space, his music was correspondingly plain and flat as experienced in the Vedic chants, Gregorian chants and choral music etc.

But during the period of Renaissance, Classicism and Romanticism and also during the final stages of Impressionism and Expressionism, there was an attempt to place man at the centre of the whole system. Thus the world around him began to be treated as the object seen by him, heard by him and experienced by him. Human attitude thus changed from the contemplative to the pragmatic. Music began expressing man's feelings. No longer was its function to communicate to the divine but communication of his sentiments and pleasure to his fellow beings.

It was the consciousness about space that led to the evolution of the three-dimensional music of the West. Third dimension itself was attained as the result of the introduction of tonality, which represented organisation of all tones and chord in a piece of music in relation to the 'tonic', the harmonising leading tone. This resulted in the consummation of the concept of harmony. In sharp contrast to the three-dimensional music of the West, Indian music retained its mono-dimensional quality and strove to attain melodic heights that still remain a challenge to any other systems of music. Perhaps the reason was the emphasis on bhakti. Here music was to be employed only for singing praises of god. But an offshoot of this sustained effort was the birth of the singular concept, the raga that is the sublimation of melody. That the word Raga made its first appearance only in Matanga's Bruhaddehi suggests that it was the end result of a continuous process of evolution through centuries. As defined by Matanga, "Raga is a combination of notes illustrated by melodic movements which is capable of producing pleasant sensations". But the post-Matanga period witnessed unprecedented attempts for enrichment in this direction. Profuse strains of unpremeditated outpourings by the Trinity, a never-ending process of amalgamation with indigenous airs etc revealed how raga necessitated 22 sookshma srutis (micro tones) for its evocation in full. Variegated techniques including the 'gamakas' indicated that musical notes have to swim continuously in the vast ocean of nada during the rendition of the raga. It may be remembered that the entire edifice of Indian music has been built on these 22 microtones. The usually accepted seven swaras and the 12 swarasthanas were inadequate to evoke the mood expected of the raga. And in this sense it is an amorphous entity, which communicated to the listener not at the intellectual level, but at the psychic level.

The intuitive, irrational approach of the Indian music is totally repugnant to the rational, discursive method of the West that appeals mainly to the intellect. Whereas the Western musician strides from one to the other, his counterpart in India actually glides among the swaras. Swaras here are not separated but integrated. The intrinsic nature of a raga springs from the peculiar bond or relationship between successive notes for which the microtones are exploited. This 'family tie' between notes in Indian music is very strong and provides the essential trait of each raga. Each note as it occurs in a raga is not a separate entity by itself but forms parts of a unified whole, which is the raga itself.

It is interesting to see how this singular phenomenon could be successfully explained on the basis of the teachings of the most modern philosophy (physics).

Needless to mention that philosophy has been always influenced by advances made in the discipline of physics over the centuries. According to Rene Descartes, the founder of modern philosophy, "All philosophy is just like a tree. The roots are metaphysics, the trunk is physics and the branches are all other sciences".



A brief survey of the evolution of physics tells us how the Age of Scientific Revolution that commenced in the 16th century was significant in respect of the changes in the thought process of the mankind. The mechanistic world view propounded by Descartes and his predecessors like Francis Bacon and Galileo Galilee was realised and completed by none other than Sir Isaac Newton, the father of classical physics. The Newtonian formulation was all pervasive in the sense that there was practically no branch of human knowledge that was not influenced by it. Politics, sociology, Economics and even Medical Science. The essence of Newtonian philosophy was its unflinching faith in absolute determinism and certainty. Newton believed in absolute space and absolute time, which was disproved by Einstein three centuries later. Described also as the reductionist theory, it looked upon any system made up of discrete parts, the behavior of which when studied and summed up explained the behaviour of the whole system.

Several discoveries made during the 19th century and during the early years of 20th century shattered the Newtonian concept completely. Various phenomena observed during these times could be explained only on the basis of Quantum Mechanics that revolutionised human thought during the last century. A host of scientists had contributed towards its emergence among whom Max Plank, Albert Einstein, Neils Bohr, Louis De Broglie, Erwin Schrodinger, Wolfgang Pauli, Werner Heisenberg and Paul Dirac were important. One could see how the Newtonian faith in certainty changed to Heiseberg's uncertainty and at the subatomic level discrete particles had no meaning as isolated entities but could be understood only as interconnections or correlation. The shift from objects to their interrelationship had far reaching implications in all sciences.

It is not difficult to see how the mechanistic view advocated by the Cartesian-Newtonian philosophy had exerted a profound influence on the music of the West. Even as the importance attached to the individual notes, their stability and certainty are necessary proof of this paradigm; the equally tempered scale of the West that divided an octave into 12 equal intervals is intrinsically a fall out of this mechanical approach. Needless to mention here that the sapta swaras adopted in Indian music remain the same as those existing in nature and they have an organic, and not mathematical, relationship between them. Moreover the holistic approach, a product of the system-view evolved by Quantum Mechanics, is evident in the interrelationship of musical notes, which go to form that unified whole, which is raga.

Is it not a matter of pride for us that classical art forms of India embrace a philosophy, which is most modern? In fact the holistic approach peculiar to quantum Mechanics has been at the root of all branches of knowledge that originated in this country. And music is no exception in this regard.



Providing professional, personal, confidential and cost free assistance from an experienced team of lenders to assist you through the finance process and beyond.



Garry Li - Finance Manager

Ph: 03 9880 9600 Mob: 0406 317 878

Email: [priorityfs@optusnet.com.au](mailto:priorityfs@optusnet.com.au)



## Dr. Vasundhara Doraswamy



Director of Vasundhara Performing Arts Centre, is a Danseuse par excellence, versatile choreographer of repute and a venerated Guru of Bharatanatyam from the princely city of Mysore and has turned very much a phenomenon in the Indian Classical dance scenario over the past six decades and more of her career. Her performances are a manifestation of the profound terpsichorean ingenuity marked by impromptu improvisations, esoteric foot-work and bewitching histrionic propensities. Her myriad choreographies encompassing a wide spectrum of spiritual and secular themes are a striking paradigm of her inventive brilliance. Vasundhara is one of the pioneer disciples of renowned Shri Pattabhi Jois from Mysore in Ashtanga Vinyasa Yoga and earned a Phd for her research and thesis on the correlation between Yoga and Bharatanatyam in 1985 and a post-graduate degree in Folklore. She is a consummate exponent of the martial arts of 'Tang-ta' and 'Kalarippoyattu' which vouches highlighting her multidisciplinary achievements.

Vasundhara is the one and only Bharatanatyam danseuse to have been invited from India to perform for "WORLD PEACE" conference in Paris under aegis of UNESCO in the presence of 2500 representatives from 137 countries.

Vasundhara travels extensively around the world conducting workshops in Bharatanatyam and Yoga. She conducts summer camps for Bharatiya Vidya Bhavan in the UK. She has travelled to Czech Republic, Poland, France, Germany, UK and Austria representing the ICCR [Indian Council for Cultural Relations]. Vasundhara's current tours are primarily based in the US, Singapore, Paris and Australia. Vasundhara is a visiting Guest Professor at Alabama University in the US. She was conferred the Honorary Citizen of Louisville and a Lifetime Achievement Award by the Mayor of Louisville, USA in 2012 for her contribution to the art field of the city of Louisville over the past 15+ years.

Vasundhara is a recipient of 'Shantala Award' the highest award by Karnataka State Government and is the youngest recipient of the 'Karnataka Kala Tilak' the prestigious award from the Karnataka Sangeetha Nrithya Academy. Vasundhara was awarded the prestigious 'Kala Vipanchi' in Chennai by Padma Vibushan Shri Balamurali Krishna and 'Shreshta Kala Pracharak' from Padma Bushan Saroja Vaidyanathan (New Delhi) and was recently awarded 'Chandana' award by Doordarshan India. She is the only recipient of Asthana Nritya Ratna from Shri Shri Vishwapriyateertha, Shri Krishna Mutt, Udupi. She has been honoured with State Rajyotsava Award [Karnataka], Natya Jyothi [Australia] and Millennium Award [USA]- just to name a few.

She has presented multiple solo choreographies like 'Panchali' noted for its singular adaptation of Yakshagana music [form of folk music] to Bharatanatyam. "Ganga Lahari" "Shakunta Kunjona" "Ambe" "Soundarya Lahari" "Dakshayani". She has been the only choreographer in Bharatanatyam who has ventured into a dance production of "SamaVeda" - the fountain head of Indian Classical music and Bharatanatyam. Vasundhara has also performed to the ancient scriptures of the archaeological inscriptions discovered around the Banavasi area. Vasundhara Doraswamy is an A-Graded Artist in Doordarshan and is presently a member of the ten members' expert committee for Bharatanatyam appointed by the Department Of Culture, Govt. of India.

### **Vasundhara Style: An offshoot of the Pandanallur Style of Bharatanatyam**

Dr Vasundhara gained her initial training in Pandanallur Style of Bharatanatyam. Over the years, with her experience and creativity, she has been able to give it a unique footprint of her own, which has been recognized by the dance fraternity and the art connoisseurs in her performances and that of her students'. This transformation was never a drastic or intentional move but something that evolved into a beautiful piece of art over the years. As a venerated Guru, Dr Vasundhara has been successful in generating (3 generations) disciples who have imbibed her every move, look (Drishti) & nuances needed etc in the way they perform. Dr Vasundhara's strong footing in Yoga as a practitioner and further as an exponent of martial arts was what inspired her to experiment with the boundaries of the classical dance of Bharatanatyam.

Whereas incorporation of Yogic postures added to the gorgeousness of the dance form, regular practice of Yoga helped her in perfecting the geometry of the movements making the choreographies a visual treat. Martial arts provide inestimable vibrant energy to these movements. Use of singular hastas, alluring gaits, abhinaya which can communicate easily with the common man, modifications of the adavus, aharya, inimitable feather-touch footwork, all within the traditional framework, have led to a unique footprint that is today identified and recognised by one and all as "Vasundhara Style". The primary objective of the style is to use Angikabhinaya for aesthetic delineation. These innovations have been instrumental in taking Bharatanatyam to a wider audience.





Indulge your senses in the best  
**Biryanis of Melbourne!**



Dine in



Take Away



Delivery



Catering

637 High Street Road, Mount Waverley  
P | 03-8838 0340, 0421 613877  
[www.biryanimahal.com.au](http://www.biryanimahal.com.au)  
f /Biryanimahalmelbourne



# "Kshaatra Draupadi" - Tale of the Warrior Princess



Kumara Vyasa is the pen name of Naranappa, an influential and classical poet of the Kannada language in the early 15th century. His pen name is a tribute to his magnum opus, a rendering of the Mahabharatha in Kannada. This evening's presentation was conceptualised by Dr Jyoti Shankar whose interpretation of Mahabharatha through the eyes and story of the common wife to the 5 Pandava Princes – Panchali is what we will witness in this Solo Thematic Production "Kshaatra Draupadi" – A Tale Of The warrior princess.

Nattuvangam: **Vidwan Shri Sandesh Bhargav**

Dialogues: **Vidwan Shri Sandesh Bhargav & Dr Jyoti Shankar**

Music composition & Vocal: **Vidwan Shri Bala Subramanya Sharma**

Mrudangam: **Vidwan Shri Janardhana Rao**

Flute: **Vidwan Shri Rakesh Sudhir**

Violin: **Vidwan Shri Pradesh Acharya**

Rhythm pad & special effects: **Vidwan Shri Vinay Rangadhol**

Narration: **Smt Shashi Ramesh**

**Beautiful, Brave and Controversial.... the heroine of the Mahabharata continues to fascinate....**

A woman who knows her mind, speaks her mind, refuses to be covered by her husbands, asserts her will and admonishes **them when they fail her** -**DRAUPADI** is one of the most popular and controversial heroines of Hindu mythology.

Draupadi, meaning daughter of Drupad, was known by several other names as well... As the princess of the kingdom of Panchal she was known as **Panchali....**

## **Emergence Of Draupadi From The Holy Pyre.....**

For many years Drupad, king of Panchal, had no children. So he performed tapas (rigorous rituals) to have children. From the second offering to the Holy pyre, a full-grown daughter emerged in her youth, whose dazzle blinded the eye she was copper skinned, fiery eyed and had long, black tresses. She was gifted with the fragrance of blue-lotus wafting for miles and hence was called Yojanagandha (she whose fragrance can be felt for miles). She was Draupadi.....

There were few women in Hindu mythology who were aggressive and who spoke their mind in the world of men and Draupadi was one of them.

## **Swayamvara & Marriage To Pancha Pandavas.....**

The palace and the town was decorated for the wedding of the dear princess of Panchal. King Drupad announced a Swayamvara (a ritual in which the princess was allowed to choose her groom from amongst a group of contenders) thinking the one (Arjuna) he saw fit for his daughter had been burnt down to ashes with the rest of his family( when their house of wax was set on fire in a plot to kill them by their cousin).





The Kings and Princes gathered in hundreds, each eager to marry the princess. King Drupad, father of Draupadi arranged a contest. At the center of the hall a mechanical device was erected; on it was placed a revolving object in the shape of a fish. The reflection of this revolving fish could be seen in the water below. A very heavy bow was kept nearby. Anyone who desired the hand of Draupadi in marriage had to lift the huge bow, bend it and tie the bowstring, then, looking at the reflection, he had to take aim with five arrows and bring down the rotating fish. Such a one would be a hero worthy of Draupadi's hand. Many of the assembled kings retreated, as soon as they heard of this contest. The hundreds of princes who had come to marry Draupadi were all beaten.

Upon being introduced to Krishna, Draupadi sees him as a "Guru" and bows to him with respect and devotion.

Pandavas in disguise of Brahmins came to the Swayamvara. They were mocked for being amongst the warriors and wishing a bride instead of seeking alms like that of their clan. Arjuna won Draupadi by piercing the eye of the moving fish on a high pole with his arrow.

The Pandavas and Draupadi returned home from the Swayamvara hall. Arjuna announced to his mother that he had brought home a prize that he had so skilfully won! When Kunti (mother of Pandavas) heard this, she asked them to share whatever they had brought among themselves... without seeing what was won! Keeping their mother's word, they divided Draupadi amongst themselves as if she were an object. She was a victim of circumstances and had no control over the situation and accepted to marry the five men. She was expected to love all her husbands equally, which indeed was and is, beyond comprehension.

### **Indraprastha – The Palace Of Illusions and Rajasuya Yaga.....**

The Pandavas along with their mother Kunti, returned to their kingdom being then ruled by their uncle, Dhritarashtra. The kingdom was then split into two, Indrapastha and Hastinapur, to avoid conflicts between the cousins- Pandavas and Kauravas. The Pandavas made the city of Indrapastha their capital. The palace at Indrapastha was constructed by the architect demon; Mayasura. The palace was heavenly and was replete with all kinds of wonderful illusory architecture.

The Kauravas had no intentions to see the splendour of their cousins yet they attended the Rajasuya Yaga and unfortunately Duryodhana was put to shame. In the new palace he took a pond for a polished floor and fell into the water. Further on he saw the floor shining and thought it was a pond; so he lifted up his clothing that it may not get wet. He heard waves of laughter around and Draupadi was seen laughing with Arjuna and Bheema.

These insulting moments pierced Duryodhana deep within. Nevertheless, because of this insult and the envy within him, Duryodhana decided to humble them and hence proposed to play a game of dice contrived by the cunning uncle and mastermind Shakuni. Dhritarashtra his dad is coaxed to send the invitation.

### **The Pivotal Game Of Dice.....**

Yudhishtira was very fond of gambling (game of dice). But he was no expert. Shakuni, maternal uncle of Kauravas, was a very experienced player who was rolling the dice on their behalf. Yudhishtira went on losing. He offered his chariots, horses and elephants as stakes and lost them; and eventually he lost his kingdom, Indraprastha, as well. Finally he and his four brothers became the slaves of the Kaurava king. He lost Draupadi also in this gamble. The Kauravas having won, ordered that Draupadi be dragged into the court.





When Draupadi heard this news she was dazed. But instead of meekly obeying her husband Yudhishtira, she sent back a query which none could answer. She questioned her husband Yudhishtira, if he had pledged her before or after he had lost himself in the gamble. She argued that if he had pledged himself first, he had no right over her as he was already a slave. She later challenged the game as illegal as she argued that Duryodhana, a Kaurava, had not placed his brothers and wife as a matching stake.

Draupadi (who was having a period) was waiting for her ritual bath when she was summoned to the Court. She declined it as it was inappropriate for her to attend the Royal Court in her state. Duryodhana, angry with Draupadi's behaviour, commands his younger brother Dushyasana to bring her into the court, forcefully if he must. Dushyasana grabbed her by the hair and brought her before the great assembly of the royal court and as ordered, attempted to disrobe her. Draupadi looked at all elders in the court - Dhritarashtra, Bheeshma, Drona, Kripa, Vidura and Gandhari - with her eyes shouting for help. But all elders were silent. The subjects were stunned. Her husbands sat with their heads bowed. Her speech dripped with sarcasm. **The elders whom she ceremoniously saluted, deliberately using the word "duty", had remained silent to do their duty and protect the royal daughter-in-law. She stated "where righteousness and justice did not exist, it ceased to be a court"**

#### **Attempt to Disrobe Draupadi.....**

The wicked Dushyasana began to pull her saree. Draupadi's weeping and wailing would have moved a stone to mercy but Draupadi had to turn to Lord Krishna for help as her husbands bowed their heads in shame. With both hands in salutation she cried to Krishna, and miraculously the more Dushyasana pulled her robe, the more it was on her person. Dushyasana was tired drawing her saree but he could not find the end of it....

Having failed in his efforts to have Draupadi disrobed, Duryodhana patted his thighs and ordered Draupadi to sit on his lap, since she was supposed to obey his orders as she was now a slave to him after her husband, Yudhishtira had lost her in the game of dice. On hearing this, **Draupadi cursed Duryodhana of a death with a broken thigh. Draupadi also took a vow that she would not oil or tie her hair until she could wash her hair with the blood of Dushyasana upon his death and that Bheema, the third Pandava would avenge the insult that she was subjected to...**

#### **Sougandhika Pushpa Harana.....**

During their exile....The Pandavas came to the Narayanasrama forest. They decided to take rest and stay there for a while. One day, the north-east wind wafted a Flower near Draupadi. The sweet scent of the Flower charmed her. Draupadi felt a deep desire to possess that flower known as Sougandhika.

She requested Bheema to get her that flower. She was very insistent. Bheemawas only too pleased to satisfy her least desire. Bheema collected many Sougandhika flowers from the pond and went back to present them to Draupadi, who was anxiously waiting for his return.





### Abduction Of Draupadi By Jayadratha.....

Once when the Pandavas were in exile – Draupadi was left alone in the ashrama as the Pandavas needed to gather holy grass for rituals and bring food. Jayadratha (Duryodhana's brother in law) in spite of learning her identity, went to Draupadi and proposed to marry her. Initially welcoming him as their brother-in-law, Draupadi vehemently refused the proposal. Infuriated, Jayadratha abducted Draupadi and started moving towards his kingdom. The Pandavas returned to their ashrama to find Draupadi missing and learnt about the event that had unfolded by the account of Draupadi's friend. Yudhishtira then ordered Arjuna and Bheema to rescue Draupadi. The defeated Jayadratha was pardoned and not killed, in order to prevent their cousin Dushala from becoming a widow. So, they shaved Jayadratha's head leaving him with just five spots of hair on his head, before setting him free.

### Keechaka Vadha.....

After the twelve years of exile in the forest was over, Pandavas had to spend a year incognito. Draupadi as Sairindhri went to Queen Sudeshna of Virat and begged to be taken as one of her attendants. The queen was more than surprised at the great beauty of Draupadi yet obliged. Keechak was queen Sudeshna's younger brother, and a very strong man who was smitten by Draupadi's beauty. Draupadi warned him against his advances which he ignored and chased her around the Palace to be his queen. The witty Draupadi manipulated Bheema who had assumed the role of a cook in the palace and informed him about the evil advances of Keechaka and requested to bring an end to the ordeal.

Bheema asked Panchali to invite Keechaka to a specified place for a secret meeting at night. Panchali did as told by Bheema. At the specified place, Keechaka found a woman, But instead of the warm embrace, he was suddenly caught in iron grips. He was crushed to death by Bheema before he could realize what was happening.

### Dushyasana's Demise

Draupadi ignites the fire of revenge in the Pandavas by mocking them "that all the brothers whether Kauravas or Pandavas were no different and came from the same bloodline". Pandavas decided to avenge through the famous Kurukshetra War where Lord Krishna is seen taking the side of the Pandava brothers.

Draupadi's vow is eventually fulfilled when she smears her hair with the blood of Dushyasana. In what might come across as a ghastly scene Bheema is seen combing Draupadi's hair with Dushyasana's teeth and adorning it with his intestine post killing him in the war of Kurukshetra fulfilling his vow to avenge her insult.

On the other side of this fiery woman is the compassionate mother who decided to forgive Ashwatthaama who was responsible for the death of her sons (believing them to be the Pandavas). She knew his death would not bring her back her young children and that the end of this Kurukshetra war was indeed not going to be an end of her misery.

**Kshaatra Draupadi – the heroic princess, is One who was firm and with an unbending will. This proud and angry heroine of the Hindu epic Mahabharata has remained an enigmatic woman of substance...**

*Waverley*  
**Pilates**

For booking sessions and appointments  
PHONE: 9883 3473 MOBILE: 0402 666 056

- ❖ Small groups and private sessions available with qualified experienced instructors
- ❖ Specialised programs for each and everyone!
- ❖ Dancers, athletes, sports people, pregnancy and post-natal
- ❖ Skeletal alignment and assessment, Injury and illness rehab, condition management, CORE stability work, toning, stretching and strengthening for all bodies
- ❖ Balance, strength and mobility programs for our older clients



**Waverley Pilates, 1/4 Windsor Ave Mt Waverley VIC 3149**  
WEB: [www.waverleypilates.com.au](http://www.waverleypilates.com.au) EMAIL: [info@waverleypilates.com.au](mailto:info@waverleypilates.com.au)



## Special Mentions



- ❖ RENAISSANCE THEATRE
- ❖ PARTICIPATING ARTISTS AND SCHOOLS
- ❖ SPONSORS
- ❖ CATERERS
- ❖ TECHNICAL SUPPORT - (Daniel Annakis (Lighting) & Anup Mohan (Audio))
- ❖ PHOTOGRAPHY (Vijay Bhaskar Marisetty)
- ❖ PRESS
- ❖ TED'S TROPHIES (Memento)
- ❖ VOLUNTEERS & WELL WISHERS OF ART OF VINYASA
- ❖ ART OF VINYASA FAMILY & FRIENDS OF ART OF VINYASA
- ❖ INVIRTUAL - [WWW.INVIRTUAL.COM.AU](http://WWW.INVIRTUAL.COM.AU) (Poster and Booklet Designing )
- ❖ ALL THE MUSIC/DANCE SCHOOLS & ITS TEACHERS



### **Absolute Financial Services can assist you with the following:**

- First Home Purchase
- Refinance an Existing Loan
- Investment property Purchase
- Construction Loans
- Development Finance
- Business & Commercial Loans
- Personal Finance



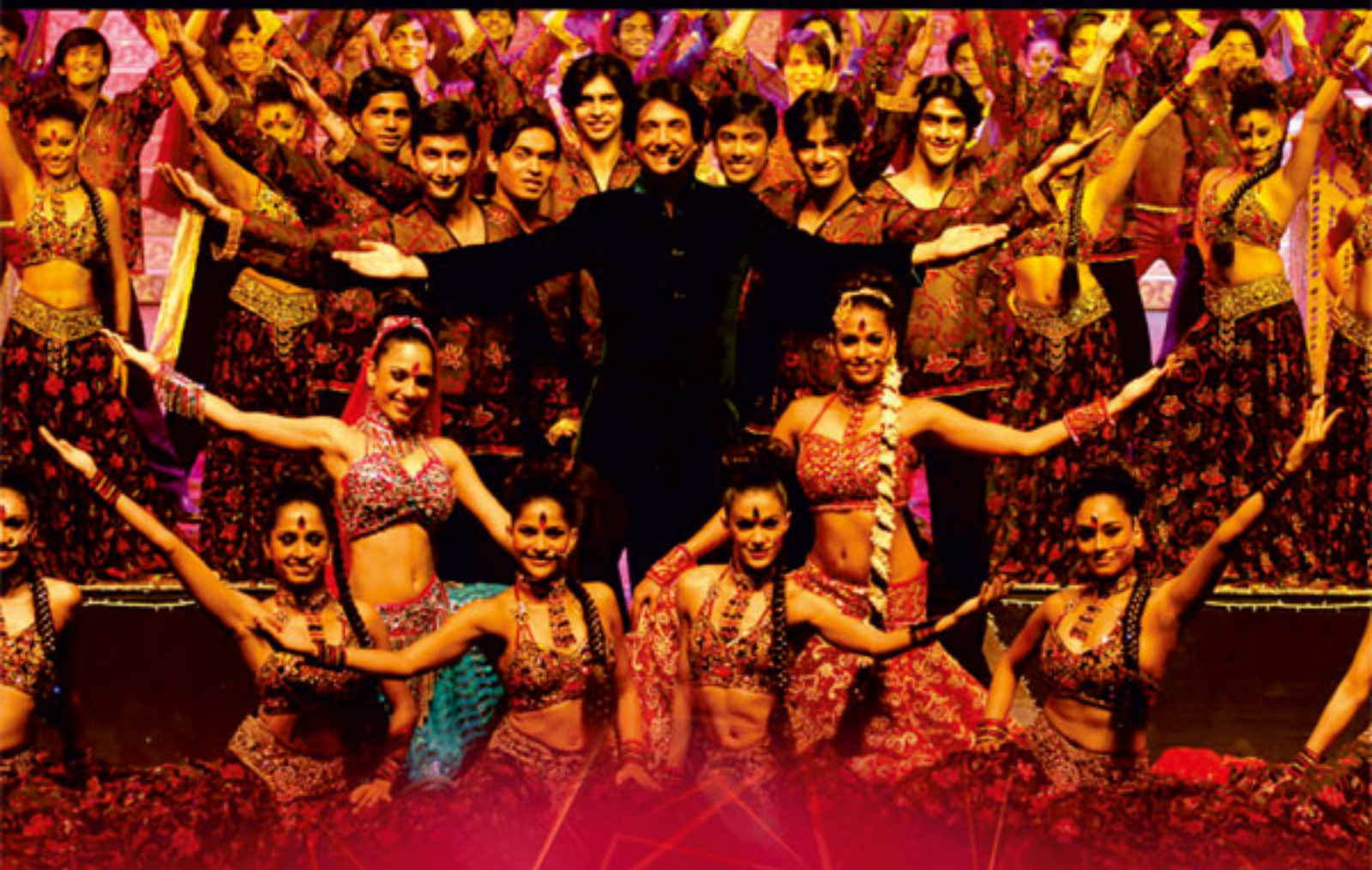
Absolute Financial Services was established in 2001. Our consultants are professionally trained and fully qualified to assist you with your finance application. We offer our customers advice and information on products offered by our lender panel. Currently we are writing loans for over 30 different lenders.

**P** (03) 9888 9292  
**F** (03) 9888 9595  
**M** 0422 008 815  
**E** [npai@rapidloan.com.au](mailto:npai@rapidloan.com.au)  
**W** [www.afshomeloans.com.au](http://www.afshomeloans.com.au)



# SHIAMAK

WORLD'S BIGGEST BOLLYWOOD DANCE ACADEMY  
CLASSES FOR KIDS, PRE TEENS YOUTH AND ADULTS



WE ALSO CATER TO: SCHOOL AND CORPORATE WORKSHOPS, PERSONAL TRAINING FOR WEDDINGS, CORPORATES AND WEDDING EVENTS.

FOR EVENT BOOKINGS & SPECIAL WORKSHOPS  
EMAIL [ADMIN@SHIAMAK.COM.AU](mailto:ADMIN@SHIAMAK.COM.AU)  
[WWW.SHIAMAK.COM.AU](http://WWW.SHIAMAK.COM.AU)  
CALL: 0499 888 115

**VENUES**  
MELBOURNE: GLEN WAVERLEY, CBD,  
POINT COOK, CRANBOURNE  
SYDNEY: PARRAMATTA, QUAKERS HILL,  
CHERRYBROOK, LIVERPOOL  
CANBERRA, BRISBANE

[/SHIAMAKMELBOURNE](https://www.facebook.com/shiamakmelbourne)  
[/SHIAMAKSYDNEY](https://www.facebook.com/shiamaksydney)

[/SHIAMAKCANBERRA](https://www.facebook.com/shiamakcanberra)  
[/SHIAMAKBRISBANE](https://www.facebook.com/shiamakbrisbane)

**SHIAMAK**  
*Have feet. Will dance.*