

CELEBRITY INTERVIEW

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CELEBRITY INTERVIEW

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PREFACE

Celebrity interview is a formal face to face meeting or conversation in which one or more person questions, consult and evaluate the celebrity. An interview is considered to be a media qualitative research. It is a technique used to understand the various experiences and ideologies of the celebrity. This is a means of conversational talk where one can explore the hidden perspectives.

Our group choose the topic 'Celebrity Interview' as it was an opportunity to meet a remarkable human being and learn from them. The celebrity we chose to interview was Kavalam Sreekumar. A very talented and genuine person, he gave us a warm welcome and we were very comfortable to interact with our celebrity, Mr. Sreekumar. He responded to all our queries with genuine interest.

Chapter One

Introduction

Kavalam Sreekumar is a classical musician, Malayalam film singer and music composer from Kerala, India. He is the son of the noted Malayalam poet and dramatist Kavalam Narayana Panicker and J. Saradamani. He was born on 3rd March in the year 1959 in Alleppey in Indian state Kerala. His recitation of Ramayana is also famous. He has also rendered more than 60 famous Malayalam poems. At the tender age of five years Kavalam Sreekumar started receiving his training in Classical Music Vocal (South Indian Music). He has however bagged the honor of being trained under the legendary gurus like Ambalappuzha Sivasankara Panikkar, Trichur Vaidyanathan, Mavelikkara Prabhakara Varma and Ambalappuzha Thulasi. He worked for All India Radio from 1985 to 2007. Later on he received his advanced Carnatic music training under the expert tutelage of illustrious Violinist Sri.B.Sasikumar of All India Radio, Trivandrum.

By his educational Qualification he is a Master degree holder in Commerce from Kerala University. He is married to Smt. Lekshmy, and the couple has two children: S. Krishna Narayanan & Gouri Sreekumar.

Kavalam Sreekumar was such a talented performing artist that he has been conferred the first prize for the consecutive 5 years in Classical Vocal in the University Youth Festival. Kavalam Sreekumar has performed in all most all the Music Concerts all over Kerala, in music Sabha's in Madras and some foreign countries. He has also bagged the honor of visiting Russia and Japan in connection with the festival of India. Apart from that in order to execute he has visited places like London, Paris, Singapore America and

Gulf countries. In November 2004, Kavalam Sreekumar as part of Surya Music Festival visited Europe and Gulf, to perform classical music concerts.

Kavalam Sreekumar possesses a unique style of delivering classical music. Thus, his voice can be attributed as the voice that is enriched with tremendous voice culture, expression and clarity of lyrics. His execution has been characterized as `soulful, clear, authentic and powerful`. He has enriched the depiction of Ramayana, Bhagavatha, Lalitha & Vishnu Sahasra Namam, Soundarya Lahari, Dhyana Slokas etc through his execution. These all have fetched rave reviews and acclamation throughout the world. His performance of Adhyatma Ramayana for one month during July – August is telecast every year in popular Malayalam T.V. channels like Asianet and Amritha. Kavalam Srikumar has also lend his voice for Malayalam films like Agnisakshi, Ashtapadi, Thambu, Ilakkangal, Aalolam, Kanalaattam, Panchajanyam, Madhuchandralekha, Suryan etc. Acknowledging his talent he has been conferred many accolades like Akashvani (All India Radio) Annual Award for the best musical feature produced in the year 1989 & 1990 (“Gurussakshath Param Brahma” on Adi Sankaracharya and “Parayipetta Panthirukulam” – national Integration Feature); Honored by Malliyur Thirumeni, a doyen in the field of Bhagavatha Sappthaham in Kerala and received a title by name “Ramakadha Shukan” from him in the year 1998; He has anchored for 4 years a very popular music programme entitled “Ragolsavam”, based on classical ragas, in the Kairali Channel T.V

Kavalam Sreekumar needs no introduction. He is reputed for his rendering of the Ramayana, in addition to folk music, bhajans and Sopana Sangeetham. Son of eminent theatre personality Kavalam Narayana Panikar, Sreekumar has been working with All India Radio since 1985. Here is Sreekumar in his own words.

Folk music

What is being churned out today in the name of folk music is nothing but a pale shadow of the original. So, the original forms are in real danger of being lost forever. All original works were folk-based. Take the raga Anandabhairavi, Arabhi, or Neelambhari for that matter. Some of these can be discerned in our pulluvan pattu. To teach folk music to future generations, we have to base it on ragas and structure it to know the roots, as was done in the case of Carnatic music. As is the case with Punjabi folk songs, we can include some elements of modernity too. All this requires a lot of money. That will come only if gifted and popular singers take interest in this field.

Training

Sopana Sangeetham has always been there in the family. I used to listen to masters like Njaraletu Rama Poduval and Guruvayur Janardanan, their astapathis, thianis and so on. Indeed, I was fortunate to sing with Njaraletu. I started studying Carnatic music at the age of six. My gurus included Ambalapuzha Sivasankara Panickar (disciple of the famous Ambalapuzha brothers) and Thrissur R. Vaidyanatha Bhagavathar. Later, in Thiruvananthapuram, I began to study under B. Sasikumar, violinist (AIR). Even after 20 years, I am still his student.

'Practice makes a man perfect.' This is Sasikumar sir's belief. Sometimes the class starts in the evening and goes on late into the night.

The rendering of Adhyatma Ramayana during the Malayalam month of Karkidakam gives me a lot of pleasure. It is not mere recitation; the right emotion like sorrow, anger or joy has to be conveyed.

I also enjoyed recording Vishnusahasranamam, Soundaryalahari, Mookambikasahasranamam and Lalithasahasranamam.

Outside Kerala, I have given recitals of Sopana Sangeetham in Bhopal under the auspices of the Kendra Sangeet Natak Akademi. In 2001, at the invitation of the French Government, I participated in the Latitude Festival in Paris. It was sort of an informal gathering and the audience comprised people who enjoyed music. So, instead of remaining unresponsive as it often happens here, they respond to the pieces that we present. That gives us a lot of inspiration. Then, in 2004, as part of the Soorya India Festival, I performed with music director M. Jayachandran in London, Italy, Germany, Switzerland, Bahrain, Muscat, Qatar, Kuwait and Dubai.

Keraleeya Sangeetham

I include Malayalam kirtans in my concerts. But that is not Keraleeya Sangeetham. For Keraleeya Sangeetham, the right instruments like the edakka should be there. Otherwise, the right gamakas as the andholika gamaka will not come forth.

Commitment to music

Dr. Balamuralikrishna, Pandit Jasraj and Pandit Bhimsen Joshi are some of the great singers now. Musicians like Balamuralikrishna are great composers too. Hindustani singers practice rigorously. 'Shruti shudham' – that's what they aim at. They study and practice one raga for 10 to 15 years. Hariharan practices 10 hours a day, Parveen Sultana, for nearly 20 hours. Sadhana releases positive energy.

Awards

- 2012 Kerala Sangeet Natak Academy Award
- 1989 - *Gurusashat Parabrahma* - All India Radio- Annual Award for the best musical feature.
- 1990- *Parayipetta Panthirukulam* - All India Radio- Annual Award for the best musical feature
- Won first prize for consecutive 5 years in Classical Vocal in the University Youth Festival.

Chapter Two

Celebrity Interview

Q1. During the lockdown period you are very different comparing to other artists with lots of beautiful works. Could you tell something about this?

Yes, there was drastic stress and loneliness for everyone because of the covid lockdown. I own a studio in front of my house and it is a great blessing for me. I spend most of the time in my studio composing poems and sharpening my skills. I didn't get bored of the pandemic as I was engaged in my favorite activity and this period helped me a lot to concentrate on my music-related works and I got a lot of time for composing new tunes and to improvise my skill and my children also accompanied me to do my works.

Honestly, we have spent a greater time in that lockdown period and we used that time more creatively and efficiently. I do not compose tunes by stacking for a long time. Some of my students also accompany me. I compose tunes and I sing it to my students and make corrections together.

Q2. How proud are you of being the son of Sri Kavalam Narayana Panicker sir?

I am forever indebted and thankful to God for being born as my father's son. From this you can see that how much I love my father and how proud I am to be born as my father's son.

Q3. Despite the musical tradition, can you tell us about your life so far through it?

Music is my life and legacy that I can confidently pass on to future generations. When I was a kid, I used to hang out with my father's friends who frequently visit my home for music-related things and in brief, I can say that my music career has been started from my earlier childhood itself.

Q4. You 've been confined only to classical music until your college days and later turned to different genres of music, can you give us an idea of this?

My childhood was in Alappuzha. Later I came to Thiruvananthapuram while I was studying in the pre-degree. In early days of my music career, I have a great interest towards Karnatic music and later it spread to all spheres of music thinking not to be confined only to classical music.

Q5. Can you share your memories of your father Sri Kavalam Narayana Panicker Sir for us?

Yesterday an old movie named kummatti was re-assisted and re-telecasted in rest story resolution. While working in the line-up of this movie my father's voice was always there in my ears. During the filming of that movie, I have enjoyed the folk songs of that time like "Karkare karmukil" and most importantly in the old version of this movie my father has dubbed for the main character and it makes me more nostalgic while working on this

movie. Now, this film is available on YouTube. My father was a versatile talented person because of those my father's memories come to me no matter what field I'm working in.

Q6. When you were a student, you were an Integral part of the State School Art Festival stage (kalolsava), Can you share your memories of 71 - 74 Kalolsava with us?

In my childhood at school festivities, I have usually focused and attended Karnatic music later I started singing light music, folk songs etc., at that time I was studying in 9th standard, the people who were in the judging panel were the most respected personalities like Dakshinamoorthi sir, MG Radhakrishnan sir.etc., Nowadays, the school kalolsavas are not good as they used to be.

Q7. Can you share what your college days were like?

The college days were beautiful. SD college and MG college were the colleges that gave me the best memories. Some beautiful days when music and study were all intertwined.

Q8. Why do you say that inspiration from your school days helped you to reach the pinnacle of your music career?

When I was in school, the teachers used to call me and made me sing songs most of the time. They used to praise me a lot by listening to my songs. It was a great recognition for

me. So, the only thing I say when I go to any school as a guest is that teachers need to find the talents of the students and bring them to the forefront. It eliminates their fear and gives them the courage to move forward in their artistic careers tomorrow.

Q9. Who would you be if you were not a musician?

No guessing, because I was not such a big brilliant in my studies. All I know is music. But after M.com I was offered a job in Idanjur Nss. If I had gone, I would have become a teacher.

Q10. Which song / poem / work did your fans most want to hear on your stage?

No matter which stage I go to, whether it is a classical program or other, everybody always asked me to sang the song ‘Aalaayaal Thara Venam Aduthorambalam Venam’. The song was a very old folk song but since now some people believe that it is the song from our family.

Q11. Can you tell me what is your favorite ‘*ragam*’?

I like a lot of *ragam*. But the one I like the most is Revathi and Rechiyapriya. Probably, because I heard Balagopi sir’s songs. So, I like these *ragam*’s more.

Q12. Can you tell me which was the most memorable venue in your music career?

I cannot say that it was an unforgettable venue. Because there was not one but a lot. In the early days I was not satisfied at all. Then I've got everything in common in many many venues. The mic system is a big factor in making a program better.

Q13. Are you successful in bringing both art life and family life together?

The bigger the music the bigger my family is to me. I value both my music and my family. They are two sides of a coin. I find time to spend with my family even in the very tight schedules of my work.

Q14. What was it like working on All India Radio from 1985-2007?

I have enjoyed working with poets since my time at All India Radio (AIR). Doordarshan had a program when selected poems of eminent poets like late O.N.V. Kurup sir, Sugathakumari teacher and Vishnu Narayanan Namboodiri sir, were recited in their presence. I still cherish the joy on their faces as their lines were recited. That is my greatest reward. I remember the indescribable expression on Sugathakumari teacher's face when I recited her famous work 'Rathrimazha'. The time on radio was one of the times I enjoyed the most. People took over me and probably must have been on the radio too. Even though my job was administration, I was most involved in the music program.

Q15. The Karkitaka month of Malayalees isn't complete without your recitation of Ramayana, how did you come up with this unique way of recitation that has attracted so many people?

The rendering of Adhyatma Ramayana during the Malayalam month of Karkidakam gives me a lot of pleasure. It is not a mere recitation, it's the right emotion like sorrow, anger or joy has to be conveyed. Working with my father and reading the Ramayana has helped me with the correct articulation of words, which is important while reading poetry aloud. When I was working in All India Radio, my job was not to sing there, but administration. However, in the early days of my stay there, I decided to recite Ramayana for 5 months. The organizers needed my leadership because I had studied music. To be honest, that was the first time I tried to recite the Ramayana. It was then that, as my father says, I kept my own personal mark on the recitation.

Q16. What do you consider to be the most valuable gift you have ever received in your music career?

The best memory I never forget in my entire music career was the moment that I have received "The Ramakathashukan" award from the hands of Ulliyoor Thirumeni. It was the proudest moment. After receiving this award, I started publishing audio cassette of Ramayana Parayana.

Q17. Can you share with us an unforgettable memory with your guru Sasikumar Sir?

Of all my teachers, still I am indebted to Sasikumar sir. I have learned many things from him and still, those I've learned are very much beneficial to me in building my music career. I was his student a few years before I joined All India Radio. He is very talented in teaching every student according to their tastes and talents. He is the perfect and a great example for the term Guru.

Q18. Can you tell me what's your favourite among your father's dramatic works, which combines both folk culture and folklore?

I cannot help but think one of his favorite creations. My father had a special interest in blending culture and folk customs. He is also a person who works hard for every creation. He has also searched for centuries-old folksongs from tribal communities. Perhaps it is because of this effort that all his works, including his Sanskrit plays, are still remembered today.

Q19. Singer, Lyricist, Music director, among these roles which one you enjoy the most?

It's definitely composing. I often satisfy myself with composing. Most of the time I've been experimenting with new composing in the studio. Especially during the covid period I spent all my time in composing.

Q20. Which songs are your favorite songs among your entire music career?

So, there is nothing in my songs that I like or dislike. When I do something, I only do it when I totally like it. Whether it is composing, singing a song or writing lyrics, I enjoy it to the maximum.

Q21. You have been studying music since the age of 5, can you share your childhood music learning memories?

Studying music as a child was one that brought back fond memories. I spent most of those times with my dad's friends. Born into a family with a musical heritage, I had a passion for music from a very young age. At first classical music was taught to me in my home and after that I started working in many fields of music and All of this was helped by the advice my father gave me.

Q22. Can you share how happy you were when you received the 2012 Sangeetha Nataka Academy Award?

The awards in the past time weren't like our current awards, in old times awards come in search of the most talented persons and everyone works their level best to win such awards. Nowadays award functions are getting more popular and everyone else is supposed to do work to win the award neither hardworking nor keeping any quality in their work.

Q23. In your opinion, as an artist 'What are the characteristics an artist needed'?

From G.Aravindan I have learned how an artist to be. He loves everyone wholeheartedly and never keeps any wrath or jealousy towards anyone. He never maintains evil thoughts and envy to anyone. His personality is as unique as his legendary works. Gentleness in speech and demeanor is something I've learned from him. We should respect everyone and every individual is worthy of respect regardless of their age, class, profession, color, or gender. Respecting and being Respected is an intangible wealth that one possesses. A person who Honors others is very much loved and cared for by all people.

Q24. All your childhood friends are From Alappuzha? Still in touch with childhood friends?

Yes, most of my friends are from kavalam, Alappuzha and I am keeping a strong relationship with my childhood friends. We the pre-degree, B.com, and M.com batchmates conduct annual meet-ups every year. We are keeping a good bond together. We should nourish and keep good and healthy relationships and it aids in improving our mental and social growth. We should always make good friends. "There is no better-looking glass than an old friend"(changathi nannayal kannadi Venda) it's a proverb stating the true benefit of a good friendship. So, value good friendships because they are a lifelong treasure.

Q25. Can you share your childhood memories of Kavalam village in Kuttanad?

I was born in Kavalam village in Kuttanadu, it's a place belonging to Alappuzha District. I was studied in Alappuzha SD college for a year and later shifted to Trivandrum. Whenever I get free time, I come back to my home town. After we shifted to Trivandrum it was my father's elder brother and his family in the tharavadu house and I reside with them on my vacation time. I have a strong mental connection with them. I spend most of the time near Ashtamudi backwaters and I got relaxed on the shores of the lake. I sing songs write poems and do things that make me happier. Recently there was a performance in Kumali and before going to Kumali I stayed in my tharavadu in Kavalam.

Q26. Can you share the joy of being able to bring Abhijnana Shakunthalam drama to the stage through the unique and talented artist Manju Warriar?

It was my father's dream work and was during the last phase of his legendary life and he trained Manju Warriar for Abhijnana Shakuntalam and Manju had already endowed herself with dancing and acting skills, she was well aware of what is required in theatre and my father had to just guide her with the dialogue rendition in Sanskrit and mould her into the character of Shakunthala. The fact that she was an established actor helped her to adapt herself to his concept. Without my father's support and encouragement, it wouldn't have been able to take up the challenge, which is in Sanskrit. It was his wish to bring Abhijnana Shakuntalam to the stage again. After he passed away, we felt that it is on us to fulfill his wish and to stage the play again as he wanted it as our tribute. I can always feel his presence and blessings with us. We are all set to continue his legacy in the theatre and in performing arts and have been producing Sanskrit plays since 1978. It is our privilege that Manju Warriar who is one of the best-loved actors in Malayalam film industry is within our effort to continue with the experiments in theatre and celebration of art that my father has started.

Q27. Could you please tell something about your family?

Wife's name is Lakshmi. I have two children Gauri Sreekumar and Krishna Narayanan. My daughter now lives in the house where we used to live earlier. Most of the time she comes here and spend a lot of time with us. My daughter has a one-year-old baby.

Q28. Is your daughter and son are artistically interested?

My daughter Gowri is a good dancer. Although she studied both classical dance and classical music, she always prefers to dance. She also gained so many prizes in Kerala state kalolsavas and other prominent programs. Narayan also loves music and sang songs nicely.

Q29. Could you share your experience with your masters like Ambalappuzha shivasankara panicker, Thrissur vydyanadan and Mavelikkara prabhakara varma with us?

All 3 of them are my mentors who have always been close to my heart. To be honest, these are the people who brought me to this point. Ambalapuzha sir is a bit strict but he is a very loving person. Not only Ambalapuzha sir but everyone is loving. Sasikumar Sir is also my dearest mentor in my life. Together they made me who I am.

Q30. The friendship between your father Sri Kavalam Narayana Panicker and Dakshina Moorthi Swami is very famous. Can you comment a few words on their friendship?

They have a very good bond between them. If Dakshina moorthi Swami visits a morning, he will leave only the next morning, both of them make new songs within minutes. As

soon as my father writes the song, Swami composes the tune. Both of them very fast when it came to songs. They both always chose topics related to bhakti. I grew up watching them creating songs within minutes, I always thought it was an easy job to write and compose music. But soon I realized that was not the case.

Q31. The first thing that comes to mind when we think about Sreekumar sir's music is the 'karukare karmukil' from kummatti. If you think about it, the song itself is more popular than the movie. Can you please share with us the happiness it brought you to have had the chance to sing such an iconic song in your career?

The song karukare karmukil was directed by M.G Radhakrishnan and written by my father. This song is the one that brought me my fame and popularity and is the biggest song of my career. Also, this song was born from a legendary music partnership.

Q32. When we hear your songs, we are able to do picturization in every line. Everything is connected with nature. Can you explain something about it?

When I wrote songs, my mind was filled with the memories of old Alappuzha. In the past, Alappuzha was a land of many fields and rivers. Later, as part of several development programs all of this beautiful sights and greenery slowly disappears. Duck flocks, coir workers, and streams were the regular sights in my homeland back then. Probably the coolest scenes like this are the basis of not only my songs but also my father's.

Q33. A child who is learning music stops when he sings a playback song. Is cinema really the goal of the current generation?

Yes sometimes I do feel like that. When I go to judge on many realities shows some children are late in recognizing me. On the contrary, if a person sings a song in just one movie, he will be looking for fame and fortune today. One such trend is the reluctance of the new generation children to enter the classical folk realm. In earlier days wherever classical music is performed, I was amazed to see so many people there. But today, things are changed and classical and folk lovers were declining day by day.

Q34. Can you say a word or two about the Sopanam theater troupe?

Sopanam Drama Troupe was the lifeblood of my father. It is his dream and biggest venture.

Q35. Can you share some memories of your mother?

My mother's name is Saradamani. Amidst my father's name and fame, no one has ever asked me about my mother. Everyone needs to know about my father's experiences. My mother is the one who wrote life for my father and for us. If I start talking about her, I'm going to be vocal because we have such a big bond. From the age of 5, my mother wanted me to practice music more than my father. Surely, she is the woman who has been a strong pillar in my life.

Q36. You are a man who has made a fame not only for folk songs and recitating Ramayana, but also in light music. Could you please share your experience or memories of Light music programs that you performed in metropolitan cities like Dubai?

When we for light music programs, the audiences who come there will be the ones who has the taste of light music. Always those who came to listen to my light music programs are always special to me. This was the time of cinema songs and fusion so, that is why I told you that the audience who came to listen light music was special to me. One of my favorites and most loved light music is the song "Khanashyama Sandhyahridayam" sung by Dassetan make hit at All India Radio. It was a regular song in the 80's art festival venues.

Q37. Can you share the latest music with us, sir?

Now I'm not revealing anything about my new work, it will be a suspense for everyone.

Chapter Three

Conclusion

As per the requirement of the course, our group of researchers selected the topic celebrity interview as part of our project work. We got a chance to interview the talented musician and playback singer Kavalam Sreekumar. We had never thought of meeting such a great personality and conversing with him for nearly an hour. It was a bit challenging for us to take a face-to-face interview during the pandemic. But he on hearing our requirements, agreed to give an interview without hesitation. In the midst of his busy schedule, he made time for us and it was convenient for us and we met him at Thiruvananthapuram.

He had to attend a program after interview. In between his busy schedule he gave us time. Waiting for him in the guest room was really a tough time and we once again went through the questions we had prepared to ask him. We gained confidence and courage by consoling ourselves that he was a very calm person and he loves conversing with students. His smiling face gave us a sigh of relief and we became excited. When he started to talk and began the interview with his smiling face it became evident that he was a cool person. On seeing his shining eyes, we were all excited, happy and honored to have met him.

We started the interview by asking about his childhood life and his memories about his father, Kavalam Narayana Panicker. We deliberately chose light questions in the beginning to calm our nerves. We shuffled the questions of interview about his official experiences and the personal experiences. He had his own style of answering

each question. He cooperated with us by answering all the questions in detail without any hesitation.

He shared with us his passion towards music from his childhood days and his memories of his father, the famous artist Sri Kavalam Narayana Panicker sir. He also shared his commitments and relationships with the famous celebrities like Pathmarajan, Bharathan, etc.

The most interesting part of the interview was when he shared his memories of his birthplace Kavalam in Alappuzha district, and his childhood days. He recalled those days and commented that sometimes he really wants to go back to his old days in his village.

He also tells us about his college and school life. He studied both in Alappuzha and Thiruvananthapuram. Memories of SD college at Alappuzha and MG college at Thiruvananthapuram was quite interesting. Then we talked about his unique style of rendering the "Adhyatma Ramayana" during the malayalam month of Karkidakam. He says that he got a lot of pleasure during the time of Karkidaka month, because of the rendering of Adhyatma Ramayanam.

When we asked him about his unique way of rendering adhyatma ramayana he says that he got a lot of pleasure during the month of karkitaka because of this "ramayanaparayanam"

He shared his experience of composing music. According to him he does not compose tunes by stacking for a long time, but shares the tune that comes to his mind to his students. The studio that located in front of his house was a blessing according to him.

He shared about his childhood music learning memories. He has been studying music since the age of 5. Studying music as a child was one that brought back his fond memories. He spent most of those times with his father's friends. He was very proud that he born into a family with a musical heritage. So, he had a passion for music from a very young age. At first classical music was to him in his home and after that he started working in many fields of music and all of this was helped by the advice of his father.

He also shared with us his experience with talented personalities at All India Radio. He recalled those days. According to him, it was the golden period in his life. He was walked as an administrator at All India Radio. But he always maintained a close relationship with all the musical programs that was running on radio during those days.

He tells about his unforgettable memories with his guru Sasikumar sir. He is very indebted to Sasikumar sir than all other teachers. He has learned many things from Sasikumar sir and still those he has learned were very much beneficial to him in building his music career. Sasikumar sir was very talented in teaching and he was the perfect and a great example for the term guru.

Our journey was not easy, as we had to consider our health and his health. We had to be very cautious and had to regard his age, and the pandemic. Any kind of mistake from our path would have spelt danger. We were aware of the intensity of the situation and we took all the safety measures and precautions needed to be taken and made sure every single person who came with us or interacted with him also did this. We

made sure that everyone participating in this was healthy and coming from a safe atmosphere.

At the end of our interview, he sang the famous song ‘Aalaayal Thara Venam’ for us. It was really a memorable experience for us.

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