I gratefully acknowledge my indebtedness to Dr. Mahendra Kumar, professor and chairperson, department of Indian Theatre, Panjab University, Chandigarh, under whose supervision this investigation was conducted. Without his scholarly guidance, perceptive criticism and encouragement, the study would not have gained in depth and intensity. My gratitude is due to his wife, Mrs. Shveta Mahendra for the cooperation given by her in this work.

I owe much to Barry John, Artistic Director, The Barry John Acting Studio, Mumbai (former artistic director of TAG and Imago Acting Studio, Delhi) who provided me with research facilities at all stages of this work, and permitted me to use his library.

Very fondly do I remember the guidance and encouragement of Dr. D.R. Purohit. I would like to thank Roma Purohit and Nitin Singh Makhloga for helping me out with the technical aspect of the work.

I remain much beholden to my wife, Mrs. Jaishree Rawat, who stood by me through thick and thin all alone, and not letting my spirits droop. My son Sujay for his support to my research and daughter Shreewarna must be thanked for letting me do this work uninterrupted.

My parents, family members and friends deserve my heartiest thanks for helping me in this work.

Lastly but not the least my heartily thanks also go to all those not mentioned here but who lovingly rendered their precious and much needed help in many different ways.

Dated
30.12.2008

Suwarn Rawat