

# fridayReview

THE HINDU

## Timeless verses

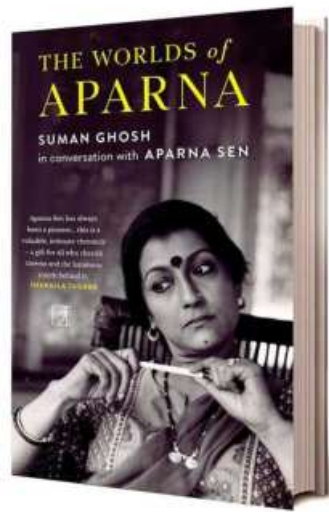
A book on composer Ambujam Krishna reveals the many aspects of her work **p2**

## Remembering Mrs. YGP

Looking at her multifaceted interests on her birth centenary **p2**

## UNDER THE K-POP SPELL

How the annual K-Town festival brings together stars and fans **p4**



Shantanu Datta

Movie lovers will remember her as the playful young girl rummaging under the bed to look for her pet squirrel who has chosen the right moment to slip out and gatecrash a nuptial negotiation. She finds ‘Chorki’ in a matter of moments and darts out, leaving an already nervous family that has laid out a charm offensive for a prospective groom in a state of befuddlement. It is one of several comedic moments in *Samapti* (Conclusion), part of Satyajit Ray’s triptych of Tagore short stories – *Teen Kanya* (Three Daughters). Aparna Sen, nee Dasgupta, was only 14 when she played Mrinmoyee in the short film that pivots humour in the institution of marriage in familiar social settings. The year was 1961.

From playing the heroine in popular Bengali films to holding her own with stalwarts such as Ray and Mrinal Sen, Aparna is one of the legends of Bengali cinema. In between, there’s been theatre, both serious (with Utpal Dutt, no less) and mainstream, activism and a nearly two-decade stint as Editor of *Sananda*, a trailblazing women’s magazine. The next major shift was writing short stories. One modelled on her school principal wrote itself into a screenplay. Nurtured over two years, it was a labour of love that had to be made into a film.

### Enduring portrayals

*36 Chowringhee Lane* was born, placing itself in the central Calcutta neighbourhood to allude to the protagonist’s Anglo-Indian roots but brilliantly suffixing a fictional lane to its title. The film was released in 1981, and *Chowringhee Lane* was so earnestly imagined that it has etched itself into the multi-cultural landscape of the city. A stellar debut, *36 Chowringhee Lane* will remain one of Indian cinema’s most enduring portrayals of the individual, her solitude and parched existence universalised with honesty and empathy.

Aparna has so far directed 16 feature films, including such landmarks as *Paroma*, *Yugant*, *Paromitar Ek Din*, *Mr & Mrs Iyer*, 15



Versatile Aparna Sen. PHOTOS: GETTY IMAGES AND SPECIAL ARRANGEMENT

# Sen, and sensibility

As Aparna Sen turns 80, two new books trace the actor-director’s trailblazing journey in cinema and theatre

*Park Avenue*, *Goynar Baksho*, *Ghawre Bairey Aaj* and, recently, *The Rapist*. She has been able to widen her lens on life with each outing, placing her women in uncharted territory within relationships and politics, allowing them agency and voice. Three National Awards have come her way in addition to the NETPAC Jury Award at the Locarno Film Festival.

Auteur by instinct, Aparna makes sure her films bear her imprint, because she believes her directorial offerings, and not her screen idol status, define her legacy.

At 80, Aparna still sparkles. “I don’t feel my age and people say I don’t look my age. So, I am really not bothered,” she says in filmmaker Suman Ghosh’s commemorative book *The Worlds of Aparna* (Simon & Schuster India), which records his conversations with her, family and friends from the film fraternity. Another timely book, *Aparna Sen: A Life in Cinema* (Rupa) by Devapriya Sanyal, undertakes a deep dive into

her filmography, especially with regard to her female characters. These are women who may start off emotionally vulnerable but by the end of their on-screen journey almost always claim agency for themselves. Read together, these books offer a cogent analysis of Aparna Sen the filmmaker, placing her within the framework of contemporary Indian directors. They shine a light on the person she is: funny, at times irreverent, and offer intimate accounts of her formative years in Calcutta and Santiniketan.

Aparna grew up amid books, music, poetry and films, courtesy her parents Chidananda and Supriya Dasgupta. Their home was a crucible of the arts with poets, writers and cultural icons visiting often. It was but natural for her to imbibe a sense of aesthetics closely associated with the Bengal of the time. Her father and Ray were friends, and together founded the Calcutta Film Society, making them pioneers of the film

society movement in India. There were regular film screenings at home (the works of Ingmar Bergman, Sergei Eisenstein, and more). The first Bengali film she was “allowed” to see was Ray’s *Pather Panchali*, Dasgupta Senior being quite clear that his children needn’t be exposed to the formulaic offerings of commercial cinema so early in life. Yet, she spent around 20 years in that very milieu as an actor.

Aparna is a keen photographer, and a good one at that (the Henri Cartier-Bresson books at home helped), which explains her instinctive understanding of light and camera angles. “Now, we’ll have to take her seriously,” commented Ray when she showed him her black-and-whites. Sadly though, there’ll never be an exhibition of her stills as she has lost most of the negatives (“I am not much of an archivist”).

Who did she go to with the completed script of *36 Chowringhee Lane*? Ray, of course. He liked it. It’s

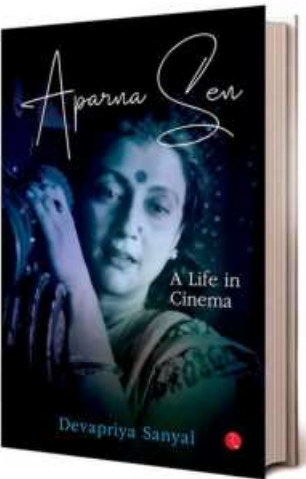
all heart, he said, and put her on to Shashi Kapoor. But, how did Aparna read her script to the Kapoors in Bombay? When did he agree to produce the film? Why did he double Aparna’s directorial fees?

Suman Ghosh’s book is delightfully revelatory. Beginning with the pastel-shades of Ms. Violet Stoneham’s loneliness, Aparna’s ever-widening world view gets reflected in the sheer range of her stories and characters. Meenakshi Iyer rediscovers her humanity while encountering a riotous mob during a bus journey (*Mr and Mrs Iyer*, 2002), homemaker *Paroma* (1985) is able to take responsibility for herself, choosing to return after a torrid affair, as Devapriya explains, “to continue to search for her own identity”; a mother-in-law bonds with her daughter-in-law (*Paromitar Ek Din*, 2000), their friendship

helping each other navigate relationships in a patriarchal family. As for Meethi, disturbed on account of a mental health condition, she ultimately takes charge and simply disappears (*15 Park Avenue*, 2005), a stunning on-screen resolution that left theatre audiences transfixed long after the end credits had rolled.

“It’s my worldview that you must soak up life like a sponge,” believes Aparna, “then, every experience becomes your resource material that you, perhaps, someday may go on to use.” She has lived by that credo, unafraid about where it might lead her. Consider *Ghawre Bairey Aaj* (2019). For this modernist retelling of Tagore’s *Home and the World*, Aparna drew from contemporary reality to arm Bimala, the female protagonist, like she had never been imagined, to reflect the filmmaker’s vehement rejection of the politics of hate sweeping the world today.

Where exactly does Aparna feature among India’s filmmakers? For Shabana Azmi, she’s among the finest we have. “She grew up in a very syncretic atmosphere... and it hurts her as an Indian to redefine that,” she explains. Anjan Dutt believes youngsters will come to regard her films as important a document as her cinematic predecessors. Most of all, critic Samik Bandyopadhyay emphasises, Aparna stands out as she is among the very few filmmakers who remain political. “...Aparna has dared. And her politics lies there... in daring to do what few others are doing.”



## CULTUREBRIEFS



### The Lavani pulse

Aalaap presents ‘Unseen Lavani Untold Stories, Her Stage, his Gaze’ by writer and theatre director Bhushan Korgaonkar and team on November 27, 6.45 p.m. at Gobbelin, Gandhi Nagar, Adyar.

It will be an evening of stories, songs, interactions and a multi-media presentation about Lavani, a genre of popular music and dance form from Maharashtra. It also explores the Lavani artists’ matriarchal traditions. Bhushan has been working with Lavani artistes since 2002. This has led him to write Lavani and other songs for music videos.

### Melange of arts

Carnatic musician Anugrah Lakshmanan’s Minna Minni (an organisation that works with classical arts) presents *Mélange* fest, at The Medai, Alwarpet, from November 21 to 23, 6 p.m. The event will feature Bharatanatyam, Carnatic music, theatre and visual art presentations by both established and up-and-coming artistes. Day one (Nov. 21) begins with ‘Love For laya: Appreciating The Thani Avartanam’ with ghatam S. Karthick and Sarvesh Kartick; and followed by Reshika Sivakumar’s Bharatanatyam and T.K.V. Ramanujacharyulu’s violin solo recital.

November 22 features ‘Nunmai - Where Small Things Matter’ by Karuna Sagari; Carnatic vocal by Nanditha Ravi with Chidambaram Badrinath and B. Sivaraman; and ‘Nin Mugam Kanden’, a poignant one-woman act performed by Preethi Bharadwaj.

The concluding day will showcase a Carnatic vocal concert by S. Adithyanarayanan with Haritha Narayanan and S. Kavichelvan; ‘Natyam-Myriad hues’ by Urmila Sathyanarayanan, and ‘The Moving Picture’, an animation story by Chetan Sharma. Tickets on tikkl.



### Celebrating Dikshitar

As part of the 250th birth anniversary celebrations of Muthuswami Dikshitar an event will be held at Dikshitar Mandapam, Ettayapuram, on November 25 and 26, between 9 a.m. and 5 p.m. A total of 12 concerts will be performed, each spanning 45 minutes, on both days.

It is organised by Sri Parthasarathy Swami Sabha, in association with Nadhajiyothei Muthuswamy Dikshitar Memorial Committee, Ettayapuram, Narada Gana Sabha, Brahma Gana Sabha, Kartik Fine Arts, and Shanmukhananda Sangeetha Sabha, New Delhi.

The performances on November 25 are by Carnatica Brothers; Shertalai Renganatha Sharma, Swetaranayam Sisters; R. Suryaprakash; Vasudha Ravi; Mohana Sharma; Akshay Padmanabhan; Venkat Nagarajan; Vivek Sadasivam; Shruthi Bhat; Vivek Moozhikulam; Dhanya Dinesh Rudrapatna; Anirudh Subramaniam; Bharadwaj Subramaniam and Prithvi Harish.

The November 26 line-up is as follows: Vidya Kalyanaraman, G. Ravikiran, B. Suchitra Balasubramanian (harikatha), Madurai Sivaganesh, Sunil Gargyan, Aditya Madhavan, Shruthi Shankar Kumar, Padmasree Srinivasan, Veena Venkatramani, Preethi Sethuraman, Archana and Samanvi.





P. Srihari

The compositions of Ambujam Krishna (1917-1989) are outpourings of profound devotion and evocative poetry. With an estimated oeuvre of over 600 songs, primarily in Tamil, and also in Telugu, Kannada, Malayalam, Hindi and Sanskrit, she has, to her credit, songs in Manipravalam too, a literary genre characterised by a medley of languages within a single composition. Marked by simplicity, Ambujam Krishna's songs are typically heartfelt pleadings to the Almighty for succour, drawn appropriately from the epics and puranas. This foundation, combined with her nuanced understanding of multiple cultures and idioms, gave her an exemplary composing acumen. Her innate sense for how lyrics would blend with melody ensured they were perfectly suited for being rendered as kritis.

Enduring appeal

Over decades, Ambujam Krishna's lyrics have attracted renowned musicians and scholars such as V.V. Sadagopan, Musiri Subramania Iyer, Semmangudi Srinivasa Iyer, S. Ramanathan, T.N. Seshagopalan, K.C. Thyagarajan, K.R. Kedarathan, Madurai N. Krishnan, Ananthalakshmi Sadagopan, R. Vedavalli, Charumathi Ramachandran and R.K. Shriramkumar, who have set her words to music. That this process of musical interpretation continues even today, 36 years after her passing, serves as a testament to the enduring appeal of her lyrics. The family of Ambujam Krishna organised an exclusive vocal recital of her



A musical ode Sikkil Gurucharan with V. Sanjeev (violin); N.C. Bharadwaj (mridangam) and S. Krishna (ghatam); and the book cover (below). PHOTOS: B. VELANKANNI RAJ AND SPECIAL ARRANGEMENT

Bhavapriya, posing a poignant inquiry (How will you cross the ocean of worldly existence, O mind?). Gurucharan's raga essay and the song rendition were perfectly in tune with the mood. He then presented 'Sadguru neeve', a Telugu composition in Amrutavahini set to Desadi tala, penned as a homage to Tyagaraja. Bilahari, the main raga of the evening, was rendered in all its splendour by Gurucharan, and was well complemented by violinist Sanjeev. The song 'Inru pol irundhida' is a profound statement of contentment – a prayer to Rama for eternal status quo. A flowing niraval and sparkling swara passages at the pallavi ensued. The percussion duo of Bharadwaj and Krishna excelled in the two-kalai Adi tala tani avartanam, weaving energetic rhythmic patterns. Gurucharan then offered a bhava-laden rendition of the Malayalam piece 'Innu kandu unnikrishnanai' in Valaji. The next song was 'Piravi payan peralaam', an internal monologue, set in a lilting Khamas. A bhajan in raga Gaavati 'Maiyaa mori' and the mangalam 'Karumugil vannanukku' in Madhyamavati drew the concert to a close. It was a top-drawer performance by Gurucharan, who placed the composer before self. Yet, one cannot help but feel that, considering the significant contribution Ambujam Krishna has made to Carnatic music, her creations remain vastly under-represented in mainstream concerts even in Tamil Nadu.

# Composer's special

Sikkil Gurucharan highlighted the many facets of Ambujam Krishna's kritis that make them timeless

compositions by Sikkil Gurucharan at The Music Academy on the occasion of the release of her biography *Devotion Through Song*, authored by well-known historian V. Sriram. The concert proved to be a memorable journey through the distinguished composer's works, with Gurucharan's rendition illuminating the many facets of her kritis. His clear enunciation of the songs brought out their lyrical excellence, and his judicious approach – limiting the

manodharma aspect to the bare essentials – enabled him to present as many as 10 songs. The repertoire featured six kritis in Tamil, and one each in Telugu, Malayalam, Hindi and Manipravalam. The accompaniment of V. Sanjeev (violin), N.C. Bharadwaj (mridangam) and S. Krishna (ghatam) provided perfect synergy. That Gurucharan showcased Ambujam Krishna's lesser-known compositions even in ragas such as Karnaranjani and Bilahari, in

which 'Om namo narayana' and 'Kaanbadheppodhu' are popular, was a pointer to his diligence and sense of occasion. An evocative Karnaranjani Gurucharan commenced the recital with the famous shloka 'Yaakundendu tusharahara dhavala' in Mayamalavagowla serving as a prelude to 'Sangeeta devate saraswathi', a salutation to the 'Goddess of Music' in the same raga. The charanam portrays the deity's form and attributes, extolling

her as the bestower of the 64 kalas. The short, nuanced swarakapana at the pallavi line further enhanced this invocation. After outlining the raga Karnaranjani, Gurucharan rendered 'Vandhadaindhen sri rama ramayya', revealing its emotive core – a soulful plea for refuge at Rama's feet. Following a succinct Devagandhari alapana, the recital's standout feature unfolded – 'Maathaada bekayya', a Manipravalam composition on Rama set to Misra Chapu. The lyrics featured Kannada, Tamil, Telugu and Sanskrit – the subtle shifts in language and the alliterations made it a linguistic delight. Gurucharan navigated this complex tapestry with aplomb. The concluding line of the charanam, comprising all the four languages, delivered the thematic crux of the composition. The author here serves a potent reminder to the Lord: 'Adutha arakkanukku abhayamichina neevu ahamasmi ini anjabedaa' (You gave refuge to the demon (Vibhishana) who surrendered

unto You, saying 'I'm here, fear not henceforth'). With this, she implicitly slips in her own claim for divine protection. This was followed by the reflective 'Eppadi bhavakkarai serndhiduvaay, maname?' in



That this process of musical interpretation continues even today. 36 years after her passing, serves as a testament to the enduring appeal of her lyrics.

# Culture connoisseur

In her centenary year, remembering Rajalakshmi Parthasarathy, who was not just a visionary educationist but also an ardent promoter of art

Suganthy Krishnamachari

Rajalakshmi Parthasarathy or Mrs. YGP, as she was popularly known, was an educationist who understood the importance of culture. She believed culture was part of education, a reason why she set up Bharat Kalachar, inside her popular school Padma Seshadri Bala Bhavan, T. Nagar. It doubled-up as a performance space all through the year, especially during Margazhi, featuring not just music and dance performances but also theatre. She nurtured young and promising artists. She was also a great rasika and till almost the end of her life, she could be seen seated in the front row, enjoying performances not just at Bharat Kalachar but at other venues too. Mrs. YGP, whose centenary is being celebrated, was Rajamma to those close to her. Veteran actor ARS, popular on stage and in cinema, has many anecdotes to share. "When I became a part of the drama troupe United Amateur Artists (UAA) in 1963, their script writer Pattu, who had delivered many hits, had just left. Y.G. Parthasarathy was shaken. But, it was Rajamma who gave him the courage to move on. She said that UAA was not dependent on any individual. She was YGP's counsellor many a time. For instance, we had already started rehearsing the first half of the play *Padma Vyuham*, when Moulisaid he needed more time to complete the play. But YGP said he wouldn't ask for a postponement as he had already booked the performance dates. So, I sought Rajamma's help. She told YGP that the reputation of the group was because of the quality of their plays, and that postponing



an inauguration would do less harm than a poorly-done play. The end result was a huge success." Mrs. YGP was known to be present for most rehearsals. "She never hesitated to compliment or criticise an actor. We would turn up for rehearsals at least an hour before time, because her exchanges with writer Cho (Ramaswamy) were quite interesting. The topics they argued about ranged from politics and personalities to cinema, theatre and religion. Cho and Jayalalthaa were her favourites," adds ARS. Actress Lakshmi remembers a different facet of Mrs. YGP. "I was only 14 when Rajamma asked me to help with actors' make-up. She had a great dress sense, and never tolerated shoddy dressing. I once wore a new saree for the play *Kannan*

*Vandaan*. But, at the end of the first scene, Rajamma asked me to change the saree, because the ends had not been hemmed," she recalls. "When YGP passed away, I was in Udupi for a shoot. Rajamma called to convey the news. When I began to cry, she said, 'He lived a full life. Don't cry and disturb the soul which is on a peaceful journey.'" As the founder of the Padma Seshadri group of institutions, Mrs YGP had a devout student following. Actor Lakshmi remembers a Rotary Club meeting when the invitees, all highly placed professionals in their 50s, rose respectfully when 'Rajamma' entered. Venkat, who wrote many plays for UAA, recalls how Rajamma had the knack of explaining things in an easy-to-understand manner. "When I was writing *Ragasiyam Parama Ragasiyam*, I told

Rajamma that I meditated for half-an-hour every day, although I couldn't understand its purpose. She said: 'A man runs every day for health reasons. He might not think there's any other practical purpose served. But, what if a thief stole something from his house one day, and he had to chase him? That's when his daily practice of running will come in useful. In the same way, meditation will build your spiritual strength, and when you face a crisis, you will be able to deal with it.' My experience has shown me that she was right," adds Venkat. As a patron of the arts, Mrs YGP was known for her ability to encourage all. Dancer and guru Chitra Visweswaran says: "A word of appreciation from Mrs YGP meant a lot to artistes. Despite her stature, she was never intimidating."

Inspiring Mrs. YGP with dancer Vyjayantimala; with the former Governor of Telangana and Andhra Pradesh ESL Narasimhan at the presentation of 'Viswa Kala Bharathi' title to Carnatic musician Aruna Sairam in 2010. PHOTOS: THE HINDU ARCHIVES



## Celebrating a visionary

Bharat Kalachar, in association with Vels Institutions, ABBAS, Roshini and TomMediaas, has organised a special line-up on November 26 to commemorate the birth centenary of Mrs. YGP. The event (only for invitees), which begins with B. Kannan's invocation, will feature dance performances by the students of Padma Subrahmanyam, Sheela Unnikrishnan, Chitra Visweswaran, Sudharani Raghupathy, Priya Murle and Satyajit Dhnanjayana and Priyadarsini Govind's solo recital. Each performance spans not more than six minutes. 'Music Unplugged' session will feature performances by Kalpana Ragavendar, Madhuvanthi, Ritvik and Sudha Mahendra, who will be joined by Y.Gee. Mahendra. For theatre buffs, UAA and Y.Gee. Mahendra will present a scene from their iconic play *RAGASYAM PARAMA RAGASYAM* while Madhuvanthi and TomMediaas will present a scene from *Perumale 1*. These scenes were the favourites of Mrs. YGP. The evening also includes a short AV presentation, prepared by S.B. Kanthan. Actor Rajinikanth will be the chief guest. Dancer-scholar Padma Subrahmanyam, Isari K. Ganesh, GJR Krishnan, Nithyasree and ARS will share their memories of Mrs YGP. Veteran dancer Vyjayantimala will be honoured with the 'Dr Mrs YGP Award of Cultural Excellence' (instituted in the name of Late Kalyani Venkatraman by Ravi Venkatraman) on the occasion. Three close associates of Mrs YGP will also be honoured.

# Adding tunes to Thirukkural



Lydian Nadhaswaram and Amirthavarshini Nadhaswaram.

The Thirukkural 1330: Musical Ethos', by siblings Lydian Nadhaswaram and Amirthavarshini Nadhaswaram, featuring more than a thousand singers from across the world, was released in September. The seeds of the project were sown a decade ago, when Amirthavarshini was 12 and Lydian, nine, but the actual work began only in September 2023. All the 1,330 *kurals* (Tamil couplets) have been presented as a single work that runs for 22 hours, covering over 200 styles and genres, including Western classical, Carnatic, Hindustani, Jazz, Blues, Symphonic, Acapella, Indian fusion, Pop, Rap and Electronic. The age of the singers ranged from three to 94. Each verse is presented with its meaning and a succinct Tamil synopsis written by Shakthivaasan. The goal of the project is that the Thirukkural and its in-depth meaning can be enjoyed and understood through music. Multi-instrumentalist Lydian achieved global popularity at the age of 13 when he won the American competition - The World's Best- and later performed on 'The Ellen DeGeneres Show'. For this project, Lydian played, recorded, sound-mixed, and mastered all the verses, set to music by Amirthavarshini, who is also a flautist and singer. The team is also putting together 1330 lyrical videos, with English renditions and subtitles, so that audiences the world over can connect with Thiruvalluvar.



# மதுரை அழகர் கோவில் அருகே பொய்கைக்கரைபட்டியில் ஸ்ரீ மகா பெரியவா கோவில் திருப்பணியில் பக்தர்களும் பங்கேற்கலாம்

மதுரை அழகர் கோவில் அருகே பொய்கை கரைப்பட்டியில் கட்டப்பட்டு வரும் ஸ்ரீ மகா பெரியவா திருக்கோவில் பணிக்கு பக்தர்கள் தங்கள் பங்களிப்பினை வழங்கலாம் என்று மதுரை அனுஷத்தின் அனுக்கிரகம் டிரஸ்ட் நிறுவனர் நெல்லை பாலு தெரிவித்துள்ளார்.

இது குறித்து அவர் வெளியிட்டுள்ள அறிக்கையில் கூறியிருப்பதாவது.

தமிழ்நாட்டில் மதுரையைத் தவிர்த்து விட்டு, புண்ணியத் திருத்தலங்களைப் பட்டியலிட இயலாது. மகாவிஷ்ணு நம் உள்ளங்களைக் கொள்ளை கொள்ளும் 'கள்ளழகனாகக் குடி கொண்டிருக்கும் 108 திருப்பதிகளில் ஒன்று கள்ளழகர் திருக்கோயில். அக்கோயிலுக்கான தெப்பக்குளம் அமைந்துள்ள எழில் மிகுந்த 'பொய்கை கரைப்பட்டி'யில், கள்ளழகர் மலை அடிவாரத்தில் 'ஜகத்குரு' காஞ்சி ஸ்ரீ மகா பெரியவருக்கு பெரிய தனிக்கோயில் ஒன்றைக் கட்டுகிறது 'அனுஷத்தின் அனுக்கிரகம்' டிரஸ்ட்.

இதுகுறித்துப் பேசிய அதன் நிறுவனர் நெல்லை பாலு, 'மகா பெரியவா என பக்தர்களால் அழைக்கப்படும் காஞ்சி ஸ்ரீசுந்திர சேகரேந்திர சரஸ்வதி ஸ்வாமிகளுக்கு, 'காஞ்சி பெரியவர் கிருஹம்' (இல்லம் வடிவில் கோயில்) மதுரை எஸ்.எஸ்.காலனியில் அமைந்துள்ளது. கடந்த 5 ஆண்டுகளாக வாரந்தோறும் வியாழக்கிழமை அன்று குருபூஜை வைபவமும், 165 மாதங்களாக அனுஷம் வைபவமும் மிகச் சிறப்பாக நடந்து வருகிறது. காஞ்சி ஸ்ரீ மகா பெரியவர் பயன்படுத்திய பாதுகையும் இங்கே உள்ளது. மேற்கண்ட நாளில் நாள்களில் காஞ்சிப்பெரியவரின் விக்கிரகம் மற்றும் பாதுகைக்கு சிறப்பு அபிஷேக பூஜைகள் நடைபெறுகிறது.

**நன்கொடைகளை அனுப்ப**

   **94426 30815**

Cheque, M.O. மூலமாகவும் பணம் அனுப்பலாம்

மக்கள் பணியில்... **Rtn. நெல்லை பாலு,**

நிறுவனர், அனுஷத்தின் அனுக்கிரகம்

G-102, சாந்தி சதன் குடியிருப்பு, கோச்சடை, மதுரை - 625016. செல் : 9442630815



**ஒரு லட்சம் ரூபாய் மற்றும் அதற்கு மேல் வழங்குவோரின் பெயர்கள் மஹாபெரியவா கோயில் கல்வெட்டில் பொறிக்கப்பட உள்ளன. மேலும் விவரங்களுக்கு 94426 30815 என்ற ஜிபி எண்ணில் தொடர்பு கொண்டு கட்டிட திருப்பணிக்கு பணம் அனுப்பலாம்.**



மதுரை அழகர்கோவில் அருகே பொய்கைகரைப்பட்டியில் அமைய இருக்கும் ஸ்ரீ மஹாபெரியவா கோவில் கட்டுமான பணி தொடக்க விழாவில் மதுரை ராமகிருஷ்ணமடம் தலைவர் சுவாமி நித்ய தீபானந்தா குத்து விளக்கேற்றி தொடங்கி வைத்தார். அருகில் இடமிருந்து ஜெயபாரத் ஹோம்ஸ் நிர்வாக இயக்குனர் ஜெயக்குமார், தமிழ்நாடு சட்டமன்ற எதிர்க்கட்சி துணைத் தலைவர் ஆர்.பி. உதயகுமார், அனுஷத்தின் அனுக்கிரகம் நிறுவனர் நெல்லை பாலு, வழக்கறிஞர் புதூர் ராமகிருஷ்ணன், நந்தினி ரியல் எஸ்டேட் அதிபர் எம்.ஆர். பிரபு ஆகியோர் உள்ளனர்.



மதுரை அழகர் கோவில் அருகே பொய்கைகரைப்பட்டியில் காஞ்சி ஸ்ரீ மகா பெரியவா கோவில் கட்டுமான பணிகளை மங்கையர்க்கரசி மில்ஸ் சேர்மன் பாகனேரி மு. கண்ணப்ப செட்டியார் குத்துவிளக்கேற்றி தொடங்கி வைத்த போது எடுத்த படம். அருகில் இடம் இருந்து தமிழ்நாடு பிராமண சமাজம் மாவட்ட தலைவர் ரவி, மகா பெரியவா குருப் சேர்மன் கார்த்திகேயன், ஸ்ரீராமன், அனுஷத்தின் அனுக்கிரகம் நிறுவனர் நெல்லை பாலு, நந்தினி ரியல் எஸ்டேட் நிர்வாக இயக்குனர் எம்.ஆர். பிரபு, ஆடிட்டர் சேது மாதவா, ரோட்டரி மண்டல ஒருங்கிணைப்பாளர் ரமேஷ் ஆகியோர் உள்ளனர்.

**Account Details:**

**MADURAIYIN ATCHAYA PAATHIRAM TRUST**

Canara Bank

Madurai West Avani Moola St.

**A/c No.110031396472**

IFSC Code : CNRB0001010

MICR Code : 625015006

(தாங்கள் அளிக்கும் நன்கொடைகளுக்கு 8G வரி விலக்குண்டு.)



## கீரஹ பெயர்ச்சிகளால் உண்டாகும் தோஷங்கள் விலக, பித்ரு சாபம் நீங்க.. தினமும் ஒருவருக்கு அன்னதானம் செய்து உங்களின் ஏழேழு தலைமுறைக்கும் புண்ணியம் சேர்க்க வேண்டுகோள்.!



உங்களுக்கு 'தினமும் யாருக்கேனும் அன்னதானம் செய்யலாம்!' என்ற எண்ணம் இருக்கும். ஆனால், அதை எப்படி செய்வது? எனத் தெரியாமலோ, வேலை & சூழல் காரணமாக செய்ய இயலாமலோ இருக்கலாம். தனக்கான உணவுத் தேவையைக் சவப் பூர்த்தி செய்ய இயலாதோர் இன்றும் இருக்கிறார்கள். அவர்களுக்கு உதவும் அற்புத வாய்ப்பை கருணையான இறைவன் நமக்கு அருளி இருக்கிறான்.

பசியிணி ஆற்றுவதால் **பித்ருக்களுக்கு திதி கொடுத்த புண்ணியம் கிடைக்கும். முன்னோர் சாபம், கீரஹ பெயர்ச்சிகளால் தோஷம் இருந்தாலும் நிவர்த்தி** ஆகும் என்பர் சான்றோர். (24-7-2025 அன்று ஆடி அமாவாசை)

**'365 நாளுக்கு ஒரு நன்கொடையாளர்'**

என்ற வீதத்தில் உங்களின் உதவியை எதிர்நோக்கிக் காத்திருக்கிறோம். இதில், பங்கேற்று தினமும் ஒருவருக்கு ஆகும் செலவான,

**ரூ.40 வீதம் ஆண்டுக்கு ரூ.14,600 (ரூ.40 X 365 நாட்கள்)**

கொடுத்து பங்கேற்கலாம்.



இப்பணியை கடந்த 4 ஆண்டுகளாகத் தொடர்ச்சியாகச் செய்து வரும், 'மதுரையின் அட்சய பாத்திரத்தோடு' இணைந்து, இல்லாதோருக்கு உணவு வழங்குங்கள். உணவு சமைத்து, அதனை டப்பாக்களில் அடைத்து, அவர்களது இருப்பிடம் கொண்டு சேர்க்கும் வரை,

**ஒரு நாளுக்கு ஒருவருக்கு மதிய உணவுக்கான செலவு ரூ.40 ஆகிறது. தினமும் 300 பேருக்கு உணவு வழங்கப்படுகிறது.**

கருணை உள்ளம் கொண்ட கொடையாளர்களின் உதவியோடு மட்டுமே இது சாத்தியமாகிறது! எல்லோரும் இதில் பங்களிப்பு செய்திட நல் வாய்ப்பாக,



தினமும் எவ்வளவு செலவு செய்கிறோம். ஒரு ஆண்டை கணக்கிட்டால் இது ரூ.14,600 செலவு! மேற்கண்டபடி தர இயலாவிட்டால் தாங்கள் விரும்பியபடி, வசதிக்கு ஏற்பவும் உதவலாம்!

இந்த நல்வாய்ப்பைப் பயன்படுத்தி, தங்களது சந்ததிகளை விருந்தி பெற செய்வதோடு, முன்னோர் பாவங்கள் ஏதேனும் இருந்தாலும் நிவர்த்தி பெற்று புண்ணியம் பிறடி கொள்ளுங்கள்!

**அன்னதானம் செய்யும் வாய்ப்பு எல்லோருக்கும் கிடைக்காது! இதை இறைவன் கொடுத்த நல்வாய்ப்பாகக் கருதி, பயன்படுத்திக் கொள்ள அன்போடு வேண்டுகிறோம்.!**



Rtn. நெல்லை பாலு, நிறுவனர், மதுரையின் அட்சயப் பாத்திரம், G-102, சாந்தி சதன் குடியிருப்பு, கோச்சடை, மதுரை - 625016.

**9442630815**

**Account Details:**

**MADURAIYIN ATCHAYA PAATHIRAM TRUST**

Canara Bank

Madurai West Avani Moola St.

**A/c No.110031396472**

IFSC Code : CNRB0001010

MICR Code : 625015006

(தாங்கள் அளிக்கும் நன்கொடைகளுக்கு 8G வரி விலக்குண்டு.)





**High on energy** (Clockwise from right) Fans watching a performance; Super Junior D&E, Tamein and ONEWE during their concert. PHOTOS: SPECIAL ARRANGEMENT



inviting attention rather than demanding it. The audience didn't need warming up; they leaned in instantly.

**Shared performance**  
Bang Yedam followed, shifting the mood without breaking the rhythm. His voice carried sincerity without being sentimental, making 'We Good' and 'Only One' feel close even in a large stadium. His performance felt shared rather than projected – as though he was singing with the room, not to it.  
ONEWE expanded the space entirely. A live-band on a K-pop festival stage changes the air – the guitars add resonance, and the percussion draws in the crowd. Their arrangements built gradually, widening the emotional range of the night. ONEWE reminded the audience that Korean music has never been a single genre.

**The festival's intent**  
That sense of progression was deliberate. As Shital Sikarwar, CEO and Founder of TANI Events and Entertainment, said, "From the very beginning, K'Town has stood for one belief, India deserves world-class K-pop experiences, not just concerts. India is no longer an emerging K-pop audience, but is becoming an essential Asian tour market with a young population, rising disposable income, and a culture built on music and fandom."

On how the line-up was constructed, she explained, "Our curation philosophy was simple: Honour the icons. Elevate the future. Deliver a line-up that tells a story and not just a schedule."  
K-pop in India grew through personal exchanges: links shared among friends, choreography practiced in classrooms, lyrics learned before language. So, when artists such as Jackson Wang, BamBam, EXO's Chen, Xiumin and Suho, The Rose, Eric Nam, Hyolyn and B.I. came out to perform here in recent years, it felt like something long present had finally become visible. K'Town 3.0 existed in that same space.

Rachel Rhine

There was a sense of comforting familiarity at K-Town 3.0, featuring Taemin, Super Junior D&E, ONEWE, Bang Yedam and JEY. The audience, a mix of GenZ and millennials, knew why it had gathered. After all, this was the music they discussed on school corridors, in college canteens, and during late-night phone calls. It lived in their playlist and scented the quieter parts of growing up.  
Launched two years ago to celebrate the global rise of Korean culture (Hallyu), K-Town festival lets fans immerse themselves in everything Korean. From electrifying K-pop performances to vibrant cultural showcases including authentic food, beauty pop-ups, and interactive activities, it brings the spirit of Seoul straight to Mumbai.  
What makes K-pop a global sensation is its combination of powerful vocals, high-energy choreography, vibrant visuals and slick performances. But more importantly, K-pop thrives on a deep, emotional bond with the fans, who actively promote and support their favourite idols through social media and organised events, fostering a sense of community. Also, K-pop's ability to break language barriers through universal



themes and its blend of Western and Korean influences makes it accessible and adaptable.  
This year's line-up of artistes were performing in India for the first time, but it didn't feel like an introduction. Taemin's performance lived up to the heightened expectation.  
**Taemin's language**  
Debuting with SHINee in 2008 at just 14, for many, Taemin was the introduction to a sound and sensibility unlike any other. No one minded the buffering screens and low-resolution uploads.  
On stage in Mumbai, Taemin spoke the language he has perfected over the past 15 years – movement

# Caught in the K-wave

## K-Town 3.0 reflected the popularity of K-pop in India built through sustained listening and fan presence

before voice, poise before power. 'Move' drew an instant response – for, the audience had made every beat and breath theirs years ago.  
'Criminal' gathered cheers, 'Guilty', 'Advice', 'Deja Vu', and 'Sexy in the Air' followed, each deepening the spell.  
The most intimate moment, however, came when the crowd called out, "We've been here since 2008!", Taemin smiled and sang the chorus of 'Replay' – SHINee's debut song – a few unadorned lines, steady and unforced. It landed not only as a throwback, but as an acknowledgement of their shared history.  
Speaking later, Taemin said, "It's my first time in India and I am both

thankful and sorry, because a lot of people were waiting for me."  
**Legacy and super Junior-D&E**  
If Taemin's set traced how people grew alongside this music, Super Junior-D&E's performance brought a sense of continuity rooted in legacy. Donghae and Eunhyuk – the long-running subunit of Super Junior, one of the most influential second-generation K-pop groups – represented the sound that shaped the early global wave.  
'Growing Pains' marked the emotional centre of their set of seven songs. The song is dramatic in its rise and release, the kind of



**Universal sounds** (From left) Members of the Sai Symphony Orchestra; and Dimitris Lambrianos with Madhusudan Sai. PHOTOS: SPECIAL ARRANGEMENT

S.B. Vijaya Mary

When 450 musicians from 40 countries come together on one stage, the result is bound to be extraordinary.  
The 'One World One Family Concert', an initiative of the One World One Family Mission, is uniting global voices and instruments on November 23 at Sathya Sai Grama, Muddenahalli, Karnataka. At the heart of this ambitious symphonic vision is Dimitris Lambrianos, the Greek-American multi-instrumentalist and conductor of the Sai Symphony Orchestra, the homegrown school symphony founded by Madhusudan Sai.  
Dimitris speaks about weaving a global sound, the spiritual essence of collaboration, and the journey of 200 young Indian students, who make up the core of the Sai Symphony Orchestra. "More than 250 musicians from 40 countries will play alongside the 200 students at the concert. We will perform iconic pieces of music from each of these countries, with India represented by L. Subramaniam and Kavita Krishnamurthy," informs Dimitris, who feels the principles of music are the same everywhere.  
"It is the instruments, singing languages, and rhythms that bring variety. Ultimately, music is a divine gift to humanity – what India calls 'nāda brahman'."



# Notes of harmony

## Musicians unite for a concert led by Greek-American conductor Dimitris Lambrianos of the Sai Symphony Orchestra



The concert also features choirs from the Vatican and Germany, alongside a Nigerian choir and a gospel choir from the USA. Representing Germany is one of Handel's most iconic compositions 'Hallelujah', which will bring together all the choirs, musicians and symphony orchestras.  
"We have over 70 choir members, who will participate in several pieces, including those from Ukraine, Russia, Greece, and many more. Additionally, our Sai Symphony Orchestra, comprising 200 boys and girls from rural backgrounds, has

studying the connections between Mediterranean and Indian music.  
Speaking about the links between the two traditions, he says, "I have studied various types of music. One common thread is the concept of 'saptaswara'. For instance, raga in Indian music is known as 'maqam' in Arabic music and 'scale' in Western music. The principle is the same." Similarly, Dimitris says, "What we call 'tala' in India is simply rhythm elsewhere. These are the principles that unite the

whole world of music.  
Working on this concert, bringing together a symphony orchestra with musicians from so many countries, beautifully embodies the ethos of 'Vasudhaiva Kutumbakam'.  
Dimitris says that performing at Sathya Sai Grama feels very special to him.  
"Karnataka has a deep musical and spiritual history." He adds: "Sathya Sai Grama is home to India's largest symphony orchestra, which makes this concert very important."

**Dr. Lakshmi Ramaswamy's Sri Mudhraalaya (Estb. 1993)**

Presents

**"ANUSMARANA"**

Bharatanatyam Arangetram Kum. A.K. AKSHARAA

10.00 am, 23<sup>rd</sup> Nov. 2025  
Vani Mahal, Main Hall  
103 GN Chetty Road, T - Nagar, Chennai

**CHIEF GUEST**  
Kalaimamani Smt. CHITRA VISWESWARAN  
Padmashri & Sangeet Natak Akademi Awardee  
(Managing Trustee – Chidambaram Academy of Performing Arts)

**GUESTS OF HONOUR**  
Sri. SEKAR  
Secretary, Kartik Fine Arts, Chennai

Sri. SHANKAR & Sri. GUNA  
Director Duo of " THE HUT FILMS"

**CALENDAR**

**Concert series**  
Madhuradhwani's 15th year concert series begins today at Arkay Convention Centre. Veteran mridangist Tiruchi Sankaran will be the chief guest, and Rama Varma and V. Ganesan, the guests of honour. Adyar Brothers' nagaswaram recital, at 3.45 p.m., will set the tone for the 14-day concert series. The inauguration at 5.15 p.m. will be followed by Neyveli Santhanagopalan's vocal concert at 6.30 p.m. This week's line-up: November 22, 4.15 p.m.: Akshay Padmanabhan, and 6.30 p.m.: Amrutha Venkatesh. November 23, 4.15 p.m.: Bhavya Hari, and 6.30 p.m.: Kunnakudi Balamuralikrishna. November 24, 4.15 p.m.: Santhosh Subramanyam, and 6.30 p.m.: Nisha Rajagopalan. November 25, 4.15 p.m.: Shruthi Shankar Kumar, and 6.30 p.m.: Lalgudi G.J.R. Krishnan and Lalgudi Vijayalakshmi (violin duet). November 26, 4.15 p.m.: S. Adithyanarayanan and 6.30 p.m.: K N Renganatha Sharma. November 27, 4.15 p.m.: Deepika and Nandika followed by Sikkil Gurucharan's vocal concert (6.30 p.m.).

(ADVERTISEMENT)

**MagickHome Unveils First Winner of "Make Room for Pride" Campaign**

MagickHome gifts a ₹.5 Lakh makeover to an LGBTQIA+ couple, helping them feel truly at home and accepted.

Offering free home makeovers worth ₹.5 lakhs each to an LGBTQIA+ couple and an individual, the campaign went beyond décor to design spaces rooted in empathy and identity. "Make Room for Pride is about making space for love and pride, not just design," said Jayesh Sai, Head of Marketing, MagickHome India.

The team at MagickHome understood our family's rhythms and needs. The makeover feels practical, comfortable, and truly us," said Mayank.

The transformation blended warmth, elegance, and inclusivity- redefining what "home" means for LGBTQIA+ families across India