

# fridayReview

THE HINDU

**Natyarangam's annual festival**  
The 2025 edition titled Acharya Bharatham pays an ode to five popular saints **p2**

**Designs on the walls**  
CFRIA's coffee table book captures the beauty of Malenadu's Chittara art **p3**



**ALL SET FOR A GRAND DEBUT**

Well-known conductor Andrew Litton will open Symphony Orchestra of India's Autumn Season **p4**

Neha Kirpal

The lights come on at Delhi's LTG Auditorium, revealing only a white mattress on the stage. Two women, each dressed in white salwar kameez, are seated on it. A number of children in the audience wait excitedly to watch an hour-long show of *Dastan Alice Ki* on a sultry Sunday evening. As the women take turns retelling Lewis Carroll's famous classic, *Alice in Wonderland*, in pure Urdu, there is complete silence — occasionally broken by a few laughs from the crowd.

Dastangoi is an ancient Urdu storytelling tradition that developed around the adventures of Amir Hamza, known for his valour and said to be the uncle of Prophet Muhammad. The art form ('dastan' means story and 'goi' means to tell), which originated in Persia, became popular in the Indian subcontinent in the 19th century. However, with the death of renowned Dastango Mir Baqar Ali in 1928, the form faded into oblivion.

The great Urdu critic and writer Shamsur Rahman Faruqi had worked extensively on *Tilism-e-Hoshrub* and *Dastan-e-Amir Hamza*. In the early 2000s, Mahmood Farooqui, who revived the art form in India, read his works. "His multi-volume research material helped me understand these medieval tales and the linguistic world they inhabited," recalls Mahmood. It prompted him to conceptualise the first contemporary dastangoi performance, along with his writer-director wife Anusha Rizvi, in 2005. Paying careful attention to sets, costumes and performance elements, the landmark show, which was held in New Delhi, had Mahmood presenting an excerpt from *Tilism-e-Hoshrub* with theatre artiste Himanshu Tyagi.

The show made two significant innovations. Two performers were brought in instead of one, and it

Writer, director and performer Mahmood Farooqui has expanded the repertoire of Dastangoi, the ancient art of Urdu storytelling, by including stories from Hindu epics

## Inclusive chronicles



was a formal stage show. Since then, Mahmood has travelled across the globe performing for new audiences. This year, the modern revival of Dastangoi completes 25 years. It has now evolved into a Collective with dedicated practitioners (dastangos), many of whom are exceptional theatre artistes.

"Being a dastango isn't as simple as memorising a script. They must research, draw from multiple sources, weave together stories, improvise during a performance, and engage the audience," says Mahmood.

So, Ainee Farooqui, a Ph.D scholar at Princeton University, has written *Dastan Shahid-e-Azam Bhagat Singh* and *Dastan-e-Jallian*

based on the Jallianwala Bagh massacre. Veteran dastango Namita Singhai has recently written a dastan on Jawaharlal Nehru, and Poonam Girdhani's *Dastan Haroun Ki* is based on Salman Rushdie's *Haroun and the Sea of Stories* as well as dastans on the lives of B.R. Ambedkar and the Buddha. Mahmood has now gone a step further and written dastans specifically for children, such as *Dastan Alice Ki* and *Dastan Little*

*Prince Ki*. "The idea is to introduce young audiences to Dastangoi, making the art form inclusive, engaging and sustainable across generations," he adds.

It is not easy to keep a traditional art form alive. The challenges range from lack of funds and sponsorships to logistical constraints of reaching a wider audience. As Mahmood points out, Dastangoi is not just entertainment, but a powerful medium for political and social commentary. "In today's political climate, expressing dissent or raising unorthodox ideas can be fraught with challenges," he says. While the art form may not be financially viable, the team continues to perform with passion. "Our reward lies in the

connection we form with our audiences, in their smiles and tears," adds Mahmood.

Over the years, the Dastangoi Collective has also adapted a wide range of folktales such as *Dastan-e-Chouboli* and *Dastan Raja Vikram Ki*, to literary works such as *Ghare Bhaire*, *Dastan-e-Ret Samadhi* and biographical narratives like *Dastan-e-Irfan-e-Buddh*, *Dastan-e-Gandhi*, and *Mantoiyat* to name a few. Even epics have been brought into the Dastangoi format, such as *Dastan-e-Karn* from the *Mahabharata* and *Dastan Jai Ramji Ki* based on A.K. Ramanujan's *300 Ramayanas*.

There have also been some distinct dastans, such as *Dastan-e-Billi* as a tribute to art critic and historian B.N. Goswamy, based on his book *Indian Cats*. Says Mahmood, "While we've tried to preserve the traditional fabric of the Dastan, it's admittedly challenging to recreate the fantastical imagery and grandeur of *Tilism-e-Hoshrub*. That said, the traditional Dastans remain particularly special for connoisseurs of the Urdu language."

Poetry is a common

factor to all dastangois. But the writing process for each may differ. "Essentially, the topic or the subject dictates the nature of the writing. For instance, in the *Mahabharata* there are stories within stories; hence, the epic lends itself to poetry and many renditions and translations. On the other hand Dastangois on Bhagat Singh or Ambedkar involves a straightforward narration. It's all about making them accessible and entertaining," he explains.

Through workshops and academic engagements, their outreach has extended to schools and colleges across India.

Currently, the Collective is developing dastans on diverse themes including one on Guru Dutt and Kabir. "With each new work, the idea is to explore, innovate and deepen the form, ensuring that Dastangoi remains a living, breathing art in the contemporary world," says Mahmood.



**Dastangoi is not just entertainment, but a powerful medium for political and social commentary. But in today's political climate, expressing dissent or raising unorthodox ideas can be fraught with challenges.**

MAHMOOD FAROOQUI

## Notes of nostalgia

T.M. Krishna shared memories of maestro Semmangudi Srinivasa Iyer, who was always in search of something new in music

H. Ramakrishnan

Semmangudi Srinivasa Iyer strode the world of Carnatic music like a colossus and is rightly hailed today as the Sangeetha Pithamaha. He continues to inspire many young musicians. His well-known disciple, T.M. Krishna, recently performed a concert as part of the Sangitha Kalanidhi Semmangudi Srinivasa Iyer Birth Anniversary Series, organised by Naada Inbam in Chennai.

Acceding to a request by his co-artist K. Arun Prakash, Krishna began the concert by sharing memories of Semmangudi Srinivasa Iyer. He said "For many, it is the keerthanas such as 'Maaru balka', 'Meru samaana', 'Chaala kalla', and 'Sapasyat kausalya', viruthams, shloka such as 'Shringaram kshitanadini' and especially his second speed (*rendaam kaalam*) kalpanaswaras that are deeply etched in the mind. But I wish to highlight something slightly different — what is not often spoken about is the mind behind the musician. Semmangudi's music was so full



T.M. Krishna at a recent concert in Kochi. PHOTO: THULSAI KAKKAT

of life that we forget how much thought and intention has gone into crafting that music. Performance was just one part — the deeper layer was the thought, which we experienced often only in the classroom."

Talking about what a great analyser of music Semmangudi was, Krishna said, "He thought deeply about ragas, about the appropriateness of his every

rendering, and this is evident even in the few interviews available online. Time and again, he returned to one idea: Raga Sangeetham. For him, raga was the life and breath of Carnatic music."

Krishna reflected on the commonly used term, "thinking musician," and how it is often used quite frivolously. "All musicians think — it is essential.

But what Semmangudi brought was something more: the ethics of musical thought. This was not about his ego or showcasing skill — it was about what served the music best. That objectivity, that selfless pursuit of musical integrity, was invaluable. Even at the very end of his life, Semmangudi was in search of something new in music."

Among many memories, one particularly stayed with Krishna. He recalled, "When Semmangudi *mama* was ill and admitted to hospital, my wife Sangeetha and I went to see him. When he saw us, he softly said, '*Bhayama irukku*' (I am afraid). The natural assumption was that he feared passing away. So, we instinctively replied, '*Mama, kavala padatheengo. Onnum aagathu*' (Don't worry. Nothing will happen). But *mama* said, '*Athillai. Sangeetham maranthu poyidumnu bhayama irukku*' (It is not that. I am afraid I will forget music). That is the kind of commitment and devotion we need — not just in music, but in whatever we do in life."

What followed was a concert that was a fitting and moving tribute from a disciple to his guru.

Such a performance cannot be a mere patchwork quilt. Careful planning, sensitivity and an infallible sense of proportion are necessary for its success. Krishna is naturally gifted with these qualities.

**CONTINUED ON**  
**» PAGE 2**



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# Revisiting the lives of saints

Natarangam presents the 27th edition of its thematic festival titled Acharya Bharatham



**Stepping it up**  
The event brings together scholars and dancers.  
PHOTOS: B. VELANKANNI RAJ & SPECIAL ARRANGEMENT

## Team FR

Natarangam's (the dance wing of Narada Gana Sabha) 27th thematic festival, *Acharya Bharatham*, will present the life and teachings – Adi Shankara, Ramanuja, Madhvacharya, Ramakrishna- Sarada Devi-Vivekananda and Ramana Maharishi. The resource persons and speakers for this edition includes Dr. Sudha Seshayyan, Dushyanth Sridhar, Arjun Bharadwaj, Swami Dharmistananda and Ambika Kameshwar. The dancers who present each of the acharyas are Vidhun Kumar with Uma Govind and Sibi Sudarsan (Sankaracharya), K.P. Rakesh with Girish Madhu and Vidya Girish (Ramanujacharya), Praveen Kumar

(Madhvacharya ), Uttiya Barua (Radhika Vairavelavan) and P. Sundaresan (Ramakrishna Paramahansa) and Anand Sachitanandan (Ramana Maharishi).

Says Vidhun, "Working on Acharya Bharatham has been a deeply enriching journey – learning Adi Shankara's timeless philosophy and teachings, through the lens of Bharatanatyam."

According to Praveen, "During the process of reading, listening, understanding and knowing the Dvaita philosophy, I realised that everything today the world speaks about – save soil, water, earth – concept was established way back and spoken widely by acharya Madhava."

Our acharyas have been social reformers and have revitalised religious faith and rituals and their teachings have been recorded in their works and preserved and spread by their disciples and devotees. Rakesh says: "Journeying into the profound philosophy and inspiring life of Sri Ramanujar has not only enriched my understanding but also touched me deeply on an emotional level. It has been an experience of learning, reflection and gratitude."

Anand, from Mumbai, says: "Ramana Maharishi's constant introspection of oneself and of one's true identity is powerful. I take it as an *upadesam*, not just as a dancer but as a collective society that is constantly mired in individuality and ego. Each page, each verse and each movement has been a reflection of the self, trying to see the self."

The event will be held at Sathguru Gnanananda Hall, Narada Gana Sabha, from 14 to 18 August, at 6.30 p.m. everyday.

## CULTUREBRIEFS



### A fitting tribute

Chennai-based Kathak Darpan Trust, founded by Neha Banerjee, presents the third edition of Smriti 2025 – a three-day event from August 15 to 17, at Rukmini Arangam Kalakshetra. It is organised in memory of Neha's guru, Pt. Birju Maharaj.

The event will confer the Padma Vibhushan Pt Birju Maharaj Smriti Award on tabla maestro Zakir Hussain (posthumous) and natyacharyas VP Dhananjayan and Shanta Dhananjayan; while Kathak artiste Shanky Singh will be awarded the Pt Birju Maharaj Yuva Puraskar Award.

The event line-up is as follows: August 15, 5 p.m.:Kathak Darpan Group, 'Rhythm Divine' by tabla exponent Taufiq Qureshi, featuring a djembe solo and jugalbandi with Neha; followed by a Kathak recital by Shovana Narayan.

August 16, 5.30 p.m.: Kathak recital by Saswati Sen, a talk by Anita R. Ratnam (6.15 p.m.), and a recital by Guru Vempati Chinna Satyam's Kuchipudi Art Academy (6.30 p.m.)

August 17, 5.30 p.m.: Meera-Natya Katha by Sonal Mansingh, recital by Shanky Singh (6.45 p.m.) and a Mohiniyattam by Gopika Varma. Tickets on [tikkl.com](https://www.tikkl.com).

### Theatre and movement

Gear up for a weekend of theatre and movement in Chennai. Presented by Our Theatre Collective (Bengaluru), it includes a thought-provoking play and an immersive workshop, from August 9 to 10, 7 p.m., at Spaces, Besant Nagar.

The play, *It Is You*, is a wordless physical theatre performance that explores two souls caught in a dance of curiosity and comfort, tension and surrender. It is devised and performed by Vivek Vijayakumaran and Pangambam Tyson Meitel and will be staged on both days.

Between 10 a.m. and 2 p.m. on August 9 and 10, there will be a two-day immersive workshop – Body and Sound. Visit BookMyShow for the tickets for the show and registrations for the workshop.

### Drama festival

**Bharat Kalachar** inaugurates the August Drama festival tomorrow, 6.30 p.m. at Sri YGP Auditorium, T. Nagar. The curtains will go up with Stage Creations' *Sikkal Sivaraman*. Plays to be staged on other days are: Aug. 10: S.R.M.G. Creations' *Karakal Ammaiyaar*. Aug. 15: Brahma Fine Arts' *Yaarithan Nambuvadhoo*. Aug. 16: Mali's Stage presents *Kannan Vanda Neram*. Aug. 17: Koothapiran Navabharath Theatres' *Leela Vinodham*. Aug. 23: Sathya Sai Creations' *Killadi Mappillai*. Aug. 24: PMG Mayurapriya's *Ennadi Penne*. Aug. 30: thRee presents *Kalavu Neekiya Padalam* and Aug. 31: Fab's Theatre's *Un Kannil Neer Vazhindhaal*.

**Mali 91 Drama Festival Committee** presents 'Mali 91 Navarasa Nataka Vizha'. To be inaugurated on August 10, 6 p.m., at Narada Gana Sabha, the fest will feature nine of his plays at different venues beginning with *Gnanapeedam*.

## Notes of nostalgia

CONTINUED FROM  
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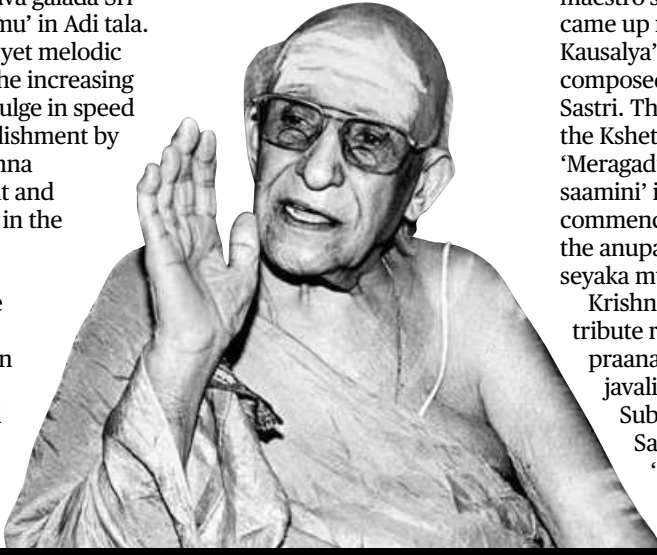
Tyagaraja's Asaveri kriti 'Lekana ninnu', with which he began, set the tone for the evening. The kriti was embellished with kalpanaswaras in the pallavi. Raga Karaharapriya was a favourite of Semmangudi, and Krishna rendered an appealing alapana of the raga for the Neelakanta Sivan composition, 'Navasiddhi petralum'. Subsequently, he took up a detailed elucidation of Devagandhari. Any raga in Krishna's hands shows his never-ending quest for excellence. He chose a rarely heard Dikshitar kriti, 'Vadanyeshvaram bhajeham

sada' and rendered it in a sedate chowka kala, distilling the raga's essence effectively. Semmangudi rendered this song at his Music Academy recital in 1966. Then came the Ananda Bhairavi composition by Swati Tirunal, 'Pahi tarakshu puralaya mamayi'. The swaras rendered by Krishna had a lingering effect. The main raga of the evening was Sankarabharanam. Following an exhaustive alapana, Krishna provided a glimpse of the tanam, and the rest of it was left to violinist Akkarai Subhalakshmi to complete. As a co-artist, Subhalakshmi is always in tune with the vocalist, making a mark as a

successful accompanist. Krishna took up Semmangudi's favourite pallavi, 'Chakkagani bhajana jese variki takkuva galada Sri Rama dinadinamu' in Adi tala. It was a simple, yet melodic pallavi. Unlike the increasing tendency to indulge in speed and over-embellishment by musicians, Krishna showed restraint and adroitness both in the pallavi and kalpanaswaras, especially in the higher tempo. Thani by K. Arun Prakash on the mridangam and N. Guruprasad on the ghatam was, as it

ought to be, a continuation and part of the RTP. Both of them enriched the concert through their intelligent playing.

Krishna then continued with a virutham in Mayamalavagowla, Sahana,



Hamir Kalyani, Kapi and back in the reverse order. 'Maulau ganga shashaankau' the Sanskrit verse was written by Appayya Dikshitar in praise of Nataraja of Chidambaram. This was a staple at Semmangudi's concerts. Another of the maestro's favourite kritis that came up next was 'Sapasyat Kausalya' in Jhonpuri, composed by Panchapakasa Sastri. This was followed by the Kshetravya padam 'Meragadu ramanave naa saamini' in Sahana. But he commenced the padam from the anupallavi, 'Muratopu seyaka muvvagopala samini'. Krishna concluded his tribute recital with 'Sakhi praana sakhiditu jesene', a javali by Dharmapuri Subbaraya Iyer, and Sadasiva Brahmendra's 'Pibare Ramarasam' in Yamuna Kalyani.

## Layered with bhava

Young Bharatanatyam dancer Shruthipriya Vignesh impressed with her mature abhinaya

### V.V. Ramani

The story of 'Shiva Deeksha', a padam composed by Ghanam Seenaiya in raga Kuringi, goes thus: the nayika, who has taken *deeksha* from her guru to serve Shiva, is busy with the rituals of daily worship. At that moment, she is distracted by Mannaru Ranga (Vishnu), who entices her. The nayika, now in a dilemma, is torn between her devotion to Shiva and her love for Vishnu.

Choreographed by Nityakalyani Vaidhyathanan, this composition was the highlight of the performance by Shruthipriya Vignesh. It was part of The Music Academy's Mid-year Dance Festival. Shruthipriya portrayed in detail the entire process of the nayika preparing for the rituals. Her expressions aptly conveyed the heroine's state of mind. Shruthipriya commenced her performance with a guru stuti followed by the classic Ananda Bhairavi Swarajathi, 'Sakhiye indha velaiyil', by the

### Promising

Shruthipriya Vignesh's nritta passages were graceful.  
PHOTO: K. PICHIMANI



Thanjavur Quartet. The dancer transitioned from the nayika to a sakhi effortlessly, even as she described the grandeur of the Mannargudi temple and its presiding deity, Rajagopalaswamy. The nritta passages were executed gracefully with firm footwork. Next, she presented 'Adahothale makkalu, a composition by Purandaradasa that speaks about little Krishna complaining about the cowherds teasing him. Shruthipriya's portrayal captured the essence of the piece. The dance recital concluded with a tillana in Brindavana Saranga, Adi tala, composed by Madurai N. Krishnan. Hariprasad on the vocal, Govindarajan on the mridangam, E. Devaraj on the flute, N. Anantha Narayanan on the veena, provided the musical support. Nityakalyani Vaidhyathanan conducted the recital with finesse.

## High on aesthetics

The Sarasangi RTP stood out among the compositions presented by Vishnudev

### Renuka Suryanarayanan

K.S. Vishnudev exhibits stage dynamics along with a fine display of vidwat and aesthetics – by aesthetics I mean his excellent judgment of how and to what extent to present a raga or a kriti. This applies to his RTPs too. He recently performed a concert for the Patri School of Percussion at Srinivasa Sastri Hall. He began with 'Siddhi Vinayakam' (Shanmukhapriya also known as Chamaram, Muthuswami Dikshitar). The artiste chose the line 'Prasiddha gana nayakam' for swaraprastara. Next, the singer took up a Tyagaraja kriti 'Rama ninne namminanu' in raga Husseni, where the saint-composer pleads for Rama's grace. Following



**Well-structured** K.S. Vishnudev with Advaita Ilavajhala (mridangam), Varadarajan (violin) and Nerkunam Sankar (kanjira). PHOTO: M. SRINATH

this, the vocalist presented a splendidly wrought 'Janani ninnuvina' (Ritigowla, Subbaraya Sastri). This kriti has a beautiful swara-sahitya. A filler 'Sarasa sama dana' (Kapinarayani, Tyagaraja) breezed in before the ragam tanam pallavi. The pallavi is an example of a palindrome in the sahitya, in the notes and in the tala. The tala was in a complex pattern: 3,4,5

beats and followed by 5,4,3 in reverse order. Before the pallavi 'Sarasa nayana', the singer and the violinist came up with a well-etched Sarasangi alapana and tanam. After niraval and trikala in the pallavi, Vishnudev rounded it off with kalpanaswaras. Violinist Varadarajan's essays were soaked in melody. The tani that

followed showcased the skill of young mridangist Advaita Ilavajhala in his arangetram performance. A disciple of mridangam vidwan Patri Satish Kumar and mridangist Sai Raghavan, he tried to rise up to challenges even as senior kanjira artiste Nerkunam Sankar handled with finesse complex rhythms.



**Artistic lifelines** Gademane Padmavathy works on the 'Hase Gode Chittara' and CFRIA book team with the Devara women.  
PHOTOS: SMITHA TUMULURU AND SPECIAL ARRANGEMENT



# Walls as canvas

The book *Deevara Chittara: the artform, the people, their culture* delves into the traditional art of Karnataka's Malenadu

R. Revathi

In the quiet villages of rain-soaked Malenadu region in Karnataka, walls become storytellers. Art in geometrical patterns bloom in natural hues. This is *Deevara Chittara*, the traditional art form of Deevaru community, an agrarian and matrifocal group living in the region. For generations, their women have adorned walls, doors, fabric and ceremonial objects with symbols that speak of life, lineage and Nature. In their homes, Chittara survives not as a display, but as a living language. Now, through the pages of a 200-page coffee table book, it reaches a new

audience. *Deevara Chittara: the artform, the people, their culture* (published by Prism Books), is the result of two-years of fieldwork and collaborations by three women: cultural researcher Geetha Bhat, documentary photographer Smitha Tumuluru and textile designer Namrata Cavale. The trio travelled through Malenadu, covering many villages. Geetha recalls an impromptu trip to document *Kere Bete*, a mass fishing festival, when the river Varada recedes. "It was thrilling and terrifying to shoot in knee-deep waters with heavy cameras." Chittara is a cultural documentation in pigments and patterns. Traditionally

drawn during weddings, festivals and auspicious milestones, the motifs are geometric, delicate and symbolic. The *ele* or thread motif denotes familial ties. *Nili kocchu*, a criss-cross design represents the *tatti* (bamboo-strip walls) or the light filtering through the *tatti*. *Poppali*, a checkerboard pattern evokes the joints of the house rafters and the stars, believed to be ancestors watching over the living! "Even *Patanga* or *peeti* motif illustrates a butterfly perched on intersecting beams, hinting at the connection between Nature and art," says Geetha. It was Geetha's first encounter with Chittara at an exhibition in Bengaluru's Chitrakala Parishath 20 years ago that planted the seed. She later founded the Centre for Revival of Indigenous Art (CFRIA) in 2008. Her fieldwork took her deep into the villages of Sagara, Sirsi, Soraba and Shivamogga (Shimoga) taluks. Smitha, whose work explores arts, culture, livelihood and gender, joined Geetha to photograph and co-write the book. Namrata began designing projects for CFRIA and came on board in 2018. As a team, we aligned on core values and aesthetics," she shares.

The most prominent expression is the *Hase Gode Chittara*, painted on the eastern or northern walls of homes. "It is considered auspicious," says Geetha. Its beauty is enhanced by enclosing it within a three-sided border, the fourth is left bare, to convey visitors are always welcome to their homes. Tiny figurines of musicians often mark the bottom of this composition. The three-sided borders are also drawn at the entry door as *Bagilu Chittara*. The drawings are architectural in their essence, documenting the structure of the home and life. *Metthina Chittara*, for instance, features in two-storied houses.

"The *madanakai* (L-shaped wall brackets) on either side of the *hase gode chittara* not only represent the beams, but metamorphically indicate extension of families," explains Smitha.





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## New York-based conductor Andrew Litton makes his India debut with two shows for the Symphony Orchestra of India



**Keys of success** Karl Lutchmayer has performed across India since the age of 15 and currently resides in Goa. PHOTO: K. BHAGYA PRAKASH

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20th Anniversary

a SHREE KRISHNA INTERNATIONAL presentation

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music NADEEM of Nadeem Sherwan fame lyrics SAHEED  
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## AUGUST 15, 16, 17 2025

### Rukmini Arangam, Kalakshetra, Chennai

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<p><b>DAY 1</b></p> <p><b>AUGUST 15</b></p> <p><b>(FRIDAY)</b></p>	<p><b>5.00 pm:</b> Inauguration Performance by Kathak Darpan Repertory, Chennai</p> <p>Conferring of Padma Vibhushan Pt Birju Maharaj Smriti Award on Late Ustad Zakir Hussain (posthumously) &amp; The Dhananjayans</p> <p>Conferring of Pt Birju Maharaj Yuva Puraskar Award on Shanky Singh</p> <p><b>6.00 pm:</b> Rhythm Divine: A performance by Taufiq Qureshi featuring a Djembe solo &amp; Jugalbandi with Neha Banerjee</p> <p><b>7.00 pm:</b> Kathak performance by Padmashri Shovana Narayan</p>
<p><b>DAY 2</b></p> <p><b>AUGUST 16</b></p> <p><b>(SATURDAY)</b></p>	<p><b>5.30 pm:</b> Kathak performance by Saswati Sen, SNA Awardee</p> <p><b>6.30 pm:</b> Group performance by Padma Bhushan Guru Dr Vempati Chinna Satyam's Kuchipudi Art Academy</p>
<p><b>DAY 3</b></p> <p><b>AUGUST 17</b></p> <p><b>(SUNDAY)</b></p>	<p><b>5:30 pm:</b> Meera: Natya Katha by Padma Vibhushan Dr Sonal Mansingh</p> <p><b>6:45 pm:</b> Kathak performance by Shanky Singh, Pt Birju Maharaj Yuva Puraskar awardee</p> <p><b>7:15 pm:</b> Mohiniattam performance by Gopika Varma, SNA Awardee</p>