

A refined dance — drama

MADRAS

The loftiest of human aspirations are tersely mentioned in the Upanishadic words
Asatho-ma-Sat-gamaya
Tamaso-ma-lyotir-gamaya
Mrityor-ma-Amirtam gamaya
 (Lead me from *asat* to *sat*; from darkness to light; from death to immortality)

In the whole range of world's literature there is not one character who has realised this desire as Savithri. The episode of Satyavan-Savithri in the Mahabharata has been invested with yogic dimension by Sri Aurobindo. The Bharatiya Vidya Bhavan presented last week Savithri, an adaptation

It was a well coordinated picture of music, movement rhythm. SVK reviews 'Savitri.'

from Sri Aurobindo's epic, in a dance-drama form in which Lata and Githa participated with consummate artistry. As a simple narrative the story was presented with sustained interest, but while emphasising Sri Aurobindo's handling, the profound theme with a message and meaning was put across effectively to a receptive audience.

The story of Satyavan and Savithri is quite familiar but there is a pervasive spiritual excellence that lies deeply embedded in the incidents. Behind the triumphant dialogue of Savithri with Yama, the light of her soul shines and her achievement is the transcendence of conquest over death. The culmination of this stupendous task brought about by darkness or ignorance giving place to enlightenment, by the *Sat* overcoming the shackles of *asat* and by the strength of her Inner Self was tellingly portrayed on the stage by Lata and Githa with refined maturity. The scene of Savithri's soul merging with the Cosmic Soul to provide her the guts to meet face to face Yama and the Viswaroopa darshan that she gives to Yama compelling



Lata and Githa in "Savitri"

him to submission to the Supreme Consciousness were danced with a deep understanding of the subtleties and delicacies of the spiritual theme. Through this transformation of Savithri Sri Aurobindo has

outlined the consummation of spirituality that flows from an occult source in the soul.

In flashback at the beginning the artistes presented Savithri's search for a suitable life partner and her final choice of Satyavan whom she met in a deep forest. Narada's revelation that Satyavan was destined to live just for an year and Savithri's unshakable resolve to wed Satyavan come what may were all well presented with dignity. The state of Savithri's mind on the fateful day torn between grief and collecting all the strength of her Inner Self was visibly brought forth with epitomised gestures by Lata and Githa.

The dancers' abhinaya in this and later getting back Satyavan's life was subdued but deeply suggestive. Sri Aurobindo in making Savithri return to earth with Satyavan served to emphasise that noble soul's dedicate their achievements to humanity as a whole. Through this yogic insight Sri Aurobindo stressed the intimations of Immortality.

The way the two young dancers revealed the Savithri theme was commendable. The decision to make only the two artistes play all the roles — Savithri's mother, Narada, Yama — instead of cluttering the stage with many participants was wise inasmuch as the quality of communicating the thematic presentation was uniformly ensured. Also the attention of the audience was riveted on the two to make it easy to follow the dance sequences.

The lyrics in simple Tamil was by Dr. S. Krishnaswamy and the music wing was also effective in translating the weighty contents of the words into compelling simple tunes. The music composed by Sri Shyam Joseph stood up to the demands of the lofty theme.

Bharatiya Vidya Bhavan's presentation of Sri Aurobindo's classic in a dance drama was a well coordinated picture of music, movement and rhythm. The performance produced an atmosphere of sheer joy. There was silken smoothness and continuity. The presentation of each segment of the episode was quite in consonance with the poetic emotion built into the composition. Lata and Githa, in short, made it known that Sri Aurobindo's Savithri is familiar terrain to them.

Vignettes of Bharati

THEY ARE so much in sync. They also complement each other intuitively. They are Lata and Githa, popularly known as the Krishnaswamy sisters, who presented a Bharatanatyam feature on Subramania Bharati's songs at Bharat Kalachar. Who better to compose the music than the poet's grandson, musician Rajkumar Bharathi? "Bharathiyan Viswaroopam" consisted of a diverse collection of compositions spanning a

wide range of issues that Bharatiyar concerned himself with. The pre-recorded music was harmonious for the most part, and thankfully the orchestration was kept simple. The vocalists were Rajkumar, Usha Rajappa and Lalgudi Vijayalakshmi. The latter sang Asai Mugam, a much-loved Krishna centred song of Bharatiyar. Composed in ragamalika, it did not have the same effect as the Jaunpuri original. After their initial

reserve in the opening "Aaru Thunai," the dancers warmed up to present their most enjoyable item "Iyarkai," a combination of four songs about the forces of nature. Based on a true story in Bharatiyar's life when his home was struck by lightning just after he and his family had vacated it, the portrayal was realistic — the force of the gale being so strong that even the bolt was unable to keep the front door shut, the spray entering the house, and



Brilliant presentation... Latha and Geetha. — Pic by R. Ragu.

the leaks within the house, were details that stood out. The only jarring note was Usha Rajappa's high-pitched voice. Madhu was a philosophical song describing the reflections of an abhogi, a yogi and a gnani on life and particularly on what is heaven or bliss. Lata played the roles of the three philosophers giving

each their character to suit their radically differing views. The recital ended with a vetri padal, punctuated with well-planned poses of Goddess Shakthi, the poet's favourite deity. The dance choreography was by the two sisters.

RUPA SRIKANTH

CityExpress

Chennai, Tuesday, September 7, 2004

Subrahmanya Bharati reinterpreted

LATA and Githa, Chennai-based dancers, gave a Bharatanatyam concert at the Rashtrapathi Bhawan in the last week of August. Among the audience were President APJ Abdul Kalam, former President R Venkataraman and Lt Governor of Delhi Banwari Lal Joshi. Dr Kalam appreciated the performance and mentioned the effective interpretation of the lyrics of Subrahmanya Bharati in one item and of Sri Aurobindo in another.

— Express Features



Innovation within tradition

Dance and dancers reflect the social mores and intellectual progress of society. They are the products of culture and tradition. In the brief history of the past 50 years when dance has been set free in Indian society, one finds the radical changes in society being reflected in the evolution of artistic expression. When the dancer community was looked down upon, it was the erotic padam and javalis which were in fashion. After the shackles were broken, devotional kritis and religious themes opened up a new area for the newcomers to the field.

The liberal Nineties has seen dance going beyond words to explore space and body energy. The themes are becoming bolder and rigid confines of style and disciplinary boundaries are smudged resulting in the turn-of-the-century mindset which questions male supremacy, flaunts feminism and accepts the complexities of the modernist era. The bewildered connoisseur awaits the next onslaught in the name of experimentation.

In this context, it was refreshing to see two young dancers Lata and Gita keep well within tradition in an innovative approach albeit to a weather-beaten subject. The sisters presented the inaugural show of dance presentations 'Vaibhogame' and 'Savitri' during the Spring Festival of Mumbai's Shanmukhananda Fine Arts and Sangeetha Sabha on March 16 and 17. While the first was a celebration of life, the latter was defiance of death. 'Vaibhogame' described the weddings of celestial maidens Sita, Rukmini, Valli and Meenakshi, while 'Savitri' stands alone and rock-like for the ideals of marriage. The lyrics penned by Krishnaswamy, the well known film-maker, were in Tamil. The music is composed by Shyam Joseph in Carnatic ragas liberally interspersed with sparkling swara patterns and thillanas to enliven the narrative. Singers like Unni Krishnan, Trichur Ramachandran, Saishankar, Rajkumar Bharati and S. P. Ramh have lent their voices. The female voices which included Lalgudi Vijayalakshmi gave a dramatic and trendy colouring but did not detract from classicism. The overpowering brilliance of S. A. Srinivasan's mridangam literally carried the show, rendering other sound effects quite unnecessary. The absence of a live orchestra was compensated by a

professional quality recording. In fact, it seemed the right thing to do as the audience were treated to music by star singers with perfect balance of sound impossible to achieve in an open air pandal like the performance under review. Dancing to taped music is a strain for most dancers because it demands rigorous practice and exactitude in timing. It is to the credit of Lata and Gita that they rarely missed a beat, and did not lose the spontaneity and involvement during the narrative sequences.

Trained by the dancing couple Narasimhachari and Vasanthalakshmi, the dancers displayed their disciplined training in dance and knowledge of the Sastras in their imaginative choreography. The lack of 'ayata mandala' during the nritta portions imparted a frothiness to the brisk footwork that one associates with Kuchipudi. The judicious use of lokadharmi in abhinaya seemed justified as it matched the lyrics which were in simple

colloquial Tamil. Their artistic background and vast experience on the stage were evident in their treatment of the heroines. The rustic naivete of Valli was sharply contrasted by Meenakshi who having conquered the world, meekly surrenders to the god of Love. The spiritual and philosophical overtones of a theme like Aurobindo's 'Savitri' were handled with maturity and depth. The multi-talented sisters displayed a cool performing demeanour and remained unfazed by the inadequate stage facilities like the absence of wings and spotlights. The presentation would have been enhanced with improved lighting, simple props and appropriate costuming.

Dancers in general must also take greater care to check that the background is not festooned with sponsor banners which (like the stage under review) destroy the aesthetics of the presentation besides distracting the eye and clashing with the colours of the costume.

INDU RAMAN

FR-10 THE HINDU, Friday, December 31, 2004

Effective performance

Latha and Geetha's 'Bharathiyarin Viswaroopam' had selected verses of Bharathiyar set to music by Rajkumar Bharathi. He had also sung most of the pieces and some were by Lalgudi Vijayalakshmi and Usha Rajappa. Six verses on Ganesh, Muruga, Durga, Lakshmi, Saras-



Brahma Gana Sabha

wati and Krishna comprised 'Aaru Thunai'. This was depicted by Latha and Geetha together. 'Iyarkai' again had different verses on the aspects of fire,



rain and wind ending with the sun. The sisters effectively enacted the real-life episode of the poet when on 16th November 1916 he had to suddenly shift his house before it was destroyed in a severe storm, of which he had also composed a poem. 'Madhu' was a solo item by Latha. Different kinds of intoxication were depicted, due to liquor and the company of women. Latha's dramatisation as a drunkard was very good mixed with some comic elements and her face was full of varied expressions. The second was announced as 'Yoga,' though the depiction was of a devotee performing puja and praying to the God. The third was the intoxication or rather the relaxed attitude of a person who believed in Advaita. Bharathiar has punned on the word 'Madhu' in these verses.

'Asaimugam Marandhu poche' was a solo number by Geetha. she depicted the love-lorn woman effectively. The two different poems 'Mannum Imayamalai' and 'Punnagaiyum Innisaiyum' showed that the poet while singing the glory of his motherland also recognised the decadence it was going through. These contrasting aspects and the final hope that 'we would reach our goal' were danced with appropriate abhinaya by the sisters. The final a tillana.

SUNDAY APRIL 7 1996

INDIAN EXPRESS MADRAS 5

Spirited performance

'Vaibhogame', a dance drama in Tamil presented by sisters Lata and Gita Krishnaswamy, disciples of the Narasimhachari at Bharat Kalachar, at Y G P auditorium on April 5 dealt with the theme of divine marriages of Rama and Sita, Murugan and Valli, Krishna and Rukmini and Shiva and Parvati in a highly interesting style.



orchestra, the dancers performed to taped music, recorded by an impressive group of classical vocalists - P Unnikrishnan, Rajkumar Bharati, Lalgudi Vijayalaksh-

mi, Sunanda and Devi with D A Srinivas on the mridangam lending excellent support.

The simple and lucid lyrics in Tamil was composed by Dr Krish-

naswamy and set to music by Shyam Joseph.

The story narrated from different perspectives ensured that the popular legends did not pall on the audience and instead, held their interest. For instance, the episode of Rama's wedding was portrayed as witnessed by two sakhis. Similarly, the Brahmin messenger of Rukmini and his wife were the medium for portraying Krishna-Rukmini wedding.

The dance drama was choreographed by Lata and Gita and reflected their total involvement, although at times drama overshadowed the element of dance. Lively dancing and imaginative presentation attributed to the success of the 'Vaibhogame'.

Vidya Saranyan

DANCE

A distinct visual feast

JOYOUS CAROLS rend the cold December air; Nativity plays and Christmas Tree programmes and concerts take centre-stage in this festival season. But a full-fledged dance drama with a distinct Indian ethos on the life, death and resurrection of Jesus Christ? Well, "Rose of Sharon" was a novel presentation by the CSI Diocese of Madras and the Department of Ecumenical Relations Saturday last at the impressive auditorium of Ewart

Girls' Higher Secondary School, and a welcome addition to the Chennai Christmas repertoire. The Bishop in Madras, Rt. Rev. V. Devasahayam, in his Christmas message on the occasion, urged the people to empty themselves to be filled with the Spirit of Christ and be messengers of God's peace and goodwill to all men. The Emmanuel Methodist Church choir, San Thome Cathedral choir and the Christian Cultural Academy choir set the mood for

the "ballet" with a good rendition of carols in both English and Tamil, interspersed with a solo in Telugu.

The Krishnaswamy sisters, Lata and Gita, who choreographed the 75-minute long presentation, provided a visual and aural feast combining as they did elements of folk, dance, and mime to recorded music and voice-overs.

The ballet opened appropriately with a chant and the Lord's Prayer in Tamil with the dancers on their knees and in an attitude of awe and reverence.

Gita, who donned Mary's role, emoted beautifully the reaction of the Virgin Mother on learning of the Christ Child. When the fleet-footed kurta-clad shepherds danced to the ethnic beat for "Marutha nilathil" and even brought in a live lamb perched on the shoulders of one of the shepherds, the crowd's enjoyment was palpable. Soon followed the sober lullaby 'Kanmani' by Mary. Interest was sustained with the enactment of the miracles of Christ in quick succession.

Following the text in the

Beatitudes and Sermon on the Mount proved an interesting exercise for the viewer-listener and the clearing of the Temple was done with elan by Lata. Lata's measured stride in the Palm Sunday procession, her excellent eye movement and deliberate gestures enhanced the aesthetic appeal.

Ending the drama with direct reference to Jesus' Second Coming was a brilliant idea.

The co-ordination of several



A delectable mix of folk and mime... "Rose of Sharon"— Pic. by Vino John.

elements — music, movement, light, dance and mime was very good. One of the highpoints of the evening's programme was the excellent music. T. Samuel Joseph, better known as music director Shyaam, has scored the music and it is light classical in flavour.

All the songs in the album, which is available for sale, are catchy and melodious as well.

SELINE AUGUSTINE

THE HINDU, Friday, April 12, 1996 29



Lata and Gita in "Vaibogame"

Impressive performance

"Vaibogame" a dance-drama choreographed and performed by Lata and Gita was presented at Bharath Kalachar on April 5. Mr. Venkataraman former President and Mrs. Janaki Venkataraman were the chief guests.

"Vaibogame" presents four celestial weddings — of Sita, Valli, Rukmani and Meenakshi. Mr. Venkataraman paid tributes to Lata and Gita for the innovative presentation of an ancient theme within the framework of tradition.

He also commended S. Krishnaswamy for the excellence of the Tamil lyrics and Shyam Joseph who had composed the music. Mrs. Y. G. Parthasarathy also spoke.



THE HINDU, Wednesday, September 8, 2004

CityExpress

Tuesday, September 7, 2004



Subrahmanya Bharati reinterpreted



LATA and Gita, Chennai-based dancers, gave a Bharatnatyam concert at the Rashtrapathi Bhawan in the last week of August. Among the audience were President APJ Abdul Kalam, former President R Venkataraman and Lt Governor of Delhi Banwari Lal Joshi. Dr Kalam appreciated the performance and mentioned the effective interpretation of the lyrics of Subrahmanya Bharati in one item and of Sri Aurobindo in another.

— Express Features

Kalam, the connoisseur of art

FEW IN Chennai are aware that President Abdul Kalam has been bringing in art forms into Rashtrapathi Bhavan.

Every month he arranges a dance programme or a film screening to entertain an elite audience from Delhi.

Last week, Lata and Gita, the two daughters of documentary producer, S. Krishnaswamy of Krishnaswamy Associates, got lucky as they performed a two-hour dance recital before the First Citizen. In the audience were former President, R. Venkataraman, Delhi's Lt. Governor and members of the Union Cabinet and the diplomatic corps.

Dr. Kalam, apparently, was ap-



President A.P.J. Abdul Kalam with Lata and Gita.

preciative of the performance, particularly mentioning how the sisters effectively interpreted the lyrics of Subrahmanya Bharati in one number and Sri Aurobindo in another. He wanted the sisters to continue their beautiful art and try their best to serve the country in the best possible way.

By S.R. Ashok Kumar

Communal harmony festival

By Our Special Correspondent

CHENNAI, JULY 12. A four-day 'dance and video' festival is being organised by Krishnaswamy Associates here from July 16, to highlight 'communal harmony'. The former Prime Minister, I. K. Gujral, will inaugurate the festival.

According to the managing director, S. Krishnaswamy, the event would be "a small but sincere effort...to experience our own identity through universal brotherhood, and to kindle our spirits towards harmony and love".

The festival would begin with a theme song composed by him. Later, a dance drama "Savitri", based on Aurobindo's classic and Tamil lyrics by Dr. Krishnaswamy, would be held.

The second day's stage show would feature "Bharatiyin Viswaroopam"; the next day it would be another dance drama, "Bavani Varuginrar Yesu" and on the final day, "Vaibogame" (celestial weddings of Sita, Valli, Rukmani and Meenakshi from innovative and unusual perspectives).

Everyday, the chief guest would administer a communal harmony oath to all artists and volunteers in the audience.

Sathbavana Utsav

THE SATHBAVANA Utsav, a festival of dance dramas and video shows dedicated to communal harmony, will be conducted from July 16 to 19 at the Bharatiya Vidya Bhavan, Mylapore. Organised by Krishnaswamy Associates (P) Ltd., the four-day utsav will feature "Bharatiyin Viswaroopam", "Bavani Varuginrar Yesu", "Vision of Kabir", "Vaibogame", and a short film. "I" adjudged the best short film of the first 25 years of free India.

and it was presented through a dance interpretation by Lata and Gita in video. It was titled The Vision of Kabir. This was followed by a brilliant dance-drama by Lata and Gita based on Maharishi Aurobindo's classic Savitri. The dance-drama told the story of Savitri and Satyavan, and Savitri's triumph over death. The dancers performed with such elan and grace that it left the audience in awe.

Gujral, who later gave the inaugural address, stressed on the importance of spreading harmony. "I feel proud to know that there are people like Krishnaswamy who understand India and represent our country to the international audience," said Gujral.

The Governor in his presidential speech referred to the festival as a "brilliant exposition of the purpose of sathbavana". He said, "The realisation of the Supreme Being can be achieved through different paths. Whatever the religion you follow, it will lead you to the Supreme Being or God."

Swami Bodhamayananda and Mumtaz Ali, too, spoke extensively on the spirit of the festival and its importance. The day's activities came to an end with the screening of Reality behind religion, a video presentation of the interactions Krishnaswamy had with various religious leaders that included Dalai Lama, Mother Teresa and H H Jayendra Saraswati.

SUNDAY, JULY 20, 2003

THE NEW SUNDAY EXPRESS CHENNAI

Sathbavana Utsav concludes

EXPRESS NEWS SERVICE

Chennai, July 19: The four-day Sathbavana Utsav or the festival of love, friendship and communal harmony concluded today.

The grand finale, which was held at Bharatiya Vidya Bhavan, was a melange of dance performances and video presentations.

The festival, which got underway on July 16, was initiated by Krishnaswamy Associates and endeavoured to promote goodwill.

The last day saw Bharatanatyam dancers Lata and Gita portray several themes through their performances.

These included their depiction of Jesus Christ's life and the poetic thought of Saint Kabir.

The highlight of the concluding day of Sathbavana Utsav was the screening of a five-minute documentary - which centred around S Krishnaswamy's interview

of the spiritual leader Dalai Lama.

Present at the function were S Thirunavukkarasar, Union Minister of State for Communications, Valli, Tamil Poet and S Sundaresan, Member Finance, Prasar Bharathi.

Thirunavukkarasar, who delivered the valedictory address, commended the efforts of the Krishnaswamy Associates at having organised a festival of such stature, one which had concentrated around love and harmony.

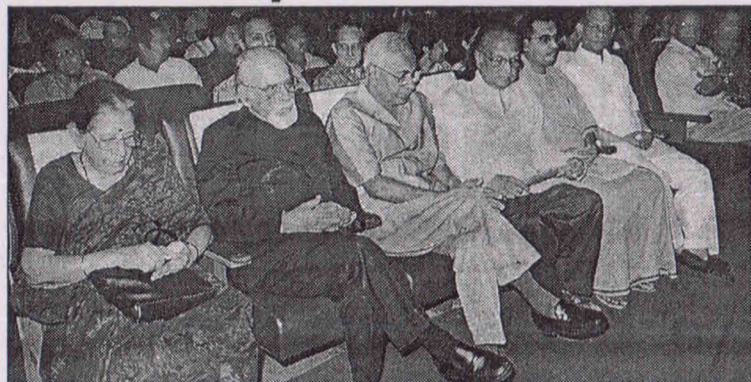
CityExpress



We Bring The City To Your Home

Chennai, Thursday, July 17, 2003 With The New Indian Express

Four days full of love and harmony



(From L) Shiela Gujral, I K Gujral, P S Ramamohan Rao, S Krishnaswamy, Swami Bodhamayananda and Mumtaz Ali at the Sathbavana Utsav inauguration held at Bharatiya Vidya Bhavan — Express photo by B A Raju

towards spreading love, friendship and communal harmony. Also present at the function were Governor of Tamil Nadu, P S Ramamohan Rao, the first lady of the state P Uma Rao, Swami Bodhamayananda of the Ramakrishna Mission Ashram, founder of Satsang, Mumtaz Ali, Shiela Gujral, Dr S Krishnaswamy and Dr Mohana Krishnaswamy.

The programme began with an invocation

to Lord Shiva by well-known dancers Lata and Gita, daughters of S Krishnaswamy. The theme song of Sathbavana Utsav, A Rainbow and Balloons, was presented through a music video.

Mohana Krishnaswamy chose to depict devotion to the cause of harmony and universal peace through poet Kabir's dohas. She combined eight dohas of the poet into one

THE HINDU, Thursday, July 17, 2003



Sisters Gita (L) and Sita perform at the festival

Express News Service

Chennai, July 16

FORMER Prime Minister of India, I K Gujral, on Wednesday inaugurated the four-day Sathbavana Utsav at Bharatiya Vidya Bhavan here. An initiative of the Krishnaswamy Associates, the festival is dedicated

'Sathbavana' need of the hour, says Gujral

By Our Special Correspondent

CHENNAI, JULY 16. The former Prime Minister, I. K. Gujral, today said the revival of the Indian tradition of 'Sathbavana' - universal harmony - was the need of the hour.

It was the old civilisation that kept Indians together and "we also see that only this encourages us in these difficult times." He was inaugurating a four-day 'Sathbavana Utsav', organised here by Krishnaswamy Associates.

Mr. Gujral lauded S. Krishnaswamy, founder of the organisation, for providing "newer dimensions" to India's ancient civilisation and the "journey of the nation". He also had a word of praise for Lata and Gita, who performed a dance drama 'Savitri' based on Aurobindo's classical work. The Governor, P.S. Ramamohan Rao, said the 'utsav' was an occasion for "all of us to see every human being as a reflection of his or her own self". Dr. Krishnaswamy said the festival, through performances, would seek to drive home the message that universal harmony or brotherhood was a spirit which would not succumb to hate and animosity.

Among those who participated in the function were Sheila Gujral, Uma Rao, Swami Bodhamayananda of Ramakrishna Mission Ashrama and Mumtaz Ali, founder, Satsang Foundation.



The former Prime Minister, I. K. Gujral (third from right), along with his wife, Sheila Gujral, watching a dance drama at the inauguration of a Sathbavana Utsav in Chennai on Wednesday. To his left are the Governor, P. S. Ramamohan Rao, and S. Krishnaswamy, founder, Krishnaswamy Associates. — Photo: N. Sridharan

City Express ♦ With The New Indian Express ♦ Chennai ♦ Tuesday, July 15 2003 ♦

Festival for religious harmony and peace

I K Gujral, Former Prime Minister of India, will inaugurate the 'Sathbavana Utsav' on July 16 (6 p.m.) at Bharatiya Vidya Bhavan, Mylapore. The Tamil Nadu Governor P S Ramamohan Rao will preside over the function.

The dance and video festival is dedicated to communal harmony and organised by Krishnaswamy Associates Pvt Ltd. "The four-day festival is organised to spread the message of goodwill among all religious groups for peace and harmony," said Dr S Krishnaswamy of Krishnaswamy Associates Pvt Ltd at a press meet here on July 14.

Dr Krishnaswamy's daughters Lata and Gita will perform on the following themes: 'Savitri' (July 16), Bharatiyin Viswaroopam (July 17) and Vaibogame (July 19). On July 18, twenty dancers will perform on the theme, 'Bavani Varuginrar Yesu'. The theme song of the festival, 'A Rainbow and Balloons', has been written by Dr Krishnaswamy. The music is composed by Shyam Joseph, an in-house music composer of Krishnaswamy Associates. Dr

Mohana Krishnaswamy of Krishnaswamy Associates has come out with a music video of Saint Kabirdas' verses.

Union Minister Thirunavukkarasar, Swami Bodhamayananda, BJP leader Dr H V Hande, Editor-in-Chief of 'The Hindu', N Ram, Congress leader, Mani

Shankar Aiyar and Former Consulting Editor of India Today (Tamil), Vaasanthi, will participate in the festival.

The invitation to the festival is through invites only. For invitation call: 24911027 / 24912618.

— Express Features



(from left) Dr S Krishnaswamy, Dr Mohana Krishnaswamy, Gita and Lata

Festival of love

Krishnaswamy Associates is organising a four-day dance and video festival of communal harmony called *Sathbavana Utsav*. The festival is an attempt by Krishnaswamy Associates to convey the message 'Let us learn to love and refuse to hate'. *Sathbavana Utsav* will be held from July 16 to July 19 at Bharatiya Vidya Bhavan, Mylapore.

Former Prime Minister of India, I K Gujral, will inaugurate the festival at 6 p.m. on July 16. Dignitaries from different walks of life will take part in the four-day festival. The function will be presided over by the Governor, P S Ramamohan Rao, while the valedictory address will be delivered by Union Minister S Thirunavukkarasar.

The utsav will begin with the theme song *A Rainbow and Balloons*, the lyrics of which have been written by Dr S Krishnaswamy. A dance drama based on Shri Aurobindo's classic *Savitri* will also be performed at the festival. Lata and Gita, noted Bharatanatyam dancers and television serial directors, will perform at the festival on all four days.