



A MONTHLY MAGAZINE OF KANARA SARASWAT ASSOCIATION

Kanara Saraswat

Vol. 92, No. 6, JUNE 2011 Rs. 20/-



Anuj Dilip Sashital



Soumya Ullal



Kalyani Hemmady

14th SARASWAT SANGEET SAMMELAN



Nivedita Hattangadi



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Pandit Murli, Manohar Shukla,
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Kanara Saraswat

A Monthly Magazine of the
Kanara Saraswat Association
Office: 13/1-2, Association Building,
Talmakiwadi, J.D. Marg, Mumbai 400007

Website: <http://www.kanarasaraswat.in>

Vol. 92, No.6, June 2011

e-mail:editor@kanarasaraswat.in
kanara_saraswat@hotmail.com

(For Publication in the Magazine)

e-mail:admin@kanarasaraswat.in
(For administrative matters)

President: Suresh S. Hemmady

Vice President: Geeta V. Yennemadi

Chairman: Rajaram D. Pandit

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Managing Editor: Gurunath Gokarn

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Name (in full):

Address and Telephone No.:

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Marks obtained (Please enclose a photocopy of the Marks Sheet duly endorsed):

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Photographs will be accepted only of those students who obtained 80% and above in SSCE/HSCE/ICSE/CBSE, and above 75% for graduates.

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Saraswat Sangeet Sammelan – Special Issue June 2011

During this Centenary Year of Kanara Saraswat Association we have pleasure in presenting this special issue on 14th Saraswat Sangeet Sammelan organized by KSA Kala Vibhag on 22, 23 and 24 April 2011. This special issue is dedicated to the loving memory of all those Acharyas, Gurus and Maestros who have enriched our Hindustani Classical Music during the last 100 years.

एक अंकी नाट्योत्सव

As a part of the ongoing Centenary Celebrations, the Kanara Saraswat Association is planning a one act play festival on **Saturday 22 and Sunday 23 October 2011** at the Karnatak Sangh Auditorium, Matunga, Mumbai.

We call out to all our Chitrapur Saraswat groups of creative and amateur drama enthusiasts from Mumbai, suburbs and all parts of our country to participate in this festival.

Details as follows:

Duration : not to exceed 40 mins

Language : Konkani /Marathi

Budget granted (all inclusive) Rs 7500/- for Mumbai participants ,

Rs 10,000/- for Pune participants

Rs 15,000/- those outside Mumbai

These costs are inclusive of transport for the artistes.

KSA will provide the stage, lights, normal make-up and basic props and set material. Directors are requested to work with minimal sets as there will be little time to change them between 2 plays.

We look forward to a maximum of 8 entries for the event. (4 from Mumbai and 4 from out-of-Mumbai)

The scripts will be accepted on a first come- first serve basis.

The KSA Hall would be made available for accommodation for those outside Mumbai . Private accommodation would have to be arranged by the participants themselves.

We shall need the following details from the participant group.

a. Name and address of group/ Person to contact.

b. Name of Title, Writer and duration of the script.

LAST DATE OF ENTRY 16 AUGUST 2011.

Please note that the decision of the Selection Committee will be final. All queries /entries should be mailed on admin@kanarasaraswat.in Attn. to Centenary Committee or call us at 23802263/23805655

Looking forward

Bipin Vasant Nadkarni

Chairman, KSA Centenary Celebration Committee

INTERNATIONAL WOMEN'S DAY

Every year Kanara Saraswat Association observes International Women's Day in March and felicitates women who have done outstanding service to the country to the society and the community. This year function could not be held in March 2011. However we will be holding a function to celebrate "International Women's Day" on Saturday, 11th June 2011 at 5 p.m. in Shrimat Anandashram Hall, Talmakiwadi, J.D. Marg, Mumbai – 400 007.

Following women will be honoured:

- | | |
|---|--|
| 1. Smt. Anupa Kowshik (Gokak) | 2. Dr. Shyamala Arun Masurkar (Gokak) |
| 3. Smt. Anjali Gokarn (Mumbai) | 4. Smt. Kamala Idgunji (Pune) |
| 5. Smt. Anuradha Mohan Manekkar (Virar) | 6. Smt. Yogini Anand Pandit (Shirali) |
| 7. Smt. Kumud Mohan Nayel (Bangalore) | 8. Smt. Chandrama Mohan Bijur (Mumbai) |
| 9. Smt. Laxmi Vasant Nayampalli (nee Kumudini Ullal) (Mumbai) | |

Smt. Geeta V. Yennemadi, Vice-President , KSA will preside over the function.

All are cordially invited to attend this programme

Shivshankar D. Murdeshwar
Hon. Secretary



From the President's Desk

A Sincere Appeal

Recently I read a quote by J.B.S. Haldane - "So many new ideas are at first strange and horrible, though ultimately valuable, that a very heavy responsibility rests upon those who would prevent their dissemination".

To a small extent, this is exactly what is happening to our present Census 2011 efforts, which includes consumer expenditure survey, undertaken in the centenary year of KSA. Trust me, the team which initially came up with this idea never ever thought that it would invite any complaints or criticisms. I do acknowledge that some of you are finding the questions cumbersome and the survey to be time consuming. Maybe because this is a novel concept and has never been undertaken before. It may be appreciated that in order to be part of something new and something different, one does have to allocate time, especially when it will be beneficial to the community at large in the long run. Right now, some of you who are finding the survey cumbersome may think that how would the quantity of moong or masur consumed by me be relevant to the benefit of the community and why should I give out such details?

I would like to state here that consumer expenditure surveys are useful in many ways and are undertaken by many NGOs simply to gauge the per capita household consumer expenditure since it is a good indicator of levels of living or consumer welfare. I appreciate that the Part II of the Survey Form is lengthy and questions are many, but believe me, when the results are presented to you in the format envisaged by us, I am sure each and every one of the community member will appreciate this mammoth exercise undertaken by us. Many community members in India as well as abroad have already called or written to us complimenting the efforts taken by KSA which they have appreciated as being really commendable.

But for the results to be presented, we need feedback from each and every community member. Even if a handful of members do not participate, this survey will not be successful. As such, the wholehearted co-operation of each and every community member is vital for the success of this endeavour. Please, therefore, do take the time to complete the survey form in its entirety and assist us in our task. Our enumerators are doing their level best to complete the work undertaken. They are in fact doing an excellent job since forms that are being submitted by them are completely filled.

I am sure that in case you have not yet filled the survey form, you will be kind enough to co-operate with us and make this mission - Census 2011 - successful. This is a sincere and heartfelt appeal to each member of the community.

Experience has made me live by the maxim "People achieve more when they work with others rather than against them". Let us work together.....now and always.

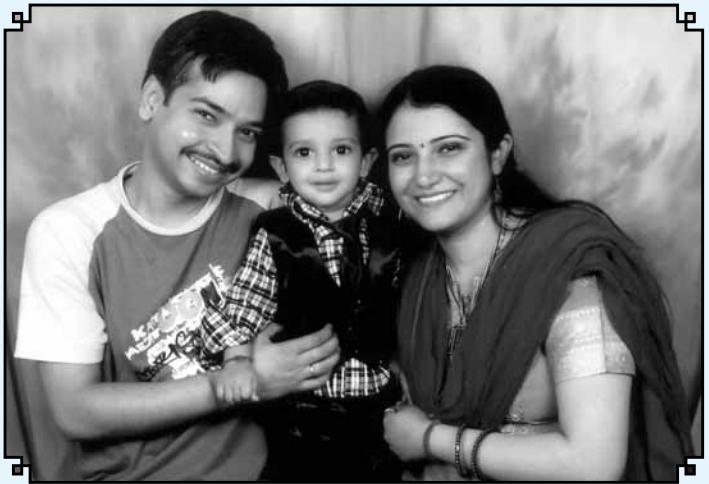
Suresh S. Hemmady



1st Birthday



Thank you all for coming
and blessing my nephew,
Dear 'Shaurya'
on the occasion of his
1st Birthday on
28th April, 2011.
Son of Manasi
(nee Trasikar) and
Ajit Singh Doherey, Grand-
son to Eakta and late Nan-
dan Trasikar and Great-
grandson to
late Krishnabai and
late Soumitra Trasikar.

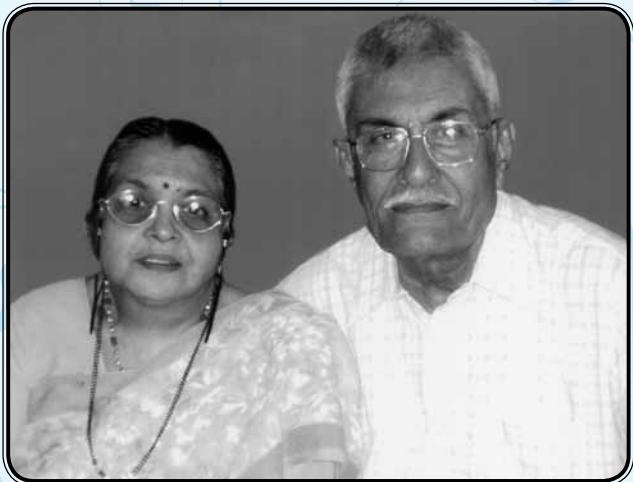


With Best Regards,
From, Shaurya's Mama
Nachiket Nandan Trasikar

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**Shri Maruthi and Smt. Shyamala Naimpally who are celebrating their
50th Wedding Anniversary
on June 16, 2011**



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Deepa and Rahul Talgeri
Ridhi, Ruana and Ishani (grandchildren)

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for completing
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And 50 is only a number

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in life ,

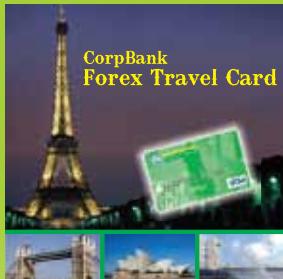
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Letters to the Editor

Dear Editor: No praise would be too much for Gurunath Gokarn, Prakash Burde and the entire KSA Managing Committee for their admirable conduct of the just concluded Sangeet Sammelan. From its conception through planning to implementation, it has been a Herculean task which they have carried out to perfection. This year's sammelan cut across tradition and introduced two welcome features viz; broadening the music spectrum to include light music, natya sangeet and even a western piano recital, all of which earned great acclaim for their verve and panache. The other feature was the preponderance of young talent who got a platform to 'flaunt their wares' and they acquitted themselves remarkably. The stalwarts like Omkar Gulwady, Sadanand Naimpally, Nityanand Haldipur of course played their part fully and Vrinda Mundkur provided the icing on the cake with a sombre Shree in keeping with the gloom cast by Satya Sai Baba's departure. All in all, a memorable 3 day feast for which a million thanks to KSA.

M.R.Hosangady

Dear Editor: "Saraswat Sangeet Sammelan" held in April 2011 was superb. It was my fortune and privilege to attend the programme. Major highlights were "Maanvandana" by Shri Prakash Burde and the successful modified format of a wide variety of music and performances by young and upcoming artistes. The whole atmosphere was fully charged with sangeet, creating a heavenly aura. Words fall short for appreciating the organizers - right from the Souvenir to the Song (food item of course) was immaculately planned and executed. The senior main artistes (including accompanists) were at their usual best, with star performances from Pandit Omkar Gulvady and Vrinda Mundkur, which really reached extraordinary levels of excellence. Also, I feel that we will see lots more from young artistes like Roopak, Kalyani, Shivani (Kadambh ki chaiyan sheetal laagi) and others in times to come. Natya sangeet by Suvarnagauri was outstanding. Divya's

sugam sangeet and Anuj's piano recital, which were new features, are unforgettable.

I would like to suggest to the KSA that we may consider live webcast of such Sammelans and other major programmes in future, so that those interested from all over the world can experience and enjoy such memorable events.

Sanjay Subbarao Trasy

Dear Editor: The Sangeet Sammelan was a grand success. Congratulations to Shri Gurunath Gokarn, for organizing the scintillating classical music recitals (vocal and instrumental), to Shri Prakash Burde and others, for "Guru Vandana", a wonderful documentary tribute to all the Bhanap artists, based on extensive research, to Smt. Geeta Yennemady, for including the delightful light music performances and to all the other Committee Members, for arranging the unique Western music recital (Piano).

With best wishes for all the Centenary Celebration Programmes,

Sadhana Kamat

Dear Editor: Heartiest Congratulations on organizing a very thoughtfully planned, developed and executed a three-day (22nd-24th April 2011) bonanza for the music lovers and connoisseurs of music. Up-coming young artistes along with the senior artists were provided a platform to showcase their talents on the musical firmament thereby creating a niche in listeners' hearts by their exquisite performances. 'Manvandana'- the audio-visual presentation by Shri Prakash Burde on historical survey of vocalists and instrumentalists on Saraswat horizon was a unique feature which speaks volumes for the colossal efforts put in by the stalwarts like Ramdas Bhatkal, Sadanand Naimpalli, Nityanand Haldipur and many others. The introduction of semi-classical music – enchanting Natya Sangeet by Suvarnagauri Ghaisas - and western music - depicting superb dexterity on Piano by young Anuj Sashital, lent a distinct charm to the Sammelan. Special thanks to Gokarn Gurunathmam - the mastermind behind this wonderful project.

Smt. L. V. Nayampally, Hon. Secretary,
Suburban Music Circle, Santacruz.



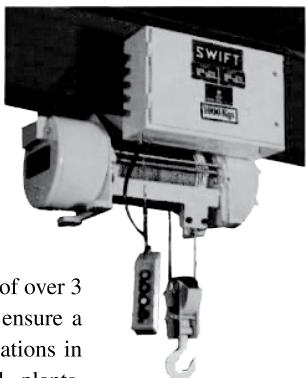
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Dear Editor: The 14th Sangeet Sammelan, organised by the Kanara Saraswat Association's Kala Vibhag, held on 22nd, 23rd and 24th April 2011, was indeed, a feast to the ears of the music loving audience. 'Manavandana', so painstakingly presented by Prakash Burde and others, was truly a nostalgic journey, with interesting snippets from the lives of versatile musicians of our community, who are no longer amongst us, but whose contribution and devotion to vocal and instrumental Hindustani classical music, are immeasurable. That this presentation was a sheer labour of love on behalf of the organizers was clearly evident in the meticulous planning and collation of material and skilful presentation. The young talented artists showed abundant promise while the veteran artists of our community displayed invigorating performances.

Kudos to the organizers for a well planned event and for providing a platform, to exhibit and showcase their talent. Such events would act as an incentive and ensure encouragement to more youngsters in our community to take up music seriously.

Aruna Rao Kundaje, Colaba, Mumbai.

Dear Editor: The 14th Saraswat Sangeet Sammelan organised by KSA in April, 2011 with performances by 'amchi' artists was a truly delightful and enriching experience. The right blend of Hindustani classical, western classical as well as light music and natya sangeet proved to be a feast for music lovers and connoisseurs. We witnessed an amalgam of young, upcoming talent along with the experienced artists. The consistently high quality of the musical performances, both vocal as well as instrumental, reconfirmed our belief that Chitrapur Saraswats are truly blessed by Goddess Saraswati. The well-researched presentation by Shri Prakash Burde was very informative and demonstrated the fact that music is an integral part of the people of our community.

Kudos to the KSA team for the well-planned programmes. We appreciate the long hours of planning and effort necessary for organising a music festival of this calibre. We are looking forward to more such musical treats in future.

Chetana Praveen Kadle, Mumbai

Dear Editor: Hearty Congratulations to the organisers of KSA Kala Vibhag for the excellent presentation of the Sangeet Sammelan. After a long time we could listen to melodious music performed by our own Chitrapur Saraswat artistes, thus proving that we have talented artistes . Every artiste was at his / her best. The entire programme was meticulously planned.

Srikar Talgeri, Vile- Parle

Dear Editor: Ravi Savanal's article in the May 2011 issue on our unsung Bhanap luminary, Shobha Pandit-Mundkur is very informative and well written. Kudos to the sporting achievements of Shobha Pandit-Mundkur!

Bhanaps generally are soft-spoken and humble. We rarely try to project our achievements and they get hidden below the carpet. It would be a good idea if every issue of Kanara Saraswat carries a write-up on such Bhanap under-glorified celebrities. This would certainly stimulate our younger generation.

Vivek Hattangadi, Ahmedabad

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Applications are invited in the prescribed forms from economically backward and deserving Chitrapur Saraswats for the following aid.

- A. EDUCATIONAL AID:** From students studying in schools, colleges or pursuing other courses. The last date for receipt of applications is 31 August, for school and college students and 30 September, for students of Engineering, Medical and other professional courses.
- B. DISTRESS RELIEF AID:** From the aged, invalid, infirm, uncared for and other needy persons. The last date for receipt of applications is 31 August.
- C. MEDICAL RELIEF AID:** From those who have incurred expenditure on treatment of a major illness, hospitalization, surgery, and need financial assistance. The last date for receipt of applications is 31 August.

Application forms for the above can be obtained from:

- 1. The Manager, Shri Chitrapur Math, Shirali 581354, Dist. Uttar Kannada - for applications other than Scholarships from Shirali, Murdeshwar, Kaikini, Bailur and Bhatkal.**
- 2. The Secretary, Shri Shvagopal Krishna Mandir, Chamrajpet, J. C. Road, Sagar 577401, Dist. Shimoga - for all applications from Sagar, Sorab, Shimoga, Bhadravati, Tavanandi, Talaguppa, Siddapur, Hosanagar, Tarikere, Harihar, Shiralkoppa and Tirthalli.**
- 3. The Managing Trustee, Shri Shiva Krishna Mandir, Opp. Tahasildar's Office, Lamington Road, Hubli 580020 - for all applicants from Hubli, Dharwad, Gadag, Belgaum and Davangere.**
- 4. The Hon. Secretary, Canara Union, 8th Main, 15th Cross, Malleswaram 560003, Bangalore - for all applications from Bangalore.**
- 5. The Secretary, Saraswat Poor Students' Fund, c/o Ganapati High School, G.H.S. Road, Mangalore 575003 - for all applicants applying for Scholarships from South Kanara, North Kanara and Kasargod District.**
- 6. The Secretary, Saraswat Seva Samiti, Saraswat Colony, Someshwar, Kotekar 574152, District Dakshin Kannada – for all applications for Distress & Medical Relief from Dakshin Kannada, Udupi and Kasargod.**
- 7. The Secretary, Saraswat Association, Dr. Dinkarrao Memorial Hall, Ormes Road, Kilpauk, 600010 – for all applications from Chennai.**
- 8. The Hon. Secretary, Chitrapur Saraswat Education & Relief Society, F-1(a), Saraswat Colony, Santacruz West, Mumbai 400054, and the Secretary, Kanara Saraswat Association, 13/1-2, Talmaki Wadi, Javji Dadaji Marg, Tardeo, Mumbai 400007 - for all applicants from areas other than those stated above.**

Properly filled application forms for Educational Aid should be accompanied with photocopies (duly attested) of the mark sheet, proof of admission and salary certificates.

All completed application forms should be handed over/posted to the same authorities from where the forms have been collected.

Jt. Hon. Secretaries
Naresh Gangolli and Gurudas Gulvady
Tel: 022-26142551 022-26600485
Mobile: 09833997646

KANARA SARASWAT ASSOCIATION

14th SARASWAT SANGEET SAMMELAN

Message from Vice-President ...

Though the last Hindu Year was full of shameful scams and natural calamities, it ended on a happy note with India winning the world cup. It was joyous to see a united India celebrating the victory.

The Kanara Saraswat Association as a part of its year long Centenary Celebrations plans to hold the Saraswat Sangeet Sammelan spread over a period of 3 days. In view of the Centenary Celebrations it was decided to slightly modify the usual programme as follows:

- a) Invite only Saraswat Artistes
- b) Invite the young and upcoming artistes to perform on the same stage where the senior and well-known artistes will be performing.
- c) To add variety to the programme Sugam Sangeet, Natya Sangeet and a Piano recital have been included.

I am confident that you all will enjoy the modifications to the Sammelan program which was hitherto restricted to only Indian Classical Music. It would not be out of place to mention that some of the senior main artistes who are nationally known will be accompanied on Tabla and Harmonium by artistes who are outstanding performers themselves and equally known.

I personally feel that music is meditation, medicine and a way to a dialogue with the "Almighty" all rolled into one. I therefore request you to attend the Sangeet Sammelan in large numbers and enjoy the experience yourselves

Geeta Yennemadi

One of the earliest reviews to have appeared in the English Press was November 14, 1948. It was in Bharat Jyoti by Mohan Nadkarni ! Following is the review just for the historic perspective.

"A musical concert was being held in Hubli on the occasion of the death anniversary of the late Abdul Karim Khan some years ago.....

"..... We were being transported as it were from this mundane ... life to a new world of fancies _____ of musical fantasies. The worthy disciple was rendering Ragas after Ragas in His Master's Voice (the insignia of Gramophone Company) Hours fleeing like minutes. Our souls were lost in his melody"

Appeared in Indian Music Journal. D. R. Neuman adds " the all pervading influence of HMV even in music criticism !! (The Production of Aura in the 'Live' Age of Gramophone Recordings).

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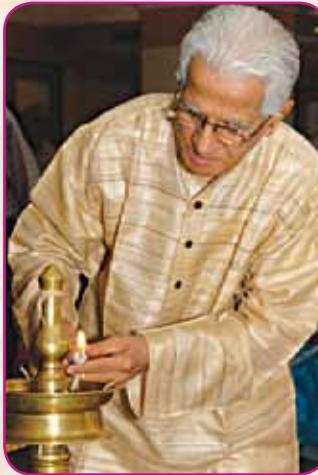
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Chief Guest Pandit Murli Manohar Shukla lighting the ceremonial lamp



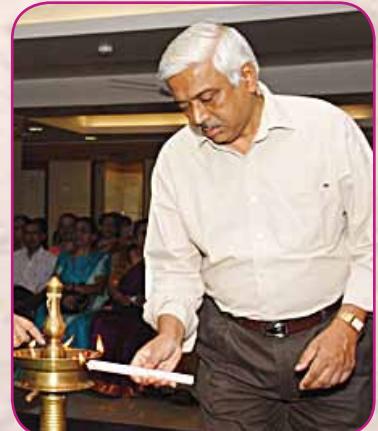
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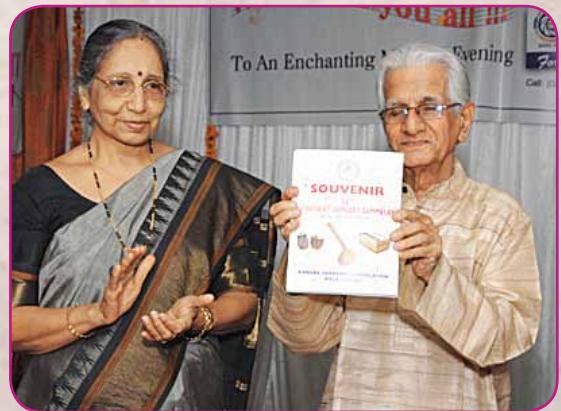
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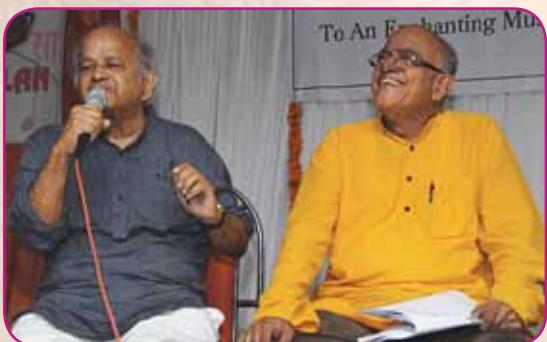


**Geeta Yennemadi felicitated
Pandit Murli Manohar Shukla**



Pandit Murli Manohar Shukla released the Souvenir

Sangeet Sammelan ...



Ramdas Bhatkal and Prakash Burde share a lighter moment with the audience while presenting Maan Vandana I



Hemant Hemmady gave accompaniment on the Harmonium to many artistes



Veteran Pandit Gurudutt Heblekar giving the accompaniment on the harmonium



Jyoti Chandragiri accepting a tribute from the Vice President



Krishna Chandavar presented both Natya Sangeet and Classical Music



Pandit Sadanand Naimpalli speaking during Maan Vandana II

More photos on page 25 and 26

Making of Manavandana I & II

PRAKASH BURDE, MUMBAI

Since the last 18 years, I have been associated with Kalabharati, the performing arts circle of Karnataka Sangha, Mumbai. Without being too modest, or trying to sound too boastful, despite being a non-government organization, every Sunday morning, we continue to present an event either in Hindustani music, Karnataka music vocal or instrumental, or stage a play either in Hindi or Marathi or present a dance form. The entry is free. One can say that this was a beginning of a cultural movement born out of necessity to soothe the wounded psyche of the Mahim-Matunga population when the area was a victim of bomb blasts in 1993. During this journey, we came in contact with Dr. Suresh Chandvankar, Secretary of Record Collectors of India, Shri Narayan Mulani, President, Bhalachandra Meher, Bhaskarrao Kodange an enthusiast and an incorrigible record collector of light and film songs, Vikrant Ajgaonkar a grand-disciple of Master Krishnarao. In fact, the idea took shape in 2006 itself when we presented an audio-visual-cum-live tribute to Amembal Dinkar Rao, an event cosponsored by Dinkarmam's family and Kanara Saraswat Association. The same year brought out for the first time, a Directory of Chitrapur Bhanap Musicians & Dancers meticulously edited by the Bangalore based trio, Lalith Rao, Gourang Kodical, and N.Jaywanth Rao. This directory contained one very well-researched article by Aparna Shirur which inspired me to include mhanatis. All this prompted me to make an audio-visual presentation paying tribute to Chitrapur Saraswat performers and performing gurus.

When one looks back

This note appeared in Indian Music Journal (1913)! "..... It is needless to add that good singers are disappearing and their compositions, if not preserved in some permanent form, likely to perish with them, and thus be lost to the world for ever..... best musical compositions at present sung by the celebrated musicians and singers of India now living such as Fiaz Mohammed of Baroda, Tan-ras Khan of Hyderabad, Alla Diya of Kolhapur, Abdul-Karim of Baroda..... (the list goes on)

Hardly is there any change now after 98 years! (remarks Prakash Burde)

The last century saw scores of pandits and performers of our community riding high in almost all fields having migrated from joint families in villages to growing urban areas like Bombay, Lucknow, Calcutta, and even Karachi! From the period of ovis sung during Udida moorthu in Bhanap weddings to the rich and varied contribution made by Pandit Dinkar Kaikini, who passed away just last year prompted me to encase all these in one presentation. As the span covered many artistes, vocal and instrumental I had no other alternative to make it in to two parts viz. Manavandana I featuring Guru Parampara and the contributions made by the singing archakas to Dinkarmam and Manavandana II featuring the Instrumentalists from Vishnudass Shirali to Bhaskar Chandavarkar.

I had my own ideas on how to go about this as by this time I had presented listening sessions on Hirabai Badodekar, Sundrabai Jadhav, Goharjan, Badi Motibai, Bhimsen Joshi, Mallikarjun Mansur, Shanta Apte, Salil Choudhari and R.D. Burman through my record-collector friends. Unfortunately, this list did not have a single Saraswat name, despite the fact they had in their own way enriched our music.

Come 2011, come KSA centenary year. This coincidence provided me the much needed momentum. My daughter Aparna helped me create and fine tune this presentation. Ajay Ginde, in his own way, is in this preservation and propagation of our great masters' recordings and his help was timely. He had in the past, through his Omkar Surmandal, helped us to organize events in the memory of his

father Pt. K.G. Ginde. Other friends like Vikrant and Kodange too chipped in. Thus the journey began.

Always ready to respond, KSA Kalavibhag gave a green signal and the work began in right earnest. We tried our best to include as many artistes as we could. As this was a tribute to our maestros, we avoided all living and performing artistes. The appearance of the few images was purely coincidental. Like Pt. Tulsidas Borkar accompanying Dinkarmam. In fact, the Hindol Bahar orchestration came alive again (an earlier piece immortalized by D'Amel) through the efforts of Pts Nityanand Haldipur, Sadanand Naimpally, Vinayak Chittar, Ketaki Ponkshe, Pradhan and Niranjan Lele. This was truly a hit. Dr. Jyotsna Kamat's 'Suryga Sar' was quite helpful as Dharwad-based Anuradha Dhareshwar and Pooja Dhareshwar's rendition of 'udada moortu' was liked by many as a novelty.

Of the three famous 3As (Amembal Sundar Rao, Bhaskar Rao and Dinkar Rao), we could not obtain a photograph of Amembal Bhaskar Rao, we used a small clip from Prabhat's 'Aadmi' in which Bhaskarmam played a cameo of a music director! I must mention here about the efforts made to get a clip of Uday Shankar's Kalpana, a film on dance. Uday Shankar was a great master craftsman and the film on dance was so symbolic like Khayal in music and I knew that Vishnudass Shirali had made use of many instruments which are now extinct. I had seen this film almost 60 years ago and wanted it to be included. I had his book with me but till now was unable to obtain the film clipping. Finally, few days prior to the programme, Suresh Chandvankar sent me a 10 minutes clip. It was too shaky to be featured. Yet Vikrant made it tolerably viewable. Thus Kalpana made the entry! Gajanan Karnad's daughter Sudnya shared lovely photographs. It was a great revelation that Mohan Chickermane's Marwa turned out to be the best preserved piece and we are trying to make into a CD after we get in touch with Nirmalapachi Mohanmam's wife, who is presently in Ahmedabad.

There are some sins of omissions. Examples are Shyama Chittar's music in Kannada, Hindi, and Marathi, or Bhanumati Kowshik (better known

as Bhanumati Kauns, the first wife of Kumar Gandharva). Recordings of Krishna Parulekar, one of HMV's Gramophone celebrities, Saguna Kalyanpur, who was featured by KSA thrice in sammelans, Vatsala Nadkarni, Krishnabai Lajmi, Kamal Nayak though featured in our 'unsung' musicians in our presentations were also not included as we could not get their recordings.

This is just first step in presenting and preserving the creations of our veteran musicians. The entire idea can be expanded to focus on specific contributions and we can develop these as individual tributes to the artistes. A lot can be achieved if we get more and more information about our artistes. With this article, I request all of our readers to share any information or recordings so that it is made available for our generations to come. This is just the beginning!

<<>>

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Kanara Saraswat Association Centenary Programme
KSA Kala Vibhag
14th Saraswat Sangeet Sammelan
Friday 22nd April, 2011 to Sunday 24th April, 2011
at the Shrimat Anandashram Hall, Talmakiwadi

Reviewed by Prakash Burde, Mumbai

“ Where words fail, music speaks “ Hans Christian Anderson

Of the 17 solo and 9 accompanying artistes featured in this unique 14th Saraswat Sangeet Sammelan held during this centenary year, 10 solo artistes out of 17 and one accompanying artiste out of 9 were inducted for the first time ever into the Saraswat Hall of Fame namely, Shrimat Anandashram Hall, Talmakiwadi, Mumbai. Arguably one of the most successful sammelans ever held since 1971, from the point of view of attendance, sheer variety of the fare presented and what is more, except for one accompanying artiste Siddhesh Bichcholkar, all performers were Chitrapur Saraswats. The Vice President Geeta Yennemadi in her message had set the mission and the standards for the Sammelan and KSA Kala Vibhag successfully implemented them in all the sessions featured.

Having said that, one must compliment the young listeners too who, normally not found near the vicinity of the hall, were for a change, found in fairly good numbers! Was it the variety of the musical fare offered or the rekindled sign of interest in music, only time will tell.

Keeping aside my momentary fondness for the sheer classicism in the various presentations, naturally among the seniors and my absence in the latter sessions of Friday, I must confess here that this overview is being written after listening to the CDs provided by Satish Kelkar after the festival. Though the listening pleasure would have doubled after momentous recall activity, some of the performances

by the youngsters truly moved me and one could discern that they could, in future shine like the bright stars in the musical firmament.

In the olden days, during weddings in affluent society, there used to be mehefils by renowned singers and dancers. It was a novel experience for me in the late 1960s when I had attended an Anglo-Indian wedding in Jabalpur, Madhya Pradesh. The bride was the daughter of a leading Medical Practitioner, Dr. Nunes an Anglo-Indian. The bride groom was a handsome British boy. It was then, for the first time I heard preludes on the piano before the marriage and a short postlude after the ceremony. It was a revelation for me that such a system of mehefils existed even in western music! Between then and Anuj Sashital's recital on piano, I had attended two fusion music sessions, both in the NCPA.

One was with Kishori Amonkar and an eminent Italian violinist while the other with Sulochana Brihaspati and a practitioner of Baroque style of French music of middle ages! Yet, the series of etudes, waltzes, nocturnes, impromptus, preludes in different pitches in Anuj's piano recital moved me by their sheer simplicity and facile movements. I could discern all 22 shrutis as practiced in Indian Music set in a sequence either in major or in minor scales depending upon the theme selected. These quite differ from our prefatory alaaps in a sense that in the latter it is set in the scale of the melody which is yet to be unfolded. Here, they are short pieces, some, lasting 2

Pandit Gurudutt Heblekar, who despite two bereavement in the family, was attending the sammelan in all the sessions. In a moment of weakness, he said "This sammelan has helped me to forget all my personal tragedies" Golden words!!

to 3 minute duration moving in the same sequences. I was given to understand that these preludes are used as preludes for some dance forms as well.

Anuj could have spent a little more time to explain few salient features of the medium of which majority of us were unaware. Yet one must say that without referring to the written text or the proverbial use of a page turner, Anuj could reel off one theme after another. Do we have to say anything more?

I have heard her quite often on the stage, seen her in 'Katyar Kaljat Ghusali' and in 'Dhadila Rama Tine Ka Vani?' Her training in dance and music, coupled with her inherent aptitude to excel in the performing arts, Suvarna stood out with her electrifying presence. She rose to great heights from the start to the finish. Her 'emotional' homecoming factor added extra gilt to her performance. Suvarna, short form of Suvarnagauri Charudutta Kagal Ghaisas sang in all 5 songs and one more on the insistence of the organizers for 65 minutes. In this she wisely invested 20 minutes for her narration explaining the sequences of various plays from which she had chosen her fare. The songs were from popular 'Swayamvar', 'Manaapamaan', 'Katyar..', 'Yayati ani Devayani' one each from these plays and two from 'Dhadila..' in which she plays the role of Sita. This drama is based on Sanskrit play 'Pratima' by Bhasa. The importance of the percussion to lend grace and weight was once again demonstrated by Sai Bunker, the veteran tabla player by his controlled aggression. Unfortunately except Jayesh Rege, Pramod Hattangadi (with Vrinda Mundkur only), other recitals did not rise above mediocrity. Though it was his first-time to have lent support to the Natya pads, veteran Harmonium player Gurudutt Heblekar truly excelled in his accompaniment.

Sachin Sashital, now from Pune and Shivani Haldipur-Kallianpur, now from Vizag, both belong to the Jaipur-Atrauli gharana. Shivani is younger, but more experienced. She had earlier training from Shalmali Joshi and is now learning from Vidushi Ashwini Deshpande. Like Arun Dravid before him, Sachin has had his grooming from Kumudini

Katdare, Arun Dravid and I know for sure that many a Saturday he has travelled from Pune by night train to attend special grooming from none other than Kishoritai. Though it was a maiden performance, Sachin's opening Todi was masterly. He brought out the very essence of pathos through his swaravali and easily climbed to the tara shadja. His short Bilawal and a shorter Gaud Sarang were delivered with the ease of a veteran. Suffice to say that Sachin should be heard more often and is a major find of this Sammelan.

Since Sachin had touched all major ragas, I was curious to know as to Shivani's selection, as she was supposed to be the last artiste of the morning session. Wisely, she also chose a known Ahir Bhairav in Vilambit tritaal followed by an Ektaal bandish 'Mana bhavana'. The drut bandish was composed by Ashwinitai. The soulful rendition of both the bandishes despite Sachin's majestic Todi caught the imagination of the listeners. The facile taans in Vilambit and drut embellished her recital. Next came a Madhya laya bandish 'Karama ki chhainya' with all its inherent lilt followed by a faster 'Rang de Rang De'. She concluded her recital by a lighter Thumri. Both Sachin and Shivani had an excellent percussion accompaniment from Jayesh Rege. I have recently heard Shivani in a concert in memory of Sarla Bhide at the Karnataka Sangha where she presented excellent thumris. It is satisfying to note that Shivani, despite the fact that she is in Vizag, is trying hard to keep up with the pace of learning.

This year's sammelan also featured three instrumentalists. While Vinayak Chittar, one of the finest sitarists of the present-day of whom Saraswats should be truly proud, Nityanand Haldipur, an unparalleled exponent of Maihar Gharana and one of the leading flautists of present times of whom India should be proud and Omkar Gulvady, one of the most sought-after percussionists, of whom everybody should be proud of - all these artistes presented solo items of the highest order. Though a cross-section of amchis prefer to listen to vocal music in its classical form or in the lighter variety, a fact can not be

denied that presently amchi Instrumentalists are making waves everywhere! Internationally known tabla players are amchis, so are flautists and so is this sitar player! While Vinayak Chittar had one of the finest percussionists and a Guru in his own right as a tabla accompanist in Sadanand Naimpally, Nityanand had Omkar Gulwadi for his tabla sangat and for the discerning listeners it was a wonderful treat to watch Omkar gracefully slip into his role of an accompanying artiste minutes after his scintillating solo performance.

Before I proceed with this write up, one must understand that the newly renovated Shrimat Anandashram Hall is not acoustic-friendly. Marble-tiled walls create unwanted and unnatural resonance and the reflected sound mixes immediately with the freshly created waves often creating a cacophonic effect. Perhaps, this inherent defect can be rectified by wood panels on the walls and the top. All these thoughts crossed my mind when scores of hands, all admirers of Vinayak Chittar were trying to adjust Kelkar's mike system before the start of Chittar's recital. Many times, the 'leave it alone' treatment is perfect, but one must understand that having sophisticated equipment is not enough!

Talented Vinayak Chittar chose to play the time honoured Yaman with his flawless unfolding of the alaaps in a customary aristocratic fashion. One could discern in the slower passages soul stirring elongations. No praise is too high for his gats. Sadanand Naimpally's controlled accompaniment bears all the enchantment that his tabla offers! The purity of the tone and the clarity of expression were the highlights of this duo's performance.

Can the tabla's highly developed language speak to the lay listener? Omkar Gulwadi's solo was such a gem that appealed to all the lay listeners gathered and also to those who fluently speak that language! In the beginning, he explained the role of percussion in the religious set-up and like a khayal presentation, he began his solo piece in vilambit and slowly gathering the speed graduated to Madhya laya and went on to prove his prowess on tabla. Though Omkar is one

of the most sought-after tabla players, one had not heard his solo performances. Omkar wisely combined power with his velvety softness as he progressed with his effortless finger movements. The final resonance of both tabla and dagga imparted unforgettable experience. To present a tabla solo as a khayal, one must say, he was quite successful.

One could discern yet another Omkar when he sat to provide sangat to the veteran flautist few moments later. Nityanand the concluding artiste of the 14th Sangeet Sammelan dedicated his concert to the memory of his close friend and Gurubandhu, Vijay Kabinhittal who had passed away just four days prior to the festival. One must say that his Bageshri and Shuddha Basant were unparalleled in their emotional build-up. Specifically in Bageshri, each swara had a very slow melancholic aura immediately with a soothing tranquility. His blow had a caressing charm which unfortunately was not audible initially. It is not an exaggeration to say that in slow unfolding of the melody there are hardly any one who can come up anywhere near Nityanand Haldipur. Suffice to say that his Bageshri was truly memorable and will linger in our minds for a long time.

These days, Basant and Shuddha Basant are rarely heard. Though a short Shuddha Basant had all its seasonal elements and certainly it was not a figment of imagination that at night at 11pm, we actually could hear cuckoo's cooing on our way back home! Shuddha Basant was the fitting finale of the 14th Saraswat Sammelan as Nityanand was the concluding artiste.

As mentioned earlier, I could not be present on Friday concerts. I could hardly concentrate on Nivedita's or Jyoti Chandragiri's concerts and in the evening I missed Soumya, Krishna Chandavar and Roopak Ubhaykar's performances. Thanks to the CDs which I heard later, form the basis of this overview.

Jyoti Chandragiri is a Sangeet Visharad. Her initial training under P.R.Bhagwat in Sugam Sangeet has helped her to achieve that proper emphasis required on the words while rendering the poems composed in a particular tune. This I specifically mention as

Bhagwat had specialised in popularising Kannada poet Bendre's many poems. Kirana Gharana stalwart Jantli's training too has helped as one could perceive while listening to her rendition of the songs.

Krishna Chandavar like Sachin is not a professional singer. He has taken singing as a hobby. He has had guidance from B.S. Rao and also from Pt. K.G. Ginde. Perhaps due to his professional commitments he has not been able to take up his music seriously. Yet one could perceive his innate understanding of the medium specially in his two Natyapads one 'Guntata hridaya he' popularized by Ramdas Kamat and another 'Mriga nayana rasika mohini' popularized by Dr. Vasantrao Deshpande. Earlier, he presented Puriya Kalyan which he sang for half an hour. He had excellent accompanists in Jayesh Rege (tabla) and Gurudutt Heblekar (harmonium).

Divya Bijur featured on Sunday as the last artiste of the morning session presented a vignette of different variety of songs from Ghazals to Marathi lavanis. She has a husky malleable voice and uses it wisely to bring in the emotions the piece needs. She sang in all six songs and it is very difficult to choose the best as they were of different hues. Yet her presentation of the vintage song set to music by Vasant Prabhu turned out to be the best. While presenting the lavani too, one could feel the spirit of the song cast a magic spell on the listeners. Kalindi Kodial's brief introduction, Arun Hattangadi's tabla and dholki accompaniment and what is more Divya's own handling of harmonium was like an icing on the cake!

A word about Arun Hattangadi's tabla sangat. He has grasped all the finer points of perfect accompaniment. I personally feel that it is not too late for him to venture in to accompanying young artistes singing khayals. He has a very good sense of the theka required by the singers. He must start accompanying classical singers at different rehearsals and slowly enter the Saraswat Hall of Fame as a tabalchi for classical music too!

I have been a constant listener of all the Saraswat Sammelans held since 1971 till now (except the one held in Pune). Now in my seventies, it is a pleasure to

watch young artistes blossoming into mature artistes growing taller with the passage of time. I have in my mind Vrinda Mundkur and Geeta Gulvady. Both sing with tremendous confidence and both have over the years gained a superb sense of presentation. Viewed from a critical angle, Geeta was not too comfortable with the theka provided by Pramode Hattangady while the same Pramode excelled while accompanying Vrinda Mundkur. These comparisons though improper have to be taken into account as the art of tabla accompaniment cannot be taken at its face value. The perception of the singer's slow development of khayal has to be perfectly complimented with the required theka. Unfortunately, some accompanists played fairly good tabla but were found wanting in holding the theka required by the singers. On the other hand, a harmonium accompanist can suggest newer ideas if he is familiar with the vocalist's style. Like for example, veteran Sudhir Nayak. It is here that Vrinda Mundkur scored over. Gifted with a supple and alluring voice she began with a khayal in Raag Shree with a fairly long nom-tom alaap. It is to her credit that despite her grooming in Kirana style under Pt. Phiroze Dastur, she has over the years, imbibed Agra nectar and has been able to blend both with a degree of perfection. Shree had all the traits of classical solidity. Pramode Hattangady and Sudhir Nayak provided most dependable saathsangat. As a tail piece she added a tarana composed by her Guru Pandit Haldankar. Happily, one can now perceive a beautiful amalgam of Kirana and Agra gayaki in her presentation and 'khurja' effects can also be seen in her faster taan patterns. Her chaiti too passed the bill.

On the other hand, Geeta Gulvady, young Nivedita Hattangadi, Kalyani Hemmady and Jyoti Chandragiri had to put up with the extended event of Maanavandana I & II on Friday and Saturday. Nevertheless it is to the credit of the performers that they did not fall back on the excuses and performed magnificently.

Geeta Gulvady sang Shuddha Sarang and without hesitation one can say that it was one of the finest Shuddha Sarangs heard in recent times. Why singers,

despite the fact that the sun has reached the midpoint still prefer to sing either Todi or Bhairava ke Prakar instead of picking up a Sarang ke prakar is beyond my comprehension. I write this with my experience of Sunday morning concerts of the last 18 years! Be that as it may, it is to the credit of Geeta that she did full justice to this beautiful melody with an excellent alaapi and developed the theme systematically. Young singers must try to emulate her example of brief introduction of the melody with the details of the text and taals employed. Before starting the khayal, this introduction helps the listeners (Kalyani, Nivedita, Soumya and Roopak to note) as they can perceive the khayal aspect of the rendition and enjoy the theme better. Her own tarana composition too was exhilarating. Her next piece in dadra too was vivid and sensitive. Though Siddhesh gave excellent support on the harmonium Pramode was rather listless specifically in dadra.

Sampada Maraballi has done her doctorate in music and her thesis was 'Hindustani Music and Ragamalika Paintings'. She also claims her studentship under Vidushi Shruti Sadolikar-Katkar. We all had heard Sampada in the 12th Saraswat Sammelan held in 2006. Between then and now Sampada has matured into a fairly good performer. Over the years her voice too has acquired a maturity and moves easily with facility. In her hour long recital on Saturday evening she dealt with Jaitashree for half an hour and then sang Kaushikadhwani and also a Kannada song 'Teliso Illa Mulugiso' which truly gladdened my heart! Admittedly, I have heard various versions of Jaitashree, one from Vijaya Gatilewar, another from Kausalya Manjeshwar, and yet another from the Mansur lineage. It is hard to admit that one was not like the other with various changes effected without affecting the raag-roop of the melody, a combination of Jait and Shree. Sampada's Jaitashree leaned more towards Shree and curiously enough her own additions of sargams in her delineation were quite charming. As mentioned earlier, one Jaitashree was different from the other. In this presentation, the original framework was intact. In faster tans, her

execution suffered temporarily due to slight variation in the theka. Her short Kaushikadhwani was quite lilting. Vivek Kaikini on the tabla was cautiously restrained and Hemant Hemmady was adequate.

In an age when there are more Kansens than Tansens, in an age when there is a constant atrocities on our audio-visual senses by the TV channels of the same songs sung in different scales in the name of the competitions (Maha Yudhha!) day and night, I have a soft corner for those youngsters who despite various temptations, seriously take up classical music. And in this centenary year, I wish to end this overview with our talented bunch of youngsters who will, expectedly one day turn out to be the top performers of tomorrow. They are Roopak Ubhaykar, Saumya Ullal, Kalyani Hemmady, and last but not the least is Nivedita Hattangady. The onus is on us to identify their strengths and nurture their talent by providing the Kala Vibhag platforms for them as when possible.

Kalyani Hemmady and Nivedita Hattangadi have a bright future awaiting them. It seems Kalyani has made up her mind to join ITC-SRA Gurukul as she has been already selected as a scholar. This means she has already made up her mind to take up music as her profession. Therefore, it is not out of place to mention that she has to listen to as many singers as possible to widen her horizon. Gone are the days when the Ustad used to restrict his Shagird to keep his ears 'open' only to his gharana singing! Fortunately, she has Pandit Murali Manohar Shukla as her mentor and guide. He has a broad vision and his directions as Guru are flawless. Likewise Nivedita, from whom I heard for the first time, has immense talent. Her quicksilver grasp of the intricacies of the khayal were obvious in fast rendering of her taans. It is necessary that she works hard under the guidance of Pandit Sudheendra Bhowmik and develops herself to be an eminent Bhanap singer of tomorrow.

Kalyani opened her recital with Gurjari Todi with a vilambit composition

Penned by her guru, she presented a three-tiered khayal. Her vilambit development was quite satisfying as it was quite disciplined. There was no groping,

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no traces of false notes, and what is more she sang with a professional ease. Though taan patterns were limited, she did not overexpose them. Her tarana too was impeccable. It was rather curious that she used Pancham quite often, thus providing a shade of Miya ki Todi. Her two Bhatiyar pieces though brief, were quite extraordinary as the first bandish mukhda had an upward taan swing landing perfectly on the poetic vowel of the song written by Pandit Murali Manohar Shukla. Her two short pieces, the traditional ones, in Suha Malhar were rendered with ease. The last one, a ragamalika too was quite brief considering the time allotted.

I had heard Nivedita's harmonium recital when she was barely 6! I was not aware that she had taken up vocal music seriously and indeed was very happy to listen to her nom-tom alaap in Todi. She has a good grasp of layakari hence her vilambit taans were executed with aplomb and reached the taar shadja effortlessly. Yet somewhere I felt that she is like an uncut diamond and still requires stabilizing her movements in slower beats. If she can present difficult patterns in fast speed, it is easier for her to polish her slower phrases.

Soumya Ullal and Roopak Ubhaykar are both very promising youngsters. Soumya had her training from R Lilabai in Bangalore, and after shifting to Mumbai, learnt from Sudha Watve and her grandmother

Suman Savur. Presently, she learns from Apoorva Gokhale, the granddaughter of Gajananbua Joshi.

Her selection of Raag Multani with the time-honoured bandish 'Gokul gaon ka chora' of Sadarang was developed in an authoritative way with tremendous confidence. Her no-nonsense and firm attitude to reduce the disturbing amplification was quite admirable. Her both melodies Multani and Tilak Kamod were quite enjoyable. One could discern Padma Talwalkar patterns in her Tilak Kamod which were quite pleasing.

Roopak Ubhaykar is learning from Raghunandan Panshikar for the past 9 years and his arduous training could be perceived in his 45-minute presentation of Raag Bhoop. He followed this with a seasonal Basant Bahar and ended with Padmanabha Narayana popularized by Suresh Haldankar and Lalji Desai. Thus, one could perceive an all-round development in his singing.

While concluding this overview, I truly feel that Sachin Sashittal, Soumya Ullal and Roopak Ubhaykar are the new Saraswat Kohinoors of this centenary year. One, therefore, need not worry for the future, about scouting for amchi talent! In fact all three are ready to perform waiting for the organizers to offer them platforms.

<<>>>

KSA Reference Library

In response to our appeal in previous issues, we have been receiving good response from authors or their relatives. We have so far about 100 Books in different languages - English, Marathi, Hindi and Kannada by Amchi Authors. The list of all such Authors are being listed manually and will also be displayed on KSA Website <http://www.kanarasaraswat.in>

Our special thanks to Mrs Mira Hattiangi who has donated the entire work of her husband late Shri Gopal Hattiangi and also to other authors/relatives who have donated books.

We request readers to donate books written by Amchi authors or books written on the Saraswat Community by any authors. They may also inform the names of such authors/books to enable us to increase our inventory. The cost of postage and/or Courier expenses will be reimbursed.

We have collected 119 Dramas mostly in Konkani and other in Kannada and Marathi Language. The compilation of Family Names and other details of 504 Family Tree is also being compiled for display on the website.

We assure authors that we shall treasure the books in our Reference Library for preservation with great care. Please help us to make the Reference Library a successful Centenary Project for Posterity.

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Sangeet Sammelan



Geeta Gulvady presenting vocal classical music



Sampada Bhat started the evening with Vocal Classical Music



Vinayak Chittar giving a sitar recital



Sachin Sashital involved in the recital



Vrinda Mundkur presenting raag Shree



Gurunath Gokarn honouring Pandit Murli Manohar Shukla on the last day of the Sammelan

Sangeet Sammelan ...



Raja Pandit honouring Gurunath Gokarn
whose tireless efforts made the Sam-
mela such a grand success



Honouring Prakash Burde who had worked
round the clock to put together
Maan Vandana I and II



All the tabla players in the audience sat right
ahead to appreciate Pandit Gulvady's tabla!



Pandit Omkar Gulvady explains some intricacies
before presenting his Tabla recital



Geeta Yennemadi thanking
Aparna Burde for her help.



Pandit Nityanand Haldirup's flute
recital topped off the wonderful
fare provided by the Sammelan



Shruti Gokarn, member of our
editorial committee concluded the
Sammelan with a vote of thanks.

KSA - 14th Sangeet Sammelan & Some Old Memories

JAIRAM K. KHAMBADKONE – MUMBAI

At the outset, I would like to congratulate KSA, Kala Vibhag for an excellent treat for 3 days from 22nd April to 24th April 2011, with morning and evening sessions - with a mix of Classical, Instrumental, Natya Sangeet and also Light Music.

For the first two days, the programme started with what was described as Manavandana I and Manavandana II. This was simply superb with a collection of music clippings, photographs and few videos of music programmes over the past 30 to 60 years. Kudos to Prakash Burde and his team for their efforts in collecting, sequencing and converting them into PPT presentation, which must have been a difficult task.

Manavandana II, on the second day mostly pertained to instrumental music and a programme was shown of an orchestra by some young aspiring artists, who have become famous today. This short video clipping inspired me to write this short article, as I remembered my childhood days when we as kids of ages between 12 and 14 were involved in a similar activity.

I am talking of an era probably between 1955 to 1958. I was a resident of Saraswat Colony, Santa Cruz during my childhood and we had a Gymnasium in the Colony where most of the young boys and girls used to go in the evening after school. We had 3 teachers – Shankar Rao Rakshe (popularly known as Bhai), Gopal Rao and Krishna Rao Desai. Some time in 1955, one of the teachers – Krishna Rao Desai told us that if we were interested, he would teach us to play the flute after the Gymnasium timings were over.

About 9 to 10 boys from my age group agreed to join this class. Thus began our induction into Music. After about 10 to 12 months of initial training, about 6 to 7 boys remained in this class and were even taught some of the simple classical Ragas.

While we were going through this training, the potential of some of the boys came to the fore and one started playing instruments like Harmonium, one started playing Tabla, one of us started playing the Mouth Organ and so on. I learnt an instrument called Bul Bul Tarang which was very popular in those days.

Having seen this, some of the seniors from our Colony – viz late Heble Girjakka and late Udyavar Sharde Pachi encouraged us to start a small Orchestra Group. Thus this Orchestra Group was formed and we used to go either to Girjakka's house or Sharde Pachi's house for practice and later even late Nalini Pachi Chandavarkar(nee Ullal) helped us with some classical music sessions including Raga Hansadhwani. After about 5-6 months of the formation of this Orchestra Group, we started giving short programmes in and around Saraswat Colony. To name a few - we have given short programmes on occasions like Saraswat Club Gathering, Saraswat Mahila Samaj functions etc and we even gave a programme in the Suburban Music Circle, Santa Cruz which is a well known Music Circle in the Suburbs. Later we were called to give a programme in the Khadi and Village Industries in Borivali, where Girjakka was quite active in those days.

I would like to mention the names of some boys who were a part of this Orchestra – Shivdas Gulvady

Prelude of Hindustani Music

It was just the beginning of Hindustani music waves touching Atlantic and Pacific ocean shores, Pandit Ravishankar and Ustad Alla Rakha were sitting on the centre stage with two pretty girls on Tanpuras. Both had just finished the tuning of their instruments, sitar and tabla respectively. The audience used to the preludes of the western music gave standing ovation thinking that they had completed the first piece of their music!

and Jayant Nayampalli on Harmonium, Vasant Nayampalli on Tabla, Niranjan Sashital and late Ashok Basrur on Flute, myself on Bul Bul Tarang and Jayant Hattangadi on the Mouth Organ and some more boys on other small instruments for accompanying rhythm. My parents encouraged me to learn even the Jala Tarang and they bought me the Porcelain Bowls and I learnt to play Jala Tarang at home (but not as a part of this Orchestra Group). However, I had to give this up, as Jala Tarang used to occupy a lot of space at home and we were staying in a one room and kitchen flat at that time.

Hence, when I saw the clipping of the Orchestra being played by some youngsters on 23rd April during the Manavandana II presentation, I nostalgically remembered our young days, which was more than half a Century ago. During this PPT presentation I could not resist the temptation of sharing this with some one who was very closely associated with our Orchestra Group and went to Vasant Nayampalli who was sitting not too far from me and to my surprise he too was thinking on the same lines and we shared our

childhood experiences of the mid 50s.

It was unfortunate that we do not have any photographs of this Group, since owning cameras during mid 50's was not so common. In fact I would say that the credit for all this should go to late Heble Girjakka, late Udyvar Sharde Pachi and late Nalini Pachi Ullal for assessing the potential of youngsters and for having the foresight to form this Orchestra Group.

Nevertheless – this programme by KSA Kala Vibhag and the Manavandana Sessions helped me in going as far back as 55 years and write this small article.

In case I have missed out any names or made some mistakes in linking the Instruments played by specific boys, I am sure my old friends from Colony will kindly excuse me.

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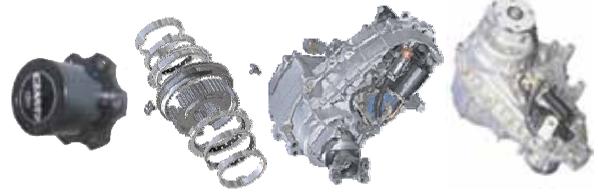
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Book Review:

Living Music: Conversations with Pandit Dinkar Kaikini

REVIEWED BY RAGHUNATH GOKARN

A new biography by his disciple Priya Purushothaman

Published by Popular Prakashan Pvt.Ltd.

Price Rs 450/-

Many critics have written biographies of famous Indian classical musicians of the older generation, vividly describing their idiosyncrasies, their strange and miserly ways of giving talim to their disciples in the Guru-Shishya Parampara and the intense longing and struggle of these shishyas to learn whatever they could, suffering all the hardships and humiliation. A few disciples have also written biographies of their Gurus more out of awe and admiration. In the last few decades the scene has changed. Classical music is now taught in music schools with a fixed syllabus and a formal examination to test the progress. Prominent singers do train promising youngsters of their choice. The Guru now wants to encourage his disciple to perform well and succeed.

A new biography titled Living Music, Conversations with Pandit Dinkar Kaikini by Priya Purushothaman, his curious and earnest disciple, was released in Mumbai on 23 January 2011, his first death anniversary. It is not a conventional biography giving the story of his life and musical career. It is his musical biography evolved through the dialogues the author had with him in the course of her learning. Priya is a shishya of Aditi Kaikini Upadhyaya, daughter of Dinkar Kaikini. Her inquisitive interest raised many basic questions in her mind about Hindustani classical music. To seek answers to her doubts and to understand Hindustani classical music better, Priya Purushothaman sought the privilege of sitting with Panditji at his residence. As she says in her introduction she wants to share his experiences and thoughts and document his musical concepts, tools and philosophies for the benefit of others.

Priya Purushothaman, was born and brought up in the United States of America and graduated from Columbia University in Economics, Philosophy

and Creative Writing. Although she had trained in Carnatic vocal music for ten years and Western classical violin she was not acquainted with Hindustani Classical music. But once she started taking interest in Hindustani Ragsangit she got deeply involved and destiny, as she says, led her to the doorstep of Panditji. She was welcomed into the Kaikini family and there were no inhibitions while talking on even personal family matters including Dinkar's marriage with Shashikala, who was his shishya.

The author has presented all the discussions she had with Panditji in three Parts :

The first part, 'Prarambh' deals with theoretical aspects of Sound, of Music from a musician's point of view, at the aesthetic, philosophical and spiritual level. According to Panditji Sound is Cosmic energy in abstract and concrete form. In abstract form it can take one to a spiritual level in complete Silence. We experience musical sound in the form of svar and laya in the concrete form. Musical sound is intentionally produced to give pleasure. The genesis of Indian classical music is found in the oral chanting of Vedic samhitas. In due course sapta svaras, which are called Shudha Svaras, were discovered and further exploration led to five more notes called Vikrit Svaras comprising of four komal and one tivra svara and thus Indian music was born. Music is singing in time. Therefore the concept of laya became the framework of music.

In the section, 'Early Sanskar' we get a glimpse of young Dinkar and his unusual childhood. He was a precocious child with music in his mind. The author has narrated some very interesting incidents which reflect early signs of his genius. Once Dinkar sneaked in to listen to a concert, not knowing who the artist was and also not realising that this concert

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We are grateful to the devotees who have been good enough to donate for the renovation of Shri Keshavnarayan Temple, Shirali, in response to our appeal issued in January 2011 issue of Kanara Saraswat. We have so far received nearly 3 Lakhs. As the Temple Building has become very old, we have thought of starting the work part-by-part when our collections reach at least 50% of the estimated cost of Rs. 11.50 Lakhs as per plan. Hence we appeal to all philanthropic minded donors to contribute liberally for this good cause and help us to complete the work early.

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'From scratch to success' was his life sketch,
A place in the hearts of all, did he etch
No streak of anger, to big and small,
But, a loving smile, to one and all!
On Guruparampara.....
a treasure of poems he composed and kept
secret
Left them unpublished, is the regret !
Shri Chitrapur Math Thane Sabha,
Has but lost, a great 'adharsthamb'
As Treasurer, he worked unflinchingly,
'parishram athaang'
Steps to Vaikuntha's gates, count did he,
Chanting strotras in deathbed..... so peaceful be!'
Ideal inclination, till last few days,
This angelic picture with us

Forever stays!
Bappa will be with me in spirit, always.

-Loving niece
Anapurna S. Koppikar
(Nee Usha Narsing Karkal)

FIRST DEATH ANNIVERSARY



In fond remembrance of
Padbidri Saraswati Bai's
first death anniversary

From near and dear

would change his life. He was listening to Ustad Faiyaz Khan. He decided to become a Gavaiya like him. When he was learning in Marris College, Lucknow, he got an opportunity to sing in the presence of Ustad Faiyaz Khan.

Knowing Dinkar's inclination, his father after persistent pleading could persuade Pandit S.N.Ratanjankar to admit Dinkar into Marris College in Lucknow for music lessons. Panditji has shared with the author his memories of his life and times in Marris College and the struggle that he had to undergo. He also narrates how he got the training under Pandit Ratanjanakar and help and sympathetic treatment from elder gurubandhus like S.C.R. Bhat, Chidanand Nagarkar and K.G.Ginde.

In the section, 'Nirmiti, Creativity', Dinkar expounds his views on the philosophy of Creativity in Indian Classical music where the artist has a triple role of composing, conducting and performing to present music in abstract style while maintaining its aesthetics. He has revealed his own sources of inner urge and inspiration in creating new Rags like Gunaranjani and composing new bandishes.

In the Section 'Blossoming Musician' the author has narrated Panditji's career post Marris. It is a fascinating story of a rising star as a performer. He started using the training from Marris College for composing for theatre and films. Pandit Ravi Shankar invited him to collaborate with him in producing a ballet 'Discovery of India'. He had varied roles in the ballet--- he sang, joined the chorus and occasionally performed special roles. He could produce the sound of the shehnai and other instruments through his vocal cords. When this ballet was presented before Lord and Lady Mountbatten and Nehru, they were intrigued to hear the sound of the trombone without noticing the instrument. Ravi Shankar explained to them that they had 'a living trombone'. That was Panditji's voice. The reader will find many more interesting episodes in the book.

In 1957 Dinkar was offered a job as Producer for the Light Music Unit on All India Radio. Here he was prolific in composing songs, giving music and teaching them to the singers and recording the same. In seventeen years of service in AIR he produced about 2000 songs for broadcasting. He was promoted as Assistant Director and given charge of all musical broadcasts, light and classical. Here he had a unique opportunity to employ innovative ideas. He was a pioneer in introducing the format of chorus on AIR and used different techniques to give enhanced appeal to the listener. He produced and presented an unconventional Chorus with 60 human voices unaccompanied by instruments before the UNCTAD conference. It was so appreciated that he was again asked to present a similar Chorus before the Russian dignitary Khrushchev.

In the third part, 'Vidya Dan', the author's conversations turn to Panditji's views on learning music and his advice to serious students of music. In 1971 on the recommendation of Pandit S.N.Ratanjankar, Pandit Dinkar Kaikini was appointed as Principal of Bharatiya Vidya Bhavan Music and Dance School in Mumbai. In this new role he was continuing the scholastic legacy of his Guru. He built up this institution on a solid foundation and introduced new ideas in propagating and teaching music.

Pandit Dinkar Kaikini was a rare genius who combined in himself varied aspects of Indian classical music --- a consummate performer, scholar, composer and a teacher. Priya Purushothaman has in this book brought out all these aspects through her personal and intimate talks.

Beautifully designed by Ravi Y. Advirekar and well printed on Art paper, the publication contains photographs in black and white and sepia, some of them rare ones, taken on various occasions. Pandit Suresh Talwalkar has contributed the Foreword. Music lovers must read this book.

raghugokarn@yahoo.co.in

"I despise a world which does not feel that music is a higher revelation than all wisdom and philosophy" - Ludwig Van Beethoven (1770-1827)

IN EVERLASTING MEMORY OF

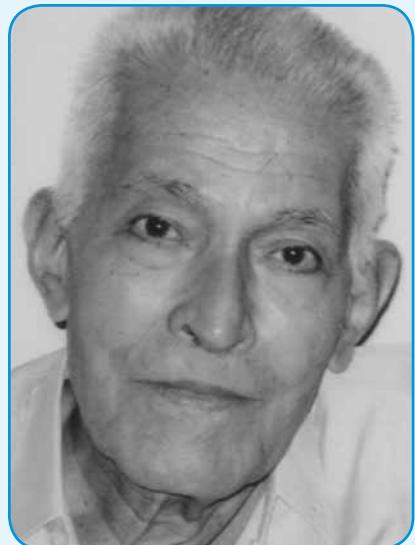
Dr. Ashok Shripad Kaikini

**Fondly remembered on his
Second Death Anniversary**

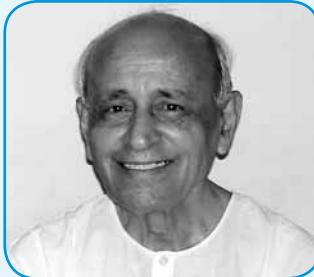
by
one and all near and dear ones

from:

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YEDERI, KOWSHIK, AMLADI,
SOMESHWAR, TALGERI, BAKRE, SASHITTAL
AND KULKARNI families



16 March 1928 - 12 June 2009



Kundaje Bhasker Rao
(24/09/1919 – 14/05/2009)

Your solid support, guidance and fun loving nature
will always be remembered by us.

You continue to inspire us in our life.
For each of us you did your best.
We will cherish your memory forever.

May God grant you eternal rest.

In fond remembrance:

Aruna, Girish-Purnima, Vrinda-Dilip, Dinkar-Kavita, Tejal and all near and dear ones.

A Tribute to the king of Khayals - Pandit Bhimsen Joshi

- SANJAY AMLADI, BELLE MEAD, NJ

On Jan 24 2011, just 11 days shy of his 89th birthday, the musical world lost a great doyen of the Kirana Gharana Pt. Bhimsen Joshi, known fondly as 'Bhimanna' to his dear ones, the legendary singer of Khayal gayaki, breathed his last at Pune's Sahyadri Hospital.

To most students of Hindustani classical music, Panditji's surreal story about leaving his native home in Gadag at the age of 11 in search of a guru, has almost become a part of the curriculum. The story is quoted to serve not just as an example of perseverance and dedication to music, but also to illustrate how even at such an early age, the inner calling can send a clear message, powerful enough to command a child to follow one's passion, with no regard to its consequence. The young Bhimsen used to sit outside a local music store listening to newly released gramophone records. Once, on hearing Abdul Karim Khan's Fagwa Brij Dekhan Ko in raga Basant and Piya Bina Nahi Awat Chain, a thumri in raga Jhinjhoti, he was so mesmerized by the rendition, that he promised himself that one day he would sing like the great founder of the Kirana gharana himself.

With no particular destination in mind, the young lad travelled from city to city by train, often singing to fellow passengers to earn enough for the next meal or the next leg of the journey. His search for a guru, took him to far flung places like Gwalior, Punjab and Rampur, only to see him return a few years later to Kundgol, a town near his own home. Rumor has it that the initial years of guru-shishya parampara between Sawai Gandharwa and the young Bhimsen, were spent building physical strength, what with bringing home pitchers full of water from a distant location, before learning even a single musical note. The next few years were spent learning the nuances

of music, under the watchful eyes of a strict teacher.

A few years ago, I chanced upon an audio recording from the 80's of PL Deshpande's interview with Panditji in which the music maestro seemed a lot more open about his thoughts than he is usually known to be, as he reflected upon his five decades of singing, almost as if succumbing to the interviewer's disarming personality. In this interview, the Panditji recalled that after a period of initial training, he spent a few years alone, enduring the rigors of a 16-hours-a-day riyaz! He admitted that given the modern day pressures, this was not an easy task for today's aspiring singers, but was also emphatic that learning classical music cannot be relegated to a "side business". He fondly remembered that most of his private baithaks started in the evenings and continued through the night, often times well into the morning hours the next day and lamented that most listeners today are looking for instant gratification and do not have the patience to sit through even a few hours of presentation. The Panditji acknowledged that his singing was greatly influenced by stalwarts such as Kesarbai Kerkar, Begum Akhtar and Ustad Amir Khan. Not wanting to be locked into any one particular Gharana, he blended the best qualities the Gwalior, Agra and Jaipur gharanas had to offer, into his own, to give his singing a unique personality.



Sapaat taan and Straight Drive:

Dr. Ashok Da Ranade is an eminent musicologist. In his book 'Some Hindustani Musicians', he likens Gwalior Gharana's Sapaat tans to a perfectly executed Straight Drive.

I was fortunate to have the opportunity to listen to Panditji sing live at a concert in Thane a few years ago. Although Panditji, well into his 80's at the time, did not have the stamina to hold the dizzyingly long taans that he so easily used to well into his seventies, regaled the audience with his ever popular Marathi abhangs through the evening. It afforded me a glimpse of his 'prime' when he may have invoked the rage of torrential rains through a rendering of raag 'Miyan ki Malhaar' or struck a chord with goddess Saraswati through a soulful rendition of raag 'Todi'. I could easily see how his spontaneity, mastery of rhythm and powerful taans could mesmerize the listener, and also why enthralled audiences were left begging for more

even after a 12 hour baithak.

The popular Hindi playback singer Manna Dey once remarked tongue-in-cheek that in the 1956 movie Basant Bahar, he beat the legendary Bhimsen Joshi in the jugalbandi 'Ketaki Gulab Juhi' but suffered defeat from Kishore Kumar in the jugalbandi from the 1968 movie Padosan!

While one could argue that the great maestro did not produce great students, there is no disputing that he was himself the greatest student of music till his very end.

May his soul rest in peace.

<<>>>

पंडित मोहन चिकरमने संगीत गुरु-आग्रा घराणा

अरुणा राव (कुँडाजे)

(मोहन मामालागी गायन शिकतना अनुभवाक आयीले तागेले स्वभाव-गुण आदरपूर्वक सादर करतां.)

मोहनमाम संगीताचो एक आदर्श गुरु आशिलो. गायन शिकैतना स्वतः आनंद घेंचो, शिकतल्यांकय आनंद दिंचो अशी तागेले "आनंद ब्रत"!

प्रेमळ स्वभाव तागेलो-यमन कल्याण राग म्हणके! खंचोय स्वरू वर्ज्य ना. तशीचि शिकतलीं कोणै नज्ज म्होणु ना. सर्वजण एक समान.

राग व्यवस्थित शिकोवनु जायनाफुडे आमगेलो एखाद स्वरू बेसूर लागल्यारी नाराजी बिलकुल दाकोंवची ना. वेंचिल्या तांदळांतुलो एखाद फातरा कणु काढतात न्है, तशी आमगेल तो स्वरू काणु सोडतालो.

आग्रा घराण्याच्ये कडक नियमबद्ध राग शिकयतना ते रंजन-प्रधान, रंजक करतालो. शिष्यांनी स्वतःल्या आवाजाच्या जातीप्रमाणे म्होणच्यो. हें तत्त्व!

बोल आलापी शिकयतना तरी एक एक सुत्तारी गांताती तशी बोल, स्वरांतु गांतील म्हणके! "मोहन माळ" जाताली ती. तागेल्या मनांतुल्या "देवी सरस्वतीक" घालूक आसका!

आतं एकचि सांगका म्होणु दिसता. तागेल्या इदूर बशिल्यां गेलें रूप ताका दिसनाशिलें, मात्र तो रागांतुल्या स्वर-रचना, स्वर-संगती वर्णन कोरनु संपूर्ण "राग-रूप" तांका दाकौनु दितालो!

मूळ कविता संग्रह 'गीतांजली' श्री रबिन्द्रनाथ टागोर
स्वैर अनुवादः कै. वसंत नाडकर्णी
कविता संग्रहः दँवा हांतुलि कविता

तुं कशी पदं म्हणता, गोतुना दँवा माक्का
सुशांत मात्र आश्चर्यनां, आयकतां तुक्का.
प्रकाशेल्यां विश्व तुगेल्या संगीता तेजांतुं
गुंजल्यां तं प्राणसंगीत, आकाशगंगेतु.
तॉ संगीतप्रवाहू, व्हांवत आस्स पवित्र,
अनिर्बंध, बांध अभेदय, फुटोबु सर्वत्र.
दिसता मगेलेयी सूर, मेळोंवकाती तांतुं
मात्र जुळणु जुळनाती, सूर ह्या मनांतु.
उं येत्ताति जिब्बेरी, पदं मात्र येना म
आक्रंदेता आनी मन, साश्वर्य सप्रणाम.
संगीताच्या तुगेल्या, रम्य स्वरलहरींतुं
प्रीतीने तुवैं हॅ मन, गांतल्यां बंधनांतु.

Music, Mathematics and The Brain

Talk by Dr. Ramesh Gangolli

SUMMARY BY PRAKASH BASRUR (EDITED BY RAMESH GANGOLLI)

Musician, musicologist, mathematician and educator, Ramesh Gangolli has for decades been a pillar of the musical scene in Seattle, where he has taught mathematics as well as music at the University of Washington. He is also a primary motive force behind Ragamala, the organization which has organized performances of Indian classical music and dance in Seattle for over two decades. He is currently a Professor Emeritus of Mathematics and an Adjunct Professor of Music at UW.

Ramesh Gangolli grew up in Mumbai. He lost his left arm in a train accident at the age of 19. Undeterred he went on to finish first in his bachelor's examinations at the University of Bombay and won a scholarship to attend the University of Cambridge in 1957 to earn his masters. He obtained his PhD at the Massachusetts Institute of Technology in 1961 and came to Seattle to teach mathematics at the University of Washington a year later. He became a naturalized citizen in 1971.

He held the Cambridge Society of India Scholarship while at Cambridge University, and was a College Scholar at Peterhouse. During 1966-68 he was a Sloan Foundation Fellow. In 1967, the Committee of the French Academy of Sciences awarded him the Paul Levy Prize, at present he is a professor of Mathematics at the University of Washington, Seattle.

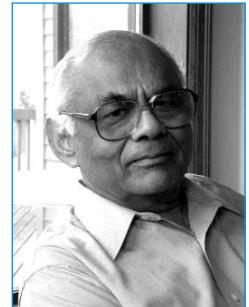
He has been active in mathematical research as well as in mathematics education and has held visiting positions at many universities in the U.S. and abroad. He has served professionally in several capacities: Chair of Mathematics of the Committee on Education of the American Mathematical Society, member of several committees of the U.S. National Academy of Sciences and the National Research Council.

Prof. Gangolli is also a musician specializing in the Classical Music of India, and is an Adjunct Professor of Music in the School of Music at the University of Washington.

He started his initial training with Sharad Gadre in Seattle. Later he trained as a vocalist under the guidance of several well-known vocalists of India, including Late Pt. K.G. Ginde and Pt. Dinkar Kaikini of the Agra gharana. He has a deep interest in various compositions of Agra Gharana, especially by Pt. S.N. Ratanjankar and has several to his own credit. He has also been engaged in the study of the texts of the oral repertoire of the hereditary lineages of musicians of North India. He has given a number of recitals and lecture demonstrations in the US and in India relating to his work. He also teaches Indian music in the Ethnomusicology Program in the School of Music at the University of Washington.

Since 2002 Prof. Gangolli has been involved in a project that advocates better mathematics education in the Seattle Public Schools. On July 4th 2007 he was awarded the 'Spirit of Liberty' award for his contribution to his community by the Seattle Ethnic Council. The Council gives away the Spirit of Liberty award every year to individuals who have made significant contributions to his or her ethnic heritage and community and whose work has benefited the larger community. He became interested in volunteering in the Indian American community in Seattle. At that time there were only about 100 Indian families in the area. He thought the music of South Asia could be a conduit for cultural understanding. What began as an unnamed event - mini concerts mostly featuring musicians from India - turned into a respected concert series that has since 1981 staged more than 300 events of music and dance.

Dr. Ramesh Gangolli gave the G. R. Bhatkal Memorial Lecture for 2011 at 6 p.m. on 17th February 2011 at the Rachana Sansad Architecture Academy (Behind Ravindra Natya Mandir, Prabhadevi, Mumbai). The event was held under the auspices of the G.R.Bhatkal



First Anniversary 22nd June, 2011

Anuradha (Shalan) Divgi



*Au revoir
Till we meet again
Dilip*

Remembered by:

*Ashwin, Aparna, Sachin, Purnima, Nandan, Arundhathi, Chitra, Anjali
Divgis, Shibads, Kumtas, Kodyials, Kabads, Raos, Kundajis, Ragades
and relatives and friends*

After the welcome speech by Shri Harsha Bhatkal of Popular Prakashan, a Trustee of the Foundation, Shri Ranjit Hoskote, presided over the function by introducing the speaker to the audience and invited him to deliver his talk.

Dr. Gangolli started by saying that he felt honoured and particularly touched by the invitation to give this lecture in memory of the late Shri G.R.Bhatkal, whom he knew fondly as his “Gampatmaam”, and from whom he had received numerous kindnesses as he was growing up in Anandashram. He also recounted his close ties with other members of Bhatkal family, particularly Shri Ramdas G. Bhatkal of Popular Prakashan, Mumbai, and Shri Sadanand G. Bhatkal.

Dr. Gangolli’s talk consisted of an hour’s audio-visual presentation and half an hour’s Q&A thereafter.

To begin with Dr. Gangolli reminded the audience that his talk would not be loaded with mathematical equations and formulae. He said it would have 3 main topics:

- 1. Similarities and differences between Music and Mathematics at the creative level**
- 2. Concepts of elegance, shared to varying extent by Music and Mathematics from the point of view of an observer/listener,**
- 3. Current work being done in the cognitive aspect of understanding how music is perceived by our brain. The eventual goal is to understand why music has such an impact on our emotions and perception.**

He pointed out to the audience that while he had a personal familiarity with both Mathematics and Music, he was not a Neurologist or a brain researcher, and whatever he would say about the brain part of the talk would be based on a layman’s understanding but informed from certain aspects of Mathematics and Music that he knew were related to the brain.

Although most people tend to view Mathematics and music as subjects that are far apart, he said that

skills in these two subjects seem to be correlated. Many persons who are skilled in Mathematics seem also to have considerable musical aptitude. This seems to be true in many cultures.

When thinking of possible connections between the two subjects, most persons think of the role that mathematical calculation can play in the context of rhythm and metre. For many of them, the connection between these subjects is tied up with the process of counting matras in various talas, their divisions into different vibhagas. Understanding the basis of this kind of counting, and acquiring the ability to use it in performance is an important technical prerequisite, but no more. To think that one can become a good musician by mastering the technique of such counting is akin to thinking that one can become a good writer by learning all the words in the dictionary, or a good painter by learning all the properties of various colors of paint. Acquiring these tools is a necessary step, but much more is needed for reaching artistic goals. The connection between Music and Mathematics lies at a much deeper level, and is much harder to understand and describe. The two activities are similar in three respects:

1. They require substantially similar mental attitudes and intellectual processes for the acquisition of knowledge and skills. Neither activity can be done without getting involved in it. Both activities are risky, in that they may not lead to success every time. They require the twin attitudes of (i) daring to act and (ii) willingness to accept defeat and try again.

2. The strategies used in the creative aspects of both activities are remarkably similar in spirit. In expounding a particular raga, a performer is confronted, at each moment, with a set of aesthetic choices and the musician must choose between them by intuition, and must be modified continually. This process is very similar to the situation one encounters in Mathematical work. When faced with a problem to be solved, the mathematician has to choose between several available ideas that may hold the key to the solution. These are generated intuitively, and the

choice between them is made on intuitive grounds that cannot be codified.

3. When one is engaged in either activity one is fundamentally oriented towards one's inner self (अर्तमुख), although both activities undoubtedly have an outward component. In the performance of each activity, the Musician as well as the Mathematician is involved in a continuous process of intuitive examination, choice and discrimination. It should be clear that this process requires total concentration on what is happening inside one's self, and forces one to abstract away from the external environment, at least at those moments that are most intensely focused on creating. Of course, a musical performer relates to the audience, and to that extent there is an outward orientation to the performance. But the basic journey is internal, and only after a reasonably clear path is mapped out can the performer begin to relate to the audience, and invite them to join the exploration and journey.

Although Music and Mathematics share these similarities, there are some important differences between the activities as well.

1. Music is a gregarious activity. The commonest setting for musical creation is the performance, and that involves listeners. Thus, although the Musician's focus is largely towards the inner self during the act of creation, it must somehow take into account this "other" (in the form of the listener) because the creative output is intended to be communicated to the listener. In contrast, the Mathematician's creative activity is usually solitary (although it most certainly is often stimulated by discussion). Typically, the Mathematician does not need to contend with communication simultaneously with the creative phase. The joy created between the Musician and his audience is a high for the musician. That joy, alas, is denied to a Mathematician who works alone. The mathematician's joy upon finding a solution to a problem is solitary and there is no immediate audience with whom to share the joy. Although the mathematician may get opportunities to explain his

or her work at conferences, such opportunities cannot recreate the joy of immediate sharing of the discovery with an engaged audience.

2. Another difference is that while the Musician tries to go from the abstract to the concrete, on the other hand a Mathematician often takes several concrete phenomena and unifies them in abstract clothing! The Musician's world of sound is an abstract world and he/she gives it a voice, makes it concrete and gives it to the audience. A Mathematician will take many different types of concrete phenomena and unify them by building an abstract theory that explains them in a logical way.

3. From the point of view of listeners or observers, we see some interesting differences between music and Mathematics. There are certain notions of elegance, i.e. criteria by which to judge elegance in Mathematics or Music. They are not all the same for Music and Mathematics. For example: immediacy, i.e. immediate recognition of the validity of things that are being said or expressed; simplicity; avoiding excessive reliance on technique; generality i.e. applicability of a technique to a wide variety of situations.. The extent to which a presentation succeeds in incorporating these values is often used as a criterion of the elegance of the presentation. These values are very much shared by Mathematicians and Musicians as creators. But from the point of view of observers, there is a wider spectrum of tastes in Music as contrasted with Mathematics.

To illustrate the third point, Dr. Gangolli gave three examples of Mathematical problems in which a conventional solution (using algebra and calculation) is far worse than a verbal solution which is simple, immediately convincing, and is general. He explained that there would be near unanimity among mathematicians that the simple, non technical solutions that he described would be considered elegant.

Next, Dr. Gangolli played some audio clips to illustrate the point that similar criteria can be used to assess elegance in the case of Music too, but in the

case of music, a wider spectrum of taste prevails, so there cannot be near unanimity as regards elegance. In the first two clips, i.e. Jyotsna Bhole's song "Bola Amrut Bola" from Marathi drama "Kulavadhu" and Amir Khan's famous raag "Shahana", the immediacy is evident. One is led to the instant appreciation of both renderings which have an immediate appeal without details about any technique, or the intricacy of the raag! The next two audio clips were (i) Nusrat Fateh Ali's sufiana Quawali in raag Gavati and (ii) the Hindi film song "Ghanan Ghanana" from the Bollywood film "Lagaan". In both the impact of the music is based on the rhythmic patterns created by beats and the tempo. The art consists of using the simplicity and the primal appeal of the rhythm and the beat. The appeal is at a fundamental visceral level, and the listener does not even know how he is musically influenced! The last two audio-clips were of Ramashraya Jha's composition in raag Kirwani, and Kaushiki Desikan (nee Chakravarty)'s raag Hamsadhwani. In these clips the effect is not so immediate and one gets the full effect only when one thinks about the composition in detail and its technical aspects. In Kaushiki's clip there are a lot of "taan" and "sargam" patterns which are appreciated by some listeners because of their technical difficulty.

In conclusion, we could say with some justification that Music, by its very nature, seems to be much more complex, and allows many more reactions to it, making it harder to find agreement about its elegance. On the other hand, in Mathematics there will be a more easily arrived at consensus about the elegance of a particular piece of work.

In the last part of his talk Dr. Gangolli dealt briefly with the parts of human brain which respond to Music. He mentioned that research on the effect of Music on the brain is an incipient field of Neuroscience, that has emerged only in the last 25 years or so, although general Neurological research on perception has been going on for over a hundred years. What has rapidly bridged the gap is the nano-technology by which it is becoming possible to measure the feeble

electric impulses within the brain in real time by non-invasive methods! After describing the basic neural mechanisms (various lobes, neurons and their ancillary structures, synapses, axons, dendrites etc.) within the brain that enable sensory perception, he focused on the auditory cortex, the structure that is responsible for the perception and interpretation of auditory stimuli. He pointed out that in recent years, nanotechnology has enabled the implantation of non-destructive electronic probes in bird and animal brains and, due the fact that the fundamental sensory structures in animal brains are basically similar to ours, we can infer a lot of information about the human brain by such studies. He ended his talk by describing two remarkable facts that were discovered only a few years back by means of a simulation in the brain of a barn owl.

One fact is that the auditory cortex is like a tunable string instrument such as a piano or a sitar or a veena. There are specific areas in the auditory cortex that respond to specific frequencies. Thus, by stimulating these specific areas in turn, we can produce musical phrases, exactly as we produce music by plucking different strings of a veena or piano.

The other fact is what is called "aural completion". The auditory cortex has the remarkable ability to compensate for a missing frequency if the received signal has sufficient other information. With our current technology, one can record a musical note with the primary frequency and all the overtones, and then "filter out" the primary frequency, to produce a recording of the overtones alone. If we do this and stimulate the auditory cortex with a recording of just the overtones, a remarkable thing happens. Namely the cortex seems to supply the missing primary frequency; the site in the cortex that is supposed to respond to that missing primary frequency will actually respond by generating electrical activity (albeit at a slightly lower energy), even though that frequency is missing in the input sound. We can verify this by directly implanting electrodes in the cortex of a barn owl in that precise area and monitoring

the electrical activity. In fact the electrical activity can be reconverted into the original sound from which the primary frequency was filtered out. In a remarkable experiment, the notes of the Blue Danube Waltz were recorded and the primary frequencies of each note were filtered out. The modified recording was played into the auditory cortex of the barn owl, and the electrical activity generated in the auditory cortex was picked up by electrodes implanted there and transmitted directly to an acoustic amplifier. The result was found to be the original recording of that waltz before the primary frequencies were filtered out !

It appears that the auditory cortex has several properties that are unique to it, as distinguished from other sensory cortices. A lot of research is going on currently in order to increase our understanding of this remarkable sensory mechanism, with a view to using it for therapeutic purposes.

Dr. Gangolli concluded his talk by thanking the audience and the organizers of the function. The final half hour was open for Questions & Answers. Many interesting questions on varied subjects were asked by some in the audience, such as: (i) Effects of playing Music to a foetus in the womb (ii) Does Music have a spiritual quality to it? (iii) Could Music have a curative effect on a patient in a vegetative state? (iv) Is Indian Music and western Music alike and if so in what ways? (v) Is there a genetic pre-disposition in a person to Music in order for him/her to like Music?

The talk concluded with a vote of thanks.

Note: Due to limitations of space, many details of the talk are missing in this summary. A fuller transcription, including the description of mathematical examples and the links to the musical clips referred to above is available online at

<http://math.washington.edu/~gangolli/GRBhatkalTalk/GRBhatkalLecture.html>

It will be available until July 31, 2011.

There was this encounter between Tabalchi Ustad Ahmed Jan Thirkwa and a programme Executive of AIR. The latter insisted on having signed receipt instead of Thumb impression for the amount received.

Thirkwa asked the executive to guess the number of graduates in the country.

"May be a hundred thousand_" guessed the executive.

" May be a hundred thousand you say_ Well, remember there is only one Ahmed Jan Thirkwa in whole of Hindustan." he said.

Shanta Gangolli – Ramesh Gangolli's better half complements him. She supports him completely, managing the home front and is equally involved in community work. She is well-known for her hospitality, her magnetic personality and her readiness to help other people to the best of her ability. Born in Mumbai and educated at St Columba High School, Elphinstone College (University of Bombay), and later at Boston University, in Boston MA, USA, she took a Master's degree in Special Education, specializing in education for the hearing impaired. After she moved to Seattle in 1962, she served as a volunteer in special education activities during the years that her three sons were growing up. Later, she started working in the Seattle Schools System, where she worked as an Educator for Hearing Impaired and Deaf students till her retirement in 1995. During these years, in addition to maintaining her professional career, she not only brought up her family, but also looked after her Mother and Mother-in-Law, both of whom lived in her home in their old age till they passed away.



ELECTION NOTICE

Referring to the Election Notice published in Kanara Saraswat issue of May 2011 inviting nominations for 3 vacancies on Managing Committee of KSA we hereby inform you that the **date of receipt of nomination has been extended upto 17th June 2011, 7 p.m.** due to non availability of Returning Officer on the earlier scheduled date of 10th June 2011.

Shivshankar D. Murdeshwar
Hon. Secretary

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AN INTERVIEW WITH RIDDHika KALLE

SAVITRI BABULKAR

Riddhika Kalle has chosen to make her career in Study and Research on Wildlife. She has recently been awarded the Principal Balasubramanian Endowment Scholarship in 1st Year MSc....and the gold medal in MSc in Wildlife Biology. She is the daughter of Rekha and Vinod Kalle of Santacruz West. Rekha is Advising Specialist for students going to the US for advanced studies. Vinod has retired from active service.

Ganesh pooja at the Bajekals' meant a feast of bhajans. As the cheerful youngster ended her bhajan, the room echoed with thundering applause.

And why not? Music was in her blood. Her grandmother, Tara Kalle, of the Agra Gharana, was a known radio artiste in her time. It would have been no surprise, therefore, if Riddhika decided to be a singer like one of her father's cousins – Usha Balsaver, Krishna Kalle or Ajit Kalle – who are all steeped in light music.

And yet, Riddhika disappeared into a totally unexpected new world after her graduation.....

Q1. Having completed BSc with Zoology in 2007, where did you suddenly vanish to, Riddhika?

Since wildlife conservation was close to my heart, I moved to Tamil Nadu to do my master's in wildlife biology. Only four good institutions offered this course then and I applied to AVC College in Mayiladuthurai. While surfing the internet, I came across several wildlife experts who were AVC alumni. I am now in Mudumalai Tiger Reserve as a Junior Research Fellow doing field work for my PhD from the Wildlife Institute of India, Dehradun.

Q2. Could you please explain the term "biodiversity monitoring" for laymen like us?

'Biodiversity' means the variety of life from the genetic make-up of species to populations, habitats, and ecosystems. It is the variety and differences among living organisms from all sources, including terrestrial, marine, and other aquatic ecosystems.

"Biodiversity monitoring" is an important tool that measures changes in the quality and quantity of variety, variability among living organisms and its ecological complexes.

Q3. What exactly is meant by 'Ecology of sympatric carnivores' whose study is part of your PhD program?

The title of my PhD program is "Ecology of sympatric small carnivores in Mudumalai Tiger Reserve" – an extremely rare subject in my profession. I'm trying my best to gather baseline information on small carnivores which involves three species of small cats – (the large-sized jungle cats, medium-sized leopard cats and the smallest and rarest rusty-spotted cat). It also includes three species of purely nocturnal civets and three species of mongooses.

Q4. What else do your field-studies include?

We use automated camera traps to photo-capture wildlife. The heat-and-motion sensor on these cameras detects creatures passing within its range. We also survey the forest everyday on foot (6-20 kms/day) to collect faeces, locate tracks and signs of carnivores; and check their diet in different habitats in different seasons. The forest department staff helps us to patrol the regular haunts of these species in those vulnerable areas.

Q5. You say there's a connection between weather parameters and threatened species? How so?

Just as human beings are seen heading to a nearby hill station to beat the summer heat, some terrestrial animals have the ability to migrate to cooler regions until conditions are back to normal. Other parameters like their coat-color, body-size, may vary from region to region depending upon the prevailing



natural conditions. Talking of Mudumalai, jungle cats have a cream-coloured coat that blends conveniently with the low altitude, open rocky thorn forests, the preferred home of this cat. On the other hand, the leopard cat is a dense-forest dwelling felid that prefers a cooler climate and a moist forest. Over the years, we have discovered that animals diverge into a form that's most suitable for their survival.

Q6. I read the names of students who have teamed up with you in your research work. So, there is some interaction with the world outside of Wildlife?

Interaction with the world outside wildlife is a rarity for me. I really don't miss the outside world. However, I should mention here, that I do miss the yummy Chinese fast-food...vadapav...ice-cream...Hershey chocolates...the air-conditioner...the refrigerator....dogs and cats of all breeds. But all of these are nothing compared to the WILD WILD WORLD which is truly the REAL world and the only reason for the survival of the human race. I do visit cities occasionally for seminars/conferences, etc. that's when I have to get back to the POLISHED WORLD where I need to ensure that I have the right clothes, footwear etc. But yes, I do have the amenities (internet and TV) which keep me connected to the outside world.

Q7. Is there any scope for socializing in your domain? If not, don't you miss family and friends? How do you handle it?

If you mean socializing within the same profession, then I am not the only wildlifer in Mudumalai. Researchers from the Indian Institute of Science have been monitoring wildlife through their field station here. So, I am actually not alone!!! I do have like-minded people - covering different aspects of ecology.

Occasional meetings are held at their field station, involving the forest department staff. We discuss our work and ways to improvise on our individual research areas. Researchers from other institutions come over to our base camp to learn some of our scientific field techniques. Apart from all of this, I do miss family and friends back in Mumbai. Weekends

are enriched with long telephonic conversations with them. Luckily, since I am always occupied with something or the other, there's no time for homesickness! In fact, I wish my family could share my experiences like...getting drenched in the heavy tropical rains...walking through the muck of the forest floor under 80% canopy cover...wading through flowing rapid rivers, looking for the faeces of an otter or tracks of a tiger...streaking through the forest after a near-death encounter with a tuskless male elephant - the Makhna, - generally known to be aggressive at the sight of humans, especially in their peak breeding season.

Q8. What is your message for those who live in the nine-to-five (it isn't "five" anymore!) world?

Absolutely, it's a nine-to-nine world!!! A message? Well, I think ecosystem services and environmental ethics are areas we all need to look at seriously.

<<>>



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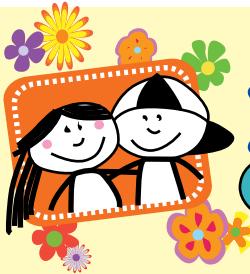
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Kiddies Corner

MOTHER

Stuthi S Nayampally, Bengaluru
(Age: 10 years)

Our mother
A magical word on the Earth
Created by the Almighty
By hearing it, there will be a smile on our face.
By its touch, the flower blossoms
By its presence, the sun rises
That is the word which God resembles
That is none other but Mother.

She is the twinkling of the stars
She is open
She is happy
She is free
She is Earth
She is Fire and Ice.

She is God's Special Creation
She is the Gold of our house
So calm and bright
She is a Flower
She is the Rays of the Sun
She is the Blue in the Sky
She is exciting
She is the Treasure of the World
She is an Angel
She is a Goddess

She works all day and night
She is our mother
A wonderful creation
She is kind
She is joy
She is lovely
She is sad
She is beautiful

As you see that.....
World seems so crazy
Everybody says to her ' Give me this' or
'Give me that'....
But she never gets tired
She never tells her troubles or problems
She is GOD.

THANKS TO MY MOTHER

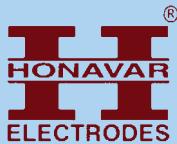
Rohan Mavinkurve, Mumbai

Thanks to my mother,
The world for me is a land of joy,
Where happiness blooms in flowers,
And rainbows of love spread across the sky,
For me she makes this place so grand,
What's its name? It's Wonderland!

Thanks to my mother,
My teacher gives a broad grin,
When I answer in class
How does a bat catch its prey? , what is a food chain? ,
how helps a shark's fin?
Thanks to my mother,
I have read such fabulous tales,
That told me about aliens, dinosaurs,
great men and whales.
I love and truly thank my mother for all
she has done,
I don't think all children are so lucky, not everyone!

Rohan Mavinkurve, age 8 years, is a student of Vibgyor High, Goregaon (W), Mumbai.

Gudi Padwa: By Nirmal Esha (Std. IV)
Balak Vrinda English Primary School



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Gurudev Rabindranath Tagore remembered

The 150th Birth Anniversary of Nobel laureate Rabindranath Tagore was commemorated throughout the country. He was born on May 6, 1861. Several awards which were announced included an international award to recognize his contribution to international brotherhood and fraternity and Tagore fellowships to encourage research on the poet artiste. Revamping of existing Rabindra Bhavans are some of the projects being undertaken as part of celebrations to make Tagore's works more accessible to a wider audience and preserve them for posterity.

He was the greatest figure of the Indian Renaissance, a many sided genius. Tagore was not a mere poet; to him art and life were one. When the spirit urged him, he denounced the wrongs inflicted on his country. Following on the shootings at Amritsar in 1919 Rabindranath felt compelled to renounce Knighthood with indignation as a gesture of protest. His ideal of the world was a blend of true nationalism and true internationalism and he built it in Vishvabharati to preside over an era of universal culture. He was a great traveler. He had travelled upto Karwar and was over joyed to see the natural beauty and surroundings of the sea face. It is on record that he visited our fast growing Saraswat Colony at Santacruz. There are few parallels to the width of his vision.

Tagore was among the greatest of the great poets of all time. The Nobel prize for Literature was conferred on him for the way he rendered his Bengali poems into English. The world would never forget the lasting image of him as poet living an idyllic life in the woodland quiet of Santiniketan.

Tagore's life was not confined to poetry or painting. His contribution to religious and educational thought, economic reconstruction, politics and social reforms was considerable.

Education to him meant education from the child's point of view, rooted in tradition and in close communion with nature. These ideas are complimentary to his ideas of the unity of man and oneness of the world. The anthem he wrote for the nation sings first of cooperation among all men. He was part of the force of the world, always a daring discoverer and pioneer, in spite of his austere dignity.

Tagore's name was known to the educated all over the world, from Japan to Scandinavia and from Moscow to Buenos Aires. Travel scarcely interrupted his literary output.

The most enduring memorial of his time is the Santiniketan. The world famous school on the site of Bolpur was founded in 1901. Here Rabindranath hoped to recapture the meditative calm of ancient India and provide an environment where the mind of the young "might expand into love of Beauty and God". He wrote a group of symbolic plays- Autumn festival, The King of Dark Chamber, The Post Office and Gitanjali. The inspiration of Gitanjali is clear and unsullied. It is the authentic voice of one who, through much suffering had attained joyous serenity. In the decade between 1920 and 1930 he undertook no less than seven extensive lecture tours in the West, in Europe and America and throughout the East.

Rabindranath's literary achievement is prodigious. He was not only a poet, playwright and novelist but a musician, actor, painter, composer, philosopher, journalist, teacher, orator and a host of other things. There is no more versatile, prolific and gifted genius in history.

Source: All In All ; M. Chalopathi Rau

KSA CENTENARY PROGRAMME

Suman Sugandh

KSA will be honouring **Smt. Suman Kalyanpur**, noted singer , for her contribution to Marathi & Hindi music on **Thursday, 18th August 2011 at Nehru center, Worli from 7 p.m. To 10 p.m.**

Smt Kalyanpur will be interviewed by the reputed compere **Smt. Mangala Khadilkar** (nee Basrur). This will be followed by a programme of her memorable songs including Marathi bhavgeet.

Ananthkrishnanand Bellare

Our loving father, Professor **Ananthkrishnanand Bellare** (Pappa) passed away on 14 April, 2011 after a fight with cancer.

Born on 25 January, 1931 in a coffee estate at Ballehonnur, Pappa grew up with a fondness for nature. He was the youngest of four brothers and three sisters of a close-knit family.

Growing up with modest means, he could not study Engineering and completed his BSc in Chemistry from the Mysore University and thereafter plunged into a job.

In 1956, Pappa married Mukta Golikeri (later named 'Nandini'), starting a life-long partnership. Our parents were a made-for-each other couple, close together. Their closeness helped both of them grow as individuals and be wonderful parents to us.

Pappa initially joined Hindustan Aeronautics (HAL), Bangalore, later moving to Wheel and Rim Company, Chennai.

Pappa joined National Productivity Council (NPC) in 1958 at its inception working with a missionary zeal for 37 years, retiring as the Deputy Director General in 1989. He was trained in Production Engineering, Work Study and Quality Control in India and abroad. He started the Training Institute for Productivity and Industrial Engineering (TIPIE) in Chennai and was its founding Director.

At NPC, he led teams of consultants in advising management; implemented project recommendations and conducted training programs in industries, government agencies, business and service organizations, in India and abroad. He was the Chief of the International Faculty for several training courses and symposia organized by NPC in collaboration with Asian Productivity Organization (APO), Japan and Asian Development Bank, Manila. He conducted international seminars in Nepal and Egypt, under the auspices of APO and UNIDO and developed programs for Asian countries. He participated in various international seminars and chaired various sessions.

Pappa was a visiting guest faculty to various IITs, IIMs, BITS, ASCI and various institutions, including the The Lal Bahadur Shastri National Academy of Administration, Mussoorie. He was deputed for two years as a Senior Professor at the National Institute for Training in Industrial Engineering (NITIE). He was a Fellow of the Indian Institution of Industrial Engineering; Life Member of Indian Society for Training and Development; Member of the Institute of Plant Engineers; and was Member of three committees of the Bureau of Indian Standards. He authored several books, guides, articles and training manuals. His stint at NITIE got him his title 'Professor', as many referred to him.

Pappa along with our mother liked to actively participate in the Saraswat Sabhas and Associations wherever they lived, taking on the role of President, Vice President, Secretary or Treasurer of the Local Sabha or the Local Association in many years at Chennai, Delhi and Ahmedabad.

He valued happiness above money. His hard work and integrity helped him achieve what he did in his career. While he was strict about right values and discipline, he encouraged complete independence in our thinking and decision making.

He was very creative, extremely systematic and wanted everything to be done to satisfaction. Creative reuse and repair were important to him. He had a tremendous enthusiasm for most things and seemed to find the energy to match it.

With wide interests and knowledge, he would internalize on the topics important to him and come up with a perspective that was unique to him. He enjoyed teaching with his unique ideas and perspective making him a much remembered trainer. With his valuable advice he was a well regarded consultant. We, the immediate family as well as a lot of relatives and friends also sought and valued his advice.

He was religious, spiritual and deeply interested in philosophy and ever curious to learn. Fond of listening to Indian classical music and bhajans, he would join in singing bhajans too.

Our world will not be the same without Pappa, and his lively presence and ready smile shall always remain in our hearts.

Nandan & Narendra Bellare

- along with Nandini, Neha, Pragnya, Yamini, Shreesh, Shuchi Bellare, family & friends



HOMEOPATHY - FAITH OR SCIENCE?*

HATTIKUDUR MANOHAR

Homeopathy, an alternative form of medicine was first proposed in 1796 by the German physician, Samuel Hahnemann. While homeopathy is extensively practiced in India and a few other countries, it is not well accepted in the west. In fact, according to the National Center for Complementary and Alternative Medicine of the National Institute of Health in U.S.A., 'Homeopathy is a controversial area of alternative medicine involving highly diluted preparations and its concepts are not consistent with well-known laws of science'.

During his experiments Hahnemann prepared medicines from a wide variety of natural products. In homeopathy, more dilute a solution more potent it is. The end product is often so diluted that it is indistinguishable from the dilutant, which may be pure water, sugar solution or alcohol. Hahnemann created the centesimal or C logarithmic potency scale, diluting a substance by a factor of 100 at each stage. A 2C dilution requires that first a substance to be diluted to 1 part in 100, followed by some of that solution then diluted by a further factor of 100. This works out to 1 part of the original substance in 10,000 parts of the solution. A 6C dilution repeats this process 6 times, resulting in the original material diluted to 1 part in 10^{12} (which is 1 part in $100,000,000,000,000$). In clinical practice, homeopathic potencies of 30C and 200C are routinely used. The main difficulty in arriving at a rational explanation arises from the fact that at such extreme dilution, according to the laws of chemistry, one would not expect any measurable remnant of the starting material to be present. Thus homeopathy has been a subject of controversy right from inception.

Many hypotheses have been proposed to elucidate the mechanism of action of homeopathic medicine. While some of these are conjectural in nature, others have not been sufficiently tested. One interest-

ing conjecture is that water is capable of retaining a 'memory' of substances once dissolved in it to any arbitrary dilution! Thus the present belief among most of the modern scientific community is that homeopathy at best provides a placebo effect, in the absence of authentic scientific confirmation. In this context, the recent work of Chikramane P.S., Suresh A.K., Bellare G.R., and Kane S.G.,

researchers at the Indian Institute of Technology, Bombay, wherein they have explained the action of homeopathy on the basis of nanotechnology, acquires considerable interest.

Chikramane and co-workers carried out experiments with homeopathic pills made of naturally occurring metals such as gold, silver, copper, platinum, tin zinc and iron. They prepared highly diluted solutions, examined them under a powerful electron microscope and found nanoparticles of the metals. These scientists had earlier also found similar nanoparticles in complementary medical substances like ayurvedic bhasmas. Using market samples of metal-derived medicines from reputed manufacturers, they demonstrated through sophisticated analytical techniques, which are beyond the scope of this article, the presence in extreme dilutions of the physical entities in the form of nanoparticles and their aggregates of the starting materials. On the basis of these experimental findings they gave a scientific explanation for the mechanism behind homeopathy. In simple terms, the original metals formed nanobubbles and floated on the surface of the highly diluted mixtures, which is how they retained their original potency. The researchers showed that the original molecules in nanogram quantities are present in their most potent state, contrary to the arithmetic. While these findings will no doubt please the votaries of homeopathy, further research is needed to authenticate the work of the I.I.T. scientists, so that the mechanism proposed attains the status of an accepted theory.

Foot-note: Nano, the Greek word for dwarf, is one billionth of some entity. For example, a nanometre is one billionth of a metre. It is 100,000th the diameter of a human hair. Each nanometer is only 3 to 5 atoms wide. The point of interest is that matter at the nanoscale has properties, such as chemical, biological, electrical, that are totally different from its bulk form. As a result, using particles of dimensions 1 to 100 nanometres, new materials and devices with wide applications have been created. Nanoscience and nanotechnology are among the fastest growing areas of research in recent years.

* Based on an article by Ujjal Kumar Sur , Department of Chemistry, Behala College, Calcutta, in 10th April issue of Current Science, a publication of the Indian Academy of Sciences.

<<>>

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Whatever!

GOPINATH MAVINKURVE

“Whatever!”, you may be saying these days. The word, however, has been voted as ‘the most annoying word of the Year’ by Americans in the years 2009 and 2010! The other contenders were “like”, which came a close second, “You know what I mean” at third, “To tell you the truth” at fourth, and “Actually” at fifth, according to the ‘Marist’ poll. The word ‘whatever’ is the most dismissive word, conveying the ‘don’t-give-a-damn’ attitude which is a conversation bump that one can encounter and puts one off. No wonder the word has scored high on the annoyance scale.

“Like” has several forms. The first is an unnecessary utterance of the word at the beginning of a sentence – or at the end of it. The second form of use of ‘like’ is; “I am like ‘Why are you surprised?’”, when you mean “I said” - or ‘wondered’ ‘responded’ in place of ‘am like’. I find this being commonly used by youngsters today. They seem to find this trendy, although not so by the earlier generations, to which I belong. You know what I mean? In vogue, these days like!

The next on the list is ‘You know what I mean?’ Ok that phrase becomes a necessity, when one really doesn’t take enough care to be clear about what one wants to say, but want the listener to accept that he has understood, so that one can trundle along in the conversation. It may be annoying to the clueless, who have to nod in agreement, all the same!

“To tell you the truth”, it annoys me too, when I am on the receiving side of the oft-repeated offending admission. But isn’t it a global necessity? Just as a fore-warning to what could be coming – the rare, bitter truth, as it were – which may not go down the alimentary canal of the listener’s conscience? Or for that matter to confess that now, one can no longer tell you the lies for whatever reasons? Unless, of course, nothing really follows of this nature, but the phrase has been used just as a filler in a conversation,

it could certainly be annoying – and disappointing.

Actually, i find some other words more annoying than these five contenders. Actually – I mean it! Words and phrases like – let’s say – “Absolutely”, “Anyways”, “At the end of the day” or the more recent acceptance of faults - “My bad!” My problem with “Absolutely” is that it is absolutely surprising to me how one can ‘absolutely’ agree with anything that one says? You may agree just this once, on a specific instance, even be unsure about the agreement – but ‘Absolutely’ rules! It intrigues me however, when the listener continues with “Having said that, this does not hold in all cases”.

Anyway, one cannot bring oneself to say what everyone says these days, “Anyways”! It has always been “Any one way” for me – not “Any one of the several ways” as it is commonly used today! You may shrug off this debate with your more favorite “Whatever!” or “Anyways” and move on with more important matters in life. I stick to ‘Anyway’ – old fashioned, that i am!

“At the end of the day” seems to be the corporate world’s daily dope one cannot live without – other than coffee. At the end of the day, corporate meetings are a drab encounter with heavyweight jargonauts, that can be endured only with lots of coffee - to keep awake. If our brains had in-built counters to keep track of how many times this phrase has been uttered in one’s presence by bosses or business barons on news channels, the device would explode – probably, at the very beginning of the day itself!

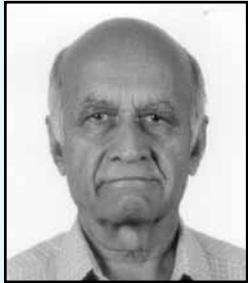
Finally, ‘My bad’ is the least expressive phrase to admit a fault. The recipient of this salvo is clueless about what was wrong in the first place! Everyone has their own favorite superfluous word stuck to their psyche which gets oft repeated by force of habit. Some are so habituated to them, that colleagues even refer to them by their pet peeve, e.g. “actually” has

arrived”; “basically’ will bore us all day today; “like’ here we go”. As for me, “my bad’ just puts me off! Sorry, my bad - whatever!

What has been the most annoying aamchi word, one wonders? To me the aamchi mandate (or maamdate, if you will), to address all men, regardless of age, as “maam” and all women “pacchi”, seems to have made annoying each other into such a fine art! When some aamchis, who perhaps prefer to be rather maimed than “maamed”, quickly retort with the “I-am-3-months-11days-younger-than-you!” kind of responses, you know you’ve mastered this fine art of annoying other aamchis!

<<>>

Shri Chitrapur Math Grant Road Local Sabha will hold **Shri Chitrapur Guru Parampara Charitra Parayan Saptaha** from **6th June to 13th June 2011 at 2.30 p.m.** each day at the Shrimat Anandashram Hall, Talmaki Wadi.
All devotees are invited to participate.



23-3-1930 21-4-2011

Gurudatta Ramrao Chandragiri

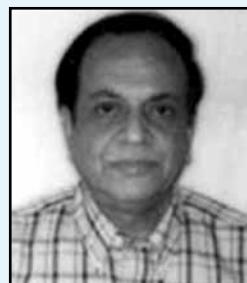
Age 81, son of pious Ramrao Shivrao Chandragiri family, expired suddenly and peacefully. His was a sharp, spiritually inclined, scholarly intellect, in search of ultimate common answer from the various Faiths. His helpful nature won him a circle of good friends in various fields he was involved in, like Yoga, Agriculture.

Wrenching loss to his dear ones.

Mourned by: Wife Vidya,

Sons Pramod, Deepak and their families
Siblings Meera, Jaiwanthi, Shanta, Niranjan and
their families, Uncles,
relatives and well-wishing friends.

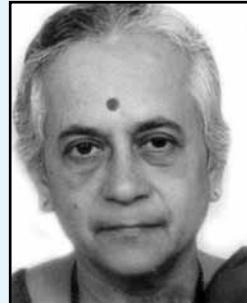
In loving memory of Kishan Kodikal



8th March 1943 – 31st May 2001

Kite-like you flew away heavenward,
In the wee hours of the morn it was heard.
Saddened we were at the great loss,
Harsh realities need to be borne as a cross.
All at once, a decade ago, time stood still,
None can ever the chasm fill.

Fondly remembered by,
Shrikal, Nitin, Rohini, Namita, Tikaram.
Roshni, Annanya.



28-8-1942 28-10-2010

Nirmala Rammohan Koppikar

Age 68, of Canur, at Chennai. Jewel from pious Ramrao Shivrao Chandragiri family, Wrenching loss to her dear ones, who are fortunate and blessed to have her, a fine human being, amidst them.

Mourned by:

Siblings: Gurudatta, Meera Ullal, Jaiwanthi Nadkarny, Shanta Bijur, Niranjan;
Sons: Sandeep, Jaideep and their families, and large circle of her students across the globe, friends in Sahaja Yoga Groups.

Why I Still Admire Tiger Woods

ARJUN HEMMADY

Tiger Woods was regarded as probably the best golfer in the world. He had it all. A loving family, a blossoming career and endorsements through which he earned millions, probably billions of Dollars. He was looked upon as a role model, the perfect father and a professional sportsman. But all that went incredibly wrong in the month of November 2009 when rumours of his infidelity made headlines. It was something which he apparently had worked hard on hiding. Overnight, he became a much hated and maligned figure. Rumours of a divorce went about and there was talk that many of his sponsors would cancel their contracts with him. But, inspite of all that, I still admire Tiger Woods, the man and the sportsman.

What do we like about sportsmen or the heroes in films? The ability to withstand pressure, work hard irrespective of the situation, maintain composure in times of extreme stress and basically all those things which we have trouble doing in our own lives. We like them because according to us, they can do things which we cannot. Tiger Woods had also done many such things which many of us cannot even dream of emulating. Being the number one golfer for a decade is no small feat.

So, when news of Tiger Woods' infidelity came out, many of us felt that it was something which a champion must not do. We had associated Tiger Woods to being a perfect human, even God-like. But as we realized, Tiger Woods is also human and his now famous escapades proved it. We realized that Tiger Woods can also make mistakes, that he has also slipped in the past. We are lucky that when we slip up, there are not many people watching us. But when Tiger Woods slipped, the whole world not only saw, but also cursed, sniggered and laughed. It was public humiliation.

What makes a man great? Let me ask you a question. What makes a cricket match interesting? In

particular which cricket match was more interesting – the 2003 World Cup Final or the 2007 T20 World Cup Final? Almost all of us will say the latter was much, much better, maybe in part because India won. But what made that win so sweet for India? The match itself was a seesaw affair. Both teams were on top at some point or the other. When we thought we had the match in our pocket, Misbah-ul-Huq produced a masterpiece and threatened to take the match away from us. But we still clawed back and won the match. We went to the brink, made mistakes but ended up winning. Isn't it the same in our lives?

We also do many things in our lives which we are not proud of. We say nasty things to people, do things which are not good for us and so on. But don't we come back from all that? Aren't there times when we feel like just giving up and think we can't go ahead. Aren't there times when we know that we have messed up something really badly? What do we want at that time? At the time when the chips were down, we need support and more importantly, a second chance. We need another opportunity to build our lives up, to undo the mistakes which we have committed in the past. As we all know, that phase is very difficult and mentally and physically challenging.

I believe that Tiger Woods is going through that rebuilding phase in the last one year. This is the time his character will be tested. This is the time when he has to show that he is a real champion by letting bygones be bygones and regaining his lost respect. And he is doing just that. Regaining form and rhythm is extremely difficult and takes time and some of Tiger's recent performances have shown just that.

The thing I admire about Tiger Woods is that he has not quit, neither has he whined about his difficulties. At a time when he has turned into everyone's punching bag, at a time when every person judges you the moment they set eyes on you, Tiger

Woods has shown that he has the courage to take it all in his stride. He is showing us that he can toil even when the times are bad and work hard in spite of the frustration and disappointment. That is what a true champion does. And THAT is why I still admire Tiger Woods even more than before.

<<>>

- Letters, articles and poems are welcome. Letters should be brief, and articles should be about 800-1000 words. They will be edited for clarity and space.
- The selection of material for publication will be at the discretion of the Editorial Committee.
- The opinions expressed in the letters/articles are those of the authors and not necessarily those of KSA or the Editorial Committee.
- All matter meant for publication should be addressed only to the Editor c/o KSA Office / e-mail id given above.
- The deadline for letters, articles, poems, material for "Here and There", "Personalia", and other original contributions is the 12th of every month; the deadline for advertisements, classifieds and other paid insertions, is the 16th of every month. Matter received after these dates will be considered for the following month.

1st Death Anniversary



Mr. Shankar G. Bhat (Kenda)

26-4-1926 17-5-2010

Always remembered by:

Wife: Smt. Malati S. Bhat

Daughter: Vrinda; Son-in-law: Bharat Shah

Son: Dyanesh; Daughter-in-law: Varadlaxmi

Grandchildren: Shraddha Dhairyा Kapadia

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- 4. Email the completely filled form to KSA at census@kanarasaraswat.in**

Please do us a favour and spread this message to as many amchis as you know so that each and every community member gets enumerated, without exception.

Your co-operation will go a long way to ensure head-count of all amchis.

This would benefit the community in the long run.

Let us together make this community Census 2011 a grand success.

Census Committee

संत कनकदास (भाग तिसरा)

नलिनी सुरेश कोष्ठिकर, धारवाड

कनकदास एक पवाड व्यक्ती जान्मु आशिल्हो. तागेले सहपाठी ताजजेरी जाळ पावताले हें हावें पयलेंची सांगल्यां. गुरुजींक तान्नी अनेकफांता कनकागली परीक्षा घेंवच्या लायली.

एकफन्ता सगळ्यांनी गुरुंक सांगलें की- “कनकाने देवु पळयिला न्हवे; आम्कांयी दाकोंच्याक सांगाती.” गुरुजींनी कनकाक आपोन्वु सर्वांगली इच्छा सांगली. कनकाने कृष्णागलें ध्यान केलें आनी कृष्णाक विनंती केली की जनांक प्रकट रूपाने दर्शन दी म्हणु. कृष्णाने ताक्का विचारले, “खंचे रूपाने येऊ?” कनकाने सांगलें, “खंचेंयी भैरव रूप घेऊ यो.”

संजे देवळांतु होडी पूजा आशिली. जन संगळीं देवदर्शनाखातीर जमलीं. गर्तेरी पूजा चलेली. तित्त्या घर्डींतु एक सूणे एकदम भित्ती आयलें. गुरु व्यासराय, पुरन्दरदास आनी कनकदास हात्रीं ताक्का नमस्कार केल्हो. जाल्यारी सर्व जानं ताक्का लाठी घेऊ मारूक, धांवडांवच्याक लागले. त्या सुण्याने वच्चुनु नैवेद्याचें आयदान हुंगलें. जानांनी ताक्का कोप्पाने मारनु भायर घालें तें धान्वु गेलें.

पूजा समाप्त जाली. देवदर्शन जाय्नी. जनांगली निराशा जाली. तान्नीं गुरुंक विचारले, “देव खंर्यीं?” गुरुजींनी सांगलें, “तो येऊ वच्चुगलो. तुमोलें आदरातिथ्य घेलें तान्नी.” लोकांक अर्थु कळी. परत तान्नीं गुरुंक प्रश्न कर्नाफुडे गुरु म्हणाले, “तो श्वानरूपाने आयलो. तुम्हां कोणाकयी तागलो गुरुं मेळनी म्होणु दिस्ता.” लोकांक तांगेल्या चुकीची जाणीव जाली. देवालागी, गुरुंलागी तान्नी क्षमा मागली.

कनकु पुण्यक्षेत्र दर्शनाक भायर सरलो. भोवतां भोवतां तो उडुप आयलो. उडुपी श्रीकृष्णागोलें देवस्थान प्रसिद्ध आस्स. जाल्यारी कनकु उच्च कुलांतुलो न्हयी म्हणु ताक्का देवळा भित्ती सोण्णी. कनकाक मस्त दुःख जालें देवदर्शन जाय्नी म्हणु. तो देवलामाक्षी बैसुनु भजन कोरुक लागलो. “बागिलनु तेरेदु सेवेयनु कोडु हरिये”- म्हळ्यारी बागिल काण्णु माक्का तुगेले दर्शन आणि सेवेचो अवसर दी म्हणु. तावळी एक अद्भुत घटना घडली. देवळांतु गर्तेरी पूजा चलेली जाल्यारी कृष्ण हग्रू माक्षी फिरलो. माक्षीची वणती भेचुनु एक कंडि म्हळ्यारी खिडकीशी जाली आणी तांतुल्याने कनकाक कृष्णाने दर्शन दिल्ले.

आजीकई उडुपी श्रीकृष्णागल्या देवळांतुं “कनकन किंडी” नावाने प्रसिद्ध आशिल्या खिडकींथान्वुची लोकांक त्या श्रीकृष्णागलें दर्शन जाता.

अश्शी ह्या संत कनकदासागली महती. ताक्का मगेले शतशा: प्रणाम.

(संपूर्ण)

श्रीव्यासविरचित आदित्यादि नवग्रहप्रशमनार्थ नवग्रहस्तोत्र

(मूळ संस्कृत भाषेतील स्तोत्राचे मराठी भाषांतर)

जास्वंदी सम आदित्य भास्वान् कश्यपनंदन ।
 अंधर-पाप-नाशी त करितो तुज वंदन ॥१॥
 दही शंख तुषार सा क्षीराब्धीं जन्म पावला ।
 चंद्रा मी पडतो पाया शंभूमुकुटभूषणा ॥२॥
 धरणी जननी ज्याची विद्युत्काती असे जया ।
 शक्तिमान कुमारा मी या मंगलास वंदितो ॥३॥
 प्रियंगुच्या कळी जैसा रूपाने अप्रतीम तो ।
 बुध शांतरूपे सौम्य तया मी नित वंदितो ॥४॥
 देवांचा व ऋषींचा जो सदग्रू कनकासम ।
 बुद्धिरूपे त्रिलोकांचा नमः स्वामी बृहस्पती ॥५॥
 हिमबिंदू कुंद देठ दैत्यांचा गुरुच थेट ।
 शास्त्रार्थी ज्ञानश्रेष्ठ भृगुपुत्रास वंदितो ॥६॥
 नीललेपांकिताभास सूर्यपुत्र यमाभुज ।
 छाया-मार्तड जन्मा त्या शनैश्वरास वंदितो ॥७॥
 अर्थदेह महावीर सूर्यचंद्रास ग्रासतो ।
 सिंहिकार्गर्भजन्मा तू राहू मी तुज वंदितो ॥८॥
 पलाशपुष्प जैसा हा ग्रह तरे शिरी धरी ।
 रौद्र भीषणकर्मा तू केतू मी तुज वंदितो ॥९॥
 व्यासे सांगितले स्नोत्र जो हृदयात ठेवितो ।
 तत्कृपें सर्व विघ्नांना निशिदिनी तो वारितो ॥१०॥
 नरनारीनृपांची तो स्वप्ने दुःखद नाशितो ।
 देई अतुल ऐश्वर्य, देह-आरोग्य वर्धितो ॥११॥
 ग्रह नक्षत्र त्रासाच्या चोप्या आगी अशा क्षती
 शम होईल सर्वांचा व्यास म्हणे सुनिश्चिती ॥१२॥

- नारायण शां. शिराली
 मुलुंड (पूर्व) मुंबई - ८९

सुविचार

बीज पेरलें की त्याचे झाड होईल. चांगले बीज पेरा. तुम्ही तुळस व्हा. कुणालाही जड होणार नाही. तुळस औषधी, वातावरण स्वच्छ करणारी, थोड्याशा जागेत जगणारी, नेहमी विनम्र. वादळ आले तरी विनम्र, कौतुक केले तरी विनम्र. अशी उपयोगी तुळस. तुळशीची माळ आणि मंजीरीही औषधी. लहानशा जागेत मावणारी ही तुळस जरुर तुमच्या दारात लावा.

(मुरारी बापूंच्या प्रवचनतून)

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अध्यात्म विज्ञान

वसुधा बिजूर

एकदा एका प्रसूतिगृहांत बाळबाळंतीणीला भेटायला गेले होते. खोलीत शिरातां शिराता एक अजब दृश्य दिसलें. ती आर्किटेक्ट बाळंतीण नवजात अर्भकाला ऐकू येर्इल अशा आवाजांत काहीतरी समजावून वाचत होती. मला पाहून तिने पुस्तक मिटले. त्यांची विचारपूस केल्यावर मी चौकशी केली, “काय ग, मोऱ्याने वाचत होतीस?”

“अग मावशी, पोटांतल्या गर्भाला, नवजात बाळाला समजावून काही वाचले ना, तर ते त्यांना समजते. बघ ना, या पुस्तकांत तसे लिहिले आहे उदाहणांसकट!”

असे म्हणून तिने माझ्यासमोर एक भलेमोठे इंग्रजी पुस्तक ठेवलं आणि त्याबद्दल भरभरून बोलत राहिली. तो प्रसंग मग मी विसरून गेले होते.

पण अध्यात्म विज्ञान वर्गात जेंब्हा बाल ध्रुव, भक्त प्रल्हाद यांच्या गोष्टीमागचे विज्ञान ऐकले तेब्हा तो प्रसंग आठवला.

खरंच चक्रव्यूहात शिरायचे कसे हे मातेच्या गर्भात शिकलेला अभिमन्यू, दानव घराणे असूनही मातेच्या उदरात नारदाकडून हरीनामाची महती ऐकून नामाची गोडी लागून हरीभक्त झालेला प्रल्हाद या गोष्टीमागचे मर्ही तेच आहे ना? पण आपल्या शास्त्र पुराणांत असे अनेक सुस विज्ञान आहे जे आपल्याला उमजत नाही आणि वर्षानुवर्षे आपण फक्त गोष्टीच ऐकतो आणि रंगून जातो.

तेच विज्ञान पाश्चात्यांकडून आलं की विश्वास ठेवतो. म्हणूनच आज अध्यात्मिक ग्रंथामधील मर्मे वैज्ञानिक दृष्टिकोनातून मांडण्याची गरज आहे असे भाऊ (परमपूज्य श्रीमत् नामचैतन्य भानुदास) म्हणतात. ते स्वतःला आध्यात्मिक वैज्ञानिक म्हणतात.

बाल ध्रुवाची गोष्ट सर्वाना माहीत आहे. प्रथम उत्तमला पित्याच्या मांडीवर बसलेला पाहून आपणही बसावे असा झालेला मोह, त्याला ढकलल्यावर उत्तमविषयी वाटलेला मत्सर, असह्य झालेला अपमान- या सर्व उद्वेगाने त्रासलेला ध्रुव घराबाहेर पडतो आणि नारदांच्या कृपेने मिळालेला मंत्र म्हणत तपश्चर्या करून अढळपद मिळवतो.

मंत्र म्हणजे सिद्ध नामच. तेच मनापासून भक्तीने श्रद्धेने सतत घेणे ही तपश्चर्या. ध्रुवाचे अढळपद म्हणजे काय? त्याच्या मनाची अविचल अशी अवस्था. जी कोणत्याही बाह्य प्रसंगाने ढळणार नाही. सदा आनंदी राहिले तरच अध्यात्मिक जीवन जगता येर्इल.

असे जीवन आपली इच्छा असूनही आपण जगू शकत नाही. याला कारण आहे ते आपले लहानपणापासून आतापर्यंत नको त्या विचारांनी बरबटलेले मन. ते परत मूळच्या शांत अवस्थेला न्यायचे हा जो प्रवास आहे त्याचा मार्ग दाखवायचे कार्य भाऊंनी मनावर

संशोधन करून अध्यात्म विज्ञानात केले आहे.

कां, कसे वगैरे प्रश्न विचारून कोणत्याही विषयाच्या केलेल्या सखोल संशोधनातून काही सिद्धांत मांडणे आणि ते सिद्ध करणे म्हणजे विज्ञान होय.

देहाच्या व्याधींसाठी आपण डॉक्टरकडे जातो. मनाला होणारे क्लेश, वेदना, नको ते डडपण, विचारांचा गुंता या मनाच्या व्याधीच आहेत. त्यांपासून पायरीपायरीने कसं मुक्त होता येर्इल हे अध्यात्म विज्ञान सांगते. फक्त मुक्तच नव्हे तर ते पुढे सुदृढ म्हणजे निलेप निकोप कसे करावे व ठेवावे हेही शिकायला मिळते.

पांतु हा मनाने, मनापासून, मनासाठी करायचा प्रवास आहे. व्यवहारी जगाची ओढ असलेल्या आपल्या मनाला या दिशेला वळविणे कठीण आहे पण अशक्य नाही.

मनाची अशी बैठक घडवावी लागते. म्हणजे येणाऱ्या संकटाला तोंड द्यायला धीर येतो. जपानमधील लोक ज्या संयम ने धैर्याने त्यांच्या आलेल्या संकटाला तोंड देत आहेत त्यावरून समजते, त्या समाजाची वैचारिक बैठक कशी योग्य स्तरावर तयार झाली आहे.

<<<>>

॥ एकता ॥

कोई कहे भात तो कोई कहे चावल ।

कोई कहे राईस तो कोई कहे तांदूळ ॥

गर अलग नाम दे, क्या वो चीज बदलती रहे? ।

एकही काम है उसका, सबका पेट भरती रहे ॥

कोई कहे अल्ला तो कोई कहे राम ।

कोई कहे येशु तो कोई कहे श्याम ॥

भगवान तो बस्स एक ही है ।

भले बदलते रहो नाम ॥

एकही धरम मान लो मानवता जिसका नाम ।

प्यार बांटते रहो, यही हे तेरा काम ।

भले सुख आए या दुःख,

लेते रहो साँईका नाम ॥

यूं ही गर करते रहो,

मिळेगा तुझको धाम

- सौ. स्मिता बैलुर
(संतोषी मंकीकर)

अनुशासनस्य महत्त्वम्

ज्योत्स्ना अमृते

अनुशासनस्य महत्वं केन न ज्ञायते? अनुशासनस्य पालनं प्रत्येकस्य जीवने असाधारणं महत्त्वं धारयति ।

बाल्यावस्थातः वृद्धावस्थापर्यन्तं अस्माभिः अनुशासनस्य पालनं क्रियेत, तर्हि एव अस्माकं आयुष्य सुव्यवस्थितं चलति ।

मातुः पितुः च कर्तव्यम् अस्ति यत् ताथ्यां बालकाय अनुशासनस्य महत्त्वं तथा पालनं बाल्यावस्थातः पाठनीयम् । छात्रेण प्रातः काले उत्थाय देवः नमनीयः ।

किञ्चित् समयाय व्यायामः कर्तव्यः । अल्पाहारात् पश्चात् पठनं, चिन्तनं, गृहपाठः आदि करणीयाः । विद्यालये गुरुजनानाम् आदरः कर्तव्यः, अन्यैः छात्रैः सह बन्धुभावः धारणीयः । विद्यालये पाठितः अभ्यासः नियमितस्वरूपेण पठनीयः ।

क्रीडाङ्गणे अपि अनुशासनं विना क्रीडनं न शक्यम् प्रत्येकायाः क्रीडायाः नियमाः सन्ति । तेषां पालनम् आवश्यकम्, अन्यथा क्रीडाङ्गणस्य रणाङ्गणे परिवर्तनं भवितुं विलम्बं न भवति ।

सेनानाम् अपि कठोराः नियमाः सन्ति । (भू-जल-वायु) सेनासु अधिकारिणां आदेशानां पालनं विना न चलति । कार्यालये अपि अनुशासनस्य महत्त्वं न न्यूनम् । सर्वैः समयस्य पालनं करणीयम् । कार्यसमये वार्तालापः जल्पनं वा न करणीयम् । दिनस्य कार्यं पूर्णं कृत्वा एव गृहं गमनीयम् ।

वृद्धावस्थायाम् अपि अनुशासनस्य महत्त्वं न अल्पम् । आहारे, विहारे, व्यायामे च अनुशासनम् अति आवश्यकम् । सर्वेषां जीवने इदृशं अनुशासनस्य महत्त्वम् अस्ति । अनुशासनं विना प्रगतिः न शक्या । अनुशासन पालनेन जीवने नियमिततता आगच्छति, मनःस्वास्थ्य, शरीरस्वास्थ्यम् आदि सम्यक् भवति । तद् विना कोऽपि स्वस्य जीवनं सफलं कर्तुं न शक्नोति ।

एतावत् अस्ति तस्य महत्त्वम् ।

सुभाषित

तपः परं कृतयुगे त्रेतायां ज्ञानमुच्यते ।

द्वापरे यज्ञमेवाहुर्दीनमेकं कलौ युगे ।

भारत देशे मन्यते यत् चत्वारः युगाः सन्ति—यथा कृतयुगः, त्रेतायुगः, द्वापरयुगः, कलियुगः च सुभाषितकारः एतस्मिन् सुभाषिते अस्मान् वदति कास्मन् युगे आत्मोन्नत्या: कृते किं परम् अस्ति ।

सः वदति यत् कृतयुगे तपः (तपस्या) एव परम् आसीत् । त्रेतायुगे ज्ञानम् (विद्या) परम् आसीत् । द्वापर युगे यज्ञम् (अध्वरः, यागः) परम् आसीत् । अधुना तु कलियुगः भवति । एतस्मिन् युगे तु परम अस्ति दानम् एव ।

— सतीश चिकरमने

परीक्षायाः अनन्तरम्...

वयं संस्कृतप्रेमीजनाः न परीक्षार्थिनः । वयं तु ज्ञानार्थिनः भाषार्थिनः च । अतः परीक्षायाः अनन्तरं वास्तविकरूपेण भाषाभ्यासस्य आरम्भः । परीक्षा इति न संस्कृताभ्यासस्य अन्तः किन्तु आरम्भः । यद् यत् परीक्षार्थं पठितं तस्य दृढीकरणं तु परीक्षायाः अनन्तरं व्यवहारे एव भवति ।

परीक्षायाः अभ्यासक्रमः तु परिमितः । इदानीं तु ज्ञानवर्धनाय समयः लभ्यते । अधिकाधिकानां संस्कृतपुस्तकानां पठनम् अधुना कर्तुं शक्यते । सुभाषितानां रसास्वादं अनुभवितुम् एषः एव योग्यः पर्याप्तः च समयः । अतः परीक्षायाः अनन्तरं भाषावर्धनार्थं प्रयत्नाः भवेयुः ।

संस्कृतसम्भाषणं प्रति ध्यानं दातुम् एषः एव अवसरः । परीक्षायाः अनन्तरम् अधिकाधिकं सम्भाषणं संस्कृते एव करणीयम् । गृहे च गृहात् बहिः च संस्कृतेन वार्तालापः भवेत् । परीक्षायाः अन्तः संस्कृत-अभियानस्य आरम्भः । जयतु संस्कृतं जयतु हिन्दुसंस्कृतिः इति घोषवाक्यं व्यवहारे आनेतव्यं परीक्षायाः अनन्तरम् ।

— मोहन मुरलीधर थत्ते
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२४ एप्रिल २०११ के सकाळी सात जावनु ४० मिनिटांक साई आमका सगळ्यांकयि सोण्णु वचुगेले. देहरूपाने ते आमचांतु नाति जल्यारियि आत्मस्वरूप ते आमचेलागीचि आस्सति. सांगुक सप्तराज जल्यारि पचौवंचाक महाकठीण!

आमगेले मोगाचे बाबा! म५ ५ स्त दिवसु तात्रीचि जनकल्याणार्थ बांदयिल्या सुपर स्पेशालिटी हॉस्पिटलांतु आशिले. म५ ५ स्त दिवस धोरनु व्हेटिलेटरारि आशिले. समस्त जनांक जीवदान दितले बाबा व्हेटिलेटरारि? दैवाचो क्रूर खेळूचि!

सर्व विश्वांतुली भक्तजन एकचि ठरयिले वेळारि; तांत्रंगेल्या समिर्तींतु एकत्रित जावनु लक्ष्यार्चन, अखंडभजन, पारायण, जपु, उपवासु, कोरचांतु मग्न आशिली. इंटरनेट्टरारि सकाळी आहु घंट्यारि येंवचो रिपोर्ट येनी. विलम्बु इत्याक वया? मनांतु ना ना विचार थैमान घालत आसतनाचि रिपोर्टरूपाने यमदूतूचि आयले बाबांगेल्या महानिर्वाणाची जीवघेणी खबरी घेवनु!

“हांव ९६ वर्सारी वत्तले” या तांगेल्या उत्तरारि आम्मी निर्धास्त आशिलीं. हुशार जावनु येतले या आशेरि आश्वस्त आशिली. आम्मी इंग्लिश कॅलेंडर मोजले. बाबांनी हिन्दु तिथी कॅलेंडर. व्हयि चन्द्रमासारि तिर्थींप्रमाणे २७ दिवसांचो एक मासु आणि गर्भाष्टम मेळनु बाबांक ९५ वर्सचि जाल्लेरी खंयि.

म्हळ्यारी आजिथायि तात्री कसकसले ठरयिलें त्याप्रमाणेचि जाल्ले. जगाक मात्र तांगेली किंमत कळनी. सर्वांनी नाव दवरलीं. कुचेषा केल्ली. सचिन तेंडुलकराने आपणागेले जन्मदिवसु सेलीब्रेशन कॅन्सल केल्ले, बाबांगेल्या शिष्यवृन्दांगेली राष्ट्रीय आणि आंतरराष्ट्रीय नामावली पठयली; आणि सगळीं खडबदून जागी जाल्ली.

हं ८८८!! मनुष्य; तो साधो जावो अवतारीपुरुषु जावो; तागेले महती तात्रे देह सोण्णफुडेचि कळता वया?

हं८८८!!! मनुष गेल्लो यापाशी तो कसले सोण्णु गेलो हाजरीची सर्वांगेले लक्ष्य। अरे! तांगेली इस्टेट दिसता त्या इस्टेटी द्वारा जाल्लेरो कार्य दिसना?

त्या महात्म्याने केवळ आत्मसंकल्पाने एक खडकाळ डोंगराळ जमिनीरि थोड्याचि दिवसांतु हॉस्पिटल बांदयल्यां. ताजें मोजमापन पैशांतु कोरचेबदलाक त्या हॉस्पिटलांतुथावनु

कितले गोरगरीब बरे जावनु आपणागेल्या काम धंद्याक पूर्ववत् लागल्याति तें पळ्याति! स्कूल-कॉलेज-उच्च शिक्षणाच्या कॉलेजांतुथावनु शिक्षनू भायर पळळले विद्यार्थी

कशशी तात्री दिल्लेलो सत्य-धर्म-शांति-प्रेम अहिंसेचो ध्वजु समस्त विश्वांतु दिमाखांने मिरयतचि आस्सति तें पळ्याति की! आणि हे हे हे सर्व विनामूल्य जाता तेंवयि पळ्याति की! पैसो महत्वाचो की कार्य हे पळ्याति की! पैसो जायी, जरुर जायी जल्यारि तो सत्कारणी लागला हाक्का महत्व चड नवे?

आमगेल्या बाबांनी आमका भोरनु भोरनु दिल्या एकी अशशी सुकृताची जोडी दिल्या जी कितल्याक खर्चयता तितली वाडता आणि जीवन अमूल्य जावनु वत्ता. सर्वांतु पयले तात्री स्वधर्म कशशी जोपासना कोरका हें शिक्यल्यां. तशीजावनु आमका चित्रापुरकांक दोनी कुळारं. एकु आमगेले हक्काचो परंपरागत आमका मेळळले चित्रापूर मठु आणि दुसरो पुढूपर्टि! परमपूज्य श्रीमत परिज्ञानाश्रमांनी समाधी घेनाफुडे आमगेले जीवांतु एकी भयाण पोकळी निर्माण जाल्लेली. त्या वादग्रस्त समयारि आमका आधारू मेळळो तो बाबांगेलो.

सत्यसाईगेल्या सुश्राव्य भजनांनी हांव भजन मंडळींतु दाखल जाल्ली. भजन शिक्कुक वागळे विमलताई घारा वचुक लागलीं. तांगेले घर म्हळ्यारी बाबांगेले मंदिरचि म्होणयेद थंयी बाबांगेल्या फोटो इदरारि उब्रवनु नमस्कारु करतचि मनांतुल्या मनांतु बाबांक म्हळळे, “हें पळे बाबा, हांव हांगा फक्त भजन शिक्कुक आयल्यां. मेळळेमेळळेल्याक पांयु पोडचो माक्का अभ्यासु ना. त्यामित्ती मल्ल्यागिथावनु भक्तीची अपेक्षा कोरनाका. ती हांव मगेल्या परिज्ञानाश्रम स्वाम्यांक-आमगेल्या गुरुपरंपरेक दिल्या.”

“हं जायद चंद्रमाअम्मा.” म्हणु फोटोंतुचि ते मल्लागि पळैवत्तु हासले “अम्मा, तूं पयले भजन शिक तरी. भजन म्हणुक तरी शिक. बादका बादमें देखेंगे।”

आणि भजनेतु रंगता रंगता हांव तांगेल्या रंगांतु कशशी आणि केन्ना रंगनु गेल्लीं मगेले माक्काचि कळनी.

१० वर्सांनी प. पू. सद्योजात शङ्कराश्रम स्वामीजी आमगेल्या



जीवनांतु आयले आणि आध्यात्मिक जीवनाची रंगत आणिकयि द्विगुणित जाली. “आम्मी देह विंगड तरी शक्ती एकीचि” हे पुनः पुनः प्रत्ययाक येंवचाक लागले. इतले की साईभजन “शंभो महादेव मल्लीकार्जुना” म्हणतना डोळ्यांमुखारि शंकराश्रम साकार जाताले आणि स्वामीर्जीनी दिल्लेलो मंत्रजपु करतना सत्यसाई हृदयांतु निलकताले.

गंमतिचि. एकएकफांतातरि हांव स्वामीर्जीक म्हणता (मनांतुचि ह) “स्वामीजी, तुम्ही बाबांक जावो पेटयताति वे की “बाबा, या करकरशेगेले अमुक अमुक काम तुम्ही करताति वे, बाकीचे पुरायी हांव पळौवनु घेता म्हणु.”

उदाहरणार्थ - पुढूपर्ति सेवेक वचुक जायनाचि म्हणु करकरतनाची स्वामीजी काळांतु सेवा सुरु करताति. तेंवयि तातावळी येंवचाक वांट जाता वे? घारा बयसूनुचि कसलेंवि कोरका वे? तरी घे स्वामीर्जीनी जपु-अनुष्ठान-भजन-विमर्श-

पारायण-गीर्वाण प्रतिष्ठा बहाल केल्या आणि साईंनी बालविकास भजन, ग्रामसेवा, नारायणसेवा, प्रोटीन फुड, स्टडीसर्कल, मोबायल डीस्पेन्सरी, वेदपठण, अखंडभजन!!! इतली सेवेची सन्धि दोन्नीकडे उपलब्ध आस्स की देवाने दिवसाक ४८ तास केल्यारि कितले बेरे जातशिले म्हणु दिसता.

अशी आमगेले बाबा आणि सद्गुरु!! एकचि नाण्याच्यो दोनी बाजु!! जल्यारि हें साधारण नाण्य नव्यी!! “शोले” पिक्चरांतुल्या, जयागेल्या नाण्याक दोन्नीबाजुनी कींगामेलेंचि चित्र!! आमगेले नाण्याक दोन्नी बाजुक हृदसप्राटचि!!

बाकी सर्व जग साईंगेली करोडोंची सम्पत्ति पळयत बयसो. आम्मी भक्तगण तानी दिलेल्या या आध्यात्मधनाची जोडी आणिकयि वृद्धिंगत करत राबोति हिंची तांगेल्या चरणी प्रार्थना करताति. प्रेमसे बोलो जय साईंकी।

॥ ॐ श्री साईराम ॥

सहा महिने गावाला जाऊन राहिलेल्या गड्याच्या पत्रास मालकिणीचे उत्तर

रामा, गेलास तू गावाला निघून
सहा महिने झाले तुला जाऊन
पत्र तुझे पोचले येऊन
नवल वाटले मजकूर वाचून
तरी आता येई रे परतून ॥

चहा नास्त्यासह दोन वेळचे
जेवण तुजला देतच होते
सहा महिन्यांतच हे सारे
गेलास कसा विसरून ॥ आता...

धुलाई यंत्र ते कधीच आले
दोन महिने उलटून गेले
श्रम कपड्यांचे नाही उरले
नको जाऊ घाबरून ॥ आता...

वयाप्रमाणे केस पिकती
नाही कुणाचा इलाज त्यासी
अर्धी चड्डी विसर आता
रेडीमेड ‘फुल्ह पॅंट-शर्ट’ देऊ तुला घेऊन ॥ आता...

दिवाळी बोनस पगार महिन्याचा
देतच आहो कधी न चुकता
बँक अकाऊंटचा विषय काढता
चुकवित होतास भिशिचे नांव सांगून ॥ आता...

तुझ्या कामावरचे मालक सारे
मिळून जमवू पैसे सगळे
म्हाडाच्या त्या फ्लॅटसाठी
टाकू तुला देऊन ॥ आता...

मान्य तुझ्या रे अटी सांच्या
कुरकुर न राहिली मनांत आमुच्या
मनांत न आणि शंका-कुशंका
लवकर येई निघून ॥ आता...

- सुनंदा नाडकर्णी

PERSONALIA

Ameet Kabad, son of Pushpa and Anand Kabad of Ahmedabad, won the regional round of Tata Crucible Business Quiz 2011 in Manipal, representing his college, T A Pai Management Institute (TAPMI). In the National Finals of the quiz held in Mumbai, his team finished 9th amongst 24 regional winners from all over India competing with other prestigious institutes like ISB, IIMs, IITs, FMS, S P Jain and XLRI among others. The team won a cash prize of Rs 75000 and gift hampers.

Ameet has been an avid quizzier since his school days winning various prizes at several quizzes. During the first year of his PGDM at TAPMI, he won all the 4 annual quizzes conducted at the institute, He was awarded a Certificate of Excellence by the director of his institute in recognition of his achievements.

He also excels in academics and consistently ranks amongst the top 10 in his class. He won the student



Ameet Kabad (on extreme right)

elections in college and was elected a member of the Alumni Affairs Committee. He is also actively involved with the Social Endeavour Group of his college which conducts classes and workshops for underprivileged children in Manipal and Udupi.

Mihika Bolangady daughter of B. Gurunandan and Alka Bolangady of Malleswaram, Bangalore has carved a niche for herself in Classical Music genre .She has recently launched an album "Krishnanam

"Kahi Leejai", a compilation of Hindi bhajans written by Surdas, Brahmanand and Meerabai. She is currently working towards the release of a pure Hindustani Classical CD.

Mihika took her initial training under Guru Padmini Rao and is now training under Guru Sri Keerti Kumar Badseshi.



She has been awarded with titles of Sangeet Manjari and Sangeet Vibhakar by Bangiya Sangeet Parishad, West Bengal for excellence in music. She has also won in an All India music competition organised by Swar Sadhna Samiti of Mumbai, apart from many prizes that she has won in inter-college competitions. At present She is working in the Shamrao Vithal Co-op Bank.

Mr. M.V. Nair, Chairman and Managing Director, Union Bank of India, honouring Shri **Shivshankar N. Sorkund** (Retd. AGM) with a Momento, on the oc-



casion of the release of Union Bank's History Book entitled "Bankers Beacon" written by Shri M.V. Kamath, at NCPA, Mumbai recently during Bank's 92nd Foundation Day.

Shri Nair re-called the vital role played by Shri Sorkund in collection of rare photos and useful information on Bank's 1st Board of Directors in 1919.

Australia: Australia New Zealand Sabha held a two day Meet on Friday 22nd April and Saturday 23rd April in Quakers Hill, Sydney, for all members of our community. The idea of this Meet was to provide an opportunity for all our members across Australia & New Zealand to meet face to face, to share our talents and entertain us. Our community although small, is very rich in talent and the rich talent was very evident during these 2 days.

With the Blessings of HH Swamiji and the Guruparampaa, the ANZ Sabha Meet was a thundering success. There was tremendous support and response from our community members across Australia and New Zealand attended by 114 members. Participants came from New Zealand, all across Australia and some visitors from India who were at the time in Sydney. All overseas and interstate attendees were hosted by Sydney based members. Pure vegetarian food was catered for the event which included breakfast, lunch and dinner.

Day 1 events started with the lighting of the Lamp, opening prayers and welcome speech. This was followed by Geet Ramayan and Ice Breaker session with power point presentation of photos & videos of all our community members who migrated to Australia & NZ over the years. After lunch was kirtan, followed by children reciting prayers to open the Annual General Body Meeting. There was dance and a presentation on our Math Activities by yuvias and our Math Samuha-geet by our senior Pacchis along with all the formalities and reports by the local Sabha committee members. This was followed by our regular monthly Satsang which included HH Swamiji's DVD, Bhajan, Vimarsh, Deepanamskaar and closing prayers.

Day 1 concluded with an instrumental music program, poems and classical singing program, finishing after dinner around 10.30pm

Day 2 started with Opening prayers and morning Tea, more cultural programs – singing, trivia, games, dances, mimicry, skits, percussions, orchestra etc. Day 2 programs concluded with Shankarnarayana

geet, Mangal Pad, Deepanamskaar, Closing Prayers, thanks giving speech, garba and the event finally concluded with a sit down dinner.

This was our first such event. The support , enthusiasm and the talent within our community has certainly raised the bar for potential future events. The event was self funded run on no-profit/ no loss basis, gratefully sponsored by some devotees. Attendees were aged from 2 years to 85 years and it was good to see every attendee contribute in their own way to the success of the event. Distance wise we may be far away from our origins, but the heritage is very much vibrant across Australia & New Zealand.

Shireesh Gulwadi, Secretary ANZ Sabha and Coordinator Meet Organising Committee

s_gulwadi@yahoo.com.au

Bangalore: During the 150th year of Rathotsava at Shirali Malini Madiman and Bhasker Haldipur were blessed to receive copies of the book 'Rathotsava'at the Divine Hands of HH Swamiji for their contribution towards the translation. Many Bangalore sadhakas such as Ramachandra Padukone, Naimpally Jayavanth and Lalit Rao, Nandini Karanje and Rekha Mavinkurve have also contributed to the book in many ways. During the Golden Jubilee celebrations of Smt VHD Central Institute of Home Science on 30 April, members of the Bangalore Local Sabha set up a Samvit Sudha stall at the Institute and created awareness about the various attractive hand-crafted products. The stall had a record sale of over Rs 16,000!

Ladies from Bangalore Sabha enthusiastically flagged off a seva project at Shirali. They executes the task of carefully cleaning, preserving, and photographing our Math's old manuscripts under expert guidance. The men will also soon participate in translation, computerization, and indexing of the Math's old accounting books and records.

Punyatithi of H.H. Shrimat Adi Parijananashram Swamiji was observed on 1 May. Shankara Jayanti was observed on 8 May. Manohar Bantwal was the Chief Guest. He gave away prizes to winners of the Shankara Jayanti competitions and delivered an inspiring talk on Adi Shankara.

- Contributed by Uma Trasi and Amit Kilpady

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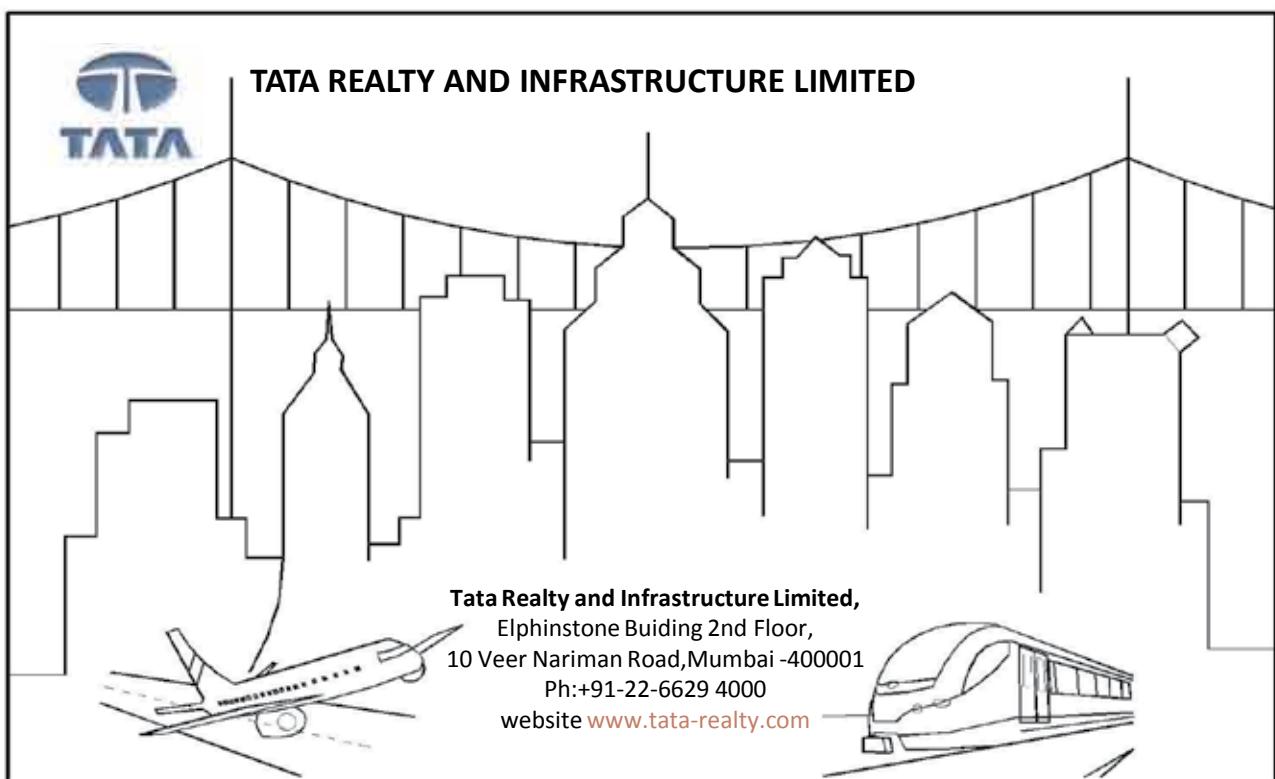
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Mumbai – Goregaon: Gayatri Anushthan was performed by Sadhakas on the respective days. Chanting of Ganpati Atharvashirsha was also done on Sankashti and Angarakhi Chaturthi. Yugadi celebrations were held at Masurashram, Goregaon (E) on the 4th of April an attendance of over 200. The programme included Devi Anushthan, Panchang Vachan and Panak Panwar. Gana Homa, with Samuhik Purnahuti was also performed. The Palki Utsav also saw many Sadhakas actively participating and singing Bhajans. The function also witnessed the showcase of the film ‘March 1st to March Fast’. The celebrations concluded with Prasad Bhojan.

Ram Navami was celebrated on the 12th of April with Bhajans. A small idol of Lord Rama had been kept in a cradle so as to signify ‘Ram Janma’. The celebrations concluded with Prasad Bhojan.

The Samaradhana at the Sannidhi of HH Shrimat Parijnanashram Swamiji I on the 1st of May was also observed with Bhajans.

Reported by Gautam Amladi and Pranav Nagarkatti

Mumbai – Santacruz: On 1st May 2011, Sunday, the Santacruz Sabha, observed the Punyatithi of H.H. Shrimat Parijnanashram Swamiji I. A programme of devotional music was arranged in the Shrimat Anandashram Hall from 6pm onwards by a young and a very talented singer Shri Pratik Rao (of Andheri) who was also aptly accompanied on the Tabla by another talented youngster, Shri Chandrashekhar Gandhi. After Deep Namaskar and Mangalarati, Prasad was distributed to all the devotees, who had gathered that evening in large numbers.

Santacruz Sabha devotees participated in the ‘Sannikarsha’ on Sunday, 8th May 2011. 8th May was a special day as it was ‘Shankara Jayanti’ and our Sabha was fortunate enough to offer our love and respects that day. The Sannikarsha went off smoothly and the devotees performed ‘Shri Shiva Poojan’.

Reported by Kavita Karnad

Mumbai - Thane: On April 4, 2011 Ugadi Padva celebration at Mulund was attended by 45

members of the sabha. Vaidik performed pooja and read Panchang. “March 1st to March 1st” film was screened later. This was followed by Panak-Panwar. On April 7, 2011 Devi poojan was conducted at Chembur and was attended by 15 members. On April 28, 2011 Shivpoojan was conducted at Mulund and was attended by 5 members.

-Reported by Smt. Vaishali Koppikar

Mumbai – Vile Parle: Ugadi was celebrated on 4th April with panchang vachan by Ved. Gaurau Chandaverkar followed by Panak Panvar. More than 120 members were present. DVD-videos screening of “March First To March Fast” was also shown and was well appreciated. Lectures on Bhagavad Gita By Shri Rajagopal Bhat is being held twice every month. Every month on third Fridays Devi Anusthan with Nitya Path Vachan was done By Ladies.

Gurupoojan and Bhajans were held on 1st May 2011 on account of Samaradhana of H.H Parijashram Swamiji I of Gokarn math at the residence of Shri Shankar Bhat & Smt. Shymala Bhat.

- Reported By Shyamala Bhat.

New Delhi: Members of Delhi Sabha met at Shri Kavle Math on 10th April for Yugadi celebrations. A short bhajan session was presented by devotees followed by Panchang vachan. The proceedings of the AGM started with an address by Ravi Padukone, Jaishankar Bondal and a brief summary of activities /events of last year read by Shyamala Hemmad followed by reading of Accounts by Shekhar Balvalli. New committee for 2011-12 was formed. The Office bearers are Prashant Hoskote – President, Prashant Balsavar - Vice President, Tanu Gersappa - Vice President, Preeti Majumder – Secretary, Shyamala Hemmad - Jt Secretary, Shekhar Balvalli – Treasurer and Suchitra Balvalli – Jt Treasurer. The programme was attended by 24 families, 53 members.

Deepak Gunavante was in London on 17th April, to run the 42 Kms Virgin London Marathon, which he successfully completed in 5hrs 21min. Despite his hectic work schedules and not being able to take enough time out to train himself very well, he

managed to complete the entire run without even a single break. He has made us very proud.

Reported by Mamta Savkur

OUR INSTITUTIONS

Saraswat Mahila Samaj, Gamdevi: April 20th : A cooking demonstration was given by Smt. Arpita Prabhu. Arpita works with us handling industrial sales as well as office work. The items she made were chicken kebabs and Firni. These were also served to the audience who enjoyed them.

April 5th : Vasantik Sammelan was celebrated with Ms. Amritha Gulvady singing melodious bhajans in Marathi and Kannada. The slow and fast songs kept the audience spellbound. Amritha, daughter of Mangaldas and Shobha Gulvady hails from the Gulvady family of Mangalore of Sri Ram Mandir temple. She has completed her MBA from Mangalore University and is working with SVC Bank at present. Having learnt Hindusthani Classical music under Shri Mahabaleshwar Bhagwat at Mangalore, she is currently studying light music under Shri Durgesh Chandavarkar. She is an All-India Radio artist and has also given several bhajan programmes. Accompanying her were Pallavi Nadkarni on the harmonium and Arun Hattangadi on the Tabla.

Donations received from 1.4.2010 to 31.3.2011

Saraswat Mahila Samaj is grateful to the following donors :

Smt. S. P. Distress Relief Fund

Shri Sunil D. Yennemadi Rs. 2500/-
(in memory of Smt. Lalita D. Yennemadi and Smt. Radhabai D. Bailoor)

Mrs. Shivangi Naik 500/-

Smt. Sunanda V. Nadkarni 1000/-
(in memory of Vasant R. Nadkarni)

Shri Nalkur Shripad Rao 2000/-

Smt. Krishnabai R. Khambadkone 1001/-

Smt. Balwalli Latika Rao and

Balwalli Kishor Rao 5000/-
(In memory of Krishnabai V. Saukoor and Vithal Narayan Saukoor)

Smt. K. S. Medical Relief Fund

Shri Sunil D. Yennemadi	Rs. 2500/-
(In memory of Smt. Lalita D. Yennemadi and Smt. Radhabai D. Bailoor)	
Shri Winfred Lobo	5000/-
Smt. Shaila Hemmady	10000/-
Smt. Ameeta Shiroor	5000/-
(In memory of Shri Raghuveer Kombrabail and Shivram Shiroor)	

Scholarship Fund

Smt. Uma Surkund / Nambiar	10000/-
(In memory of Madhukar and Shaila Surkund)	
Smt. Nalini Kamat	500/-
Smt. Vidya and Shri Kishor Kodial	5000/-
(In memory of Shri Kodial Shankar Rao and Smt. Premlata Kodial Rao)	
Smt. Kalindi Kodial	500/-

Samaj Fund

Smt. Shaila Hemmady	6000/-
Smt. Meera R. Rao	3000/-
The Shamrao Vithal Co-op. Bank	15000/-
Smt. Sunanda Maruti Gangolli	501/-

Sangeet Puraskar Fund

Smt. Geeta Satish Bijoor	5000/-
(In memory of Smt. Meera and Shri Vasant Hattangadi)	

Lekhan Puraskar Fund

Smt. Rekha Ravi Balwalli	5000/-
(In memory of Smt. Meera and Shri Vasant Hattangadi)	
Smt. Vidya and Shri Kishor Kodial	5000/-
(In memory of Shri. Kodial Shankar Rao and Smt. Premlata Kodial Rao)	
Smt. Geeta Yennemadi	500/-

Forthcoming Programme: Saturday 18th June 2011 at 5.00 p.m. at Samaj hall - Advocate Narendra Kamat Memorial Lecture - The well-known gynaecologist Dr Ajit Pai and Dr. Mrs. Nina Pai will speak on "Interesting experiences in our life and career". Refreshments sponsored by Smt. Sadhana Kamat in memory of Smt. Indira Kamat.

"Kundya Kurkul" a drama staged at Kumta - A Report

Reported by Arun Ubhayakar

Most of the senior citizens might have heard and gone to their dream world by hearing the title "Kundya Kurkul". World Konkani Centre, Mangalore has produced a drama based on the above folk tale. Directed by Shri Prakash Shenoy, this one hour drama has been enacted by 30 children. Its shows have been held at Bangalore, Mangalore, Udupi, Kundapur, Bhatkal, Honavar, Kumta and Karwar in April 2011.

Under the auspices of Konkani Parishad, Kumta, the show was held at Kumta. The hall was packed to see this popular drama. The story is centered on a poor family, the parents and their seven daughters. One day the father brings home mangoes with a desire to eat 'Appo' of mangoes but his daughters eat all before he returns. In a fit of rage, he takes all of them and deserts them in a dark forest. The girls find shelter in a dilapidated house. All six sisters occupy the good rooms where they get good clothes and eatables stored by thieves.

But the youngest sister is thrown in a dark room filled with bags of 'rice husk' – 'kundo'. She blames destiny for her wretched condition. But the animals make friendship with her and console her. A peacock doll comes to life and takes her to 'Kundapur Teru'. This girl looks like a beautiful fairy in her silver gown. Other sisters also go there in their colourful attire but they do not recognize their youngest sister. All of them return to the forest. The thieves return and drive away robbing all the elder sisters.

As per the advice of the animals, Kundya Kurkul as this girl is called makes 'sheni' (dried round cow-dung cakes) and hides gold and jewels in them. The thieves check her bag too. But as they find no valuables they allow her to go. Her sisters reach home and tell the parents that the youngest sister is lost in the forest. To everybody's surprise 'kundya kurkul' returns safely and hands over golden ornaments to her parents with a request to distribute them between all her sisters. The elder sisters are overjoyed but feel ashamed for their earlier behaviour.

Director Prakash Shenoy has handled this challenging theme very well and brought out histrionic talents from the children of Mangalore. The impressive background music and light effects keep the audience captivated throughout. Shri Arun Ubhayakar, President of Konkani Parishad, Kumta appreciated the efforts taken by the World Konkani Centre, Mangalore for propagating the rich folklore through the theatre form and suggested that it would be worthwhile to arrange more such shows in Mumbai, Hubli, Pune, Bangalore and other places with the sponsorship of Konkani institutions

<<>>

An ode to a Mother

Milind Yennemadi

A mother is a god's gift that is meant to
Cure,
She's a healing touch that works for Sure.
The art of giving is what she knows Best,
In all that she gives, she prepares you for
life's every Test.
As a symbol of love, God made a Mother,
It had to be her and none Other.
She's the Superhero in every household,
A Friend, Philosopher & Guide all into one
she's Rolled.
A Teacher, A Cook, A Homemaker, et al, she
has worn many a Hat,
Anything expected of her, you bet she's
done That.
There's a heavenly feeling when you lie in
her Lap,
In all relationships, she bridges the Gap.
Why God made mothers is highly Evident,
Its only coz He was not Omnipresent.
Words can't say enough when you offer a
mother a Tribute,
To this incomparable creation of God, I can
only Salute.
Wish you a Happy Mother's Day.....
Not only today, but also for every day of
your motherhood.

(May 8, 2011)

CLASSIFIEDS

MATRIMONIALS

Alliance invited for Bharadwaj gotra 24+/5', 5.5"/52 kg, 9/8/86, 7:20am, Delhi, slim and smart Chitrapur Saraswat girl with a Masters degree from Indian Statistical Institute Delhi. Working top MNC Bangalore as senior business analyst earning Rs 8 lakhs pa. Contact: email bhanap.mat@gmail.com or call 09312271228/01122758647.

Alliance invited from Chitrapur Saraswat girl, for Chitrapur Saraswat boy Akshay Krishnanand Bangalorekar, June 1981 born, no mangal, 5'8", 64 Kgs., God loving, does not smoke and drink, occasionally non-vegetarian, B.E. (Electronics and Telecom), P.G.Diploma (Embedded Systems), Masters (Telecommunications), working since 2004 for MNCs in Pune / 3 years deputation in USA / presently in Mumbai. Email Girls Profile, Photo and Horoscope to jyot1954@gmail.com (CL-3848)

ENGAGEMENTS

BAGDE-PANDIT: Gauri, daughter of Smt.Rathna and Shri Gautam Bagde of Chennai with Prabodh, son of Smt.Pradnya and Shri.Pradeep Pandit of Bangalore on April 23rd 2011 at Bangalore.

BIRTH

Baby boy (Omkar) to Kirti (Nee Turme) and Sanjay Balsavar on 28th April 2011, at Bangalore. Grandson to Vijaya and Srikanth Balsavar and Bhakti and Krishnanand Turme. Great grandson to Shalini and Suryanarayana Turme.

Baby girl to Deepa (nee Hattangady) and Aditya Karnad on 8th May, 2011, at Peterborough (United Kingdom). Grand daughter to Vandana and Arunkumar Karnad of Virar, and Radhika and Krishnanand Hattangady of Bangalore.

Baby Boy (Ishaan) on 22nd April 2011, to Manjula (nee Nadkarni) and Nilesh Savkoor at San Francisco, USA. Grandson to Mrudula and Rajaram Savkoor (Santa Cruz) and Mrs Sunita Nadkarni (Bengaluru)

ACKNOWLEDGEMENTS

Dhiraj (son of Deepa and Late Durgadas S. Murdeshwar) and Kunal (daughter of Chetana and Late Vishwas B. Apte) thank all the relatives, friends and well wishers for their gracious presence and blessings on the occasion of their wedding on 13th March, 2011 at Mumbai. Kindly treat this as a personal acknowledgement. (R- 3333)

Radhika Gangoli and Asha and Vivekanand Heble thank all friends, relatives and well-wishers, for their gracious presence and blessings on the occasion of the wedding and reception of Deepa and Gautam on 5th May 2011

at Mumbai. Kindly treat this as personal thanks. (R-3365)

Smt. Sreegouri (nee Chickermane) and Shri Bharath Suresh Savkur thank all relatives and friends for their gracious presence and blessings on the occasion of Thread Ceremony of their son Chi. Omkar on the 20th of April 2011 at the Shri Chitrapur Math, Bangalore. Kindly treat this as a personal acknowledgement.

PUROHITS

Hattangadi Prashant Bhat, B-17, Deepanjali CHS, BAF-Hira Nagar, Marve Road, Malad (West), Mumbai - 400095. Mobile No. 9820920671/9892614433.

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DOMESTIC TIDINGS

BIRTHS

We welcome the following new arrivals:

- Mar 21 : A daughter (Ambeka) to Sunil and Rajashree (Balse) Lala at Mumbai.
Apr 22 : A son (Ishaan) to Manjula (nee Nadkarni) and Nilesh Savkoor at San Francisco, U.S.A.
Apr 28 : A son (Omkar) to Kirti (Nee Turme) and Sanjay Balsavar at Bangalore.
May 8 : A daughter to Deepa (nee Hattangady) and Aditya Karnad at Peterborough (United Kingdom).
May 9 : A daughter (Anaaya) to Anjula and Nikhil Masurkar at London.

THREAD CEREMONY

We convey our blessings to the following Batus

- Apr 24 : Aman Manohar Kamath at Mumbai.
May 1 : Pratik Sunil Murdeshwar at Borivali, Mumbai.
May 6 : Vedant Ramchandran at Mumbai.

MARRIAGES

We congratulate the following and wish them a happy married life:

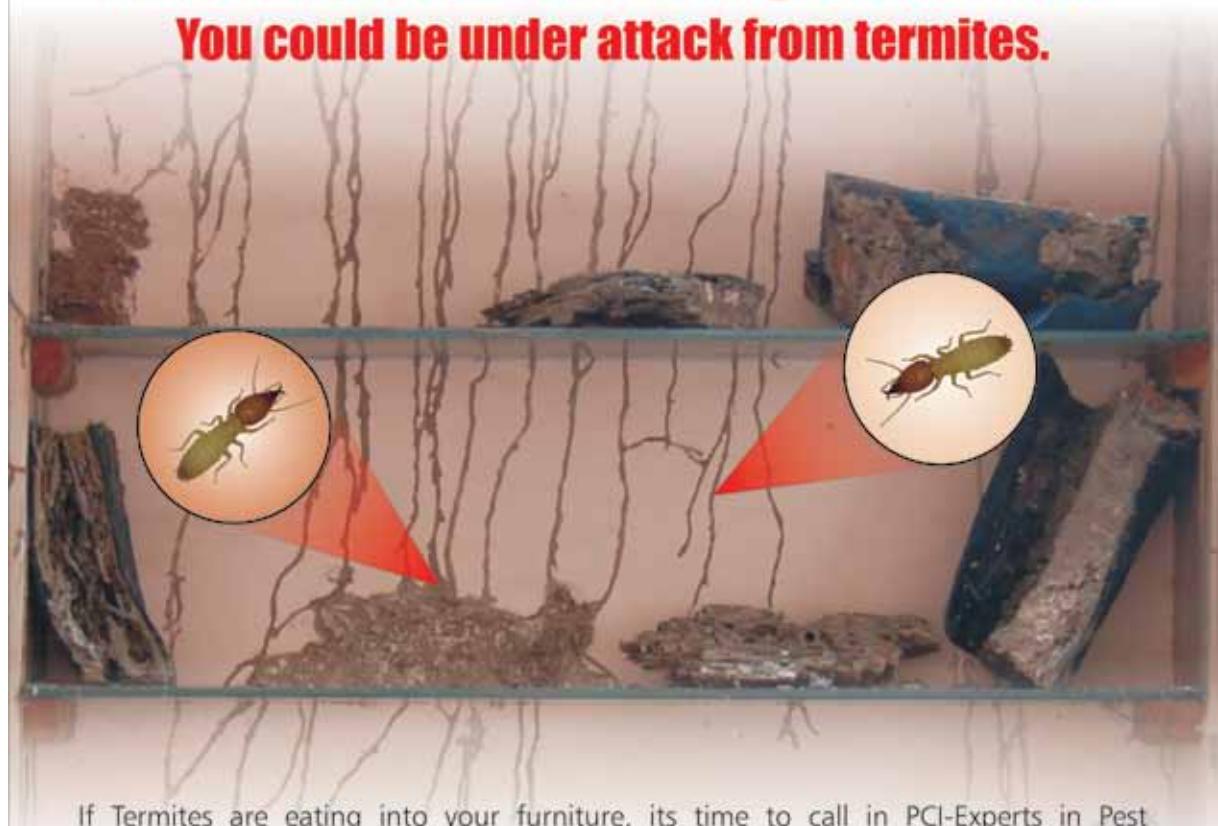
- Mar 06 : Dr.Sameer Eknath Rao (Panemangalore) with Vynie Mathew at Vile Parle-Mumbai.
Mar 13 : Kunal Vishwas Apte with Dhiraj Durgadas Murdeshwar at Mumbai.
May 5 : Deepa Kisan Gangoli with Gautam Vivekanand Heble at Mumbai

OBITUARIES

We convey our deepest sympathy to the relatives of the following:

- Apr 25 : Rekha Sherbet (60) at Bangalore.
May 4 : Hoskote Arun Annaji (73) at Chennai.
May 5 : Lajmi Raghuvir Rao (86) in Bangalore.
Shantha Bai Bellare (85) at Chennai.

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- Core & surplus deposit amounts would carry interest at the contracted rate



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