

Kanara Saraswat

A Monthly Magazine of the

Kanara Saraswat Association

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MAILING OF KS

We have been receiving complaints from some members regarding non receipt of KS Magazine. The magazines are posted every month on 1st or the 2nd to all members in India and abroad. The mailing list is scrutinized before posting through the GPO and this job is entrusted to a professional agency.

In spite of our best efforts complaints still continue. We assure our members that serious note has been taken and meetings were held with the mailing agency and also the postal authority.

Members are requested to wait till 15th of every month to receive the magazine and if by that time the issue is not received the same should be reported to us in writing and not by telephone, which will enable us to take up this matter with the agency and the Postal Authority.

Members who have not received the copy by 15th of a month should give the names with the following details.

Name with Address:

Membership No (which is mentioned on the wrapper)

We assure our members of better service from our end.

EDITORIAL COMMITTEE

KSA CENTENARY PROGRAMMES DVD'S

We have filmed all programmes performed during our Centenary Year. The CDs of the following programmes, in attractive plastic boxes, are available for sale. Those interested in buying any of these CDs may register their names with KSA Office. Please note that the selling price has been kept to the minimum only to recover costs.

	NAME OF THE PROGRAMME	No. of CDs	COST (Rs.)
I	a) Opening Centenary Ceremony held on 26th November 2010 at Ravindra Natya Mandir, Prabhadevi (Including Short Film on "KSA 100 Years")	2	200
	b) President's Speech, Short Film on "KSA 100 Years" and Speech of Chief Guest Dr. Subir Gokarn	1	150
II	"Suman Sugandh" felicitation of Smt. Suman Kalyanpur and her programme compered by Smt. Mangala Khadilkar held on 18 th August 2011 at Nehru Centre, Worli.	2	200
III	a) Entire Yuvadhara Programme along with felicitation of following prominent Chitrapur Saraswats held on 24 th September 2011 at Pune. 1) Smt Shobha Pandit Mundkur 2) Smt Jayavanthi Hirebet 3) Smt Kuntala Muzumdar 4) Pt. V G Karnad 5) Smt Meera Kodikal 6) Dr Anand B. Koppikar	3	250
	b) President's Speech and Drama – 'Musical Therapy' by Yuvadhara	2	200
IV	a) Felicitation of following prominent Bhanaps held on 22nd & 23rd October 2011 at Karnataka Sangha, Matunga. 1) Shri Pandurang Kumtha 2) Shri Pramod Karnad 3) Shri Radhakrishna Kalawar 4) Pt. Murli Manohar Shukla 5) Shri Avinash Trasi 6) Shri Uday Mankikar 7) Dr Vinay P. Rao 8) Dr Krishna Chandavarkar 9) Dr Deepa Hoskote	1	150
	b) One Act Konkani/Marathi Drama 1) Gokarnchi Bhadrakali (Sangeet Natak) (Goregaon) 2) Admission (Chennai) 3) Vissaru Magalo Sansarantu (Dharwad) 4) Kurttak Aylo Kassu (Matunga Mitra Mandal)	2	200
	c) One Act Konkani/Marathi Drama 1) Puneri Misal (Pune) 2) Pavamma Gharchi Pavni (Bangalore) 3) Aajchya Thalak Batmya (Mumbai) 4) Major Chandrakant (KSA)	2	200
V	a) Entire Closing Centenary Ceremony held on 26 th November 2011 at Nehru Center, Worli including felicitation of 3 prominent Chitrapur Saraswats : 1) Dr. Pramod Talgeri 2) Dr. Laxmi Rao 3) Shri Mohan Hemmadi Speech of Dr. Frank Conlon & Aashirvachan of Swamiji and abridged version of drama "Chitrapur Vaibhav"	2	200
	b) President's Speech & abridged version of drama "Chitrapur Vaibhav" and Aashirvachan of Swamiji.	1	150
	c) Introduction of Dr. Frank Conlon and speech of Dr. Frank Conlon , Eminent Historian.	1	100



From the President's Desk....

If speaking is silver, then listening is gold...so goes a Turkish proverb. This is true in many ways. If you recollect, our parents always asked us to pay heed to what elders were saying with the maxim "golden words are seldom repeated". If you are not listening to when someone is speaking, it is actually your loss. You do not get a better understanding of the subject being discussed and more than that you do not get an insight on the person speaking on the subject. Just listening to a person talk, tells us a lot about the person.

Actually, listening is an art. Not everyone is artistic enough to be refined in this art. But those who are, can rule the world...literally. It may sound contrary to our closely held opinion that only great communicators are great leaders. But, believe me, of all the skills of leadership, listening is the most precious. Listening is a mesmeric and bizarre thing... you may say it's a creative force. When we are listened to, it makes us unfold and gives us a feeling of satisfaction. It is extremely invigorating. The people who listen to us are the ones we gravitate towards. We appreciate the fact that someone was kind enough to lend an ear and hear us through. The pouring our heart out to someone may be a kind of healing experience and many a times we may find our own solutions to the problems just by talking it over.

A good listener is not only admired everywhere, but after a while he gets to know a lot of things. To listen with rapt attention and respond aptly is the highest perfection we can attain in the art of conversation.

Most often, we find that people are too impatient to reply while another person is not yet through with what he or she wants to say. Many a times, people are just pretending to hear (and not really listen) as someone talks, while at the same time rehearsing what they want to say themselves. This is especially so with many high flying, dynamic executives who just want to spread the sunshine of their golden words on the public at large...be it colleagues, subordinates or business associates. In their attempt to always impress, with their vocabulary or knowledge on the topic, they fail to realize the importance of knowing a different perspective to the topic which can only be comprehended by listening to varied viewpoints.

As long as you understand that listening, and not hearing, is the key word, you have got it right. Imbibe the habit of patient listening and reap the benefits in more ways than one. As a famous proverb goes... "One who speaks, sows; One who listens, reaps". So listen to your heart, listen to your friends, listen to your well-wishers, listen to your enemies, keep on listening and keep on growing in life. Add on new dimensions to your thought process and revisit your closely held beliefs and concepts. Who knows what you may find when you introspect and listen to your brain give you pearls of wisdom. Do less of speaking and more of listening.

In the final analysis, there's no harm in being a good listener because after all your ears never get you in trouble but your talk or speech may!

Suresh S. Hemmady

Letters to Editor...

Dear Editor: Just a few days back I had the opportunity to go through the souvenir of Kanara Saraswat Association brought out during the Centenary Celebrations. It is a wonderful publication. Kudos to Gurunath S. Gokarn for editing the same. As Suresh Hemmady in his inauguration speech said it gives journey of KSA over 100 years. Rare photographs are published and I would like to congratulate Suresh Hemmady, President, and Raja Pandit, Chairman and Bipin Nadkarni, Chairman Centenary Programmes Committee of KSA for the successful planning, as usual the ace comperes Shrutu Gokarn (in English) and Uday Mankikar (in Chaste Konkani) did the excellent job.

I was sad to see a glaring omission about non inclusion of Late Sadanand M. Nadkarni (Sadu) who was closely associated with KSA and KS magazine. Perhaps this might be through oversight.

G.V. Bhat, Pune

Editorial Note: We agree with G.V. Bhat that Sadanand M Nadkarni's name should have appeared in the columns of KSA Stalwarts. SMN was a great asset to the Editorial Committee and was very helpful while editing and compiling the magazine. We regret the omission.

Gurunath S. Gokarn, Managing Editor

Dear Editor: Hearty congratulations to the Editorial Committee for bringing out every time excellent publication of magazine. The articles are scholarly and informative and make pleasant reading.

The recently brought out souvenir on the concluding day of KSA Centenary has lot of reading material and I request the Editorial Committee to come out with more publication on Saraswats and their rich traditions.

We are proud to have such an excellent team of workers in the KSA.

Dayanand Bhat, Thane

APPEAL

Shri Shivakrishna Mandir is undergoing renovation of the Garbha Gudies of the main deities of Lord Shiva, Goddess Shardamba and Lord Ganesha. The Punarprathista and the Jeernodhar of the Mandir is planned for 15th February 2012 in the divine presence of SHRIMATH SADYOJAT SHANKARASHRAM SWAMIJI. The process of undertaking these changes has already started.

All this entails considerable sums of monies. The Shivkrishna Mandir has very limited resources and makes an Appeal to all the devotees of Shri Shivakrishna Mandir to donate generously to undertake the Punarprathista and Jeernodhar.

Yours in the Service of the Math, Guru Parampara & Lord Shiva and Krishna,

President

Mg. Trustee

॥ ॐ ॥

SHRI SHIVAKRISHNA MANDIR

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----- INVITATION -----

SHRI MAHASHIVRATRI UTSAV

AND

PUNARPRATHISTHA AND JEERNODHAR OF THE TEMPLE

Dear Devotees, Saprem Namaskaar,

Ceremony of the

PUNARPRATHISTHA OF THE SHIVALINGA AND JEERNODHAR

of Shri Ganapati Vighraha and Devi Shri Sharadamba Vighraha
is being held on Wednesday 15th Feb. 2012.

And

SHRI MAHASHIVRATRI UTSAV

On Monday 20th Feb. 2012

Will be observed in the divine presence of

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**At Shri Shivakrishna Mandir,
From 15-02-2012 to 22-02-2012**

It is with overwhelming joy,

We invite you to participate in this festival.

Yours in the Service of Lord Shiva, Krishna, the Math and the Guruparampara.

Shri VIKRAM SIRUR
PRESIDENT

Shri Sanjay Mallapur
ORGANISING SECRETARY

Shri Nagesh Mallapur
TREASURER

(PLEASE TREAT THIS AS A PERSONAL INVITATION)

**Devotees desirous of availing dormitory facilities may please contact Mr.
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FOUR GENERATIONS



(left to right): Shalini Kodkani, Sameer Kalbag, Vaishali Kalbag, Ishani Kalbag and Pratibha Gokarn.

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YATIN and YUVIKA MAVINKURVE (nee POOJA KAMAT) join their parents, Smt. Mangala & Shantamurthi Mavinkurve and Smt. Veena & Umesh Kamat, in sincerely thanking all relatives and friends for their presence and blessings on the occasion of their Wedding Ceremony on 26th December, 2011, at Mumbai. We have been blessed by your gracious love, support and friendship over the years and look forward to cherishing the same in the years to come.



Ruby 40th Wedding Anniversary

Anand & Shobhan Nayampalli

(9th Feb. 2012)

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Aparna, Hrishikesh
Akshata & Akshay

Relatives & Friends





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We reproduce herewith our President, Suresh Hemmady's foreword in the Souvenir released on the occasion of the Centenary Closing Ceremony.

The Road Ahead.....

A hundred years young, and as such surging ahead strongly. That's.... Kanara Saraswat Association. Thanks to the foresight of our founder members, aims and objectives for the Association were clearly defined a century ago. Their vision for the social upliftment of our society has been brought to fruition, owing to the dedicated efforts of a series of Managing Committees and volunteers. From time to time, the Association has been rejuvenated by fresh ideas and new projects. In the course of time, the Association has grown to touch the lives of all community members in a very positive way. On November 26, 2010 at the inaugural function of the Centenary Celebrations, the short Documentary Film "Footprints of KSA" showed activities of KSA for last 100 years in a nutshell. This souvenir, which you are perusing today, contains vast and detailed information on these activities.

Standing now, on the threshold of a new century, we at the KSA, are committed to rededicate ourselves to Society and the welfare of the community. So, what is our mission for the years to come and how do we plan to traverse the road ahead?

We envision a society which will continue to nurture strong moral, ethical, cultural and spiritual values - the sanskaras which our elders have bequeathed to us. A society where financial needs will not hamper either educational progress, or medical needs and, of course, help our brethren in financial distress. We have, therefore, initiated some new projects in addition to strengthening existing ones.

A fund, appropriately called the 'Centenary Fund' has been created. The interest on this corpus fund will provide substantial amount of interest-free educational loans to students and medical aid to the needy. For those who may run up sudden high expenses due to medical emergencies, an Emergency Medical Fund has been initiated. KSA Health Centre is gaining popularity in Tardeo Area. We are in the process of upgrading the available equipment as we did for the Swami Parijnanashram Pathological Laboratory recently. An Auto-Refractor for the eye clinic will soon be purchased.

As you are aware, KSA has been conducting a Census of the Community since 1912. We have conducted Census in the years 1933, 1956, 1971, 2001 and now in 2011. There is a need for starting a Corpus Fund for the Census activity so that interest accrued on the Fund will be able to meet expenses of Census including cost of publication of its report. Since a Census will be held every 10 years, the interest accrued for 10 years will make Census Project financially self sufficient.

We are, today, proud to have two very presentable air conditioned halls in the KSA building. Though a potential source of revenue, a lot of money has already been spent on the renovation. To recover the renovation expenses and to meet recurring maintenance costs, a Building Fund (I) will be started. This Building Fund (I) is different from the existing Building Fund which has been utilized for purchase of plots and construction of building.

The Marriage Bureau is one of our most popular activities. Our community is spread all over the world. It is imperative that each household has access to the Marriage Bureau for selecting suitable partners for their children. Presently, volunteers of our Marriage Bureau take every effort for finding a suitable match. However, there is a need to modernize our Marriage Bureau so that we can reach maximum number of households. The best alternative is to create a suitable software package on KSA website www.kanarasaraswat.in so that maximum number of people can access our data without physically visiting the KSA office. This will also

ensure secrecy which is the prime factor in this area of operation. We propose to build a Marriage Bureau Corpus, the interest to be utilized for modernizing our bureau.

The Cultural Activities of KSA are popular among community members. Regular Sangeet Sammelans give opportunities to many amateurs singers to showcase their talent. Diwali Programmes have been held regularly in Talmakiwadi since 1940. Recently the Association conducted a two-day One Act Drama Festival at Karnataka Sangha, Matunga in which groups from Chennai, Dharwad, Bangalore, Pune and Mumbai actively participated. The main objective of all cultural activities is to promote creativity in youngsters and provide opportunity to show their talent. To continue these activities, we propose to start a Cultural Activity Fund.

In addition, there are already existing Funds like the Scholarship Fund, Distress Relief Fund, and Medical Aid Fund. The interest on these funds is disbursed to needy persons as per the directions of Co-ordination Committee of Aid Giving Institutions to avoid duplication of aid. These funds will continue to function in future. We have a Community Chest Fund for helping rural people for income generating activities. 10% of interest accrued on Investment of Medical Aid, Distress Relief Fund has been earmarked for families below Poverty Line, irrespective of caste or creed.

We are sure that by the continued Grace of Lord Bhavanishankar, our Guruparampara, with Blessings from Pujya Sadyojat Shree Shankarashram Swamiji, and with continuous benevolent support from our well wishers, we will step proudly into the next century with renewed vigour, committed to the upliftment of our society.

A glorious centenary ends.....and we enthusiastically step into a more promising one !

Suresh S. Hemmady



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CENTENARY FUND ANNOUNCEMENT

We have received a good response from philanthropic people of our community to our appeal for the KSA Centenary Fund. Our main objectives are 1) to help students meet education expenses by giving Interest free Refundable Grants and 2) to support Community Members financially in their medical exigencies.

We are giving below the list of Donors who have not specified purpose of their donations. We request them to inform us the specific purpose for which their donation is to be utilized i.e. Education or Medical Aid by 1st March 2012. In the absence of any information received, we will earmark 70% of interest accrued on this towards Refundable Education Grants and 30% towards Medical Aid.

Ramcharan G Hattiangdi	10,000	Shaila Hemmady	1,00,000
Prakash L. Hemmadi	25,000	Durgesh Chandavarkar	2,50,000
N.S. Rao	1,00,000	Udayanand Sujir	10,000
Satish Kuddyadi	50,000	Praveen Kadle	2,00,000
Ramesh M Nadkarni	10,000	Sarita S Bhadri	2,00,000
Mohan Chikramane	1,00,000	Gurudas V Masurkar	1,00,000
Murli R Hosangady	30,000	Gurudas V Masurkar	2,00,000
Vinod G Yennemadi	5,00,000	Gurudas V Masurkar	1,00,000
Pest Control (I) Ltd	5,00,000	Dr. Harish and Kalindi Kodial	55,000
Anil M Bhatkal	2,50,000	J.K. Rao	1,00,000
Meera R Chandavarkar	5,00,000	Geeta Naphade	51,000
Honavar Electrodes	1,00,000	Praveen Kadle	3,00,000
P.M. Koppikar	5,00,000	Sanjay Baljekar	50,000
Anil M. Bhatkal	2,50,000	Tanuja Baljekar	50,000
Umesh L. Hemmady	10,000	D.K. Upponi	51,000
Dr. Harish and Kalindi Kodial	1,00,000	Dr. Mohan Koppikar	1,00,000
Amembal Subbarao	1,000	Lalita Madiman	10,001
Durgesh Chandavarkar	2,50,000	Rahul Nagesh Kaikini (Usa)	1,00,000
Shirale Gopal R.	30,000	Udaykumar Gurkar	51,000
Shirale Gopal R.	20,000	Vanita Balvalli	10,000
Dr. Sunanda Karnad	5,000	Bhavesh L. Patel	1000
Lt. Gen Prakash Gokarn	25,000	Kuldeep Kalavar	5,00,000
Ranjit Gokarn	25,000	B. Jaishankar	20,000
Savkur Mohan Rao	10,001	All Chitrapur Saraswat Youths Trust	50,000
Shirale Gopal R	30,000	Dr. D.D. Heranjil	5,000
Mamta and Hemu Kalle	12,960	Dr. Harish Kodial	20,000
Shivshankar M. Chickermane	25,000	Dr. Kishore Nadkarni	30,000
Vasant Harite	10,000	Smt. Kalindi S. Muzumdar	50,000
Geeta Yennemadi	50,000	Ganapati D. Padukone	5,001
Ramesh V. Nadkarni	1,00,000	Jitendra Gokarn	5,000
Saraswat Mitra Mandal (Dharwad)	10,000	Kalindi Kodial	25,000
Subhash Murlidhar Koppikar	5,000	Kunda Hosangady	10,000
Pallavi Mahesh Kalambi	2,000	Ramkishore Mankekar	3,000
Sarita S. Bhadri	1,00,000	Shrikant D. Mankikar	3,000
Milind Murlidhar Kulkarni	10,000	Taranath Kalbag	2,000
Praveen Kadle	5,00,000	Vasanti and Vasant Gokarn	15,000
Raja Kodikal	50,000		
Deepa Kodikal	50,000		
Tara Shivshankar Hemmady	1,00,000		
R.M. Kallianpur and Sons	10,000		
Wg. Cdr. Mohan and Smt Kumud Nayel	25,000		
Dr. Suresh M Trasi	1,00,000		
Dr Srilata Trasi	1,00,000		
Dr. D.D. Heranjil	10,000		
Ratnakar Gokarn	25,000		
N. Jayavanth Rao	1,00,000		
Gopal Shirale	20,001		
Santosh Sirur	1,00,000		
Jetaji Sanklaji	1,00,000		

We are pleased to announce that our Centenary Fund amounts to **Rs 1,06,09,973.00** as of 16th January 2012 and interest accrued on investment of fund till 31st December 2011 is **Rs 13,96,843.00**. We are taking help of eminent educationists and social workers of our community for finalizing rules and regulations for disbursement of aid which will be presented for final approval to Fund Management Committee consisting of Shri. Vinod Yennemadi, Shri. Praveen Kadle and Shri. Uday Gurkar. The scheme will be operationalised in the **next financial year.**



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Prof. Dr. Ramchandra Gokarn - an Illustrious Chitrapur Saraswat

Ramchandra Gokarn, the son of Prabhakar and Mitrabai Gokarn, was recently given the Distinguished Alumnus Award by the Indian Institute of Technology, Kharagpur. The award was presented to him by the Prime Minister, Dr. Manmohan Singh.

Ramchandra is no stranger to awards and accolades. He studied at Lawrence School, Lovedale, Nilgiris, where he was awarded the President of India Medal. He then studied Naval Architecture at IIT Kharagpur, where he had an excellent academic career and after graduation, he joined the IIT Kharagpur faculty.

The citation given to him at the presentation of the Distinguished Alumnus Award, which includes a Gold Medal, reads as follows:

“Prof. R. P. Gokarn is renowned as an excellent teacher. In his long teaching career at IIT Kharagpur spanning nearly four decades, he inspired a whole generation of Indian Naval Architects.”

Born on January 16, 1940, Ramchandra Gokarn graduated from IIT Kharagpur in Naval Architecture in 1962 and joined as faculty in his own Alma Mater. He did his Ph. D. from the Institute in 1971 and became the Head of the Department of Naval Architecture twice between 1980-1984 and 1989-1990. He also held the office of the Dean of Post Graduate Studies from 1993-1996 and Member of the Board of Governors from 2000-2001.

Prof. Gokarn was a pioneer in developing Ship Hydrodynamics research in India and was responsible for the development of the Ship Hydrodynamics Laboratory at IIT Kharagpur where a major development project was carried out in which a towing carriage was successfully designed and fabricated in the Department and the Laboratory, equipped with modern resistance and propulsion dynamometers and an absorption type random wave maker. Prof. Gokarn was responsible for the design, construction and commissioning of a large circulating water channel.

His contributions in promoting collaboration between educational institutions and the shipbuilding industry and with the Indian Navy are evidenced

by the numerous industrial and research projects he has successfully led. Prof. Gokarn has been actively involved in several consultancy projects carried out in the department of Naval Architecture, many of which have concerned ship model experiments as well as various design projects.

Even after his retirement, his services continue to be in demand for training Naval Architects for India's growing shipbuilding industry and as a consultant. He has continued teaching, research and consultancy activities, teaching different subjects in various post-sea courses conducted by OERC and the University of Mumbai. He has conducted corporate courses for training naval architecture graduates. He has also supervised model tests. Prof. Gokarn continues to be associated with the Naval Ship Design and Research (now the Indian Maritime University, Visakhapatnam Centre), and also with the Indian Register of Shipping.

Prof. Gokarn has delivered lectures on various topics at special courses for participants from outside IIT Kharagpur. He is also the author of a monograph “Shipbuilding and the Underdeveloped Countries,” published by IIT Kharagpur (1975). He has written a textbook in collaboration with Prof. J.P. Godse on “Ship Propulsion” which was published by Allied Publishers, New Delhi. Prof. Gokarn has produced a large number of reports and other papers for the Department of Naval Architecture, IIT Kharagpur on a wide range of subjects. He has been a member of a number of committees set up by the Government of India and by private organizations.

Prof. Gokarn has been awarded the Commonwealth Scholarship for the post-doctoral studies (1974-75). He has also been honoured with the Award for “Excellence in the field of Ship and Ocean Engineering” from the Naval Architecture and Ocean Engineering Society and the Institution of Naval Architects (India).

KSA congratulates and is proud of Prof. Gokarn on his numerous achievements.

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Late Pandit Pannalal Ghosh

WIZARD OF THE BANSURI

(Born: - July 31, 1911, Death: - April 20, 1960)

This is the centenary year of the legendary Pannalal Ghosh, the distinguished flute maestro who has trained many Chitrapur Saraswats in the art of playing the flute. He popularized this instrument and had many disciples namely late Niranjan Haldipur, late Devendra Murdeshwar, V.G Karnad, Nityanand Haldipur etc. who are ranked among the country's leading flautists.

As a mark of respect and love we dedicate this issue to the memory of late Pandit Pannalal Ghosh.

Born in Barisal, East Bengal (now Bangladesh) on July 31, 1911, Amulya Jyoti (nicknamed Pannalal) Ghosh was a child prodigy. He inherited his love of music and the bamboo flute (bansuri) from his grandfather, Hari Kumar Ghosh who played sitar, tabla, and pakhawaj and learned sitar from his father, Akshay Kumar Ghosh. He also learned music from his maternal uncle, Bhavaranjan Mazumdar who was a vocalist. The family first lived in the village of Amanathganj and later moved to the town of Fatehpur.

Two apocryphal incidents happened to young Pannalal, which had an influential bearing on his later life. First, at age 9 while looking for a stick, Pannalal found a flute floating in the river. He retrieved the instrument and so began his lifelong relationship with the bansuri. Two years later, when Pannalal had gone to the cremation ground to attend the last rites of one of his schoolteachers he met a sadhu who held both a conch and a flute. The sadhu asked Pannalal if he could play the flute, and young Pannalal obliged. The sadhu gave him the flute and told the boy that music would be his salvation. This removed the doubt from the mind of little Pannalal and he selected Flute as his main instrument.

There was a political unrest in 1928, and every youth was possessed with the Freedom Movement. Pannalal also joined this Freedom Movement. He enrolled in a gymnasium where he learnt the martial arts, boxing, and stick fighting and did physical culture. He became more involved in the Freedom Movement and the British Government started keeping a watch on his movements. So at the age of

seventeen Pannalal left Barisal and went to Calcutta in search of livelihood. In the teeming metropolis he found himself without any credentials except that he was a boxing champion and had won All Bengal competition in boxing. With his skill as a boxer and martial art expertise he landed a job as a coach in an athletic club.



Pannalal lost his father at the age of 18. At this time Pannalal, who was already playing sitar, began to focus his attention on bansuri. Economic necessity drove him into performing music for the silent films in Calcutta. At an All India music competition he met music director and composer Anil Biswas and began to play in his musical productions. It was during one such production when Anil Biswas was directing music for a dramatization of a work by the renowned poet Kazi Nazrul Islam that Pannalal decided that he needed a bigger flute whose pitch and sonority would be more appropriate for both classical and light music. He met an old Muslim toy vendor who was proficient in making flutes also. With his help he experimented with various materials including metal and other types of wood, but decided bamboo was still the most suitable medium for a larger instrument. He finally settled on a bansuri, which was thirty-two inches long, with a SA (tonic) at kali doe (the second black key on

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the old harmonium scale). As a flute of this size was hitherto unknown, a rumor arose that Pannalal had had surgery to cut the webbing between his fingers to facilitate the large span required to cover the finger holes of the instrument. Of course, he had no such surgery, but through dedicated riyaz (practice), Pannalal invented and perfected the technique to play the large instrument. At this time he would get his bamboo to make flutes from discarded packing materials found at Diamond Harbor, the large port of Calcutta. Deforestation had not yet consumed the forest around Calcutta, and the bamboo was believed to have grown close to the city itself. He practiced hard and perfected the technique of vocal music on flute. At this time he realised the need for meend from Madhyama swar to Nishad or Dhaiwat Shrutis in Raagas like Bihag, Yaman, Bageshree and many others. He experimented and invented the seventh hole of Madhyama.

He became famous for his flute playing and started getting performances at the major music conferences. At this time he came in close contact with many great maestros. His quest for knowledge and purity of tradition made him acquire intricacies of music from them. In 1937 Pannalal his first guru, Kushi Mohammed Khan - the 'Harmonium Wizard'. In 1938 as music director of the dance troupe of the princely kingdom of Seraikella State, Panna Babu (as he was affectionately known) was one of the first classical musicians to visit and perform in Europe. After the death of his Guru he underwent training from Girija Shankar Chakravarti. In 1940, Pannalal moved to Bombay on the advice of his first disciple Haripada Choudhary (who had himself recently moved to Bombay). There he joined the Bombay Talkies film studio and gave music to quite a few films including 'Basant.' Panna Babu's wife, Parul Biswas, (sister of Anil Biswas), was a graceful singer of kirtans who became one of the first well-known playback singers for the new 'talking' films.

Pannalal first met the legendary Ustad Allaadin Khansaheb of Maihar, (reverentially known as 'Baba') in 1946, when Baba came to Bombay with his disciple, Pandit Ravi Shankar. Initially, when Pannalal

asked Baba to teach him Khansaheb replied, "You are already well-known, you don't need to study more." Pannalal implored Baba to please teach him so that he could learn "authentic music and sur." In 1947, Pannalal's lifelong yearning to learn music from a true guru was fulfilled when Allaadin Khansaheb, convinced of Pannalal's sincerity to learn, accepted Pannalal as his disciple. Pannalal then accompanied Baba to his home in Maihar, where he received intensive taalim (training) from Khansaheb for the next six months. Under Baba's firm yet understanding tutelage, he blossomed into the wizard of the bamboo reed.

Panna Babu earned fame through his regular broadcasts on AIR (All India Radio) and his many live performances at music festivals throughout India. He was praised for his adaptation and rendering on the bansuri of the khayal-ang- gayaki (the classical vocal style), particularly influenced by the great master of the Kirana gharana, Ustad Abdul Karim Khan. Pannalal also incorporated alap, dhrupad-ang-gayaki, tantrakari, jhala, thumri, dadra and folk music into his performance style on bansuri. Well-versed in tabla and rhythm, he would perform in such difficult Tals like Jhoomra and Tilwara. His music was steeped in devotion, had an intangible ethereal element, immense emotional depth, and was infused with spiritual profundity. In addition to introducing the larger instrument, Pannalal Ghosh is credited with inventing the bass bansuri and introducing the six-stringed tanpura, high-pitched tanpuri and the surpeti or sruti box into Hindustani music. He created and popularized several new ragas including Deepawali, Pushpachandrika, Hansanarayani, Chandramauli, Panchavati and Nupurdhwani, as well as multitudinous vilambit and drut compositions in many well-known ragas.

Panna Babu practiced daily meditation and observed maun by not speaking on Thursdays. He took the vows of Ramakrishna and put his faith in music. He took Mantra Diksha from Swami Birjanandji Maharaj who was a direct disciple of Swami Vivekananda. Because of his intense spiritual practice he started losing interest in day to day life and decided to take

Sanyasa. When he expressed his desire to Swamiji, his Guru, he was told that he would attain Moksha through music only. He should practice music as religiously as his spiritual practice. His music showed total spirituality, simplicity and purity.

Pannalal continued composing and recording music for films, but began to find film work distasteful. Panna Babu's impressive rendition of Raga Darbari Kannada in his 1956 National Programme broadcast from AIR Delhi fetched him further acclaim and at this time B.B Keskar, director of AIR, awarded him the meritorious post of composer-conductor of the Indian National Orchestra and producer for AIR Delhi. He held the post and maintained his devotion to the interpretation of classical music on the bamboo flute until his untimely and sudden death due to heart attack at the age of 49 on April 20, 1960 in New Delhi.

(This article is with additional information added to the original article from Mr.David Philipson, on the web site <http://music.calarts.edu/bansuri/nity-anand.html>)

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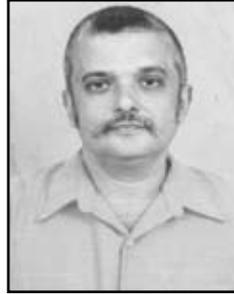
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6th February, 2012



Nandan S. Trasikar

(27 August, 1951 - 6 February, 2004)

Each day of the seven years that have passed,
has made us realize all the more that you are always with us
to support and guide us throughout our life.

Fondly remembered by:

Wife-Eakta, Son-Nachiket, Daughter-Manasi

Son-in-law - Ajit, Grandson - Shaurya

Pandit Pannalal Ghosh - A Shishya's Tribute

NITYANAND HALDIPUR, MUMBAI

I still vividly remember my first visit to Late Pandit Pannalal Ghose's (Babuji) home. It was in the year 1955. I was 7 years old then. My father and Guru Shree Niranjan Haldipur was Babuji's disciple and my uncle Dr. Haldipur Vasant Rau was Babuji's dentist!

"This Friday, I am going to take you with me when I go to Babuji," announced my father. I was too young to know the import of it but I knew Babuji was my father's Guruji and that I was lucky to be taken for his darshan. We were supposed to reach Babuji's home at 7 PM. Babuji lived in Malad and we lived in Vile parle. At that time Vile Parle station was new and had only one platform. Trains used to have a wooden floor and stepping board planks at the entrance of the compartment. There used to be three classes in trains then. I, II and III class. We took 6 PM train and we travelled by II class on that day.

Malad station was a sleepy suburb of Mumbai. The street lamps were small and useless as far as illumination of the road was concerned. Those days were days of oil street lamps. At very few places the street lamp was electric with a 40 watt bulb. As we got off at Malad station, the smell of horse dung and urine overpowered me. As we came out of Malad station I saw tangas. There was one tangawala who was a regular tangawala of Babuji. I learned that he recognized all of Babuji students and ferried them at a concessional rate of 12 annas.

While climbing the steps of Babujis's home, my heart started pounding heavily. A strange feeling of longing for a meeting with this magnetic personality enveloped me. We walked in and sat in the hall eagerly waiting for him to come out from his Puja room after doing meditation. The wait lasted for about five/six minutes. And there he was standing in a door frame looking at me smiling affectionately. I was spellbound. And then he asked me to play. He sang a few swaras and asked me to repeat after him to test my swaragyan. Next he tested my speed for paltas. And before I knew what was happening he

suddenly lifted me like a piece of paper and put me on his lap. Keeping his hand on my head, he blessed me profusely. And then I had the luxury of having two Rasgullas.

First Friday of the month was a very exciting day for me. Because that was the day my father would take me to Babuji. Sometimes we would visit him



Nityanand learning (extreme right)

on Sunday morning also. While coming back from Malad all disciples would sit in III class. My father was so punctual reaching Babuji's residence that Babuji would announce the arrival of my father while looking at the wall clock. And the moment my father entered the hall, it was exactly seven. But whenever I accompanied him, we would catch the 6 PM train from Parle Station, half an hour earlier. That only added to the mystery of night streets. I loved to watch a man in *khaki* who used to come to light a lamp post outside Babuji's house. Travelling in tanga was fun. Many times we walked the entire distance. From Malad station, it would take us exactly seven minutes to reach Babuji's house.

Every time I went there, I expected to learn something new, to have a Rosagulla and a Nadu. Sometimes, he would try to speak Konkani and ask me jokingly "*Baba abhyas kellon?*" In response, I would avoid his eye contact and nod. I hated my studies to the core of my heart. Then he would sit, light a beedi and ask my father about my progress for the week with special reference to my *riyaz*. And then he would ask

me to play. Sharad Mahole or father would play the surpeti. Babuji would sing and teach and occasionally take my flute and demonstrate a piece.

“Guru Beena kaise Guna paave”.... was the first *bandish* I was taught. — My learning session never lasted for more than 15-20 minutes. At the end of my learning session, I would be rewarded with a *Nadu* (a house hold Bengali Sweet). And then Babuji would light another *beedi* to smoke.

After that, few junior students would join us and everybody would shift to the corner of the room and Babuji would start practicing *paltas* with them. Amongst them would be K.D.Desai, Prabhakar Nachane, Bapi Mukherjee, Sharad Mahole and sometimes Haipada Chaudhury. Babuji was particularly fond of practicing *paltas* with Sharad because he was most *taiyyar* player amongst them. Rest would drop out as the speed increased and then it would only be Babuji and Sharad competing with each other..

One day, in the middle of their session Babuji suddenly turned to me and asked me, “Baba Bajaoge?” I nodded. I played the same *palta* at the same speed and overtook them. Babuji dropped his flute and hugged me tightly in admiration, his eyes full of tears of contentment. And then he blessed me, “*Baba mera naam rakhoge*”. A priceless gift awaited me later. A flute from his personal flute box. I was overwhelmed.

Another smoking session followed the *palta* practice. This time he would smoke a cigarette. Meanwhile, his senior disciples including my father, Mr. V.G.Karnad, and Rasbihari Desai would be ready. After the *tanpura* covers were removed, the two *tanpuras* would be tuned to the *swaras* of *Kali 2* (E) of the *Surpeti*. And as the *tanpura* sound filled the room the whole atmosphere would be charged. Babuji would apply talcum powder to his chin to facilitate the inward movement of the flute to produce *mandra swaras* and the session would last for over 75-80 minutes. I was specially treated with biscuits and *Rasgullas* and a *Nadu* in the brief tea session which followed.

In the session that followed, a major raga would be treated elaborately. During this, I often fell asleep. So in the middle of the session, Babuji would poke me with his finger and I would get up with a start.

Then he would Jokingly ask me what raga was being played. I would instantly reply ‘Miya Malhar’. And he would laugh heartily. I didn’t know why everybody laughed. But then I would pretend to be very alert and enjoying the session while trying to ward off my sleep with great difficulty. During these sessions, my main object of appreciation used to be *Haruda*. Since his childhood, *Haruda* was brought up like his own son by Babuji. His actual name was *Pareshnath Lahiri*. He would accompany Babuji on *tanpura*. He would play the *Surpeti* with his left hand while playing a *tanpura* with his right hand. My father had taught me this technique and I used to play both together when my father did his *riyaz*. On one Sunday morning, my father told Babuji about my desire to play *tanpura* and *Surpeti* for him. Babuji was really surprised. He asked me “you really want to play?” I said, “yes.” He gave me a *tanpura* which was very big for my size. I put it horizontally and started playing it with my right hand and the *Surpeti* with my left hand. Babuji couldn’t believe it. He stopped me and then loosened one of the strings of the *tanpura* and told me to tune it. With little hesitation I tuned it. He was overjoyed. He gave me a very warm hug. I was blessed once again... He asked his wife to bring some sweets and a *Watermelon* for us. When he learnt that I didn’t eat *watermelon* and other fruits he was greatly disappointed. My elder sister was accompanying me that day. Babuji was very fond of her. He loved her the most. More so because her name was *Nivedita* and since the name of *Swami Vivekanandji’s* main disciple was also *Nivedita*.

Babuji had a special affection for kids. Whenever I couldn’t follow him, he would pick up his flute and demonstrate how to play a given passage.

Babuji is no more, but his love, his caring, his haunting music have become a part of my being. And even today, when I cannot produce a note or a musical passage the way I want to, I can just hear him telling my father: “Rau if you can’t reproduce something on your instrument, then it is not the fault of your instrument. It is your fault or deficiency. Instrument is always a complete one”.

And as I visualize Babuji saying this, I am persuaded to persevere and play on...

<<<>>>

Late Pandit Devendra Murdeshwar

A LEADING DISCIPLE OF LATE PANDIT PANNALAL GHOSH

A TRIBUTE BY VASANT K. NAYAMPALLI

On the eve of the centenary year of the late Pt. Pannalal Ghosh who was a legend and pioneer in playing Bamboo Flute (Bansuri) in India it is time to also remember his son-in-law, his most devoted disciple and renowned Bansuri player the late Pt. Devendra Murdeshwar, who carried forward his legacy.

Devendra's upbringing at Murdeshwar home at MASUR (in North Kanara District) was more than congenial to his musical sensibilities. His father was a keen connoisseur of music and also played the Violin, Flute and Tabla as a joyous hobby. All this made a deep impression on the mind of the impressionable young Devendra.

Curiously however, his interest in music remained relatively dormant till he came to Mumbai in 1941. His sojourn in the Metropolis brought many opportunities to hear the great musical stalwarts of the time like Pt. Omkarnath Thakur, Ustad Bade Gulam Ali Khan, Ustad Aman Ali Khan, Pt. D. V. Paluskar, Pt. Ratanjankar, Surashree Kesarbhai Kerkar, Pt. Ravi Shankar and Ustad Ali Akbar Khan and many others. Even while he worked as a sales representative he found time to learn the Tabla from the late percussion Maestro Ustad Amir Hussain Khan. He also received guidance in vocal music from Master Navrang. At this time he came in close contact with another great vocalist Pt. S. C. R. Bhatt, a disciple of Pt. Ratanjankar. He used to have long and regular discussions with Pt. S. C. R. Bhatt on nuances of various ragas.

The great moment in his quest for music came when Devendra Murdeshwar chanced to hear the inimitable Flute maestro Pannalal Ghosh, a disciple of Baba Allauddin Khan of Maihar in 1947. So abiding was the impact of Pannababu's music on his mind that he decided to learn the Flute under the guidance of the great master and it was his great Ustad, Tabla maestro Amir Hussain Khan who put a word for Devendra to Pannalal Ghosh.

Devendra Murdeshwar joined the staff of All India

Radio in 1950 as a Flutist in the National Orchestra under Pt. Ravi Shankar. It was his quest for knowl-



edge that brought him very close to Pt. Ravi Shankar and he became his trusted Lieutenant. It was these associations with Pt. Ravi Shankar that made him learn in detail the many aspects of different styles in various Gharanas of classical music. In his service with A.I.R. in Delhi, he also came in close contact with many other maestros. This added to his vast repertoire.

In fact Pannababu played on the Bansuris made by Pt. Devendra Murdeshwar. He was one of the finest makers of the Bansuri. The Bansuris made by him were marvels of workmanship. Their intonation and feel was so good that Pannababu used to get Bamboo pieces from Kolkata for Devendra to make Flutes (Bansuri). He encouraged Mrs. Lalita Kalambi, his cousin and an A.I.R. artiste those days, to take up B.Mus. (Bachelor of Music) which made her one of the leading Vocal Musicians. She has given programmes in Goa and a National Programme in Delhi. Late Anand Murdeshwar, Nityanand Haldipur and Lyon Liefer stand out as the most illustrious students of late Pandit Devendra Murdeshwar.

Devendra Murdeshwar participated in all important music conferences in various parts of India including national programmes of music and

Aakashwani Sangeet Samelans. He ranked high among India's eminent Flutist. His art at once revealed the master's touch. Global recognition came his way when he represented the Govt. of India as member of official cultural delegations and had occasions to perform before vast audiences in Nepal, Afghanistan, Russia, East Germany and many other European countries. He toured Canada and U.S.A. where he received grand applause. While in Delhi he performed at the residence of U. S. Ambassador to India Mr. Chester Bowles and many other Consulates in Delhi. He also gave a chain of concerts in the US. He was honoured with Sangeet Natak Academy Award and given Gaurav Puraskar by the Govt. of Maharashtra.

Playing solo recitals for 3 hours was no great deal for him; he could keep audiences enthralled in their seats throughout. Few living flutists in any music culture can make that claim.

Mr. Lyon Liefer a U. S. citizen took training in Bansuri under him. He wrote a book "How to play Basuri". A manual of self instruction based on the teachings of late Pt. Devendra Murdeshwar. He says, "I, myself, am extremely indebted to him. Most of the Indian music I know, I learned directly from him. Whatever else I learned was basically because, with him as my Guru, I have been accorded entry into the homes and studios of many a prominent musicians. Pannalal Ghosh played on instruments made by him. All the best Bansuris I play on were made by him. His instruments are marvels of workmanship intonation, response coloration and feel. No other maker has come even close to matching their quality. Furthermore, he has brought innovation to Bansuri making, adapting a number of ideas from Boehm's and Westerner's work, showing immense interest in every possibility of further enhancing the capabilities of this deceptively simple-looking instrument. Devendra Murdeshwar was a great teacher. He concerned himself with the entire individual, insisting only that the student commit passionately to the work of learning. My Guru made me feel like a part of his family, helped me immensely in my own "discovery of India", opened doors for me in the music world and made me feel at home in every possible way. My guru's wife, Sudha who unfortunately passed away at a very early

age, was also extremely kind to me. Her unflinching good cheer and devotion to Music which she knew extremely well are an unextinguishable part of her memory to all who knew her."

Devendra Murdeshwar's teaching methods were demanding, effective and designed to promote the development of creative musicians. He encouraged the student to find his or her own way in the music, refusing to allow the student to simply memorize passages, long or short. Instead, he continued to provide inspired examples of each type of playing, and encouraged one to catch on through practicing hard and taxing the brain (as he liked to say). So one must strive to remember in practice at home what he has shown in the lesson. In this method, if one can't remember exactly what one have been shown, one must try to create something as close as possible to what you remember. This forces one to grasp the "structuring principle" of the different types of improvisation one is shown. Another facet of his teaching included the personal inculcation of music history and theory in the course of expansive informal discussion. The result of all his devoted teaching is that he had produced a number of highly capable and creative players whose recitals also hold the interest of the Audience.

Devendra Babuji looked for no monetary gains. He gave his knowledge freely to his students and also gave them the flutes specially made by him. These masterpieces were a testimony to his genius and are cherished by the proud owners. He practiced the *gayaki ang* whenever he played; it was exactly as though the flute was singing. If Pannababu was alive to listen to his beloved student he would have greatly appreciated the style and delicate nuances of *gayaki ang*, as practised by him.

His son late Anand Murdeshwar said, "My father tried to cultivate the same principle of Guru Shishya parampara, which was practiced by Pannababu himself. He was very loving and caring towards all his friends, students and contemporaries. He was also in demand with other musicians who referred to his vast encyclopedic knowledge in music, off and on. Earlier I used to copy Shri Pannalal Ghosh, but my father advised me to cultivate my own style instead of copying someone else. My father had a sweet and

soft style, while my grandfather's was sonorous, vibrant and meditative style. Pannalalji used to play in an emotional and meditative way and he captured the mood of each raga beautifully. I tried to blend the two styles and impart emotions to grammar. In fact the artiste's imagination differs and he should project his emotions accordingly. This discrimination comes through right taleem (training). I was fortunate to get the right taleem from my father

Devendra Murdeshwar.”

My special thanks go to Mrs. Jaya Kenkre the daughter of late Pt. Devendra Murdeshwar and his niece Mrs. Shanta Hoskote and Mr. Lyon Liefer his disciple for furnishing to me in compiling this valuable information on Pt. Devendra, who was also my cousin and I am also grateful to Dr. Dilip Kalambi nephew of Pt. Devendra for proof reading and correcting this article.

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Request for News and Reports

What Shri Chitrapur Math is to the community in the realm of religion, the KSA is to us in social and cultural spheres. Under the auspices of KSA we record the activities of the community to draw together all the members of the community. Individual efforts are bound to lack vigour unless supported by all the people of the community.

In spite of various difficulties the magazine has endeavoured to further the objectives with which it was started. Previously, KSA had many honorary correspondents. But the situation has changed now. We have no official correspondents or representatives at present. We are very grateful to some of our members from Bengaluru, Goa, Kolkata, Mumbai, Pune etc for sending news and reports. But these mostly pertain to religious activities. Since KSA is a social and cultural organization, members should also send news items related to social activities in addition to reports about religious programmes.

We have many social institutions spread over various places and they must definitely be holding many social and cultural functions and programmes. We request members to send us reports about these. Our special request to the following Institutions : Canara Union and Saraswati Mahila Samaj, Bangalore; Delhi Canara Saraswat Association, New Delhi; The Matunga Mitra Mandal, Mumbai; Saraswat Welfare Association, Virar; Saraswat Samaj, Kolkata; Kala Vibhag, Kolkata; Saraswat Association, Goregaon (E); Saraswat Association, Chennai; Saraswat Club, Santacruz; Saraswat Mahila Samaj, Santacruz; Saraswat Sewa Samiti Mangalore; Saraswat Visionaries Unlimited, Andheri; Saraswati Volunteer and Athletic League, Talmakiwadi; Visawa Charitable Trust, Borivali; Young Chitrapur Saraswat Association, Mangalore

News under Domestic Tidings

It is also very important to record news items like births, marriages, thread ceremonies and deaths. News items like marriages, thread ceremonies, births and deaths are reported to us for publishing in the Kanara Saraswat Magazine under the column of Domestic Tidings. But some of them are incomplete items. All the details viz, Name of the person his/her father's/husband's name, date and place where the event has taken place should be mentioned. In case of incomplete details the event may not be published.

All news, letters etc for publications may be forwarded on:

KSA's e-mail ids - kanara_saraswat@hotmail.com or editor@kanarasaraswat.in or admin@kanarasaraswat.in



Lift up your expectations

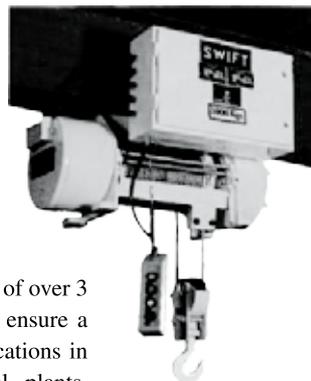
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Nalini Adur



31/1/1922 - 7/12/2011

*You can have only one Mother who is Patient, Kind and True
and*

That was you!

*You were God's best gift to treasure all life through
The wonderful memories of your love and labour,
your gentle face and sweet smile, will be cherished forever*

We will miss you!



*Kundajes
Savkurs
Adurs*

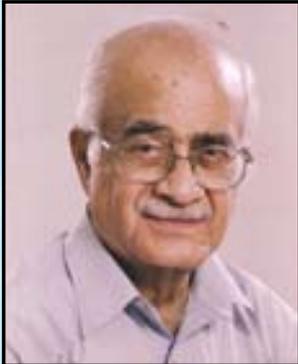


Mrs Prema Karnad (nee Honawar)

13th Oct 1938 – 6th Jan 2012

Deeply missed by husband Suresh,
daughters Kanchan & Aparna,
sons-in-law Udayanand Sujir & Anand Halady,
grandson Aalok Sujir
& her countless students in Bengaluru and Mumbai.

FOND FAREWELL



The stars above send healing light
To show that Departed Souls, though out of sight,
Send beams of love from Up Above
To those who grieve here below
Giving them strength to bear the blow.

KALLIANPUR RAGHUVVEER BHAT

A loving husband, a caring father, a smiling grandfather
A helpful friend, reaching out to everyone around, yet keeping a low profile.
OF TAKSHILA SOCIETY, ANDHERI (E)

PASSED AWAY ON SATURDAY, 14/1/2012 AT THE AGE OF 83.

WILL ALWAYS BE MISSED BY
WIFE: VASANTI RAGHUVVEER BHAT
DAUGHTERS: AMITA PATEL AND GAURI MARBALLI AND THEIR FAMILIES
AND RELATIVES AND FRIENDS.

This former forest officer played a role in the liberation of Goa

Courtesy – The Hindu, December 29, 2011

A bamboo park in Marcela, Goa has been named after Ganesh Mavinkurve in recognition of his contribution during the liberation of Goa. As the Divisional Forest Officer, Ganesh Mavinkurve ensured that the Indian forces trekked through unguarded tracts of the forests and into Goa.

The Indian Army marched into Panaji and declared the liberation of Goa from Portuguese rule on December 19, 1961, but what is often forgotten is the role played by those who made the march possible. It is only now, 50 years after the liberation, that the role played by former forest officer Ganesh Mavinkurve has been highlighted, with the naming of a bamboo park in Marcela, Goa, after him.

Helping the Indian forces

With the coast fortified by the Portuguese, it was imperative that the Indian forces made their way through the porous forest boundaries on the east of Goa. As the Divisional Forest Officer, in charge of forests in Karwar, Londa (in Belgaum district), Ratnagiri, Mr. Mavinkurve ensured that the Indian forces trekked through unguarded tracts of the forests and into Goa. Recalling the sequence of events, 93-year-old Mr. Mavinkurve, who currently resides in Bangalore, says: “The Portuguese had only limited personnel in the forests, and they kept a look-out only on the known footpaths of the forests. My subordinates were instructed to take the army through secret trails in the forests on the night of the 18th and let them occupy strategic positions in preparation for the march on December 19.”

Mr. Mavinkurve said he was as anxious as any other Indian would have been to see the region liberated. Even after the Indian Army informed him of a peaceful handover on the evening of December 19, Mr. Mavinkurve’s role in the integration of Goa did not end.

Onerous task

As the first Conservator of Forests in the newly-

formed Union Territory, he had the onerous task of restoring the long-lost forests of Goa. “The Portuguese administration did not care about the forests. In the 450 years of their rule, the local people cut down trees and the area was left barren,” Mr. Mavinkurve said.

Afforestation drive

Mr. Mavinkurve not only had to establish a Forest Department there, he also had to train personnel and get the land documents in Portuguese translated into English. He then carried out an afforestation drive, the fruits of which can be seen even today. “Cashew, teak, eucalyptus, bamboo and other species of plants were planted inland and on the coast, to prevent soil erosion that was damaging coastal agricultural land there,” he said.

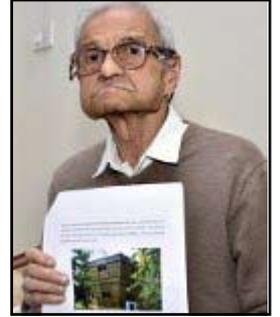
Bamboo park

The naming of the bamboo park after Mr. Mavinkurve on December 17 is fitting for two reasons. Firstly, the park and a two-floored bamboo structure named the Mavinkurve Bamboo Pavilion, is set amidst lush greenery; something that he and his department helped cultivate and conserve. Secondly, and the reason that is closest to his heart, is to have been recognised in Goa, the land of his ancestors who were driven out during the Portuguese rule. The bamboo park, which will be used for research and training, has been developed on land where iron ore was once mined.

Modest

However, Mr. Mavinkurve is modest about the honour. His daughter-in-law Rekha Mavinkurve said: “When they informed us that the park would be named after him, the first thing he said was ‘Why me? I only did the job they entrusted to me’.”

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Hemmady Radhakrishna Rao

2nd Feb 1928 to 9th January 2012

Passed away peacefully in deep sleep without any suffering leaving all his near ones in great shock.



Deeply mourned by:

Daughter: Archana Koppikar, Son-in-law: Sanjay Koppikar

Grand children: Sanjana and Lochana

Also mourned by: Gurudas Koppikar, Purnima Koppikar, Aparna Shinari, Mohan Bijur, Chandrama Bijur, Ashit Talwar, Anandita Talwar, Akshay, Sonali, Hrishikesh and a host of relatives and friends.

Why we visit Temples ?

ANAND KUNDAJI

There are thousands of temples all over India in different sizes, shapes and locations but not all of them are considered to be built the Vedic way. Generally, a temple should be located at a place where earth's magnetic wave path passes through densely. It can be in the outskirts of a town/village or city, or in middle of a dwelling place, or on a hilltop.

The essence of visiting a temple is discussed here.

Now, these temples are located strategically at a place where the positive energy is abundantly available from the magnetic and electric wave distributions of north/south pole thrust. The main idol is placed in the core center of the temple, known as "Garbhagriha" or Moolasthanam .

In fact, the temple structure is built after the idol has been placed. This Moolasthanam is where the strength of the earth's magnetic waves is found to be the highest. We know that there are some copper plates, inscribed with Vedic scripts, buried beneath the Main Idol. What are they really? No, they are not God's / priests' flash cards when they forget the shlokas.

The copper plate absorbs earth's magnetic waves and radiates it to the surroundings. Thus a person regularly visiting a temple and walking clockwise around the Main Idol receives the beamed magnetic waves and his body absorbs it. This is a very slow process and a regular visit will let him absorb more of this positive energy. Scientifically, it is the positive energy that we all require to have a healthy life.

Further, the Sanctum is closed on three sides. This increases the effect of all energies. The lamp that is lit radiates heat energy and also provides light inside the sanctum to the priests performing the pooja. The ringing of the bells and the chanting of prayers takes a worshipper into trance, thus not letting his mind waver. When done in groups, this helps people forget personal problems for a while and relieve their stress. The fragrance from the flowers, the burning of camphor give out chemical energy further aiding in

creating a good aura. The effect of all these energies is supplemented by the positive energy from the idol, the copper plates and utensils in the Moolasthanam /Garbagraham .

Theertham, the "holy" water used during the pooja to wash the idol is not plain water cleaning the dust off an idol . It is a concoction of Cardamom, Karpura (Benzoin), zaffron / saffron, Tulsi (Holy Basil), Clove, etc. Washing the idol is to charge the water with the magnetic radiations thus increasing its medicinal values. Three spoons of this holy water is distributed to devotees.

Again, this water is mainly a source of magneto-therapy. Besides, the clove essence protects one from tooth decay, the saffron & Tulsi leaves protects one from common cold and cough. Cardamom and Pachha Karpuram (benzoin) act as mouth fresheners. It is proved that Theertham is a very good blood purifier, as it is highly energized. Hence it is given as prasadam to the devotees.

This way, one can claim to remain healthy by regularly visiting the Temple. This is why our elders used to suggest us to offer prayers at the temple so that you will be cured of many ailments . They were not always superstitious. Yes, in a few cases they did go overboard when due to ignorance they hoped many serious diseases could be cured at temples by deities . When people go to a temple for the Deepaaraadhana, and when the doors open up, the positive energy gushes out onto the persons who are there. The water that is sprinkled onto the assemblages passes on the energy to all. This also explains why men are not allowed to wear shirts at a few temples and women are requested to wear more ornaments during temple visits. It is through these jewels (metal) that positive energy is absorbed by the women. Also, it is a practice to leave newly purchased jewels at an idol's feet and then wear them with the idol's blessings. The act of "seeking divine blessings" before using any new article, like books or pens or automobiles may have stemmed from this through mere observation .

Energy lost in a day's work is regained through a temple visit and one is refreshed. The positive energy that is spread out in the entire temple and especially around where the main idol is placed, are simply absorbed by one's body and mind .

Our practices are NOT some hard & fast rules framed by one man and his followers or God's words in somebody's dreams.

All the rituals, all the practices are, in reality, well researched, studied and scientifically backed giving a natural way to lead a good healthy life. The scientific and research part of the practices are well camouflaged as "elders' instructions" or "granny's teachings" which should be obeyed as a mark of respect so as to once again, avoid stress to the mediocre brains.

Science & Technology

We invite our readers to contribute articles sharing their knowledge about the latest, state of art, discoveries, inventions and/or innovations.

Few Limericks ...Gautam Nadkarni, Mumbai

In Scotland, a Surd with a turban,
Once went to a pub [quite suburban];
They laughed at his folly
[Good gosh! Oh, my golly!]
When he asked for a large peg of Bourbon.

There was a young crooner called Singh,
Who lost all his bread in the Ring;
He'd backed one too many,
And paid not a penny...
Now, singer Singh sings in Sing Sing.

There was an old pundit named Sharma,
Who'd wax eloquent about Karma;
When he rose to the skies,
He was pulled by the guys...
With a thud — on the ole terra firma.

There was a young Hindu called Krrish,
Who said — of a girl — "What a dish!!"
Claimed a Briton, called Fred:
"You are out of your head..."
I would rather have chips with my fish.

There was a young painter named Annie,
Whose talent in art was uncanny;
She brushed-in her teacher,
[Each noteworthy feature]...
With a round and large protruding fanny.

Beach facing property for sale in Murdeshwar



If you are looking for an investment or build a beach side holiday home , a home away from home here is a golden opportunity. This beach facing property at Murdeshwar is a perfect blend of scenic beauty and spirituality and is available in sizes starting from 10 guntas (approx 10,890sqft) starting at 150 per sq. ft. Proximity to Chitrapur Math which is just 8 kms away and other beaches & temples along the coastline is an added attraction.

For more details about Murdeshwar please log into <http://www.murudeshwar.org>. For enquiries about this property please email us at murdeshwarproperties@gmail.com

Why Me?

LAXMINARAYAN MUKUND HATTANGADI, VASAI
(suneelhattangadi@gmail.com)

Before I knew it the plane was in high skies. For some time, everything was smooth and people soon lost themselves in deep slumber. We woke up with a jerk. The air-hostess who had earlier greeted us all with a pleasant smile was making an announcement. "Please fasten your seat-belts. We are running into turbulent weather. However, there is no need to panic." You can be sure that when someone says, "No need to panic", there will be panic all around. There were screams heard from all sides. Perhaps, I was the only one who was not visibly disturbed. I was actually enjoying this turbulence. Suddenly, the plane started nose-diving and the next moment, it had crashed. When I came to my senses, all I could see around me was a heap of dead bodies. I walked, as if in a daze, looking for any survivors, but there were none ... except, of course, me. Can you believe it, I was the ONLY survivor in a horrible air-crash! I continued to walk triumphantly. Then suddenly I felt a hand on my shoulders. With a strange fear I looked back.

And I woke up! My wife was waking me up. Yes, it was only a dream. I had had this dream many times. In fact, I had come to enjoy this strange dream. Looking back over the last few years, I feel that I have lived the dream of being the sole survivor of an air-crash. I am talking about my crash encounter with the deadly cancer.

Let me take you back to May, 2007. MY whole family was holidaying in Goa while I had stayed back to honour some of my shooting assignments. I noticed that I was having difficulty swallowing. There were times I couldn't swallow even liquids, and there were times when I had difficulty swallowing only solids. I was initially advised to take some tablets for acidity and even had temporary relief. But then on my doctor's advice I had all the tests done.

The next day my doctor announced grimly, "You have a very bad cancer." "Thank you, doctor. I always believed cancer was good." Of course, I could only say

this under my breath. He continued, "Get operated immediately", and we muttered a weak, "Yes, doctor." The test reports corroborated our worst fears. I was afflicted with cancer of the esophagus (a term I had long forgotten!), or cancer of the food-pipe, in simple words.

He offered to help me get admitted in Lilavati. I had only seen Lilavati Hospital on different TV channels, with the TV reporters jostling with each other to get an "exclusive bite" from the star visitors who came to see star patients. I was elated for a while that I was considered fit enough (oops, I mean unfit enough) to get myself admitted in an elite hospital like Lilavati. He looked at my face and said, "Don't worry, I have contacts in Tata Hospital, too."

Next morning, when I met my family doctor I asked her, "Doctor, I don't drink ... I don't smoke ... Then why me?" She just shrugged her shoulders and said, "Destiny!" While my wife waited outside in the reception area, I asked her again, "Will I have at least two years more? I want to see my only daughter graduate." Think of the greedy human heart! "Cancer can be curable, dear," she assured me gently.

The next morning saw me in the crowded Tata Memorial Hospital. We could see the specialist only after a long wait. He patiently explained that while it is not wise to delay the cancer treatment for a long time, two or three weeks should not make a drastic difference. As was their practice, he wanted us to repeat all the tests from Tata Hospital itself, to rule out any error.

What I saw there while we were waiting changed my whole perspective. I saw people from all corners of India (and even some neighboring nations, too). They belonged to different age-groups, different cultures, different religions, different economic backgrounds, and in different stages of cancer. Some new patients came with just their case papers. Some came with clutching their meager baggage. While some crowded in whatever space they could find in

the passages, others waited outside the hospital with their belongings, enquiring from others about some reasonably-priced boarding arrangements close-by from where they could quickly make it on time for their timely treatment, not really knowing how long they would be required to stay on in this city of dreams, Mumbai, or how much more they would be required to spend.

And there, waiting in the long queue, I saw so many young children of different backgrounds, from babes in arms to older ones, some children with caps covering their bald pates while some with tubes hanging out of different parts of their bodies. There were some who looked in extreme pain and yet smiled bravely. Some looked bewildered as to what they had done to deserve this fate. And then I noticed these two boys about ten or so, busy talking to each other. With nothing better to do while I was waiting for my name to be announced, I listened to their conversation.

One boy asked the other, "How many chemotherapy sessions did you have so far?"

"Hmm, this is my first one. Does it hurt?"

"You will soon get used to the whole thing," the first one said reassuringly to the younger one, "I have had five sessions so far. This is my sixth one." And they continued to converse, unmindful of the crowd around them, smiling from time to time.

And here I was, 65. I had experienced life ... seen and enjoyed the rainbow of life. And I was cheeky enough to ask Destiny, "Why me?" I looked at the rainbow of people around me and asked myself, "Why not me?"

November, 2011. In August, I just 'celebrated' the 4th anniversary of my cancer surgery. My esophagus which had the cancer has been totally removed and my stomach pulled up and stitched in its place. During this surgery, my left vocal chord has been paralyzed and I have lost partial use of my voice. Imagine this happening to someone who loves talking, an ex-teacher of Dramatics and an actor who was just beginning to find his place under the sun. I still travel from Vasai, in crowded local trains, to go for auditions, despite my health condition, and have

even done some shootings for many TVCs. I can proudly say, I was an important part of an ad, "**Ring the Bell**" (against domestic violence) Campaign, done by Little Lambs, an ad that won a Silver Lion at the Cannes last summer. I have travelled to Jodhpur for the shooting of an ad for Tata Ace. I continue to dream of being able to sell some of my registered scripts to prospective film-makers some day. Through Facebook, I am still in touch with most of my student-friends from The Indian High School, Dubai, where I taught not so long ago. They still approach me with their personal problems and say, "Sir, talking to you may not always solve our problems fully, but surely we are able to find a way out." With avid interest, they read my writings on my blog and on Facebook and give me their valuable feedback. What else can one want? What else can I want? After all, all the dreams can't be bad, nor all dreams can come true in one's lifetime, isn't it?

I had asked my doctor, "Will I see my daughter graduate?" She has completed her graduation in Architecture this year and has been working with a reputed firm of architects. I hope to see her married soon. Bless the greedy human heart! But most important, I am a cancer survivor where many I know have not been so fortunate. Some people who see me put my age at 83, when I turned 69 years young this April. So what if I am not the only survivor of cancer? So what if all my dreams may not come true? At least my favourite dream of surviving an air-crash has come true. Only thing in this case, the air-crash goes by the name of cancer. I don't ask any more, "Why me?"

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ERRATA : On Page 22 of KS – December 2011 issue – in the sentence "I thank Shruti Gokarn, Smt. Suman Kalyanpur, Shri Ramdas Bhatkal, Shri Prakash Burde, Shri Gurnath Gokarn and Shrimati Sadhana Kamat for being such a valuable and memorable part of our Centenary programmes" the name **Shruti Gokarn** should be read as **Subir Gokarn**. The error is regretted.

Editor

BLACK WHITE & GREY

BY PRADEEP S. NAGARKATTI
nagaloom@rediffmail.com

1 Crow & 2 Sparrows

Bar-wa Prashna. Yeh RaHa.....HA,Ha, ha!!!

“Which is the most difficult question to answer when married children ask their father when they come home to roost?” And the three options are:

- Did you have a girlfriend, I mean, a real real girlfriend before you married mummy?
- Who do you like more – my sibling or me?
- What do you want me to bring for you when I come home?

Your Final Answer? Lock kiya jai? **Computerji Lock C)**.....YES—C..... **C is the right answer. You win One Crow**.....KBC wishes you BeeBeeBee – Bahut Bahut Badhai.

Now Tell me. What prompted you to choose Option C?

Children are incorrigible. They pose a question and God forbid if you cannot answer. The last time I didn't know what to say when I was asked the above question. I said “I want nothing; just want you to come home. Mummy has planned to make *Mooga-Molyachae ambaat, Amshae-Tikshae, Bendi, Karatae-Val-Val-ae* [sometimes called *Karatae Santosh*], and what not. All the things you like. So just come. Waiting to see you after such a long time”.

So the day finally arrived. A day separating the two. My Son-in-law brought me 2 Tee shirts and a Tie, and my daughter brought me Nike shoes, a whole range of creams and aftershaves, and DEOs to drive away the BO. Then there was the Foot cream, the Body cream, the Face cream, Scalp cream. Made me scream “I have only ONE body you know. It may have grown in size from size 35 to size 55, but these creams will take years to finish. My body can't take it anymore. But 'No' was just not appropriate at that moment, and so I took everything with a Big Smile and a Hug.

My wife was more emotional and wept when she too was given an assorted number of lotions, but this time the creams were different. There was a Morn-

ing cream, a Day cream, a Night cream, before-bath cream, after-bath cream. And coming in flavours too. Chocolate cream, Peach cream and even Litchi cream. And ALL for What? ‘To entice you papa’, she says. ME?!!

Next morning when I went for my morning walk to the Lakes, I noticed that each and every father/grandfather was flashing Nikes, Lottos and Adidas. Some braved the cold in their three-quarters, which looked like they were expecting floods instead of a cold wave, and some in shorts, so that the easy of air circulation would invigorate their old bodies. This spectacle had the sure telltale signs of their children having paid them a visit recently. Not to be outdone, their spouses were sporting the sari with white shoes, with no sweaters over their blouses, lest their iPods could not be seen strung around their necks, with two microphones stuck in their ears, instead of cotton wool, to keep the cold at bay. I was overcome with pity for them, but dreaded returning home, as a few hours later my son would come. And what would be in store for me?

And so they arrived, with 5 bags in tow, as he was accompanied by his wife and child. After the usual hugs and love strewn around, I sent a cursory glance to the suitcases, wondering which was for me and which for my wife. They said nothing over breakfast. They said nothing over lunch. I couldn't sleep in the afternoon wondering what he has brought for me. The tension was building. The tension was killing me. Have they brought ANYTHING for me at all? There I was, ‘reluctantly’ saying ‘no’ the day before, and now I'm waiting, while the three were sleeping off peacefully their jet lag. Could it be possible that they came empty handed and actually believed me when I had said “I don't want anything”. Had I actually said that? I remember distinctly with a lot of hesitation I had, and very gingerly, asked for a calculator, because the ‘divide’ function was not functioning. Never expected this to multiply my embarrassment

when there was an outburst at the other end of the line “WHAT?!! You are asking for a calculator after spending nearly 40 thousand to come home?!! Ask for a 42 inch LED TV, or a Laptop, or maybe even a Tablet. But a Calculator!! I’ll be the laughing stock amongst my friends. You don’t have any feelings for MY feelings or what?!! Feeling small, smaller than the calculator itself, I meekly said “Ok. No Calculator then”.

And then it happened. At 9 pm. With a flourish, Bag No: 1 was opened for me, and then Bag No: 2 for his mother.

A Goose-berry, Rasp-berry or was it a Black-berry for me!! Gave me goose pimples looking at the size of its manual alone. And then came the Lotions and the Aftershaves and the Oh-ho! Ah-Hah! The Four litre quota was not wasted.

A jolly good time we all had at the opening ceremony, with me and my wife standing on the podium”.

Well well. Oooooooooook-Kaey. Game ko aa-gae badatae hain. But uske pehele, we’ll meet again after a short commercial break. Don’t Go Away.

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Have you seen the smile of contentment upon the lips of poverty?
Have you felt the tenderness of benevolence in the palm of affluence?
Have you felt the glow of sacrifice, in the heart afire with love?
Have you known the trace of strength, in the footprint of life’s storms?
Have you known the halo of calm, around the face of death?
Then only have you seen, and felt and known true beauty in a human being.

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Efficiency—that unkind virtue

BY SHYAM AMLADI, MALIBU, CA (USA)

Another letter from Sadanand B. Ugran ,
“Bhayya”——the sunny-side-up bohemian from the
heavenly hamlet of Honnehalli.....

Karnataka

6 January, 2012

My dear Shyamsunder:

Blessings to you and Meera. May Lord Bhawanishankar continue to protect you.

Putta, did I mention that occasionally life throws googlies?

You may remember my good friend, Chutkoo Savnaal. Chutkoo (who is six feet tall and hence the appellation!) is a bosom buddy. And a brilliant, successful trader is he, from our sister town, Belagutti.

Yesterday afternoon, Chutkoo barged into our living room without knocking, calling or announcing himself. Why should he? The bloke treats our home like his own.

“Hello Chutkoo”. I greeted him.

Chutkoo stood inside, glaring.

“You look great, Chutkoo, that new hairstyle makes you look so suave. Really!” I tried to break the ice—and the glare.

Chutkoo sniffed. “How long have we known each other?” This in an icy tone.

“Well, give or take over 30 years, “ I tried levity, “and from the looks of it, the years have been kind , since you are still talking to me.”

My brilliant attempt at lightening the air fell flat like a reheated *poori*.

“Have I ever done anything to displease you? Insulted you? Borrowed something and not given it back? In other words, am I or am I not your friend?” Chutkoo continued in the tone your Akka uses when she misguidedly thinks she is right and I am not.

“Come on, Chutkoo, of course you are—not just any friend, one of my best chums. Now, simmer down, relax and let’s have a Lagavulin or two. Whatever is bothering you will go piffy in a jiffy.”

The mention of Lagavulin—distilled in the earthly paradise of Islay , Scotland—cracked the ice. Chutkoo sat down, gulped the fine spirit. I asked him what was troubling him.

“Do you recall you referred me to your friend Dingo Kamath, the banker who runs the Indo-Austrian bank in town?” He asked.

Of course I recalled. I recalled vividly. I had introduced Chutkoo to Dingo’s bank and by all accounts, had won eternal gratitude from Dingo—and an open invitation to the exclusive Bundikatta Billiards Club, an asylum for insane bankers.

“Yes, Chutkoo I do. Say, have they mistreated you? Have they bungled your account? C’mon, if they have, I will go to the bank right now and get it righted. In fact. . . .”

Here Chutkoo put up his hand, “No, No. nothing is wrong.” He proceeded to tell me that his trading account is impeccably handled, his settlements arrive on time etc. etc.

So why the hang-dog look?

“You know Saddu, for years I was with Maha Poonjikaar Karnataka Bank. They handled everything relating to my business.”

“When I had to cash a check with my previous bank, here is the routine I followed. I take the check to the bank. Stand in line. Wait for check validation—comparing my signature from 20 years ago. No match. Wander over to Deputy Cashier, a good friend. Chat , sip tea and biscuits while Deputy Cashier approves my check. Then collect a token—if the token clerk is at his desk, which rarely happens. Go and spend time with Cashier who is also a good friend. Finally, get token, clutch it tightly. Now teller is gone for lunch. Go to lunch with Manager, who is a good friend. . . return from lunch. Stand in line. Collect cash. Fight with teller, who is not a friend, about changing soiled to clean ones and getting smaller denominations. Fight some more to get passbook updated. Half day gone. Now if I have to open a letter

of credit, that venture can take up to 2 days, more if they cannot find the country on their bank system. Inbound clearing—you won't know what that is—takes 6 hours. And on and on. In other words, time stood still at the Maha Poonjikaar Karnataka Bank. And that was fine with me.”

Here Chutkoo became agitated. He picked up the glass, took a deep sip and pointed his finger at me.

“Now thanks to you, with Dingo’s bank, everything is zip, zip, zip. I take my check. Teller puts it in some fancy machine, a pointy camera comes up, takes my picture, matches it and the teller asks me, how I would like the cash? All this in 30 seconds, WHAT? Then she hands me crisp new notes, exactly as I demand it. Then she points out the Italian Coffee machine so I can serve myself some hot coffee and chocolates. Can you believe it? Check cashing is a breeze. Letter of Credit is opened and confirmed in an hour. Inbound clearing done across the desk, in an instant. It is all soooo confusing”

I was mightily confused myself. “So what is the problem?”

“Problem?” Chitkoo thundered. “Are you bonkers? Thanks to you, I feel like an abandoned orphan. No one to fight with. No standing in line. No guarding the cash token with my life. No haggling. No whiling away 2 hours with Cashier, Deputy Cashier, Assistant Cashier, Manager, etc. etc. Everything computerized. And no sipping tea with anyone. What do I do for the three hours I used to spend cashing my check hunh, tell me.? Something is wrong with that bank and its infernal efficiency . Now, do you have any suggestion to get me out of the fine mess you put me into?”

I could only think of one and I offered it. “Go back to the other bank, that Maha Moonji or whatever, and re-open a savings account so it won't cost you anything. And be sure and ask them to use your old signature cards. Do not sign new ones.”

Chutkoo’s brain started working—slowly—and soon his eyes lit up—”Say you are not such a *goddo* after all. That is brilliant. Now I can go there anytime I suffer from the wretched efficiency of Dingo’s bank and I have half a day to spend, have free tea, lunch, biscuits, chat etc. etc.—oh, I am so relieved, it is

glorious, *wah, wah*. Thanks, thanks Saddu, you are a genius.” Chutkoo rushed out like a gusty wind.

Did not even finish his drink. Aaah! Another good deed done!!

Affectionately,
Bhayya

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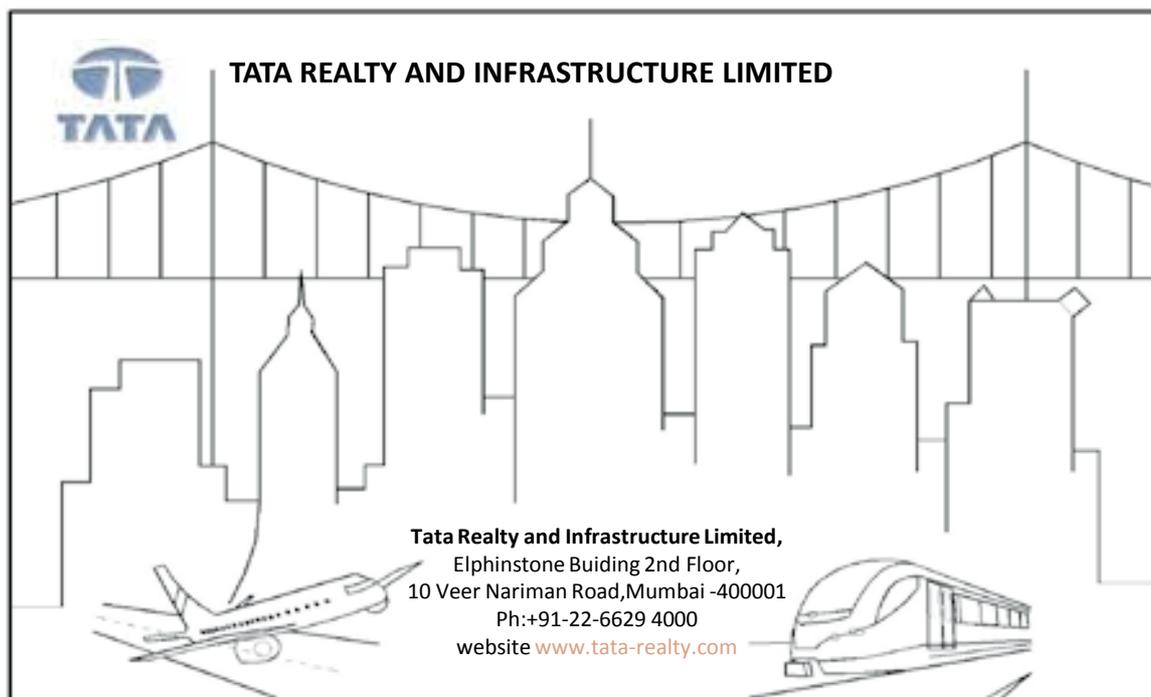
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The New Year Blues

(based on a factual "incident")

UDAY S. NAGARKATTI, BANGALORE

1st of Jan 2012. Time 9am to be precise. I was in my garden plucking flowers for the morning pooja when I would place my New Year resolutions before God! But that was not to be. A ball from the road side came swirling at a pace probably 40km/hour or even more and hit me on my left cheek that sent me reeling. While kids playing outside were shouting "six", I sank to the ground writhing in pain and in a fix. Before I could figure out what had happened blood rushed to my otherwise sunken cheek (now that I am 62) that swelled up like a "bun" with cherries toppings. Little did I know that all you need is a "bouncer" like this to keep your cheek in pink colours! I regretted my wasted money in those parlours where they had experimented facial masks of all "earthly" materials from mud packs to oatmeal, strawberries and cucumbers. "Eureka!!, the bouncing machine!" I exclaimed, and this could well be the great invention of the year 2012!. It could win the product of the year award and be a boon to oldies like me!!

I enjoyed that one moment when I felt my dream of becoming a researcher come true. Wasn't it a "boxer" on the cheek that made Thomas Edison a great scientist? It sure was a jump in to the tub of water that triggered the Archimedes principle of buoyancy. What about Newton and the falling apple? It had to be the right person at the right time!

There was a marked similarity between these events and today's incident. Never mind the age, I thought the time had come to follow the footsteps of Thomas Edison. Unmindful of the fate of my left ear, with the right one intact, I could clearly hear the shouts of children looking out for the ball that had "bounced" me and now gone into oblivion. With tongue in cheek and a swollen face I managed to get inside the house. This could not be a mere coincidence, it was an invitation from God to get the bent of my research mind out, I thought.

"Ajjoo boo" shouted my granddaughter Adya.

She would have found a lot of similarity between her monkey faced doll and my new *avtaar*. Soon my wife, son and daughter-in-law rushed to me. In a din of questions that followed I tried opening my mouth to explain but that had stuck like a tape glued to it. The lips on my left had taken a shape that could only be compared to "red pappada guli" which we used to eat in the olden days, and any effort by the right side to open up met with a strange resistance. I signaled to the road and showed a ball, and it was then that a flurry of 'ha', 'hoos' and 'ayyobba' started pouring.

Meanwhile my son brought a pack of ice cubes and tried to place them on my cheek. By now my left cheek had taken a spherical shape and the cubes rolled over like skates. Finally the ice cubes were put in a cloth bag and tied tight to stay put. While I enjoyed the "cooling" effect I became a target of a series of questions that followed.

My daughter-in-law brought her lap top, Googled into all the sites on Nostradamus and the predictions for 2012. "Papa, you never believed me all these days when I told you that this world is going to end in December 2012. Now you got to. This is nothing but an indication of things to come in this year. Good that you escaped with this small incident. Just imagine what would have happened if it was a leather or a cork ball," so saying she got busy in a series of calls and SMS messages that warned everyone of the year that was to come.

My wife said, "Thank God, that ball did not hit you in the eye...but tell me why did you have to be there on a Sunday morning exactly at that time? Didn't I tell you to be watchful in the year 2012, year of Nostradamus? Now with this swollen face how will you attend the Golden wedding celebration of Srinathmam today?. Go to the doctor right now and get yourself fixed. Otherwise we shall have to leave you at home and go". I for sure did not want to be the "black sheep" of the family. Knowing well that

our family doctor would be in deep slumber after a New Year party, I decided not to disturb him. Instead I bought a “bella donna” (beautiful lady!) plaster and stuck it to my left cheek. My childhood home remedy had come to my rescue!.

By noon the swelling had come down considerably and the bella donna plaster had peeled off like the skin of a ripe banana and helped me regain my wrinkles!. All that remained was a red patch on my cheek. Sure I made it to the function. In the din of New Year’s pleasantries my otherwise conspicuous figure went unnoticed. I was able to open my mouth and eat the sumptuous food, although one left side tooth occasionally revolted. I could manage with the right side.

Same night 10 pm: I am sitting in my bed saying my bed time prayer. It had been a “momentous” day indeed!. Suddenly it stuck to me that my first New Year resolution was to resume writing articles. How could I not thank God for giving this wonderful opportunity? Was it not a wake-up call from God?

Jumping out of the bed I grabbed my lap top to jot down all the happenings since morning, and turning it into an episode! Before it struck 12 midnight, this article had passed through the internet space and landed into the “in box” of editor Kanara Saraswat.

Whether it sees the light of the day is yet to be seen, but my efforts shall be “on” to give vent to my pen more often than nought. With that I welcome the year 2012 which like any other year is going to be as eventful....Nostradamus or not!!.

KSA’s Centenary Souvenir - Few Copies Left

On the concluding day of our Centenary Celebrations we released a SOUVENIR पाऊलबुग्गा (foot prints on the sands of time) which chronicles the various events in KSA’s variegated history documenting our journey through these last 100 years.

Few copies are now left and are available at our office. Members desiring to have a copy may contact the KSA Office.

1st Anniversary

In Ever Loving Memory
Smt. Radhika Vivek
Kallianpur

Departed 26, December, 2010
(Wife of Vivek,
mother of Vidhi)



A year has gone by but we still cannot bring
ourselves to
accept the fact that you are not here with us
anymore.

No words can describe the emptiness with you
gone.

We still miss you terribly Radhika.

Cherished forever
Vivek, Vidhi, Anusuya, Ravi, Gayatri, Raju,
Namita, Rahul and all family members.

SAD DEMISE



Mrs. Padma (Shashikala) Rao,
69, wife of Bhavanishankar Rao (Madiman)
passed away at Mulund (W) on Dec 15th,
2011.

Deeply mourned by:

Bhavanishankar Rao, Gowri and Nandu Nad-
karni, Poornima and Sandeep Kulkarni, Satish
and Chitra Rao, their families,
relatives and friends

The Nation First - Part 1

BY SUMANT G BELTANGDY, MUMBAI

“We, the people of India...” This is what the preamble of our nation’s strongest, most sacred document, The Constitution of Sovereign, Socialist, Secular, Democratic Republic of India starts with - making us, the people of India, aware of our rights and duties in a democratic setup and guaranteeing us freedom, liberty, equality, justice and fraternity.

Soon after 1947, our freedom fighters took over from the British and became the rulers of the country, adopting British procedures as to how to run the government. The mood was upbeat as the youth power of the nation came forward to govern. Under the leadership of Shri Jawaharlal Nehru our first independent government started working with the apt message ARAM HARAM HAI! - shed laziness and work hard tirelessly. The final aim was to provide the people the basic needs of roti, kapda and makaan, for which they needed a clean, transparent and honest government, with five year plans and ministers working overtime to achieve targets.

But today the mood in our country is totally different. Somewhere along the way, our government lost track of its prime duty of governance. The rulers of the country started fighting over petty matters and started shedding crocodile tears for welfare of the people. Policy decisions were delayed; plans went haywire; the defection game started and the economy turned from good to bad to worse. The rulers were not only ‘not working hard’ but also ‘hardly working’. And the ones who bore the brunt of this irresponsible behaviour were us - the people of India.

Today, things have come to such a pass that the whole country has lost the faith they had in the rulers. Unemployment, inflation, corruption, black marketing, extortions and scams are back. The only thing to do is wait till the next general elections, hoping for something better – but history gets repeated and we are where we were.

So is there no way out of these problems? Do we need a Hitler, do we need to sacrifice democracy?

Do we need bandhs and rasta rokos, do we need to sacrifice non-violence to bring rulers to their senses? Can’t we do anything to find a solution to ensure that rulers work responsibly for the people of this country?

It is true that all these issues are discussed in newspapers and electronic media everyday, especially after Anna Hazare’s Jan Lokpal campaign has come into the limelight. But unlike the Anna team which is fighting for people’s rights by seeking support in the anti-corruption campaign, this writer believes the only way to resolve our problems is to change the paradigm of governance.

Instead of the cliched phrase “changing the system” I am using the idea of changing the paradigm – which means totally new ideas, new concepts, new policies, new reforms in the Election code of conduct – a new blueprint for the government so that it works with vibrant and positive outlook and highest degree of moral values. A paradigm shift, if and when accepted will take years to implement and put in practice — after all, Rome was not built in a day. But one has to make a start.

This writer worked in a public sector undertaking for 37 years, and has since retired. During this time, he gained a lot of experience interacting with different types of people like students, senior citizens, uneducated customers, corporate customers and dealing with their attitudes, moods, behaviour, sentiments and so on. The insight from this valuable experience was that a minister is not different from a PSU employee working in the government. Both are working for the welfare of public and hence are public servants, in plain words, ‘janata ke sevak.’

Once this idea is digested, it follows that the first step will be to change the nomenclature of parliamentarians from ‘minister’ to ‘public servant (PS)’. The central/state government ministers can be Central Public Servant (CPS) and State Public Servant (SPS) respectively. The PM can become Prime Public Servant (PPS) and CM becomes Chief

Public Servant (CHPS). This change in terminology will constantly remind the so-called ministers that they are at the service of public first and not above law when performing their duties.

Secondly, the procedure of electing the members of parliament should undergo a major overhaul in the sense that they should be professional administrators.

For 60 years our elected representatives entered parliament through the process of elections conducted under the Chief Election Commission. But persons aspiring to be representatives include everyone and anyone - film stars, businessmen, uneducated people, persons with criminal records, lawyers, doctors, builders, sport persons and so on. It is obvious that anyone can just jump over the fence and enter politics at the behest of some party, without having any knowledge of social work or governance. It is a big free-for-all.

Now, it is a universal truth that in any profession like medicine, engineering, architecture, banking or IT one has to attend a university and get a degree,

after which one works in one's area of expertise. A doctor does not try to construct a skyscraper.

Similarly, this writer proposes that parliamentarians should be professionals in the job of governing. All elected representatives at central as well as at state level must have graduated with a degree in the social work and government administration to be eligible for this occupation.

The execution of this idea along with the changes in other aspects of governance like modification of the educational system, how to stop defection, why there should be a retirement age in politics, and behaviour and etiquette of our ministers, will be tackled in Part 2 of this article, in the next issue.

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What's in a surname? Well, lots

BY PRIYANKA GOLIKERI HALDIPUR, BANGALORE

“Hey what’s her surname, JAGMAG is it?”, quizzed my kid brother laughing his heart out. “Well your friend should spell it as ‘JUGMUG’. Jug and mug”, thundered my baby bro rolling on the floor with laughter. It was the first time he had heard the surname of my best friend. Well our own surname “Golikeri” is not any better, I shrugged.

Surnames. Ya, that sends a whirl of laughter down my spine too. How can I not laugh and ponder over the tasty culture curry that surnames in India make?

Having grown up in a Maharastrian neighbourhood in Mumbai (my Bombay) with Gujarathi neighbours, having studied in a Roman Catholic school with Bohri Muslim and Parsi classmates, later attending a Sindhi college with Punjabi and Sikh college mates, and finally graduating to enter a Marwari organization dominated by Bengalis, UPites and Malayalis; I was forever surrounded by a Kale or Gore, a Kotak or Kotecha, a D’cruz or D’Sa, a Tinwala or Dambarwala, a Driver or Contractor, a Ramchandani or Karamchandani, a Sodhi or Saini during childhood, and later by the Oswals and Aggarwals, Chatterjees and Bannerjees, Tiwaris and Tripathis, and Kuttys and Menons as a young adult. The melting pot, or rather salad bowl that Mumbai is, brings together all the possible cultures from every corner into one single unit called India.

Primary school itself acquainted me with little girls who had surnames like Kelawala, Bootwala, Bhajiwala, Poonawala, Canteenwala, Goregaonkar, Karmarkar, Aambekar, and well Ganjifrockwala and Loymoon. We never cared about surnames then. It was all about Barbie dolls and lollipops. Pink sashes and frilly frocks. No one cared whether you were a Wala or a Kar. But as we grew and innocence started giving way to curiosity, we started learning about Christmas, Pateti, Ramzan, Lohri, and later the varied New Years like Gudi Padva, Navroze, Saal

Mubarak, Vishu, Poila Boishaka, Cheti Chand and so on. Though none of us were religious, we loved sharing faloodas and phirnis, ukkadiche modak and puran polis. It was pure fun. Unadulterated by ghettos or xenophobia, prejudices and biases.

A little older we grew, say by class 7 and 8, we then started using our surnames to pull each others legs. No one was spared. Not even those with the most common Indian surnames like Sharma (joy), Gupta (secret) or Singh (lion). All the walas were the first to get ragged. Then came the turn of those with surnames like Ghadialy (watch repairer), Madon (Madon), Hirwe (meaning green), Kolhe (fox), Waghmare (tiger-killer), Ekbote (one finger), Suri (knife), Sood (interest), and of course my Golikeri, which sounded strikingly similar to a Gujarathi pickle made from raw mangoes called Gorkeri.

With 2, 3 and more Priyankas entering every year in school and college, “Golikeri” became my de facto name. “Goli” for short was how I was called by teachers, students and friends alike. It was probably only at home and amongst relations that I was addressed as “Priyanka”, as later even office colleagues and bosses started calling me “Goli”. Thus my unusual surname suddenly became my identity.

Then one fine day marriage arrived when not just my life but also surname would change. That’s when I became over-protective of the word Golikeri. For 25 years I wrote my name as “Priyanka Golikeri”. How could I ever delete “Golikeri” from my full name when I was addressed by that word for so long? After discussing my concerns full-on with hubby dear, I decided once and for all, no subtractions, only additions. I will whole-heartedly accept dear hubby’s surname like I’ll accept the rest of his family. But the new surname will flow after Golikeri to complete my name.

<<<>>>

No matter what happens

TANVI BETRABET

i remember a time when each day was long,
when the world was a playground and my
life a song,
and i fluttered through the years with barely
a care,
ignoring the future and what waited there.

School was intriguing and filled with
delights,
i played way daytimes and dreamed away
nights,
my parents assured me i had nothing to
fear,
and that no matter what happened, they'd
always be near.

Little i knew of a world outside home,
where tragedy, sorrow and murder could
roam.
all i saw were blue skies, rainbows and
stars.
i looked past destruction of buildings and
cars.

As a child, my biggest concern was just me,
i had to be happy, i had to be free.
and if i was content, i would not shed a tear,
and no matter what happened, i still would
be here.

But as i grow up, darkness starts to set in,
my bright world has turned into concrete
and tin.
i now see the violence i looked past before,
my friends start to die and my heart hits the
floor.

Deadly diseases claim people i love,
there are landfills below me, pollution
above.
i often think back to when life was a game,
but no matter what happens ,it can't be the
same.

There are days when i just want to break
down and howl,
but i hold my head high and i push my way
through.
i have too much to give and so much to do.

And i make a vow that, though it'll be hard,
i'll go on with a smile and play every card.
i'll give all i can, help others and love.
no matter what happens, life will bloom
again,
and the strength i don't have will come from
above.

So come take my hand, and through
darkness we will sail-
if we all join together, we can never fail.
we'll remember to care, remember to feel,
*and no matter what happens, our world we
will heal.*

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आमची आनंददायी यात्रा

मीराबाई माविनकुर्वे, मुंबई

माणसाचे मन कधीच स्वस्थ बसत नाही. एकामागून एक विचारांचे चक्र फिरतच असते. आताही तसेच झाले. चित्रापूर शिरालीला ईश्वरानंद गिरीजी महाराज भेट देणार आहेत हे ऐकून सर्वत्र आनंदाचे वातावरण होते. श्री ईश्वरानंद गिरीजी महाराज हे आपल्या श्रीमत् सद्योजात शंकराश्रम स्वामीजींचे गुरू! तिथे काय कार्यक्रम होणार असतील हे सर्व विचार मनात घोळत असताना प्रकाश कामावरून आला आणि म्हणाला, “आई, आम्ही शिरालीला जाणार. तू येतेस ना?” मला आनंदाचा सुखद धक्काच बसला. शिराली माझे माहेरघर, श्री भवानी शंकर माझे मायबाप! मी प्रकाशला म्हटले, “तू माझ्या मनातलंच बोललास. परमेश्वर तुझे भले करो.”

आम्ही लगेच तयारीला लागलो. २४ तारखेला पहाटे देवाचे स्मरण करून निघालो. सुखरूपपणे रात्री ८.३० वाजता शिरालीला पोचलो. मठात पुष्कळ लोक आले होते. सर्वत्र दिव्यांची रोषणाई, लोकांचे उत्साहाने फुललेले चेहरे पाहून फार आनंद झाला.

दुसऱ्या दिवशी म्हणजे २५ डिसेंबरला ऋबेला हॅण्ड-मेड पेपर युनिटचे ईश्वरानंद गिरीजींच्या हस्ते उद्घाटन होणार होते. सकाळी ९च्या आत आम्ही सर्वजण तिथे पोहोचलो. चित्रापूर शिरालीच्या सभोवती टेकड्या आहेत. एका बाजूने चढून गेल्यास सुंदर पंचवटीची इमारत दिसते. दुसऱ्या बाजूने गेल्यास ‘कंब्रे’ ची मठाची जागा असून तिथे फळे, फुले, भाजीपाला याची लागवड केली आहे. तिथे खूप वृक्षही आहेत. इथे जमा झालेला पालापाचोळा, सुकलेली पाने वगैरे एकत्र करून, पाण्यात भिजवून त्यापासून कागद तयार करण्याची यंत्रणा बेंगळूर येथील Promoters of Basrur Uniseal Pvt. Ltd. यांच्या आर्थिक व तांत्रिक मदतीने बसविण्यात आली आहे. ‘टाकाऊतून टिकाऊ’ असे हे तंत्रज्ञान ज्यामुळे पर्यावरणाला लाभ व आजूबाजूच्या लोकांनाही आर्थिकदृष्ट्या लाभ होणार!

आम्ही तिथे पोचलो तेव्हा पेपर युनिटची बैठी इमारत पताका वगैरे लावून सुशोभित केली होती. आलेल्या पाहुण्यांना बसण्यासाठी सुंदर मांडव घातला होता. दोन्ही स्वामीजींना बसण्यासाठी आसने सुसज्ज केली होती व पूजेची सामग्रीही सिद्ध केली होती. आम्ही सर्व मंडपात बसलो व भजने, स्मरणे म्हणत त्या वातावरणाचा आनंद घेत होतो.

बरोबर ९ वाजता गुरू-शिष्यांचे आगमन झाले. जयजयकार, मंत्रघोष ह्यांच्या गजरात ते आसनस्थ झाले. श्री. व सौ. विनोद येन्नेमेडी तसेच श्री. व सौ. कृष्णकांत बसरूर तसेच श्री. व सौ. शाम बसरूर यांनी ईश्वरानंद गिरीजींचे पादपूजन केले. यानंतर ईश्वरानंद गिरीजी महाराजांनी छोटेसे प्रवचन दिले व नंतर त्यांनी पेपर युनिटचे दीपप्रज्वलन करून

उद्घाटन केले. यानंतर आम्हा सर्वांनाही आत जाऊन पेपर कसे बनवितात वगैरे पाहण्याची संधी मिळाली.

संध्याकाळी मुख्य कार्यक्रम होता! मठाच्या सरोवराच्या भोवती सुंदर रोषणाई केली होती. व्यासपीठ तर सजवले होतेच व आजूबाजूला खुर्च्या मांडल्या होत्या. स्वयंसेवक सर्वांना बसण्याची सोय करून देत होते. ५ वाजता दोन्ही स्वामीजी स्टेजवर विराजमान झाल्यानंतर कार्यक्रमाला सुरुवात झाली. प्रथम प्रेसिडेंटचे भाषण व नंतर ईश्वरानंद गिरीजींचे आशीर्वादपर भाषण झाले. मग आलेल्या लोकांनी रांगेत शिस्तीने जाऊन गुरुदक्षिणा अर्पण केली. हा सोहळा अविस्मरणीय होता. या सोहळ्यात आम्ही भागीदार झालो ह्याचाच आम्हाला फार आनंद झाला.

दुसऱ्या दिवशी आमच्या परतीचा प्रवास सुरू होणार होता. सकाळी तयार होऊन मठात आलो व सर्व समाधींना प्रदक्षिणा घालून नमस्कार केला. मनांत म्हटले, “देवा तू खरोखर किती दयाळू आहेस. एका दिवसासाठी जरी आलो तरी सर्व सोहळा पूर्णपणे तू आम्हाला दाखविण्याची कृपा केलीस! ह्या सुखद आठवणींची शिदोरी घेऊन परत जात आहे. ह्याची आठवण तुझ्या कृपेने सतत राहू दे हीच आमची कळकळीची प्रार्थना.”

तिथून आम्ही माविनकुर्वेला आमच्या घरी आलो. तिथे “अम्माचे” म्हणजे देवीचे सुंदर मंदिर आहे. देवीचे दर्शन घेऊन तसेच गोकर्ण भंडिकेरी मठात पाया पडून आम्ही कारवारला आलो.

कारवारला ‘कोडीबाग’ येथे बाड मठ आहे. तिथे आपल्या ‘श्री चित्रापूर गुरुपरंपरा चरित्र’ याच्या लेखिका पूज्य उमाबाई आरूर यांचे गुरू श्री शिवानंदतीर्थ स्वामी व त्यांचे गुरू श्री पद्मनाभ तीर्थ स्वामी यांच्या समाधी आहेत. तिथे जाऊन त्यांचे दर्शन घेतले. तिथे एक गुरुकुल देखील आहे. काही विद्यार्थी भगवतगीता वेदपठण वगैरे करीत होते. त्या शांत वातावरणात त्यांचे स्वर ऐकून बरे वाटले. मठाच्या अवतीभवती मोकळी जागा होती. ज्या लेखिकेने श्री चित्रापूर गुरुपरंपरा चरित्र लिहून आमच्यावर अनंत उपकार केले आहेत, तिच्या गुरूंची समाधी पाहून आम्ही धन्य झालो. अशा त्या गुरूंना व स्वर्गीय उमाबाई आवकांना आमचे कोटी कोटी प्रणाम.

कारवारहून निघून गोवा गाठले. श्री शांतादुर्गा-मंगेशी यांचे दर्शन घेतले. नाताळचे दिवस असल्याने दोन्ही देवळांत भरपूर गर्दी होती. परंतु लोक शिस्तीने आत जात होते. त्यामुळे शांतपणे देवाचे दर्शन घेता आले.

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एकला चालो रे

डॉ. सुनन्दा कर्नाड

असं रविंद्रनाथांनी म्हटलं खरं, पण ते किती जणांना पटतं? आणि पटलं तरी, जाणवत नाही हेहि तितकंच खरं! माणूस हा अत्यंत समाजप्रिय प्राणी, त्याला सतत कुणाची तरी सोबत हवी असते, म्हणूनच तो स्वतःभोवती नात्यांच जाळं विणत जातो आणि त्यातच अडकतो तो मरेपर्यंत! ती नातीही चिवट असतात, तुटता तुटत नाहीत. तोहि ती सतत जपण्याचा प्रयत्न करतो, त्यांच्यासाठी कष्ट करतो, पैसे कमावण्यासाठी धडपडतो, पुढच्या पिढ्यांना पुरवण्यासाठी, धनसंचय करतो. 'हे माझं, ते माझं' म्हणत, घरदार, पैसा-अडका, जमीन-जुमला सारं, जमवीत जातो, 'माझ्यासाठी, माझ्या बायको-मुलंसाठी' म्हणत जगतो आणि एक दिवस सगळं काही इथंच सोडून शरीरासकट, निघून जातो 'एकला चालो रे' म्हणत, काहीच सोबत नेत नाही. नेलंच तर केलेला थोडासा पुण्यसंचय?

इतर पशू-पक्षीही एकमेकांच्या सोबतीनं राहतात, जगण्यासाठी अन्न शोधतात, पिल्लांना भरवतात, पण ती पिल्लं लवकरच स्वावलंबी होतात आणि स्वतःच रक्षण करायला शिकतात. माणसासारखी नात्यांच्या जाळ्यात अडकत नाहीत, नीती-नियमांची बंधनं नसतात त्यांना! आणि तरीही त्यांच्या समाजात गुन्हेगारी नसते, सामूहिक बलात्कार होत नाहीत, चोऱ्या-दरोडे घालून दुसऱ्याला लुबाडणं नाही. प्रत्येकजण स्वतःसाठी जगतो, सोबत नसली तरी एकाकीपणा सतावीत नाही त्याला!

पण माणसाचं मन मात्र हा एकाकीपणा पोखरतं, जेव्हां जीवनाची संध्याछाया त्याला भेडसावते, मुलं मोठी होऊन आपापला संसार थाटतात, म्हातान्या आईवडलांची लुडबूड त्यांना नकोशी वाटते आणि त्यांची जबाबदारी एखाद्या वृद्धाश्रमांवर टाकून मोकळे होतात. एकाकी झालेला हा माणूस मुलांच्या-नातवंडांच्या सहवासासाठी तळमळतो, ह्या जन्माचा आपला प्रवास आता संपत आलाय हे माहीत असतानाही तो नाती-संबंधांच्या जाळ्यात अडकून राहतो, तळमळतो ती बंधनं तोडताना. पुढचा प्रवास एकट्यानेच करायचा आहे याची जाणीव त्याला सतावते, दुबळं झालेलं आपलं शरीर जिवंत ठेवण्यासाठी तो नानातऱ्हेचे प्रयत्न करीत राहतो. जे जे 'माझं माझं' म्हणून जोपासलं, ते आपलं नव्हेच, हे त्याला पटत नाही.

मृत्यूचं भय त्याला सतावीत राहतं. आणि एक दिवस त्यानं झडप घातली कि तो मुक्त होतो ह्या भवसागरातून, निघतो एकटाच पुढच्या प्रवासाला. त्यावेळी त्याला काहीच सोबत न्यायचं नसतं, कसलीच बांधाबांध करायची नसते, तीन महिने आधी बुकिंग करायचं नसतं- सारं काही पूर्वनियोजित असतं केवळ त्याच्यासाठी- तो एकटाच जाणार असतो 'एकला चालो रे' म्हणत, तो असतो त्याचा आत्मा मुक्तीपथावर किंवा पुनर्जन्माच्या वाटेवर पुन्हा एकदा उर्वरित वासना पूर्ण करण्यासाठी!

गुरुवायूर पुण्यक्षेत्रम्।

हिन्दु धर्मः सनातन धर्मः। अस्माकं देशे स्थितानि विविधानि तीर्थक्षेत्राणि दर्शयन्ति यत् एषः धर्मः सर्वव्याप्तः।

पुरावृत्तानुसारेण द्वापरयुगान्तात् प्राक् श्रीकृष्णः स्वप्रधानशिष्यम् उध्दवम् उवाच, "एतां मया पूजितां नारायणमूर्तिं रक्ष। देवगुरुबृहस्पतिना सह विमृशन् अन्यत्र सुरक्षित स्थले स्थापय। अचिरेण द्वारका समुद्रे निमज्जेत्।"

तदनुसारेण देवगुरुः स्वशिष्येण वायुना सह नारायणमूर्तिं स्थापयितुं स्थळान्विषणाय गतवात्। अन्तरे तौ श्री परशुरामेण मिलितवन्तौ। तस्य आदेशानुसारं इमां मूर्तिं देवगुरुः तथा वायुः प्रस्थापितवन्तौ। तत् क्षेत्रं केरलराज्ये 'गुरुवायूर' नाम्ना प्रसिद्धम्। 'ऊर' इति तामिलशब्दस्य अर्थः अस्ति स्थलम्। एतस्य स्थलस्य पूर्वनिवासी, भगवान् श्रीशंकरः तत् स्थळं परित्यज्य समीपमेव स्थिते 'महिमाऊर' स्थळे स्थानान्तरम् अकरोत्। अतः गुरुवायूपुरेश्वरस्य दर्शनस्य पश्चात् महिमाऊर शिवः अवश्यं दृष्टव्यः।

एषा कथा दर्शयति नारायणशिवयोः सामञ्जस्य।

- रुक्मिणी वेणूगोपाल,
धारणा छात्रा

एका प्रख्यात किर्तनकार दत्त उपासकाच्या संस्मरणीय आठवणी

दुर्गादास बैलूर

ह्या आठवणी आहेत कै. नागानंद भवानीशंकर गुलवाडींच्या. त्यांचा जन्म श्री चित्रापुरच्या श्रीदत्तमंदिराच्या आवारांत १०-११-१९१४ रोजी झाला. त्यामुळे त्यांचे नामकरण दत्तात्रय असे ठेवले. पण व्यवहारिक नाम नागानंद होते. श्री चित्रापुरमध्ये ते गुलवाडी दत्ताच म्हणून आजपर्यंत ओळखले जातात.

त्यांचे वडील कै. भवानी शंकर भट हे एक प्रख्यात किर्तनकार होते. व प.पू. पांडुरंगाश्रम स्वामीजींच्या कारकीर्दीत ते एक धर्मप्रचारक म्हणून मठातर्फे दक्षिण कर्नाटकात किर्तन करीत होते. पुढे त्यांनी मठांच्या आवारांत नागरकट्टींचे घर विकत घेतले. त्यामुळे नागानंदांचे बालपण मठाच्या आवारातच झाले. त्यांचे शालेय शिक्षण व वैदिक शिक्षण तिकडेच झाले. कै. सवकूर शंकर भट त्यांचे सहपाठी होते.

वयाच्या २५ व्या वर्षी त्यांचा विवाह त्यांच्या मामांच्या मुलीशी म्हणजे कै. शांता बैलूरशी १९३९ साली झाला. त्यांचे मामा कै. दत्तात्रय बैलूर हे त्यावेळी वेळगांवला होते. त्यामुळे ते वेळगांवला आले. प्रथम त्यांनी काही काळ प्राथमिक शाळेत मास्तर म्हणून काम केले. त्यानंतर घरच्या मालकांच्या फोटो स्टुडिओमध्ये developing वगैरेचे काम केले. त्यामुळे त्यांना photography चा पण नाद लागला. त्यांनी त्यांच्या आई वडिलांचे व मामा मामींचे portraits काढली होती. ते एक चित्रकार होते. त्यावेळी कै. मोहन चिक्करमनेंचे पण आगमन त्यांच्या बहिणीच्या (नागानंदांच्या सासू) घरी झाले. अशा प्रकारे चिक्करमने मोहन बरोबर गायनाची आवड प्राप्त झाली. ते त्यांच्याबरोबर तबला शिकले. ते एक चांगले तबला वादक पण होते. त्या वेळी पू. कलावती देवी (पूर्वाश्रमींच्या मल्लापूर रुक्माबाई) तिकडे होत्या. त्या चांगले कीर्तन करीत असत. त्यांना चिक्करमने हार्मोनियमवर व नागानंद तबल्यावर अशी साथ मिळाली. त्यांची अशी जोडी जमली. अशाप्रकारे त्यांची कीर्तनाची आवड आणखी प्रखर झाली.

नंतर १९३९ च्या शेवटी त्यांच्या मामांची बदली पुण्याला झाली. त्यामुळे ही जोडी मुंबईला आली. त्यांना हिंदु कॉल नीमध्ये घर भाड्याने मिळाले. तिथे त्यांनी मोहन संगीत विद्यालय काढले. पण ते जास्त दिवस टिकले नाही, कारण त्यांच्या घरमालकांनी ते घर विकले. अशा प्रकारे त्यांची ताटातूट झाली.



चिक्करमने मोहन त्यांच्या वडील बंधूकडे कारवारला गेले आणि हे पुण्याला आले. पण काही काळानंतर त्यांच्या वडिलांना paralytic stroke आल्याने ते पत्नीसह शिरालीला परतले. तेव्हा वडिलांची प्रकृती सुधारत होती पण काही वर्षांनी त्यांच्या वडिलांचे निधन झाले. मग त्यांनी मुंबईला प्रयाण केले. तेथे त्यांना Chemopharma मध्ये नोकरी मिळाली. त्यांचे सहपाठी श्री सवकूर शंकरभट ताल मक्कीवाडीमध्ये सदानंदाश्रमात अर्चक झाले. सदानंदाश्रम म्हणजे तालमक्कीवाडीतले श्री दत्तमंदिर. त्यामुळे ते एकटे त्यांच्या बरोबर श्रीदत्तमंदिरात राहू लागले. पत्नी व मातोश्री शिरालीलाच घर सांभाळून राहत होत्या. १९५४ साली त्यांना वाकोल्याच्या दत्तमंदिराच्या आवारात घर भाड्याने मिळाले. म्हणून त्यांनी शिरालीचे घर मठाला विकले व वाकोल्याच्या दत्तमंदिराच्या आवारातच संसार थाटला.

हे दत्तमंदिर श्री. बळवल्ली शंकर मामांच्या खाजगी मालकीचे होते. तरीपण सुरुवातीला त्यांनी मठातली सर्व म्हणती मंदिरात सुरु केली. ती अजूनपर्यंत चालू आहे. मंदिर खाजगी मालकीचे असल्याने लोक येत नसत. म्हणून त्यांनी १९७९ मध्ये श्री गुरुदेवदत्तमंदिर ट्रस्ट स्थापन केले. त्या अगोदर त्यांनी १९५५ साली वाकोला सभेची पण स्थापना केली, अशाप्रकारे मठाकरिता वर्गणी व देवळाकरता फंड गोळा केला. त्यांच्या अविरत श्रमांचे फळ म्हणजे आजचे श्री गुरुदेवदत्त मंदिर वाकोला हे आहे.

त्यांनी कीर्तनाचे वर्ग घेऊन अनेक शिष्य-शिष्या निर्माण केल्या. विशेषतः श्रीमती शिवांगी नाईक, सुरेखा शानभाग, गुलवाडी चैतन्य वगैरे.

अशाप्रकारे दत्तमंदिराकरिता अविरत श्रम करीत असतानाच त्यांचे निधन ३०-१-१९९५ रोजी झाले. ते पण श्रीदत्तमंदिराच्या आवारात.

एकंदर त्यांचा जन्म शिरालीच्या दत्तमंदिराच्या आवारात नंतर काही काळ श्रीदत्तमंदिर तालमक्कीवाडीमध्ये वास्तव्य व शेवटी निधन वाकोल्याच्या दत्तमंदिराच्या आवारात झाला. हा केवळ योगायोगच, म्हणून त्यांना एक दत्त उपासक म्हणायला काहीच हरकत नाही.

जय श्री गुरुदेव दत्त.

आमगल्या सानपणांतुल्ले खळ

नलिनी एस्. नाडकर्णी, बॅड्रा, मुंबई

मगलें सानपण उत्तर कानडांतुल्या एक सान्न गावांतु एक एकत्र कुटुंबांतु गेल्लें.

आतां दिसांतु चेडवांक नमनमुन्या खळ सामानू, विडीयो आनि कंप्युटर गेम्स खेळूक मळताती. जाल्ल्यारी आमगल्या सानपणांतु, आमगल्या पालकांक, आमचगुणी खळ सामानु हाडचो मनांतु विचारु सुद्दाइ येने आसका. आम्मीची आमगल्या करमणुकीचें साधन सोंदतालि-तेंवई हितलांतु जावंच्यो वस्तु (चिंचारें, गजगें, पंगिरें, समुद्रा वेळेवल्यां गुल्लो, शंख, असलें सगळें वापोनुं)

आम्मी घरांतु स जाण चेडव आशिल्लीं. एकेक फांता खेळूक आजबाजुचीं चेडवेंइ येंतालीं. पावसाडींतु घरांतुची खेळका पडतालें. माक्का उगडासु आस्तनांचो पैलें खेळु म्हळ्यारी, सगळ्यांनी जमिनीरी बैसुनु एक कन्नड गांतणी, 'आट्टा मुट्टा तन्नादेवी' म्होणु खेळचें. हावें सात आट वर्सांचि आस्तना, चिंचाच्यान 'सरी मुगीलू' (समविषम), पंगिरें वापोनुं गुडफळें, पांच गजगें एक्का हात्तारी झेलचें, पगडें, हें आमगलें खळ आशिल्लें. पगड्यांनी खळतना 'डाइस' म्होणु कवड्यां, आनि पगड्यां बदलाक विंगडविंगड आकाराचें, बण्णाचें, शंख, शिंपल्यां वापरताली.

हॉडु दालें- म्हळ्यारी म्हांतु आनि तागलें मित्र, आयतारा सांजें इसपिटांनी खळतालें. इसपिटा पात्रं पोनीं जायना फुडें, तीं आमगल्या वांट्याक येंतालिं. आम्मी ताज्जानें पाच-तीन-दोन, गाडुव (झब्बु), तिनशे चारी, मॅगेनु, अशिश वॅगवॅगळें खळ खळतालीं.

बैसुनु मात्र खळतालीं अशिश मात्र लेक्कुनाक्काती. आमकां फुगडी घालचीइ प्रिती आशिल्ली. आमगलीं जगलि होडी आशिल्ली. माडाक आधार दिवंचाक म्हणू जगलेरी चारी थोर खांबें आशिल्लें. आतांतु 'म्युझिकल चेअर्स' खळताती न्हे तशिशची आम्मी पांच-पांचजण 'चारी खांबें' म्हणू खळतालीं. चोर-पोलीस तरी आमगलें प्रितीचो खेळू आशिल्लो. आज्जेन "अश्वमेधा घोंडशें धांवताती बा; चलये चेडवांक तें शोभना; फायी बामणागेरी वचवना फुडेंइ अशिश धांवतली वें?" म्हण्णा फुडें आमगल्यां धांवड्यां चिकें उणें जात्ताल्यां. 'खो-खो' खळताना इतली गम्मती येंताली की आम्मी किळच्यां मारताती म्हणु आमकां भान-वर्नाशिल्लें. आराम खुर्चेरी निदोनु घोरितल्या आज्जानें हॉडान "कांन गों तें? नाळेत पोडू जायना?" म्हणु गौजी घाल्ना फुडें, आमगली किळचणी थोडे वेंळापूतें कम्मी जात्ताली.

हावें बारा-तेंरा वर्सांची जायनाफुडें, मे म्हैन्या रजेंतु, एकेक दीसु एकेक मैत्रिणीगेरी आम्मी आटकुळ्या रांदप करतालीं. सगळ्यांगेरीइ अनवाळें आशिल्लमिती आमकां, रांदच्या वासरेंतु रीगि ना शिल्ली. कामाची चेडु आमकां आंगणांतु तीनी फात्तर दव्वनु रांदणी तयार कोर्नु दिताली. नशीब की घरांतुली आयदानें मळताली! प्रत्येक चल्ली आपापणागल्या घारा थाव्नु एक रांदप वस्तु हाडताली- तांदुळू, नार्लु, रांदयकायी (चडावत जाव्नु मग्न जावो, दुधी जावो मळताली) मीट, मिसांगि मात्र त्या त्या घारा थाव्नु घेवका पडतालें (तांगल्या आज्जेन कोपिल तरी). अंतुइंतु आम्मी रांदप करतालीं. मात्र आंबट की कांदिल, सुक्कें की बेंदी, म्हणु आमकांची सांगुक जायना शिल्लें. त्या दीसु आमकां आमगल्या आमगागल्या रांदपाची किंमत कळताली!

चल्ल्या चेडवांगलें खळ विंगड नमुन्याचें आस्तोल. तें भावरां फिरायतालें, कुट्टी दोंणें (विटी-दांडु), लगेरी, (सेवन टाइल्स) खळतालें. संक्रांती वेंळारी पतंग उडैयतालें.

अशिश सगळें आशिल्लें आमगल्या सानपणांतुल्ले खळ. जाल्ल्यारि आम्मी तांतु संतुष्ट आसतालीं!

॥ पर्णकुटी ॥

("ज्ञानेश्वरी" पारायणाच्या मंगलावैळारी सुचचीलें हें कवन.)

अध्यात्म्याच्या एकेक काडुने बांध्ळी हावें पर्णकुटी ।

भक्तीचें बागिल कोर्नु, संस्कृतीची बसैली फर्शी घट्टी ॥ १ ॥

मगल्या गों, बागे परिसरांतु, आस्सं मायेची सावली ।

आनि पर्णकुटींतु बसल्या मगली ज्ञानोबा माऊली ॥ २ ॥

भक्तीभावाचो सडो घाल्लो आंगणांतु ।

समाधानाची रंगोली काळळी वर्तुळांतु ॥ ३ ॥

सत्संगती आनि संस्काराची फुलबाग हावें फुलैल्या ।

अहंकार नि मदमत्सराच्या वाय्याक

ती कैत्राई ना भुल्ल्या ॥ ४ ॥

ह्या मगल्या पर्णकुटींतु संसार यथाक्रमे चल्ला ।

द्वेषाचो अग्नी केत्राई भडकूक ना दिल्ला ॥ ५ ॥

अध्यात्माने सार्थकी लागले मगेले जीवन ।

घोंटाळताति माऊलीच्या पदचरणालागी प्राण ॥ ६ ॥

अंजनी सिद्धानंद गुलवाडी

मी कापनाडक गावी गेले

विजयालक्ष्मी सुरेश कापनाडक, ताडदेव, मुंबई

कित्येक वर्षांपासून माझ्या सासरचे म्हणजेच माझे कापनाडक गाव पहाण्यासाठी मी उत्सुक होते. ती संधी या वर्षी मिळाली.

काही दिवसापूर्वी चेन्नई (मद्रास) स्थित चुलतदीराला विचारले, “विठ्ठल च्या देवस्थानापासून कापनाडक गाव किती दूर आहे?” उत्तर मिळाले “फक्त दोन तासात (कारणे) गावी पोहोचता येते.” व त्याने मला योग्य माहिती दिली. त्याच दरम्यान माझ्या जाऊबाईने “तिथल्या देवस्थानासाठी जमा केलेल्या रकमेचा डबा तिथं देणार का?” असे विचारल्याबरोबर माझ्या आनंदाला पारावार राहिला नाही. मला वाटले की स्वतः कापनाडक गावाचा देव मला बोलावीत आहे. मला कौल मिळाला.

ठरल्याप्रमाणे दि. २८ नोव्हेंबर २०११ रोजी मी आणि माझी बहिण ज्योती मंगळूरला पोहोचलो. नारायणभावोजी आणि जाऊबाई नंदिनी ने आमचे प्रेमाने स्वागत केले. दुसऱ्या दिवशी मी, ज्योती व नंदिनी एका टेक्सीकारने विठ्ठलगावी गेलो. तेथील नागदेवतेचे दर्शन, पूजा, पालखी, उत्सव व प्रसाद भोजन ग्रहण करून बरोबर अडीचला तेथून निघालो. निघण्याआधी तिथल्या एका जाणकार व्यक्तिला गावाचा रस्ता विचारला. तेव्हा तो रस्ता खूप खराब आणि कठीण आहे. तर जरा जपून जा अशी सूचना देऊन रस्ता सांगितला. त्याच्या सुचनेने मन जरा घाबरले. पण देवाचा कौल आठवला आणि धास्ती मिटली.

विठ्ठल देवस्थानापासून गुर्वाइन कट्ट्यापर्यंत सुरळीतपणे आरामात दीड तासात पोहोचलो. आणि गावी असलेल्या दिराला फोन केला. (उपकार त्या मोबाईल फोनचे) त्यांनी जरा पुढे तीन रस्त्यांच्या जंक्शनवर थांबायला सांगितले “आम्ही आताच लगेच निघतो” असे उत्तर दिले.

त्या रस्त्यावर रहदारी जरा कमीच होती. गाडीत आम्ही तीन बायका आणि ड्रायव्हर असे फक्त चारजण. वीस मिनिटे वाट पाहण्यात गेली. त्या दरम्यान एका जीपगाडीने काळाड्रेस आणि तोंडावर (कदाचित धुळीपासून संरक्षणार्थ) कापड बांधलेल्या चार माणसांना घेऊन आमच्या गाडीच्या बाजूने दोनदा चकरा मारल्या. तेव्हा आम्ही साशंक झालो. वेळ जाईना. संध्याकाळ जवळ येत होती. यांचा पत्ता नाही. अनोळखी जागा, भाषेचा प्रॉब्लेम. ‘कसे दिसत असतील माझे ते दीर? ह्यांच्या सारखेच असतील का? कसे ओळखू शकेन मी त्यांना, अनेक प्रश्न मनात येत होते.

मी पुन्हा फोन केला व आमच्या गाडीचा नंबर सांगितला आणि पुढे कोठे येऊ विचारल्यावर उजव्या बाजूस वळा व एका चर्चच्या समोर थांबा. आम्ही तोपर्यंत येऊन तुमची वाट बघतो असे उत्तर मिळाले.

हाश! थोडं हायसं वाटलं.

चर्चजवळ एक वयस्क माणूस डोळ्यावर काळा चष्मा घालून वाट बघत उभा होता. त्याच्याजवळ आमची गाडी थांबली. त्याबरोबर तो रस्ता ओलांडून दुसऱ्या बाजूला गेला व पुन्हा त्या व्यक्तीची हालचाल बदलली नाही. मी उतरून त्यांची ओळख विचारायला रस्ता ओलांडणार तेवढ्यात एका लाल रंगाच्या मारुती गाडीने माझ्या समोर ब्रेक मारला. व त्यातील एक सावळ्या वर्णाचा टिपिकल गावच्या ड्रेस लुंगी आणि शर्टातला एक माणूस बाहेर आला आणि म्हणाला “चला, चला आधीच उशीर झाला आहे.” त्याचबरोबर गाडीत बसलेली बाई इशाऱ्याने चला चला म्हणून खुणवीत होती.

‘ओळख ना पाळख’, पण त्या क्षणी मी भारावल्या सारखी आमच्या गाडीत बसले आणि त्यांची लाल गाडी पुढे आणि आमची पांढरी गाडी त्या मागे धावू लागल्या.

जरापुढे जाऊन ती गाडी एका गल्लीत शिरली. आजूबाजूला झाडे होती.

मला वाटले “अरेच्या! जर घर इतक्या जवळ आहे. मग ह्यांना कारणे एवढा वेळ का लागला असावा?”

विचार करता करता गाव कधी संपला हे कळलेच नाही. पण पुढे आता जंगलची सुरुवात झाली मधोमध मातीचा अरुंद रस्ता व दोन्ही बाजूस मोठमोठाली सुपारीची उंच झाडे व त्याबरोबर इतरसुद्धा. जंगलात हिरवळ असल्यामुळे बाहेरपेक्षा गारवा जाणवला.

पुढील मातीचा रस्ता कधी वर जाई तर कधी खाली, त्याबरोबर वळणदारसुद्धा. जसे आम्ही पर्वताची प्रदक्षिणा घालतो तसे अंदाजे पाच सहा असे आम्ही वळसे घातले. संध्याकाळच्या पाचच्या दरम्यान जंगलात अंधार होता. लाल गाडी पुढे वेगाने धावत होती. अचानक आमच्या गाडीच्या पुढून एका मोठ्या मांजरीने धावत रस्ता ओलांडला. तो बिबट्या वाघ, चिता Leopard होता.

काही अंतरावर नागाचा मोठा कट्टा होता. पंचमीचा दिवस असल्यामुळे सकाळी पूजा आटोपली होती. गतवर्षी आपल्या परमपूज्य श्री सद्योजात शंकराश्रम स्वामीजींनी ह्या स्थानाचे पावित्र्य वाढविले. अशा ठिकाणी माझी ओळख चुलत सासरे

श्री सोमशेखर आणि दिरांशी झाली.

जवळच धाकट्या दिरांचे घर होते. ते घर आमच्या सोनावाला बिल्डिंगच्या घराच्या तिप्पटीपेक्षा मोठे पण गावच्या वैशिष्ट्युक्त आणि आजूबाजूला आमच्या ताडदेव एवढी जागा असावी.

तिन्ही सांजेची वेळ जवळ येत होती. म्हणून जास्त फिरता आले नाही. तिथून सासऱ्यांच्या “हॉड्डु घारा” कारने गेलो.

ते घर नावाप्रमाणेच आणखी मोठं!

आमची कुलदेवता शांतादुर्गेचे दर्शन घेतले. सर्वांचा पाहुणचार घेतला.

माझे सहा दीर व त्यांच्या जागा व त्या सर्वांचे परिवार व त्यांचा आपलेपणा त्यांच्या “होत्री” या शब्दातून जाणवला व मन प्रसन्न झाले.

माझं मन सारखे विचारत होते, ‘आज ‘हे’ आमच्या बरोबर असते तर?’

ते आहेतच माझ्या बरोबर संगतीला. आनंदाने मी पुन्हा म्हणते, “मी माझ्या कापनाडक गावी जाऊन आले.”

जीवन

घराणे हे आमगेले - बुदवंतांतु बुदवंत,
बाप्सुने म्हणचेशिले - आयकतलेई बुदवंत!
आव्सुनेई सांगचेशिले - पप्पावारीचि जांवका,
शिकपांत आनी खेळांत - तान्ने मौंट-अेवरेस्ट जांवका!
पुराय विषयांत तान्नेचि, केदनाई भूषण जांवका,
खंच्यातुई कम्मी पळ्ळयारि - तान्नेचि दूषण घेंवका!
एक्का शतांशाने तान्ने - चुक्कून कम्मी पळयारि,
भो बेजारचे आवसुने - रोडचे सकटांइदरारि!
बाप्सुगेलो अवतार पळौनु - हुमची येंवचि ताक्का,
आजी सुद्दाई भळभळताली - आधार दींवची ताक्का!
वाच्चुन-बरौन चड तागेले - भगभगताले दोंळे,
परिक्षेंतुई दोंळ्यांमुखार - बाप्सुगेलेचि दोंळे!
जीव सोण्ण काम कोर्का, आनी ‘यशस्वीचि’ जांवका?
सुख-शांति बगलेक दव्वोर्न, ‘यशा’ माक्षीचि धांवका?
बळ-मन आस्सो-नास्सो, भूषण मेळवकाच जाई?
तशशी मेळने जाल्यारि, कोण एक मनुष्यच न्हई?
उलयनासतना सुकतालो तों, तागेले दुःख सांगचे नाक्का,
‘ना-जावनु’ तान्ने सांगले वया - हें असले जीवन नाक्का?

- सुधीर कोडकणी, मुंबई

हें जोगुळ पदं म्हळयारी सान्न चेडवांगेलें पदं आमगेल्या आईने तिगेले सगळे नातवंडांक सानपणांतुं नीद आयल्यारी .. हटं आयल्यारी रागाने म्होणु निदकारोंचें आशिल्लें. हाज्जो रागु इत्लो गॉमटों आस्स की आम्कां हॉडडांकयी अशशी पदं आयकतची निर्दोयां म्हणु दिस्तालें. हीं अस्लीं पदं आर्ताकाळांतुं आयकुंच्याक पण्णाती. आमगल्या सगळ्या वाचकांक हाज्जो आनंद मेळका म्होणु सगळ्यांमुखारी दवर्त आस्सती. तुम्कां आवडतलें ही आशा.

जोगुळ गीत

पाळ्ळे बांदुनु देवाकुडा मर्दें । नाव घाल्ल्यां एदें बाळकृष्णु म्हणु ।
पाळ्ळे भांग्राचें सर्पळी रूप्याची । बाळा जोई काडतली कोण रे ती । बाळकृष्णाली आई ॥ १ ॥
जोई बाळा जोई बाळ कोणाक जाई । आम्का म्होणु जाई तो बाळकृष्णु ॥ २ ॥
जाई जाई म्होणु जाल्लो । देवाने आम्का दिल्लो । कुल्देवाल्या रक्षणाचो बाळकृष्णु ॥ ३ ॥
तांबडो तांबडो कांगु दाळिंबाचो रंगु । कोर्नाका रे बाळा संगु पोन्न्यांचो ॥ ४ ॥
जोई बाळा जोई कोणे केल्ली रक्षा । बाळाले पप्पाने केल्ली भिक्षा मोत्यांची ॥ ५ ॥
आल म्होणु आल हक्लांतु पिकले वाल । बाळकृष्ण बाळाले गाल दुध्वाल ॥ ६ ॥
जोई बाळा जोई कोणे केल्लो वुल्लो । बाळाले हातांतुले गुल्लो निसरल्यो ॥ ७ ॥
कुरकुरे कात्रा गाई म्हैशी गेल्ल्यो रात्रा । आंबुणु हाडी रे माम्मा गाई म्हैशांक ॥ ८ ॥
गाई म्हैशांचो गोवाळु रात्रा झाडा एकळो । बलीभद्रु धाक्लो कृष्णदेवु ॥ ९ ॥
सांज ती जाल्ली कोटग्यां आईली गाई । दूध दी गो महामाई बाळकृष्णाक ॥ १० ॥
महामाई तू माई गंजी वर्णा दोळे । लक्ष दीव्नु पळे बाळकृष्ण बाळाक ॥ ११ ॥
नीद आईली दोळ्यांक भूक लागली पोटाक । हट आईली आमगेल्या बाळकृष्ण बाळाक ॥ १२ ॥
जोजो जोजो जोजो ५ ५ ५

चेडानें चिके होड जायनाफुडे म्होणचें पदं :

झिल झिल कर्तलो घोड्यारी बस्तलो । माम्मा घारा वत्तलो रुप्पे वाट्ट्यांतु जेव्तलो । गोड्डी माम्माम् खात्तलो ।
झिल झिल कर्तलो परत घारा येत्तलो । कोणु तो ५ ५ ५ आमगलो बाळकृष्णु ।

गिरिजा पंडित, चित्रापुर मठ, शिराली

PERSONALIA

Mohit Kallianpur works for Walt Disney, and is the Director, Look Development and Lighting, in their latest film "Tangled" based on Rapunzel, appreciated world-wide.



Son of Smt. Shyamala and late Shri Kallianpur Gurudas Rao of Secunderabad, Mohit graduated in Computer Science from BITS Pilani, and went to the US for his Masters. He lives in Burbank, California, with his wife Claire and two kids-Siddharth and Anya.

For Mohit, working for Walt Disney is a dream come true! From being a Disney Magic fan as a child to an insider there, it has been a fascinating experience for Mohit who loves every moment of his 'imagineering' work!



Dr. Shilpa Kumta Thakur has passed the postgraduate examination in Pediatrics held by the American Board of Pediatrics in October 2011. She had done her residency in Brooklyn Hospital in New York. She has now been appointed Assistant Professor, Emergency Medicine at Oklahoma University Hospital U.S.A. from December 2011 onwards.

Shibani Shantanu Balvally has passed the C.A. Final examination of Institute of Chartered Accountants of India (ICAI)

held in November, 2011. She has also passed the C.S. Professional (Final) examination of the Institute of Company Secretaries of India (ICSI) in June, 2011.



Here and There

Bangalore : Punyatithis of PP Krishnashram Swamiji and PP Keshavashram Swamiji were observed respectively on 18th and 19th December 2011 with Ashtavadhan seva at the Math followed by Prasad vitaran.

On 10th January 2012, the Vardhanti of Naga Pratishtha was celebrated with great devotion. Many devotees participated offering milk, tender coconut, flowers and naivedya for the abhisheka /puja at the Math. The puja concluded with Aarti and Tirth Prasad vitaran.

Reported by Asha Awasthi

Hubli : A Special General Body Meeting was convened and the following were elected as delegates to Mahasabha 2012 - Arun M Balwalli, Nagesh S. Mallapur, Gautam M. Haldipur, Gurudas M. Nadkarni, Anand S. Karnad and Ramdas B. Bhat. The delegates elected Arun M. Balwalli as member of Standing Committee.

General Body also elected Nagesh S. Mallapur as Hon. Treasurer of Hubli Local Sabha as the previous Treasurer has resigned.

Reported by G.R.Balwalli

Mumbai – Goregaon - Report from October to December 2011 - Chanting of 21 Avartanas of Ganpati Atharvashirsha was done by Sadhakas on Sankashti Chaturthi. Sannikarsha was conducted at Karla on 13th November. Yuvas from the Sabha also participated to perform Guru Poojan and in the regular chanting. Samaradhana of Shrimat Vamanashram Swamiji on the 19th of November was observed with Guru Poojan being performed by the Sadhakas. Samaradhanas of Shrimat Krishnashram Swamiji and Shrimat Keshavashram Swamiji on the 18th and 19th of December respectively were observed with Sadhakas performing Guru Poojan and singing bhajans respectively.

Reported by Pranav R Nagarkatti

Mumbai – Santacruz : The Punyatithis of HH Shrimat Krishnashram Swamiji on 18th December 2011, and of HH Shrimat Keshavashram Swamiji on 19th December were observed on the 19th from 9:30 pm onwards in the Shrimat Anandashram Hall, Saraswat Colony, Santacruz with bhajans, Deepa Namaskar, Ashtak, Mangalarati and Prasad.

Reported by Kavita Karnad

Vittal: It was the Hindu calendar month of 'Margashira' and time for devotees of Shrimath Anantheshwar Temple, Vittal to undertake the annual pilgrimage to the abode of the Lord for 'Shasti

Maharathotsava'. This year, the all important festival was held from 26th Nov. to 1st Dec. 2011. The august presence of our Beloved Sadguru, Param Pujya Shrimat Sadyojat Shankarashram Swamiji enhanced the sanctity of this Divine Festival.

The 6-Day festival commenced on Saturday, 26th Nov., with 'Mritika Harana' from Adi Sthala, Vokkettur. It was 'Dwajarojan' at noon the same day. 'Mahabhisheka', 'Mahapuja', 'Nityabali', 'Mangalarati' and 'Santarpana' at noon and 'Utsava' at night, were daily features. 'Mrigabete Utsava' (all night) was held on Tuesday, 29th Nov. and 'Maharathotsava' on Wednesday, 30th November at noon. It was time for 'Dharma Sabha' on 30th November evening and the assembled large congregation heard with rapt attention, Swamiji's 'Ashirvachan.' The festival concluded on Thursday, 1st. December 2011 with 'Avabhrathotsava', 'Dwaja-Avarohana' and 'Ankura Prasad Vitarana'.

Phase 2 of the Temple Renovation Project consisting of archaks' quarters and dormitory, has just commenced after 'Kiri Shasti' on 30th December 2011. We appeal to devotees to come forward with generous donations for early completion of the Project.

Free Eye –Protection Camp: Under the aegis of Shrimath Anantheshwar Temple, a Free Eye Camp was successfully conducted on 4th December 2011 by the Dakshina Kannada Blind Association, Mangalore. A team of three Eye Specialists from Mangalore examined 255 persons in a limited span of 3 and half hours. Free medicines were distributed to 46 persons, 166 persons were advised spectacles (given free of charge) and 43 persons were recommended for operations which will be carried out free of cost.

Reported by Satyanarayan Pandit

OUR INSTITUTIONS

Saraswat Mahila Samaj, Gamdevi, Mumbai: 17th Dec. 2011 – It was Children's day at the Samaj, a day to congratulate meritorious students and enjoy a varied fare of cultural programs – a forum for children to show their talents. The proud parents and eager children were welcomed by Suman Kodial. Neeta Yadery conducted the programme with her lively commentary. First it was time for the convocation and Vidyaxmi Kulkarni read out the names of the prize

winner as Suman Kodial gave away the prizes.

A houseful audience then enjoyed the entertaining and educative programs put up by the students commencing with a prayer by Pratham Kodial. This was followed by a presentation by Sahil D'souza. Rishi Balse demonstrated some Science experiments on Air. Students of the Balak Vrinda Education Society performed dances and a skit on environment. Amrita Sawant told us a beautiful story, Atmaj Koppikar recited poems that he himself has written and Aishwarya Talgeri played a song on the Casio.

The programme concluded with chocolates being distributed to all the participants. Everybody thoroughly enjoyed the tasty bhel and cold drinks sponsored by Sadhana Kamat in memory of Smt. Sundaribai and Shri Mangeshrao Ullal.

Forthcoming programmes:

Wednesday, February 22nd 2012 at 3.30 p.m. at Samaj Hall – Mothers' Day – 'Aangeli Aayee – a tribute to a Mother' by Chandrama Bijur accompanied by Maya Kulkarni. Smt. Girijabai Shirur will be felicitated. Refreshments sponsored by Shailla Hemmady in memory of Smt. Shrimati S. Hemmady and Smt. Sumitra G. Mankikar. Prasad sponsored by Chandrama Bijur.

Wednesday Feb 29th 2012 at 3.30 p.m. at Samaj Hall – "How to worry efficiently" – a talk by Shri Arvind Nadkarni. Snacks sponsored by Geeta Balse in memory of Smt. Sita Balse and Smt. Leela Kulkarny.

Tuesday Mar 6th 2012 at 3.30 p.m. at Samaj Hall – Women's Day – Felicitations to renowned professionals – Smt. Kumud R. Gokarn, Smt. Shalini Chainani and Smt. Ameeta Burde. Refreshments sponsored by Vidya Kodial in memory of Smt. Premlata and Shri Shankar Rao Kodial.

Reported by Smt. Smita Mavinkurve

Balak Vrinda Education Society: The newly elected Managing Committee for the year 2011-1012 led by Chairman Anand Nadkarni is as follows : Smita Mavinkurve (Vice-Chairperson), Nirmala Chikramane (Hon. Treasurer), Shivshankar Murdeshwar (Hon. Secretary), Kishor Basrur (Jt. Hon. Secretary), Geeta Balse (Sec. Publicity and Public Relations), V. S. Kapnadak, Dilip Sashital, Dr. Suresh Mathure, Dr. Suneela Mavinkurve, Deepak Mistry, Suryakant Nagwekar and Usha Kagal.

Our ex-chairman late Mr. Avinash Trasi who passed away after a brief illness in October 2011 was a dynamic visionary and a very committed leader. He introduced many new projects in our school viz. renovation of our school hall, introduction of an attractive School Brochure and many fund raising projects, especially fund collection from our Bhanap NRI alumni. We shall miss his presence and place on record our sincere gratitude and appreciation.

The last few months have seen a spate of activities like the Foundation Day, Teachers' Day, Annual Day, Sports Day etc. The Annual Day of the pre-primary section was celebrated with great fanfare. It was amazing to see the tiny tots presenting wonderful regional dances from all parts of India- Kashmir to Kanyakumri and from Kutch to Bengal in colourful folk costumes.

11th November 2011 was observed as "Education Day". A small function was held in the school to celebrate this day by reading out a message sent by the Prime Minister to all schools.

Students of the English High School also attended an Adventure Camp at Lonavla organized by the Rotary Club, Bombay Central. They were exposed to activities like Rifle shooting, River crossing and rappelling.

Prizes:

- English High School students won a prize for their project "Solar Power Boat"
- In the inter-school science exhibition organized by the 'D' ward our Marathi High School won the Consolation prize for the project on "Educational Aids"
- Class X students won the 1st prize in Inter School quiz competition.
- 1st prize in Inter School Carom competition organized by the MSSA
- 1st prize in Inter School free style Swimming competition organized by the YMCA
- In addition the students won prizes in many competitions organized by the 'D' ward and 'UDAAN' a local NGO.

The year ended on a cheerful note with parties and gifts before the students proceeded for their Christmas vacation. All in all it was a very hectic but rewarding year.

Reported by Geeta Balse

Ubhayakar Get-together - A report

A get-together of Ubhayakars was held on 4th and 5th of December 2012 at Shri Avadi Math, Mallapur. The main objective was to involve youngsters and other allied families namely Marballikars, Upponis, Chittars, Chandavarkars, Haldipurkars, Dharehwarkars etc whose gotra is Koundinya because originally they belonged to "Ubhaya" family. Efforts were made to trace them with the help of "Ubhayakar Family Tree" and many of them could be contacted and they responded well. Out of 22 members who attended (15 elders and 7 youngsters) there were 7 Ubhayakars, 6 Marballikars, 5 Upponikars, 3 Chandavarkars, and one Dharehwarkar. They participated with great enthusiasm.

In the book "The Records of Shri Chitrapur Math" by Dr. A. K. Shastri, on page 50 the author mentions that when Ramayya Nagarkatte granted land for constructing the Samadhi of HH Shrimat Shankarashram I and subsequently Shri Chitrapur Math, one of the signatories of the document was 'Ubhaya Kadle Lakshumayya'. Efforts are on to trace the descendents of this family because this branch of Kadle family whose gotra is Koundinya belongs to 'Ubhaya' family .

The programme started with the prayer and the following topics were discussed on two days –Saraswats and Nagar Sansthan, Shri Ramavallabhdas and Shri Avadi Mata Charitra, Founding Fathers of Avadi Math namely Shri Shanta Narayan U., Shri Subrao Gopal U and Shri Shankar Sheshgiri Chandavarkar. Family Tree of Ubhayakars, Sir Narayan Chandavarkar and Devrao Shivram Ubhayakar. Visits were made to know the history of Maha Ganapati Temple, Datta Mandir, Shri Guru Math and Hanuman Temple.

There was Vimarsha on Ashtami Mhanati of Shri Ramavallabhdas. Every one was given time to to express their opinion about the shibir. They expressed that it should be conducted once again so that more youngsters can get better knowledge about the temple tradition, administration and improve the attendance during the Utsav. Resource persons were Sarvashri-Narendra N.U, Subrao A.U., Arun S.U., Chaitanya S.U. Gurunath K.C., and Goutam R.U, Anil L.C. and Vishwanath Dharehshwar.

Reported by Arun Ubhayakar

Adi Shankaracharya Project by Prarthana Varga- A Report

Sunday 4th December 2011 was a red letter day for all Chitrapur Prarthana children, teachers, resource persons and families. For all those involved in the Adi Shankaracharya project for the past one and a half years, that morning in Mumbai, all roads led only to Talmakiwadi where Parama Pujya Sadyojat Shankarashram Swamiji had arrived just the previous evening for the Datta Jayanti Mahotsav.

Over the past several months, Prarthana teachers had been introducing stories relating to Adi Shankaracharya in Prarthana classes in our effort at Prachara of the Acharaya's life and works as had been directed by Pujya Swamiji. This December, at Talmakiwadi during Datta Jayanti, we hoped to place our consolidated effort at Pujya Swamiji's feet.

Sudhir Balwally mam conceptualised the Adi Shankaracharya project with Pujya Swamiji's blessings. For the project a stotra recitation CD, an art-craft exhibition, a play and a puppet show using shadows called 'Shadowgraphy' was planned. This was done not only to ensure maximum participation of all Prarthana Centres across India and USA but also simultaneously to enable the learning process. Documents were to be meticulously prepared to involve all the Prarthana Centres. Each centre was allocated specific assignments which were to be done at their venue and sent to Mumbai-

1. Stotra Recitation and understanding: Sujata Haldipur pachi was asked to choose stotras composed by Adi Shankaracharya. She and her team were to give a simplified gist or highlights to be studied by the various centres. Each centre was allotted a stotra (or part of it) and the children were to learn it for recitation and later record it.

Sudhir mam and Darshan Kulkarni visited most of the Mumbai centres, Pune, Shirali, Mangaluru to do the recordings personally. Due to logistical problems, the rest of the out-station Prarthana centres were asked to do the recording themselves using a good home recording system available. A compilation of all these recordings was made in the form of a CD to be played on the 4th December.

2. Art and Craft activity: Smita Nagarkatte pachi was asked to plan out an art and craft exhibition based on the life and works of Adi Shankaracharya. She and her team mainly comprising of Padmini Balsekar pachi and Geeta Koppikar pachi allocated a main painting to be done collectively by the Centre and optional individual art-craft work depending on the stotra allocated. She also e-mailed a set of pictures of various deities to all the centres for reference. The exhibition would showcase the creativity and talent of our children.

At 11 am on 4th December, Pujya Swamiji arrived for the inauguration of the art and craft exhibition aptly named "Kala-ankur" put up in the garden area of Talmakiwadi. Smita Nagarkatte pachi, her team and Grant Road volunteers had transformed the entire Talmakiwadi garden and play-area in just two nights, to the period of Adi Shankaracharya, complete with a kutir with a thatched roof and a river made of blue rangoli housing a traditional Kerala wooden canoe and oars. The 30 theme paintings sent by our Prarthana centres (from as far as USA and the four corners of India) were ornately framed and put up along the boundary of the garden. The 120 individual paintings put up on a huge Flex sheet behind the kutir had a grand variation right from vibrant oils and charcoal sketches done by 15 year olds to sweet pencil line drawings and colouring done by 5 year olds. As soon as Pujya Swamiji lit the inaugural lamp with the children chanting "deepo jyotir parabrahma..." with gusto, the exhibition was thrown open to all.

Pujya Swamiji visited each of the group exhibits (two of which were 3-D) and lovingly listened to the participants as they enthusiastically narrated incidents from Adi Shankaracharya's life. A seat was arranged especially for Pujya Swamiji near the kutir where one child who was dressed up as a typical Malabari, cracked open a tender coconut and offered it to Pujya Swamiji. Some children dressed up as shishya-s recreated a Gurukul and sat under a tree, writing stotra-s on palm leaves. Some children recited the 12th chapter from the Bhagwad Gita and some Adi Shankaracharya composed stotra-s. After viewing each of the paintings put up, Pujya Swamiji

sat down in the garden and spoke to the children present about how important it was to know about Lord Dakshinamurti and Adi Shankaracharya as it is from where our Guru Parampara originates. Pujya Swamiji sang the bhajan “ Vishwa moola se...” at the end of the interaction.

At 6.15pm an organized troupe of almost 90 children dressed up in their colourful costumes were all geared to give their best on stage after having done umpteen rehearsals which had started many weeks in advance. The Konkani play by Sudhir mam “Margabandhu Adi Shankara” beautifully dealt with how the works of the Acharya could be applied to our daily lives even in today’s Kaliyuga. The play was interspersed with classical dances on stotras choreographed by Bharatanatyam danseuse Alka Lajmi and contemporary dances on Konkani songs choreographed by Yuvati-s Riddhima Savkur and Srikala Nalkoor. Alka pachi had studied the meanings of the stotra-s and choreographed the dances beautifully in traditional Bharatanatyam style. The intricate and graceful mudra-s taught to the children by her could lucidly communicate the meaning of the stotra to those who could not understand Sanskrit easily. Riddhima Savkur and Shrikala Nalkoor (Yuvati-s) choreographed contemporary dances for the little ones on the Konkani songs with interesting formations and rhythmic flowing movements. The heavenly music composed by Darshan Kulkarni and the soul stirring lyrics by Sudhir mam were a winning combination and held everybody spellbound. The lighting design by Ramdas Gulvadi maam enlivened the production and gave it a touch of class.

Soon after the play, the much awaited stotra CD was first offered to Parama Pujya Sadyojat Shankarashram Swamiji. The CD of stotra-s in the voices of all the Prarthana children from Shirali to USA was then played. It was sheer pride and joy felt by one and all present that evening when a chorus of innocent voices recited stotras like Shiva manasa puja, Maha Ganesha panchakam, Dakshinamurti stotram, Guru Bhakti stotram, Sadhana panchakam, Nirvanashatkam, Manishapanchakam, Annapurna stotram, Ganga stotram, etc.

Volunteers from the Yuvadhara participated in the project in a big way. Annirudh Nagarkatte and Maithili Padukone managed the still photography

for the festival. Tanmay Shiroor took pictures of each and every exhibit, which we will preserve as documentation of the splendid effort. Darshan Kulkarni was the one point source for all the computer based processing (stotra-s, video editing, etc.) besides being the music director for the play. Parents too played an important role during the project. Many of them helped teachers to conduct the rehearsals, took responsibility in hiring costumes for the children, some sponsored major production costs, etc.

On 6th December evening, the Shadowgraphy puppet show based on the life of Adi Shankaracharya was conducted by Deepa Murdeshwar pachi (of Solapur), Chetana Praveen Kadle pachi and a team of enthusiastic volunteers. The school hall in wadi was packed to capacity and Pujya Swamiji flagged off the show with the bhajan “ Jaane kya jadu bhara hua” aptly as it was Geeta Jayanti. The show was well received and got a thunderous applause at the end.

A lot of research on the Acharya’s life and technical details regarding the format and equipment to be used for the Shadowgraphy puppet show had to be handled right from its very inception. Deepa pachi had co-ordinated the entire production and written the script in English. Chetana pachi had created the puppets, visualized the puppet movement and also created the backdrop for all the scenes. Sadhana Khambatkone pachi helped with the final assembling and finishing touches of the puppets. They were ably supported by Kartik Kadle, Nandini Hattangadi, Divya Rao, Sudhir Balwally mam (Konkani version of the script), Bipin Nadkarni mam (editing) and Darshan Kulkarni (sound recording). Anand Vinekar mam of Bengaluru had designed the entire puppet theatre in such a way that it could be fully dismantled, neatly packed into two boxes for the ladies to handle and travel with ease. Image animation team from Mysore handled the animation part of the show.

The adults involved in the show and the Prarthana children who had lent their voices for the various characters were given kit-kats by Pujya Swamiji. The shadowgraphy puppet show will be presented in different languages at various venues in the future.

For full report, more pictures and feedback of persons involved in the Adi Shankaracharya project please log on to the Prarthana link on the Math website www.chitrapurmath.net

Kiddies corner (Contd)



Deepa Murdeshwar and Chetana Kadle with the production team and voice-over child artists of the Shadowgraphy puppet show



Swamiji appreciating the exhibition



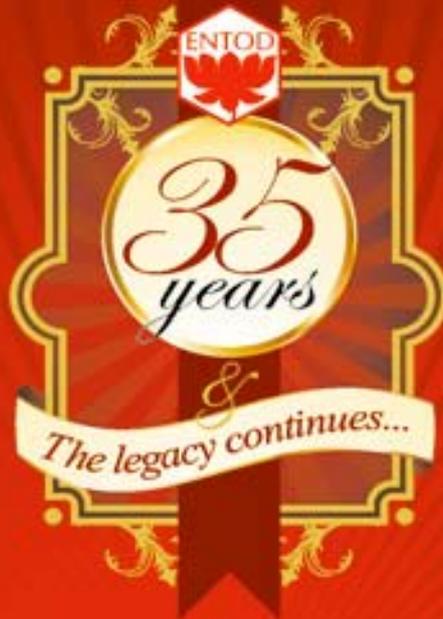
Various characters from the play relating how they have benefitted by following Adi Shankaracharya's philosophy



A scene based on 'Panchayatika'



Depiction of Shivamanasapooja Stotram in the play



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13th November 2011, on this auspicious day, Yuva-s from various sabha-s along with Prarthana kids performed Gurupoojan to express their love and devotion towards H.H. Swamiji. Yuvak Akshay Bangalorekar made this lovely collage with some of the photos available to us. We bring this to you on the occasion of Pujya Swamiji's Ordination Day which falls in this month on 12th February 2012.



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The KSA every year extends financial assistance to needy community members out of interest received from Investment of various Corpus Funds. We have dispatched cheques to following beneficiaries at their addresses in consultation with Coordination Committee of 6 aid giving institutions. Any person not receiving the cheque may enquire with KSA Office.

EDUCATIONAL AID	AMOUNT		
Ubhaykar Kedar Chetan, Virar	6,000	Kadle Mangesh Raghavendra, Shirali	6,000
Manel (Tallur) Geeta Ganesh, Mangalore	7,000	Heble Krishnabai Dattaraya, Shirali	5,000
Deshpande (Gulvady) Pranjali Prasad, Kandivli	4,000	Nileshwar Murlidhar Bhaskar, Shirali	5,000
Bellare Shraddha Prakash, Badlapur	6,000	Upponi Muktabai Devidas, Shirali	4,000
Kalbag Shivraj Mangesh, Pune	5,000	Bhat (Vaknalli) Hema Ananth, Shirali	5,000
Pandit Aditi Durgesh, Kalyan	20,000	Vaknalli Parvati Bhavanishankar, Shirali	5,000
Heble Sowmya Gurudat, Pune	20,000	Sorab Lalita Rajaram, Shirali	5,000
Kalbag Kalyani Mangesh, Pune	5,000	Kaushik Ramdas Ganesh, Pune	6,000
Bhat (Kaikini) Aditya Vasant, Virar (West)	4,000	Kaushik Archana Ramdas, Pune	3,000
Koushik Poonam Gurudas, Mumbai	20,000	Kaushik Mohinibai Sharangdhar, Mumbai	5,000
Kalbag Ravikiran Gurunath, Karjat	4,000	1,16,000	
Kalbag Deepti Gurunath, Karjat	6,000	MEDICAL RELIEF	AMOUNT
Kulkarni Devika Durgesh, Mumbai	20,000	Koppikar Sheela Anand, Bhayander (E)	20,000
Kulkarni Prathamesh Chaitanya, Nashik	20,000	Yedery Deepak Prakash, Mira Road (E)	4,000
Upponi Siddharth Vinay, Vasai	20,000	Nadkarni Anil Ramakant, Mumbai	5,000
Betrabet Siddhant Srinath, Mumbai	20,000	Nagarkatti Gurudas Raghavendra, Virar	4,000
Shirali Rutuja Atmaram, Dombivli	20,000	Mavinkurve Vasant Shivram, Andheri	7,000
Shirali Shayan Ramesh, Shirali	5,000	Chandavar Jayant Narayan, Virar	4,000
Kalbag Nitin Nagesh, Shirali	5,000	Chandavarkar Jyothi Jayant, Virar	4,000
2,17,000		Kalyanpur Vandana Ramdas, Mumbai	4,000
		Shirali Durgabai Laxminarayan, Shirali	6,000
		Savkur Ramdas Shanker, Mumbai	8000
		66,000	
DISTRESS RELIEF AID	AMOUNT	GRAND TOTAL	RS. 3,99,000
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Khambadkone (Rao) Sujata Hemchandra, Mumbai	4,000		
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Shirali Kamala Vithal, Virar West	6,000		
Yedery Ujwala Prakash, Mira Road (E)	4,000		
Singh (Balvalli) Shilpa Santosh, Dombivli (E)	4,000		
Chandavar Vimala Dattatraya, Vasai	5,000		
Kalbag Jagdish Murlidhar, Mumbai	5,000		
Vaknalli Vijaylaxmi Narayan, Virar (East)	5,000		
Chickermame Shashank Balkrishna, Bhayander (E)	2,000		
Kumtakar Vijaya Maruti, Virar (West)	5,000		
Kalbag Manisha Mangesh, Pune	4,000		
Kalbag Taramati Prabhakar, Shirali	6,000		
Kadle Vatsala Mangesh, Shirali	5,000		

EMERGENCY MEDICAL RELIEF FUND

We are giving Financial Aid up to Rs 15000/- per person for meeting urgent Medical Expenses out of Interest Received from investment of Emergency Medical Fund. The details of Financial Aid given under Fund in current Financial Year is as under:-

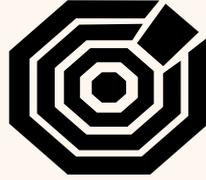
Interest Available for Disbursement for F.Y. 2011-12: Rs 3,05,000
Less: Amount disbursed till 16/01/2012 Rs 2,05,000 (Beneficiaries 14)

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Alliance invited for Chitrapur Saraswat boy, 31 yrs, 5'-7" MCA Software Engineer working with reputed MNC in Bangalore. Contact 09328216860. CL-4141

ENGAGEMENT

Ugrankar- Sagar: Ashwiji – Elder Son Of Girish And Smita Ugrankar With Shweta – Elder Daughter Of Deepak And Vidya Sagar On 25th December 2011 at Bengaluru. CL – 4162

MARRIAGE

KALBAG-MURDESHWAR: Sameer, son of Smt. Sheetal (nee Shobha Hattikudur) and Shri Ghanashyam Murlidhar Kalbag of Vile Parle, Mumbai with Prajakta, daughter of Smt. Sneha (nee Beena Hemmady) and Shri Gautam Shridhar Murdeshwar of Kothrud, Pune on 25th December, 2011 at Andheri, Mumbai.

ACKNOWLEDGEMENTS

Shweta (daughter of Mrs Shilpa and Mahesh B Kalawar) and Russell (son of Mrs Rosa and Late Alphanso Rodrigues) thank all their relatives and friends for their gracious presence and blessings on the occasion of their marriage on 17th December 2011 at Mumbai. Kindly treat this as a personal acknowledgement.

Shri Kishan Kallianpur and Smt. Pushpa thank all their relatives and friends for their gracious presence and blessings on the occasion of their marriage on 18th December 2011 at Bangalore. Kindly treat this as a personal acknowledgement. CL – 4163

Shri Udaykumar Umanath Karopady and Smt Aruna Udaykumar Karopady thank all relatives and friends for attending the wedding of their daughter Kirti with Kunal Arvind Mulay on 4th December 2011 and blessing the couple. Please treat this as personal acknowledgement.

Geeta and Sunil Mudbidri together with Vijaya and Ravindra U Rao (Mogral) thank all relatives and friends for attending and blessing the marriage of Shishir Mudbidri with Deepanjali Rao on 28th December 2011 at Bangalore."

Smt. Meera (Kanthi) and Muralidhar Kapnadak of Bangalore thank all relatives and friends for attending and blessing the marriage of Mahesh with Gauri of Mumbai on 19th December at Mumbai and Satyanarayan Pooja on 25th December at Bangalore.

Thank you all for your gracious presence and blessings on the occasion of wedding of Pranav P Baddukuli with Ambika D. Ugrankar on 27th November 2011 at Mumbai – Smt. Priya and Shri Prabhakar Baddukuli and Smt Lata and Shri Dinesh Ugrankar.

Smt. Jayashri and Shri Mohan Divgi of Pune together with Smt Meera and Shri Anil Kumtakar of Katni (M.P.) thank all relatives and friends for attending and blessings at the wedding of Tejashree and Prashant on 26th December 2011 at Pune.

Smt. Sudha and Shri Mangesh Mugve together with Smt Seema and Shri Venkatesh Mahale thank all relatives and friends for their gracious presence and blessings on the occasion of marriage of Kedar Mangesh Mugve with Aparna Venkatesh Mahale on 26th December 2011 at Amrut Tara Hall, Vile-Parle (East), Mumbai.

PUROHIT

Hattangadi Prashant Bhat, B-17, Deepanjali CHS, BAF-Hira Nagar, Marve Road, Malad (West), Mumbai - 400095. Mobile No. 9820920671/9892614433. Those interested may contact tel : 24372548.

PHOTOGRAPHY

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DOMESTIC TIDINGS

BIRTHS

We welcome the following new arrivals:

- Oct 14 : A daughter (Richa) to Meeta (nee Murdeshwar) and Tushar Kishor Koppikar at Auckland, New Zealand.
Dec 31 : A son (Shaunak) to Dhanashri and Siddharth Bhalachandra Talageri at Vileparle-East, Mumbai.
Jan 4 : A son (Samrudha) to Amitha Heranjali Datta and Saptarshi Datta at Bangalore.
Jan 6 : A son to Amrita and Sharath Yellore at Bangalore.

MARRIAGES

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

- 2011
- Nov 21 : Manasi Chandrakant Kulkarni with Kedar Kishor Koppikar at Pune.
- Nov 27 : Ambika Dinesh Ugrankar with Pranav Prabhakar Baddukuli at Mumbai.
- Nov 27 : Kirti Ratnakara Gulvadi with Saurabh Harshadbhai Ramjibhai Rajput at Ahmedabad
- Dec 17 : Shweta Mahesh Kalawar with Russell Rodrigues at Mumbai.
- Dec 19 : Varsha Vinod Karnad with Vivek Ajitkumar Mam at Mulund, Mumbai.
- Dec 25 : Prajakta Gautam Murdeshwar with Sameer Ghanashyam Kalbag at Mumbai.
- Dec 26 : Pooja Umesh Kamat with Yatin Shantamurti Mavinkurve at Mumbai.

OBITUARIES

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

- 2011
- Nov 20 : Savanal Uma Bhavanishanker (83) at Pune.
- Nov 26 : Nadkarni Mohan (Bab) Shripad (90) at Matunga, Mumbai.
- Dec 7 : Nalini. S. Adur (89) at Bangalore.
- Dec 20 : Sunanda (Ratni) Prabhakar Sthalekar (86) at Vile Parle (East), Mumbai.
- Dec 25 : Shubha Chaitanya Nadkarni (Ex- Pune) (56) at Mumbai.
- Dec 26 : Smt B Chandrashekhar Bhat at Bangalore.
- Dec. 31 : Dr. Hattikudur Srikant (89) at Bangalore.

2012

- Jan 2 : Sidhanand Harihar Harite (82) at Margao, Goa.
- Jan 2 : Garate Ganesh Rao (91).
- Jan 4 : Devdas (Cheddu) S. Kallianpur (80) at Mumbai.
- Jan 6 : Prema Suresh Karnad (73) at Mumbai.
- Jan 9 : Hemmady Radhakrishna Rao (83) (ex. Karnataka CHS, Matunga) at Mumbai.
- Jan 10 : Susheelabai Datthatreya Gulvadi (88) at Bangalore.
- Jan 12 : Vinekar Shivanand Anand (87) at Vile Parle, Mumbai.
- Jan 12 : Bijur Jayawant (92) at Mumbai.
- Jan 13 : Hemmady Jayant Dattatraya (58) at Mira Road (E), Mumbai.
- Jan 16 : Ashok Heramb Kulkarni (81) at Mumbai.



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Mumbai - 400 007.

ACKNOWLEDGEMENT

Smt. Rekha and Raja Pandit of
Talmakiwadi

Thank all relatives and friends for blessings on the occasion of the marriage of their son Amol with Rupa (daughter of Smt Malan and Shri Manohar Hattangadi of USA) on 27th November 2011 at Silvassa and followed by Reception at NSCI, Worli on 29th November 2011.

We have missed inviting quite a few of our friends and relatives for marriage. The mistake was inadvertent and we sincerely apologize to each one of them. The couple require your blessings.