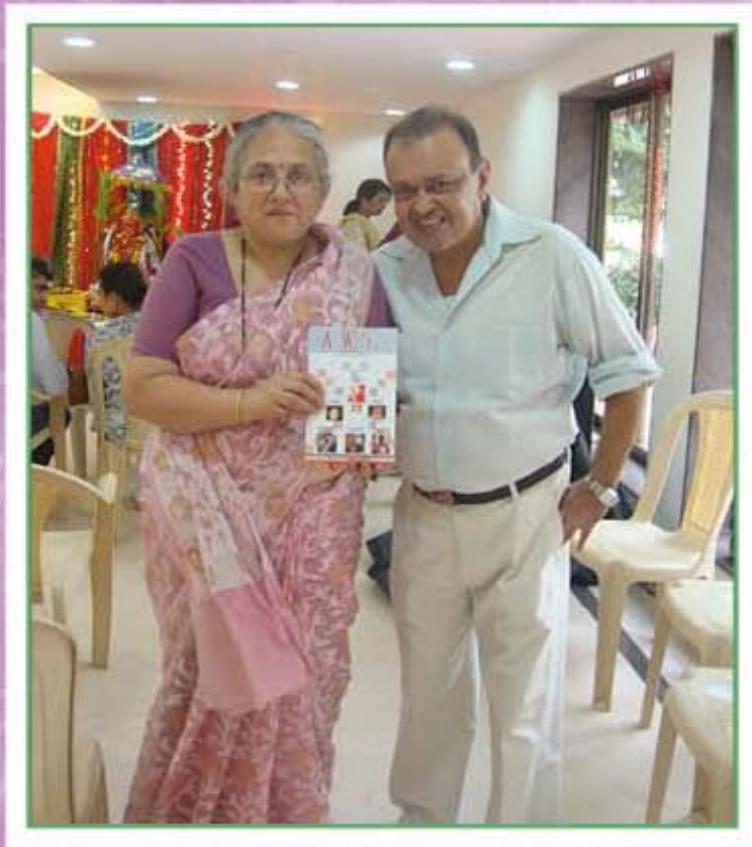




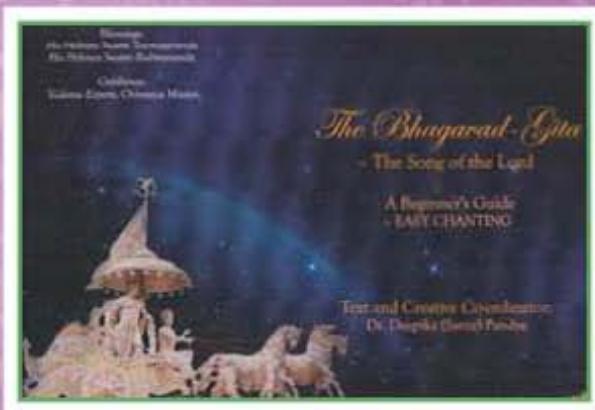
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Vol. 93, No. 11, December 2012

Kanara Saraswat

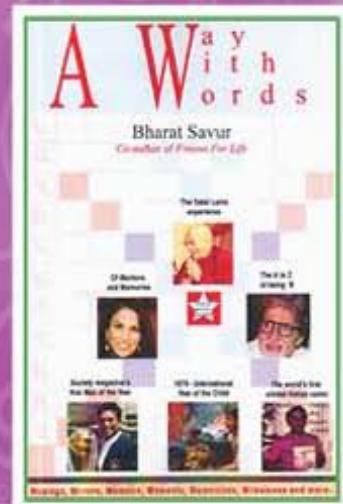
A MONTHLY MAGAZINE OF KANARA SARASWAT ASSOCIATION



The Savur siblings - Dr. Deepika Pandya and Bharat Savur offering 'Eternal verse' and 'evocative words'



The Bhagvad Gita - A Beginner's Guide
- authored by Dr. Deepika Pandya



A Way with Words -
written by Bharat Savur



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Kanara Saraswat

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The Board of Directors of The Shamrao Vithal Co-op. Bank Ltd., respectfully accepted the decision of Shri Nalkur Sripad Rao to resign from the Board of Directors with effect from September 20, 2012 being the day of his 93rd Birthday.

44 uninterrupted years is a long time to be associated with an organization rendering selfless service, direction and guidance for the organization's betterment and success.

Each and every SVCian salutes Shri Nalkur Sripad Rao and acknowledges with deep gratitude and reverence his contribution in the exponential growth and success of the Bank.

May the Lord bless him with good health and a long, happy, peaceful retired life.

The Shamrao Vithal Co-op. Bank Ltd.



SHRI CHITRAPUR MATH

MUMBAI (GRANT ROAD) LOCAL SABHA UNDER THE JOINT AUSPICES OF ALL CHITRAPUR SARASWAT YOUTHS TRUST, KANARA SARASWAT ASSOCIATION AND TALMAKIWADI CO-OP. HSG. SOC. LTD.,
DATTA JAYANTI UTSAV - 22 to 29 DECEMBER 2012

INVITATION

Shree Datta Jayanti Utsava commenced in the year 1986 with the prerana and blessings from our most revered Guru His Holiness Shrimat Parijnanashram Swamiji III. The aim of Swami Parijnanashram to start this Utsav was to encourage youth to develop devotion towards God and develop a feeling of belonging with a commitment to connect to the Math and Holy Guru Parampara and keep tradition alive. Since then Shree Datta Jayanti Utsav has been celebrated every year.

We have immense pleasure in informing you that Parama Pujya Shrimat Sadyojat Shankarashram Swamiji has graciously consented to visit Talmakiwadi from 22 to 29 December 2012 to grace the Annual Datta Jayanti celebrations. We invite you to participate in the Celebration, with your physical presence and utilize the opportunity to perform Guruseva and receive blessings of Lord Bhavanishankar, Lord Dattatreya and our Holy Guruparampara by booking regular/ special sevas.

Register for Special Sevas:

Mahaposhak Seva	Rs.20,000/-	Anna Daan Seva	Rs.5,000/-
Poshak Seva	Rs.15,000/-	Flower Seva	Rs.3,000/-
Yajaman Seva	Rs.10,000/-		

Cheques payable in Mumbai may be drawn in favour of Shri Chitrapur Math – Mumbai Grant Road Local Sabha – Datta Jayanti Utsav

Yours sincerely
Praveen Kadle
Convenor

DATE	DAY	PROGRAMME HIGHLIGHTS	TIME
22 Dec	Saturday	Arrival of Pujya Swamiji to Talmakiwadi	6.30 pm
23 Dec	Sunday	Geeta Jayanti Day - Geeta Havan Bhagwad Geeta Recitation Prize Distribution and Sanskrit Pramanapatra Vitaran Poojan by Parama Pujya Swamiji	9.00 am 5.00 pm 7.00 pm
24 Dec	Monday	Swadhyaya by Parama Pujya Swamiji Poojan by Parama Pujya Swamiji	7.00 am 7.00 pm
25 Dec	Tuesday	Swadhyaya by Parama Pujya Swamiji All Mumbai Sabha Prarthana Varga Cultural Programme	7.00 am 6.00 pm
26 Dec	Wednesday	Satya Narayan Pooja - at Shrimat Anandashram Hall	4.00 pm
27 Dec	Thursday	Datta Jayanti Day - Shree Dattayag Havan, Satya Datta Vrata, Avdumber Abhishek by ladies at Avdumber Katta Palki Utsav	8.00 am onwards 7.00 pm
28 Dec	Friday	Dharma Sabha	6.00 pm

Detailed programme will be available on Math website. Programme subject to change.

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From the President's Desk....

For many of us, life is to be taken seriously with complete focus on achievements, be it wealth, position, power, fame or recognition. Most of us are running in a rat race at impossible speed and the funniest part is neither does the race end nor is there an option of applying the brakes. Coz to stop is to perish.....or so we think. When then, do we relax and enjoy our life at our own pace? Even relaxation, in today's fast paced world, has lost its real meaning. For most of us relaxation means zoning out in front of the TV at the end of a stressful day.

Many of us do not realize that relaxation response is not lying on the couch or sleeping but a mentally active process that leaves the body relaxed, calm, and focused. The right relaxation technique is the one that resonates with you, fits your lifestyle, and is able to focus your mind and interrupt your everyday thoughts in order to elicit the relaxation response.

If you crave solitude, solo relaxation techniques such as meditation, listening to your favourite music, reading your favourite book, doing gardening or simply going out on a long drive or long walk will give you the space to quiet your mind and recharge your batteries. If you crave social interaction, a cup of coffee or a glass of chilled beer with your friends, discussing childhood memories with your parents, playing with your children or grandchildren, or simply getting involved in literary discussions with like minded people will give you the stimulation and support you're looking for.

If a man insisted always on being serious, and never allowed himself a bit of fun and relaxation, he would go mad or become unstable without knowing it. A cheerful frame of mind, reinforced by relaxation...is the medicine that puts all ghosts of fear on the run.

After all, the time to relax is when you don't have time for it. Take rest; it is said that a field that has rested gives a bountiful crop. What's the use of worrying? It never is worthwhile. Nothing is permanent in life...not even worries.

To quote a thought, I recently read, 'Besides the noble art of getting things done, there is a nobler art of leaving things undone. The wisdom of life consists in the elimination of non-essentials'.

So, grab every opportunity you get to sit back, chill and relax and have fun. And in case you don't get the opportunity, create one! Make time and give yourself space to enjoy a light moment! In short.....chillax!!!!

Suresh S. Hemmady

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Four Generations



Great grandmother Mrs Revati Gulvady holding baby Ishaan, on her left grandmother Mrs Shobha Puthli and on her right mother Mrs Dipti Sanadi.

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Four Generations



(L-R): Sameer Upponi with baby Neev, Sumathi Hosangadi (Great Grandmother), Anuja Upponi with baby Nia and Satish Upponi (Grand Father)

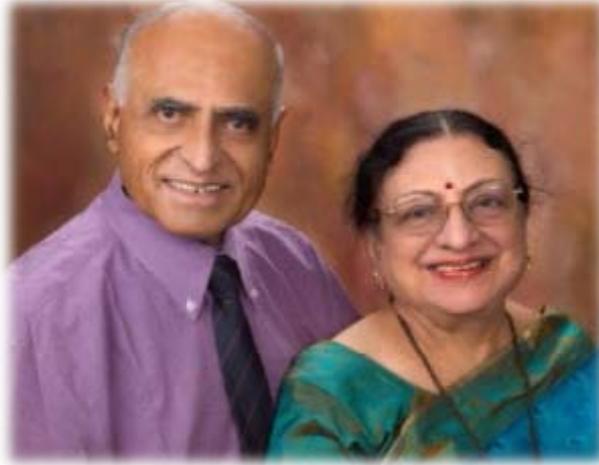
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GOLDEN WEDDING ANNIVERSARY

**UMESH AND PREMILA (NEE BAINDUR OF MANGALORE) KOUNDINYA BROUGHT
TOGETHER BY UNSEEN HEAVENLY HANDS 50 YEARS AGO, NOW SEEK THE GRACE OF
THEIR ANCIENT SPIRITUAL MASTER SRI ADBANGNATHJI MAHARAJ ON THE OCCASION OF
THEIR GOLDEN WEDDING ANNIVERSARY
December 10th 1962**



DECEMBER 10TH 2012



**WITH BEST WISHES AND A PRAYER THAT GOLD MAY TURN TO PLATINUM FROM:
SRIKRISHNA, MALAVIKA, SRIDARSHAN, DIPALI
AMIT AND PRIYA KOUNDINYA AND SHRUTI KOUNDINYA**

**WITH BLESSINGS OF KULADEVATA (SRI MANGESH & SRI MAHALAKSHMI) AND OF CHITRAPUR
GURUPARAMPARA AND BEST WISHES OF KOUNDINYA, BAINDUR, TRIKANNAD & PANDIT FAMILIES
AND ALL FRIENDS AND RELATIVES**

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Congratulations to

Manohar Sunder Dhareshwar & Kantimathi Manohar Dhareshwar

(Nee Vimala Laxman Kulkarni Alias Rai- Akka)

on

Your Golden Wedding Anniversary

1962

24th December

2012



May **GOD** bless your golden years together and honor your love for each other and for **HIM**.
May you continue to feel **HIS** loving divine presence with you every day, **EVERY MOMENT**.

MAY GOLD TURN TO DIAMOND, PLATINUM AND BEYOND



Congratulations to

MANOHAR SUNDER DHARESHWAR

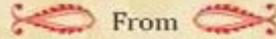
on completing the rare

'Sahasra-Poorna-Chandra-Darshan' - 81+ Years on 15.12.2012

We Pray to Lord **Bhavanishankar**, our **Kuladevata Mangesh-Mahalakshmi**,
Our Holy Guru Parampara and **Our Lord Bhagawan Sri Sathya Sai Baba**

To Bless and Grant You Both

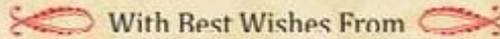
Many more years of Health, Happiness, Contentment and Togetherness.



From

Children : **Arun & Tanuja, Sumathi, Aparna & Hemant Pandit**

Grand Children : **Dhruv, Ritika, Sanat**



With Best Wishes From

Dhareshwars, Kulkarnis, Karnads, Pandits, Divgis, Kasargods, Mudbidris,
Vanmalis, Bailoors, Hattangadis, Gangollis, Hosangdys,
Numerous Friends, Relatives and Well-Wishers

GOLDEN WEDDING ANNIVERSARY

**Smt. Shaila (nee Mukta Koppikar) and
Shri. Mangesh Narekuli**

Completes 50 years of married life on 15/12/2012



**Mangesh and Shaila Narekuli
(nee Mukta Koppikar)
Date of Marriage: 15-12-1962**



**Mangesh and Shaila Narekuli
Picture taken on 27-10-2012**

Hearty congratulations from:

Sons and Daughter-in-laws:

Harish and Anantika, Late Harshad, Prashant and Pallavi

Grand children:

Alisha, Devisha, Ashwath, Vayona

Narekulis, Divgis, Hebles, Sthalekars, Nadkarnis, Nagarkattes

Koppikars, Gangollis

Kalavars, Hattangadis

Relatives and Friends.

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THE KANARA SARASWAT ASSOCIATION

13/1-2, Association Building, Talmakiwadi, Near Talmaki Chowk,

J.D. Marg, Mumbai – 400007

Tel No – 23802263 / 23805655

KALA VIBHAG

EXHIBITION OF PAINTINGS – 2013

In 2011, KSA announced that an exhibition of paintings would be held and had invited artists to participate. There was a good response, but due to circumstances beyond our control the exhibition had to be postponed.

The KSA is now proposing to hold the exhibition on 26th and 27th Jan 2013, both these days being public holidays.

There will be 2 categories of Artists 1) professional and 2) non-professional.

The category will be decided by the sub-committee based on the details mentioned in the Entry Form.

Artistes who would like to participate are requested to provide the data in the format printed on the adjacent page.

- The medium of Paintings may be of 1) Oil paintings, 2) Water colours 3) Acrylic Paintings 4) Charcoal drawing, in any category viz, portrait, landscape etc. The price should be mentioned (if for sale)
- The size should not be more than 4 ft X 4 ft.
- A maximum 4 exhibits per Artiste will be displayed.
- The non-professional artists will be further classified under the age groups
1) Upto 8 years 2) 8yrs to 16 yrs 3) 16 yrs to 25 yrs 4) above 25 yrs.

KSA would like to encourage the artists and prizes will be awarded to non-professionals.

The paintings of Professional artists will be exhibited in Shrimat Anandashram Hall and in Shrimat Parijnanashram Sabhagriha, exhibits of non professionals will be exhibited in Smt. Indirabai Kallianpurkar Hall of Balak Vrinda Education Society. All the Halls are Air Conditioned.

The artists are requested to make their own arrangements to bring and take back their exhibits.

Artists are requested to intimate their willingness to participate before 31st of December 2012.

Gurunath Gokarn

Hon. Secretary, Kala Vibhag

KANARA SARASWAT ASSOCIATION - KALA VIBHAG

13/1-2, Association Building, Talmakiwadi, Near Talmaki Chowk,
J.D. Marg, Mumbai – 400 007

Tel No : 23802263 / 23805655 , Telefax - 02223805655

Email id – admin@kanarasaraswat.in

Application Form for Participation in Painting Exhibition (Kala Vibhag)

1. Full Name of the Artist : _____
2. Address : _____

3. Contact Details : Tel.No. (Residence) _____
: Mobile No. _____
: Email Address _____
4. Date of Birth : _____
5. Major Exhibitions in India/Abroad held by me or any organization.

Sr.No.	Name of the Art Gallery	Solo/Group	City/State	Year

- 6 The details of the paintings to be exhibited in KSA's Painting Exhibition :

Sr.No.	Title of the painting	Medium	Size in Inches	Price Rs (if for Sale)

Please read rules and regulations printed on the adjacent page.

SIGNATURE

Letters to the Editor

Dear Editor, I have just received the Kanara Saraswat Magazine. I was really thrilled and excited after reading it. I thank K.S.A. profusely for inviting me for this felicitation ceremony during the Maanvandana of Sangeet Sammelan which took place on 18th August 2012. It was a great feast for me and I enjoyed it.

It was a great success because of hardworking, selfless and sincere workers and organisers like Shri Gurunath Gokarn, Shri Prakash Burde and of course Smt Geeta Yennemadi .

It was a great pleasure to sit in that Hall for hours and hours listening to all the great artists of today.

I am immensely encouraged by you all and so shall pursue music till the end of my life. I thank my parents and my Gurus like Panchakshari Buwa, Hirabai Badodekar who encouraged me throughout to pursue Hindustani Classical Music. I mean to continue it till the end of my life.

Seeta Madhukar Heble (Mulky), Pune

Dear Editor, It was such a relief to read the 'letter to the Editor' from Shri Rajaram Ugrankar.

When my friend from Pune mentioned the error in my article, 'For Readers to Digest', I discovered with horror that I had written 'A J Cronin' instead of 'Sir Arthur Conon Doyle'. I meant to write a letter immediately. But it was too late in the month to catch the November issue.

Owning up a mistake (and rectifying it) is vital for a teacher or a writer, Any statement written on a blackboard or printed in a journal is accepted as fact by students/readers. The misinformation, can thus spread and multiply. Do forgive me for not rechecking the article in my haste to mail it. Thank you!

Savitri Babulkar, Mumbai

Good opportunity to remember your dear ones

Please sponsor a page in the Kanara Saraswat by paying only Rs. 500/-. The occasion may be birth, or marriage or remembering the departed ones. It will be inscribed in your name as a foot note. Please send your cheque in favour of Kanara Saraswat Association with the matter. Please restrict to one line only.



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Address: Flat No.5 Siddhi Bldg Bhaktiyog Society,
Paud Road, Pune 411038

RUBY WEDDING ANNIVERSARY – 26th November 2012

Hearty Congratulations

SHRI. BABURAO R. TRIKANNAD and
SMT. KANTI BABURAO TRIKANNAD
(nee BALNAD)



We pray to the Almighty and our Guruparampara to
bless you with a long, healthy and peaceful life.

May the Ruby turn to Gold.

With love from : Shyam Prasad and Sandhya
Trikanad (nee Kumtakar), Neeraj and Nidhi Amemba
(nee Trikanad), Poornanand and Pavithra Trikanad
(nee Savnal) and Grandchildren – Shreya Trikanad,
Nithya Amemba, Shreemay Trikanad and
Relatives and Friends.

(Sponsored)

"ANUGRAHOTSAVA"

**Visit of P. P. Sadyojat Shankarashram Swamiji to Goregaon Sabha from 7th December to 12th December 2012 - Programme Schedule
Guruseva Society, Pandurangwadi Road no. 6, Goregaon (East), Mumbai**

7 th Evening From 5.30 pm onwards	Time	8 th Saturday YUVA DIVAS	9 th Sunday PRARTHANA DIVAS	10 th Vana Bhojan	11 th	12 th 8.00am onwards
Bhavanishankar Suprabhatam						
Arrival of H. H. / Swagat Samarambha	6.00am	Conducted Yoga Section		Conducted Yoga Section		
Receiving H.H. at start of 6 th Road, Poorna Kumbha Swagat accompanied by Lezhim by Yuvas and others.	6.30 to 7.15 am	Gayatri Anushthan		Gayatri Anushthan		
	7.30 to 8am	Break Fast		Break Fast		
	7.45 onwards	Swadhyay by H. H		9.00 to 11.30 Havan with Lalita Sahasra Namavali		
	8.15 to 9.15 am	Guru Pujan by Prarthana Varga / Yuvas		Sadhana Panchakam (Except Poojan)		
Pada Prakshalana	9.45 to 11.00 am	Sadhana Panchakam (Except Poojan)		Bhajan Seva		
Dharma Sabha Swagat Geet	9.30 to 11.00	11 to 12 pm Discourse by Dharmapracharak Shri V. Rajgopal Bhat		Morning Puja, Paduka Pujan, Teerth Vitaran, Shree Bhiksha		
Shri Paduka Poojan by PLS	11.00 am onwards	Morning Puja, Paduka Pujan, Teerth Vitaran, Shree Bhiksha		Prasad Bhojan		
Samudaaayik Dhoor Bhet	12.00 noon onwards	Prasad Bhojan		5.30 to 6.30 pm Skit in Sanskrit		
Welcome Speech PLS	1.30 pm	Dance Drama "Dashavatara" by Yuvas		7.00pm Dharma Sabha Math Prayers, Shri Paduka Poojan by PLS, Phala Samarpan with Paad Kanika, Vaidik Sambhavana, Kshamayachana by PLS,		
Upadesh By H. H. Deep Namaskar	5.30 to 6.30 pm	Presentation on Activities in Goregaon Sabha by MC member Shri Satish Nadkarni		Ashirvachan Concluding Prayers Mantrakshata		
Dindi, a 8 minute presentation by Children	6.30 to 6.45 pm	Documentary on Smt. Umabai Arur by Yuvadhara		8.00pm Deep Namaskar		
A half hour shadowgraphy play on Revered Adi Shankaracharya	6.45 to 7.10	7.30pm Deep Namaskar		9.00pm Prasad Bhojan		
Prasad Bhojan	7.30pm	7.45pm Deep Namaskar		9.00pm Prasad Bhojan		
	7.45 pm	7.45 pm Pujana by PP Swamiji		9.00pm Prasad Bhojan		
	9.00pm	9.00pm Prasad Bhojan		9.45 Prasad Bhojan		
V A N A B H O J A N						
6.30 am						

The Bhagwad Gita made easy - CD Rom and Book

The Bhagwad Gita made easy - CD Rom and Book has been written and produced by Dr. Deepika Savur-Pandya. In this interview with Gopinath Mavinkurve, Dr. Savur-Pandya explains what motivated her to write and produce such a book & CD Rom and the people who have influenced and helped her in this mission.

The Bhagwad Gita is undoubtedly the most revered of the ancient Sanskrit scriptures in the Hindu religion. It has been accorded this supreme position because it contains timeless wisdom as told and elaborately explained by God to Man - Lord Krishna to Arjuna. Mahatma Gandhi referred to it as his "spiritual dictionary". The central part of the epic Mahabharata, the Gita serves as the guide in dealing with the battles within our minds. We often turn to the gist of the messages in the Gita, when our daily struggles require us to choose between several alternate courses of action. Without this handy aid, we would opt for inaction instead! The sacred texts have withstood the test of time when generation after generation turn to the pearls of wisdom contained in it that have been referred to by scholars all over the world.

Across the globe, spiritual thinkers and modern day philosophers continue to believe that the ultimate truths about life have been explained in the Bhagwad Gita like no other work till date. It is believed that the battle really is all about the effort of man over his own 100 vices (Kauravas) for the 5 virtues (Pandavas) to emerge winners in life. One learns that the "Arjuna syndrome" affects us all as we find ourselves sulking when confronted with enemies - within us or amongst us - that we need to fight and conquer! Needless to say, we all need to absorb the timeless wisdom to cope with the challenges in life!

But the advent of the electronic media and the internet tend to sway the tech-savvy generations in different directions. There is the possibility of an increasing disconnect between the youngsters and the teachings of the Gita! In order to prevent this drift, Dr. Deepika Pandya (nee Savur), a medical practitioner

and an avid Gita-enthusiast took up a project to produce an interactive CD Rom "Easy Chanting and Easy Reading", with a book on "Easy Chanting" to read and reflect upon. This is to help the future generations to recite the shlokas, and simultaneously understand their meaning in a simplified manner!

Dr Deepika Savur Pandya is the daughter of Savur Narsinghmaam and Ahilyapacchi, both true yogis who introduced her to the Gita whilst very young. In 1965, Ahilyapacchi suffered from a stroke and Narsinghmaam faced a severe financial setback. At such times, the essence of all these learnings held in good stead, as the family sported smiling faces as Deepika completed her medical education and set up a successful medical practice in Santacruz Mumbai. Dr. Deepika believes in righteousness and reaching out to the under-privileged sections of society.

In this project undertaken by Dr. Deepika Savur Pandya, several team members from various fields put in great amount of efforts. In order to understand the effort that went into the project, Gopinath Mavinkurve posed her some questions. The responses are as below:

Q 1: From the "Afterword" one learns that you were initiated into the Bhagwad Gita by your father when you were only 17. Please provide some details about how passionate your father was about Bhagwad Gita. What kind of writings did your father leave behind that motivated you to take up this project?

My father was a many lettered man, but a man of few words. In my childhood, he was very regular about performance of pujas and rituals. Later, he took up reading, studying, chanting from, and writing his notes on various scriptures, mostly the Upanishads and the Gita. At 17, I was actually struggling with German, while my friends who knew Sanskrit were sailing through! Knowing Sanskrit would have certainly helped me, but later in life, it was my German that helped me learn Sanskrit - there was so much similarity between the two!

As I grew up, I read and made my own notes on the

Gita, from various available translations and authorities. In 2006, my brother, Bharat Savur, came across Daddy's fountain-pen notes, of the 70's which were almost crumbling, for having lain on the loft for such a long time. Knowing my interest in the subject, he brought this hidden treasure to my notice - it took me 2 years to organise these pages. They form a major part of our current text.

Q 2: Your command over the English language is apparent. What level of proficiency did you possess in Sanskrit language? Did you seek to improve your understanding of Sanskrit through this exercise and if so, how successful have you been?

I was keen to learn Sanskrit, and began a self-study. I read from various available books, provided by family and friends. Several attempts, going over 20 years, taught me one thing: Sanskrit was an endlessly deep ocean. Grappling with its intricacies, I was barely able to keep myself afloat. Even a 2 years' course at the Arya Samaj (with exams et al) took me just a few steps ahead - or so it seemed. It was then that I decided to attend Gita Chanting classes. These helped tremendously - I realised the importance of simultaneous listening, reading, reciting and writing (which my grandfather had put me through in childhood). This was the key which opened up the doors ahead.

Soon, I decided to take up a methodical study of the Gita, aiming at simplifying it for myself to understand it better. Shalan Savur (nee Trikanad), my sister-in-law, showed keen interest and we decided to do it together. This was in 2009.

Q3: You have accredited several persons who have participated in this project due to their knowledge of Sanskrit and the Vedas. Could you please elaborate on the nature of support the Vedanta experts from Chinmaya Mission, and others provided while working on the Beginner's Guide?

Before embarking upon the project, I sought blessings from our Swamiji Sadyojat Shankarashram in Talmakiwadi, on December 4, 2009.

In January 2010, I carried a demo to Bangalore, to seek the blessings of Swami Brahmananda-ji, of the

Chinmaya Mission, whose rendition we have used. His response was very encouraging. He was the first to give me His instant approval and support for this project. He also gave a practical demonstration and explanation of how best to simplify and display the Text to help Easy Chanting.

Swami Swatmananda-ji is considered one of the most dynamic Teachers of Chinmaya Mission today. He gave excellent suggestions for enhancement of the presentation, insisting upon the inclusion of Basic information for the Beginner. Dr. Manu Kothari (Prof of Anatomy - Seth G S Medical College), a versatile speaker and well-known published author has written the Introduction in the Book.

Dr. Narain Bhatia, who heads the Chinmaya Mission, is a Teacher of Vedanta. He suggested people who would proofread the Sanskrit. He set me several tests on my knowledge of Vedanta, my skills of translation, and ability to remove ambiguity, by identifying the most difficult verses to work upon. When he saw my method of working, and was convinced about my ability to give him the required outputs, he agreed to guide me. -

I was simultaneously recommended to work with Smt Pratibha Jobanputra, an expert on Vedanta. She has extensive experience in literary fields and proofreading of the Chinmaya mission texts, and was instrumental in allowing us to beautify the text in all ways possible. She went through the text, to ensure that there were no errors of commission or omission. The entire process of finalisation of text went on for over a year (through 2011).

Interacting with Brahmacharini Vibhooti Chaitanya was a uniquely beautiful experience. The Overviews emerged thanks to her ideas and helpful contributions, to give the beginner a good start for every chapter.

Shrimati Pushpa Adhyaru (shishya of Swami Brahmananda-ji) was my link to the Chinmaya mission and all the Swami-jis I needed to interact with. She was very enthusiastic from the start, and instantly introduced me to and connected me with the right people at the right time.

At times my fading knowledge of English grammar,

of simplifying words, found me looking for synonyms, coining of new words would prompt me to believe that, perhaps I could do with some more help! Shalan and Bharat Savur – my sister-in-law and brother – who have been into journalism for several decades, were useful in editing and simplifying the text, as their skills in the written language, synonyms, punctuation and grammar – which I lacked.

Sheela Nair has an in-depth knowledge of Sanskrit, being well-versed in the study of various scriptures. She is an educationist and teacher of Carnatic music. She helped me temper down the heavy words which faced me, when I was reading all the available literature and translations, as also find suitable alternatives.

Poonam Sethi is the Vedanta expert who taught me chanting of the Gita and the Durga Saptashati, her enthusiasm pushed me to take the plunge.

Navaz Hilloowala, who has extensive experience training children and adults in spoken English, urged me to simplify in as many ways possible. She helped me in giving titles to the groups of verses in every chapter, and suggested we have an overview for each chapter.

Dr Mitra Mukherjee Parikh, head of the Dept of English in the SNTD University, is a linguist. She worked on beautifying the Overviews, which I consider one of the most difficult parts of the project. We were particular that we adhered to British English in our choice of words, spellings and syntax. We wanted to avoid archaic words, yet the language had to sound ancient (hence note the use of Thou etc.) and have an appeal for the newcomer.

I am blessed that I had the support from my husband Dr. Pankaj Pandya and the entire Pandya family and also the 'help from above' all along. At times, during my struggle with the text, suddenly a word I was seeking for days, would just look out at me, from a newspaper headline or a hoarding. I was happy meeting and working with all these people, picking up what I thought was best. They left me to make the final choice. Sometimes, working late in the night, I trained myself to invoke their faculties and think the way they would have. And Bingo! I would get the right word.

Q 4: What aspects had to be kept in mind to make the Bhagwad Gita “easy for beginners” as you aimed it to be indeed ‘simpler’ to aid the younger modern generation?

We kept in mind barriers such as simplifying Sanskrit compound-letters, breaking of words into their constituent parts for ease, picked out the best font for visual clarity. We re-worked on the entire Roman font (despite several others being ‘available’) to make it easy to read. Wherever possible, we did away with the upper case to provide better readability. We worked on punctuation to simplify, without losing the essence of meaning. We removed all the ambiguity we came across (In earlier texts clod=lump of earth, innumerate=countless). We worked on adding colour coding to the speakers, and gave a comparative study in the CDRom (between the Translation in verse and the Meaning Simplified in prose) with the same idea in mind.

Q 5: The project includes an interactive CDRom containing the recitation of all the 700 verses of the Bhagwad Gita supported by the text in Sanskrit and English for the modern user. Could provide some details of the creation of the CDRom ?

700 verses are present in all the available texts. There is a verse added at the beginning of Chapter13, by a Sanskrit scholar, several centuries ago, to maintain continuity of the Text. This verse no. 701 is now incorporated into several of today’s accepted Texts. Swami Brahmanandaji very graciously allowed us to record his recitation of this additional verse live. I felt really that I was truly the privileged one, because I had never dreamt this would be possible.

Q 6: You also had to deal with modern Tech and IT related advancements whilst producing the CDRom, did you have experts in every field or did you have to grapple it all by yourself?

Sukhvinder Singh Vasan from Jalandhar was my computer expert, who did almost 80% of the computer work with me. He taught me whatever skills of programming and designing I would need, from insertion/editing of the text in the Book, to animation in the CDRom. None of this was easy. Chapter 1 took us 2 months to put into the book. In the remaining

6 months the other 17 chapters were done. I learned as we went along.

Q 7: Could you share with us your experiences whilst dealing with Sanskrit, Vedanta and other theological experts that you interacted with in the course of working on this project? How long has you all been working on it?

I am not sure how many hours all have put in, but most of them have just been there whenever I needed them. The entire work on the Text and the CDROM took about 2 years, and the page layout took about 9 months. It was done piece by piece, eg. Working on the Overviews took about 10 complete days, when Vibhooti-ji from the US, was here in India.

Some chapters had to be re-done and re-worked upon several times eg. We had to re-do the text of Ch 13 five times until it was approved by all. It took a great deal to convince the Sanskrit experts that all we were trying to simplify was the 'appearance' of the text, and not demean its rules or prove a point. It was only to help the purpose of the chanting.

Q 8: What are the benefits of Vedic Chanting, why do you think there is so much interest being evinced in this ancient language in times when translated text in English does express the essence of the Bhagwad Gita better to present generation?

If you attend Vedic chanting at the Ramakrishna Mission on weekends (Swami Devarupanandaji's) you will get your answer. Most times, we the students have difficulty with the words, trying hard to follow Swamiji's fluent footsteps. Then there comes a stanza which we are familiar with. All at once, there is a sudden ambience created when everyone chants in unison. An unexplained wave seems to move across the entire hall, the echoes are in unison. No amount of reading can replace the effect of reading-recitation combined, which is satisfying and soothing.

Q 9: Do you think that the translations of the Sanskrit verses in other Indian languages would also benefit the spread of the message across India? Do you plan to venture into it?

Of course, it would. Ours is a vast and diverse population. And translations of other scriptures

similarly would help. Unfortunately somebody else would have to continue this relay race. We also have suggestions that making a presentation with animated characters would reach out to the younger generation. The possibilities are endless.

Q 10: Is the CDROM with the Easy Chanting book freely available and how does one get them?

The book and the interactive CDROM are widely available at various locations as listed in the advertisement inserted by 'SHABD Publishing' in this issue of the Kanara Saraswat magazine.

Errata

This is with reference to my article: 'Alan Turing—Centenary Year 2012' in the November issue of Kanara Saraswat. In para 3 of the article, sentence 4 should read 'The idea was that a computer can be said to think if a human interrogator could not distinguish it, through conversation, from a human being'. The error is regretted. -Hattikudur Manohar

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Savitri Babulkar in conversation with Bharat Savur, author of "A Way With Words"

India, with her unity in diversity, is always a mystery. As is its namesake, Bharat Savur. He is a man of few words. And though he speaks little, his words speak a lot. As those who have read him will attest. It is best to allow his life to unravel in his own words. As his book suggests, he certainly has "A Way with Words"....

SB - I am aware of your illustrious lineage, Bharat - the Benegal brothers, Dr. S.R.Savur and others. Has that influenced your work in any way?

Bharat - I don't know if I have blue blood. But I certainly know I have royal- blue ink running in my veins! Anyway, one man's nostalgia can be another man's history.

SB - I have known you a long time: "from toddler to toddy days," to quote you! But I've always wondered about your 'Bobby' avatar.

Bharat - I was a Kennedy fan early in my youth. After J.F.K. was assassinated, I went on to become an R.F.K. (Bobby Kennedy) one. Then, when he too was shot dead, I wrote a poem, *'The World Is Not Yet Ready.'* That was my first published work—as Bobby Savur. Thereafter, I took it up as a pen name. But, when the RK banner overtook the RFK one; when Raj Kapoor launched **Bobby** and Dimple, I went back to Bharat.

SB - I thought you were set to become another Frank Sinatra. What happened to your guitar?

Bharat - I am not Sinatra. Bobby thought he was (*laughs*). But I packed off that *avatar* a long time ago to Las Vegas. We only re-unite when we have our sing-alongs in Las Versova. Ditto for the guitar (*laughs*).

SB- You started off with the A.I. R. before you moved on to the Sports Round-up on TV?

Bharat- I was a rookie journalist working with *'Friends International'*, when I went to interview Mr.Dalal, Assistant Station Director, A.I.R., Bombay about *'Yuv Vani'* for my youth magazine. I bagged my interview

and simultaneously my first radio assignment for A.I.R. Earlier, I had doubled my income by working with the *'Voice of America'* along with the youth magazine. Coincidentally, both VOA and AIR took me on without an audition. People at both places said they 'loved my voice.' Unfortunately, both VOA and *'Friends International'* shut shop in Bombay, too soon for my future to take concrete shape! Sometime later, I auditioned as a sports commentator for the newly-set up Bombay Doordarshan. I got through and voila! I was on TV too.

SB- I notice that you have a series of 'firsts'. It would be nice if you could share them with our readers.

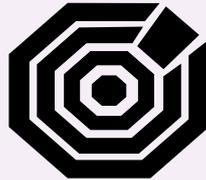
Bharat- I guess I've almost as many firsts as your calendar! Shalu and I are the world's first cricket-fiction (cri-fi) comic-book writers, with our *Sunny the Supersleuth* series featuring and fictionalizing Sunil Gavaskar (1983-84). I'm the first Indian to have a cricket-educational TV series—*'That's Cricket'*, anchored by Ravi Shastri on Doordarshan's National Network (1986). My TV team and I were the first to initiate Ravi Shastri to television. I was a small cog in the wheel that brought Smita Patil and Shyam Benegal together in their debut film- *Manthan*. And the only one to introduce Amitabh Bachchan to his double in print (1989). And, perhaps, the only person to have extensive experience in all forms of mass media communication: radio, TV, print journalism and both sides of the advertising and public-relations desk. I hope you don't mind. As Walt Whitman put it: "If you've done it, it ain't braggin'." To which I add: modesty is a manner, a civic costume—an image. Humility is my identity, my soul.

SB- You have acknowledged the role played by Ahilyakka and Narsingmam, your teachers and your mentors and publishers.

Bharat - Yes. I once again thank my parents, my

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teachers, my mentors, etc. for sharing and shaping my life and my works. My attitude of gratitude would take up too much of your space. It could fill a book. Actually, it already has!

SB – Your book sounds like a Who’s Who; you have interviewed most known greats: the Dalai Lama, Amitabh Bachchan, Sunny Gavaskar, Sachin Tendulkar, among others. How did it feel?

Bharat – Journalism is about being in the right place at the right time. I sure was. And fortunate enough to cross paths with them at that particular point in time. They are all as diverse, as they are distinguished. But one thing I observed about all of them is their natural humility, their in-born humanity and sense of humour. They have all walked with kings and kept the common touch. That is the biggest example for me to emulate. Anyway, they are stars. And I, a planet. I shine in reflected glory!

SB- ‘One can learn more from a single failure than ten successes’ you said in connection with Vijay Merchant’s letter. Please elaborate.

Bharat – They say, success has a hundred parents. Failure is an orphan. No one wants one. But owning up to that failure is in itself the first seed of success. If you realize your mistake, you are more likely to correct it. The humility I’ve mentioned above and my failures help me stay on the right path.

SB- ‘A man of few words’ by your own admission, how did you manage to woo and win Shalan?

Bharat – By George (Fernandes) and ‘**Strangers in the night!**’ (winks and laughs). My life is an open book. And now my book is my open life. You’ll find it there!

SB – You and Shalan do everything together – what do your present-day activities involve?

Bharat – We write two columns together, both for the **Deccan Herald** and **Prajavani**. Both are based in Karnataka. In addition, she writes features and stories for a wide range of publications. And I write a fortnightly fitness column for the **Hindu Business Line** (part of the Hindu Group). We also conduct health and fitness classes at home based on our book

Fitness for Life (Jaico).

SB- ‘A Way with Words’ – an apt title. Your ‘little’ sister, Dr. Deepika Pandya, “looks up to the book as a guiding light”. Isn’t that precisely what you meant it to be?

Bharat – I’d put it the other way around. Seriously, it was the Light that guided me. Please believe me, my best words and songs are not written or voiced by me. I empty myself into a nothing. I’m only a medium for some much higher expression – vaster experience.

The author thanks Kanara Saraswat’s long-serving Managing Editor, Shri Gurunath Gokarn and his publishers. The author may not have been a good community man but he is a proud Saraswat (he reveres Goddess Saraswati when most worship Laxmi; two sides of the same coin perhaps.) Still, he thanks his gods that they flipped the divine coin for him. And Saraswati came up ‘heads first’! Most of all, he thanks you, dear reader, for staying the course in his Way with Words. He hopes he has made the world ‘a lighter place’ for you.

<<<>>>

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Book Review: “A Way with Words” by Bharat Savur

REVIEWED BY: GOPINATH MAVINKURVE

For someone who has charted a successful career in all forms of mainstream media – print, radio and television and is all padded up for the silver innings of life, reminiscences of those opportunities to meet interesting people in all walks of life flashing through, would certainly be invigorative and rejuvenating. So it would have been, I imagine, for Bharat Savur, when wife Shalan and his younger sister Dr. Deepika Savur Pandya toiled with the various cuttings of printed pages from the old newspapers and magazines, to select some amazing works published over the past 5 decades or so. With some apt notes penned by Bharat for each of the selected pieces, the book gets its fair share of juicy tidbits for readers to savour as he cruises through the different parts of “A Way With Words”.

The published works are interspersed with the author’s snippets about incidents associated with each of them, that very few have the pleasure of knowing. It is like having those “In the making of.....” juicy bits and pieces, a common feature while screening every new movie today. ‘A Way With Words’ by Bharat Savur, co-author of ‘Fitness for Life’ is not just a compilation of his past published pieces – it is a celebration of the life and times of the scribe who was just at ease with his cricket commentaries as he was with interviewing Bollywood Superstar Amitabh Bacchan or super-achiever Sachin Tendulkar when he was a promising cricketing phenomenon on the horizon that the world sat up and took notice of. The book offers to present ‘Musings, Mirrors, Memoirs, Moments, Mementoes, Milestones and More’ - and ends up doing all this and ‘Much More’ instead!

The author begins with his early days when his life was moulded by his aunts and uncles, his teachers, friends and some real achievers who crossed his path early in life with the gratitude that speaks of his humility and upbringing. The author has taken special efforts to thank each and every one that has helped him on his journey. Parents may have nurtured dreams of excellence in Math, Commerce and B-school, but his early attempt at dealing with figures

only helped him figure out that these were not the figures that would shape his future. Weaving words would be his way forward.

With the opening up of electronic media, opportunities to feature in sports event coverage on television meant he would meet cricketing greats like Raj Singh Dungarpur, Khalid Ansari and Omar Qureshi, who appeared in the TV programme, “That’s Cricket” anchored by Ravi Shastri. Interviewing Ajit Wadekar, Dilip Sardesai, Clive Lloyd, Mohinder Amarnath, Sunil Gavaskar and several such cricketing legends was just part of the mass-media communication job that Bharat Savur took up on Doordarshan, the National TV channel in those early years, but the style of his writings made each piece live beyond its calling and stand out for its readers. Features about cricketing careers of Gavaskar, Dravid and Tendulkar as they fared bring back memories of the struggles and challenges Indian cricket faced in those days. Also featured is a piece about Muhammed Ali and how he changes the game that heavyweight boxing was, forever. Trust the author to stick to his wicket – as he ventures out of his crease to cover a piece on the ‘towering corruption’ at the TV Centre!

It is not only about just cricket, as the reader is treated to the classic piece “Amitabh Bacchan – The A to Z of being B”, the writer’s foray into Stardust land and a piece on AB’s look-alike Vijay Kumar Saxena, who banked upon this writer to introduce him to the Real one – and have the meeting covered in the press to boot! All these wonderful experiences have been complemented by ‘Author’s notes’ which give great insights into how these features were produced and some interesting anecdotes about how his residential Society’s manager mistook Vijaykumar for Amitabh and the consequential favour Amitabh did once again for our journo, Bharat!

The book offers more varieties as the author covers subjects such as “Mumbopoly” a game of monopoly as adapted to the city of Mumbai and its inventors;

a feature on the KEM hospital; a heart-tugging piece of the plight of children of slum-dwellers and how some social workers are tirelessly serving them for their betterment. You can never guess the journey will take you next, but you know you would be served with another amazing piece of experience - like the couple's foray into fitness awareness and coaching, travelogues of their journey to Kanyakumari and about houseboat stays in Kerala, as in Kashmir, until the path leads to Dharamsala, the abode of the Dalai Lama of Tibet!

Then there are some revelations like his contributions to 'Debonair', which were hidden from an adolescent sister on the insistence of his mother. His stint as deputy editor of the magazine and his earlier contributions revealed themselves much after his younger sibling had become a qualified doctor. There is also this amusing episode of Bharat introducing the first 'Cri-fi' (Cricket Fiction, folks) with the production of "Sunny the Super-Sleuth", a comic book series featuring Sunil Gavaskar as the hero amongst other known names in cricket featuring

in it! Besides such interesting revelations, one can expect a liberal dose of humour and wit as the author narrates his experiences through his career path and inspires the reader to go and live one's life, experience divinity and creativity and to make peace with oneself, in his last word. Worth a read for all those, who relish shared experiences – especially produced from the heart. The book is widely available at several locations – a list of which could be found in the advertisement inserted by Shabd Publishing in this issue of Kanara Saraswat magazine.

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Soumitra Mangesh Bhatkal

(29th August 1932 to 21st September 2012)

You personified God's grace, love and affection. Although we miss you very much, we gain strength to carry on and live with the wonderful treasure of your sweet memories

From: Family Members and Relatives

We were blessed to receive unwavering love and generous care from a Divine soul lovingly called by one and all as "Soumitra Dada", who passionately followed the Brahma Sutra to ultimate "Atithi Devo bhava"

From: Associates and Mitra Parivar

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Making of a "Teru"

ASHOK BALWALLI, USA

Our family was requested to build a "Teru" for the Konkani Sarmelan 2012 held recently in NJ. It would have been a challenge to build the Teru in Mumbai, but not in USA since all the materials and equipments are readily available. In Mumbai one has to depend on a carpenter and the space to build and assemble the Teru.

Being a Civil/Structural engineer myself it was not a big challenge, moreover my son in law Shashank was very handy who provided all necessary help. This was a project of the entire family from the beginning to the end.

Any project such as this, needs to begin with a model drawn to scale. Observing the picture of Chitrapur Teru, a picture of Teru was drawn to the scale of 1"=1'.0". Based on this scaled model, the parts of the Teru were conceived and a rough estimate was made regarding the materials needed and the approximate cost. The 'Teru' was then built and assembled from 4 distinct parts-**the base, the body, the mandap and the dome with kalash**.

The base: The wheels were 21" diameter, cut out from 1/2" thick particle board. A 2" thick disc was cut out from foam board and was sandwiched between 2- particle board discs-bolted together to make one wheel. A circular hole was cut in the middle to pass 2" diameter PVC pipe to serve as axle. 2 such axles with 4 wheels were then connected to 2x3 timber studs using 'U' bolts. A plywood plank was then attached as a platform. This assembly became **the base** of the 'Teru'.

The body: The Chitrapur 'Teru' is very beautiful. To build a replica of such a Teru would be impossible. Few ideas were then floated. Finally, it came to our mind what Pujya Parijnanashram Swamiji-Ill had explained about the significance of the 'Rath'. He has said that 'Teru' represents '**Maa Kundalini**' - the 4 wheels at the base represent the '**Muladhara chakra**' and finally the top most dome with innumerable white and red flags represents the '**Sahasrar Chakra**'. Thus the body of the 'Teru' was conceived as lotuses having



4, 6, 10, 12, 16 petals. Although the base with 4 wheels already represents 'Muladhara chakra', an additional 4 petal lotus was made. Each lotus of various sizes/petals were drawn on the plywood and cut to shape. 2 - such plywood planks were then joined using bolts and foam board pieces were sandwiched between the plywood planks to make 5.5" thick lotus/chakra. Such 5 lotuses/chakras with petals of 4 (**Muladhara**), 6 (**Swadhishtana**), 10 (**Manipura**), 12 (**Anahata**), 16 (**Vishudha**) were built and connected to each other to complete the body of the 'Teru'. To hide the foam pieces, each 'chakra' was covered using strips of foam cloth. This cloth/skin was then spray painted. Thus the body was ready.

The Mandap: 8 sided 'Mandap' was constructed using plywood to house the 2 powers-representing the '**Ajna chakra**'. 4 sides of the 'Mandap' were cut to make the doorway. The same 4 cut pieces were joined together and placed inside at the center of 'Mandap' to serve as '**Sanctum Sanctorum**'. Initially the pictures of Bhavanishankar and Durgaparameshwari were to be installed at 'Sanctum Santorum'. But then pictures of Balaji and Venkataramana were

also installed. This 'Mandap' had top and bottom closure plywood planks for ease of assembly. On the remaining 4 sides of the 'Mandap', pictures of 4 Mathadipati of Saraswat samaj were installed. The 'mandap' also was then spray painted and decorated.

The Dome: The structure of the dome was conceived as 2 halves of the globe. Each half of the dome was initially a cylinder made from welded wire mesh, 5' diameter and 3' high. The horizontal wires were cut and the vertical wires were bent and then joined to form one half of the dome. These two hemispheres were then joined to each other to complete the dome. To keep the dome in shape and for the ease of lifting and for attaching the dome to the 'Mandap', 4 vertical and 2 horizontal steel rods were used which criss-crossed the dome. At the top of the dome a 'kalash' was built from welded wire mesh using the same technique. Few ideas were floated to cover the dome. However, finally, the strips of red and white paper was glued to the dome and on the top of these strips 'V' shaped paper was glued to

look like the flags. The entire family Vanita, Shruti, Shashank including Nandada and Hemavahini helped in cutting and gluing the red and white strips and 'V' shaped flag to the dome.

The final decoration: The garlands came from Mumbai. Thanks to Usha who bought them and arranged to send them in time to decorate the 'Teru'. The serpent power was depicted by attaching 16 pictures of Cobra to the 'Mandap'. In addition to guard the 'Teru', the pictures of Maruti, Veerabhadra, Garuda and Naga were attached to the 4 sides of the base. Finally a 75' long nylon rope was attached to the base to pull the 'Teru' both ways.

Thus the 'Teru' (rath) was born. A display board was made to explain the significance of 'Rathotsava'. Nandada reviewed and corrected the writing about the 'Rathotsava'. Here is that 'Teru' built and displayed at Convention Hall, which was pulled 'to and fro' during the presentation of 'amgale parab'.

<<<>>>

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*Year after year, time flew by since you took your vow,
40 years of memories of then and now.*

*Milestones and family times,
Simple daily pleasures blended with three kids' smiles.*

*Some cheerful times along the way,
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*Love is the special bond you both share
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to

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from Meghana, Manasi- Ameet, Madhura- Akshay



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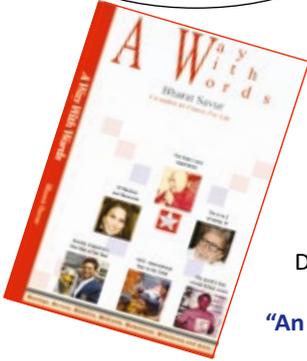
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*As both of you look back with happiness and pride
Upon the fifty cherished years, that you've spent side by side,
May every memory that you share, of dreams you've seen come true,
Help make this Golden Anniversary, on 7th Dec 2012,
A happy one for you!*

from your loved ones..

Welfare of Domestic Helpers - Responsibility of Middle Class

SADANAND B. KUMTA

It is well known that nearly ninety percent of the workforce in India is in the unorganized sector. This force has no social security, no provident fund, and no pension to bank upon in old age. What is given by government as old age pension in a few states is a measly amount.

The domestic helpers in this unorganised sector are normally employed by the so called middle class. This help is largely part time and in a few cases whole time. Women mainly constitute the workforce. The work relates to cleaning vessels, sweeping and mopping up of the floors, dusting the house-hold articles including furniture. The domestic help also comes in the form of cooks or helpers in the kitchen.

Salaries paid to domestic helpers are decided according to locally prevalent rates, with or without the facility of serving them tea, breakfast or lunch.

After the nineties of the 20th century extending into 21st century, the middle class in the country has been benefitted substantially, through increased employment and improved pay scales, in both private sector and in government and public sectors. Middle class women are also sharing a significant chunk of employment. The middle class enjoys a fair amount of security through provisions of provident fund, pension/gratuity, medical insurance etc.

There is no systematic study available as to whether there is any trickledown effect, where by the benefits in some form of security are passed on to domestic helpers. Government schemes like MGN-REGA have hardly met the needs of the deprived, due to poor management at grass root level and reported wide spread corruption.

Here are a few stray thoughts to share with my readers regarding ways by which some kind of security can be provided to the domestic helpers, within the capacity of the earning members of the middle class.

1. Concept of pension: This can be thought of when the helper has been working in the house for a period of 15 to 20 years. Such helpers turn out to be part of the family. The pension amount can be decided as percentage of the last salary drawn on a

quarterly/ yearly basis.

2. Loans or medical help: Medical expenses are unforeseen but a part of any ones life. Loans for medical expenses can be given according to need. Marriage of children, visit to their home town/ village call for extra money which the owner can advance.

3. Provident fund for children's education: It would be prudent to open a joint account in the names of the lady of the house and the domestic helper (maid). Regular monthly contribution can be provided enabling a child to complete at least the secondary education, so that a female or male child is enabled to get admitted to a vocational course or inducted to Industrial Training Institute. Skill formation is the main aim. This will enable the child to ultimately join the workforce in the organized sector. This provident fund can help the child to advance to higher educational level of achievement on its own merit.

4. Adoption of a child's education: Middle class family can think of bearing the entire expenses of a child's education up to SSC pass level. Instead of waiting for any government help, it is better that individual families step in to secure a better future.

5. Insurance: One can think of life insurance of the maid/domestic help wherein, premium due can be paid by the employer entirely.

6. Provision in the will: It is prudent for every old person to write his/her own will. Some provision in the will for the faithful servant should always be considered as a gesture of goodwill.

Conclusion: Largely one should consider it as ones good fortune that one is able to help a family towards bettering its future and treat such help as discharging one's duty towards society than as a favour.

The above are only a few suggestions to improve the lot of the under privileged. Giving is far more satisfying than receiving. Needless to say, that any help rendered should be within the capacity of the employer. In other words, every family has to decide how much generosity it can afford.

<<<>>>

SHESHIKALA GANESH MALVALLY



(23rd March 1923 – 22nd September 2012)

Departed peacefully to her heavenly abode on
22nd September 2012
at Kothrud, Pune

Deeply mourned by:

Saguna and Suresh – Rao (Kombrabail)
Sangeeta, Vinay, Prateek and Mohit – Kalle
Suchita and Amit – Nadgar
Relatives and Friends

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Fondly Remembered



Shantaram Venkatrao Mankekar

09/04/1909 - 06/11/1986



Vimalabai Shantaram Mankekar

10/04/1914 - 01/09/2003

by

Dr. Mohan S. Mankekar, Mrs Anuradha M. Mankekar, Children and Grandchildren
Late Vasant M. Baidur and Mrs Premlata V. Baidur, Children and Grandchildren
Late Bhaskar Tirkannad and Mrs Umabai B. Tirkannad, Children and Grandchildren
Shri Vijay S. Mankekar and Mrs Poornima V. Mankekar, Children and Grandchildren

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Big To Small

KUMUD NAYEL, BANGALORE

It was just one knob, one switch and one band. It kept us entertained with all the news in the world. It kept us up to date with the cricket scores. It also brought us plays, music and discussions on the women's programmes. There were orchestras by the famous D'amel who gave us a new composition every week. The programmes were recognised by the signature tunes. And we lived happily in those two rooms with one radio.

By the time I got married and my family started growing, the one knob gadget too had grown up. The new contraption had become mobile. It started moving with us everywhere - to picnics, on our railway journeys, from room to room. Even kept under the pillow!!! It had a strange name too! The transistor! It worked on battery.

My boys were growing up with the transistor when another cousin dropped into our household. He was one bit little more sophisticated. He had stainless steel buttons on him, and speakers like ears. He too could be carried around with us on picnics, journeys, parties. This contraption not only played the radio, we also got to hear music we wished. Feed him in, and he'd sing. That was our first tape recorder. My son brought it to my room.

"Mummy, don't get nervous, just press this button, like this," he showed me and Bhimsen Joshi started singing Raag Bhatiyar.

Years and years later my grandchild held my hand and said, "Mummy, don't get nervous. Hold this, come on, hold this, now press the key like this," and Bhimsen Joshi started singing the same beautiful Bhatiyar. This time it was on a 4" by 3" tiny contraption called the I Ball.

"Now press this key here, yes good," said my other grandchild, "hold it, and don't get nervous". My fingers trembled, "Yes, now press this key, like this," and I saw my face on the screen of the gadget while Bhimsen went from the opening alaaps to the Bandish of the Bhatiyar.

"This Mummy is the camera," my grandchild was telling me while I sat there stunned.

Perhaps my grandchildren will have to spend hours and hours to teach me how to get into the I Ball before some other contraption takes its place. While Bhimsen with Raag Bhatiyar continues to sing for me eternally.

Courtesy : Canara Union Newsletter, October 2012 Issue.



At a New Year's Eve party [quite frisky],
As a Sikh waved his sword [very risky!],
In a voice that was heard:
"No will booze!" swore the Surd...
And he toasted the resolve with whisky.

There was a Sardar by name Tibb,
Who drooled all the time on his bib;
The tantrums he threw
Amused quite a few...
But made all his grandchildren crib.

There was an old MP called Clyde,
Who claimed, "I have nothing to hide!"
For all done and said,
When tapped on the head
You could hear ringing echoes inside.

There was an old physicist, Bishen,
Who bragged he was one with a mission;
He drank heavy water,
Poured some for his daughter...
And went with a bang in the fission.

There was an old Parsee named Pesi,
Who wore English shirts [very lacy!];
He would say to his wife:
"Eat with fork and a knife..."
But as for his drinks — they were 'desi'.

- Gautam Nadkarni

Guru and Teacher

By PALLAVI MANJESHWAR

A teacher takes responsibility of your growth, A
Guru makes you responsible for your growth
A teacher gives you things you do not have and
require, A Guru takes away things you have and
do not require
A teacher answers your questions, A Guru questions
your answers
A teacher helps you get out of the maze, A Guru
destroys the maze
A teacher requires obedience and discipline from
the pupil, A Guru requires trust and humility from
the pupil
A teacher is a guide on the path, A Guru is a pointer
to the way
A teacher sends you on the road to success, A Guru
sends you on the road to freedom
A teacher explains the world and its nature to you,
A Guru explains yourself and your nature to you
A teacher makes you understand how to move about
in the world, A Guru shows you where you stand
in relation to the world
A teacher gives you knowledge and boosts your ego,
A Guru takes away your knowledge and punctures
your ego

A teacher instructs you, A Guru constructs you
A teacher sharpens your mind, A Guru opens your
mind
A teacher shows you the way to prosperity, A Guru
shows the way to serenity
A teacher reaches your mind, A Guru touches your
soul
A teacher gives you knowledge, A Guru makes you
wise
A teacher gives you maturity, A Guru returns you
to innocence
A teacher instructs you on how to solve problems,
A Guru shows you how to resolve issues
A teacher is a systematic thinker, A Guru is a lateral
thinker
A teacher will punish you with a stick, A Guru will
punish you with compassion
A teacher is to a pupil what a father is to a son, A
Guru is to a pupil what a mother is to her child
One can always find a teacher, But a Guru has to
find and accept you
A teacher leads you by the hand, A Guru leads you
by example
When a teacher finishes with you, you graduate,
When a Guru finishes with you, you celebrate



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Santa Comes!

“WADI CHAARKO” LAXMINARAYAN M. HATTANGADI, VASAI

My earliest memories of the affable old man date back to the time when I couldn't even spell Santa Claus. I was a little brat who tried to stop his running nose with his shirt-sleeves. That was the time when my mother used to put me to sleep by frightening me with the images of a fat old man with white flowing beard who would carry me away from her and the family to the land of demons if I didn't sleep. And it worked. And how!

I began to associate this frightful character with this smiling (?) red-clothed (red for danger?) man who would appear on the occasional greeting cards my father received around the time of December. I was naively convinced that the big sack on his back was full of naughty children who wouldn't sleep easily.

So, it was a pleasant surprise when the grand old man with the bag sack appeared in flesh and blood at a children's party my father's 'gora saab' (white boss) had given on that December evening. My first reaction, I remember, had been to scream and run away when he put his sack down. And just when I was about to faint with fear, to my surprise, instead of stuffing poor little me into the sack, he fished out a big prize for me. I squealed with joy.

We were staying in Talmaki Wadi then where I had some of the best moments of my life, what with the different celebrations, from “munjis” (thread ceremonies) and weddings to the cultural programmes we were part of, year after year. I had my first brush with theatre and creative writing in the Wadi itself. I clearly remember the first time I stepped onto the stage for a Mono Acting event and made a fool of myself when I looked at the vast audience seated in front and forgot all my lines while my friend, in a desperate effort to “revive” me, had to literally scream the lines. I remember how I returned to perform the next year, with more determination. I remember the various short skits and Fancy Dress events when Pandhari Juker, the famous make-up wizard, magically transformed me into different characters and I used to walk back from his home at Gamdevi back to Wadi,

with no one even recognizing me. I remember the times during Diwali when my younger sister Parvati sang in the orchestra and entertained the enthralled audience. I remember joining her to sing some duets. Talmaki Wadi made me what I am today. It was Wadi that gave me the inner strength to fight all the battles of life I faced later in life, long after I stopped being a “Waadi Chaarko”. But that's another story.

On reaching home, I quarreled with my mother for telling me untrue things about the friendly old man with the red dress and the flowing white beard. And, for once, she had no answer to my questions. Maybe it had something to do with her belief that Santa Claus (I had found out his name by now!) belonged to Christianity, a faith she neither understood nor followed.

It was while I was a resident of Talmaki Wadi, my earliest residence in Mumbai that I first became what can be called a 'commercial' Santa Claus. There was an ad in Times of India

I have come a long way since those days. I know now how Santa Claus must have felt when I used to run away from him, even when he beckoned me so lovingly. Some children used to do that to me. Yes, I know what it feels like to be Santa Claus.

My only niece's birthday happened to be on Christmas Day. Ever since I left the shores of India in search of greener pastures (!) to Dubai, I started celebrating her birthday in the company of a few children who were my friends. When one of the younger children asked me if Santa Uncle was attending the birthday party, I said to myself, “Why not?” An old Christian lady stitched the red costume for me, complete with the cap and the sack. A lively mask with flowing white beard, bought from one of the super-markets, completed the picture and Santa Claus was born.

“He is here... He is here!”, came the squeals of delight from the surprised children. Joy, disbelief loomed large on their innocent faces. They came from everywhere. They were of all ages, all faiths.

What bound them together was that they all wanted to see Santa Claus, touch him, feel him, be a part of the joy he brought, and, yes, grab the gifts he carried for them. It was to share this joy that I jumped at the offer when one of leading departmental stores, the Mohebi Centre in Dubai, offered me an assignment to move about as Santa Claus for some days.

My ready costume came in handy at this time. I only asked the Centre to supply me with big black gum-shoes. I remembered that on an earlier occasion, a child had asked me why Santa didn't have his gum-shoes on. I was completely foxed for a moment before I answered that he didn't need them in Dubai sands. The different questions asked by children kept me alert throughout my brief stint.

"Why are you so thin, Santa?," a little girl asked.

"Why is your beard so white?" asked another.

"You are not real, are you?," doubted one curious boy.

Yet another wanted to take off my mask. What I was like behind the mask, no one knew. It was like seeing the world from so near... and yet, so far.

"When did you come from Panchgani?" I asked a boy who, I knew, was studying in a boarding school there.

"How do you know I study there?," he asked in bewilderment.

"Santa knows everything."

"You know my daddy, too?"

"Yes, when he was a little toddler."

And he just stared at my flowing white beard and nodded.

They came singly and they came in large numbers. Some came just to see and feel Santa, to shake hands with him, to get photographed with him. Some came again and again for the gifts. Many parents dragged their children, hiding the presents they had already got and asked for more. Some invited Santa to come to their homes.

"Santa, will you come to my house?," one boy asked, pulling my cloak gently.

"Of course, I will, darling."

"Will you come for Eid to my house?"

"Yes, I will."

"Then will you come to my house for Diwali, too?"

These questions symbolized their belief in Santa. Santa Claus was no more a Christian symbol for them. He knew no barriers of time and place and religion. He was just a harbinger of peace, goodwill and joy



— be it Eid, Diwali or Christmas. For a child knows no religion, other than that of humanity. In the adult world, full of strife, tension, terrorism and war, each child comes with the message from God that He is not yet disappointed with

man. And Santa Claus comes with but an extension of that all-important message.

Life is not a joke

Life is not a race,
 You cannot win at a slow pace.
 Problems last in everybody's life,
 That does not mean you end it with a knife.
 Ending your life at the point of a snout*,
 Is just an easy way out?
 Come on everybody wake up today,
 Try to understand what I say.
 It depends on you,
 What is life in your view?
 Life is not a vegetable that you can buy,
 Think about your parents, relatives & friends
 who will cry.
 Learn to face all your bad times,
 Stop committing those ruthless crimes!
 Wake up, everybody, wake up,
 Don't give away your lives for a silly break
 up.
 God has given you a wonderful chance,
 So forget your worries & just dance!

By Neeraja Narayan Rao

(*snout = refers to an end of a pistol)

Crowning The 'King - Beater'

SHIVSHANKAR N. SURKUND, MUMBAI

It was a time when Public Sector banks were on the lookout for talented youngsters in sports, seeking to enhance their self image by backing potential winners. Promising youngsters in the fields of badminton, chess, table tennis etc. overnight became hot properties, which the banks sought to book before anyone spotted them.

Before this tidal wave of sports recruitment hit banks, such patronage was restricted to mainly cricket, hockey and football. At one juncture 75 % of India's best cricket players were from State Bank of India. (I am sure Ajit Wadekar of SBI or Suresh Saraiya, the well known cricket commentator from Central Bank will vouch for that).

During this period, in the late '70s Union Bank made a prize catch Prakash Padukone, the then youngest National Badminton Champion. After Nandu Natekar's exit from the international badminton scene, India had cut a sorry figure in this field for far too long. With the emergence of Padukone, an upcoming star, on this bleak firmament, the whole country was agog with a fond hope –that he would bring laurels to India trouncing Lim Su King, the Indonesian who was reigning supreme as the world champion for many years.

The heats of the Commonwealth Badminton Championships at London were on and Padukone had reached the finals – a feat achieved for the first time by an Indian player. The badminton enthusiasts in India awaited the outcome of the finals with bated breath. They had no choice. Those days there were neither 'live' coverage of such events in India (as TV was in its infancy) nor was badminton considered as a "Man's Game"!

At around 3.30 p.m. on that fateful day, I got an intercom message from my boss the late Mr. Charloo to see him 'double march' (as he put it). When I entered his cabin, I was surprised to find him encircled by half a dozen badminton enthusiasts, all of them highly excited. That apparently meant just one thing—that Prakash had won the finals, beating the King

(Lim Su King). It was great moment not only for bank but also for the country –an Indian becoming World Badminton Champion for the first time.

Prakash was coming home that night and I was told to release an advertisement in a leading daily the next morning, that too on the front page in 'SOLUS' position! "Look, Surkund, if the advertisement does not appear in tomorrow's paper on the front page, you need not come to the office from tomorrow" was the cryptic command from my boss!

While securing a 'Solus' position at such a short notice was challenging enough, making an eye-catching visual to match the occasion proved to be a Herculean task. For one thing, I did not have a photograph of the trophy that Prakash had won; nor did I possess any latest photograph of our hero in action. Since he was to land in Mumbai in the wee hours of next day, catching the deadline with a champion snap was just out of question (Radiophoto was in its infancy).

By the time I finished brooding over the possibilities, it was almost 4 p.m. To add to my woes, enquiries at 'Indian Express' revealed that 'Solus' position was not available for the next one week. What was worse, the deadline for accepting the material for any advertisement with artwork was 6 p.m. That put me in a real fix, but, thankfully, I recalled what the great banker Mr T.A. Pai has said once. "Convert your handicaps into advantages. It is the only way you can meet challenges confidently". How true he turned out to be!

Armed with a few file photos of Prakash, I rushed to our ad agency. I briefed the agency folk on how to create a simple layout, with lots of white space, minimum copy and a big photo of Prakash – all to be ready by 5.30 p.m. Then I rushed to 'Express' to meet my friend Hegde, the advertisement Manager to find out who had booked the next day's 'Solus' position. Fortunately for me, the advertiser turned out to be a badminton fan, who was obliging enough to shift his ad to some other day. With half battle won, I breathed

a sigh of relief.

After assuring Hegde that I would return with the artwork before 6 p.m. I rushed back to the agency. By then 3 thumbnails using stock photos, an imaginary trophy and with minimum copy, were ready. I got the copy cleared over the phone by my boss, telling him that I would not be able to show him the final artwork due to paucity of time. Mr. Charloo had no option but to give his assent, albeit reluctantly.

By then Hegde had called up twice enquiring about the artwork. The second time he instructed me to hand it over to the Manager, Printing Department, before 5.30 p.m. as he had to go out on an important assignment (for a drink, I knew!) Meanwhile, at the agency the whole team was on the job on a war footing running around for urgent typesetting bromide printing of logos, illustrating an imaginary trophy, retouching Prakash's photo, so on. All the same, it was almost 5.30 p.m. by the time the final artwork was ready. (Unfortunately, 'Macintosh' was unheard of then). And, by the time I reached the Express and meekly handed over the artwork to the Manager, it was 5.45 p.m.

"Sorry", he told me firmly, "You are late. We cannot accept this now. The production people have already left." My humble pleadings proved to be of no avail. Desperate, I contacted SKM (Sampemane Krishnamurthy) the News Editor who suggested that I approach Mr Vivek Khaitan, a Director of the Indian Express Group of Newspapers, who alone had the authority to dictate terms to the Production Department. But enquiries revealed that Mr. Khaitan has already left the office, though he may be available at his residence at Colaba).

By then it was 6.15 p.m. Undaunted and hoping against hope, I rushed to Mr. Khaitan and explained to him the background of my dilemma, stressing the importance of our ad in proclaiming a 'Nation's Pride'. Unwilling to take any chance, I even took recourse to the last resort – flattery. I pointed out to Mr Khaitan that the ad was restricted to only 'Express' and was not being released to its rival 'Times of India'. May be that did it, or may be that was my lucky day. Whatever be the clincher, Mr Khaitan assured me it

would be a pleasure to carry the ad. Then he picked up the phone and roared at the Manager (Printing) If that ad was not carried on the front page the next morning, he would be answerable to not only Goenka, but also the Nation!

I rushed back to 'Express', where the Manager (Printing) having been forced to eat the humble pie, accepted the artwork without even looking at me. So incensed was he that when I politely informed him that I was leaving, he shouted, "You can't go unless you approve the proof". To my utter disgust, I was told the final proof would be ready only around 11.00 p.m. And, by the time I reached home, it was well past midnight.

Despite the ordeal, I was up early the next morning. I rushed to the paper vendor at 5.00 a.m. to see the proof of the pudding I had baked. Unfortunately, I was told the 'Express' does not reach there that early. As I was still only half awake and dozing on my feet, I made a humble request to the paperwala: 'Would you mind waking me up when the 'Express' arrives?' His reaction was quite amusing: "Which exam have you appeared for?"

At last around 6.15 a.m. the vendor woke me up and I had a darshan of what I rated as a professional feat. Having completed an uphill task, I also started daydreaming as to how Mr Charloo would reward me-with a raise! But, when I met him in the office later in the day, Mr Charloo's reaction was: Yes, I have seen it. You did your job. What else do you do throughout the year?"

Yet, to be fair to him, after he received a spate of phone calls from friends, bankers and some badminton fans, he did invite me to his sanctum sanctorum and offered me a cup of "nalla suda coffee", my favorite even today.

**Rates for Classified Advertisements
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The rates are inclusive of a photograph.	

House Get-togethers & Parties - Tips & Tricks

CHEF PRATHAMESH KUMTA, BANGALORE



These days work pressure in all the fields is high which makes everyone wait for the weekend to relax and enjoy. The first thing that comes to mind when it's a weekend apart from shopping and sleeping is family get-togethers and house parties. Everyone likes to attend a house party but the person hosting the party gets stuck planning for the party. What to make, how much quantity, time consumed etc are some of the common concerns of any person hosting a party. This article will help you think the way professional Chefs think about hosting a party at home.

A house party usually starts with appetizers and drinks followed by dinner that is the main course. In the Indian context, dinner is taken as a signal that the party has ended, and if one person decides he's hungry and wants some dinner, the rest of the guests soon join the queue, and your party may end prematurely, leaving you wondering what just happened.

The level of interest is the maximum when the guests enter your house and keeps decreasing as the level of food and drinks in their bodies increase. So more focus should be on the starters and the main course should be kept simple.

If you calculate from Chef's point of view, a normal adult would have around 350 gms. of food which includes meat vegetables and grains all together. So say you have 15 people at home the total quantity of food would be 15×350 that comes approximately 5kg of food. You can divide this in whichever way you want to. You might choose to buy, say, 3kg of meat (remember to adjust for bone weight; about 35-40% of meat can be bone) and 1kg of various vegetables, but this number is reliable enough. Males tend to eat a wee bit more, so if it's a party full of guys, get 10% more food.

As for starter portion size is concerned five-six pieces per person per hour is a reasonable estimate. Cocktail parties without dinner need more snacks. In my experience, most parties go for 3 hours on an average. So using the same 15 people in our previous

example, we get $15 \times 3 \times 5 = 225$ pieces. Now, those seem like a lot, but remember that I'm literally talking about bite-size snack portions, not giant kebabs that you might get from a restaurant. So you don't need to go broke making food. It's best to divide this into many dishes. I recommend having at least five-six types of snacks for variety, so that leaves you with 45 portions of five snacks. Count the vegetarians in the group, and add another 25% to your calculation. The vegetarians won't eat meat, but the carnivores in the group have no problem munching on the vegetarian food, too.

If you're doing dinner as well, apply the same calculation as above, but reduce the time to 2 hours instead. So for 15 guests, you'd get $15 \times 5 \times 2 = 150$ pieces of snacks. That's almost half the food in snacks. Remember the overall quantity calculation for the party? Just apply half of it now for main course, and you're set.

A common concern for a person hosting a party is that there should be no shortage in main course and he/she lands up cooking a large amount of main course. When you have a lot of guests, don't go for too much variety in the main course. Instead, make larger quantities of fewer dishes (this rule also works well when large group of friends go to restaurants). It's a practical matter, really. The more dishes you have, the more work you have to do to make them. Second, you risk a popular dish getting over quickly, and other guests not getting any. Third, it leads to more wastage as it's harder to get quantities exactly right for smaller portions. And lastly, more dishes on one plate make a mess of flavors on the plate. The truth is a normal person can eat only the above calculated quantity of food and by the time the guests head for main course, however well prepared it may be they just end up tasting a small amount of it and you get a large amount of leftovers.

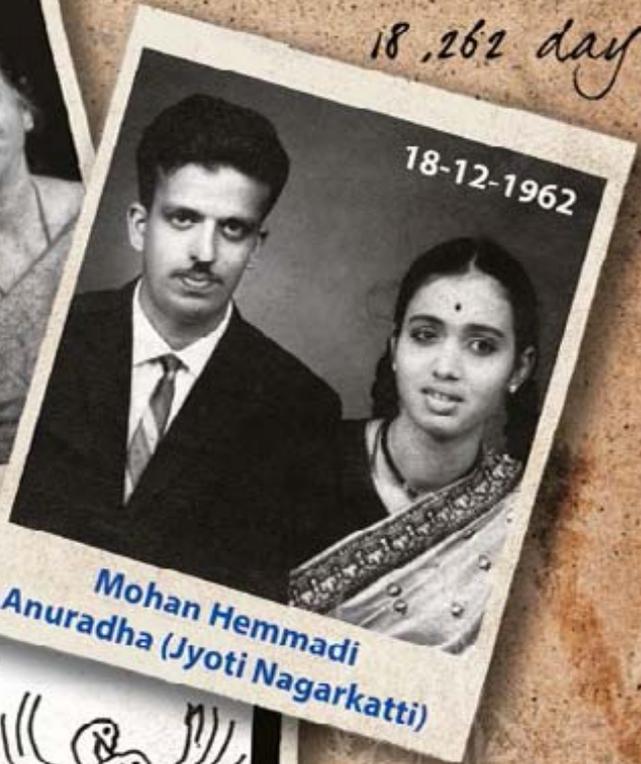
So wish you all happy and easy hosting!

<<<>>>

600 months

2,690 weeks

18,262 days



4,35,295 hours

Mohan Hemmadi
Anuradha (Jyoti Nagarkatti)

2,62,97,742
minutes



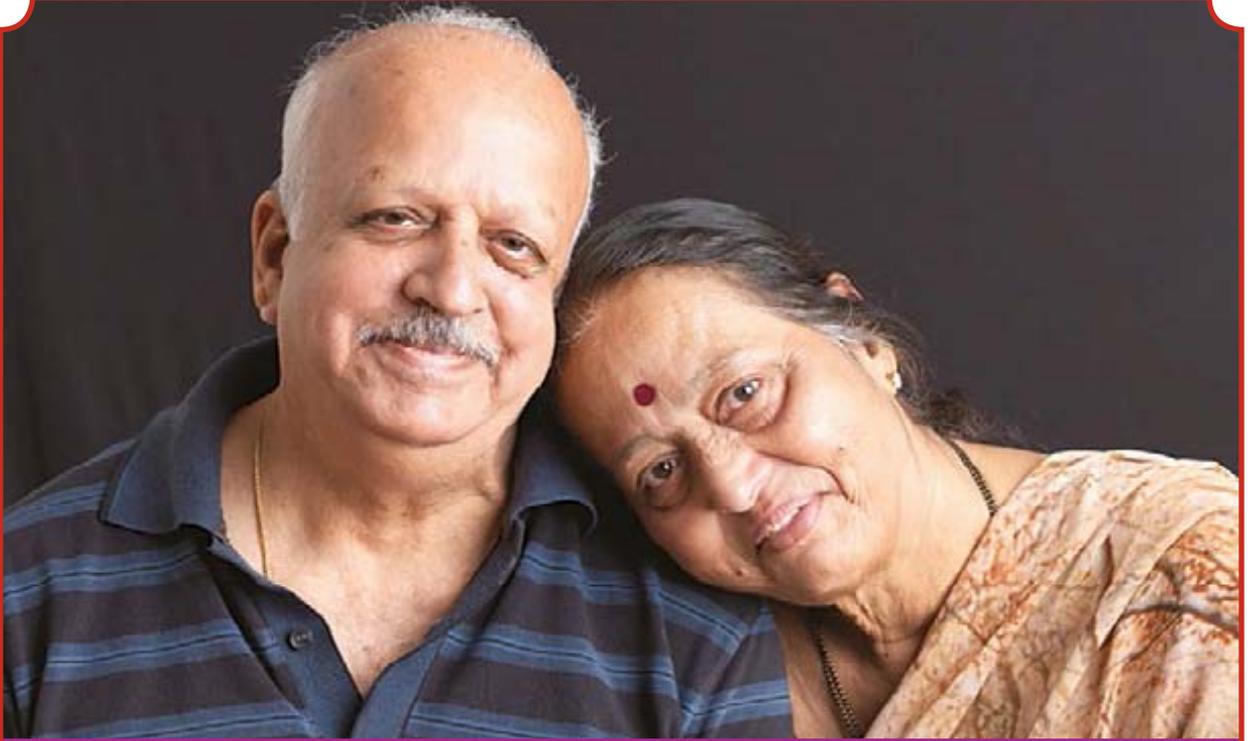
157,78,64,539
seconds

= 50 years of togetherness

Sharmada - Umada - Siddharth

Anwar - Ambareesh - Rashmi

Yajushi - Parikshit - Aashish - Parinishtaa



Wishing Mohan and Jyoti Happy Golden Anniversary,(Mohan and Anuradha Hemmadi.) 18-12-1962 To 18-12-2012 from Hemmadis, Nagarkattis, Kilpadys, Kalambis, Bijurs, Mavinkurves, Padukones, Khambadkones and Numerous Friends and Relations from all over.

Four Generations



Front row: Vishal Nalkur (father), Vibhavari Nalkur (mother).
Back row: Ganesh Nalkur (grandfather), Vasanthi Rohidas Nalkur (great grandmother),
Baby Vihaan Nalkur, Nandini Nalkur (grandmother)

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The Story of Positron -The Power of Negative Sign

MANOHAR CHITTAR, MULUND

If a mathematics teacher asks in the class “what is the square root of 4?”. The whole class would say 2 as the answer. But if Nobel prize winner Dirac is present in the class he would say -2 is also a solution. His not forgetting to take the negative sign while taking a square root in an equation led him to the prediction of the of the elementary particle POSITRON and which was verified experimentally and Dirac won the Nobel prize at the age of 31. Dirac was very precise in day to day matters also. During a lecture, professor Dirac made a mistake in an equation he was writing on the blackboard. A courageous student raised his finger and said timidly : “Professor Dirac, I do not understand equation 2.”. Dirac continued writing without any reaction. The student supposed Dirac has not heard him and raised his finger again, and said, louder this time: “Professor Dirac, I do not understand equation 2.” No reaction. Somebody on the first row decided to intervene and said: “Professor Dirac, that man is asking a question.” “Oh,” Dirac “replied, I thought he was making a statement.”

To explain how the – sign led to the discovery of positron we need some simple equations. According to Newton the energy of a particle moving momentum p is given by

$$E = p^2/2m \dots\dots\dots 1$$

Where m is the mass of the particle. We shall have in mind electron as the particle. While Einstein’s famous equation

$$E = mc^2 \dots\dots\dots 2$$

Says that equation 1 is incorrect and this particularly becomes apparent for fast moving particles with velocity c close to that of light. The correct relation between energy and momentum p, according to Einstein, is

$$E^2 = p^2c^2 + m_0^2c^4$$

Where m_0 is the mass of the electron at rest. Einstein’s Relativity theory says that when a particle

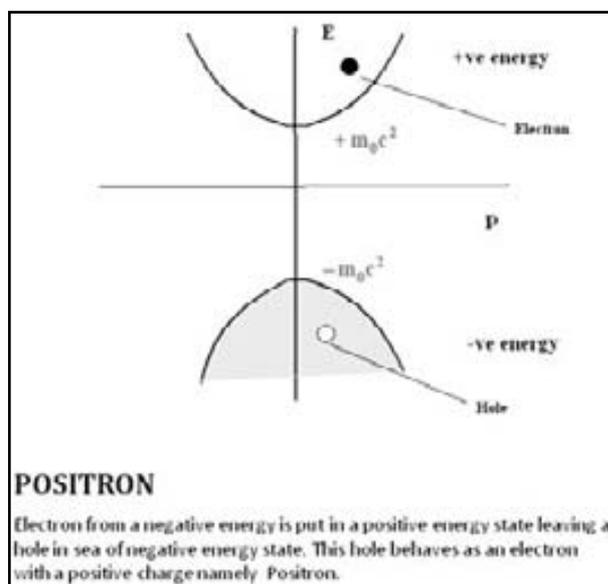
moves it acquires kinetic energy and this energy has mass. So the mass increases to m. Now comes the important point of taking the square root. Every one considered only the positive square root but not Dirac – he considered both the signs . The difficulty arisen because of negative energy was the following. For a particle with momentum p two energies are possible one positive and the other negative. Physics says that nature always chooses lower energy – in this case – ve energy. Figure below shows that for every momentum there are 2 energies possible resulting in the positive branch (upper curve) and the negative branch (lower curve) . Since nature prefers lowest energy the particle should be in negative energy BUT we observe only positive energy in practice!. Dirac pointed out that situation is not serious according to old classical mechanics. He argued that the negative root can be ignored only according to old classical mechanics because universe was created in the positive branch and it remained there as it could not jump to – ve energy branch which is separated by a gap of $2m_0c^2$. Transition (jump) from one energy to another energy is not possible in classical mechanics when they are separated by a gap. BUT quantum mechanics, which was growing very fast that time, introduced the new of concept of transition by Niels Bohr meaning an electron in an atom can jump from one orbit (with a particular energy) to another without any orbit continuously linking the two orbits even if there is a gap. So according to quantum mechanics all the electrons should fall in to negative energy states which are available in plenty – infinite in number. Dirac put forward a bold hypothesis that all the – ve energy states are already filled with electrons !!. The help for this concept came from a principle introduced by Wolfgang Pauli that in each state of an electron there can be only one electron. So the – ve energy states are completely filled with electrons. What we call vacuum is full of electrons

with negative energy. Since we are born in this sea we do not notice them – just like a fish in water. We notice only the changes in this sea just like a fish notices an air bubble or a foreign body. Now comes the important point. Some how if we can take out an electron from negative energy state and put it into a positive energy state. Then we notice two things different from the ‘Vacuum’ - one hole in the –ve energy state and an electron in positive energy state. The hole would appear as a particle with a +ve charge - the Positron. The electron, after some time would fall back in to the hole and the difference energy is emitted as light just as in an atom. Since the positive energy branch is separated from –ve branch by a gap of $2m_0c^2$ the energy emitted would be large and in the gamma ray spectrum of the electromagnetic rays. So Dirac with only pen and paper, combined with his brilliance, predicted the existence of positron – a particle with electron mass but with a positive charge and its combination with electron giving gamma rays. This prediction was confirmed by Anderson in his experiments with cosmic rays. Anderson also won Nobel Prize. Since these arguments hold for any particle which obeys Pauli’s principle, Dirac in his nobel lecture predicted that there should be particles of mass equal to that of proton but with –ve charge. This too has been observed and the particle is called Antiproton. The antiproton was experimentally confirmed in 1955 by University of California, Berkeley physicists Emilio Segrè and Owen Chamberlain, for which they were awarded the 1959 Nobel Prize in Physics.

One could run the imagination wild by imagining a positron running around antiproton as in the hydrogen atom but with proton replaced by antiproton and electron replaced by positron this is simplest example of what is known as Antimatter. One could have whole range of elements from the periodic table and the compounds too of this antimatter BUT these would be short lived in this world of matter. Antimatter would annihilate with matter !!. On 26 April 2011, a group of scientists announced that they had trapped 309 antihydrogen atoms, some for as long as 1,000 seconds (about

17 minutes). This time was longer than neutral antimatter had ever been trapped before.

It is also possible to imagine a positron and electron revolving around each other. The system is unstable: the two particles annihilate each other to produce two gamma ray photons after an average lifetime of 125 picoseconds or three gamma ray photons after 142 nanoseconds in vacuum, depending on the relative spin states of the positron and electron. It was experimentally discovered by Martin Deutsch at MIT in 1951, and became known as positronium.



REFERENCE http://www.nobelprize.org/nobel_prizes/physics/laureates/1933/dirac-bio.html.

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

Our Trip to East Europe - An Incredible Experience (Part II)

JAIRAM K. KHAMBADKONE (JK.KHAMBADKONE@YAHOO.COM)

DAY 4 - Prague:

Prague is a lovely old city and the roads may lead you to believe that it is a totally unplanned city. However, it is beautifully maintained though the roads are winding and narrow even in the main city. The architecture of all buildings is influenced by old culture. Buses, commercial vehicles and tourist coaches are not allowed to enter the main city. Only cars and smaller vehicles are permitted entry. In view of this, all tourist coaches are required to be parked at some distance, from where we take a walking tour of the city. However, the tourist coaches can go up to the Prague Castle, which is on top of a small hillock where the tourists can be dropped before the coaches retrace their way to the designated parking areas outside the main city. We too took a walking tour of Prague.

Prague Castle (also called the Prague Palace):

The Prague Castle area is like a mini township. The Office of the President of the Czech Republic is located there. There are guards posted at the entry point of the Castle. There is a Change of Guards at fixed intervals, which reminds you of the Buckingham Palace in London, though the beauty of Buckingham Palace is totally different.

St. Vitus' Cathedral – This is the main Cathedral of the Prague Castle - it is located just behind the Castle. This beautiful Cathedral is a few centuries old and has intricate glass murals in the interior.

Vitava River – The Vitava River divides Old Prague from the New. We crossed the Vitava River on a bridge called Charles Bridge from where one can enjoy the scenic beauty of the entire city. There is a total of 24 such bridges across the River Vitava.

Old Town Square & Astronomical Clock –

This is a place where all tourists normally gather for relaxation. Tables and chairs are laid on the roads outside the restaurants and people sit there sipping Czech Beer and munching on snacks. This kind of atmosphere is a common sight in many places across Europe. Prague is famous for its Astronomical Clock



and tourists throng at the Old Town Square to see it.

The Astronomical Clock at the Old Town Square

After sight seeing at Prague on foot, we had lunch at one of the Indian Restaurants and walked back to our coach,

covering a distance of over 1 km. It was around 4.00 pm by then. Having walked all morning, we, Senior Citizens, were exhausted and our aching feet were badly in need of rest. It was a great relief when the Tour Manager announced that the coach would take us back to the Hotel where we could rest till 6.30 pm – the time fixed for going back to the restaurant for dinner. That meant some more walking, later - between coach and restaurant both ways. The very thought of walking was exhausting. So, six of us opted out, even though it meant spending a little more from the pocket to buy dinner at the Hotel where we were put up. Our extremely considerate Tour Manager offered to bring back packed lunch for us. That was a double blessing –

It not only spared our weary feet, but also saved our precious Euros.

DAY 5 - Budapest:

The next morning after breakfast, we started for Budapest. It was expected to be a long drive as we had to pass through Slovakia, which was a part of erstwhile Czechoslovakia, before the division. Traveling by road in Europe is delightful since the countries being small in size: we get an opportunity to pass through several countries during our drive. However, there was a difference as we passed through Slovakia. Right from Berlin through Dresden to Prague we had driven along smooth roads with thick forests on either side. But the forests were missing in Slovakia. Even on the Freeways the drive was fairly bumpy. The Tour

Manager explained that the condition of roads would remain thus for a stretch of 180 kms through Slovakia. Slovakia being less prosperous than most European countries, their budget apparently does not cover the cost of relaying of Freeways.

Around 12.30 pm we reached a place called Bratislava – the capital of Slovakia. We were told that we would proceed to a Boatel for Lunch – a restaurant in a moored boat floating on the waters of the River Danube. On reaching the spot, we found several Boatels on the waters - of these, we went into Boatel Marina.

It was a pleasant surprise to find excellent Indian food in a remote place like Bratislava.

My appreciation of Indian entrepreneurs in catering went up by another notch. The amazing thing was that their fare also included a Jain Menu, a fact that delighted the 4 Jain members in our group. All of us were highly impressed by the beautiful interiors of the boatels in Bratislava.

At about 4.30 PM we reached Budapest – the capital of Hungary. Budapest is a Twin City – Buda and Pest, on either side of River Danube. This is a well planned city with wide roads and remarkable town planning. Budapest is said to be the biggest city among East European countries - even bigger than Vienna.

After relaxing in the hotel for about 45 minutes, we left for an evening Cruise on the River Danube. This boat was exclusively booked for our group of 31 persons. It was very comfortable boat with an Upper Deck open to the sky. Champagne and soft drinks were served to welcome us aboard. The Cruise lasted an hour and gave us a glimpse of the imposing structures on both sides of the river. The pleasant weather and the cool breeze added to the joys of the cruise. After the Cruise we had dinner at a restaurant called Bombay Masala near the River Danube before we returned to the hotel for the much needed rest overnight.

DAY 6 - Budapest:

The next morning, after breakfast we left for sightseeing in the city. Our first halt was at Castle District on a hillock, where we saw the Royal Palace, the Museum and the Mathias Church. Though we had seen the Royal Palace during the Cruise we got a closer glimpse of this place, but we could not enter the palace for lack of time. The Castle District was on the Buda side of Budapest and the Parliament Building, Heroes' Square, the hotel where we were staying etc were on the Pest side.



Parliament Building as seen from Castle District

In fact we have a beautiful view of the city on both sides of River. A close up of the Parliament House with the

other structures affords a breathtaking view from the Castle District.

After having lunch, we left for a place about 60 kms from the city in the countryside of Hungary. This place is famous the display of Hungarian horsemanship. Here, young boys and a mere girl of 15 or 16, showed their amazing skill in handling horses with a certain amount of acrobatics.

Before we went for the actual show, we were offered the locally brewed brandy which went very well in such cold climate at 5.00 pm, especially in an open space.



A young girl showing her skills

After this visit, we returned to the restaurant for dinner and then to the hotel for rest, since a long journey lay ahead of us the following day - from Budapest to Salzburg.

(To be continued in Part III)

Sa Vidya ya vimuktaye

DR. CHAITANYA GULVADY, MUMBAI



सा विद्या या विमुक्तये “That which liberates is knowledge” is the motto of the Shrivalli High School, Shirali & the Birla Institute of Technology, Ranchi and is part of a Shloka 1.19.41 from the Vishnu Purana.

Verse:

*tat-karma yan-na bhandaaya
saa vidhyaa yaa vimuktaye”;
aayaa saayaa param karma
vidyaa-anya shilpa naipu Nam*

तत्कर्म यन्न बन्धाय

सा विद्या या विमुक्तये।

आयासायापरं कर्म

विद्यान्या शिल्पनैपुणम्॥

Meaning:

Those acts alone which help one to avoid bondage are the rightful/righteous acts and that learning alone which leads one to release is real knowledge or vidya. All other acts end up only in fatigue and all other learning is a mere exhibition of skill in arts

In present times, education has become a rat race amidst tough competition. Young children burn midnight oil, are burdened by peer and parental pressure and often leading to fatigue and stress, sometimes even inflicting physical and mental damage. Education has ceased to be a search of knowledge, which rightfully should be a joyful experience. The real meaning of education is lost on the children and the parents. Material education is of course essential since it provides us a means of sustenance, independence and a sense of self worth. However it may also make us full of pride and conceit, if we are not educated with spiritual values. Gratitude and humility are hallmarks of the truly great achievers.

It is in this context that this verse from the Vishnu Purana becomes very vital to understand. Of the many types of Vidya, it is the Adhyatma Vidya or the Spiritual Knowledge, the knowledge

of Enlightenment which liberates us. Opportunities presented in a social system and its work environment force sensitive people (and those driven by samskara-s previously earned) to ask questions about the meaning of life and true happiness. The Sadguru’s Anugraha is very essential and instrumental in helping the ardent Shishya, achieve this knowledge. Knowledge of our real nature which is Sat-chit- Ananda will only give us the real joy/bliss. Therefore it is essential for us to learn this Adhyatma Vidya, to begin an inward journey and experience the real Joy or Ananda. Sadhana is the search for this knowledge and the Mantra Japa is a very good tool to achieve this.

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धन्य हो शताब्दी जायदिसु

१९.१०.२०१२



आई, आजि नवरात्रीन्तुली ललिता-पंचमी, आणि ह्या पवित्र दिवसु तुगेलो जायदिसु आसता. ह्या वरस तुगेल्या जायदिसाचे विशेष महत्व म्हळ्यारी आजि तुंवे शंभराव्या वर्सातू पदार्पण केल्लें. आजि हांव मात्र न्हईं तुगले सर्व प्रियजन मस्त खुश आस्सति. तुका आमोले सगळ्यांगेल्या लेक्काने जायदिसाच्यो मनःपूर्वक शुभेच्छा. सुमन, शशिधर, गिरीश, तारा, माया, लीना, जय, सचिन, सुचित्रा, युवान आणि ओजस्वी.

ह्या शंभर वर्सांतू तुंवे मस्त त्याग केलो. तुगेले लग्न जायना फुडे अनेक कारणां मिति तुका मस्त कष्ट सहन कोर्का पळे. कर्मयोगी जावनू तुवें सर्व गोमटेकोर्नु चल्लोनु व्हेल्ले. स्वतःगेली आर्थिक परिस्थिती बरी नात्तिल तरी म्हालाडी म्होणू तुंवे सांन्न भावंडांक राब्बोनु घेव्नु सोयरीक, लग्न ठरोव्चान्तु सहाय कोर्नु सांभाळनु घेतलें. कुटुंबांतू कोणाक समस्या आसल्यारी तांका मौलिक सल्लो दिवनू कष्टान्थावनू पार केल्लें, मगेले मोग्गाचे चल्ले गिरीश आणि सचिनाक हांव ओफिसाक वत्ना तुवेंची प्रीतिने सानहोड केल्ले. तुगेले हे उपकार, तुगेली कर्तव्यनिष्ठा, केदनाई विसोरूक साध्य ना.

मगेल्या प्रत्येक कठीण प्रसंगांतू तू मगेल्या माक्षी एक भक्कम आधारू आणि शक्ती जावनु राबली. तेमिती माक्का सगळे बिकट प्रसंगांक तोंड दीवचे धैर्य आयले. तू मगेली माता, पिता, गुरू, बंधू आणि सखा जावनु आस्स. आई, तुका मस्त धन्यवाद!

आजीकई तुगेली सर्व इंद्रियं तुका योग्य साथ दित्त आसती. तुगेली स्मरण शक्ती तीक्ष्ण आस्सं. देवागेली कृपा म्होणका. जाल्यारी शंभराव्या वर्सातू पदार्पण कोरचे थोडे दिस पैले तुज्जेरी एक होड संकट आयलें, आणि ओपरेशन कोरका पळ्ळें आणि तू धैर्याने ताका तैय्यार जाली. तुगेले मनोबलाचे कौतुक केल्लेले तीतले नप्रो. सतत जपू, मनाची शांती, निरपेक्ष स्वभावामिती तुका हे शक्य जाल्लें हान्तु काहीं संशय ना. तुगले ह्या सर्व गुणांमिती तुगेली धूव म्होणोवनू घेंव्वाक हांव स्वतःक भाग्यवान समजता. धन्य तूं आई!

तुगेले मुखावैले आयुष्य सर्व दृष्टीने सुख-शांतीमय जावो हिची ललिता त्रिपुरसुंदरी लाग्गी प्रार्थना.
सुमन शशिधर गुलवाडी, शिराली, आणि अमलाडी कुटुंबिय.

(Sponsored)

मंतरलेले तीन तार

उदय मंकिकर, मुंबई

१ नोव्हेंबर, हा सुप्रसिद्ध गायक, गीतकार, संगीतकार, गुरू, शब्दप्रधान गायकीचे जनक, शब्दप्रभू श्री. यशवंत देव यांचा जन्मदिन. ह्या 'देवांनी त्यांच्या अनेक शिष्यांना संगीताचे ज्ञान देऊन संगीत क्षेत्रामध्ये 'यशवंत' केलेले आहे. श्रीमती सुमन कल्याणपूर आणि श्रीमती गीता विवेक येन्नेमाडी ह्या त्यांच्या 'यशवंत मान्यवर' शिष्या होत.



श्री प्रवीण कडले, श्री यशवंत देव यांना सन्मानित करताना

संगीतातील आपल्या ह्या गुरूंच्या प्रति प्रेम, आदर आणि कृतज्ञता व्यक्त करण्यासाठी, त्यांच्या ८७व्या वाढदिवसाचे औचित्य साधून, दिनांक १ नोव्हेंबर, २०१२ रोजी श्रीमती गीताताईंनी मुंबईतील, माटुंगा स्थित यशवंत नाट्यमंदीरामध्ये 'यशवंत देवांचा सांगीतिक प्रवास' ह्या कार्यक्रमाचे आयोजन केले होते.

देवमास्तरांनी आपल्या अनेक अजरामर गीतांचा नजराणा रसिक श्रोत्यांना बहाल केलेला आहे. त्यामधून निवडक गीतांचे चयन करणे महाकठीण. परंतु तीन तासांचाच अवधी (रात्री ८ ते ११) असल्यामुळे त्यांच्या गीत सागरातून १७ गीते निवडली होती. अभंगापासून लावणीपर्यंत. प्रत्येक गीत अवीट गोडीचे म्हणूनच लोकप्रिय, रसिकमान्य. एवढी वर्षे झाली, तरीही प्रत्येक गीताचे माधुर्य चिरंतन, हवेहवेसे वाटणारे. गायक-गायिकाही प्रसिद्ध आणि प्रतिथयश-सर्वश्री उपेंद्र भट, गौतम मुर्डेश्वर, शैलेश माविनकुर्वे, श्रीमती अपर्णा नागरकट्टी-उल्लाळ आणि श्रीमती सुवर्णगौरी घैसास, प्रत्येकाची एक स्वतंत्र शैली आणि खासियत.

कार्यक्रमाची सुरुवात देवमास्तरांनी स्वरबद्ध केलेल्या आणि श्रीमती गीती येन्नेमाडींसह सरस्वती वृंदगानाच्या नेहमीच्या यशस्वी गायिकांनी गायिलेल्या "वेद जया लागी" ह्या संत एकनाथांच्या अभंगाने झाली. तदनंतर सर्वश्री उपेंद्र भट, गौतम मुर्डेश्वर (खास

पुण्याहून आले होते) शैलेश माविनकुर्वे, श्रीमती अपर्णा उल्लाळ आणि श्रीमती सुवर्णगौरी घैसास यांनी मास्तरांनी लिहिलेली, गायिलेली, स्वरबद्ध केलेली अवीट गोडीची गीते सादर केली-

वेद जयालागी..., या जन्मावर, या जगण्यावर..., जीवनात ही घडी अशीच राहू दे..., दिवस तुझे हे फुलायचे..., ओंकारा आदि अनंता..., त्याची धुन झंकारली..., सुरचंद्रिका देवांगिनी..., काही बोलायचे आहे..., माघाची थंडी माघाची... (लावणी), येशील येशील राणी..., निर्गुणाचे भेटी..., सर्वस्व तुजला वाहुनी..., स्वर आले दुरूनी..., विसरशील खास मला..., गौरी मन हारी..., कोटी कोटी रूपे तुझी..., देवा तुझा मी सोनार...

यातील "त्याची धुन झंकारली" हे गीत स्वतः श्रीमती गीता विवेक येन्नेमाडी यांनी सादर करून रसिकांची दाद मिळविली.

सर्वच गाणी उत्कृष्ट आणि मंत्रमुग्ध करणारी होती. कारण प्रत्येक गायक/गायिका ताकदीचा होता/होती. तरीही श्रीमती सुवर्णगौरी घैसास यांनी गायिलेल्या दोन गीतांचा खास उल्लेख करण्याचा मोह अनावर होतो. देवमास्तर निर्मित "देवांगिनी" (देवांच्या अंगाने जाणारे) रागातील गीत 'सुरचंद्रिका देवांगिनी' आणि श्री. विद्याधर गोखले लिखित "बावनखणी" या संगीत नाटकातील "कर्नाटक" संगीताचा बाज असलेले, देवमास्तरांनी स्वरबद्ध केलेले नाट्यपद "गौरी मन हारी" ह्या दोन गीतांमधून देवमास्तरांचे संगीतावरील प्रभुत्व, पकड, सखोल ज्ञान आणि



संगीत क्षेत्रातील मान्यवर संगीत मार्तंड दिलशाद खान आणि संगीत साम्राज्ञी बेगम परवीन सुलताना कार्यक्रमाचा आस्वाद घेताना

श्रीमती सुवर्णाची शास्त्रीय संगीतातील तयारी ह्यांची जाणीव रसिक श्रोत्यांना झाली.

वाद्यवृंदांमुळे गायनाला एक खुमारी प्राप्त होते. सूर, लय, ताल ह्यांचा मिलाफ होतो आणि रसिकांना अवर्णनीय आनंद प्राप्त होतो.

ह्याची अनुभूती श्री. आप्पा वढावकर आणि त्यांच्या वाद्यवृंदाने दिली. आप्पा वढावकर हे संगीत संयोजनातील अग्रगण्य नाव. त्यांची संवादिनी अक्षरशः गायक आणि रसिक श्रोत्यांशी संवाद साधते. ती इतकी तादात्म्य पावली होती की स्वतः गायकांनी आप्पांना दाद दिली. इतर वादकांनीही आप्पांना उत्स्फूर्त साथ दिल्यामुळे हा कार्यक्रम अत्यंत दर्जेदार झाला.

उत्कृष्ट कार्यक्रमाचे उत्कृष्ट सूत्र संचालन/निवेदन हा रसिकांसाठी “दुग्धशर्करा योग” त्यामुळे संपूर्ण कार्यक्रमाला “चार चांद” लागतात. हा योग आणला प्रा. श्रीमती साधनाताई कामत यांनी. साधनाताईंचे सूत्र संचालन/निवेदन हा स्वतंत्र लेखनाचा विषय आहे. प्रसन्न व्यक्तिमत्त्व, रसाळ आवाज, विषयाचा सखोल अभ्यास, व्यासंग, छंद, भाषेवरील प्रभुत्व, वाचन, लेखन, योग्य ठिकाणी समर्पक उपमांची आणि उदहरणांची गुंफण ही त्यांची खासियत, वैशिष्ट्ये, म्हणूनच त्यांचे सूत्र संचालन/निवेदन/निरूपण नेहमीच अभ्यासपूर्ण असते. त्याची प्रचिती ह्या “सांगितिक प्रवासातही” आली. अर्थात, ह्या प्रवास शब्दप्रधान गीतांचा असल्यामुळे त्यांचे निवेदन ‘खुमासदार’ होते, त्यामुळे हा सांगितिक प्रवास अत्यंत सुखमय, श्रवणीय, चिरस्मरणीय झाला. गायक-गायिकांची ओळख त्यांनी खालीलप्रमाणे करून दिली.

- ♦ लोकमान्य टिळकांनी जेथे प्रथम सार्वजनिक गणेशोत्सव सुरू केला. त्या गिरगावातील केशवजी नाईकांच्या चाळीत पूर्वी गौतम मुर्देश्वर राहात होते. त्यामुळे त्यांच्यावर तेथील संस्कार झालेले आहेत.
- ♦ सारस्वत हे नेहमीच मास्तरांचे प्रथम शिष्य आणि मंगळूर हे सारस्वतांचे मूळ स्थान तेथील श्री. उपेंद्र भट.
- ♦ आंब्यासारख्या रसाळ आवाजाचे श्री. शैलेश माविनकुर्वे (माविनकुर्वे म्हणजे आंब्याचे बेट)
- ♦ उल्लाळ गावचा नैसर्गिक गोडवा लाभलेली अपर्णा (साधनाताई पूर्वाश्रमींच्या उल्लाळ)
- ♦ संगीतक्षेत्राशी निगडित असलेले, गिरगावातील घैसास, हे आडनाव असलेली सुवर्णगौरी.

देवमास्तरांच्या मिश्रकील स्वभावाची ओळख करून देताना त्यांनी सांगितले, लाडू बाहेर येण्याइतपत डब्याचे झाकण आई उघडते, त्याचप्रमाणे गळ्यातला सूर श्रोत्यांपर्यंत पोचेल, इतपत गायकाने तोंड उघडावे असे मास्तरांनी आपल्या शिष्यांना सांगितले होते. उपमा गंमतीदार असल्यामुळे कायम लक्षात राहण्यासारखी. साधनाताईंनी देवमास्तरांना “सुगम संगीतातील प्लेटो” म्हटले, कारण प्लेटो नेहमी आदर्शाची चर्चा करित असे आणि मास्तर सुगम संगीतातील आदर्श आपल्यापुढे ठेवतात.

मध्यांतरात शामराव विठ्ठल को.ऑप. बँकेचे चेअरमन श्री. उदय गुरकार आणि श्री. प्रवीण कडले यांच्या हस्ते श्री. यशवंत देव यांचा सत्कार करण्यात आला तर श्री. यशवंत देवांनी,

गीताताईंची मैत्रीण, तत्त्वज्ञ, मार्गदर्शक आणि गुरुस्थानी असलेल्या साधनाताईंचा गौरव केला आणि आपल्या दोन विडंबनात्मक कविताही सादर केल्या.

श्रीमती गीता विवेक येन्नेमाडी यांनी, त्यांना दिलेल्या आर्थिक सहयोगाबद्दल शामराव विठ्ठल को.ऑप.बँक, श्री. प्रवीण कडले, श्री. अरविंद नाडकर्णी, श्री. विवेक येन्नेमाडी, श्रीमती रूपा आणि श्री. विन्फ्रेड लोबो यांचे आभार मानले. तसेच श्रीमती साधनाताई कामत, सर्व गायक-गायिका, आप्पा वढावकर आणि त्यांचे वादक सहकारी, श्री. राजू दाभोळकर (ध्वनी संयोजन) रसिक श्रोते, यशवंत नाट्यमंदिराचे विश्वस्त/पदाधिकारी आणि इतर संबंधितांचेही आभार मानले. धन्यवाद दिले.

श्री. शैलेश माविनकुर्वे यांनी गायिलेल्या “कोटी कोटी रूपे तुझी” या गीताने ह्या कार्यक्रमाची सांगता झाली, न संपावा असा वाटणारा सांगितिक प्रवास संपला आणि मंत्रमुग्ध प्रेक्षक घराकडे वळले!

नित्य नवे जग - नित्य नवे जीवन

नित्य नवे जग - नित्य नवे जीवन
नित्य नवो सूर्य सकाळी दोंळे सोडतना-
करता चित्त प्रसन्न।।

कालच्या सावल्यांचे कसल्याक कोरच्ये शोधन?
उदेलेल्या उजवाडाची उमेदी
धोरका मनांतु घट्टी-प्रत्येक दिवसु-वसभरी।।

रात्री दोंळे चिम्मी केलेल्या क्षणाक
पात्यांचो पडदो घालचो-
माक्षीच्या अनुभवांरी
वाईटावटू चांगय वत्ता दृष्टीआड-वोचो।।

अंतर्मन कोरच्यें सूक्ष्म
काणु उडौंच्ये दुःखद प्रसंग-तांदळांतुले फात्तरशे
सुखद प्रसंग वेंचून घेवच्ये-
मातियेंतुल्या वावळां फुल्ला म्हण के।।

प्रत्येक नवे दिसाक नवी सृष्टी-नवे विचार-नवी शक्ती
अनुभव नवे मेळोती, चांग वाईट आसोती
ते करताती बुद्धी तीक्ष्ण-
काडताती मनांतुलें भ्रम
सूर्यालें प्रत्येक आगमन-
जाता नवें जग उत्पन्न-सुरू जाता नवें जीवन।।

- अरूणा राव (कुंडाजे)

कोंबडी पळाली...

सौ. शैलजा वैद्य (मासुरकर)

काही वर्षापूर्वीची गोष्ट आहे. बाहेर जाण्यासाठी बस किंवा रिक्शा पकडायला मी रस्ता ओलांडत होते. नि माझ्या कानांवर 'कोंबडी पळाली, तंगडी धरून...' हे गाणं आलं. नुकतेच आले असावे ते बाजारात, पण त्याचे संगीत व ढंगढंग जोश ऐकून ते बराच काळ टिकेल असं वाटलं. तेवढ्यात रिक्शा मिळाली नि ते गाणं पूर्ण ऐकायला मिळालं नाही, काही दिवसांनंतर हे गाणे मी पुन्हा ऐकलं, एका लग्नाचा मांडव सजवत होते तिथे. मी पुढे गेले खरी, पण ते गाणं विशेषतः "कोंबडी पळाली" हे शब्द माझा पिच्छा सोडेनात. कुठेतरी, काहीतरी त्या शब्दांचा आपल्याशी संबंध असावा. (खाण्याव्यतिरिक्त) असं सारखं वाटायला लागलं... विचारांचा भुंगा भुणभुणून डोकं जड व्हायचं. आणखी दोन वेळा हे गाणं ऐकू आलं नि मन सैरभैर झालं. काय प्रकार असेल बरं हा? मागच्या जन्मी मी कोंबडी तर नव्हते ना? अंगावर शहारेच आले. डोळ्यासमोर ते कोंबड्याचं झुंजणं, लोकांचा पैज लावून आरडाओरडा, जखमी/रक्तबंबाळ झालेला तो पक्षी! नाहीतर त्याचे पंख व पायबांधून खाटकाने उभारलेला तो धारदार सुरा! आई गं! काहीच सुचेनासं झालं मला. आणि मग विचार करता करता एक दिवस अचानक डोक्यात प्रकाश पडला. युरेका! विचारांचे भुंगणे एकदम थांबले नि ती नेमकी घटना माझ्या डोळ्यांसमोर आली. गतजन्मातली नव्हे तर गत आयुष्यातील, लहानपणची.

माझ्या त्या छोट्याशा गावाचं नाव होतं हरिगांव. तिथल्या साखर कारखान्यात काम करणाऱ्या लोकांची वस्ती असल्यामुळे बरेचसे बंगले, आजूबाजूला फळझाडे, फुलझाडांच्या बागा होत्या. त्यातील बहुतेकांच्याकडे कोंबड्या पाळलेल्या होत्या. आमच्याकडेही ७-८ कोंबड्या होत्या. लहान मोठ्या बंगल्याच्या मागील दारी एक मोठेसे खुराडे (कोंबड्यांसाठी, सभोवार जाळी लावून एका बाजूला दार असलेली मोठीशी जागा) होते. त्यात कोंबडे/कोंबड्या सकाळी सोडल्या जात, त्यांच्याकरता मोठ्याशा भांड्यात पाणी ठेवले जाई व अधूनमधून काही धान्य, औषधं पिठाचे गोळे व बागेतील गाजर, कोबी, नवलकोल, फ्लॉवर इत्यादीची पाने खायला दिले जाई. एक दोन ठिकाणी लहान खोकी किंवा टोपल्या व त्यात सुके गवत ठेवले जाई. कोंबड्या तिथे जाऊन अंडी घायच्या व नंतर बाहेर येऊन कॉक्-कॉक् असा आवाज करायच्या. मग आमचा माळी किंवा गडी खुराड्यात जाऊन अंडी घेऊन यायचा. त्या अंड्यांचा आम्ही खाण्यासाठी, केक,

पुडींग इत्यादीसाठी उपयोग करायचो. जास्तीची अंडी जमवून एखादी खुडूक कोंबडी त्यावर बसवण्याकरता घरातच एका टोपलीची व्यवस्था करायचो. एक वेळेस अदमासे १२ अंडी असायची. सुमारे ३ आठवड्यांनी अंड्यातून पिले बाहेर पडत. मग त्यांची रवानगी बाहेरच्या एका छोट्या खुराड्यात होई. त्यांना चरण्यासाठी बाहेर सोडले की, माळी हातात काठी घेऊन, आवाज करित त्यांच्या मागेमागे जात लक्ष ठेवायचा. बरेचदा आजूबाजूची कुत्री, मांजरे किंवा घारी त्यांच्यावर झडप घालून पळवून नेत. संध्याकाळी घरी जाण्यापूर्वी माळी पिलांना तसेच मोठ्या कोंबड्यांना खुराड्यात मोठ्या टोपलीखाली झाकून ठेवायचा व दुसऱ्या दिवशी सकाळी आला की परत मोकळे सोडायचा.

अशा या दैनंदिन कार्यक्रमात एक दिवस माळ्याच्या लक्षात आले की एक कोंबडी कमी आहे. मोजायला चुकले असेल अशा विचारात २-३ दिवस गेले. मग मात्र त्याने माझ्या आईला त्याबद्दल सांगितले. सर्वांनी शोधायची पराकाष्ठा केली. दूरवर आजूबाजूला जाऊन शोधले पण कोंबडीचे एक पीसही सापडले नाही. त्याअर्थी कोंबडी कोणीतरी चोरून नेली आसवी असा अंदाज केला गेला. आमच्या शेजारच्या बंगल्यात कंपनीचे गेस्ट हाऊस होते व त्या मागच्या खोल्यांमध्ये तेथील नोकर मंडळी राहत असत. दोन्ही बंगल्यांच्या मध्ये एक लांबलचक कुंपणाची ताटी होती. मागच्या बाजूला स्वच्छतागृहे होती व त्यांचा वापर दोन्ही बंगल्यांचा नोकरवर्ग करायचा. ये-जा करण्यासाठी तिथे एक फाटक होते.

अशा रितीने काही दिवस गेले व एक दिवस दुपारी आमचा माळी धावत, ओरडत आला. माझ्या आईला बोलावत होता. कोणालाच कळेना काय झालं ते! मात्र काहीतरी आश्चर्यजनक, आनंदाची बातमी असेल असा आमचा अंदाज झाला. थोडा दम खाऊन त्याने सांगितले की, दोन्ही बंगल्यामधील कुंपणात आपली हरवलेली कोंबडी गुपचूप बसली आहे." त्या भवानीला आता घेऊन येतो मी." असे म्हणत माळी व त्याच्यामागून आमचा गडी असे दोघेही गेले. अत्यंत शिताफीने त्या कोंबडीला कुंपणातून अलंगद काढल्यानंतर त्यांच्या लक्षात आले की, खाली काही अंडी होती. अंडी उबवण्यासाठी ती कोंबडी इतके दिवस गायब होती. देवाचीच कृपा म्हणायची की, कुत्री, मांजरे व माणसांच्या नजरेतून इतके दिवस ती कोंबडी बचावली. ती सर्व अंडी सुरक्षित होती. इतके दिवस काहीही न खाता-पिता

ती कोंबडी अंड्यांना सांभाळीत बसली! तिची ही मातृभावना अजब होती. माणसाला आपल्या बुद्धीचा गर्व असतो, परंतु अशा घटना सिद्ध करतात की ती समजूत किती फोल आहे. “घार फिरते आकाशी परि लक्ष तिचे पिलांपाशी” कसं कळतं या पक्षांना एवढ्या झाडा-जंगलातून की आपली घरटी, पिले नेमकी कुठे आहेत ते? असो!

मग ती कोंबडी व अंडी अशी वरात घरात आणून त्यांचे

बस्तान एका टोपलीत बसवले गेले. कालांतराने पिलांचे आगमन झाले. व त्यांना नेहमीप्रमाणे छोट्या खुराड्यात सोडण्यात आले. पुढे कितीतरी दिवस ही घटना आठवून, एकमेकांना सांगून सर्वजण देवाच्या करणीचे कौतुक करीत होते. मला मात्र ती घटना आठवून खालील गाणे सुचते.

“कोंबडी पळाली, कुंपणात लपली, अंडी उबवाया लागली. (काँक्-काँक् नव्हे) गुपचूप गुपचूप!

माझे मनोगत

(१ नोव्हेंबर रोजी यशवंत नाट्यमंदिर येथे आयोजित केलेल्या “यशवंत देवांचा सांगितीक प्रवास” ह्या कार्यक्रमाच्या आयोजिका सौ. गीता येन्नेमडी ह्यांनी व्यक्त केलेले त्यांचे मनोगत.)

व्यासपीठावरील मान्यवर व रसिक श्रोते हो! देव सरांचा आज वाढदिवस. हा कार्यक्रम त्यांच्या वाढदिवशीच व्हावा अशी माझी तीव्र इच्छा असल्यामुळेच हा कार्यक्रम आठवड्याच्या अखेरीस न ठेवता आज गुरूवारी ठेवला. तुम्हां सर्वांच्या वतीने मी ‘त्या’ देवाजवळ (आकाशातल्या) प्रार्थना करते की, “देव सरांना उत्तम आरोग्य, उदंड आयुष्य मिळू दे आणि त्यांना अजून सुंदर सुंदर गाणी लिहिता यावीत संगीतबद्ध करता यावीत.” सरांचे काव्य, गद्यलेखन, संगीत दिग्दर्शन आणि त्यांना मिळालेल्या पुरस्कारांबद्दल अनेक लोकांनी बरेच काही लिहिलेले आहे. त्यामुळे त्याबद्दल मी आता काही बोलत नाही. देव सरांची ख्याती सर्वत्र आहेच.

देव सरांचा सत्कार व त्यांच्या गाण्यांचा कार्यक्रम त्यांच्याच उपस्थितीत करावा हे माझे बऱ्याच दिवसांचे स्वप्न होते. ह्या कार्यक्रमाचा योग जरा अगोदर जुळून आला असता तर देवसरांच्या पत्नी कै. करुणा देव आज इथे आपल्यात उपस्थित असत्या. ही खंत मला सतत टोचत राहिल.

देव सरांनी मला नुसतेच सुगम संगीताचे धडे दिले असे नाही. तर त्यांच्याकडून गाणं शिकता शिकता जीवनांतल्या बऱ्याच महत्त्वाच्या गोष्टी मी शिकले. पहिले जवळजवळ तीन महिने मला सरांनी गाऊच दिले नाही. ‘तू गातेस तो भास आहे’ असे म्हणून नुसती गाणी वाचायला लावली. इथे माझा अहंकार दुखावला गेला होता. “म्हणजे काय? मला गाताच येत नाही की काय?” अशी मी मनात चडफडायची. पण सरांच्या या अशा हट्टामुळे मी माझा अहंपणा नाहीसा करण्यास शिकले. माझ्यातला ‘मी’ बाजूला केला तेव्हा कुठे सर काय सांगतात हे मला कळू लागले.

व्यंजनातले स्वर कसे स्वच्छ बाहेर काढायचे हे शिकता शिकता मी स्वच्छ विचार करायला लागले. म्हणजे Positive thinking शिकले. पुढचा शब्द म्हणायची घाई

न करता दोन शब्दांमधले अंतर कसे सांभाळायचे ह्यावरून मी सबूरी म्हणजे patience शिकले. गाणे शिकतांना “मला हे का जमत नाही? जमलेच पाहिजे.” असा विचार करायलाही देव सरांनीच शिकविले. तुमचा परिक्षक तुम्हींच व्हा असे ते नेहमी सांगत. हे वाक्य सुद्धा आपल्याला आपल्याच वागणुकीबद्दल विचार करायला लावते नाही का? समोरच्या विद्यार्थ्यांचे वय किंवा त्याचे संगीत शिक्षण वगैरेचा विचार मनात न ठेवता सर्वांना निःपक्षपातीपणा दाखवून शिकवायचे. गाण्याची निवड करतांना सुद्धा कवी किंवा कवयित्री नामांकित आहे का हे न बघता त्यांचे काव्य जर सरांना मनापासून आवडले तर त्या काव्याला चाल लावायला ते मागेपुढे पहात नसत. मग त्याची कॅसेट किंवा सी.डी. होवो न होवो सरांना त्याची कधीच खंत वाटली नाही. अशा कितीतरी चांगल्या गोष्टी मी सरांकडून शिकले. म्हणूनच ते माझे गाण्याचेच नव्हे तर सर्वार्थीने गुरू आहेत. असे गुरू मला लाभले हे मी माझे महद्भाग्य मानते आणि असे गुरू मला जिच्यामुळे लाभले अशी माझी मैत्रीण साधना कामत हिची मी सदैव ऋणी राहिन.

मला तिच्याबद्दलही थोडेसे सांगावेसे वाटते. ती जशी एक उत्तम मैत्रीण आहे, तशीच ती एक उत्तम लेखिका आहे. तिचे अनेक लेख व पुस्तके प्रसिद्ध झाली आहेत. मानसशास्त्राच्या तिच्या दोन पुस्तकांना महाराष्ट्र राज्याचे पुरस्कार लाभलेले आहेत. माझ्या जीवनांत ती माझी फ्रेंड, फिलॉसॉफर आणि गाईड आहे. माझ्या कुठल्याही कार्यक्रमाचे निवेदन करण्याची मी विनंती करताच ती होकार देते आणि सुंदर, रसभरीत व भावपूर्ण निवेदन करून कार्यक्रमाची शोभा द्विगुणित करते. तिच्याच प्रोत्साहनामुळे मी गाण्यांना चाली लावू लागले. अशी माझी मैत्रीण साधना कामतसुद्धा मला गुरूसमान आहे.

हीच माझी दोन्ही गुरूंना गुरूदक्षिणा.

Are We Out Of The Woods?

ARJUN HEMMADY

There are protests in Greece and Spain regarding the country's "sovereign debt" crisis. But what exactly is a "sovereign debt" crisis and why are the people in Greece and Spain protesting? The stock markets in India and across the world either rise or fall alarmingly depending on the data coming out of Europe. All the analysts say that the recession may end this year or the next etc. etc. and the question everybody is asking is when will the world economy get back to "normal"?

To put it in lay man's words, a "sovereign debt" crisis is a crisis where the government of a country fails to repay the bonds or debentures or securities issued by them. For example, the Indian government comes out with Bonds which will be redeemed or repaid after 5 years. The problem that has taken place in Europe and Greece especially is that the government of Greece is not able to repay the Bonds after the stipulated number of years. They had initially issued the Bonds sometime in the early 2000's with the intention of using the proceeds in developmental activity and had hoped that the receipts from tourism etc would be enough to repay the amount of the Bonds to the people and institutions who had invested in them.

But what happened was that with the recession starting in 2008 Tourism plunged and with Tourism being a significant source of income for Greece, the Greek economy's receipts also dried up significantly. So when the time came to repay the Bonds, the Greek economy was not able to do so and hence increased the period of the Bonds by a further say 3 or 4 years. With the de facto "default" the interest rate which the Bonds had increased because there is a concept in Economics that higher the risk, higher is the returns expected. So when Greece defaulted once, the investors naturally expected to be reimbursed suitably for the risk they were taking by investing in Greek Bonds. With the increase in Interest Rates, many institutions especially European Banks started investing in those Bonds with a hope of earning a higher rate of interest

and the "default" was also not looked upon seriously because the "default" was looked upon as nothing other than a mere blip and Greece were expected to repay the Bonds subsequently. And also, at the time, there was a crisis with the American economy and not with the European economies, so developments in Greece with regard to the "default" were not scrutinized in detail.

But as we know, in 2011, the real size of the problem came to the fore. Greece has a debt of 170 billion dollars and they are looking at the European Union for providing them with the money to repay the Bonds. This has also brought about several new problems. First of all, the European Union (EU) was created as a counter to the United States and for the first few years, everything was "hunky dory". And because a crisis of such a size was not foreseen before, the EU is grappling with the situation.

Secondly, it has to be mentioned that France and Germany are the two real strong economies in the Europe and they call most of the shots in the EU. Therefore, a major chunk of the burden of the 170 billion dollars has to be borne by the French and German economies. And how will the French and Germans make up for the money given to the Greeks to repay their debt? By increasing the rate of taxes in France and Germany, thereby causing resentment among their populace who feel why they should suffer because some other foreign country (in this case Greece) has been careless in their spending. Thus, Nicolas Sarkozy and Angela Merkel are in an unenviable position for sure. If they agree to help the Greeks, they will have to increase the taxes for their citizens which will decrease their chances of victory in the next elections in their countries and if they refuse to help Greece, France and Germany will lose the faith of the member countries of the European Union.

Thirdly, even if the EU agrees to help Greece, they have set out a set of "austerity measures" designed to

cut spending incurred by the Greek economy. The “austerity measures” includes cancelling Bonus payments linked to performance and to postpone the Guaranteed Bonus which is paid periodically. It also includes increasing the retirement age which will reduce payments of Provident Funds and other retirement related payments. Spending on Social Security like Insurance etc will also be reduced. In short, the measures mentioned in this paragraph have caused the many protests across Greece. The Greek people are also asking the same question, “why should we suffer when our Government could not control their spending earlier?” Needless to say, the Greek Prime Minister has his hands full. If he refuses to bring in the austerity measures suggested by the EU, it may keep his people happy, but the long term damage will be even more worrisome.

The problem with the European Sovereign Debt Crisis doesn't end with Greece, in fact it is just the beginning. Greece has a GDP of 312 Billion Dollars. The debt crisis has also reared it's ugly head in Spain which has a GDP of 1.41 Trillion, Portugal with a GDP of 247 Billion and Italy 2.55 Trillion. The main worrying point is the situation in Italy and Spain which have economies several times bigger than Greece.

In my opinion, the last thing that is desired is for everything to “come back to normal” because there is an urgent need for a massive turnaround in the economy and also most importantly the mindset of the European countries. They have to realize that they are no longer the powerhouse they once were. The balance of power is shifting to Asia very quickly and if the Europeans want to compete, they will have to innovate and improvise much like Asian economies. The menace of “plastic” i.e. credit cards also has to be tackled. The European Sovereign Debt Crisis is just a much bigger manifestation of the syndrome of “spending more money than you have in your pocket.” So, “are we out of the woods yet?” It's tough to say. I hope I can say yes. But if the same thing which happened in Greece happens in Italy and Spain, I think I have to say, “somebody's gonna get a hurt really bad!”

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Power of Silence



Talking, talking all the time does not make any sense, Sometimes we need to know the power of silence. Without uttering anything, silence tells everything. Without hurting anyone, silence hides everything. Silence has the power to control violence. Silence has the power to control nonsense. Silence prevents many quarrels. Silence protects the morals. Silence spreads calmness, Silence creates awareness. Silence helps you to introspect Silence helps you to correct. Silence protects you from arguing Silence prevents you from repenting Silence helps you to concentrate, Silence helps you to meditate. Know the power of silence It is really very immense!

— Pooja V. Dhareshwar (nee Aparna M. Heble)



Markets of Mangalore

MANGALORE GOPALKRISHNA BHAT

A market in Konkani is *markita* or *pant_a*. The latter term is derived from the Kannada word *pete* (pronounced payte). There is also another word *saant_a*, which means a fair or a periodical street market. that word is also probably from Kannada *sante*. Going to market for me was *markita voche_n* or *pentaa voche_n*. I still use those terms and say *voche_n* and not *vache_n*, which is used by some Amchis. To each his own.

Mangalore, in my younger days, had three markets in the town. The flower market, selling only flowers, was in Car Street or *Ratha Beedi*. One could find *kaanTiful* of *shevante*, *mogre* and other varieties of flowers in that market, known to us as *phullaa pant_a*. Our daily requirement was met by flowers grown in our *hittal*. however, for special occasions, one had to go to the flower market. The other two markets were the vegetable market and fish market (*jhaLke markita*), which were on the Market Road, close to Hampankatta. The fish market was out of bounds for us. The fertile soil of Mangalore and its surroundings yielded varieties of vegetables, particularly *magge* and *guL* and these were freely available in the market. Catholic ladies, called *Baayi*, used to sell their home grown vegetables going from house to house.

The retail trade was ,and still is, in the hands of GSBs. The wholesale market was in the Bunder area, where business was conducted in *bhandsaal*. The retail shops were concentrated on the Market Road. Our grocer was one Mangalpadi Subraya Shanbhogue and we had a *kaek* or a credit account with him. The shop was known to us as *kaekaa aangadi*. Once when I mentioned this to my friend Nadkarni , he thought it was a cake shop! Annually on Dhanlakshmi pooja day, the shopkeeper would invite us for *aangDi pooja*. We children would look forward to it as invitees would be served with a *goli* lemonade, that was then a speciality of the town. The bottle was closed with a marble and had to be opened with a special

opener. Grocers' shops were known as *jinsaa aangadi*. I remember reading an article by one Kamath a Mumbaikar, where he mentioned about his trip to Mangalore in summer vacation. His grandmother asked him to accompany her to *jinsaa aangdi*. He was overjoyed that he would be able to buy jeans but was totally disappointed on reaching the shop.

Few Amchis were shop owners, the well known one being Yellore Rama Rao, who had established an optical shop in Hampankatta. It has completed over a hundred years and is now run by the third generation. Then there were Alekal Tailors and H.Ram Rao & Sons, snuff merchants. Schoolboys would slyly sneak near the snuff shop for a free sample. Ram Rao's son Sunder Rao was an accomplished harmonium player and his other son H.Taranath, a resident of Bombay, was a renowned tabla player. I know of some other small shopkeepers, one of whom was Bolangadi Mainath maam, who was known as Angdi Mainatu. That was long long ago. But there were Amchi business men like Matpadi (Pandit) Brothers, who had tile factories. Karwar Vithal Rao was a pioneer in city bus service and had his Mangalore Automobiles.

The main shopping area was Hampankatta, which a teacher of mine said was derived from *Appannana Katte*, probably some Appanna was the first one to start his business in the area centuries ago. Saree and textile shops like Chandarana Brothers, Jayantilal and RB. Vasant were owned by Gujarati traders settled in the town but there were other well known stores like Sujirkars. One Shivanna Shet used to have a small sweets shop, where he personally prepared and sold sweets. Later his son expanded it into a chain of stores called Komal Sweets. The jewellers were mostly sonnars and called themselves Sheth. The Felix Pai Bazar near our school was a nondescript structure and housed Kamath & Co and other shops .Some Catholics had names like Felix Pai, Lobo Prabhu etc., indicating their GSB origin. Right behind the bazar

was Persian Bakery, probably the only Irani restaurant cum bakery in the town. There were other areas like the Car Street, which also had rows of shops on either side of the street.

Shopping these days can be exciting as the customers in the city have super markets and trendy malls. But shopping then was like visiting friends – it had a flavour of its own!

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Nowadays many Konkani associations find that the audience for programs is dwindling. This is especially so in places where the number of amchi families are few. Sustaining the Sabha becomes a challenge and often we find that the participants are enthusiastic but the audience is missing! This is a tongue-in-cheek ode to the missing amchi audience!

THE ABSENT AUDIENCE

Where is the audience?

The amchi audience

Where's the amchi audience gone..

It's Samaj Day today, the circulars have gone

Costumes are fitted and make-up is on Masalwadas sizzling, welcome rangoli drawn

(But) Where is the audience?

The amchi audience

Where's the amchi audience gone..

Oh my God, there's a movie to catch

Hey what's the score, it's a Scotland-Kenya match

Listen I must run, I've my TV serial to watch

Where is the audience?

The amchi audience

Where's the amchi audience gone..

Gurupujan, Devipujan, Swadhyay

No worries, we have participants five Sharadapuja, Durga-namaskar, haldi-

kumkum

Sure we'll be there unless the chaat-waala beckons

For Ugadi there is panak panwar

Oh but that day is my kitty party *somaar...*

Where is the audience?

The amchi audience

Where's the amchi audience gone..

How about having a picnic by the sea?

Remember it's December, it'll surely rain you see!

It's Family day then, we'll be protected by the hall

My children have tests, Maths, English and all

Then cookery demo of Microwave baking but my maid is late and I'm still waiting...

Where is the audience?

The amchi audience

Where's the amchi audience gone..

- **Vijaya Karnad, Chennai**

Personalia

Dr. Shefali Abhishek Nerurkar (nee Shefali Suresh Trasi) daughter of well-known skin specialist Dr. Shrilata Suresh Trasi and granddaughter of skin specialist Late Dr. Manohar Trasi has passed her M.D (skin) with a score of 72.9% from Bharati Vidyapeeth, Pune. By scoring 76% in her theory she has broken the records of her university till date.

Born and brought up in a doctors' family from both maternal and paternal side she naturally took up medicine as her career. Taking inspiration from

her mother she opted for Masters Degree (M.D) in Skin to keep up the Trasi clan of skin specialist going. Currently she is assisting her mother at her three clinics in Mumbai. After her exams she has trained in laser treatments, fellowships in Botox, Fillers and Threadlifts. She is happily married to Dr Abhishek Nerurkar, M.S(Orthopaedics) currently working in



Sion (L.T) hospital as Senior Registrar.

Shivshankar N. Surkund was honoured by the Association of Business Communicators in India, during their 52nd Annual Awards Function held at Hotel Taj, Mumbai on 19th October 2012 at the hands of Shri Manohar Parrikar, CM, Goa, as a 'Fellow of Brains Trust'. This award has been instituted by A B C I



(Association of Business Communicators of India) in recognition of Surkund's contribution for over 4 decades in the field of PR Communication. It deserves special mention that even after retirement, he continues to be a Faculty on PR at Mass Communication Colleges and has also written two books on actual experience in PR Profession.

Rahul Manjeshwar is joining Bank of America as an Assistant Vice President. He will be based in Mumbai. A Chartered Accountant with several years of banking experience, he is the elder son of Suvarna and Gokul Manjeshwar.



श्रीमती आशा पंडित : बेमिसाल कारीगरीची अनोखी बुजुर्ग कलाकार

नामांकीत होण्यासाठी मोठे काम करण्याची गरज नाही. कामातील वेगळेपण अनोखेपणे, अकल्पनियता देखील माणसाला मोठेपण देऊन जाते. ह्याचे उत्तम उदाहरण म्हणजे सत्तरी गाठलेल्या श्रीमती आशा पंडित.

श्रीमती पंडित निडल पेंटींगमध्ये सिद्धहस्त आहेत. एप्लीक एंब्रॉयडरीमध्ये त्यांनी अशा कलाकृती तयार केलेल्या आहेत की पेंटींग आणि एंब्रॉयडरीमध्ये फरक जाणवत नाही. त्यांच्या घरातील प्रत्येक वस्तूमध्ये त्यांच्या कल्पनेचा आणि कलेचा अनोखा संगम दिसून येतो. तसेच प्रत्येक वस्तूवर त्यांच्या कौशल्याचा वेगळाच रंग आढळतो. ह्या सर्वांचे श्रेय त्या आपल्या आईला देतात.

श्रीमती पंडितांना, त्यांच्या विवाहप्रसंगी, त्यांच्या पतीने सांगितले होते की, 'घरातील प्रत्येक वस्तूवर तुझ्या कार्याचा प्रभाव दिसला पाहिजे.' त्याप्रमाणे श्रीमती पंडितांनी कार्य सुरू केले आणि लौकिक प्राप्त करून घेतला. त्यांचे पती बीएमईएलमध्ये उच्च पदस्थ होते आणि त्या अनुषंगाने त्यांच्याकडे जे परदेशी पाहुणे येत त्यांना श्रीमती पंडितांनी केलेली कलावस्तू भेट म्हणून देत असत. पतीबरोबर आशाताईना दोन वर्षांसाठी लंडनला जायची संधी मिळाली तेव्हा त्यांनी तेथील लोकांना

आपली कला शिकविली आणि मॉटेसरी डिप्लोमादेखील पूर्ण केला. १९६६ मध्ये भारतात परत आल्यानंतर त्यांनी नर्सरी शाळा सुरू केली. ह्या शाळेत शिकलेले अनेक विद्यार्थी आज देशात आणि परदेशात उच्च पदांवर कार्यरत आहेत.

श्रीमती आशाताईच्या कलेची आतापर्यंत आठ प्रदर्शने झाली आहेत. आपल्या कलेमध्ये त्यांनी मुख्यत्वे पौराणिक पात्रे तसेच भारतीय संस्कृतीचा समावेश केलेला आहे. एंब्रॉयडरीबरोबरच, वेजीटेबल कार्विंग, रांगोळी, सलाड डेकोरेशन, कुकींग, सॉफ्ट टॉईज मेकींग आणि क्रोशेमध्ये आशाताई पारंगत आहेत. आज सत्तरीमध्ये असूनही आशाताई निरंतर काही ना काही कामामध्ये व्यस्त असतात. एंब्रॉयडरी केली की डोकेदुखी थांबून तरतरीतपणा येतो हा त्यांचा अनुभव आहे.

आशाताईचे वास्तव्य भोपाळमध्ये आहे. आजही त्या बुजुर्ग मार्गदर्शकाच्या भूमिकेत दिसतात. त्यांची प्रत्येक एंब्रॉयडरी 'मास्टरपीस' असते. त्यांच्या मार्गदर्शनामुळे अनेक महिलांना परिवार नियोजनाचा अर्थ समजला आहे आणि त्यांनी ते स्वीकारले आहे.

आशाताईना त्यांच्या कार्यासाठी शुभेच्छा!

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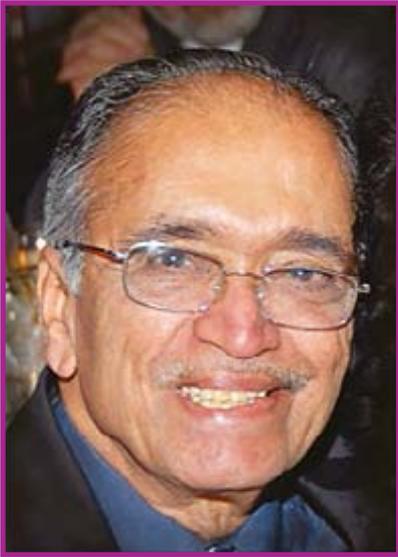
IN LOVING MEMORY OF

RAMMOHAN UMESH SAVKOOR

May 7, 1930 – November 7, 2009

It has been three years since you were taken from us but your loving memories will always be with us

Shrikala, Swapna, Chetan Savkoor
Namita, Stephen, Collin and Drake Hartland
Relatives and Friends



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Fond Remembrance on 1st Death Anniversary

Those who mean the most to us
Are never really gone.

For in our thoughts and in our hearts
Their memory still lives on

So may you find that passing time
Can somehow help to heal

Your sweet memories will ease the loss
And sorrow that we feel



Kadle Narendranath Rau
21/09/1946 - 26/11/2011

Remembered by:

Geetha Kadle – Wife

Ravindranath Kadle – Brother; Usha R Kadle – Sister-in-law
Chethananand Kadle – Son; Anuradha Kadle – Daughter-in-law
Kishor Patil – Son-in-law; Dhyanjaja – Daughter

Also joining us are: Kadlekars, Kundapurkars, Philarkars, Gangollikars, Nagarmats, Bolangadykars, Patilkars
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Here and There

Bangalore : On Thursday, 11th October Punyatithi of HH Shrimat Parijnanashram Swamiji II was observed with Ashtavadhan seva at the Math. Navaratri Utsav was celebrated from October 16th to 23rd with daily Navaratri Nityapaath, Devi Anushthan, Bhajan and Devi Pujan. On Saturday 20th Oct Samaradhana of H.H. Shrimat Shankarashram Swamiji I was observed with Ashtavadhan seva . The same night Yuvadhara organized Garba & Dandiya and enthusiastically danced under the able guidance of Smt Bhavani Nayel pachi. Monday 22nd Oct: Durgashtami was celebrated with Samoohika Kumkumarchana along with chanting of Lalita Trishati. Tuesday 23rd Oct - In celebration of Navami, Kumarika Pujan was offered to sixteen beautifully dressed up kumarikas! On Monday 29th Oct Laxmi Pujan was performed at the Math to celebrate Kojagiri Purnima with delicious kheer as Prasada.

Reported by Asha Awasthi

Mumbai – Dadar : Punyatithi of H.H. Anandashram Swamiji was observed on 18.9.12 with a Palki Utsav around the precincts of Karnatak colony followed by bhajans, Shankarnarayan Geet and aarti. On 22.10.12 Sandhana Shrunkhala was observed by our Sabha followed by bhajans by about 12 sadhakas at Karla. Sannikarsh was observed on 28.10.12 by 18 sadhakas. Punyatithi of H.H. Parijnanashram II Swamiji & H.H. Shankarashram Swamiji I was observed with bhajans at A5 Karnatak Colony.

Navratri was celebrated at A5 Karnatak Colony by sadhakas by chanting of the Navratri Nityapath on all 9 days.

Reported by Mrs. Shobha Puthli

Mumbai – Goregaon : Samaradhana of H. H Shrimat Anandashram Swamiji on 18th of September was observed with Ekadasha Rudra Avartana being performed and bhajans being sung by the Sadhakas at the residence of Shri C.G. Kallianpur.

Samaradhana of H.H. Shrimat Parijnanashram Swamiji II on the 11th of October was observed with bhajans being sung by the sadhakas.

Navratri Nityapath Pathan and Devi Anushthana

were held at the residence of various Sadhakas during Ashwin Navratri from 16th to 24th October. Around 34 Sadhakas visited Karla on the 18th of October to perform Sadhana Panchakam.

Navratri Nityapath Pathan seva was rendered during the observance of Samaradhana of H.H. Shrimat Shankarashram Swamiji I on the 20th of October.

Reported by Pranav R Nagarkatti

New Delhi: On 1st Sept all the Konkani Associations in Delhi (GSB Samaj, Goenkarancha Ekvot, Chitrapur SaraswatSamaj and Delhi Konkani Association) got together along with Karnataka Sangha to stage a drama “FirangiFattas”, at the Karnataka Sangha Auditorium. The Drama group was invited from Goa and lots of MP’s from Goa and other renowned guests attended this function. We managed to gather a good audience of around 200 people.

Being the auspicious AdhikMasam, a SamuhikSatyanarayanaPooja led by Ved Harish Bhat was performed on 2nd Sept at ShriKavle Math, 12 couples from the Delhi Sabha performed this pooja. Later the ladies performed Kumkumarchana and Devi Anushthana.

Punyatithi of P.P. Anandashram Swamiji was celebrated on 18th Sept at the residence of Shri C. S. Shiroor in Gurgaon with a melodious bhajan session followed by Krishnapar Ashtak sang by AmeetaShiroor. Radhika Nirody read out 2 paras from Anandabodhamruta. Jaishankar Bondal read out some excerpts from the Centenary commemorative issue of Sunbeam published in 2002 to the mark the birth centenary of P.P. Anandashram Swamiji.

On the occasion of Ganesh Chaturthi, 16 families, met at the residence of Shri Deepak Gunvante in Gurgaon on 20th Sept, participated in the bhajan session led by ShobhanaRao and AmeetaShiroor.

9 families from our Sabha participated in the Sarvajanic Ganesha Mahotsava celebrated at GSB Samaj, New Rajinder Nagar on 23rd Sept. C.S. Shiroor and Ameeta Shiroor performed the Ganahoma on behalf of our Sabha. Thereafter members performed individual sevas and poojas.

Reported by Mamta Savkoor



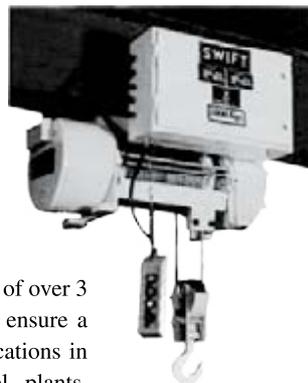
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Our Institutions

Saraswat Mahila Samaj, Chennai: October was a month of celebrations at Chennai - being the 80th year of both the Association as also the Mahila Samaj. We had our monthly Sadhana Panchakam. Punyatithi of HH Srimad Parijnanashram II and HH Srimad Shankarashram Swamiji was observed on 11th & 20th Oct.

The Mahila Samaj celebrated their 'Samaj Day' on 14th October with a right mix of skit, songs and dances aptly compered by Dr. Purnima Rao and Viju Karnad. The events started with prayers by mahilas; President's speech by Archana Kapnadak followed by a children's skit Rumpelstikin, a skit OMG (Oh my God) – concept by Anand Bellare; 'Where have the amchi audience gone' a poem by Viju Karnad; Bharatanatyam recital by Rajeswari Niranjani; a skit 'Pot Luck' written by Preetham Chandavarkar; a fusion dance; followed by 'Men will be men' skit by Shilpa Acharya and finally concluded with a tableau choreographed by Deepali Khambatkone "khayalon mein khayalon mein"

We had our annual 'haldi kumkum' on 19th Oct. This was followed by Durga Namaskar performed by Ved Prakash Bhat and a few couples. The Mahilas sang a bhajan on Durgha Devi. The day concluded with 'garba' by ladies of all ages.



Saraswati Puja was performed on 22nd Oct. Sanskrit learning by laity was begun on the auspicious Vijaya Dashami day with

over half-a-dozen 'chhatrah'. Classes are being conducted by Archana Kapnadak and Padmini Vombatkere.

Reported by Kavita Savoer

Saraswat Mahila Samaj, Gamdevi: Navaratri Utsav was celebrated on 18th October with Sugam Sangeet by Kum. Arya and her sister Kum. Ananya Dhareshwar. Both sang variety of melodious songs and Bhajans with their own commentary in Konkani

which kept the audience spell bound. Accompanying them was their mother Mrs.Anjali Dhareshwar on the harmonium and Mr. Arun Hattiangadi on the tabla. Mrs. Geeta Bijoor welcomed the guests with a brief introduction and Mrs. Vijayalaxmi Kapnadak proposed the vote of thanks. Refreshments were sponsored by Mrs. Suman Kodial.

A get together was arranged on Kojagiri Pournima, October 31st. It was an evening of fun and frolic. Mrs. Geeta Balse was the anchor for the gathering. Energetic and resourceful despite her recent knee surgery Geeta Balse had planned lots of games for the ladies. Mrs.Geeta Yennemadi started the festivity with a Konkani song in praise of Goddess Laxmi and Mrs.Shobha Marballi danced to the song.

A Garba dance was started by four young dancers Ms. Riddhima and Yashasma Savkur, Ms. Dhanashree Mallapur and Ms. Anushree Amladi. This encouraged all the ladies including senior citizens to participate in the Dance. Games like "Dumb Charades" and "Whats the Good Word" in Konkani and Antakshari and Bridal Hair Dressing with straws by four young participants Ms. Riddhima & Yashasma Savkur, Ms. Dhanashree Mallapur & Ms.Anushree Amladi were played with Committee Members acting as the hair dressers.

Fish ponds written on Committee Members by Mrs. Nalini Sanzgiri was read out by Mrs. Shyamala Talgeri. Humourous Konkani Powada by Mrs. Geeta Balse made everybody sing and clap together.

Dr.(Mrs.) Meera Savkur read out one poem from her recently published book in Marathi which was inaugurated at the hands of His Holiness Sadyojat Shankarshram Swamiji at Karla Math.

Vote of thanks was given by Mrs. Geeta Balse. The evening ended with refreshments.

Forthcomming Programme : November 21st,2012 at 3:30 p.m. in Samaj Hall Cookery competition with bread (sweet/salty) preparation as the main ingredient. Multiple entries from participants are welcome. Kindly bring your items to the Samaj Hall by 3:.00 p.m. along with a neat hand written receipe.

Reported by Srikala Vinekar

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Alliance invited for Chitrapur Saraswat Brahmin graduate girl, 26 years. Fair, slim good looking height 5'-5" employed in bank. Preferably from financially sound boys between 27 years – 29 years in the U.S. or Australia or Mumbai. Cell: 9757311190 Contact: nov23aug11@gmail.com

Alliance invited for a chartered accountant, M.Com, US-CPA 23 year old, 5' 10", fair good looking Bhanap girl belonging to a well-to-do, decent, educated, nuclear family from well settled, independent, decent and handsome boys from IIT, IIM, CA-CPA of age 27/28, 6' and above. Please apply with personal and family details (biodata), latest colour photograph and horoscope (or in lieu thereof please provide date, time and place of birth) to e-mail – aamchigirl@gmail.com

OBITUARIES

With profound grief and sorrow we wish to inform the sad demise of Mrs. Radha Ranganath Padukone (nee Hemlata (Baby) Shripad Trikanad) in Mumbai on 27/09/2012. She was 85.

DOMESTIC TIDINGS

BIRTHS

We welcome the following new arrivals:

Jun 28 : A daughter, Pia, to Aditi Invally-Bisht and

Pankaj Bisht, Pune.

Sept 22 : A son, Rohan to Rashmi (nee Kagal) and Chetan Kamat at Fremont, California, USA.

MARRIAGE

We congratulate the following couple:

Oct 24 : Swapna Vasant Nadkarni with Sanil Rdyati at Bangalore.

OBITUARIES

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

Aug 16 : Gokarn Dattanand Murlidhar (52) at Manipal, Udupi.

Aug 22 : Mullerpattan Bharat Saumitra (61) at Grant Road, Mumbai.

Sept 10 : Sumana Bhat Manjeshwar at Kankanady, Mangalore.

Sept 19 : Lalita Koppikar (67) at Mumbai.

Sept 28 : Shanti Rammohan Shiroor (94) at Pune.

Oct 1 : Malati Ratnakar Betrabet (85) at Andheri (East) Mumbai.

Oct 3 : Tara Desai (Divgi) (97) at Pune.

Oct 27 : Krishna Salukere (72) at Vile Parle, Mumbai.

Oct 28 : Indu Yeshwant Bellare (nee Maskeri) (76) at Vile Parle, Mumbai.

Nov 8 : Chitra Vittal Kundaji (86) at Pune.

Nov 10 : Sheela Rao Karnad (Sathivathy) (86) at Bangalore.

Nov 14 : Karkal Yeshwant B. (76) at Bangalore.

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Smt. Shanti Shiroor

Age 94 years

Beloved wife of late

Shri Ram Mohan Shiroor

Passed away peacefully

on 28th September, 2012

at Pune.

Deeply mourned by:

Children, Grandchildren,

Great grandchildren,

Family and Friends



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