

Kanara Saraswat

A MONTHLY MAGAZINE OF KANARA SARASWAT ASSOCIATION

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We wish all our Readers A Very Happy Deepavali



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God's Mould (Poem) ... <i>Vanita Kumta</i>	28
Happy Diwali! Here's to your Health! ... <i>Savitri Babulkar</i>	29
A Diwali that sparked off a lasting friendship ... <i>Nalini Nadkarni</i>	30
A Diwali Drama in Mumbai ... <i>Air Commodore B. S. Hatangadi (Retd)</i>	31
To a Grandchild going to University (Poem) ... <i>Gurudas S. Gulwadi</i>	32
Bahubali – The Gomateshwara ... <i>Satyanarayan Pandit</i>	33
Random thoughts in the kitchen (वास्वी) ... <i>Kumud Nayel</i>	34
What's in a Name? ... <i>Muktabai Chandaver</i>	34
Personalia	35
Examination Results	35
<i>Kiddies' Corner</i> : Drawings: Devi Lakshmi ... <i>Aarya Katre</i> , Swami Parijnanashram ... <i>Ananya Someshwar</i> , Me and my friend ... <i>Jeetesh Amamebal</i> ; Krishna ... <i>Aradhya Someshwar</i> ; Narendra Modi - A portrait ... <i>Prathamesh Amemba</i>	36
हिमलि काणी भाग - २... <i>गायत्री मदन दत्त</i>	37
रांगोळी... <i>नलिनी संझगिरी</i>	37
Science Corner 14: Science while flying ... <i>Sanjay Gokarn</i>	39
Down Memory Lane: Experiences Of The Gurushakti ... <i>Hemant Kombrabail</i>	40
Atmabodh-II ... <i>Dr. Sudha Tinaikar</i>	41
Amchige-'Leh' ... <i>Subodh Rao</i>	43
My Memorable Rail Safar (Suffer) ... <i>Kavita Shanbhag</i>	45
Truth-Consciousness-Bliss (Sat-Chit-Anand) (Poem) ... <i>Kusum Gokarn</i>	45
Japan Tour Guide - Part 4 ... <i>Anshul Kulkarni</i>	47
अध्यात्मिक दीपावली ... <i>स्मिता बळवळ्ळी</i>	48
पुस्तक परिचय ... <i>उदय मंकिंकर</i>	49
गुह्यं धनम् ... <i>शरयू हल्दीपूर</i>	50
Parisevanam: Meditative Experience ... <i>Priti Panemanglor and</i> <i>Niranjan Nagarkatte</i>	54
माझा मराठीतील प्रवास ... <i>शरद कोप्पीकर</i>	56
ती रात्र ... <i>श्यामला भट</i>	57
काश्मीर ... <i>लक्ष्मी प्रमोद मुडभटकळ</i>	58
विश्वाचा नियंता ... <i>सुनंदा दुर्गादास नाडकर्णी</i>	58
चेड्डुमाम्मगेली दिवाळी ... <i>प्रिया बडकुळी</i>	59
खरंच का? ... <i>सुधा चिक्रमने-हड्डगडी</i>	60
अलास्का, एक सुखद अनुभव! ... <i>रेखा राव</i>	61
भाषेतल्यो गमती जमती ... <i>श्रीनाथ मुर्डेश्वर</i>	67
Here & There	68
Our Institutions	69
Classifieds and Domestic Tidings	70

IN THIS ISSUE....

From the President's Desk	5
Letters to the Editor	6
Diwali Messages	7
<i>Our Cover:</i> The Glorious Pride of our Bhanap Community— 'superstar' screen-queen Deepika Padukone ! ... <i>Chaitanya D. Padukone</i>	10
Shraddhanjali to Prof. Smt. Sadhana Kamat	13
Bharat Ratna Late Shri Lal Bahadur Shastri ... <i>Arun Hattangadi</i>	15
<i>Military Musings</i> : Flying High ... <i>Maj Gen B N Rao (Retd)</i>	17
A "Madrasis'" Number Troubles ... <i>Sudhir Vombatkere</i>	18
A Picture at my Window ... <i>Suman Nadgouda/Kalyanpurkar</i>	18
Kudos to the Sports Team of KSA ... <i>Jairam Khambadkone</i>	19
Chitrapur Saraswats in Creative Arts	22
So Light are the Sparrow's Wings (Poem) ... <i>Veena Bantwal</i>	26
Report: Tabla Festival 2018 ... <i>By Vivek Ullal</i>	27

A Musical Tribute to Late Prof. Smt. Sadhana Kamat

“Ramkatha- Konkani Geet Ramayan”

On Tuesday November 13th at 5.00 p.m.

at the Smt. Indirabai Kallianpurkar Hall,
off Talmakiwadi, Mumbai.

Songs written by **Smt. Sadhana Kamat**,
Music Composed by **Smt. Ashalata Gokarn**,
Rendition by **Smt. Samhita Mundkur**,
Narration – **Smt. Kalindi Kodial**

Shri V. Rajagopal Bhat
has kindly consented to the Chief Guest.

All are cordially invited.
(Please be seated by 4.45 p.m.)

- *Saraswat Mahila Samaj, Gamdevi*



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Note: This year onwards, a new concept has been introduced of each Committee Member assisting another Member in their respective vertical, in addition to his own responsibility.

We regret to announce the demise of Smt. Aruna Rao, Kundaje on 22nd October 2018. A senior and talented poetess and writer she used to write in both Konkani and Marathi for children and adults. Shri Suresh Andar, a talented actor who acted in many Konkani plays also passed away on 12th October 2018. Tributes to both of them will appear in our December issue.



*From the
President's Desk....*

Dear Friends,

When all of you get this November issue in your hands, you will be celebrating Deepawali – the festival of joy, happiness and prosperity. I also take this opportunity to wish all the members of KSA and the readers of this magazine, all the best and wish all of you joy, happiness and prosperity.

However, at this stage while writing this article, I must frankly admit that my mood is somewhat sombre with the events that have taken place in the last few days, with depressing news and a general skepticism and negativism witnessed all around.

To start with, the sudden demise of our own Past President Smt. Sadhana Kamatpachhi was certainly a sad and sorrowful news for not only me but also to her innumerable admirers across the society. My interactions with her were not long but during this short period of our association over the last five to six years, I realised what a great personality she was and how she positively influenced many human beings with whom she interacted, either directly or indirectly. To my mind, her departure has certainly created a big void which is extremely difficult to fill.

Then there is the news of frauds, bankruptcies, defaults, accusations and revelations of indecent behaviour of people holding prominent positions in society. The extremely negative flowing winds just before the general elections which are due in the next six months and uncertainty about the future of our economy and the world economy with a possibility of a long global recession predicted by a very respected British Weekly magazine 'The Economist' are certainly instrumental in creating a sombre and pessimistic outlook.

But, I am an optimist by birth, one who never loses hope. While I was pondering over these events, I happened to read the following lines from the famous poet, Nobel Laureate Rabindranath Tagore's 'Gitanjali', which were reproduced by Paulo Coelho, the famous Brazilian author of 'The Alchemist', in the preface of his new book 'Hippie'.

When I read these lines, they resonated instinctively with my inner self and I was back to my normal positivity and optimism. I am quite sure that these lines reproduced below will also bring a new joy and happiness in your lives on the eve of Deepavali.

"I thought that my voyage had come to its end at the last limit of my power,
- that the path before me was closed, that the provisions were exhausted,
and the time come to take shelter in a silent obscurity.

But I find that thy will knows no end in me.

And when old words die out on the tongue,
new melodies break forth from the heart;
and where the old tracks are lost,
new country is revealed with its wonders"

So wishing all of you a Happy, Joyful, Prosperous Deepavali and a Great New Year.

**Regards,
Praveen P. Kadle**



Letters to the Editor

Dear Editor, I read Article on Smt. Sumana Chandavarkar written by Shri Dilip D'Souza, son-in-law of Late Smt. Sadhana Kamat, well known personality & ex-President of KSA. Shri Dilip at the end of Article states that he realized that Smt. Sumana was an Amchi when he got married to girl from our community.

When I was heading the Union Bank branch at L. D. Ruparel Marg, Malabar Hill I came in touch with 3 illustrious families of our Community who are closely related to each other. One is Late Smt. Sumitra Sirur, daughter-in-law of Late D. N. Sirur, doyen of Indian Textile Industry & son-in-law of late Narayan Ganesh Chandavarkar. Another is Smt. Sumana Chandavarkar, daughter-in-law of Sir Vithal Narayan Chandavarkar, Vice Chancellor of Bombay University in the year 1933 to 1939 and leading light in Textile Industry and son of Late Narayan Ganesh Chandavarkar. Late Narayan Ganesh Chandavarkar was a Hindu Reformer who was President of Indian National Congress, Vice-Chancellor of Bombay University and an Eminent Judge of the Bombay High Court in the year 1909 to 1912. KSA held a function on 30th March 1913, at Muzfar Abad Hall to felicitate Late Narayan Ganesh Chandavarkar on his acceptance of the Post of Chief Minister of Indore offered to him by H.H. Maharaja of Indore. As per a News Item published in KS Magazine of July 1913 around 700 members of our community gathered at V.T. Railway Station to give a send-off to him.

Another illustrious person I came in touch with was Dr Subir Gokarn, who came to stay at the RBI quarters at

Nepean Sea Road, near the house of Sumana Chandavarkar when he became the Dy Governor of RBI. Dr Subir is the grandson of Sir Vithal Narayan Chandavarkar and all these three families are related to each other. Presently Subir is Executive Director on Board of International Monetary Fund representing four South Asian Countries. Coincidentally Dr Subir was the Chief Guest at the Centenary Year Opening Ceremony of KSA held at Ravindra Natya Mandir on 26th November 2010.

Mrs Sumana Chandavarkar was a very learned & forward thinking woman. When I happened to visit her flat in Malabar Hill I saw many scholarly books/Essays written by her son Late Rajnarayan which includes Book on Textile Mill Workers from the famous Girangaon area of Mumbai. He had an untimely death at the young age of 52 years. Most of books were treasured by Smt. Sumana Chandavarkar as they were presented to her by her son with his signature.

Sumana Chandavarkar shifted to Pune to her Daughter's place Nandita Nabar & son-in-law Vikram Nabar. She was fond of her grandson Janak Nabar who did his Master's in Mathematics from London School of Economics and has presently settled in Singapore. It is sad that such illustrious families are slowly disappearing from our community's horizon.

Raja Pandit

Dear Editor, Felt nice to see and read the article 'Parmanu' by Chaitanya Shiroom. The first atomic reactor 'Apsara' was headed by a bhanap Mr. Manohar Nadkarni whom we fondly addressed as Manu.

Dr. Guldady Maruthy



KSA DIWALI CELEBRATIONS

NAKSHATRA 2018



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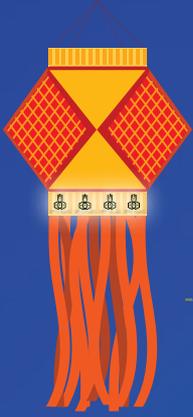
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- Sunil Ullal, Jt. Hon. Sec. Sports & Cultural Affairs





DIWALI

Messages



Wishing all the members of Kanara Saraswat Association and all the readers KSA magazine a very Happy and Prosperous Deepawali!

Praveen Kadle



Dear Friends, Deepavali represents peace, victory and Prosperity. May you all have A Happy and Blessed Deepavali. May this auspicious festival fill your lives with Joy and Prosperity. HAPPY DEEPAVALI.....

Kishore Masurkar



Let us light a lamp this year for every voice that no longer has to hide in the dark. May this Diwali usher in peace, courage and happiness to every one of you.

Sharayu Kowshik



May the warmth and splendor of this auspicious occasion fill your life with happiness, bright cheer and bring to you joy and prosperity for the whole year.

Vidyalakshmi Kulkarni

Chitrapur Heritage Foundation

711 Daylily Court, Langhorne, Pennsylvania, USA

Connecting US Amchis to Chitrapur Math

Founded in 2005, Chitrapur Heritage Foundation (CHF) is a Section 501 (c)(3) not-for-profit charitable organization. The mission of CHF is to provide a vital link for Amchis in the US to stay actively connected with our Chitrapur Math and our Guruparampara. Currently, CHF Chapters are located in four main regions across the US. Over the past decade, Amchis in the US have supported students' education, temple restoration & cladding, and promoted women's empowerment in the villages of Chitrapur and Shirali.

The activities of CHF include:

- Facilitate the collection of annual "Vantiga" payment from every earning Saraswat in the US - "Vantiga" supports and maintains the upkeep of our spiritual centers in Bengaluru, Gokarn, Mallapur, Mangaluru, and Shirali;
- Promote cultural heritage by supporting temple restoration projects and maintenance of Chitrapur Museum archives;
- Support education of 100 students at the Srivali High School through the "Sponsor-A-Student" Scheme; and
- Preserve the rich cultural heritage of the Chitrapur Saraswat community in the US through Monthly Satsang and Prarthana Varga for children, and by celebrating festivals like Yugadi, Ram Navami, Gokulashtami, Ganesh Chaturthi, Navratri, Diwali.

Annual Guru Purnima Satsang

On July 28, 2018, NJ Prarthana Varg and Chitrapur Satsang celebrated Guru Purnima at Ashwin and Smita Bijurs house. This is an annual tradition since 2012 that brings young and old together to perform this puja to mark this auspicious occasion. We started this function with Sabha Prarambha Prarthana. Padma Betrabet pachi & Aditi Gokarn-Hattiangadi pachi recited "Shri Parijnanashram Trayodashi", and the kids repeated after them. Then the teachers explained the importance of the same. We all recited the names of the 11 Mathadipatis of our glorious Guru Parampara. Posters of the names of our Samadhi Maths were kept on display and the kids were told about our Swamijis Samadhis at the various Maths. Kids then read about the significance of Guru Purnima from "Utsav" book. Padma pacchi and Aditi pacchi explained how Guru Purnima is celebrated at our Math. The kids then sang "Guru Sharanam" Bhajan as the parents prepared and arranged items needed for the main event of the evening - the samohik Guru Pujan. The enthusiastic group of boys and girls performed Guru Pujan under the guidance and leadership of Shashank Udyawer who patiently led the group through each step. As the puja was performed the rest of the Satsang devotees who had gathered chanted the Guru Pujan Shlokas. After the Pujan, we all recited Deepanamaskar, Shankaranarayan Geet and also did meditation. Shivani Shah, Sonal Shah & Ananya Bijur sang a beautiful bhajan honoring Lord Krishna and Riddhima Trasi & Ananya Trasi sang 'Guru Devo Ki Amar Shakti Se' before we offered Mahanaivedya. After offering Mahanaivedya MahaAarti was performed, finally ending with Sabha Samapti Prayers..The hosts Smita and Ashwin Bijur had organized a delicious spread for prasad bhojan. The potluck dinner included a scrumptious spread of items we typically get to eat at our Math, such as pezze kheer, chana ghasshi, tendli upkari, chow chow among other dishes.

Guru Purnima 2018



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or Pramod Mavinkurve (pmkurve@gmail.com). Tel: 908-616-1497.



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For online registration Please visit
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The Glorious Pride of our Bhanap Community— 'superstar' screen-queen Deepika Padukone !

CHAITANYA D. PADUKONE

Way back in February 2006, I had the privilege to exclusively interview Bollywood superstar **Deepika Padukone** for one of Mumbai's leading daily newspapers 'Mid-Day', when she had signed this Kannada movie '*Aishwarya*' opposite Southside regional heart-throb star-hero Upendra. Some months later, that same year I personally re-connected with Deepika in Wembley (in London-U.K.), where she had specially flown, to attend rock-star Himesh Reshammiya's live concert. By a surreal coincidence, that was the same Wembley Arena venue, where her legendary father, the unassuming badminton legend **Prakash Padukone** had won his prestigious All-England (World) Championship (1980).

It may be recalled that the photogenic model Deepika (she was then the 'Liril' and 'Close Up' girl) made global digital waves in 2006 with her vivacious presence in Reshammiya's immensely popular music-video '*Naam Hai Tera*'. She whipped up a frothy sensation as the 'cynosure' among the select shapely models who were featured in the popular Kingfisher 2006 calendar. After being spotted by mentors Farah Khan and mega-star Shah Rukh Khan, she forged ahead to make



Warm camaraderie : Deepika with her 'Piku' co-star legendary mega-star Amitabh Bachchan

her Bollywood debut (in a 'dual role') in the 2007 musical movie '*Om Shanti Om*'. The film '*OSO*' which had a fabulous melodious score by Vishal-Shekhar, went on to emerge a super-hit. The crowning glory was that, Deepika not only bagged the coveted Filmfare Award (2008), for 'Best Female Debut' for her mesmerising '*OSO*' dual-role, but was also nominated in the prestigious 'Best Actress' category.

In the process, she exploded the conventional cine-biz norms, that one needs to be a 'global beauty-queen' or a 'TV reality show winner' or that one ought to have an illustrious 'filmy family lineage', in order to merit a 'big screen' break. Eminent film-maker Farah Khan calls Deepika an "instinctive actress who is a director's delight". Since she

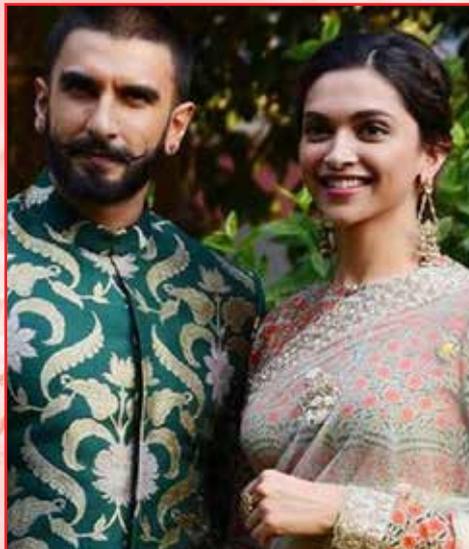
was also a proficient National Level Badminton player, one could succinctly say, 'Badminton's loss was Bollywood's gain!' Deepika had wittily quipped to me, "In the game of showbiz, you can score a 'smash hit' with the 'racket' of your acting talent" ! *Flashback over.*

Cut to 12 years later, two dozen Bollywood successive big-banner films released, with a string of Rs 100 crore plus blockbusters like '*Chennai Express*', '*Yeh Jawaani Hai Diwani*', '*Cocktail*', '*Ram Leela*', '*Bajirao Mastani*', '*Piku*' followed by a prestigious



Smash-hit performance: Delighted Deepika clutches her Filmfare Award trophy

Hollywood movie '*xxx Return of Xander Cage*' co-starring American mega-star Vin Diesel, the gorgeous, graceful, versatile "highest-paid" Bollywood actress Deepika had catapulted



Wedding Bells for Deepika Padukone-Ranveer Singh

herself into the orbit of global super-stardom.

Even as the 'three-times' Filmfare Award winner 'screen-queen' Padukone trailed blazing glory on her escalating star-trek, up came the magnum opus movie '*Padmaavat*' directed by 'show man' Sanjay Leela Bhansali which stirred up a

tornado of controversial anti-protests instigated by factions of a fringe caste group. It was uncalled for, as ironically, the film glorified

the ethnic ethics and the valour of the concerned community. As they say, after a storm comes a 'calm'. All thru the volatile violent anti-vibes, the religiously devout Deepika maintained an exemplary 'sang-froid' (calm composure) even though she was openly 'threatened'. Eventually, the historical film opened to an overwhelming audience response and galloped past the Rs 300 crore benchmark.

When celebrated lyricist Javed Akhtar hailed 'Padmaavat', as the 'Mother India' landmark of her career and the living legend Amitabh Bachchan sent her a beautifully 'hand-written' appreciation note, Deepika was euphoric with delight. But what also made her ecstatic was that both her parents (Prakash and Ujjala) praised her sterling performance. Reacted the 'Piku' girl, "My parents have seen 'Padmaavat' and they felt proud of my work. But there was a sense of disbelief. They were wondering, is she our daughter? As I don't stay with them, they were unaware of the details of my 'Queen Padmavati' lead title role. I wanted them to enjoy the film as a normal audience. Watching the last 15 minutes—the climax, was tough for my parents..... they 'hate' it when my character dies in films," discloses Deepika, who cherishes a sense of pride, that she belongs to the super-talented Bhanap Chitrapur Saraswat community. When quizzed on whether she had any 'magic mantra' to success and starry fame, the modest actress wears her famous 'dimpled' smile as she responds. "There is no such fixed formula. You have to enjoy what you do and have firm faith and belief in yourself and also have lots of optimism and patience. Because things may not always go the way you want them to. There has been clarity in my career focus and I am not the one who will give up so easily. When I am told that I can't do something, I work that much harder, not to prove to other people, but to prove to myself," elaborates 'workaholic' yet fun-loving Deepika, who like her legendary father Prakash, was also inherently shy and reserved in the initial phase of her acting career. "It was partially during 'Love Aaj Kal' and later during 'Cocktail', that I fully opened up. It's even evident in 'Cocktail' in my bohemian screen-character Veronica," asserts the 'Mastani' heroine, who also has this compulsive-obsession for systematic paper-work, meticulous filing and shredding unwanted papers.

Unlike most actors who prefer to conceal their mental illnesses, daring Deepika publicly shared her brave battle against depression. "I didn't really think about the repercussions. The idea really was to change the way, people in India and the world see mental illness," justifies the 'Piku' actress who is also the founder of her 'The Live Love Laugh' Foundation. She adds, "People at workplaces need to recognise and normalise depression so that those suffering from such mental illnesses could muster courage and confide without the fear of losing their jobs." It is surmised by showbiz circles that the charismatic Deepika is discreetly planning to tie the 'nuptial knot' with her 'good friend'-cum- debonair co-star Ranveer Singh. Unperturbed and by-now 'immune' to media conjectures, "today's dream-girl" (that's what Hema Malini recently complimented her) reacts positively. "Yes, I have always wanted to be a 'working home-maker' and balance my career as well. Marriage for me is an important sacred institution and at some future point, when it's the right time, it will definitely happen," shrugs the effervescent heroine who will soon be 'immortalized' when she gets her wax statue 'sculpted' at the iconic **Madame Tussauds museums** in London and in New Delhi. The "very excited" Deepika follows in the footsteps of Bollywood legends such as Amitabh Bachchan, Shah Rukh Khan and Madhuri Dixit-Nene to be perpetuated in wax at the hallowed international museum. In keeping with her socially-altruistic nature, the adventurous Deepika now proposes to wear the mantle of a 'movie-producer' and support *this gut-wrenching cinematic story of acid-attack- survivor Laxmi Agarwal, which will be directed by the highly acclaimed Meghna Gulzar.*

Rest assured Deepika, that you are indeed the 'glorious pride' of our Chitrapur Saraswat Bhanap community. Our best wishes and moral support will always stay with you, all thru.

*The author of this feature-article, **Chaitanya Padukone**, is a distinguished senior film-journalist and author and is also on the Advisory Panel of the I & B Ministry-Films Censor Board (CBFC) for past three years.*

Badhaai Ho ! Wedding Bells for Deepika-Ranveer !

As we go to press -- comes this exhilarating good news for all of us. Finally, Deepika Padukone has just posted on social media, her wedding card formally announcing that she would be tying the 'nuptial knot' with star-actor Ranveer Singh.

The classy wedding card reads,

"With the blessings of our families, it gives us immense joy in sharing that our wedding is set to take place on the 14th and 15th November 2018. We thank you for all the love you have showered upon us over the years and seek your blessings as we embark on this incredible journey of love, loyalty, friendship and togetherness.

Lots of love--Deepika and Ranveer".



Kanara Saraswat Association 107th Foundation Day Celebrations

The Kanara Saraswat Association will be celebrating its 107th Foundation Day on **Monday, 26th November 2018 at 5.30** pm in Shrimat Anandashram Hall, Talmakiwadi, Javji Dadaji Marg, Mumbai.

On this occasion, the Association will felicitate eminent Chitrapur Saraswats in recognition of their contribution to the Community, Society and the nation, in *the* different fields of work.

The *details of* programme will be as follows:

- 1) Awards for Konkani Articles in Memory of Smt Ganga M Nadkarni.
- 2) Chandra Ramesh Nadkarni Memorial Prizes for Kiddies Corner.
- 3) Award giving ceremony for Essay Competition – “My Dream of a New India”.
- 4) Outstanding upcoming Sports personality Award in memory of Shri Suresh (Bab) V. Nadkarni – Master Aditya Vishal Balsekar (Lawn Tennis)

This will be followed by felicitating following eminent personalities:-

- 1) Late Shri Sadanand M. Nadkarni – Selfless Service to KSA and Community
(Posthumous)
- 2) Pt. Yogesh Samsi - For Sangeet Natak Academy Award from Government of India for 2018.
- 3) Dr. Jayesh Bellare – For Lifetime Achievement Award for Outstanding Research on the subject of Nano Technology
- 4) Prof Bharat Nadkarni – For his overall contribution to sports and in particular to KSA.

Shri Praveen Kadle, President of KSA will preside over the function.

All are cordially invited.

Shivshankar D Murdeshwar
Hon. Secretary

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Shraddhanjali to Prof. Smt. Sadhana Kamat

Prof. Smt. Sadhana Kamat passed away suddenly on 22nd September 2018. She was a well-known personality of our Community, an academician and very active in social and cultural spheres. She had been the President of the Kanara Saraswat for 2 terms and had also worked as the President of the Saraswat Mahila Samaj. Her contribution to both these organizations has been immense.

A Condolence meeting jointly organized by KSA and Saraswat Mahila Samaj, Gamdevi was held on 30th September at the Shrimat Anandashram Hall. We give below a synopsis of the proceedings.



Shri Jairam Khambadkone, Chirman, KSA started the meeting. He said that as it was a condolence meeting, he didn't welcome the audience but instead thanked them for expressing their love and affection for Sadhanapacchi by their presence.

The audience stood up in silence to pay respect to the departed soul.

Shri Praveen Kadle, President KSA spoke first. He said, "My first reaction at hearing about her demise was of shock. As a student, I had seen and heard her programmes in person as well as on the TV. But after joining KSA I had the opportunity to work with her. She wanted KSA and Samaj to work together and produce some quality programmes. And this was done – first it was 'Gypsy' based on Late Kavivarya Mangesh Padgaokar's poems and then in February 2018 it was 'आपले आवडते पु.ल. It was a wonderful experience to work with her. In the first programme she asked me to present one of Padgaokar's poems titled 'Gypsy'. I had never done anything like that. But she encouraged me. Since I didn't have the time to meet her for the rehearsals, she would ask

me to read it over the phone and correct and guide me. It was her genius that could bring out the best in people. She would address me as 'चेडी'. For her I was a child! Her study and research of 'सन्त वाङ्मय' was deep and thorough. Under her guidance the Samaj has done so many programmes. Maybe the KSA can do one of those with the Samaj. We have lost a great personality. May God grant her soul peace and courage to her family".

Shri Kishore Masurkar, Vice President of KSA spoke next. He said, "For me she was like a personification of Saraswati. I did not have the good fortune to work much with her but I will always remember her as a special person".

Smt. Sharaty Kowshik, President Saraswat Mahila Samaj said "I had never imagined that as President of the Mahila Samaj I would have to talk about Sadhana on such an occasion. But I stand here in front of you as she would have liked me to be. I speak for a lot of us. Sadhana mentored us in so many ways. I consider us extremely lucky to have our lives touched by her. Sadhana was always a call away from us, anytime we needed her advice, never enforcing her views, always urging us to think it through for ourselves before we took any decision. And each time we thanked her for taking an active interest in our work although she was not on the committee, she would always say 'समाज आमोले नवे' The void her passing has created feels crippling right now. We have lost a true friend, philosopher and guide. But her words will stay with me forever 'काळजी कोर्नाका गो. सगळे गोमटे जातले.' Our sincere condolences on behalf of the Saraswat Mahila Samaj to Shubha, Vibha, Anuja and their families. May her soul rest in peace".

Smt. Vidyalakshmi Kulkarni, Vice President of the Samaj spoke in Konkani. She said 'I pay my respects to Sadhana Kamat, our much loved friend, who was like a bright light illuminating our world. She was a pillar of support to our Samaj. Like a mother she would guide us and care for us. She taught us how to talk in front of an audience and really toiled to make all our programs successful. She was at the forefront in the field of literature. A play written by her was staged in Bengaluru and was very successful. She was invited there as the chief guest and the artists were honoured at her hands. We are really proud of her. A few years ago when our Samaj members were going for a picnic our bus met with an accident. The next day Sadhana went and met all those who were hurt. She also took a lot of efforts to see that they got adequate compensation. अश्री आमगल्या सर्वगुणसंपन्न विद्वान प्रतिभावंत असामान्य मोवाळ मनाची आणि मोवाळ उत्रांची साधना दैवाधीन जाल्या. तिगल्या आत्म्याक शांती आनि तिगेल्या कुटुंबाक धैर्य मेळो ही प्रार्थना.

Shri Uday Mankikar who has worked closely with Sadhanapacchi for many articles for KSA and Konkani & Marathi plays as well had sent a tribute to her which was read out by his wife Roopa.

साधनाताईक सस्नेह, आदरपूर्वक वंदन!

खंचेयि एका विशिष्ट क्षेत्रांतु स्वतःगेल्या कर्तृत्वाचेरि लक्षणीय कार्य कर्तले मस्त प्रतिभावंत आस्सति. जाल्यारि, एक वेळारि अनेक क्षेत्रांतु स्वतःगेली



प्रतिभा दाकेयितले अगदी अप्रुब! साधनाताई, तू “ह्या” प्रतिभावंतांतुली एकी. शिक्षण, साहित्य, सांस्कृतिक आणि सामाजिक क्षेत्र तशीची सूत्रसंचालन, निरूपण इत्यादी क्षेत्रांतु तुंवे तुगेल्या ज्ञानाची, प्रतिभेची प्रचिती दिवतु स्वतःगेले एक स्वतंत्र स्थान निर्माण केलेले.

२०१७ सालांतु, शताब्दी साजरी केलेल्या सारस्वत महिला समाज, गांवदेवी ह्या प्रतिष्ठित संस्थेची तू आधारस्तंभ जावतु आशीली. ह्या संस्थेखातिर कार्य कर्तल्यांक मार्गु दाकेयतल्या दीपस्तंभावारि आशिली, अशी म्हळ्यारि अतिशयोक्ती जावनये. इत्याक की म्हळ्यारि, ह्या संस्थेंतु कार्यरत आशिल्या महिलांगेल्या व्यक्तिमत्त्व विकासाखातिर तुंवे अविरत कार्य केल्लें. संस्थेच्यावतीने अनेक स्मरणीय कार्यक्रमांची संकल्पना, आयोजन आणि कार्यान्वयन केल्लें. झवेळेचें नियोजनफ हें तुगेल्या अनेक वैशिष्ट्यांपैकी एक. कारण, नियोजित वेळेंतु, उत्कृष्ट कार्यक्रम करशी सादर कोर्काति हें तुंवे प्रात्याक्षिकासह पटोवतु दिल्लें. तुगेले निरूपण तरी स्वतंत्र लेखनाचो विषय. तुगेले निरूपण आयकतना. त्या विषयांतुले तुगेले ज्ञान, वाचन, भाषेवैले प्रभुत्व हाज्जे आकलन जातालेंचि. मात्र न्हंयि, तुगेल्या मुखांथावतु साक्षात देवी-सरस्वतीची उलैत आस्स हाज्जी अनुभूति मेळताली. तुगेले हें मंत्रमुग्ध कोरचें कौशल्य पोळोवनु, प्रेक्षक अवाक जाताले. तुगेले प्रसन्न व्यक्तिमत्त्व ही तुगेली जमेची बाजू. साहित्यक्षेत्रांतुले योगदान सुदांयि लक्षणीय. नऊ मराठी आणि एक कोंकणी अशी वटुमेळनु धा पुस्तकं तुंवे बरेयिलीं. मानसशास्त्रांतुल्या तुगेल्या पुस्तकांक, कथासंग्रहांक अनेक पुरस्कार प्राप्त जाले. विविध संस्थानी तुगेलो गौरवुयि केल्लो. “मानवी जीवनमूल्य रुजविणाऱ्या कथालेखिका” अशी म्होणु समीक्षकांनी तुगेले कौतुक केल्लें. ह्या विधानाची सत्यता, तुगेल्या “लागेना थांग” हो पुरस्कारप्राप्त कथासंग्रह वाचनाफुडे पटता.

साधनाताई, तू मगेले श्रद्धास्थान मगेलो आदर्शु (Role Model). तुज्जेलामगी प्रत्यक्ष शिकची माक्का संधी मेळने. जाल्यारि, तुंवे आयोजित केल्लेले कार्यक्रम हांवे केदनाई चुकेयनेति. एकलव्यावारि तांतुथावतु शिकचो प्रयत्नु केल्लो. ‘तुंवेयि तुगेल्या “लागेना थांग” आणि “कोंकणी गीतमाला” ह्या दोनी पुस्तकांचो परिचय कोर्नु दिंवची माक्का संधी दिल्ली हो मगेलो बहुमान अशी हांव लेकतां. तशीची, “कोंकणी नाट्य अभिवाचन” कोंकणी कथावाचन “कविवर्य जिप्सी

मंगेश पाडगावकर हांगेल्या साहित्याचेरि आधारित कार्यक्रम” “आपले आवडते पु. ल.” अशी तुगेल्या संकल्पनेथावतु साकार जालेल्या अविस्मरणीय कार्यक्रमांतु सहभागी जांवची माक्का संधी दिल्ली हें मगेले भाग्यचि अशी हांव लेकतां.

२०१० सालांतु माक्का पॅरालिटिक स्ट्रोक आयलो. वापस रंगभूमीचेरि काम कोरुक जाल्लें ही आशाचि हांवे सोळ्ळेली. जाल्यारि, तुंवे, सतत प्रोत्साहन दिवतु मगेलो आत्मविश्वासु जागृत केल्लो. आणि हांवे “मेजर चंद्रकांत” तशीची “मित्र” ह्या दोनी गंभीर नाटकांतु यशस्वी रितीने भूमिका केल्यो. तुगेले हें ऋण विस्सोरचें असाध्य.

आजि तू आमच्यांतु ना हो विचारुचि सहन जायना. आमकां सर्वांक तू अकस्मात सोणू वचुगेली. जाल्यारि माक्का खात्री आस्स की तुगेले कार्यचि इल्लें मार्गदर्शक आस्स की आमकां सतत प्रेरणा आणि मार्गदर्शन मेळतलें. तुगेल्या आत्म्याक सद्गति मेळा हिची त्या गणरायागेल्या, देवी सरस्वतीगेल्या आणि नटराजागेल्या चरणांतु प्रार्थना!”

विलक्षण प्रतिभेची जेथे प्रचिती तेथे कर माझे जुळती”!!!

Shri. Jairam Khambadkone then invited all who wished to speak. Many people came forward to reminisce about their connection with Sadhana Kamat. Smt. Geeta Bijur, Smt. Lalita Amladi, Smt. Geeta Yennemadi, Shri Vinayak Yaderi, Smt. Mangala Sardeshpande, Smt. Chandrama Bijur, Dr. Smt. Mira Savkur, Shri Sunil Ullal, Shri Hemant Kombrabail, Prof. Smt. Kalindi Muzumdar, Shri Bipin Nadkarni, Shri Jairam Khambadkone, Shri Dilip D’souza (Sadhana Kamat’s son-in-law), Smt. Anuja Mudur (Sadhana Kamat’s youngest daughter), Dr. Gourang Hattangadi, Sadhana Kamat’s niece and nephew and Smt. Shaila Hemmady, her childhood friend.

The meeting ended with a rendering of Saint Dnyaneshwar’s ‘Psaayadana’ by members of the Saraswati Vrindagaan, a musical section of the Saraswat Mahila Samaj, mentored by Sadhana Kamat.

Our next issue will be a special issue on Prof. Sadhana Kamat in which we will give the speeches made on this occasion.

- Editor

Shri Chitrapur Math Mumbai (Grant Road) Local Sabha

Shrimad Bhagvadgita Recitation Competition 2018

Shlokas for recitation: Adhyaya 12 Complete

Shlokas for Abhivyakti :

१. युक्ताहारविहारस्य युक्तचेष्टस्य कर्मसु ।
युक्तस्वप्नावबोधस्य योगो भवति दुःखहा ॥६.१७॥

२. दैवी ह्येषां गुणमयी मम माया दुरत्यया ।
मामेव ये प्रपद्यन्ते मायामेतां तरन्ति ते ॥७.१४॥

३. अनन्यचेताः सततं यो मां स्मरति नित्यशः ।
तस्याहं सुलभः पार्थ नित्ययुक्तस्य योगिनः ॥८.१४॥

४. पत्रं पुष्पं फलं तोयं यो मे भक्त्या प्रयच्छति ।
तदहं भक्त्युपहतमश्नामि प्रयतात्मनः ॥९.२६॥

५. ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।
भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥१८.६१॥



Bharat Ratna Late Shri Lal Bahadur Shastri

(2nd October 1904 - 11th January 1966)

ARUN HATTANGADI

When it comes to India's second Prime Minister Bharat Ratna Lal Bahadur Shastri fondly known as LBS, there are a very few facts embedded in our mind, majority that the younger generation in India are not aware of.

- Lal Bahadur Shastri became our second Prime Minister after the death of Pandit Jawaharlal Nehru - our first Prime Minister post-Independence.

- He was Prime Minister from 9th June 1964 to 11th Jan 1966.

- His birth date 2nd October coincides with Mahatma Gandhiji's birthday.

- Owning moral responsibility, Shastriji as a Railway Minister, tendered his resignation when a major railway accident killed many passengers.

- He coined the famous slogan "Jai Jawan, Jai Kisan!"

- Shastriji lost his life mysteriously in Tashkent (the then USSR, and Uzbekistan) on 11th Jan 1966, during the Peace treaty agreement with Pakistan.

- Shastriji was posthumously conferred the highest national honour "BharatRatna" in 1966.

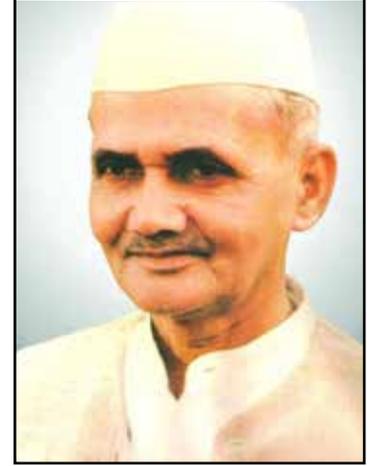
Lal Bahadur Srivastava was born on 2nd October 1904 at Moghulsarai, Uttar Pradesh, a few miles away from Varanasi, in a very poor family. His father, a school teacher, died when Lal Bahadur was just two years old which prompted his mother Ramdulari Devi to move him to his uncle's place from where he could continue his schooling. When Lal Bahadur graduated from the Kashi Vidyapeeth, his teacher conferred the title of "Shastri" in place of his family name of Srivastava, meaning educated and learned man!!

Shastriji was influenced in a big way by the inspiring and emotional speeches of Indian leaders and in particular of Mohandas Gandhi, who had just returned to India from South Africa! This was the period of "Swarajya and Swadeshi" which pulled Lal Bahadur into India's Independence movement! During the Freedom movement and the Quit India protests, he was arrested by the British and imprisoned. Not being able to take care of his family and seriously unwell daughter, Shastriji secured parole due to his good behaviour but alas, it was too late and he could not save his ailing daughter! However, Shastriji promptly returned to the jail even before the parole period was over, which surprised the jail authorities and subsequently released him before the end of his jail term.

Shastriji married Lalita Devi in 1927 and had a family of four sons and two daughters. Due to his dedication, hardwork and simplicity, Lal Bahadur became well known and rose in the ranks of the Indian National Congress of which he was a member.

He was offered various positions in Nehru's cabinet at the Centre and was very well known for his role as India's Home Minister as well as Railway Minister. Shastriji's simplicity and patriotism made him live a very simple life, never aspiring for riches, bungalows or automobiles that came

with his position of power at the Centre. Even as the Indian Prime Minister, Shastriji never aspired for a palatial bungalow in New Delhi which most other Ministers coveted and grabbed immediately! He even applied for a bank loan to procure a simple car when he fell short of money, rather than utilizing his power and position to get all the riches that were available at his beck and call.



Around the period of the 1965 war with Pakistan, India was faced with a severe food shortage and other disturbing issues which made Shastriji, then the Prime Minister, reach out to Indians with the timely slogan "Jai Jawan, Jai Kisan!" and requesting the citizens to forego at least one meal in a week. Monday was famously known as 'a one meal day'! Lal Bahadur Shastri with his firm and effective support to the Indian Military succeeded in defeating the Pakistan! The conclusion of the war saw Shastriji travel to Tashkent to sign the Peace treaty where he passed away, the cause of his death still remaining a mystery till today!

Lal Bahadur Shastri remains one of our best Prime Ministers and one wonders which course our country would have taken had fate allowed him to lead India for a longer period of time!

Rates for Classified Advertisements in *Kanara Saraswat*

For the first 30 words: Rs. 650/- for KSA Members and Rs. 700/- for Non-members. For every additional word, thereafter: Rs. 25/-

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All remittances are to be made by D.D. or cheque, in favour of 'Kanara Saraswat Association'.



Kanara Saraswat Association Presents a Classical Music Event

As a part of Birth Centenary Celebration of Pt. SCR Bhat and Pt. Chidanand Nagarkar, KSA is presenting a Hindustani Classical Music event at Nehru Centre, Worli, Mumbai on 28th and 29th November 2018. The programme details are as follows:

Wednesday 28th November 2018 – 6.30 PM:

- Ashwini Bhide Deshpande - Vocal
- Niladri Kumar - Sitar

Thursday 29th November 2018 – 6.30 PM:

- Bharati Prathap - Vocal
- Rashid Khan - Vocal

The Season Ticket Rates are: Rs. 2000/- Rs. 1000/- Rs. 600/- for both days.

Kindly note that only Season Tickets will be sold. No Daily Tickets will be available.

Tickets will be available for sale on “BOOK MY SHOW” from 19th October 2018 onwards.

Jairam Khambadkone
Chairman

Shivshankar Murdeshwar
Hon. Secretary

Sunil Ullal
Hon. Sec, Sports & Cultural Activities

Refundable Air Mail Deposits for Overseas Members Delivery of Kanara Saraswat Monthly Magazine

For all Overseas Members, KSA had given a facility of paying Air Mail Charges of Rs. 2000.00 per annum or a lump sum Refundable Air Mail Deposit of Rs. 25,000.00.

We are finding it extremely difficult to keep a track and recover the Annual Air Mail Charges of Rs. 2000.00 every year from overseas members. In view of this, a decision has been taken to rationalise the Air Mail Charges for all Overseas Members. **We are discontinuing the practice of payment of Annual Air Mail Charges and continue with only Refundable Air Mail Deposit of Rs. 25,000.00.**

Overseas Members who are paying Annual Air Mail Charges, are requested to make one time payment of Rs. 25,000/-. Members who have paid the old deposit of Rs. 15,000.00 are requested to pay the differential amount.

However KSA would also like to give another option to our members. They can opt for “Green Initiative” for reading the Magazine online without paying Refundable Deposit of Rs. 25,000.00 in which case the Editorial Committee will send a link to such members by e mail every month, provided members furnish their email address to KSA’s Admin Email ID:- admin@kanarasaraswat.in.

The existing facility will be available only till end December 2018.

Jairam Khambadkone
(Chairman)

Shivshankar Murdeshwar
(Hon. Secretary)

Raja Pandit
(Hon. Secretary for Magazine)



Flying High

MAJ GEN B N RAO, AVSM, VSM & BAR

Airlift to Thoise

The three years spent in the National Defence Academy at Khadakvasla are the best in the life of a service officer. The NDA cements life-long friendships and officers are willing to take risks and make sacrifices for their NDA mates. The NDA spirit is difficult to define; yet the NDA net is an acknowledged fact of life in the Armed Forces. The example below is illustrative of the NDA spirit.

In 1969, I was posted in Ladakh. Being an ammunition specialist, I had been assigned a special task to demolish some old ammunition and explosives left over from the 1962 war at Daulat Beg Oldi, a remote area close to the Chinese border. This involved flying to Thoise and a ten-day march thereafter over a glacier, Saser Brangsa, at approximately 18,000 feet, to Chung Tash and finally on to my destination, Daulat Beg Oldi via the Depsang Plain.

In those days, one needed to first fly to Pathankot and then take another flight to Thoise. The flights were irregular and I was dreading the possibility of getting stuck at Pathankot indefinitely. I was having a cup of hot coffee at Leh airport when I felt a tap on my shoulder. Flight Lieutenant Uful Dabir happened to be the younger brother of a naval course-mate of mine, Arvind Dabir; we had all been in the Academy together. After a happy hug, as old friends are wont to greet each other, we picked up the threads about how life had treated us after leaving Khadakvasla.

Inevitably, he asked me what I was doing at Leh airfield and I told him about my need to get to Thoise. To my astonishment he asked me to hop into his aircraft, a C-119 Fairchild Packet; he said he would drop me at Thoise and then return to base. 'But what about clearance from the ATC and all that?', I enquired. He winked in reply implying that his radio was on the blink.

An hour later I was at Thoise. He waved aside my profuse thanks. 'What are friends for anyway?' he asked. Dabir gave me the 'thumbs up' sign, revved his engines and took off into the wind. In later years, I have often pondered over the enormous risk that Uful Dabir took, just to give his brother's course-mate a lift. But then, that's what the NDA spirit is all about!

The Visit to Siachen

As a Major General, I was posted to Northern Command in 1992 with Headquarters at Udampur in J&K. I once required to visit some Ordnance units located in Ladakh, as also the base camp at Siachen. I mentioned this to my friend Tippy—Air Vice Marshal Tipnis, who was then Air Officer Commanding J&K (and later rose to become the Chief of Air Staff). Tippy mentioned that he also needed to visit Ladakh and we could make it a combined trip. We decided on a mutually suitable date for the visit.

We flew out from Udampur to Leh airfield in an AN-32, where we switched over to two separate Alouette helicopters; me in an Army helicopter and Tippy in an Air Force helicopter. We decided to go our separate ways, finish our official visits and meet again at Leh Airbase at 2 pm, after lunch, for the return flight.

We took off in a Mi-8 helicopter for the return flight but when we reached Zojila Pass, we could not get across because the weather had packed up and the pass was shrouded in cloud; visibility was reduced to zero. We returned to Leh and had a cup of tea with the Air Force crowd while we waited for the AN-32 from Udampur to come and pick us up again.

After we were airborne we received word that it had started to rain in Udampur. It was no problem felt Tippy. We could land in the rain. Or, if things were really bad we could land at Jammu and take a chopper back to Udampur. I groaned at the thought of so much flying. Even though the skies at Udampur were overcast and it was nearing dusk, once we descended below the clouds, there was enough visibility to land safely at Udampur.

Tippy with a mischievous grin said he could provide a chopper to drop me off at the helipad near the Command HQ, just a few kilometres away. No thanks I said; glad to be on terra firma again. I had my fill of flying for one day. Besides, my staff car was waiting to pick me up.

NDC Visit to the Eastern Theatre

Nowhere is inter-services cooperation as evident as when one is doing the course in the National Defence College. We were on a visit to the Eastern Theatre and our last stop was at Shillong, Headquarters of the Eastern Air Command. We were to move by road to catch a civilian aircraft from Gauhati to return to Delhi. Due to a flash strike by airline employees, however, the Indian Airlines flight, we were informed, would be terminated at Bagdogra and it would return from there to Delhi directly, without touching Gauhati.

"No problem" claimed the SASO (Senior Air Staff Officer). He whistled up a couple of choppers and we were ferried to Bagdogra, in time to catch the Indian Airlines flight to Delhi.

That's the Air Force for you!

<<<<>>>>

Errata

On page 32 of KS Oct 2018 issue, in the article "Magic of Numbers" the first line in the 2nd pyramid should read as $1 \times 1 = 1$ and not $1 \times 1 = 11$ as printed. We regret the error.

..... Editor



A "Madrasis'" Number Troubles

SUDHIR VOMBATKERE

This is a tale of the 1940s. My father's young friend Ramachandran (Chandru, for short), born and brought up in Madras (now Chennai), went to Bhilai, having landed a job there. At that time, his proficiency in Hindi was severely limited, to put it as mildly as possible. However, as most Indians do when exposed to a new language, they first learn numeration. After much practice, Chandru had learned *ek-do-teen-char-paanch*, etc., and with some practice had become quite proficient in counting up to *dus*. He had developed the practice of counting in Hindi on his fingers to help him memorize the numbers, and his friends used to tease him that he had his numbers on his fingertips!

After *dus* he had perhaps assumed that, like numeration in South Indian languages, if he knew the Hindi equivalents of twenty, thirty, etc., he would be able to manage his monthly salary of hundred rupees, which in those times was not inconsequential. In any case, nothing really important in daily life in those days cost more than "*do-teen rupiye*", and usually cost much less. Hence one frequently had to use the fractions which were in "*paise*" (twelve to an "*anna*") or in *annas* (sixteen to a rupee), and there were coins for quarter-anna, one-*anna*, two-*annas*, etc. Items of daily use cost less than an *anna* – those were the days when one could buy a whole basket of mangoes for eight *annas* or half a rupee. A rupee was quite a lot of money in those days! Travel was mostly by hand-drawn rickshaw, and it was customary to bargain with the rickshaw-puller after reaching one's destination.

On one occasion, Chandru had hired a rickshaw to travel to his friend Saxena's home some miles distant. (In those days, distance was measured in furlongs and miles, and just for information, eight furlongs made one cadastral mile, equivalent to 1.6-kilometres). Always wary of being taken advantage of due to his poor Hindi, Chandru had asked Saxena how much the trip should cost him, and was advised that it should not exceed two rupees.

On reaching his destination, Chandru asked the rickshaw-puller how much he should pay for the trip. The rickshaw-puller said "*dedh-rupiya*". Chandru was flummoxed – he had never heard "*dedh*" in numbers. He held his hands behind his back so as to be out of view of the rickshaw-puller, and began to mentally count on his fingers ... *ek-do-teen-char* up to *dus*, and repeated it lest he had made a mistake, all the time watched intently by an equally flummoxed rickshaw-puller. But from *ek* to *dus*, Chandru did not come to the number "*dedh*". He surmised that this man was demanding more than ten rupees, and was out to cheat him! A heated argument ensued with Chandru, in his broken Hindi, insisting that he would pay him no more than *do-rupiye*, and the sweating rickshaw-puller insisting that he had asked for *dedh-rupiya* and no more.

Fortunately, his friend Saxena, hearing the loud altercation, came out and settled the argument. The rickshaw-puller left with two rupees, smiling and doubtless amazed at the dismal counting abilities of "Madrasis", as South Indians were referred to in those times.

A Picture at my Window

SUMAN NADGOUDA/KALYANPURKAR

Early each morn I pause to view
The painting above my window-sill,
Ever charmed by its loveliness
I marvel at the artist's skill.

Plump baby trees in the foreground
Look back at me innocently,
The slender and graceful ones behind
Gently reach out their arms to me.

Yet beyond are the lofty ones
Their tops hidden in dawn's dim light,
A zigzag flower-laced path below
Winds away until out of sight.

A scene so simple and tranquil
Apart from worldly stress and strife!
As I look on enchanted, magic unfolds....
The canvas moves and comes to life!

Wee whispers betwixt the baby trees,
A bird hops from bough to bough,
Tiny sparkles amidst the foliage
As the early sun sprinkles its love.

The trees now swish from side to side
As dawn's soft glow lights up the sky,
A whiff of breeze caresses my face,
A myna cheeps as if to say "hi!"

Once more I pause in wonderment at
The Creator of suchlike masterpieces,
Many such gifts has He bestowed on us
Each a delight...a fountain of bliss!



Kudos to the Sports Team of KSA

KSA has successfully organised Carrom Tournaments of Mumbai District Carrom Association (MDCA) from 11th October 2018 to 14th October 2018. The event was just completed and everything went as per schedule, with close to 300 participants taking active part in this competition. Both the KSA Halls were humming with activities right from the evening of 11th October till 14th October 2018, when the prize distribution ceremony was completed.

This type of an event can be organised by one and the only one from KSA Team and that happens to be our Hon. Secretary for Sports and Cultural Affairs – **Sunil Ullal**

On behalf of the entire Managing Committee, our Hearty Congratulations to Sunil Ullal and the entire Organising Committee for successfully planning, organising and completing this event. Thanks to MDCA Managing Committee Members as well for their complete support during this event. Also thanks to Prof. Bharat Nadkarni and Shri Padmakar Shivalkar for being our Chief Guests for inaugurating the event and the prize distribution respectively. We thank all sponsors and well-wishers of the event and especially all those who were present for cheering the competitors.

Sunil Ullal has an inborn skill in organising events and he has displayed this successfully in the past - Two shows of Naad Ninaad in May 2017 & Marathi Drama "Sanshay Kallol" and "Aaple Aavadte Pu. La." in February 2018.

Best wishes to Sunil Ullal and the Team for all similar such events in future.

Jairam Khambadkone, Chairman KSA



Prof. Bharat Nadkarni cutting the ribbon to declare the tournaments open



Carrom tournament - Padmakar Shivalkar tossing for the finals



Matches in progress



(l to r) Sunil Ullal, Dilip Sashital and Bharat Balwalli



The winners with Padmakar Shivalkar and committee members of KSA and MDCA

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Anuradha (nee Shanta Padukone) and Manohar Karpe

22.11.1968 To 22.11.2018



22.11.1968



22.11.2018

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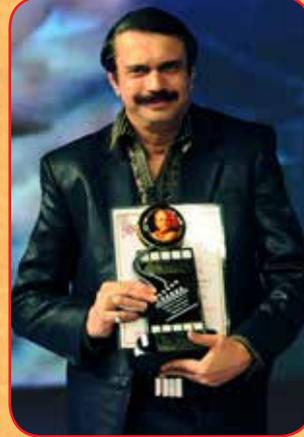
Chitrapur Saraswats in Creative Arts



Amit Burde



Aparna Nagarkatti



Chaitanya Padukone



Jatin wagle



Jnanesh Chandavar



Prakash Savkooor - 3 Gen Magicians



Shoma Kaikini



Shreyas Beltangdy



Suvarnagauri Ghaisas
(nee Suvarna Kagal)

Chitrapur Saraswat in Creative Arts

Almost a year ago, we had requested our readers who are involved in Fine Arts, Crafts etc. to send their details.

However as very few had sent these we decided to wait. We take this opportunity to publish these.

We apologise for the delay. Editorial Committee

Amit Burde is well known choreographer and a well trained dancer. He has learnt under 4 great artists of India Shiamak Davar, Remo D'souza, Ganesh Acharya and Terence Lewis and from international dance icons as well.

Amit is conversant with more than 25 dance styles and he has been teaching and choreographing for the past 20 years.

Amit started his own dance company 'Amit Burde Dance Studio' (ABDS) in the year 2012. His students are handpicked. Amit Burde's success story was published in 'Bollywood Town' magazine in February 2016 issue. He has taught many celebrities from TV and film industry. He has choreographed for K.J.Somaiya Medical College Annual Festival "Aakarshan 2016". He has trained students of France under French Exchange program at St Xaviers College, Mumbai. He has also trained students from Wilson College, Mumbai and the staff of Gold's Gym, Kandivali. He Has choreographed many programs for well known people and won prizes for them.

Performances: IIFA, IMPPA, ZEE TV Antakshari, Indian Idol 3, Sa Re Ga Ma Pa , Kolkata Showcase 2010 (Tribute To Michael Jackson)

Awards : 1st Runner Up Sony Boogie Woogie 1998, State Award for Best Choreography, Mumbai Dance Championship, India Lifestyle Award 2015 in the category of Best Lyrical Hip-Hop Dance Studio, Mumbai.

Has been nominated for India Business Awards 2017 for Best Choreographer in Mumbai and by National Viewers Choice Awards 2017 for Best Dance School in India.

Aparna Nagarkatti Ullal A versatile singer, she has been known for her prowess in presenting any kind of music equally well and with ease. Her talent encompasses songs ranging from semi-classical to film songs, spiritual to pop numbers, romantic, fusion, ghazals and folk music.

She started learning and performing at a very early age. She has received extensive training in Hindustani Classical Music and Light Music under the able guidance of great music scholars such as Pt. Ramesh Nadkarni, Pt. Prabhakar Rao Vyas, Pt. Manohar Joshi, Pt. Yeshwant Deo, Shri Gautam Mukherjee, Padmashri Padmaja Phenani Joglekar, Smt. Radhika Ubhaykar and Shri Durgesh Chandavarkar. She has been performing in Stage Concerts all over India and abroad and has performed in successful Concert tours of USA, London, Europe, South Africa, Mauritius, Dubai, Muscat, Bhutan and Thailand. She has performed with many renowned artistes such as Illayaraja, A. R. Rehman, Suresh Wadkar, Shankar Mahadevan, Usha Mangeshkar, Sudesh Bhosale, Pyarelalji of the famous music director duo Laxmikant-Pyarelal to mention a few. She has lent her voice for various Bollywood and Marathi films such as Jodha Akbar, Dirty Picture, Yamla Pagla Deewana, etc. She has performed all over Bhutan in

the presence of the Bhutan Crown Prince and Queen on the occasion of the 42nd Anniversary of Indian Military ruling in Bhutan in October 2004. She is regularly invited to perform at Award Functions and Seminars of Corporate Giants such as Reliance, Indian Oil, etc.

She has bagged a number of medals, awards and citations including a Platinum Disc for an Album and has sung for a number of albums with two Solo Albums for International Release (USA & UK) named as 'Nostalgia' and 'Surdas Hari Ko Sumiran Kare'.

She is an All India Radio (Akashwani) Approved Singer and was the Lead Singer in the Akashwani Choir Group (Akashwani Gaayakvrinda) conducted by Late Shri Kanu Ghosh and had a chance to perform Live on AIR on the eve of Independence Day,. This performance was broadcast Live all over India. She has won in Zee Sa Re Ga Ma telecast on Zee TV in 1995 with Sonu Nigam as the Anchor.

She was invited to perform her Solo Concert in London by the Saraswat Samaj UK in July 2000 and was invited as a Guest Artist to perform in the Konkani Convention held in Chicago, USA in July 2000. She has been singing jingles for promotions of General Entertainment Channels (GEC) and Advertisements, Title Songs for various Series and Films telecast on Disney Channel, BBC, Nick, Pogo and Cartoon Network.

She has also proven her acting skills by playing the lead role of 'Kuntalika' in the Musical Konkani Play "Kanchanmrug" written by the renowned Konkani writer Late Shri Vasant Nadkarni, produced by Kanara Saraswat Association, directed by the famous Konkani Director Shri Chandrashekhar Shenoy and the songs and background scores were composed by the reputed Music Director Shri Anant Amemba.

Chaitanya Devidas Padukone is an eminent senior Bollywood film and music-biz journalist over the past three decades and is the recipient of the K. A. Abbas Memorial gold medal and trophy, which was conferred on him for creative excellence in film journalism by mega-star Amitabh Bachchan. More recently, he was honored with the prestigious Dadasaheb Phalke Academy Award (2012) for his outstanding contribution to showbiz journalism.

A distinguished alumnus of Lala Lajpat Rai College of Commerce and St. Xavier's High School, Fort and post-graduate from Bombay College of Journalism, Chaitanya has been contributing to leading Mumbai-centric daily newspapers like Mid-Day (for over 18 years), DNA-After Hrs and Afternoon D & C.

Listed in the Limca Book of National Records for maximum number of Awards for film journalism from different reputed organizations, rhythm-savvy Padukone opted to make his



literary debut in 2016 as an Author by penning his popular memoirs paper-back book title '*R D BurMania*' (2016) on legendary Bollywood composer-singer R D Burman (Pancham-da), with whom he shared a personal rapport for ten years. With a flair for spotting promising young showbiz talent, Chaitanya was appointed on the Advisory Jury Panel for the Indo-American Young Achievers' Awards for three consecutive years and had the opportunity to closely interact with the US Consul-General and the US Ambassador to India.

A former senior executive with HDFC Ltd (home loans co.), his passion is playing Bollywood songs on Western rhythm instruments. Altruistic by nature, Padukone has been very supportive towards proactively guiding a large number of newcomer- aspirants in showbiz, without expecting anything in return. Since the past three years and more, Chaitanya has been appointed by the I & B Ministry-Delhi, as an active Senior Member on the Advisory Panel of the Film Censor Board (CBFC-Mumbai).

Jatin Wagle is a Film Writer, Producer and Director for last 12 years. He is the son of eminent film producer Late Shri Satish Wagle and grandson of renowned Doctor Late Shri Pandurang Wagle.

Jatin did his Hotel Management from Pune and while working in the Holiday Inn, decided to follow his true calling. But after his father's untimely passing away, instead of using his father's name and influence, he decided to start from the bottom. So after doing his course in cinematography from Pune, he joined the television industry and worked as an assistant for over 400 episodes on Marathi TV including the popular Marathi serials 'Pimpalpaan' and 'Nakshatran Che Dene' from 2000 to 2004. In this stint, he assisted more than ten directors and learned the ropes under them.

He then decided to restart his father's production house and produced his first feature film 'Chakwa', which he wrote and directed as well. The film starring Atul Kulkarni, Deepa Parab and introducing Mukta Barve went on to win several state and other awards and did well at the box office as well. He was then selected to helm the docu-drama 'Mazi Goshta', which was backed by the Schizophrenia Awareness Association, Canada and starred Jeetendra Joshi. This film also did well in the festival circuit in India as well as abroad.

Jatin's other films which have done well at the box-office and have been appreciated by critics are 'Bandh Nylon Che' released in 2016, 'Manjha' released in July of 2017. Another film 'Ek Marathi Manus' is due for release.

Along with this, Jatin has also taught in a media institute, directed several documentaries and written two Hindi films for other directors, which are under production. Credited with introducing several actors and technicians to the Marathi industry, his next film is in pre-production and should go on the floor by the end of this year. Jatin is now based in Mumbai.

Jnanesh Pandurang Chandavarkar is a Civil Engineer by training and an actor working in the Marathi theater by liking. He has worked in many Marathi Plays such as Natasamrat, Prema Tuza Rang Kasa, Lekure Udand Jhali,

Sundar Mee Honar, Tee Phularani, and many more.

He has acted in Hindi Plays such as Aadhe Adhure, Sandhyachhaya staged in Dubai. He has acted in T. V. Shows such as Chattan, Dastan for ZEE T. V. Shot at Sharjah (UAE) at their Zee Arabia Studios.

He has acted in Kannada Plays - Sarasamma Samadhi Directed By Dr. Vasant Kavali for which two Stage Shows were held at Hasan - Karnataka

He has also acted in almost 200 Konkani plays on the Radio at Dharwar and Bangalore.

He has directed many Marathi plays and given the music and sound effects for these. The play 'Jag Kaay Mhanel'; directed by him has been staged for the Annual Drama Competition Of Indian Social Centre – Muscat, Sultanate Of Oman and has been awarded with 5 prizes, including Best Drama and Over All Winner's Trophy.

Lata V Hattiangadi is a multi-talented person and has distinguished herself in many branches of Art.

Drama - as Sindhu in Ekkuchi Ghotu, Taramati in Satya Harischandra, Laxmi in Chitrapur Vaibhav

Batik Work - Wall hangars 3 ft. by 1 1/2 ft of Dancing Ganapati, Pulleyar, Padmapani, Beauty and the mirror Painting and Patch work - The blind folded Gandhari with her Sakhi, Saint Tukaram with his wife and his dog after his Abhangas were thrown in Indrayini river, Shivaji rushing to Sinhgad on learning of Tanaji's death.

Wax models - Fruits and vegetables-Cabbage, Plantains, Cashewnut, Orange

Replica of Gandhi Smarak Mandir at Kanyakumari - a model 18" by 12' by 12' made out of PITH to mention only a few.

Prakash R Savkoor is in the field of Performing Magic for the last 38 years. He has been performing Magic & entertaining audiences since 1979. He staged his first Magic Show in Chennai at the age of 7 years.

Working as a National Sales Head in a Healthcare company in Bangalore Magic is his hobby, passion and he is a part time performer. He learnt from his grandfather, Late Shri H. Ganesh Rao (Hosangadi) who learnt Magic from street magicians. He was regaling people with his Magic, till his last breath. He was also adept in Shadowgraphy / Shadow Play, a branch in Magic.

Magic runs in Prakash's family. Prakash's daughter **Tanya Savkoor** (17 Years) has also picked up the art and is giving Magic shows. Tanya Savkoor has performed an exclusive Magic Show in presence of our Swamiji in Bangalore, when she was just 9 years old.

Prakash has done over 800 Magic shows in India for Schools, Colleges, Clubs, Star Hotels, Corporate Companies etc. He is a Winner of National level runners up trophy in Conjuring Magic competition organized by The International Brotherhood Of Magicians (USA), in Calicut, Kerala in 1990. He has appeared in Tamil TV News Channel – Puthuyugam. A documentary about him - "The Man Behind the Magic" was produced by Film Institute students & released on Youtube. He has attended several conventions, workshops



for Magicians throughout India, conducted workshops for Magicians. He has done a "Blind Fold Drive" on a motorbike & cycle in the busy roads amidst traffic in Chennai – an event covered by the press. He has written for a popular children's magazine in Tamil -Chutti Vikatan and has also taught Magic for the readers of this magazine. He has taught Magic to more than 40 students till date; few of them are full time magicians in luxury cruise ships now.

His USP is entertaining children. He has performed for children in Adyar Cancer Institute, Chennai & several other orphanages in many parts of India. He was felicitated by Lioness club for rendering service by entertaining & bringing to children.

In addition to Conjuring, his newest passion is Mentalism (Magic with the Mind).

He has completed a *Masters Diploma in Training & development in 2016* and is now a certified soft skills trainer / facilitator.

He has started conducting training programs in soft skills & sales leadership, under the banner, "**TransForMagic**", wherein I use Magic & Mentalism in all these training workshops.

He is a member of The International Brotherhood of Magicians (USA), IBM India Ring 261, The Society Of Indian Magicians, Mumbai and the Indian Magic Hobby Magic Association.

Shoma Kaikini a Kathak dancer has successfully managed to create waves with her pleasing personality and infectious passion.

Shoma gave her very first public performance at the tender age of four at the Sharada International School, Mangalore and the applause that she received from the audience was a confirmation of her success in the field of dance. Ms. Kaikini began professional choreography at the age of eleven!

Shoma Kaikini has undergone dedicated training in Bharatnatyam for nine years, under Sir Ashok Kumar in Bangalore. At the age of nineteen, she moved to Mumbai and exclusively trained in Kathak under Guru Nandita Puri and attended regular workshops under Padmavibhushan Pandit Birju Maharaj.

At the age of twenty one, Shoma, directed and choreographed her own production, "Sangini", a dance ballet on Radha. Shoma was able to choreograph the ballet to suit even those, who did not have an understanding of classical dance and its repertoire. She beautifully used Kathak in innovative and creative choreography that was immensely appreciated and thus, a new style of dance was born - The Nrityanidhi Style of Dance. Shoma uses this exquisite style for all her performances and has found that the impact on the audience is outstanding! Shoma Kaikini, started her own dance classes 'Nrityanidhi', in August 2005.

Accolades – Within a short span of successfully training students and eventually establishing her own professional dance troupe, Shoma was interviewed by NDTV 24X7 for her unique style of choreography and teaching techniques. Reputed newspapers and magazines published articles

appreciating her artistic skills as well as her contribution to Indian Art.

On the occasion of International Woman's Day, Shoma was recognised by the Saraswat Mahila Samaj, Mumbai. In the year 2009, she was presented with the "Global Youth Leadership Award" in Delhi by the Youth Organization, Congress Committee. Shoma was fortunate to receive the award from our Former Election Commissioner Sri.G.V.G. Krishnamurthy and the Minister of Tourism Sri. Sultan Ahmed.

Shoma was chosen the 'Youth Icon' in 2007 by the 'This Week Jayanagar' newspaper and once again in 2012 by the Rotary Club in Bangalore. Her professional dance troupe, represented India, at the 'Nanning Folk Art Festival' in China and has given moving performances in France, Nairobi and San Francisco.

Shoma has also acted in the film 'Bombay Talkies' directed by Zoya Akhtar, a film that commemorated 100 Years of Hindi Cinema!

Achievements - Today, Shoma Kaikini productively runs her pioneering dance school 'Nrityanidhi ~ Spiritual Exuberance Through Dance' in two cities of India, Mumbai and Bangalore. She aims at her students being trained in the intricacies of Indian Dance, ensures their familiarity with dance on an extensive level, encourages them to be creative and produce choreographic works of their own, and tries to help them express their inner-self through the divine medium of dance! It is the only dance troupe that has dedicated a decade to developing an ingenious and innovative style of dance and choreography.

Shreyas Beltangdy, elder son of Smt. Preeti and Shri. Sumant Beltangdy (Mumbai) is working as a **film editor** in the Mumbai film Industry for the last 9 years. He graduated from SIES college, Mumbai with a degree of BMM with flying colours. Later he joined Xavier Institute of Communications (XIC) with the intention of sharpening his skills in media production, and completed that too with top class merits.

Shreyas then, joined the band of job hunters for which he needed a lot of persistence to get connected with right people at right time and place in the film and advertising industry. He learnt a couple of tricks of the trade and with the passage of time, finished more and more assignments like ads, documentaries, etc as editor. Thereafter, Shreyas took charge of editing the popular TV programmes of "The Dewarists" and "Bring on the Night".

It was a turning point in his career for Shreyas when acclaimed French international film director Pan Nalin hired Shreyas to edit his feature film "Angry Indian Goddesses" which went on to win "Peoples' Best Choice film" award in 2015 Toronto international film festival.

Recently, Shreyas added another feather in his cap. He is the chief editor of a prestigious Bollywood film from none other than renowned Grammy and Oscar award winning music composer Shri A. R. Rehman, for his new Hindi feature film "99 Songs" which is expected to hit the screens in a couple of months.



Presently in search of new creative skills and to quench his thirst of knowledge, Shreyas has decided to study for a Master's degree in Fine Arts in Film, at Victoria University of Wellington in New Zealand. The University offered him a scholarship offer after studying his past records and experience.

Presently, Shreyas and wife Kirthika are in New Zealand for his higher studies.

Suvarnagauri Charudatta Ghaisas (nee Suvarna Kagal) A leading Gayak Abhinetri of the Marathi Rangabhoomi, Daughter of Sadanand and Shaila Kagal, Suvarna has always been an overachiever, and is an expert in all the three sectors, vis: music, dance and drama.

1. Dance - Suvarna began her training in the dance form of Kathak at a tender age of 7 under the guidance of Guru Dr. Rajkumar Ketkar. At this time she won the all India level trophy at Swara Sadhana Samitee competitions under the junior category. She took her further training under Guru Asha Joglekar. She was the recipient of the highly renowned CCRT Central Government Scholarship in Kathak and further went on to win prizes like Swara Sadhana Samitee trophy (senior category), Yuvak Biradari and the most prestigious, Youth Festival Madame Maneka Trophy. Suvarna simultaneously completed her Nritya Visharad and Masters; Nritya Alankar. Today she's known for her numerous performances with her Guru Bhagini Archana Joglekar and many other renowned artists.

2. Music - She was groomed by her parents and brothers as she grew up while she kept winning every inter school and college completions that she participated in. She received her formal guidance in Hindustani Classical Vocal under Guru Pt. Firoz Dastoor (Kirana Gharana). Along with her academics, she completed her diploma and degree in Fine Arts (Mumbai University, Music dept). Pt. Bhimsen Joshi Scholarship, Dadar Matunga Cultural Centre Scholarship in Natyasangeet, S.D.Burman award by Sur Singar Samsad, 2nd Prize in AIR Music Competitions are some of the milestones that she passed in her musical career. Being an All India Radio graded artist, she has performed in numerous renowned music festivals nationwide, Saraswat Sangeet Sammelan by KSA being one of them.

3. Drama Suvarna played lead roles in iconic plays like Sangeet Bawankhani, Katyar Kaljat Ghusli, Panditraj Jagannath, Dhadila Ram Tine ka Vani?, Geeta Gati Dnyaneshwar, Sanshay Kallol and many more. All this happened under the guidance of seasoned and well known artists like Bhalchandra Pendharkar, Daji Bhatavdekar, Ramdas Kamat, Rajani Joshi, Arvind Pilgaonkar etc. She also won extremely prestigious awards like Natyadarpan Puraskar, Mama Varerkar Puraskar by Akhil Bharatiya Natya Parishad, Natyaseva Gaurav Puraskar by Mumbai Marathi Sahitya Sangh and has won a number of prizes in the state level Rajya Natya Spardha. It seems like yesterday, a day in 1994, reckons Suvarna, when she was awarded the very prestigious 'Natya Darpan Puraskar', as one of the most promising 'gayak-abhinetri' on 'Marathi Sangeet Rangbhumi'.

Today Suvarna, holds a very responsible position of the Head of the Music Department at the MCGM Education Department, Sangeet Kala Academy where she ensures that innovation is the foundation of every activity. She has also directed three very successful plays (Sangeet Bawankhani, Dhadila Ram Tine ka Vani? and Panditraj Jagannath). Here too she has won the second prize in Best Direction at Rajya Natya Spardha of 2016/17.

So Light are the Sparrow's Wings

VEENA BANTWAL

The leaves and branches of the tree
In the breezy wind swaying merrily,
From branch to branch upon the tree
The Sparrow's Wings hopping delightedly.

Then soaring from this swaying perch
And leaving the nest's cosy comfort;
The wings when they are in flight
Weightless they seem... they seem so light!
Like the leaf floating in the breezy Wind
So light they are the Sparrow's Wings.

With playful lightness the Sparrow's Wings
Following a path wavering,
Are following the wavering wind
With carefree lightness the Sparrow's Wings;
A game they are playing...
Playing with this wavering Wind.

But when the Sparrow's tired Wings
Tire from all this playing,
Follow the Wind gently leading
It's Tree, to its nest, to safely bring.
So light is the Sparrow...
So light are the Sparrow's Wings.

- 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.



Tabla Festival 2018

BY VIVEK ULLAL, SIMI VALLEY, CA

Encouraged by the success and enthusiasm of the participants and the audience of the first Tabla Festival last year, the *Pandit Ravi Bellare and Pandit Shashi Bellare Arts Foundation* decided to arrange an even more successful encore this year. The Tabla Festival 2018 was held on 28th and 29th July, 2018 at the Chinmaya Foundation Hall in Tustin, California.

North America has almost three generations of artistes who play tabla solo belonging to a variety of *gharanas* (schools of music). One of the main aims of the Festival was to provide opportunities and avenues to these artistes to display their skills and popularize such art forms. Accomplished artistes Pandit Taranath Rao Hattangady, Pandit Ravi Bellare and Pandit Shashi Bellare had popularized the rare art of tabla composition and solo performances, including tabla duets (jugalbandhi) mainly in South California. This led Rupesh Kotecha, Founder, *Arts Foundation* to organize the Tabla Festival 2018. He and his family members worked tirelessly for several months to organize this festival and ensure that it became a huge success!



Ravi Shashi Arts logo

some cases, the Guru and the Shishya shared the stage for a performance.

Amruth Annavaram, the youngest performer gave

an excellent tabla solo performance along with his Guru Leonice Shinneman providing the lehra on harmonium. Senior students of Taranathji and Raviji - Gregg Johnson, Jef Feldman and Leonice Shinneman rendered a Pakhawaj trio and Vijay Kangutkar of Scotland, provided the harmonium lehra. Similar outstanding performances were given by artistes like Hriday Buddhadev of Vancouver, Canada (Guru-Sarabjitbhai



Participants and organisers pose with stars Pt. Sadanand Naimpalli and Pt. Swapan Chowdhury

28th July

In accordance with the theme, the venue was decorated with musical instruments, pictures and a collection of old Indian Classical Music record sleeves, creating a wonderful ambience contributing to the mood of music appreciation and meditation.

The Festival commenced on 28th with "lighting of the *Diyaas*" by senior disciples of Pandit Taranath Rao and Pandit Ravi Bellare, the senior most being Pandit Sadanand Naimpalli of Mumbai. What followed was a series of wonderful performances by various tabla and harmonium artistes. In

Matharu) on the tabla along with Akash Pujara giving the lehra on the harmonium; Sarang Majmudar (Guru-Nayan Ghosh) gave a tabla solo assisted on the sarangi by Pandit Pankaj Mishra, for the lehra.

After lunch, Chirag Dixit (Guru-Pankaj Mishra) rendered an excellent sarangi recital, Miles Shrewsbury (Guru-Abhiman Kaushal) gave a tabla solo with Sarang Majmudar providing him harmonium accompaniment. Bryan Jones and David Beards from Scotland (Guru-Vijay Kangutkar), rendered a brilliant tabla duet, with Vijayji providing lehra on harmonium. Deepa Paulus of New York, (Guru-Sejal Kukadia) also gave a superb tabla solo performance.



After the tea-break Shweta Saraswat (Guru-Rachana Upadhyay) and Smita Rawal Alves (Guru-Anjani Ambegaokar), gave a beautiful Kathak dance duet, accompanied by Pankaj Mishra on the sarangi and Ravindra Deo on the tabla. Pandit Sanatan Goswami rendered a delightful harmonium solo, accompanied by Pandit Shashanka Bakshi on tabla followed by Vijay Kangutkar's beautiful tabla solo, with Pankaj Mishra providing lehra on sarangi.

To conclude Saturday's excellent performances, post dinner, the audience was treated to a heart-warming sarod recital by Alam Khan, (Guru and father-Late Ustad Ali Akbar Khan) assisted on tabla by Vijay Kangutkar.

29th July

The Sunday program began with Shubha Bhat (senior vocal music student of Ravi Bellare) giving a soul-touching vocal performance, accompanied by Pankaj Mishra on sarangi and Narayan Kadekodi on tabla. Narayan is a senior student of both Pandit Taranath Rao and Pandit Ravi Bellare. Pancham Pavan (Guru-Sanjay Deshpande) and Rahul Soparkar (Guru-Aditya Kalyanpur) gave excellent individual tabla solos. Vinay Sharma wonderfully assisted both Pancham Pavan and Rahul Soparkar on harmonium with lehra.

The Sunday lunch was followed by a splendid sarod recital by Hriday Buddhdev. It is worth noting that although ladies playing tabla can be counted on our fingers, the Tabla Festival managed to stage two excellent female tabla players! Dana Pandey (Guru-Ustad Allah Rakha and Ustad Zakir Husain) and Jas Ahluwalia (Guru-Tari Khan) rendered amazing individual tabla solos, with Sanatan Goswami providing lehra on harmonium to both. Singer Sohoni Pawan (Guru and mother-Sushma Pawan) was accompanied on tabla by her talented brother Pancham and was the last performer before tea-break.

After tea-break, Pandit Sadanand Naimpalli performed a memorable and excellent tabla solo, with Pandit Pankaj Mishra providing lehra on sarangi. He was followed by a beautiful sitar concert by Rajib Karmakar, accompanied by Nilamjeet Dhillion (Guru-Ustad Zakir Husain) on tabla. A memorable performance providing an outstanding finale to an excellent Festival was the tabla solo by Pandit Swapan Chaudhuri, accompanied on the harmonium by Pandit Sanatan Goswami.

The Tabla Festival 2018 gave a perfect platform not only to excellent artistes playing the tabla, the harmonium, the sarod, the sarangi but also to amazing singers to express their talent in front of a knowledgeable and informed audience. There was great camaraderie and bonding between many musicians that met each other for the first time, and it seemed that they would be likely to stay in touch for a long time.

Conducting an event of this magnitude is no mean feat. The organisers Rupesh and Mona Kotecha did an excellent

job as Masters of Ceremonies. Saish Kotecha made an exceptional logo and a poster with digital art, incorporating three original paintings of Pandit Ravi Bellare. This digital picture also adorned the Festival Program Guide. The logo was symbolic and beautiful, appropriate to the mood and theme of the Festival. Satyam Kotecha with close friends managed the registration desk very well, sacrificing their own attendance at the Festival. Lunch, tea, coffee with snacks and dinner was included in the tickets for this event. The quality of food was excellent.

From managing the registration desk, to serving meals, to taking care of the artistes and the invitees and taking the Festival to a successful conclusion, the Kotechas and their friends ensured that the process was seamless. We salute Rupesh Kotecha, his family, friends and the volunteers for doing an excellent job and making sure that the Tabla Festival 2018 was a grand success!

God's Mould

VANITA KUMTA

The original image moulded
With such care, love and devotion
Worked for years together
Weathering many a storm

Now as age catches us in its throes
Science and human efforts
Guided by intelligent minds
Supported by the ultimate in skills
Replace, restructure, transplant
The original designed by the Creator

Blood, organs, bones et al
Given a new lease of life
Longevity, misuse, overuse and disuse
Often contributes to the downhill
Yet, propped up, strengthened,
supported and fixed with ingenuity
The journey is renewed
Whatever be the circumstance
However be the tide

Begin again
Face the future
With eternal hope and no disdain
Rise, chin-up and move along
Head high across the miles of life
Move on, Move on, Move on.



Happy Divali! Here's to your Health!

SAVITRI BABULKAR

A note-book that fell off the shelf as I was dusting, unearthed simple remedies I'd collected over a period of time from family/ friends and email. How best could I share them with the world before I mislaid the book again? Ah, yesss! The Divali issue of the *Kanara Saraswat!* Why waste time? Here goes.....

Alzheimer's (to prevent the onset of) - a) Early in the morning, stretch out your tongue and move it slowly from Left to Right and vice-versa: ten times daily. OR b) Take 3 Tablespoons of cold-pressed coconut oil on an empty stomach every day. Start with 1 Tbsp daily and gradually increase to 3.

Burns - a) Don't use water. Wipe a raw potato to get the dust off it. Cut it in the centre, and slide the white starchy inside gently over the burnt skin. OR b) Apply egg-white on the affected area.

Cancer - a) Take Durva juice 4 times a day - for 15 days

b) Take 100 grams of Carrot juice with a pinch of Haldi - during meals.

c) Drop 30 to 40 Kismis into a glass of water overnight. Early next morning, grind in a mixi, strain the juice, and sip slowly.

d) During season, take Black Grape juice 3 to 4 times a day.

e) Take 300 gm of Amla powder, 100 gm of Dry Ginger powder (soonth), 50 gm of Black Til and Methi powder. Mix all powders and take one tablespoonful in a glass of lukewarm water, adding 1 teaspoon of Honey. Have this every day on an empty stomach.

Choking (while eating) - a) Simply raise your hands (as when threatened by an armed burglar). OR b) Gently twist the tip of the little finger this way and that till you feel fine. The 'undooru' on the ceiling is now outdated.

Diabetes (to control) - Make a fist with the right hand till the fingertips dig into the palm for two seconds and uncurl the fingers - 10 times. Repeat with the left hand. Do this just BEFORE breakfast, lunch and dinner.

Diarrhoea - a) Pop half a teaspoon of Methi seeds into your mouth and gulp it down with a glass of water. OR b) Squeeze a lemon (Nimbuvo) into a glass of boiled-n-cooled milk and drink it up.

Habitual Cold - A large pinch of Haldi with Honey in lukewarm water. Every day on an empty stomach

Head Cold (to release) - a) Add a pinch of salt to your normal cup of tea or coffee. OR b) Pat crushed raw onion on your head. keep it for half an hour. Have a warm head bath.

Heart (to strengthen the muscles of) - Chant 'Viththal-Viththal' for 11 minutes daily. (*Warkaris* with heart problems ignored doctor's orders and joined the annual walking-pilgrimage to Pandharpur. Research on their miraculous

recovery revealed the power of the 'thth' sound).

Hoarse Throat for singers - Dissolve a Disprin tablet (or 2) in a glass of hot water. Gargle an hour before the performance. Repeat, if necessary.

Jaundice - take a 3-to-4-inch piece of snake gourd (Paddula), scrape off the thin outer skin and remove the seeds and other 'insides'. Cut it into pieces and add half a teaspoon of jeera. Grind to a fine paste in a mixi and squeeze out the juice. Add a teaspoon of RAW (before boiling) milk. Have it first thing in the morning, for 3 days.

Kidney Stone a) Take a fistful of *Bhaatta Lhaayi* (shaped like rice grains - used for *Gana Hoam*) and put it into a vessel with 4 or 5 glasses of water about to reach boiling point. Let it boil for a few seconds. Switch off the gas and let it cool. Push aside the floating Lhaayi and drink that water instead

of plain water throughout the day - for 3 days. OR b) Put 2 Tablespoons of cleaned, washed horse gram (kuLitu) in a cup. Pour boiling water to fill the cup. Stir it and cover it and let it stand overnight. First thing next morning, have the decoction and discard the grains. Do this for 3 days.

Pain in the Feet /Knees - Knee pain caused by sleeping under the fan can be remedied by wearing a pyjama/salwar while going to bed. For pain in the feet, wear cotton socks at night.

Platelet Count - to increase - a)

Grind and squeeze out the juice of a papaya leaf and have it on an empty stomach. b) Also Eat Kiwi fruit OR Dragon fruit.

Total loss of Voice - To a tall glass of water, add 12 pods of Kaatay Gokru, (Negr Moola), a half-inch piece of Dalchini (cinnamon), a few seeds of Elachi (cardamom), and 3 or 4 Lavang (cloves), bits of Khaday Saakkar (*mishri*) or a lump of Gud (jaggery). Boil all ingredients, reducing it to half the quantity. Have first thing in the morning. - for 3 days.

Whitlow (abscess around the finger-or-toe nail) - Gently place the affected finger in the nostril of a cow or buffalo. Let the goeey stuff remain on the finger to hasten the healing. Do this for 3 days. OR b) Lightly roast the thick part of the stem of a Patradae Paan. When soft, push the affected finger into the spongy part. Keep it thus and repeat for 2 more days - or till it heals.

A Divali wish - That the KS should start a column for simple remedies to share with the readers.

This Divali is bound to be subdued, for the Saraswat Community has lost a gem that spread its light far and wide. Sadhana Kamath was a lovely, gracious, serene lady - an ideal wife, mother, friend, professor, writer, administrator and *kirtankaar*, a perfect role model. Our sincere condolences to the bereaved family and friends. And yet, my pen hesitates to say RIP, for she lives on in our minds and hearts. And continues to be a guiding star for hundreds and hundreds whom she has inspired with her shining example.



A Diwali that sparked off a lasting friendship

NALINI NADKARNI

This year Diwali starts on Monday, 5th November. My married daughter Nina, who lives in the U.S. plans to arrive on the previous Saturday. Whenever Nina is in Mumbai, her classmates organize a get-together. This year is the 50th anniversary of their S.S.C. batch; so they are planning a three day stay at some resort nearby.

I clearly recall their first party. Nina was ten, and had joined a new school in the fort area, where my husband's posting took us. Within a week, I discovered that Nina was not happy in that school. When I asked her the reason, she sobbed saying that her classmates were not at all friendly- that they were from rich families- living on Marine Drive or Cuffe Parade. All the time they spoke about dining at the Taj, and holidaying abroad- experiences she could not identify with. Besides they expected her to throw a party.

Though Nina was not brilliant academically, she used to be among the first four rankers. Besides, she had a flair for performing arts, and had given several dance performances at important events. Somehow, she now seemed to have lost her self-esteem in the new environment. So my police officer husband Sanjiv and I decided to organize a Diwali party to restore her self-confidence.

I sent out letters to the parents, asking them to drop their daughters off at our specious residential quarters. Nina was happy to see their acceptances pouring in. Expecting thirty guests, we hired chairs from the police club next door. With guidance from two of my aunts, I made "chiwda" and "chaklis" "Kodbaleen" and coconut barfi (soyye khadiyo)

On the day of the party, I decorated the front door with a "toran" of mango leaves and marigold, and adorned the landing with a "rangoli". My cousin and her two friends Sudha and Vimal gave the sitting room and verandah a festive look, with strings of paper, clay "panatees", "diyas" of thermacol, and a huge paper lantern.

The guests who began to arrive at 3.30 p.m. were openly impressed with the Diwali atmosphere. When everyone had arrived, an excited Nina introduced the four of us- to the girls. As we offered them glasses of "nimbu paani", the girls introduced themselves.

In one corner of the room, stood a showcase on which were displayed two framed pictures- one of Sanjiv – taken during his Bombay–Paris motor bike trip, and the other, of Nina doing the peacock dance. Every one crowded round the pictures, accusing Nina of being a "Chhupa Rustom". I could see that Nina was embarrassed by all the attention. I quickly came to her rescue, explaining that she had had no time to tell them, and probably would be unable to perform that day, as our tape recorder had gone for repairs. Ultimately, they settled for an action song on "Diwali-Diwali Diwali Aalee" I clapped my hands to provide the beats. Everyone was so taken in, that they insisted on being shown the album of Nina's pictures of her dance performances, and stage acting.

Then we had games like Musical Chairs, passing the parcel, and a general knowledge quiz, which all the girls enjoyed thoroughly. Later, their tired faces clearly showed that they were ready for refreshments. They especially enjoyed the "Kodbaleen" and the coloured barfi, arranged like rangoli, on a thali.

Just then Sanjiv came in from work, Nina introduced him to her new friends with great pride. The girls wanted to know all about his trip- were the people on the way friendly? Was there a language problem? Hearing them out patiently, Sanjiv answered all their questions.

Then, the girls, in groups of four or five, took turns to go through Nina's photo albums. While they were thus busy, I noticed that the Sun was setting. Quietly calling Nina into the bedroom, I quickly got her to change into her dance costume, and to wear her "ghungroos". There was no time for make-up. On each of two small brass platters, I fixed a short and stout lighter candle. The Sun had now set, Nina was all set for the Deepak dance. We had to do with improvised music from me, and also tapping on the wooden table, to provide the beat. Nina made a dramatic entry in to the darkening sitting room, and gave a brilliant performance. There was a thunderous applause from the spectators!

It was time to light the clay "panatees" arranged in a row on the verandah. When the girls exclaimed that the lights looked like a gleaming necklace, I explained that the actual meaning of "Deepavali" was a string of lights".

Since Diwali was incomplete without fireworks, each girl was given a box of sparklers, and an anaar, to be lighted in the compound. They placed the "anaars" in a row, and it was a glorious sight, as it sent up a row of lighted multi-coloured fountains in the night! When the sparklers were used up, it was time for the party to end!

Though the parents arrived to pick them, the girls were reluctant to leave. Each one thanked Nina and the rest of us in the family, and promised to visit us again. We happily told them that they were ever welcome to do so. The day ended with everyone wishing everyone else, a Happy Diwali.

It was indeed, a very happy occasion. The ice was broken. All the distances were bridged by the festival of lights; all differences forgotten. After that, our house became a meeting place for Nina's classmates. The bonds thus forged, strengthened over the years, for everyone had become a lifelong friend.

Even now, they all eagerly await the festival of lights, for it draws them together. once again from all corners of the globe!



A Diwali Drama In Mumbai

AIR COMMODORE B. S. HATANGADI (RETD) V.S.M.

NOTE: *This story is part fact, part fiction. The factual part relates to a children's drama, similar to the one described in the story – as related by the child who acted in the drama!*

Our Diwali holidays are nearly over. My God! My school will start soon. Like last year, this year also we staged our Diwali drama. This year the drama was on Simhagad Killa. A strong fort of Shivaji's time. Good drama it was. We made small mistake here and there. But on the whole it was very good. All the grownups who came to see, liked it. They said we must do a Childrens' drama every Diwali holidays.

Let me tell you what happened right from the beginning.

I am staying at Lamington Road. We live in a Chawl called Lamington Mansions. We have two rooms, one kitchen and common W.C. for that floor. It is in Mumbai. We have a telephone and a fridge but no PC. Oh yes. My name is Dinu. Dinu Shah. My younger brother Manu calls me Dinubhai. Our father is a clerk with a broker on Dalal Street. He is very clever with money. I am not sure what broker means. Babu says I won't understand even if I am smart.

I go to Navaratna Vidya Mandir at Nana Chowk and I am in the fifth standard. One class higher than for my age, which is 10 years. The school is a Gujrati medium one, but English is my second language. I can write and read it. Speaking is a little difficult, because in my house and friends we all speak Gujrati or Marathi. We have a lot of friends. I will tell you their names.

There is a pair of twins. Born together early morning - Arun and Uday. Uday is bigger and stronger than Arun. Their father died two or three years ago in a scooter accident. Arun and Uday live with their mother, Nadkarni aunty, at Talmaki Wadi. Aunty teaches at Saint Mary School. They talk Konkani at home. It is like Marathi to hear, but in a sing-song way. Arun and Uday speak English very fast. Sometimes they even fight in English.

Then there is Sudhakar Deshmukh. Sudhya. He lives opposite Chowpati on the 18 floor. Their balcony is bigger than our whole house. Sudhya's father works in a big company. They have AC and PC. He can send mails to the whole wide world, even America. His big sister studies to be doctor. She does not give medicines now. May be later.

The brothers Ramanath and Umanath Joshi live opposite Robert Money School. They have long heads. So, they are very good at math. Their father wears a dhoti to work. He works in the Municipality. His head is round.

Then there is Sambashivan Iyer. Samba. He is a Madrasi. He is smarter than all of us. His hair is always oily. He talks in Hindi. Only it sounds like Tamil. His father works in a bank. He has no hair on his head. May be he put too much oil as a boy. Samba says his appa works as teller sometimes. I am not sure what a teller tells. He has small sister. May be 4, 5 or 6 years old.

During this Diwali holiday Nadkarni aunty, Arun-Uday's mummy, told us she will teach Simhagad Drama which we can act for grownups. It is an old Killa, called fort in English, which was used by Shivaji Maharaj to fight Aurangzeb. It is near Pune. Auntie had been there with Arun and Uday. She told us about Kalyan Darwaza, of brave Shivaji Maharaj and his general Tanaji Malusarey and how they captured the fort from the Bijapur Kings. They used big, big lizards, tied ropes around their waist (the lizards' not theirs), threw them over the fort walls, climbed up the rope to the top of the fort walls and killed all the sentries, three hundred and fifty years back, she said.

We got the dialogue books from Aunty to read and study. Everyone wanted to be Shivaji because he gives a strong speech at the end. To show how good we can do, all of us studied Shivaji's part.

Finally we selected Sudhya to be Shivaji. He said drama is going to be at my place. If I am not Shivaji, no drama.

Ramanath became Tanaji, Uday was Uday Bhan Singh the fort commander, and Arun his number two. Others became soldiers. I became chief guard of fort. I can do very good sword fight, not with a real sword of course! I can do it with a cardboard sword with aluminum foil cover. Sword fighting is easy. Really I tell you. You point the sword at the enemy, then draw figure of English 8 in the air with sword. First up and down 8. Then side to side 8. Up and down, side to side. Slowly. Not fastly.

Aunty gave us, on loan, costumes from her school for Tanaji and Shivaji. For others we made them ourselves. We used our sisters' chunnis for turbans and cumber-bunds. Auntie also gave on loan two wooden pulleys and ropes for screen and taught Sudhya how to make the screen. You pull this way and the screen is spread to hide the stage. You pull that way and the screen opens to show the stage. Very nice! We did three to four rehearsals. Aunty became the chief prompter. She hid behind the side towel and whispered to anyone who forgot what to say.

On the final day our daddy mummy, sisters and elders came as guest audience. Tanaji was thin and small. Even then he looked really like a general with a red turban with gold lining, shiny yellow loose kurta, green cumber-bund, tight black pants. He had a long sword. Not real. Made of silver plastic. A round shield strapped to his back, because he had to climb the steep fort wall. In the climax scene Tanaji throws his plywood lizard, called ghorpad, on top of the cupboard and climbs the rope. Not actually climb but he stood at the same place and pretended to pull the rope, with his sword at side. When he reaches the top of the fort he shouts Hara-Hara Mahadev, takes his sword in hand and looks round in very fearful way. That is my signal. I jump onto the stage and shout back "Khabardaar" and we start the sword fight. After some figures of 8, he has to pass his sword through my stomach. I stand so that my right side, sword side, is to



audience. Tanaji has to pass his sword in gap between my left side and my left hand. Then audience thinks the sword has gone through my stomach. I have to shout "Aaaah" when the sword is in, and again "Aaaah" when the sword is out and fall dead. I know how to die in a very action packed way. Really I tell you. I twist two three times, do high jump and fall down, get up, give him I-will-kill-you look and finally go down in heap. But this stupid Tanaji missed my side and actually poked the sword in my stomach. Naturally the sword got bent. I had to wait for him to make his sword straight, aim it properly and pass it correctly through me to say "Aaaah" for in and "Aaaah" for out. The audience liked the scene and clapped and clapped!

Now it was the turn of Arun and Uday to sword fight with Tanaji, who straight away kills Arun. Then, Uday Bhan Singh fights very fast and cuts off Tanaji's left hand. For this Tanaji took out his hand from his sleeve and kept it close to his side. His left sleeve is now dangling and flying in the air when he deliberately twists. Again audience clapped to see the flying sleeve. Tanaji fights bravely and injures Uday Bhan Singh just before he kills Tanaji, who dies in a more dramatic way than me. He looks up, shouts "Shivaji Maharaj ki Jai", raises his sword with his remaining hand and slowly falls. The stage is small. So anyone dying has to be careful not to fall and hurt the guys who are already dead. The screen puller signalled to dead Tanaji that his hand is outside the screen. Tanaji quickly pulls it back and everyone clapped. After some more fight with other brave soldiers, Uday Bhan Singh is also killed.

Now comes the final act of Shivaji. He comes to the front of the stage. He is dressed grandly. His satin inverted cone turban is light blue. His dress is white and shiny. He wears two pearl necklaces. One for his neck and one on the turban. His pointy black beard is nicely tied with black string to his ears. His sword is so long and shiny but a bit too long. It scratches the ground when he walks and makes 'khrrrrkhrrrr' sound. He has to come to the front of the stage very carefully lifting his sword and crossing all the dead fighters. He has to raise his sword, shout 'Jai Bhavani' three times poking the sky with sword for each shout. Then he has to make a long speech about how he cut off the fingers of Shaista Khan, how he killed Afzal Khan, how he escaped from Aurangzeb's prison and how he wanted to capture this fort near his Raigad with the help of his dear friend Tanaji. Now the fort has come, but Tanaji, his Lion, has gone. "Gad aalaa punn Simha gayla".

Aunty was ready with the dialogue sheet to prompt Shivaji. He came to the front, lifted his sword, poked the sky three times and shouted 'Jai Bhavani, Jai Bhavani, Jai Bhavani'. After that I don't know. Maybe he got nervous. He looked here and there at the audience, waited and said loudly "Simha aalaa, gad gayla". This was opposite, ulta, of what he had to say. Aunty said very loudly "no no no, no", forgetting that she is only a prompter. But the curtain man thought that the show was finished and pulled the string. The curtain spread to hide the stage. All of us dead guys tried to get up. At that time Shivaji suddenly told the curtain man "I remember. I remember. Open it. Open it". Again the man pulled the string and we had to fall down dead once more. Shivaji now started.

This time he made no mistake. After sometime aunty stopped prompting. He made a beautiful speech. When he was talking of Afzal Khan, one big looking fly came and sat on my cheek, rubbed its forward legs with each other two or three times, and started crawling scratchily. I could only blow at it by



curling my bottom lip corner and doing 'fooo fooo' through it. It took off and landed again in some other part of my face. It was so itchy. If I was not dead already I would have slapped to kill that damn fly. Somehow I kept quiet. Luckily I heard Shivaji say in a loud and sad tone, "Gad aalaa punn Simha gayla. From today onwards this fort will be known as Simha-Gad and not

Kondana. Jai Bhavani, Jai Bhavani, Jai Bhavani".

Now the curtain was quickly pulled to close it. This time the audience stood up and clapped. Some whistled too. The audience was so happy that they wanted to see all the brave people who got killed during the battle. Really I tell you. Again the curtain opened and we all stood up in line to be clapped for.

After that, Sudhya's mother and sister gave us all Diwali sweets and we went home slowly.

To a Grandchild going to University

BY GURUDAS S. GULWADI
Mississauga, Canada

We are sending you away to a distant dorm
Not because we love you less or it's a norm,
Didn't wish to cripple you by love in any form
It's time to explore, higher causes to perform.

You will learn to discern gold from gold-like
But once you know no room any to dislike,
Let the mind be a clean slate and silent all night
To find answer for problem at new daylight.

Never ask a doubt without your application
Easy answers like easy money don't remain,
Fast food, drugs hurtle you down faster than
Moving up with tread mill and push ups can.

Men going for long walk don't take shortcut
Doing what is important when not urgent,
Will prevent getting into urgently important
Sharing your learning with lesser will refine it.

"What is" is plain, but "What isn't" is charming
Understanding others is mark of good raising,
Knowing Self is hard, but all else truly nothing
Let it be lodestar although doing many a thing.



Bahubali – The Gomateshwara

SATYANARAYAN PANDIT

Karnataka has a rich and vibrant history of Jainism, dating back to 3rd Century B.C. The Jain legacy is immensely visible in terms of its heritage and culture – the temples, caves and statues, left behind by successive generations. Exotic temples at Badami, marvelous caves at Aihole (both in North Karnataka), a large number of Temples - Jain Basadi-s - in coastal Karnataka and finally, eight magnificent and stunning monolithic statues of Lord Bahubali, also known as Bhagwan Gomateshwara in the Southern and Coastal regions of the State, are testimony to the glorious past as well as its contemporary, effervescent Jain culture.

1. Jainism: An offshoot of Hinduism, Jain Dharma is said to have been founded in ancient India and propounded by the lineage of twenty-four great thinkers and highly learned teachers, known as 'Thirthankars'. Jains trace their history through a succession of these Thirthankars, the 1st being Rishabhanatha Adinatha and the 24th being Jina Vardhamana Mahavira. Jains worship Thirthankars and follow their teachings. The idols installed in Jain Temples are those of Thirthankars.

Jain Dharma teaches salvation by attaining perfection through successive births and by practicing their main religious tenets - non-violence, many-sided realities, non-attachment and asceticism. Jain monastics, renunciants and devout householders take five main vows or vratas, as outlined in their oldest, surviving text, 'Acaranga Sutras'. Their main scripture is known as 'Agamas'. Jains are strictly vegetarians and are totally against cruelty to animals.

Jain Dharma has two major sects – Digambaras and Svetambaras. Jains from Southern India are generally Digambaras whereas those in the North are Svetambaras. They observe festival period of four months during the rainy season from June to September. This period is known as Chaumasa (Chaturmasa). The most important festival during this period is Dasalakshana Parva which is observed by followers of Digambar Sect for ten days. The same festival for Svetambaras is known as Paryushana and is observed for eight days.

2. Bahubali (Gomateshwara): He is highly revered and worshipped by the Jains. The Legend unfolds that Bahubali and his elder brother Bharatha, are two of the hundred sons of Rishabhanatha Adinatha, the first Thirthankar. Adinatha decided to renounce his kingdom and proceed on spiritual pursuit. He handed over the reins of the capital city of Ayodhya to Bharatha and the city of Paudanapura to Bahubali. Bharatha, however, was ambitious and started annexing kingdoms around Ayodhya. He also wanted to capture Bahubali's kingdom and challenged him to a war. As the war would have resulted in colossal loss of precious lives and property, Bahubali invited him for a duel.

Bahubali won the duel, but it opened up his inner conscience. He realized the futility of materialistic desires and gave up his kingdom to his brother. He proceeded to perform deep meditation. After years of penury and highest level of sacrifice, he attained perfection, achieved complete knowledge and absolute state of 'Nirvana'. Bahubali, since then, came to be recognized as 'Bhagwan Gomateshwara'.

Location of Gomateshwara statues: In all, there are eight monolithic granite statues in India and seven of them are located in the State of Karnataka. The largest amongst them is 57 ft. and considered to be the tallest in the world. It is enshrined on top of Vindhyagiri Hill, accessible through a flight of 500 steps, at Shravanabelagola in Hassan Dist. This statue was built by Talakad Ganga Dynasty's Prime Minister and Commander-in-Chief, Chavundaraya. The construction work started in 978 AD and completed in 993 AD. This

pilgrimage centre is at an altitude of about 3350 ft., 158 km away from Bengaluru and 50 km from Hassan. The Kshetra is easily reachable by road or by train.

The remaining seven statues are located at the following places:

- Karkala: The statue here is 42 feet high. Karkala is 52 km away from Mangaluru in the North-Easterly direction. The road passes through Moodbidri, yet another Jain Pilgrimage Centre. The statue was installed in the year 1432 AD by Veera Pandya Bhairarasa Wodeyar, scion of the local ruling Dynasty.
- Shri Kshetra Dharmasthala: The statue here is 39 feet high and was installed in the year 1973 AD. The Kshetra is a highly revered and a worshipped seat of Lord Manjunatheshwar and most visited, in the coastal region.
- Venur: The statue here is 35 feet high and was built in 1604 AD by the local chieftain, Thimmanna Ajila Venuris 55 km away from Mangaluru.
- Gommatagiri: The statue is 20 feet high and was built in the 12th Century AD. It is located is 20 km away from Mysuru.
- There are three more Bahubali statues – a 28 feet high statue is located at Kumbhoj, 27 km from Kolhapur and a 10 feet high statue at Aretipur, near Kokrebellur, in Mandya District Karnataka. A recent discovery (in 2016) at Aretipur is yet another 13 feet high statue of Bahubali.

3. Mahamastakabhisheka: This is the most important and significant festival observed in respect of Bhagwan Gomateshwara and held in high veneration. Celebrated once in twelve years, it is a grand and spectacular event. Lakhs of pilgrims and visitors from all over India and abroad throng at the festival location to witness the 'holy bath' given to the Principal Deity. The massive statue is anointed with holy water, tender coconut water, milk, sugarcane



juice, sugar, rice, tamarind powder, vermillion (kumkum), sandalwood paste, saffron water etc. as per rituals. The Digambar (Nude) form of the Lord symbolizes victory over earthly attachments and desires as well as supreme sacrifice. His open eyes in a face of perfectly chiseled features, faint smile (Manda Haasya) and posture embody total ascetic detachment.

The festival at Shravanabelagola was celebrated for 9 days, from 17th to 25th February in 2018. The ceremony at Karkala took place in 2014 and at Venur in 2012.

4. Pilgrimage cum tourist centers: These highly sacred and sanctified pilgrimage centers for Jains, are also very popular and 'must see' spots on the 'tourist map'. A tour of Karnataka will never be complete without visiting 'Bhagwan Gomateshwara' locations.

Random thoughts in the kitchen

(वासी)

KUMUD NAYEL

With so many controversies on Gender Politics on TV Debates and write ups in print I enclose a small tribute to the genders in our kitchen, 'the Woman's Kingdom', where the housewife spends more than half her waking hours.

Every item in our Konkani Kitchen, the 'वासी' has a gender. Either ती, तौ or तें (Neutral gender).

When the lady of the house lights the fire she is lighting the 'तौ उज्जो', but when she lights the cooking range, it's ती रांदणी.
A perfect combination of She and He.

When she picks up the Frying pan, it's तौ तवों, and when she spreads the surnoli on the tawo, it's ती सुर्नोळी.
A perfect combination of She and He.

When she picks up the handle knobbed cover to cover the surnoli, it's ती मांडी and when she turns the surnoli on the tawo, it's तौ कायलातों.
मांडी and कायलातों. Superb combination.

Other combinations which come her way while she turns out a delicious meal to her family, This way please.

ती कायली आणि तें वावडें.

तौ पोळो आणि ती पात्तोळी.

तें सांदण आणि तौ खोंळवाँ आणि ती चिटणी.

तें तूप आणि तें लोणी to serve this delicious meal as an extraordinary topping.

Some more He, She and It in our daily menu.

तें शीत (Rice). ती रांदयी (Curry). ती उपकरी, तें सोंग

तें ताक तें धंयी,

तें गोडशें आणि थोडेंची तें मीट.

जिखेक रूची यंवच्याक तें थोडेंची लोणचें,

कडेरी ती म्हणता इतें तें रांदप कशी जाल्ल्यां ?

आणि तौ गोंड हास्ता !

What's in a Name?

MUKTABAI CHANDAVER

"What's in a name? That which we call a rose by any other name, would smell just as sweet".... had said the legendary poet and playwright, William Shakespeare. However, I would rather say, "There is a lot in a name." My belief in this is because of an incident that took place many years ago.

Recently, when I came across photos on the Facebook page, taken during some of the functions held by the Matunga Mitra Mandal (MMM), my mind went zooming back into the 'Rewind Mode" and I was able to recall most of the MMM activities that happened in the past, almost since its inception.

There were many pioneers who founded and nurtured the Matunga Mitra Mandal in the Karnatak Colony, Matunga. The list is long and I cannot rely now on my memory for names (may be age is playing games with me!). There were numerous cultural activities held every year and active participation then from members of all ages. Even the seniors were encouraged to take part in dramas, etc.

'May Fair' was celebrated annually and celebrities from different walks of life used to be invited to inaugurate the Fair. On one such occasion, the popular actress of those days, Ms. Leena Chandavarkar, was the Chief Guest. The foregrounds of our Karnatak Colony were buzzing with activity and people.

There was so much enthusiasm all around and I was assigned the pleasant duty of welcoming the Chief guest and giving the welcome speech. The function was a grand success.

The following day when I went to the market, I was surprised to find everyone on the street (people from outside the Colony used to visit the May Fair too) inquiring whether we (Leena and I) were related as Leena Chandavarkar and I shared our surname.

Wow! It brought a spring in my step. For a brief moment then, I felt that I had become a celebrity myself!

So, Folks.... Don't you think there is a lot in a name?



Personalia

Abhinav Heble, son of Prashant and Rashmi Heble of Reading, UK, completed his A Levels in June 2018 achieving A* in all his subjects, and has secured admission to the University of Cambridge to study MEng (General Engineering) at Pembroke College.



Abhinav is a keen badminton player and represented his school (Reading School) at the National Inter-school Badminton Championships. He also represented Berkshire county at various tournaments. He plays the piano in his spare time and has recently taken an interest in composing electronic music.

Abhinav is the grandson of Nagesh & Shyamala Heble and Guruprasad and Sindhuprasad Ulman of Bengaluru.



Dr Deepa Taggarshe d/o Satish Taggarshe has passed out as FACS at the Convocation Ceremony held at San Diego, California on 22 October 2017 for Fellows of American College of Surgeons. Earlier she was Board Certified in General Surgery as also in Colorectal Surgery. Before coming to US Deepa had qualified for MRCS(Edinburgh) in UK. She did

her MBBS from Kasturba Medical College, Mangalore.

Deepa is keen on developing her skills by updating with

ongoing research and innovation in her field. She also likes travels/tours to sites of Historic Importance and also reading new publications aimed at widening frontiers of knowledge in medical and allied fields'

Claire Rao, daughter-in-law of Smt. Lalith and Shri Jayavanth Naimpalli was chosen by the French Govt to be awarded the "Chevalier de l'Ordre du Merite" (French equivalent of a Padma award) for the exemplary work she did during her 11 year stay in Bangalore



(2006 - 2017). The Award ceremony took place on 6th October. The citation read out (in French of course) specially mentioned her work in waste

& garbage segregation, composting, banning of plastics in Bangalore, sponsoring the education of 20 slum children, active participation in the 'Save Malleswaram' campaign, writing a book called Trashonomics for school children on waste awareness and management (originally in English but since translated into Kannada and Hindi) and widely distributed to schools, etc.

Dr. Suman Mundkur was awarded a Ph.D Degree at the Convocation held on the 22nd February 2018. The Thesis titled : 'Sourcing and Reuse of Post-consumer Clothing Waste for Technical Textiles Products' was submitted in August 2016. and the acceptance was notified on 15th May 2017. The research was appreciated (Research Category) and awarded for Excellence in Science and Technology (Maharashtra) at the EET 5th Faculty Branding Awards on 21st July 2017 at Kolkata.

Examination Results 2018



Anirudh G. Kapnadak: 2ND PUC - 89.6% (Canara College Mangalore)



Advait Naganand Karnad, from RN Podar School-CBSE, Santacruz, Mumbai - 10th std-93%. Secured 100/100 in Social Science, 96/100 in English, 93/100 in Sanskrit.



Namrata Taggarshe: PUC- II (XII) Commerce 96.67%; Accountancy 100/100, Statistics 100/100 and Basic Maths 100/100 (Karnataka University)



Yashmita Nitin Ulman Ph.D. Thesis on Faunal Diversity and its Threat Assessment in Agroforestry Systems in Northern Assam, India

Errata: Page 14, October 2018 Issue of KS: Aditi Prasad Chandavarkar 91%, instead of SSCE it should read ICSE (The Indian School Certificate Examinations)

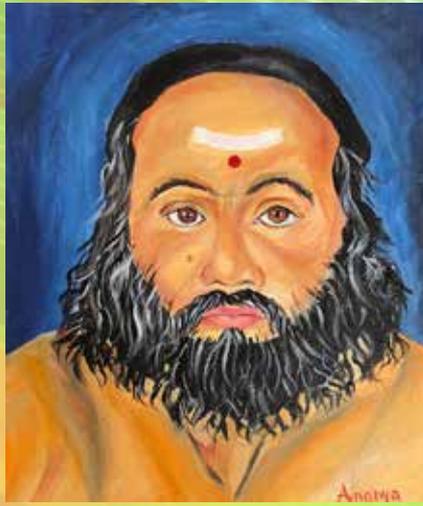
Kiddies' Corner

Devi Lakshmi



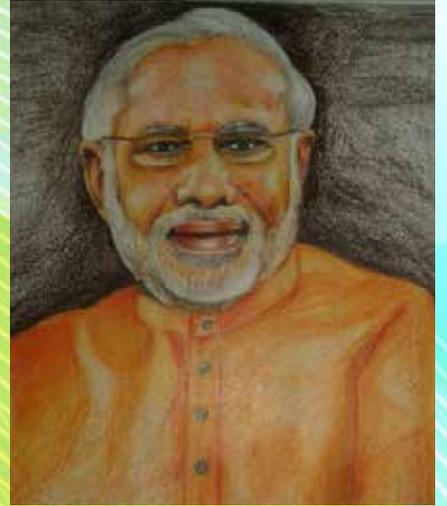
Aarya Katre (9 years)

Swami Parijnanashram



Ananya Someshwar (14 years)

Narendra Modi - A portrait



Prathamesh Amembal (14 years)

**Krishna
Aradhya Someshwar
(11 years)**



**Me and my friend
Jeetesh Amamebal (8 years)**

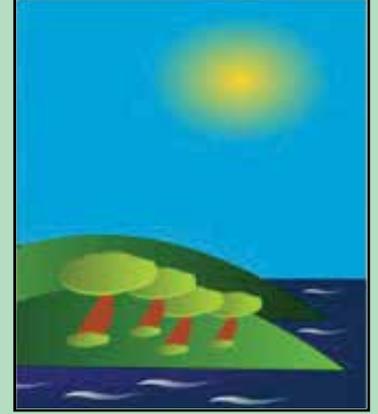




हिमुलि काणी भाग - २

जपन गांवांचि लोक कथा

गायत्री मदन दत्त



हिमुने ओकि द्वीपाचें येतर गुड्ड्यारि चोण बोय्मुनु, तागेल सान हातु
दोळ्यां ऊंच धोर्नु, दूर दिस्तलें जपन देशु चोंव्चें ।
केद्र, बा, माक्का जपन वोचुक मेळतलें ?



फक्कने, एक दीसु, ताक्का एक हिक्मति सुच्ली !

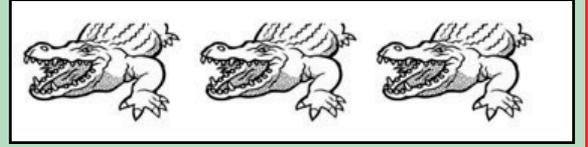
ओकिरि, सोंस्यांगेल हॉड कुटुम्बा वोट्टु, दुस्रिं जीवयिं

राब्तालीं: भोवरं; बण-बण्णा पक्शं; आनि अनेक मास्ल्यो ।

आनि दीसान-दीसु, ओकिचें धवें रँवांचें तटेरि, रण-रणी किर्ण्योतुं येव्व सूर्य-न्हाण कर्तालीं, मस्त शीसयो । तांगेल थंड
रगत हुन्नारचे खतिर, शीसर्यानिं, सालाने, तॉन्ड 'आ' कोर्न बोस्चें ।



एक तांतुलो, हिमुलो होडु मित्रु । ताक्का हिमु
म्हळ्यारि जीवु । तूं माक्का सोणु, जपन-गेपन वोच्चि
आलोचन कोर्नका, इतें? म्होण्चें तात्रे । हें शीसर्येने, सगळो वेळु,
तागेल भर्ति दांत-भोर्न तॉन्डांतुं, एक दिगी बड्डि, दांतुन-शें, चाब्डांचें ।
तेंमिति, सगळ्यानिं ताक्का नांवं दिल्लें : दांतुन !



रांगोळी

नलिनी संझगिरी मुंबई



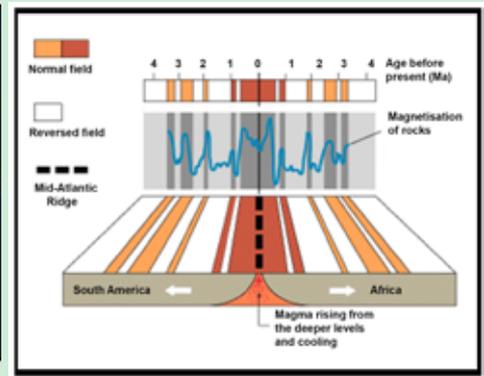
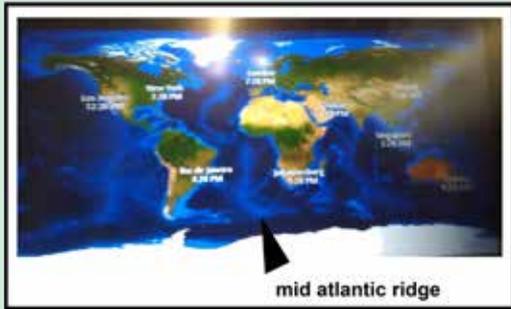
रांगोळी हा शब्दच श्रवणीय
व गोड आहे. भारतीय संस्कृतीत
रांगोळीला फार महत्व आहे.
ही कला फार पूर्वीपासुन आहे.
आपल्या देशात मुर्तीकला
चित्रकला ह्याच्या आधीच
रांगोळीचे प्रस्थ आहे. तिला
रंगावलीही म्हणतात.

सर्व शुभकार्याला रांगोळी हवीच. ती केवळ दृष्टीसुखासाठी
काढायची नसते. त्यातल्या प्रत्येक प्रतीकाला काहीतरी
आध्यात्मिक अर्थ असतो. त्रिकोणी रांगोळीत येणाऱ्या त्रिदल,
त्रिकोण त्रिदेव यांना महत्व आहे. त्रिकोण शंकराचे प्रतीक मानले
जाते तर स्वस्तिकाच्या चार बाजू म्हणजे भगवान विष्णु चार हातांनी
आशीर्वाद देत आहेत असं दिसतं. ती सजीव ठेवण्याचे कार्य
फुलविण्याची किमया भारतीय संस्कृतीत आहे.

आपल्याकडे वारानुसार
रांगोळी काढण्यात येते जसं
सोमवार म्हणजे महादेवाचा
वार. त्याला बेलाची पाने
आवडतात म्हणुन त्यादिवशी
बेलांच्या पानांची रांगोळी
दारावाहेर काढावी. मंगळवार
हा देवीचा वार असतो. तिला
कमळ फार आवडतं म्हणुन कमळ रेखाटुन रंगवावे. मन प्रसन्न
होते. बुधवार ह्या दिवशी दृष्ट वृत्तीपासुन रक्षण करण्यासाठी
पाच स्वस्तिकांची रांगोळी काढावी. गुरुवार हा दत्तगुरूचा वार.
त्यादिवशी ज्ञानकमळांसारखीच पण लहान फुलांनी नटवलेली
रांगोळी काढावी. शुक्रवार हा लक्ष्मीदेवीचा वार असुन त्यादिवशी
घरात लक्ष्मी नांदावी म्हणून लक्ष्मीची पावले रेखाटतात. शनिवार हा
हनुमानाचा दिवस असल्यामुळे तुळशीवृंदावन काढले जाते. रविवार
हा सुर्याचा वार असून त्यादिवशी सूर्याची प्रतिमा दारापुढे काढावी.
वाचक ह्या लेखाचा पूर्ण उपयोग करून घेतील ही आशा.



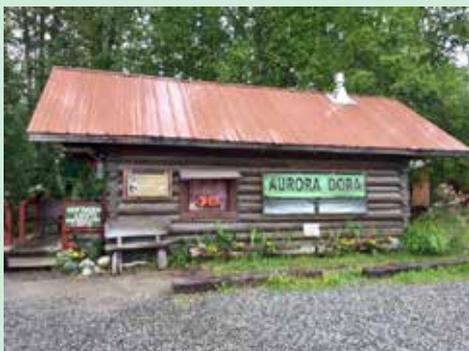
Science Corner 14: Science while flying (article on adjacent page)



AMCHIGE-'LEH' (article on page 43)



अलास्का, एक सुखद अनुभव! (article on page 61)



Science while flying

SANJAY GOKARN

Even as the last month's article on the formation of the Indian continent was fading from my memory, I just happened to get aboard on a flight to Cairo. Like most of my co-passengers, I had almost six hours of time to be wasted before we reached Cairo, either sleeping or yawning. Normally while enjoying such boredom, I normally watch the flight position which is displayed by most of the airlines on the international flights on the entertainment screen and this time around I visualised the entire last month's article unwind itself. I thought that it may be a good idea for all of us to use this unavoidable boredom to evolve in to some creative activity in between the yawns.

The navigation screen shows three views, first the entire world map as shown in Fig.1. in what is called the Mercator map projection named after its creator, Gerardus Mercator (This is one of several ways to depict the spherical globe on a flat surface of the paper). Here the areas get exaggerated progressively as one moves away from the equator towards the poles). The other scenes are the different parts of the same map at different exaggerations, depending upon the source and destination of the flight.

Please observe in this figure, a light blue coloured wavy band in the Atlantic ocean running generally in the North-South direction, almost from the Arctic to the Antarctic. This is known as the mid-Atlantic ridge and is caused by the magma rising from the deep mantle into the oceanic crust. One of the many interesting features of this ridge is that in the southern hemisphere, it is located exactly at the mid-point between the eastern margin of Latin America and western margin of Africa. In fact, about 200 Ma ago, these two continents formed a single land mass. But the uprise of the magma along this ridge caused them to separate from each other by about 3000 km over the past 200 million years, at an average speed of 1.5 cm/year. Just try and imagine the unimaginable power of the plate tectonic forces, which moved two massive continents! If you have a spare map of the world and spare time, cut out Africa and Latin America from the atlas and try to match their west and east coasts respectively. If not, vide Fig.2. You will see that the two match almost like two pieces of a broken ceramic plate put back in place together. There is some mismatch at the coastal levels, because of the erosion. But the match is near perfect at the deeper levels. There are many many more evidences; the rock types, the plant and animal fossils, etc. Depending upon your individual specialisation/liking, find them in the literature. I will however provide one more proof, which will help me introduce you to another interesting but relatively lesser known phenomena.

In my last article, I mentioned about the earth crust acting like a magnetic tape recorder of the bygone era. The sea floor of the Atlantic is a classic example. We all know that the magnets have two poles, the north and south. This

terminology originated from the fact that the north pole of a freely suspended magnet points northward and the south pole southward. Now suppose that a magnet was suspended for the past 200 million years and its position was continuously monitored. Would it have remained like that (pointing north-south) for the entire period? The answer is NO! Why??? Because the earth's north and south poles have swapped themselves several times over this period and will continue swapping till finally the earth's core cools down and solidifies. This phenomena, known as the geomagnetic reversal is clearly recorded on the Atlantic sea floor (vide Fig.3). If the magnetic head of your tape recorder runs from Africa to south America along an EW line, you will replay the earth's magnetic history over the past 200 Ma, as shown in this figure. Here the orange and dark orange coloured bands represent the "Normal" polarity, the position of north and south poles as observed today and the white bands, the reversed polarity where the north of the magnet would face the south and vice versa. This phenomena is a result of very complex interactions between two sets of electric currents (usually termed the earth's dynamos) flowing in the liquid outer core (vide KS October, 2018). Please note that I am talking about the magnetic poles. The geometric directions are a matter of convention and have no reason to change their positions.

That is one part of our plane journey. Now watch the magnified scene in Fig.4, showing the Indian continent. You see the light blue bands on either side of the Indian peninsula running right in to the southern end of the figure. That is the channel partly created by the Indian plate during its transit from close to Antarctica to its present position. Notice that the tiny islands of Lakshadweep (literally means one lakh islands) in the Arabian sea, may be tiny islands as we see from above but, deep inside, they all form a long continuous ridge. Same is the case with the Andaman and Nicobar islands in the Bay of Bengal to the east. Both these long ridges are a collection of several islands and seamounts (mountains with top below the sea level). All these keep popping up or getting submerged from time to time. The 2004 earthquake (followed by Tsunami) in Indonesia and the Andaman & Nicobar islands made several existing islands disappear in to the sea and brought several new islands to the surface.

Well then, I can go on and on about how the Indo Burman arc is continuing southwards in to the Andaman and Nicobar islands and then the Indonesian arc, etc. or the linear configuration of the Hawaiian island chain, etc etc. After all, the never ending story of the earth which commenced way back, about 4.7 billion years ago cannot be told in a handful of pages.

As I sign off, I remember having told you that the sky does not look that blue while travelling in airplanes. In fact



it looks darker. Further as the altitude increases, at some stage when the atmosphere becomes almost non-existent the sky becomes as dark as the night sky. Please see the Fig.5 the sky photographed from a height of about 10 km (from the airplane) and in Fig.6, the sky from the Red sea coast and decide yourself. Also observe a thin red band and an overlying orange/yellow band along the skyline close to the ground. This is a part of a "rainbow" generated by the varying density of the air in the atmosphere when viewed from a height of about 10 km. Detailed explanation may be too long and hence I leave it as an exercise for you.

Several other exercises may also interest you. If you have an empty water bottle, you could close the lid tightly at the high altitudes. When you descend, this bottle will bring down the cabin pressure which you could measure using the Boyle's law. Watching the ailerons and understanding their movements is always a fun activity especially for the school kids. With a hope that your next flight abroad be a bit less boring, wishing you a happy Diwali, Bye.

Figure Captions:

Fig.1.Map of the world in Mercator projection (screen grab from the airplane).

Fig.2.The near perfect match between the coast lines. Eastern margin of south America and the western margin of Africa. (match is an estimate by cartographers at 90% at the coast line and 95% at deeper levels where there is almost non-existent erosion).

Fig.3.Magnetisation levels (indicating the direction of the earth's magnetic field at the time of cooling of the rocks) as we shift away from the mid atlantic ridge on either side. Notice the bilateral symmetry of the patterns.

Fig.4.Indian region culled from Fig.1. Shows the ridges on the east and west of the Indian peninsula where the Andaman Nicobar islands and the Lakshadweep islands are located.

Fig.5.The blue colour of the sky has almost vanished when seen from altitudes of 10 km. Also observe the rainbow-like colours just above the land.

Fig.6.The same sky seen from the ground level on the Red sea coast.

Down Memory Lane

Experiences Of The Gurushakti

HEMANT KOMBRABAIL

December 24, 2009 – Mr. Ramchandani fell between the train and the platform (ref. I risked my life to save him – Mumbai Mirror, 25th December, 2009). As I read this news my mind raced back to exactly 10 months ago. I realized that on 25th February, 2009, a similar news item may have appeared - only the name would read Mr. Hemant Kombrabail instead of Mr. Ramchandani. I was very lucky that the Gurushakti was there to save me. Just as Mr. Bansode, the Home-Guard, held onto Mr. Ramchandani to try and save him. The Gurushakti held onto me and saved me. I am living and writing this article thanks only to the grace of P. P. Sadyojat Shankarashram Swamiji.

Yes, it was The Gurushakti which was holding onto me preventing me from falling further into the gap between the train and the platform on 24th February, 2009. As the train kept moving out of the platform with me seated on the platform – my legs stuck to the platform wall and my upper body above on the platform I experienced the Gurushakti lift my legs and put them back onto the platform. The only damage I suffered was a broken nose and a few fractures to my pelvic bones.

My experience of Gurushakti did not stop here. I was to be operated on 3rd March, 2009 to set my pelvic fractures right. My sister, Mrs. Ameeta Chaitanya Shiroor, who had reached Mumbai on hearing about my accident, decided to seek blessings from P. P. Sadyojat Shankarashram Swamiji for my recovery. Since Swamiji was in Karla, Ameeta decided to personally visit Karla and seek His blessings. Swamiji was

kind enough to offer special prayers for my recovery and gave her teerth and asked her to give it to me. The teerth was to be given for three consecutive days. Ameeta expressed to Swamiji that it may not be possible to give it before the operation as she would be reaching Mumbai only by night and I was to be operated early next morning. Swamiji told her "No problem, give it for 3 consecutive days after the operation." As all this was happening my blood serum proteins suddenly went low and my operation had to be postponed. I was put on a high protein diet. This gave me a chance to partake the teerth which Swamiji had so lovingly sent. Yes, I partook the teerth on 3rd, 4th and 5th of March and you guessed right - I was operated on the 6th morning. Another experience of protection by The Gurushakti!

It would take at least 5-6 months for my fractures to heal completely and for me to get back on my feet, said my doctor. The Gurushakti came to my help again. When I met my doctor – Dr. Palekar on 14th June, 2009 he could hardly believe that I had walked on my two feet (without the help of crutches or a walking stick) from Grant Road to Girgaon and that too without anyone accompanying me. I was completely healed and could also reach Karla on 15th June, 2009 to personally get blessings from P. P. Sadyojat Shankarashram Swamiji. I was also able to resume my work from 16th June, 2009 and have been able to work as comfortably as before. All this thanks to none other than the grace and blessings of Swamiji.

I know that the power of Gurushakti protects us all everyday; these incidents only strengthened my belief.



Here is the second instalment of the new, spiritually enlightening series from our erudite and reputed contributor Dr. Sudha Tinaikar

In the first three verses of *Ātmabodh*, Shankarāchārya said categorically that knowledge of the Self alone is the way out of the bondage of samsara. In other words, **ignorance of the nature of the Self is the cause of all human problems.**

Here, a very valid doubt may occur in the mind of a *mumukshu*. There are millions of forms of life from the creator *Brahma* to the smallest worm all of which have their own individuality. Every individual *jīva* feels limited and goes through its own share of varied experiences, very different from other *jīvas*. If so, how can our scriptures vouch that "knowledge of the Self alone frees a *jīva* from bondage"? *Vedanta* says that duality, or seeing myself as a separate and limited entity is the very cause of samsāra. As long as I perceive myself to be finite, sorrow will continue. Then, why is this finitude and limitation felt in the first place?

परिच्छिन्न इवाज्ञानात्तन्नाशे सति केवलः

स्वयं प्रकाशते ह्यात्मा मेघापायेऽशुमानिव ॥४॥

Our scriptures say that the unlimited space, even though one single, indivisible whole, appears as multiple spaces of different shapes and sizes based on the enclosure. One indivisible space enclosed in different-sized pots appears to be multiple, isolated pot-spaces. Space enclosed in a big hall of four walls appears to be separate from the space outside the four walls. It is the ignorance of the one-ness of space that causes this limitation. Similarly, as long as I perceive myself to be a limited and finite entity, *samsāra* will exist for me. *Ātmabodh* says that this sense of limitation and finitude is born out of my ignorance about my infinite and unlimited nature. The light of self-knowledge destroys this ignorance and then, all the perceived limitations are gone. My true nature shines in its pristine glory with all its perceived limitations having disappeared. Here, Āchārya Shankara gives an example of the sun shining brightly when the clouds blocking one's vision of the sun clear away. Just as the clouds cannot really block sunlight, *Ātma* or consciousness cannot be limited by the body-mind-sense complex.

Having said that the limitation, finitude and multiplicity belong to the body-mind-sense complex and not to the *Ātma*, Bhagavan Shankara gives the method of destroying the ignorance अज्ञान निवृत्ति उपायः in the following verses.

अज्ञानकलुषं जीवं ज्ञानाभ्यासादविनिर्मलं

कृत्वा ज्ञानं स्वयं नश्येज्जलं कतकरेणुवत् ॥५॥

What is *jīva*?

Vedanta says that the all-pervading *Ātma* associated with a particular body-mind-sense complex assumes a sense of doership-enjoyership, a sense of individuality and separateness from others. Though the *jīva* is non-separate from Brahman, the *jīva's jīvatvam* is out of sheer ignorance of its real nature. This is what is said in this verse; the '*jīva*-hood' is superimposed falsely upon the *Ātma* (अज्ञानकलुषं). What then purifies this mixed-up *jīva*? It is knowledge in the form of words of Vedas, revealed by the Guru explaining the essential one-ness of *jīva* and *Brahman* (ब्रह्मालैकत्वबोधकानिशास्त्राचार्योपदिष्टानि वाक्यानि).

Bhagavan Shankara makes it clear that these words of *Vedanta* have to be contemplated upon repeatedly-
ज्ञानाभ्यासः .

How does this ज्ञानाभ्यासः work?

Again, a beautiful example is given. It destroys the very ignorance and itself disappears like the alum powder कतकरेणुः. When alum powder is added to water, it removes the impurities from water and disappears along with them.

That is the beauty of any form of knowledge; it destroys ignorance and quietly disappears when its job is done without leaving any trace of itself behind!

संसारः स्वप्नतुल्यो हि रागद्वेषादि सङ्कुलः

स्वकाले सत्यवदभाति प्रबोधे सत्यसदभवेत् ॥६॥

Vedanta affirms that the world around us जगत् is just an appearance. It appears to be actually there, but upon enquiry it is found to be of an empirical existence. This world of objects is nothing but various transactions between the *jīvas* born out of desires (रागद्वेषादि सङ्कुलः) and interactions born out of them. When it is experienced, all the actions along with their results bind the *jīva*. However, *Vedanta* says that the entire waking world of various experiences is just like a dream. At the time of dream, the dream world, the objects within it, the transactions going on there, the emotions of pain and happiness - all appear to be real. The dream world's bondage also seems very real. Once the dreamer wakes up, the entire dream world along with all its consequent bondage disappear in an instant.

In the same way, knowledge of the Self, wakes up the *jnāni* to the ultimate truth and the waking world (संसारः)

(Continued on page 43)



KSA Members – Updating of our Database

The Managing Committee of Kanara Saraswat Association is in the process of updating its database of all our Members based in India and Abroad. The existing database was updated probably 2-3 decades ago and we have felt the need of updating the same immediately for various reasons. This will help us in faster communication with Members.

We therefore request all our Members to fill the following information in the format given and send it to us preferably by email. This will help us in updating at our end easily.

However those of our members who prefer to send by post may also do so.

Name : (Surname, Personal Name, Father's/Husband's Name - all in CAPITALS)

Address: Complete address including PIN Code/ ZIP Code

Telephone Numbers: Home Number / Mobile Number (With Country Code and State City Code)

E Mail ID: Latest operating E Mail ID.

Note: We are fully aware that some members may hesitate to give their Telephone Numbers, especially the Overseas Members. This may be considered as optional, as long as the E Mail ID is given to us.

Members are requested to send these details by E Mail to: admin@kanarasaraswat.in

OR by post at the following address:

The Admin Manager,
Kanara Saraswat Association, 13/1-2, Association Building,
Talmakiwadi, Javji Dadaji Marg, Tardeo. Mumbai 400007.

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AMCHIGE-'LEH'

SUBODH RAO

A travelogue of an unforgettable adventure trip to Leh-Ladakh by three childhood friends from Saraswat Colony, Santacruz, Mumbai in August 2018, hence, Amchige'Leh'!

They say, 'Money fills the pocket, but adventure satisfies the soul'. Following the popular Bollywood movie 'Zindagi Na Milegi Dobaara', some young men (boys-at-heart) in their early 40s had long been planning a trip to the mystical Leh Ladakh region. In mid-August, 2018, three of them could finally make it - Ashish Vivekanand Balsawer (working in Total, Qatar), Nikhil Girish Kilpady (working in Cathay Pacific, Dubai, UAE) and Yellore Subodh Sanjiv Rao (working in Tech Mahindra Ltd, Mumbai) embarked on this memorable trip of ten days – just the boys, without the spouse/kids. A get-together after more than 5 years, in heaven – or rather, further North of Kashmir, where our forefathers are said to have lived many centuries ago.

Ladakh –a beautiful, serene, cold desert and plateau at an elevation of more than ten thousand feet above sea level, which literally means 'Land of Mountain Passes' (La means pass, dakh means mountain). It couldn't have been named better – nestled in the Himalayan and Karakoram mountain ranges, which is a region where many important rivers originate. A region which has seen the confluence of multiple cultures – Indian, Mongol, Persian and Chinese, as it was on the historic silk route from China to the West. The Ladakhi people follow Buddhism or Islam, are very simple, yet welcoming in spite of the inhospitable climes.

After a flight to Srinagar, the road trip to Leh started, via the treacherous Zoji La with an overnight halt at Kargil. Every Indian needs to pay homage to our brave-hearts at the Kargil War Memorial, due to whose unflinching sacrifices in fierce battles at places like Tiger Hill, Drass, India continues to control this strategic region. The journey continued on, now along the river Sindhu (Indus) with visits to some stunning locations – starting with the mighty Maitreya Buddha statue at Mulbekh-Chamba, followed by the Lamayuru monastery with the views of the stunning moonland, the Gurudwara Pathar Sahib, the magnetic hill and finally we arrived at Leh. As the days went by, the sense of fulfilment simply got enhanced with the serenity and peace of the region and unbelievable locations such as Hemis, Thiksey & Diskit Monasteries and the highest mountain passes in the world like Khardung La, Chang La. The Nubra valley simply awakens the Geologist within with its Rajasthan-like sandy desert surrounded by mountains along the mighty Shyok River.

To mark India's Independence Day, we decided to take a detour to visit the only Indo-Pak border post in the forward area which has been opened to civilians, at Thang near Turtuk. The feeling of pride standing beneath India's tricolour, at the Northernmost Indian village, that too under enemy observation, in solidarity with our jawans, is something that cannot be described in words. The journey continued on to the highest and most beautiful lakes in the world, close to the

Indo-China border. On way, homage was paid to our jawaans from Kumaon, Punjab and Gorkha regiments, who made the supreme sacrifice during the Indo-China 1962 war, primarily Maj. Shaitan Singh (PVC) and his valiant men who repelled the multiple waves of Chinese attacks.

The wildlife on way to the Pangong Lake and Tso Moriri (Tso means Lake), was breath-taking with marmots, black-necked cranes, chakors – indeed a photographer's dream come true. The beauty of Pangong Lake is incomparable and perhaps tops the list of places to visit in India. It is literally 'Heaven on Earth'. The simplicity and the natural beauty of Tso Moriri, the adjacent village and its people are mesmerising. The serene sunrise alongside the Tso Moriri, brought our amchigele boys back to their roots, experiencing the meditative 'ashtamurti upasana' taught by Param Pujya Sadyojat Shankarashram Swamiji during their Vasundhara treks.

As the kilometres clocked on, and days went past, the sense of fulfilment only increased with new places, stunning terrains and fabulous cultures experienced, which was a much needed reboot from us from the hectic routine of city life. It is a wonder as to why Indians praise other places in the world, when India herself offers a glimpse to such natural wonders, history and culture as seen in Leh-Ladakh. Surprisingly however, we saw more foreign tourists than Indians – more bikes than cars and all with a single motive – to enhance the self, to experience something better, to see nature in all in shine and glory.

On a personal note, the three of us are well travelled in our personal and professional lives, but an adventure trip with childhood buddies, reliving the jokes from the "colony katto" is literally a cut above the rest. The purpose of writing this travelogue is this: life is short, enhance yourselves, seek adventure, do the best in what you do and while health permits, do visit this beautiful region and it will leave you with the ineffable feeling that it has left upon us. So go find your best friends and embark on this journey like the way we did – you could call it "Amchige-Lehs Return".

(Pictures on page 38)

(Continued from page 41)

•••••
• also loses its grip. Does the waking world disappear totally
• like the dream? No, the waking world continues to exist,
• but it no longer causes any bondage to the knower of
• the truth. This is what *Vedanta* defines as *mithya* (मिथ्या)
• *Mithya* does not mean non-existence. It means "only an
• appearance which has no existence of its own". It is also
• technically called ज्ञानेन बाधित सत्यम् .

(To be continued....)



Centenary Celebrations – A Tribute to Bhai

- Written and Compiled By Bhai Centenary Committee Saraswat Club (Santacruz West)

The Saraswat Club is celebrating November 17, 2018 as the Birth Centenary Celebration date of Bhai- a fitting tribute to the man who dedicated his life to physical fitness.

Shri Shankar Rao Rakshe – ‘Bhai’ as he was popularly known, was born in Satara on July 10, 1918. His father Narayanrao was employed in Railways. His mother – Jayeebai Rakshe – expired when he was 7 months old. He studied in Satara upto 5th Standard. He came to Bombay in 1936 and took employment with a photographer and then worked for a cloth merchant at Mulji Jetha market for 3 years and then in the Share Bazar with the dealers for the next 5 years.

During this time he learnt Malkhamb, Cane Malkhamb and Wrestling from Shri Gopal Pendse of Sangli at Shivaji Vyayam Mandir, Koliwadi near Phanaswadi. He practised cane malkhamb after reading a book on the subject by Annasaheb Khasgiwala. Shri Annasaheb called him to Samarth Vyayam Mandir, Angrewadi, to assist him in teaching Wrestling, Malkhamb, etc in the mornings. In the evenings he helped Shri Soparkar and other teachers in running Naravane’s Gymnasium (Om Samarth Vyayam Mandir, Dadar). In 1942 Bhai participated in the ‘Quit India Movement’.

In 1947, Bhai, along with Shri K. D. Desai and Shri Gopalrao Pawar, were brought to Santacruz by Anna Kopardekar to run the Swastik Samarth Vyayam Mandir run by The Saraswat Club. In 1952-54, Bhai did a course of Vyayam Visharad at Hanuman Vyayam Prasarak Mandal, Amravati and obtained training in Lezim, Dumbbells, Bhala, Lathi, Fire Banati, etc. He also taught Wrestling and Malkhamb to others in that institution.

Bhai participated in the Wrestling events at the National Games at Lucknow, Calcutta, Madras, Benares and became the National Champion in the Fly Weight Class in the National Games held in Lucknow. Due to financial constraints, he had to forego chances to visit foreign countries as part of the Indian team in wrestling. Later Bhai was called to Puttaparthi by H.H.Satya Sai Baba to teach Lezim, Halgi, etc to school children for 15 days. Subsequently, he also taught at the Satya Sai Vidya Mandir, Andheri for 12 years and deaf and dumb children at Bombay Central. He also served at Little Angels School in Sion for 15 years. During his association with these institutions, he was popular with students as well as with the Administrators due to his devotion to duty and fervour in passing on his knowledge to his pupils. Later Bhai also learnt Yoga at Yoga Institute, Santacruz East and also earned a certificate entitling him to teach Yoga, Due to his close association with Wrestling, he also learnt the art of massage.

In spite of his multi-faceted talents of high order, Bhai still remained a humble and dedicated teacher. He taught 3 to 4 generations during his 50 years in Saraswat Colony. Under his leadership, the Lezim Groups gave programmes in the presence of National Leaders and participated in the Republic Day Parade in New Delhi. Even after crossing 80 years, Bhai was ever eager to train our colony children to give about 1-1/2 to 2 hour programme during major functions in the Colony and outside. The Colony Annual Ganapathi Immersion procession from the colony to Juhu was never complete without our children leading the procession doing Dakhani and Ghati Lezim under the guidance of Bhai. One of the major programme performed by Colony children under his direct supervision was during the Gayatri Purashcharana in Gokarn in the year 1994. ‘Gal Phas’ act done by Bhai on the Cane Malkhamb left the audience mesmerised. The act is alike hanging oneself on the Cane Malkhamb by tying the cane round the neck and hanging in ‘Padmasana’ posture. A slight mistiming or a wrong move can be fatal. This act was performed by Bhai at the age of around 76 years.

Bhai’s love for teaching and training the children of the colony, the dedicated manner in which he managed the Swastik Samarth Vyayam Mandir (Saraswat Colony, Santacruz) for nearly 50 years was unsurpassed. The residents of the Saraswat Colony in general and The Saraswat Club in particular are ever so grateful to him for having guided their children during the formative years of childhood and imparted an art which very few children have an opportunity to learn. The Saraswat Club in its Platinum Jubilee Year 1998 honoured Bhai with the ‘Honorary Membership’ of the Saraswat Club for his immense contribution to the members of the Club, the residents of the Colony and the entire community at large. After a prolonged illness, Bhai breathed his last on October 27, 2000 leaving an irreplaceable loss and void amongst his students and residents of the Saraswat Colony.

In view of the contributions of Bhai, the Saraswat Club has decided to celebrate 2018 as the Bhai – Birth Centenary year.

On July 10, 2018, the actual birth centenary date, The Saraswat Club held a programme in the evening. It was marked with display of Gymnastic and Lezim programme performed by Saraswat Colony children taught under the guidance of Mrs Maya Mangalore – a student of Bhai. People close to Bhai spoke and opened up about his life, giving insights into the simple yet magnanimous life he led, his personality and his dedication.

The Saraswat Club has planned a grand programme on the main Centenary Celebration Date (November 17, 2018) as a tribute in memory of Bhai and his life dedicated to physical fitness. In this age of technology, it will be a day to remind today’s generation of the importance and joy of physical fitness using the traditional Malkhamb, Dumbbells, Gymnastics and Lezim. The day will also mark a reminder into the life, humility and selfless service that this man did for the society.



My Memorable Rail Safar (Suffer)

KAVITA SHANBHAG

Reading the title you must be wondering what I am going to say about our Indian Railway and Trains. Is she saying something about problems of latest bio toilets in Indian rails? Or being Devrai's -a caterer's wife she may say something about the rancid taste of pizza ordered online and delivered in the remotest station of India ?

No... I am going to tell you about an incident in my life with the backdrop of railways and trains.

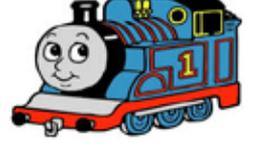
It was 2006 and Devrai, my son Rohan, my niece Prachi and myself had gone to Uttarakhand. Devrai's other travel friends were to join him in Haridwar and they all were to drive further ahead and continue their journey to some exotic places while we were to return to Amchi Mumbai. Devrai waved us a goodbye. At New Delhi we were just settling in our seats in the Rajdhani Express, happily arranging fresh white bedsheets, cushions and free mineral water bottles. Revelling in the small pleasures, when, suddenly a big group came and tried to keep their luggage on our seats. Immediately, I sprang into action claiming our seats. One of them said, tell me your seat no. I thought, "Oh Good! Now I can prove our claim to the seats!" I turned to see where my purse was and I kept on turning like Deepika Padukone's Ghoomar dance till I realised that My Purse Was Gone!

With the purse, went my ticket, my mobile, my Identity card and credit cards. Before the shock could sink in, the TC appeared and demanded to see our tickets. When I shrieked that my purse was stolen along with the ticket, he told me to get down. I pleaded that with two kids, it was not possible. Still he insisted that I get fresh tickets from a platform 10 minutes away when the train was to leave in 2 minutes. I wondered, even if I had to buy tickets, I had to take a loan from TC himself as I was penniless. The TC was hell bent on vacating us. Rohan and Prachi were clutching at their bags. It was a typical Hindi film scene where the landlord tries to vacate the defaulting tenant. In that moment of panic, I remembered slogan shouting activists. I shouted at the TC that our names are on the board pasted outside. That is the proof that we had purchased valid tickets so he can't throw us out. Saying so, I sat down determinedly. I don't know whether it was my imagination but I definitely heard claps.

The train moved. I gulped the mineral water (from free bottle given ... why not? I had paid for the ticket). Realisation was setting in. I had to make a complaint, an FIR. I was working for Reserve Bank of India then and our staff Identity card was important. If we lost it, we had to report it. I hesitantly went in to the cabin of Chief TC. Started explaining in Hindi. While doing so, I read his nameplate and realised that he was "Aapla Manus.. Marathi Manus". Jai Maharashtra! Immediately I broke in to Marathi. And I tell you it was like fate had sent a brother to help me. He offered me his mobile to block the cards, wrote reports. He completed all the procedure so fast that I could even savour the hot tomato soup served. Coincidentally he was residing

in the railway quarters at Matunga. I had no problems till I reached Mumbai Central. I had to pay for the ticket once I reached Mumbai but it was okay.

"Picture Abhi Baki Hai Mere Dost !"



Flash back over, fast forward to 2015, we were travelling to Bharatpur. The train was of course, Rajdhani. We were travelling with Devrai's friends who were travelling by train after a long gap. They were marveling at the improved service of Rajdhani. It was my duty to caution them, so I started to narrate the above incident to our group. I had just completed the story, when, I heard the TC checking the names. "Devrai Shanbhag, Kavita Shanbhag". There was a pause before he addressed me and said... "Tai... aaj tari purse neet sambhala". It was my friendly neighbourhood TC. We all burst into laughter and complimented him on his memory.

Truth-Consciousness-Bliss (Sat-Chit-Anand)

KUSUM GOKARN

Retreat, retreat,
From painful going,
From pleasurable coming;
Stabilise
In the conscious centre,
Of the universal Being.

Resist, resist,
From painful thirsting,
From pleasurable quenching;
Immerse
In the blissful source,
Of unconditional Love.

Release, release,
From painful doubting,
From pleasurable dreaming;
Merge
In the effulgent nucleus,
Of unified Truth.

From The Desert Blossom (Pub 1972)



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Japan Tour Guide - Part 4

ANSHUL KULKARNI, 16 YEARS

Hiroshima, as we all know was bombed by the United States in 1945 to avenge the attack on Pearl Harbour. This attack not only ended World War 2, but also took several lives over several years. I had a chance to take a day tour to Hiroshima when I visited Japan. It is astounding how the Japanese managed to recover from the bomb.

Just to give some general knowledge about Hiroshima, it is the capital of the Hiroshima prefecture in Japan. Hiroshima literally "broad island", from Japanese "hiro" (= broad) + "shima" (=island), called so in reference to its situation on the delta of the Ota River. Nearby, there is a Miyajima island which has a huge shrine and is a must visit to try traditional Hiroshima Maple Leaf cakes, and to know more about the Shinto practices in Japan. It is better

to visit this island with a Japanese Speaker as there would be instances where you would need someone to translate. Here, you can also try fresh oysters. Also, be careful of the deer here, as they are more aggressive than the ones at Nara.

Coming to the main significance of Hiroshima, the Peace memorial park, and the Peace museum. With a guided tour, you can see both these places, the hypocentre of the explosion and even the place dedicated to a girl, who is one of the most well-known "hibakushas" (hibakusha=atomic bomb survivor).

This girl's name is Sadako Sasiki, popularly known as Sadako San. She was 2 years old when the American bomb exploded over Hiroshima. She is remembered through the story of the one thousand origami cranes she folded before her death. Sadako San lived about 1 mile away from the hypocentre. She was unaffected and grew up like any normal girl. However, at the age of 11, she was diagnosed with acute malignant lymph gland leukaemia, popularly known as "atomic bomb disease). This was due to the exposure to the radiation. She was given at most a year to live. As per a legend told to her by her father, a person who folded 1000 paper cranes, would be granted a wish, Sadako set a target to make 1000 paper cranes from any and all paper she could find, including paper from medicine wrappers, and

from the presents that other patients received. Unfortunately, she could make only 644 cranes. After her death, her friends from the school she went to made 1000 cranes, which were buried with her. Today, there is a children's peace monument dedicated to Sadako's legend, where people from all over the world send paper cranes as a tribute to her. Some of the cranes she made at on display at the Peace museum.

Next, comes the peace park, and the peace museum. The Peace Park is dedicated to the legacy of Hiroshima being the first place to bear the brunt of an atomic bomb, and to the memories of all those who lost their lives, directly and indirectly due to the bombing. At the park, there is a cenotaph with the names of all the people who suffered in the bombing, with the epitaph "Yasuraka ni nemutte kudasai ayamachi



Peace Cenotaph



Peace clock keeping time since the last Nuclear Bomb was used

wa kurikaeshimasenukara" in Japanese, meaning "please rest in peace, for [we/they] shall not repeat the error." Recently, an explanation plaque was added which said that "we" in the epitaph referred to all of humanity, and the "error" being the futility and evil of war. There is also a flame here. The locals believe that the flame will burn till all the nuclear weapons in the world are destroyed and are not a threat anymore. It also signifies the spirit of the Japanese people for world peace.

In the peace memorial museum, you can see several objects kept on display, and also a projection of the bombing with its scale, and the affected area. This place is not for the weak hearted as some of the displays are disturbing, and expose the true nature of nuclear war. There is also a peace clock, which ticks and keeps

track of time since the last nuclear bomb was used, or even tested. The North Korean tests have caused the clock to be reset several times.

It is truly shocking, and eye-opening to see how the Japanese tackled the atrocities of a nuclear bomb. It puts into perspective the futility of war, and how mass graves can be dug by the use of just 1 bomb. The bomb directly exploded a few metres above a hospital, meaning that the sick got the worst of the bomb. This is one of the things that once you see it you can't unsee it.



अध्यात्मिक दीपावली

स्मिता वळवळी

दीपावली म्हणजे दिव्यांची आवली किंवा रांग, जी नावाला साजेल असे एकामागोमाग एक सण घेऊन येते. प्रत्येक दिवसाचं महत्त्व वेगळे, तसे तो साजरा करण्याची पद्धत निराळी. ह्या आनंदमयी वातावरणात आपणही उत्साहाने सहभागी होतो.

बालपणी आणि तरुणपणी दिवाळी आली की फराळ, नवीन कपडे, रोषणाई ह्याचं खूप आकर्षण असायचं, नाही! पण एका विशिष्ट वयानंतर ह्या गोष्टींमध्ये फारसा रस घेतला जात नाही. मनाला परिपक्वता (maturity) येते. मनाला शांततेची ओढ लागते. मग मन वळू लागतं अध्यात्माकडे कारण अध्यात्म हे वयोवृद्धांसाठी असतं हा एक गैरसमज आहे समाजात. धर्म आणि परमार्थ ह्यांचा संस्कार आपल्या समाजात प्रत्येक मनावर लहानपणापासूनच होत असतो असं म्हणायला हरकत नाही. पूजा, अर्चा, देवळात अथवा पवित्र क्षेत्रावर जाणे, पोथ्या - पुराणे वाचणे, गीता पठण करणे इत्यादी. परंतु अध्यात्म हे जगायचं असतं, नाही का! जे शाब्दिक ज्ञान आता पर्यंत झालं आहे त्याचं अनुसरण करून मनाची समृद्ध अवस्था प्राप्त करणे म्हणजे अध्यात्म जगणे. हे जगण्यासाठी खरं तर वयाची मर्यादा नाही.

प्रत्येकाच्या जीवनात गुरूंचे स्थान श्रेष्ठ. अध्यात्माच्या मार्गावरून वाटचाल करत असताना, गुरूंच्या मार्गदर्शानुसार वागण्याने आपल्या मनाची अवस्था बदलली पाहिजे, हे ध्येय डोळ्यासमोर असणे आवश्यक. ह्या मार्गात माझ्या मनाला जे मार्गदर्शन भावलं, पटलं, भिडलं ते म्हणजे 'अध्यात्म विज्ञान'. हे परमपूज्य भानुदास ठाकुरदास, ज्यांना आम्ही साधक प्रेमाने 'भाऊ' म्हणतो, ह्यांनी बरीच वर्षे मनावर संशोधन करून मांडलं आहे.

आपण अध्यात्माचा मार्ग निवडला असला तर आपल्या रोजच्या जीवनात सकारात्मक बदल घडून यायला हवेत. प्रत्येकाचे सद्गुरू वेगळे असतील. आपापल्या गुरूंनी दिलेल्या नजरेने दीपावलीचा आनंद घेऊया का! त्यांच्या मार्गदर्शानुसार आपण वागत गेलो तर पुढचा प्रत्येक दिवस दिवाळीसारखा वाटू लागेल.

वसुबारस म्हणजे गाय आणि वासरातील प्रेम, वात्सल्य. अर्भक जोपर्यंत आईवर अवलंबून असते, तोवर हे नातं असतं वात्सल्याचं. पण हळूहळू मूल मोठं होत जातं, बाहेरच्या जगाशी त्याचा संपर्क वाढत जातो आणि ह्या वात्सल्याचं रूपांतर प्रेमात होतं, ज्याला अपेक्षेची झळ असते. गुरूमाऊलींचं सर्वांवर असतं ते वात्सल्य. गुरूंचे मन सहजभावात असल्याने त्यांना सगळे सारखेच. सर्वांवरच त्यांची माया. मग प्रत्येकाला ह्या वात्सल्याचा अनुभव वेगळा का येतो बरं?

मोबाईलमध्ये नेटवर्क असेपर्यंत फोन वापरता येतो. पण जर आपण कुठे दूर ठिकाणी गेलो तर ते तिथपर्यंत पोहोचू शकत नाही. तसंच गुरूंच्या वात्सल्याचा पुरवठा अखंड चालू असतो. पण आपणच त्या कार्यक्षेत्रात (range मध्ये) नसतो. म्हणजे आपलीच मानसिकता तोकडी पडते. वसुबारसाच्या निमित्ताने मनाची अशी बैठक लवकरात लवकर तयार करूया की गुरूमाऊलींचं वात्सल्य क्षणाक्षणाला अनुभवता येईल.

धनत्रयोदशीला आपण धन आणि आरोग्यमय जीवनासाठी प्रार्थना करतो. लक्ष्मीपूजनाला आपल्या घरात लक्ष्मीचा सहवास नित्य रहावा

अशी आराधना करतो. हे व्यवहारिक जीवनासाठी रास्त आहे. लक्ष्मीचा वास असला की घरातील वातावरण प्रसन्न असते असे म्हणतात.

एखाद्या घरात शिरल्याबरोबर तिथे थांबूच नये असं वाटतं, तर काही घरांमध्ये गेल्यावर खूप शांत, प्रसन्न वाटतं. ह्याला कारण फक्त आर्थिक परिस्थिती असते का? खरं तर तिथे राहणाऱ्या लोकांच्या मनाची कंपनं (vibrations) त्यांच्या मनाच्या अवस्थेला अनुरूप अशी असतात. म्हणजे आर्थिक परिस्थितीपेक्षा 'मनाची अवस्था' जास्त महत्त्वाची आहे की नाही! त्यामुळे आपण जर आपल्या मनाला कायम समाधानी, प्रसन्न ठेवले तर घरातील इतर मंडळींना काय तर घरात येणाऱ्या पाहुण्यांनाही ते जाणवतं. मग घरात नेहमीच सुखसमाधानाचा वास आणि मंगलमय वातावरण टिकून राहिल की नाही!

अध्यात्माच्या दृष्टीकोनातून पाहिल्यास, स्वर्ग म्हणजे मनाची समृद्ध अवस्था व नरक म्हणजे रिपूंनी बरबटलेलं मन. नरकचतुर्थीच्या शुभ मुहूर्तावर आपण रिपूंच्या असुराला नेस्तनाबूत करण्याचा 'पण' घ्यायला काय हरकत आहे.

सत्याने असत्यावर मिळवलेला विजय ह्याचं प्रतीक आहे 'पाडवा'. ह्या मायारूपी जगात, आपण स्वतःला रेशमाच्या किड्यासारखं गुरफटून घेतले आहे नात्यांमध्ये. ह्या गुरफटून जाण्याचा (attachment चा) त्रास होत असतो. मग काय करावं बरं! मायेत राहून, नात्यांमध्ये गुंतून (involvement) राहू शकतो की आपण. म्हणजे कोळी जसं आपलं जाळं विणतो पण त्यात अडकून जात नाही रेशमी किड्यासारखं. हे कौशल्य आपल्याला ज्ञात करून घ्यावे लागेल. आपला जन्म फक्त संसार व्यवहार करणे आहे, हे असत्य असून आपला जन्म घेण्याचा मुख्य हेतू मनाची समृद्ध अवस्था प्राप्त करणं हाच आहे हे सत्य ओळखायला आणि स्वीकारायला हवं की नाही!

भाऊबीजेला बहीण भावाला ओवाळते. एकमेकांबद्दल प्रेम व्यक्त करण्याची संधी मिळते. मनातील रुसवे, फुगवे विसरून हे गोड नातं बहरतं.

तसेच हेवेदावे असलेली बरीच नाती असतात. आता दिवाळीच्या इतक्या आनंदमयी उत्सवातही आपण फराळ करताना गोड आणि तिखट दोन्ही करतो की नाही! त्याचप्रमाणे नात्यातही कधीतरी थोडीशी कटुता, तिखटपणा, आंबटपणा येऊ शकतो. कडू खाल्ल्याबरोबर काहीतरी गोड तोंडात टाकावसं वाटणं साहजिक आहे. आपण जिभेचे चोचले बरे पुरवतो. मग नात्यातील कटुता कायमस्वरूपी राहणार नाही ह्याची काळजी नको का घ्यायला?

करंजी करताना जर बाहेरची लाटी मऊ झाली तर करंजी तळताना फुटून, सारण बाहेर येण्याची शक्यता असते. म्हणून पीठ नीट घट्ट मळून घेतले जाते. तसेच आपल्या मनाची अध्यात्मिक बैठक मजबूत असली, मन शांत समाधानी असले तर नाती, फुटलेल्या करंजीसारखी बिखरणार नाहीत.

दीपावलीच्या प्रत्येक सणाचा अर्थ समजून ती साजरी करूया तर! घरात पणत्या लावतोच आपण. आजपासून मनात अध्यात्माची ज्योत तेवत ठेवूया. त्यासाठी लागणारं इंधन आहे 'नामस्मरण'. ह्या ज्योतीच्या प्रकाशाने आपल्या सर्वांचे जीवन उजळून निघेल ह्यात शंकाच नाही.

गुरूमाऊलींना कोटी कोटी प्रणाम!



पुस्तक परिचय

उदय मंकिकर

वैचारिक समाधान दिल्ल्या कोंकणी कवितांचो संग्रह

“संकल्प”

कवयित्री – इंदू अशोक गेरसपे । प्रकाशक – बिम्ब प्रकाशन

पृष्ठसंख्या – ११२ । मोल – १२० रुपया.

श्रीमती इंदू अशोक गेरसपे, ही मुंबईतुल्या एका प्रतिष्ठित विद्यालयांत एकवीस वर्स विद्यादान केल्ली शिक्षिका. ह्या कालावधींत तिन्ने विद्याथ्यांखातिर एकांकिका, नाटक बोरोवनु तीं दिग्दर्शित केल्लीं. हौशी रंगभूमीखातिर नृत्यनाटिका, नाट्यप्रवेश आनि नाटक बोरोवनु तीं दिग्दर्शित केल्लीं. चेडवांखातिर, मुंबई दूरदर्शनावेल्याने, सामाजिक संदेश दिल्ले नाट्यप्रवेश तशीची कोंकणांतुलें लोकसंगीत सुद्दांयि प्रसारित केल्लें. तिन्ने कोंकणी कथा आनि कवितांचो इंग्लिशांतु अनुवाद केल्ला. तरी अशशी ही सिद्धहस्त लेखिका/कवयित्री.

“संकल्प” हो तिन्ने बरेयिल्या ५९ कोंकणी कवितांचो संग्रह. ह्यो कविता गोंयच्या कोंकणींतु आस्साति. बिम्ब प्रकाशन ह्या संस्थेने हो कवितासंग्रह उजवाडाक हाळ्ळा. हांतुली प्रति एकी कविता वाचकाक एक विचारू कोरूक लावनु वैचारिक समाधान दिता. कवितेंतु वैविध्य आस्स, जीवनाचें मर्म आस्स, संदेश सुद्दांयि आस्स. एकी कविता वाचनाफुडे, मुखावैल्या कवितेंतु कस्लें आस्स बा? अशशी वाचकांतु कुतुहल निर्माण जाता. हांवे एका बैठकींतुची संपूर्ण कवितासंग्रह वाचलो. एक आनंद मेळ्ळो.

ह्या कवितासंग्रहांतुली पयली कविता “आरादना”. हांतु कवयित्रीने विद्यादायिनी देवी सरस्वतीगेलें स्तवन केल्यां. ती म्हणता “तुगेल्या अनुग्रहाविना मगेली अक्षरसाधना रुक्ष आस्स. त्यामितीं, हे सुसंस्कृते हें साहित्यभांडार सांभाळची माका शक्ती दी.” मगेलें हें प्राणकवन, हांव तुगेल्याची चरणांतु अर्पण करतां.

मनुष्यागेल्या जीवनांतु प्रत्येक क्षणू महत्त्वाचो. कारण गेल्ले लो क्षणू वापस मेळना. त्यामितीं, हे मानवा, तुगेलें भूतभविष्य आनि वर्तमान हें तुगेल्याचि हातांतु आस्स. प्रत्येक क्षणू हो शुभमुहुर्त. अशशी संदेश कवयित्रीने ‘क्षणू’ ह्या कवितेंथावु दिव्ळा.

कवितेचें महत्त्व सांगतना, “कवन” ह्या कवितेंतु कवयित्री म्हणता, “कवितेचें साम्राज्यच न्यारें, ना सीमा ना बंधन, थंय तिचेंच राज्य तिचेंच नियम. कवन एक संदेश, एक उपदेश, जगाक कितेंय तरी सांगची इत्सा. हांव उरोना उरो उरतलें हे चित्र.”

सृष्टीचो रचयिता कोणु? कवयित्री “आरंभ” कवितेंतु म्हणता, “कोणे रचिली ही सृष्टी? दृष्टी पडना, प्रज्ञामनाक कळना अशी खंयचि ही शक्ती? केवळ एक संकल्प एक उर्जा आनी उत्पन्न जालें शुन्यांतल्यान हें विश्व. भवसागरांत हाललो एक जीव, झळकली जीवावळ जीवजंतू पशूपक्षी, साकारली मनीस जाती, उत्पन्न हो विश्वव्याप हीच प्रतिती, हीच प्रचिती, हें बिम्ब काय हें प्रतिबिम्ब हें सत्य काय हें मिथ्या? केवळ माया?”

शब्द कशशी प्रकट जाल्ले हाज्जे सुंदर वर्णन, कवयित्रीने “शब्द” ह्या कवितेंतु केल्यां-

“प्रणव उँकारांत उत्पन्न जालो नाद

नादनिनादांत स्वरस्पंदन

श्वासा गुंजनांत निर्माण जाल्लो उच्चार
आनि सहज प्रकट जाले शब्द
शब्दांचे महत्त्व सांगतना ती म्हणता-
प्रत्येक शब्दाक ब्रह्मांड अर्थ
प्रत्येक शब्द मोलाचो
जगाचें ज्ञानविज्ञान
ह्या शब्दभांडारांत भरलां”

आनि शब्दांतु शक्ति आशिलेमिती ते विचार कोर्नु वापोरकाति अशशी संदेशुयि दिव्ळा.

हें जग म्हळ्यारि जात्रा. देव आमकां ह्या जगाच्या जात्रेंतु सोणु दिता. सांगाती पाप पुण्याची शिदोरी. गुणदुर्गुण सर्व दिता. जन्मावदु मृत्युसुद्दांयि आस्स. ह्या जात्रेंतुले मनुष्यागेलें कालमान पूर्वनिर्णयित मानवु ही जात्रा एकी गंमति म्होणु लेकता. मागिरी ताका कळता की, ही संसार जात्रा म्हळ्यारि भव्य भयंकर, एक भुलभुलैया. मानवी जीवनाचें सुंदर विश्लेषण “जात्रा” ह्या कवितेंतु आस्स.

मनुष्यागेलें जीवन साधे सरळ ना, तांतु सुखदुःख आस्सती चढउतार आस्सति, हार-जीत आस्स. वत आस्स, सावट आस्स. एक झोपाळ्यावारि हें मनुष्यजीवन. “झोपाळो” ह्या कवितेंतु कवयित्रीने जीवनाचें हे सत्य विशद कोर्नु सांगल्यां. हें विश्व म्हळ्यारि एक चक्र, एकी प्रदक्षिणा. पृथ्वी, सूर्यचंद्र, तारे, नक्षत्रं ह्या चक्रांतु घुंवत आसताति हें सांगतना “वलय” ह्या कवितेंतु कवयित्री म्हणता-

“संसारयात्रे भोवंडी, जन्म जुवानी जाण्टेपण
निश्चित घेरे जीण मरण, बीं झाड, फूल, फळ
रुखाचो अंत आंकरे मूळ
शाश्वत सनातन घुंवता कालचक्र वलयांत वलय
अखंडित वलय, विश्व वलय.”

हासो हें खुशीचें लक्षण. मानवजातीक एक वरदानची. “हांसो” ह्या कवितेंतु हास्याचि महति, कवयित्रीने सुंदर शब्दांतु सांगल्या-

“जाका मोल दिंवचे पडना जाचें मोल कोरूक जायना
वांटल्यार वाडता हें, अजीब अमोल धन
संबंद विश्वाची भास, जाका शब्दांची ना गरज
परक्याक आपलो करून, दिता विश्वाशांतीचो संदेश
हांसो ॥”

मनुष्याक कर्तव्यमार्गारि चलतना कस्लें कोर्काज हें कवयित्रीने “संकल्प” ह्या कवितेंतु सांगल्या- ती म्हणता “आकांक्षेची अक्षतं घेवु तूं संकल्प करि. तनमन ध्यान लावनु, मनांतु जीवन हेतू धोरु. आनि कर्तव्यमार्गारि मार्गक्रमण करि. मार्गांतु फातर मेळतले, कांटे लागतले. असले वेळारी संशयाची मॉडं धूर कोर्नु ध्येयाचें ध्यान धरी. तशी केल्यारि संकल्पशक्तिचो आत्मविश्वासु मनांतु भरतलो आनि प्रामाणिक कार्य केल्यारि संकल्पसिद्धी निश्चित जाल्ली, अशशी सकारात्मक विधान केल्यां.

शेतकऱ्यांगेलो आशावाद “भूंयपूत” कवितेंतु आस्स. “शार” कवितेंतु शहराचें वैशिष्ट्य सांगल्या. सर्वकडे विकास जात आस्स, आम गेले गांवसुद्दांयि ताका अपवाद नाति, गांवाचे रुपचि बदलल्यां त्यामिती



सुमार काळाने आपणागेल्या गांवा आयिल्याक दिसता, आपण वाट चुकने मं? खंय गेलो म्हजो गांव? ह्या परिवर्तनाचे वास्तववादी चित्रण 'खंय गेलो म्हजो गांव?' ह्या कवितेंतु आस्स.

विधात्याने मानवाक दिलेलो संदेश, "संदेश" ह्या कवितेंतु सांगला-
 "हांवे तुक्का निर्माण केला तशीची राब. प्रत्येक मनुष्य एकलेक ना. तुगेल्या अस्मितेचें जतन करी. तुक्का विशिष्ट हेतूने जगांत धाडला." कवयित्री म्हणता-

"नीज जीवनध्येय पारखून घे, सिद्ध करून घे
 दुसऱ्याले मुशींत स्वताक वोतूं नये, दुसऱ्याले रंगांत स्वता रंगू नये
 मुळां खोल जिवंत जळांत पसरय, आसात ते गुण परजळय
 पयलीं केदनाय जाऊंक ना, फुडे केदनाय जांवचो ना,
 असो तूं, असामान्य, अपूर्व अनन्य."
 "विद्या" कवितेंतु विद्येची महती सांगतना कवयित्री म्हणता-
 "विद्या जिणेचें खरें भूषण, विद्या खरी संपत्ती
 अशें हें धन, अशी ही पूंजी कोणाकय चोरूंक जायना व्होरूंक जायना,

विद्येशिवाय उदरगतना, ना प्रगती ना संस्कृती
 विद्येचो उपेग उचित कारणी, तेजाळतली समर्थ जीण तेणी"
 "शक्ति" कवितेंतु कवयित्रीने स्त्रीशक्तीक आवाहन केल्यां. स्त्रीगेलें महत्त्व सांगल्या, तिज्यांतुल्या शक्तीची जाणीव कोर्नु दिल्या. कवयित्री स्त्रीयांक सांगता, "अग्निपरीक्षा दियाती आनि त्या दुगदुगीत राखेंतल्याने उज्या केण कशें परजळत येता तशी येयाती अन्यायु, अपमानु सहन कोर्नाकाति स्त्रीशक्ती जागृत कराति.

मनुष्याक कोपु कित्लो घातक, कित्लो नुकसानप्रद हाज्जें वास्तवपूर्ण वर्णन, कवयित्रीने "अंवर" ह्या कवितेंतु केल्यां. आखेरिकति म्हणता -
 "जो करता क्रोधार जैत, तोच धीरवंत शिरवंत." म्हांतारे आवसुबाप्पुसु भारतांतु, चलो परदेशांतु. धा दिसारजेरी आवसुबापसुक भेटुक आयला, एकळोची. कुटुंब परदेशांतु. तात्रे वापस वचो समय आयला. ताव्वळी ताक्का आवसुबाप्पुसु सांगाताती- "धा बारा दिस मेळतात तितले पुरो,

अंतिम क्रिया कोरूंक, मुखारिक." "भेट" ह्या भावनोत्कट कवितेंतुलो हो प्रसंगु.

मित्र कशी आसकाज हाज्जें यथार्थ वर्णन "मित्र" कवितेंतु आस्स.
 "काळीज उदार, मनमळव विशाळ
 वाचीनासतना शास्त्रांतली तत्वां जगता
 हाचे परस खंयचो धर्मश्रेश्ट?
 हाचे परस खंयची जात व्हडली?
 होतर म्हान मानवमित्र"
 मनुष्यागेलो खरो अलंकार खंचो? हें कवयित्रीने "अलंकार" कवितेंतु विशद केल्यां-

"घाल गे भुरग्यांक निर्भय निर्मळ सभ्यताये आंगलें
 खोय गे माथ्यार धैर्या तुरो, पांयांत शिस्ती वाळे
 हेंच जडजवाहिर माये, हेंच खरें भांगार
 संस्कृताये संस्कार माये, होच खरो अलंकार"
 जीवनांतु समाधानी कशी आसकाज, हाज्जी पते की बात "तीन वोवळां" ह्या कवितेंतु सांगल्या. सत्य कसलें की म्हळ्यारि-

"आमच्या फाटल्यान उरता कितें?
 केवळ सत्य, केवळ उतरां, केवळ अक्षर."
 "मायभास" कवितेंतु आमगेल्या मातृभाषेची, कोंकणीची महती सांगल्या "केनायतरी" कवितेंतु कवयित्रीने आशावाद व्यक्त केला की केनायतरी कोणीतरी आपणागेलें कवन वाचतलें, खंचेय तरी मनाक मोहयतलें आनि आपणागेलें कवनाचें सार्थक जाल्लें. ह्या काव्य संग्रहांतुली प्रति एकी कविता आशयघन आस्स. वाचकाक वैचारिक सम धान दिल्ली आस्स. कवयित्रीगेल्या प्रगल्भ विचारशक्तीचें द्योतक जावु आस्स. तिगेलें भाषेवेलें निर्विवाद प्रभुत्व कविता वाचनाफुडे दिसुन येता. उत्कृष्ट मुखपृष्ठ, निर्दोष छपाई हें ह्या कवितासंग्रहाचे वैशिष्ट्य. वैचारिक समाधान दिल्लो एक उत्कृष्ट कवितासंग्रह अशी ह्या पुस्तकाचें वर्णन कोरयेद!

कवयित्रीक अनेक शुभेच्छा!

गुहां धनम्

शरयू हल्दीपूर

मधुबनः नाम्ना एकः ग्रामः। तस्मिन् ग्रामे एकं सुन्दरं मन्दिरं किञ्चित् एकान्ते स्थाने आसीत्। तत् मन्दिरम् अन्नपूर्णा देव्याः। नैके जनाः प्रतिदिनं देवी-दर्शनार्थं आगच्छन्ति स्म तत्र।

मन्दिरस्य सोपानानाम् अधः मार्गम् उभयतः भिक्षुकाः उपविशन्ति स्म। धनेशः नाम्ना एकः भिक्षुकः अपि तत्र एकस्याः रिक्तायाः पेटिकायाः उपरि उपविश्य भिक्षां याचते स्म। एकदा अन्य ग्रामात् एकः साधुः देवी-दर्शनार्थं मन्दिरम् आगतवान्। सः तं धनेशं दृष्टवान्। धनेशस्य समीपे आगम्य तं सम्यक् अवलोक्य सः धनेशम् उक्तवान् यत् भवान् याः पेटिकायाः उपरि उपविश्य भिक्षां याचते, तां पेटिकां कदा उद्घाट्य अपश्यत् किम्?

धनेशः 'न' इति निर्देशनाय शिरः दोलितवान्।

साधुः धनेशं तां पेटिकाम् उद्घाट्य अन्ते किमपि अस्ति तत् द्रष्टुं पुनः पुनः आग्रहेण अवदत्।

अन्ततोगत्वा धनेशः अनिच्छया पेटिकाम् उद्घाटितवान्। तत्र किं दृष्टवान्.....महान् चमत्कारः....सा पेटिका तु सुवर्ण-रौप्य- नाणकैः पूरिता। तस्य महद् आश्चर्यं जातम्। यस्याः पेटिकायाः उपरि सः एतेभ्यः दिनेभ्यः उपविष्टवान् आसीत्, सा धनेन पूरिता....तस्य स्वस्य उपरि विश्वासः एव न भूत्ः।

देवीं पुनः पुनः नत्वा तस्यै कृतज्ञतां दर्शितवान्।

अत्रान्तरे तत्र स्थिताः अन्ये भिक्षुकाः धनेशस्य समीपे आशावन्तः भूत्वा आगच्छन्।

धनेशः दारिद्र्य-वेदनां जानाति स्म। सः कृपणः नासीत्। सः सर्वं धनं भिक्षुकेभ्यः वितरितवान्। स्वस्यकृते अपि इष्ट-धनं स्वीकृतवान्। अनन्तरं शेषानि दिनानि सुख-समाधानेन व्यतीतवान्।

नीतिः -अस्माकम् अपि तादृशी स्थितिः। अन्तर्निहितं धनं प्रति वयं पूर्णतया अज्ञानिनः। अस्माकम् स्थितिः अपि भिक्षुकः इव। किन्तु यदा अस्माकं जीवने गुरोः आगमनं भवति तदा अक्षय-शाश्वत-धनस्य अनावरणं भवति।



SAD DEMISE



Mrs Premlata Vasantkumar Heranjal

15.08.1932 to 23.09.2018

*May your endless love for your family, your
Everlasting smile, right till the end, and your
Zeal for life, Inspire the loved ones you have left
behind. Rest in peace - Hare Krishna*

Deeply mourned by

Children

- * Dr Shrilata / Suresh Trasi
 - * Dr Purnima / Kishore Nadkarni
 - * Dr Shashikant / Usha Heranjal
 - * Chhaya / Mohan Mahale
-

Grand Children

- * Dr Sonali / Rohit Kotnis
 - * Dr Shefali / Abhishek Nerurkar
 - * Dr Pooja / Prabhakar Singh
 - * Dr Akshay / Aditi Nadkarni
 - * Dr Vaibhav Nadkarni
 - * Dr Radhika / Abhishek Heranjal
 - * Dr Keerthi / Shyam Heranjal
 - * Shivaum Heranjal
 - * Dr Meeta / Ajit Prabhu
 - * Gaurang Mahale
 - * Sachin Mahale
-

Great Grand Children

- * Rishi / Anjali / Rohan
 - * Akshata / Preesha
 - * Samvit / Vivaan / Aryan
 - * Advait / Aarya / Ananya
 - * Tanvi / Dhananjay Shanbag
-

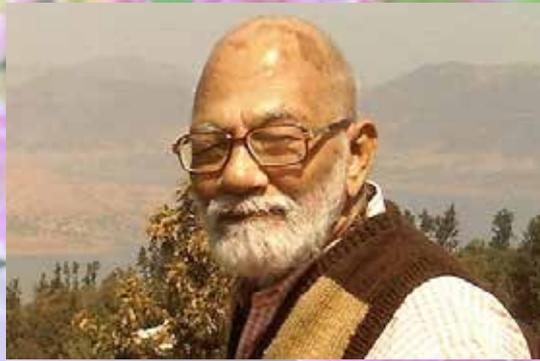
Relatives

- * Aakash / Siddhi / Damodar
- * Saraiyas / Kamaths



Umanath Laxmanrao Bailur

**13th March, 1922 to 7th October, 2018
Saraswat Colony, Santacruz West, Mumbai**



We celebrate him... we celebrate his life...

**Shobha Bailur
Udaya Manjeshwar
Bharat Bailur
Siddharth Basrur & Renuka Fernandes
Tara, Vip and Keira Patel
Family and friends**

**Those we love don't go away
They walk besides us,
Everyday, unseen, unheard,
But always near, still loved,
Still missed and very very dear.**

Keerthan Chaitanya Kembre



(2nd Sept 1967 – 25.10.2017)

**Deeply mourned by
Kembres, Kulkarnis, Ugrankars, Nadkarnis**

BIRTH CENTENARY REMEMBRANCE
MEERA UMESH BHAT
(nee MEERA SHIVRAO PANEMANGLORE)



6 November 2018

Fondly remembered and deeply missed by

Jyotika Shenoy & Family

Sheela Maskeri & Family

Nandini Bhat & Family

Panemanglores

Mullerpattans

Chandragiri Raos

Relatives & Friends

Over two days this August, eight *sadhaka*-s were given the opportunity to learn a spot of carpentry at the workshop started by Harin Hattangadymam in Srivali High School, Shirali. Here is a report by

PRITI PANEMANGLOR and NIRANJAN NAGARKATTE on this

Meditative Experience

Six women and two men were deeply absorbed in the work they were doing in that workshop. One could hear the hum of the drill, the banging of a hammer, the scraping sound of the hacksaw. Here was someone calling out for

In 2017, Harin Hattangadymam, who has now settled in Shirali and who has multi-disciplinary skills, expressed a desire to start a vocational training centre in the School. With the Blessings of Pujya Swamiji, he set up a workshop,



A 'role-reversal' workshop! The bright students of Srivali High School became excellent teachers of basic carpentry to eight urban adults!

Photo credit: Harin Hattangady



help and there- someone shouting in excitement! Where do you think all this was happening? At the Vocational Training Centre of Srivali High School in Chitrapur, Shirali.

where the school children could be taught basic carpentry, electrical work and plumbing. This was to be an extra-curricular activity. About 90 boys and 6 girls expressed keen

Parisevanam

interest to join this workshop. You may be aware that the children of Srivali School come from the villages around Chitrapur. If you have visited the school you may also know that they are intelligent, hard working and enthusiastic. They can chant entire chapters from the Bhagawat Gita with great ease and confidence. But they feel a bit shy when they have to interact with us 'city folk'.

The group of Srivali students who joined the workshop were trained ably by Harinmam. They made shelves, tables, chairs, electrical boxes, extension boxes all with different types of boxing wood. He taught them how to make electrical connections - in series and parallel and basic plumbing. This new learning and understanding of skills brought about an amazing change in their level of confidence. Very soon, they were able to mentor urban Yuvas who came to participate in a workshop. Can you imagine how self-assured they felt teaching the city youth how to use a hammer and chisel, or how to drill, a hole in wood? This magical metamorphosis is happening, thanks to Harinmam and his wife Jyotipachi, who often assists him. Many of them may specialize in one of these skills and make it their profession in the future. What is more, the new batch of children this year includes a larger number of girls!!

It is time to tell what happened when it was our turn to be trained by Harinmam. As the first day of the 'Carpentry Workshop' came closer our apprehension about whether we would be able to use tools like a hacksaw, a chisel, or a drill, was mounting steadily.... Of course, there was a great deal of excitement too and we were happy to be a part of this new learning.

Harinmam was assisted by his wife Jyotipachi and Dilip Basurmam from Pune. Our mentors were a group of 8-10 boys from Srivali School who willingly volunteered to come over that weekend. The Workshop started on 25th August afternoon, with the Math prayers and introductions. We were divided into two groups and both the groups were given different tasks. Our aim was to learn how to make a wooden lamp and a lampshade from handmade paper, which incidentally, is a product of the Parijnan Foundation's Hand -Made Paper Project (HMPP).

All workshops are held in a classroom in the school. Well lit and kept neatly, it is well equipped with all tools and machines required for this purpose. Every item is either neatly arranged on the wall or stowed away in boxes in sets. There are safety signs posted on all the walls and it is a must to use safety glasses while working in the workshop.

After giving us an idea of what we were going to do, Harinmam explained how to use each instrument. Our eager-to-help junior mentors went about telling us what to do and how to do it. Watching them cut, saw and chisel the wood with such ease and confidence gave us the assurance that we could manage it too. We realised that this activity requires a great deal of single-minded attention. Since carpentry aims at perfection and is almost meditative, each activity needs to be done with a lot of patience and total concentration. An extra hard knock with the hammer can make the chisel cut off a wrong edge, you see!

An interesting aspect of the lamp that we made was that only waste-wood was used. Also, no nails or screws were used to assemble the lamp. We were taught a concept called "finger joint assembly" wherein the four vertical wooden parts were joined together with Fevicol. Subsequently, the wooden base plate too was joined with Fevicol. Almost all the sawing, cutting, chiselling was done with hand tools.

All of us discovered that learning something new is stimulating for the mind. In carpentry, just as in any other skill, precision and hard work must go hand in hand. We also learnt that this can become a great hobby. Harinmam, Dilipmam and Jyotipachi, were always around to help us while encouraging us to do everything on our own. We were never made to feel like novices and that added the special element which enhances self-reliance and faith in oneself. Of course we made mistakes and the lamps were not all-perfect, but there was immense satisfaction and a sense of accomplishment at the end of the two-day workshop. All of us felt really blessed to have been a part of such a novel project, which is going to benefit and gift an additional qualification to the deserving students of Srivali High School.

आशा नाम मनुष्याणां शृङ्खला काचिदद्भुता ।
यया बद्धाः प्रधावन्ति मुक्तास्तिष्ठन्ति पंगुवत् ॥

छायामन्यस्य कुर्वन्ति तिष्ठन्ति स्वयमातपे ।
फलान्यपि परार्थाय वृक्षाः सत्पुरूषा इव ॥

अष्टादशपुराणानां सारो व्यासेन कीर्तितः ।
परोपकारः पुण्याय पापाय परपीडनम् ॥

ज्ञानतृष्णा गुरौ निष्ठा सदाध्ययनदक्षता ।
एकाग्रता महत्त्वेच्छा पञ्च विध्यार्थिनां गुणाः ॥



माझा मराठीतील प्रवास

शरद कोप्पीकर

आमच्या आजोबांचे कुटुंब मोठे होते. आम्ही सर्व भावंडं त्यांच्या धारवाडच्या एकत्र कुटुंबात वाढलो. ते कुटुंब प्रमुख असल्याने ते जे काही सांगायचे ते सर्वांना शिरसावंद्य असायचे. त्यांनी घरातल्या मुलींना मराठी शाळेत घातले होते आणि मुलांना कन्नड शाळेत घातले होते. त्यांचे म्हणणे असे होते की मुली लग्न झाल्यावर मुंबई पुण्याला सासरी जाणार तेव्हा त्यांना त्रास होऊ नये म्हणून. मुले धारवाड हुबळीला नोकरी करतील म्हणून.

माझ्या बहिणी, चुलत बहिणी कुटून तरी बाबूराव अर्नाळकरांच्या गूढ कादंबऱ्या आणून वाचायच्या आणि चर्चा करायच्या. कादंबरीवरचे चित्र पाहून आणि त्यांची त्यावरची चर्चा ऐकून ती गोष्ट ऐकायची किंवा वाचायची फार इच्छा व्हायची. त्यावेळी मला मराठी येत नव्हते. कारण मला कन्नड शाळेत घातले होते आणि मी चौथीत शिकत होतो. आणि त्या वयात मराठी शिकून त्या कादंबऱ्या वाचायचे माझे वयही नव्हते. त्याच वेळी मी आजारी पडून दोन महिने घरी राहिलो. त्या वेळी मी माझ्या आईकडे हट्ट करून थोडेफार मराठी शिकलो. हळूहळू बाबूराव अर्नाळकरांची गूढ कादंबरी वाचायचा प्रयत्न करू लागलो. पुढे शालेय शिक्षण संपवून जेव्हा मी मुंबईला आलो तेव्हा माझ्या भावाने आईसाठी 'लोकसत्ता' हे वृत्तपत्र घ्यायला सुरुवात केली. ते रोज वाचून माझे मराठी सुधारायला लागले. कॉलेजमधले माझे मित्र समंजस होते. त्यांना मी कन्नडमधून शिकलो आहे हे मी सांगितले होते त्यामुळे कधी मी चुकलो तर ते मला न हसता माझी चूक सुधारायचे. असेच एकदा मी म्हटले की, हा माझा जागा आहे. कारण कोंकणीमध्ये आपण तसेच बोलतो 'हो मगेलो जागो' म्हणून. तेव्हा मित्राने मला सांगितले की तो जागा नाही ती जागा म्हणायचे म्हणून. एकदा माझा मित्र म्हणाला की, मी संध्याकाळी साताच्या पुढे तुझ्या घरी येतो म्हणून. मी सात वाजेपर्यंत वाट पाहिली कारण कोंकणीमध्ये आपण म्हणतो की "हांव सातां फुडे येंतां" म्हणून. आणि तो आला सव्वासात वाजता. मी त्याला म्हटले की, साताच्या पुढे येणार होतास आणि आता सव्वासात वाजता येतो म्हणून. तेव्हा तो म्हणाला की, "अरे साताच्या पुढे म्हणजे सात वाजून गेल्यावर असे होते."

मुंबईला कन्नडमध्ये वाचायला आणि बोलायला मिळत नव्हते त्यामुळे मी हळूहळू कन्नड विसरायला लागलो. धारवाडहून माझी चुलत बहिण मला मराठीतून पत्र लिहायची आणि तू पत्र छान लिहितो केव्हा तुझे पत्र येते आणि मी वाचन असे होते तेव्हा चुकले तरी हरकत नाही पण मराठीतूनच लिही असे लिहायची आणि प्रोत्साहन द्यायची. कारण मराठीतून शिकल्यामुळे तिला कन्नड नीट वाचता येत नव्हते. ब्रिटिशांच्या काळातली असल्याने माझ्या आईचे बालवयात लग्न झाले आणि त्या काळात मुलींना जास्त शिकवत नसल्याने तिला मराठीतून जेमतेम शिक्षण मिळाले. तिला वाचनाची खूप आवड होती. म्हणून मला पहिली नोकरी मिळाल्यावर मी एका मराठी सक्थिलेटींग लायबरीचा सभासद झालो. त्यामुळे आम्हा दोघांना स्त्री, किलोस्कर, मनोहर, वसंत, धनंजयसारखी अनेक मासिकं वाचायला मिळाली आणि ते एक व्यसन होऊन बसले. मी काही दिवाळी अंक विकत पण घ्यायचो. त्या वेळी आमच्याकडे करमणुकीचे दुसरे साधन नव्हते. माझी पत्नी चेन्नईला कॉन्व्हेंटमध्ये शिकली असल्याने तिला इंग्रजी कादंबऱ्या वाचायची आवड होती. लग्नानंतर मुंबईला आल्यावर वाचायची आवड असल्याने मराठी चांगले

येत नसले तरीही ती घरात असलेली मराठी मासिकं वाचायची आणि तिला पण मराठी मासिकं वाचायचे व्यसन लाभले. ना. सि. फडके, वि. स. खांडेकरांसारख्या मातब्बर लेखकांच्या कादंबऱ्या वाचायला मिळाल्या आणि माझी मराठी भाषा खूपच सुधारली. जेवढे मी मराठी साहित्य वाचले तेवढे साहित्य कन्नड आणि इंग्रजीमध्ये मिळून वाचले नाही.

पुढे मला एका मोठ्या इंग्लिश कंपनीमध्ये नोकरीसाठी इंटरव्ह्यूला बोलाविले. इंटरव्ह्यू घ्यायला एक पर्सोनेल मॅनेजर आणि दुसरा सेल्स मॅनेजर बसले होते. दोघेही पीएचडी. इंटरव्ह्यू सुरू झाला. पर्सोनेल मॅनेजरने मला इंग्रजीतून विचारले, "तुला मराठी बोलता लिहिता वाचता येते का?" मी म्हटले हो. ते म्हणाले "हे कसे शक्य आहे कारण तुझे शिक्षण कानडीमधून झाले आहे?" मी सांगितले की मराठी पेपर रोज वाचतो आणि मराठी मासिकं वाचतो म्हणून मला मराठी नीट लिहिता वाचता आणि बोलता येते. त्यांनी मला त्या पेपराचे नाव आणि मासिकांची नावे सांग म्हटले. मी पेपराचे नाव लोकसत्ता म्हणून सांगितले आणि मासिकांची चारपाच नावे धडाधड सांगितली. त्यांनी विचारले की एवढी मासिकं कशी काय वाचतो म्हणून. मराठीची आवड असल्याने मी लायब्ररीचा मॅबर आहे म्हणून सांगितले. न राहवून सेल्समॅनेजर डॉ. नूराणींनी म्हटले, "श्रीकांत मघापासून सारखा मराठीवर जोर देऊन त्याला प्रश्न का विचारतो?" तेव्हा त्यांनी म्हटले, "Saraswats cannot speak Marathi fluently." हे ऐकल्यावर माझ्यातला सारस्वत जागा झाला. इंग्लिश कंपनीतील ती नोकरी मिळो न मिळो आणि मिळणार नाही असे गृहीत धरून मी बिनधास्तपणे आणि पटकन बोललो. "But there are some exceptions and I am one of them." ते स्वतः जीएसबी होते आणि त्यांचे नाव होते डॉ. श्रीकांत पालेकर म्हणून. आणि काय आश्चर्य पंधरा दिवसांनी मला त्या नोकरीवर रूजू व्हायला सांगितले आणि ते पण त्यांच्याच हाताखाली. निवृत्त होईपर्यंत इमाने इतबारे मी ती नोकरी केली.

मी निवृत्त व्हायच्या काही वर्षे आधी एक मराठी तरुण बऱ्याच डिगऱ्या घेतलेला साहेब म्हणून आमच्या खात्यात आला. त्याला एक नोटीस इंग्रजी आणि मराठीतून ऑफिस आणि फॅक्टरीसाठी काढायची होती. इतर मराठी सहकारी खात्यामध्ये असतानासुद्धा मोठ्याने मला विचारले "कोप्पीकर नोटीशीतला टी दीर्घ की ऱ्हस्व?" मी पण कामात व्यस्त असल्याने लांबूनच सांगितले की टी हा दीर्घ आहे म्हणून आणि मग त्यांच्याजवळ जाऊन हळूच सांगितले. "साहेब मी कन्नडमधून शिकलो तरीही मी गर्वाने सांगू शकतो की माझी मराठी भाषा, मराठी माणसाएवढीच चांगली आहे. कदाचित त्याच्यापेक्षा थोडी जास्त चांगली असेल. जय महाराष्ट्र" म्हणून असे मोठ्याने बोलायला नको होते म्हणून त्याची त्यांनाच लाज वाटली.

मला स्वप्नात पण कधी वाटले नव्हते की, मी मराठीतून लेखही लिहू शकतो आणि माझे लेख कॅनरा सारस्वत मासिकात छापून येतील म्हणून. ह्यातले काही लेख लिहायची कल्पना आणि प्रोत्साहन दिले माझ्या आतेबहिणीने डॉ. कुमुदिनी माणगांवकर ह्यांनी. त्यांचा वैद्यकीय पेशा असला तरीही त्या इंग्रजीतून आणि मराठीतून चांगले लेखन करतात आणि छान कवितापण लिहितात.

मी खरोखर कॅनरा सारस्वतचा आणि माझ्या आतेबहिणीचा फार आभारी आहे. असा हा माझा मराठीतला प्रवास!!!



ती रात्र

श्यामला भट

अनु नुसतीच गादीवर कूस बदलत होती. आज झोपेने पाठच फिरवली होती तिच्याकडे. खरंतर नेहमीसारखे टीव्हीवरचे ठराविक कार्यक्रम आणि त्यानंतर डोळे जड होईपर्यंत वाचन यात काही बदल झाला नव्हता. रोज उशीवर डोकं टेकलं की तिचं झोपेचं विमान उडायचं. उगीच नाही मैत्रिणी तिला 'नशीबवान ग बाई तू' असं मत्सरग्रस्त होऊन म्हणायच्या. आज त्यांचं दुःख तिला कळत होतं. त्यांनीच सुचवलेले काही उपायही तिने आजमावून पाहिले. पण छे, तिने पुन्हा कूस बदलली आणि तिच्या हाताला काहीसा मऊ स्पर्श झाला. ती किंचाळून उठली.

तिने धडपडत हात उंचावून दिवा लावला. चादर ओढून काढली. "जगन तू? इथे का आलास? जा तुझ्या जागेवर जाऊन झोप. पुन्हा इथे आलास तर घराबाहेर काढीन." ती रागारागाने बोलली. जगन मुकाट्याने उठून बाहेरच्या खोलीत गेला. त्याच्या पाठोपाठ मधला दरवाजा लावायला तीही गेली. पण तिचा राग अद्यापि शांत झाला नव्हता. त्याच्या समोर उभी राहून मनातली चीड ती ओकू लागली.

"खाऊपिऊ घालतेय त्याच्यावर समाधान मान. परत आलास तर याद राख. मी भीत नाही तुझ्या मयूला."

जगनने एकदा तिच्याकडे निर्विकारपणे पाहिलं आणि पाय पोटाशी घेऊन तो झोपला.

इतक्यात बेल वाजली. अनु दचकली. तिने घड्याळाकडे नजर टाकली. १ वाजायला आला होता. आता कोण आलं इतक्या रात्री? ती जागच्याजागी खिळल्यासारखी उभी राहिली. पुन्हा पुन्हा बेल वाजत होती.

"मांजी दरवाजा खोलो." वॉचमनचा आवाज ऐकून ती अधिकच घाबरली. का अशा अवेळी आलाय तो? आज बँकेतून पैसे काढलेले त्याला कळलं असेल का? बँक तर समोरच आहे आणि शहाजोगपणे विचारतही होता. "क्रॉस कर सकेंगी आप? बहुत ट्रॅफिक है। मैं आऊं क्या साथमें?"

आता दारावरच्या थापा वाढत होत्या. सोबत शेजारच्या नाना माईचाही आवाज ऐकू येऊ लागला. "वैनी, दार उघडा. काय झालं?" अनुला काही कळेनाच. तिने दार उघडलं. समोर सोसायटीतले पाचसहाजण उभे होते. त्यांच्या चेहऱ्यावर काळजी, उत्सुकता ओसंडून वाहत होती.

"काही झालंय का?" अनुने घाबरून विचारलं.

"तेच विचारायला आम्ही आलो आहोत. तुम्ही मोठ्याने किंचाळलात का? काय झालं होतं?"

अनु मनोमन ओशाळली. प्रसंगावधान राखून तिने सारवासारव केली.

"माफ करा हं. एक मोठं झुरळ उडत होतं. मला झुरळांची फार भीती वाटते म्हणून..."

"असं होय. कुठे आहे ते? मारून टाकतो." नाना हसत म्हणाले.

"नाही, खिडकीबाहेर उडून गेलं ते." अनुने घाईघाईने सांगितलं.

एव्हाना सारी पांगली होती. त्यांची कदाचित निराशा झाली असेल का? काही चित्तथरारक घडलंय अशा अपेक्षेने आली असावीत बहुतेक

आणि हे सारं घडलं ते जगनमुळे. ती पुन्हा रागाने जगनकडे वळली. तर तो जागेवर नव्हताच. अरे देवा, कुठे गेला असेल हा? इतक्यात तिला तो खिडकीच्या कड्यावर बसलेला आढळला. बाहेर काळोखात एकटक पाहत होता. काय दिसतंय त्याला? तीही कुतूहलाने बाहेर बघू लागली. समोर फणसाच्या झाडावर काहीतरी हलतंय. पानं, फांद्या नव्हेत तर काही काळं काळं लटकतंय, झोके घेतंय. तिच्या काळजाचे ठोके चुकले. तिने दिवा मालवला. आता बाहेरचं जरा स्पष्ट दिसू लागलं. वटवाघूळ? हे कसलं चिन्ह? इतक्यात पंख फडफडवत ते उडून गेलं.

मधला दरवाजा लावून ती बेडरूममध्ये आली तेव्हा तिचा फोन वाजत होता. "मयू? इतक्या रात्री? नवऱ्याबरोबर भांडली की काय?" तिच्या मनात आलं आणि तिने काळजीने विचारलं,

"मयू, काय झालं बाळा? आता का फोन केलास?"

"आई, इतका वेळ का लागला तुला फोन उचलायला? काय झालं होतं? का किंचाळलीस तू? काळजीने माझा जीव जात होता."

"अगं हो हो. सांगते तुला सगळं. पण आधी मला सांग माझी किंकाळी इतकी मोठी होती का तुला हैद्राबादला ऐकू गेली ते?"

"अगं मला वैजूचा फोन आला होता. तिला समोरच्या खिडकीतून तुझी किंकाळी ऐकू आली मग पाठोपाठ लावलेला दिवा दिसला. तिला काळजी वाटली म्हणून तिने मला फोन केला."

"कर्म माझं. काय ग आताच्या मुली तुम्ही बिनडोक. तिला वाटली काळजली तर तिने मला फोन करायचा, तुला कशाला?"

"ते जाऊ दे. मला सांग काय झालं होतं तुला?"

"तुझा तो जगन माझ्या अंथरुणात घुसला होता. काळोखात माझा हात लागला तशी माझ्या नकळतच मी घाबरून किंचाळले."

"अयाई ग. माझा गुणी जगन. तू ओरडली नाहीस ना त्याला?"

"का ओरडू नये मी? जेऊ खाऊ घालतेय ना. बाकी भलते लाड मी नाही हं करणार, आधीच सांगितलं होतं तुला."

"आई, नेहमी येतो का तो? त्याला आज कदाचित बरं वाटत नसेल. थंडी वाजत असेल. आणि तू ओरडलीस त्याला?" मयुरीने दुखावल्या स्वरात विचारलं.

"अगं ओरडले नाही तर रोज येईल तो. तुला चालायचं, नव्हे आवडायचं. पण मला नाही हं आवडत. एवढं वाटत असेल तर घेऊन जा त्याला."

"मला आणता आलं असतं तर आधीच नसतं का आणलं? तो आपलं घर सोडायला तयार नाही त्याला मी काय करू? आई, मला आता आधी जगन दाखव. मला बघायचं आहे त्याला, अगदी आता. बिचारा."

"तो बिचारा. आणि मी? बांधून ठेवल्यागत झालंय मला. चार दिवस कुठे बाहेरगावी जाईन म्हणते तर ते शक्य आहे का?"

"आई, तुला कुलूमनालीला जायचं होतं तेव्हा मी नाही का सोय केली. नीलू आली होती ना, चांगली दहा दिवस राहिली होती तुझ्या गैरहजेरीत."



“कशी विसरेन बाई मी तुझे आणि तिचे उपकार? काय अवस्था करून टाकली होती तिने घराची. इथेतिथे पसारा.”

“आई, मी काही केलं तरी तुझं समाधान होत नाही नं? तिलापण तू कानकोडं करून टाकलंस. घरी आल्या आल्या बॅग ठेवलीस आणि साफसफाई सुरू केलीस. तिने जाईपर्यंत तरी थांबायचंस. काय वाटलं असेल तिला?”

“हे बरं आहे. तिला काय वाटलं असेल, जगनला काय वाटलं असेल याची तुला पर्वा आहे. फक्त माझी तेवढी नाही.”

“आई, मी भांडायला फोन केलाय का आता. आपण सावकाश तेही करू. पण आता मला जगन दाखव.” मयूरी मिशकीलपणे म्हणाली. चरफडतच अनु पुन्हा बाहेर आली. तिने व्हिडिओकॉल लावला.

“जगन, जगन” मयूच्या मधाळ हाका ऐकून जगन ताडकन उठला.

“म्यांऊ, म्यांऊ” त्याचे डोळे लकाकत होते. तो फोनवर पंजा मारत होता. त्याला त्याची लाडकी मयू दिसत होती की नव्हती कोण जाणे पण तिच्या आवाजाने तो आनंदित झालेला होता. अनु त्यांची ती हृदयस्पर्शी भेट पाहत होती. तीही गहिवरली. काही वेळ असाच गेला. “पुरे का? झोप आता” तिने मयूला सांगितलं.

"Love you आई Good night."

अनुने फोन बंद केला. जगनच्या मऊशार अंगावरनं हात फिरवला. त्याची मान खाजवली तशी तोही सुखावून गुरगुरला.

“इथंच झोपायचं तुझ्या जागेवर” असं हसत त्याला बजावून अनुही झोपायला गेली.

काश्मीर

ए! काश्मीरी वीर!
किसने बनाया काश्मीर
न तुमने, न हमने बनाया,
इसे तो है विधाताने रचाया।

थे यहाँ बहुत फूल, फल,
साथमें थे हिम आच्छादित शिखर,
बह रह थे झील, झरने,
था, काश्मीर खूबसूरत शहर।

क्या हक्क है तुम्हें?
तुम काश्मीर उजाडो?
केसर नहीं, अफीम उगाओ?
इन्सानियत नहीं हिंसा जगाओ?

क्या कहोगे इस खुदासे?
गलतीयोंकी राह चलकर,
जन्नतको, तुमने जहन्नुम बनाया?
कुरानको नापाक बनाया?

अब भी है वक्त, जा संभल,
नफरतकी भावनासे निकल,
हत्यारों को फेक देकर
खुदकी गलतीयोंको सुधार।

प्यार मोहब्बत अपना लो,
मेहनत परीश्रमसे कमा लो,
सही नदीयों में नाव चला लो,
खुदाकी आर्खों में खुदको बसा लो।

- लक्ष्मी प्रमोद मुडभटकळ

विश्वाचा नियंता

हे करुणाकरा अनंता
असशी तू विश्वाचा नियंता ॥
तुझ्या नियमाप्रमाणे वागती सारे
सूर्य चंद्र आणि आकाशातील तारे
नद्या समुद्र आणि वाहती वारे
सारे राहती नियमात तुझ्या बिचारे ॥१॥
सजीव वा निर्जीव सर्व कोणी
राहती नियमात तृप्त होऊनी
पण मानवच सांगे ऊर फोडूनी
नियमांना मी देतो झिडकारूनी ॥२॥
करीन मी रात्रीचा दिवस आणि दिवसाची रात्र
खायला प्यायला नसेल निर्बंध काडीमात्र
विषय सेवीन मी यथेच्छ सर्वत्र
असेन असा मी एकच प्राणिमात्र ॥३॥
उडेन मी आकाशात
चंद्रावरही करतो मात
असे कोणी नाही अस्तित्वात
जो आणिल मला नियमांत ॥४॥
असाच राहतो मानव गर्वात
आणि भोगत दुःख नितांत
केव्हा तो उमजेल, या विश्वात
नियमात राहिल त्याचाच होईल सुखांत ॥५॥

- सुनंदा दुर्गादास नाडकर्णी



चेड्डुमाम्मागेली दिवाळी

प्रिया बडुकुळी

दिवाळी लागी आयिली. आपणागेलें कर्नाटक राज्यांतुलें सानशें गांव सोण्णू मुम्बई आईल्या चेड्डुमाम्मागेली मात्र गडबडी जाल्ली. मुम्बई आपणे खंई राबका म्होणु प्रशु आशिलो. तितलेभित्तरी ताका कोणेकी मराठींतु सांगले की, अमुक एक चाळियेंतु एक कुडाचें घर आस्स. निमगुणु पळे म्होणु. चेड्डुमामु आपणागेलें ट्रंक-मांद्रे कवळा आनि तिरगण्या चंबू घेवनु त्या चाळियेंतुल्याकुडांतु वचुगेलो थंई कुडांतु कस्लैथि नाशिलें, एक उद्दाक भरलेल्या पिंपाशिवाय. दुसरे दिसु नरकचतुर्दशी, म्हळ्यारी अभ्यंग-स्नान.

चेड्डुमाम्माने त्या पिंपांतुलयाथंड उदकाने न्हाण केल्लें आणि फुट वस्तरं घालनु घेतलीं. आपणे कस्लें कोर्का? खंई वोचका? अशी विचार कर्त आस्तना तागेल्या शेजारच्या घाराथावनु एकी साधारण पस्तिस्-छत्तीशींतुली बायलमनुषी हातांतु ताट घेवनु चेड्डुमामागेल्या बागलांतु येवनु उब्रली आनि हासतचि म्हणाली, “आपण मुम्बईत नव्याने आलात का?” चेड्डुमाम्माक मराठी भास उल्लोवच्याक येनाशिली, जाल्यारी भास कळताली, म्होणु तांने ‘व्हई’ म्होणु मात्तं हालयिले. खाणापळेरु तागेल्याहातांतु दिवनु ती बायलमनुषी आपणागेल्या घारा वचुगेली.

थोडे वेळाने चेड्डुमाम्माने तिन्ने दिल्लेल्या दिवाळी फराळाचेरी ताव मारलो. कोणी ती? कसल्याक इतलो अड्डाहासु? ह्या कसल्याचोयि विचारू कर्नास्तना तिन्ने दिल्लेले खाण घडीभित्तरी अर्धा-अर्ध सरेलें. तितलेभित्तरी तिगेलयाघरचें सान चेई धांवतची तागेल्या कुडांतु आयलें आनि म्हणालें “मगेलया घाराथावु दिल्लेलो पळेरु जायि. शेजारा घारा दिंवचे बदलाक चुकून तो तुमगेलयाघारा दिल्लो.” हे आयकुनु चेड्डुमामु शेळो जाल्लो... अर्द खाल्लेल्या खाणा पळेरु त्या सान चलयेगेल्या हातांतु दिवनु त्या चेडाक, आपण ‘सांरी म्हळ्यां’ म्होणु घरच्यांक सांग अशी सांगुनु तांने चेडाक धारा पेटयिलें.

चेडांने घारा वचनाफुडे चेड्डुमाम्माने बागिल लायलें. ताका आपण मुम्बई येवचेभित्तरी हें कस्लें विचित्र घडलें अशी मनांतु दिसुनु थोडे वाईट दिसलें. आपणागेलीं प्रवासांतु वापरलेलीं वस्तरं धुवनु भायर सार्वजनिक व्हरांड्यारी सुकोवनु तो हॉटेलांतु जेंवच्याक वचुगेलो. नवीन जागा म्होणु कुतुहलामिती थंईची मुख्य रस्त्यारी आशिल्या दुकानांतु पळयित वेळु काडुक लागलो.

सांज जाल्ली. घराघरांतु आकाशघूड तशीची बणबणाचे दिवे लायिले दिस्ताले. माळियेमेडू चोणु आपणागेल्या कुडांतु वापस आयल्यारी आनि एक धक्को! भायर सुकत घाल्लेलीं तागेलीं वस्तरं नक्षत्राकाड्यांकिट्यांमि ती जळनु वस्तरांकपुरायि सान-सान वट्टे जाल्लें पळौनु चेड्डुमामु थोडो अस्वस्थ जाल्लो. तितलेभित्तरी सहज तागेलें लक्ष तागेलयाघराबागुलांतु घाल्लेल्या रांगोळीचेरी गेल्लें. रांगोळीक लागुनु दोनी पणत्या जळत आशिल्यो. आलद-पेलदिकाने पळयित चेड्डुमाम्माने घराबागील उघळ्ळें. घरांतु प्रवेश करत असास्तना तो ताका सकाळीं आयिल्या अनुभवामितीं सतर्क जाल्लो. आतं कोणालागींथावनु कस्लेयिनमुन्यारी अपमानास्पद

वागणूक मेळनयें म्होणु जाग्रती घेंवच्याक लागलो. प्रवासांतु दणुन आयिल्या चेड्डुमाम्माने नेलारी मांद्री घालनु ताजेरी आपणागेलें चादर हांतुळनु उश्याक आपणागेली चिल्ली घेवनु तो निदलो. केदना दोळो लागलो म्होणु कळनेची ताका. केदना जागी जाल्लो, तावळी भायर फटाक्यांचो आवाजु आयकतालो. आपणागेलें ब्रश आनि वस्तरं घेवनु ताने सार्वजनिक न्हाण्येलागी वचुगेल्यारी ताका आश्चर्याचो धक्को बसलो. इतल्याबिडारांक मेळनु फक्त दोनी न्हाण्यो आणि दोनी पायखान्यो! न्हाण्ये इद्रारी साधारण धा-धा जान सालाने उब्रलेलीं ताका दिसलीं. तांका पोळोवनु चेड्डुमामु घाब्रेवनु गेल्लो. वगी नंबरु लागचो दिसना अशी मनांतु दिसुनु तो घुवनु वापस आपणागेल्या कुडांतु वचुगेलो.

नवीन वातावरण - नवीन अनुभव, नवीन जागो- नवीन जान! कळे कर्तलो मामु? थोडो वेळु अशी तशी काणू चेड्डुमामु घराभायर येवन न्हांवच्याक न्हाण्येंतु वचुगेलो. तशी हॉटेल-घर-भोवडी-कामा प्रयत्न सगळें चल्लें. अशी करत दोनी दिस गेल्ले.

पाडवो आयलो. आमचीगेल्यांक दिवाळी पाडव्याचें महत्त्व आस्सनाशिलेमिती महाराष्ट्रांतु नवीन आयिल्या चेड्डुमाम्माका तरी तें कशी गोतु आस्तलें? पाडव्यादिसु सकाळीं उटावनु न्हांवच्याक वोच्यां म्होणु लेकून चेड्डुमामु न्हाण्येलागी वचुगेलो, तरी साधारण पांच स होरं हातांतु तेला बाटली- उटण्यावाटी सगळें घेवनु उब्रलेलीं आनि मुखारी न्हाण्येबागलांतु एका माणायेरी दार्लमनुषु बशीलो आनि तागेली बायल ताका मालीश कर्ताली तें दृश्य पोळोवु, चेड्डुमामाक मर्यादं दिसुनु तो आपणागेल्याकुडांतु येवनु बसलो. ‘अशीची वर्लेलया होरांगेलें आस्स कि कळे’- ही विचारू मनांतु येवनु तांने सुमार वेळु आपणागेल्याकुडांतुची काळो.

सगळ्यांगेलीं न्हाणं जायत म्हणसरी धोनपार जाल्ली. तशी तो न्हाण्येंतु रिगलो. सगळ्यांगेली पाडव्या न्हाणं जायत म्हणसरी न्हाणी बुळबुळी जाल्लेली. चेड्डुमाम्माने तांतू प्रवेश कोर्चेभित्तरी धाड-धुडम अशी आवाजु जावनु माम्माने नेलारी लोटांगण घाल्लें. क्षणभर कस्लें जाल्लें म्होणु ताका कळने. कशीतरी वणत्यांक आप्पडतची तो उटावनु उब्रलो. पळ्ळेलेपेड्याक ताका मुको मारु लागिलो. कशीपुणी तो न्हावनु भायर आयलो. इद्रारी ताका दिवाळी फराळाचें ताट घेवनु पयले दिसू तागेल्या कुडांतु आयली शेजारची ती बायलमनुषी दिसली. तिन्ने ताका ‘काय हो पडलात का?’ अशी निमगीलें. तिगेल्या प्रश्नाक जबाब दिनास्तना चेड्डुमामु शिऽऽधा आपणागेल्या कुडांतु वचुगेलो आनि तशीची भायर सोर्नु जेवणाक खंईकी भयर वचुगेलो.

चेड्डुमामु जॅवण कोर्नु वापस आपणागेल्या कुडांतु आयलो आणि नेलारी घाल्लेल्यामांद्रेरी आड सरलो. पळ्ळेलेंमितीं आंग दुकतालें, जाल्यारी दोळो लागलो. गांवांथावनु हांगा येनाफुडे आयिल्या विंगविंगड अनुभवांमिती ताका सतत मनाक त्रासू जात्तालो, तेमितीं तो अस्वस्थ दिस्तालो. दोळो लागचे भित्तरी तो आपोआप सोपनांतु वचुगेलो. ताका



आपण माणायेरी बसलां आनि ती शेजारची बायलमनुषी आपणाक तेन्ना मालिश करित आस्स आनि आप्पण तिज्जेलागीथावनु आपणागेली सुटवाट कोर्नु घेत आस्स आनि किळचतची धांवत आस्स-अशी दिसलें. ती तेन्ना वाटी घेवनु तागेलो पाठलाग करित आस्स अशी ताका दिसुन ताचे किळचूच्याक सुरवात केली. आपणागेलोची किळचलेलो आवाजू आयकुनु तो जागी जाल्लो. सहज तागेले लक्ष कितगोलागी वचुगेलें मस्त चेडवं-जानं कितगोलागी राब्बुन ताकाची पळेतार्ली. हागेलें लक्ष वचेभितरी तीं सगळींजण जोराने हासलीं. चेडुमाम्माक लाज दिसली. उटावनु ताचे आपणागेलें पुरायि सामान बंगातु भोर्नु कूड सोण्णू वोची

तयारी केली. तितले भितरी एकू साधारण साठींतूलो मनुष्यु आपणागेल्या सान्न भयणीक आपणासांगाती आपोवुन घेवनु तागेल्या कुडांतु आयलो आनि आपणागेल्या भयणीखातीर तागेलो हातु मागुक लागलो, ती दुसरी-तिसरी कोणेयि न्हंयिशिली, पयले दिसू दिवाळी फराळाचे ताट घेवनु तागेल्या कुडांतु आयली ती बायलमनुषी आशिली.

चेडुमाम्मागेली जायद म्हण्ण्यां कि नाका अशी मनाची द्विधा परिस्थिती जाल्ली, क्षणभराक!

जाल्यारि, पाडव्यादिसु तेन्ना-उटण्याच्यान्हाणाखातीर होरं-रांगेंतु राबचो अभ्यासु मात्र सुरु जाल्लो, आयुष्यभराक!

खरंच का ?

सुधा चिक्रमने-हट्टंगडी

Sports Stadium वर Hurry up 2 days sports असे वाचताच वाडीतली दिवाळी आठवली. आमच्या लहानपणी Wilson College Gymkhana वर दिवाळीच्या काही स्पर्धा व्हायच्या. सकाळी जाताना फारच मजा यायची. मैत्रिणीसोबत कधी कधी चालत जात होतो किंवा १२३ नंबरची बस. ती सोनावला बिल्डींगच्या गेटजवळ सुरु होई. तिथे वाडीतल्या लोकांचीच मोठीच्या मोठी रांग लागलेली असायची.

१६ वर्षांवरील लोकांसाठी short put, Long jump high jump, long jump वगैरे खेळ Gymkhana वर आणि [Tug of war] दोरखंड ओढाओढी मैदानात होत असे. मोठ्यांच्या गटात उत्साहाने भाग घेणाऱ्या वक्केतुर शांतपाची आणि पार्वतीपाची शर्मा दोघींचा उत्साह पाहिला तर आम्हांला अजूनही लाजल्यासारखे होते.

पूर्वी शाळांना १० दिवस आणि ऑफिसला ३ दिवस नरकचतुर्दशी, लक्ष्मीपूजन आणि पाडवा सुट्टी असायची. दिवाळी जवळ आली की, घराची साफसफाई, लादी धुणे करून दारात रांगोळ्या काढायला सुरुवात होई. लक्ष्मीपूजनाच्या आधीच घरातले पितळ, तांब्याच्या वस्तू बादल्या कळशी, बंब सगळे घासून अगदी चकचकीत केले जायचे. आम्हां मैत्रिणींची कोणी किती ठिपक्यांची रांगोळी काढली ही चर्चा सुरु होई.

धनत्रयोदशीच्या दिवशी घराच्या दाराला, घरात पाणी भरायच्या कळशीला, बादल्यांना, बंबाला तोरण बांधले जाई. दिवे लागणीच्या वेळेला हळद कुंकू वाहून दिवे ओवाळीत. लहान मुले फुलबाज्या लावीत तर मोठी मुले, पुरुष अंगणांत मोठे फटाके लावित असत.

आमच्याकडे आम्ही मावशीच्या कुटुंबासोबत दिवाळी साजरी करत असू. शाळांना सुट्टी सुरु झाली की, शालूपाचीचे कुटुंब यायचे. बऱ्याच वेळा पुण्याहून काका सहकुटुंब येत. ती सर्वांनी एकत्र असतानाची मजा वेगळीच होती.

माझ्या मावशीचे यजमान राजाराम बाप्पा (इरदे) फार हौशी होते. धनत्रयोदशीच्या रात्री बंबात पाणी चांगले गरम होण्यासाठी आई लवकर तयारी करून ठेवीत असे. मैदानात कार्यक्रम संपवून घरी येताच पुरुषांचा तेलाच मसाज सुरु व्हायचा आणि ते होताच कारीट फोडून एकेकाची

आंघोळ सुरु व्हायची आणि जसजशा आंघोळी होत, तसे फटाके वाजवायला बाहेर पडत. आन्ना (आमचे वडील) फटाके आणले की, आम्हांला वाटून देत, म्हणजे नंतर गडबड नको.

सूर्योदयापूर्वी सर्वांच्या आंघोळी उरकत असत आणि आई फराळाचे डबे उघडून मोठ्या परातीत वेगवेगळे पदार्थ मांडून ठेवी. गोड वेगळे आणि तिखट वेगळे. मावशीची तिखट बूंदी (फोडणीची) आम्हां सर्वांना आवडायची आणि म्हणून आईला ती सारखी ताटात परत परत काढायला लागे. त्यानंतर आई जवळ राहणाऱ्या सर्व नातेवाईकांना घायला फराळाची ताटे तयार करायची आणि आम्ही बहिणी ते नेऊन देत असू.

दिवाळीच्या महिना दीडमहिना आधीपासून शनिवार, रविवार स्पर्धा सुरु होत. स्पर्धा बऱ्याच प्रकारच्या आणि स्पर्धक पण बरेच असत. स्पर्धकांचे वयाप्रमाणे गट असत. ८ ते १२, १३ ते १६ वगैरे. वाडीत त्यावेळी मोटारी फार नव्हत्या. त्यामुळे रस्ते मोकळे असत. धावी, लंगडीसारख्या शर्यती रस्त्यावर असोसिएशनच्या इमारतीपासून गेटच्या दिशेने असत. आधीच मोजमाप करून सर्व खुणा करून ठेवत. संध्याकाळी चार वाजता शर्यती सुरु होणार, स्पर्धक आणि कमिटी मेंबर्स तयार असत तरी पण बऱ्याचवेळा सर्व गटांची पहिली फेरी पूर्ण होत नसे. धावी, लंगडी, लींबू चमचा, सूई दोरा, धावत जाऊन बशीत बेसनाखाली ठेवलेले नाणे हात न लावता फुंकर घालून जिभेने काढून तोंडात घेऊन धावत नेऊन देणे असे बरेच खेळ असत.

हॉलमध्ये टेबल टेनिस, वरच्या मजल्यावर कॅरम चालू व्हायचे. त्यात वयोगटाशिवाय Singles, doubles, mix doubles, Jumbled doubles स्पर्धा असत. हॉलच्या Mezzanine floor वरून टेबल टेनिस पाहायला मिळे. चांगले खेळाडू असले की, प्रेक्षकांची गर्दी असायची आणि उत्तेजनार्थ काढलेले उद्गार दूरवर ऐकू यायचे.

त्यावेळी कंदिलांची, रांगोळ्यांची, स्वयंपाक (cooking Competition), केशभूषा (Hair style) स्पर्धा असत. पहिल्यावर्षी केशभूषा स्पर्धा म्हणजे घरून करून यायचे म्हटल्यावर बऱ्याच स्त्रिया



Beauty Parlour मध्ये जाऊन केशभूषा करून आल्या आणि वादाचा विषय झाला म्हणून दुसऱ्या वर्षापासून अंगणात खुर्च्या मांडल्या आणि ठराविक वेळ देऊन तिथेच आंबाडा घालायची सुरुवात झाली. तेव्हा त-हेत-हेचे आंबाडे कसे घालतात बघायची संधी मिळे.

काही वर्षे fish pond नावाचा मनोरंजक प्रकार होता. एखाद्या व्यक्तीचे न्यूनत्व दाखवायला, खोचक काही सांगायचे असेल तर व्यक्तिच्या नावाने चिठ्ठी पेटित टाकायची, कोणी लिहिले त्याचे नाव नसे. ज्या व्यक्तीसाठी ते आहे त्या व्यक्तीला बोलावले जाई आणि देण्यापूर्वी मोठ्याने आवाजात वाचून दाखविले जाई. कोणाबद्दल काय कळेल ही उत्सुकता असे.

Cake-debate त्या क्षणाला विषय दिला जाई आणि त्या विषयावर बोलायचे. हल्ली त्याला Table topic असे म्हणतात.

लहान मुलांसाठी स्मृति खेळ [Memory Test] मोठ्या ताटात वेगवेगळ्या छोट्या, छोट्या वस्तू मोठ्या कापडाने झाकून ठेवत. त्या दोन मिनिटे उघडून दाखवत व त्यानंतर दिलेल्या वेळात त्या वस्तूंची यादी करायची. गोष्टी सांगायच्या, गाणी म्हणायच्या स्पर्धा असत. स्वयंपाक स्पर्धेला धरून सर्व साहित्य स्टोव्ह सुद्धा न्यायला लागे. कधी कधी पदार्थाचे नाव सांगत, कधी कधी रव्याचा प्रकार, बेसनाचा प्रकार, तिखट का गोड सांगत त्यामुळे कोण काय करणार ह्याची चुटपूट असायची.

दिवाळी जसजशी जवळ येई तसे वातावरण आनंदी, उत्साही आणि अल्हाददायक व्हायचे. वाडीच्या गेटपासून निरनिराळ्या खाद्यांची तयारी घमघमाटाने कळायची. कुठे लाडवासाठी बेसन भाजल्याचे, कुठे चकल्या तळल्याचे तर कुठे चिवड्याची फोडणी तयार केल्याचे. गृहिणी

कुठे भेटल्या की, एकमेकींनी फराळाचे काय पदार्थ केले ह्याची चौकशी न चुकता व्हायची आणि नवीन पदार्थ केला असेल तर शिकायला मिळत असे.

प्रत्येक घरासमोर तयार केलेले कंदील लावत. त्यामुळे वेगवेगळ्या प्रकारचे कंदिल पाहायला मिळत. इमारतीत पहिल्या मजल्यावर आणि तळाला अमलाडी कुटुंब राहत होते. ४ भावांपैकी सर्वात धाकटे कै. रामदास यांची कल्पनाशक्ती आणि कलात्मकतेला तोड नव्हती. एका वर्षी त्यांनी मोठे विमान करून ७ नं. आणि समोरचे ९ नं. इमारतीच्या मध्ये लावले होते. एका वर्षी मोठे जहाज करून त्यांच्या व्हरांड्यांच्या कठड्यावर ठेवले होते. एका वर्षी K.S.A. ची इमारत करून ठेवली होती.

दिवाळीचे शेवटचे ७ दिवस एकपात्री, नाट्यछटा, एकांकिका स्पर्धा असत. ५ दिवस ३ अंकी मराठी किंवा कोंकणी (आमचीगेली) नाटके असत. मैदानातील पाण्याची टाकी रंगमंच असे. त्याच्यासमोर जाजम घातले जाई व मागे वयस्करांसाठी खुर्च्या ठेवल्या जात. रात्री ९ वाजता नाटक सुरू म्हणजे ६।। ते ८ पासून लोकांची यायला सुरुवात होई. प्रेक्षकांनी मैदान व रस्ता भरून जाई. उशीर झाला तर बसायला मिळणे अशक्य. बऱ्याच वेळा रंगमंचावरून मध्ये जागा सोडू नका, सरकून बसा. बाकीच्या लोकांची सोय होईल असे निवेदन करीत.

शेवटच्या दिवशी वेशभूषा स्पर्धा आणि बक्षीस समारंभ व्हायचा. बऱ्याच वेळा कॅरम आणि टेबल टेनिस स्पर्धा पूर्ण होत नव्हत्या. बाकी सर्व बक्षिसे देणे होईपर्यंत स्पर्धा संपल्या तर ती बक्षिसे जाहीर केली जात.

त्यावेळची मजाच वेगळी होती. विचार केला तर खरंच असे होते का? असा प्रश्न पडतो.

अलास्का, एक सुखद अनुभव!

रेखा राव

(Picture's on page 38)

शाळेत असताना अलास्का म्हणजे एक “बर्फाळ प्रदेश” असे भूगोलाच्या पुस्तकात वाचलेलं आठवतं. पण हा बर्फाळ प्रदेश प्रत्यक्षात बघायला जाईन असे स्वप्नातही वाटलं नव्हतं. यंदाच्या अमेरिकेच्या वारीत आमच्या कन्येने उन्हाळ्याच्या सुट्टीत अलास्काला जाण्याचा बेत केला आणि मुख्य म्हणजे आम्हालाही घेऊन जाण्याचा! तो बर्फाळ, सुंदर प्रदेश बघून मी मंत्रमुग्ध झाले, जणू स्वर्गात जाऊन आले. खरं तर हा प्रदेश बघायला सर्वजण बोटीने (cruise) जातात. त्यामुळे समुद्राभोवतालचे हिमपर्वत व हिमनग अगदी जवळून पाहायला मिळतात. शिवाय आर्थिकदृष्ट्या ते स्वस्त पडतं. परंतु आम्हां सर्वांना समुद्र आजार (Sea Sickness) असल्यामुळे व हा प्रवास ८-१० दिवसांचा असल्यामुळे आम्ही विमानाने जायचे ठरविले.

सॅनफ्रान्सिस्कोवरून विमानाने आम्ही सियाटलला आलो तेथे विमान बदलून पुढे अलास्का असा हा सहा तासांचा प्रवास. मला दोन्ही वेळेस खिडकीची जागा मिळाली होती. त्यामुळे बाहेरचे सृष्टिसौंदर्य नीट पाहता आले. सॅनफ्रान्सिस्कोहून संध्याकाळी पाच वाजता विमानाने आकाशात झेप घेतली. तेव्हा निळ्याशार निरभ्र आकाशात पांढरे कापसासारखे पिंजारलेले ढग एकामागून एक तरंगत होते. खाली सॅनफ्रान्सिस्को शहर काडेपेटीसारखं लहान दिसत होतं. पुढे निळ्याशार अफाट समुद्र, त्यावरील

पूल सूर्याच्या प्रकाशात तळपत होते. हळूहळू समुद्र त्यावरील पूल मागे पडले. आणि दोन तासानंतर सियाटल आले. तेथे उतरून रेल्वेने दुसऱ्या इमारतीत आलो. तेथून अलास्काचे विमान पकडले. सगळे सोपस्कार पूर्ण होऊन आठव्या सुमारास विमानाने उड्डाण केले. तेव्हा बाहेर फटफटीत उजेड होता. शहर मागे पडले तसे खाली मोठे मोठे खंदक (विवर) चिमण्यांसारखे दिसत होते. वरूनही त्याचा आकार व खोलपणा नीट दिसत होता. विमान जसं पुढे झेपावलं तसं काळ्याभोर पर्वताच्या रांगा दिसू लागल्या. त्यावरील पांढरीशुभ्र बर्फाची रांगोळी चकाकत होती. काही पर्वतांच्या शेंड्यावर काळे, राखाडी ढग ओळीने विसावले होते. पर्वताच्या पायथ्याशी पाण्याचा प्रवाह वाहताना दिसत होता. तो समुद्र की नदी हे समजत नव्हतं. परंतु सूर्याच्या प्रकाशात ते चांदीसारखं चमकत होतं. रात्रीचे बारा वाजयला आले होते. पण सूर्य अजून मावळला नव्हता. मावळतीचे पिवळे, केशरी, नारिंगी रंग आकाशात उधळले होते. त्या प्रकाशात काळेभोर पर्वत त्यावरील बर्फाची रांगोळी वेगवेगळ्या रंगात खुलून दिसत होती. पर्वताची रांग संपता संपत नव्हती आणि माझी दृष्टी त्यावरून हलत नव्हती. सृष्टीचे ते अगम्य, अद्भूत रूप मी भान हरपून डोळ्यात साठवित होते. विमान खाली उतरलं तशी विमानाच्या धक्क्याने भानावर आले. विमानातून बाहेर पडलो, तरी बाहेर संधीप्रकाश



रेंगाळत होता. नंतर मला समजलं की इथे रात्री साडे अकरा-बाराला सूर्य मावळतो व पहाटे साडेचारला उगवतो. त्यामुळे रात्र अशी भासतच नाही. आम्ही विमानतळावर कार भाड्याने घेतली व अॅन्करेज या गावी आलो. तेथे कन्वेने एक बंगला भाड्याने घेतला होता. वरती घरमालक व खाली भाडेकरू अशी सोय केली होती. मागेपुढे हिरवीगार हिरवळ व त्यात सुंदर फुलांची झाडे त्या मंद प्रकाशात उठून दिसत होती. कुत्र्याने भुंकताच घरमालकीणबाईने पुढे येऊन स्वगात केलं. खालच्या मजल्याची चावी देऊन अभिवादन केलं. आम्ही घरात प्रवेश केला. ते स्वच्छ, टापटीप सजवलेलं सुरेख घर पाहून चकीत झालो. तीन बेडरूमचं ते घर सर्वसोयींनी परिपूर्ण होतं. स्वयंपाकघरात चाकू, कात्री, किसणीपासून सर्व प्रकारची भांडी, मिक्सर, टोस्टर, कॉफी परकोलेटर ओळीने मांडून ठेवली होती. फ्रिजमध्ये दूध, अंडी, ब्रेड, जाम, केचप शिवाय चहा, कॉफी, साखर तयार ठेवलं होतं. बाईची अचूक आवड तिचा नीटनेटकेपणा मनाला खूपच भावला. आम्ही घरी चहा-नाश्ता करून सकाळी बाहेर पडायचो ते रात्री उशिरा यायचो. तरी अंधार पडलेला नसायचा. मग बाजूच्या लांबलचक ट्रेलवरून (पथमार्ग) फेरफटका मारून यायचो. या पथमार्गावरून चालताना अनेक पूल, सरोवरं, त्यात पोहत असलेली बदकं, समुद्रपक्षी, दिसायचे. दूरवर पसरलेले निळे डोंगर व त्यावरील बर्फ चकाकताना दिसायचा. हा पथमार्ग खूप दूरपर्यंत असल्याने यावरून अनेक पर्यटक चालताना, जॉगिंग करताना, सायकलिंग करताना दिसतात. अलास्कामध्ये असे अनेक पथमार्ग आहेत. बर्फाळ डोंगर पाहण्यासाठी अशाच पथमार्गाने वर जावे लागते. जगातील अनेक ठिकाणांहून पर्यटक येथे हायकिंग, ट्रेकिंग करण्यासाठी येतात. आम्ही आम्हाला जमेल तसे वरती चढून हे हिमनग पाहायला जायचो. दोन वेळा ही हिमनदी (glacier) पाहायला वरती चढून जाताना माझी गुडघेदुखी सुरू झाली. मग मी अर्ध्या वाटेवरून परत आले आणि खालच्या सर्चिंस सेंटरमध्ये येऊन बसले. हे सर्चिंस सेंटर सर्व सोयींनी परिपूर्ण असतात. हे सेंटर स्वच्छ आणि माहितीपूर्ण असतात. येथील हायवे खूप लांबलचक, दूरपर्यंत जातात. परंतु अमेरिकेतील इतर हायवेप्रमाणे जागोजागी पेट्रोल स्टेशन व स्वच्छतागृहे, खाद्यगृहांची सोय नाही. रस्त्याच्या दुतर्फा केवळ हिरवीगार जंगले आणि बर्फाळ डोंगर दिसून येतात. कारण इथे लोकवस्ती फार कमी असून वर्षातले आठ-नऊ महिने केवळ बर्फच असते.

या पर्वतावरील हिम (snow) वीस ते तीस हजार वर्षापूर्वी पडलेले असून ते खडकाप्रमाणे घट्ट झाले आहे. या बर्फात मोठमोठे पर्वत तोडण्याची शक्ती आहे. त्यामुळे या पर्वतांना वेगवेगळे आकार आलेत. या हिमनद्यांना (glaciers) वेगवेगळ्या माणसांची, प्राण्यांची नावं दिली आहेत. उन्हाळ्यात या बर्फाचे पाणी होऊन त्याचे अनेक झरे, धबधबे डोंगरातून वाहताना दिसतात. ते सर्व पाहण्याची मजा वेगळीच आहे.

आम्ही पहिल्या दिवशी कारणे नदीच्या, समुद्राच्या किनारी असलेले बर्फाळ पर्वत अगदी जवळून पाहिले. डोंगराभोवती वेढे घेत नागिणीसारखा रस्ता, एका बाजूला शांत वाहणारी नदी, समुद्र आणि भोवतालचे पहारा देत असलेले उंच उंच बर्फाळ पर्वत. व्हाऽ वर्णन करायला माझ्याकडे शब्द नाहीत. वाटेत आम्ही वन्यपशू संवर्धन केंद्राला भेट दिली. जखमी, आजारी प्राण्यांची पशूंची इकडे योग्यप्रकारे काळजी घेतली जाते. यात हरणे, रानगाई, रानम्हशी, रानबैल, (मूस) अस्वल, कोल्हे, लांडगे पॉर्किपाईन, कांटेरी मांजरी, पाणमांजर (otter) घारी, वटवाघूळ असे अनेक पशू-पक्षी कुंपणामागे विश्रांती घेताना, मुक्तपणे संचार करताना दिसतात. या प्राण्यांचे थंडीपासून संरक्षण व्हावे म्हणून यांची कातडी जाड व खूप केसाळ असते. त्यामुळे हे प्राणी इथे एकदम वेगळे वाटतात. शिवाय वाटेत ईगल पॉईंट, बर्ड्स फॉल, क्रोझ पॉईंट,

चिकन ट्रेल असे विविध पॉईंट पाहायला मिळतात. इथे उन्हाळ्यात लवकर अंधार होत नसल्याने वेळेची कल्पना येत नाही. प्रथम दोन दिवस रात्रभर उजेड असल्याने झोपच आली नाही. मग तिसऱ्या दिवशी जबरदस्ती डोळे मिटून पडून राहिलो. दिवसभराच्या फिरण्यामुळे मग झोप लागली. दुसऱ्या दिवशी आम्ही उत्तरेकडील ‘टाकलटिना’ या डोंगराच्या कुशीत वसलेल्या छोट्या गावी गेलो. रस्त्याच्या दुतर्फा छोटी छोटी रंगीबेरंगी दुकानं व खाद्यगृह असून लोकांना बसायला आकर्षक टेबल-खुर्च्या ठेवल्या आहेत. पर्यटकांचे हे खास आकर्षण असल्याने इथे असंख्य पर्यटक चालताना फिरताना दिसले. ते पाहून खूप बरे वाटले. या गावाचे मुख्य वैशिष्ट्य म्हणजे ऑक्टोबर-नोव्हेंबरच्या थंडीच्या दिवसात येथून काही अंतरावर रात्री आकाशात हिरव्या-गुलाबी रंगाचे, प्रकाश विविध आकारात दिसतात. याला ‘नॉर्थन लाईट’ असे म्हणतात. सूर्याचे किरण अवकाशातून पृथ्वीवर येताना त्यात विद्युतशक्ती निर्माण होऊन एकप्रकारचे घर्षण निर्माण होते. त्यातून निर्माण झालेला प्रकाश अवकाशात दिसतो. तो बघायला पर्यटकांची इथे हिवाळ्यात गर्दी होते. गावाच्या मधोमध ‘अरोरा व्होरालिस’चे आभा-वलय छोटेसे सेंटर आहे. तेथे याची पूर्ण माहिती व छायाचित्रे लावलेली आहेत. हा प्रकाश उत्तरायणातील अलास्का व दक्षिणायनातील ऑस्ट्रेलिया या जगातील केवळ दोनच ठिकाणी दिसतो. तिसऱ्या दिवशी आम्ही चार तासाची बोट सफर केली. या बोटीवर (कॅटरमेरन) असल्याने आम्हाला त्रास झाला नाही. या बोटीवर गाईड होती. ती आजूबाजूच्या हिमपर्वत, हिमनगाविषयी माहिती देत होती. दोन्ही बाजूला उंच उंच बर्फाळ पर्वत होते. त्यातून पॅसेफिक समुद्रातून आमची बोट अंतर कापीत होती. आजूबाजूला झरे, मोठमोठे धबधबे, हिमनग दिसत होते. काही ठिकाणी बोट थांबवून आम्ही धबधब्याजवळ जाऊन पाणी अंगावर घेतले. हिमनगाला स्पर्श करून पाहिला. समुद्राच्या काठावरील विविध समुद्र पक्ष्यांना (किडवॅक) देवमासा (whale) समुद्रसिंह (Sea-lion) पाणमांजर (Sea otter) जवळून पाहिले. नंतरचे तीन दिवस वेगवेगळे ग्लेशियर्स पाहण्यात गेले. अनेक मैल ड्राइव्ह करून पर्वताच्या पायथ्याशी गाडी थांबवून मग पथमार्गाने वर चढून जावे लागले. घनदाट जंगल, गार वारा, पाण्याचा निसरडा रस्ता यामुळे जपून चढावे लागे. गरम कपड्यांचे दोन-तीन थर घालूनही थंडी लागे. मग थंडीच्या दिवसात काय होत असेल याची कल्पनाही करता येत नाही. ह्या थंडगार बर्फाळ प्रदेशात लोक कसे राहतात हा विचार सारखा मनात येत राही.

इतका बर्फाळ प्रदेश असला तरी येथील हायवे, रेल्वेलाईन, पूल, मोठी मोठी दुकाने व इतर सोयी पाहून येथील लोक किती मेहनती व कष्टाळू आहेत याची साक्ष पटते. येथील एका ग्लेशियरला जाताना एका लांबलचक गुहेतून (व्हिटर टनेल) ने जावे लागते. ती अडीच मैल लांब असून यातून रेल्वे व कार मार्ग एकत्र जातो. प्रथम एका दिशेने काही गाड्या सोडल्या जातात. जेव्हा रेल्वे जाते तेव्हा सर्व मोटारगाड्या गुहेबाहेर थांबतात. ही गुहा (टनेल) अमेरिकेतील सर्वात मोठी ‘रेल-रोड’ गुहा आहे. अरूंद असली तरी आत सर्व आणीबाणीच्या सोयी आहेत.

अलास्कात सहा दिवस कसे गेले कळलेच नाही. रात्र अगदी लहान असली तरी संबंध दिवस फिरण्यात जायचा. सर्व पॉईंटस लांब लांब असल्यामुळे संपूर्ण अलास्का पाहणं शक्य नव्हतं. परंतु ते उंच उंच बर्फाळ पर्वत, संध वाहणाऱ्या नद्या, सरोवरं व अफाट पॅसेफिक समुद्र त्यातील हिमनग, आजूबाजूचे हिरवेगर्द घनदाट जंगल सदैव स्मरणात राहिल हे नक्की!!



Devout sadhak, passionate math sevak, loving husband and father, indulgent grandfather, ever smiling happy personality and enthusiastic sabha Pratinidhi **Shri Arun S Honavar** left for heavenly abode on 18 September at Mumbai



We thought of you in love today
But that is nothing new
We thought about you yesterday
And days before that too
We think of you in silence
We often speak your name
now all we have are your memories
And your picture in a frame
Your memory is our keepsake
With which we will never part
God has you in his keeping
We have you in our hearts
We wish heaven had a phone so that we could
hear your voice one more time.

Deeply missed by: Shobharani (wife), Rajeev, Shekhar (sons), Deepali (daughter in law), Ojas (grandson) Gurucharan (brother in law), Honavars and Jeppus

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Continues to live in the hearts of Children
Jitendra and Jyoti Ullal, Laxmi and Naresh Haldipur
Grand Children
Pratik and Kartik Ullal, Tanya and Jay Haldipur
Fondly remembered by
Ullals, Nadkarnis, Haldipurs, Relatives and Friends



Mrs. Lalita Dattatraya Upponi, 93 years

Left For Heavenly Abode On 03.10.2018

Deeply mourned by

Dattatraya (Gaju) Upponi

Deepak & Kanchan

Prakash & Sadhana

Anuprita - Vikram Honavar

Abhijeet - Karishma

Ajay - Anila

Prithvika, Yashika

Ishaan, Aryan

Arjun

Birth Centenary of late Smt. Mukta Shantaram Nadkarni

21st November, 2018



Loving tribute to our wonderful Muktapachi who taught us to seek happiness in every little act, to learn from the smallest experience, and to go out of the way to help the needy.

Fondly remembered on her 100th birth anniversary by

the Nadkarnis, the Sthalekars,

the Parijnan Bhajan Mandali (started by her in 1963)

and the innumerable disciples who learnt music, harmonium & tabla from her (especially Shri Arun Gowda who is now an accomplished classical singer).

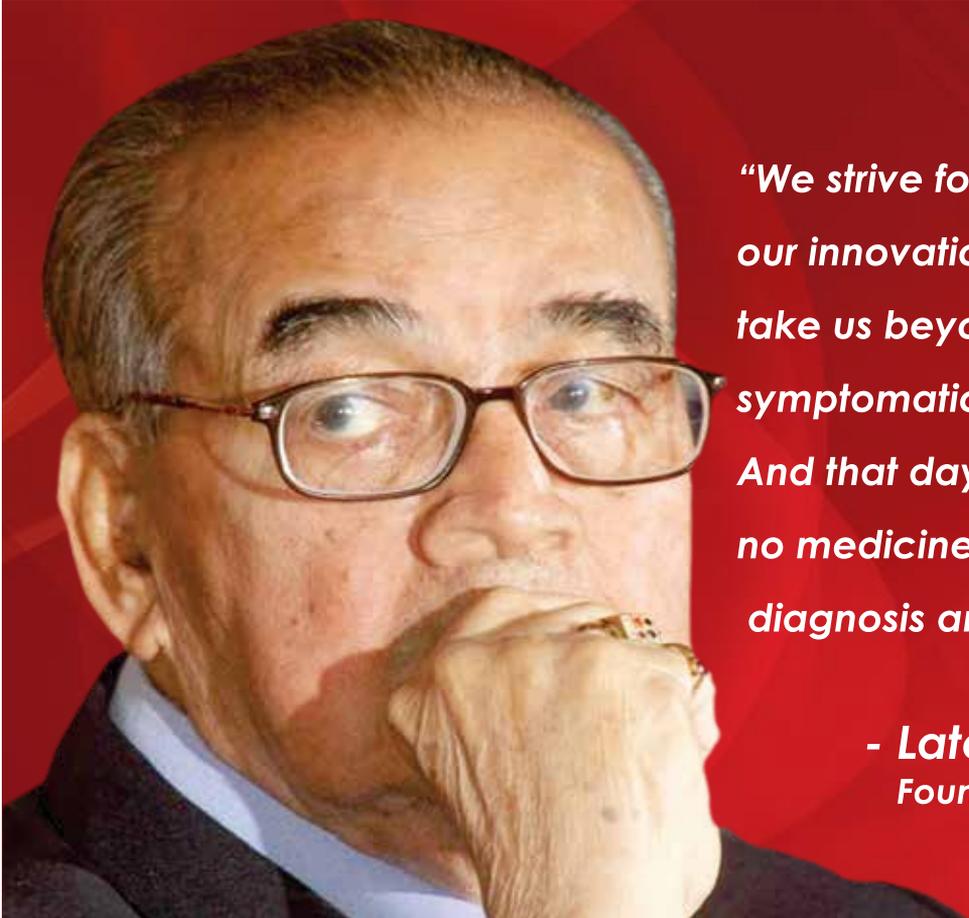




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भाषेतल्यो गमती जमती

श्रीनाथ मुर्डेश्वर

आमगेल्या दैनंदिन जीवनांतुं एकएकफांता असले प्रसंग येताती की, आमगेल्या उत्रांतुं आमकां नकळत अचानक विंगड भाषेचो अकेकियि मातृभाषेचो शब्द येता अकेकियि एक शब्दाचो विंगड अर्थ जाता आणि विनोद निर्माण जाता. आनि आयकतलो गडबडेता.

१) १९५९-६० तुं (हांव ११/१२ वर्साचो आशिलो) मगलो बाप्यसु कामामितीं जबलपुरांतुं आसतालो आम्मी रजेतुं थंयि वत्तालीं. एक फांता पॅरा झाडारी पॅर खात आसतना आमगेलो रांदपि थांयि आयलो. तात्रे निमगिलें “क्या खा रहे हो?” हांवें ततुक्षण म्हळ्ळें “पॅर (प्यार) आप इसे क्या कहते हो?” तां म्हणालो, “आप इसे प्यार कहते हो तो हम इसे मोहोबत कहते हैं!”

२) तालमकी वाडींतुं मस्त वर्सापयलें श्री पांडुरंगराव राबतालो. एक फांतां तो मित्रांसांगाती वस्तुसंग्रहालय पोळोंच्याक वचुगेलो. थंयि तात्रे एक कर्मचाऱ्याक निमगिलें, “अहो इथे पळवण्यासारखे काय आहे?” त्या कर्मचाऱ्यागेली समजूत घालका जात्यारी मित्रांक पुरपुरो जाल्लें.

३) वाडींतु फुडे मस्त रांदपि राबताले-आप्पा, भागवत, देवु, संजीव इत्यादी. आनंदाश्रम हांलांतु काम मेळ्यारी तीं वाडींतुल्याची मराठी चॅड्यांक कामाक दवरतालीं. एक फांतां शेगडेरी शीत कोरचेखातीर उद्दाक दवरलेलें. उद्दाक सळसळो येंवच्याक लागनाफुडे तो रांदपी त्या चॅड्याक म्हणालो, “अरे पाणी सळसळते त्याच्यावर मांडी ठेव.” पाप त्या चॅड्यागेलें तोंड पळ्येशी जाल्लें.

४) सत्तरीच्या दशकांतुं श्री. राव हो शामराव विठ्ठल बँकेच्या स्लीटर रोड शाखेचो शाखाप्रमुख आशिलो. तात्रे एक दिसु संदेशवाहकाक सांगलें, “आरे आयची कॅश व्हांवचर घेऊन ये.” तो पाप भायर येवु सगळ्यांक निमगुंच्याक लागलो, “आज साहेबांच्या आई आल्या होत्या का? त्यांनी आज कॅश भरली आहे का?” त्यावेळारि एक कर्मचाऱ्याने सगळीं कॅश व्हांवचर तागेल्या हातांतु दिवु ताका भितर पेटयिलें.

५) मस्त फुडेच्या वाडींतुल्या एक दिवाळी कार्यक्रमाचो उगडासु जाता. तांतुं एक नाटकाचो प्रसंग आशिलो. एक चल्ली लम जावु बामणासांगाती मुंबई येता. एक दिवस दुधवालो तांगेल्या घारा दूध दिंवच्याक विसरता. दुसरे दीस ती दूधवाल्याक निमगिता, “कल दूध नहीं दिया?” तो जबाब दिता, “भाभीजी भूल गया.” त्यावेळारी तो चल्ली इल्ली खूष जाता आणि बामणाक होडाने सांगता, “अय्यो आयकलें वे? मज्जेरी भूलनू गेल्लो खंयी!!”

६) पु. ल. ने एककडे म्हळ्ळेलें आस्स. “शादीमें, नवरा नवरी को भात कालव कालव के ‘घास’ खिलाता है।”

एक शब्दाचे विंगड अर्थ

१) एक व्यक्ती रिण घेंवचे खातीर बँकांतु वत्ता. सगळीं कागदपत्रं तयार जायनाफुडे अधिकारी ताका निमगिता.

अधिकारी - “खाता है क्या?”

व्यक्ती - “हां साब”

अधिकारी - कौनसे बैंकमें खाता है?”

व्यक्ती - नहीं साब. मैं तो घरमें खाता हूँ.

२) आर्तांतुं आंतरजातीय होर्डिक जाताती. लेकयां, आमचीगेली चल्ली जेवणाक जिरमिन्या कडी कोर्नु जेवणाचो आनंद घेत आस्तना, तिगेल्या मराठी मांयेने भायल्याने सांगलें. “सूनबाई, बाहेर येतांना दरवाजाला कडी लाव. नाहीतर मांजर आत जाईल.”

३) आम्मी स्कूलांतुं आस्तना, वाडींतुं सुमार फेरीवाले येताले. चारी घंट्याशिवाय तांकां भितरी येंवच्याक मेळनाशिलें. गेट उघळ्ळेंकी एकएकळो भितरी येतालो. एक फाट्टीरी पोटली घेवु “जुना बूSSट” म्हणत येतालो. ताज्जेमाक्शी एक गजरेवालो “सायली... चमेली... वासवाली” म्हणतची भितरी येतालो. कडेरी एकळो मात्यारी टोपली घेवु “जुनावार मोसंबी... कापून बघा... खाऊन बघा” म्हणतची येतालो. तांचे सांगातीची एक ९वारी निशिली मात्यारी पदर घेवु ताज्यावारी एकी होडी टोपली घेवु प्रत्येक इमारतीइद्वारी उब्रोनो “बाटलीबाई...” म्हणताली. तिचे बाटलीबाई म्हळ्ळेंकी माका मगेल्या आज्जेने सांगिलो उगडास जातालो. ती सांगताली की स्वातंत्र्यपूर्व काळांतुं ख्रिश्चन लेक बायेंतू पाव (ब्रेड) उडोवु अकेकियि. पाव खांवच्याक दिवु हिंदू लोकांक वाट्टयिताले (धर्मांतर). एक दिसु होवें आज्जेक निमगिलें, आज्जे, हिक्का पाव कोणे खांवच्याक सांगिलो? आत हांगा येवु सगळ्यांक “बाटली” म्हणु सांगता!

४) एक फांतां मगेल्या ५ वर्सांच्या धुवडेने (आत ती ५० अधिक वर्साची आस्स) माका सांगलें, “बाप्पा बाप्पा, माका एक फूल जाई.” हावें तिगेली गमती कोरुक म्हळ्ळें” “आमचीगलें की इंग्लिश? आमचीगेल्याक पैशे दींवच्याक लागताती, इंग्लिश जाल्यारी फुकट मेळताती!”

५) हांव स्कुला पुस्तक हाडुक म्होणु वाडींथावु भायर पडत आस्तना माका एक मित्रु मेळ्ळो. तात्रे निमगिलें “तू खंयी वत्त आस्स?” हांवें सांगलें, “पुस्तक हाडुक बोकडे पोटांतु वत्त आस्स.” तागेल्या तोंडावेळें प्रश्नचिन्ह पोळोवु होवे म्हळ्ळें” BOOK DEPOT!

तुमगेल्या जीवनांतुं सुद्दांयि असले अनेक प्रसंग आयल्याती आस्काज. ताज्जेची उगडासु कोर्नु ह्या दिवाळीचो आनंद द्विगुणित कोरयां!



Here and There

Bengaluru : Special Programmes: On the occasion of Gokulasthami, mhanti- s were recited from 27th August to 3rd September. There was cradling ceremony of Lord Shri Krishna on 2nd September and Gopal Kallo on 3rd September with children dressed as Gopi-Gopika-s and handi breaking. On the occasion of Samaradhana of Parama Pujya Shrimad Anandashram Swamiji , Samuhik Bhagavadgita Pathan was rendered from 6th September to 12th September. The Samaradhana of Parama Pujya Shrimad Anadashram Swamiji was observed on 12th September with bhajans, Bhashya Pathan, Ashtavadhana Seva, Deepalankara and Mouna. Samoohik Gouri and Ganesh Pujan was held on 12th and 13th September on the occasion of Swarna Gouri Vrata and Ganesh chaturthi. On 24th September, on the occasion of Seemolanghana, Bhashya Pathan, Shiva Pujan, Ashtavadhana Seva, Prasada Vitarana was observed.

Chaturmasa Programmes: On the occasion of Chaturmasa, Bhajan Seva was rendered by Kum Shreya Moodbidri and Smt Pratibha Moodbidri, Kum. Sharmila Kumble, Shri Ved Badukulli Radhakrishna Bhat, Kum Aarti Hattangadi and Kum Pratyusha Savkur, Shri Jayant Savkoor, Shri Narayan Balse and Shri Ravi Kowshik Kum Jutika Nadkarni, Bhakti Bhajan Mandali, Tabla Recital by Kumar Prithvish Kumble, "Asato Ma Sadgamaya" - a collection of Sanskrit Shloka(s) from Veda(s), Viveka Chudamani, Shrimad Bhagavad Gita etc - set to music and presented by Shri Srinath Ullal. " Shri Krishnam Vande Jagat Gurum" – a Sangeetika was presented by Shri Anantakrishna Hirebet and group, there was a program "Prarthanotsava" by Prarthana Varga, Nritya Seva by Smt Bhavani Nayel and students, Power point Presentation on "Purandaradasa - Poet, Saint and Musicologist" by Shri Bansi Hattangadi and Smt Gauri Hattangadi.

Yuvadhara activities: Yuvas performed Devi Anushthana and attended a workshop to make Ganesha idols conducted by Kum Deepika Sorab. Yuvas also performed Shrama seva with the Waste Management team at the Math along with the regular activities like performing Grihasta puja, Samuhik gayatri anushthana, helping with vantiga collection. Yuvas also attended the Seemolanghan festivities at Shirali and participated in bhajan seva, serving duties at the bhojanshala.

As is our regular practice Pujan was performed every Monday, Thursday and Friday, Samoohika Gayatri JapaAnushthana was conducted on all Sundays, the series of talks by Smt. Dr. Sudha Tinaikar on Kathopanishad continued and a short 5 minutes Ninaada practice session was conducted at Bengaluru Math. Yuva-s conducted Fitness Sessions (AshtangaYudha, Rebounder and Ninaada) every Friday and Saturday for members of Yuvadhara and senior members of the laity.

Reported by Saikrupa Nalkur

Chennai : The highlight of the month was the Janmasthami programme. On 2nd Sep. was Krishna Janmastami prarthana, nitya niyama mhanti. On 3rd was reading of Janmakatha followed by cradling ceremony. On 4th Sep. we had bhajan programme by the Seniors of Mahila Samaj Bhajan group. The oldest being 90 year old Uma Hattikudur pachi. This was followed by Nagar

Bhajan, Mangalaarti and Prasad bhojan. Saraswat Mahila Samaj had arranged sale of tayi and chauti items including chakli, nevri, undae. Monthly Sadhana panchakam too was conducted. Guru Pujan and bhajans were offered on HH Shrimat Anandashram Swamiji.

Reported by Kavita Savoor

Mumbai – Dadar : Samuhik Devi Anushthanam was conducted on 3rd August and 7th September. Through the months of August and September, our sadhakas participated in Swadhaya sessions, covering myriad aspects based on Pujya Swamiji's Ashirvachan clips, as well as the Bhagawad Gita. Some of our sadhakas got together for some lively conversations at the "Sanskrit Katta". Vinaya Nadkarni represented Dadar Yuvas at the Yuvadhara Sammelan held at Shri Chitrapur Math, from 11th – 13th August.

During the period of Chaturmas, as they continued their JapaAnushthan, our yuvas also took the sankalp to be physically fit, as they participated in the Chaturmas Fitness Challenge, 2018, which was kick started on the 22nd of August.

RgUpakarma was held at Matunga Mitra Mandal Hall on 25th August. Also, on 25th August, Smt. Chandrama Bijur, Smt. Smita Mallapur and Smt. Vrinda Talgeri offered Bhajan Seva, as part of the Guru Gunjan programme at Shirali. On 28th August, "Saral Geeta Ratnamala," also presented by them at Shirali, was well received.

On the 30th of August, Samaradhana of HH Shrimath Parijnanashrama Swamiji III was commemorated. Many of our sadhakas participated in the programme, which included Katha Kathan about Swamiji's life, followed by Bhajan Seva. Gokulashtami was celebrated at A5, Karnatak Society on 2nd September. Around 30 sadhakas enjoyed the programme, which comprised the cradling ceremony, Mhantis, Aartis and Prasad Vitarana. On the 12th of September, Samaradhana of HH Shrimath Anandashrama Swamiji was commemorated, under the joint auspices of Dadar Sabha and Matunga Mitra Mandal. Our sadhakas participated whole heartedly in the exuberant Palkhi Utsav, as the sound of Jai Jaikars and Bhajans reverberated around the foregrounds of Karnatak Society.

Reported by Mohit Karkal.

Mumbai - Bandra-Khar: On 30th August 2018, a musical concert 'Krushnanaad' on Lord Krishna was held at Shri Anandashram, Khar Math. Vocalists Shri Shailesh Mavinkurve and Dr Uttara Chousalkar presented classical, semi-classical compositions, as well as folk songs from different Indian languages. Writer and narrator Shri Abhay Kulkarni presented a well-researched narrative to make this program a wonderful musical experience. On the same day, Punyathithi of Shrimat Parijnanashram Swamiji III was also observed with Guru Pujan by Ved Ulman Bhat, followed by Deepnamaskar, Aarti and prasad. Shree Krishna Janmashtami celebrations were held on 2nd September. Parijnan Bhajan Mandal (Santacruz) sang melodious Krishna bhajans. This was followed by the cradling ceremony of Balkrishna. The Prarthana children sang a bhajan Krishnam vande Nandakumaram taught by the Prarthana Varga teacher Sujata Haldirupachi, followed by breaking of the chocolate handi filled with chocolates and knick knacks, in which all the children participated joyfully. On



Friday 7th September, Sadhana Panchakam was recited by devotees at Khar Math. Punyathithi of Shrimat Anandashram Swamiji was observed at Khar Math on 12th September with Gurupujan by Ved Ulman Bhat, followed by Deepnamaskar, Aarti and prasad. 23rd September was Anant Chaturdashi, since 7-8 years the Sabha celebrates the holy occasion by observing Ananta Japa Malika at the Bandra Chitrapur Society Hall. This year too, the devotees offered Akhanda Japa from 9am to 12.30pm.

Reported by Arun Talmaki

Mumbai – Thane : A talk on Shivatandava Stotra by Shri. Krishnanand Mankikar was hosted by Thane Sabha at the residence of Shri. Nilesh Kalyanpur in Bhandup on 9th September. Around 28 sadhakas attended this event.

Samaradhana of H.H. Anandashram Swamiji was observed at the residence of Shri. Srikar Baljekar, Thane, on 12th September. Twenty-two sadhakas attended this event and performed Guru Poojan and Stotra Pathana. Shri. Shivranjan Gulvady and Smt. Suman Mallapur shared their childhood memories of Poojya Swamiji and Shri. Srikar Baljekar narrated the story of Poojya Swamiji's search for ekantavasa from the Guruparampara Charitra.

During the auspicious Chaturmasa period, 36 Thane Sabha sadhakas performed Vishesh Sadhana comprising Shri Chitrapur Guru Parampara Charitra Pathana, Visheshajapa, Bhagavad Geeta Pathana, Devi Anushthana, StotraPathana and Mauna Vrata. The completed sadhana was offered at the Lotus Feet of Parama Poojya Swamiji by Shri. Pravin Kalawar, on 23rd September, at Shirali. Thane Yuvas participated in the Seemollanghana celebrations at Shirali, where they joined the Yuva volunteer force and also offered bhajan seva.

Reported by Namrata Rohan Heranjal

Pune : Upanyas on Shivthandava sthothram was conducted especially for the Aundh amchi devotees by Mankikar Krishnanandmam on 18th and 19th Aug, 2018 – morning sessions. The Satra was well attended and well appreciated.

On 2nd September, 2018 Gokulashtami was celebrated with great enthusiasm by the devotees. First a few select Ramavallabhdas's Mhantios were presented to set the pace. Then Smt. Suniti Chandavarkar with her group put up some of her compositions of Surdas Bhajans and kept the audience enthralled. To add colour, grace and liveliness Yuva and Prarthana girls danced to set the audience's feet tapping. Needless to say it was well attended and concluded with cradling Lord Krishna, aarati and prasaad bhojan.

On 8th and 9th Sep, 2018 evenings at Kothrud a Satra by Shri V. Rajagopal Bhatmam on Ishwarogururathmethi... sthothram was held. To a well-attended audience it was expressive and illuminating.

Reported by B. S. Karpe

Our Institutions

Chitrapur Saraswat Education & Relief Society

At the Annual General Meeting of Chitrapur Saraswat Education & Relief Society held on 9th September 2018, following members were elected as Office Bearers for the FY 2017-18 : 1. Shri Ashok D. Hemmady – Chairman,

2. Shri Arun S. Padbidri - Vice Chairman, 3. Shri Gurudas U. Gulvady - Hon. Secretary, 4. Capt. Arun S. Lajmi - Hon. Treasurer , 5. Shri Sunil N. Kaikini - Jt. Hon. Treasurer, 6. Shri Ramesh M. Bijoor - Jt. Hon. Secretary, 7. Dr. Narendra S. Hattikudur - Member, 8. Shri Kiran R. Bajekal - Member

Reported by Gurudas Gulvady, Hon. Sec.

Saraswat Mahila Samaj, Gamdevi, Mumbai

The 101st Foundation day was celebrated with great fanfare in the Balak Vrinda Education Society's School Hall on 15th September 2018 at 5.00 pm.

Smt. Bharati Karnad (nee Naimpalli) well-known Bharat Natyam exponent and highly skilled craftsperson was invited to be the Chief Guest on this day. With a natural talent for rhythm, music and dance she was put by her father under the tutelage of Guru Parvati Kumar for Bharatnatyam dance. She won numerous prizes, a prestigious one being the Kulapati Gold medal as the best student of Bharatnatyam Shiksha Peeth of Bharatiya Vidya Bhavan. She presented her Arangetram at the age of 12. Academically , she had a brilliant career both at school and college and graduated with honors from the Wilson College in English Literature. Subsequently she joined Bank of India and enjoyed a rewarding career spanning almost 35 years and retired as Chief Manager in 2011. She now leads a peaceful retired life with her family, pursuing her hobbies.

Vice-President Smt. VIdyalakshmi Kulkarni welcomed the audience and the Chief Guest. The President Smt. Sharayu Kowshik presented the annual report of the activities of the Samaj during the year 2017-2018.

After this was the joyous eagerly awaited award presentation of the ladies who were instrumental in bringing out our most loved Amchi Cookbook "RASACHANDRIKA" which had won a prestigious "The Culinary Chroniclers Hall of Fame - Legendary Initiative Award", details of which have been given in August issue of Kanara Saraswat. It is a moment of great pride and achievement that our Amchi Cook Book written years back has won the Legendary Initiative form the Culinary Chroniclers Conclave. The ladies who had toiled to bring out the English edition of the book were felicitated with a small token of love and appreciation on behalf of Saraswat Mahila Samaj by Smt. Sharayu Kowshik. This episode was conducted by Hon. Secretary Smt. Smita Mavinkurve.

Smt. Srikala Vinekar read out the Treasurer's Report and thanked the donors who have given munificent donations to the Samaj.

Smt. Bharati Karnad was introduced by Chairperson Smt. Padmini Bhatkal. Then followed a very informative and interesting talk by Smt. Bharati Karnad of her life's journey of her career, her dance sojourn, and finally her passion for arts / crafts – painting.

Then followed a wonderful dance performance by Smt. Alka Lajmi and 2 of her senior disciples Smt. Archana Hundore and Smt. Sumedha Rane. Alka is the disciple of Smt Sucheta Chaphekar and Smt Smita Mahajan. After her Arangetram, she has performed in many places all over India for many prestigious organizations and music and dance festivals viz Swara Haridas Festival, National Centre for Performing Arts, Kalabharati to name a few. Alka completed her Bachelor's degree in Bharat Natyam from the University of Pune. A recipient of the "Singarmani" she has been teaching since



1994 at Gandharva Mahavidyalaya, Vashi, Navi Mumbai. She is the founder member of "Nriyasaamaved". She has also choreographed many thematic recitals through her various dance dramas. The drance programme she presented was 'Margam Unmesh' in which she presented the various types of dances normally given in a Bharat Natyam Recital and also a couple of very emotive pieces executed superbly. The audience appreciated with a tumultuous applause. She was introduced by Smt. Usha Surkund.

Vote of Thanks was proposed by Smt. Smita Mavinkurve. This was followed by tasty snacks. A great visual treat indeed on this 101st Foundation day celebration.

Forthcoming Programmes –

Tuesday November 13th at 5.00 p.m. at the Smt. Indirabai Kallianpurkar Hall, off Talmakiwadi, Mumbai. Ramkatha-Konkani Geet Ramayan A Musical Tribute to Late Smt. Sadhana Kamat. Songs written by Smt. Sadhana Kamat (details on page 3).

Wednesday November 21st 2018 at 3.30 pm at the Samaj Hall – Cookery Demonstration by GITS FOODS Pvt. Ltd.

Reported by Smt. Geeta Suresh Balse

CLASSIFIEDS

MATRIMONIAL

Alliance required for CSB boy 38 working in MNC in Pune. Interested may send details of horoscope and biodata by email to: gautamk1412@gmail.com

BIRTH

A son (Avi) to Shweta and Amit Adur, born on September 08, 2018 at Fullerton, California, USA. Grandson to Nandita and Asok Mazumdar and Veda and Deepak Adur. Great Grandson to Dr. Sitaratna Adur.

FLAT ON RENT

Uptodate Fully furnished 1 BHK, Ground Floor house at Matunga Road to be given on Rental Basis to Bachelors only. Exp 35 k and 1L Deposit. Contact: 9844221416 / 9870577002.

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DOMESTIC TIDINGS

BIRTHS

We welcome the following new arrivals:

Sept 08 : A son (Avi) to Shweta and Amit Adur at Fullerton, California, USA.

MARRIAGE

We congratulate the young couple

Jul 27 : Dr Ashwini Pradeep Kulkarni with Abheya Narasimha Prasad at Edmonton, Canada.

OBITUARIES

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

Sept 1 : Mangala Rajan Patil (nee Mangala Umesh Bantwal) at Mulund, Mumbai.

Sept18 : Arun S Honavar (75) at Mumbai.

Sept22 : Prof. (Smt) Sadhana Narendra Kamat (nee Ullal) (77) at Mumbai.

Sept22 : Suman Shyam Chandavar (88) at Pune.

Sept23 : Kalpana Lajmi (64) at Mumbai.

Sept23 : Premlata Vasantkumar Heranjal (86) of Vileparle at Killapardi, Gujrat.

Oct 3 : Lalita Dattatraya Upponi (93) at Mumbai.

Oct 4 : Vrinda Babu Rao Yellore (82) at Mangalore.

Oct 04 : Murlidhar Krishnarao Koundinya (85) at Nerul, Navi Mumbai.

Oct 7 : Umanath Laxmanrao Bailur (96) at Santacruz West, Mumbai.

Oct 10 : Malini Manohar Ullal (nee Malini Sadashiv Nadkarni) (82) at Mumbai.

Oct 11 : Madhukar Nagesh Kumta (84) at Mumbai.

Oct 12 : Andar Suresh Rao (82) of Talmakiwadi at Mumbai.

Oct 22 : Aruna Rao Kundaje (93) at Mumbai.

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