

July - September 2018

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V  G

————— **Voice of G.S.B.** —————



|| **Bhakti Natya Tarang** ||

**2018**

*“Sangam of Abhang and NatyaSangeet”*

*On 11th August 2018*

**The Quarterly Newsletter of G.S.B Sabha, Mumbai**

\*circulated free to all patrons and life members of G.S.B. Sabha, Mumbai | [www.gsbsabhamumbai.org](http://www.gsbsabhamumbai.org)

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## Dear Members :

Namaskaru !!

I am sure that you all had good summer holidays and by now have settled down to the routine. The children would be busy with the start of their new academic year. Its monsoon time and rainy days are here again. It is time to enjoy watching the rains pouring outside. Very soon it would be the holy months of Aashad and Shravan, and with that comes all our parabs.

While you were busy, our Architects and Contractors were engaged in giving the finishing touches to our iconic vastu, our *Sujir Gopal Nayak Memorial Kreedha Mandir*. The new look and renovated structure will be completed by the end of July. The newly added features includes the flooring, air-conditioning of the ground floor and security surveillance system. Bookings will be accepted after monsoon of 2018, and we hope to give you a very different experience. While this has cost your Sabha a whopping sum, we are sure that with your philanthropy and magnanimity we would be able to recoup the money spent from the Sabha's own funds.

The security surveillance system was a donation made by Shri Pramoud Rau, Managing Director of Zicom Security. We are always indebted to them. We expect many more well-wishers to come forward and assist us.

*Voice of GSB* is our connect with you and keeps us engaged with the community at large. The *look and feel* and the content of VoG is ever evolving. We not only request you to come forward and contribute through your literary skills but also by sponsoring pages in this publication. Each page is available for sponsorship under any given mast head for Rs. 1000/- only, a line will be inserted on the bottom of such pages indicating your name.

In August we have the Bhakti Natya Tarang and Foundation Day events, details of which are provided elsewhere in this edition. We request you to participate in large numbers and encourage artists and academic scholars from our community.

The "GSB Connect", a platform to connect and collaborate between the various GSB organizations operating in and around Mumbai is evolving and we are heartened to see the response. A core team drawn from different GSB organizations is putting in sincere and dedicated efforts to make it happen.

The design of our new web site is done with, we expect to launch this very soon.

The Sabha is for the welfare and well being of the members of our community. We have to look at new and contemporary initiatives which will enable us keep the members interested in the Sabha's activities, hence invite your suggestions.

We are committed to the task entrusted on us and assure that we will continuously strive to deliver better results.

Solicit your support and cooperation.

Thanks and regards,

## Laxmikant Prabhu

President

G.S.B. Sabha, Mumbai

**In order to be of better service to our members, the Sabha has subscribed to a bulk SMS service and will start sending updates about our activities / programmes by SMS to the members.**

**We request all our members to contact our Office Manager, Shri Vishwanath Shenoy, on 022-2408 1499 (Mon. to Sat. 2 to 7 p.m.) and update your mobile number in our records. Kindly quote your membership number which you will find on the address label on the back cover of VoG.**

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## G.S.B. SABHA, MUMBAI, ORGANIZES INTER G.S.B. INSTRUMENTAL MUSIC COMPETITION



GSB Sabha, Mumbai, conducted for the first time an Inter GSB Instrumental Music Competition on 27<sup>th</sup> May 2018 at Pracharya B N Vaidya Sabhagriha, Dadar East, Mumbai. The Chief Guest for the occasion was Dr. Veena Adige, Editor, Author and who was also the representative from India at the UN Women's Convention, 2018. The illustrious judges for the Competition were Pandit Omkarnath Gulvady and Pandit Sudhir Nayak, both renowned musicians in India and abroad.

The instrumental competition saw entries from ages 12 to 64 years. The competition was held in various age categories and instruments ranging from Guitar, Keyboard, Violin, Tabla and Harmonium. Prizes were given in various categories and First prize was won by Smt. Asha Nayak, Shri Mukund Pai, Ms Brahmi Shenoy, second prize by Shri Shrinivas Shenoy. Sabha arranged for accompanying artists for the competition and are thankful to Shri Shridhar Bhat (harmonium), Shri Siddharth Padiyar (tabla) and Shri Prathamesh Prabhu (keyboard).



Felicitations of Shri Vishwanath Ram Kantak with GSB Talent Recognition Award



Felicitations of Smt. Roopa Prabhu with GSB Woman Entrepreneur Award

On this day, Sabha also conferred the GSB Talent Recognition award, sponsored by Shri K M Kamath, for excellence in fine arts and performing arts, to the painter,

Shri Vishwanath Kantak. Shri Kantak is a graduate of J J School of Arts and lived in India and USA whilst pursuing his illustrious career. He is today 85 years old and suffering from Parkinsons. He defied all odds and held an exhibition of his painting at Jehangir Art Gallery in 2017. He is a true inspiration. Sabha also conferred the GSB Woman Entrepreneur Award, instituted in memory of Smt Vatsala R. Shenoy, by her daughter in law and son, Smt. Sadhana and Shri Sunil Shenoy, to Smt Roopa Prabhu. Smt Prabhu is an entrepreneur who at a very young age successfully runs her business in Beauty and Wellness industry, of two Lakme Salon franchise outlets in Mumbai.

The program was a success and Sabha hopes to hold more such in the future.

## G.S.B. SABHA, MUMBAI. LAUNCHES A SCHEME FOR HIGHER EDUCATION

### FOUNDER DONOR: SHRI GURPUR DATTANAND BHAT

#### BACKGROUND

Shri Gurpur Dattanand Bhat, a great visionary and philanthropist, was one of the greatest well wishers of our Sabha. In his will, he bequeathed to the Sabha, a sum of Rs. 1.50 crores, of which Rs. 1.00 crore is to be utilized by the Sabha to establish an endowment to provide scholarships to meritorious students belonging to economically backward sections of the Gowd Saraswat Brahman community for pursuit of higher education in any field.

Accordingly, this amount has been credited to establish an endowment. **“Higher Education Assistance Endowment Fund, Principal Donor : Shri Gurpur Dattandand Bhat”**. The Managing Committee has taken guidance from some prominent personalities from the field of education and Social work, namely Smt. Gita R. Pai, Chairperson GSB Scholarship League; Dr. Kavita Rege, ex-Principal Sathaye College; Dr. Roshan Bhakta, Hon. Secretary of Little Angels Education Trust and Smt. Medha Lotlikar, Special Educator. The following guidelines have been drawn up for the above mentioned Scheme :

1. Assistance will be granted to needy and meritorious students belonging to GSB Community with allegiance to Kashi, Kavale or Gokarna Parthagali Math.
2. Student should be residing and studying in India only. Students studying outside India will not be eligible to apply.
3. Family Income of the student, and other economic information captured in the form will be used to determine economic eligibility.
4. Only four year Professional Graduate course in Engineering, Medicine, Law, Pharmacy, Dentistry, Physio Therapy etc. and One year B.Ed course after graduation are eligible to apply. Three year courses and Post Graduate courses are not eligible to apply.
5. As this scheme is for meritorious student only, they should have secured admission in **GOVT/ GOVT AIDED OR GOVT QUOTA SEAT IN PRIVATE COLLEGE**. Private/Autonomous college students are not eligible to apply.
6. Only academic fees will be considered.

The generosity of Dattanand Bhat -maam strengthens our educational assistance and provides us with a new avenue to be of service to our community in terms of financial support for higher education. Shri Gurbur Dattananda Bhat was a source of strength and inspiration to the Sabha and the entire GSB community. His absence will be missed by us.

The application form for the above scheme will be made available on our website [gsbsabhamumbai.org](http://gsbsabhamumbai.org) after 01<sup>st</sup> August 2018. This scheme is eligible from Academic Year 2018-19.

From the Managing Committee of GSB Sabha Mumbai.

*To Our LOVING Dad, our heartfelt remembrances on the occasion of his  
50<sup>th</sup> death anniversary.*

May his beautiful and kind soul be blessed with eternal peace.



**Kasaragod Venkatesh Bhat**  
**1917 - 4.9.1968**

*When your golden heart stopped beating, our hearts were broken and we sought solace with the thought that "God only takes the Best". Those whom we love don't go away, they walk beside us every day.*

*It's FIFTY years since you have gone away, yet we feel you around us always.*

*Your life has been a constant inspiration. You are loved beyond words and missed beyond measure.*

*They say Time is a Great Healer but Time can never diminish the treasured memories of someone as special as you.*

*Your spirit lives on.*

*Dear Dad, you are in our hearts forever.*

*Fondly remembered and deeply missed by your children :*  
**Niranjan, Pushpa and Usha**

Email: [nvbhat@iitbombay.org](mailto:nvbhat@iitbombay.org)

## REPORTS ON G.S.B. SABHA'S MAHILA SHAKHA PROGRAMMES HELD IN THE RECENT PAST

Our Bhajan group participated in Bhajan seva at various places as follows :

- 3<sup>rd</sup> April 2018** : Chanting of Ganesh Atharvashirsha at Kurla Balaji Mandir on account of Suvarna Ganeshotsav Celebrations.
- 25<sup>th</sup> May 2018** : Adhik Maas Ekka Bhajan at Dahisar Vitthal Rakhumai Mandir.



G. S. B. Sabha, Mumbai's Mahila Shakha held 'PARICHAY', its 70<sup>th</sup> Get-together of eligible boys and girls along with their parents on Sunday, 15<sup>th</sup> April, 2018, at Dwarakanath Bhavan Hall, Wadala,. There was an overwhelming response, around 250 to 300 people attended this get-together. There were approximately 173 registrations.



Mahila Shakha President, Smt. Durga Shenoy, felicitated Smt. Sujata Kamath, the sponsor of this event. Smt. Kamath was very pleased and expressed her gratitude to MS and its matrimonial service because she found alliance for her daughter during one of our eligible boys and girls meet. Supplementary list of boys was released by Smt. Sujata Kamath.

This get-together event 'PARICHAY' was appreciated and well received by all the attendees. Most of the members attended requested Mahila Shakha to conduct 'PARICHAY' more often.

## G.S.B. SABHA'S MAHILA SHAKHA FUTURE PROGRAMMES

Date	Programme	Time	Venue
<b>Monday</b> 13-08-2018	<b>Shravan Haldi Kumkum</b> <b>Sponsored by Smt. Sharada Kamath</b> <b>Competition: Best out of waste</b> Basic preparation to be done at home and final assembling to be done at the venue <b>A talk on Common urogynaecological health concerns in senior women</b> <b>by Dr. Sangeeta Pikle (Gynaecologist, Obstetrician)</b>	4.00 PM	Dwarakanath Bhavan Hall, Shri Ram Mandir, Wadala
<b>Thursday</b> 16-08-2018 <b>Tuesday</b> 21-08-2018	<b>Saptha Bhajan</b>	4.00 PM	Walkeshwar Sri Kashi Math
<b>Friday</b> 12-10-2018	<b>Navratri Haldi Kumkum</b>	4.00 PM	I. M. Pai Hall, Kreedha Mandir
<b>Sunday</b> 28-10-2018	<b>PARICHAY' - 71<sup>st</sup> get-together of eligible Boys &amp; Girls with their parents</b> <b>Sponsored by Shri Ramesh Kamath</b>	3.30 PM	Dahisar Sri Kashi Math 317-B Sri Sudhindra Nagar, Dahisar (E)

All are invited for the programmes.

Bhajan classes are held at the Sabha office. Please contact Sabha office for details

Marriage Information meetings are held at Sabha's office on 2<sup>nd</sup> and 4<sup>th</sup> Saturday of every month between 4:00 pm and 6:00 p.m.

Mahila Shakha gives marriage assistance to the needy. We need your assistance to help them better Donations are gratefully accepted.

**Smt Durga C. Shenoy**  
**President**  
**Tel: 97730 52199**

**Smt. Bina Shenoy & Smt. Amita Kini**  
**Jt. Hon Secretaries**  
**Tel: 98205 07690 / Tel: 98700 62476**

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**MAYA KAMALAX SARAF**



# G.S.B.SABHA, MUMBAI Presents

## ॥ Bhakti Natya Tarang ॥ 2018

*"Sangam of Abhang and NatyaSangeet"*



Balachandra Prabhu

Aarti Nayak

Sushant Mallya

Digambar Sonawane

Prasad Kamath

Ravindra Shenoy

The Managing Committee presents an evening of bhakti and natya sangeet as an offering to the members of G.S.B. Sabha, Mumbai and also to its patrons and well-wishers.

Time : 3.30 p.m. to 6.30 p.m.

Day and Date : Saturday, 11<sup>th</sup> August, 2018

Venue : Pracharya B.N.Vaidya Sabhagraha, 2<sup>nd</sup> Floor (Lift available), Raja Shivaji Vidyalaya (King George School), Hindu Colony, Dadar, Mumbai – 400 014.

Performing Artists : Balachandra Prabhu and Aarti Nayak

Accompanying Artists : Sushant Mallya (Tabla) Digambar Sonawane (Pakhavaj), Prasad Kamath (Harmonium), and Ravindra Shenoy (Additional Percussions).

Distribution of Passes : a. This program is for the members of the Sabha.

b. Two complimentary passes will be issued to each member of the Sabha on a "first come" basis.

c. Complimentary passes can be collected from the Sabha's office between 2 and 7 p.m. from Wednesday, 1st August to Saturday, 4th August 2018. Please confirm the availability of passes with Office Manager, Mr. Vishwanath Shenoy (Tel. No. 2408 1499) before coming to the Sabha's office.

d. Members have to present their photo-identity cards to collect the passes.

e. Passes not collected by the given dates will be issued by the Managing Committee to the well-wishers of the Sabha.

f. Certain passes are set aside for donors/sponsors.

Mumbai  
19.06.2018

Laxmikant Prabhu  
President  
98203 16495

Satish Manel 98339 20353  
S D.Shenoy 98201 02774  
Pratima Pai 98213 73000  
Jt.Programme Convenors



**IN MEMORIAM  
ON YOUR 12<sup>TH</sup> DEATH ANNIVERSARY**



**MANIK GOPALKRISHNA PRABHU  
( 28-09-1928 – 10-06-2006 )**

**WITH FOND AND EVERLASTING MEMORIES OF OUR LOVING  
AND KINDHEARTED MOTHER**

**SON – NARESH GOPALKRISHNA PRABHU**

**DAUGHTER-IN-LAW – SHAILA**

**GRAND DAUGHTERS – RASHMI JNANESH PADIYAR  
RUMA PRASHANT SHENOY**

**GREAT GRAND CHILDREN – TASHANI PADIYAR  
MITHIL SHENOY**



**GOWD SARASWAT BRAHMAN SABHA, MUMBAI**  
**84<sup>th</sup> Foundation Day Celebrations**

The President and Members of the Managing Committee request the pleasure of your company, with family and friends, on the occasion of the 84<sup>th</sup> Foundation Day Celebrations of the Sabha. The program will be held on **Sunday, 19<sup>th</sup> August, 2018** at **Shree Guru Ganesh Prasad, Bhokailash Nagar, Sion, Mumbai - 400022**.

**Chief Guest: Shri Satish M. Lotlikar , Director, Saraswat Co-op. Bank and Trustee, Indian Education Society.**

The program schedule is as under :

**4 p.m. to 5.30 p.m.**

- a. Lighting of Lamp
- b. Introduction of Chief Guest
- c. Honouring Merit Students from Std X onwards. Please see details below.  
**Silver medals and Certificates are sponsored by Smt. Jayashree Ramesh Shenoy**
- d. Felicitations of meritorious Vidyanidhi beneficiaries, from Std I to IX, with the V.R.Shenoy Memorial Vidyanidhi Merit Award, **sponsored by Shri B. T. Mallya.**
- e. Felicitations of children, contributing drawings to Voice of GSB Kids Zone, with GSB Promising Talent Award, **sponsored by Shri B. T. Mallya.**
- f. Speech by the Chief Guest
- g. Address by the President
- h. Vote of Thanks

**5.30 to 6.30 p.m.**

**A motivational and interactive session for students**

**6.30 p.m.** Light Refreshments **Courtesy – Nagesh Rama Nayak's 'Café Mysore'**

**ANNOUNCEMENT OF EDUCATIONAL AWARDS**

Sabha presents educational merit awards to students of GSB community, residing in Mumbai or surrounding areas of Navi Mumbai, and Thane Districts on the basis of their performance at the Annual Examinations (Final Year Only) held in 2017-2018 in the following courses of studies : **SSC, HSC, Graduate Courses, Medical, Engineering, Technology, C.A., I.C.W.A., C.S., Law, M.B.A. and/ or any post graduate/ professional examinations conducted on an All India basis.** All students whose results were announced after 5<sup>th</sup> August, 2017, are eligible to apply for this year awards. In case of **SSC/HSC/Graduate students, there is a minimum percentage to qualify for applying as under : SSC/ICSE/CBSE – 87 %, HSC-Science – 82 %, HSC-Arts 75 %, HSC – Commerce 75 %, Graduate Courses–70 %.**

**The student himself/herself or one of his/her parents should be a member of this or any other G.S.B. institution based in Mumbai and its suburbs.**

Certificate of merit will be presented to all awardees. In addition, silver medals and felicitations, from the endowments set up for this purpose and announced on the next page, will be awarded, based on criteria laid down.

The applicants should fill in online application form on the given link: <https://goo.gl/forms/LtwpfUBYaQKquaFil>. The link can also be accessed from G.S.B.Sabha's web-site, [www.gsbsabhamumbai.org](http://www.gsbsabhamumbai.org). **The online application forms must be filled on or before Saturday, 4<sup>th</sup> August, 2018.** You will get a response on successful submission of form. Applications received late, if any, will be presented with Certificate of Merit and the presentation of silver medals/felicitations to late applicants will be at the discretion of the committee.

All award winners will be informed by e-mail only. The list of award winners will be displayed on our web-site, [www.gsbsabhamumbai.org](http://www.gsbsabhamumbai.org), on **Monday, 6<sup>th</sup> August, 2018.** Applicants may seek any clarifications in this regard by **Wednesday, 8<sup>th</sup> August, 2018.**

**The decision taken by the Managing Committee will be final and binding on the applicant.**

Mumbai	Shri Laxmikant T. Prabhu	Smt. Amita Kini	98700 62476
14-06-2018	President	Smt. Shanteri Nayak	98211 83501
	98203 16495	Shri. Subhas Rao	98192 23316
		Jt.Programme Convenors	

**GOWD SARASWAT BRAMHAN SABHA**  
**EDUCATIONAL MERIT AWARDS TO BE AWARDED ON 19<sup>th</sup> August, 2018.**

Felicitations will be presented to the merit students during the Foundation Day from the following endowments:

1. A. M. KAMATH MEMORIAL AWARDS (4) - Donated by his son, Shri Dinkar Kamat.
2. SRIDHAR BABURAO MAHALE AND SRIDEVI SRIDHAR MAHALE MEMORIAL AWARD – Donated by their children.
3. GOPAL PAI MEMORIAL AWARD – Donated by his wife, Smt. Radhabai Gopal Pai.
4. DR. HARISH R. NAYAK MEMORIAL AWARDS (2) – Donated by his Mother-in-law, Smt. Radhabai Gopal Pai.
5. KAMAKSHI HARISH NAYAK MEMORIAL AWARD – Donated by her mother, Smt. Radhabai Gopal Pai.
6. CHHAYA HARISH NAYAK MEMORIAL AWARD – Donated by her Grand Mother, Smt. Radhabai Gopal Pai.
7. SHRINIVAS MANJUNATH KAMATH AND RADHABAI SHRINIVAS KAMATH MEMORIAL AWARD – Donated by their daughter, Ms. Nalini S. Kamath.
8. DR. B. M. ACHARYA MEMORIAL AWARD – Donated by his wife, Smt. Meera M. Acharya.
9. SMT. SUMATI V. PRABHU AWARD – Donated by her husband, Dr. V. R. Prabhu.
10. KUSUM R. KAMATH MEMORIAL AWARD – Donated by her husband, Shri R. L. Kamath.
11. PRABHAKAR SARVOTTAM KAMATH MEMORIAL AWARD – Donated by his wife, Smt. Poomima Kamath.
12. MOHINI N. RAO MEMORIAL AWARD – Donated by her husband, Shri K. Nagesh Rao.
13. I. M. PAI MEMORIAL AWARD – Donated by Dr. V. R. Prabhu and Smt. Sumati V. Prabhu.
14. BALAKRISHNA G. KAMATH MEMORIAL AWARDS (2) – Donated by his son, Shri Ashesh B. Kamath.
15. BALAKRISHNA G. KAMATH MEMORIAL AWARDS (2) – Donated by his daughter, Dr. Arati B. Kamath.
16. DR.(MRS.) NALINI PANDURANG PAI MEMORIAL AWARD – Donated by her husband, Dr. Pandurang M. Pai.
17. DR. PANDURANG M. PAI MEMORIAL AWARD – Donated by his son, Shri Prashant P. Pai and daughter-in-law, Smt. Vidya P. Pai.
18. SURESH PYE MEMORIAL AWARD – Donated by his wife, Dr. Arati B. Kamath.
19. GULABI R. PAI MEMORIAL AWARD – Donated by her grandchildren, Dr. Anushree & Dr. Ashok G. Pai.
20. KARKALA MEERA & VASUDEVA JOISHY MEMORIAL AWARD – Donated by their daughter, Smt. Sudha G. Pai and son-in-law, Shri K. Govindraya Pai.
21. SMT. VEENA AND SHRI MOODBIDRI NARAYAN PRABHU AWARD – Donated by their son, Shri Arvind N. Prabhu and daughter-in-law, Smt. Divya Arvind Prabhu.
22. SHRI MOODBIDRI NARAYAN PRABHU 'Platinum' AWARD – Donated by his wife, Smt. Veena N. Prabhu.
23. SMT. YAMUNABAI AND SHRI KUMBLA MANJUNATH BHAKTA MEMORIAL AWARD - Donated by their son, Shri K. R. Bhakta and daughter-in-law, Smt. Roopa R. Bhakta.
24. DR. V. M. KINI MEMORIAL AWARD – Donated by his wife, Smt. Sudha V. Kini.
25. SMT. NAILINI BHANDARKAR MEMORIAL AWARD – Donated by her husband, Shri M. Ramkrishna Bhandarkar.
26. SMT. VIMALA KINI MEMORIAL AWARD – Donated by her husband, Shri K. Narasimha Kini.
27. DAYANAND MANJUNATH BALIGA MEMORIAL AWARD – Donated by Smt. S.S. and Shri S.D. Baliga.
28. SMT. SAROJINI HEGDE MEMORIAL AWARD – Donated by her family.
29. SMT. MANORAMA R. RAO MEMORIAL AWARD - donated by her son, Dr. Rajesh R. Rao.
30. LATE KAPU SATYAVIJAY H. SHENOY MEMORIAL AWARD - donated by K. H. Shenoy & Bros. (Haricane)
31. SMT. SANJIVI AND SHRI D. K. SHENOY MEMORIAL AWARD - donated by their son, Shri Subray Damodar Shenoy.
32. SHRI PUNDALIK U. PAI MEMORIAL AWARD - donated by his family.
33. SANOOR RAMRAYA PAI MEMORIAL AWARD – donated by his son, Dayananda Pai and daughter-in-law, Smt. Vidya D. Pai.
34. ROHINI PANDURANG NAYAK MEMORIAL AWARD – donated by her daughter, Smt. Vidya D. Pai and son-in-law, Dayananda Pai.
35. SHRI MADHAV DURGADAS DHUME MEMORIAL AWARD - donated by his son Shri Pankaj M. Dhume and his daughter-in-law Smt. Asha P. Dhume.
36. SHRI SAMEER BHAT MEMORIAL AWARD, donated by his mother, Smt. Vatsala Bhat.
37. SHRI GURPUR SRINIVAS BHAT MEMORIAL AWARD, donated by his wife, Smt. Vatsala Bhat.
38. SHRI K. G. PAI MEMORIAL AWARD, donated by his children, Dr. Ashok G. Pai & Smt. Asha P. Dhume.
39. SHRI NARAYAN ACHUT PAL (KASARGOD) MEMORIAL AWARD - donated by his son Shri N. N. Pal & daughter-in-law, Smt. Padma N. Pal.
40. SMT. RADHIKA MADHAV DHUME MEMORIAL AWARD donated by her son, Shri Pankaj Dhume & daughter-in-law, Smt. Asha P. Dhume.
41. SMT. GULABI RAMARAYA PAI & SMT. ROHINI PANDURANGA NAYAK MEMORIAL AWARD - donated by their Granddaughter, Dr. Reina Pai Bender & Mr. Jason Robert Bender.
42. SMT. MANJESHWAR SULOCHANI NARAYAN KAMATH MEMORIAL AWARD - donated by her daughter, Smt. Durga Shenoy.
43. SHRI MULKI MADHAV KUDVA AND SMT. NALINI M. KUDVA MEMORIAL AWARD donated by Smt. Geeta G. Bhat, Smt. Radha S. Bhat and Smt. Devyani P. Shenoy.
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## GSB TALENTS TO WATCH RANJITH NAYAK (FLAUTIST)

Ranjith Nayak, hailing from Udupi district, was drawn towards music right from his childhood days. His parents both teachers by profession, his father Narasimha Nayak, being a teacher at Perdoor high school and mother Shridevi Nayak, being a teacher at the Govt high school Shettibettu, Parkala, encouraged him to learn music.

Ranjith initially started his basic education in flute from Vidhwan Ram Bhat in Udupi. He furthered his training in the technical aspects of flute from Vidhwan Nagaraj Hegade, Sirsi and later on, moving to Mumbai to follow a career in music, continued his training from Anand Kashikar in Mumbai.

Greatly attracted towards the 'Gayaki' or vocal styles used in Hindustani music, he also pursues learning the nuances of this trait from renowned vocalist Vidhwan Ravikiran of Manipal.

Holding the Masters degree in Science (Mathematics) and a B.Ed to his credit, Ranjith has also passed the Senior Examination in Tabla from the Karnataka Board with a distinction.

He is a B grade artist of Akashwani both in light and classical music genres.

Apart from music, Ranjith also excels in Yoga and has participated in the state level yoga competition twice He has also won the second prize in the 'Pratibha karanji' mimicry competition at the Karnataka State Level.

Bagging the first position at the South Zonal classical instrumental music competition and participating at the National Level, Ranjith has been fortunate to have played the flute with renowned playback singers Manhar Udhas, Vani Jayaram along with many others.

Ranjith has great prospects in his career as a musician considering his command over the instrument and his keen understanding of the music making process.



RANJITH NAYAK

## APPEAL TO DONATE TO THE VIDYANIDHI FUND THE FOUNDATION OF EVERY STATE IS THE EDUCATION OF ITS YOUTH

Since many years now, the Sabha has been disbursing educational assistance to the needy students from our Community from school to post-graduate/professional level, through its Vidyaniidhi Fund. The disbursements made for the academic year, 2017-2018, were as under :

Student	No. of Students	Amt. per student	Total Amt. Disbursed
School – Std I to X	130	1,500	Rs. 1,96,500
College – Std XI to Graduation	88	2,000	Rs. 1,76,000
Post Graduate/Professional	36	3,000	Rs. 1,08,000
<b>TOTAL</b>	<b>254</b>		<b>Rs. 4,79,000</b>

Considering the rising cost of living and education, the Sabha wants to further increase the disbursement amount per beneficiary and this is possible only with your support.

We once again appeal to all our members to donate generously to this Fund and light the lamp of education in a poor family.

Members desirous of contributing are requested to send a cheque at Sabha office at 101, Shreenidhi, 76, Bhaudaji Road, Opp. Bank of Baroda, Matunga (C.R), Mumbai – 400 019

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GSB Sabha, Mumbai, Account no. 05800100014288, IFSC code: BARB0BHAUDA. In IFSC code it is zero and not O.

Mumbai  
14.06.2018

Laxmikant Prabhu  
President

# *Showered by the Divine Blessings of her Grandparents*



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*&*



*Smt. Shalini and  
Shri Damodar Panduranga Prabhu*

*Our darling daughter*

*has secured*  
**97.6%**  
*in CBSE Class  
X Board Exams.*



*She also scored*  
**100%**  
*in Hindi Language.*

**SEEMA SUDHIR SHENAI**

*Congratulations Seema on your fabulous achievement  
and  
Best wishes for a successful future*

*From your parents  
Smt. Saroja and Shri Sudhir Shankar Shenai*

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# KIDS CORNER



Hi friends !

It is time to go back to school after a fun-filled vacation.

Do you know that the first week of June is Oceans Week? Every year, on June 8th the UN celebrates World Oceans Day - a global day to celebrate the ocean, what it does for the planet and all the animals that live within it. The purpose of the Day is to inform the public the impact human actions have on the ocean. Oceans are a major source of food and medicines and are a critical part of the biosphere. It is a day to celebrate together the beauty, the wealth and the promise of the ocean.

Ocean animals, like land animals, exist in a wide variety of species. Friends, it is apt to have a few marine animals hidden in jumbled words in the Ocean for this issue. Can you find them?



Please turn to Page No. 22 for answers



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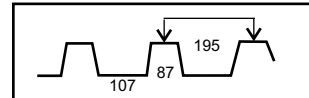
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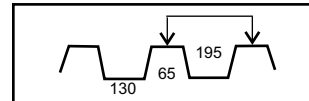
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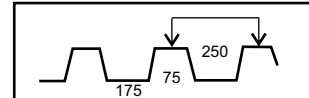
✓ **Ispat**



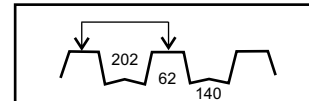
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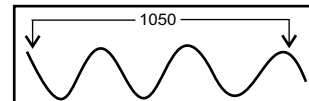
✓ **Century Well**



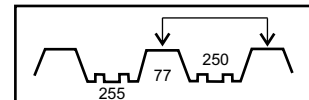
✓ **Tata Bluescope**



✓ **AC Profile**



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## MY ART IS MY LIFE... MY LIFE IS MY ART

I grew up in old world Bangalore - parks, large green trees, warm neighbours and chilly winters. I lived a very sheltered life, the typical konkani family. Father went to work and spoilt us, mom stayed at home and encouraged our studies and hobbies. With a very keen eye, my mother though not an artist herself was very encouraging and I took part in every painting competition and was exposed to art as much as she could. She would get books from Russia which had just opened its markets, I grew up on Russian stories and Readers Digest while summer holidays in Hebri (a village near Udupi) meant stories of the Mahabharata and Ramayana, Raghavendra swamy and numerous other village folklore. I also enjoyed the bhajan singing at Ram Mandir, bathing at the pump-set, going to the river, climbing mango trees and eating "paej" in the afternoons.

I eventually studied Architecture although I really wanted to do painting. Painting wasn't much of a career then and my dad just wanted me married at 17 "Valdik jalleri amgele kaam jalley" They raised me to be independent, strong and talented and then suddenly all he wanted was for me to get married. I however fought my battle, alone although my mother was a silent supporter. I was 25 and then a social embarrassment. It was easier for them to explain to everyone that I had gone to study than to explain why I was unmarried at 25! Good for me because off I went to New York to study Masters in Design

By quirk of fate I met a "chaang amchigel challo" there and we got married. After working there for 12 years, I have moved back to India now and have three children. Coming back was a totally different India than the one I knew. Several times in my life I have made U-turns from my own culture and tradition. As a young girl I embraced it with no knowledge, as a teenager I ran away from it, as a young woman in a foreign country I craved it and now as a mother of young kids I am chasing it.

"Even one's own tradition is not one's birthright; it has to be earned, repossessed. One chooses and translates a part of one's past to make it present to oneself and maybe to others." said AK Ramanujan.

Having a childhood largely bereft of Indian history and literature and spending half my life in the west, my return to India has sparked a deep interest in them. One of the ways I have found to enjoy these, are English translations of various regional literature. I soon started what is the "unplugged series" - my own personal journey to discover and express the chosen subject. A casual approach to reading and researching poetry, compositions or Indian literature. As an artist, the easiest way for me to experience something that moves me deeply is to draw my interpretations. Then collaborating with other artists - musicians or dancers who have had the same journey is an immensely joyful experience.

My UNPLUGGED series are my visual interpretations of the literature that I have read and enjoyed. Art and love have always intermingled in my mind and I have no boundaries

**By Bakula Nayak**  
M.S. in Communications Design  
Pratt Institute, Manhattan.  
Undergraduate degree in Architecture.



between my reality and my illusions as I read them. This series is not presented from an academic or expert point of view. This is my own personal journey of the literature as an artist, mother and lover. Each of my paintings are the beginnings of a thought that was ignited in my head which took on its own life and perhaps collided with mine at some point. And just as expected from a lover, it has me pining for more...more stories, more melodies and certainly more richness of being. I hope my series inspires the audience to take their own imaginary journeys or join mine.

Collecting vintage paper is a passion I have had for years. I love to imagine their lives and the people who owned them. My illustrations are an attempt to give new life to these forgotten pieces of beauty. Aged beautifully, they form the perfect canvas to interpret the reality of my world, an unfinished inventory of my day dreaming, my love for all things vintage and reflects my insane desire for romance, aesthetics and poetics in everything. My work is sometimes inspired by the stories woven in these documents themselves and peppered with liberal doses of my story telling abilities. I hope my art invites my audience into a space of speculation, elicits a smile and brings some romance into their everyday.

I live in an alternate world. Or maybe THAT is my real world; I look at this world passing by, sometimes in fast-forward and sometimes in slow motion. Reality constricts me and I am not in sync with it. I love to imagine new worlds and daydream. Having 3 kids, has further complicated my crazy bonhomie life. And led me to a whole new elevated level of vagueness, amnesia and franticness. So i make the time to pause, to reflect, to love...even if it for just 15 min.

My "cha time" is sacred. My silence...my pause in the everyday. I am obsessed by it and you will find teacups and teapots in all my drawings. Tea is my daily soothing ritual to combat that. Oh the beautiful places I visit, the wonderful people I have conversations with and the awesome things I do ...all in my head...when I drink tea. So do make the time yourselves - whether it is gardening, singing a song, cooking or anything else to pause..to reflect...to love the beauty in our everyday.

My beautifully ordinary life mostly revolves around a great husband and 3 lovely kids. But one day my life collided in my illustrations and became beautifully extraordinary together. My art and my interest in all things handmade and creative gives me the kind of happiness that nothing else can - I think i am blessed to have found it and to have the support from my husband and children to realise it.

ILLUSTRATIONS BY BAKULA NAYAK

LEGAL DOCUMENTS AS CANVAS

A bunch of legal documents that I found dating between 1901-1957 has interesting details of legal cases written on them - some of them in beautiful handwritings. I did a whole series of how I get into trouble -likening it to the case stories on them. I named my illustrations - In a pickle, In a jam, In a nutshell, In a bind, Fishy business, etc.. to go with the theme.

IN A JAM

Being in a jam might as well be my permanent state of being. Over scheduled and over committed because I do not possess the skill to say NO - a bake sale at school, an NGO that needs pro bono work, a friend that invited me to tea. I will accept every single invite without reservation and then make 8 people out of 10 mad because I could not keep my time. My husband says my mind sign checks my body can't keep up with. It is true because I am constantly giving reasons which people think are excuses. Always on edge and running around the city frantically - that's me.

CIRCA 1957



FISHY BUSINESS

A favorite game at our house all the time – The three kids always grabbing each others candy, cookies, blankets, toys, ipads, you name it....they grab it as long as it belongs to the other sibling. Yes - these pirates always have very fishy stories to get out of the trouble they land themselves in. Apt I thought for a legal document describing a land grabbing case.

CIRCA 1930



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## CHALLENGES FACING THE SARASWAT\* COMMUNITY

The issues impacting the survival of Saraswats as a community may be categorized in the following way: **Dispersion, Reduced Motivation for Religious Activities, Lower Degree of Konkani Language Use, Reduced Interest in Community Affairs, Lack of Emphasis on Family Traditions, Decreasing Local Influence**

\*In this paper, Saraswat Community, includes all branches of Saraswat bramhins.

**Dispersion:** Earlier whenever the Saraswats migrated, they went in groups and stayed together in groups. This helped to maintain their identity as Saraswat community. Many of the earlier migrations were forced. Today it is one's own initiative. The new migrations are in smaller numbers. Also these migrations are happening to faraway places. New migrants are not necessarily staying with other members of the community who may have migrated earlier. Given the current global economic opportunities and the inherent interest of Saraswats to pursue higher education and then professional careers, it is likely that such dispersion of youngsters will continue to increase.

**Reduced Motivation for Religious Activities:** During earlier migrations, Saraswats took deities and built temples. Many of the social activities were centered on temples and religious activities. Even when they moved to cities, they stayed together and continued many of the religious activities. Today, emphasis on higher education leaves little time for religious learning and activities. As Saraswats get dispersed around the world and become parts of a different environment, their motivation in terms of having their children keeping up with the religious affiliations that have continued for centuries may be lacking. Being far away and occupied with professional and other activities, visits to Kuladevatas and Mutts may not be considered a priority.

**Lower Degree of Konkani Language Use:** There is continuing emphasis on learning regional languages and English among Saraswat children for social and professional reasons. As dispersion continues, it will be difficult to use the mother tongue outside the home on a regular basis. Many times, even at home, use of a regional or English language gets priority. Thus it appears that there is decreased level of motivation for Saraswat parents in many cities within India and outside India to emphasize regular use of the Konkani language by their children.

**Reduced Interest in Community Affairs:** Being busy with numerous social activities, professional careers and educational activities of the children, community activities are not necessarily on top of the list for the members. As the community becomes scattered around the world, logistics for conducting community affairs locally become difficult. Being dispersed globally and then mixing and mingling into the main stream global societies may have decreased interest level in maintaining unique identity of the community. Youngsters tend to lack the community spirit once held by their ancestors. With every passing generation the interest level is likely to go down.

By Ashok Prabhu  
Author.

B. Tech IIT Mumbai  
Ph.D. Purdue University  
ashok.n.prabhu@gmail.com



**Lack of Emphasis on Family Traditions:** Motivation for teaching, learning and practicing family traditions and religious activities is decreasing. Given the emphasis on modern education, there is very little time dedicated to such activities on a regular basis. With the progressive attitude of the community, both boys and girls are receiving high levels of education and are mostly working away from home towns, in cities in India and abroad. This creates opportunities for marriage alliances outside the community.

**Decreasing Local Influence:** At this time, there appear to be only about 300,000 Saraswats in the world. This combined with low birth rate and dispersion of members to distant places is making the Saraswat population reach levels that are below critical mass in many places to exert influence locally. They continue to lose influence in many villages and towns where once they had significant business, governance and educational prominence. Even in cities like Mumbai and Bengaluru where they used to live in close proximity as a community, now they are spread all over the city.

**From the above discussion following questions may be asked: How will the Saraswat community ensure receiving allegiance to Kuladevatas, Mutts and Swamijis from the coming generations? How will Saraswats maintain interest in learning and using Konkani language? How will they continue to exercise leadership in the local communities? How will they make sure that the age old family and religious traditions are continued? How will they help preserve identity of this distinguished community?**

**How can Saraswats address the Challenges to their Community?**

It is important for the community to analyze the impact of the changing environment on the community and come with solutions to overcome the challenges. Few initial thoughts are indicated here.

The community may need to learn from other small communities in India and other parts of the world who are successfully overcoming similar challenges. Saraswats need to investigate new and innovative ways to overcome the impact of the current environment. Community needs to expend sufficient levels of thinking, energy and resources to address the challenges faced by the community. Members should be reminded about their heritage, struggles, strengths and past accomplishments on a regular basis to maintain their interest in preserving identity of the community. Message regarding the importance of practicing important traditions of the community needs to be sent to all members whether they are in remote places in India or scattered all over the world. Younger

parents everywhere need to be reminded about the importance of educating their children about the community and traditions. Social Media technology tools will help to get the message to members. Use of internet to provide regular programs to growing children regarding history, heritage and traditions of Saraswats will help. Given that the community is quite affluent, sufficient levels of resources may be collected and then spent on gatherings, discussions and coaching sessions for children, and also on travels by youngsters to places and institutions like Mutts to learn important aspects of the Saraswat community. High levels of enthusiasm displayed by the elderly community members in India regarding community affairs and activities need to be cultivated among the younger generations, especially the children. Obviously, these suggestions are very limited, and very general in nature. Intense efforts are required to address the challenges being faced by the community.

**It is hoped that the community leaders, religious organizations, intellectuals and members will continue their efforts in keeping this 5000 year old distinguished community thriving and shining!**

**PROUD MOMENT FOR  
G.S.B. SABHA, MUMBAI**



**Sri Satish V. Manel**

Sri Satish V. Manel Jt. Hon. Secretary of G.S.B. Sabha, Mumbai was felicitated on 3<sup>rd</sup> June at S.N.D.T. Women's College auditorium, Ghatkopar, by G.S.B. Sabha K.C.G. during their Saptarangi Sanskritk Utsav held as a part of their Suvarna Ganeshostav Celebrations.

Sri Manel was felicitated for his dedicated and diligent service to G.S.B. Sabha, Mumbai, for 3 decades as Jt. Hon. Secretary.

The Managing Committee members of G.S.B. Sabha, Mumbai congratulates Sri Manel.

**IMPORTANT UPDATE  
CHATURMAS INFORMATION**

H. H. Srimad Samyameendra Tirtha Swamiji, Mathadipati of Shree Kashi Math Samsthan, will observe Chaturmas at Tirumala Shree Kashi Math, Tirumala Hills, A. P. from 2<sup>nd</sup> August 2018.

H. H. Srimad Vidyadhiraj Tirtha Sripad Vader Swamiji, Mathadeesh and H. H. Srimad Vidyadeesha Tirth Sripad Vader Swamiji, Shishya Swami of Shree Samsthan Gokarn Partagali Math, will observe Chaturmas at Shree Vidhyadhiraj Bhavan, Amargol, Hubballi, from 2<sup>nd</sup> August 2018.

H. H. Srimad Shivanand Saraswati Swamiji, Mathadipati of Shree Kavale Math Samsthan, will observe Chaturmas at Shree Nagesh Maharudra Saunsthan, Bandiwade, Ponda, Goa from 27<sup>th</sup> July 2018.

**SUTA PUNNAV**

This year Sutta Punnav falls on Saturday, 25<sup>th</sup> August, 2018.

New Jannuves, blessed by Bhatmaam would be available at our Sabha office from 8 a.m. onwards. Kindly avail yourselves of this sacred service.

**Radhakrishna Kamath**

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## MUSICAL INSTRUMENTS OF INDIA SERIES 5: VIOLIN – THE TOUCH OF THE MASTER’S HAND



By T. Ranga Pai

Violin is a stringed instrument with bowing technology used for its playing. Even though its origin is from the West, it is being extensively used in Indian Music, be it classical, semi classical or light music. All bowing musical instruments have the reputation of being capable of producing versatile sound patterns, almost very close to what a human voice can produce. This is purely due to the long sustaining sound effects it can produce with variation in volume and ornamentation (beautifying with gamakas or meends) of musical notes using the bowing technique. Even though each of the various bowing instruments have their own charm, the violin has an added advantage of being tonally more balanced in terms of high frequency (sharp) and low frequency notes (base), which makes it close to the human voice. Thanks to the various Western Violin makers of the yesteryears (from 15<sup>th</sup> to 17<sup>th</sup> century), the violin is one of the most sought after instrument both as solo and accompanying instrument both in Western and Indian music.

### History of the origin and development of Violin:

In the year 1560, one Mr Gasper D’Salo of Italy is known to have produced the first violin of the shape you see nowadays. He had applied his creative mind to improve a then prevailing bowing instrument called Viol D Gamba, replacing the leather surface of it with a similar shaped wooden sheet. Subsequently it was in the 17<sup>th</sup> Century when quite a few number of families in a place called Kremona in Italy came forward to take up making of violins to meet the increased demand for it. One Mr Nicholas Amati (1596-1684) was the most successful amongst them. The violins made by him were in much demand throughout Europe. He had studied and applied the science of density and porosity of the various types of woods having effect on the sound produced by the instrument. So there came the concept of using different kinds of woods for different parts of the same violin depending on the purpose and usage of the particular component.

Gradually the art of violin making spread from Italy to other European countries. A few of these violinmakers like Mr Jacob Stainer (born in 1620), Mr Klotz (both from Germany), Antonius Stradivarius (1644-1737) of Kremona in Italy earned their names worldwide. It is known that each of these well known violin makers contributed to the positive developments in the structure of the instrument solely with an intention of obtaining a pleasing tonal quality of the sound output and facilitating a comfortable playing technique. While one of them applied the mind on quality of materials used, shape and size of the different components, another person contributed to the improvement of bow and bowing techniques, and someone else contributed to improving the type and quality of strings used.

A hand countable number of violins made by these legendary violin makers like Antonius Stradivarius still exist and are at times sold on International Auctions fetching unbelievably huge sums to the sellers. There are modern Violin making

establishments using the techniques of the old legendary violin makers and marketing them by labeling them accordingly “Stradivarius Type” etc..

### History of Violin in Indian Music:

In the beginning of the 19<sup>th</sup> century, it was a prevailing practice by the Kings heading the various Kingdoms in India to provide shelter to the Artists and to use their talents to get entertained as well to propagate the art form. This approach by the Indian Kings is technically termed “Rajashraya” in all the present references. Music was one amongst such various forms of arts, which was flourishing in India under the Rajashraya. These musicians chosen by them were designated as “Aasthana Vidhwan” which was considered as a great recognition and honor for the concerned musician. It is said that the Kings of Tanjore and Travancore of South India were the first to get attracted to the instrument Violin which was the most popular instrument of Western Music of that time. Swati Tirunal, the King of Travancore who was a connoisseur of music took initiatives to get three numbers of violins from Europe and these violins entered India with two names i.e. “Violin” and “Pitilu” (Indian pronunciation of the word “Fiddle”). These three violins were gifted to three of his Aasthana Vidhwans and they were ordered by the King to learn the technique of playing them and practice to play Indian Music on them. One of the musicians receiving this gift of violin from the King was one Baluswami Dixitar (Brother of Muthuswami Dixitar, one amongst Trinities of Carnatic Music). Baluswami (1786-1847), took violin lessons from some European Musicians who were settled in Tanjore.

Having learnt the basics of playing Western Music on violin, these Carnatic musicians were finding it uncomfortable / difficult to produce the traditional Carnatic accent in it. So they identified two kinds of difficulties in Western system requiring changes to suit the Indian music system. It was Vidhwan Vadivelu (1810-1847), whose innovative approach resulted in finding effective solutions for these two problems.

The first difficulty was that the Western System of positioning and supporting the violin in between the upper shoulder and the chin of the player, either standing or sitting on a chair while performing, was not suitable for producing Carnatic music accent. Unlike in the Western music system, the Carnatic music required intense sliding of fingers for producing the gamakas and the violin had to be strongly supported to restrict shaking of the instrument while playing. So there was the first need for deviation from the Western system of holding the instrument.



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The deviation adapted for this problem was to make use of the best traditional sitting posture followed by the Indian musicians, by supporting the lowest point of the scroll of the violin in its playing position firmly on the surface of the foot in the squatting position. The upper portion of the violin was made to rest on the upper chest portion of the player. This positioning method was tried, practised several times and then after finding it to be convenient and comfortable was adapted to be the traditional violin holding position for the Carnatic music.

The second difficulty was regarding the tuning of the four strings of the violin. Western system has the tradition of tuning the four strings to standard notes E, A, D, G respectively from the thinnest string (E) on the right hand side of the player to the thickest string (G) on the left hand side of the player. Now irrespective of what scale (shruti / pitch) you are performing, a western violinist has to play the music with EADG tuning only. Whereas Indian Music (both Carnatic and Hindustani) is more of Shruti oriented and notes are identified in terms of their position relating to the main chosen Shruti for the performance. These notes are the Sapta swaras named 'Sa', 'Re', 'Ga', 'Ma', 'Pa', 'Dha', 'Ni'. So it was felt that the tuning be in such a way that you tune one of the strings to the main chosen shruti 'Sa', so that the relative positioning of the fingers for the Sapta swaras remain same irrespective of shruti. To find a solution for this problem, Vidwan Vadivelu first tuned the thickest string to one particular shruti and called it 'Sa'. Then he practiced intensively, playing all the 12 ascending notes of an octave on one string only. Subsequently, he found it convenient to have the next string tuned to the note 'Pa' of that shruti which was 7<sup>th</sup> higher note from the tune of the first string. Then the third string was tuned to 'Sa' of the upper octave and the last string was tuned to 'Pa' of the higher octave. This resulted in the violin being traditionally tuned to 'Sa Pa Sa Pa' in Carnatic music system. Whenever there is a need to play in a different shruti, all the 4 strings are tuned to 'Sa Pa Sa Pa' of that shruti.

With these deviations adapted, the violin added richness to Carnatic music, and gradually it became a traditional and inseparable accompanying instrument for all the Carnatic musicians. It also became a popular instrument for solo performances. The violins made by Jacob Stainer and his other contemporaries had shaped both the top and bottom wooden covers with curves resulting in a nasal tone of the sound output. Antonius Stradivarius experimented by keeping the bottom cover flat and by shaping the top cover curved. This enhanced the quality of the sound output of the violin. Carnatic musicians found this feature more suitable for the Indian music. Hence there is a general feeling in India that Stradivarius Type of violins is more suited for Indian Music.

Some bygone names of Carnatic Violinists—Bidaram Krishnappa (Aasthan Vidwan of Mysore Palace), his disciple T Chowdaiah, Dwaram Venkataswami Naidu, M S Gopalakrishnan, Lalgudi Jayaraman, etc.

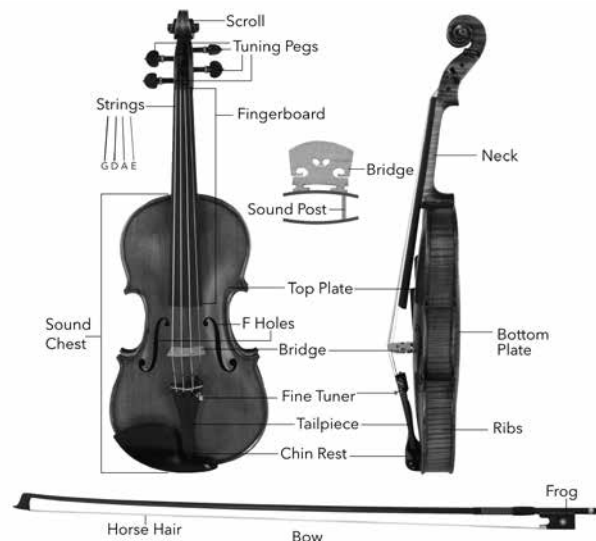
Currently teaching, performing and propagating senior Carnatic violinists: T N Krishnan, Mysore Nagraj & Manjunath, Kanyakumari Ganesh & Kumaresh, Embar Kannan, etc.

## History of Violin in Hindustani music:

Late Pt. Vishnu Digambar Paluskar is remembered and appreciated for enriching the Hindustani music with lot of new things. He founded the Akhila Bharat Gandharva Maha Vidyalaya Mandal. He introduced the notation system in Hindustani music and also introduced the concept of orchestration (group of instrumental musicians performing together). The credit of introducing the Violin instrument to Hindustani Music also goes to him. It all started during his South India Tour, with his witnessing and getting impressed with the use of violin in Carnatic music. He was quick enough to invite a popular Carnatic Violinist, Sundaram Iyer (Father of the well known violinist late Vidwan M S Gopalakrishnan) to his Gandharva Mahavidyalaya and requesting him to train a few of his own disciples in playing Violin. There after Violin started getting slow but steady recognition in Hindustani music. Late Pt. Gajanana Rao Joshi, his disciple Late Shridhar Parsekar, Late Vighneshwar Shastri Pandit, Late Pt. V G Jog, Late Pt. Narayana Pandit, Late Vidwan M S Gopalakrishnan ( a rare category of artist known for excellent performances both in Carnatic and Hindustani styles) are a few names who have contributed for developing special techniques of playing violin, to suit presentation of Hindustani music.

Currently, there are a few well-known senior Hindustani violin performers who have won the hearts of the Rasikas of Hindustani Music and earned name and fame for themselves. They are Pt. D K Datar, Vidushi N Rajam, Vidushi Shishir Khan Dhar Choudhary, and Vidushi Kala Ramanath. It is also an admirable situation that there are many more violinists especially of younger generation who are able to perform, teach and popularize violin in Hindustani Music. They are, Praveen Sheolikar, Milind Raikar and his son Yadnesh Raikar, Manaskumar, Swapna Datar, Shruti Bhawe, among others.

### Drawing displaying various components of Violin



### Acknowledgements:

Late Pt. Narayana Pandit. I was fortunate enough to interact with him a couple of times during his lifetime and also could refer to the book written by him writing about the History and Techniques used for playing on violin .

## NEWS FROM OTHER GSB ORGANISATIONS

### RKA, PANVEL, RECORDS HUNDRED PERCENT SSC RESULT

It is very creditable that the very first batch of Ram Krishnaa Academy, rural Panvel, who appeared for the SSC Board exams in March this year, scored a cent percent result. All the students secured above sixty percent marks and the topper, Tamanna Mulla scored 87.8 %. It is highly laudable since the students did not attend any extra classes nor was the internet stable for their use. Their efforts and those of the teachers and management produced this excellent result.

The self aided English medium school run by Vidhyadhiraj Charitable Trust in Harigram Panvel was started with just eight students from seven villages around and now has more than 450 students. And this year it is expected to cross five hundred.

An impromptu celebration was held in the school by V S Bhat, Sudhindra Hegde, Mohan Adige, Dr K R Kini, V V Prabhu, Archana Khade Chavan, Ravindra Kini, Lakshmi Vinod Nayak, Kamakshi Nayak, Vivek, Rekha Shirsat, Dr Veena Adige and others in the presence of the family members of the SSC students.



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## WOULD YOU PREFER A WORLD WITH OR WITHOUT SOCIAL MEDIA?

### FACEBOOK, TWITTER AND INSTAGRAM

I'm sure, by now, everyone (who doesn't live under a rock) recognizes these social networking sites. These are a part of the rage that has taken over the world. That rage has a name – it's called 'social media.' It has changed the way we interact with one another. A person sitting in the US can speak face to face with his colleague in India – thanks to social media. But, even though social media has helped us progress, there are haters too – those who think that the world is better off without it. Their argument would be that it has induced depression and suicides around the world. But I'd vehemently disagree with them. I would prefer a world with social media.



**BY KAASHVI KAMATH  
STD IX**

Let me tell you why: If a bully uses social media to tease a kid, it wouldn't be right to insinuate that it lowered that kid's self-esteem, as it is the bully's fault. You cannot say that social media is 'bad' just because it was used in the wrong way. And, without social media, bullies would just find another way to bully kids. Using it in the right way would involve gathering financial support for victims of a car accident.

Another example is that of fire. Fire is mankind's greatest discovery as it generates heat and light. But it can also be used to hurt others. You wouldn't say that fire is 'bad' just because people used it in the wrong way.

So in the end, social media is not a 'bad' thing. We must change the way we think and act to reap its benefits. The real question, therefore, shouldn't be – 'Would you prefer a world with or without social media?' It shouldn't even be – 'Should we change our mindsets?' (The answer to both is obviously a resounding yes.) Instead it should be – 'How can we change our mindsets for the better?' And I hope that we are working on the answer to that.

THIS ARTICLE WAS WRITTEN FOR HINDUSTAN TIMES SCHOLARSHIP PROGRAM 2017-18 (SELECTED AS A FINALIST).

In continuation with the series by young minds, here is the second article by a school going child. If your child is a writer, kindly send us his/her article on our email address [gbsabha@gmail.com](mailto:gbsabha@gmail.com) and we shall be proud to print it. Sabha's decision to print will be final

## ANSWERS FOR KIDS CORNER

### JUMBLED WORDS

1. JELLYFISH
2. OCTOPUS
3. CORAL
4. SHARK
5. SEA HORSE
6. OTTER
7. TURTLE
8. WALRUS
9. SNAILS
10. LOBSTER



## RECIPES

### FRUITY DISHES

The GSB community are a versatile lot which reflects in their cooking too. The ingredients used in Amchi cooking is very close to nature using the fresh local varieties available coast to coast. This includes not only the veggies, grains but also the seasonal fruits which adds to the riot of textures, tastes & colours to appeal to every palate.



by Smt. Anuradha Prabhu  
anuradhprabhu49@gmail.com

#### PONSAA MUDDO

(Jackfruit idlies steamed in plantain leaves)

##### Ingredients:-

- 12-15 jackfruit pieces
- 1 cup idly rava
- 3/4 cup grated coconut
- 1/2 cup jaggery
- 1/2 tsp cardamom powder
- Plantain leaves



##### Method:-

- 1) De-seed the jackfruit pieces. Wash the idli rava and keep aside.
- 2) Grind together the jackfruit pieces, grated coconut and jaggery to form a thick paste without adding water.
- 3) Mix the paste with the idli rava, add cardamom powder.
- 4) Discard the middle stem of the plantain leaf and make medium sized pieces.
- 5) Pour a few spoonful of batter on each piece, and fold it to form a packet.
- 6) Steam the packets in a cooker or steamer for 10-15 minutes.
- 7) Remove the muddo from the plantain leaf packet and serve hot with a drizzle of ghee on top.

**PS:-** If plantain leaves are unavailable, it can be steamed in a idli mould.

#### APPLE SHEERA

Semolina cooked in ghee with a wholesome flavour of apples.

##### Ingredients:-

- 1 cup Semolina(rava)
- 1 cup sugar
- 3/4 cup ghee
- 1 cup chopped apple
- 1 tsp cardamom powder
- A few strands of saffron(kesar)
- 3-4 drops of yellow food colour (optional)



##### Method:-

- 1) Heat ghee in a karahi, add the semolina and roast on a low flame till it releases a lovely aroma.
- 2) In a pan boil 2 cups of water, add the chopped apple pieces and let it cook for a minute.

- 3) Add the sugar to the semolina, stir and add the boiled water slowly stirring frequently so no lumps are formed.
- 4) Add the food colour and saffron, and cook till dry. Add more ghee if required.
- 5) Finally add cardamom powder and spread on a greased plate. Cut into desired shapes, garnish with fried cashews and serve.

#### KELYA PAYASU

A sweet dish made of nendrabale kele (banana)

This is a speciality amongst the amchies based in Kerala, and served in GSB temples in Kerala.

##### Ingredients:-

- 3 ripe nendrabale kele
- 1 coconut, grated
- 1 cup ghee
- 3/4 cup jaggery
- 1 tsp cardamom powder
- A few cashew nuts



##### Method:-

- 1) Peel the bananas and steam cook till soft. Mash it into a smooth pulp and keep aside.
- 2) Add 1/4 cup water to the jaggery and heat till it melts. Keep aside.
- 3) Grind the coconut and extract first thick coconut milk (around one and half glass).
- 4) Add 3 glasses of water to the coconut, grind and extract the second thin coconut milk.
- 5) In a thick bottomed pan heat ghee fry the cashews lightly, remove and keep aside.
- 6) Add the mashed pulp in the ghee and fry for 12-15 minutes till it changes colour.
- 7) Add the melted jaggery and keep on stirring till it forms a thick mixture.
- 8) Add the second coconut milk, keep on stirring and cook till it reduces to half.
- 9) Add the first coconut milk and let it come to a boil.
- 10) Add the cardamom powder and fried cashews and serve.

## LAST BUT NOT THE LEAST

### GSB Sabha, Mumbai Calendar July 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	<b>14</b>
15	16	17	18	19	20	21
22	23	24	25	26	27	<b>28</b>
29	30	31				

14<sup>th</sup> : 2<sup>nd</sup> Saturday, Marriage Information Service, Sabha Office, 4 p.m. to 6 p.m.  
Monthly Satsang, Sabha Office, 6.30 p.m.

28<sup>th</sup> : 4<sup>th</sup> Saturday, Marriage Information Service, Sabha Office, 4 p.m. to 6 p.m.

### August 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	<b>11</b>
12	<b>13</b>	14	15	16	17	<b>18</b>
<b>19</b>	20	21	22	23	24	<b>25</b>
26	27	28	29	30	31	

4<sup>th</sup> : Due to Bhakti Natya Sangeet on 2<sup>nd</sup> Saturday, Marriage Information Service, is pre – poned to 1<sup>st</sup> Saturday, Sabha Office, 4 p.m. to 6 p.m.

11<sup>th</sup> : Bhakti Natya Tarang at Pracharya B. N. Vaidya Sabhagraha, 3.30 p.m to 6.30 p.m

13<sup>th</sup> : Shravan Haldi Kumkum, Dwarkanath Bhavan Hall, Wadala, 4 p.m to 7 p.m

18<sup>th</sup> : Monthly Satsang, Sabha Office, 6.30 p.m.

19<sup>th</sup> : 84<sup>th</sup> Foundation Day Celebrations, G.S.B. Seva Mandal's Guru Ganesh Hall, 4 p.m

25<sup>th</sup> : 4<sup>th</sup> Saturday, Marriage Information Service, Sabha Office, 4 p.m. to 6 p.m.

### September 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	<b>8</b>
9	10	11	12	13	14	15
16	17	18	19	20	21	<b>22</b>
23	24	25	26	27	28	29
30						

8<sup>th</sup> : 2<sup>nd</sup> Saturday, Marriage Information Service, Sabha Office, 4 to 6 p.m.  
Monthly Satsang, Sabha Office, 6.30 p.m.

22<sup>nd</sup> : 4<sup>th</sup> Saturday, Marriage Information Service, Sabha Office, 4 to 6 p.m.

### List of important dates in the quarter July-September, 2018

Dates	Day	Festival
1 <sup>st</sup> July, 2018	Sunday	Sankastha Chaturthi
23 <sup>rd</sup> July 2018	Monday	Devshayani Ashadi Ekadashi
27 <sup>th</sup> July 2018	Friday	Guru Purnima
31 <sup>st</sup> July 2018	Tuesday	Angarika Sankastha Chaturthi
12 <sup>th</sup> August 2018	Sunday	Shravan Aarambh
15 <sup>th</sup> August 2018	Wednesday	Nag Panchami India's 72 <sup>nd</sup> Independence Day
25 <sup>th</sup> August 2018	Saturday	Suta Punnav
26 <sup>th</sup> August 2018	Sunday	Raksha Bandhan
30 <sup>th</sup> August 2018	Thursday	Sankastha Chaturthi
2 <sup>nd</sup> September 2018	Sunday	Sri Krishna Jayanti (Janmashtami)
3 <sup>rd</sup> September 2018	Monday	Gopal-Kaala - Dahi Handi
12 <sup>th</sup> September 2018	Wednesday	Hartalika Trutiya (Vaiyna Puja)
13 <sup>th</sup> September 2018	Thursday	Ganesh Chaturthi
14 <sup>th</sup> September 2018	Friday	Rishi Panchami
23 <sup>rd</sup> September 2018	Sunday	Anant Chaturdashi
25 <sup>th</sup> September 2018	Tuesday	Pitru Paksha Aarambh (Mhaalu)
28 <sup>th</sup> September 2018	Friday	Sankastha Chaturthi

*Articles contributed by various members, published in VoG, do not necessarily reflect the views of G.S.B. Sabha & its editorial team.*

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Saanvi Sachin Nayak, Age 11 yrs



Siddhant Sunil Nayak, Age 10 yrs



Omkar Uday Shanbhag Age 13 yrs



Kirthi Kamath, Age 16 yrs



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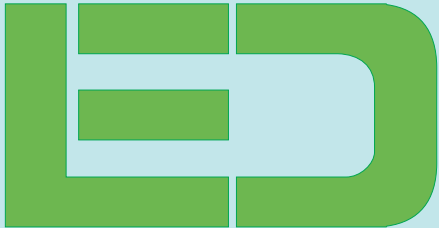
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