

Panorama Release

The second issue of the Club's quarterly magazine PANORAMA was released on 14 August 2023.

Mr Sujit Chavan welcomed guests. Dr CA Mohan Nagpurkar handed over a memento to the Chief Guest Mr Austin Coutinho, a noted caricaturist and author, who shared a few words of experience in his multi-faceted life.

Mr Siddharth Pardhe highlighted the purpose and importance of PANORAMA. He added that this magazine would be a platform for Club members to showcase their creative work and talents.

During the programme, we gave a brief introduction of the editorial team, authors of articles and also congratulated five Club members on their appointments as cricket coaches of important teams at the state level. These were Satish Samant, Amit Dani, Atul Ranade, Prashant Shetty and Jagdish Shetty. Ms Prachiti Nagpurkar was also felicitated.

The event concluded with a vote of thanks by Mr Siddharth Pardhe.

--Deepa Mavinkurve



Shreekant Shetty, Mohan Nagpurkar, Austin Coutinho, Anant Barve, Arun Naik on the dias listening to Sujit Chavan

PANORAMA

DIWALI 2023



Independence Day



Independence Day Celebration was organised on 15 August on the Club Lawn, marking 76 years of Indian Freedom. The day commenced with an air of patriotism, as the members gathered for the flag hoisting ceremony.

Mr Siddharth Pardhe warmly welcomed all present. The event was graced by Dr Ravi Bapat who hoisted the National Flag. This was followed by singing the National Anthem. Dr Ravi Bapat was Head of the Department of General Surgery and Gastroenterology Surgical Services in KEM Hospital. A man of many talents, apart from being a skilled surgeon, he has been a dedicated sportsman and also a writer.

The vote of thanks was given by Dr CA Mohan Nagpurkar.

--Deepa Mavinkurve



Editing PANORAMA

The third issue of the new PANORAMA is being published on the eve of Divali 2023. We had ample time after the Independence Day issue. But we failed to take advantage. We were lethargic. Yet, we have been able to gather good material.

Before elaborating on the contents, let me share a few thoughts. The sports coverage is inadequate. The photographs are bad. And there are very few real action photos. Most of them are prize distribution photos. That is not acceptable. Some of us are really great sportsmen and we keep winning a lot of veteran tournaments every month. But covering all that can become boring.

We like to highlight the achievements of our illustrious members. Our method is to interview members. These interviews are in Marathi mostly. Then transcription, which is invariably horrible. No full-stops, no paras. Wrong pronunciations. For example, 'peg' is popularly called 'pack', especially in the cheap local bars! Then translation. What emerges is then corrected by the personality. What has not been said is then inserted. Tricky things are fished out. It goes on and on. No one is satisfied.

There is some such thing as the English language. I remember an incident. Krishna Menon once went to the United Nations in New York. He was mobbed by press reporters. One of them pointed out a mistake. Krishna Menon retorted:

I will not have you give me lessons in the English language,
for I have learnt it the hard way, and not picked it up like you.

Indeed! I too have learnt it the hard way. I know my 'p's and 'q's. And I don't forget to dot my 'i's and 'j's.

We have not yet understood the exact process of publishing a magazine in the print form. It is not like the rehearsals of a play. It is more like the filming of a serial. What is shot is gone. Then the quality of our photos. Now-a-days everyone is a great photographer. But such photos look horrible in print.

Then distribution. Our issues should reach out to all members. We must make a short list of distribution of at least one issue per member family. That would be around 1500. No one reads PANORAMA on the internet. Thus, not many know about it at all.

We have excellent articles on Raigad by Sachin Gupte and Melbourne by Vaibhavi Oak, both with very good photographs. Then we have interviews of Anjali Kale, a unique artist, and Mangal Kenkre, a woman of multiple achievements. We have an Urdu poem by Gautam Dongre. We have a beautiful article on learning the French language through culture and art.

I look forward to the Republic Day issue and wish that most of the hurdles will be removed by then.

--ARUN NAIK

EDITORIAL BOARD Arun Naik (Editor), Deepa Mavinkurve, Vaibhavi Oak, Archana Kelkar Deshmukh, Shreekant Wadegaonkar, Abhay Tamhane (Photo Editor), Sujit Chavan (Secretary) Madhavi Varhadpande (Design & Layout)

Front Cover: A View of Raigad Fort

RAIGAD

The Fort That Chatrapati Shivaji Maharaj Built

—Sachin Gupte

Sachin Gupte is a senior officer in the Inland Revenue Service and likes singing, travelling, photography, reading and writing.

Though I have been living in Mumbai for the past 45 years, and am interested in history and Chhatrapati Shivaji Maharaj, I am ashamed to say that I never visited Raigad till this year. I had heard about the ropeway being built, but my sheer lethargy accompanied by lack of opportunity overshadowed my interest and the historical site remained deprived of my company till a few months ago.

A trip to Hampi in January had whetted my Wifey's appetite to visit such historical places. On our drive back from Hampi, the plot to overcome my lethargy and visit Raigad was hatched in another car by her in connivance with people who I thought were my close friends.

The dates were decided and plans were made by one of the aforesaid friends. A few of us decided to use the ropeway and the rest to climb up. Wifey decided to climb up and my competitive spirit (only as far as Wifey is concerned) could not let her have the upper hand and so I decided to do so myself.

All of us would go down by the ropeway. The ropeway had been closed for repairs for a few months, but luckily it opened on the day we were supposed to go. We decided to stay overnight at a farmhouse around 15-20 kilometers away from Raigad, so that we could start our climb early in the morning.

MAHA DARWAJA

We started from Mumbai. A diversion to Shivthar Ghal also known as Sundar Math was planned. This is a place around 35 kms from Mahad where Swami Samarth Ramdas, the spiritual Guru of Shivaji Maharaj, dictated the *Dasbodh* to Kalyan Swami. It is believed that this is the place where the first meeting between the two took place. We reached here around midday and climbed up the steps to the cave. The Samarth Seva Mandal takes care of the place and has built a temple which has the actual *padukas* (wooden footwear) of Swami Samarth Ramdas. It is a short climb and a short walk to the cave. During monsoon there is a waterfall near or over the cave and it surely must be quite a sight. As it was not monsoon when we visited, the place was dry.

The cave is big and there are statues placed inside a glass box of the saint dictating his magnum opus to Kalyan Swami. It was here that I learnt that Swamiji was also a spymaster and an expert in sending coded messages. An example of such coded messages was placed in the temple premises. There were a few visitors and we all sat quietly in the cave enjoying the peaceful ambiance. After some time we started back to our cars. However, when we reached the temple, we saw that *moogachya daalichi khichadi* was being served to devotees as *prasad*. We decided to partake of this and enjoyed the hot and wholesome fare thoroughly.

The Maha Darwaja is the stately entrance to the fort and is an imposing structure. It comprises multiple fortified gateways and a series of massive wooden doors and watchtowers and bastions, further emphasizing its importance in safeguarding the fort.

SHIVTHAR GHAL

After a night's rest at our farmhouse, we started at 6 am for Raigad. Our climb started at 6.30 am. In most places the steps are fine. I was climbing up after a period of more than a year and was apprehensive of my bad knees. However, with ample encouragement from Wifey, my friends and my little one and a few rest stops, we successfully reached the top at 8 am.



Ramdas Swami dictating the *Dasbodh* to Kalyan Swami

RAIGAD FORT

Raigad Fort, located in the Sahyadri mountain range of Maharashtra, stands as a testament to the rich historical and cultural heritage of the region. This majestic hilltop fortress holds immense significance as it has served as the capital of the Maratha kingdom under the visionary leadership of Chhatrapati Shivaji Maharaj. Quite a few structures on Raigad were built by Shivaji Maharaj and the Chief Engineer was Hiroji Indulkar. Shivaji Maharaj made Raigad his capital in 1674 after his coronation as the king of the Maratha kingdom known as *Hindavi Swarajya* which eventually covered much of western and central India and it is now known as the Maratha Empire or Confederacy.

From the base

GANGASAGAR

The fort rises 820 metres (2,700 ft) above base level and 1,356 m (4,449 ft) above sea level. There are approximately 1,737 steps leading to the fort. The Raigad Ropeway soars up to 400 m (1,300 ft) height and 750 m (2,460 ft) in length, and allows visitors to reach the fort from the ground in only four minutes. The fort's impenetrable walls and strategic location atop the Raigad hill ensured the safety and security of the capital of the kingdom.

Raigad Fort stands as a fine example of medieval Indian military architecture. The fort complex features several structures, including the magnificent Maha Darwaja (the main entrance), the royal quarters, granaries, water cisterns, and the Raj Bhavan (the king's residence). The architecture of the fort incorporates fine elements of Maratha and Mughal styles.



Gangasagar from a palace window

The gateway to SHIVAJI MAHARAJ'S DURBAR

The statue of Shivaji Maharaj is erected right opposite the ruins of the main market area. One has to pass through the ruins to go to the Jagdishwar Mandir. These ruins consist of stall like structures, and one can easily imagine the queens or women of her entourage haggling over prices with the shopkeepers of these stalls or men on horseback (these stalls are at a height) moving around looking at the wares on display.



Hirkani Buruj: The place from where the legendary milkmaid climbed down for her child is one of the scariest place from where to do that even during the light of day. I cannot imagine in my wildest dreams what would drive me to do that. Even the Wifey climbing down that way would not induce me to do so. All the best I would say to her, shake her hands and turn my back and walk my way back to a life full of shame without a thought.

JAGDISHWAR MANDIR

[Raigad was strategically located to control the trade passing through this area from the ports in the west to the markets to the east and south. Taxes like customs duties were collected and the market-like structure was where the trade took place. Ed.]

The Jagdishwar Mandir has Hiroji Indulkar's name engraved on the first step. It also has Shivaji Maharaj's *Samadhi* as also that of his dog named Waghya. The mandir itself has an uncanny resemblance to a mosque as the dome above the mandir is strongly influenced by Mughal architecture. It is said that the domes on the four minaret like structures are actually balls which are placed over the minarets and they can be separated.



Doorway to the QUEEN'S PALACE



There is an interesting snake mark on one of these stalls. It is said that the head of the bazaar owned this stall. However, this has not yet been established. In fact a school of thought refutes that this was a market as according to it, it was unlikely that a market, where strangers would come, would be permitted to come up so close to the royal residence.

One of the most notable structures within the fort is the Raj Bhavan, which served as the royal residence of Chhatrapati Shivaji Maharaj. Perched on the highest point of the fort, it offers a panoramic view of the surrounding landscapes. It comprises spacious courtyards, elegant chambers, and a private audience hall where Shivaji Maharaj held meetings with his ministers and advisors. It also houses the queen's quarters which are huge. The place also overlooks an artificial lake named Ganga Sagar lake.

At TAKMAK TOK



Located near the Maha Darwaja, the Takmak Tok served as the execution point. This elevated platform served as a place where prisoners condemned to death would be executed by being thrown over the cliff. The name Takmak Tok translates to 'anvil-shaped execution point' and serves as a grim reminder of the strict judicial administration during Shivaji Maharaj's reign.

Besides its historical significance, Raigad Fort is also renowned for its picturesque beauty. The fort offers breathtaking panoramic views of the Sahyadri mountain range, lush green valleys, and meandering rivers. The enchanting landscapes and the cool mountain breeze make it an ideal destination for nature lovers and adventure enthusiasts.



'French is Fun!'



Shariva Naik teaches French and Spanish. She has an MA from Bombay University and an MPhil from Montpellier University. She has written books on Phonetics and Technical French. She has taught in the University and Alliance Francaise.

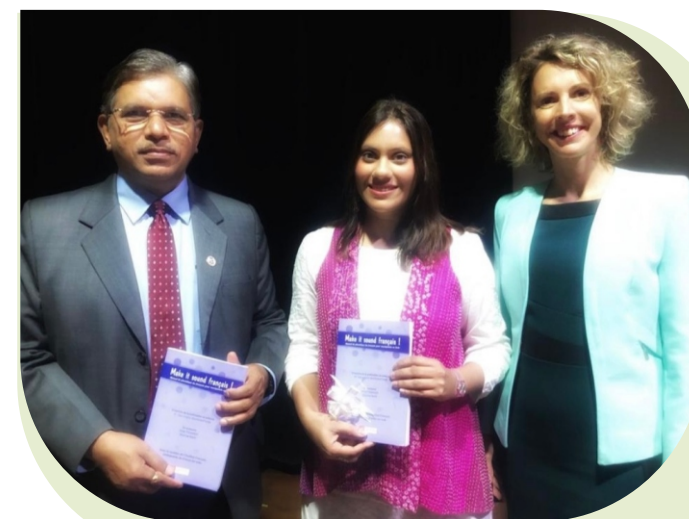
Languages enchant me with their aural beauty and appeal. The allure of learning French was always due to its mellifluous pronunciation and accent, like humming an enchanting tune.

Learning to pronounce *à la française* is considered challenging and tedious. French pronunciation may not be easy, but it is possible and extremely pleasing. Actually, what is challenging is to recreate the 'musical' accent in a meaningful discourse, not merely to pronounce sounds in isolation. In the process of language acquisition, listening should precede speaking. An early goal can therefore be purely immersing yourself in the pleasing sonority of French, to absorb its melody and aural textures, like enjoying a symphony – just the music, sans lyrics.

Experiential Learning

French is all about *joie de vivre*. Expounding theory only intimidates learners and kills the joy of speaking spontaneously. On the other hand, aesthetic sensations stimulate immediate, natural responses and make a lasting impression. Music, aromas, textures, flavours, images and emotions offer a rich sensory experience, reinforcing the beauty of the Romance language. Depending on her predilections and affinities, each learner responds to different sensory stimuli. Some to music, others to images, flavours or aromas. There is no a priori ideal teaching tool. One can only use the right resources by drawing inspiration from the learner and play it by ear, pun not intended.

Growing up in a rich multi-lingual, literary and artistic environment, appreciation of 'language' (verbal and non-verbal) was possible since early childhood. Active participation in theatre, children's plays and puppet-shows, and my love for French Literature, inspired me to pursue an M. Phil in French Theatre. I decided to tap all these resources as teaching tools, to make Speech acquisition enjoyable, easy and effective.





Music My student, ten-year old Aditi, took to speaking French *à la française*, with her flair for accents and the playfulness of a born performer (a trait she probably inherited from her grandmother – a renowned playback singer). I taught her vocabulary through popular French rhymes and children's songs, and she playfully emulated the musical accent.

Likewise, Tiara, the daughter of musicians, had an innate sense of rhythm and melody. She was six and barely mastering English phonics when we exposed her to French. Tiara enjoyed listening to French songs and stories to attune her ear to Speech before learning spellings. Our class resonated with her as it sounded like her mother's music workshop, ensuring a familiar environment for her to learn in. The little pianist instinctively started speaking French smoothly and connectedly like playing the musical instrument 'legato' as against 'staccato' (in the terminology of Western Classical Music). The analogy with music helped her acquire 'liaison' and 'enchaînement' (resyllabification) -- the most challenging features of the French accent for foreign learners of French.

To be able to speak well, sometimes all you have to do is listen! The rhythm of words helps them stay in the mind. Pronunciation and Prosody can be taught by tapping into children's musical awareness and preferences.

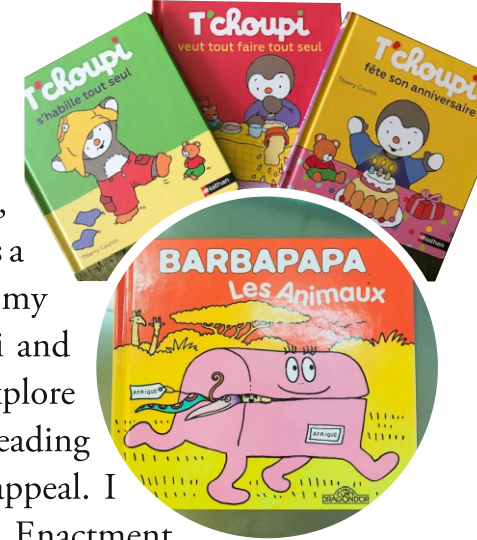
Culinary Art Naira, the budding pastry chef, was a shy and quiet teenager. To help her open up, I sweet talked her into learning French -- the dainty language of *pâtisserie* and *crème* Chantilly. There was a spring in her step when we decided to watch French chefs explain and demonstrate delicious dessert recipes. Naira would eventually do the same in her kitchen, baking while communicating in French. The kitchen being her comfort zone, she was incredibly at ease and in control. So engrossed was she in her task, passionately folding the butter into the molten chocolate, cherishing the rich textures of the ingredients, that the richness flowed into her words as well. Emulating the French chefs, she was speaking fluently and passionately, her exquisite pronunciation evoking creamy textures of chocolate gâteau, relished leisurely in a quaint Parisian café! Naira enjoyed articulating French just like savouring a mouthful of cake!

While in contrast, my students at the University had limited exposure to gourmet French Cuisine – a part of their course on French Civilisation. The proof of the pudding is in the eating. Going beyond the curriculum and the four walls of the classroom, I curated a day-long workshop at Sofitel Hotel. The house chefs offered us a taste of mature French cheese while the sommeliers taught us to swirl and smell wines. The pastry chef generously set up a crêpe-station, one lazy afternoon in the University, and the campus was filled with aromas of freshly flipped crêpes! Students could make their own crêpe and eat it too! We were happy to put away the textbooks and make lasting Proustian memories.



Children's Literature

Smelling, touching, holding, listening to and eventually reading big, illustrated, colourful, attractive children's storybooks is a delight. It is a baby's first visual and tactile discovery of language. Reminiscing my toddler days and my mother's captivating story-telling in Marathi and English, I encourage my students, including absolute beginners, to explore French children's books. Reading helps to build vocabulary, but reading aloud also reinforces the music of words, amplifying their aural appeal. I dramatize the text, focussing on onomatopoeia, rhyme and stress. Enactment optimizes phonemic and phonetic awareness as it regales and mesmerizes young learners. Although they do not comprehend many words from the foreign tongue, children watch and listen in rapt attention, their adorable faces animated with flitting expressions. They effortlessly absorb a new melody and internalise a new rhythm, which ultimately flows into their speech in the form of pronunciation and diction. In short, listening to stories, children unknowingly pick up the language. After a few readings, they have automatically memorised the text and soon take over, eager to enact the stories for me! I seize this perfect opportunity to correct their pronunciation and enhance expressivity. This early exposure to delightful children's literature translates into a lifelong love for books and prompts some learners to pursue Literature in University. Like Shreya.



Performing Arts: Theatre and Puppetry

Shreya was a ten-year old talented writer and singer, brimming with eloquence, humour and expressivity. She was impatient to master the most beautiful language, as she put it. Her acting talent was evident, as was her confidence and way with words. That inspired me to give puppets in her hands and let her loose.

Happy to pull the strings, creative multi-tasking thrilled her. She excelled at conceiving and presenting puppet-shows, which requires the most comprehensive use of language within a classroom: written language, speech as well as body language. On paper, she invented stories, characters and composed the dialogues in French. Once on stage, she seamlessly wove in songs, rhymes, colloquial expressions and interjections to animate the speech. Elaborate gestures and voice-modulations infused life into the marionettes. On the spur of the moment, she improvised movements, added humour and comic relief rendering the performance fantastically lively and entertaining.

In short, Shreya was unknowingly internalising the manner in which native French speakers communicate: their body language, gestures and speech. The puppet show enabled her to mirror the same without thinking consciously. The gestures and movements of the puppets gave momentum and meaning to their speech, automatically producing appropriate intonations, stresses and pauses. The madness of the puppets justified her exaggeration of typical French sounds like r, sh and nasal vowels, which she was trying to imitate with a sense of humour. This was a shining example of acquiring verbal communication skills via nonverbal ones, through the medium of Theatre and Puppetry.

Children naturally express through their entire bodies. 'When we are trying to grasp a thought, we require a corresponding and apt physical movement'. These are Rabindranath Tagore's insightful words on Education. However, in a conventional classroom, we are told to sit straight and pay attention. We have to resist and curb those very body movements which essentially flow parallel to and simultaneous with our thoughts and emotions. Theatre and Puppetry come to the rescue. Theatre games set the stage for a relaxed and playful learning experience and the very mention of a puppet-show imbues the class with excitement, transporting us into a land of fantasy and wonder. When the learners are motivated and receptive, their ears, bodies and minds easily assimilate new sounds. Simulation and roleplay facilitate a



natural use of language and corresponding physical movements within a classroom. A puppet intrigues the extroverts and encourages the timid and weak students to shed inhibitions and express themselves freely without the fear of being judged. Theatre and Puppetry offer an excellent opportunity to practice Speech in class through entertainment.

Visual Arts: Painting, Photography, Cinema

A filmmaker friend is a fellow Francophile. French is the joy of her life. She looks forward to Paris in summer, soaking in the sun and the city: museums, art galleries, food trails and *flânerie*. Already well-versed in the grammar of Truffaut and Godard, she seeks French lessons as meditation and rejuvenation, punctuating exacting work projects with our casual *tête-à-têtes* to revisit her French art adventures through free-flowing conversations *en français*. I cherish our exchange of views on the photographs of Robert Doisneau or New Wave Cinema, her updates on meaningful movies and Art expositions. Eloquent conversations often spill beyond 'class timings', analysing the thinker, admiring the Poppy-field or simply appreciating the Waterlilies over coffee and colourful macarons.

Ultimately, learning a foreign language is a lifelong pursuit. It is a process, a journey and a perennial source of knowledge and joy.

To conclude, Experiential Learning and contextualized acquisition of speech is crucial. 'The highest education is that which does not merely give us information, but makes our life in harmony with all existence', said the poet Gurudev Tagore. Learning the melodious language of Molière and Proust through theatre, music, stories, cuisine and other appealing sensations is effective, enjoyable and a veritable aesthetic feast. Small wonder then that my students fall in love with French at first sight (or first bite or the first sound) and state with flourish and panache, '*Madame, le français, c'est rigolo!*' French is fun!



Mangal Kenkre: Journey of an Altruist via Tranquil Interviewed by Vaibhavi Oak

Most of us have known Mangal Kenkre as a talented person who has made her mark into films, ad films, theatre, costume designing. But today we shall learn about another aspect of her life which is 'Always Being There for Others' – a helper in the true sense. And for this she has found out her own way which not only satisfies her passion but immensely helps those who are in need.

So Mangal, can you tell us a little about your childhood?

I was born and brought up in the family of architects. My parents were the members of Rashtra Seva Dal along with other stalwarts like Bhausahab Ranade, Liladhar Hedge, Sadanand and Sudha Varde, Vasant Bapat, Dandavate et al from whom I learnt a lot of things. Rashtra Seva Dal became a part of me. Lots of things were imbibed in me through those teachings. Discipline in every aspect of life became an important way of my life.

Along with this conscious and sub-conscious learning, me and my siblings were also part of the cultural group, Kalapathak, in Seva Dal, and hence we automatically got associated with lot of cultural events.



I was fortunate enough to be part of programs like *Maharashtra Darshan*, *Bharat Darshan*, *Azadi ki Jung* etc. We were continuously associated with such activities which developed in me a creative mindset. That is where I got my nurturing and where my ideology about being ethical got deeply rooted. I always believe in standing for what is righteous! I owe everything in me to Rashtra Seva Dal.



*What made you get into films and theatre?
When did this career start?*

I have acquired my doctorate in the medical branch. My passion for theatre was somewhere within during my association with Kalapathak in my childhood. I was in various plays, had done some paintings and had learnt Bharatnatayam. All this surfaced again around 1992-93 I guess. I embarked on this journey with the movie *Rihaee* directed by Aruna Raje. And then other small roles started coming my way. As I was always a part of theatre since my childhood I started liking and enjoying this space of work. I got a call for audition for an ad film. This was totally a new arena for me, and I wasn't quite sure. But Vijay Kenkre said I should look at this option and give it a try. Vijay and I have a good understanding and always discuss and support each other's passionate areas of work. So, with that thought I went ahead and I got selected and in one month's time I got offers for six ads in a row and that's where things clicked. My first ad was of Burnol and I feel that it was Vijay's support that I got into this new zone of work.

You have also worked in other languages?

Along with these ads, I have also worked in some regional movies. I've done a Gujarati play too. I did more South Indian movies and picked up those languages and even did dubbings for these languages. They have a very professional work mechanism. They believe in Work is Worship.

*What made you move to costume designing?
Your passion for fabrics, right?*

My love for fabrics, especially cotton and colours, have been alive for long. I have asthma, so I wear only cotton which is soft, breathable and comfortable too. I have an immense fascination for the white colour. But I developed a liking for other colours too. I remember I had visited one place and felt peaceful and happy being with colours. During my childhood days, I recollect that I used to help my father, an architect, with his draft board drawings. I did a lot of paintings too, but then it took a back seat because of paint allergies. But then I realized this is what gives me happiness and slowly I decided to venture out. So again, somewhere this art form was or has been a part of me, hidden within me.

Lagnabambal was the first play for costume designing. I was nominated and won awards for other plays too.

I remember a play where you had done costumes all in beige or earth colour and I was thrilled by different shades in one colour.

Yes, that was *Ha Shekhar Khosla Kon Aahel*. There were flashbacks in that play and to establish that I had used those colours. It had mixed reactions but, apart from lighting, I guess this was a good way of showing the time difference/flashback. A lot of thought had gone into this before I decided to apply this treatment to it. So, any work which I do will surely have some study, some research.

Since you are doing costumes full-fledged and have won awards too, have you undergone any professional course or how you do it?

The market is my learning arena. That's where I explore, where I grasp, learn and apply. That's where I learnt about the cloths and its thread counts. That's where I gather all my knowledge and research. I feel, due to my time spend in painting and colours earlier, I have an inherent sense for the same. That's where I get all my ideas.

I keep on observing other people's work and try and understand their research and approach. One thing is for sure: Costume design means lot of study, sense, time involved. Slowly my liking towards cotton and fabrics ignited a different sense within me and that's how my journey towards Tranquil began.

*Yes, Tranquil. I was about to ask you about it.
Can you tell us a little more about it?*

It started with me doing bedsheets at home. Creating carpets which many people liked. I recently launched my brand Tranquil with the shirt collections. Vijay wore such shirts and many liked it which was based on selection of cloth and design by me and so I decided to brand it.

What made you think of Tranquil as a name?

Tranquil is calmness. The whole world desires calmness. I feel my designed cotton and muslin quilts should give people a calmness, that peace of mind, feel good feeling. Hence the name TRANQUIL.

How did you reach out to more people with this brand?

I started with the quilts but then I got tired with completing all the orders by my own. Pappu, who is more like a kid to me in our house, he helped me do it, but yet we were exhausted. So, I found out a few women who



knew these skills and were looking for work. I trained them and gave them work through which they could support their families and those women were happy learning and creating, which boosted positivity for all.

I gave some quilts to mentally challenged, handicapped children and asked them to do whatever they wanted with those quilts. I saw how happy they were. Some of them in fact could do a good work exploring this side via painting which creates hope in them. Since I have been through this situation, my focus is more on 'Cancer Care for Children', especially bone marrow cancer and thought of supporting them. Tranquil became a wonderful medium for me to reach out through so to create a positive impact.

How did cancer impact you?

I have written a film on cancer and one day it happened to me. After investigation it was clear that I had to be operated at the earliest. It was a painful journey to recovery. But now that I have survived it, I know what one goes

through and how daunting it can be. So, whoever calls for my help, I am all in for that person.

I know how difficult it is to collect funds and support those children who are suffering from cancer, who need help in financial as well as in emotional capacity.

I believe in sharing. My Seva Dal ideologies, the philosophy of giving to others being there always to help others in various ways. Many people feel sharing, venting out to me also works as a relaxation for them and if someone asks for help, I am there.

How are you taking care of your health?

How does Tranquil help you?

I now focus on my health, do my physio. I accept any situation and adapt to it. At times I end up not attending to things at the start, try to pull on as much as I can and then it kind of rebounds. But that's what my nature is. I don't keep on telling what is happening to me and I can't stop helping others. That comes very naturally to me. That's what I have been taught since my childhood and I have kept on doing it.

My new venture of Tranquil gives me immense happiness. It calms me altogether. Tranquil gives me a different positiveness and I want to spread it. This time I decided to play with six pastel shades and create quilts out of it. That's how I came up with painted animal quilts.

What other things are you doing or avenues you are exploring to create this awareness about cancer through Tranquil?

- ◀ I arranged a Breast Cancer Awareness lecture at M. I. G. Cricket Club by Dr Badve.
- ◀ I did a Yogathorn series of cancer survivors, patients doing yoga along with music creating awareness about cancer at Nagpur.
- ◀ I also did a fashion show of breast cancer



survivors at Nagpur. Plus, some plays/theatre activities which create some meaning as well as happiness in their lives.

- ◀ I donated 18 animal quilts from Tranquil to Cancer Children Care.
- ◀ Tranquil exhibitions gather money for cancer centres and help affected children. Every earning of ours has some part donated for the benefit of those kids and that's a ritual.
- ◀ I volunteer at Tata Cancer Hospital.

I think the happiness which I see on the faces of those kids keeps me going on and on.

What are your plans for further awareness campaign?

Further plans are to design the whole paediatric ward at H. C. G. Hospital at Nagpur, create curtains, quilts with birds, butterflies, stars and make it ready for children. The thought behind this is that when those kids are undergoing their chemo treatment, they get distracted and look at these beautiful surroundings around them. It feels good to see that happiness on their faces when they enjoy such things. Create a strong and positive vibe for them. My aim is to give them as much as possible on their path to recovery. That's one more of my contributions to those kids, to the society.

Is the cancer awareness or support up to the mark? What's your opinion?

It still needs to be percolated via various available channels. As I mentioned earlier, I have a film written and it's ready with me, which I am very sure if it gets proper opportunity, funding and treatment will create an immense impact. I don't know how and when, but I am going to do this film and that will help many to understand about cancer.

Would you be interested in doing lecture series for women in college as well as for other staff and students as part of awareness?

Sure! That would be a good way of reaching out to and more. Yes, definitely. I go to Tata Cancer to volunteer to help those women and



After this conversation with you, I have realised that you are a continuous giver. That comes naturally to you. It's a part of the culture embedded in you by your parents and Seva Dal. Giving away without any expectation and that's why I say you are a true Altruist! I am sure this chat will inspire many more to join in with you for the greater good of this society. Best wishes on your journey to create an awareness about cancer. And yes, we all can be a part of this so if you want to please visit Instagram account tranquilstudio official.

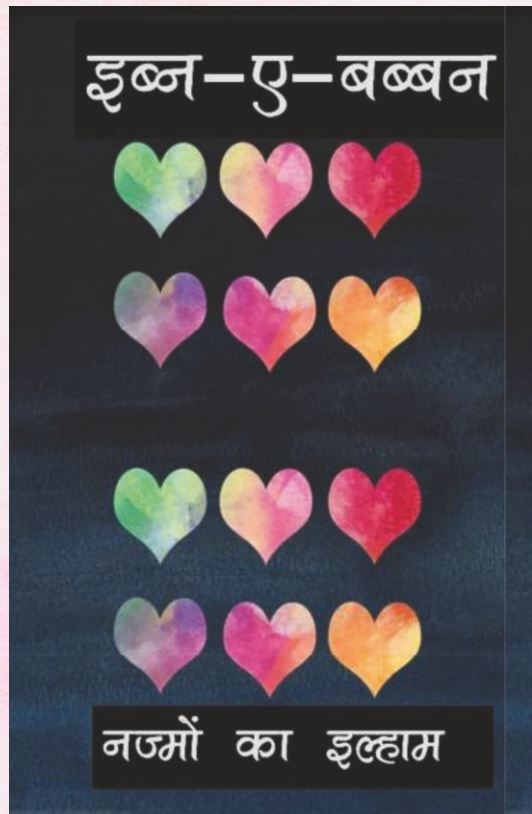


Our apology



In the last issue published on Independence Day we carried an interview of Tapan Madkikar. This was mentioned in the Editorial on page 1. But in the article itself only Tapan was mentioned without the surname Madkikar.

SORRY!



नज़्मों का इल्हाम

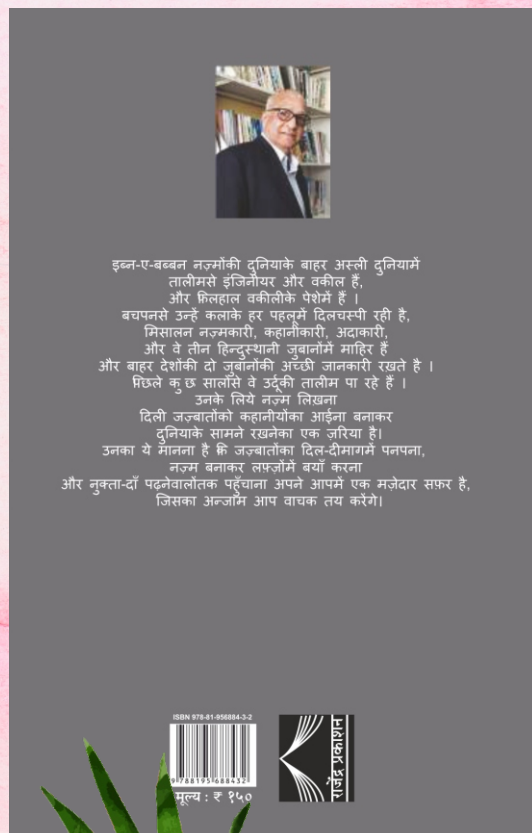
मेरी नज़्मों का इल्हाम हो तुम,
मेरे गीतों का बस प्राण हो तुम,
मेरे साँसों की इक जान हो तुम,
मेरे जीने का इक नाम हो तुम

ये ठण्डी हवायें लहरें, जब बाहों में बस हो तुम,
फूलों का रास्ता है जब, मेरे साथ अगर चल दो तुम,
तूफ़ान से भी टकराऊँ, कश्ती में अगर बैठो तुम,
एक कदम भी ना चल पाऊँ, गर हाथ मेरा यूँ छोड़ो तुम

सूने से मेरे जीवन में, बस एक ही तुम ही हो तुम,
जीवन का पहला प्यार हो, एक वो ही हो मेरी हो तुम,
जीना फ़िज़ूल है जिसमें, जहां सब हो और ना हो तुम,
जीना नहीं है अब तुम बिन, गर साथ ना आओगे तुम

मेरी नज़्मों का इल्हाम हो तुम,
मेरे गीतों का बस प्राण हो तुम

--इब्न ए बब्बन



Anjali Kale

'Expressions in Wood !'



Anjali Kale is a commercial artist who has delved into fine art through her wooden paintings on unusual subjects as well as deities like Ganesha, Buddha, Shreenathji, Laxmi. She talks to Archana Kelkar Deshmukh on the form that she has originated.



Anjali, I've heard from Pravin Barve (former Chairman of the Club) praising your art as truly exceptional. I was astonished to see your paintings as they were on wood instead of canvas. It was beyond my imagination. It is quite unique. It made me agree 100% with Pravin Barve. Could you share some insights into your background and what inspired your journey into this distinctive art form?

I was born in the artistic family of Thackeray's. In school I got a lot of encouragement and training. Our school used to promote art and provided quality paints extravagantly which we enjoyed thoroughly. When I

passed SSC, my father enrolled my name in the Sir J. J. School of Applied Art and my journey in the realm of colours began.

I have visited renowned art galleries from across the globe but never seen 3D paintings on wood. Since I was very embarrassed to ask you upfront about the uniqueness of the art form, I went on to search on the internet. I could not find anything on GOOGLE. Yes, your art was unique indeed.

I was a student of commercial art, but had no interest or confidence to touch canvas or to try hands on canvas for fun. My friends would tell me that I had art in my blood. And they used to chide me for wasting my time.

At one phase of my life, there used to be a lot of carpentry work going on at my residence. I used to observe the pieces of wood lying around and I could see images and shapes in them. But ultimately, carpenters would throw away these beautiful pieces. And I used to feel very sad to watch the pieces being thrown away. I dreaded that they would be burnt. I wanted to do something about it. But nothing came into shape, the whole idea of doing something from the waste pieces of wood remained at that. Yet I continued storing them. Until the day I visited my husband Aruns' office. It had an inclined ceiling roof. I felt that the



ceiling was crushing positivity energy down and it made me very uncomfortable. And suddenly I felt an urge to do some alterations to lift the energy of the room. Then came the idea of an eagle and its wings. I thought if I place wings of eagles at the bottom of the inclined ceiling then it will appear like an eagle is lifting the ceiling up. This will surely create a positive impression and will generate positive energy in the room as well.

The carpentry work was going on and I would select pieces and work on them. My helping hand, the carpenter Anant, was very young at the time. He would always be happy to work for me. He would never shy away from these innovative ideas. That was my first wooden painting we worked on. It was a starting point, and I continued to explore the potential of this unique medium.

Did you ever feel like painting on canvas?

Interestingly, I never considered canvas as my medium. I was trained in commercial art, and the thought of painting on canvas didn't appeal to me. However, my fascination with the designs of Pitchwai on cloth behind Shri Shreenathji sparked an idea. I felt a deep connection to this concept and decided to try it on wood. This marked the turning point in my creative journey, as I finally found the medium that resonated with me – wood. Then I thought why not try the same design on wood. I was very excited as after spending years wondering about it, the moment had come when I was sure about what I wanted to do. So, without wasting a single minute, I decided to start working on the idea immediately. I needed to create a complete figure of Shreenathji. And there onwards began my journey of 'Expressions in wood!'



This is a completely new form, so I am sure our readers would like to know about it in detail. So please tell us about the process.

Creating these wooden paintings is a multi-step process. It involves selecting wooden pieces, drawing sketches directly on the wood, using the right tools, and applying layers of paint to achieve the desired effect. It's not without its

challenges – the type and quality of wood can significantly impact the artwork's final appearance.

As I had no clue about types of wood and their natural reactions towards paints, initially there were many hurdles. The quality of wood would cast a deep impact on each stage of the artwork; like cutting, finishing, painting, or dimensions. If I intended to create a part with one inch of thickness, after cutting and polishing it would become half inch. The grains of the wood would stand out after applying a first coat of paint. I had to apply layers of paint to even out the grains. Sometimes, the wood would swell. Then I had to scrape the paint with sandpaper and then repeat the process of painting from scratch. When I would apply the second coat of paint the coat beneath would pop up. Thus, initially, I have faced all sorts of issues. But I thoroughly enjoyed it. The process of learning gave me freedom from my insecurities and gave me confidence. Gradually, I got friendly with wood as a medium and started creating paintings of different subjects and sizes. Started completing my paintings within the expected time limit set by the clients and myself.

Anant played an integral role in this journey. He provided unwavering support, understanding, and shared my artistic vision. Anant was very young. He never said 'no' to anything. As whenever I would get stuck or

would face a roadblock, he would encourage me as he had full faith in my vision. And without Anant's support I wouldn't have achieved much. Anant would always make me feel positive. Later, I got the proper tools from London for him. I visited each hardware shop instead of clothing and cosmetics. I enjoyed every moment of trial and error.

Your journey from starting this art form to exhibiting your creations is truly remarkable. Could you share your experiences from your first exhibition?

I wanted to put up an exhibition after creating quite a few artworks. So, one afternoon, I went to Nehru Centre and booked the earliest date available. It was a year ahead. Then I realised that I had booked a large gallery. I panicked, started thinking about a theme, about panchamahabhoota (the five elements). Here first I thought about what colours I would use. I had some attraction for the Buddha. I devised a peepal tree for the bodhi tree, and Buddha sitting under it. I used tracing paper and then transferred it on wood. It would then take shape and start working immediately. Initially I had Shreenathji in mind. I had also made the Tree of Life.

On completing a whole lot of paintings, I searched a lot on Google. After which I got to know that no one had worked on this form of expression before. I realised that it was my own pioneering creation. Thus, since it is a new form of artwork, I had to give it an appropriate name. To give name to the form was a challenge. Finally, I decided upon 'Expressions in Wood'.

When I booked the Nehru Centre, I did not know where to keep my paintings. They were right from 3' x 3' to 5' x 5'. The day prior to the

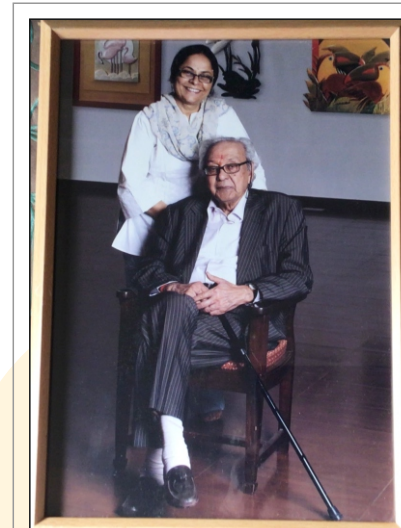


exhibition, I was very nervous and afraid. To avoid disturbance of crowd, I had asked my friend, a photographer, Rajiv Asgaonkar to take pictures before the exhibition starts. So, when I reached at the exhibition Asgaonkar was taking photos and as I was about to join him to give some instructions suddenly one of the gallery attendees came running and said, 'Raza Saheb is waiting for you in cafe'. I knew that Raza Saheb was in Paris. So, I thought this must not be a real

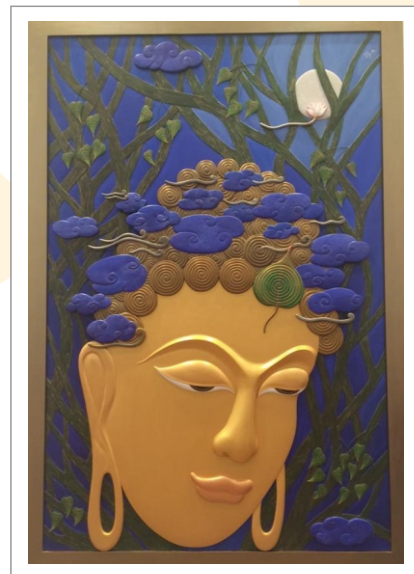
Raza. But the gallery attendant insisted on following him, and he was right. As soon as I entered the coffee shop, I was stunned to see S. H. Raza Saheb. He was sitting in the coffee shop and was waiting for me. As I went up to him and stood speechless, he took me inside the gallery holding my hand and talked a lot about the exhibition. He admired my work. Later he wrote a note for me. अतल शून्य कि अनंत समभावनाये.

Visitors would tell me that there were exhibitions which many do not feel like entering. And seeing my exhibition they felt pleasant. Many people visited again and again. Even elderly visitors came up to me to share their views. This gave me a sense of achievement and I felt proud.

One of the renowned art collectors had liked the painting of Buddha. He waited for an hour to talk to me as he wanted to buy it. Since it was my first exhibition, the prices of the paintings were quite low. But he was offering quite a ridiculous price than the price I had put.



Ultimately, I told him that as an artist, I surely want to sell my paintings, but I am not desperate to throw them at cheap prices. So do not assess my price or my art. You pay what you think my painting deserves or I will not mind even if you do not buy it. I have seen many artists who sell at low prices because they have no choice. When you buy vegetables, you bargain with the vendor. But you must not do the same while buying a painting. I did not wish to speak about this when people were present. He said, 'Call me before I pass through the door, or you will lose a buyer'. To which I replied spontaneously, 'Oh, no, I won't! As once you pass through the door the price of the painting shall increase.' Such were my experiences.



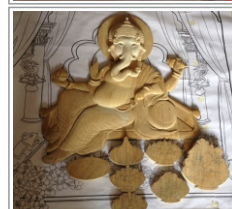
Can you share the names of the owners who have these deities?

My art is in the collection of Shri Vijay Mallya, Mrs Sandra Shroff of UPL, Mr and Mrs M. G. Parmeshwaran (ex-CEO of FCB Ulka), Mr Shashi Sinha (Interface) Mr and Mrs Awarsekar, Mr and Mrs Gopal Amin (Pune), Mrs Karnavat, Mrs Hema Mehta, just to name a few. To quote few interesting anecdotes, a client who bought a Shri Shreenathji painting has put a real diamond in the chin of Shri Shreenathji. Another collector offers food/fruits as a family member.



Your artwork is known for its 3D effect and intricate details. Could you share more about the process of creating these unique wooden paintings?

First get insight of a concept. Suppose we draw a picture, we draw a few things around it. For example, I did a commissioned job to create Ganapati. They had seen my work at Amin's place, and they wanted a Ganapati. I took a few photographs. I normally do not use many photos while working. You can achieve this only by actual practice. The client wanted many things in the foreground. Modak and such other things that we offer lord. To give a 3D effect I had to cut, place the drawing behind the curtains to create depth. I was very happy since I could create the depth and the three-dimensional effect of the objects effortlessly.



The ornaments in the Ganapati's arms are beautiful.

I had not thought that I could do it. I think because it is god's work it happens automatically. I don't have to put up a big effort. One of the clients asked me to create paneer as offering in front of Ganapati. It turned out to be very realistic. I was very satisfied with the ultimate results. And suddenly I remembered that my friends and critics would always tease me and would say that I make toys that anyone can buy from Sawantwadi. But now it makes no difference to me as I am contented.

In how many countries have you sent your creations?

My art has made its way to Europe, America, Canada, and various other places. However, the challenge lies in the logistics of transporting larger pieces. Just to give you an incident, I completed a 7' Shri Shreenathji painting for a client in Pune. I had to dismantle one of sliding window and send the painting down from 6th floor by rope pulley, a sweating task.

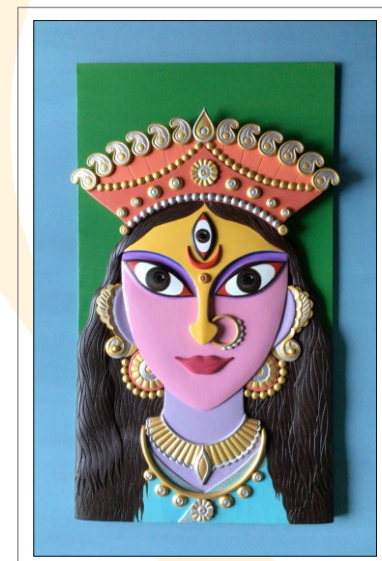
So, transportation is also difficult.

Very difficult. And chemical processes as well. One must not use chemical products like Wood Touch. I remember, in the beginning my colours turned yellow after applying Wood Touch. Then, I had to scrape and re-paint. Drying is a slow process. There must be three or four layers of paint. Once the paints dry

well, then you can clean it with a soft sponge. That easy is maintenance of these paintings.

As a creator of a new form of painting, what message would you like to give to our viewers?

People should try to educate themselves about different forms of expressions and develop a liking. I cannot do carpentry, but now-a-days there are excellent tools available in the market, you can train young boys to do that. They can visit metal artists who create beautiful artefacts. They can do it in wood as well. I could do all this because of Anant. I give him half the credit. I may have thousands of ideas. But he was the one who gave me confidence. You need someone like him. He understood wood. Some people have a negative mindset. Anant and I have made artwork in stained-glass as well. Even if you cannot handle tools, you can create art pieces with the help of an artisan. If anyone is interested in Wood Expression I will definitely guide.



Yes, I totally agree! Unless one explores different mediums one cannot get insight of the medium that holds a key of his expression. Anjalitai, this interview is an enriching experience. I cannot stop myself from showering praise and best wishes for upcoming exhibitions. Thanks for sharing such an inspirational story.

Melbourne Moments

-Vaibhavi Oak



Vardhan at the Great Ocean Road

One needs to grab a myki card and you are off to explore. There is a free tram zone in the city too. You can top up your myki card easily at train stations or even online and keep on going all around through all the various modes of transport.

The next thing we visited was Flinders Street Station in the city. This was built in 1854, is still standing strong, is catering to so many commuters, and has been one of the city's most identifiable landmarks where the tourists go to witness its impressive architecture. Just beside the station is the Yarra River. Its South Bank is full of all wonderful places to eat. We did a small tour on the Yarra River Cruise. It was quite a pleasant one.

Just next to the Yarra River on the South Bank you can visit the Sky Deck, the tallest building with an Edge from where one can see the whole of Melbourne. It is just thrilling to see from the 88th floor. The Edge is an all-glass floor and with the heavy winds flowing one can see the whole city from that glass cage. It is an amazing experience. Whew!!! It was scary yet it was like adrenaline gushing through when you stand on that Edge.

Melbourne, the city where one can experience four seasons in one day. I recently got an opportunity to visit and experience this. It was a short trip for us. We accompanied our son Vardhan who enrolled for his further education in Melbourne. But it was a wonderful experience which we feel like sharing.

The City of Melbourne is the cultural capital of Australia and home to many different and diverse communities. The city is also called the hub for food or the Food Capital and is known for its inclusiveness.

Like most of the cities abroad, it is clean and tidy. But it has a good mixture of old and new. Apart from that, one of the most important things we realised about the City of Melbourne is its well-connected transport network. It was fun to sit in those trams and trains and move all around the city by this network.



Yarra River



Yarra River from the Sky Deck



Great Ocean Road Coast

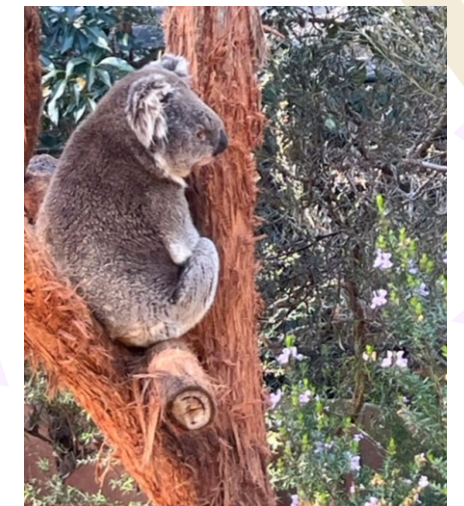
As we moved ahead from there, we were greeted by the log arch announcing its start of the Great Ocean Road. Sandwiched between dense coastal eucalyptus forests and the ocean, the road is one of the most spectacular drives in Australia. It is just breathtaking and one can see all the wonderful shades of blue and white water. Not only that, but on the way if you are lucky, you can spot koalas and echidnas. Actually, the road starts just outside Torquay which is known for its surfing activities. But the best ocean eating joints are at Apollo Bay. We had fantastic fish and chips and scallop pie here. It was very tasty. The whole place was full of cafes with tourists in it. We ended our meal with an ice cream which was a must and highly recommended.

We witnessed the rugged splendour of the famous 12 Apostles, magnificent rock stacks that rise up majestically from the Southern Ocean on Victoria's dramatic coastline. There was erosion of the mainland coast, and limestone cliffs began forming 10 to 20 million years ago, with the stormy Southern Ocean and blasting winds gradually wearing away the softer limestone to form caves in the cliffs. The caves eventually became arches, and when these collapsed, rock stacks of up to 45-metres high were left isolated from the shore, resulting in the iconic 12 Apostles. It is said that you can view the 12 Apostles at sunrise and sunset as they change from a brilliant sandy yellow colour under a full sun to appearing dark and foreboding in shadow.

There are two ways to experience this: one is that you walk down all the way to the edge and see it and be amazed by the nature all around, or you can watch it from the helicopter ride which is also available. We preferred walking and gathering our magical moments. The pictures here give you an idea

Over the weekend, we decided to go on the tour of Great Ocean Road and 12 Apostles. What a day! Just wonderful! We went with Go West Tours, and our driver cum guide Lucy, she was just fantastic. It was a long drive for one day with the kind of roads and infrastructure. It was good, but by the end of the day a little exhausting.

The first stop we took was at Rainforest where we not only saw old ash trees which are still standing very tall and firm, but also the dense rain forest and how all these species of trees are there and how they are all taken care of. We could see a few koalas sitting on the top branch of the tree, and also, some unique birds in the same area. Walking through that rainforest was too good with all natural ups and downs.



Koala at the Sanctuary



Tree Kangaroo

of what it is, but still it is an experience to have. Unfortunately, due to erosion, only 6-7 of those Apostles are left, but it is still an effort one should make to visit them.

Our time was limited, so we decided to visit a small zoo which is called Healesville Sanctuary. It is not as big as Melbourne Zoo they say, but you can see quite a collection here too. From koalas to kangaroos, emu to echidna, reptiles to platypus: it was a treat to watch. For the first time we saw what is called as tree kangaroo. It was an addition to my knowledge about the animal kingdom. Just close by to the Sanctuary is Buddha Café where we had yummy snacks and it was worthwhile after such a long walk around watching all the animals.

There is a huge library and a botanical garden in the CBD area. But, unfortunately, we could not actually go inside for a visit, but we just got a glance from the outside. We were planning to go to MCG grounds, but the tours for that period were not operational so we could not go there. But one more thing which we experienced was sports craze for Footy. Footy is the topmost favourite game of Australians. They all are mad crazy about it. It is like combination of all: basketball, football, rugby all in one. But the vibe and the excitement that this sport created among the people was worth watching. They all were so much into it, just as we Indians feel about cricket.

Melbourne looks beautiful not only in the morning but at night too. It is all lit up and there is a much fun and frolic in the environment. People really enjoy their moments in whatever they do in Melbourne.

Last stop was obviously at the shop where we got the souvenirs so that we could relive those good times which we have spent in Australia. Waiting to visit Australia soon again but this time with a longer spell to enjoy all of it.

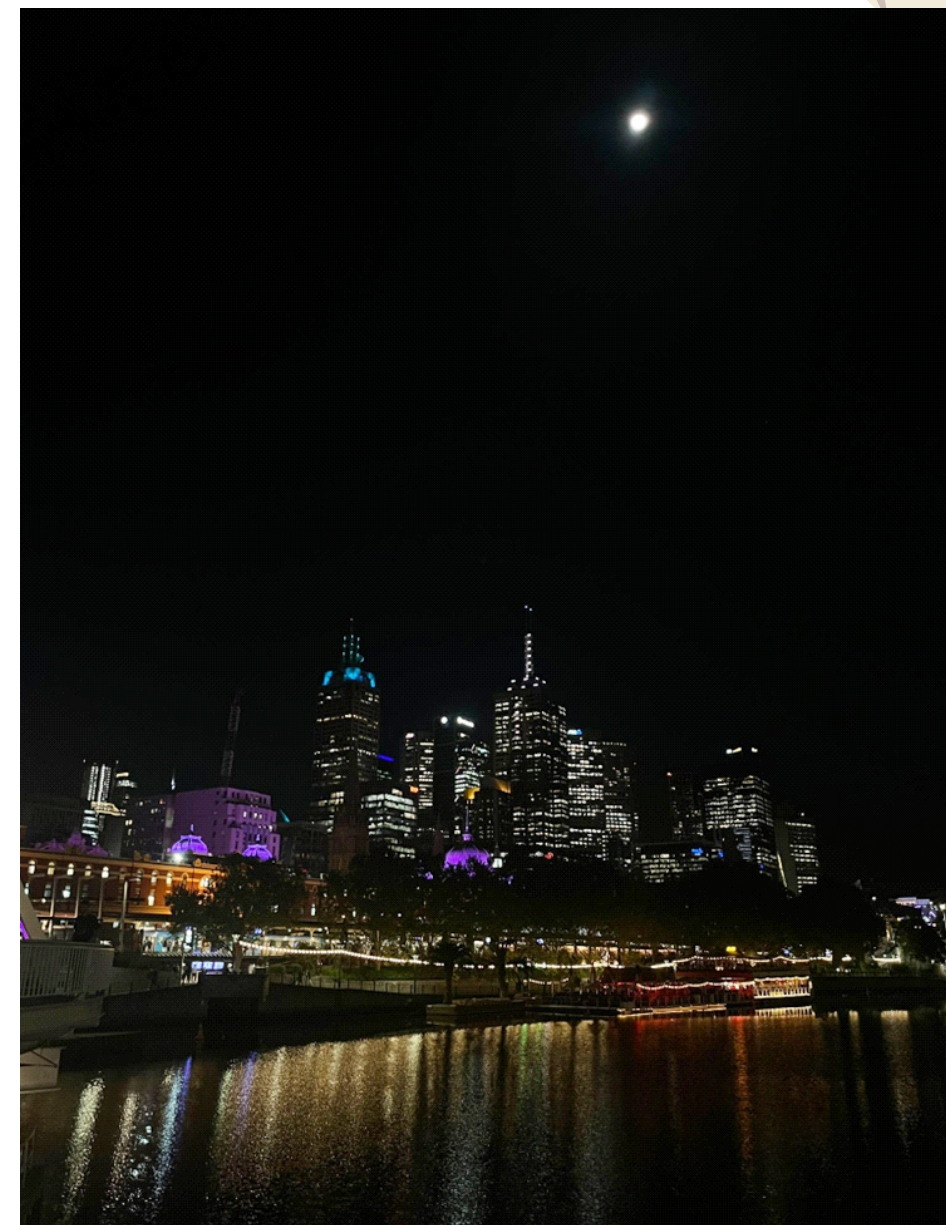


Echidna at the Sanctuary



12 Apostles

We moved around the city and some inner parts by tram. The Central Business District (CBD) is full of people from all different countries and different backgrounds and we decided to walk down as far as possible. There is a China Town in CBD itself and here we had our take on soft and tasty dumplings. Also, many shops, cafes and eateries are available for one to try out all types of cuisines. Coffee is the most loved drink and the Aussies are very proud and happy about the coffee they serve.



Melbourne At Night

SPORTS

Table Tennis

Our veteran members Jayant Kulkarni and Neeta Kulkarni won gold medals in the Men's 65+ and Womens 60+ catagories in the 1st Veterans Maharashtra State Table Tennis Tournament held at Deccan Gymkhana, Pune, on 8-9 July 2023.

Our veteran member Jayant Kulkarni won gold medal in Men's Single 64+ catagory and Neeta Kulkarni was runner-up in Womens 60+ catagory in the 2nd Veterans Maharashtra State Table Tennis Tournament 2023 held at TTC Pallava, Dombivali.

Veteran members Jayant Kulkarni and Neeta Kulkarni got gold and silver medals in their age category in the Maharashtra State Table Tennis Tournament held at P. J. Hindu Gymkhana, Mumbai.

Our veteran member Mythali Sodhi was runner-up in Women's Masters 39+ category at the All Mumbai 4 Star District Ranking Tournament held at Khar Gymkhana from 13 to 17 September 2023.



Jayant Kulkarni receiving the Trophy



Neeta Kulkarni receiving Trophy



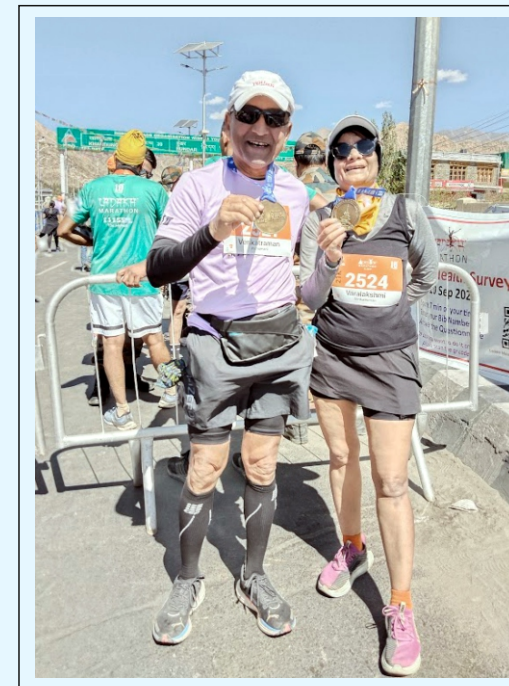
Mythali Sodhi receiving the Trophy

Marathons



Shirish Kataria, 63, completed 11.2 km run at Ladakh Marathon, held in Leh on 10 September 2023.

Our member P. Venkatraman (66) and his life partner V. Varalakshmi (60) recently completed the Ladakh Half Marathon. The distance of 21 kms was run at an altitude of 11,155 feet above sea level where the oxygen drops to 16% against the normal 21% at sea level. P. Venkatraman has undergone a bypass surgery in 2007 and is the first such patient to have run the half marathon distance within a year of his surgery,



an example for others to follow. He has been training other heart patients (for free) to run half marathons for more than a decade now in his training group, Zipper Club.

The Ladakh Half Marathon is the highest half marathon in the world and besides requiring intensive training, also demands that participants arrive at least one week prior, in order to acclimatize to the high altitude. Speaking to PANAROMA, P. Venkatraman said, 'Registering and participating in events like Ladakh Half Marathon provides us a goal to train well and take care of our health. Members need not have such high goals, but can take up registrations in local 5 km runs and use that as a driver for taking up running. After all good health is everyone's birthright.'

Carrom

The 2nd M. I. G. Cricket Club Maharashtra State Ranking Carrom Tournament was conducted by our Club under the aegis of Maharashtra Carrom Association from 6 to 8 October 2023. In all 280 participants from all over Maharashtra participated in the tournament.

The Chief Guest for the prize distribution ceremony was Aparna Popat, former Badminton legend and Arjuna Awardee. Men's title was won by Mumbai's Mohammad Ghufra and runner-up was



Abhijit Tripankar from Pune. Women's title was won by Ambika Harith and runner-up was Kajal Kumari, both from Mumbai.

Our member Nishant Patankar gave a special award in cash of Rs 5,000 in the memory of his father Late Ashish Patankar and this cash was equally distributed to both men's and women's winners by the Association. The tournament was a huge success and was appreciated by all for the hospitality of the Club.





*Our Chairman Dr CA Mohan Nagpurkar feliciating our Chief Guest
Badminton Legend Aparna Popat*



*Chief Guest Aparna Popat awarding Mens
Runner-up of the tournament*



*Chief Guest Aparna Popat awarding Womens
Runner-up of the tournament*

*Chief Guest Aparna Popat awarding the Mens
Winner of the tournament*



*Chief Guest Aparna Popat awarding Womens
Winner of the tournament*



Tournament Organisers along with Chief Guest and Trophy Winners

Carrom Tournament

The Second M. I. G. Cricket Club Maharashtra State Carrom Tournament 2023-24 was held in our Club on 6, 7 and 8 October 2023. The event was managed by our Club in a grand manner.



Senior Citizens Day



One of the most enjoyable events of the year, Senior Citizens Day, was celebrated on 27 August 2023 in the Galaxy Hall. Senior citizens are special to us. We at the Club salute the selfless spirit of the elderly. It is an attempt to honour and appreciate our seniors. We believe that the constant guidance and advice by our elderly show our children the right path.

The programme started with lighting the traditional lamp. A beautiful, mesmerising video dance performance by graceful ladies, *Ganesh Vandan*, was much appreciated by all with loud applause. Video presentation of the way seniors enjoy their life was also enjoyed by all present. A grand ambience was created at the venue by showcasing catchy flyers with captions all around.

The attendees participated actively in large numbers in various activities including games, *shayari*, dance, songs, poems, playing mouth-organ, recognising taglines of companies and quiz etc.

Several prizes for best dancer male/female, best couple dancer etc were given to winners as well as all participants, including spot prizes. It was an incredible event with amazing performances.



Bollywood Antakshari

10 September 2023



Antakshari, a fun filled Bollywood musical game show, was organised by the Club this year and it was a huge success. It was a power-packed entertainment for the contestants as well as the audience, through the different aspects of the game. Fourteen teams participated and four dynamic teams went into the final round. The audience too joined in

large numbers and encouraged and supported all contestants. There was active participation from the audience in the quiz, and they received spot prizes for correct answers. Sohail hosted Antakshari with his great anchoring skills. His ideas and elegance of explanation to participants was amazing and he did a great job of engaging the audience throughout the event. With great contents and nostalgic music, it was a delightful experience for all present. The rounds included the normal Antakshari round, challenging word round, the *dhun* round etc. The game format cut across all age groups and resonated well with the young as well as the old.

The game was immensely enjoyed by contestants and also by the audience because of its fun element. It was encouraging to receive praises from them with regards to unique team names, ambience and decoration with famous singers' pictures at the venue etc.

The event was co-sponsored by Indian Oil and NKGSB Bank.

--Deepa Mavinkurve

Winners Team: Udi Baba of Amit Dani, Anurag Anand and Mayank Verma.

1st Runner Up: Team Welcome of Geeta Rane, Asmita Gada and Mehul Shah.

2nd Runner Up: Team Senorita of Shailen Ambegaonkar, Shilpa Ambegaonkar and Anahita.



Proposed Design of Toilet Blocks for MIG Cricket Club at Bandra

NITIN NERURKAR
ARCHITECTS



Ground Floor, First Floor & Second Floor Ladies & Gents Toilet Angles