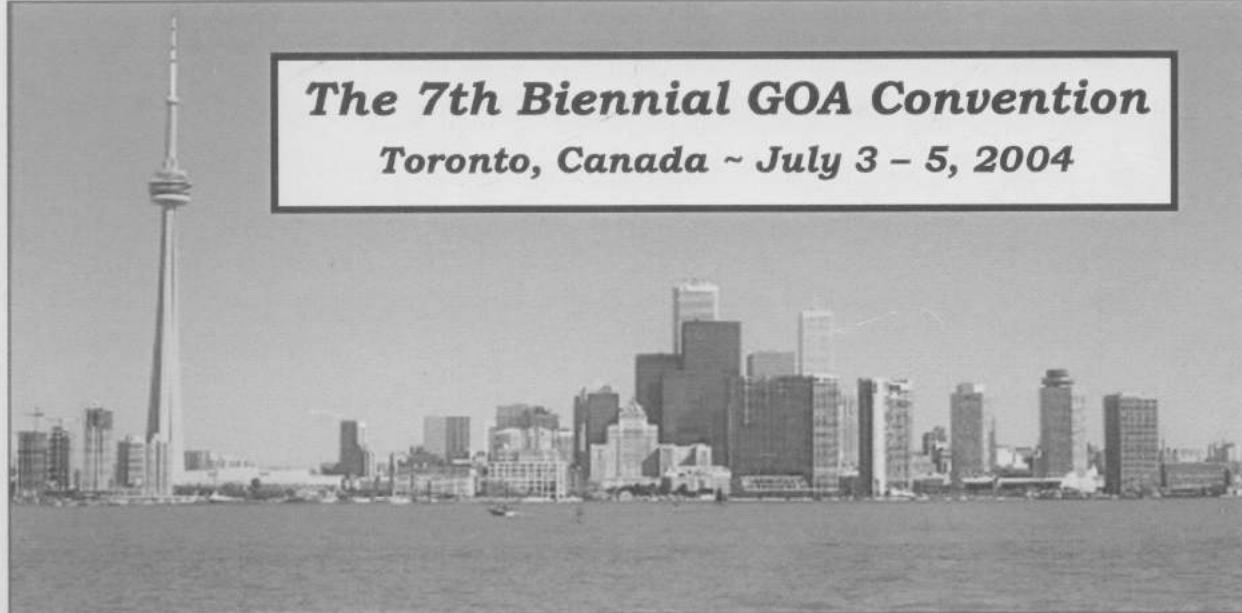
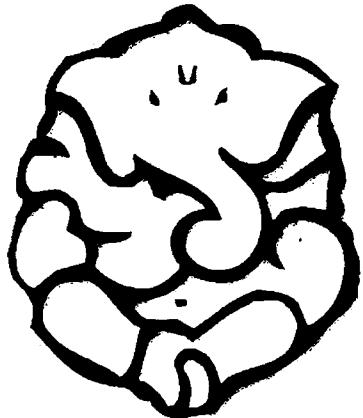




ओं वळं
२००४

*The 7th Biennial GOA Convention
Toronto, Canada ~ July 3 – 5, 2004*





ओं वक्ता २००४

Compiled by

Meghan & Natasha Sardesai

Acknowledgements

The coordinators of the *7th Biennial GOA Convention in Toronto* wish to convey their utmost gratitude to the event's supporters and well-wishers. In particular, we would like to acknowledge the Convention's benefactors and patrons, namely Dr. Prabhaker & Mrs. Pratibha Sardesai, Mr. Sham & Mrs. Madhavi Shirsat, and Dr. Pradeep & Dr. Sadhana Keni, for their generous contributions, without which this weekend's program would not have been possible.

Furthermore, sincerest thanks to Asha Karmali, Kris (Babu) Vernenkar, Namita & Jagannath Salker, Sandhya Karpe, Premanand Kenkare, and Nilima Laud for their assistance in organizing the event, and to Praful and Sheela Laud, Hema Kamatmhamai, Ravindra (Babu) Amonker, and Shubhada Sawardekar for their words of encouragement.

Finally, the coordinators would like to extend a special welcome to Dr. Prafulla Hede, Dr. P. Ramani, and Ujwal & Arvind Prabhudesai, all of whom have travelled from overseas to grace this occasion, and a warm welcome to you all.



Goan Organization in America

7th Biennial Convention ~ July 3-5, 2004

Holiday Inn; Burlington, Ontario, Canada

PROGRAM

Saturday, July 3, 2004:

2:00 pm - 4:30 pm	Registration
5:30 pm - 6:30 pm	Reception
6:30 pm - 7:30 pm	Dinner
8:00 pm	Family Night

(Participants will include family members, **followed by DJ**)

Sunday, July 4, 2004:

8:00 am - 10:00 am	Breakfast
10:00am - noon	Presentations (Presenters: Dr. Hede; Dr. Ramani; Mr. Ben Antao)
12:30pm - 2:00pm	
2:00pm - 5:00pm	Lunch
5:30pm - 6:30pm	TBA
6:30pm - 7:30pm	Reception
8:00pm onwards	Dinner
8:00pm onwards	
Sangeet Night (Natya Sangeet, Gazals, Film Songs, etc., followed by DJ)	

Monday, July 5, 2004:

8:00 am - 10:00 am	Breakfast
10:00 am - noon	Biennial Convention General Meeting (Including discussion re: Venue for 2006 Convention)
12:00pm - 1:00pm	
12:00pm - 1:00pm	Lunch
	Adjourn



July 3, 2004

Dear Fellow Goans,

It is our privilege to welcome you all to the 7th Biennial Convention of the Goan Organization in America. Our last Convention on this side of the continent was in New York in 1996, exactly eight years ago, and we are honoured that the delegates in Houston gave us the opportunity to hold this event in Toronto, and be your hosts in 2004.

To us, this is essentially a family reunion, not only of family members, but also of close friends and old classmates we have known for many years. As you can see from the turnout, the response was very enthusiastic, and it is our hope that the younger generation will continue with the tradition for many more years to come.

We have tried to put together a program which would be of interest to you, and we are sure we will have a great time over the next three days. We have left sufficient time to allow you to catch up on the news among friends, and also about the happenings in Goa. We are looking forward to it.

Our best wishes, and a warm welcome to you all.

Sincerely,

Asha & Guirish

Asha & Guirish Sardesai

312 Bryant Crescent
Burlington ON L7L 3Z5
Phone/Fax: 905 639 7369
sardesai@sympatico.ca

Our Supporters

We would like to acknowledge the support of the following individuals for their generosity without whose support it would not have been possible to undertake this event.

Platinum Benefactor (\$3000 and above)

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Dr. Dilip & Mrs. Meenal Sanvordeker
Mr. Guirish & Mrs. Asha Sardesai
Dr. Anil & Mrs. Vanita Shirwaiker
Dr. Rajanikant & Dr. Rajani Usgaokar
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Mr. Vinod & Mrs. Radha Kudchadkar
Dr. Datta Kumar & Mrs. Sushilata Naik
Dr. Ravindra & Mrs. Rekha Sansgiri
Mr. Suresh Sansgiri
Dr. Milind & Mrs. Veena Sanwardeker
Mr. Naneshwar & Mrs. Pushpa Sawant
Neeta's Creations

Goa 2004 - A Rediscovery

by Ben Antao

Early this year I embarked upon a month-long journey of Goa after 40 years, a journey of rediscovering my homeland and reconnecting with my roots. Of course I had visited Goa in 1973 and again in 1984, but those visits were short and confined to my village of Velim and Margao and Panjim and to the beaches of Colva and Benaulim. To say Goa has changed since I knew it as a reporter for the Navhind Times (1963-64) would be a coy understatement indeed for as people change so does the place.

Now I had seen Dudhsagar Falls many times in my student days, but this was the first I viewed them from below the rail tracks. The view was breathtaking and well worth the 45-minute rocky ride from Colem (18 km) in a jeep across two shallow rock-strewn streams and up steep stony jungle terrain through the Molem forest. The jeep having stopped about 375 feet from the falls, tourists had to walk up and down, skipping over dark granite boulders and wood planks over streams, which took all of ten minutes.

There were about 75 tourists, mostly white, a few with children, at the base of the waterfall. Many began to feed bananas (small bruised ones sold by a hawker) to a couple of monkeys perched on the low branches. The dappled scene became a photo opportunity, as were the cascading falls in the bright sun. An adventurous white man was swimming in the cold waters of the pool below; and another with his young son was wading in the far corner of the granite rocks.

On the way back (13 km from Molem) I stopped at the Mahadev Temple in Tambdi Surla, a Hindu temple built in the 13th century during the reign of the Kadambas. Dedicated to Lord Shiva, this temple of black basalt has intricate carvings on the pillars and walls. The entrance faces the east so that the sunrays at dawn fall directly on the main deity. I was wondering why it was called Tambdi (red) until I realized that Tambdi Surla is the place where the temple is located in the Sanguem taluka.

The next stop was at Mardol. The original temple of Mahalsa Devi, a consort of Lord Vishnu, was in Verna, Salcete, but it was destroyed in 1519 as it reportedly housed devadasis (dancing girls). At the entrance to the temple is a seven-story lamp tower, apparently a sight to behold when it glows with oil lamps during festivals.

Over the past 40 years the villages of Goa have changed in appearance but not in character. The village of Galgibaga in Canacona felt calm and peaceful. As I walked around at the pre-twilight hour, the profusion of tall palms, chickoo, guava, and mango trees in the compounds of houses and the general ambience reminded me of my youth in Velim after more than 50 years. In Velim itself, many of the houses are new and modern and while the roads have been asphalted, driving through its wards made me proud that so many people had improved their economic status. In Aldona I was impressed after a tour that this village had five banks. Saligao and Parra were also beautiful sunlight villages that brought joy to my heart.

For two weeks I sampled the life of a tourist with my wife at Taj Exotica in Benaulim and Fort Aguada Hotel in Sinquerim. The Exotica complex spread over 56 acres with the ocean frontage

of 800 metres is a haven of luxury that dwarfs one's imagination. The villas are set amidst islands of tropical flora such as the evergreen benamina ficus, fragrant crotons, flowering hibiscus, budding magnolias, stately palms and hedges of colorful bougainvillea, all of which helped to soothe the eye and uplift the spirit. Taj Exotica is truly an example of Art improving on Nature.

The view from our room in the Fort Aguada Hotel overlooking the wall of the old fort that juts out with a round head of enclosed space, the beach and in the far distance the rusty image of the grounded oil tanker River Princess was something to behold. The hotel's location on the hillside with its tropical floral ambience enhanced its charm, making it a salubrious getaway for tourists eager to escape the wintry climates of Europe and North America.

My first impression of Margao while entering it from Benaulim was disheartening, like a scene from Dante's *Inferno* where Charon ferries the souls across the River Styx. The drive through the traffic chaos at the railway crossing, past the narrow and crowded main road through overbuilt flats and dust-smudged shops was a sore and distressing sight. Later when I came again from Panjim, the traffic and pedestrian bedlam at the four-road circus in the Old Market area simply confirmed my negative impression. Nevertheless, I wanted to photograph the municipal garden, the crowded new Gandhi market, and drive around the old dilapidated market (described in lush detail in my memoir *Images of Goa*) past Bombay Café, the cloth shops and Lotlikar's jewellery store. Despite the traffic congestion and dense two-wheeler parking that prevails in the centre of Margao, the green shrubbery and flora in the garden lifted my spirit, as if from a willingness of the heart.

There were so many things to do and see in Goa that I was packing them in as much as I could. I had no idea of the vastness or the priceless artifact-filled richness of the Menezes Braganza Mansion in Chandor, built in the 16th century and now declared a heritage property. After tours of the seminary at Rachol, the Pilar Museum, Big Foot art gallery in Loutolim, the forts at Cabo de Rama, Aguada, Reis Magos, and Tirakhola, mining areas of Bicholim, Mayem Lake, Mapusa bazaar, I should have felt jaded to check out the monuments in Old Goa again. Instead I was awe-struck beholding the two galleries of huge portraits of the Portuguese governors and viceroys beginning from Afonso de Albuquerque, housed in the convent of St. Francis of Assisi adjacent to the Se Cathedral.

And finally I must mention my visit to Ingo's Saturday Night bazaar in Arpora. The place brightly lighted and packed with people, food stalls, bars and merchandise was humming under a starlit sky. I felt immediately transported to another world—nothing I had seen in Goa compared to this flea market, a bazaar of stupendous size for a village. Even more extraordinary was the presence of so many white tourists, young and middle-aged, jean-clad, short pants, sandals and T-shirts, strolling around, eating and drinking, and having a jolly good time. It could have been a summer bazaar in Toronto.

What a memorable rediscovery of Goa 2004!

Ben Antao is a journalist and writer living in Toronto, Canada.



SAMRAAT CLUB INTERNATIONAL

Invites You

With the Greetings from Goa, I bring to you an optimistic proposal. It is of the common interest of me, you and the world community at large.

A decade back, we Goans instituted Samraat Club International (SCI), a socio-cultural service organization with the whole world as its jurisdiction. Its objective are to promote, foster and exchange art and culture-music, dance, literature, painting, folk arts, education, etc, develop the most cultured community through its network of affiliated local Samraat Clubs in different towns and cities and forge a bond of cultural friendship among the people of the world. The socio-cultural service organization of this magnitude is the first of its kind in the world, and that too of Goan i.e. of Indian origin, every Countryman should feel proud of.

Its objectives are (1) To promote, foster and exchange art and culture by creating a network of clubs around the world. (2) To make community conscious of importance of art and culture to bring quality to life and make good citizens. (3) To create a bond of cultural friendship among the people of the world through good Programmes and fellowship. (4) To organize cultural and other entertaining and educative Programmes. (5) To create a platform for budding artists and young men and women to display their talent in the field of art and culture. (6) To provide forum for music, dance, drama, literature, art, painting, etc. (7) To organize debates, seminars, conferences, conventions, etc. on art and culture. (8) To observe important National and International days with appropriate Programmes. (9) To encourage service minded people to render selfless services to their community and encourage efficiency and promote high ethical standards in their approach to a happy, prosperous and quality life. (10) To reach an ultimate goal of creating an International cultural society and promote international understanding.

(Music, Dance, Drama, Literature, Folk Arts, etc. are the means to reach the ultimate end objective to promote most cultured world community)

Organization has got two types of membership-Active and Life Patron. Active members form/join local Samaart Club, pay annual fees, attend Club meetings and Programmes, enrole new members, form new Samraat Clubs, etc. Life patron Membership is honorary one where members make one time payment and help the organization as and when required, subject to their convenience.

To tell you about the structure of the individual Samraat Club, a minimum of 20 members (Religion region, language, gender no bar) are required to form Samraat club. These 20 (or more) members form the General Body (GB) of the club. The General Body Members elect every year, from among themselves, a governing Board of Directors comprising of a President, two Vice Presidents (1st and 2nd), a secretary, a Treasurer and six Directors, Immediate Past President being one of the Directors. The Vice-Presidents, as per their ascending ranks, generally become the successive Presidents of the Club, if not disqualified. The new Board of Directors is elected every year.

About the structure of SCI, a minimum 20 members form a Samraat Club, five Clubs form a Block, three Blocks form a District, three Districts form a (Samraat) state, two or more States form a Nation (Country as per general definition) and two Nations form International.

Moving up in the Organization: One of the Club members becomes Club President, one of the Past Presidents becomes Block President, one of the Past Block Presidents becomes District President, one of District Presidents becomes State President, one of the past State Presidents becomes National President and one of the Past National Presidents becomes International President.

Activities of affiliated Samraat Clubs are planned and implemented by respective Clubs independently suitable to their localities, within the confines of Club constitution and byelaws provided by SCI and accepted by the Clubs. Clubs shall also keep in mind that culture does not mean mere entertainment but the means of promoting a disciplined, happy, progressive and quality life. Accordingly, club Programmes shall be creative and productive ones.

Further, since the membership fees are just enough for Club administration, funds required for Programmes will be raised by Club, like any other institution, by way of sponsorship, souvenir advertisements, donations, etc. from the general public. This is the universal practice of raising the funds for social cause.

In addition to the package of common Programmes offered by SCI and State, local Samraat Clubs shall chalk out their own Programmes.(1) To cater to the cultural needs of the people within its jurisdiction, safeguard and build up the cultural environment.

(2) To maintain regular cultural activities for the upcoming students, youth and the aged. (3) To exchange good Programmes with other Samaart Clubs of the network. (4) To accommodate other local institutions-cultural, social, educational. etc.(5) To take the position of a lead Club and lead the local cultural institutions other than Samraat, attain co-ordination among them, streamline them and support their good Programmes. (6) To retain the traditional cultural forms and folk varieties-music, dance, play, etc.(7) To encourage music, dance, drama, literature, art, painting, etc. (8) To provide schools of music, dance, drama, literature, art, painting and other faculties. (9) To provide libraries, reading clubs, etc. (10) To have own compact office-cum-recreation hall. (11) To build up a good club-an ideal group of likeminded, disciplined and dignified persons dedicated to the cultural buildup of the society.

Highlights of SCI activities to quote a few: (1) Annual national level conferences of Indian Classical Music-Samraat Sangeet Sammelan, one of the Top ranking and best in India. (2) Revival of highest award in Indian Classical Music-'Sangeet Samraat', instituted by Emperor Akbar in 16th Century. (3) Annual festival of amateur and professional dramas, simultaneously at different centers at a time. (4) Projection of traditional "Holi" as the festival of colours, 'Diwali' as the festival of lights, 'Raksha Bandhan' as the festival of brotherhood, etc. These are the festivals of communal harmony with the large participation of all irrespective of cast, color, creed, religion, language, gender, etc.(5) Selection of and felicitation to the most cultured, disciplined and test students of the year, every year in every high school, as "Samraat Students of the Year", the unique programmed projecting ideal citizens of tomorrow.(6) Competitions in music, dance, drama, literature, painting, education, folk arts, elocution, oratory, etc.(7) Lecture series called 'Vyakhyanmala'. (8) Reinculcation of ethical values and nationalism in the community, the need of the hour. (9) Practice, profess and propagate punctuality.

I, as the President of the Organization, cordially invite you to join our membership, form a new Samraat Club, take cultural crusade to your locality and support the cause.

Wishing the 7th Biennial GOA Convention a grand success.

Smrt. Dr. Prafulla R. Hede
President

Dr. Prafulla R. Hede is a well-known industrialist, and is the Chairman of Hede Business Group which has interests in iron ore Mining, Hotels, Finance, etc., with Head Office in Goa and Corporate Office in Mumbai. He has been Director of IDBI, Indian Overseas Bank, Gujarat Maritime Board, EDC of Goa, advisor to IFCI, and others. His philanthropic activities include: President of Adarsh Vidya Parasak Mandal which runs four different schools; Chairman of Shri Shantadurga Devasthan trust, Kavlem Math Trust, Samraat Club International and others.

The Mumbai Commuter Train

by Maya Sardesai

When our daughter Maya visited Goa and Mumbai, this time by herself, we asked her to keep us informed of her experiences. During her stay in Mumbai, she decided to take a ride on the local train, to gain a broader perspective on how the “other half” of the society lives and functions in the bustling metropolis of Mumbai. The following is her report on her experiences.

*Asha & Guirish Sardesai
Burlington, Ontario, Canada*

Today, to complete my Mumbai experience, I travelled on the commuter-train back from “town” with my cousin Sadhana ... by second class, no less! It was an interesting experience.

The first remarkable thing to me (and my Western idiosyncrasies) was that there is gender segregation on the train. There are two cars allocated to women: one in the middle and one near the front. The rest are all for men. However (and note the irony) women are allowed in the men's cars, but men are not allowed in the women's cars. And now the biggest irony of all: This makes perfect sense to me. After all, the issue is not equality, but equitability. The average man is physically more robust than the average woman, and all women are entitled to physical safety (as are men, but that's not particularly relevant here). So in the context where second-class-train-travel-during-rush-hour unarguably poses physical challenges (if not threats) it makes sense that a woman should be made some allowances. And this system works – it's not as threatening to have some (albeit short) woman's elbow periodically nudging your hip as the train rocks back and forth than it would be of some strange man. Possibly unfair, but true nonetheless.

As an aside, I think there was also a (potentially false) sense of reduced risk of mugging in the women's car for me. But I suppose, at the very least, I could say there was less chance that my purse would be snatched away as a result of my having been overpowered by my assailant.

The experience itself was rather unremarkable. Warm, congested, sticky, and slightly smelly to be sure, but what else could you expect? I must admit that after a while the plump matron breathing heavily on my upper arm, as I clung to a pole to prevent from being thrown about, got to be a bit of a nuisance. And of course it's comical to find a minimum of five colourful people crammed on to every single one of the three-person benches. (I'd comment on the state of the benches themselves, but I don't think I ever got to see even a piece of one.) Of course you have to burn all your clothes after you come home ... just kidding.

It amazed me that, somehow, despite benches' being overfilled with at least four people standing the spaces between them and the balance (in fact, the majority) of passengers' standing in the aisles, a vendor-woman was able to make her way back and forth across the car at least three

times, selling little bags of cherries from a big basket she would hoist up on to her head to carry. Marvel of marvels!

Sadhana had warned to me just before we got on the train: "Now listen, Maya, you have to push." She informed me that we were nearing our destination a full three stops beforehand, and I was, to your undoubted surprise, able to alight without incident.

The only other notable thing was the three girls (all under 14 years of age, I'd venture to guess) hanging out the doorway during most of the trip, essentially between us and the open air. Their attire, aspect, and general appearance betrayed that they were likely slum-dwellers (a vulgar description, I know and am sorry, but accurate; Sadhana had commented on how they smelled). They were initially such a worry to me, as their little toes-in-poor-tread-sandals teetered off the edge of the step of the train doorway while the one (and only!) hand gripping any part of the train would periodically dislodge from the pole that supports the doorway to clear the dirty brown strands of hair that had been blown about off their little faces. And they nudged and cajoled, and I wondered whether they had the proper education to know what risks they were facing (it shouldn't take much, but still), and whether they had the family structure and foundation that would teach them the nature of the risks, and the value (and potential) of their lives, or had the necessary health insurance if they should fall or be injured ... and whether the rest of us would care as much as we should, just because we can't identify.

Yes, Dad, basically they were a bunch of brats who needed to be dragged back into the car by their (absent) parents and told to hold on ... and take a bath, maybe.

Sadhana pointed out to me that the train stations are far cleaner now that the government has contracted maintenance out to the private sector, and further that Khar station is far better (paint-wise, etc.) than Central Station. I still think the pavement could use a wash.

And so ends one of my last Mumbai adventures. Tomorrow, I plan to visit the home of the woman who comes in to do the cleaning at Kumudatya's place. I am told that she lives in a slum not too far from Khar. I am looking forward to it.

Dr. Maya Sardesai, M.D., was born in Burlington, Ontario, Canada, and is a first generation Canadian. After graduating with distinction from McMaster University in with a Bachelor's degree in Chemical Engineering, Maya completed her medical studies at the Queen's University in Kingston, Ontario, and is currently pursuing the 5-year ENT Residency program at the University of Western Ontario in London, Ontario.

गोंय आमचें, गोंय आमचें गीतकारः डॉ. नारायण वि. शे. धुमे

गोंयच्या महज्या गोंयकारानो
गोंयच्या महज्या गोंयकारानो
काळोख सरऱ्यन दीय उदेला
कोंब्यान आमका साद माला
उडा बेगीन, उडा बेगीन । ४ ।

आमचें गोंय काय वरे!
कुकुले आपी रोवीत वरे!
पानव्या वार शोतांचे,
झांच झांच माण्डांचे,
गोड गोड आंब्यांचे,
म्होव्या म्होव्या नाल्यांचे
दर्याच्या पोटांतल्यान आयला आमचें गोंय । ५ ।

आपी पूता गोंयने,
आपी धुवो गोंयच्यो
गोंयनो फुडार झो आगचो फुडार
आमचो फुडार तो गोंयचो फुडार
हे आपी रामजुया
आपी आपीच तो करूया
आपीच तो करूया । ६ ।

फुडाराची सपनां आमची
पांच्या माळानी घुस्यल्यां
शेवानी त्या पातळ्यां
शेवढी झुजां नाकात आमकां
पान ते परतुया, पान ते परतुया
भारत देस वयर काढून
सगल्या संवसाराक दाखवया
सगल्या संवसाराक दाखवया । ७ ।

देवानी निर्भिल्ली, रांवानी पूजिल्ली
ही आगची गोंयची भुय
निळी निळी ल्हारा, ऐंगी रंगी पाखरा
तरेकरारेवी फळांफूला,
आगच्या मुखाक पार ना
सफैल भर्ती, वैर मध्यव
हेंच आमच्या देवा थळ
हेंच आमच्या देवा थळ । ८ ।

तारवानी भोंवून,
संसार देस्तून
नदर आमची कांकारल्या
सगल्यो भासो आभच्यो भासो
पूण कोंकणी आगची भायगास
तीच कोकणाची राजभारा
गोगट्या एक्कुन, रगत पिवन
संशाराचे शिंगाश भरूळा
बायते बाण आसूसल्यात
बायते बाण आसूसल्यात । ९ ।

उजवाड दिपना कुड्याभावाक
वाट शानना लंबड्या प्रयणीक
पणती आपी वेटवया,
देवालांगी भागुया
शांतताये आधारम
पंसाराक आपी वाटोवया
संसाराक आपी वाटोवया । १० ।

न्हयो आगच्यो भायतात,
दर्या आमच्यो गाजता
वरांत फ्लु फुल्ला,
आंचो आमच्यो चंवरला
कोऱ्युक्त आंब्यार भायता, कुरू ५५ कुरू ५५
गन आगचे आंबदेता, सैमाच्या संगीता । ११ ।

हातांत आमच्या एकतारी,
गळवांत भामच्या सूख्री
काळजांगी आमच्या वीरत्री,
झावांत गागच्या घनत्री
नदरेत आमच्या विजयत्री
गोंय आमचें, गोंय आमचें । १२ ।

The Relative Influence of Portuguese and Indian Music on Goan Folk Genres of the *Mando* and *Decknni*

by Deepa Dhume

Between 1510 and 1961, Portuguese-controlled Goa fell under both Indian and Portuguese influence. As part of the Indian subcontinent, Goa continued to have strong ties with Indian culture, preserving and transforming traditions that pre-dated Portuguese rule. During this time, the folk music, dance, and language of Goa developed in artistic parallel to the two-sided Goan political experience. Specifically, the *mando* and *decknni* of Goan folk music provide illuminating case studies for the dual influence. The *mando* originated in Goa in the middle of the nineteenth century, while the *decknni* is an older genre associated with the *devadasis*, female dancers associated with the temple beginning in the ninth century. While the heavy influence of the West on Goan culture has resulted in many commonalities in subject matter, associated dances, and musical techniques between these two genres, their dissimilar origins are evidenced by the relatively greater number of Western and Indian musical characteristics in the *mando* and *decknni*, respectively.

Though some subject matters are common to both the *mando* and the *decknni*, the *mando* generally has a more wistful tone, while the *decknni* is often celebratory. For example, one of the verses in the *mando* “Dove Rozericho Kollo” includes the phrase, “I gave you all the love in my heart / But I cannot marry, love / So follow your own path!” Often, the reference to marriage in *mandos* is characterized by despair and sorrow caused by the marriage that will not or has yet to happen. In *decknni*, references to weddings are usually joyful. While the *mando* often refers to yearning for union, the frustration of yearning, and the pain of separation, the *decknni* describes more mundane aspects of the *devadasi* lifestyle, including references to dancing, Hindu goddesses, the presence of boatmen, and the flowers, hills, and rivers that make up the landscape of Goa.

These differences in subject matter can be partially explained by the origins of the genres: the *mando* was created in Goa during the mid-nineteenth century, while the *decknni* has its roots in the *devadasi* tradition that dates back to ninth century India. In their book, Song of Goa: Mados of Yearning, authors Pereira and Martins suggest that the emphasis on emotion in the *mando* was likely influenced by the Romantic movement that was taking place in Europe at the time. They conclude further that the references to love in separation and the pain of conflict were more common because of the prevalence of social and political conflict and pattern of large-scale emigration from Goa in the mid-nineteenth century. The *mando* genre that exists today comprises songs that were composed and written during the span of a single century. These songs were consciously composed by artists, and therefore often contain original melodic phrases. However, they are often homogeneous in tone and subject matter. The *decknni* on the other hand, comes from the tradition of temple-dancers dating back to the ninth century. Because many *decknni* texts and melodies have been maintained through the oral tradition, the prevalence of images and events common to the Goan experience is unsurprising. Also due to this oral transmission of songs, the variety of melodic phrase found in the *mando* is often replaced by a number of shorter stock melodies. These phrases often combine portraits of family life, dancing women, and Goan landscapes within a single song.

While the *mando* and *decknni* subject matters exhibit the dual influence of India and Portugal, their associated dance forms exhibit contrasting influences: the *mando* is patterned after European social dances, while the *decknni* resembles the Indian classical dance form *bharata natyam*. Today, these songs may be performed without the dances, but the reverse does not occur. The *mando* involves many pairs of dancers whose movements are only partially choreographed and are vaguely symbolic of courtship. Conversely, the dance associated with the *decknni* is sensual and relies on many of the gestures and facial expressions found in *bharata natyam*. The link between the *decknni* and *bharata natyam* is the *devadasi* tradition, in which the temple women were India's "mentors of dance." In the common *decknni* "Hanv Saiba Pelthoddi Vetam," lyrics refer to the nose ornaments, feet ornaments, and bracelets worn by *devadasi* dancers. These traditional costumes and ornaments are still worn in today's performances of *decknni* by Goan Catholics.

There are also musical characteristics that give evidence of the Western influence and Indian origin of these genres. The instrumentation of these two genres is identical, including the piano, mandolin, violin, viola, violoncello from the West, and the Goan *gumott*, a "goblet-shaped clay drum" with an uncovered narrow opening on one side and a wide opening on the other side covered by a lizard skin. The meter of the *mando* is six-four time, while the *decknni* is generally in four-four. The modulation that takes place within *mandos* to relative or neighboring keys is also a phenomenon of Western tonal theory, and spills over into modern recordings of *decknni*. Finally, Pereira and Martins suggest that the presence of ornamentation in both genres demonstrates the Indian influence upon them. It is possible that the high value placed on improvisation and ornamentation in Indian classical music resulted in the "frequent use of half-tone melodic movement" in the *decknni* and in the *moll* of the *mando*, a "short vocal oscillation of indefinite pitch when two consecutive notes are linked."

The *decknni* and the *mando* are both central to the musical landscape of Goa. While they are performed almost exclusively by Catholics today, they symbolize the commingling of Hindu and Catholic influence. While the dance forms are more distinct and exhibit less of the duality of influence, the music contains elements common to Indian and Portuguese musical tradition with its combination of ornamentation and strong melodies. In subject matter, both genres illustrate emotions prevalent in Goa's history, such as the yearning caused by mass emigration present in the *mando*, or the seductive language of the *devadasis* recalled in *decknni*. Imagery in these songs also often includes elements native to Goa, such as the particular flowers and rivers that comprise the Goan landscape. These indigenous elements make these two genres an important part of Goan culture, so that they have become a source of pride as a symbol of the union of Portuguese and Indian influence that has contributed to the uniqueness of the Goan state.

1. Sardo, Susana. 1998. *Gavana: The journey of sounds*. [CD Liner Notes]. Trans. by Marie Imelda MacLeod. Vila Verde, Portugal : Tradisom.
2. Pereira, José, and Micael Martins. 2000. *Song of Goa: Mandos of Yearning*. New Delhi: Aryan Books International., 48; Sardo, 1998.
3. Sardo, Susana. 2000. Goa. In *South Asia: The Indian Subcontinent. The Garland Encyclopedia of World Music*, vol. 5. New York: Garland Publishing, Inc.

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Thoughts of a New Parent

by Nitish Keny

Being a new parent makes a person think about various issues which he or she may not have thought about before. One such issue which got me thinking was the impact of the American culture on my child as he is growing up here in North America. Will I be able to install in him the same values we were brought up with and will he have the liking to our culture? What will Goa and India mean to him?

Goa will be a place he would visit once every two or three years and spend a few days with his grandparents and a few relatives with whom he hasn't had an opportunity to really interact. For him Goa will be a place his parents came from. He will be interested in seeing the beaches and other tourist attractions the place has to offer. But will he have the same emotional attachment to the place, as we the first generation immigrants here have? Probably not.

Pondering deeply on the question, I first considered the issue from a practical perspective. I want to install in him Goan/Indian culture. But then, what exactly is the definition of culture? Culture is defined as the way of life and includes the habits, traditions and beliefs of a society. For a lay person, it probably is a combination of ethical/moral living and lifestyle consisting of food, language, music and clothes

I want my child to speak our language at home, have a liking for our food, listen to our Goan/Indian music and wear clothes we approve of. But then the concept of language, food, music and clothes is relative. It changes with time and place. Even if we were in Goa, the food eaten by the future generations might be totally different from what we eat now. Our mothers/grandmothers used to make almost everything at home and buying cooked food from outside was unheard of. However, it is now a common practice in Goa and India to buy the food prepared outside. The younger generation in Goa today, seems to prefer western pop music, rather than Konkani, marathi or Hindi songs. The clothes worn by our parents or grandparents are totally different from what we wear now. As to language, Konkani is just a few hundred years old and our ancestors all probably spoke Sanskrit.

Assuming that all my efforts do pay off and he does everything I expect i.e. speaks Konkani at home and eats Goan /Indian food, etc., what about the generation after? Do I have any control over how that generation will be like? Probably not.

From a philosophical perspective, my expectation is based on the fact that I probably expect my child to act and behave the way I do. I expect him to speak the language I speak, eat the food I like and wear the clothes which reflect my style of dressing. Does it then mean that this is all about me and not about him? Is it really my ego which wants me to bring up my child in a particular way based on my concept of ideal upbringing so that I can say that I have been successful as a parent in raising my child? Will not such expectations result in deep disappointment if I am not successful in my efforts?

I recently heard a lecture delivered by a Swami of the Ramakrishna Mission. He narrated an incidence when he visited Brazil many years ago. A lady came to him saying that she was deeply distressed by the fact that her only son who had gone to the US to study had married an American girl and had decided to settle there. She was upset that all the plans they had for their son, the property they had accumulated for him had all come to naught. The Swami told her to be like an American mother (today, he would have used the word modern mother). He explained to her that an American mother gives all the love and affection to the child. But she always knows that when the child grows up and is ready to move out, the child will be gone. Thus there is a sense of detachment. We should have this sense of detachment in all of our relationships, whether with our spouses or children or friends or co-workers.

Detachment does not mean that we become cold or stop caring about the other person. We are expected to perform all our worldly duties and obligations. All that is different is that our expectation on the result changes. We do our duty and the results will turn out as per the desire of God/Higher power/destiny based on what we believe in. This is a common theme in Vedanta and spirituality.

Coming back to the point of our expectations from our children, what are our expectations based on? They are based on attachment. Attachment to our culture, to tradition, to the language, to our notions of right or wrong, etc. Vedanta teaches us that attachment to any object or thing is bad and that performing every action in a detached manner is the only sure way of happiness. Attachment involves our ego and it is this ego which wants us to have our children follow us in exactly the same path we have followed.

Following this principle, I believe that the only thing we can do is to inculcate in our children moral and ethical values, so that they turn out to be honest and ethical persons who contribute to the society in a positive manner; and to teach them about our culture so that they are always aware as to where they came from. In the end, it will be their destiny which will mould them into what they will be.

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आहे, आपण धर्म- का जाती

जनी र. उसगांधकर

प्रवाद वालेचार्ड्यांचे अमेरिकनांची शुभमयाची (+हप्पी मार्गोव्हारी) नाच पडी की शोड्याचा ओळखपोनंतर ती शुद्धात दीन स्वातं दर्शिले— 'शुभमयांची कौं खिस्त अजूनही शक्योत आहे का? शुद्धो गाईला देव मानां मध्ये वोळ झात नाही, एवं नाही'.

शुद्धमयांचा, परको दृश्याचा नवरूपाचा व आपणांचे दृश्यांचा मानासक-पूर्वीं लाज मध्यूत असेल, भारतीय मापदूस पद कर मध्यूत जातो, 'ठ, ठ, आमच्याकडे आता कौं खिस्त तेवढे गाईलेली नाहो आहे.' नंतर मृत्यु unouchables आहेव असें शाय? MGT मुक्तमुद्देश संग्राम होते, 'तेही हृष्टेभा शुभमयांचे कमी काळंया. कोटिया constitution नवीं जातपात व अस्पृश्यांचे एक मनीक आहे. गाईलही आम्ही देव मानीत नाही. हृष्ट! हृष्ट आमच्यांची मुळे तर हृष्टीर शिवाय हृष्टता नाहील. अमेरिकन भाई MGT जाता किंवारमात्रामा भावगडीत पडत नाही; परं मनांत मात्र त्याच्या शक्यांच्ये निरसन होत नाही.

आपणांचे मुळ शोधमयांस असे आहेहूं बोईल की आ शुद्धमयांचा वा नारायणरेण्य जो भावांच आहेया. शुद्धमयांचा काढी, कांडी शुद्धक घेऊ वेग केल्यास, भारतीय जातीचं वासाव वैअंगंत असे. प्रवेश वैअंगंत वर्ग वतनवारांचे शुद्ध वृत्तीं वृत्तीं वृत्तीं गांव यांत्रिष्य होई. कुलार, फैहर, चोहार, खेड, MGT, कुमार, पर्वीद, नदीवी, शेतकुरी, मुठगांग, गुरुस व कोणी अशांती व वतनवारांत गांवांना विकल्पात्या घासाच्या हिरवा निन. प्रवेश वतनवार आपांन काम विक्रातोपदेश वारकरीकांकडून शिळ्यांना आवर आणकी शुभजीविका करोत राहि- यास लाभांना घेऊनीं शुद्धाच आंखं व कामाची कासव यात्रा वरवायाहुनी मरीचित होत गेले. नारायणरेण्यांची संस्कृत जाती निर्मिती जाताया. वापांगाविकापांची कौंवेगाच्या जातीत वापांगाच व आपांगात्यार छोंग खारक्कर होत गेवाती शेषांकांचांची अवृही वरी नावासे, तरो घरगुतीपुणीतील रोद्योविद्यांचा व्यवहार वर्जी घेऊन. परं जातीजातीमध्योत ऐदमाव हो काढी भारतोव्याप्तीच परंपरा आहे असें नाही. शुद्ध अमेरिकेवरदाव वालगांवांची जातीं तर जाती descend- dants आपणांच मरीची समजावत तर आपांचे व्यवहार वारू मोशार भावुन देवात. इथं कात्यांवां शुद्धांचे शेषां आहे हे शविश्वात्या आहे.

हिन्दू धर्मी जाति व पौराणी आदेत है लक्ष्मी पवि रिहर्सलर्स धर्मीत
असेवन्यों का दैशोरा क्रिश्चियन २२४-३० माइक्रो-इन बच्चों (Baptist, Metho-
dists, Seven Day Sabbath) कोड रहना चाहिए क्यों नहीं? क्क्क नारबे कमिटी
के लिए Utah राज्याभिनी Mormon धर्मीतों द्वारा दिया गया अधि-
कारी नामों की वार्ताओं लालीज. माझे भी, कुछ यादी इसीका.
नजे कुम्हजा जातीबद्ध विवाहयास, जोकि जुही दिन प्रथा करवा की
आम्हारा जातीबद्ध आणी कुम्हजा काय २५५५ आहे?! येथे कारपा
मुख्या विवाह आम्हारा जातीबद्धपांच दृष्ट वास्तविकप्रक्षा अंगीवा केला असाही.
मी कुकड्य तसी ठारे ठारे असा लाली, माझ विवाहाची एक कुछाची मुख्याची की,
जास नव्हावी,-येथे गाव घरवाल- हात दर्शे युक्त प्रकारी ठोक, कुरव्या ठिकानी
कुसारा अकारी व दूर येत नवीकर un-touchable! या कुरव्या हा दृष्ट मुख्य
मोर करण्यां आपान्यो मनाक्रमाली कांडाके संकलन करील असावील. सर्वजि
पांडिज व कुरुकुटीं जावाब मुख्य, विवाहाचारात शोगावर्ण की कुम्हजा
स्थिरता घासीत ज्याज्ञामाली Catholic, protestant की वर्ष उसकात वाहा
आम्हारा जाती. येथे कौटुंबीच्या अवहार वर्ष होता, आज युपांकडी कुपी
जेंड्रे उक्ती वर्ष विवाहसंस्करण असूनी शोगावा गोपाल आहे. वर्ष काढी
दाऊते देण्डू नाही वर्ष हीही.

स्पृश-अस्पृश हो गैरभाव समझनेकर बाहिराती चलिए तापत्याती तकी
जल्दीन नहीं करते अस्पृशता हो जाती रात्रेवास जारीपुरातोंसे भवियों रहे.
देखाएं गोरे पांच दिन भी जाने ओ छोड़ देने कर्त्तव्य मुख भरत
बनाये जाइए परं तिथि नानासातों यारे करायेंगे जानेमार्द ती खोल लाने
करने कीलं रेखान्वय करावी लगाए. लाली देखाई छेषार्ट गोलागे न लग
ओवेले. मालिकपात्रक घोषाती वहि तिन दिवसाती अस्पृश तरं प्रसुतीन् वर्त
दिवसाती. औरवार उक्तिसींग शहो आठवें देवपरां व शिवाकपरां युव
मनाय. दुसरी देवागार, शिवागार युव व जानकारी पूर्णात्म १९२५ हो
जहां अशा कीर्ति भक्तियां आराम! रक्षावाले दुखिलो ये लाल युक-
त्यपर नेहुए दीजो अस्पृशत्वम् देखाना अडकवाह. वहि युक्त्यो अस्पृश
देखाने जानेमार्द शिवाय ओ देखानेसे इति ज्ञेयी कोई दूर राहिए
इत्येवं -है, ओ -तर-भावों युद्ध दात भवनी गुरुकृष्णनि रहे. महर, जंगी
भासार, गविन्द लाल लडाक अस्तवाले लोकी रहनीही तथेति अस्तव अह.

અનાતો કમળને લાગ હું દેવાની અભિયાસ્કૃતી છી અને હું હેઠાં, હાંજી
ની ઝડપચંચાંદાંની દુલ્લા!

Holy cow! હું એ માર્ગ વિષય. પુનરા બનાની fast food હૈન.
ખાનકે એ chicken fajita ની આંદ્રે રહ્યે. પુનરા એ નિષ્ઠા કાર્યક્રમની
માર્ગ chicken fajita હૈન, જેણું fajita રહ્યું. માર્ગ હોં બધું અંદો કથોંને
પું તો માર્ગ હોયાં, "કો બધું કુદી બીજું રહ્યો રહ્યો? એ લાગ વિષયને,
'તુ કુંતા, માર્ગ હોયાં કો?' એ રાખની રસ્તોં તો પ્રદક્ષણ બાધું રહ્યો.
'કુંતા કાર્યક્રમની હું તો રાખની રસ્તો મધ્યું? વિષયની, બેદી લોન તો
કાર્યક્રમ કો' એ કહ્યો.

'પણ તેણે જોવાનાનાની એ એ બધું તો એણે એણે હોયાં' પારાં
લાગ એવાંદરૂ હોય.

'નાહો, -નાહો, એ યાંચી delicacy બાંધ' માનું કોણાં માર્ગ આગ આપની
સંખ્યાનાં -એ આરોગ્યનાં રહ્યાં. માનું માનું કુંતા, માર્ગ હોયાં
માસાબદી જો અનેસિન્હાં વાંદો તો એ કુંકવદી હેઠું કોણાં વાંદ્યેની
બધું દિશાના હોયાં કાંચો એ જ્યાંથી અધુંમધું પાંચો તો બંદ હોયાં.
કુંતાની કાંચાં કુંદું હોયાં.

હેઠું દાખિયાં પારાંના હોયાંની કુંદું જાદ્યાબદી કાંદોદી કિંદોં ગાંદાં
રહ્યો. કુંદું હો એ એ અંદી ગોંં આહે જી કાંચાં તો કો-માનુસારીપણેં સર્વ
હેઠું દિશાં વાંદતાં પું યામાંની ઘાંઠીં કોણ કુંતાની માહિત
રસ્તોં કચુંદિન કુંદું હોયાં એંબ બ્રેન્ચ એપ્ટો સીંકી આફરને
આંદોં એ અભિયાં એંદો એંદો કોણ અસાધ.

એહી ઝડપની હો કુંકવાનાં દિશામધુંકે પોરા કુંદુંતી હો રહીએ!

The Old Man

by Meghan Sardesai

It's funny how the things most important to you only really hit you when they are no longer there. You feel alone. I tend to grow a brief pessimistic view on life each time this happens. The last time it happened I had bumped an old man in the street, and made him drop his things. They were strange things, and as I helped to pick them up, I caught a glimpse of them: a basket of bananas and a coconut, a Rubik's cube, a stone and feather, and a book of knowledge.

The old man caught me looking at his things and I bent my head apologetically. He smiled and said, "Do not be sorry, child. You want to ask me something, so ask it."

I looked strangely at the man. For some reason I felt calm and forgot my anger. "Why do you carry these things?"

"So that I will never forget."

"Forget what?"

"Life's dearest treasures."

I couldn't help myself and began laughing. Surely the old man had grown weary over the years. He couldn't possibly think that these things were so dear. True, the bananas and coconut are useful for food, but what of the stone and feather?

"The bananas and coconut represent life, you see. They were born from the Earth and there they shall die. No matter where they are, they are home, and they are always of use to someone."

"When bananas are ripe, you know their trees are healthy, and when they descend to the Earth, you know it is time for new ones to grow."

"The coconut, with its hard shell, hides the pleasant taste of sweet milk inside. It can rekindle the spirit. When it is wet, you know it is good to eat."

"The stone holds all the weight of our burdens. The feather lightly sweeps it all away."

Did he read my mind, I wonder? I asked about his other odd possessions.

"The Rubik's cube exercises the mind. It reminds us that life holds many puzzles and different directions. As it changes, so do you."

"This book reminds me that there is always new life born in the world. There is no end to it. As one person dies, his soul is carried through to another. Life and death are intertwined, as are pain and happiness. Life is filled with so much wonder and each person lives a different, unique one. While we have a path to walk, guided by a force supreme in its nature, it is up to us to choose the path we must walk. Each path is filled with many barriers and can be simple and concrete or dirty and rugged, but how we choose to walk it is up to us."

"How do we know if we have chosen the right path?"

"We don't. And while we may find ourselves in unfortunate situations, wishing we had traveled another one, there is no right or wrong path. But how we choose to deal with these situations, and whether to continue moving forward or remain in the past, decides whether we will be happy or not."

"Eventually an answer will come, as answers always do. All it asks for is a patient ear."

The man smiled. It was time for him to go. He nodded and walked past me.

I stood thinking about what he said and turned around to look at him one last time. The man was gone, and I was alone.

After a moment I turned back, still feeling the presence of his glow.

I smiled, and continued walking.

Meghan Sardesai is a second year student at the University of Guelph in Canada. She has authored award-winning short fiction, and was the editor of her high school's literary and arts magazine.





GOA

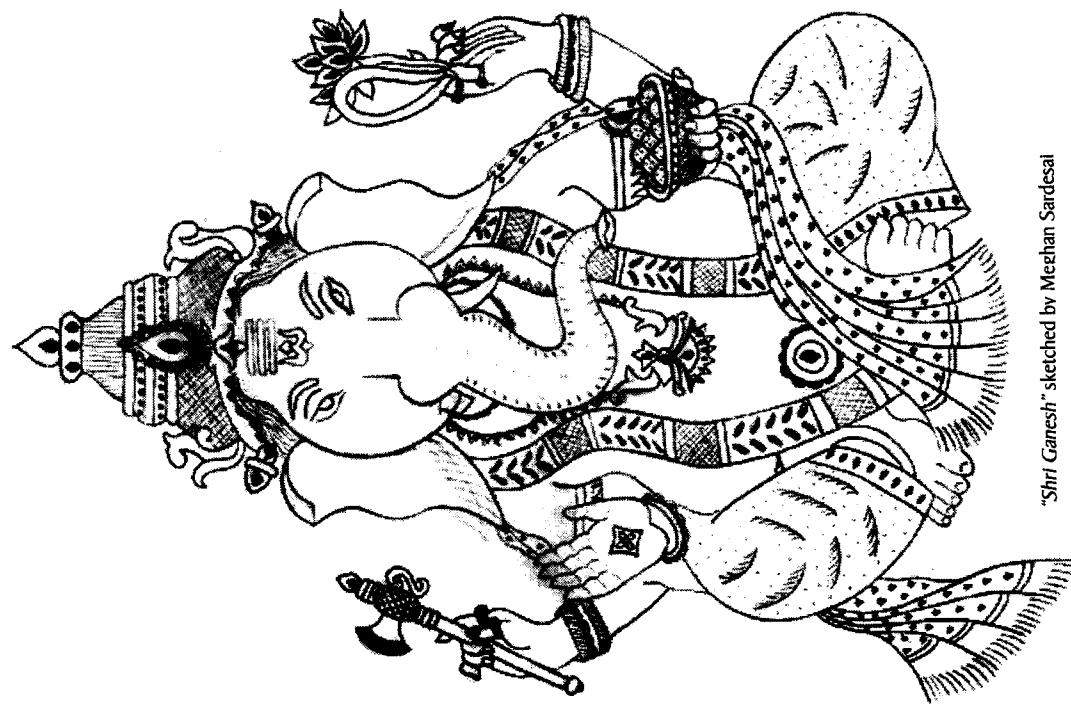




Memories







"Shri Ganesh" sketched by Meenah Sardesai

Program compiled by
Natasha Sardesai

Goan Organization in America
7th Biennial Convention

Program

Toronto, Canada
July 3 - 5, 2004



Goan Organization in America

7th Biennial Convention ~ July 3-5, 2004

Holiday Inn Hotel & Conference Centre
Burlington, Ontario, Canada

Program

Saturday, July 3, 2004:

2:00 pm - 4:30 pm Registration

5:00 pm - 6:00 pm Cocktails (Halton Hall)

6:00 pm - 7:30 pm Dinner (Halton Hall)

7:45 pm onwards Family Night, with performances by:

- Isha Parulkar (Opening Prayer & Dance)
- Mangirish & Gajanan Gaitonde (Kantar & Guitar)
- Roma Kamathhamai (Dance)
- Rohan & Rahul Prabhudesai (A vocal tribute to the legendary Bal Gandharva)
- Ravindra Sansguri (Vocals)
- Rekha Sansguri (Vocals)
- Pradeep Keri (Vocals)

INTERMISSION (~ 9:30 pm) Dessert & Tea/Coffee to be served

- Nutan Wagle (Vocals)
- Arun Virginkar (Vocals – Konkani Songs)
- Vilas Khandeparker (Poetry Reading)
- Tejus Bale (Dance)
- Sheela Laud (Monologue)
- Isha Parulkar (Lawani Dance)
- Rahul Prabhudesai (Dance)
- Mansi & Gajanan Gaitonde (Kantar & Guitar)
- Isha Parulkar (Lawani Dance)
- Sheela Laud, Arvind Dalvi, Vilas Khandeparker, Bharati Hodarkar & Ravindra Amonker (Konkani “Natkalem”)

DJ (with Indian Film Music) to follow program

- Sham Shirsat (Vocals)
- Rekha Khandeparker (Vocals)
- Anshul Parulkar (Tabla)
- Arvind Dalvi (Kirtan)
- Rohan & Vishesh Prabhudesai (Vocals & Synthesizer – Indian Film Music)

Sunday, July 4, 2004:

10:45 am SHARP Board buses to Toronto (South parking lot)

10:55 am SHARP Buses depart for Toronto Harbourfront

7:00 am - 9:00 am Breakfast (Halton Hall)**9:00 am - 10:30 am Lectures and Presentations (Halton Hall)**

9:00 am Dr. P. S. Ramani (Backache)



Dr. Ramani is a world-renowned neurosurgeon. He is a senior consultant at the Lilavati Hospital & Research Centre and Sashruska Citizens Cooperative Hospital in Mumbai, India. He has dedicated his life to the development of surgery and has established a school for training neurosurgeons and orthopaedic surgeons in spinal surgery.

Dr. Ramani is the President of Goa Hindu Association, a prominent charity organization helping the Goan community.

9:45 am Mr. Ben Antao (Goa Rediscovery 2004)



Mr. Antao is a native of Velim, Salcete, Goa. He graduated from the University of Bombay with a Masters degree in English and worked as a reporter for many years. In 1966, he won a journalism award given by the World Press Institute.

Mr. Antao came to Canada in 1967 and worked for the Catholic Register and the Globe and Mail. He has interviewed many VIP's and dignitaries. In 1976, he obtained his teaching certificate from the University of Toronto, and he recently retired as a teacher. His book "Images of Goa" was published in 1990.

Mr. Antao resides in Toronto with his family, and is the founder of The Goa Forum (TGF).

10:10 am Dr. Prafulla Hede (Samrat Club International)



Dr. Prafulla Hede is a well-known industrialist. He is Chairman of Hede Business Group, which has interests in iron ore Mining, Hotels, Finance, etc. with Head Office in Goa and Corporate Office in Mumbai. He has been Director of IDBI, Indian Overseas Bank, Gujarat Maritime Board, EDC of Goa, advisor of IFCI, and others.

12 noon - 4:00 pm **“A Taste of Toronto”**

A scenic cruise (with lunch and music) through Toronto's picturesque Harbourfront aboard the chartered “Northern Spirit” liner.
(This event is generously sponsored in part by Dr. Prabhaker & Mrs. Pratibha Sardesai)

4:00 pm - 8:30 pm **GOA Youth Banquet & CN Tower Tour**

Youth members aged 12 to 26 are invited to experience the breathtaking view of Toronto from the CN Tower, 1465 feet up. The 2004 GOA Youth Banquet will follow at Burlington's finest all-you-can-eat international buffet.

4:00 pm Adults & children under 12 board buses

4:30 pm Arrive at Holiday Inn Burlington

5:00 pm - 6:00 pm Cocktails (Halton Hall)

6:00 pm - 7:30 pm Dinner (Halton Hall)

7:45 pm onwards **A Night of “Geet Sangeet”**
(This event is generously sponsored by Mr. Sham & Mrs. Suman Shirsat, and by Dr. Pradeep & Dr. Sadhana Keni)

A Night of “Geet Sangeet” will feature classical and semi-classical music, Natya Sangeet, Gazals and Film Songs, performed by:

- Rajashree Karandikar

Rajashree Karandikar received a Master's degree in music from SNDT University in Mumbai, and had the privilege of receiving regular training from Dr. Prabha Atre, a highly respected exponent of Kirana Gharaana. Rajashree is a versatile and popular vocalist, accomplished in classical and light music, who performs regularly and teaches Indian music in Toronto.

(cont'd)

A Night of "Geet Sangeet" (cont'd)

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|---|--|--|---|---------------------------------|
| <p>Nandu Atre</p> <p><i>Nandu Atre received extensive training in light & semi-classical styles of vocal music from well-known Dr. Sanjeev Shende of Pune, and is an accredited artist of All India Radio (Prasar Bharati) for Sargam Sangeet. Nandu has performed in various cities in India, the UK, Bahrain, Africa, and North America. Recently, Nandu won a vocal music competition on TV in Toronto.</i></p> | <p>8:00 am - 10:00 am Breakfast (Halton Hall)</p> | <p>Ashwini Deodhar</p> <p><i>Ashwini Deodhar is gifted with a sweet, melodious voice. She also has the ability to grasp the combination of deep appreciation of lyrics with intricate musical complexities. Ashwini has won many awards at university competitions, and has performed in concerts in India, Kenya, and North America.</i></p> | <p>10:00 am - 12 noon Biennial General Meeting (Halton Hall)</p> | <p>Milind Karandikar</p> |
| | | | | Venue for the 2006 Convention |
| | | | 12 noon Lunch (Halton Hall) | |
| | | | | Adjourn & Goodbyes |

Nandu Atre received extensive training in light & semi-classical styles of vocal music from well-known Dr. Sanjeev Shende of Pune, and is an accredited artist of All India Radio (Prasar Bharati) for Sugam Sangeet. Nandu has performed in various cities in India, the UK, Bahrain, Africa, and North America. Recently, Nandu won a vocal music competition on TV in Toronto.

Ashwini Deodhar is gifted with a sweet, melodious voice. She also has the ability to grasp the combination of deep appreciation of lyrics with intricate musical complexities. Ashwini has won many awards at university competitions, and has performed in concerts in India, Kenya, and North America.

• Milind Karandikar

Milind received his training in tabla and pakhavaj from Shri Gururaj Jaripatake and later from Pandit Bhai Gayonide of Purab Farukhabad, Gaiharana. Milind has accompanied many popular vocalists in India, Saudi Arabia, and now in Canada.

- Kishore Kulkarni - *Tahla Accompaniment*

Raya Bidaye - Harmonium (Peti) Accompaniment

Raya Bidaye was introduced to classical music by late Shri Tatyā Bondale of Dengad. Raya has accompanied many stalwarts such as late Pandit Jitendra Abhisheki, Dr. Prabha Atre, Shrimati Laxmi Shankar, Pandit Firoz Dastur, Pandit Prabhakar Karkar, and Shri Ramdas Kamat. Raya has also composed many classical and semi-classical pieces of music, and some of these are featured in a recent CD by Shri Narendra Datar.

Monday, July 5, 2004

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|--------------------|---|
| 8:00 am - 10:00 am | Breakfast (Halton Hall) |
| 10:00 am - 12 noon | Biennial General Meeting (Halton Hall) |
| 12 noon | Venue for the 2006 Convention |

Adjourn & Goodbyes

The GOA 2004 Shopping Experience

The following items will be available for purchase at the 7th Biennial GOA Convention in Burlington:

- Goan cookbooks by Kumudini Usgaokar
 - Beautiful modern silk sarees by Neelima Laud
 - Fine jewelry designed by Neeta's Creations

Please feel free explore these uniquely Goan wares!

Please feel free explore these uniquely Goan wares!

INTERMISSION (~ 9:30 pm)
Dessert & Tea/Coffee to be served

DJ (with Indian Film Music) to follow program