



# CANARA UNION NEWSLETTER

BOOK POST

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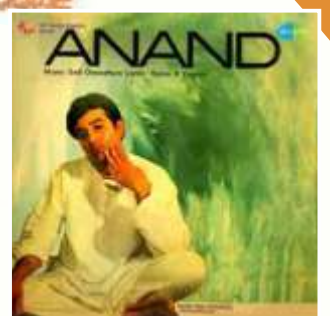
Vol.LXXII No. 11

November 2025



## Salil Chowdhury BIRTH CENTENARY

19th November 2025



PROGRAMME FOR NOVEMBER 2025

Sunday 23 10.00 a.m.

Canara Union Lone Wolf Quiz Competition

## **NEW ANNOUNCEMENT**

**THOSE MEMBERS WHO HAVE NOT PAID THEIR ANNUAL SUBSCRIPTION FOR 2024-25  
MAY NOTE THAT THEIR MEMBERSHIP STANDS CANCELLED.**

**MEMBERS WHOSE ANNUAL SUBSCRIPTION FOR 2025-26 IS STILL DUE ARE  
REQUESTED TO PLEASE PAY AT THE EARLIEST.**

### **Annual Membership Subscription Fees**

**All Members shall pay in advance their Annual Subscription for the period 1st April to 31st March of the financial year.** For ease of payment, we have introduced **UPI** and the QR code which is published hereunder.

**Annual subscription is as follows. Pay by Cash/Cheque/NEFT/UPI. Contact office 080-23342625 if you need clarification.**

60 years & below Rs.300/- + GST 18% Rs.54/- = Rs.354/- per annum

Above 60 years Rs.150/- + GST 18% Rs.27/- = Rs.177/- per annum

Over 80 years: No subscription

**For Hard Copy of CUNL (Canara Union Newsletter) please add Rs.150/- per annum (April-March) towards postage/delivery charges. You can add to Annual Membership Subscription.**

Pay: "The Canara Union", S/B Acct No.106003130000822,  
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**All members are requested to send a hello email to canaraunion@gmail.com giving your latest email ID, phone number and address.**

Hon. President:	Prakash Aroor	
Hon. Gen. Secretary:	Meera Philar	
Editor:	Amit Kilpady	amitkilpady@hotmail.com
Editorial committee:		
Member –	Meera Philar	meeraphilar79@gmail.com

## A WORD FROM THE PRESIDENT

We occasionally watch *Kaun Banega Crorepati* (KBC), and last week and perhaps the week before, the quiz was for children. It seemed relevant to write on this subject as November celebrates Children's Day.

Because of the popularity of KBC and also because of social media, it is now widely known that at least two children in the hot seat behaved shockingly. They were overconfident, smug and rude. One of them said to the host Amitabh Bachchan without using the respectful 'aap', 'Don't explain the rules, I know them. Now get on with the quiz.' And another said, 'I know the answers. You don't have to show me the options.' To his credit, AB kept his friendliness and patience. While we, watching, felt angry and upset that the parents had allowed their children to be like this.



There are surely various ways in which children can be brought up to know their place, and to be respectful. Clearly, for some parents, 'smartness' is more important.

In former times, our parents and their parents before them had very strict ways of dealing with us when we did something wrong and—this was important—*caused suffering to others*. Some parents, amazingly, believed in non-violent ways. Here is a story excerpted from a value-education series, *White Dove*\*. It was told by Dr Arun Gandhi, grandson of Mahatma Gandhi and founder of the MK Gandhi Institute for Non-Violence, at a lecture in Puerto Rico.

*I was 16 years old and living with my parents 18 miles outside Durban, South Africa, in the middle of sugarcane plantations. We had no neighbours for miles around, so my two sisters and I always looked forward to going to town to visit friends or see a film.*

*One day, my father asked me to drive him to town for an all-day conference, and I jumped at the chance. My father asked me to take care of several pending chores such as getting the car serviced. When I dropped him off that morning, he said, 'I will meet you here at 5.00 p.m. and we will go home together.'*

*But after hurriedly completing my chores, I went straight to the nearest theatre and I got so engrossed in the film that I didn't look at the time. By the time I ran to the garage and got the car and hurried to where my father was waiting for me, it was almost 6.00.*

*He anxiously asked me, 'Why were you late?' I was so ashamed to tell him I had been watching a film that I said, 'The car wasn't ready so I had to wait,' not realising that he had already called the garage. When he caught me in the lie, he said, 'There's something wrong in the way I brought you up that didn't give you the confidence to tell me the truth. In order to figure out where I went wrong with you, I am going to walk home in the dark on mostly unpaved and unlit roads.' I couldn't leave him, so for*

*five-and-a-half hours, I drove behind him, watching him go through this agony for a stupid lie I had uttered.*

*I decided then and there that I was never going to lie again.*

\*From White Dove Book 8, written by Usha Aroor, Kanchan Bannerjee and Anita Pinto, and edited by Usha Aroor, published by Orient Blackswan

This might seem extreme today but for Arun Gandhi, it was a lesson for life, and it was non-violent. Something for all of us to think about. I must say I feel strongly about children behaving badly and hurting or insulting others. Times may change along with pressures to succeed, but how can the values for 'aaj-kal ke bachche' be different from those for children growing up 80–100 years ago?

But to end, Happy Children's Day!

**PRAKASH AROOR**

### **IMPORTANT ANNOUNCEMENT**

Canara Union will conduct its Annual Sports Events for the year 2025-2026 between 25th December 2025 and 26th January 2026 on weekends and public holidays. Details of events being conducted by date will be published in the December 2025 issue of Canara Union Newsletter (CUNL).

### **PRINT COPIES and E-ISSUES**



We thank those who have written/telephoned to indicate their preference of the CUNL.

Members who haven't contacted us and who prefer e-issues please let us know your preference. And those members who have opted for e-issues but are still getting hard copies of CUNL, please let the office know. Please write to [canaraunion@gmail.com](mailto:canaraunion@gmail.com) with a copy to [meeraphilar79@gmail.com](mailto:meeraphilar79@gmail.com) or phone the Canara Union at 080 23342625. Thank you.

PS: Members who have not paid Rs.150/- towards postage of the CUNL for the year, are requested to pay - Cash or Cheque favouring "The Canara Union". If transferring by NEFT, please transfer to "The Canara Union" S/B Acct No.10600 31300 00822, SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060. Please send us a copy of NEFT transfer and your name.

You can also pay by UPI. See details on page 2

NOTE: We are updating our Membership List. Request all Members to send us your latest address, phone numbers (Landline and Mobile) and email IDs to [canaraunion@gmail.com](mailto:canaraunion@gmail.com).

## ACKNOWLEDGEMENTS

We are deeply grateful to the following for the donations made by them towards:

### **Canara Union Monthly Distress Relief Fund**

A Well-Wisher

Rs. 12,000.00

**PS: We request all donors to provide us with a letter and a copy of PAN Card and Address Proof at the time of donation, which is a requirement by the IT Department.**

## MEDICAL EQUIPMENT

The medical equipment donated by members to Canara Union are meant to help patients tide over their immediate requirement for a period not exceeding 3 months. If required beyond 3 months, members are requested to make alternative arrangements. (This will help equipment availability to others in need.) All requests need to be made either by email or letters. Henceforth, a nominal refundable deposit will be collected, as follows:

**Walking Stick: Rs.100/- Walker: Rs.250/- Wheelchair: Rs.500/- Hospital Bed: Rs.1000/Rs.2000.**

## RENEWED APPEAL FOR MONTHLY DISTRESS RELIEF ASSISTANCE

Dear Friends, Canara Union continues to assist the badly affected families of Covid-19 every month. Your continued support and help towards this scheme as long as possible would be appreciated. You may make payments either by cheque or bank transfer to the account specified below. For any clarification you may contact or write to us at:

Prakash Aroor, President                      Mobile: 9901560602

Meera Philar, Hon. Secretary              Mobile: 9844022713

Harish Sujir, Hon. Treasurer                Mobile: 9845055567

Email: canaraunion@gmail.com

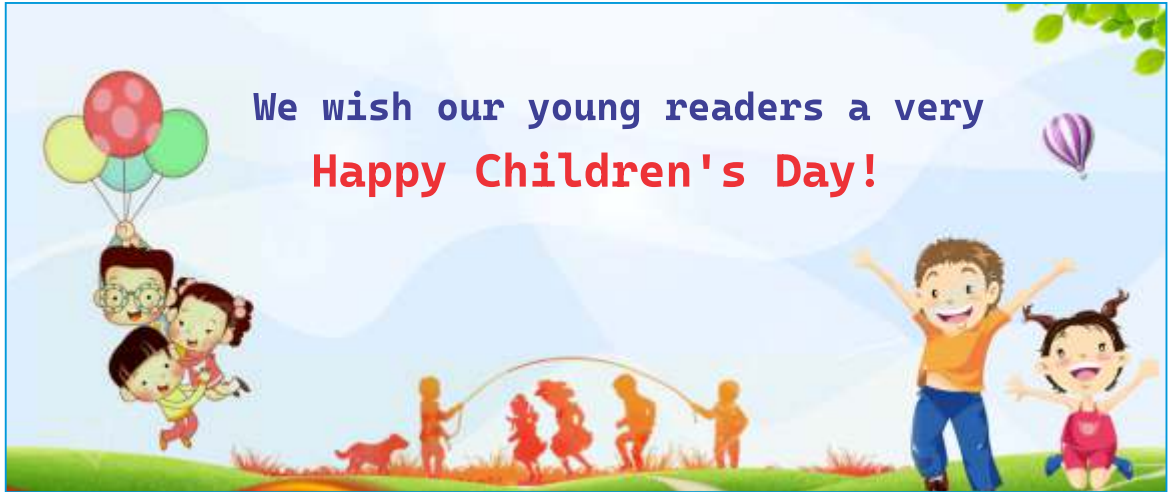
Payments can be made to THE CANARA UNION WELFARE FUND either by cheque or by Net Banking transfer to the following:

**The Canara Union Welfare Fund**

**Savings Bank A/C No.:10980 31300 05454**

**SVC Co-Operative Bank Ltd. Vidyamandir Branch, Malleswaram, Bangalore 560 003**

**IFC Code: SVCB0000098**



### **LETTERS TO THE EDITOR**

We invite our readers to share their views on the Newsletter, and suggestions, at [cunlcanaraunion@gmail.com](mailto:cunlcanaraunion@gmail.com).

We will be glad to publish letters from time to time, at the discretion of the Editor.

### **DEAR PARENTS AND CHILDREN**

Thank you for the photographs/paintings/drawings you send us. Please continue to send us these. We would like you to send us articles/stories from time to time, which will be published at the discretion of the Editor. Please email these to [meeraphilar79@gmail.com](mailto:meeraphilar79@gmail.com)

### **LISTINGS**

We would like to feature new LISTINGS about the availability of services in and around us. Those who cater to any professional services from their homes and small offices, and would like to be included in this listing, please email brief and concise details to [meeraphilar79@gmail.com](mailto:meeraphilar79@gmail.com)

### **VERY VERY IMPORTANT ANNOUNCEMENT REGARDING DONATIONS**

All Members/Donors wanting to make donations, please see one full page ANNOUNCEMENT in the CUNL. You may pay either by CHEQUE OR NEFT. Follow it up with a letter or fill details in a copy of the Announcement Sheet along with a copy of your PAN Card and Proof of Address. If sending by NEFT, please send to respective account (Name and No.) of your donation choice as mentioned in the Announcement Sheet. For any clarification, please email [canaraunion@gmail.com](mailto:canaraunion@gmail.com) or WhatsApp or call Meera Philar at 9844022713 or Harish Sujir at 9845055567.

## DONATION

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To,  
**The President**  
The Canara Union(Regd.)  
Bangalore-560003

Sir,  
**Sub: Donation towards Endowment Fund/s**

I wish to donate a total sum of Rs. \_\_\_\_\_ (in words: Rupees \_\_\_\_\_)  
towards The Canara Union Endowment Funds detailed below:

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Building Fund		The Canara Union, Account No 34050851518 State Bank of India, IFSC SBIN0007080
Distress Relief Fund		The Canara Union(Regd) Distress Relief Fund Account No 10600 31300 18707 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
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Sports Endowment Fund		The Canara Union(Regd) Sports Endowment Fund Account No 10600 31300 18704 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
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NEFT / RTGS Details Remittance made Dated..... Bank / Branch.....  
The amount of donation [tick any one]

- Is to be kept as a Corpus Fund and interest earned thereon is to be used for disbursement.
- Is to be distributed in the next occasion for disbursement as decided by the Canara Union.

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I have attached a copy of my PAN CARD and PROOF OF ADDRESS.

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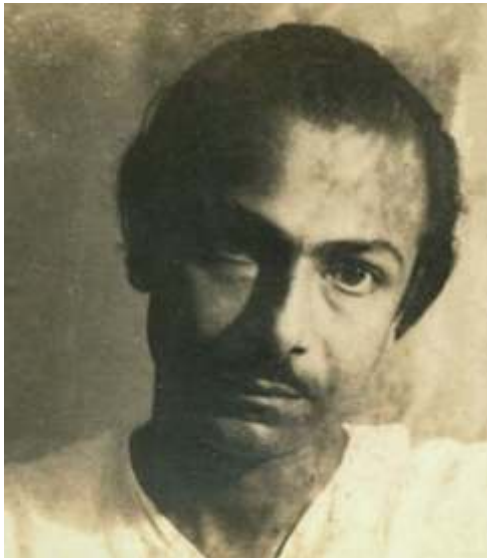


## SALIL CHOWDHURY – MUSICAL MAESTRO OF THE GOLDEN ERA



### VIDYA SAGAR

I am a huge fan of retro Bollywood music and movies. The other day while visiting friends, we played songs during our drive as is our usual practise. The song *Suhana Safar aur Yeh Mausam Haseen* evoked nostalgic memories from my college days. In that era before television and internet, cinema was the main form of entertainment for us. During my post-graduation at the Central College in Bangalore, there were many theatres in the vicinity. Whenever a class was cancelled and we had some free time, my friends and I would head to the nearest theatre that was screening a Hindi movie. The melodious music would stay with me, lingering in my mind for days.



Even today I love listening to those classic songs of yesteryears. I remember one movie in

particular – *Madhumati* – which resonated with me at the time because of its captivating music. Since then, I developed a great admiration for the masterful music director Salil Chowdhury, whose **birth centenary** we celebrate this month. What drew me most to his music was his remarkable ability to blend classical and folk music within his compositions.

### A Pioneer of Musical Fusion

Many great music directors emerged during the 50s and 60s, known as the Golden Era of music in Indian cinema. Ace composers like S D Burman, Madan Mohan, Naushad, Shankar-Jaikishan, and many others whose music is loved and listened to even today. However, Salil Chowdhury's name stands out for his distinctive fusion of Hindustani, folk and Western classical styles. His unique style set him apart from his contemporaries, making each song emotionally stirring and memorable. His effortless blending of different musical traditions has created a rich legacy of cinematic music in India and continues to inspire music lovers across the world till today.

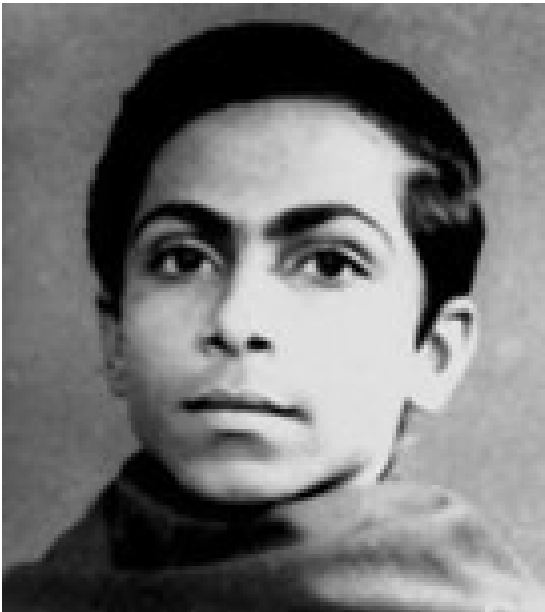
### A Multitalented Personality

Salil Chowdhry remains one of the most celebrated and innovative composers in the history of the Indian film industry. His contributions extend far beyond conventional film music. He was not only a music director, but also a noted lyricist and poet. He wrote many of the songs he composed both in Hindi and Bangla. His ability to write lyrics in several languages helped him reach a diverse

audience across India. He composed music for Hindi, Bangla, Malayalam and other regional languages.

### **The Beginnings**

Salil Chowdhury was born on 19th November 1925 at Ghazipur in West Bengal. His father Dr Gyanendra Chowdhury was the medical officer at Hathikuli Tea Estate in Assam. Salilda spent much of his childhood there, and the depth and poetic beauty of his compositions bore the influence of the rich traditions of Assamese culture. As his father avidly followed and had a rich collection of western classical music, young Salil was introduced to Beethoven and Bach during his childhood, and this formed the basis for the influence of western classical music in his compositions. His tryst with music began when he chanced upon a piano when he was barely six years old and started playing on it. He went on to learn music on his own and taught himself both Indian and Western classical music.



### **Socially Conscious Artist**

While growing up at the tea estate, young Salil was influenced by his father's socially conscious plays staged for the workers. These performances instilled a sense of social responsibility in him. At Bangabasi College in Calcutta, his political interests grew; his involvement in the Quit India Movement and participation in the peasant movement after joining the Communist Party shaped his commitment of addressing social and political issues through art.

As a member of the Indian People's Theatre Association (IPTA), he travelled extensively across the country, experiencing lot of hardships in trying to raise awareness among people through plays focusing on social inequalities, British imperialism and the freedom struggle. This was a period of intense artistic output in which he dedicated himself to writing stories, crafting plays, and composing songs. His creativity and dedication to the arts contributed significantly to the cultural landscape, showcasing his ability to excel in different forms of creative media.

### **Salilda's Cinematic Journey**

The movie *Rikshawala* based on a Bangla story written by Salilda himself changed his life forever. The film was a huge success and Salilda achieved instant stardom. When he moved to Bombay in 1953, its Hindi remake *Do Beegha Zamin*, was also hugely successful. He also composed music for this movie and thus started his career as a composer in Indian cinema. Salilda composed evergreen songs for several unforgettable Hindi and Bangla movies in that era. He also founded the Bombay Youth Choir with Ruma Ganguly around the same time.

### **Multilingual Legacy**

Salilda stepped into the Malayalam film

industry in 1961 with the movie *Chemmeen*, the music of which became considerably famous. Overall, he composed music for films in 13 languages, including 75 Hindi movies, 27 Malayalam, and 41 Bangla films. He composed music for Marathi, Tamil, Telugu, Kannada, Gujarati, Odia and Assamese films as well. He also composed background music for many movies and songs composed by other music directors. Salilda mentored and inspired many legendary singers including Lata Mangeshkar, Mukesh and Kishore Kumar. His innovative style set the trend for future composers to experiment and compose music apart from the traditional norms.

Some of the notable Hindi movies for which music was scored by Salilda (Hindi movies) that are my favorites:

- *Do Beegha Zamin* (1953)
- *Jaagte Raho* (1956)
- *Madhumati* (1958) – Which won him his first *Filmfare* award for best music
- *Parakh* (1960)
- *Chhaya* (1961)
- *Kabuliwala* (1961)
- *Maya* (1961)
- *Anand* (1971)
- *Mere Apne* (1971)
- *Annadata* (1972)
- *Rajnigandha* (1974)
- *Anand Mahal* (1977)

### **Salilda's Legacy Continues**

Salil Chowdhury was a multitalented genius, who though popular as a celebrated music director, was also a talented poet, scriptwriter,



director, and social activist who believed that art should reflect the ethos of the times and that an artiste must also have a social responsibility. He was true to his belief and music was his chosen form of expression for the same.

Salilda's music has universal appeal. His work has been appreciated not just in India but also abroad. His compositions have been performed by international orchestras. His universal style, social conscience, and commitment to artistic excellence continue to inspire musicians and music lovers across generations. The Salil Chowdhury Memorial Concert and Honours was established in his memory in 2015 to honour singers and musicians. His wife Sabita Chowdhury and daughter Antara Chowdhury also formed The Salil Chowdhury Foundation of Music, Social Help & Education Trust in 2002 to preserve his works and continue his legacy.

### **Photos Courtesy:**

- *Bobby Chowdhury* (Salilda's eldest son)
- *India Posts*
- *Bollywooddirect*
- *Wikimedia Commons*
- *Pinterest*

## A FACE OF THE AMERICA GONE BY - A TRIBUTE TO ROBERT REDFORD [1936-2025]



KUNAL TALGERI

Watching films at home was a weekend tradition I always looked forward to in the 1980s. It was the VHS era of videotapes when the only distraction device at home was the monolithic television.

I hadn't turned 10 yet, and my uncle Chandan Bappa would bring home two cassettes every Friday from a video library. One would be a Hindi film for the family to watch on Saturdays, and the other was my gradual initiation to Hollywood. He loved his English thrillers.

So while Saturdays were dominated by (not surprisingly) Amitabh Bachchan and my father's favourite actor Rajesh Khanna, Sundays became about discovering a range of actors: Gregory Peck (in *Mackenna's Gold*), Clint Eastwood (*The Good, The Bad, The Ugly*), and the 80s' action hero Chuck Norris.

On one such Sunday afternoon, Chandan Bappa introduced me to the world of Robert Redford, with *Three Days of the Condor*, in which the American plays a CIA researcher. I was too young to appreciate the nuance, twists and pacing of the film. But over the years and decades, Redford's presence and performances helped me tune into the subtle.

Redford passed away on September 16th this year, marking the end of 89 years characterised by liberal values, grace, quiet wisdom, and a sense of camaraderie with his fellow beings.

It wasn't so much about watching Redford on screen, as it was about him being an inextricable part of some of the most iconic films of all time. There is of course *Butch Cassidy and the Sundance Kid* (1969), in which Paul Newman and he play the eponymous outlaws who are on the run after a train robbery goes wrong.

The film that chronicles the outlaws on horseback inspired many a filmmaker, including my favourite David Fincher. "I was eight years old and I saw a documentary on the making of *Butch Cassidy and the Sundance Kid*. It had never occurred to me that movies didn't take place in real time. I knew that they were fake, I knew that the people were acting, but it had never occurred to me that it could take [...] four months to make a movie!" Fincher recalled to *Art of the Title* in 2011.

*The Sting* (1973) was another renowned film Redford acted in that reunited him with Paul Newman, and George Roy Hill, who had directed *Butch Cassidy and the Sundance Kid*.

But the film that etched Redford forever in my mind was *All The President's Men* (1976), which is based on news reporters Bob Woodward and Carl Bernstein's coverage of the Watergate scandal when Richard Nixon was president of the USA. I first heard about the film in journalism school and watched it in 2002. It was inspiring to see Woodward (Redford) and Bernstein (Dustin Hoffman)

portray the details and rigour of a craft that *The Washington Post's* publisher Philip Graham called, "the first rough draft of history".

Yes, much has changed about the news media in the past 50 years in the craft, which has lost its credibility, objectivity and value in a world cluttered with information. But I often turn to *All The President's Men* to remind myself why I chose to be a journalist. Redford's performance of Bob Woodward was thrilling, as he builds a reliable source, Deep Throat. With Bernstein, his coverage of Watergate spearheaded the fall of Nixon.

Redford's ability to share the screen with notable actors is legendary, especially so because he could have instead selfishly built a solo career on the strength of his dashing looks. As a result, his filmography exemplifies a long line of partnerships, including a role in *Captain America: The Winter Soldier* (2014), a Marvel movie known for its ensemble cast.

Over decades, I got used to seeing more of Redford on the posters of eclectic films like *Indecent Proposal* (1993), *The Horse Whisperer* (1998), *Spy Game* (2001). Something felt right about how he aged gracefully on screen while sharing the spotlight with his colleagues.

In *Spy Game*, he starred with Brad Pitt who was seen as the heir apparent to Redford for his screen presence.

Sometime in 2005, I first learned about the Sundance Film Festival, which Redford started to exhibit the work of independent filmmakers. Notable discoveries who have emerged from there include Steven Soderbergh (who later became famous in Hollywood for remaking *Ocean's Eleven*) and Quentin Tarantino (later known for the *Kill Bill* series).

Redford had founded the Sundance Institute in 1981 to foster independence, risk-taking, and new voices in American cinema – a far cry from the Hollywood studio system largely aimed at box office profits. Over the years, he also became a voice for environmental causes and the original liberal values that the United States once symbolised. But what he fought for in his quiet and inimitable way was storytelling.

As Redford told Interview magazine in 1994: "I am a big believer that it's all in the story. I believe in mythology. I guess I share Joseph Campbell's notion that a culture or society without mythology would die, and we're close to that. I don't know what your childhood was like, but we didn't have much money. We'd go to a movie on a Saturday night. Then on Wednesday, my parents would walk us over to the library. It was such a big deal to go in and get my own book. I dove into mythology, and that was the most important thing I ever did, for it was full of all these larger-than-life things, windows into greater possibilities, other realms."



Photo Courtesy: World Travel & Tourism Council

## REMEMBERING DIWALI IN SALALAH (OMAN) IN THE LATE 80S AND 90S

PREETA BELLARI



Diwali for us in Salalah was like bright lights finding us far away from home. Friends there had become family. Sankranti, Janmashtami, Ganpati, Dussehra, Diwali, etc. were not just festivals for us. They were like an emotion, a piece of our country recreated in a faraway corner of Oman – in Salalah, a town 1000 kms away from Muscat. People there call it the hill station of the Gulf.

We had quite a lot of Indians there from all communities, all a mix of different languages, traditions and cultures but bound by the same love for all our festivals. And togetherness was our strength. *Mojjunu aammi paanch aamchigeli families ashili thayi!* Salalah being a small place we all knew each other.

The only entertainment there was inviting people over for dinners or we being invited to a friend's place. We were like one big family. Though our very own families were miles away, friends made up for the warmth and deep bonding. In the serene coastal town surrounded by sea, sand and mountains, our friendships and our homes became like little islands of joy.



There are some memories that time cannot fade, and for me Diwali in Salalah is one of them. It was like a chapter of

warmth, togetherness and a quiet magic written far away from home in the gentle land of Oman. We Indian families scattered all across the hustle bustle of our daily routines yet connected by invisible threads of culture and belonging. We celebrated, laughed and leaned on each other through every season.

Diwali for us there was *hatke*. A place where the streets did not glow with colourful lights, *rangolis* or *akaash kandils*. It was our homes that carried the light to make it look festive. No bursting of crackers echoed outside, yet our hearts crackled with joy. We created our own little India with *diyas*, sweets and smiles.

The preparations for Diwali always began with unfolded excitement. We housewives shared recipes of goodies over a cup of chai or over phone calls. We had no mobiles or social media then to watch reels and try out new *mithais* like we do today. Our kitchen would turn into mini factories of happiness. Nido is a famous milk powder available there. Like typical Indian women we would collect its big empty *dabbas* four months before Diwali to store sweets and savouries/*khaan*.

The fourteen years that I was there, I made all kinds of sweets and savouries like desiccated coconut, *besan*, *rava*, *boondi laddoos*, Mysore Pak, *barfis*, *halwas*, *shankarpali*, *tukde*, *mohanthal*, *chaklis*, *murkus*, *shev*, *chivda* and so on at home like any other Indian lady. I must admit our *aamchi* cookbook *Rasachandrika* gifted to me by my brother-in-law when I left India was a big blessing. Only when we made these things at home did the aroma of ghee, roasted gram flour or *sooji*, cardamom or

nutmeg, *kalonji* or *jeera* fill our homes with the festive atmosphere. Every sweet made or savoury fried carried not just taste but love and nostalgia.



Every Diwali it was a rule that we celebrated the festival for fifteen days because each one of us fixed a date to invite all Indians over. So if one day all came to celebrate it with us at our home, the other days we went visiting other homes. We would have around 350-400 people coming over but a flowing crowd! Dining tables overflowed with sweets, savouries and heavy snacks like all kinds of *chaat* (*puris* were made at home), *vada pav*, *dhabeli*, *pav bhaji*, etc.

Our children watched and absorbed every moment. They realised that festivals were not only about grand decorations or endless lights



and bursting crackers, but it is about the feeling of togetherness, gratitude and about keeping traditions alive no matter where life takes you. Their eyes sparkled with joy when they helped me with things with their little hands.

On Diwali evening as the sun set, our homes glowed like

temples of happiness. We wore our finest traditional outfits and lit our home with *diyas*, decorated doors with marigold garlands and flowers in pots with tea lights floating in them and offered prayers. The air was filled with the fragrance of incense mingled with that of the fresh sweets and savouries. Light music played in the background weaving a melody of peace. We were all set to welcome our guests. They would arrive, greet all, interact with people present, eat, express their gratitude and leave to visit another home. There was laughter, teasing, joking, stories shared and the beautiful feeling of comfort that only good friendships bring. We had people coming over from 6 pm onwards right up to 1-1.30 am! After that it would be clearing, cleaning and winding up with the help of hubby and kids.

No glittering city lights could ever compare to those wonderful evenings. Simple, heartfelt and so full of meaning. In those shared moments each year we would rediscover what Diwali truly meant... The triumph of light over darkness, connection over distance and love over loneliness. These were not just celebrations for our children, they were lessons of culture, values and belonging.

Today even after 28 years of leaving Salalah, when I close my eyes, I can still see our small circle of friends who were and are family, faces lit by the glow of candle lights or *diyas*, eyes shining bright with joy and hearts full of belonging. We have lost many near and dear ones over the years, but the memories shared remain to cherish for life.

Diwali was not just a festival to celebrate, it was proof that light will always find its way across oceans where hearts come together to keep it alive. Looking back those beautiful moments shared with friends in Oman remain etched in my memory forever. We were far away from our country but never from our roots.

In each other we found family and in those celebrations, we found belonging!

## LISTINGS

Product	Contact	Mobile No.
<b>Internationally Certified Make-up Artist &amp; Hair Stylist</b> Specialising in bridal, fashion and party makeovers. Available for bridal and pre-wedding events, fashion photoshoots.	Anagha S Kamath	+91 8861441021
<b>Home Made Condiments</b> Aamti Pitti, Kholombo pitti, Madras sambar powder, Rasam powder, Idli Sambar powder (no adding cooked tuvar dal), Chow chow masala powder (with tamarind), Methkut, Garlic chutney, Fried gram chutney powder, Molagapodi (for idli and dosa), Groundnut chutney powder.	Vidya & Santosh Irde	+91 9341183420 +91 9379897639
<b>Refashioned/Customised/Handmade Items</b> Crochet, quilling and fabric accessories, hand embroidery, stitching(kids), handmade toys and planters, giving a new life to anything to Reduce, Reuse and Renew.	Sheethal Shirali	+91 9886225732
<b>Fun About Crochet</b> Handcrafted in crochet just for you at your doorstep. Key chains, mobile, iPad pouches, Bookcovers, Bookmarkers, Sling Bags, Baby Sets, Baby Blankets, Saree Blouses & Crochet Jewellery. Email: smita.koppikar67@gmail.com	Smita Koppikar	+91 9910077916
<b>Kodial Kitchen</b> Authentic Vegetarian & Non Vegetarian Mangalorean Saraswath homestyle food. Customised -Day/Week Plans at customized price. Bulk orders on package pricing	Anoop Kumar Baidoor	+91 9449445757 +91 8217641219
<b>Insurance</b> Vehicle and Medical Insurance requirements and other utility services	Ravikiran Shirali	+91 9343584044
<b>Insurance</b> Advisor for LIC Life Insurance and HDFC ERGO General Insurance (e.g. Health, Vehicle, Home, Fire, Industrial, etc)	Prashant G Balsekar (Authorised Agency Code: 2014 8271 0921)	+91 8310183498, +91 9343097773
<b>Purohit</b> Performance of various Poojas, vratas, ceremonies and rituals	Niteesh Mudur Bhat	+91 9900911144
<b>Purohit</b> Contact me for all types of Poojas, homas, apara kriyas and ceremonies	Ruthwik Shukla	+91 9740670573
<b>Godshey Artisan Chocolates</b> Pure & Real Bean-to-Bar Chocolates, made to European Standards, using finest organic cacao beans. 100% Veg & Natural, No preservatives, No Artificial flavours. We make customised gift hampers for every occasion. Over 30 variants including sugar free, drageeand spreads. Visit <a href="http://www.godshey.in">www.godshey.in</a> or call/whatsapp.	Tejal Savur Katre	+91 9594932266
<b>Ruah Associates - Cleaning Products</b> For all needs-hand wash, floor cleaner, dishwash liquid, toilet cleaner, detergent powder, glass cleaner, multipurpose cleaner, phenyl.	Monisha Kallianpur	919902057999
<b>Aakar Creations and Aakar Art Classes</b> For gifting ideas of hand painted products and learning different kinds of art for children and adults.	Monisha Kallianpur	919902057999
<b>Advaya Dishwashing Liquid Soap</b> Home-made soap with minimum chemicals and can be used for cleaning utensils by hand (Not for machines) and ceramic tiles too. Quality comparable to other popular brands and reasonably priced. Available in ½ ltr and 1 ltr cans. Fresh stock available.	Anjali Karkal	919869107108

## PERSONALIA

Dear Members of the Canara Union,

The Canara Union frequently gets enquiries about personal announcements. These are personal in nature, usually small, and are generally about the following:

- births, weddings, engagements, thread ceremonies
- items for sale
- services available (catering, paying guest accommodation etc)
- student performance
- success at work, awards, personalia information etc
- change of address, relocation
- seeking information about services available

**'THE INDEPENDENT PAGE'**, for small-format, half- and full-page announcements will be published at a nominal rate. The tariff will be as follows + GST of 18%:

Upto 50 words	-	Rs 100.00 without photo
51 to 150 words	-	Rs 150.00 with photo if any
151 to 250 words	-	Rs 250.00 with photo if any

Also:

Full-page feature/ad of A4 size	-	Rs 700/- per page
Half-page	-	Rs 300/- per half-page

Please send all announcements to the Canara Union by the 16th of the month.

## KIDS CORNER



*Nidhi Kundapur (7 years)*



*Nikita Burde (7 years)*



*Lila Mudbidri (8 years)*



*Pranika Hattikudur (9 Years)*

## TALENT CORNER



*Colour Pencil Artwork - Ananya Trasi*



*Colour Pencil Artwork - Nivedita Baidoor*



*Sharmila Rao*



*Acrylics on Canvas Board - Anupama Talgeri*

## **Report on the Activities of Bangalore Local Sabha for the Month of October and November 2025**

### **Special Programmes:**

On 6th September, Anantachaturdashi Vrata and Chaturmasa Vrata Samapti was observed with Ashtavadhana Seva. On 17th, Samaradhana of Parama Pujya Shrimat Parijnanashram Swamiji II, was observed with Guruparampara Charithra Pathana, Bhashya Pathana and Ashtavadhana Seva. On 27th Samaradhana of Parama Pujya Shrimat Shankarashram Swamiji I was observed with Guruparampara Charithra Pathana (adhyaya of HH Shrimat Shankarashram Swamiji I), Bhashya Pathana and Ashtavadhana Seva.

On 6th October, Kojagari Purnima was observed with Garba-dandiya organised by Bengaluru Yuvadhara with kheer vitaran and prasada bhojana. On 12th Parijna Workshop - "Deepotsava" was organised for prarthana varga children with interesting activities like vatyo making, toran making and other interactive activities.

**Navaratri celebrations at Bengaluru Math:** Sharadiya Navaratri was celebrated in Bengaluru Math from 22nd September to 2nd October.

The following were the programs organised during this period:

Navaratri Nityapath was recited daily followed by Devi Anushthaan and recitation of the bhajan - Navaratri Shri Jagadamba followed by Deepnamaskar. Devi pujan was performed daily with recitation of a different daily Ashtothara and Ashtak during snanam, with aarti and prasad vitarana thereafter. Durganamaskar was performed by Ved Shri Vijay Karnad Bhat mam daily. On 26th September, on the occasion of Lalita Panchami, Samuhika Kumkumarchana was performed during Devi Pujana along with recitation of Shri Lalita Trishati. On

1st October, on the occasion of Mahanavami, Kumarika Pujan was performed. On 2nd October, on the occasion of Dussera, Shanti Homa was performed in the morning for the welfare of our samaja and Shri Chitrapur Guruparampara Pathana was recited in the evening.

**Chaturmasa Programmes:** Special programmes were held in the Math on Tuesdays, Wednesdays, Saturdays and Sundays on the auspicious occasion of Chaturmasa upto 6th September. Seva was rendered by sadhakas through bhajan seva, talks, workshops and sangeet seva.

### Upcoming events:

- 31st October: Janmadinotsava of H.H. Shrimat Sadyojat Shankarashram Swamiji
- 1st November: H.H. Shrimad Anandashram Swamiji idol installation day: Ashtavadhana Seva
- 2nd November: Jagarani Ekadashi (Prabodhini) and Tulasi Pujana: 4 pm to 8 pm: Akhanda bhajan followed by Tulasi pujana by Ved Shri Vijay Karnad Bhat mam.
- 5th November: Samuhika Durganamaskara: Prasada Bhojana
- 13th November: Samaradhana of Shrimad Vamanashram Swamiji and date-wise Janma Divasa of Parama Pujya Shrimat Sadyojat Shankarashram Swamiji: Shri Guruparampara Charithra Pathana, Samuhika Gurupujana, Bhashya Pathana and Ashtavadhana Seva.

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## OBITUARY

We convey our deepest sympathies to the family and relatives of

**Shri Arun Kalyanpur**, aged 80 years, on 22 September 2025 in Bengaluru

**Smt Sheela Nadkarni**, aged 80 years, on 1 October 2025 in Bengaluru

**Shri Arvind Dhareshwar**, aged 89 years, on 4 October 2025 in Bengaluru

**Shri Gurudutt Nadkarni**, aged 84 years, on 18 October 2025 in Bengaluru

**Shri Anant Upponi**, aged 39 years, on 18 October 2025 in Bengaluru

**Shri Pramod Pandit**, aged 77 years, on 20 October 2025 in Bengaluru

**Smt Mukhta Gurudas Kumble**, aged 80 years, on 23 October 2025 in Bengaluru



## THE CANARA UNION (REGD.)

No. 42, The Canara Union Road (8th Main), Malleswaram, Bangalore - 560 003.

Phone : 080-23342625 e-mail : canaraunion@gmail.com

Website : www.canaraunion.co.in

### Notice to Donors of Canara Union's FCRA Account

With the changes in the Foreign Contribution Regulations Act (FCRA), it has become mandatory to channelize all foreign donations by a social/charitable organization in India through the State Bank of India, New Delhi, Main Branch (SBI-NDMB). In accordance with this new FCRA Regulation, Canara Union has opened a new FCRA Account with SBI (NDMB), New Delhi. Hence, the old FCRA account with Bank of India, Margosa Road, Malleswaram, Bengaluru cannot be used for any foreign inward remittance.

We give below the details of the new designated account where the Foreign donations should be remitted.

Name of the Bank: State Bank of India, New Delhi Main Branch  
Address: FCRA Cell, 4th Floor, New Delhi Main Branch, 11 Sansad Marg,  
New Delhi – 110001,  
Account No: 40255120262 (FCRA Savings Account)  
Branch Code: 00691  
IFSC No: SBIN0000691

All foreign institutions and individual Donors, will have to remit their donations only through the above designated SBI bank FCRA Account. A person of Indian origin, holding a foreign passport, will be covered by the term "foreigner" for the purpose of FCRA. Foreigners having an NRO account in India, if he chooses to use the funds from that NRO account for donation purposes, will also need to transfer to the above stated account only, as it is classified as foreign source donation under the FCRA rules. Donors are advised to use the swift code while doing the remittance for faster transfer. We also request all donors to intimate the Canara Union office of the remittance and clearly state the purpose of the donation (Scholarships, Medical or Distress) and whether it is towards corpus (endowments) or to be disbursed in the year of receipt for the stated purpose. We also request you to give the passport copy, the tax code/identification number, if any, for our various compliance and audit purposes.

(Canara Union Hon. Gen. Secretary: canaraunion@gmail.com)

**Prakash Aroor**  
Hon. President  
prakash.aroor@gmail.com

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