



2013-14

Shri Dakshin Delhi Gujarati Mandal (Regd.)

SOUVENIR



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Always use BIS-approved appliances from authentic sources. Use only ISI-approved LPG regulators and Sunrishi rubber tubes from authorized LPG distributors only.



- ✓ Check that the cylinder has the company seal and safety cap intact.
- ✓ If you are not sure about safe use of LPG, ask the delivery person for a demonstration.



BEFORE USE

- ✓ Always keep the cylinder in upright position at ground level in a well ventilated place.
- ✓ Always keep the gas stove on a platform above the cylinder level.
- ✓ Do not keep the cylinder in a cabinet or in a pit below floor level.



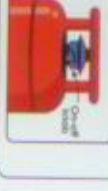
BEFORE USE

- ✓ Keep the cylinder away from other sources of heat.
- ✓ Never keep kerosene or other stoves on the floor where an LPG cylinder is in use.



BEFORE USE

Check the cylinder valve to ensure that the rubber 'O' ring is present inside. Use only soap solution to check gas leaks, never use liquid match-sticks or chocking leeks.



- ✓ Retain safety cap with nylon thread attached to the cylinder. Fix the cap on to the valve to stop leaks. If only material like rubber mats, cloth, etc., inside the kitchen or above the stove.
- ✓ Do not store inflammable material like rubber mats, cloth, etc., inside the kitchen.



BEFORE USE

- ✓ Stoves or storage cabinets should not be placed above the hot plate - reaching out to containers could cause accidents.
- ✓ Do not have curtains on the windows near the gas stove.



WHILE IN USE

- ✓ Shut main first, then open burner knob.
- ✓ Always use cotton clothes and cotton apron while cooking; never use synthetic clothes like silk, chiffon, etc.
- ✓ Clothing is for wearing, not for handling. Use only pot holders.



AFTER USE

Never leave vessels unattended on burners in operation - the contents may overflow, extinguishing flame and causing gas leakage. Do not keep electrical appliances like refrigerators, mixers, power cutlery, etc., in their can act as a source of gas leakage.



- ✓ Turn 'off' the regulator knob and then the stove knob before retiring to bed.
- ✓ Always keep the regulator knob in 'off' position when the cylinder is not in use.
- ✓ Empty cylinders must be stored in a cool and well ventilated place with the safety cap put on.



SERVICING

- ✓ Always keep rubber tube uncovered and visible.
- ✓ Check rubber tube regularly for cracks; change rubber tube at least once in two years.



SERVICING

- ✓ Get your gas appliances serviced periodically.
- ✓ Self-repair is unsafe. Call distributor's mechanic.



IN CASE OF GAS LEAK

Do not panic. Close regulator and burner valves.



- ✓ Do not operate electrical switches or appliances in the room.
- ✓ Switch the main electrical supply from the outside only.



- ✓ Open all doors & windows for ventilation.
- ✓ Pull off all flames, lamps, incense sticks, etc.
- ✓ Pull the safety cap on the cylinder.



- ✓ Call your distributor or emergency service cell for help.
- ✓ LPG being heavier than air, tends to settle at the ground level on balconies.
- ✓ If LPG leakage is noticed, use all available ventilation to disperse the gas.



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Shri Dakshin Delhi Gujarati Mandal (Regd.)

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IT Ragn. u/s 12A: DIT(E)04-05/247

Society Regn: S 507

PRESIDENT MESSAGE

The Mandal projects Gujarati Culture to Delhi. Since its inception more than 50 years ago Mandal registered on 18-11-63 under Societies Registration Act 1861 (Registration No. S 5072), it has grown in stature from a modest beginning through untiring efforts and dedicated service by office bearers over last three decade. acknowledge my gratitude to all present and past office bearers in particular and members of Mandal in general for their selfless service in enhancing cultural aspirations of Gujarati people of Delhi by their active involvement and participation in various activities. The members of Mandal have been organizing festivals on Gujarati art and crafts, Gujarati food festivals, Ras garba, Navratri dandiya, New year get together etc. The mandal also encourages literary, educational and sports activities among children of its members by providing annual scholarships and prizes. The national and international outlook of Gujaratis can be witnessed in participation of Delhites of all ethnic groups in our programmes. We are grateful to our generous donors and volunteers for success of our programme without which we could not have achieved the same.

Our Mandal also jointly participated in Sardar Patel Jayanti Celebrations, organized by Gujarat Education Society. Week-end Dandiya, Ashtrmi and Sharad Purnima programmes were organized at Gulmohar Club on 12th Oct and 19th Oct 2013 at Gulmohar Park which was largely attended by members, their friends and member of club with active participation of Gulmohar Club for which we are deeply grateful. We also participated in Sharad Utsav at Gujarat Samaj on 20th October 2013.

Since we have completed 50 years of our mandal we are planning to organize 51st celebration on Grand scale.

We are also particularly grateful to advertisers and donors who have generously contributed to make our programmes and Souvenir a success. We acknowledge particular thanks to Rahul Patel, Binduben Misra, Sunidiben Patel, Sachinabe Patel, for Rangoli. Nutan Varshaabhinandan was organized at Sardar Patel Vidyalay on 4th Nov 2013. Last but not the least I would be failing in my duty if I do not mention about the sad demise of Mrs. Veena Ben Shroff who had been a source of inspiration to us. May god rest her soul in peace.

Shalendra Pancha
President

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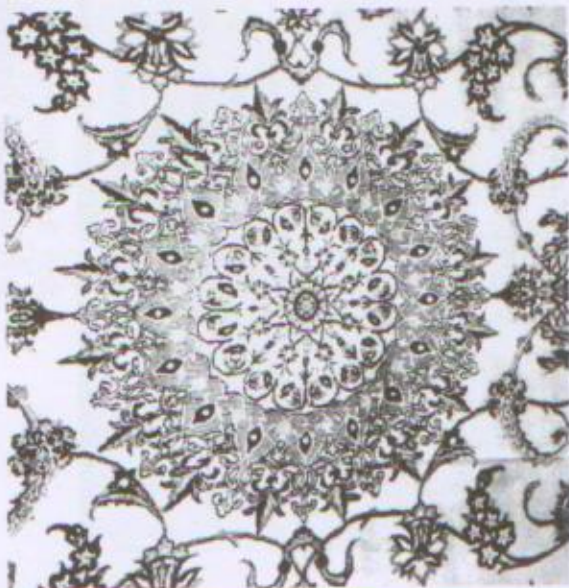
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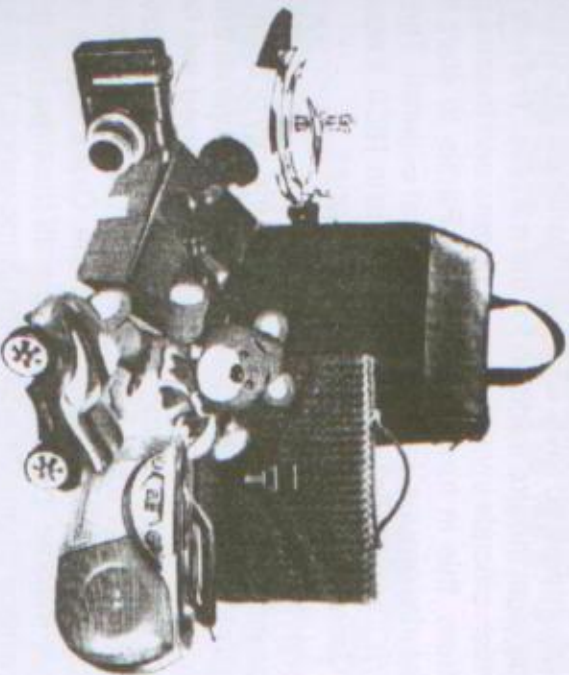
The region of Gujarat has a long tradition of folk-theatre, Bhavai, which originated in the 14th-century. Thereafter, in early 16th century, a new element was introduced by Portuguese missionaries, who performed Yesu Mashih Ka Tamasha, based on the life of Jesus Christ, using the Tamasha folk tradition of Maharashtra. Sanskrit drama was imbibed during their work in Goa or Maharashtra. Sanskrit drama was performed in temple and royal courts and temples of Gujarat, it didn't influence the local theatre tradition for the masses. The era of British Raj saw British officials inviting foreign operas and theatre groups to entertain them, this in turn inspired local Parsis to start their own travelling theatre groups, largely performed in Gujarati. The first play published in Gujarati was Laxmi by Dalpatram in 1850, it was inspired by ancient Greek comedy Plutus by Aristophanes.

In the year 1852, a Parsi theatre group had performed a Shakespearean play in Gujarati language in the city of Surat. In 1853, Parsee Natak Mandali the first theatre group of Gujarati theatre was founded by Framjee Gustadjee Dalal, which staged the first Parsi-Gujarati play, Rustam Sohrab based on the tale of Rostam and Sohrab part of the 10th-century Persian epic Shahnameh by Ferdowsi, on 29 October 1853, at the Grant Road Theatre in Mumbai, this marked the begin of Gujarati theatre. The group also performed a farce Dhanji Charak at the same venue. In its early days, Gujarati theatre largely adopted the entertainment-led style and themes of Parsi theatre, and the plays which were presented in a mix of Gujarati with Urdu and English languages. From being performed without a stage as in the case of Bhavai, raised platforms were added, then backdrops, which gradually led to the proscenium theatre. Dalpatram formed a theatre group to reform the vulgar element in the bhavai performance of the time, and also the faulty Gujarati language used by Parsi theatre across Mumbai theatre circuit.

Gradually as the numbers of plays being written and performed in Gujarati increased things changed, and finally a theatre group to steer away from the tradition of Parsi theatre and the Bhavai and

सावधान

आपकी चौकस निगाहें
हो सकती हैं
हादसे से बचने का
समाधान



- किसी भी लावारिस या सदिग्ध वस्तु को न छुएं क्योंकि यह बम हो सकती है।
- ऐसी किसी भी वस्तु के नजर आने पर शोर मचायें और अपने सह यात्रियों को-सावधान करें।
- तुरंत रेलवे सुरक्षा बल (आरपीएफ), राजकीय रेलवे पुलिस (जीआरपी) या द्यूटी पर कार्यरत किसी रेल कर्मचारी को सूचित करें।



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incorporated elements of Indian and Western dramaturgy was Arya Subodh Natak Mandali was formed in 1878, in Morbi by Muji and Vaghi Oza, and their first production, Bharthari continued to be staged in Gujarat and Saurashtra region for many years. In the 1880s, as many as seven theatre groups came up, including Deshi Natak Samaj started by Dahyabhai Dholashaji, which lasted from 1889 to 1980.

In late 19th-century, theatre gained strength and travelling theatre companies became popular, performing plays based on a limited repertoire of mythological and religious plays. On the other hand, commercial theatre stuck to entertainment-oriented comedies, which delayed the arrival of experimental amateur theatre movement. That happened only in the 1920s and 1930s, with the rise of playwrights like Dave and C. C. Mehta (1901-1991), whose wrote plays were with a social context. Ranchhodlal Udayaram Dave (1837- 1923), playwright and producer is regarded as the father of modern Gujarati theatre. Mehta's most important play, Aag Garhi (Fire Engine), about an ailing fireman, marked the rise of amateur theatre movement in Gujarati theatre. Mehta went to write over 25 plays, numerous one act plays and radio plays; then in 1970, he himself translated his most known work, Aag Garhi as Iron Road.[12] Sarjanhar was another important play of the period, inspired by Gandhian ideologies, it dealt with untouchability and was staged by popular actors of the time Sukhlal and Harlal.

By 1920s, theatre had become an integral part of the festive calendar. Elaborate sets and costumes became the high point of the period, and important actors of the era were Bapulal Nayak and Jays Shankar Bhojak 'Sundari' (1889-1975), who worked both in old-style as well as the emerging experimental theatre, and became a legend like Bal Gandharva in Marathi theatre. In 1937, Ranbhoomi Parishad, was formed in Ahmedabad which tried to present major dramatists of the period on common platform for the first time.

K. M. Munshi wrote notable social satires[13] and foreign plays were getting translated as well, including Isben's A Doll's House was translated into Gujarati as Dhinagli by Pranjivan Pathak in 1923, though realism in acting which the production demanded was yet to

arrive. However, the rise Mehta and Munshi as playwrights unfortunately fell in an era of overall decline of theatre, initiated by the birth of talkies in Indian cinema in the 1930s, by the 1950s, the old school professional theatre has all but disappeared, and the itinerant Parsi theatre vanished completely.

Post-independence

In the post-independence era, a new spurt in growth of Gujarati theatre was seen in the 1950s, and theatre groups started rising again in Mumbai, Ahmedabad and Baroda, including Nat Mandal and Rang Mandal, and most notably, the commercial theatre company, Rangbhumi. Besides Mehta, Pargji Dossa, wrote some award-winning play in the 1950s, though playwrighting in Gujarati largely remained limited to adaptations and translations. In 1952, Nat Mandal, was formed in Ahmedabad, which once again aimed to provide a common platform to various far flung practitioners of Gujarati theatre.

Soon the traditional Bhavai musicals were also revived by theatre directors, like Shanta Gandhi, who wrote and directed Jasma Odan (1968) based on Gujarati folk tale, while Dina Pathak (then Gandhi) produced and performed the lead role in Mena Gujarati.[16] In 1957, when she performed the play in front then President, Dr. Rajendra Prasad at the Rashtrapati Bhawan in Delhi, it became the first and the only Gujarati play to have achieved the feat so far.

Meanwhile, Gujarati diaspora in North America saw not just quality literature coming out from their midst, but also a vibrant Gujarati theatre. In Vadodara theatre was patronized by Sayajirao Gaekwad III, and the city dubbed the cultural capital of Gujarat, and known for the Gandharva Natak Mandali. In the 1950, numerous groups were formed in the city including, Nutan Sanskar Kendra, Trimurti, Natya Vihar, Bhartiya Kala Kendra and Universal Art Forum, and the following decades saw formed for groups like Rangavali (1974), Kashunk, Vishkambhak, Aakar Theatre (1980), Intimate, Jayashree Kala Niketan and Navchetan. The city still had ten theatre groups in the 1990s, but gradually lost much of its theatre groups and audiences by the 2000s, despite theatre groups still existing in Surat and Rajkot. After mid 2000s, Gujarati theatre experienced a revival

and has been growing steadily.

However, the struggle for dominance between double meaning comedies, big stars-led commercial theatre and experimental theatre continues well into the present times, though many have tried to straddle the middle road and bridge the gap. In 2011, National Centre for the Performing Arts (NCPA), Mumbai in an effort to promote experimental theatre hosted its first Gujarati theatre festival, Vasant - Gujarati Natya Utsav.

Gujarati Music

Gujarat is quite famous and well known for its dynamic traditions of classical and folk music. They are the heart and soul of Gujarat. The traditional culture of Gujaratis with their traditional music and dance form of Garba, Garbi, Raas and other are well known and finds attraction to tourists. Raas and Garba dance forms are said to have been passed on by Lord Krishna, who spent his childhood at Gokul while he played the flute.

Folk songs, classical music and an array of distinctive classical ragas have exemplary features with distinctive music variations.

A special variety of music which can be classified as temple-music was indeed produced by the Vaishnava cult in Gujarat. Communities like Charans and Gadhavis are some communities whose hereditary profession is folk music and arts have indeed done a great deal to preserve the tradition of the folk music of Gujarat in its pure form itself.

The different types of folk songs in Gujarat include lullabies, nuptial songs, festive songs and Rannade songs.

Gujarat is also known for having produced its own folk instruments besides the vast contributions to classical and folk music. It is indeed worth mentioning that wind instruments like Turi, Bungal, Pava and string instruments like Ravan Hattho, Ektaro, and Jantar, and percussion instruments like Manjira and Zanz pot drum are omnipresent in the folk sounds of Gujarat. Territorial names of Gujarat such as Gujagri Todi, Bilaval (from Veraval), Sorathi, (from Sorath),

Khambavati (from Khambhat, Cambay), Ahiri and Lati are the names borne by a number of ragas in the field of classical music. Thereby they are indeed quite noteworthy as they are very valuable gifts of Gujarat contributed to the classical music tradition of India.

Among the folk Music, Duha, Sorathaa, Chaand, Belaad, etc are traditionally performed especially in Saurashtra, Gujarat.

Bhajans and Haveli Sangeet are the religious music performed in Gujarat. Maharaja Sayajirao Rao Gakewad who ruled Vadodara till 1947, was a patron of Indian Classical Music. He was pioneer for technical arts and music education in Central Gujarat since 1879. AD Ustad Moola Bux, founded the Academy of Indian Music under the patronage of Maharaja Sayajirao Gaekwad. This Academy later became the Music College and is now the Faculty of Performing Arts of the Maharaja Sayajirao University (M S U) of Vadodara. The Department of Indian Classical Music (Vocal – Tabla) is the biggest department of the Faculty previously known as Gayan Shala established in 1886 by The Maharaja of Baroda later Converted into The Department of Indian Classical Music (Vocal – Tabla) as part of Faculty of Performing Arts. Great masters of vocal and instrumental music, such as Ustad Abdul Karim Khan, Ustad Hazrat Inayat Khan, Ustad Faiyaz Khan, Pandit Omkarnath Thakur and many others, adorned the court of the Gaekwads in Baroda. It was during the reign of Maharaja Sayajirao Gaekwad that the first all India Music Conference was held in 1914 in Baroda.

In Gujarat, Navratri Festival is celebrated with great religious fervor and appreciated all over the World. The tradition of 'Nine days of Singing and Dancing' is a festival enjoyed by all communities, all age groups and at all Gujarat cities and towns. Gujaratis and other communities residing out of Gujarat, also celebrate this Festival. A blend of music and dance with rich traditional wear, fasting for nine days and dancing in various forms is the highlight of the festival. Music is from traditional singing to instrumental beats or fusion. The singing cater to prayer offerings to Maa Durga and related to Lord Krishna.

The modern stage and pop culture is the in-thing among the younger generation in Gujarat. Christmas and New Year celebrations are equally gaining popularity in Gujarat. Western music, Pop, Hip Hop

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and Jazz music apart from many other Indi Pop and Hip hop, Punjabi Bhangda and other music and dance is in thing among the Youth. As such, Gujarat cities, especially Ahmedabad is flooded with artists, who throng for the Music Live shows.

RAAS /GARBA

The culture and the traditions are both alive and being forever experimented in the State of Gujarat.

Garba is a form of dance that originated in the state of Gujarat in India. The name is derived from the Sanskrit term Garbha ("womb") and Deep ("a small earthenware lamp"). Many traditional garbas are performed around a centrally lit lamp or a picture or statue of the Goddess Shakti. The circular and spiral figures of Garba have similarities to other spiritual dances, such as those of Sufi culture. Traditionally, it is performed during the nine-day Hindu festival Navartr+ Nava = 9, tr+ = nights). Either the lamp (the Garba Deep) or an image of the Goddess, Durga (also called Amba) is placed in the middle of concentric rings as an object of veneration.



The word Garba comes from the Sanskrit word for womb and so implies gestation or pregnancy - life. Traditionally, the dance is performed around a clay lantern with a light inside, called a Garbha Deep. This lantern represents life; the fetus in the womb in particular. The dancers thus honor Durga, the feminine form of divinity.

Garba is performed in a circle as a symbol of the Hindu view of time. The rings of dancers revolve in cycles, as time in Hinduism is cyclical. As the cycle of time revolves, from birth, to life, to death and again to rebirth, the only thing that is constant is the Goddess, that one unmoving symbol in the midst of all of this unending and infinite movement. The dance symbolizes that God, represented in feminine

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form in this case, is the only thing that remains unchanging in a constantly changing universe (jagat).

The Garbha Deep has another symbolic interpretation. The vessel itself is a symbol of the body, within whom Divinity (in the form of the Goddess) resides. Garba is danced around this symbol to honor the fact that all humans have the Divine energy of Devi within them. Garba is now being appreciated worldwide.

Garba dance in Bhuj

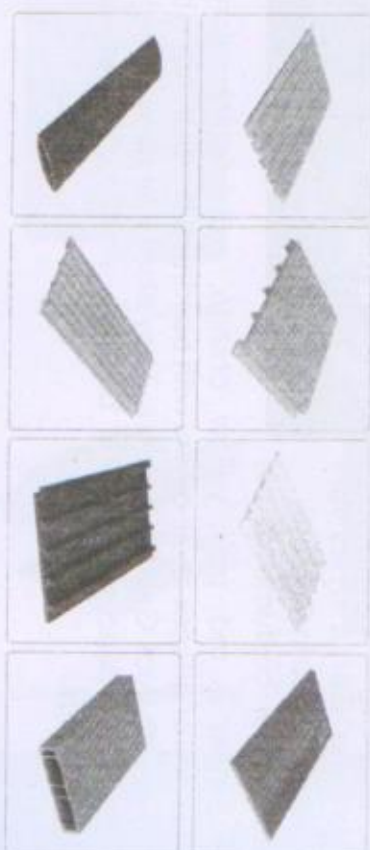
Modern garba is also heavily influenced by n+y Raas a dance traditionally performed by men. The merger of these two dances has formed the high-energy dance that is seen today.]

Both men and women usually wear colorful costumes while performing garba and dandiya. The girls and the women wear Chaniya choli, a three-piece dress with a choli, which is an embroidered and colorful blouse, teamed with chaniya, which is the flared, skirt-like bottom, and dupatta, which is usually worn in the traditional Gujarati manner. Chaniya Cholis are decorated with beads, shells, mirrors, stars, and embroidery work, mati, etc. Traditionally, women adorn themselves with jhumkas (large earrings), necklaces, bindi, bajubandh, chudas and kangans, kamarbandh, payal, and mojiris. Boys and men wear kafni pyjamas with a Ghagra - a short round kurta - above the knees and pagadi on the head with bandhini dupatta, kada, and mojiris. There is a huge interest in Garba among the youth of India and in particular, the Gujarati diaspora.

Garba and Dandiya Raas are also popular in the United States where more than 20 universities have Raas/Garba competitions on a huge scale every year with professional choreography. Garba is also very popular in the United Kingdom where there are a number of Gujarati communities who hold their own garba nights and widely popular among the Gujarati community even in Canada, where the largest navratri festival in North America is held annually in Toronto. They say "Ae Hallo" for fun, which means "Come on! Lets start!"

Garba dance

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Garba is a Gujarati folk dance celebrated in Navratri, a celebration lasting nine nights. Garba songs typically revolve around the subjects of Lord Krishna or the nine goddesses. Sanedo is an example of a very popular song. Garba styles vary from place to place in Gujarat. The traditional costume of the Garba dancer is red, pink, yellow, orange, and brightly colored Chanya choli or ghagra choli; odhini with bandhani (tie-die), Abha (big mirrors) or with thick Gujarati borders. They also wear heavy jewelry, such as 2-3 necklaces, sparkling bangles, waist belts and long oxidized earrings.

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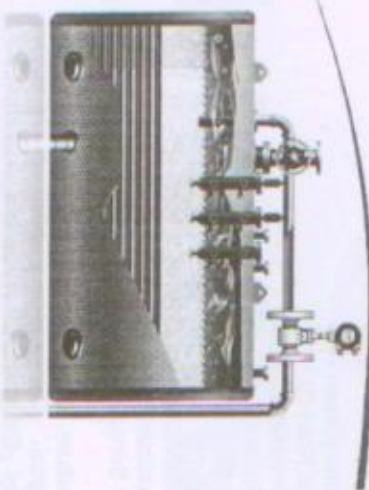
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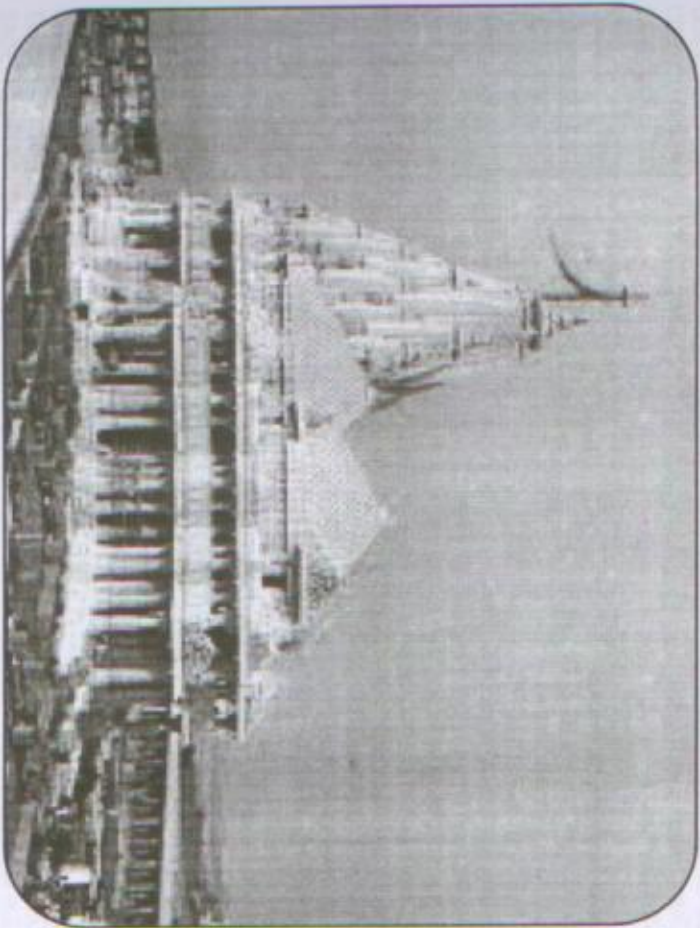
Infectious Diseases Hospital 268,966,428,44X

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Shroff Eye Centre A-9Kailash Colony	2, 643, 326, 623, 326, 900
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26464575

26460940

26254856

26257673

2,386,294,823,867,080

24311403

22967081

22965291

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2,617,919,926,165,910

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19, 111, 916

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26188080

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1400/140125652173, 25696535, 25665305

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1600-180-3333, 987180333

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2, 462, 222, 024, 631, 330

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23736440, 25696621
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146/147
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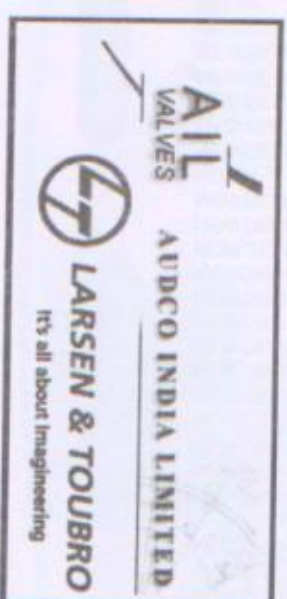
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