

**JOURNAL
OF THE
ORISSA SOCIETY
OF THE AMERICAS**

**Special Souvenir Issue
1991**



**Twenty-Second Annual Convention
of the
Orissa Society of the Americas
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JOURNAL OF THE ORISSA SOCIETY OF THE AMERICAS

Special Souvenir Issue, 1991

Editors:
Digambar Mishra
Sura Prasad Rath
Gyanaranjan Patnaik

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CONVENTION VENUES

Hartford, Connecticut	1970
Hartford, Connecticut	1971
Rivervale, New Jersey	1972
Rivervale, New Jersey	1973
College Park, Maryland	1974
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Toronto, Canada	1976
Rivervale, New Jersey	1977
Wheaton, Maryland	1978
New Brunswick, New Jersey	1979
Detroit, Michigan	1980
Chicago, Illinois	1981
Minneapolis, Minnesota	1982
Bowie, Maryland	1983
Glassboro, New Jersey	1984
Kent, Ohio	1985
Toronto, Canada	1986
Stanford, California	1987
Saginaw, Michigan	1988
Nashville, Tennessee	1989
Washington, D.C.	1990
Chicago, Illinois	1991

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SERVING THE COMMUNITY WITHOUT APOLOGY

Digambar Mishra
Editor-in-Chief

Two years ago, it was an honor and a challenge to assume the editorial direction of the Journal of the Orissa Society of the Americas (JOSA). Working with co-editor Sura, the editorial committee, chapter heads and the national office bearers of the OSA, I have tried my best to continue and build upon the traditions that JOSA has enjoyed in the past. With this special souvenir issue, I will change my hat and assume the presidency of the OSA for the next two years.

The editorship of the Journal will change again, this time moving to Knoxville, Tennessee. Kula C. Misra, a respected scholar and a trusted friend, who enjoys our continued warm thanks for his commitment to the OSA, has graciously accepted the editorship of the Journal. Because of his long experience in OSA, Kula Babu is well aware of the proud tradition and the obvious problems confronting a JOSA editor. He appreciates the manner in which his predecessors have handled that challenge.

JOSA is much more than the Journal issued by the OSA. It has been the principal floating medium of communication among Oriyas scattered all over the United States and Canada. Much of the work done by the chapter heads, the president of OSA, and other office bearers is never evident in JOSA issues. There are faults in such activity of communication and this editor accepts responsibility for some of them.

It is now time for new inventiveness and renewal. JOSA, like the OSA, stresses the need for "community" among Oriyas settled in a hitherto alien continent. This activity warrants greater efforts by those who value service to fellow Oriyas; and JOSA needs to vigorously pursue the search for the ideals of such a community despite the challenges of valued diversity.

We are pleased to make available in this souvenir issue a special section on "Odissi", a profound expression of Orissan art and culture. Lalatendu Mansinha and Sri Gopal Mohanty, two leading scholars and community leaders, have done a fine job in editing this section, and exposing us, particularly, our youth, to "Odissi" in some depth. We are thankful indeed to these two gentlemen for their time and efforts in the service of their community. The essays, interviews, and other features in this section make us feel proud of ourselves as the possessor of a great legacy.

With this issue, a transition in JOSA editors and OSA office bearers is nearly complete. Those who have supported JOSA have my sincere thanks. I am especially thankful to Amiya Babu, our outgoing president, for his efforts in the direction of a smooth transition.

These are challenging years for the OSA. All times are for those who consider their own being. And, as W.H. Auden wrote in 1935, another time has other lives to live. No apology is needed for lives devoted to community service and civility in support of Oriya identity.

PRESIDENT'S MESSAGE

Dear Friends,

With great pleasure and pride I welcome you to our 22nd Annual Convention. The members of the Chicago Chapter have worked hard to make this convention successful. I hope you have a pleasant stay and a very enjoyable time.

Time has been flying and we, the members of the present executive committee, have completed the term of two years. During these two years our organization has gained resiliency, strength, and financial stability. Our membership drive has been good. We have recruited significant numbers of members, life members, and patrons. We have also added two new chapters.

During the last two years, I had the opportunity to travel from California in the west to the Carolinas in the east, and from Washington D.C., New York, and New Jersey in the north to Alabama, Georgia, and Florida in the South. Throughout I found the relationship among Oriyas to be warm, cordial, and harmonious. Besides maintaining order, poise and harmony, our association has been able to achieve certain noteworthy objectives.

The major thrust of our activities has been on the youth. The interests drawn from the "Puspalakshmi Sahu Trust Fund" are being used for various youth activities such as the essay and speech competitions, picnics, sports, etc. I must mention here that the youth had an excellent program and had a variety of activities in the last convention in Washington D.C. In fact, the entire convention was a smashing success.

Under the auspices of OSA, the Odissi Dance Institute in the south last summer was a great success. At the suggestion of the OSA Cultural Committee, the executive committee is presently preparing to recognize one (or more) Oriya Performing artists within North America.

Our fund raising efforts for the Subrina Memorial Scholastic Award is continuing. Last year we had very high calibre applicants. Miss Nivedita Mishra from Boston, Mass., received an award of \$1000 which was sent to Harvard where

she is a student. This competition is open again for this year.

Recently a proposal has been developed to institute a program for facilitating higher education of students from Orissa in North America under the auspices of the OSA. The executive committee has approved this proposal and plans are underway to implement it.

The quality of our journal has consistently improved. I thank the editors and members of the editorial board for their efforts.

At the suggestion of certain members and the executive committee, an ad hoc committee was formed to do a feasibility study and to propose guidelines for a formation of a "Board of Trustees." The chairperson of the ad hoc committee has submitted the report which is subject to detailed examination.

Our Audit Committee has audited OSA accounts for both the years 1989-90 and 1990-91. The audited accounts up to June 1, 1991 will be presented to the membership at the general body meeting.

Through the hard work of our Secretary/Treasurer and with the cooperation of the OSA chapter presidents, we have submitted for the first time a financial report to the IRS. This requirement was overdue and I am glad that it was done.

The honorable speaker from the Orissa Assembly, Mr. Yudhishir Das visited the United States in September 1990. He was honored with a plaque from OSA in a dinner reception in Chicago. Also, before their departure, Mr. and Mrs. Sarat Mishra from the Indian Embassy were honored by OSA for their contributions to our community.

Our biennial election is over, and it was very clean and fair. We had two slates of capable candidates. Dr. Digambar Mishra, Mrs. Renuka Panigrahi, and Dr. Hemant Senapati were elected president, vice president and secretary/treasurer respectively. I congratulate

President's Message, Contd.

them and I am confident they will do an excellent job. I also thank Dr. Sitikantha Das, Mrs. Josna Mishra and Mr. Kiran Senapati for their participation and interest in OSA.

I believe our morale is presently very high. We, as a group, have reinforced our faith and confidence in this organization. I thank the members of the executive committee and the chairpersons and members of various subcommittees for their cooperation, help and encouragement. Finally, I express my sincere thanks, appreciation, and gratitude to you all for placing your confidence in me. The past two years have been eventful, rewarding, and memorable for me. I will fondly treasure the OSA-related pleasant memories to reminisce and rejoice.

My very best wishes to you all. Goodbye and God bless you.

Sincerely yours,
Amiya K. Mohanty

THE UNREACHABLE

Surya Nayak

You are a beautiful
cream-coloured pond
in the middle of a yard.
Nature lapped you, for years.
I have watched you passionately.

But when my burning passion
leads my body
to dip in you
the jealous sun
evaporates you.

I hit the empty bed.
My body muddied, and
smear my years.

SOMETIMES

Chandra Misra

Sometimes
When my life is quiet,
I think of you, and remember
all the fun and happiness we shared.
My life was blessed
The day I met you,
and although our time together
has ended,
your memory will remain forever true;
A very special part of my heart
will always belong to you.

WERE YOU?

Chandra Misra

I shed tear for you
Is it over?

It must be
But held forever in my heart.

Can it be
That never got started?

It must have—
It seemed so real—

But were you
Only a fantasy?

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THE CABLEGRAM

Dr. Prasanna K. Pati

Dr. Sonjee had a particularly traumatic and stressful week. He was training to be a psychiatrist in the Ohio State University Medical Center. One of his colleagues, Dr. Nelson, was depressed because one of his patients in the psychiatric unit had committed suicide. One of Dr. Sonjee's patients had accused him of not understanding American culture, thus implying that he couldn't really be an effective psychotherapist for her.

Dr. Sonjee had come from India to this prestigious Medical Center in the heart-land of America. He worked very hard, driving himself to succeed in his career. Today he missed his country, and wondered what exactly he was doing in America. He was full of self-doubt. While he had tried to comfort his friend, Dr. Nelson, there was also a raging storm inside him.

Now, he looked outside his apartment. It was dark and stormy. The snow fall was heavy. He looked down on the street below and fantasized that it was a warm and busy street in Calcutta, but a blast of cold air on his face immediately took that fantasy away.

The telephone rang. Dr. Sonjee was on emergency duty that evening and thought that another acutely psychotic patient had just arrived in the hospital. He picked up the phone, and the hospital operator said, "Dr. Sonjee, you have a cablegram from India through Western Union. Please come and pick it up." "I will be there soon," Dr. Sonjee replied. He dressed in haste, with much anxiety; he could feel hear-beats against his chest wall. He hurried through the corridors of the vast hospital, to the message desk and picked up the cablegram. He looked at the envelope to be doubly sure that it was for him. The cablegram shook in his trembling hands, the words blurring into nothingness. Retreating into a sanctuary of a dark corner, he took a deep breath to calm himself. He looked at the message again. For a moment, it was blank and then, just dots and lines. Then the words leaped to his eyes, and it read, "Ram critically ill, wants to see you." For a moment, Dr. Sonjee felt staggered, his mind a complete blank. He went to the rest room and washed his face with cold water. Coming out of the rest room he nearly ran into Nurse Mary Jane. She immediately thought something was wrong, and said, "Dr. Sonjee, can

I help you?" He knew that she was a highly intuitive psychiatric nurse, but said quickly, "Thanks Mary Jane, I'll be fine." She left him alone.

Dr. Sonjee looked at the message again and again. Ram had been his closest friend in school. He recalled that there was hardly a day that they were not together. They laughed together, cried together, and played together. He remembered how his friend was a prankster, always coming up with jokes. Dr. Sonjee was a brilliant student; however, Ram was dull and unmotivated. He used to spend endless hours helping Ram with his studies. He was so fond of Ram. With a smile, he remembered how Ram thought he had fallen in love with a girl with whom he had never spoken. Those days in India, boys and girls were not allowed to talk to each other. He was amused about the time when he and Ram walked around the girl's house several times after school, so that Ram could have a glimpse of her. "There she is," he would point his finger at the window on the second floor of her house. Dr. Sonjee would say, "Where? Where? I do not see anyone," and at that, they would laugh and laugh with tears of joy streaming down their faces.

He couldn't think. He slowly got up from the chair and started walking towards his apartment in the hospital complex. He looked over his shoulder suspiciously, wondering if Mary Jane was watching. Actually, it might be very worthwhile to have a talk with Mary Jane, but rejected the idea. He noticed that the storm was still raging outside.

Upon reaching his apartment, he didn't feel like undressing and staggered into his bed. He saw a thousand faces of his friend, Ram, smiling, joking and talking. Then the message in the cablegram displayed a face of Ram: pained, vacant far-away look.

The sun was brightly shining when he woke up the next morning from a restless night. He tried to think, but his mind was blank. Then, he became slowly aware of the cablegram from India. He wondered if it was just a bad dream, after all. He searched for the cablegram but couldn't find it. Gradually, he began to feel better, convinced it had been a bad dream.

He took a shower and got dressed. He thought he might call up his close friend, Marv, to go to breakfast at Tony's. He phoned Marv, and Marv knew instinctively why he had called. He simply said, "See you at Tony's at 8:15." Dr. Sonjee started walking towards Tony's. He went over and over the nightmarish dream, wondering if the stress of being a psychiatrist in training was too much for him. He thought about his friend, Dr. Nelson, and the suicide. He realized that life, at times, was not pretty.

At Tony's, the waitress greeted both of them with a cheery "Good Morning." Dr. Sonjee admired the cheerful waitress. She knew what they wanted for breakfast, and went to order it. Marv knew that his friend looked pale and anxious. He simply waited, being a man of much patience, warmth, and understanding.

Dr. Sonjee slowly began to relate to Marv, his frightening dream about Ram, his friend in India. As he was going through the whole dream, he felt a piece of paper in his right coat pocket. His heart sank for a moment. He stopped and picked up the piece of paper. He wondered what it was, as he was not used to putting loose pieces of paper in his pockets. He opened it slowly, and read the message from the Western Union: "Ram critically ill, wants to see you." The words in the message seemed to do a grotesque dance before his eyes. He was stunned. He slowly handed over the piece of paper to Marv.

For the next day, Dr. Sonjee made all the arrangements to fly to India. It was well over three days later that he arrived in his native town in the state of Orissa. He was met at the train station by his own brother, who took him straight to Ram's hospital bed. He walked up to Ram with folded hands, and saw his friend was surrounded by his wife and five children. He had not seen any of them in four years. He went up to Ram, clasped his hands, tears rolling down his face. Was there a faint smile on his friend's face or was he trying to tell one of his old jokes? Ram looked like a skeleton, but the play of that mischievous smile seemed to persist until he lapsed into a coma. He knew in his heart that Ram had waited and waited to say a final "Good-Bye" to him.

Twenty-one years after his friend's demise, Dr. Sonjee again visited that historic town where he was born and grew up. He had such a busy schedule. He wondered if he really grew up in

that town. He could hardly recognize some streets.

It had been a nice day. He had such wonderful visits with his family. He thought he deserved a brief nap as he was tired from all the excitement. Soon he was fast asleep, but in what seemed like only a few minutes, he was interrupted by a persistent knock on the door.

He put his shirt on, quickly combed his hair. His niece, Savitri, was there, announcing that a woman had come to see him.

Dr. Sonjee went to the front room, and greeted a middle-aged female in a white sari. She folded her hands and said, "Dr. Sonjee, do you recognize me?" He was perplexed. After all, he had not been in this town for a long twenty-one years.

The woman looked straight at him and said, "I am Ram's widow." He got up slowly from the chair and proceeded to hold her hands. There was a long silence between them and both had blurry eyes.

Dr. Sonjee thought that they had much to talk about concerning Ram's last days, and those hours they had shared in the hospital. He began to recall to her the receipt of the cablegram in America, his air dash to India, night journey from Calcutta in a fast express train, and his visit with Ram, that enigmatic smile and subsequent lapse into a coma. At that moment, he saw that the widow was sobbing uncontrollably, so he went up to her with folded hands, and waited.

The widow stopped sobbing but tears were rolling down her face. She said, "I wish you had come to say good-bye to him. Before he lapsed into a coma, he was in a delirium and kept repeating only your name as if it were a Mantra. When he had a lucid period in the morning of his death, he asked me to send you a cablegram. He even told me what to say in the cablegram: 'Ram critically ill, wants to see you.' I wrote it down on a piece of paper." Slowly, the widow reached down her blouse to her bosom and pulled out the crumpled piece of paper, and handed it to Dr. Sonjee. She added, "He passed away the same day with an enigmatic smile on his face. I knew you would come someday to say good-bye to him."

Dr. Sonjee recalled the cold and snowy night in distant America twenty-one years back. He and the widow slowly walked to the window and looked at the sky, bright and beautiful. He spotted a white cloud. There he could see his friend's face with that smile.

- ଦୁହର ବାଲୀ -

ଅତରା ବାଳ

ଗ୍ରାମିନ୍ ସିରନେଲ୍ ପାଖରେ ଅବସ୍ଥିତ ଜନସ୍ରୋତ ଆଡ଼େ ଚାହିଁଛି ରିନା ଭାବିଲା, କୁଆଡ଼େ ଯିବ। ଜଳସ୍ରୋତ ଶୂନ୍ୟମୟ ଯାହାର ଅଖଣ୍ଡ ପରିସର, ଯିଏ ଆତ୍ମଜନହୀନ, ଯାହାର ନାହିଁ ଦୂରକୁ ଯିବାର ବା ନିକଟକୁ ଆସିବାର କେହି ସେ ଏ ପ୍ରଥାର ସ୍ୱୟଂସମ୍ପୂର୍ଣ୍ଣ। ନିଜକୁ ନିଜେ ବିଡ଼ ବିଡ଼ ହେଇ ପୋଷାଅପିସ ଦରଜାରୁ ଫେରି ଆସିଲା ରିନା। ଗ୍ରାମିନ୍ ସିରନେଲ୍ ପାଖରେ ଏବେବି ବିଡ଼ ଜମିଛି। କୁଆଡ଼େ ଆଖି ଖାଲି ଜନସ୍ରୋତ। ବଡ଼ ମୁଖରା ଏ ନଗ୍ରା। ନଗ୍ରାର ରାଜ୍ୟମାନ, ରାଜ୍ୟର ବତୀଖୁଣ୍ଟ, ପୋଷର ବୋର୍ଡ଼, ବିକୃତିର ଚେନ୍‌ମାତ, ଆଉ ରଜମାରୀ ଆକୃଷ୍ଟର ରୋଷଣୀ, ପୁଲଝରି ପରଶ ପରିକା। ସାଢ଼େ ପାଞ୍ଚଟାରୁ ଶେଷ କୁଏରେନ୍‌ସ ସରିଲାଣି। ରାତିସାରା ପୁଣିଥରେ, ସେ ବିଷୟରେ ଚିନ୍ତାକରି ସେ ନିଷ୍ପତ୍ତି ଦେବ, ଜେଜାଭକୁ ସେ, ଏବାବଦର, ଲେଖିବ କି ନା....। ଏଇ ପ୍ରକାର ଏକ ଭାବନା ମଧ୍ୟରେ ଗ୍ରାମିନ୍ ଛକରୁ ପୋଷାଅପିସ ବାଟଦେଇ ଫେରିଆସିଲା ରିନା।

ରିନା- ରଞ୍ଜନା ଦାସ। ନୂଆ ହେଇ ଏବକୁ ଇ.ଜିରୋ (e.o) ପାଇଛି କାରଖାନାରେ। ଲୋକସଂପର୍କ ବିଭାଗର ଅଧିକାରୀ। ପାଠ ପଢ଼ିବୋଲି କେତେ ସଂଗ୍ରାମ ସେ ଜୀବନସାରା କରିଛି। ନିତାନ୍ତ ନିମ୍ନ ମଧ୍ୟବିତ୍ତ ପରିବାରରେ ତା'ର ଜନ୍ମ। ବାପାଙ୍କର ଗୋଟିଏ ମାତ୍ର ରୋଜଗାର। ତା ଭିତରେ ଭାଇ ଭଉଣୀ ପାଞ୍ଚଜଣ। ଆଇ.ଏଲ୍.ଏସ୍. ସ୍କୁଲର ଶିକ୍ଷକଟିଏ ନାରାଣ ମାଷ୍ଟ୍ର। ଏତେବର୍ଷ ଧରି ଅଭିଆଡ଼ି ଚାରିଟା ଝିଅ, ସ୍ତ୍ରୀ ଆଉ ପୁଅଟାକୁ ଧରି ଜୀବନ ନିବାହି କରୁଥିଲେ ଗୋଲିଘର ସୁମ୍ ବସତି ଭିତରେ। ଘରେ ଉତ୍ତର ଅର୍ଥାଭାବ। ଟ୍ୟୁସନ କରିବେ? ବସତିବାଲାଙ୍କର ପଇସା ନାହିଁଯେ ଟ୍ୟୁସନ୍ ପଇସା ଦେବେ। କିନ୍ତୁ ନାରାଣ ମାଷ୍ଟ୍ର, ଜଣ ବା କରିବେ ବସତି ଭିତରେ। ଏଡ଼େ ବଡ଼ ଆଲୋକରା ସହର ମଧ୍ୟରେ ସେ ବସତି ଚିତା ବା କରୁଛି କିଏ? ପାଞ୍ଚବର୍ଷରେ କି ତିନିବର୍ଷରେ ବିଧାନସଭା କି ଲୋକସଭା ଭାଲିଲେ, କେତେ ଗୁଡ଼ାକ ଗାଡ଼ି ସେଠି ଭେଁ ଭାଁ ହୁଅନ୍ତି- ମାଇକ୍ ବାଜେ। ଅନେକ ପ୍ରତିଷ୍ଠିତ ପୁଣି ଆସେ ଆଉ ଫେରିଯାଏ ଆପଣାର ବାଟରେ। ଏଗୁଡ଼ାକ ସବୁ ଦେହସୁହା ହେବାରୁ ନାରାଣ ମାଷ୍ଟ୍ର ସେ କଥାକୁ ଜମା କାନ ଦିଅନ୍ତି ନାହିଁ ପିଲାମାନଙ୍କୁ ଟ୍ୟୁସନ ପଢ଼ାନ୍ତି ବିନା ଦରମାରେ। ସାଇକଲ ପେଲି ପେଲିଲା ବସତିରୁ ପାହାଡ଼ ଆରପଟ ଆଠନମ୍ବର ସ୍କୁଲ ପୁଣି ସ୍କୁଲରୁ ଘର ବସତି- ଅନେକ ଗୁଡ଼ାଏ ବାଟ।

ନାରାଣ ମାଷ୍ଟ୍ର ମ୍ୟାନେଜମେଣ୍ଟରୁ ପାଖ ସ୍କୁଲକୁ ଗ୍ରାନ୍ଥପଠକଟିଏ ପାଇଁ କେତେଥର ଗୁହାରି କରି ଦରଖାସ୍ତ ଦିଅନ୍ତି। ଦରଖାସ୍ତ ମାନ କୁଆଡ଼େ ଯାଏ ତାର ପରା ସେ ପାଆନ୍ତି ନାହିଁ ଏଇ କେତେବର୍ଷ ହେବ ସିନିଆରିଟି ଲିଷ୍ଟରେ ନାରାଣ ମାଷ୍ଟ୍ରକୁ ମିଳିଛି ଡ୍ରାନ୍‌ରୁମ୍ ଘରଟିଏ। ମାଷ୍ଟ୍ରଙ୍କର ଆଉ ଚାକିରୀ ବର୍ଷଟିଏ। ଘରେ ଅଭିଆଡ଼ି ଝିଅ ଚାରିଟା, ଭାରି ଭାରିକା। ନାରାଣ ମାଷ୍ଟ୍ର ପ୍ରତିଦିନ କୁାସରେ, କାଗଜରେ, ପତ୍ରିକାରେ ଯୌତୁକ ବିରୋଧ ଆଇନ ଗୋଷଣା ବହୁତ ପଢ଼ନ୍ତି। କିନ୍ତୁ ଝିଅମାନଙ୍କ ପାଇଁ ଯାହାର ଦ୍ୱାରସ୍ଥ ହୁଅନ୍ତି ସମସ୍ତେ ଖୋଜନ୍ତି ଦାମୀ ଶୁଣୁର ଆଉ ଦାମୀ କ୍ୟାସ୍। ନାରାଣ ମାଷ୍ଟ୍ର ଫେରିଆସନ୍ତି। ଝିଅପୁଅ ସଭିଏଁ କିଛି କିଛି ପଢ଼ିଲେଣି କିନ୍ତୁ କୁଳକୁ ଭାରିନାହାନ୍ତି ରିନା ଜଡ଼ା କେହି। ରିନା ଏବେ ଶିକ୍ଷକତା କରୁ କରୁ ପୁାସ୍ତରେ ପୋଷ୍ଟି ପାଇଛି ଇ.ଜିରୋ. (e.o)-ଲୋକସଂପର୍କ ଅଧିକାରୀ। ରିନା ଦାସ- ମିସ୍ ରଞ୍ଜନା- କୁନିଅର ଏକ୍ସିକ୍ୟୁଟିଭ୍। ଭଜା ଉତ୍ତୁକା ଘରେ ଏପ୍ରକାର ଏକ ଦାନ, କାନ୍ତିଆର ଏକ ଅଶେଷ କୃପାର ଫଳ ବୋଲି ନାରାଣ ମାଷ୍ଟ୍ର ଅତ୍ୟଧିକ ଖୁସି ହେଇ ପୁଣି ଗୁମ୍‌ମାରି ବସନ୍ତି। ଇ.ଜିରୋ ଝିଅଟିପାଇଁ, ସେଇମିତି ପାତ୍ର ଆଉ ସେମିତିକା ଯୌତୁକ କେଉଁଠୁ ଆଣିବେ? କେମିତି ବା ବାପା ହେଇ କହିବେ, ଯୌତୁକ ଦବାପାଇଁ ସେ ଅସମର୍ଥ। ତାର ବିବାହ ପ୍ରସଙ୍ଗ ସେ ଭୁଲିଯାଇ, ତାଙ୍କର ରିଟାୟାର୍ଡ଼ କଲା କାତ ତ ଆସିଗଲା। ତାଙ୍କ ଜାଗାରେ ରହି ସେ ଅନ୍ୟ ଭାଇ ଭଉଣୀ ଓ ବାପା ମା'ଙ୍କର ଦାୟିତ୍ୱ ବୁଝୁ।

ନାରାଣ ମାଷ୍ଟ୍ରଙ୍କର ଆନନ୍ଦଟା ହଠାତ୍ କେମିତି ପାଣିଟିଆ ହେଇଯାଏ। ପୁଣି ସେ ଗୁମ୍‌ମାରି ବସିପଡ଼ନ୍ତି। ରିନା ତାର ଚାକିରୀର ଯୋଗ୍ୟତା ଅନୁସାରେ ଏକ୍ସିକ୍ୟୁଟିଭ୍ ପୁାରଟିଏ ପାଇଲା। ଏବଂ ବାପାଙ୍କର ରିଟାୟାର୍ଡ଼ମେଣ୍ଟ ପୂର୍ବରୁ, ସମସ୍ତେ ସେ ଘରକୁ ସ୍ଥାନାନ୍ତରିତ ହୋଇଗଲେ ବସତିରୁ ଡ୍ରାନ୍ ରୁମ୍ ଓ ଡ୍ରାନ୍‌ରୁମ୍ ଏକ୍ସିକ୍ୟୁଟିଭ୍ ପୁାର୍। ସମସ୍ତଙ୍କ ମନରେ ଗୋଟାଏ କେମିତି ମନକୁଲା ଗୁଞ୍ଜରଣ ଗୁଞ୍ଜରିତ ହେଉଥିଲା। ନୂଆ ପୁାର ଘରଟିରେ ବିଛୁଡ଼ିହେଇ ପଡ଼ିଲା ଶାନ୍ତ ସୂର୍ଯ୍ୟର ଝିଲିମିଲି। ଝଡ଼ ବତାସ ଅଶାନ୍ତ ରାତିମାନ ନାରାଣ ମାଷ୍ଟ୍ରଙ୍କର ଘରୁ ଯେମିତି କୁାନ୍ତ ଗୋଡ଼ମାନଙ୍କରେ ଘୋଷାରି ହେଇ ଫେରିଗଲେ ଆପଣାର ଇଲାକାକୁ।

କମ୍ପାଉଣ୍ଡ ଘେରା ପୁାର ଘରଟି ବେଶ୍ ନିର୍ଜନ ଆଉ ନିରାପଦ ଥିଲା। ନାରାଣ ମାଷ୍ଟ୍ର ମନସ୍ଥ କଲେ ନିଜ ସ୍ତ୍ରୀକୁ ଧରି, ସେ ଗାଁକୁ ଯିବେ ଓ କିଛି ଗୋଟାଏ ସ୍ଥାୟୀ ସିଦ୍ଧାନ୍ତ କରିବେ। କମିରୁ ଅମଳ କରିବେ। ଗାଁରେ ବି କିଛି ଟ୍ୟୁସନ୍ ମିଳିବ। ଏତେବର୍ଷ ଧରି ଗାଁଟା ସହିତ ସଂପର୍କ ନ ରଖିବା ଫଳରେ ଜମି ଘରଦ୍ୱାର ସବୁ ଲଣ୍ଡା ହେଲାଣି। ଯୌତୁକର ଚିତା ବଜାରରେ ରିନାର ସମ୍ପଦ ଆଉ କେତେ ଯେ ଚାରିଟାରିଟା ବୋଝ ସେ ଓହ୍ଲେଇବେ ମୁଣ୍ଡଓପରୁ।

ଗାଁରେ ନିରାଶ୍ରୟ ହୋଇ ରହିଥିବା ବିଧବା ଖୁଡ଼ା ଓ ତାର ବେକାରୀ ପୁଅଟାକୁ ଭିନା ପରିବାରର ତାହାକୁ ଦେଇ ନାରାଣ ମାଷ୍ଟ୍ରେ ଡ୍ରାକ୍ ସହିତ ସହର ଛାଡ଼ିଲେ ଏକ ଅତିମ ପରିବ୍ରାଣ ଆଉ ପୂର୍ଣ୍ଣତାର ସ୍ୱପ୍ନ ଦେଖି। ପରିସ୍ଥିତିର ସାମୟିକ ପରିବର୍ତ୍ତନ ମଧ୍ୟରେ, ପାହାଡ଼, ମେଘ, ଆକାଶର ବିପ୍ଳବ ବିସ୍ମୃତି, ନଦୀର କାନ୍ଦକଲୋକ ସ୍ୱରର ଯାଦୁକାରୀରେ ପରିବାରର ସମସ୍ତେ ଯେମିତି ହେଲେ ଶାନ୍ତ ଆଉ ବିମୁଗ୍ଧ।

ଧାରେ ଧାରେ ଭିନା ଜୀବନ ସହିତ ସ୍ୱାଧୀନତାରେ ସଂଗ୍ରାମ ପାଇଁ ସଜିଲ୍ ହେଲା। ଘରର ପୁଅଧା ପାଇଁ ପ୍ରିୟତୀ, ଗେୟ ବୃନ୍ଦାବିଧ ଓ ମନୋରଞ୍ଜନ ପାଇଁ ଟ.ଭି. ଟିଏ ଭିତ୍ତିଲା। ନିଜର ଯାତାୟାତ ପାଇଁ ମଧ୍ୟ କୁନାଟିଏ ଭିତ୍ତିଲା। ପରିବାରର ସମସ୍ତେ ଏଇ ସୁଖ ସମ୍ଭୋଗରେ ଯେମିତି ଆତ୍ମହରା ହବାକୁ ଲାଗିଲେ। ସୁମରୁ ଏକବିଂଶତିର ପୁରାତାପ ରାଷ୍ଟ୍ର ମାନଙ୍କରେ ଯେମିତି ଲଦିହେଇ ପଡ଼ିଲା ଅସୁମାରୀ ପୁଲ ଆଉ ପୁଲ ଓପରେ ଉଡୁଥିବା ଅସଂଖ୍ୟ ପ୍ରଜାପତି। ଏଭଳି ଆନନ୍ଦ ଓ ହରତର ମଧ୍ୟରେ ଭାଇ ଭଉଣୀ ଓ ଖୁଡ଼ାଙ୍କ ମେଜରେ ବେଶ୍ କିଛିଦିନ କଟିଗଲା ଭିନାର। ଭିନା- ଭିନାର ଚାକିରୀ, ଭିନାର ଲୋକସଂପର୍କ ଧାରେ ଧାରେ ବୁଦ୍ଧି ହେବାରେ ଲାଗିଲା; ନୂଆହୋଇ ପରୁଣହୁଅଁ ପୁଲଗଛଟିଏ ପରି.....।

ଘରକୁ ଏକ ବିରକ୍ତିକର ଆଗକୁକର ଉପସ୍ଥିତି ପରି ହଠାତ୍ ସେ ଘରେ କେମିତି ସୃଷ୍ଟି ହେଲା ଅଣନିଶ୍ୱାସୀ ଭାବ। ଏଇ ଆନନ୍ଦର କିଛି ଅନାମିକା ସମୟ ଅତିକ୍ରାନ୍ତ ହେବା ପରେ ପରେ। କିଛିଦିନ ହେବ ବାପାଙ୍କର ଅନୁପସ୍ଥିତିଟା ଖୁବ୍ ବୋଧ କରୁଛି ଭିନା। ଘରର ସମସ୍ତେ ଧାରେ ଧାରେ କେମିତି ଏକ ରୁଗ୍ମ ମାନସିକ ବ୍ୟାଧିରେ ଅନ୍ତର୍ଗତ ହେଉଯାଇଛନ୍ତି। ସର୍ବାଙ୍ଗରେ ଉଦାସର ଛାୟା - ଅମ୍ ଅମ୍ ଭାବ।

ଭିନା ତା ଘରେ କୁକୁରଟାଏ ରଖୁଥିଲା। ଆଉ ସେଇ ପରିବାରରେ କୁକୁରଟି ଥିଲା ତାର ସବୁଠୁ ପ୍ରିୟ। କୁକୁରକୁ ସେ ଗେଜରେ ଡାକୁଥିଲା ‘ଗେହେର’। ତା ଗାଲରେ ତୁମା ଖାଇଥିବା ବେଳେ କୁକୁରଟି ନେଇ ଦେହରେ ଗୁଣି ହୋଇଥିଲା। ଭିନାକୁ ବୋଧ ହେଉଥିଲା ପୁଅଟାର ସମସ୍ତ ସୁଖ ଯେମିତି ତା ଦେହରେ ଅନ୍ତର୍ଭୁକ୍ତ ହେଇ ପଡୁଛି। ଭିନା ବିଛଣାରେ ପଡ଼ିଗଲେ କୁକୁରଟି ତା ଦେହ ମୁଣ୍ଡ ସବୁ ଶୁଣି ପକାଇଥିଲା।

ସବୁଦିନ ପରିକା ସେଦିନ ବି କୁକୁରଟା ଆସି ଗଁ ଗଁ କରି ତୁମା ଦଉଛି ଭିନାର ଟାଙ୍ଗଣିଆ ଗାଲରେ। ବଡ଼ି ସକାଳୁ କୁକୁଡ଼ି ଭିତରେ ଦିଖଣ୍ଡ ପାଇଁରୁଟି ଆଉ ଦୁଧଟିକେ ଦେଇଯାଇଥିଲା ଭିନା। ଅପିସ୍ ରୁରେ ବାହାରକୁ ଯାଇଥିଲା ସହରର ଟିକିଏ ଆଗକୁ। କୁକୁର ବାସନଟାରେ ଖାଲି ପିନ୍ଧୁଡ଼ିର ଧାର। ଭାତ ବି ମାଂସ କିଛି ଲାଗି ନଥାଏ ତାଟିଆଟାରେ। ଭିନା ଖଟେଇ ଉଠିପଡ଼ି ତାଟିଆଟାକୁ ଲକ୍ଷ୍ୟ କଲା- ତାଟିଆଟା

ଶୂନ୍ୟ, ପାଣି ଟୋପାଏ ବି ନାହିଁ ଖାଲି ପୁମୁଡ଼ିର ଧାରଟିଏ ତାଟିଆଟାକୁ ଲାଗିଲାଗିଲା। ଭିନା ଅସ୍ଥିର ଭାବେ ଆଖି ଫେରେଇନେଲା। କାଳର ଉପରେ ବସି କୁକୁରଟାକୁ ଆଇଁସୁଥିଲା ଭିନା। ଆରଘରେ ଟି.ଭି. ଚାଲିଛି। ଗୁରୁବାରୀଆ ପିଲୁ। ତାର ଆସିବାଯିବା ପ୍ରତି ପରିବାରର କେମିତି ଲକ୍ଷ୍ୟହୀନ ଭାବ- ସମସ୍ତଙ୍କର ଖାଲି ତା’ପ୍ରତି ଏକ କୁଟ୍ରିମ ସନ୍ତେଜନତା। ସମସ୍ତେ ଚାହିଁଛନ୍ତି ଆପଣାର ବାଟରେ। କେହି ତା ପାଇଁ ଅତର ନେଇ ଅପେକ୍ଷା କରିବା ଆଦିକାଲି ଲକ୍ଷ୍ୟ କରେନାହିଁ ଭିନା। ଅପିସ୍ ବା ମାର୍ଜେଟ୍ ଯିବା ବେଳେ ତା’ହାତରେ ସମସ୍ତେ ଧରେଇ ଦିଅନ୍ତି ସଂସାରର ନାଲିଶୁ। ଆପଣା ମନରେ ଟିକେ ହସିନେଲା ଭିନା। କୁକୁରଟିର ଗାଲ ଦୁଇଟାକୁ ଖୁବ୍ କୋରରେ ଟାପି ଧରି ପୁଣିଥରେ ହସିନେଲା ଭିନା। କାରଣ ସେ ଧାରେ ଧାରେ ବୁଝୁଥିଲା ଏସବୁ ବାବଦରେ ଦୁଃଖ କରି ଭାଇ ବା କ’ଣ ?

ବସତିଘର ମଇନ ଅନ୍ଧାର ଭିତରେ ସେ ଯେତେବେଳେ ସୁଇଚ୍ ଅଙ୍କ ଖୋଲି ଫେରୁଥିଲା, ନାରାଣ ମାଷ୍ଟ୍ରେ ସଜପଟିଏ ବିଛେଇଦେଇ କହୁଥିଲେ- “ଆଗ ଦିଗା ସହକ କଣ ଛୁଆଗୁଡ଼ାକୁ ଖାଇବାକୁ ଦେତ ଭିନାବୋଲ” ? ବୋଉ ବିଦ୍ୟୁତ୍ ବେଗରେ ଆଣି ରଖୁଦେଉଥିଲା କିଛି ଭାତ କି କଳଖୁଆ, ଭିନା ତାଙ୍କ ଛାଡ଼ିଲା ସିଲୁ। ଟିକେ ପାଣି ଦେଇ ଯାଆତ। ସିଲୁ ସାନକୁ ଠେଲିଦେଇ କହିଲା- “ଆଃ ହଟ୍ ପାଇଟ୍ ଟାଏ ଚାଲିଛି ଦେଇ

ତୁ ଟିକେ ଯା....।

ତାପାଗଜାରେ ଖୁଡ଼ା କହିଲେ “ଓଃ ତୁପକର- ଟି.ଭି. ଦେଖମ....”

ପାଣିଟିକେ କ’ଣ ଗଡ଼େଇ ନବନି ?

ଭିନା ଘର ଭିତରକୁ ଉଠିଯାଇ ସୁରେଇରୁ କୁବ୍ କୁବ୍ ପାଣିଗୁଡ଼େ ପିଇଯାଇ ଆସୁଛି ହେଲା ଟିକିଏ। ଏମିତି ଛୁଟାରୁ ଆସି ବସତିଘରେ ପଡ଼ିଯାଇଥିଲା ଭିନା ସୁଇଚ୍ ଫେରି। ପ୍ରଥମେ ପାଣିପିଆ, ତାପରେ ଯଜ୍ଞ କଥା। ନାରାଣ ମାଷ୍ଟ୍ରେ ଚିନିଟାକୁ ଛୁଟି ପାଆନ୍ତି ତାଙ୍କ ସାଥରେ ଅନ୍ୟ ଚିନୋଟି। ଭିନା ହାଇସ୍କୁଲ, ହାଇସ୍କୁଲରୁ କଲେଜ, ଫେରିବାରେ ସମୟ ଠିକଣା ନଥାଏ। ସେଇ ଅନ୍ଧକାର ବସତିର ଆଇଁଷିଆଁ ଅନ୍ଧାରଘେରା ପାହାଡ଼ର ସୁତି ମଧ୍ୟରେ ଭିନା ଯେମିତି ଖୋଜି ପାଇଥିଲା ଏକ ଜୀବନର ସାଲିସ୍। ଜୀବନର ଧୂଂସାବଶେଷ ଦୁର୍ଗର ଶେଷ ଜୀର୍ଣ୍ଣ ସ୍ତମ୍ଭରେ ଝୁରୁଥିବା ଗୋଟାଏ ଛୋଟ ବତାଟିପରି ଏକ ନିମ୍ନକ ଜୀବନର ନିଶାରେ କେମିତି ସମୟରେ ଉଡ଼ୁଥିବୁ ହେଇଯାଇଥିଲା ଭିନା। ଏବେକୁ ତା ଘରେ ଗୋଟିଏ ତାର ନୂତନ ନାମ ଆବିଷ୍କାର କଲା ଭିନା। ତାକୁ ତାର ଗୋପନରେ ସମସ୍ତେ ଡାକୁଛନ୍ତି କୁକୁରବାଲା। ଭିନା ସେ ପ୍ରକାର ବିଦ୍ରୁପରେ ଯଥେଷ୍ଟ ମର୍ମାହତ ହେଉଥିଲା, କିନ୍ତୁ ସଂସାରର ବୁଝାମଣା ପାଇଁ ସେ ସାମ୍ନାରେ ହସୁଥିଲା

ଆଉ ଭିତରେ କରୁଥିଲା ନାରବ ଚିହ୍ନାର । ହଠାତ୍ ବୋଧକଲା ରିନା, ଟି.ଭି. ଟେବୁଲଟା ଆଡ଼କୁ ଘୁଣାରେ ଅନେଇ କୁକୁରଟା ଯେମିତି ସମସ୍ତଙ୍କୁ ଭର୍ଷନା କରୁଛି । ଅତର୍କିତ ଭାବେ ଆର୍ତ୍ତନାଦ କଲା କୁକୁରଟା । ରିନା ଚିହ୍ନାର କରିବାକୁ ଯାଇ ତୁପ୍ ହେଇ ବସି ପଡ଼ିଲା । ଆଉ ମୁହୂର୍ତ୍ତକ ପାଇଁ ନିଜ ଦେହ ମଧ୍ୟରୁ ବିଚ୍ଛିନ୍ନ ହେଇଯାଉଥିଲା ନାରାଣ ମାଷ୍ଟେକର ଦେହ ମଧ୍ୟରେ । ନାରାଣ ମାଷ୍ଟେ- ବାପା ନାରାଣ ଦାସ- ଆଦର୍ଶ ପଣ୍ଡିତ ନାରାଣ ଦାସ- ଆଃ ଭାଇ ଭଉଣୀ ଗୁଡ଼ାକ କେହିଟି ତାଙ୍କର ଆଦର୍ଶର ପଥ ଅନୁସରଣ କଲେନାହିଁ ପୃଥ୍ବୀର ଅନେକ ଅକୁହା ଓ ଅଶୁଣା ସତ୍ୟକୁ ଯେମିତି ଶୁଣିପାରୁଥିଲେ ନାରାଣ ମାଷ୍ଟେ । ବସନ୍ତର ଅନ୍ଧକାର ମଧ୍ୟରେ ତାଙ୍କର ଜ୍ଞାନଚକ୍ଷୁ ମଧ୍ୟରେ ସେ ଦେଖୁପାରୁଥିଲେ ଯେମିତି ଆକାଶର ବ୍ୟାପ୍ତି, ସାଗରର ପ୍ରଶାନ୍ତି, ପୃଥ୍ବୀର ଅନେକ ସତ୍ୟ । ସାଂସାରିକ ଚାହିଦାଟାକୁ ନ ବଢ଼େଇ, ସେ ସବୁଦିନ ପ୍ରତି ମୁହୂର୍ତ୍ତକୁ ଆଧ୍ୟାତ୍ମିକ ଶକ୍ତିର ବିନିମୟରେ ଖର୍ଚ୍ଚ କରିବାକୁ ଯେମିତି ହେଇଥିଲେ ଦୃଢ଼ ସଂକଳ୍ପ । ସେ ବୁଝିଥିଲେ ସାଂସାରିକ ଚାହିଦା ପ୍ରତିଦିନ ବଢ଼ିତାଲେ ଓ ମଣିଷ ସତ୍ୟଠାରୁ ସେତିକି ଦୂରକୁ ଚାଲିଯାଏ । ମାନବ ସମାଜର ଅଧ୍ୟପତନ ଏଇ ଅପବ୍ୟୟ । ପ୍ରାଣ ଶକ୍ତିର ଅପବ୍ୟୟ- ପ୍ରାଣର ସଂସ୍କାରର ଅପବ୍ୟୟ । ଏଇସବୁ କରି ମଣିଷ ହେଉଛି ଲୋଭୀ, ସଇତାନ, ଅସହିଷ୍ଣୁ ଶାକାର ।

ଖୁବ୍ ଉଦାସ ବୋଧକଲା ରାନା । ଫିକ୍କୁ ଆସର ଖୁବ୍ ଜମିଛି । ପ୍ରାୟ ଘଣ୍ଟାଏ ଅତିବାହିତ ହେଇଗଲାଣି । କାହାରି ତା ପ୍ରତି ନଜର ନାହିଁ । ଆଉ ସେ ଜାଣିଛି ଆତ୍ମଜନ ମାନଙ୍କର ତା ପ୍ରତି ଏକ ସଂକୀର୍ଣ୍ଣ ଦୃଷ୍ଟିକୋଣ, ସେମାନେ ଜାଣନ୍ତି ରାନା ସବୁ ମଧ୍ୟରେ ତାର ମଣିଷ ପଣିଆ ଆଉ କର୍ତ୍ତବ୍ୟବୋଧକୁ ବାଦ ଦେଇପାରିବ ନାହିଁ । ରିନା ବାଥ୍‌ରୁମ୍‌ରେ ମୁହଁହାତ ଧୋଇ ବିଛଣାକୁ ଗଲା । ମନେ ମନେ ଚିନ୍ତା କଲା ବରଂ ବାପ ମା ମେଳରେ ବସନ୍ତରେ ଭଲଥିଲା । ଏକ୍ସିକ୍ୟୁଟିଭ୍ ହୋଇ ସେ ତ ଘରମଧ୍ୟରେ କାଣିଟାଏ ସମ୍ମାନ ଅଧିକାର କରୁଥିବା ପାଇଁ ଅକ୍ଷମ ହେଲା । ତେବେ କଣ ଲାଭ ଏଇ ଛିନିଛଡ଼ା ଜୀବନର । ଯେଉଁଠି ନା ଅଛି ପ୍ରେମ ପ୍ରତ୍ୟୟ ନା ଅଛି ସ୍ନେହ ସହାନୁଭୂତିର ଆଦାନ ପ୍ରଦାନ । କଣ ବା ଦରକାର ଧସ୍ ଧସ୍ ହେଇ ଧସେଇବାକୁ ? ଧୂଳିସାର ହେଲେ ବା କ'ଣଯାଏ ? ରିନା ପୁଣି ପ୍ରକୃତିସ୍ଥ ହେଲା । ବିଛଣାରୁ ଉଠିଯାଇ ବେସିନ୍ ଉପରେ ଛେପ ଗୁଡ଼ାଏ ପକେଇ ଶେଯ ଭିତରକୁ ଫେରିଆସିଲା ରିନା ।

କାଉର ଉପରୁ ତିଆଁମାରି ଗେହ୍ଲେଟାବି ଆସି ଗେଣ୍ଡିହେଲା ରେକେଇ ଭିତରେ । ରାତି ନ'ଟା ବାଜିଲା । ଗଛ ଉଡ଼ାଡ଼ରୁ କୁହୁଡ଼ି ଗୁଡ଼ାକ ଲାଢ଼ିହେଇ ପଡ଼ିଲେଣି ଝରକା ପାଖରେ । ଖୁଡ଼ା ସିନେମା ଦେଖାପରେ ପ୍ରିୟରୁ ତରକାରୀ ଭାତ ଆଣି ଗରମ କରି ତାଙ୍କ ଛାଡ଼ିଲେ- “ଭାତ ବାଢ଼ିଲି

ଖାଇବୁ ଆ ରିନା.... !”

ରିନା ମନାକଲା । କଡ଼ ଲେଉଟାଇ ପାପୁଲି ଭିତରେ ମୁହଁ ରଖିଲା ରିନା । ରେକେଇ ଭିତରୁ ରିନା ଲକ୍ଷ୍ୟ କଲା ସାନଭାଇ ଦୁଇଟା କବାଟ କୋଣକୁ ଠେଲିହେଇ ଆରମ୍ଭ କରିଦେଇଛନ୍ତି ଗୀତ ।

“କୁକୁରବାଲା !...ଏ କୁକୁରବାଲା.... !

ମାଛତକ ତମର - ଆକୁଝୋକ ଆମର”

ଡାକନ୍ତି ଟେବୁଲ୍ ଉପରେ ଉଡ଼ୁଛି ଇଲିଶି ମାଛର ବାସ୍ନା । ଆଃ ଖୁଡ଼ାଟା କଉ ଭଲ ମଣିଷ କି ? ଲୁଚେଇ ଲୁଚେଇ ମାଛ ରଖୁଦିଏ ଆଉ କହେ-

“ମାଛ ଆଉ ଜମ୍ମା ନାହିଁ - ଯାହା ଅଛି ଦେଇ ପାଇଁ”

ପିଲା ଦୁଇଟା ଆରଘରକୁ ପକେଇଯାଇ ପାଟିକରି ଗାଆଡି- ମାଛ ଆଉ ଜମ୍ମା ନାହିଁ - ଯାହା ଅଛି ଦେଇପାଇଁ”

ରିନା ରାଗରେ ଖୁଡ଼ା ଉପରେ ଚିହ୍ନାର କରି କହେ “ମୁଁ ଖାଇବି ନାହିଁ- ମାଛ ସେମାନଙ୍କୁ ଦେଇଦିଅ ଖୁଡ଼ା... !”

ଖୁଡ଼ା ରାଗରେ ପୁଅ ସିଲ୍ ଗାଲରେ ଦୁଇଟାପୁଡ଼ା ଦିଅନ୍ତି । ଏକ ବିରକ୍ତିକର ରୁଗ୍ ପରିବେଶ ମଧ୍ୟରେ ସମୟ ଅତିକ୍ରାନ୍ତ ହୁଏ । ରିନା ଆଖୁରୁ ଝରିଯାଏ କିଛି ଉଷ୍ମ ଲୁହର ଧାର । ପିଲାଏ ଆନନ୍ଦରେ ତାଙ୍କି ମାରନ୍ତି ଓ ନାଚନ୍ତି- ଇଲିଶି ମାଛର ଝୋକ ଖାଇ ଯାଆଡି ସୁଖ ନିନ୍ତା ।

ସେଦିନ ପୁରାପୁରି ଉପବାସରେ ଶୋଇବାଟା ଖୁଡ଼ା ତଥା ଭଉଣୀମାନଙ୍କୁ ଖରାପ ଲାଗିଛି ଖୁବ୍ । ରାତିରେ କାହାକୁ ଭଲକରି ନିଦ ହେଉନାହିଁ କେହିଟି ସାହସର ସହିତ ପଚାରୁ ନାହାନ୍ତି- “କ’ଣ ହେଲାଯେ ଦେଇ ଉପାସ ରହିଲା ?”

କାରଣ ଏଇ କେତେଦିନ ହେବ ରିନା ମଧ୍ୟ ସେମାନଙ୍କ ସହିତ ଆରମ୍ଭ କରିଛି ଖାପଛଡ଼ା ବ୍ୟବହାର ।

ରେକେଇ ଭିତରେ ମୁହଁ ରଖି ବିରାଟ ଏକ ଅନ୍ଧକାର ପୃଥ୍ବୀ ମଧ୍ୟରେ ତାଲବୁଲ୍ କରିବାକୁ ଲାଗିଲା ରିନା । ଭଉଣୀ ଗୁଡ଼ାକ ଧୀରେ ଧୀରେ କେମିତି ବିଶ୍ୱଜ୍ଞାନ ହେଇଯାଉଛନ୍ତି- ହୁଏତ ବୟସ ଅତିକ୍ରାନ୍ତ ହୋଇଯାଉଛି ବୋଲି । ଭାଇ ଦୁଇଟା ବୋକାର... !

ଗେଟ୍ କଟିରେ ଝୁମୁଲି ସାଥରେ ଅପିସର ସେଇ ପିଲାଟା, ସନ୍ଧ୍ୟା କଣ ଗପ କରେ ଏତେ ? ରିନା ଦୀର୍ଘଶ୍ୱାସଟାଏ ମାରିଲା ଆଉ ନିଜର ଇଲାକାରେ ବ୍ୟତିବ୍ୟସ୍ତ ହୋଇ ଘୂରିବାକୁ ଲାଗିଲା ।

ଜେକଭ୍ ! ତାର ପ୍ରିୟ ସାଥୀ- ପ୍ରାଣର ସାଥୀ ଜେକଭ୍ । କେତେବର୍ଷ ଧରି ତାକୁ ଦେଖୁ ନାହିଁ ରିନା । ଓଡ଼ିଶାର ଗୋଟାଏ ପ୍ରାଇଭେଟ୍ ଇଣ୍ଡଷ୍ଟ୍ରି କରିବ ବୋଲି ଜେକଭ୍ ବହୁବର୍ଷ ଧରି ଆରବ ଦେଶରେ ରହିଛି କିଛି ଅର୍ଥ ଉପାର୍ଜନ ସକାଶେ । ଦୁଇବର୍ଷ ତଳେ ଦୁଇ ଚିନିଦଣ୍ଡା ପାଇଁ ରାଉରକେଲା ଷ୍ଟେସନ୍‌ରେ ଜେକଭ୍ ସହିତ ସାକ୍ଷାତ । ଜେକଭ୍ ସେଦିନ ବି ଠିକ୍ ପୂର୍ବପରିକା । ଦେହରେ ସୂଚକାମ ଦିଆ ସୁନ୍ଦର ପଞ୍ଜାବୀ, ପାଇଜାମା, ପୁରା ଭାରତୀୟ ପରି । ତାର ପ୍ରେମ ବିନିମୟରେ

ବି ସାମାନ୍ୟ କିଛି ବ୍ୟତିକ୍ରମ ଲକ୍ଷ୍ୟ କରିନଥିଲା ରିନା। ରିନା ଖୁସି ହେଇ କହିଥିଲା, ସେ ଇ.ଜି.ରୋ. ପାଇଲା ଦିନଠୁ ଖୁବ୍ ଖୁସି। ସମସ୍ତ ପରିବାରର ଦାୟିତ୍ବ ବାପା ତା ଉପରେ ଦେଇ ଗାଁରେ ଚାଷବାସରେ ମନ ଦେଇଛନ୍ତି, କିଛି ଟଙ୍କା ରୋଜଗାର ଉଦ୍ଦେଶ୍ୟରେ। ଉଭୟମାନେ ବାହା ହେଇ ନାହାନ୍ତି- ଭାଇଟି ବେକାର।

ଜେକାର ଟିକେ ହସିଦେଇ କହିଥିଲା, “ମୋରଟି ତ ଲକ୍ଷ୍ମଣ ପାଇଁ ଯେତିକି ସମ୍ଭବ ଦରକାର, ସେତିକି ମୁଁ ରୋଜଗାର କରିପାରି ନାହିଁ ରିନା।”

ଉଭୟେ ଏକ ନିଶ୍ଚିତ ଅସହାୟ ଅପାରଗ ଅବସ୍ଥାରେ ପହଞ୍ଚି ହସିଦେଇଥିଲେ। ରିନା ପୁଣି କହିଥିଲା “ସମୟରେ ମୁଁ ଭାରି ଏକୃଷ୍ଟିଆ ବୋଧକରେ ଜେକାର।

ଜେକାର ରିନା ଓଠ ଉପରେ ଆକୃଷ୍ଟ ଟିପ ଦେଇ କହିଥିଲା-

“ପ୍ରତ୍ୟେକ ଆଧୁନିକା ମଣିଷ ଏକାକୀ- ଦ୍ଵିତୀୟ ବିଶ୍ଵଯୁଦ୍ଧ ପରେ ସମଗ୍ର ପୃଥିବୀକୁ ଏ ବ୍ୟତିକ୍ରମ ପ୍ରଚ୍ଛନ୍ନ ଭାବେ ଆକ୍ରାନ୍ତ କରିଛି ରିନା....।

ରିନା ଗୁମ୍ ହେଇ ଯାଇଥିଲା। ଏକ କାରୁଣ୍ୟଭରା ଆଖିରେ ଜେକାରକୁ ଚାହିଁ ପଚାରିଲା- “ତେବେ ଏ ମହାମିଳନ କେବେ ହେବ ଜେକାର?” ଜେକାର ଟିକେ ହସିଦେଇ କହିଥିଲା, ଯେଉଁଦିନ ତମେ କହିବ, ସେଦିନ ଆମେ ପରସ୍ପରକୁ ଗ୍ରହଣ କରିବୁ ସାମାଜିକ ବନ୍ଧନରେ।” ଟ୍ରେନ୍ ଛାଡ଼ି ଦେଇଥିଲା। ରାଉରକେଲା ଷ୍ଟେସନ୍। ଉଦାସ ମୁହୂର୍ତ୍ତରେ ଝାପୁଆ ସୁଟିରେ କେମିଟି ଅସ୍ଥିର ହେଇଯାଇଥିଲା ରିନା। ଆଖି ଆଡ଼ି ଜମା ନିଦ ଆସୁନାହିଁ ପାଖ ଦେବଦାରୁ ଗଛରେ ବସି ଏକା ନାମହୀନ ପକ୍ଷୀଟିଏ ଆରମ୍ଭ କରିଦେଇଥାଏ, ଦରବାରା ଆକାସ। ଖୁବ୍ କରୁଣ ଆଉ ପ୍ରାଣହୁଆଁ ଖୁବ୍ ଜୋରରେ କାନ୍ଦି ଉଠିଲା ରିନା।

ଆରଘରେ ଲାଇଟ୍ ଜଳୁଛି। କେହି ଶୋଇ ନାହାନ୍ତି। ସିଲ୍ କହୁଛି “ରିନାଦେଇଟା ଆଜିକାଲି ଖାଲି ଗୁମ୍ ମାରି ରହେ। ଘରକୁ ଆସିଲେ ବସି ପଡ଼େ। ଅପିସ୍ ଲୋକଙ୍କ ସହିତ କଥାହୁଏ- ଆମ ସଙ୍ଗେ ଜନ୍ମା କଥା ହୁଏନି।” ଖୁଡ଼ା ଟିସଣା କରି କହୁଛନ୍ତି- “ଗର୍ବ-ଗର୍ବ- ବେଶୀ ଗର୍ବ ପୁଣି ଖର୍ବ ହେଇଯିବଲୋ ଝିଅ।”

ଜେକାଣି ବୟସ ଗଢ଼ିଯାଇଛି। ନିଜ ଭବିଷ୍ୟତ ଭାବୁଛି। ଆମେ ତା ରୋଜଗାର ଖାଇଛୁ।”

ରିନା ରେଜେଲ ଭିତରେ ଟମକି ପଡ଼ିଲା।

ସାନ ଭଉଣୀ ରୋଜିନା ନୂଆ ହେଇ ଏବେ ଚାଉପିଣ୍ଡ ନିଯୁକ୍ତି ପାଇଛି। ଭାରି ସ୍ଵାର୍ଥପର- ଯୁକ୍ତିକରି କହୁଛି “କାହିଁ ? ଗାଁରୁ ତ ଚାଉଳ ଆସୁଛି। ଦେଇ ତ ଏଘରେ ଚାକରବାକର, ଏମିତିକି ଠିକା କାମବାଲିଟିଏ ବି ରଖୁନାହିଁ ଘର ପୋଛା, ବାସନମାଟା, ଲୁଗାକଟା, ରୋଷେଇବାସ, ବାଡ଼ିବଗିଚା ସର୍ବୋପରି ତାର କୁକୁରର ସମସ୍ତ କାମ ତ ହେଇଯାଇଛି

ଆମରି ମାଧ୍ୟମରେ। ସେମାନଙ୍କୁ ତ ପୁଣି ପଇସା ଦେଇ ନୁହୁଡ଼ି ଦିଅନ୍ତା। ଖୁଡ଼ା ଦୀର୍ଘଶ୍ଵାସ ନେଇ କହନ୍ତି- “ସେ କଥା ପୁଣି କିଏ କହାବୁ କହିବ....

ଆମ ମନ୍ଦକରମ, ଆମେ ଏ ଘରେ ଅର୍ଦ୍ଧଠା ଧୋଇ ପୋଇଲି ସାଜିବୁ।”

ରୋଜିନା ପୁଣି ପଚାରିଲା- “ଆଜି କଣ ହେଲାକି ? କୁକୁରବାଜା ଖାଇଲେ ନାହିଁ?”

ସିଲ୍ କହୁଛି, “ଅପିସରେ ପିଣ୍ଡ ଖାଇଥିବ ମ?”

ଝୁମୁଲି, ରିନା ତଳ ଭଉଣୀ, ଯିଏ ରିନାର ବେଶ୍ ଅତରଙ୍ଗ, ବିରକ୍ତିରେ ଲାଇଟ୍ ଭିଜାଇବାକୁ ପଣି ଆସିଲା ରୁମ୍ ଭିତରକୁ।

ରିନା ରେଜେଲ ଭିତରେ ଶୋଇ ଶୋଇ ସବୁ ଦେଖୁଥିଲା ଏକ ମନ୍ତ୍ରମୁଗ୍ଧ ସାଧକ ପରି। ଝୁମୁଲି ଜୋର୍ ଗଳାରେ କହିଲା,

“ଏ ଘରେ ଆଉକିଛି ଆଲୋଚନା ନାହିଁ ଭଉଣି ମାଛ ଖାଇ ହେଲୁଡ଼ି ମାର- ଆଉ ଦେଇର ଚର୍ଚ୍ଚା କର। ଛିଃ... ମୁଁ ଆଉ ଏ ଘରେ ରହିବି ନାହିଁ- ଆମେ ପରା ନାରାଣ ମାଷ୍ଟରର ଝିଅ। ଦେଇ ସବୁ ଆଣିଦିଏ ବୋଲି ସିନା ଆମେ ମଜାରେ ଘରେ ରହି ରାନ୍ଧୁ ଆଉ ଖାଇ- ସେ କଥା କାହା ମରକରେ ପଶେନି।”

ଖୁଡ଼ା ସମସ୍ତଙ୍କୁ ତୁନି କରାଇ କହନ୍ତି, ‘ହଉ ବାବା ପାଟି କରନାହିଁ- ଦେଇ ସେ ଘରେ ଶୁଣିବ।’ ସାନ ପୁଣିକହେ, “ଜେକାର ମୁଁ ବାହା ହେଇ ପାରୁନି ବୋଲି ଏମିତି ହଇଛି ନା.... ?

ବାପା କଣ କହିନବାଜେ ଏ ପ୍ରସ୍ତାବରେ ରାଜି କେବେ ?” ରିନା ସେଘରୁ ବିରକ୍ତିକର ଗଳାରେ ଶବ୍ଦ କରେ। ସମସ୍ତେ ସତର୍କତାର ସହିତ ନୀରବ ରହନ୍ତି ଓ ଶୋଇବାକୁ ଯାଆନ୍ତି ଆପଣାର ଶେଯକୁ।

ରେଜେଲ ଭିତରେ ଆର୍ଦ୍ରତା କଣ୍ଠରେ ଜେକାରକୁ ଡାକୁଥିଲା ରିନା। “ଜେକାର କେଉଁଠି ତମେ ? ଆଉ ଯେମିତି ଜୀବନର ହେମାକକୁ ମୁଁ କରତାସ କରିପାରୁ ନାହିଁ ଜେକାର।”

ରାତିଘେରା ପ୍ରାତରରେ ରିନା ଶୁଣେ ଜେକାର ପାଦର ପ୍ରତିଧ୍ଵନି। ଭଲ ପାଇବାର ନିଶାରେ ହାତ ଦୁଇଟାକୁ ସେ ଖୁବ୍ ଘଷି ଘଷି ଗରମ କଲା ମୁହୂର୍ତ୍ତକ ପାଇଁ....

ଆଃ.... ବି ଭଣ୍ଡୁମ୍.....।

ତହିଁଆର ଦିନ ଅପିସ ଘରେ ରିନା ଶୁଣିଲା ଶ୍ୟାମଳି ଦେହରେ ତା ଶାଶୁ ପେଟ୍ରୋଲ୍ ଜାଳିବାକୁ ଯାଇଥିବାବେଳେ ଶ୍ୟାମଳିର ନିଦ ଭାଙ୍ଗିଗଲା। ସେ ତାର ଦୁଇଟିଆକୁ ନେଇ ପୋଲିସ୍ ଷ୍ଟେସନ୍‌ରେ। ରିନା ବ୍ୟତିବ୍ୟସ୍ତ ହେଇ ସେଠିକି ଯିବକି ନଯିବ ଭାବି ତୁପ୍ ରହିଲା। ଜେକାର ସବୁ ଭଲପାଏ, କିନ୍ତୁ କୋର୍ଟ, କଚେରୀ, ପୋଲିସ୍ ଥାନାକୁ ସେ ଜନ୍ମା ପସନ୍ଦ କରେନି। ତାର ଯୁକ୍ତି ଏସବୁ ନ୍ୟାୟାଳୟ ମାନକରେ

ଆସାମୀ ଖଲାସ ପାଏ - ବଣ ପାଏ ନିର୍ଦ୍ଦୋଷ । ରିନାକୁ ଜେକାଭର ଏଇ ଯୁକ୍ତିତା ସବୁଦିନ ଭଲ ଲାଗୁଥିଲା । ରିନା ସ୍ଥିର କଲା, ବରଂ ସନ୍ଧ୍ୟା ଆଡ଼କୁ ଅପିସ ସରିଲେ ଶ୍ୟାମଳି ଘର ହେଇ ପୁରୁକୁ ଫେରିବ । ଅପିସରେ ସେଦିନ ଏଇ ବାବଦରେ ସବୁଠି ଯେମିତି ଅମ୍ ଅମ୍ ଆଲୋଚନା । ଶ୍ୟାମଳି ଯୌତୁକ ଆଣିନଥିଲା । ବାପାଙ୍କର ପ୍ରତିଶ୍ରୁତି ଦିନ ଗଢ଼ି ଯାଇଥିଲା । ଦୁଇଗ୍ୟକୁ ହେଲା ଦୁଇବର୍ଷରେ ଦୁଇଟି ଝିଅ । ଶ୍ୟାମଳି ଥିଲା ଘରର ଗୋଟିଏ ମାତ୍ର ବୋହୂ । ଶାଶୁ ନିଷ୍ଠୁରି କଲେ ପୁଅକୁ ଅନ୍ୟତ୍ର ବାହା କରେଇବେ । ବଡ଼ ଝିଅଟା ପୋଲିଓରେ ଚାଲିପାରୁ ନଥିଲା । ଶାଶୁ ଜିଦ୍ ଧରିଥିଲେ ତାକୁ ଦୟାନନ୍ଦ ଆଶ୍ରମରେ ଦେଇଦିଅ । ଛୋଟା ଝିଅଟା- ଜୀବନ ସାରା ଖାଲି ବୋଝହେଇ ରହିବ । ଶ୍ୟାମଳି ଶୁଣିଲା ନାହିଁ ଓଲଟପୁର ହସପିଟାଲରେ ଗୋଡ଼ ହାତ ସବୁ ଲଗେଇ ଦଇଛନ୍ତି ତାହାର । ସେ ଓଡ଼ିଶାର ମୁଖ୍ୟମନ୍ତ୍ରୀ ନିକଟରେ ଗୁହାରୀ କରିବ । ୧୫,୦୦୦ ଟଙ୍କା ତାକୁ ଓଡ଼ିଶାବାସୀମାନେ ନିଶ୍ଚୟ ସାହାଯ୍ୟ ଦେବେ । ଏଯେ ବଡ଼ଠାକୁରଙ୍କ ଦେଶ- 'ଜୟ ଜଗନ୍ନାଥ ସ୍ବାମୀଜି ଜୟ'- ଶ୍ୟାମଳି ଅଚେତନ ହେଇ କହିଉଠେ । ଏଇ ପରିପ୍ରେକ୍ଷାରେ ତାର ପରିବାର ସହିତ ଶ୍ୟାମଳିର ମତାତର ହୁଏ ସର୍ବଦା । ପରିଶେଷରେ ନିଦ୍ରା ଅଚେତନ ଶ୍ୟାମଳି ଦେହରେ ମା'ପୁଅ ମିଶି ତାର ଗୁପ୍ତ ଅଙ୍ଗରେ ପେଟ୍ରୋଲ୍ ଢାଳି କରନ୍ତି ଅଗ୍ନିର ସଂଯୋଗ ।

ଆଃ ରିନା ଯେମିତି ରକ୍ତୋଛାସ ନୟନରେ ଏଇ ରହସ୍ୟମୟ ପୃଥ୍ବୀର ରୂପଟାକୁ ଚନ୍ଦ୍ର ଚନ୍ଦ୍ର ହେଇ ଦେଖୁଥିଲା । ଶ୍ୟାମଳି କିଛିଦିନ ଅସ୍ଥାୟୀ ଚାକିରୀ କରୁଥିଲା । ଏଇ ଅପିସରେ, କିନ୍ତୁ ଶିକ୍ଷାଗତ ଅଯୋଗ୍ୟତା ହେତୁ ସେ ଆଉ ସ୍ଥାୟୀ ହୋଇ ରହିପାରିଲା ନାହିଁ । ପରିଶେଷରେ ନିଆଁରେ ପୋଡ଼ିହୋଇ ମରିବାକୁ ଫେରିଲା ଶାଶୁଘର ।

'ଜେକାଭ' ବିଡ଼ ବିଡ଼ କରୁଥିଲା ରିନା । ତମେ ଦିନେ ଯଦି ଏଇ ଯୌତୁକର ବେଡ଼ିରେ ବାନ୍ଧି ହେଇଯାଅ ।'' ଆଗକୁ ଆଉ ଭାବିପାରୁନାହିଁ ରିନା । ଘରେ ଦୁଇଟା ବେମାର ଭାଇ- ଅଭିଆଡ଼ି ଭଉଣୀ- ଖୁଡ଼ୀର ଟାହୁଲି.... ।

ହଠାତ୍ ଏକ ଅନ୍ଧକାର ପୃଥ୍ବୀ ମଧ୍ୟରେ ପୁଣିଥରେ ପରିକ୍ରମା କରିବାକୁ ଲାଗିଲା ରିନା । ଟେବୁଲ୍ ଡ୍ରୁ ଭିତରୁ ନିଜ ପ୍ୟାଉଟାକୁ କାଢ଼ିଆଣି ସେ ଜେକାଭକୁ ଚିଠି ଲେଖିବାକୁ ବସିଲା । ଅତିକ୍ରାନ୍ତ ଯୌବନର ଶିରାଳ ପାପୁଲିଟାକୁ ଦେଖି ପୁଣିଥରେ ଚମକି ପଡ଼ିଲା ରିନା । ନା ଜେକାଭକୁ ଛାଡ଼ି ଆଉ ସେ ରହି ପାରିବନାହିଁ ।

ଏକ ନିଶ୍ଚିତ ପ୍ରଯୋଜନା ସହ ଚିଠିଟିକୁ ଶେଷକରି ଅଠାଦେଇ ବନ୍ଦ କଲା ରିନା । ଆଗକୁ ବାହାଡ଼ିଥି, ଜେକାଭ ଯେମିତି ଶାସ୍ତ୍ର ଭାରତକୁ ଫେରିଆସି ତା'ସହିତ କୋର୍ଟ ମ୍ୟାରେଜ୍ କରେ । ଅପିସ ବନ୍ଦ ପରେ ଟ୍ରାପିଜ୍ ରେଟ୍ ଦେଇ ପୋଷ୍ଟ ଅପିସ ଆଡ଼କୁ ଦୁତଗତିରେ ଚାଲିଲା ରିନା..... ଘଣ୍ଟାରେ ସାଢ଼େ ପାଞ୍ଚଟା ବାଜିଯାଇଥିଲା । ରିନା କଣ

ପୁଣି ଭାବି ଫେରିଆସିଲା । ଶେଷ କୁଏରେନ୍ସ ତ ସରିଗଲାଣି- ଆଜି ରାତିଟା ଏ ବାବଦରେ ପୁଣି ଥରେ ଚିନ୍ତା କରିବ । ବିରକ୍ତିରେ ଶ୍ୟାମଳି ଘରକୁ ବି ଗଲାନାହିଁ ନିଜଘରକୁ ଫେରିଆସିଲା ।

ସବୁଦିନ ପରି ତାର ରୁଚିନ୍ ବନ୍ଧା କାମ ଶେଷକରି ଶୋଇବାକୁ ଗଲା ରିନା । ଅନେକ ଦିନ ଧରି ଜେକାଭର ଚିଠି ସେ ପାଇନାହିଁ ବ୍ୟସ୍ତ ଲାଗୁଛି ଭାରି । କୁଆଡ଼େ ଗଲା ଜେକାଭ ? ତହୁଁଆରଦିନ ଚାରିଟାବେଳକୁ ମିଟିଂ ପରେ ଅପିସ ଯାଇ ଦେଖିଲା- ଗଦାଏ ପାଇଲ୍ ତା ଭିତରେ ବହୁଦିନ ପରେ ଜେକାଭର ଚିଠି । ଏକ ଅକ୍ଷୁତ ଆନନ୍ଦ ମଧ୍ୟରେ ଶିହରି ଉଠିଲା ରିନା । ଜେକାଭ ବି ବୋଧହୁଏ ଏକ୍ସିଟିଆ ବ୍ୟସ୍ତ ହଇଛି ରିନାର ସାନିଧ୍ୟ ପାଇଁ । ଏହିପରି ଏକ ଶିହରଣ ନେଇ ଚିଠିଟା ଖୋଲିବାକୁ ଭବ୍ୟତ ହେଲା ବେଳେ ଲକ୍ଷ୍ୟ କଲା ରିନା ଝରକା ସାମ୍ନାରେ ପ୍ରସାରିତ ଶୂନ୍ୟଶାନ୍ ପୂଲ ବରିଚାଟିଏ । ପୂଲର ଗର୍ଭକୋଷରେ ପରାଗ ସଞ୍ଚାର କରି ଫେରୁଛନ୍ତି ପୋକ ଗୁଡ଼ାକ । ବରିଚା ଭର୍ତ୍ତି ସୁନ୍ଦର ଖରାର ମଞ୍ଜମଣି ଧୁଲାଇ । କିଟିରି ମିଟିରି ଚଢ଼େଇ ଗୁଡ଼ିକ ପୂଲର ତାଳରେ ବସି ପୁଣି ଉଡ଼ିଯାଉଛନ୍ତି ଶୂନ୍ୟଶାନ୍ ଆକାଶକୁ । ଜେକାଭର ଚିଠିଟାକୁ ଚିରିବା ପୂର୍ବରୁ ମନକୁ ମନ କହି ହେଉଥିଲା ରିନା, ପୃଥ୍ବୀରୁ ଲୋକଙ୍କ ଭିଡ଼ କମିଯାଇ ଯଦି ଆହୁରି ପୂଲଗଛ, ଚଢ଼େଇ, ହଳଦୀ ବସନ୍ତରେ ଭରିଯାଆନ୍ତ, ତେବେ ଏ ପୃଥ୍ବୀଟା ରୁଗ୍‌ଣ ମାନସିକ ବିକାରଗ୍ରସ୍ତ ମଣିଷ ଦାଉରୁ ରକ୍ଷା ପାଆନ୍ତା । ଆନେକ ପରିମାଣରେ ।

ଏଇ କେତେଦିନ ହେବ, ଅପିସରେ ବହୁତ କାମ- ଭିଲ ମିନିଷ୍ଟର୍ ଆସିବେ- ଚବିଶ ଘଣ୍ଟା ମିଟିଂ- ଟେଲିଫୋନ୍- କଲହୁରାଇ ପ୍ରୋଗ୍ରାମ କ'ଣ ହେବ ଫାଇଲ ପୂର୍ ଅପ୍ ହୋଇନାହିଁ ଫାଇଲ କାମ କରୁ କରୁ ସନ୍ଧ୍ୟା ସାତଟା ବାଜିଯାଇଛି ତଥାପି ସବୁନାହିଁ ସବୁକାମ ବନ୍ଦକରି, ଜେକାଭର ଚିଠିଟାକୁ ଆବେଗର ସହିତ ଖୋଲିଲା ରିନା.... ।

ପୁଣି ଥରେ ଟେଲିଫୋନ୍ ବାଜିଲା.... ବିରକ୍ତିରେ ଜେକାଭର ଚିଠିଟାକୁ ବେଗଭିତରେ ଉଖିଦେଲା ରିନା...

TRIBAL CULTURE IN ORISSAN SOCIETY

Uma Charan Mohanty

Orissa, situated in eastern and central region of India, is the meeting ground of Aryan culture of the North and Dravidian culture of the south. Out of assimilation of these two cultures with the primitive local culture the unique Oriya culture has evolved imperceptibly. Though there is no clear cut evidence showing which is the earliest element, how subsequent ethnic groups assimilated and what were the process of assimilation in the distant past; the ethnological studies and linguistic analysis have helped us to unravel at least to some extent the mysterious past, and the study of present process of change has also sharpened our understanding of the process of assimilation that occurred in the distant past. In the substratum of Oriya population are chiefly the kandhas and the Saoras. In other words, speakers of Mundari which belongs to the Austro-Asiatic language family and Dravidian speakers belonging to different ethnic groups, have powerfully influenced the language, culture, dance, music, social organization, religious practices and belief systems of Orissa.

Mythological origin story of Anga, Banga, and Kalinga in the eastern region of India can be interpreted that at one time Mundari speaking people were predominant in this region and probably they were the earliest settlers in this area. But it is also the land of Dravidian speakers as is evidenced from the distribution of various Dravidian languages spoken even at present in Orissa. But unfortunately, languages of tribal people, either Mundari or Dravidian are declining under the impact of Oriya language which belongs to Indo-Aryan language family. Despite this situation, in the language, culture and religion of Orissa the influence of tribal culture is most significant and are clearly discernible even at the present stage of rapid Oriyaization.

Orissa with a tribal population of 25% has the highest number of primitive communities amongst the states of India, with 62 or more tribes. Yet there are a few groups of tribal communities of Orissa who have not been included in the list of scheduled

tribes either due to oversight by the government officials or due to lack of pressure groups who could fight for their inclusion. These sixty-two tribal communities are bi-lingual or tri-lingual although many of them have forgotten their original native tongue in the course of time. The tribal languages of Orissa thus fall into two broad divisions; Mundari and Dravidian. Grierson has further divided the Mundari language into two branches. The northern branch which is designated as Kherwari includes the languages of the Santal, Mundas, Bihors, Hos, Kolhas, Kharia, etc. while the southern Mundari branch includes languages of: Saora, Gadaba (Gutob), Remo, Pareng, and Juang, etc. The important Dravidian languages are Kui, Kuvi, Gondi, Ollari, Kisan and Oraon, etc. These tribal languages though are in a declining stage, have influenced the development of Oriya language and culture in a significant way and for understanding Oriya language and the culture the study of tribal language and culture is indispensable.

The tribal communities living in inaccessible hills and forests had in the past limited scope for social interaction with larger Oriya society. Thus on account of such isolation they could develop their own self-sufficient local culture and could dominate into the local power structure. At present though, they have lost their cultural and economic self-sufficiency and political dominance in their own locality, in the history of Orissa of the past, several powerful dynasties had grown out of the tribal base. Some scholars are of the opinion that the powerful Sailodvaba dynasty grew out of the Saoras, Bhowma dynasty grew out of Bhuiyans, Gondram rulers originated from the Gonds, etc. The process of assimilation of tribal communities are so rapid and continuous in Orissa that in almost every generation groups of tribal people as soon as they achieve some amount of socio-economic advancement claim their identity with local cultivators or Khandayats. The local chiefs of land lords of tribal communities such as Binjhal, Gond, Kandha and Bhuiyans used to adopt mythical

genealogy and claim as descendants of Chandra Vamsa and Surya Vamsa, etc. In the feudatory states of the past, the feudal Rajas had to depend on the tribal chiefs to a great extent. Even during the British period, the queer custom of Kalahandi that the Maharaja before his coronation had to marry a Kandha woman, the tradition of Keonjhar, that the Raja had to sit on the lap of a Juang chief while investiture rite of giving tika (vermillion mark) was done by a Bhuyan chief at the time of coronation, and such customs only indicate that for the legitimacy of their administration Oriya Rajas had to depend on the tribal chiefs. In this process the Rajas in tribal areas had adopted and assimilated tribal deities, festivals, and socio-political institutions in a slow process. Conversely, the tribal communities adopted the process of Oriyaization effectively though imperceptibly.

Though give and take relationship between tribals and non-tribal has been going on for millenniums, due to hierarchical principles of Hindu society and the ideas of purity and pollution, the tribal communities were looked down upon and occupied a comparatively lower rank in the society. So long as they retained their power and position at the local and regional level of their habitat, they had the privilege of adopting kshatriyaization process for upward social mobility. But few of the small splinter groups could derive such benefits while majority of the tribal groups were deprived of the social and economic benefits of the larger society. Thus the geographic isolation and social situation lead to social deprivation and stagnation of tribal communities. In spite of miserable situation of tribal life, their culture yet retains some of the archaic features for which Orissa should rightly feel proud and efforts should be made for revitalization of such institutions and traditions.

Referring to the Bondas of Koraput and their culture writes Furer-Haimondorf

"not only in language but also in culture, to that large group of Austro-Asiatic peoples who in Neolithic times developed an advanced and complex culture characterised as it seems by the shouldered stone celt, rice cultivation on terraced and irrigated fields, the art of weaving, the keeping of cattle for the purpose of slaughter and sacrifice,

and the erection of megalithic monuments in the shape of menhirs stone circles and dolmens. It is the culture which to some extent still survives among such Austro-Asiatic people as the gadabas Saoras Mundas and Khasis and has close affinities to the Austronesian civilizations of the Malayan Archipelago."

The Bondas, the Gadabas the Malia Saoras of Koraput, the Lanjia Saras of the Ganjam still retain the neolithic life in the high hills of eastern ghats. Looking at the rice fields of Bondos carved on the beds of streams, the ingeniously prepared terraced fields of the Saoras, the plain paddy fields of the gadabas one can not only visualize the origin and evolution of rice cultivation but their spinning out of the fibers of cotton and barks of certain plants, (Kerang) weaving in primitive looms, the stripped clothes and ornaments also carry one to the very neolithic environment and one experiences culture of that age. Orissa is one of the few states where such primitive, picturesque scenes remain yet undisturbed.

The greatest contribution of tribal culture to Orissan society is in the field of religion. The Jagannath cult of Puri which represents at present the great tradition of India is believed to have evolved out of the tribal religious belief and practice, of course after some modifications through Jaina and Buddhist metamorphosis and after adoption of Sankritic Vedic tradition. Scholars have been exploring the origin of Jagannath cult out of the pre-aryan Daityas (the present Daitapati sevayats of servants seem to have evolved from Daityas). At one time scholars presumed that Jagannath cult had originated out of the Saora culture of South Orissa but recent empirical research by German scholars, traces its origin to the practice of Stamveswari worship of western Orissa. But no body ever challenges the basic theory that Jagannath cult originated out of the tribal deity either out of the kitung of South Orissa or out of the Stamveswari of the Western Orissa.

The popular Hinduism is most extensively indebted to tribal culture of Orissa. The fertility cults, the new rice eating festival, the worship of village mother goddess and her festivals, are the

elements of tribal religion absorbed into Hindu religion. The tribal deities, the Hundi, Nisani, Tarapenu, Yo yo bio, or Gaonsiri have become the village mother goddess in Oriya villages also.

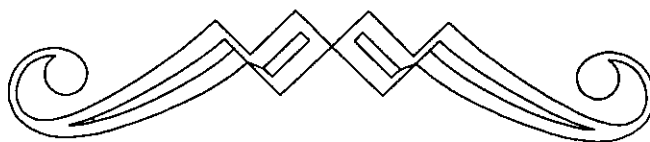
The youth dormitory and council of elders of Panchayat organization of tribal society are the unique contributions to the Orissan society and culture. The traditional and archaic institution of the dormitory is at once the training ground of the adolescent youths for learning the art of life through dance, music, and enjoyment of sex within appropriate limitations at the same time they learn how to lead a disciplined life by following the age old traditional obligations and learning the values and community service. By and large the dormitories in Orissa is the place where boys and girls get useful training in hunting and such other specialized occupations. The boys sleep in men's dormitory while girls sleep in their special dormitory. Unfortunately, Mazang of the Juangs, Mandaghara of the bhuiyans, Gitiora of the Hos and sleeping houses of the Kandhas and all other types of youth's dormitory are now either getting lost or declining very rapidly on account of the contact of modern society. But contribution of these institutions to Orissan festivals and aesthetic life cannot be completely overlooked. The Raja festival, kumar Purnima and other varieties of youth's festivals, the dance, music, and folk songs of tribal communities have enriched the variegated folk culture of Orissa.

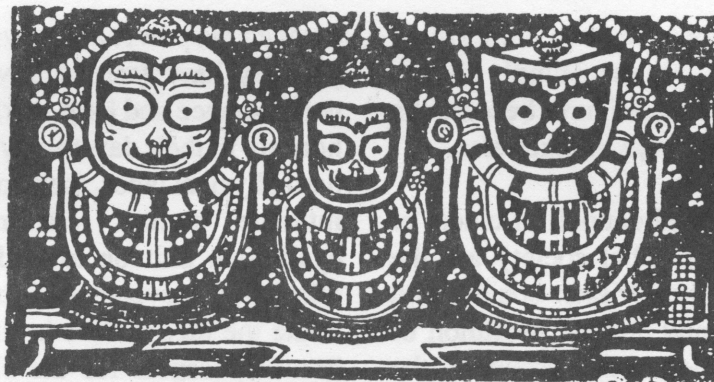
The tribal people have learned how to adjust with nature in a hostile climate only with the help of their crude and poor technology. They raise their crops on the high hills or on hill slopes or in terraced rice fields carved out of such hills. By controlling the streams of rain water in an ingenious manner not only they raise extensive rice and other crops, by shifting cultivation they turn the forested areas into picturesque horticultural wonders.

But unfortunately, the situation of tribal culture and society is in a declining stage. Exploited through monetized market-economy, thoroughly deceived by money lenders and petty traders, bewildered by the complex administrative set up they are becoming slaves in their home land where they

enjoyed the power and privileges in the recent past, yet they have learned how to survive with their perseverance and hard work. With the practice of honesty in their day-to-day life with strenuous and hard physical labor, they combine self dignity with intimate human relationship. They develop egalitarian attitude towards their fellowmen and allow free movement of their women. They cultivate the idea virtues in life such as heroism and bravery, respect for the elders, love of younger generations, deep faith in the spiritual forces, simple and honest life, dignity of labor, cultivation of aesthetic life, adoption of ideal family life, and earning their bread through the sweat of their brow. It is high time that these virtues of tribal life should not be dissipated through the contact of civilized society.

In the modern world when science and technological innovations have ensured rich and prosperous life, the tribes of Orissa still suffer from starvation, ill health, exploitation, and are drowned in the darkness of ignorance and superstitions. Our tribal people with all their virtues can be brought to the fore front with careful planning, but if no proper steps are taken they are vulnerable to all ills of modern civilization. It is high time to inculcate the tradition of learning in tribal society and train tribal people in new technology and science. They should be redeemed from superstitions, harmful customs, and exploitations. All around development of Orissa is only possible with the development of tribal society and enrichment of tribal culture.





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PLANNING FOR RETIREMENT

Henry G. Nagel & Arun K. Misra

Historically, most people put off retirement planning until they realize, usually too late, that there are too few years left in which to accumulate any meaningful funds.

Traditionally, retirement planning was built on a "three-legged" stool consisting of social security benefits, company retirement plan distributions and personal savings. There are increasing concerns about the future viability of the social security as less younger people finance the retirement of more older people. Corporations are switching from fixed benefit pension plans to less expensive profit sharing plans or smaller plans funded, in large part, by the employees themselves. As a consequence, we are all going to have to look more and more to our own savings program to be able to retire in the style to which we are accustomed.

Here are several ideas to consider to help you start your retirement savings program (if you haven't started already):

1. Pay yourself first. Consider your retirement program like a creditor and take out a set amount monthly before you pay your other creditors. It's good discipline and will assure that your retirement program isn't last in line for funding.

2. Use dollar cost averaging to even out market ups and downs. The concept of dollar cost averaging requires that you invest the same amount of money each month (or other period) in the same investment, such as a growth mutual fund. If the price decreases one month, your dollars buy more shares at a lower price. The net result is that, as the market price of the mutual fund increases over the long term (which has historically occurred), your average cost per share will be kept down by the larger purchases made during low price periods.

3. Look for tax-free deferral and tax-free compounding opportunities. Investment in tax-deductible individual retirement accounts ("IRA's") is an example of both tax-deferral and tax-free compounding. You invest up to \$2,000 without paying tax on the money and it grows tax-free inside the IRA until distributed at retirement. Although fully taxed when withdrawn, the after-tax proceeds will far exceed what could have been accumulated over the same period outside the IRA.

Similar double tax benefits (deferral and compounding) are available in "cash or deferred" or "401(k)" plans, which more and more employers are adopting. It pays to maximize contributions to such plans, especially if the employer partially matches the employees' contributions.

Self-employed individuals can get the same double tax benefit from contributions to self-employed ("Keogh") retirement plans.

If you can't find both tax-deferral and tax-free compounding opportunities, there are a few investments that will, at least, give you tax-free compounding. These include tax-deferred annuities and single premium whole life insurance policies. We will talk about the benefits and detriments of these two alternatives in a future column.

Remember, that the longer you wait to start a systematic retirement savings program, the more difficult it will be to accumulate sufficient funds to retire comfortably. While we all have many financial priorities (childrens' college education, a bigger house, a new car, etc.), it's crucial to integrate retirement planning into your budget in your 40's, or early fifties at the latest, to have sufficient savings at age 65 to comfortably retire.

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THE WORLD: A GLOBAL INFORMATION SYSTEM

Ballochan Behera

This article compares the World to a SYSTEM, perhaps an Information System. Any major changes in the world (system) can affect our daily lives, just as any change in the information cycle affects an information system

The World:

A Global Information System

What is a system? A system is a series of functions or activities within an organization (the World), that work together for their common goal; World Peace and prosperity. A good example of this is the world as a system and all countries in the world are part of the system. Each country is a subsystem within the system (world). Another example of this may be the five major international stock exchanges - New York (USA), London (UK), Tokyo (Japan), Sydney (Australia), and Germany which create the system. Each stock exchange is a subsystem within the system (International Stock Exchange).

We all are very familiar with the term "Garbage In and Garbage Out" for any computer system. The computer is a very intelligent device; however, it is unable to perform correctly without proper instruction for the desired result. The information cycle continues always with the changing data as its source and thus produces desired information. As a result, we have the necessary information to help us make the right decision.

Any major event around the world is felt by all of us today. For example, the end of communism from eastern Europe, the Persian Gulf crisis, and the change in political structure in the Soviet Union are major events for the world. The predictions for the outcome of any major event change every day, as does the stock market's performance. The day-by-day development of the Persian Gulf crisis was the main source of information which was fed to the overall system (global information system), whether it is a human mind or a real computer. The impact of this crisis on the system (The World), is in no way different than any other information system which uses the information cycle to perform its operation. Decisions are made by each country involved in this crisis as information is available to them, just as information flows within the information cycle of any other computer system.

Global Economic Dependency

For the first time in the history of man-kind, super powers are becoming close friends to solve global problems and maintain world peace. With the political and economic changes in eastern Europe, such as the formation of the Common European Market by 1992 and East and West Germany being together as one Germany, the competition is becoming much tougher for any one country to dominate as a technological and industrial leader in the world. Given the analogy of the whole world as a system, individual countries may be compared to subsystem. Events which occur within one country, or subsystem, affect the world as a whole system. One country's economy may very well be affected by another country's economy which may have a greater impact in the whole world's economy.

A peaceful solution to any major crisis in the world may be the result of teamwork by a number of countries working together for the common goal. Teamwork will play a key role in helping each other in our new global home.

Global Challenges Ahead

CAUSE that produces EFFECT. Take for example, the Persian Gulf crisis. Improvement in the system (the World) can be accomplished by reducing the cause (Persian Gulf crisis) that produces the effect in the system. Our first and foremost goal is to stabilize the system by making sure that the world peace is ensured within the system. The Information Age is going to be the next vital factor for tomorrow's economic challenges. How can we succeed in this global economy? Our success will depend upon our ability to provide creative solutions to various global problems. Information will be a key factor in providing solutions to these problems. The economic climate in this country and around the world has been improving as a result of the peaceful solution to the Persian Gulf crisis.

The overall system (the World) will become more stable and peaceful as we play our role as responsible individuals within society and contribute toward the common goal. The world will be a much nicer place to live and enjoy as technology brings us closer and we work toward our common goal.

Drugs: The American Tragedy

Pradip K. Swain, M.D.

Dusk has reluctantly bowed to advancing summertime darkness and the early evening congestion of the Emergency Room has finally slowed down. The radio crackled "Medical control. This ambulance 10. We are enroute to your hospital with a 19 year old girl with multiple trauma from an auto accident. Looks pretty bad doc? She has a pulse, but feeble...MAST trousers on... Got a large bore I.V. in her left antecube (elbow)...Smell of alcohol and some kind of drug deal...We have a five minute ETA (estimated time of arrival)."

The quiet night is shattered by the blaring of the radio and we swing into action again. Quickly we assembled the traumaresuscitation equipment. Lights flash through the automatic doors of the ambulance entry way. They have arrived and we are as ready as we can be.

A wide-eyed pale looking teenager girl is wheeled into the resuscitation room. She was pretty, high on drugs, feeling immortality. She was sure she could make the turn on the boulevard, but the car was too close and too fast.

"Will I die?" She asked.

"No," I said, fingers crossed, though I felt pretty confident. After all, we are an experienced trauma team.

"Doctor, I want to live." She said.

We are working like a well-oiled machine. Things are getting serious. Her blood pressure is dropping. Intravenous fluids are being pumped in. Orders are barked. Start another line! Suction! Send blood for type and crossmatch! Don't forget the blood alcohol and drug screen! "Doc! She's not breathing!" Now she is intubated and we started suctioning blood out of the endotracheal tube. Vomit dribbles down the side of her face. Her eyes are vacant. She has multiple broken ribs, massive, uncontrolled bleeding into her chest cavity. We are losing her.

"Forget the chest tube! Open the thoracotomy tray! Hand me a knife! I need a 20 blade!" Blood is pouring out of her open chest. We are tramping in blood. Someone throws a sheet on the floor so we don't slip. "Blood! We need blood!" We pumped it directly to the heart, but the blood just

came straight out of the lungs through a torn pulmonary artery. The heart had emptied and stopped.

"Charge the paddles!" The heart jumps a bit, but does nothing on it's own. The heart of a 19 year old girl, a girl who had earlier in the evening stood in front of a mirror and carefully braided her hair, checked her lipstick, checked her watch, then gathered her merchandise. Another defibrillation attempt is made, then another.

Now we know. The original hope has waned. There's a different feeling in the air. Adrenaline is directly injected into the heart. Nothing. Countless rounds of drugs, endless fluids and blood, a temporary pacemaker, the young heart remains silent. It's over. We stop. One by one, not unlike relatives at a wake, we file past the body. We peak under the open rib cage and look for the destruction the steering wheel made through her young, eager body.

When she dressed earlier in the evening and slid on her stockings, she did not suspect that an emergency physician would be peeling them off. She was immortal. The toe tags are placed. The family arrives. We wait for the screams.

The parents were taken to see their daughter - so still and so carefully cleaned up by the nurses - who now would not go to college, marry or have children. I had to take a long walk. The haunting thought went through my head that if I could not save the beloved daughter of this parent, so healthy only hours before the accident, then whom can I save? This was irrational. As doctors, we are suppose to be beyond such thoughts. Nonetheless, it is there. A real feeling I am forcibly reminded of from time to time.

"Sometimes" I think, as I weep into my handkerchief "This job takes more out of me than I can stand."

Tomorrow evening when I dress for work, as I pull on my socks and brush my hair in front of the mirror, I will wonder, "What young man or woman is pulling on his/her socks or stockings, looking in the mirror, adjusting the gold chains? What young, indestructible teenager is checking his/her merchandise? What youngster will I meet in the Emergency Room and later on peer down at his/her glistening, torn heart....., which will not be beating."



Special Section



ODISSI

Edited by
Lalatendu Mansinha
and
Sri Gopal Mohanty

Introduction

Part I: *Lalatendu Mansinha*

The lights gradually dim. The twittering in the audience slowly hushed. The lighted incense sticks provide a smoky haze. The music started, filling the entire space around us. I felt I was part of a formless, boundless universe. I vibrate with the music and become formless, merging with the music. I am one with the universe.

A dancer slowly walks, dances, lilts across the darkened stage. With hands together she kneels, touching hands and forehead to the ground, paying obeisance to the Lord Jagannatha. Only then does the evenings' performance begins. The dancer was Menaka Thakkar. The music was by Guru Kelu Charan Mahapatra, Rakhil Mohanty, and Bhubaneswar Misra. The astonishing thing is that this took place in an auditorium at York University, Toronto, Canada.

Part II: *Sri Gopal Mohanty*

Through the passage from the existing state of temporary residency to the sober acceptance of permanent living in North America, almost all of us have questioned and arranged our values in relation to our newly adopted home. In the process, the preservation of our cultural heritage has been a primary concern. No matter how vaguely one may like to define it, the culture associated with Lord Jagannath comes to focus; and Odissi, the temple dance dedicated to the Lord, is unequivocally accepted as a distinct feature of the Oriya culture. Thus arises in both of us, a natural curiosity in its development, propagation and evolution here as well as in India, which has led to the publication of the articles in the following pages.

Never-the-less, there was initially no well defined project. We began with the spontaneous idea of interviewing Padmabhushan Guru Kelu Charan Mahapatra, when he was visiting Canada in 1987 at the invitation of Menaka Thakkar, the renowned Indian classical dancer in Toronto. The sole purpose of the exercise was to keep an audio-visual record of this great guru. However, this embryonic collection became the impetus to consider publishing a special issue of the OSA Journal on the spread of Odissi learning in Canada and the States. Later, we felt that the theme could be broadened by inclusion of articles on propagation of Odissi in India by individuals

My thoughts turned to my childhood, to my father, Dr. Mayadhar Mansinha. I wished he could have witnessed what I had experienced. I remembered the discussions with visitors, lovers of Orissa culture, on the total absence of appreciation of Odissi dance outside Orissa. I remembered the visits by Dr. Charles Fabri, of Indrani Rehman, all with the aim of showing the outsiders the beauty of Odissi music and dance. My father would have been pleased and happy that Odissi is now being performed regularly in cities throughout the world. The efforts that he and many others put in has reached fruition, beyond anybody's dreams. He would have been happy to see this progeny of his, a scientists dealing with the driest of subjects, finally find an ethereal bond with Odissi music and dance.

and institutions. The motivation was to provide a wider perspective of the contemporary development of Odissi.

Yet the articles neither have a structured chronology of events nor are anointed with technical details. Rather, we suggested to our artist- authors to tell us their personal experiences on "So I became a dancer and my vision of Odissi is ..." in a story- like- manner. In other cases, the emphasis was on the fact -of- the- matter type of article. In spite of our best efforts, there are serious omissions in our coverage- we were unable to collect articles on Guru Deba Prasad Das and on the popularisation of Odissi in Delhi.

There has been a great personal satisfaction for both of us in carrying out this humble project. For me it has been a passionate desire to bring Odissi to the forefront in North America since early sixties when Odissi was not recognised as a classical form of Indian dance, even in Indian cultural programs.

We express our appreciation to the Orissa Society of America for the opportunity to publish this collection of articles. All the typing of Oriya articles and most of the English articles was done by Sabita and Gagan Panigrahi. We thank both for their help.

Finally, a cautionary note to the reader. Many of the articles were written a few years back. References to the immediate past or future may not be totally appropriate.

Guru Pankaj Charan Das

Priyambada Mohanty

The doyen of Odissi dance Guru Pankaj Charan Das is the oldest living Guru of Odissi today. From his humble beginnings till today, he has trained several generations of dancers. One of his disciples is the legendary Guru Kelucharan Mohapatra earning him the reference as "Guru of Gurus".

Shri Das comes from the traditional *Madelis* family (the Madelis provide Madal or drum accompaniment to the *Maharis* or the dancers and musicians of Jagannath temple). Son of Shri Dharme Das and Shrimati Khetramani, he was brought up under extreme hardship. Shrimati Khetramani lost her husband when she was expecting Pankaj Charan and therefore, brought him up under considerable hardship. His mother and young Pankaj Charan lived with Fakira Mahari and therefore, Pankaj Charan was exposed to music and dance from his very infancy. He was a very popular boy in his elementary school as he could sing and act very well. In the evening he used to go to *Akhadaghara* which used to be centres for training in gymnastic, music and dance exclusively for men. Pankaj Charan could easily mimic the dances and music being practiced by the *Maharis* in his home and got a chance for formal training in *Akhadas*. He used to give regular performances in dance, music and dance in his school. Pankaj Charan lost his mother when he was only 14 years old and had to discontinue his studies. Then started the long struggle. First he set up a small shop for betel then he worked as a peon for a while in Puri. Occasionally, he used to perform in the *Hajuri* theatre in Puri.

During this time, he saw an advertisement for recruitment of actors by New Theatres at Cuttack and was selected. He started acting, dancing and singing for the travelling theatre. Later he joined Annapurna Theatre where he

had his beginning as a dance teacher. He taught dance for different plays and of great significance is the fact that he taught dance to the husband and wife team of Kelucharan and Laxmipriya and established himself as a Guru in Odissi style. He was with Annapurna theatre from 1944 to 1949. He got married to Shrimati Sarojini, the adopted daughter of Mahari Haripriya during this time.

After leaving Annapurna theatre he made a living as a professional dance teacher as the negative attitude towards dance was changing in the society then. He started teaching dance both privately in Cuttack as well as in new institutions which were being established to promote music. He also continued giving dance direction in Rupashree theatre, Cuttack where he did short stints as an actor. He was the dance director for the film, "Shri Jagannath" produced by Rupabharati.

His popularity increased and by the late 50's he was teaching in Orissa Sangeet Parishad, Puri; Lalit Kala Pitha, Bhubaneswar and Utkal Sangeet Samaj, Cuttack. He joined the newly established Utkal Sangeet Mahavidyalaya of Orissa Government in the early 1960's as a senior lecturer in Odissi dance from where he retired as the Principal of the College in 1984.

With Odissi dance being established at the national and international level, recognition came naturally to Guruji. As a Guru who has made a significant contribution to the development of Odissi from a ritualistic dance to a full fledged classical dance, Guruji has received felicitations from Central Sangeet Natak Academy, Orissa Sangeet Natak Academy, Sarangdev Fellowship from Sur Singar Samsad, Bombay; Jayadev Parisad, Jadumani Sahitya Sansad, Orissa Sahitya Academi, Bharatiya Nrutya Kalamandir of Patna; Bhanja Kala Kendra, Rourkela etc.

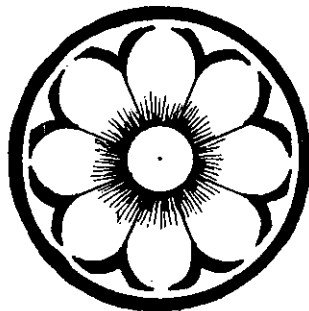
Although he has retired from service, he

continues to be active in the field. Recently, he presented his choreography in South East Asia under the auspices of Indian Council of Cultural Relations, Govt. of India, and was felicitated by the audience and connoisseurs alike in Bangkok, Laos, Indonesia and Philippines for his imaginative choreography. Some of his famous choreography include solo items of Panchakanyas, Navadurga, Sthai and Pallavi Gatibilasa. Some of his group choreography which are very famous are Matrubandana, Om-Namah-Shivaya, Vishnu and Glani Samhara. Glani Samhara has been acclaimed as one of the best choreographies by any dance Guru of the world. Recently, he choreographed "Savitri Satyaban" for Gurukala Kanya-Ashram at Porbunder, Gujrat.

At present Guruji is imparting higher training in Bhubaneswar and Puri. One interesting aspect of his life is that although Guruji has 11 children (7 sons and 4 daughters), only one, the eldest daughter Bijayalaxmi has training in dance. The rest have chosen other professions.

Having travelled far and wide, Guruji has students who have made a name in both national and international levels. Besides Kelucharan Mahapatra, they include Guru Mayadhar Rout, Shri Bhagaban Sahu, Ritha Devi, Sumati Kaushal, Yamini Krishnamoorthy, Priyambada Mohanty and others.

Priyambada Mohanty-Hezmadi is presently the Head of the Department of Zoology at Utkal University, Bhubaneswar. She is well known as one of the chief exponents of Odissi and is the recipient of Sangeet Kala Academy award. She refers to herself as the 'Grand old lady of Odissi', even though chronologically speaking, the title will not befit her for a few more decades.



ଗୁରୁ କେଳୁ ବାବୁଙ୍କ ସହିତ ଦିନକର କଥାବାର୍ତ୍ତା

ଲଲାଟେନ୍ଦୁ ମାନସିଂହ ଓ ଶ୍ରୀ ଗୋପାଳ ମହାନ୍ତି

ପ୍ରଶ୍ନ - ଗୁରୁଜୀ, ଆପଣଙ୍କ ଜୀବନୀ ଚିନ୍ତାରେ କିଛି କହିଲେ ? ପିଲାକାଳରୁ କିପରି ଆରମ୍ଭ କଲେ ?

ଉତ୍ତର - ମୋତେ ପାଞ୍ଚବର୍ଷ ହୋଇଥାଏ । ବାବା ନାଚ ଗୀତ ଭଲ ପାଆନ୍ତି । ସେ ହରିଭକ୍ତ, ଭଲ ମୃଦଙ୍ଗ ବଜାନ୍ତି । ଦିନେ ହଠାତ୍ କହିଲେ ଦି' ପୁଅ ତ ମୋହନ ଗୋସ୍ୱାମୀଙ୍କ ପାଖକୁ ଯାଇଛନ୍ତି - ଆମ ଗାଁରେ ତ ଯାତ୍ରା ପାର୍ଟି ଅଛି, ଯାଉନୁ ପିଲାଙ୍କ ସାଙ୍ଗରେ ନାଚୁନୁ । ପିଲାଙ୍କ ସହିତ ନାଚୁ ନାଚୁ ସେ ଦେଖିଲେ ଦି'ଟା କାଟିଧରି ଦଶ ବାର ଜଣ ପିଲାଙ୍କ ସାଙ୍ଗରେ ମୁଁ ନାଚୁଥିଲି, ଗୀତ ହେଲା - ଜାତିକୁଟି ମାଳତୀ । ତା' ପରେ ମୋତେ ସେ ଭାରି ଗେଲ କରିଥିଲେ । ଆଉ ଗୋସେଇଙ୍କ ପାଖକୁ ପଠେଇବେ ବା ନ ପଠେଇବେ ତାଙ୍କର ଇଏ ବିନ୍ୟା ନଥିଲା । ଆମ ଗାଁରେ ଦି'ଟି ସଙ୍ଗୀତ ଦଳ ଥିଲେ - ବଳଭଦ୍ର ସାହୁ ସଙ୍ଗୀତ ଦଳ ଓ ମହାରଣା ସଙ୍ଗୀତ ଦଳ ।

ପ୍ରଶ୍ନ - ଆପଣଙ୍କ ଗାଁ ନାଁ ଟା ଟିକିଏ କହନ୍ତୁ ?

ଉତ୍ତର - ଖାଲି ଗାଁ ନାଁ କହିଲେ ବୁଝାଯିବ ନାହିଁ । ପୁରୀ ପାଖରେ ଚନ୍ଦନପୁର ଗାଁ ଅଛି - ସେଠାରୁ ଅଧ ମାଇଲିଏ ହେଉଛି ରଘୁରାଜ ପୁର ଗାଁ - ଚନ୍ଦନପୁର ବଜାରଠାରୁ ଅଧମାଇଲିଏ ହେଲା ମୋ ଗାଁ - ରଘୁରାଜପୁର ଚିତ୍ରକାରଙ୍କ ଗାଁ - ଏଠି ପ୍ରସିଦ୍ଧ ହେଲେ ଚିତ୍ରକାର - ସମସ୍ତେ ଜଗନ୍ନାଥଙ୍କର ଚିତ୍ର କରନ୍ତି ।

ପ୍ରଶ୍ନ - ପଟ୍ଟଚିତ୍ର ?

ଉତ୍ତର ହଁ ।

ପ୍ରଶ୍ନ - ଆପଣଙ୍କ ବାପାଙ୍କ ନାଁ କ'ଣ ଓ ସେଇଠୁ କ'ଣ ହେଲା ?

ଉତ୍ତର - ବାପାଙ୍କ ନାଁ ହେଲା ଚିନ୍ତାମଣୀ ମହାପାତ୍ର । ସେ ବସନ୍ତ ଉତ୍ସବରେ ଦୋଳ ପୂର୍ଣ୍ଣିମାରେ ମୃଦଙ୍ଗ ବଜାନ୍ତି - ବାହାରୁ କେହି କେହି ଆସି ତାଙ୍କ ପାଖରୁ ଶିକ୍ଷା ବି ନେଇଛନ୍ତି । ଯାତ୍ରା ପାର୍ଟିରେ ଏମିତି ଥରେ ନାଚିବା ପରେ ମୁଁ ଲୁଚି ଲୁଚି ବଳଭଦ୍ର ସାହୁ ସଙ୍ଗୀତ ଦଳ ପାଖରେ ଯାଇ ଅଧିକାଂଶ ସମୟରେ ବସିଲି । ସେଠାରେ ଯେ ଗୁରୁ, ସେ କହିଲେ କ'ଣ ଭଲ ଲାଗୁଛି କି, ନାଚିବୁ କି ? ମୁଁ କହିଲି ହଁ, ସେ କହିଲେ - ହଉ ନାଚ । ତିନି ବର୍ଷ ଲୁଚି ଲୁଚି କରି ଗୋଟି ପୁଅ ନୃତ୍ୟ ଶିକ୍ଷା ଲାଲି । ବାବାଙ୍କୁ ଜଣା ନ

ଥାଏ ଯେ ମୁଁ ନୃତ୍ୟ ଶିକ୍ଷା କରୁଛି - ସେ ଜାଣନ୍ତି ମୁଁ ଚାଟଶାଳୀରେ ପାଠ ପଢୁଛି । ମୁଁ ଚାଟଶାଳୀକୁ କମ ସମୟ ଯାଏ । ବାବା ଯିବେ ଗାଧୋଇବାକୁ । ପୁନାକାମ ସାରି ଫେରିଲା ବେଳକୁ ମୁଁ ଭୋରରୁ ଉଠିକରି ନିଜ ନିତ୍ୟ କର୍ମସାରି ନାଚ ଶିଖି ବାବା ଯେତେବେଳେ ଡାକିବେ ନଅଟାବେଳେ "ଆରେ କେଳା" ମୁଁ ଧୁଲିଧୁସର ହୋଇ ବସିଯିବି - ନା କ'ଣ ମୁଁ ଖେଳୁଥିଲି । ପୁଣି ସନ୍ଧ୍ୟାବେଳକୁ ଯେତେବେଳେ ନାଚ ଅଭ୍ୟାସ ହୁଏ ସେତେବେଳେ ଯାଇ ଅଭ୍ୟାସ କରେ । ଏହିପରି ତିନିବର୍ଷ ଗଲା ଗୁରୁଜୀ ଠିକ୍ କଲେ ମୋତେ ଦଶହରା ବେଳକୁ ବୁଡ଼ା କରାଇବେ । ମୁଁ ସେତେବେଳେକୁ ତିନିଟି ନାଚ ଶିଖିଥାଏ । ଗୁରୁ କହିଲେ (ବାବାଙ୍କୁ) ଚିନ୍ତାମଣି ମହାପାତ୍ର, ତମେ ପୁଅର ନାଚ ବାଜ ଫୋଡ଼େଇ ଦିଅ, ସେ ଗହଣା ଗଣ୍ଠି ପିନ୍ଧି ନାଚିବ । ତମକୁ ପୁଅ କହିଥିବ । ସେ ନାଚିବ ଦୁର୍ଗାପୂଜାବେଳେ । (ବାବା କହିଲେ) କି ଓ କି ନାଚ ନାଚୁଛି - ସେ ତ ଯାତ୍ରାପାର୍ଟିରେ ନାଚୁଥିଲା ସେତିକି । ଆଉ କେତେକଣ ନାଚ ଶିଖୁଛି ? (ଗୁରୁ କହିଲେ) କ'ଣ ହେଲା, ସେ ମୋ ପାଖରୁ ତିନି ବର୍ଷ ଶିଖିଲାଣି - ତମକୁ କିଛି କହେ ନାହିଁ - ଭଲ ପିଲା - ତମର ନାଁ ରଖିବ ସେ । (ବାପା କହିଲେ) କ'ଣ କହିଲ - ମୋ ପିଲା ନାଚିବ ଓଠରେ ହାତ ଦେଇ, ଅଣ୍ଟା ହଲେଇବ - ନାଲି ନାଲି - ମୁଁ ତାକୁ ବୁଡ଼ାବି ନାହିଁ - ତାକୁ ଗୋସେଇଙ୍କ ପାଖରେ ବୁଡ଼ାବି - ସେଠି ସେ ହରି କୀର୍ତ୍ତନ କରି ପ୍ରଭୁଙ୍କ ଗୁଣ ଗାନ କରିବ । (ଗୁରୁ) କାହିଁକି ? ବାପା ତାଙ୍କୁ ବୁଝାଇଥିଲେ " ନୀଳାନିଧି ହେ ଲାଜେ ମୁଁ ଗଲିଟି ସଜି, ଲୁଚାଇବୁ କାହିଁ ଶ୍ୟାମ ହେ ଦିଅ ମୋ ପାଇଁ ଶାନ୍ତି" - ତମେ ଯାଇ ରସିକମାନଙ୍କ ପାଖରୁ ଅଙ୍ଗବସ୍ତ୍ର ନେଇ ଆସୁଛୁ ନାଚି କରି - ଏହା କ'ଣ ହେଉଛି ତା'ର ଭାବାର୍ଥ । (ଗୁରୁ) ଆହୁ, ଆମର ତ ମାଗୁଣି ସେଇଟା - ମାଗୁଣି ହିସାବରେ ନେଇ ଆସୁ - ତମେ ସେଟାକୁ ଖରାପ କାହିଁକି ଭାବୁଛୁ - ଆମକୁ କିଏ କଣ ଆଉ ମାତିଦେବ ପଇସା - ଗୀତଟା ଗାଇଲେ ପ୍ରଶଂସା କରି କିଏ ଦାନ ଦିଅନ୍ତି । (ବାପା) କବିର ଯେଉଁ ମନୋଭାବ ସେଥିରେ କାହିଁ ? (ଗୁରୁ) ହରିଙ୍କୁ ମାଗିଲେ କ'ଣ ହରି ଦାନ କରିଦେବେ ? (ବାପା) ନା, ନା, ସେ ଶିକ୍ଷା ମୋ ପିଲାକୁ ଦେବା ଦରକାର

ନାହିଁ - ତାକୁ ଠିକ୍ ଜାଗାକୁ ପଠାଇବି ଯେଉଁଠି ତାର ଜ୍ଞାନ ଫେରିବ । ସତକୁ ସତ ମୋତେ ନଅ ବର୍ଷ ହୋଇଥାଏ - ଗୁରୁ ମୋହନ ଗୋସ୍ୱାମୀଙ୍କ ପାଖରେ ଛାଡ଼ିଦେଲେ - ଆଉ ଦୁଇ ଭାଇଙ୍କୁ ନେଇ ଆସିଲେ । ମୁଁ ଗୋସ୍ୱେଇଙ୍କ ପାଖରେ ଥାଏ , ମଝିରେ ବାପା ମରିଗଲେ । ବାର ବର୍ଷ ଟ୍ରେନିଂ ନେଇ ଆସିଲା ପରେ ଗାଁକୁ ଫେରି ଦେଖିଲି ଯେ ଗାଁରେ ବସି କ'ଣ କରିବି ।

ପ୍ରଶ୍ନ - ମୋହନ ଗୋସ୍ୱାମୀଙ୍କ ପାଖରେ କି ଶିକ୍ଷା କଲେ ?

ଉତ୍ତର - ସେ ରାହାସ କରାଉଥିଲେ । ସେତେବେଳେ ପରଦା ପକାଇ ନ ଥିଲେ, ତାଳ, ଲତା, ପତ୍ରରେ କୁଞ୍ଜବନ କରି ରାଧାକୃଷ୍ଣ ଲୀଳା ସେ କରୁଥିଲେ । ଲୋକମାନେ ରୋମାଞ୍ଚିତ ହୋଇ କରି ଘରୁ ଜେଙ୍କି ବନ୍ଧା ପକାଇ, କଂସା ବାସନ ବିକି ଆସୁଥିଲେ ଦେଖିବାକୁ ରାହାସ ।

ପ୍ରଶ୍ନ - ରାହାସ କ'ଣ ?

ଉତ୍ତର - ଏହା ହେଉଛି ଗୀତିନାଟ୍ୟ । ବିଭିନ୍ନ କବିଙ୍କର ଯଥା ବନମାଳୀ, ଉପେନ୍ଦ୍ରଭଞ୍ଜ, ଦୀନକୃଷ୍ଣ, କବିସୂର୍ଯ୍ୟ ଇତ୍ୟାଦିଙ୍କର ଗୀତ ଉପରେ ନାଟକ କରି ଦିଆ ଯାଇଛି । ସେଥିରୁ କେତେକ ନାଟକ ହେଉଛି - ମାନଭଞ୍ଜନ, ରାଧାପ୍ରେମାମୃତ ଇତ୍ୟାଦି । କୃଷ୍ଣଙ୍କ ବିଷୟରେ ଦ୍ୱାରକା ନେଇ, ସୁଦାମା ସେବା ନେଇ ଗୀତିନାଟ୍ୟ ଶିକ୍ଷା ଦିଆଯାଏ । ମୁଁ ବାଲ୍ୟକୃଷ୍ଣରୁ ଗୋପୀ ହୋଇ ଲଳିତା, ବିଶାଖା ଓ ରାଧା ପାଟ୍ କରିଛି । ରାଧାରୁ କୃଷ୍ଣ ଦ୍ୱାରକା କୃଷ୍ଣ ହେବା ପର୍ଯ୍ୟନ୍ତ ଶିକ୍ଷା ଗ୍ରହଣ କରିଥିଲି । ୧୨ ବର୍ଷ ପର୍ଯ୍ୟନ୍ତ ତାଙ୍କ ପାଖରୁ ସଂସ୍କୃତରୁ କି ଭଳି ଗୀତ କରାଯାଏ ପ୍ରତ୍ୟେକ କଥା ଶିଖିଥିଲି ।

ପ୍ରଶ୍ନ - ଶିକ୍ଷା ପରେ ଗାଁରେ ରହିଲେ ତା'ପରେ -

ଉତ୍ତର - ବାର ବର୍ଷ ପରେ ଫେରି ଆସି ଦେଖେ ତ ସେ ପୁରୁଣା ଗୁରୁ ନାହାନ୍ତି କି ପୁରୁଣା ଗୋଟି ପିଲା ପହଲି ମହାରଣା ନାହିଁ । ଆଉ ସଙ୍ଗୀତ ଦଳର ଜଗନ୍ନାଥ, ତା ଭାଇ ଚଳଭଦ୍ର ଓ ତାଙ୍କ ଗୁରୁ ମୋହନ ମହାରଣାଙ୍କ ନୃତ୍ୟ ଶିକ୍ଷାବେଳେ ମୁଁ ସେ ଗୁଡ଼ିକ ଦେଖିବାକୁ ଯାଏ । ସେତେବେଳେ ଆମର ରାହାସ ଓ ଗୋଟିପୁଅ ଭାଗାଭିନୟ ବିଷୟରେ ଚର୍ଚ୍ଚା ଚାଲେ । ଏ ଭଳି ଅନେକ ଦିନ ଯିବା ପରେ ମୋ ଭାଇ ମୋ ଉପରେ ଅସନ୍ନକ୍ଷ୍ମ ହେଲେ ଓ କହିଲେ, "ସଙ୍ଗୀତ ଚର୍ଚ୍ଚା ହୁଏ, ନ ହେଲେ ତୁ ତୋ ଗାଟ ଦେଖ ।" ତେଣୁ ମୁଁ ପାନ ବରଜରେ ମୁଲ ଲାଗିଲି । ତୁ ପଇସାରୁ ଆରମ୍ଭ କରି - ସେଥିରେ ଦେହ ସେର ଚାଉଳ କିଣା ଯାଇ ପାରୁଥିଲା । ପାନ ଟୋକେଇ ଧରି ପୁରୀକୁ ବିକିବାକୁ ଗଲି । ଏ ଦୁରାବସ୍ଥାରେ ମଧ୍ୟ ସଙ୍ଗୀତ ଚର୍ଚ୍ଚା

ଛାଡ଼ି ନ ଥାଏ । ଦିନେ ପାନ ବରଜରେ ପାଣି ଡାକୁଥାଏ । ଶେଷ ଘଡ଼ା ସରିବା ପୂର୍ବରୁ କଷ୍ଟ ଲାଘବ କରିବାକୁ ଭଗବାନଙ୍କୁ ଡାକୁଥାଏ ଓ ଗୀତ ବୋଲୁଥାଏ । ମାଲିକ ମୋ ଗୀତ ଶୁଣି ଅତ୍ୟନ୍ତ ଖୁସି ହେଲେ ଓ ମୋ ଅତୀତ ଜୀବନ ସମ୍ବନ୍ଧରେ ଶୁଣିଲେ । ସେ ମୋ ଦରମା ବଡ଼ାଇ ଦେଇ କହିଲେ ସଙ୍ଗୀତ ଚର୍ଚ୍ଚା କରିବାକୁ । ତାଙ୍କ ପାଖରୁ ବିଦାୟ ନେଇ ଆସିଲି । ତା ପରଦିନ ମୋ ଚର୍ଚ୍ଚୁରୁ ଆସି କହିଲେ ତାଙ୍କ ସହିତ କଟକ ଯିବାକୁ । ସେଠାରେ ଅଷ୍ଟ ପ୍ରହରୀରେ ଗାଇଲେ କିଛି ରୋଜଗାର କରି ପାରିବୁ । ମୋତେ ଜଣାଗଲା ଭଗବାନ ମୋ ତାଳ ଶୁଣିଲେ । ବାପା ମଲାବେଳେ ମା'ଙ୍କୁ କହିଯାଇଥିଲେ - ପୁଅ ହାତେ ମାପି ବାଗଣ୍ଡେ ଚାଲିବ, ବୁଝି ବିଚାରି କାମ କରିବ, କରକ କରିବ ନାହିଁ, କାହାକୁ ଠକାଇବ ନାହିଁ, ଯେଉଁ କଳାକୁ ସେ ଧରିଛି ସେଥିରେ ସେ ଯେମିତି ସୁଖାତି ଅର୍ଜନ କରୁ ।" ପଦ୍ମଶ୍ରୀ, ପଦ୍ମଭୂଷଣ, କାଳିଦାସ ସମ୍ମାନ ଇତ୍ୟାଦି ଉପାଧି ପାଇବା ବେଳେ ମୋର ତାଙ୍କ କଥା ମନେ ପଡ଼େ । ମୁଁ ତାଙ୍କ ନାମ ରଖି ପାରିଛି ଏହା ମୋ ମନରେ ଉଠି ମାରେ ।

ପ୍ରଶ୍ନ - କଟକରେ କିଛି ସମୟ ପରେ ଆପଣ ଅନ୍ନପୂର୍ଣ୍ଣାରେ ଯୋଗ ଦେଲେ ଯୋଧପୁର -

ଉତ୍ତର - ତାପରେ ମୁଁ ସେତେବେଳେ ଅନ୍ନପୂର୍ଣ୍ଣା ବି ଗୁପ୍ତ ଥିଏଟରକୁ ଆସେ ସେତେବେଳକୁ ମୋତେ ୨୨ ବର୍ଷ ହୋଇଥାଏ । ଗୁରୁ ପଙ୍କଜ ଚରଣ ଦାସ ଦଶାବତାର, ମୋହିନୀ ଭଣ୍ଡାସୁର ଏ ପରି ତିନି ଚାରିଟି ନୃତ୍ୟ ଶିକ୍ଷା ଦେଇଥିଲେ । ଗୁରୁ ଦୟାଲ ସରନ ଆସି ନୃତ୍ୟକୁ ପ୍ରଶଂସା କରିଥିଲେ ।

ପ୍ରଶ୍ନ - ଗୁରୁ ଦୟାଲ ସରନ କିଏ ?

ଉତ୍ତର - ସେ ଉଦୟ ଶଙ୍କରଙ୍କ ଶିଷ୍ୟ । ଆମ ନୃତ୍ୟ ଦେଖି ଖୁସି ହୋଇ ଆମକୁ ଅନେକ ମୁଦ୍ରା ଶିଖାଇଥିଲେ ।

ପ୍ରଶ୍ନ - ଆପଣଙ୍କର ସେତେବେଳେ ଦୈନନ୍ଦିନ ଜୀବନ କିପରି ଥିଲା ?

ଉତ୍ତର - ସେତେବେଳେ ମୋର କର୍ମଧାରା ହେଲା ବାଦ୍ୟ ବଜାଇବା ଏବଂ ୪ ଘଣ୍ଟା ନାଟିବା । ତରଲା ରେହାଜ କରିବି, ପିଲାଙ୍କୁ ତାଳିବି ନୃତ୍ୟ ଅଭ୍ୟାସ କରିବା ସକାଶେ । ରାତିରେ ରଙ୍ଗମଞ୍ଚରେ ନାଟକ ସରିଲା ପରେ ପୁଣି ୨ ଘଣ୍ଟା ନୃତ୍ୟ ବାଦ୍ୟ ଅଭ୍ୟାସ କରି ଖାଇ କରି ୨-୩ ଘଣ୍ଟା ଶୋଇବି । ରାତି ୪ଟା ବେଳକୁ ଉଠି ପୁଣି ଦୈନନ୍ଦିନ ଅଭ୍ୟାସ ଦେଲେ । ଏହିପରି ତୁ ୧୨ ବର୍ଷ ଚାଲି ଯାଇଛି । ଯେତେବେଳେ ମାୟୁରୀ କଲି ୧୫ଟଙ୍କାରୁ ୫୫ଟଙ୍କା ପର୍ଯ୍ୟନ୍ତ - ସାମାନ୍ୟ ହୁଏ ।

ପ୍ରଶ୍ନ - କ'ଣ ଅନୁପୂର୍ଣ୍ଣାରେ?

ଉତ୍ତର - ହଁ, ଅନୁପୂର୍ଣ୍ଣା ବି ଗ୍ରୁପ୍ରେ । ସେତେବେଳେ ୧୫ ବର୍ଷା ଦରମା ଥାଏ ମୋର । ସେତେବେଳେ ଅଣାଟିଏ ପକାଇଲେ ପେଟେ ଖାଇ ହେଉଥିଲା । ମୁଁ ମାଷ୍ଟରୀ କରିବା ଭିତରେ ଆମ ଦୁଇଜଣଙ୍କ ସମ୍ବନ୍ଧ ହୋଇଥାଏ ମାନେ ଲକ୍ଷ୍ମୀପ୍ରିୟାଙ୍କ ସହିତ - ସେ ମଧ୍ୟ ସେଠାରେ ନୃତ୍ୟ କରୁଥିଲେ ।

ପ୍ରଶ୍ନ - ଆପଣଙ୍କ ବିବାହ କେତେ ହୋଇଥିଲା?

ଉତ୍ତର - ଅନୁପୂର୍ଣ୍ଣାରୁ ସେତେବେଳେ ଚାଲି ଆସୁ । ଲକ୍ଷ୍ମୀପ୍ରିୟାଙ୍କ ମା'ଙ୍କୁ ଅନୁପୂର୍ଣ୍ଣା ଏ ଗ୍ରୁପ୍ରେ ବାଉରୀ ବନ୍ଧୁ ବାବୁ ଝିଅ କରି ନେଇଥିଲେ । ବାଉରିବନ୍ଧୁଙ୍କ ଆଶୀର୍ବାଦରେ ଆମେ ଦୁଇଜଣ ମନ୍ଦିରକୁ ଯାଇ ବିବାହ କଲୁ । ମୋ କୁଟୁମ୍ବଙ୍କୁ ଜଣାଇଲି ଯେ ମୁଁ ଏହିପରି ଭାବରେ ମୋ ସ୍ବାକୁ ଗ୍ରହଣ କରିଛି । ସେ ଉଚ୍ଚକୂଳର ବ୍ରାହ୍ମଣ ଘର ଝିଅ ଥିଲେ । ତାଙ୍କ ମା ଥିଲେ ବୈଷ୍ଣବୀ ।

ପ୍ରଶ୍ନ - ବାଉରିବନ୍ଧୁ ବାବୁ ଅନୁପୂର୍ଣ୍ଣା ଏ ଗ୍ରୁପ୍ରେ କଣ ଥିଲେ?

ଉତ୍ତର - ପ୍ରଥମ ମେନେଜର । ବି ଗ୍ରୁପ୍ରେ ହେଲେ ଲିଙ୍ଗରାଜ ନନ୍ଦ । ଅନୁପୂର୍ଣ୍ଣାର ମୂଳ ମାଲିକ ହେଲେ ସୋମନାଥ ସାହୁ । ତାଙ୍କ ସ୍ବାଙ୍କ ନାମ ହେଲା ଅନୁପୂର୍ଣ୍ଣା ଦେବୀ । ବାଲୁଗାଁରେ ଘର - ବାଣପୁର । ତାଙ୍କର ମୋ ପ୍ରତି ବହୁତ ଅବଦାନ - ଶେଷବେଳେ ମୋତେ ଆଶୀର୍ବାଦ ଦେଇ ଯାଇଛନ୍ତି । ମାଷ୍ଟରୀ ସମୟରେ କେତେ ଗୁଡିଏ ନୃତ୍ୟ ପ୍ରସ୍ତୁତ କରିଥିଲି - ଖୁବ୍ ଭଲ ହୋଇଥିଲା - ସେ ଗୁଡିକ ମନେ ନାହିଁ । ଆମେ ବିବାହ କରି ସେତେବେଳେ ସଂସାର କଲୁ ସେତେବେଳେ ବାହାରେ ରୂପଶ୍ରୀ ଥିଏଟର ଇତ୍ୟାଦିରେ କଳା ପ୍ରଦର୍ଶନ କରାଇଥିଲୁ । ଅନୁପୂର୍ଣ୍ଣାରେ ମୋ ସ୍ବା ଲକ୍ଷ୍ମୀଙ୍କର ନୃତ୍ୟ ଦେଖି ସଂଯୁକ୍ତା ପାଣିଗ୍ରାହୀଙ୍କ ମା' ଭାବିଲେ କିପରି ଏ ନୃତ୍ୟ ନିଜ ଝିଅକୁ ଶିଖାଇବେ । ବାହାରକୁ ଆସିବା ପରେ ସଂଯୁକ୍ତା, ମିନାକ୍ଷୀ ନନ୍ଦ ଇତ୍ୟାଦି ୩୦୪୦ ଜଣ ଝିଅ ମୋ ପାଖରେ ନୃତ୍ୟ ଶିକ୍ଷା କରୁଥାନ୍ତି । ବିଭିନ୍ନ ପର୍ବରେ ପ୍ରତିଯୋଗିତାରେ ମୋ ଡ୍ରାପ୍ରୀ ସଂଯୁକ୍ତା, ମିନାକ୍ଷୀ first prize ନେଇ ଆସନ୍ତି । ତା ଦ୍ବାରା ନୃତ୍ୟ ଶିକ୍ଷା ବଢିଲା - ଘରେ ଘରେ ଘୁଙ୍ଗୁର ବୁଣୁବୁଣୁ ଶୁଣାଗଲା । ଅନେକ ମାଷ୍ଟର ଶିକ୍ଷା ଦେଲେ । ଗୁରୁ ପାଞ୍ଜକ ଚରଣ ଦାସ, ଦେବ ପ୍ରସାଦ ଦାସ ଓ ମୁଁ - ପଢୁରେ ପଢୁରେ ଅନ୍ୟମାନେ - ମାୟାଧର ରାଉତ, ରଘୁନାଥ, ବଟକୃଷ୍ଣ ସେଣ । ମୋ ଠାରୁ କେତେ ଜଣ କିଛି କିଛି ଶିକ୍ଷା ଗ୍ରହଣ କରିଛନ୍ତି ଓ ଅନ୍ୟମାନଙ୍କ ପାଖରୁ ମଧ୍ୟ । ଏହା ଭିତରେ କଟକରେ କଳା ବିଭାଗ କେନ୍ଦ୍ର ଆରମ୍ଭ ହେଲା ।

ପ୍ରଶ୍ନ - କେତେ?

ଉତ୍ତର - ଧରନ୍ତୁ, ଦେଶ ସ୍ବାଧୀନତାର ୧୦-୧୨ ବର୍ଷ ପରେ ଗୋଧୁଏ । ମୋର ଥାଏ ବିଭିନ୍ନ ସ୍କୁଲ, କଲେଜ, Women's College, Basic schoolରେ ଶିକ୍ଷା ଦେବା - ଅନେକ ଯିବା ଆସିବା କରିବାକୁ ହୁଏ । ତା ବୁଡ଼ା ପ୍ରାଇଭେଟ ଟ୍ୟୁସନ - ମୋର ସେତେବେଳକୁ ଭଲ ରୋଜଗାର ମଧ୍ୟ ହେଉଥାଏ । ସବୁଆଡ଼େ ସୁନ୍ଦର ଭାବରେ ନାଟିବା ସକାଶେ ସୁହା ଆସିଗଲା ।

ପ୍ରଶ୍ନ - ଓଡ଼ିଶୀ ନୃତ୍ୟର ପ୍ରସାର ସମ୍ବନ୍ଧରେ କହନ୍ତୁ?

ଉତ୍ତର - ସେତେବେଳକୁ ଧୀରେହୁ ପଟ୍ଟନାୟକ କଲେଜରୁ ଆସି ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀରେ ଚାକିରୀ କରିବା ପୂର୍ବରୁ ଓଡ଼ିଶୀ ସମ୍ବନ୍ଧରେ ଆମମାନଙ୍କ ପାଖରୁ ବୁଝାବୁଝି କରିଛନ୍ତି ଏବଂ ଗାଁ ଗଣ୍ଡାକୁ ଯାଇ ଓଡ଼ିଶୀର ତଥ୍ୟ ସଂଗ୍ରହ କରିଥିଲେ । ଯେଉଁ ପରମ୍ପରା ନୃତ୍ୟ ଚାଲିଥିଲା ସେହିପରି ଅଛି । ଗାଁରେ ଗୋଟି ପିଲା ମଧ୍ୟ ଅଛି । ଏବେ ଗାଁ ଗଣ୍ଡାରେ ପିଲାମାନଙ୍କୁ ନୁଆ ବିଷୟ ଜଣାଇବା ଦରକାର ପଡୁଛି, ଆହୁରି ଜ୍ଞାନ ଦେବା ଦରକାର ପଡୁଛି । ସେମାନଙ୍କର ସେତେ ଜ୍ଞାନ ନାହିଁ ଯେପରି ମୁଁ ଦିନେ ଅଜ୍ଞାନୀ ଥିଲି । ଚିତ୍ରରେ ଅଛି, ଫୋଥିରେ ଅଛି - ଏ ସବୁକୁ ସଙ୍ଗଠନ କରି ଶିକ୍ଷା ଦେବାକୁ ହେବ । ଆଜି ଯେଉଁ ଓଡ଼ିଶୀ ପ୍ରଗତି କରିଛି, ସଂଯୁକ୍ତା, ସୋନାଲ ମାନସିଂହ ବା କୁଙ୍କୁମ ମହାନ୍ତି ଇତ୍ୟାଦିଙ୍କୁ ନେଇ । ମୋର ଅନ୍ୟ ଡ୍ରାପ୍ରୀ ଅଛନ୍ତି ବାହାରେ - ପ୍ରତିମା ବେଦୀ, ସୁତପା ଦଉ, ମେନକା ଠକ୍କର ଇତ୍ୟାଦି । ଶାସ୍ତ୍ରରେ ତ୍ରିଭଙ୍ଗୀ ଅଛି, ଗୋଟି ପୁଅରେ ମଧ୍ୟ, ଦେବଦାସୀରେ ମଧ୍ୟ । ତ୍ରିଭଙ୍ଗୀକୁ ମୁଁ ଆବିଷ୍କାର କରି ନାହିଁ । ଏହାକୁ ବିଭିନ୍ନ କ୍ଷେତ୍ରରେ କିପରି ପ୍ରୟୋଗ କରାଯିବ ଓ ତା'ର କ୍ରମ ବିକାଶ କିପରି ହେବ ତାକୁ ମୁଁ କରିଛି । ପ୍ରତ୍ୟେକଟି କିପରି ଆହୁରି ସୁନ୍ଦର ରୂପ ଦିଆଯିବ ଅଥଚ ମୌଳିକତା ଲୋପ ପାଇବ ନାହିଁ - ଏହାକୁ ଖଞ୍ଜିବାଟା ହେଲା ମୋର କାମ । ଯେ କୌଣସି ଗୁରୁ ହେଉ ସେଇ କେତୋଟି ଭଙ୍ଗୀ ନେଇ ବିଭିନ୍ନ କୁନ୍ଦ ମାଧ୍ୟମରେ ଅଙ୍ଗଭଙ୍ଗୀ ଦ୍ବାରା ଓଡ଼ିଶୀ କଳାକୁ ପ୍ରଚାର କରିବ । ଏହା ଅର୍ଥ ନୁହେଁ ଯେ ଆମେ ଅନ୍ୟ କାହା ପାଖରୁ ଦେଖିକରି ଏପରି କରୁଛୁ ।

ପ୍ରଶ୍ନ - ଆପଣ ନର୍ତ୍ତମାନର ଅବସ୍ଥା ସମ୍ବନ୍ଧରେ ଟିକିଏ କହନ୍ତୁ, ତଥା ଓଡ଼ିଶୀ ଭିସର୍ଟ ସେଣ୍ଟର -

ଉତ୍ତର - ନୃତ୍ୟର ଯେଉଁ ନାମକରଣ ହେଉଛି, ପ୍ରତ୍ୟେକର ଚଙ୍ଗାକର୍ତ୍ତ notation କିପରି ହେବ ଆମ ସରକାର ଏହାର ଗବେଷଣାରେ ଯାଗାନ୍ତି ପ୍ରକାଶ କଲେ । ଯେଉଁମାନେ ଏ

ସମ୍ବନ୍ଧରେ ସୁଦକ୍ଷ ଅଛନ୍ତି ଓ ଯେଉଁମାନେ ଏହାକୁ କରିପାରିବେ ସେମାନଙ୍କ ଉପରେ ଦାୟିତ୍ୱ ଦିଆଯାଇ ବୋଲି ସିଦ୍ଧାନ୍ତ ହେଲା । ଜାନକୀ ଚଲୁର ପଟ୍ଟନାୟକଙ୍କ କରୁଣା ଦୃଷ୍ଟିରୁ ୩୪ ବର୍ଷ ହେବ ଗବେଷଣା କେନ୍ଦ୍ରଟିଏ ହୋଇଛି । ସେଠାକୁ ଶୁଣି ଜନମାନଙ୍କୁ ତକ୍ତା ହୋଇଛି । ଗୋଟିପୁଅ କେମିତି କରୁଥିଲେ , ଝୁଲଣ ଯାତ୍ରା କେମିତି ହେଉଥିଲା, ଦେବଦାସୀ କେମିତି ଆସିଲେ ଏହାର ତଥ୍ୟ ସଂଗ୍ରହ କରାଯାଉଛି । ଗୁରୁ କେଉଁମାନେ ଥିଲେ, ସେମାନଙ୍କ ପିଲାମାନେ କ'ଣ କରୁଥିଲେ, ଏବେ କିଏ ଅଛନ୍ତି - ଏହାର ମଧ୍ୟ ଗବେଷଣା ଚାଲିଛି । ବିଭିନ୍ନ କ୍ଷେତ୍ରରେ ଯେଉଁ ନାମକରଣ କରାଯାଉଛି କେଉଁଠା ଅଭିନୟ ଦର୍ପଣରୁ ଅଣାଯାଉଛି, କେଉଁଠା ଅଭିନୟ ଚନ୍ଦ୍ରିକାରୁ ବା ନାଟ୍ୟଶାସ୍ତ୍ରରୁ । ବିଭିନ୍ନ ପୁସ୍ତକରୁ କି ଭଳି ବିଧି ଅନୁସାରେ ପିଲାମାନଙ୍କୁ ଶିକ୍ଷା ଦିଆଯିବ ତାକୁ ସଂଗ୍ରହ କରି ପୁସ୍ତକ ହିସାବରେ ବାହାର କରାଯାଉଛି । କେନ୍ଦ୍ରରେ ପିଲାମାନଙ୍କୁ notation ସମ୍ବନ୍ଧରେ ଶିକ୍ଷା ଦିଆଯାଉଛି । ସେମାନେ ସ୍ୱଳପିପ ପାଉଛନ୍ତି । ଅନ୍ୟ ଜାଗାରେ ଯେଉଁ ମାଷ୍ଟର ମାନେ ଅଛନ୍ତି ସେମାନେ ଠିକ୍ ଭାବରେ ଶିଖାଉଛନ୍ତି କି ନାହିଁ ସେମାନଙ୍କୁ ତକ୍ତାଯାଉଛି - ଏକ ଧାରା ମାନି ଓଡ଼ିଶା ଶିଖିବେ ଓ ଶିଖାଇବେ । ଏହା ମଧ୍ୟ ଗବେଷଣା କେନ୍ଦ୍ରର କାମ - ମାଷ୍ଟର ମାନଙ୍କୁ ଶିକ୍ଷା ଦିଆଯାଉଛି ଓ ଶିକ୍ଷାପ୍ରଣାଳୀ ଆବିଷ୍କାର କରାଯାଉଛି ।

ପ୍ରଶ୍ନ - ଆପଣ ନିଜର ସ୍ୱତନ୍ତ୍ରତା ନୃତ୍ୟରେ ଦେଖାଇପାରିଛନ୍ତି, ଏହିପରି ଆଉ ହେଉଛି କି ?

ଉତ୍ତର - ହଁ, ଅନ୍ୟମାନେ ମଧ୍ୟ କରୁଛନ୍ତି । କେଲୁଭାଇ ଏମିତି କଲେ, ମୁଁ ମଧ୍ୟ ଏ ଭଳି ଭାବରେ ବ୍ୟବହାର କରିବି । ଦର୍ଶକ ଦେଖୁ କହିବେ ଯେ ଠିକ୍ କରାହେଉଛି ବୋଲି । ମୁଁ ଯାହା କରୁଛି ସବୁ ଯେ ଲୋକଙ୍କ ରୁଚିବା ଭଳି ହେବ କହୁନାହିଁ - ଲୋକ ଯେ ସବୁ ଜିନିଷ ଦେଖୁ ବା ୪ ବା ୫ କହିବେ ତା ନୁହେଁ । କିନ୍ତୁ, ଜାଳ କ୍ରମେ ଲୋକମାନେ ଜାଣିପାରିବେ ପ୍ରକୃତ କଳା କ'ଣ ?

ପ୍ରଶ୍ନ- ଏବେ ଓଡ଼ିଶା ଭବିଷ୍ୟତ ସମ୍ବନ୍ଧରେ ଟିକିଏ କହନ୍ତୁ ?

ଉତ୍ତର - ଗତ ଚାଲିଶ ପଚାଶ ବର୍ଷ ଭିତରେ ଓଡ଼ିଶା ଯେଉଁ ଉନ୍ନତି କରିଛି ମୋତେ ଏବେ ଚଉଷଠୀ ଚାଲିଛି- ଯେତିକିଟା ଶିକ୍ଷା ଆଗେଇ ଚାଲିଛି, ଶହେ ବର୍ଷ ଭିତରେ ନିଶ୍ଚୟ ଏହାର କିଛି ଭଲ ରାସ୍ତା ଚାହାରିଥିବ । ଗବେଷଣା ଯଦି ୪୦ ବର୍ଷ ଆଗରୁ ହୋଇଥାଆନ୍ତା ଅବଶ୍ୟ ଆଉ କିଛି ଆଗେଇଥାଆନ୍ତା । ବର୍ତ୍ତମାନ ମଧ୍ୟ ଦ୍ରୁତ ଗତିରେ କାମ

ଆଗେଇଛି । ଆଜିକାଲିର ପିଲା ଆହୁରି ଭଲ କରାଇବେ ବୋଲି ମୋର ଆଶା । ଯଦି ଚର୍ଚ୍ଚା ନ ହେବ ତେବେ ସମସ୍ତଙ୍କ ପ୍ରେରଣା ଚିତ୍ତିବ ନାହିଁ । ଅନେକ କହୁଛନ୍ତି ଗୁରୁଜୀ ଆପଣ ଟିକିଏ ଶିଖାନ୍ତୁ । ଏହି ଲକ୍ଷ୍ମୀ ଏବେ ବହୁଛି । ତାଙ୍କୁ ନୃତ୍ୟର ବିଧି ଦେଖାଇ ଦେବାକୁ ପଡୁଛି । ତା ନହେଲେ ଯେତିକି ଶିଖୁଛନ୍ତି ସେତିକି ନାଟିଦେଲେ ସରିଗଲା । ଅବା ସେତିକି ଶିଖାଇଲେ ସରିଗଲା । ଆଉ ଆବିଷ୍କାର ହେବ କିପରି ? ତେଣୁ ଯାହା ଜଣା ଅଛି ତା ସହିତ ଅନ୍ୟ କିଛି ରଖିଦେଲେ ଭବିଷ୍ୟତରେ ପିଲାମାନେ ଗ୍ରହଣ କରି ପାରିବେ । ମୋ ପିଲାଟାକୁ ସେଇ ବାଟରେ ଚଲାଉଛି । ମୁଁ ନାଟିଲେ ସେ ମୋ ସହିତ ଚଳାଉଛି ଓ ମୁଁ ଚଳାଇଲେ ସେ ନାଚୁଛି ।

ପ୍ରଶ୍ନ - ଆପଣଙ୍କ ପୁଅ ଶିବୁ ବିଷୟରେ କହୁଛନ୍ତି ଜଣାଯାଉଛି ଆପଣଙ୍କ ପରିବାରର ସମସ୍ତେ ଏ କଳାରେ ଜୀବନ ଅର୍ପିତ କରିଛନ୍ତି -

ଉତ୍ତର - ହଁ, ଲକ୍ଷ୍ମୀଙ୍କ ନୃତ୍ୟ ଯୋଗୁଁ ସେ ରାଜ୍ୟପାଳ, ରାଷ୍ଟ୍ରପତି ଯଥା ରାଜଗୋପାଳଚାରୀ, ଗିରି, ଫକର ଅଲି ଇତ୍ୟାଦିଙ୍କ ଠାରୁ ପ୍ରଶଂସା ପତ୍ର ପାଇଛନ୍ତି ଓ ପୁରସ୍କୃତ ହୋଇଛନ୍ତି । ଗୋଟିପୁଅ ଓ ଓଡ଼ିଶା ନୃତ୍ୟକୁ ସେ ପ୍ରଥମେ ରଙ୍ଗମଞ୍ଚରେ ପରିଚିତ କରାଇଥିଲେ ।

ପ୍ରଶ୍ନ - ଆଜ୍ଞା କହିଲେ ନୃତ୍ୟ କଲାବେଳେ ଆପଣଙ୍କ ଭିତରେ କ'ଣ ଅନୁଭବ କରନ୍ତି ?

ଉତ୍ତର - ଆମ ସଂସାରଟା ହେଲା ନାଟକ । ବିଷୟବସ୍ତୁ ହେଲା ସଂସାରରେ କ'ଣ ଚାଲିଛି ତାକୁ ବାନ୍ଧିକରି ନାଟକ ରୂପରେ ଅଭିନୟ କରିବା । ଅଭିନୟ କି ଭଳି ଦର୍ଶକ ମାନଙ୍କ ମଧ୍ୟରେ ଭରି ରହିବ ଏହା ଦେଖାଇବାକୁ ପଡିବ । ତାଙ୍କ ଆଖିରେ ଦେଖାଯିବ ଚନ୍ଦ୍ରାମୁଖୀ କେନ୍ଦ୍ର ନାଚୁ ନାହିଁ - ନାଚୁଛି ବେଶୀ ପକାଇ । ଥରେ ନୃତ୍ୟ ପରେ ଜଣେ ପିଲା କହିଥିଲା ସାର୍ ଆପଣଙ୍କ ମୁଣ୍ଡରେ ତ ବୁଲ ନାହିଁ, ଆପଣ ସେଥିରେ କିପରି ବେଶୀ ପକାଉଥିଲେ -ଏତେ ଶୀଘ୍ର make up ବଦଳାଇ ଦେଲେ । ମୁଁ କହିଲି - କି କଥା ଭଏ - ମୁଁ ତ କିଛି make up ହୋଇ ନାହିଁ - ହଁ, ଦେଖିବାର ଆଦର୍ଶ ତମର ଅଛି, ଅନୁଭବୀ ହୋଇଛୁ - ଉଗ୍ରବାନଙ୍କର ଦୟା, ମୋତେ ଗୁରୁଙ୍କର ଆଶୀର୍ବାଦ । ମୋର ନିଜର କିଛି ନାହିଁ । ମୁଁ ଯେତେବେଳେ ଅଭିନୟ କରେ, ସେତେବେଳେ ମୁଁ ଅନେକ ଆନନ୍ଦ ପାଏ । ଏହିଭଳି ଭାବରେ ଦେବଦାସୀ ବୋଧହୁଏ ନିଜକୁ ଅର୍ପିତ କରୁଥିଲେ ଜଗନ୍ନାଥଙ୍କୁ ।

My Travels with Guruji (Kelucharan Mahapatra)

Oopalee Operajita

Padma Bhushan Kelucharan Mahapatra is a living legend. Together with one of his own gurus, Pankaj Charan Das, and the late Guru Debaprasad Das, he has been one of the three most prominent Odissi gurus. Most people stand in awe of him, but some of us have had the privilege not just of being among his few favourite disciples, but of knowing a side of him that very few people get to know. Guruji forms a part of the triumvirate of Odissi gurus responsible for the rebirth of Odissi and its current status as possibly the most popular classical dance style. His creative output is prodigious, to say the very least. Also, the diversity that he has enriched the Odissi repertoire with simply has no rival. His energy, touch wood, always seems limitless, and one of the reasons Guruji has the unique place he does in the history of Odissi is because he has made it evolve from a simple style into a complex one: He has never paused in traversing the width and length of India, exposing himself in the process to other classical styles. As a result, the current Odissi repertoire, as devised by him, is superb: in rhythmical complexity it is on par with Bharatanatyam, and lyrically, it is quite exquisite: each of his ashtapadis is immortal, and has already earned for itself a niche in the history of Indian classical dance.

I started learning from Guruji in 1972. At that point I had already had nine years of Bharatanatyam training behind me, and four years of Odissi with the late Debaprasad Das, another wonderful and generous teacher. Guruji saw me perform for the Republic Day celebrations in Bhubaneswar in 1972, and said that I ought to study with him. His association with my family, however, dated back to the late forties, long before I was born. From the very start, he treated me with utter indulgence -- and this was in marked contrast

to the sternness of my Bharatanatyam guru. We did lots of group shows, but the first dance-drama was "Konarka" which we were producing for a big conference at the medical college in Cuttack. Guruji had reserved the lead role for me and because I was studying in Delhi University then, and had to arrive to participate in the dance-drama after my examinations, and was pretty scrawny as a result of incessant hostel food, every intermission in rehearsals was characterized by Guruji's stuffing us up full with rasgullas (for energy, he said, and since most of were slender teenagers, we could afford to take such liberties with the calories). That dance-drama was a spectacular success, and we later put it on for the ten-thousand strong audience at the All-India Science Congress in Bhubaneswar.

In 1977, a very big honour came my way. I was invited to inaugurate Utsav '77, a week-long music and dance festival. Among other performers were, Pandit Ravi Shankar, Birju Maharaj, Emani Shankar Shastri and the senior Dagar. I was all excited, naturally, and couldn't hold still, while Guruji was making me up; his standard retort was: Mami, chagala ha na." The show went off well and Guruji was proud. But when the crowds came and engulfed us after the show, Guruji protected me: he just wouldn't allow anybody else to come near me.

The next couple of years were extremely hectic. I went to Bombay several times; the first time was for the Kal-Ke-Kalakar Festival at which the response of the press and public to my recital was simply overwhelming. But I can never forget Guruji's reaction to my school friends from Rishi Valley, many of whom were pretty presentable young gentlemen by then. He slammed the green room door shut in their faces. No amount of elucidation would let me -- my parents wouldn't mind. He spoke in his

pidgin English, and one curt, "Excuse me. Not to disturb," instilled holy terror in my poor friends, some of whom had travelled great distances from other far-flung areas of Bombay to come and see their artist friend backstage.

Varanasi was a place where, as a team, we went no less than six times in one four-month period. On one occasion we were travelling by train from Delhi, and my singer, a very pretty girl, was travelling with us. Guruji promptly packed both of us off to the top berths and forbade us from coming down lest we got stared at too much. My singer and I stretched out and talked in sign language; but we were giddy teenagers, and soon burst into giggles. There was a cogent reason behind this: a politician of sorts had got on the train somewhere in U.P. and after a very painfully off-key rendition of a song to Shri Rama, he had started giving impromptu speeches. One co-passenger had had about as much as he could endure, so he asked the politician, "Netaji, whose chamcha are you? Indiraji's or Morarji's?" That did it for us, and seeing us on the verge of exploding, Guruji arched his eyebrows and peered at us through his glasses, "No talking. No laughing." so my singer and me had to seal our lips and keep quiet though the rest of the journey -- a pretty tough ordeal, especially since the journey was long.

My parents always regarded Guruji as a mother and father bundled into one. That is probably why they let me travel anywhere with him -- without Guruji I had to refuse concert offers. But Guruji usually accompanied me, turning down several elder artists while doing so. My friend, the film-maker Mira Nair, used to come along with me to Cuttack sometimes just to take in our sessions together. The very first time around she noticed how particularly attentive and indulgent he was with me. I just said that I could never count my blessings.

I have just returned from a 14-city tour of India. My final concert was in Delhi, and Guruji accompanied me on the pakhawaj. It was mammoth show, and the cultural mafia was there -- everybody who was anybody in

Delhi's cultural scene attended it. Guruji told me just one thing: he told me "Mami, tu free bhabare nache -- mun acchi." That one sentence worked wonders: three leading critics called the recital the best Odissi recital in the past year in Delhi, and one can attribute much of its success to the tremendous strength one derives from Guruji's presence.

I am now working on a tour of North America and Canada with Guruji next spring. Guruji wants to come here with me. One of the reasons he is so fond of me he says, is because I look like his daughter. Gurus like him come once in a millennium, and if one is privileged enough to study with them, one must consider oneself extremely fortunate. There is one thing I have to remember though: he can not survive without pan, and it could well be our undoing if he ran out of it. Sonal Mansingh told me about how desperate the situation was when she was touring the U.S.S.R. with him in the sixties: she wired Delhi for pan, because Guruji was out of it and all was threatening to come to a grinding halt as a result. It was dispatched by diplomatic bag to Moscow the next day. Pan, or Guruji's consumption of that magical substance is in direct proportion to his submersion, if you will, in the creative process. When we were choreographing my 'Modanabhasma Prasanga' from Kalidasa's *Kumarasambhavam* -- perhaps the most dramatic piece in the Odissi repertoire -- I remember counting the number of pans he ate in one two-hour session, which was well beyond witching hour -- fourteen in all!

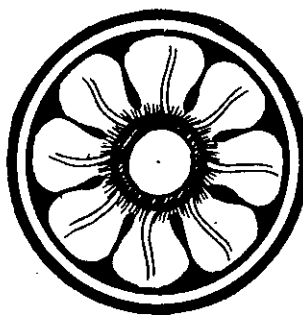
I've been thinking of an adequate way to describe Guruji as I said earlier: he is a living legend, and the greatest living Odissi guru. When I have to think of an analogy to describe him to my North American or European friends with, I say that he is to Odissi what the late George Balanchine was to ballet. Years of sustained training are indispensable to a classical dancer. And I hold with Guruji that Odissi is a tough style, because of its extremely subtle body kinetics. One of the things that upsets me is the current notion that dancers of

other classical styles can simply defect to Odissi, with the odd summer session. Having been trained in Bharatanatyam for nine years I can say that the transition takes a minimum of five years, and Odissi is one of the most difficult dance styles because it calls for a restrained use of energy: the dancer has to look like she is not exerting herself, whereas, in effect, she is exerting herself as much as she would in, say, Bharatanatyam.

Guruji and Bhubaneswar Mishra are the major architects of the current Odissi repertoire, and the past few years have seen

Odissi becoming incredibly sophisticated. Guruji was recently awarded the Padma Bhushana in recognition of his monumental contribution to classical dance: the photographs issued from Rashtrapati Bhavan show all the Republic Day awardees smiling, proud. Guruji is standing with his head down, in that characteristic pose of humility and modesty that people the world over have come to associate with him. He is a true example of the saying that true genius and true greatness are never themselves unless they are coupled with humility.

Oopalee Operajita is a leading young exponent of Odissi and Bharatanatyam. She was educated at Rishi Valley School, Delhi University, and Dalhousie University, where she came on a Rotary Foundation Educational Award. She runs her own dance school, and performs at major festivals in India and Europe every year. Oopalee also writes on dance and aesthetics and is currently researching a book on dance.



My Experience with Odissi Dance

Menaka Thakkar

There are some experiences in life which thrill you not only when they occur but every time you recall them; and you cherish them for a long time. But when you want to share them with others by giving words to them, they elude you. This vibrating thrill, like a lovely little fish, is full of life when submerged below the surface. You pull it out and its life evaporates. I could perhaps make it survive in another medium, in the fluidity of dance or music. But in the medium of words where meanings count with fixed precision, I feel lost. This, in fact, is what is happening to me now when I am trying to write about my experiences with Odissi dance.

These are not mere experiences. They are the stuff my life is made of. My life has been my dance--Bharatnatyam, Odissi and, to a smaller degree, Kuchipudi; my solo performances, choreographic productions of dance dramas and my experiments with non-Indian dance forms in joint works with the Canadian choreographers; my gurus, musicians and co-dancers; my students, my audiences and most importantly, that inner realm of mysterious landscapes where I seek a stable centre of my life in the midst of ever changing rhythms and movements of dance and music. Memories crowd and jostle one another until I slowly reach back to a fixed point which may be called the beginning of my Odissi experience.

It was about 30 years ago that Smt. Indrani Rehman performed Odissi dance in Bombay. This was an utter surprise for the Bombay audience, for no one had any idea about this beautiful dance form from Orissa. It was a thrilling experience for all of us. Among the audience was one very sensitive man, my father - Shri Bhanuchandra Thakkar, who was deeply moved by it and decided there and then that this dance form had to be brought into

our family tradition of dancing and that his daughters should seriously pursue its study to perform and propagate it. My older sister Sudha was, at that time, the Director of Dancing and Dramatics at the National College of Bombay University. I had, by then, already started dancing Bharatnatyam, and its rigorous training had given me a foundation upon which I was ready to build my equally rigorous training of Odissi. This expansion of horizon was the very thing we were looking for. It was a heady period for all dancers and dance lovers for it was rapidly becoming an age of discovery and renaissance. Bharatnatyam in all its variations was fast becoming popular all over the country. Along with the traditional repertoire of the 'Pandanallur and Tanjavur styles of Bharatnatyam, people had been exposed to the choreography of Rukmini Devi's dance dramas. Padma Subramanyam's ongoing research on the use of the lost art of Karanas in Bharatnatyam was rumoured about. Charles Fabri had been writing and speaking eloquently about the beauty of Odissi. Soon Kuchipudi and Mohini Attam were 'discovered', accorded joyous recognition and added to the list of classical dance forms along with the newly arrived Odissi. In this intoxicating atmosphere I looked forward to my initiation and pursuit of Odissi. But, inevitably there had to be a period of waiting and longing.

Then in the early sixties there came a visiting troupe of Odissi dancers and musicians from Kala Vikas Kendra of Cuttack. They performed for three nights at the Birla Matushri Griha theatre in Bombay. The wish to learn Odissi which had gone dormant in me for some time sprang back to the surface with great intensity. We caught hold of Babubhai Doshi who was the backbone of Kala Vikas

Kendra and persuaded him to send a competent teacher of Odissi to teach in our dance school called Kalanidhi that Sudha had founded and where I taught Bharatnatyam. Finally in 1965 he sent Shri Ramani Ranjan Jena, a desciple of Guru Kelucharan Mohapatra, who stayed in our home as a member of our family, and my intensive daily training in Odissi began. It was a period that dreams are made of - bubbling with joy and enthusiasm and filled with hard work of several hours every day for more than six months. During that period I not only learnt Odissi but towards the end of that period we also choreographed a dance drama based on Jayadeva's 'Geet Govind' for the centenary celebrations of the S.N.D.T. University in Bombay. The music for this production was composed by none other than the renowned musician Shri Hariprasad Chaurasia, and the principal singer was none other than his wife, Smt. Angur didi.

Now the image changes. The year is 1966. I am on my way to Cuttack to learn further from the great Guru Shri Kelucharan Mohapatra. My mother is with me. In her eyes I am too young to go alone to such a far off place. She was warned of all the difficulties she would have to encounter there and the trouble that her absence from home would cause the other members of our family. But all of them had agreed to put up with any inconveniences that might result. Only I think that this is most unnecessary. But secretly I am glad that she is with me. She will be able to see not only the great Guru and all his disciples but also all those famous temples and the sculptures of dancing images.

The day we arrived there, we heard the bad news that Guruma (Guruji's wife Smt. Laxmipriya) had to undergo an emergency operation that very morning, and that she was in the hospital. Guruji thus became unexpectedly preoccupied and my training had to wait for nearly six weeks. I was sad and disappointed in the beginning. But I soon realized that this was a blessing in disguise. I started helping Guruji in looking after

Guruma. I thus became a part of his family and got an invaluable insight into the true nature of our ancient system of 'Gurukulavasa' where the disciples studied and lived as part of the guru's family. I also used those six weeks in picking up Odiya language because Guruji in those days was not very fluent in Hindi. Although I did not achieve fluency in Odiya myself, the effort paid off because I could then understand Guruji's Odiya completely and could avoid confusions, misunderstanding and at times total disasters. On that visit I learnt a number of Odissi items from Guruji for four months. During my stay there Guruji encouraged me to perform at the Bhanja Jayanti celebrations in Cuttack and also for Kala Vikas Kendra. During that entire period I was absorbed in my dancing but my mother, for most part, was left to her own devices. She made some friends, went about the town in search of some unfamiliar ingredients for her cooking, read and saw the flow of new life around her and in general enjoyed her make-do life with good humour and unsuspected inventiveness. On my return to Bombay I started performing Odissi, although in the beginning it was subordinated to my Bharatnatyam performances. My first full-repertoire performance of Odissi took place in Cuttack the following year. This was organized by Smt. Sanjukta Panigrahi, the renowned Odissi dancer, during my second visit to Guruji's summer course. It then became a routine for me for nearly five years that I would go every summer to Cuttack to learn from Guruji. And of course I would also learn new items whenever Guruji was in Bombay to play either for my performance or for someone else's. For a long time there were only two Odissi dancers in Bombay - Smt. Rithadevi and myself. My range of Odissi performances slowly widened and I started regularly performing not only in Bombay but in several other parts of India too. For some time my Odissi appearances outnumbered my Bharatnatyam performances. The 'Sringer Mani' award for excellence in dance performance was given to

me for both, Bharatnatyam in 1968 and Odissi in 1970.

In the meantime, with Guruji's blessings, I had also started teaching Odissi in our school, Kalanidhi. Some of my pupils of those days, have continued to learn from Guruji since I left India and came to live in Canada.

Yes, I came to live in Canada in 1972. Looking back I still feel amazed, somewhat intrigued, as to how it all happened. What seemed to be a short term trip to Canada turned out to be an open ended long term stay with my feet in both countries and my activities and life divided - and enriched by this duality - between Canada and India. I came to Canada to see my brothers and sisters who had settled down in Toronto. I also wanted to see the Canadian dance scene, meet with the choreographers and dancers and wanted to give my own performances of Odissi and Bharatnatyam. I had thought of going back to India after four to six months. Little did I know that I had set myself on a new path.

My very first performance was highly acclaimed by the dance critics of the two leading newspapers of Toronto: The Toronto Star and the Globe and Mail. Very soon I got two prestigious bookings: one in the Performing Art Series of York University and the other in the Theatre Events Series of McMaster University. Soon a series of other performances followed. I was naturally elated. However two realizations gripped me. Beyond all the applause and appreciative reviews of my dance there seemed to be only a small section of the Canadian society that was truly aware of the value of Indian dance. For most of them it was 'cute' and 'interesting' but 'exotic' and 'ethnic'. Even a significant part of the Indian diaspora was also not quite familiar with their own heritage of the classical art forms and therefore could not take pride in them. I strongly felt like doing something to create greater awareness of our dance in these sections of the Canadian community. Secondly, I became aware of and felt drawn to the idea of multiculturalism that was being promoted in the Canadian society. But again I

found tht the concept was often misinterpreted by both the host society and the immigrant groups. Each immigrant group tended to retain its cultural heritage within its own narrow limits. They remained untouched by one another, and the main-stream Canadian life would remain untouched in any essential way by all these so-called ethnic art forms. I secretly yearned not merely for multiculturalism but for cross culturalism. I wanted to see our dance become an intergal part of a larger dance culture and take its rightful palce in the mainstream. These desires, coupled with a few other circumstances related to our family, soon began to shape my life and its direction. And before I could realize all its implications, I began to live in the two worlds - my India, my Canada. I travelled back and forth dividing my life between here and there.

It was a hectic life, but exhilarating. I started performing regularly in Canada and the U.S. - at universities, art centres, festivals, and in the annnual dance series with other Canadian dancers. 'Dance in Canada' which is the national association of the Canadian classical dancers has invited me every year since 1977 to perform at their national conventions wherever they have been held - in Halifax, Montreal, Toronto, Winnipeg or Vancouver. At such conferences, Odissi and Bharatnatyam became as much a part of the Canadian dance scene as ballet, modern and contemporary dance. At the international dance conference on 'Dance and the Child' held in Sweden in 1982, Canada came to be represented by me where I presented a paper on "Dance as a Vehicle of Transmitting Alien Culture". To the delightful surprise and disbelief of the international audience, three of my Canadian students whom I had taken there with me, performed Bharatnatyam as Canada's contribution to the Conference. The long standing ovation we got there still burns brightly in my memory. That was a moment of Indo-Canadian pride, a visible manifestation of the cross culturalism that I had longed to see.

My performances soon acquired a convenient format. One and a quarter hour of Bharatnatyam followed by an equally long presentation of Odissi, and the two separated by an intermission allowed me to present both dance forms in their unique individualities, while the juxtaposition of the two in the same evening provided a framework for their comparative appreciations. Brief introductory remarks and demonstration of the expressional dance numbers with English narration in the background preceded the individual dance numbers. There were other occasions when I gave lecture-cum-demonstrations on a variety of topics mainly revolving around the history, aesthetics, technical structures, choreography, musical accompaniments and poetry interpretation through dance in Odissi and Bharatnatyam. In 1977 I invited Guruji Kelubabu and other musicians and undertook a dance tour of Canada and the U.S. We gave twenty-eight performances in forty nine days. Again in 1987 I invited Guruji who came along with two other renowned musicians, Shri Bhuvaneshwar Mishra and Shri Rakhalchandra Mohanti, and we again performed across Canada. Earlier on another tour with my Bharatnatyam Guruji Shri Kitappa Pillai and other Karnataki musicians, the Odissi musical support was provided by Shri Giridhari Nayak. These tours were exhausting but they provided some of the most unforgettable moments of my experience with Odissi and Bharatnatyam.

I started choreographing my dance productions sometime in the mid-seventies. The Bharatnatyam productions preceded those in Odissi. However, in 1975 I put together a two-hour solo dance presentation in Odissi, of the celebrated sanskrit poem 'Geet-Govindam' where my dance interpretations of a selected set of Ashtapadis were held together by background narration in English. This was integrated with music and the projection of a pre-programmed set of slides of the Kangra paintings on the theme of the poem. This production was very enthusiastically received by the press and the public in north America

and Europe. Later in 1985 I choreographed an Odissi production based upon Rabindranath Tagore's 'Karna-Kunti'. To the background narration of the poetic dialogue in English between Karna and Kunti, integrated with appropriate instrumental music and supported by suggestive lighting design, I provided dance interpretation, freely using the expressional vocabulary of both Odissi and Bharatnatyam. This, I presented in several Canadian and Indian cities and also at the third International Dance Conference in Hong Kong.

Along with my performing career during these years I maintained a regular teaching schedule too. In my dance school, Nrityakala - The Canadian Academy of Indian Dance - which I founded in Toronto in 1974, I teach Bharatnatyam and Odissi. I now have eighty students of whom many are of non-Indian origin. York University of Toronto has granted academic credits to my students working towards a degree in dance. Several grants from the Federal Government have been given over the years so that I could be invited to teach on a regular basis to such distant places as Winnipeg, Regina, Thunder Bay and St. John's, Newfoundland. I have also been invited as 'Artist in Residence' in many School Boards in Toronto, Vancouver and Calgary. My greatest success came a few years ago when I took my Canadian students to perform in India. In addition to the traditional repertoire of Bharatnatyam we performed my choreographic production called 'Seeta Swayamvaram' in cities like Madras, Bombay, Calcutta, Bangalore etc. My Canadian students were acclaimed both by the public and the press as complete Indian dancers. Since then I have taken my advanced students quite regularly to India with consistently enthusiastic response to their dancing.

My aim of achieving true cross cultural experience of dance could not be considered fully accomplished unless I too allowed myself to be touched and influenced by the Canadian dance forms such as Ballet and Modern Dance. From this view point, I have studied and jointly worked with Canadian choreographers

such as Grant Stratae, Dena Lubke and Sandra Caverly. We have produced experimental choreography such as 'The Blue Saturn' and 'Three Faces of Shiva'.

My greatest moments of satisfaction and true success came two years ago when I was invited as 'Artist in Residence' by the School Board in Vancouver. In one of the schools, I was to give a dance demonstration. The principal told me that there were two East Indian boys who were so ashamed to call themselves East Indian they often represented themselves as Mexican and displayed great distaste for East Indian Culture. When I went to their class, the two boys would not look at me but sat thoroughly uptight, nervous and looking down at the floor. As I began dancing, they slowly began to look sideways to see how the others were reacting. When they found that the other boys in the class were thoroughly enjoying my dance and feeling thrilled, the two felt relaxed and slowly began to look up. They came out of their diffidence and sense of shame and felt that their Indianness was accepted and could be a source of wonder and pride. At the end they came to me smiling and said that they would go to India to see the whole country. Last year I met them again in Vancouver when they told me

that they did go to India with their parents and thoroughly enjoyed their visit. Now they were proud of their Indianness. This, to me, was the greatest success of my dance career.

As I pause and look back I find that my mind is filled mostly with the images of happy end-results of a long chain of efforts and struggles. The story of that long meandering road is a different matter which is often pushed into the background. There have been frustrations, misunderstandings, struggles and growth into larger awareness both personally and collectively on all sides. This growth is always a painful process, at least initially; then it brings its own rewards, for it is an expansive movement. However when momentary setbacks weigh down upon you heavily, you need support and sustenance. I am grateful that I found support from my family, a few close friends and my own faith in my work. As I look back on the last 16 years, the one feeling that rises overwhelmingly above all the recollections of joys, sorrows, hopes, frustrations and successes is that of great warmth, attachment and sharing that I found in Canada generally and in the Canadian dance world in particular. To all those unrecognized and unmentioned friends, old and new, I am grateful.

Winter lingers on in Toronto, long and dreary, without color and fragrance and for the truly gloomy of heart, no joy. But this spring there is Menaka Thakkar, fragrant with jasmine, swathed in purple silk threaded with gold, and in her dance such spirit and joy that time and trouble disappear with every step. Her father decided she should be called Menaka - heavenly dancer. And she is.

Her students surround her like brilliantly plumed birds, each wrapped in six metres of gold threaded silk, paper flowers in their waist long hair, and ropes of imitations pearls and garnets circle their throats, hang from their ears, crown their heads.

The effect is astonishing: in the girls who have transformed from pretty high school and university students into otherworldly beauties, and in Menaka herself, from a modest, cotton sari-clad woman into a goddess of Indian dance.

Leslie Scrivener in the **Toronto Star**

Odissi - A Personal Experience

Priyambada Mohanty-Hejmadi

It will be exactly 35 years in November this year since my performance at Talkatora garden in the First Inter University Youth Festival in 1954, led to the discovery of "Odissi dance" by people from outside Orissa. Nobody including the five living Mahari's can tell exactly when the performances at the Jagannath temple stopped. But there is evidence that by 1922 dancing was no longer a part of ritual at the temple. As with other parts of India, the devotional dance was transformed into a mere sensual and entertaining art form. More important - it was a system completely unknown outside Orissa. With the degeneration of Maharis, Odissi dancing became restricted to the "Gotipua system" and "akhadas" in which young boys were trained to dance dressed as girls. During the post independence period one could see "gotipuas" performing fairly regularly during festivals as well as for pure entertainment. It is not surprising that most of our present day gurus were "gotipuas" during their training period.

In 1954, when the First Inter-University Youth Festival was organized at Talkatora Garden, Delhi, I was a student of Ravenshaw College and used to perform Odissi dance since I was 5 years old. I was unanimously chosen to compete in the Classical dance category without a formal competition. Later I learnt that several authorities in Odissi music including Mr. Shyam Sunder Dhir and Kabichandra Kalicharan Patnaik felt that I could represent the art in its purest form to a National audience. Of course, Odissi those days was not a "full evening thing". It was more of a "one or two piece" performance. My background in Odissi dancing goes back to my training in Utkal Sangit Samaj, the oldest institution for music in Cuttack founded in 1933 by poet-artiste Late Sri Laxmikanta Choudhury (Refreshingly enough it still

continues to survive in its original state, still poor but not commercialized, with dignity). I had the basic training in dance steps from Sri Banabehari Maity whom my father appointed as a dance teacher for me, more to rehabilitate him than to train me as a dancer (no parent at that time probably dreamed of a decadent line like dancing as an art form to be taken on seriously as it is done today). For the annual day and other functions of Utkal Sangit Samaj, musician Late Singhari Shyama Sunder Kar trained me in Odissi dance. The experience of learning Odissi from him was incredible. Of course, none of us dreamt that Singhari could dance but when he first told me that he would teach me an Odissi dance, I was to say at least, flabbergasted. The first lesson gave me an idea of his "Dance teaching technique" - he would sit and tell me what to do. The steppings were demonstrated with his hands and of course the poses waist up, were acted out from his sitting position. My first performance was another experience : Singhari insisted that I wear a 14 yd. Sari with a Kachha in Dakhini (South Indian) style. The make up consisted of a bowl of sandalwood paste into which he dipped his fingers and before I know that was happening I had two striped cheeks and a matching forehead. Of course I was allowed my mother's gold jewellery for the head and silver jewellery for the hands, arms and waist. He used to come to stage dressed traditionally in the manner in which he used to do his "seva" (his title "Singhari" came from his role of dressing Jagannath in the evening, commonly known as "Bada Singhara Vesa"). With his regal turban he would play an "over size" pakhawaj which used to roar and used to keep the audience spell bound with his incredible pakhawaj playing. After one such performance late Mr. Asaf Ali, the then Governor of Orissa bestowed on me a reward

of Rs. 50/-, then quite a bit of money for a child.

When I was selected to compete in the Youth Festival in Delhi, I went to Kavichandra Kalicharan Patnaik who was an institution in himself. The father of modern drama, he was also a vidwan in dance and music. He was eager to help me polish my dance so that I could give a good impression of Odissi. He even composed a song for my abhinaya. Guru Debaprasad Das and I used to go to him every afternoon for ever a month in which time every "Un-Odissi movement" was rooted out and each movement was polished over and over again. The "10 minute performance" I gave at Talkatora garden had an incubation period of about "100 hr.". Going to Talkatora garden for me was not a comfortable experience. Going out of Orissa for the first time, was little unnerving for me. In addition in the friendly atmosphere of Talkatora garden every one who heard about my style of classical dance would ask the same question "What is it?" Then they would add that:

ହୁମନେ ତୋ କଥାକୁ କଥାକଲି ମନିପୁରୀ ଓଡ଼ି
ଭାରତନାଟ୍ୟମ୍ରେ ନାମ ଶୁଣେହେଁ, ସେ ଭବିଷୀ ପୁରୁଣା
କା ହେଁ ?

Feeling rather insecure after hearing such remarks I went on stage, dressed in Dakhini style with a Kachha, the anchhal of the sari pinned to my blouse.. The dress was a black velvet blouse with zari trimmings and a white Cuttacki sari with black border. Of course with silver jewellery, the black and white ensemble even earned a compliment in Eve's weekly. The reception was stunning: The applause did not stop through the whole performance. At that moment I did not realize that it would be of such historical importance for the emergence of Odissi. The performance caught the attention of a lot of important people including Dr. Charles Fabri who commented in the statesman that "There was a strikingly original Odissi dance by Kumari Priyambada Mohanty, obviously a born dancer". He used to refer to my performance

as the discovery of Odissi dancing outside Orissa. Then question was raised whether I will be considered for a prize as my style of dancing - Odissi, was not an officially recognized form of classical dance. Indrani Rahman if I recall, correctly, was a judge for us and perhaps she can tell the circumstances under which one Kathak dancer and a Bharatnatyam dancer were bracketed first and I was given a third prize. There was a lot of talk how I lost out to the Kathak dancer who happened to be the General's daughter.

Although a third prize does not always give the best of feelings, I think it was a significant event that despite "the questionable rank of Odissi" as a form of classical dancing, I had bagged a prize competing in that style - in a sense an indirect recognition of its authenticity. Odissi had made it's mark. From that day started the long drawn process of recognition which was officially accepted as a classical form of dance only in 1968.

There was increasing pressure to prove that Odissi is really a classical form of dance which follows the shastras. The newly formed Utkal Nrutya Sangeet Natyakala Parishad (later named as Orissa Sangit Natak Academy) published a booklet by Kavichandra in which he brought out information from shastras to provide evidence for Odissi in which my photographs in some critical Odissi "beli's" (bhangi's) were published. Sri Dhirendranath Pattnaik who had also danced "Dasavatar" at 1954 Youth Festival, started research on Odissi dance under a grant from Orissa Govt.. Within one year of my historic performance, we were invited to participate in the National Dance Festival, New Delhi. Under the dynamic leadership of executive committee member of Utkal Nrutya Sangeeta Natyakala Parishad like retired I.G. of police Sri B. Mishra, Bimal Ghosh and my mother Late Shrimati Nisamani Devi, Guru Kelucharan Mahapatra and Guru Pankaj Charan Das choreographed the dance drama "Sakhigopal" under the supervision of Kavichandra Kalicharan Patnaik. Kavichandra composed a "Ganesh Vandana" "Padabande Gananath" for my

"Mangala Charana" which has become a traditional piece during the last 24 years. By 1956 in the Third Inter -University Youth Festival at New Delhi, I got the first prize in Odissi dancing by then considered as a separate classical dance form by the organizers, as a representative from Lucknow University. I was requested to repeat my performance for the prize giving ceremony.

From 1957 onwards, Indrani Rehman gave a timely shot in the arm by coming to learn Odissi, giving lecture demonstrations with Guru Debaprasad Das and putting it in National and International map. With the surge of interest in Odissi style of dancing and compulsive encouragement to organize the "still rather piece meal style of Odissi", it was necessary to standardize whatever was recoverable. To achieve this an organization called "Jayantika" was formed at Cuttack in which most of the Gurus, scholars and admirers of Odissi came forward to work together to decide the basics such as the sequence of the performance and even organized lecture demonstrations to acquaint people with these items. In my judgement, that was the critical step in which the scattered Odissi was brought back together or salvaged and then evolved exponentially. In March, 1960 "Marg" published an issue exclusively on Odissi under the editorship of Dr. Mulk Raj Anand. All the pioneers like late Dr. Charles Fabri, late Dr. Mayadhar Mansingh, Mohan Khokar and Dhiren Patnaik contributed to it which is one of the best publications on Odissi. Sri Nilamadhab Bose writing on the performers remarked that "Priyambada Mohanty acknowledged as one of the finest performers of Odissi style".

Although Mrs. Rahman had taken Odissi out all over the world, Odissi still had to make a mark as a self sufficient dance form. Under the patronage and repeated persevering interest of Dr. Charles Fabri and Dr. Mayadhar Mansingh, I finally got enough guts to give a full evenings program at Sapru house in Delhi on October 14, 15, 1961. The Little Theatre Group under the guidance of Mr. Inder Lall

Dass had invited me to perform at the request of Dr. Charles Fabri. I must admit filling in an evening programme was quite a challenge to me. I chose four traditional Oriya songs including one each from Banamali, Kavisurya and Gopala Krushna and three pieces from the Gitagovinda. Late Pandit Banambara Acharya retranslated Gitagovinda in Oriya, and Late Dr. Mayadhara Mansingh retranslated all the songs into English. Kelu Sir choreographed the dance and Sri Bala Krishna Das set the music for the new pieces.

A performance at Sapru house was of historical importance as it marked the beginning of Odissi as a self-sufficient form of Indian classical dance and did not necessarily have to be used as an appendage to other styles. Of course, invitation to perform all over India followed after the good reviews I got from art critics wherever I performed. However, Odissi gurus were reluctant to travel then. It meant performing with substitute accompanists or tapes. I tried both, and both were disappointing. A fellowship to pursue my interests in Zoology lured me away to U.S.A. in 1963. I gave a few programmes there in different institutions and did full length TV programme which were televised coast to coast. I even taught Odissi first informally and then in an institution until I returned to India in 1975.

During the early 60's several dancers like Kum Kum Das, Sanjukta Panigrahi and Minati Mishra from Orissa and Sonal Mansingh and Yamini Krishnamoorthy took up Odissi and popularised it even further. It gives me immense pleasure to see how within 35 years the attitude towards Odissi dancing has changed in Orissa. Most parents are eager to train their daughters in this art. Odissi gurus travel far and wide.

Dedication

Several pioneers like Dr. Fabri, Dr. Mansingh and Kavichandra are no longer with us. When dancing was taboo, despite violent protests from our relations and well wishers,

my parents Late Shri Bhagabat Charan Mohanty and Late Shrimati Nisamani Devi did not hesitate to nurture my training in Odissi

dancing. My mother, as a dynamic member of Utkal Nrutya Natyakala Parishad, participated actively in the revival of Odissi during late 50's. I dedicate this article to all of them.

Dr. Priyambada Mohanty-Hejmadi is presently the Head of the Department of Zoology, Utkal University, Bhubaneswar, and is one of the chief exponents of Odissi.

The Kala Vikash Kendra, Cuttack

(Based on the Annual Report, 1989 - 90)

Sri Gopal Mohanty

Established in Cuttack in 1952, The Kala Vikash Kendra and the College of Indian Dance and Music provide service in the cause of the performing arts in the state of Orissa. The Kendra is a voluntary organization and is sustained with the help from art-loving people, students, teachers and the Government agencies.

The College of Indian Dance and Music has Departments of Odissi Dance, Odissi Vocal Music, Hindustani Vocal Music, Pakhawaj, Tabla, Violin and Guitar and awards degrees and diplomas. The enrolment during 1989 - 90 was 381 whereas the number of teachers was 16. The College is affiliated to the Indira Kala Sangeet Viswavidyalaya of Khairagarh, Madhya Pradesh.

The Kendra organizes programmes on dance and music within and outside the state of Orissa for providing opportunities to the talented artistes of the Kendra. These artistes also take part on television and radio programmes. The Kendra runs a one-year

orientation course for gifted students in Odissi dance. This course has been found to be popular with the dancers belonging to Orissa and with those coming from outside the state including foreigners.

Besides imparting training, the Kendra has a department which is involved in persuing research in dance and music. Some years ago, it carried out a survey on folk dances and folk music prevalent in various districts of Orissa. The survey reports were published and were helpful for further research on the subject. The Department publishes an annual journal devoted to performing arts. Although the main focus of the Kendra has been on dance and music, it has not neglected other art forms. It has a Drama Department and has also established the Champaklal Mehta Fine Arts Centre and the Folk Art Museum. Also, through the Sishu Manjari, the Kendra organizes cultural activities for and by the children of Cuttack.

My Life - My Story

Sanjukta Panigrahi

My story goes back to those times when dancing by young ladies was considered a taboo in my society. To make matters worse, I came from a very conservative and orthodox family. My mother's vivid interest in cultural activities was due to her life amidst great Chhau dancers at Baripada. She was also an amateur classical singer of some calibre.

My knack for dancing first became noticeable when I was just over two years old and I could spontaneously dance to the songs and tunes on the radio. This motivated my mother to think on the lines of making me a proficient dancer and her determination in this regard grew day by day. Thus she set out in search of a befitting guru for me.

In those days the theatre fever was still on and I had the opportunity to accompany my parents to several such theatres including the prominent "Annapurna Theatre". This was where the now acclaimed doyen of the Odissi dance, Padma Bhushan Kelu Charan Mohapatra and his wife Lakshmipriya Mohapatra worked as actors besides enlivening the stage by their dances. On repeated requests from my mother, Guru Kelu Charan Mohapatra finally agreed to teach me dancing and singing. In due course, as my affinity towards the former was very much more, I stopped singing and concentrated my heart and soul on dancing.

When I was about seven years old, I gave my first major performance in the International Children's Dance Festival (1952) organized by the 'Children's Little Theater' in Calcutta. At the performance venue, I was at first brushed aside owing to my tender age and the prevailing ignorance about the Odissi dance form. Nevertheless, I won the first prize. This was followed by a special program organized by the Children's Little Theater in which my performance was highly acclaimed.

The Children's Little Theater wrote to my father congratulating him about my talent and advised him to send me to a more sincere, dedicated and practice packed dance environment, far from the faulty infrastructure of dance in Orissa. In 1953, the then central health minister, Rajkumari Amrit Kaul, visited Orissa. She was very impressed by my dancing and awarded me a scholarship, the first scholarship of its kind to be awarded to any child artiste.

Eventually I made my way to "Kalakshetra" (Madras) where I met with yet another hurdle. Rukmini Arundale, the founder of Kalakshetra, rejected me on the grounds of my tender age and my inability to speak Tamil (the local language). However, after watching me perform in an audition, she relented and admitted me on the condition that I would give up after three months if I was not up to the standards. She was subsequently more than pleased by my progress.

Besides learning Bharatnatyam at Kalakshetra, I managed to keep up my practice in Odissi (squeezing time out of leisure hours and holidays) including various performances and seminars. In due course of time, I was awarded my diploma in Bharatnatyam which I followed up with two more years of rigorous practice of both dance forms. By this time, I was fifteen years of age and I decided to concentrate wholeheartedly on Odissi alone. Having so decided, I came back to Orissa.

Until the late fifties, Odissi dance recitals were performed in small disjoint pieces, each fragment conceptually different from the others. In 1958 I, along with Guru Kelu Charan Mohapatra and Dhiren Patnaik, composed and choreographed a two hours long Odissi dance recital for Annapurna Theatre. This was performed before a select audience and the innovation was

tremendously appreciated and received wide acclaim. Since then, the structure of the Odissi dance form has become broader and more open.

The following year I was married to Shri Raghunath Panigrahi much to the reluctance of my father. However, time took care of such complications and the marriage came through smoothly. Pandit Panigrahi was a noted classical singer and was also making news in playback singing in regional films. As both of us were artistes, it was expected that our marriage would bring in its wake ego conflicts and other such misunderstandings. However we managed to discard all the negative aspects and since then we have been working together.

We had to struggle a lot and many people played funny games with us but still life was so meaningful. We lived for a cause and worked hard for it, our cause being to popularize and throw light on the classical Odissi dance form.

Pandit Panigrahi was somehow not satisfied either artistically or aesthetically with playback singing in films. He started feeling a growing sense of hollowness in the music he was doing then. Hence, he completely buried himself in Odissi classical music and his composition on Gitagovindam is considered to be inimitable and has become synonymous with his name.

In 1964, I became a faculty member in the U.S. Mahavidyalaya where I stayed for two years after which I left for good and went freelance.

If one asks me how I benefitted by graduating from Kalakshetra, I have to say

that Kalakshetra taught me the most important aspects of any dance form - east or west. These are discipline, dedication and practice not to mention the hidden veins of sanctity which run through such metaphysical activities. The real strength of the foundation of any dance form lies in the perfect mix of dedication, discipline and endless practice or rather perspiration. This is what Kalakshetra taught me.

To the younger generation of dancers, my message is that if you have it in you, polish it further rather than indulge in vanities because this search for knowledge never ends. Like the horizon, its limits are boundless. Keep as much ego as you can hide and never more because visible ego is a weakness and never was or will be a strength. Ego stops you from learning from everyone. If you really are to master it then you have to do just that, learn from everyone however big or small.

My aspiration for the future is to someday have a dance academy of my dreams, styled in the traditional Indian mould of a Gurukul where the complete learning process of a pupil will be physically, mentally and spiritually tuned to dance forms, by integrating education in the dance forms with the associated mythology, literature, philosophy and history. The Gurukul, with all its sanctity, freshness and tranquility, should be free from all trivial distractions and socio-religious controversies.

For me, dance is not for entertainment, rather it is a form of knowledge by which daily life is regulated. I perceive it as a path to salvation through art.

Sanjukta Panigrahi has played a key and vital role in the revival and popularisation of Odissi throughout the world. She has studied Bharata Natyam at Kalakshetra and Odissi at Kala Vikash Kendra. In 1975 she was awarded 'Padmashree' by the Government of India and has been on numerous official delegations to countries outside India. She is married to the noted Geeta Govinda singer Pandit Raghunath Panigrahi.

Reminiscences on Odissi

Ritha Devi

My relationship with the Odissi dance-style, specially in its "Mahari" or "Devadasi" tradition, has been so highly emotional, even to the extent of becoming an obsession, that it can even be termed a love-affair. And like all true love-affairs, this relationship has been characterised by fidelity, total devotion and single-minded dedication, discarding, as it matured and mellowed, one by one, my association with all the other dance disciplines I had studied in the pre-Odissi period of my life, which I am inclined to call the "dark age" of my life! It seems as if the boat of my life, after anchoring at various "ghat"s, as it meandered along on its dance-odyssey in quest of the ideal style that would answer the needs of my body, mind and soul, and merge with them totally, has, at long last, found its true homeland harbor at Puri, the very air of which is redolent with the incense-fumes arising from the shrine of Lord Jagannatha. And here it shall rest, till its last day.

If I pursued other dance-styles, and broke my body acquiring them, it was because they went against the natural inclination of this instrument that God has endowed me with for the outward expression of the longing within my soul. At that time, 25 years ago, I knew no better. Odissi was still undiscovered. And, even though a voice within me kept on whispering, "This is not it," I persisted studying one style after another, each one in its entirety and traditional purity, not allowing myself even one moment to take it easy and skim over one or two! I had started late, the formative, adolescent years of my life having been wasted in fighting against family and society just to be allowed to dance. I was finally at an age when I could earn a little money for myself, and I spent it all on dance, fascinated by, one after the other, the sinuous grace of Manipuri, the architectural grandeur of Bharatha Natyam,

the dramatic intensity of Kathakali, the voluptuous appeal of Mohiniattam, the vivacious charm of Kuchipudi, and the staccato vigor of Satriya Nritya. But, in the words of the Persian Queen in one of Sarojini Naidu's poems, "my heart was still unsatisfied!" That oneness still did not come, I was still standing away from the dance.

The first time that I saw Odissi being performed was when Indrani Rahman came to Bombay, and included two or three pieces in her program. It was soon after Priyambada Mahanti had gone to Delhi for the Youth Seminar, and had made audiences outside Orissa aware of this beautiful blossom that had been "blushing unseen" for years. Suddenly, it seemed as if the eyes of the critics and connoisseurs in Delhi had gazed upon a flowering garden that had been cloistered behind closed gates. Dr. Fabri, a wellknown critic in Delhi, persuaded Indrani to learn it. That was when we Bombayites, to whom events always happened later, got an awareness of this dance-style. But, this performance left my heart untouched, evoked no answering chords. Odissi seemed to me a very light, almost folk, style, not to ranked alongside the other classical styles I had learnt.

Later, in '62, I saw Yamini Krishnamurthy dance Odissi, and that was a revelation. Yamini is a strong, dynamic Bharatha Natyam dancer, not suited to the lyrical Odissi in either physique or temperament, yet, at that time, it seemed to me the most beautiful, sensuous, heart-enticing style that I had ever seen, the little glimpse of Odissi she showed in her program. I discovered a profundity, a richness, in fact a classicism that I had not come across in my previous experience. I made enquiries as to who she had been studying with and was told he was Guru Pankaj Charan Das, doyen of the

Gurus, yet comparatively unknown, as he preferred to remain within the sacred precincts of Puri rather than seek his fortune outside. I corresponded with him and succeeded in bringing him to Bombay, where I lived, in May '63. That was the first time an Odissi Guru had been brought to Bombay for an extended stay and thereby, I became the third non-Oriya to take up Odissi. As my Guru took the first steps, *Tarikitadhi- dhalangu- tat ta*, my eyes had vision of such exquisite beauty and surpassing grace that, whatever beauty I had seen in Yamini's dance vanished into thin air! From that time to now, I have not seen a single disciple of Guruji's, including myself, evoke that absolute enchantment that emanates from his dance as he stands and demonstrates a movement, in simple dhoti and panjabi. One sight of his dance imprints itself on the mind for ever. His dance has a unique quality, a distinctive individuality, which can never be reproduced exactly by another person, even if he or she has studied with him for many years. Even though what he teaches is basically from the tradition of his ancestresses the *Maharis*, he being in their direct lineage (his mother and grandmother were *Maharis*), his own superlative dancing ability and immense gift for creativity gives it a charm and a character of its own, which sets it apart from the ordinary repertoire of the *Maharis*. The *Mahari* tradition itself is quite distinct from the *Gotipua* tradition in some of the technical features, and in the general attitude of the dancer. From very the first moment I was drawn towards Odissi, I was enamoured of the *Mahari* tradition, a reaction which I have not felt towards the *Gotipua* tradition.

In March '64, I took Guruji with me on a three-month tour of Europe, his first tour outside India. Even though he only sat on the stage and played the cymbals for me, people remarked on the grace with which he walked through a room, the delicacy with which he even did something so mundane as eating! In the course of the next few years, I became the first to dance his tradition in many parts of India, Europe and the US. In '71, I was

awarded a research grant by the Sangeet Akademi to help me in my research into the *Mahari* tradition. By this time, I had, under my Guru's guidance, reconstructed for the modern stage many dances from my Guru's tradition which had not been performed at all in recent times and were in danger of being lost. Chief among these newly-edited and reorchestrated dances were those rare gems from the *Mahari* tradition, the cycle of the *Panchakanya* solo dance dramas, revolving around the tragic lives of five legendary heroines, Ahalya, Draupadi, Tara, Kunti and Mandodari. Yamini had danced the first two *kanyas*. After six years of constant visits to Puri (for I had started going to Puri now instead of bringing Guruji to Bombay), I learnt all five of them. In August '71, under the auspices of Sur-Singar-Samsad, a reputed cultural organisation of Bombay, I performed all five dance dramas, a three-and-a half hour performance. I was the first, and so far the only, dancer to have done this. They had not been danced, even in the temples, for over a century. The Indian Express of Bombay wrote, "Ritha Devi excels in the *Panchakanya* theme the Odissi dance-style acquired a new status and dimension when that indomitable danseuse presented, for the first time, five solo dance dramas from the *Panchakanya* theme indeed a landmark in dance history as one ponders over this great achievement, one cannot help admiring Ritha Devi for probing into the deep resources of our past but nearly-forgotten cultural heritage, for her enlightened approach as well as tenacity of purpose a task not attempted before in the terpsichorean history of our country."

However, all that the critics wrote on this occasion did not move me as much as the words of my Guru soon after this performance. He has always been known for his dissatisfaction with anything less than perfect, and it is difficult, to say the least, to win approval from him. At the beginning of my study under him, he could not bear to even look at me struggling to get this lyrical style into a body hardened by years of practising

Bharatha Natyam! On this occasion however, he came and embraced me and said "Tonight you've become immortal, you've become a true *devi*!" Those words of his lighted a lamp in my heart which is still burning bright. All the storms of vicissitudes that have passed over my life since then have not succeeded in extinguishing it.

Even though I have been in the US on a self-imposed exile, I return to Orissa almost every year to renew and refresh myself at the source. Over the years I have realised that the Odissi style must be learnt in its own setting for the dancer to acquire the feel, the mood and the spirit, and my visits have been in the nature of pilgrimages. In the beginning, I used to bring Guruji to Bombay but the true essence of this beautiful style escaped me. It was not till '65, when I went to Puri for the first time and had *darshan* of Lord Jagannatha, that I could feel that oneness with Odissi, in both physique and temperament.

Each dancer has her own means of attaining salvation. For me, it has been the revival and resuscitation of the Mahari tradition, long the victim of social ostracism. The tradition I have given my life to learn, which has now become my faith, my salvation, and my own way of life, and in the

course of acquiring which I have discarded by the wayside, one by one, all the styles I had studied previously, Manipuri, Bharatha Natyam, Kathakali, Mohiniattam and Satriya Nritya (I have retained Kuchipudi because in its technical nuances it comes closest to Odissi), because they conflicted with my beloved Odissi, is precisely the same as was danced by the Mahari some decades ago. I have often felt, in moments of deep self-realisation, that this must have been my way of life in a previous incarnation, that I must have lived and died as a Mahari, adoring my God through dance, for the stage is always a temple to me, and my performance a ritual offering. The Mahari tradition is not a mere technical form, nor can it be defined by set rules and canons. It is a way of life in which the dancer has surrendered herself at the feet of Jagannatha, with the gaze of her innermost soul riveted in rapt adoration upon His image. And, this is why the traditional entrance of the Mahari upon the *natamandap* of the temple always commences with the words, *Jagannathaswamy nayanapathagami bhavtu me!* (May the Lord Jagannatha come into the path of vision)! May I continue my dance-worship of Him till the last moment of my sojourn on this earth!

Ritha Devi is accomplished in seven classical dance styles of India: Manipuri, Bharata Natyam, Kathakali, Mohiniattam, Kuchipudi, Satriya Nritya, and of course Odissi. She is the grand-daughter of Lakshinath Bezbaroa, Father of modern Assamese literature and is also related to the poet Rabindranath Tagore. For her Satriya Nritya is a birthright. But in a way she is truly Indian. She is a graduate of the University of Bombay in English and Sanskrit. She has studied dance with the great masters in Madras, Kerala, Orissa, and Assam. However, it is in the Odissi dance that she has truly found herself, with which she seems to be one, both in physique and temperament.



Nrityalaya

The School of Classical Odissi Dance in Maryland

Chitra Krishnamurti

As an Odissi dance performer and teacher, I feel I have contributed towards the rejuvenation of this style in the USA. As the director of Nrityalaya, the school of Classical Odissi dance in the state of Maryland, I have tried to instil an awareness of this style to the Indian and American public of Maryland ever since 1984. I have been teaching for many years, even though the school has been formally registered only in 1989.

I was born a South Indian in Madras, but grew up in the North, in New Delhi. My affiliations with Madras and the South has been to the extent of home leave visits and the fact that I married a South Indian - Krishna Murti -, and my in-laws live in Madras. Although my education was in convent schools, my upbringing was totally South Indian, in a modernised way. I learnt traditional Karnatic music and Bharatanatyam from Guru Dakshinamoorthy, brother of Guru Dandayuthapani Pillai. After attaining a good background I gave up dancing during my teenage years as I was selected in the National Science Merit scholarship program to pursue the sciences. Dance was always a passion but when it came to studies it had to take a secondary role.

In the 1970's in Delhi one kept hearing of a reknowned style - Odissi. I went to a performance by Sonal Mansingh and then Sanjukta Panigrahi and was so enamoured of this style that I decided to get back to dancing but now I wanted to learn only "Odissi". My father wanted me to get back to Bharatanatyam but I was adamant and my mother helped find Guru Surendranath Jena at the Triveni Kala Sangam in Delhi. I was pursuing my research in Biochemistry at this time and preparing to get my Ph.D.. Guruji used me as a model and if anyone in his class complained of lack of practice time he used my

example. That gave me tremendous incentive and I progressed very well and fast. He allowed me to attend Guru Kelucharan Mohapatra's workshops.

I always felt it was such a shame that such a beautiful style had been hidden for so long. I guess that was the only way I could participate in the rejuvenation of this most graceful style. One of the most interesting aspects of Odissi is its use of the melodies and rhythms from both the North and South Indian schools of music. Since I was familiar with the Natya Shastra, Abhinaya came to me naturally and consequently performing Ashtapadi's are my favourite parts of a recital.

After getting a Ph.D. in Biochemistry, I got married to a husband who had never heard of Odissi, and we came to USA in 1975. Well, I took it upon myself to not only educate him but also the ignorant Indian public in the US. I worked fulltime as a Research Post-doctoral Fellow in Milwaukee, and devoted my weekends to teaching dance. To quote some of my experiences -- Whenever I tell people I teach Odissi I am asked -- "What's that?". "Is it like film dances or like Bharatanatyam or Kathak?". If a mother wanted her child to have exposure to Indian culture she would enroll her in a Bharatanatyam class if they were South Indians or in a Kathak class if they were North Indians. Exceptions were there, depending on what their peers were learning. I lived in Milwaukee for 7 years where I was the only dance teacher so I had 12 - 15 students who learnt Odissi as they had no choice. I choreographed the Gita Govindam and taught the children and trained a local orchestra. It was a big success and people came to have an awareness of this new style. My students loved the style but I stopped teaching when my daughter Shruti arrived in 1982.

We moved to the Washington area in 1983 and I took a Federal job as a Senior Research Scientist at the Walter Reed Army Institute of Research. Being a scientist and dancer is very hard as both professions are extremely demanding ones! I initially gave a few performances and then decided to take on a few students as my daughter was rather young. We then decided to buy a house in Potomac, MD, where the school system was good and then I expanded my classes. I choreographed and performed in a play "Hayavadan" a production of Natya Bharati, a local theatre group. I became interested in dance dramas and then trained a group of dancers for a youth production of "Ekalavya", performed in English. These were sold-out performances! On popular demand we repeated it the following year, this time in collaboration with an American Theatre group using Americans in the cast too. This too was well acclaimed.

My next endeavour was to compare and contrast Odissi with Bharatanatyam, which the public is familiar with. My sister-in-law Charu Narasimhan, a Bharatanatyam exponent in the Washington area, joined me and we decided to do a Jugal-Bandi. Items displaying Nritya-footwork, Abhinaya-expression etc were especially choreographed for this event and we trained a local orchestra to accompany us. It was a very time consuming project involving many rehearsals and the orchestra not being familiar with Odissi needed to be educated. We decided to get innovative and tried out various combinations -- Odissi performed to Bharatanatyam Sollu-kuttu and Bharatanatyam performed to Odissi bols and also combinations with the drummer too. One big problem I have faced is the lack of a Pakhwaj. All the effort finally paid out as we ran a full house. Word got around that Odissi was a graceful style involving fast footwork, sculpturesque poses and beautiful flexible body bends.

When Smt. Sanjukta Panigrahi was in the US in 1988 she visited me and I asked her if

she would be interested in running a workshop for me. She readily agreed and I set about sponsoring her visit in 1990. This gave me added incentive and now that my daughter is 7 years old, I have started teaching her in a group class. I started getting enquiries from many teenagers and adults who want to learn Odissi. I find that the adults who have been exposed to all the styles decided that Odissi is what they want to learn. The same does not necessarily hold for children as their parents have to take on a long term commitment and if they live close by they readily cooperate. I must admit though that those children who have been with me for a few years have learnt seriously and are still with me. Majority of my classes are on Sundays and I teach in my basement studio for almost 8 hours on Sundays.

My students (30 - 40) are both adults and children of American and Indian origin. They are all serious and dedicated Odissi dancers, and that is why I have taken on the task of organising the workshop with Sanjukta Panigrahi this year. My students get chances to perform at ethnic Indian Community Association functions as well as local community events such as Potomac Community Day and Montgomery County Ethnic Day. Encouragement is given for participation as it boosts their morale and gives them confidence to dance on stage in public. Students have participated in dance competitions have won awards in Maryland.

As their teacher I take on the responsibility of providing music, costumes and their dance jewellery, which have to be acquired in India and transported here. My class sizes are small with 5 or fewer so individual attention can be given. Students practice and progress in traditional learning patterns. They start out learning steps and I insist on teaching them hand gestures (Hastas). The ones who are adept and enjoy reciting them most are the children as it is in a different language and they find that challenging. Right now all levels of students (beginners to advanced) are learning in the

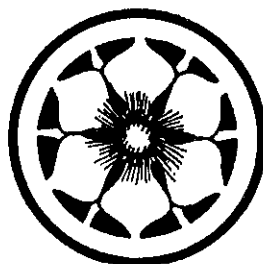
school. I have judged several dance competitions, have been assigned as the dance critic for many concerts and have contributed several invited articles to local newspapers and bulletins.

My students come from diverse backgrounds. Some of them have had previous training in Ballet, Middle Eastern dancing or Indian Classical styles. One of my students runs a Ballet school in Potomac and has about 90 students. Since I have a background in 2 classical styles it was easy for me to understand their interest and teach them a new discipline. I have students who come from faraway distances, of at least one hour driving time! Since both native born as well as immigrant students are involved Odissi will not lose its ethnicity but at the same time will reach out beyond cultural barriers. As the Director of Nrityalaya I have several ambitions. Every year I plan to stage a recital of my students so we can assess their progress. Some senior students are aspiring to graduate and classical dance requires a minimum 5 years of rigorous training. Some of them will be ready for this major event in a couple of years.

Nrityalaya has cosponsored Sanjukta Panigrahi's performance of Odissi dance on Saturday May 19, 1990 at the Performance Arts Center, Montgomery College, Rockville, MD. She will be accompanied by a troupe of high calibre musicians including her illustrious vocalist husband, Pandit Raghunath Panigrahi. After a taste of this professional quality, a recital by students of Nrityalaya will take place on May 28, 1990 at the Jack Masur auditorium, NIH, Bethesda, MD. Sanjukta has agreed to grace the occasion.

Since I have taken up the challenge to popularise Odissi, I feel my school will be the best means. Juggling a full time job, dance and being a mother and wife have always been very hard tasks but having gone so far I don't want to turn back. Neither do I have any regrets. Although dance started out being a hobby it has become an obsession now! The person I owe it all to is my mother who lives with me and since my house is cared for, she has been the force behind encouraging me to pursue my dance career. With Sanjukta's help I hope I will enrich the cultural heritage of Odissi in the USA.

Chitra Krishnamurti is the Director of 'Nrityalaya', School of Indian Classical Odissi Dance in Potomac, Maryland.



The Orissa Dance Academy

Aruna Mohanty

Odissi is a classical dance of India whose history is spoken by the silent stone statues in the temples of Orissa. The Orissa Dance Academy has a mandate to present this dance form, with all the basic characteristics of its roots, within and outside Orissa and India. Many Gurus are responsible for reviving Odissi and giving it a new life. Many in Orissa devoted considerable effort to get Odissi formally recognised in India as a separate classical dance form. The Orissa Dance Academy promotes creativity and attempts to adopt and meld the Odissi styles of different Gurus.

The founder of this institution is Guru Gangadhar Pradhan. After receiving his degree from Utkal Sangeet Mahavidyalaya he tried to establish himself as a performer and a dance teacher. From the very beginning in 1970, he dreamt of starting an institution through which he can transmit the Odissi culture from generation to generation. He dreamt of Odissi reaching a soaring height, spreading out over the entire world. With high ambition, and no money, he started a small school, *Natyaloka*, with the help of Mr. N.K. Patjoshi, D. Behera and Asim Basu, in 1973.

Meeting the budget was always a problem. Once he was travelling with Mr. Jagannath Mahapatra, a senior official in the Government of Orissa, to Belpahara for a performance by his daughter Aloka Mahapatra. To extract some help from him Mr. Pradhan suggested that the institution be named after his daughter. That's how *Natyaloka* came into existence. The institution had no money, none of the founding members were rich, nor did it have any political support or help from the government. So, literally the members (mostly musicians) collected donations by going on bicycles from house to house. The largest donation received then was Rs. 50/- from Mr. Baisnaba Mohanty, an engineer. But they accepted with gratitude all amounts, however small. The usual gift was a

few rupees.

The first programme was staged in Kasturaba Nari Mahal in 1973. Mrs. Sanjukta Panigrahi was the Chief Guest. Mr. Balkrishna Dash was scheduled to sing but he could not make it. At the last moment Pandit Raghunath Panigrahi was approached to sing. Aruna Mohanty, (this writer) performed that evening. In spite of all the problems that evening, and before, the performance was notable enough to get a good press coverage of the institution and programme. Unfortunately our name *Natyaloka* was not destined to last long. It turned out that in Cuttack there was already another dance school with the same name.

After this initial success everything came to a halt. Guru Gangadhar was conducting his classes with a limited number of students in Mrs. Manorama Padhi's house in Unit-I, Bhubaneswar. As the numbers of his students increased, he had to find a larger place. Luckily Mrs. Bellarani Dutta's daughter enrolled as a student and their house became another temporary home for the school. At that time, Mr. Bhagaban Behera was a great help to Guruji in conducting classes. There were almost 35 students and classes were held thrice a week, with Sunday morning classes for exercises and basic steps and postures.

Guruji and Mr. N.K. Patjoshi requested Mr. B.K. Kanungo, a journalist with Prajatantra (an Oriya Paper) to allow the classes to continue in the hall belonging to the Journalist Association, Sambadika Bhaban. It was a big hall. There, classes were conducted two days a week. The budget was still meagre, but there were this group of young talented dancers - Dipti Sahoo, Sarat Priya Patjoshi, Aruna Mohanty, Nandita Patnaik, Mamata Nayak, Archana Mohanty, Susmita Mitra etc.. Then there came a lucky break. Mr. Dhiren Patnaik the Secretary of The Orissa Sangeet Natak Academy (Orissa Academy of Music and Dance) extended a helping hand to Guru Gangadhar Pradhan. The pair was

perfect. Properly guided by Mr. Patnaik, the school was registered under the name "Orissa Dance Academy". In 1980, the students of this institution, Dipti Sahoo, Nandita Patnaik, Aruna Mohanty and Sarat Priya Patjoshi were sent on a cultural delegation to Portugal, Spain, Holland & Italy by the Indian Council of Cultural Relations with Mr. Dhiren Patnaik as the team Manager. The school now runs smoothly with D. Patnaik as the President, Bhavani Biswal, as the Secretary, Gangadhar Pradhan as the principal and rest of the senior students and musicians as the members. This way it sailed smoothly for sometime.

Then suddenly the journalist association did not want the Orissa Dance Academy in their hall. We had to leave Sambadika Bhaban. It was very difficult to find a place that time. A new search began. It took six months to find a new place. Every one was worried and tried to tap every source that was available. Guru Gangadhar Pradhan had a friend, Mr. K. Rama Rao Patra, a musician who taught the Veena at the Utkal Sangeet Mahavidyalaya. He saw a house under construction near his own home. He advised Mr. Pradhan to talk to the owner of that half constructed house. That's how Guruji met the owner Mr. Prabina & Pradumna Mishra. After much persuasion they agreed to complete the building and give the Orissa Dance Academy a home. This was in 1980.

From 1980, till now this small bud has blossomed into a flower and enchanted the surrounding region with its fragrance. Under the able guidance of Guru Shri Gangadhar Pradhan, the students of this academy have given performances throughout India, and abroad. They have travelled to West Germany, Belgium, Holland, Portugal, Spain, Italy, United States and Canada. They have also participated in various major festivals like Khajuraho, Kal Ke Kalakar etc. The Academy now has branches in Orissa and abroad.

Apart from the main institution at 78 Kharvela Nagar, Bhubaneswar it has two

branches in Laxmi Sagar and Khandagiri, Chitrlekha Dance Academy (Canada), Sangeeta Nritya Academy (Assam). Kasturi Kala Pitha (Puri), Rasabadi Kala Mandira (Nimapada), Chandrasekhara Gotipua Kala Sansada (Diminisen), Chandra Alaka (Calcutta), Konarka Nata Mandapa (Konark) are the branches of Dance Academy. Presently about 300 students receive training under a panel of dance teachers.

Near the Konarka Temple a large permanent outdoor stage has been constructed. Every Year since 1985, on Maha Siva Ratri, a three days dance and music festival has been organised on this stage near the Konarka Temple.

During its brief history the Academy is indebted to Guru Pankaj Charan Das, Padma Bhusan Kelu Charan Mahapatra, Late Deba Prasad Das, Guru Mahadeva Rout and Guru Gopi Krishan Behera for their choreography and to Balakrishna Das, Bhubaneswar Mishra, Harihara Panda, Ghanashyam Panda and K. Rama Rao Patra for their music composition. The musicians, the dancers and the young talented students of the institution make up the backbone of the institution.

Performing artists of national and international fame. They are Smt. Dipti Sahu, Kumari Meenakshi Behera, Smt. Aruna Mohanty, Smt. Nandita Patnaik, Mamata Nayak, Menashri Datta, Kumari Manjari Mishra, Ellora Patnaik, Nibedita Patra, Anita Babu, Sibani Patnaik, Sri Kanduri Charan Behera, Sri Bichitrananda Swain and Sri Manoranjan Pradhan.

So far the Academy has received two grants, one from the Centre and one from Sangeet Natak Academy, New Delhi. Apart from this, donations are received from organisations and individuals abroad. With the help, encouragement co-operation and best wishes of well wishers an art university with fifty centres over the world will no longer be a dream. This institution has come a long way but we have miles to go before we sleep.

Aruna Mohanty is a noted dancer of Odissi and is one of the first groups of students of the Orissa Dance Academy

କୋଣାର୍କ ନୃତ୍ୟ ଉତ୍ସବ

ଶ୍ରୀ ଗୋପାଳ ମହାନ୍ତି

ମୁଁ ସେତେବେଳେ ମନ୍ତ୍ରମୁଗ୍ଧ । ସଞ୍ଜର ଅନ୍ଧାର
ଚିରି କୋଣାର୍କର ବୁଲି ଆଲୁଅ ମାଳାରେ ଡେଇଁ ଉଠିଲା -
ହଠାତ ମାଡ଼ି ବସିଲା ଶାନ୍ତ ଆକାଶ ବକ୍ଷରେ - ପଥରରେ
ବନ୍ଧା ନିର୍ଦ୍ଦୀର ନର୍ତ୍ତକୀମାନେ ଚମକି ପଡ଼ିଲେ ଯେମିତି କେହି
ସେମାନଙ୍କର ନୃତ୍ୟ ସାଧନାରେ ବାଧା ଦେଲା । ନା, ମୁଁ
ହଜାଇ ବସୁଛି ବାସ୍ତବତାକୁ - ଅଦୂରରେ ଅନୁଭବ କରିବା
କୁ ପାଇଲି ଇତିହାସ ବର୍ଣ୍ଣିତ ସୂର୍ଯ୍ୟ ମନ୍ଦିରର ନିର୍ମାଣ
କାର୍ଯ୍ୟ । ଧୀରେ ଧୀରେ ଖସି ଆସିଲେ ସେହି ନର୍ତ୍ତକୀବୃନ୍ଦ
ମୋ ଆଖି ଆଗକୁ - ସଙ୍ଗୀତର ତାଳେ ତାଳେ ଘୁଞ୍ଚୁରର
ରୁଣୁରୁଣୁରେ ଖୋଲା ମାଟି କମ୍ପିଗଲା - ସେହି ଭଙ୍ଗୀ,
ଆଖିବୁଜା, ବେଶଭୂଷା ଓ ଲାଳିତ୍ୟ ଯାହା ମୁଁ ପଥର
ମୁର୍ତ୍ତିରେ ଦେଖି ଆସିଥିଲି...

କିନ୍ତୁ ଏ କଅଣ ? ସତକୁ ସତ ସୂର୍ଯ୍ୟଦେବ
ସୁନାରଙ୍ଗ ଧରି ଭାସି ଆସିଲେ ନିକଟରୁ ନିକଟରୁ ନିଜ
ମନ୍ଦିର ଅଧିକାର କରିବାକୁ । ତା ପରେ, ଜଗନ୍ନାଥଙ୍କ
ପୁଷ୍ୟାଭିଷେକ ଉତ୍ସବକୁ ଆସିଥିଲେ ଦେବଗଣ - ସେଠାରେ
ସୂର୍ଯ୍ୟ ଓ ଜନ୍ମର୍ପଙ୍କ ମଧ୍ୟରେ ଅପ୍ରୀତିକର ଅବସ୍ଥା ସୃଷ୍ଟି ହୁଏ -
ସୂର୍ଯ୍ୟଙ୍କର ଅପମାନ ସହ୍ୟ କରି ନ ପାରି ଜନ୍ମର୍ପ ଏହାର
ପ୍ରତିଶୋଧ ନେବାକୁ ଠିକ୍ କରନ୍ତି । ପରଶୁରାମଙ୍କର ଶିଷ୍ୟ
ଥିଲେ ସୁମନ୍ୟୁ । ତାଙ୍କର ଜନ୍ମା ଅନିନ୍ଦ୍ୟ ସୁନ୍ଦରୀ
ଚନ୍ଦ୍ରଭାଗା । ଦିନେ ସମୁଦ୍ର କୂଳରେ ନିଜସ୍ବ ହରାଇ ଖେଳି
ବୁଲୁଥିଲେ ଚନ୍ଦ୍ରଭାଗା । ଏହି ସୁବିଧା ଦେଖି ଜନ୍ମର୍ପ
ମାରିଲେ ସମ୍ପ୍ରେତନ ବାଣ ସୂର୍ଯ୍ୟଙ୍କୁ ଓ ବିପରୀତ ବାଣ
ଚନ୍ଦ୍ରଭାଗାଙ୍କୁ । ଫଳରେ ସୂର୍ଯ୍ୟ ପ୍ରେମଭିକ୍ଷା କରନ୍ତି
ଚନ୍ଦ୍ରଭାଗାଙ୍କୁ - ହେଲେ ଚନ୍ଦ୍ରଭାଗାଙ୍କର ତ ବିରାଗ
ମନୋଭାବ, ଦେଖୁ ସେ ବିମର୍ଷ ହୋଇ ପଳାନ୍ତି ଦୂରରୁ
ଦୂରକୁ । ସୂର୍ଯ୍ୟ କିନ୍ତୁ ସବୁବେଳେ ତାଙ୍କ ପଛରେ । ଥକି
ପଡ଼ି ଅସହାୟ ଅବସ୍ଥାରେ ଚନ୍ଦ୍ରଭାଗାଙ୍କୁ ସମୁଦ୍ର ଗର୍ଭରେ
ଝାସ ଦେବାକୁ ପଡ଼ିଥିଲା - ଆଉ ସୂର୍ଯ୍ୟ ମଳିନ ହୋଇଗଲେ
ନୈରାଶ୍ୟରେ । ସେତିକିରେ ସରିଲା ନାହିଁ ତାଙ୍କ ଦୂରାବସ୍ଥା
- ଚନ୍ଦ୍ରଭାଗାଙ୍କୁ ହରାଇ ସୁମନ୍ୟୁଙ୍କ କୋପର ସୀମା ରହିଲା
ନାହିଁ - ସୂର୍ଯ୍ୟଙ୍କୁ ଅଭିଶାପରେ ଘାରି ଦେଲେ । ଦେଖୁଁ
ଦେଖୁଁ ସୂର୍ଯ୍ୟ ମନ୍ଦିର ଭାଙ୍ଗି ଖସି ପଡ଼ିଲା - ଓଡ଼ିଆର
ଗୌରବ, ଓଡ଼ିଶାର ଅପୂର୍ବ କଳାର ନମୁନା ମୋ ଆଖି

ଆଗରେ ଧୁଳିସାତ ହୋଇଗଲା । ନିଜକୁ ସମ୍ଭାଳି ପାରି ନ
ଥିଲି...

ମୁଁ ଥିଲି ସ୍ବପ୍ନ ବିଭୋର । ଫେବୃଆରୀ ମାସ
ସଞ୍ଜର ପାଣିଚିଆ ଶୀତ ପବନ ମଝିରେ ମଝିରେ ବୁଲି
ଫେରାଇ ଆଣିଥିଲା ମୋତେ ପାର୍ଥିବ ଜଗତକୁ ।
ସେତେବେଳକୁ ରଙ୍ଗମଞ୍ଚ ଅନ୍ଧାର ଓ ଖାଲି...

୧୯୮୯ ଫେବୃଆରୀ ଶେଷ ବେଳକୁ ଓଡ଼ିଶୀ ରିସର୍ଚ୍ଚ
ସେଣ୍ଟର ଦ୍ବାରା କୋଣାର୍କ ନୃତ୍ୟ ଉତ୍ସବ ପ୍ରଥମ ଥର ପାଇଁ
ଆୟୋଜିତ ହୋଇଥିଲା । ଏଥିରେ ରାଧାନାଥ ରାୟଙ୍କର
ଚନ୍ଦ୍ରଭାଗା କାବ୍ୟକୁ ଓଡ଼ିଶୀ ଗୀତିକାବ୍ୟରେ ମଞ୍ଚସ୍ଥ
କରାଯାଇଥିଲା । ନୃତ୍ୟ ଶିକ୍ଷା ଦେଇଥିଲେ ଗୁରୁ କେଳୁ
ଚରଣ ମହାପାତ୍ର ଓ ସଙ୍ଗୀତ ପରିଚାଳନା କରିଥିଲେ ପଣ୍ଡିତ
ଭୁବନେଶ୍ବର ମିଶ୍ର । ଗୁରୁ ଗଙ୍ଗାଧର, ଗୁରୁ ରମଣୀ ରଞ୍ଜନ,
ସଂଯୁକ୍ତା, କୁଙ୍କୁମ, କୁକୁମିନୀ ସମେତ ପ୍ରାୟ ୩୦ ଜଣ ଅଂଶ
ଗ୍ରହଣ କରିଥିଲେ । ଓଡ଼ିଶୀ ନୃତ୍ୟ ଜଗତ ମଧ୍ୟରେ ଏହି
କାର୍ଯ୍ୟାନୁଷ୍ଠାନ ଅଦ୍ବିତୀୟ କହିଲେ ଚଳେ ।

ଶାନ୍ତି (ମୋ ସ୍ବୀ) ଓ ମୋ ପକ୍ଷରେ ସେ ବର୍ଷର
ଉତ୍ସବ ଦେଖିବା ଏକ ସୌଭାଗ୍ୟର ବିଷୟ । ଆମ ପାଇଁ
ଏହା ମଧ୍ୟ ବିଶିଷ୍ଟ ଥିଲା କାରଣ ଏଥିରେ କାନାଡାକୁ ଆମ
ଝିଅ ରିନି (ନିହାରୀକା) ଓ ଏଲେରା (ପ୍ରେମୋଦ ଓ
ଚିତ୍ରଲେଖା ପଟ୍ଟନାୟକଙ୍କ ଝିଅ) ଭାଗ ନେଇ ପାରିଥିଲେ ।

ଓଡ଼ିଶୀ ତଥା ଭାରତରେ ୧୯୮୯ର ପ୍ରଥମ ଚିନି ମାସ
ରହଣୀ ଯୋଗୁଁ ଆମକୁ ଓଡ଼ିଶୀ ନୃତ୍ୟ ଦେଖିବାର ଅନେକ
ସୁଯୋଗ ମିଳିଥିଲା । ମୋର କେତେକ ଗୁରୁ, ନୃତ୍ୟ ଶିଳ୍ପୀ
ଓ ଅନୁଷ୍ଠାନର କର୍ମକର୍ତ୍ତା କର୍ମ କର୍ତ୍ତ୍ରୀଙ୍କ ସହିତ ଓଡ଼ିଶୀର
ଭବିଷ୍ୟତ ସମ୍ବନ୍ଧରେ କଥାବାର୍ତ୍ତା ହୋଇଥିଲା । ଅତୀତରେ
କିପରି ଅତ୍ୟନ୍ତ କଷ୍ଟ ଓ ଦୂରାବସ୍ଥା ଦେଇ ଓଡ଼ିଶୀ ଶିକ୍ଷାର
ପ୍ରସାର ଗତି କରିଛି ସମସ୍ତେ ସୁଚାୟୀଆନ୍ତି ଏବଂ ଏହାର
ଭବିଷ୍ୟତ ସନ୍ଦୀହାନ ବୋଲି ମନ୍ତବ୍ୟ ପ୍ରକାଶ କରୁଥାଆନ୍ତି ।
କିନ୍ତୁ ମୁଁ ଦେଖି ପାରୁଥାଏ ଗତ କେତେ ବର୍ଷ ଭିତରେ
ମୁଣ୍ଡିମେୟ କେତେଜଣଙ୍କଠାରୁ ଆରମ୍ଭ କରି ବର୍ତ୍ତମାନ
ଓଡ଼ିଶାର ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ଓ ଭାରତର ପ୍ରଧାନ
ନଗରଗୁଡ଼ିକରେ ଏହି ନୃତ୍ୟର ଆଦର ଓ ପ୍ରଚାର ପ୍ରବଳ
ଭାବରେ ବଢ଼ି ଯାଇଛି । ମୋ ବିଚାରରେ ଯେଉଁମାନେ

ଅଦୀତରେ ଓ ଚଉଁମାନ ଏତେ କଠିନ ରାସ୍ତାରେ ଆଗେଇ ସେମାନଙ୍କର ସଙ୍କଳ୍ପ ଦୃଢ଼ । ଓଡ଼ିଶାର ଭବିଷ୍ୟତ
 ଆସି ପାରିବୁନି ସେମାନେ । ଅବା ତାଙ୍କ ପରି ଅନ୍ୟ ଉତ୍କଳମୟ ହେବ ବୋଲି ମୋର ଆଶା ଓ ବିଶ୍ୱାସ ।
 ଅଗ୍ରଣୀ ଓ କଳାପ୍ରେମୀ ନିଶ୍ଚୟ ଏହାକୁ ଆହୁରି ଆଗକୁ କୋଣାର୍କ ନୃତ୍ୟ ଉତ୍ସବ ଏବଂ ଓଡ଼ିଶୀ ରିସର୍ଚ୍ଚ
 ନେବେ । ଅବଶ୍ୟ ସେମାନଙ୍କର ପଥ ସରଳ ନୁହେଁ, ମାତ୍ର ସେଣ୍ଟର ସମ୍ମୁଖରେ ସେଣ୍ଟର ଦ୍ୱାରା ଟ୍ୟାଣ୍ଟରେ ପ୍ରସ୍ତୁତ ସଂକ୍ଷିପ୍ତ
 ଚିତ୍ରଣୀ ତଳେ ଦେଲି ।

Konark Dance Festival:

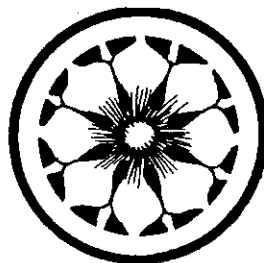
Konark is a poem in stone, represents the finest specimen of Orissan Art. Orissa is proud not only for her architectural magnificence but also for her sculptural exuberance. Konark's stupendous Sun Temple is the crowning glory of Orissa and is one of the seven wonders of ancient India. This temple, full of exquisite sculptures and acclaimed as the gem of Orissan architecture would form the picturesque backdrop of the huge open air stage. Sun-Temple, with special illumination for Festival would accentuate its ineffable beauty. The ubiquitous "Alasakanyas" (indolent damsels) "Salabhanjikas" (maidens holding the branch of sal trees) "Surasundaris" (heavenly beauties) along with the dancers & musicians on the stage would transform the evenings into a dream world. The experience of the choicest litting renditions of the three repertoires in their pristine purity amidst the hallowed surroundings of the Konarka Temple would be unique & unforgettable experience, in fact, one of a life-time.

Odissi Research Centre:

Government of Orissa have set up an autonomous institution styled "ODISSI RESEARCH CENTRE" for promoting and propagating the Odissi dance form and Odissi music and conducting research in various facets of this rich cultural tradition of our state. The Chief Minister, Orissa is the Chairman of the Centre and eminent artists art-critics are associated with it.

Over the past couple of years the Centre has done commendable work in the codification, documentation and dissemination of the Odissi dance form and for the replenishment of the Odissi repertoire. It has also started intensive training of Odissi gurus from all over the country. A two year programme of intensive in house training in Odissi dance and music for middle level artists is also being conducted by the centre. Valuable video taping of about two hundred hours on the various aspects of the living traditions of Odissi has been done and preserved for posterity. Five items of Odissi repertoire in colour have been filmed. The Centre has published the first detailed and systematic teaching manual in the form of an illustrated primer. It has also completed monumental work on codification of Odissi dance nomenclature, for the first time, identifiable basic poses (still and mobile) of the Odissi dance form.

It has got the required infrastructural facilities and the benefits of having the service of great maestros like Kelu Charan Mohapatra, Pankaj Charan Das, Gangadhar Pradhan, Ramani Ranjan Jena, Mohadev Rout, Balkrishna Das, Bhubeneswar Mishra and Smt. Kumkum Mohanty as the Chief Executive.



The Chitralekha Dance Academy

Lalu Mansinha

A dance form, a culture is transported thousands of miles from its source, across 'seven oceans and thirteen rivers', and takes root. We are all proud that our heritage, our culture has been appreciated, admired. And yet, even with our pride, it is not us, the intellectuals, who brought this about. My admiration goes to those determined and lonely students of Odissi who arrived on these shores to study, to raise a family, to build other careers and then, with temerity, tentatively started to give performances and teach our culture to those of us who have forgotten and our children who grew up here. The public, both from India and here, had to be educated first. Then the children.

This is the story of the Chitralekha Dance Academy, of Chitralekha and her accomplished family, daughter Ellora, son Devraj and husband Promod.

Chitralekha started learning music and dance at the age of 5 at the National Music Association in Cuttack. She studied under Gurus Batakrushna Sena, Debaprasad Das, Mahadev Rout, Pankaj Charan Das and Kelucharan Mahapatra. By the mid sixties she had blossomed into an accomplished dancer. Simultaneously she had continued her formal education, graduating in 1966 with a Bachelors degree with Economics and Sanskrit.

In 1967 she married Promod and moved to Canada. Ellora was born in 1968 and Devraj was born a few years later. Chitralekha was busy looking after Lora and her brother. For all practical purposes she had given up her dancing career. Then in 1971 she watched a Bharata Natyam and Odissi performance by Menaka Thakkar, at the Kumar Utsab celebration. As she watched, tears welled in her eyes. She thought *I could have been on stage. I could be dancing.* At her side sat Sri Gopal Mohanty. He encouraged her then and

later to revive her career. With much persuasion from Gopalbabu Chitralekha started dancing again. The rest, as they say, is history.

In 1972 Chitralekha went to India for a few months to practice under the guidance of Guru Pankaj Charan Das. On return she started giving local performances at community functions, Caravan (the annual Toronto multicultural festival), television and teaching to small groups of students. In 1980 the Chitralekha Dance Academy was founded and became a branch of the Orissa Dance Academy and a close association with Guru Gangadhar Pradhan was initiated. Guru Gangadhar focussed attention on the purity of the Odissi style, which became the principal dance medium of the Chitralekha Dance Academy. In 1982 the Academy was fortunate enough to have Guru Gangadhar Pradhan and Sanjukta Panigrahi visit for short periods. Another milestone was a visit by Nandita Patnaik, sponsored by the Chitralekha Dance Academy. Nandita performed and taught Odissi group dance for the first time in North America in 1985.

Ellora: An accomplished mother's fondest wish must be that the children outshine her. Having been born and brought up in Canada Ellora has simply astounded us by the grace of her dancing. But it is not simply dancing. She has that unique grace and charm that comes from our ancient culture, combined with the independence of spirit that comes from the culture of the New World. Ellora speaks Oriya fluently and, in conversations, shows an extraordinary fondness and affection for Orissa and its culture.

Much like her mother, Ellora started learning Kathak and Odissi at the age of six. She started performing in local function, with

a few television appearances. While at school she got involved in stage work, drama and took a course in Jazz tap dancing. At school she gave demonstrations in Odissi to her class mates. She enrolled in the Orissa Dance Academy as a student of Guru Gangadhar in the summer of 1987. While there she gave her first public performance at the Konarka Natya Mandap. She went back to Bhubaneswar to the Odissi Research Center to study for a year, with an Ontario Arts Council scholarship. While in Orissa Ellora played as a supporting actress in an Oriya film *Daiba Daudi*, directed by Hara Pattnaik.

Devraj: On those rare occasion when Guru Kelucharan Mohapatra takes to the stage and executes a dance, one is impressed by the grace of a refined male dancer, which is different from that of a female dancer. When I saw Raj for the first time on the stage, I was struck by the smooth, gracefully executed movements of this young man. There is extraordinary promise. And then I heard him play the tabla. That was another revelation. He has already played with the famous Jehangir Mirza of Toronto. In 1989 Devraj started training with Guru Umesh Chandra Kar. The youthful talents of Devraj were recognised by the Orissa Society of America with the Subrina Biswal Prize in the Performing Arts.

Promod: Promod provides the backbone of the Chitralekha Dance Academy. He is everywhere, looking after the lights, the sound and all those small invisible technical items that have to be attended to for a major performance. Promod plays the tabla himself, and gave Devraj those initial lessons that inspired him forwards.

Just this May (1991) the students of the Chitralekha Dance Academy performed in the 3rd Annual Festival, a 'Delightful Art of Odissi Classical Dance'. I quote:-

The students of the Chitralekha Dance Academy are a very enthusiastic and talented group who show a great interest in this classical art form. Most of them are born and brought up here in Canada, yet they present the style in an authentic and traditional manner.

From its original location in Burlington, Ontario, over the past 10 years the Academy has expanded to Toronto, Brampton, Mississauga, Cambridge, Kitchener and St. Catherines. The Chitralekha Dance Academy has made a significant contribution to Odissi culture in North America and will continue to do so in the future.



ଓଡ଼ିଶାର ପାରମ୍ପରିକ ସଙ୍ଗୀତ ଏବଂ ନୃତ୍ୟ କ୍ଷେତ୍ରରେ ବାଲେଶ୍ୱର ନୃତ୍ୟ ସଙ୍ଗୀତ କଳାମନ୍ଦିର

ଶରତ ଚନ୍ଦ୍ର ଦାଶ

ଯେଉଁ ଦେଶର କଳା ଅତି ଉନ୍ନତ ସେହି ଦେଶ ହେଉଛି ଉତ୍କଳ । ପ୍ରାଚୀନ ମନ୍ଦିର ଗାତ୍ର ଓ ଗୁମ୍ଫାରେ ଏହି ଦେଶର କଳା-ଗୌରବ ଯେ ଭଳି ଭାବେ ରୂପାୟିତ ହୋଇଛି, ତାହା ଚିନ୍ତା କଲେ ଚିସ୍ତ୍ରୂତ ହେବାକୁ ପଡ଼ିଥାଏ । ଆମ ଓଡ଼ିଶା ନୃତ୍ୟର ଲୀଳାୟିତ ଭଙ୍ଗୀ ସମୂହ ଏହି ମନ୍ଦିର ମୂର୍ତ୍ତିର ମୁକ୍ତା ଓ ଦେବଦାସୀ ନୃତ୍ୟରୁହିଁ ସଂଗୃହୀତ । ସରଗ, ପଦଗ ଲୟଗ ଭଳି ଚତୁଷ୍ପଦୀ କଳା-ନିପୁଣା ଭାବେ କଳିଙ୍ଗ ରମଣୀ ଚିଶ୍ମାଦେ ପୁସିକି ଅର୍ଜନ କରିଥିଲା । ସେଥିପାଇଁ କୁହାଯାଇଛି -

"କଳିଙ୍ଗ ଲଳନା କଳାର କଳନା ନାହିଁ ନ ଥିଲା ନୋହିବ
ତା କିମ୍ବଦନ୍ତ କରର କମନାୟ ସାର ସୃଷ୍ଟି ସଂସାର ମୋହିବ ।"

ଆଧୁନିକ ମଣିଷ ବିଜ୍ଞାନରେ ଯେତେ ଉନ୍ନତି କଲେ ମଧ୍ୟ ସାହିତ୍ୟ, ସଂସ୍କୃତି କଳାଠାରୁ ନିଜକୁ ଦୂରରେ ରଖି ପାରୁ ନାହିଁ । ବର୍ତ୍ତମାନ ଜାତିର ବିକାଶ ପଥରେ ଏହାର ଅନୁକମ୍ପା ଆବଶ୍ୟକତାକୁ ଅନୁଭବ କରି ତାହାରି ସହାୟତାରେ ଏହାର ସର୍ବବିଧି ଉନ୍ନତି ପାଇଁ ନିରବଚ୍ଛିନ୍ନ ସାଧନା କରି ଆସିଛି । ଏହି ମହାନ ସତ୍ୟ, ଉତ୍କଳର ସର୍ବକାଳୀନ କଳା, ସାହିତ୍ୟ, ନୃତ୍ୟ ଓ ସଙ୍ଗୀତରେ ରୂପାୟିତ ହୋଇ ପାରିଛି । ସୂର୍ଯ୍ୟବଂଶୀ ନରପତି ପ୍ରତାପରୁଦ୍ରଦେବଙ୍କ ପରେ ପରେ ଦେଶର ଅରାଜକତା, ମୁସଲମାନ, ମରହଟ୍ଟା ଓ ଇଂରେଜ ଶାସନ କାଳରେ କଳା ଓ ସଙ୍ଗୀତର ସ୍ୱଚ୍ଛଳ ବିକାଶ ଚତୁର୍ଦ୍ଦିଗରୁ ପ୍ରତିହତ ହୋଇଥିଲା, ତଥାପି କେଉଁଠି କେମିତି ସାମନ୍ତ ରାଜାମାନଙ୍କର ପୃଷ୍ଠପୋଷକତା ଭିତରେ ଓଡ଼ିଶାର ସାଂସ୍କୃତିକ ପ୍ରାଣ-ସ୍ୱଦନ ଅର୍ଦ୍ଧମୃତ ଅବସ୍ଥାରେ କେବଳ ଅତୀତରୁ ହିଁ ସ୍ମୃତି ଚାରଣ କରୁଥିଲା ।

ସ୍ୱାଧୀନତାର ଅବ୍ୟବହିତ ପରେ ଜନସାଧାରଣଙ୍କ ଉଦ୍ୟମରେ ଓଡ଼ିଶାର ନିର୍ଦ୍ଦିଷ୍ଟ କେତେକ ସ୍ଥାନରେ ପାରମ୍ପରିକ ରୀତିରେ ଓଡ଼ିଶା ସଙ୍ଗୀତ ସହିତ ଓଡ଼ିଶା ନୃତ୍ୟ ହିନ୍ଦୁସ୍ଥାନୀ କଣ୍ଠ ସଙ୍ଗୀତ ଓ ବାଦ୍ୟଯନ୍ତ୍ର ଶିକ୍ଷା ଚ୍ୟାବସ୍ଥାର ଅୟ ଆରମ୍ଭ ହେଲା । ଚିଶେଷ କରି ପୁରୀ ଓ କଟକ ଜିଲ୍ଲାର ନିର୍ଦ୍ଦିଷ୍ଟ କେତୋଟି ସ୍ଥାନରେ ଏହି ଉଦ୍ୟମର ଶୁଭ ମାଙ୍ଗଳିକ ଧ୍ୱନି ଶୁଣିବାକୁ ମିଳିଲା । ଏହି ସ୍ରୋତର ଅନୁକୂଳ ପ୍ରବାହରେ ବାଲେଶ୍ୱର ନିଜର ସୀମିତ ସମ୍ପଦ ମିଶାଇ କଳା-ଚକ୍ରର ଇତିହାସରେ ପ୍ରଥମ ପ୍ରତିଶ୍ରୁତିର ଅକ୍ଷୟ ରେଖା ଅଙ୍କନ କଲା ୧୯୫୭ ମସିହା ଜାନୁଆରୀ ମାସରେ । ସର୍ବଶ୍ରୀ ଜ୍ଞାନରଞ୍ଜନ

ପଟ୍ଟନାୟକ, କୃଷ୍ଣ ପ୍ରସାଦ ମହାନ୍ତି, ସତ୍ୟନାରାୟଣ ଦାସ, ଗଜେନ୍ଦ୍ର ଦାଶ, ମିହିର କୁମାର ପାଣିଗ୍ରାହୀ, ଯଦୁନାଥ ଦାଶ ମହାପାତ୍ର, ହରପ୍ରସାଦ ମହାପାତ୍ର, ରମାନାଥ ମହାପାତ୍ର, ଯୋଗେଶ ଚନ୍ଦ୍ର ଦାସ, ବ୍ରଜ ସୁନ୍ଦର ମହାପାତ୍ର, ସନ୍ଧ୍ୟାସ କୁମାର ନନ୍ଦ ପ୍ରମୁଖ ଉଦ୍‌ଯୋଗୀ ଚ୍ୟାବସ୍ଥା ବିଶେଷଙ୍କ ସହଯୋଗରେ ବାଲେଶ୍ୱର ଚାଉନହଲ ପରିସରରେ "ନୃତ୍ୟ ସଙ୍ଗୀତ କଳାମନ୍ଦିର" ନାମରେ ଏକ ବେସରକାରୀ କଳାନୁଷ୍ଠାନ ଗଢ଼ି ଉଠିଲା । ଶିକ୍ଷା ଦାନର ମୁଖ୍ୟ ଥିଲେ ଶ୍ରୀ ସୁକୁମାର ସାହୁ । ସେତେବେଳେ ଏହି ଅନୁଷ୍ଠାନର ମୁଖ୍ୟ ପୃଷ୍ଠପୋଷକ ଥିଲେ ତତ୍କାଳୀନ ହରେକୃଷ୍ଣ ମହତାବ ଓ ତତ୍କାଳୀନ ବାଲେଶ୍ୱର ମ୍ୟୁନିସିପାଲିଟିର ଟେସ୍ଟାମେନ ଶ୍ରୀ ଜ୍ଞାନରଞ୍ଜନ ପଟ୍ଟନାୟକ ପ୍ରଥମ ସଭାପତି । ଓଡ଼ିଶାର ପ୍ରାଚୀନ ନୃତ୍ୟ, ସଙ୍ଗୀତ ଯାହା କ୍ରମେ ଅବସ୍ଥା ଚକ୍ରରେ ଚିସ୍ତ୍ରୂତ ଏବଂ ଲୁପ୍ତ ହୋଇ ଆସୁଥିଲା ତାହାକୁ ପୁନରୁଦ୍ଧାର କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ହିନ୍ଦୁସ୍ଥାନୀ କଣ୍ଠ ସଙ୍ଗୀତ ଏବଂ ବାଦ୍ୟଯନ୍ତ୍ର ଶିକ୍ଷା ଦେବା ଏହି ଅନୁଷ୍ଠାନର ଥିଲା ମୌଳିକ ଲକ୍ଷ୍ୟ । ସର୍ବ ପ୍ରଥମେ ମାତ୍ର ୪୦-୫୦ ଜଣ ବ୍ରାତ୍ର ବ୍ରାତ୍ରୀ ଓ ୪ ଜଣ ଶିଷ୍ୟଙ୍କୁ ନେଇ ଓ ନିଜସ୍ୱ ପ୍ରସ୍ତୁତ ପାଠ୍ୟକ୍ରମ (Syllabus)କୁ ଆଶ୍ରୟ କରି ଏହି ଅନୁଷ୍ଠାନର ଶିକ୍ଷାଦାନ କାର୍ଯ୍ୟ ଯଥାରୀତି ସମ୍ପାଦିତ ହେଲା । ସେତେବେଳେ ଓଡ଼ିଶା ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀ ପ୍ରତିଷ୍ଠିତ ହୋଇ ନ ଥିଲା କିମ୍ବା ଏହିପରି ଗଢ଼ି ଉଠୁଥିବା ନୃତ୍ୟ ସଙ୍ଗୀତାନୁଷ୍ଠାନକୁ ସରକାରୀ ଅନୁଦାନ ମିଳିବାର କୌଣସି ଚ୍ୟାବସ୍ଥା ନ ଥିଲା । ବାଲେଶ୍ୱର "ନୃତ୍ୟ ସଙ୍ଗୀତ କଳାମନ୍ଦିର" ଏହି କାରଣରୁ ଦୀର୍ଘ ୨ ବର୍ଷ ଧରି କୌଣସି ଅନୁଦାନ (grants) ଲାଭ କରି ନ ଥିଲା । ବ୍ରାତ୍ର ବ୍ରାତ୍ରୀଙ୍କଠାରୁ ଆଦାୟ କରାଯାଉଥିବା ଦରମା ଅନୁଷ୍ଠାନ ପରିଚାଳନା ପାଇଁ ସମୁଦ୍ରକୁ ଶଙ୍ଖେ ପାଣି ଭଳି ଥିବାରୁ ମୁଖ୍ୟତଃ ସାଧାରଣ ଚାହା ଉପରେ ଅନୁଷ୍ଠାନର ଭାର୍ୟା ଏବଂ ଭବିତବ୍ୟ ନିର୍ଭର କରୁଥିଲା । ଆର୍ଥିକ ଦୁଃସ୍ଥିତି ହେତୁ ସର୍ବଭାରତୀୟ ସ୍ତରରେ ନିଜକୁ ପ୍ରତିଷ୍ଠିତ କରାଇବାର ଯେଉଁ ଲକ୍ଷ୍ୟ ଏହି ଅନୁଷ୍ଠାନର ଚିର ପୋଷିତ ହୋଇ ରହିଥିଲା ତାହା କ୍ରମେ କ୍ରମେ ଲୋପ ପାଇବାକୁ ଲାଗିଲା । ତଥାପି ଅନୁଷ୍ଠାନର କାର୍ଯ୍ୟକ୍ରମ ଏବଂ ଶୃଙ୍ଖଳା ସମଗ୍ର ରାଜ୍ୟରେ ଉଚ୍ଚମାନ ପ୍ରତିଷ୍ଠା କରିବା ହେତୁ ସମୟ କ୍ରମେ ଏହା କଠୁପକ୍ଷଙ୍କ ଦୃଷ୍ଟି ଆକର୍ଷଣ କରି ପାରିଥିବା ଅନୁଷ୍ଠାନ ପକ୍ଷରେ ଜମ୍ ଗର୍ବ ଓ ଗୌରବର ଚିଷ୍ଟୟ ନୁହେଁ ।

ବର୍ତ୍ତମାନ ଏହି ଅନୁଷ୍ଠାନ ସର୍ବଭାରତୀୟ ସ୍ତରରେ

ନିଜର ସ୍ଥିତିକୁ ଦୃଢ଼ ରଖି ପାରିବୁ । ଅଖିଳ ଭାରତୀୟ ଗାନ୍ଧର୍ବ ମହାବିଦ୍ୟାଳୟ ମଣ୍ଡଳ ସହିତ ସଂଯୁକ୍ତ ହୋଇ ଏହାର ଶିକ୍ଷା କାର୍ଯ୍ୟକ୍ରମ ପରିଚାଳିତ । ୧୯୮୧ ମସିହାରେ ଏହାର ଛାତ୍ର ଛାତ୍ରୀ ସଂଖ୍ୟା ୩୭୭ ଏବଂ ୧୧ ଜଣ ଶିକ୍ଷକ ଶିକ୍ଷୟିତ୍ରୀ ଶିକ୍ଷାଦାନ ପାଇଁ ବିଭିନ୍ନ ବିଭାଗରେ ନିଯୋଜିତ ଅଛନ୍ତି । ଓଡ଼ିଶୀ ସଙ୍ଗୀତ ଓ ନୃତ୍ୟ ସହିତ ହିନ୍ଦୁସ୍ଥାନୀ କଣ୍ଠ ସଙ୍ଗୀତ, ଲଘୁ ସଙ୍ଗୀତ, ବେହେଲା, ତବଲା, ବଂଶୀ ଓ ଗୀତାର ପ୍ରଭୃତି ଶିକ୍ଷାଦାନର ବ୍ୟବସ୍ଥା ଏଠାରେ ଥାଇ ଭିନ୍ନ ଭିନ୍ନ ରୁଚିର ଛାତ୍ର ଛାତ୍ରୀ ମାନଙ୍କୁ ଆକର୍ଷଣ କରିବା ପାଇଁ ଏହି ଅନୁଷ୍ଠାନ କ୍ଷେତ୍ର ପ୍ରସ୍ତୁତ କରି ପାରିବୁ । ସବୁଠୁ ବଡ଼ କଥା ହେଲା, ଗତ କେତେବର୍ଷ ଧରି ଏଠାରେ ଲୋକନୃତ୍ୟ ଏବଂ ଲୋକସଙ୍ଗୀତ ଉପରେ ଏହି ଅନୁଷ୍ଠାନ ବିଶେଷ ଧ୍ୟାନ ଦେଇଛି । ଏହି ଅଞ୍ଚଳରେ ଅତି ପ୍ରାଚୀନ କାଳରୁ ଥିବା ଏବଂ ସଂପ୍ରତି ଲୁପ୍ତ ପ୍ରାୟ "ଚଢ଼େୟାନ୍ତ୍ୟ"କୁ ପୁନରୁଦ୍ଧାର କରିବା ପାଇଁ ଏହି ଅନୁଷ୍ଠାନ ବିଶେଷ ଗୁରୁତ୍ବ ଦେଇଛି । ଏତଦ୍ ବ୍ୟତୀତ କେନ୍ଦ୍ର ଓ ରାଜ୍ୟ ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀ ସହାୟତାରେ ଏଠାରେ ଓଡ଼ିଶୀ ସଙ୍ଗୀତ, ନୃତ୍ୟ ଓ ନାଟକ ପାଇଁ ପ୍ରଶିକ୍ଷଣ ଶିବିର ପ୍ରତିବର୍ଷ ଏଠାରେ ଅନୁଷ୍ଠିତ ହୋଇ ଆସୁଛି । ସଂପ୍ରତି ଏଠାରେ ଶିକ୍ଷା ଗ୍ରହଣ ପାଇଁ ଯେଉଁ ଜନ-ବେତନା ସୃଷ୍ଟି ହୋଇଛି ସେହି ବେତନା ସୃଷ୍ଟିର ମୂଳହେତୁ ହେଉଛି ଏହି ନୃତ୍ୟ ସଙ୍ଗୀତ କଳାମନ୍ଦିର । ଏହି ଅନୁଷ୍ଠାନର ଆଦର୍ଶରେ ବହୁ ସଙ୍ଗୀତ ବିଦ୍ୟାଳୟ ଗ୍ରାମାଞ୍ଚଳରେ ପ୍ରତିଷ୍ଠିତ ହେଲାଣି । ସ୍ବାଧୀନତା ପରବର୍ତ୍ତୀ କାଳରେ ଏହି ଅନୁଷ୍ଠାନ ବାଲେଶ୍ବରର କଳା-ଜଗତକୁ ଉଦ୍‌ଘାଟି, ରୁଚିମନ୍ତ ଓ ଚର୍ଚ୍ଚିତ କରିଛି ତାହା ଯେ କେହି ବ୍ୟକ୍ତି ସ୍ବାକାର କରିବାକୁ ବାଧ୍ୟ ହେବ ।

ଅନୁଷ୍ଠାନର ବିକାଶ ପଥରେ ଆର୍ଥିକ ଅନାଟନ ପ୍ରତିବନ୍ଧକ ସୃଷ୍ଟି କରିଛି । ଏହାର ବାର୍ଷିକ ପରିଚାଳନା ଖର୍ଚ୍ଚ ଏକଲକ୍ଷ ଟଙ୍କାରୁ ଅଧିକ ହୋଇଥିବା ସ୍ଥଳେ କେନ୍ଦ୍ର ସରକାର, ରାଜ୍ୟ ସରକାର, କେନ୍ଦ୍ର ଓ ରାଜ୍ୟ ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀ ଏବଂ ବାଲେଶ୍ବର ପୌର ପରିଷଦ ଇତ୍ୟାଦିରୁ ମିଳୁଥିବା ବାର୍ଷିକ ଅନୁଦାନ ପ୍ରାୟ ୬୦ ହଜାର ଟଙ୍କା । ଛାତ୍ର ଛାତ୍ରୀଙ୍କ ବାର୍ଷିକ ଦରମାରୁ ଅନୁଷ୍ଠାନକୁ ମିଳିଥାଏ । ଏ ସବୁ ସତ୍ତ୍ୱେ ଯାହା ନିଅଣ୍ଟ ପଡ଼େ ତାହାକୁ ଭରଣା କରିବା ପାଇଁ କର୍ମକର୍ତ୍ତା ମାନଙ୍କୁ ବହୁ ପରିଶ୍ରମ କରି ବ୍ୟକ୍ତି ବିଶେଷଙ୍କ ଦ୍ବାରା ସ୍ଥାପିତ ହେବାକୁ ପଡ଼ିଥାଏ । ଜନସାଧାରଣଙ୍କ ଦାନ ଉପରେ ନିର୍ଭର କରିବା ବ୍ୟତୀତ ନିଅଣ୍ଟ ଭରଣା ପାଇଁ କର୍ମକର୍ତ୍ତାଙ୍କ ନିକଟରେ ଅନ୍ୟ କୌଣସି ବିକଳ୍ପ ପଡ଼ୁ ନାହିଁ ।

ବାଲେଶ୍ବର ମ୍ୟୁନିସିପାଲିଟି ପ୍ରଦତ୍ତ ଜମିରେ ମାତ୍ର ୫ଟି କୋଠରୀକୁ ନେଇ ପାଳି(shall) ଅନୁଯାୟୀ ଶିକ୍ଷାଦାନ କାର୍ଯ୍ୟ ନିୟମିତ ଚାଲୁ ରହିଛି । ଲୋକମାନଙ୍କ ବିଶ୍ବାସ ଭାଙ୍ଗନ ହୋଇଥିବା ହେତୁ ସଂପ୍ରତି ଏହାର ଛାତ୍ର ଛାତ୍ରୀ ସଂଖ୍ୟା

କ୍ରମଶଃ ବୃଦ୍ଧି ପାଉଛି । ଶ୍ରେଣୀ କକ୍ଷର (classroom) ଆବଶ୍ୟକତା ପ୍ରତି ମୁହୂର୍ତ୍ତରେ ଅନୁଭୂତ ହେଉଥିଲେ ମଧ୍ୟ ଅର୍ଥାଭାବରୁ ଏଭଳି ଏକ ଗୃହ ନିର୍ମାଣ ଯୋଜନା ହାତକୁ ନିଆଯାଇ ପାରୁନାହିଁ । ସେହିପରି କ୍ରମବର୍ଦ୍ଧିଷ୍ଣୁ ଛାତ୍ର ସଂଖ୍ୟାକୁ ଚକ୍ଷୁ ସମକ୍ଷରେ ରଖି ଅଧିକ ଶିକ୍ଷକ ନିଯୁକ୍ତି ଅପରିହାର୍ଯ୍ୟ ହୋଇଥିଲେ ମଧ୍ୟ ସମ୍ଭବ ଅଭାବରୁ ଅଧିକ ଶିକ୍ଷକ ନିଯୁକ୍ତି ସମ୍ଭବ ହୋଇ ପାରୁନାହିଁ । ଅନୁଷ୍ଠାନ ପକ୍ଷରେ ଗର୍ବ ଏବଂ ଗୌରବର ବିଷୟ ଯେ ଓଡ଼ିଶୀ ତଥା ଭାରତରେ ଅନ୍ୟାନ୍ୟ ପ୍ରଦେଶରେ ଓଡ଼ିଶୀ ନୃତ୍ୟ ଓ ଓଡ଼ିଶାର ଲୋକନୃତ୍ୟ ପରିବେଷଣ କରିବାକୁ ରାଜ୍ୟ ସରକାର ଏହାକୁ ମନୋନୀତ କରିଛନ୍ତି । ଅନୁଷ୍ଠାନର ବାର୍ଷିକ ଉତ୍ସବ (Annual function) ପାଳିତ ହୋଇ ଆସୁଛି । ଉଦ୍ୟାୟମାନ ଶିଳ୍ପୀ-ପ୍ରତିଭାକୁ ଆକର୍ଷଣ କରିବା ସହିତ ଅନୁଷ୍ଠାନ ଅନ୍ତେବାସୀ ଏବଂ ଅନ୍ତେବାସିନୀମାନଙ୍କର ସାମଗ୍ରିକ କୃତିତ୍ବ ସମ୍ପର୍କରେ ବିଦଗ୍ଧ ଦର୍ଶକ ଏବଂ ଶ୍ରୋତାମାନଙ୍କୁ ଅବହୃତ କରାଇବା ଏହି ବାର୍ଷିକ ଉତ୍ସବର ଏକମାତ୍ର ଲକ୍ଷ୍ୟ । ବାଲେଶ୍ବରର କୃତି କଳାକାର ମାନଙ୍କୁ ନିମନ୍ତ୍ରଣ କରି ସେମାନଙ୍କୁ ସମ୍ବର୍ଦ୍ଧନା କରିବା ଭଳି ପ୍ରତିଭା-ପୂଜାର ନିଷ୍ଠା ଭିତରେ ଏହି ଅନୁଷ୍ଠାନ ଏକ ସୁଦୃଢ଼ ନୈତିକ ପରମ୍ପରା ସୃଷ୍ଟି କରି ପାରିଛି ।

ପରିଶେଷରେ ଏହି ଅନୁଷ୍ଠାନକୁ ଅଧିକ ସକ୍ରୀୟ ଓ ଚର୍ଚ୍ଚିତ କରିବା ପାଇଁ କର୍ମକର୍ତ୍ତାମାନେ ଯେଉଁ ଉଦ୍ୟମ କରି ଆସୁଛନ୍ତି ତାହାର ଯଥାର୍ଥ ଫଳଶ୍ରୁତି ହେଉଛି ଏହାର ଉଚ୍ଚମାନ ପ୍ରତିଷ୍ଠା କରିବା । ସମୟ ଥିଲା ରାଜନ୍ୟମଣ୍ଡଳୀର ମୁକ୍ତ ହସ୍ତ ଦାନରେ କଳା ପୁନର୍ଜୀବନ ଲାଭ କରୁଥିଲା । ସଂପ୍ରତି ସେତିନି ନାହିଁ ଏବଂ କାମନା ପୋଷଣ ନ କରି ତଥାକଥିତ ବଦାନ୍ୟତା ପ୍ରଦର୍ଶନର ଅସଲ ଆଦର୍ଶ ମୃତ୍ୟୁବରଣ କଲାଣି । ଗୁଣ ଚିହ୍ନେ ଗୁଣିଆଙ୍କ ଦ୍ବାରା ସ୍ଥାପିତ ହୋଇ ଆନୁରିକତା ପୂର୍ଣ୍ଣ ସଂବେଦନଶୀଳତା ଭିତରେ ଯେତିକି ମିଳୁଛି ତାହା ଆମର ଆବଶ୍ୟକତା ତୁଳନାରେ ଯଥେଷ୍ଟ କମ୍ । ସେଥିପାଇଁ କର୍ମକର୍ତ୍ତାମାନେ ହତାଶ ହୋଇ ପଡ଼ିବା ସ୍ବାଭାବିକ । ଏଭଳି ଅବସ୍ଥାରେ ଏକ ପୂର୍ଣ୍ଣାଙ୍ଗ କଳା ସଂସ୍କୃତିର ଅନୁଷ୍ଠାନ କରିବାର ଯେଉଁ ପ୍ରବଳ ଆଗ୍ରହ ଥିଲା ତାହା ମନକୁ ମନ ଦୁର୍ବଳ ହୋଇ ପଡ଼ୁଛି । ତେଣୁ ଆମର ଶୁଭେଚ୍ଛ ଦରଦୀ ବନ୍ଧୁ ମାନଙ୍କର ଦାନ ଅତ୍ୟନ୍ତ ଲୋଡ଼ା । ତତ୍ବାରା ଏହି କଳାମନ୍ଦିରର ପ୍ରତ୍ୟେକଟି ମୂର୍ତ୍ତି ମୁଖରେ ହସ ଫୁଟି ଉଠିବା ସଙ୍ଗେ ସଙ୍ଗେ କର୍ମକର୍ତ୍ତାମାନଙ୍କର ସଞ୍ଚିତ ଉଦ୍‌ଘାତନାସ ଯଥାର୍ଥରେ ଫଳବତୀ ହୋଇ ପାରିବ ।

ଶରତ ଚନ୍ଦ୍ର ତାଣ ନୃତ୍ୟ ସଙ୍ଗୀତ କଳା ମନ୍ଦିରର ସମ୍ପାଦକ

FROM THE DESK OF THE CHAIRMAN, YOUTH FORUM, OSA

We are going to meet again in Chicago during the Fourth of July weekend to have our annual OSA convention and 2nd anniversary of the Youth Forum. We need to introspect and see what we have achieved so far, and most important, what we are going to achieve in coming years. As it stands now, we have only a skeleton and we need to put some flesh and blood to invigorate it. The Youth Forum needs your mind and muscles, not bone and blood to make it a lively organization. I call upon the youth to be more involved in Forum activities. I know you are busy with your extracurricular activities, but you must find time to nurture this budding organization and carry on its goals and objectives.

The office bearers, please, give a few hours of your time every month and make it successful. I would call upon those youth who have not joined in the executive committee or Youth Forum yet to join and further the cause of the Youth Forum. Those who are giving or going to give their time and effort for this organization will certainly be recognized and appreciated. You are helping yourself by developing organizational skills and probably preparing yourself to lead OSA and other organizations. Please BE INVOLVED. We, as parents, want you all, the second generation, to carry on our precious heritage and culture and excel in your career. In this highly competitive society, each one of you have to fight as an ARJUN. The great Guru Drona asked his disciples, while teaching archery, what they saw and some said I see the clouds and some said a bird sitting on the tree. But Arjun said, "I see the eyes of the bird." Keep your "eyes on the eyes" and concentrate on your work. Recently, I had a chance to meet one of our nobel laureates in medicine and he got that far in life by remembering the wise words of Thoreau: "If one advances confidently in the direction of his dreams and endeavors to live the life which he has imagined, he will meet with success unexpected in common hours."

With best wishes,
Bhagabat Sahu

The Aurora Sunit Das

What am I?

I am the salvage from
darkness in the night sky.

What am I?

I am an endless sea
of blue crashing on the
shore of the horizon.

What am I?

I am a boundless field
of golden wheat, swaying
in the breeze.

What am I?

I am an infinite plain
of green grass creeping
along the great expanse of
the sky.

What am I?

I am the crimson of
the blacksmith's hot iron
perpetually beaten by
the dark hammer of
the night sky.

What am I?

I am the deep purple
of the sky, after
the sun dips below the horizon.

What am I?

I am the Aurora,
the rainbow of the night.

NOTE:

The Aurora Borealis is best seen in Alaska and from the months of August until April. It is a phenomenon resulting from charged electrons and protons striking gas particles in the earth's upper atmosphere. They are released through sunspot activity on the sun and emanate into space, pulled to Earth by the planet's magnetic forces. They are mostly seen at the extreme northern and southern latitudes. The colors of the Aurora range from white green, red and blue to purple and gold. They resemble arcs and curtains.

NO TITLE

Seema Mohapatra

Waves of sadness -
 He loved her so
 How much he cared, she will never know
 For she has gone away with someone new
 - an end to a heartbreak that never grew.
 He misses her sweet and dear embrace
 Which took him away to a special place
 Where fear and anger could not live
 And love was all there was to give -
 And love was all there was to give -
 Love - so warm - and soft - and real.
 He felt so safe with her in his arms
 Safe from danger and the world's harms
 When she left, his heart did fall
 No one to hold onto, no one at all.
 Lonely tears fall from his eyes
 No one around to hear his cries.

WORLD'S BEST MOM

Tooshar, Debbie, and Joy Swain

She treads a difficult path
 Between sickness and health
 At times,
 Between life and death.

She is present always
 By time and stress
 Quick and critical decisions
 To make and face
 She forces herself to listen
 Despite a crowded waiting room.

If you have found this perfect Doctor,
 Cherish her,
 For she is an American Treasure!

EXPERIENCE

Sarita Misra

To fail but once is not a sin.
 Life becomes exhausting when failure
 befalls us
 Again and again.
 Success can be associated with a person, place
 Or thing.
 A bird may not fly high in his youth
 But still has time to make use of his wings.
 Life's battle is often weary.
 The road is rocky instead of smooth.
 Tears prevent us from seeing clearly.
 Yet there are still many things left to do.
 God never placed us on this Earth
 Guaranteeing that every dream will come true.

Experience is the strict teacher of life.
 She will remain forever by your side.
 The intelligent man knows to learn from Her.
 And allow Her to be his guide.

LAUGHTER

Pragya Mishra

Laughter is yellow
 and tastes like juicy oranges.
 It smells like big flowers
 and sounds like an active waterfall.
 Laughter feels like soft leaves
 moving through a small breeze.

THE HOSPITAL

Joya Sahu

The hospital is like a candle,
 At the end of a long, dark maze.
 With the light it blazes.
 We receive its warmth and comfort.
 A place where there are people who care.

Everyday a new life is born,
 Or the soon to go, will mourn.

When you see a green scrubsuit staring at you,
 Your terror creeps upon you as if it had a cue.

Sometimes being in the hospital is very lonely.
 Other days when there are parties it's lively.

They treat you with great hospitality.
 As you come and go leisurely.

They treat you with so much affection,
 That you feel you must be dreaming.

And you even have your own private section.
 On one very special day,
 I went to visit, not stay.

The food was great,
 And it was just right for your weight!

There was so much to learn and see!
 That we were buzzing like bees!

I would like to ask one question.
 Where would we be if there wasn't a hospital
 as kind as ours?
 Just for us they work long, hard hours.

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ଚୁଆଁଚୁଇଁ

ଗୀତାଞ୍ଜଳୀ ରଥ

ପଞ୍ଚମ ଆକାଶର ଝାଞ୍ଜଳା ଖରତଳେ ଡେଣା ଝାଡ଼ ଝାଡ଼ ଉଡ଼ ଯାଇ ଯାଇ ଚୁଆଁ କହିଲ “ଚୁଇଁଲେ; ସାହାଡ଼ା ଗଛରେ ବସା ବାନ୍ଧବା କଥା ମୁଁ ଅନେକ ଦିନୁ ଉଚୁଟି । ଏ ଆମ୍ବଗଛ ଉପରେ ଭରସା ପାଉନି । କାଠୁରିଆଟା ଅନେକ ଥର ଆସି ଗଛଟାକୁ ଝୁଣିଝୁଣି ଯାଇଛି । କିଏ କହିବ କେତେବେଳେ ଘେଟ ନପଡ଼ିବ । କୁରୁଡ଼ିକୁ ଦେଖିବା ଆଗରୁ ଏ ଗଛ ଛାଡ଼ିଦେବା କଥା ଉଚୁଟି । ସାହାଡ଼ା ଗଛକୁ ଆଖେଇଛି । ପାଞ୍ଚ ଜାଗାରେ ବସା ବାନ୍ଧବା ପରି ଜାଗା ଅଛି । ସାଇ ପଡ଼ଣା ବି ଭଲ ।” ଚୁଇଁର ଉଡ଼ିବା ଦମ୍ କମିଯିବା ପରି ଲାଗିଲା । କହିଲା, “ଚୁଆଁ, ଝୁଲ୍ ସେ ଝୁଆ କଡ଼ ଗଛ ଉପରେ ବସି ଟିକେ ଦମ୍ ନେବା, ମୁଁ ଧଇଁସଇଁ ହେଲିଣି ।” ଚୁଆଁ ଚୁଇଁଙ୍କ ଦେହ ଉପରେ ଗଛର ଡାଳଟା ନାଟିନାଟି ଶେଷରେ ଦବି ହୋଇ ରହିଗଲା । ଚୁଇଁ କହିଲା, “ଚୁଆଁ, ମୁଁ ବି ସେଇ କଥା ଉଚୁଟିଲି । ଏ ତ ଅଗନା ଅଗନି ଦନସ୍ତ ହୋଇନି ଯେ କାଠୁରିଆ କାହୁଁ ଆସିବ କହିବାକୁ । କିଛି ଦିନ ପରେ ତୁଆପିଲ ହେଲେ ବସା ବଦଳାଇବାକୁ କଷ୍ଟ ହବ ।” ଚୁଆଁ ଟିକେ ଉଠିଲା ଉଠିଲା ହେଇ କହିଲା, “ତା ହେଲେ ଚଟେଇନାନୀକୁ କହି ତା ବା କଡ଼ ଜାଗାଟାରେ ବସା ବାନ୍ଧ ରତାରାତି ବସା ବଦଳ କରିବା ।” ଚୁଇଁ ମୁଣ୍ଡ ହଲେଇ ହୁଁ କହିଲା, “ତୋ ଦମ୍ ନିଆ ସରିଲେ ଯିବା । ବେଳବୁଡ଼ ଆଗରୁ ବସାରେ ନ ପଡ଼ିଲେ ମହା ମୁହାଁଲ୍ । ଚୁଇଁ କହିଲା, “ଝୁଲ୍ ଯିବା ।” ଫୁରୁରୁ କିନା ଦୁହେଁ ଉଡ଼ିଗଲେ ଏକା ସଙ୍ଗେ । ଗଛର ଡାଳଟା ପୁଣି ନାଟିଗଲା କିଛି ସମୟ ।

ତହିଁ ଆଉଦିନ ଚଟେଇନାନୀ ବସା ପାଖେ ପହଞ୍ଚି ଚୁଆଁଚୁଇଁ ବସା ଭିତରକୁ ଉଠିଲେ । ଚଟେଇନାନୀର ବୟସ ହେଲଣି । ବେଶୀ ଉଡ଼ାବୁଲ କରିପାରେନି । ତାହାଣ ଗୋଡ଼ଟା ବି ଜଖମ୍ ହେଇଛି କିଛିଦିନ ହେବ । ଘେଟ ପୁରିଗଲା ପରେ ସେ ଆଉ କୁଆଡ଼େ ନଯାଇ ବସାକୁ ଫେରିଆସେ । ସନ୍ଧ୍ୟା ନଇଁ ଆସିଲେ ଉତୁର ଯୁଗୁଜକୁ ମନେ ମନେ ମୁଣ୍ଡିଆ ମାରି,

ଡେଣା ତଳେ ଥଣ୍ଡ ଯାକି ଶୋଇପଡ଼େ । ଅବଶ୍ୟ ଶୁଏ କି ଘୁମାଏ କହି ହେବନି । ଉପର ଭାଳରେ ବସା ବାନ୍ଧିବା ବାବନା ଚଟେଇର ପୁଅ ଏବେ ଉଡ଼ ଶିଖୁଛି । ଖପର ଖପର ତେଇଁ ଉପରୁ କୁଟାକାଠି ପକେଇଲେ ଚଟେଇ ନାନୀ ଭାଳ ଦିଏ, “ବାପାଟା ପର, ଆଉ ତେଁ ନା, ପଡ଼ିଗଲେ ମୋ ଗୋଡ଼ପରି ଜଖମ୍ ହୋଇଯିବ ।” ବାବନା ଚଟେଇର ପୁଅ ଚୁପ୍ ହୋଇ ଶୋଇପଡ଼େ ମା ପର ତଳେ । ସେଦିନ ଚୁଆଁଚୁଇଁ ଦେଖିଲେ ଚଟେଇନାନୀ ଶୋଇପଡ଼ି ଥଣ୍ଡ ଯାକି । ଚୁଇଁ ଘିରେ ଭାକିଲା, “ନାନୀ, ଶୋଇବ କି ?” “କିଏ ଚୁଇଁ କିଲେ ? କଣ କହୁଛୁ କି ? ହଉ, ଥା ଥା । ମୁଁ ଭାଳ ଉପରକୁ ଆସେ ।” ବସାରୁ ତେଇଁ ତେଇଁ ଆସି ଭାଳରେ ବସି ଚୁଆଁଚୁଇଁ ଦୁଇ ପାଣୀକୁ ଝୁଣିଲା ଚୁଆଁ କହିଲା, “ନାନୀ, ଆମେ ଉଚୁଚୁ ତମ ବା କଡ଼ ଭାଳର ଖାଲି ଜାଗାରେ ବସା ବାନ୍ଧବାକୁ । ଆମ୍ବଗଛଟାକୁ କାଠୁରିଆ ଆଖେଇଛି । ତୁଆପିଲ ହବା ଆଗରୁ ବସା ବଦଳ କରିବାକୁ ଝୁଟୁରୁ ।” ଚଟେଇନାନୀ ହସିଲା । କହିଲା, “ଭଲକଥା । ମୁଁ ବି ଚୁଢ଼ି ହେଲିଣି । କଡ଼ ଜାଗାରେ ଘର କଲେ ମୁଁ ଦୁମ ପିଲଟୁଆକୁ ଦେଖିବି । ଦୁମେ ଦୁଇପାଣୀ ପିଲଙ୍କ ସଙ୍ଗେ ମୋ ପାଇଁ ଦୁଇଟା ଆଧାର ଆଣିଦେଇଥିଲେ ମୋର ଏ ଛୋଟା ଗୋଡ଼ ଟେକିବା ମଧ୍ୟ ଦରକାର ନାହିଁ” ଚୁଆଁ ଚୁଇଁ ଖୁସି ହେଲେ ।

ବସା ବନ୍ଧା ଦୁଇଦିନ ଭିତରେ ସରିଗଲା । ଦ୍ଵିତୀୟ ଦିନ ସଂଧ୍ୟାରେ ଆମ୍ବଗଛ ବସା ଭିତରକୁ ଥରେ ସତଳ ଆଖିରେ ଝୁଣି ଦେଇ ଚୁଆଁଚୁଇଁ ଉଡ଼ିଗଲେ ସାହାଡ଼ା ଗଛକୁ । ଏଥର ଚୁଇଁ ତା ଛାତିରୁ ପର ଆଉ ଛିଣ୍ଡେଇବା ଦରକାର ହେଲନି । ପୁରୁଣା ବସାର ପରତକ ସବୁ ନେଇ ଆସିଥିଲେ । ନରମ ବିଛଣାରେ ଚୁଆଁ ଦିନ ଯାକର ପରିଶ୍ରମରେ ହାଲିଆ ହୋଇ ଶୋଇ ପଡ଼ିଲା । ଚୁଇଁ ତା ପାଖେ ଭାକି ହୋଇ ବସି ଉଠୁଥିଲା ଏଥର ଅଣ୍ଟା ଦବା ବେଳ ଆସିଗଲା ।

ଚଟେଇନାନୀର ଭାଳରେ ଚୁଆଁଚୁଇଁଙ୍କ ନିଦ ଉଠିଲା । ଦୁଇପାଣୀ ବାହାରକୁ ଆସି ଝୁଣି ଦେଖିଲେ ସାଇ ପଡ଼ଣାର ସବୁ ଚଟେଇ ଝୁଲିଗଲେଣି ଆହାର ଖୋଜି । ଛୋଟ ତୁଆତକ ଭାଳରେ ବସି କୁଚୁରୁ କାଚୁରୁ ହଇଛନ୍ତି । ବାବନା ଚଟେଇର ପୁଅ ଉଡ଼ା ଶିଖୁଛି ମନକୁ ମନ । ଚଟେଇନାନୀର ଆଖି ତାରି ଉପରେ, ପଡ଼ିବ କାଲେ । ଚୁଆଁ ଆମ୍ବଗଛ ଆଡ଼େ ଝୁଣିଲା । ଚୁଇଁ ଆଖି କଲେଇ ଆସିଲା ଆମ୍ବ ଗଛକୁ ଝୁଣି ।

ଦୁରୁଣା ସ୍ତୁତି । ଚୁଆଁ ସଙ୍ଗେ ସୁଥମ କରି ଆମ୍ଭ ଗଛରେ
ସେ ସଂସାର କରିଛି, ତା ବସାର ଘରଣୀ ହେଉଛି ।
ଗଛର ଆମ୍ଭ ଖାଇଛି । ଚୁଆଁ ଭାବରେ ଚୁଆଁ ଚମକି
ଝୁଣିଲା, “ଝୁଲ୍ ଆଧାର ପେଇଁ ଯିବା ।” ଦୁହେଁ
ଉଡ଼ିଗଲେ ଚଟେଇନାନୀକୁ ଭାଳ ଉପରେ ଛାଡ଼ ।
ଧାନକ୍ଷେତ ପାଖ ଛୋଟ ପାଣି ଜମିଥିବା ଜାଗାଟାରେ
ଦୁହେଁ ବୁଡ଼ିଯାଇ ଖେଳିଲେ । ଘରପାଇଁ ଆଉ ଶଙ୍ଖା
ନଥିଲା । ଚୁଆଁ ଖୁସିରେ ପାଣିରେ ବୁଡ଼ି ଆସି ଚୁଆଁ
ଉପରେ ପର ଝାଡ଼ିଲା, ପାଣି ଟୋପା ପଡ଼ିଲା ଚୁଆଁ
ମୁହଁ ଫୁଲେଇ କହିଲା, “ଆଧାର ଖୋଜି ନିଜେ ଖାଇବା ।
ନାନୀଙ୍କ ପାଇଁ ବି ନବା । ଏଠି ଖେଳିଲେ କି ଲଭ” ।
ଦୁହେଁ ଯାଇ ପେଟେ ପେଟେ ଧାନ ଖାଇଲେ, ଅନ୍ଧାର
ହବା ଆଗରୁ ଦୁହେଁ ଥଣ୍ଡାରେ ଦାନା ଧରି
ଚଟେଇନାନୀ ପାଖକୁ ଫେରିଆସିଲେ । ଚଟେଇନାନୀ
ତା ବସାରେ ବସି ଘୁମେଇଥିଲା । ଏ ଦୁହେଁକୁ ଦେଖି
କହିଲା, “ଭଲ କଲରେ, ଫେରି ଆସିଲ ଅନ୍ଧାର ହବା
ଆଗରୁ ।” ଦାନା ତଳ ଖାଇ ଚଟେଇନାନୀ ଥଣ୍ଡାକୁ
ଭଲକରି ପରତଳେ ଜାକି ଶୋଇଗଲା । ଚୁଆଁ ଚୁଆଁକୁ
ଝୁଣିଲା । କହିଲା, “ଭଲ କଲେ ବସା ବଦଳେଇ ।
ନାନୀଙ୍କ ପରି ନିଜ ଲୋକଟିଏ ବି ପାଇଲେ । ବିରୁଦ୍ଧ
ଏକୁଟିଆ ।” ଆମ୍ଭ ଗଛଟା ଅନ୍ଧାରରେ ଆଉ
ଫିଶୁନିଥିଲା ।

ମାସେ ପରେ ଚୁଆଁ ଅଣ୍ଟା ଦେଲା । ସୁନ୍ଦର
ଗୋଲିଆ ଧଳା ଅଣ୍ଟା ଡିନୋଟି । ଚୁଆଁ ଛାତିରୁ ପର
ଛିଣ୍ଡେଇ ବସାକୁ ନରମ କଲା । ଚୁଆଁ ଅଣ୍ଟା ଉଷୁମେଇଁ
ବସିଲା । ଚଟେଇନାନୀ ଦିନସାରା ଚୁଆଁ ପାଖେ ବସି
ଗପେ । ଚୁଆଁ ବେଳବୁଡ଼କୁ ଆସି ପହଞ୍ଚିଲେ ସେ ତା
ବସାକୁ ଫେରେ । ଅଣ୍ଟା ଫୁଟି ଚୁଆଁ ହେଲା ଦିନ
ଚୁଆଁ ଚୁଆଁଙ୍କ ଗୋଡ଼ ତଳେ ନ ଲାଗେ । ଗୋଲାପି ଥଣ୍ଡ,
କୁନି କୁନି କଳା ଘୁମର ଆଖି, ମାଉଁସିଆ ପର ନଥିବା
ଦେହ । ଚଟେଇନାନୀ ବି ମହା ଖୁସ୍ । ଚୁଆଁ ଚୁଆଁ
ଏଥର ଦାନା ଆଣି ଗଲେ ସେ ଏକୁଟିଆ ହବନି ।
ପିଲାଙ୍କୁ ଜଣିବ । ତା ପରଦିନ ଚୁଆଁ ଚୁଆଁ ଦାନା ପାଇଁ
ଗଲେ । ଚୁଆଁ ମଝିରେ ଅନେକ ଥର ଫେରିଥିଲା
ବସାକୁ ଦାନା ଧରି । ଚଟେଇନାନୀ ପିଲାଙ୍କର ଖୁର୍
ଯତ୍ନ ନଈଥିଲା । ଦିନଦିନ ପରେ ଚୁଆଁ ଚୁଆଁ ଦାନା
ଆଣି ଯାଇଥିବା ବେଳେ ପିଲାଙ୍କ ପାଖରେ ବସି
ଚଟେଇନାନୀ ଝୁଣି ଦେଖିଲା ମଣିଷଟାଏ କାନ୍ଧରେ ମସ୍ତ
କୁରୁଡ଼ି । ପିଲାଙ୍କୁ ପାଟି ନକରିବାକୁ ଠାରି ଦେଇ ବୁପ
ହେଇ ଦେଖିଲା କାଠୁରିଆ ଆମ୍ଭ ଗଛଟାକୁ ଭୁଲି

ଉପରେ ଲୋଟେଇ ଦବାର ଦୃଶ୍ୟ । ସେଦିନ ସନ୍ଧ୍ୟାରେ
ଚୁଆଁ ଚୁଆଁ ଆସିବା ପରେ ଆମ୍ଭ ଗଛକୁ ଝୁଣି ଦେଖିଲେ,
ନାହିଁ । କାଠକ ନେଇ, ଭାଳ ପତ୍ର ସବୁକୁ ଏପାଖେ
ସେପାଖେ ପକେଇ କାଠୁରିଆ ଝୁଲି ଯାଇଛି । ଚୁଆଁ
କାନ୍ଧ ପକେଇଲା । ଚୁଆଁ ଦୀର୍ଘନିଃଶ୍ଵାସ ଛାଡ଼ିଲା ।
ପିଲାମାନେ ବାପ-ମାଙ୍କ ଦେଖା ଶବ୍ଦ ଶୁଣି କିଛି ମିଟିରି
ହେଲେ । ପିଲାଙ୍କୁ ପାଖରେ ଜାକି ଚୁଆଁ ଚୁଆଁ
ଶୋଇବାର ବାହାନା କଲେ । ଉଭୟିଲେ ଆମ୍ଭଗଛ
କଥା ।

ପରଦିନ ସକାଳେ ଦୁହେଁ ଉଠି ବାହାରକୁ ଆସି
ଆଉ ଝୁଣିଲେ କଟା ଆମ୍ଭ ଗଛ ଆଡ଼େ । ଦୁହେଁ ଚମକି
ପଡ଼ିଲେ କାଠୁରିଆକୁ ଦେଖି । କାଠୁରିଆ ସେଠି ବସି
ଗୋଟେ ଯାଗାରେ ପାଣି ଭାଲୁଥିଲା । କଥାଟା
ବୁଝି ହେଲାନି । ତେଣୁ କାଠୁରିଆ ଯିବା ପରେ
ଚୁଆଁ ଚୁଆଁ ଉଡ଼ି ଯାଇ ବସିଲେ କଟା ଗଛର ଗଣ୍ଡିଟା
ଉପରେ । ଝୁଣି ଦେଖିଲେ ବା କଡ଼ରେ ଛୋଟ
କଞ୍ଚିଳିଆ ପତ୍ର ଦୁଇଟି ବାହାରିଥିବା ଆମ୍ଭ ଗଛଟିଏ
ପବନରେ ହଲୁଟି । ମୂଳ ଓଡ଼ା ଅଛି । ଚୁଆଁ ଚୁଆଁକୁ
ଝୁଣିଲା । ଦୁହେଁ ହସିଲେ । ଚୁଆଁ କହିଲା, “ବିଚର
କାଠୁରିଆଟି । ପେଟପାଇଁ ହାଣିଲା ଯିନା, ମନ
ବୁଝିଲାନି । ବଦଳରେ ଗଛଟିଏ ପୋତିଦେଇ ଗଲା ।”
ଚୁଆଁ କହିଲା, “ଆମରି ପରି ପିଲା ପିଟିକା ପିଟେ ।
ଆମେ ରହୁଥିବାର ଦେଖି ଗଛଟା ହାଣି ପାରୁନଥିଲା ।”
ଚୁଆଁ ଚୁଆଁ ଦୁହେଁ ଉଡ଼ି ଆସିଲେ ସାହାଡ଼ା ଗଛକୁ ।
ଚଟେଇନାନୀ ମୁହଁ ଶୁଖେଇ ଭାଳିବା ଉପରେ ବସିଥିଲା
ଏ ଦୁହେଁକୁ ଦେଖି ଦୀର୍ଘ ନିଃଶ୍ଵାସ ଛାଡ଼ି କହିଲା, “କେତେ
କଥା କଲା, ଗଛଟାକୁ ହାଣି ଶୁଆଇ ଦେଲା ।
ଗଛପାକର ଚଢ଼େଇଙ୍କୁ ଘରଛଡ଼ା କଲା । ପିଲାକୁଆ
ଧରି କଣ କରିବେ, କୁଆଡ଼େ ଯିବେ ସେମାନେ ? ତାଙ୍କ
ଦୁଃଖ କଣ କାଠୁରିଆକୁ ଜଣା ।” ଚୁଆଁ ଚୁଆଁ ଦୁହେଁ
ଏକାଠି କହି ପକେଇଲେ, “ଜଣା ଗୋ ନାନୀ,
ଜଣା ।” ଚଟେଇନାନୀ କାବା ହେଇ ଝୁଣିଲା ଦୁହେଁକୁ
ତାପରେ ଛୋଟେଇ ଛୋଟେଇ ତା ବସାକୁ ଯାଇ
ବସିପଡ଼ି କହିଲା, “ଏଥର ତୁମେ ଦୁହେଁ ଦାନାଆଣି
ଗଲାପରେ ପିଲାଏ ଖେଳିଲେଣି ନିଜ ନିଜ ଭିତରେ ।
ଆଉ କିଛି ଦିନ ପରେ ପିଲାଙ୍କୁ ଉଡ଼ା ଶିଖେଇବା
ବେଳ ଆସିଯିବ ।” ଚୁଆଁ ଚୁଆଁ ଚଟେଇନାନୀର କଥା
ଶୁଣି ଖୁସି ହେଇ କୁନି ଆମ୍ଭ ଗଛଟି ଆଡ଼େ ଝୁଣିଲେ ।
ଛୋଟ କଞ୍ଚିଳିଆ ଗଛଟି ପବନରେ ହଲି ଦୋହଲି
ନାଚୁଥିଲା ।

WISTFUL MEMORIES

Tranquil evening

Pliant and peaceful

Reveal-

a mood of tender
pensive melancholy.

Mind swarmed-

by morbid thoughts
that were enigmatic...

Hovered my mind

wide-

Yearning for a solution
But in vain.....



Such dull times

were enlightened
by dreams gaiety.

The dreams being

Wistful-

remains only as a memory
in my galaxy

of Wistful memories.....

Jolly Sinha

(written when 15 years old)

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Letter to the Editor

Dear Editor,

Please allow me to address the Oriya 'youth' of North America. Being under thirty, I have placed myself in this category. I am a computer consultant by trade, but I am interested in collecting essays on Oriya youth in North America. I encourage anyone under 35 to write to me and tell me their viewpoints on any troublesome matters that they as young Oriya/Indian have experienced.

Oriyas as group have been living in North America for at least 25 years. Some have been here longer. With each new ethnic group that "invades" Canada or the United States, there is an adjustment period. Adults try to retain their heritage and to teach this to their children. The children, in trying to survive the social differences, often become Americanized so that they will be accepted by their peers. Adults, often unable to understand this change, restrict their children's activities. This becomes a major source of problems.

Often these children subconsciously pick up certain attitudes. Some will become withdrawn and noticeably insecure. They'll try hard at everything, but won't always quite succeed. Others will go the other way. They will cause trouble at school and have a chip on their shoulder.

Either way, school teachers and principles will notice the surface problems, such as inattention in class or plan bad marks. Now even more problems start. The education system is not sacred. It has its hare of bigots and racists, etc. These people start to get the wrong impression of many ethnic children and often make their school life difficult.

These educators often seem to use different criteria to grade ethnic student on. The student, being extremely frustrated, will either drift away from school studies in many different ways. Often this self-sabotage lasts throughout life. They blame themselves. They cannot really blame the educators, since these people don't even realize their own bigotry, so, often, their behavior is extremely subtle.

I am speaking from experience. Americans are somewhat different than Canadians. Canadians often hide their racism and bigotry. Looking back at my education during public and high school, I realize that I've had a number of dealings with these ignorant people. So has my brother; usually with the same people. I had an idea while I was growing up, but I generally blamed myself.

I would like to hear in particular from youth who are or have experienced problems with teachers and principals. Tell me what happened and why you think it happened. If you are having problems with your parents, tell me about it. You can actually tell me about anything that you've experienced problems with if you think that it may be because you are Indian. Your letters will be kept in the strictest confidence.

I would also be grateful to hear from any adults who have had similar problems. Parents, if you want to write to me and tell me the problems you've had raising your children in North America, please do so.

What I intend to do with these letters is compile and analyze them. I will send the editor the results of this survey. This way, we can get a picture of the social obstacles we all have ahead of us. This information can point out the most common problems that youth and parents are going through. If we understand each other's problems, maybe we won't drift apart so much.

I have been to enough OSA conventions to see that there is a transparent wall up between youth and their parents. I want to hear from you.

Sincerely, Raj Kumar Dash
c/o Artatrana & Basanti Dash
57 Woodland Glen Drive
Guelph, Ontario
Canada N1G 3S3
(519) 837 - 2922

Our Oriya Performing Artists in North America*

Annapurna Biswal

Over the years, we have been blessed to witness the emergence of our rich cultural heritage in various corners of the Americas. The best of our Odissi classical dance is unparalleled in grace and charm. At times, we are mesmerized with the melodious Oriya songs. We also have the rare opportunities to see and sometimes participate in dancing to the tune of our Oriya folk songs. Above all, it has been a great pride and joy to see our great cultural heritage passed on to our children who were born and are raised here. It is indeed very gratifying to note that almost all of us, in our own little ways, have been instrumental in preserving and perpetuating our great cultural heritage. Many of us are talented and dedicated enough to lead the rest of us in these efforts. It is very appropriate that we begin to recognize and honor these outstanding Oriya artists whose contribution to our cultural activities have been inspiring and exemplary. As the chairperson for the Cultural Committee of the Orissa Society of the Americas, I am privileged to recognize some of these talented individuals so that many more of us will actively participate in our cultural activities with equal or more vigor. I wish I could write about all the talented and gifted artists who have inspired us all. However I have ventured to make a beginning.

Dr. Promode Patnaik

Dr. Promode Patnaik is a man of all talents. He is not only an actor, he is also a director, choreographer, comedian, orator and singer. He plays murdhang, pakhaj, and dholok, and can dance Oriya folk dances in "Gotipua" style and does village pala. As an Oriya speaker his eloquently spoken Oriya language is indeed a treat to one's ear. For the last nine years he has hosted a radio program "Waves of Ganges," a one-hour musical, educational, cultural, program concerning India in Huntsville, Alabama. He is also the founder of Huntsville Kirtan Mandali and chairman of the

Board of Trustees of Huntsville India Association. He was the president of Orissa Society of the Americas from 1976 to 1978. Dr. Promode Patnaik is one of the most enthusiastic and devoted promoters of our Oriya culture in the Americas. He lives with his wife Runu Patnaik and daughters Rica, Ripa and son Prantik in Huntsville, Alabama.

Mr. Pratap Das

Even though Mr. Pratap Das did not have extensive formal training in playing tabla yet his name became a household word in our Oriya community and he is recognized as one of the finest tabla players in light classical style throughout U.S.A. and Canada. After learning the basics in Kala Vikash Kendra, he participated in singing songs along with playing tabla at various cultural functions in Orissa. He has performed with Mr. Akshaya Mohanty and other top vocal artists in Orissa. After coming to U.S.A. in 1973, he formed an Indian band in Washington named "APSARA" and he played tabla in the movie recordings in New York. He has played with numerous groups and visiting artists from India. He goes out of his way to play tabla and sing songs in many cultural functions organized by various Indian Associations throughout the country. He has organized many outstanding Oriya cultural functions at the local and national level. At present, he plays tabla for a Bengali group called "ANTARA" every month. He lives with his wife Puspa Das and children, Swagat and Pallavi in Poolsville, Maryland.

Mrs. Chitralekha Patnaik

Mrs. Chitralekha Patnaik, is one of the foremost exponents of Odissi dance. She began her training at the early age of five and was subsequently trained by all the great Oriya Gurus of Orissa. She has been performing for many years in India, Canada and U.S.A. She is not only

*There are many talented Oriya artists who continue to contribute significantly to preserve and promote our Oriya culture in North America. More of these gifted artists will be recognized in subsequent publications of this journal.

an elegant and graceful Odissi dancer but also the founder and the director of Chitralekha Dance Academy, the premier cultural institution of Canada, solely devoted to teaching and popularizing Odissi dance in the Americas. The Academy presents innovative solo and group Odissi recitals as well as demonstrations and workshops for communities, universities and various cultural groups. The Academy has more than one hundred students ranging from five-year-old to sixty-five year-old. To its credit, the Academy has produced three extremely talented young Odissi dancers of our second generation, Miss Ellora Patnaik, Miss Sarba Das and Mr. Raj Patnaik. Mrs. Chitralekha Patnaik, who is the main instructor for the Academy lives in Ontario, Canada, with her husband Mr. Promod Patnaik and children Ellora and Raj.

Mr. Sujeet K. Mohanty

Mr. Sujeet K. Mohanty is a very talented and versatile Oriya singer. He started singing at an early age with the inspiration of his mother and grandfather who had bought him a gramophone. Although he never received any formal training in singing, he started singing by listening to the records repeatedly and dreamt that one day his name will be on the record. This childhood dream of his became a reality later in his life. In 1978 Mr. Mohanty participated in a regional music competition organized by a local recording company in Orissa and won the contest and the prize, which was the recording contract with the company. He went on to record twelve albums from 1978 to 1981. He was also an All India Radio artist. His mentor was Mr. Akshaya Mohanty, the well-known singer of Orissa. Mr. Sujeet Mohanty sang for many Oriya films. Besides Oriya, he also sings in several other Indian languages such as Hindi, Bengali, Punjabi and Urdu. His favorite songs are from old Hindi film songs sang by Mr. Mahmood Rafi. He has his own orchestra in New Jersey area and performs with Mrs. Leena Nanda, another talented Oriya singer in our community. Mr. Sujeet Mohanty has given numerous performances throughout USA and Canada. He is a practicing attorney and lives in Marlton, New

Jersey with wife Sangita and three lovely children, Amrita, Namrata and Rohan.

Mrs. Sangeeta Kar

Mrs. Sangeeta Kar is a renowned singer and dancer, who now lives with her family in Midland, Michigan. She sings a wide range of songs encompassing Kheyals, Thumuris, Taranas, Ghazals, Bhajanas, Odissi songs, modern songs and film songs. She also has the unique ability to sing in eight different Indian languages: Hindi, Urdu, Oriya, Gujarati, Punjabi, Bengali, Kannada and telugu. She was trained in classical music in the Gwalior Charana, and received her Masters degree in Classical Music from Gandharva Mahavidyalay, Pune. She is a radio (All India Radio) and television artist and has several solo discs. She sings for Oriya film and sang for Hindi film 'Bheegi Palken'. She has sung with all the top Oriya singers, sang duets on stage with Yesudas and sang Bhajanas in Anoop Jalota's program in Detroit in 1989. She has directed and composed music for most of her records and cassettes. She has an orchestra group named "Sur-Sangeet" in Detroit who accompany her on stage.

In addition to her singing career, Mrs. Sangeeta Kar is also a renowned Odissi dancer. She and her students have given many performances in the U.S.A. She has choreographed dance drama like "Krisna-Leela" among many. She has received award of excellence in Indian music and dance from Cine Critics Association, Bhubaneswar, in 1989 and "Geet Parijat" title in 1989 from Sriketra Prakashika, Puri. She is the only artist to receive two prestigious titles "Sur Mani" for music and "Shingar Mani" for dance from Sur Singer Samsad, Bombay. She has an Institute of Classical Indian Dance and Music in Michigan called "Sangeetayan" where she teaches music and Odissi dance. She and her husband Dr. Kishore Kar have twin sons, Anoop and Aroop, who are learning piano, violin and Indian vocal music.

Mrs. Leena Nanda

Mrs. Leena Nanda is a vocal artist who learned classical vocal music under the tutelage of Sri Gopal Chandra Panda, Sri Singhari Shyamsundar Kar, Sri Prafulla Kar and Smt. Shyamamani Patnaik. She was an All India Radio artist from 1971 to 1977. She has been performing in Pennsylvania, New York, and New Jersey areas since 1983. She sings classical and semi classical style in Oriya and Hindi. She was the program director for the India Association of Lehigh Valley in 1984. At present, she is learning Classical vocal music from a brilliant vocalist and a student of Pandit Jasraj. She is currently teaching music in Bethlehem, Pennsylvania, where she lives with her husband Mr. Arun Nanda and children, Lony and Sony.

Mrs. Nandita Behera

Mrs. Nandita Behera is another leading exponent of Odissi dance. She received intensive training in Odissi dance for seventeen years under the guidance of renowned Gurus Padmashree Kelu Charan Mohapatra, Raghunath Dutta and Ramani Ranjan Jena. She obtained Nritya Praveena degree from Kala Vikash Kendra in Cuttack. As one of the outstanding stars of Orissa Dance Academy in Bhubaneswar, she performed widely under the able guidance of the teacher of his generation, Sri Gangadhar Pradhan, in India and abroad. In 1980, she gave performances in Holland, Spain, Portugal and Italy as a member of a cultural delegation. Later, she visited Canada and U.S.A. in a long tour of teaching and performances. In 1986, she danced at the prestigious Khajuraho Festival in India. Nandita has been bestowed with the title Sringarmani by the Sur Sangeet Samsad, Bombay. Her artistry in Abhinaya shows a delicate balance between spiritual and aesthetic aspect of the dance. She came to U.S.A. in 1988 and has given several performances in Los Angeles and San Diego where her Odissi dance performance was highly acclaimed by the Los Angeles Times and the San Diego Reader. She is currently teaching Odissi dance in Los Angeles and her students give beautiful dance performances for local and national Oriya functions. She lives with her husband Mr. Niranjana Behera and daughter Nupoor in Los Angeles, California.

AN APPEAL FOR BALAKRISHNA DASH

BALAKRISHNA DASH, the well-known Oriya singer and musician, has enchanted music lovers for many decades. Be it classical, bhajans, Orissi, Champu, and chhanda, his compositions have an unforgettable haunting emotional quality. However, it appears that his days of glory are past. He lies stricken by paralysis of his left side, trying to survive on a small pension from the State government.

I visited with him in February of 1991 with Shri Prafulla Kar, noted contemporary singer from Bhubaneswar. It appears that Balakrishna Babu has been forgotten by his students, disciples and the music scene. His illness has confined him to bed, but his mind is unaffected and he welcomes and loves to see visitors. Our visit enthused him overly; he asked to be propped in a sitting position and, accompanied by Prafulla Kar on the harmonium, sang the famous bhajan "He Jagannath". As tears streamed down my face, I wished that his disciples and Ministry of Culture had not forgotten him. He still has the alertness of mind to remember and think, and to contribute to the understanding of young musicians. A private trust has issued two audio cassettes of his vocal recordings. Though the tape quality is not the finest, the music and singing is wonderful. In America, Nataraj, Inc. is collecting donations for Balakrishna Dash, and distributing his tapes at \$10 each.

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Oopalee Operajita: An Artist Nonpareil A Pride to Orissa and Oriyas

Oopalee Operajita, an Oriya artist who has recently gained international reputation for her innovative Odissi dance, lives in Pittsburgh and works as a fellow at the Studio for Creative Inquiry at the College of Fine Arts of Carnegie-Mellon University. She has just returned from a dance tour in Europe and India and has received the highest accolade from the dance critics everywhere. Subbudu, India's leading dance critic for the Indian Express (Madras), writes that "Odissi and Operajita were made for each other," and wishes that "the Gurus and dancers of the South had attended her performance to realize what dance music should be." The Statesman reviewer calls her "the best Odissi interpreter today." Le Soir (Brussels) describes her as "an artist who has assimilated her technique to perfection, while enhancing it with a fine sensitivity."

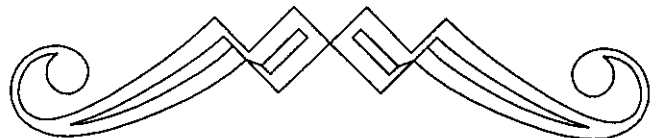
Oopalee studied Odissi with Guru Kelucharan Mahapatra and Debaprasad Das in Orissa, and Bharata Natyam with Veena Visalakshi and S. Meenakshi, a disciple of the legendary Ram Gopal, in Rishi Valley. She continues to perform both Bharatanatyam as well as Odissi, and in her lectures and demonstrations illuminates both. Partly because of this comparative style, she has been active in the Tridhara Festival, which brought to light the unique aspect of the three Guru-Shisya paramparas in Orissa: the Mahari tradition (Pankaj Charan Das), the Gotipua style (Deba Prasad Das), and the new innovative Kelucharan style. At the prestigious Khajuraho Dance Festival of 1991, both the public and critics honored her as the best dancer.

An accomplished veena player, she is also a composer and choreographer. Among her creations: "Kaivartya Prasanga" from Upendra Bhanja's Vaidehisa Vilasa, "Kewat Prasanga" from the Tulsi Ramayana, and "Madanabhasma Prasanga" from Kalidasa's Kumarasambhavam.

After watching her dance, the Le Soir critic said that "Odissi dance is more likely to capture, with ease, the interest of Europeans than the other schools of dancing (from India)."

A student of Rishi Valley School, Delhi University, and Dalhousie University in Canada, Oopalee won the National Science Talent Award, the National Scholarship, and the Rotary International Award. At age eighteen, she was on the Syllabus Committee for the Performing Arts of the National Council of Educational Research and Training (NCERT), New Delhi. She has received two major research fellowships for choreography: one from Canada Council, and the other from the Shastri Indo-Canadian Institute.

Oopalee's father, Professor Bidhubhasan Das, is retired DPI of Higher Education; her mother, Professor Pravat Nalini Das, is retired Chairperson of English at Utkal University. She lives with her husband, Alan Kennedy, professor and head of the English department at Carnegie Mellon, Pittsburg. They also have a five-year-old son, Aditya.



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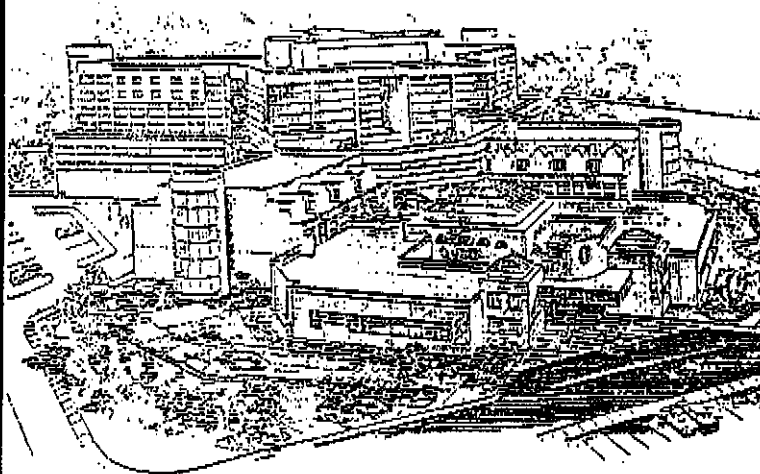
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To be commissioned in 1993

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Tenders: Floated

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Dhiraj K. Panda, M.D.	Minati Pattanayak, M.D.	B.J. Panda, M.B.A.
Panchanan Satpathy, M.D.	Tappan K. Mohapatra, M.D.	N.K. Mishra, M.D.
Hara P. Mishra, M.D.	Braja K. Swain, M.D.	D.K. Pattnaik, M.D.
Upendra Pati, M.D.	K.C. Mohapatra, M.D.	Nirmala Panda, M.D.

Kalinga Hospital in Bhubaneswar by NRIs

The ground breaking ceremony of Kalinga Hospital and Research Center was held in Bhubaneswar, Orissa on December 2, 1990. The Honorable Governor of Orissa, Yagya Datt Sharma, laid the foundation stone of the Hospital on Nandankanan Road next to Oberoi Hotel. An enthusiastic crowd of invitees, VIPs, local elites and NRIs from USA, UK, South Africa, and Middle East took part in the function. The audience was entertained on a red carpeted ground under a beautifully decorated multicolored tent house. The NRIs spoke from a garlanded podium with appreciative applause from the audience. According to the chairman of Kalinga Hospital, Dr. Ramprasad Patnaik, who also happens to be an active member of the OSA, this hospital will be commissioned by the end of 1993 on the ten acre plot and the future expansion is planned on a forty acre plot at Chandaka owned by NRIs. This institute will be ultra modern and will provide excellent health care to the needy, particularly to those living in Orissa. The estimated project cost is thirty crores of rupees and will be financed by NRIs and IFCI.

The chief guest, Honorable Governor Sharma reminded the audience that though Bhubaneswar and Chandigarh were built at the same time, Bhubaneswar did not have a tertiary care health institute. Now it can supercede Chandigarh by having this ultra modern health institute. Representing the German Company- Hospitals Eastern, Dr. Ajit Nagpal informed the guests that his company will provide hospital consultancy to the group to achieve the goal. The NRIs held discussion with several industrialists, engineers, contractors, consultants, architects, physicians, governmental agencies, secretaries, and ministers including the Chief Minister Mr. Biju Patnaik. The NRIs were thanked by the public, press, and the groups of participants for their noble venture. They recommend all Indians to participate in this Health Care project in Orissa by becoming members and buying shares of the Hospital Corporation of Orissa, USA, or Kalinga Hospital & Research Center Pvt. LTD. Orissa. If you want to get any more information on this you can contact President of the corporation, Dr. Ramprasad Patnaik at (609) 727-0391.

CHICAGO CHAPTER

Timi Khuntia

The Oriyas of Chicago land are increasing in number every year.

Welcoming newcomers: Ashok Sahoo moved from New Jersey to Aurora, Illinois. Aparajit & Swati Panda moved from PA to Naperville, Illinois; followed by Chandrasekhar & Mama Mishra from TX to Aurora, Illinois. Surya and Tiki Mishra moved to St. Louis, MO from Naperville, Illinois. Niranjana & Mitu Pati moved to Onalaska, WI from Chicago, Illinois. We welcome our new comers and miss the Oriyas who moved out.

Child Births: Congratulations are in order to Radhagobinda & Bibi Mohanty of Dekalb, Illinois for their first baby boy, "Abinash." So also it extends to Pradeep & Bidu Nayak for their baby boy, "Jagannath." Congratulations to the proud parents.

College Enrollment: Santosh Mohanty joined the Ph.D. Program in math at N.I.U. from India. Sujata Patanaik, wife of Gyana Pattanaik, joined the M.S. Program in Computer Science in North Central College. Mama Mishra, wife of Chandrasekhar Mishra, started B.A. in psychology at Loyola University. Good luck to our new students.

First Birthdays: Kamal & Timi Khuntia celebrated the first Birthday of their only daughter "Lora." Gokul and Ratna Mishra commemorated the first birthday of their second daughter "Jyoti." Anup & Tiki Behera also celebrated the first birthday of their first son, "Anit." Sincere thanks to all the friends and family members who joined.

Outstanding Performance: Alok Khuntia, son of Purna & Neena Khunti, got selected at Illinois Math and Science Academy. Ricky Mishra, son of Ashok & Moni Mishra was awarded first prize medal in a violin contest in the entire school district. Congratulations to our winners. Keep up the good work.

SOUTH-EAST CHAPTER OF OSA

Chintamani Sahoo

The general body meeting of the South Eastern Chapter of OSA was held on Saturday, November 3, 1990 at the Newell Presbyterian Church, Charlotte, NC. The meeting was presided by Chintamani Sahoo, the President of the SE Chapter. Individual Members along with their family from North Carolina, South Carolina and Georgia attended the general body meeting which followed the fall picnic. The members expressed their satisfaction over the recognition of the SE Chapter by the OSA. At this meeting, the SE Chapter welcomed the new members and considered following resolutions:

1) The SE Chapter will hold two general meetings, one in October and the other one in May/June. The October meeting will be to celebrate "Kumar Purnima." The May meeting, which will meet around the Memorial Day weekend, will be to celebrate children's festival along with camping activities.

2) The general body decided to collect a ten dollar (\$10.00) membership fee for each family; however, there will be no required fee for students. The secretary/treasurer was requested to open a bank account in the name of the SE Chapter of OSA and to collect the individual dues.

3) The general body also appointed the following members to serve on the Advisory Committee:

Dr. Ganesh Mohanty of Charlotte, NC
 Dr. Subash Mohapatra of Raleigh, NC
 Dr. Ashok Kabisatapathy of Orangeburg, SC
 Mrs. Nirupama Mohanty of Augusta, GA

4) The SE Chapter will encourage the local artists and artists from Orissa to participate in the two major events which are scheduled in October and May if it is feasible.

SWAMI SUDHANANDA ADDRESSES A SPIRITUAL RETREAT AT LUCY'S MARINA IN ATHENS, ALABAMA

Clad in Saffron Robe, Swami Sudhananda, a young spiritual Guru from Orissa, who is headquartered in Madras, delivered a series of lectures on ethics, morality, and religious and spiritual aspects of life to a number of families on a retreat at the picturesque Lucy's Marina on the Tennessee River near Athens, Alabama. Swami Ji displayed a passionate joy in explaining the meaning of "happiness" as it related to the day to day life, especially in a complex technetronic society in the United States.

Swamiji travels abroad every year for about four to six months to lecture on philosophy and psychology. His trip to Alabama was finalized last year by a group of Swami Ji's followers and admirers. They include: Drs. Panchanan Satpathy (Nashville), Bhagbat Sahu (Athens) and Devi Prasad Misra (Huntsville).

The three day (June 14-16) retreat attracted many friends and neighbors from Tennessee and Alabama.

WEDDING

Ranjan, son of Swarna and Harlal Choudhury of Cincinnati, Ohio was married to Bobita, daughter of Mr. and Mrs. Nikhil Behari Das of Rajabagicha, Cuttack, last fall.

Friends and relatives of the Choudhury's are looking forward to a grand party in Cincinnati.

**CONSOLIDATED FINANCIAL STATEMENT OF OSA
BALANCE SHEET June 1, 1991**

Balance as of 5/25/90

	Previous Balance		\$32,135.79
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Income

1	Transfer from Washington Convention	\$1,387.81	
2	Interest Income	\$2,235.69	
3	Membership Collected:		
	a). Life	\$2,300.00	
	b). Patron	\$1,200.00	
	c). Yearly	\$3,625.16	
4	Donation	\$3,000.00	
5	Advertisement	\$ 50.00	
6	Subrina Memorial Fund	\$ 630.00	
	Sub-Total of Income	\$14,428.66	\$14,428.66
	Total		\$46,564.45

Expenses

1.	OSA Journal including Mailing	\$1,710.77	
2.	Washington Souvenir	\$1,460.15	
3.	Mailing of 1990 Souvenir	\$ 202.11	
4.	Printing, Mailing, Stationaries, Phone Calls	\$ 446.63	
5.	Logo competition Expenses	\$ 78.83	
6.	Election Expenses	\$ 471.78	
7.	Trophy and Plaque	\$ 54.71	
8.	OSA Chicago registration	\$ 50.00	
9.	Subrina Memorial Scholarship	\$1,000.00	
10.	Charitable contribution	\$3,000.00	
	Sub-Total of Expenses	\$8,474.98	\$8,474.98

New Balance:

1	Advances to Chicago Chapter	\$ 1,000.00	
2	Money Market Account	\$23,740.03	
3	CD at Pathway Financial	\$ 4,500.00	
4	CD at Central Fidelity Bank	\$ 5,000.00	
5	CD for Scholarship fund	\$ 2,870.79	
6	Checking Account	\$ 978.65	
	Sub-Total (New Balance)	\$38,089.47	\$38,089.47
	Total		\$46,564.45

ABOUT THE CONTRIBUTORS

Mr. Bailochan Behera is Vice President of ARCO Service Corp., a Livonia based management and consulting company in Michigan.

Mrs. Alaka Chand is an established Oriya short story writer and recipient of several literary awards.

Mrs. Chandra Misra is a RN. She regularly contributes to the Journal.

Dr. Uma Charan Mohanty is a Professor of Anthropology at Madras University in India. Recently, he returned home after completing a Fulbright Assignment for 1990-91 at Eastern Kentucky University.

Mr. Surya Nayak writes poetry both in English and Oriya and is widely published. He is the author of two books. Surya also is a well-known lyricist.

Dr. Prasanna K. Pati is a practicing psychiatrist at Salem, Oregon. He played the role of Dr. Sonjee in "One Flew Over The Cuckoo's Nest," the classic movie of 1975.

Dr. Pradip K. Swain is Director of Emergency Medicine at Mercy Hospital, Altoona, Pennsylvania.

NOTE: The contributors to the special section on "Odissi" are introduced at the end of their respective articles.

YOUTH/CHILDREN SECTION

Sunit Das is the 11-year-old son of Debendra and Katherine Das of Fairbank, Alaska.

Raj Kumar Dash (Bapi) is a computer consultant in Guelph, Ontario.

Pragya Mishra, 11, is in the 6th grade. she is the daughter of Shanti and Prasanna Mishra of Pittsburg, Pennsylvania.

Sarita (Pinky) Misra will be a freshman at Wesleyan, Georgia this Fall. She is the daughter of Sarojini and Devi Misra of Huntsville, Alabama.

Seema Mohapatra is the daughter of Jhunu and Ramnarayan Mohapatra of Orlando, Florida. A high school senior, Seema is currently in a Summer program at the U. of Florida on an academic scholarship.

Mrs. Gitanjali Rath is an active member of the New England Chapter of OSA. She lives in Milford, Massachusetts with her husband and two sons.

Joya Sahu, daughter of Puspalexmi and Bhagabat Sahu of Athens, Alabama, is in the fifth grade. She enjoys debate, dance, and music.

Mrs. Jolly Sinha works in Rutland Regional Planning Commission, Rutland, Vermont. She and her husband Asish Pradhan live in Rutland.

LIST OF PATRONS

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 Subudhi Menaka & Jagat Mohan
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TOTAL: 25

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Compiled by Gyanaranjan Patnaik

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