



Ambedkar Times Weekly

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THUS THE REAL SEQUENCE OF THE SLOGAN IS: EDUCATE, AGITATE AND ORGANIZE

Prem Kumar Chumber (Editor-in-Chief)
Ambedkar Times (English) & Desh Doaba (Punjabi)

Educate, Organize and Agitate is the most mis-quoted slogan of Babasaheb Dr. Ambedkar. Its true version is: Educate Agitate and Organize. Baba Sahib uttered these precious words at the end of his historic speech delivered at the All-India Depressed Classes Conference (July 18-19, 1942 at Nagpur), convened to create an All-India organization with distinct aims and purposes in co-operation with all the inter-provincial forces. It was at this very conference that a declaration was made about the formation of the All-India Scheduled Castes Federation. Below are given the exact words of the concluding part of this historic speech of Baba Sahib, as cited in his 'fascinating biography' authored by Dhananjay Keer:

"My final words of advice to you are educate, agitate and organize; have faith in yourself. With justice on our side, I do not see how we can lose our battle. The battle to me is a matter of joy. The battle is in the fullest sense spiritual. There is nothing material or social in it. For ours is a battle, not for wealth or for power. It is a battle for freedom. It is a battle for the reclamation of human personality" (Bombay: Popular Prakashan, 3rd ed. 1971, p: 351, emphasis added).

Babasaheb's struggle for the uplift of the socially excluded was precisely spiritual in the sense that it intends to restore their lost dignity and make them equal with all the other sections of the rest of the society. For that the method he chooses was democratic-constitutional. Being educated in the oldest democracies in the world, Dr. Ambedkar imbibed the true spirit of democracy and constitutionalism. He wanted his fellow -beings and his countrymen to follow democratic ways for the peaceful resolution of all one problems including the most fatal one - the Untouchability. In his democratic scheme of conflict resolution, education figures at the very beginning of the social struggle. Hence "educate" comes first in his three stepped slogan of educate, agitate and organize. By education Babasaheb did not mean merely certificates and degrees. For him to educate means to become aware of one's real life conditions; to be conscious of ones surroundings; to raise objection to the inhuman existence in the society; and to ask for change for the better. "Tell the slaves he is a slave and he will revolt", that is the real meaning of education.

It is such education that will stir agitation within, leading to what Babasaheb called "agitate". To "agitate" does not mean to organize guerrilla warfare, to do murda bad - murdabab. On the contrary, it means to become aware about ones social conditions and to seek viable steps for the eradications of the causes of the problems. Babasaheb told us that only real and true education could only make us to "agitate".

And it is this agitation, which is within, that would ultimately help us to "organize". The true example of which is Babasaheb himself, who after obtaining critical and rational sense through his education felt toofan within and consequently organized three political parties (Independent Labor Party, Scheduled Caste Federation and Republican Party of India) to secure Dalit human rights.

**Thus the real sequence of the slogan is:
Educate Agitate and Organize**

In Remembrance of 66th Pririvan Divas of Babasaheb Dr. B. R. Ambedkar



All pictures credit:
Prem Kumar Chumber (Ambedkar Times)

December 6th, 2022 was 66th Pririvan Divas of Bharat Ratna, Babasaheb, Dr. B.R .Ambedkar and it was observed at Shri Guru Ravidass Temple, Pittsburg on Sunday, December 18th, 2022 with the recitation of Path, Shri Sukhmani Saheb. This historic day was celebrated with a spirit of devotion and enthusiasm.

The keynote speakers who were specially invited, with the co-ordination of Mr. Prem Chumber, Editor-in-Chief: "Ambedkar Times" and "Desh Doaba" (Weeklies) for the occasion were Miss Priyanka Jadhav from San Mateo (California) and Mr. Sandeep Loi from Chicago. Both the speakers were well educated and professionals in their respective fields of Engineering Academics. They both, being, very strenuous and committed protagonists of the mission and philosophy of Babasaheb, enlightened the congregation (Sangat) with their heart-searching and glowing tributes to Babasaheb and his vision. The Managing Committee of the Temple, in appreciation of their devoted

services to the noble cause of Babasaheb's mission, honored the guests with Siropas.

Miss Priyanka Jadhav, though belonging to Maharashtra state exhibited a wonderful job in reading a Punjabi poem highlighting the crusades of Babasaheb for the political and social emancipation of the depressed sections of society. With an involvement of spirited youth like her nothing can stop the caravan of Babasaheb from reaching its goal, as cherished by him.

Mr. O.P. Balley, Founding member Shri Guru Ravidass Sabha, Pittsburg and Mr. Prem Chumber Editor-in Chief: "Ambedkar Times" and "Desh Doaba" also paid their tributes to the unrelenting efforts of Bharat Rattan Babasaheb Dr. Ambedkar for the liberation of the helpless from the chains of the so called upper sections of society.

The program ended with sacred Ardass followed by Guru Ka Langar.

**O. P. Balley, Founder Member
Shri Guru Ravidass Sabha Pittsburg (CA)**

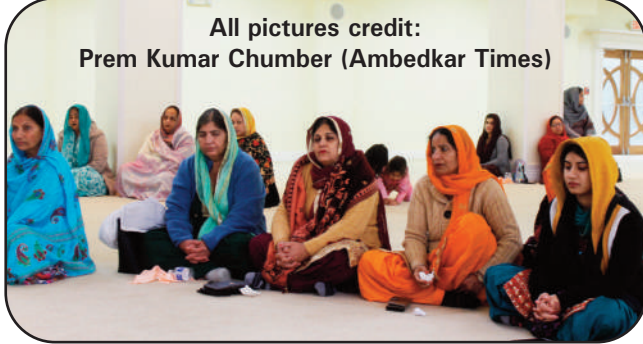
In Remembrance of 66th Prininrvan Divas of Babasaheb Dr. B. R. Ambedkar



All pictures credit:
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In Remembrance of 66th Pririrvan Divas of Babasaheb Dr. B. R. Ambedkar



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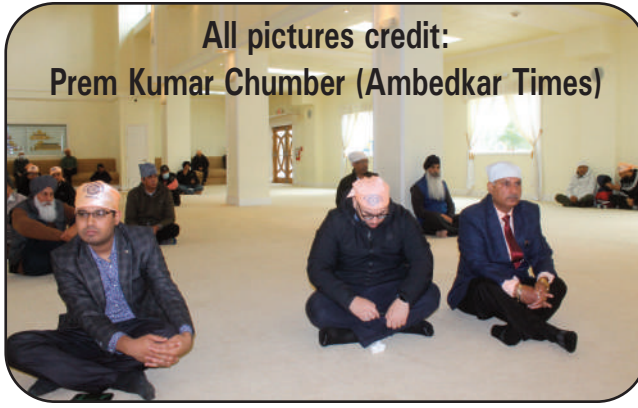
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In Remembrance of 66th Prininrvan Divas of Babasaheb Dr. B. R. Ambedkar



Remembering Legendary Singer Mohd. Rafi on his 98th Birthday (24 December) Amritsar-born Pheeku, Maestro Singer Mohammed Rafi

The singer of the millennium, Mohammad Rafi with rich tonal voice, versatility and crystal clear intonations rendered thousands of unique heart-wrenching songs varied from fast peppy numbers to classical songs, lamenting melodies to highly romantic songs, qawwalis to ghazals and bhajans to patriotic songs. He was known for his ability to effortlessly morph his voice to suit the frivolity of emotions. Goddess Saraswati's abode was in his sublime divine voice. In Baiju Bawra, he demonstrated his virtuosity and range and in 'Pyasa', the evocative power he could bring to the lyrics. Though he did make a partial transition to a more youthful and playful style as in Junglee, he was too closely wedded to the classical tradition to wander too far from it. Rafi still shines like a

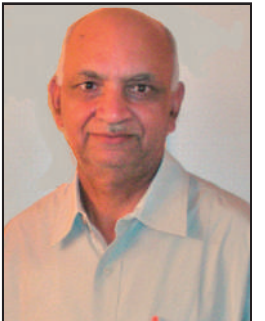
Lahore for an audition, which Rafi cleared with ease. Pandit Jiwan Lal trained young Rafi in classical music and some commonly used raagas in Punjabi folk music. Rafi picked up the intricacies of music from well-known vocalists and instrumentalists like Abdul Waheed Khan and Chotte Ghulam Ali Khan. Later in life, this casual Radio artist rose to unprecedented heights in Indian Film Industry, to be known as Mohammed Rafi.

Rafi's singing talent was first recognised on a grander scale in 1937, when he unexpectedly performed at the All-India Exhibition, Lahore. The audience included renowned singer K. L. Saigal, who predicted that Rafi would one day become a great singer. This new singing sensation was introduced to filmdom by music director Shyam

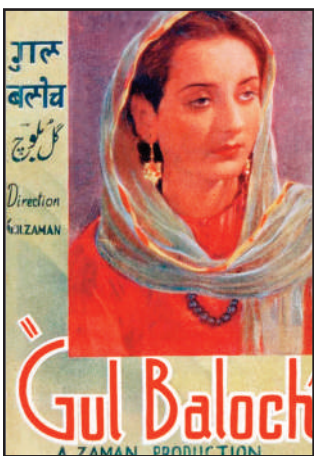
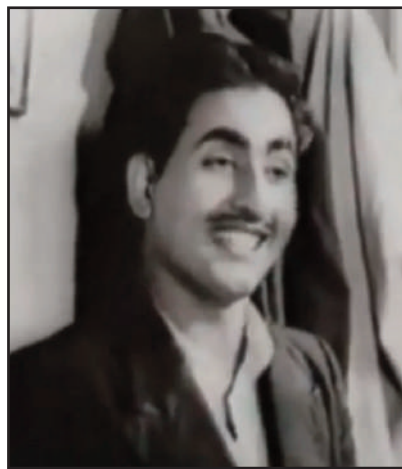
Rafi sang alongside K. L. Saigal in "Shah Jehan", it was his duet with Noor Jehan in 'Jugnu' that catapulted him as a serious contender to fill the vacant slot of the leading male vocalist. Rafi gave a cameo performance on 'Woh Apni Yaad Dilane Ko' (Jugnu-1947). An icing on the cake was a superhit duet 'Yahan Badla Wafa Ka' with Noor Jehan composed by Firoze Nizami and his popularity soared. He also appeared on the big screen in films: Laila Majnu (1945), Shahjehan (1946), Samaj Ko Badaldalo (1947) and Shaheed (1948). Rafi's earlier singing style was heavily influenced by G. M. Durrani in songs like Ek Dil Ke Tukde Hazar Hue (Pyar Ki Jeet-1948). However, his career really took off with the all-time hit Suhani Raat Dhal Chuki (Dulari-1949). After the assassination of Ma-

voice". Naushad continued with Rafi-Dilip combo in Aan, Amar, Udankhatola, Kohinoor, Ganga-Jamuna, Leader, Aadmi, Dil Diya Dard-Liya and Sanghursh.

His voice had unique feature of screen adaptability and Rafi could mould his voice to the persona and style of the actor. Come Dilip Kumar, come Raj Kapoor, come Dev Anand, Rafi was a vocal match for any hero big or small. While the Rafi-Dilip and Rafi-Dev combos undeniably scaled the greater



Bhim Raj Garg
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Polaris on Indian film music horizon. Celebrities have fans, but he had worshippers, even some have 'Rafi Temples' in their houses.

Mohammed Rafi was born to Hajji Ali Mohammed and Allah Rakhi on 24 December, 1924 in Kotla Sultan Singh (Amritsar). He had five brothers and two sisters. A fakir used to chant songs while seeking alms in his locality. The little child, Rafi mesmerised by the melodious tune, used to trail the fakir from a distance. That sowed in him the seeds of melody. Rafi grew up in an orthodox household where music and singing was frowned upon. Despite this, he took keen interest in music.

At the age of nine, Rafi moved to Lahore and started working in the family enterprise round Bhatti Gate, Lahore. Once Pandit Jiwan Lal Mattoo went for a haircut to the saloon, where a new helper Pheeku (Rafi) was singing Waris Shah's Heer in his own Amritsari style. Impressed by his voice, Jiwan Lal invited him to Radio

Sunder, who recorded a duet "Pardesi Sohneya Oye Heeriye Oye" in the voices of Zeenat Begum and Mohammad Rafi for the Punjabi movie 'Gul-Baloch' (1945). Rafi became popular even before the release of the film and as they say 'the rest is a history'.

Rafi moved to Bombay on invitation of actor-producer Nazeer, who paid him one hundred Rupees and a rail ticket from Lahore to Bombay. The story of Rafi's first recording as narrated by Naushad "In order to give a marching effect to the patriotic song 'Hindustan Ke Hum Hain' (Pehle Aap-1944), he asked the chorus singers to wear Military heavy shoes and sing the song making a rhythmic sound by hitting the booted legs in unison. After the recording, Rafi's feet were bleeding but his face was glowing with the joy of singing his first song in a Hindi film." However, some people say that Rafi's first Hindi film song was 'Jab Dil Ho Kaabu Mein' (Gaon Ki Gori-1945) under the baton of Shyam Sundar.

hatma Gandhi, the team of Husanlal-Bhagatram, Rajendra Krishan and Mohammad Rafi overnight created the moving eulogy 'Suno Suno Ae Duniya Walo'. The year 1949 was the undisputed hinge over which the floodgates of Rafi's melodies opened.

During the decade of 1960, Rafi ruled as the undisputed king of playback singing. He had established fairly wide base of association with music directors ranging from the legendary Shyam Sunder to Bappi Lahiri. He sang maximum 369 songs for Laxmikant Pyarelal followed by Shankar Jaikishan (341 songs) and Chitragupta (247 songs). The relations of Mohammad Rafi with Naushad were on a different plane. He revered Naushad as his Guru, mentor and guide while Naushad considered Rafi as God's gift to film music. In 1951, Naushad switched over to Rafi as playback singer for Dilip Kumar in 'Deedar' and Mehboob Khan told Dilip Kumar, "This is your

heights. Rafi could always capture 'Yahoo' Shammi's style, his grace, his energy, imagining how he would jump or roll or lift his hand. He sang maximum 183 songs for Shammi Kapoor. Rafi even gave playback for actor-singer Kishore Kumar in movies like Ragini (1958), Shararat (1959) and BhagamBhag (1958).

Rafi brought radical change to the Hindi film music by introducing the concept of singing to one and a half "Saptaks" (scales) rather than the usual one Saptak. He possessed such a wide singing range that he could easily sing in three octaves without veering out of control. From the classical 'Madhuban Mein Radhika Nachi Re' to the swinging 'AajaAaja Main Hoon Pyar Tera', from the soulful 'Hum Bekhudi Mein' to the comic 'Sar Jo Tera Chakraye', from the philosophical 'Dekhi Zamane Ki Yaari' to the frivolous 'Aiya Karoon Main Kya Sukoo Sukoo', he could sing anything.

(Contd. on next page)

Amritsar-born Pheeku, Maestro Singer Mohammed Rafi

(Continue from page 5)

Rafi never hesitated to sing with lesser known or small time singers. He sang with major singers like Asha Bhonsle (806 songs), Lata (344 songs), Shamsad Begum (160 songs), SumanKalyanpur (141 songs) and also with GeetaDutt, Mubarak Begum, Sudha Malhotra, Usha Mangeshkar etc.

Mohammed Rafi, an altruist, was known for charging no fees or just a minuscule amount for singing songs in the films of producers and music directors who could not afford his regular charges. When composer Nisar Bazmi didn't have enough money to pay him for the song 'Chanda Ka Dil Toot Gaya' (Khoj-1953), Rafi charged token fee of one rupee only. Rafi charged only Rupees fifty from Pandit-Shivram for the chartbuster 'DaulatKe-Jhoote Nashe Mein' of a shoestring-budget starrer 'Oonchi Haveli' (1955). But for the instinctually generous way in which Rafi adjusted his charges for small composers like Iqbal Quraishi, Sonik-Omi and Prem Dhavan, we would have not got nuggets like 'Subah Na Aaye' (Cha Cha Cha), 'Dono Ne Kiya Tha Pyar' (Mahua) and 'Teri Duniya Se' (PavitraPapi).

Rafi was the king of romantic songs and his evergreen numbers like 'ChaudvinKa Chand Ho', 'Bahaaron Phool Barsaao', 'Zindagi Bhar Nahi Bhulegi', 'Mere Mehboob Tujhe Meri-Mohabbat', 'HusnwaleTera Jawab Nahi' and 'Yeh Mera Prem Patra' etc. still entice the lovers. His songs fit all

occasions, songs that defy the barriers of time, place and generations. His voice suited any genre of music be it a moving ghazal 'AapKePehlu Mein', a plaintive bhajan 'O Duniya Ke Rakhawale', or a wild and whacky composition 'Chahe Koi MujheJungleeKahe'. A classically trained singer whose finesse glorified complex compositions like 'Man Tadpat Hari Darshan Ko' (Baiju Bawra) had absolutely no problem turning into a Yahoo-screaming maniac to complement Shammi Kapoor's on-screen energy. Rafi has rendered songs in some of the films like Jungle, Raj kumar, Prince, Sawan Bhadon etc. with such high energy levels that the listeners are left gasping for breath literally.

Rafi was extremely nostalgic about his Punjabi roots. He made significant contribution to Punjabi cinema by rendering 287 songs in 105 Punjabi movies. In 1942, he made his debut as playback singer with the song 'Pardesi...Sohneya Oye- Heeriye Oye' in 'GulBaloch' (1945) under the baton of Shyam Sunder. He sang two more songs 'AaChannVe' and 'Sun-Sun Nikki' in this film. After independence, he rendered five songs in Punjabi movie 'Lachhi' (1949) and his solo 'Jag Wala Mela Yaaro' became immensely popular on both sides of the border. Thereafter, Rafi became the most sought after playback singer in the Punjabi Cinema.

Mohammed Rafi continue to enthral the audience for another three decades with his renderings in Punjabi films like Madari, Bhangra, Do Lach-

hian, Billo, Guddi, Khedan De Din Char, Laajo, Pind Di Kuri, DhartiVeeran Di, Kankan De Ohle, Morni, Guru ManioGranth, Ladlee, Mahi Munda and SassiPunnu etc. His repertoire of Punjabi melodies included Aji O Munda Moh Leya (Chhai); Darh Vatt Zamana Katt (Jugni); Daana-Paani Khich Ke Li-aunda (Guddi); Jatt Kudiyaan Ton Darda (Bhangra); Teri Kanak Di Raakhi (Do Lachhian); Ji Karda Ae Is Duniya Nu (Geet Baharaan De); Mitter Pyare Nu (Nanak Nam Jahaj Hai); Russke Tu Challi Gayiyon (Papi Tarey Anek); Sanu Bukk Naal Paani (Ladlee); Eh Mor Kiyon Pailaan (Mahi Munda); Mera Wichhdeya Yaar (Sohni Mahiwal) and many more.

Even as Mohammed Rafi ruled the sixties, Aradhana (1969) and the Rajesh Khanna wave saw him displaced by Kishore Kumar as the top male playback singer. With more Western disco-style electronic music taking over the screen, his dominance waned. But Rafi bounced back with the musical 'Hum Kisi Se Kum Nahin' (1977). Rafi rendered his last song 'TuKahin Aas Paas Hai Dost' (Aas Paas-1980) under the baton of Laxmikant-Pyarelal.

He performed in live concerts at over 30 venues across the globe, reaching out to millions of fans in USA, UK, Canada, Africa, West Indies etc. He sang approximately 6,000 songs in different Indian languages Hindi, Punjabi, Assamese, Bhojpuri, Bengali, Gujarati, Kannada, Marathi, Magahi, Maithili, Oriya, Sindhi, Tamil and Telugu etc. Apart from Indian languages, he also sang in many foreign lan-

guages like English, Persian, Arabic, Sinhalese, Creole and Dutch etc.

At thirteen, Rafi got married to his cousin BashiranBiwi and they were blessed with a son Sayeed and a daughter Zakia. However, after a few years, the two got separated. In 1944, he married Bilquis Bano, from whom he had three daughters and three sons. The only funny habit he had was to fly kites and he'd sulk like a baby if his kites were cut.

He won numerous Awards and accolades, starting with a Silver Medal given by Prime Minister Jawaharlal Nehru on the first anniversary of Indian Independence. In 1965, he was decorated with the Padma Shri. In 1977, he won both the Filmfare Award and the coveted National Award for the song 'Kya Hua Tera Wada'. He won Filmfare Award for the Best Male Playback Singer six times: 'ChaudvinKa Chand Ho' (ChaudvinKa Chand-1961); 'Teri Pyari Pyari Surat Ko' (Sasural- 1961); 'Chahunga Main Tujhe' (Dosti-1964); 'Baharon Phool Barsao' (Suraj-1966) and 'Dil Ke Jharokhe Mein' (Brahmachari-1968). In 2001, he was posthumously given the Best Singer of the Millennium Award by Hero Honda and Stardust.

On the fateful morning, Rafi did rehearsal for the 'Kaali Pooja' album (Bengali) and around noon, he suffered a major heart attack. The world of Music lost one of its brightest luminary Mohammed Rafi on 31 July, 1980. And his songs are the fragrance that will live on forever.



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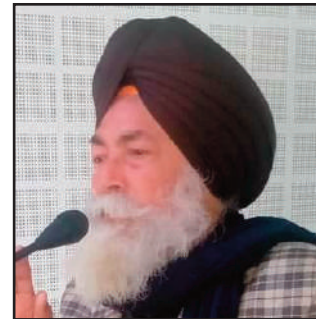
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Dalit Writers Call For Cultural Revolution



Barnala (Punjab)- 18th December 2022 have gone down as red letter days in Punjab, holding the Seminar on Dalit Sahit Andolan In Punjab, unitedly organised by the Literary organisations, Ambedkarwadi Chetna Manch Punjab and Mool Bharti Sahit Sabha Punjab, at historical place 'TARAKSHEEL BHAWAN' Taraksheel Chowk, Barnala .

First of all Flag Song 'Jari Rakhan Ge Sangram' was Sung by Kiranjit Kaur, Navjot kaur, Mithoo Kaur with Blue Flag on Manch.

Prominent Scholars and writers Dr. Gurmeet Kalar Majri Patiala, Dr. S. L. Viridi Advocate Phagwara, Principal Joginder Singh Balamgarh President Mool Bharti Chintan Sangh Punjab, Darshan Singh Bajwa Editor Ambedkari Deep, Magazine Sangrur, Madam Banso Devi Presided the seminar. Dr. Gurmeet Kalar Majri, Who did his Phd on Dalit poetry, read the paper in detail, on the writings and works, specially 'Veharrian The Dastan' of Prof Gurnam Singh Mukatsar. Dr. Kalar Majri read many stanga's of poems of Prof Gurnam Singh in the Dalit Language. Dr Majri said, Prof Gurnam Singh has written dozen books on social, Ecomic, Political and Cultural problems of Dalits, women and minorities.

Noted Dalit stalwart Dr. S. L. Viridi Advocate discussed Dr. Gurmeet Kalar Majri's paper on 'Veharrian di Dastan' of Prof Gurnam Singh. S. L. Viridi said, Dalit sahitya are not only writers, they are the Fighter also i.e Prof Gurnam Singh Mukatsar. Dr. Viridi said, some manuwadis are creating hindrances in the Dalit literary Andolan. Viridi said, Who is Dalit ? Any one who was deprived, depressed and downtrodden was dalit, Anyone who pens the plight of the dalit and prepares the down to be up and daring snapping all shackles was a dalit writer and his writings a dalit-sahit. A dalit writer was distinguished from other pen-wielders not only a writer, but he was also a fighter. A lekhak-laraku (writer-fighter) concept was



mooted as dalit-writer was to be a torch bearer in dalit movement and to both write and fight for Salvation of the human-beings) agony, pain and persecution that transcend all barriers and boundaries of caste, class, colour, creed, Sex, Region Country etc. A dalit has a common bond of "Dard".

Adv Viridi cleared that Dalit is a Class not CASTE.

Adv. Viridi asserted that Indian thinkers had kept their eyes shut to the ground social reality and failed to feel the pulse of society. Brahminwadi Vivastha had crushed the dalits of India. Human Rights, Religion, Language, Culture and Identity of the dalits and minorities are in grave peril but the dalit chetna had stood steadfastly against the status quoists. Mr Viridi declared, future belongs to dalits, who had now understood the power of vote. Power capturing alone can decide and shape dalit destiny.

Principal Joginder Singh Balamgarh a close Sathi of Prof Gurnam Singh said, Prof Sahib was a man of principles, and he tells his personal experiences with Mukatsar Sahib in movements. and his written books. Principal Balamgarh said, DR Baba Sahib Ambedkar's in his 'Boudha And His Dhamma' and Manawar Kanshi Ram in 'Chamcha Age', teaches us Morality (Sadachar-Self Revolution) but our leaders are busy in doing the Counter Revolution (Durachar) in connivance with the manuwadis, capitalists and Exploiters. We must stand for baba Sahib's Cultural Revolution.

Darshan Singh Bajwa Editor Ambedkari Deep said, Now two parallel literatures, Sathapit Sahit and Dalit Sahit, Brahmin Sahit and Boudh Sahit had existed from the very beginning.



Mr Bajwa said, All Revolution were lead by the Literatures, i e Dhamma Revolution by Dhampad, Christian Revolution by Bible, Islamic Revolution by Kuran, Sikh Revolution by Sh Guru Granth Sahib, Now Dalit Sahit will lead the Indian Cultural Revolution. Mr Bajwa appeal to audious to subscribes the Ambedkari Deep Magazine at large scale.

Prominent Kavi's Sarwan Singh Kalabula, Karamjit Singh Hari-garh, Dr. Parmeshwar Singh, Dr Sarabjit Singh Kherri, Dr Soma Singh Gandewal, Banso Devi Lecturer. Karamjit Singh Khuddi, M. Darshan Singh Jhalur, Capt. Babu Ram Bathinda, Master Kartar Singh, Er. Gurmeet Singh, Hawa Singh Haneri, Amar Khuddi, regaled the audience. Parsidh Nattakkar Mohi Amarjit, Director Natt Kala Kendra, Jagroan. Extra also participated in the Kavi Samelon.

Dalit Kisakar Hakam Singh Noor Secretary Ambedkarwadi Chetna Manch Punjab, who conducted Manch, Quoted many times Dr. Ambedkar Quetions i e, 'Rights are real only if they are accompanied by remedies. It is no use giving rights if the aggrieved person has no legal remedy to which he can resort when his rights are invaded. Rights are protected not by law but by the social and moral conscience of society. If social conscience is such that it is prepared to recognise the rights which law chooses to enact, rights will be safe and secure. But if the fundamental rights are opposed by the community, no law, no parliament, no judiciary can guarantee then in the real sense of the word.'

It was unanimously decided that A State Level Dalit Sahit Samelon be arranged in 2023, In

which setting of a Dalit Sahit Accademy to promote Dalit Literature, and Dalit Literature should be introduced in the syllabus of schools colleges and Universities, Punjabi Translation of Dr Baba Sahib Ambedkar's 40 Volumes in Punjabi. Every body should be provided with the free uniforms and compulsory education upto B.A classes, will be discussed and a Programme be Chaked out to implement it. DR Viridi Presented his written New books-Navan Manukh Di Sirjnana Da Sahit-Dalit, Bharat De Azadi Andolan Ch Dr Ambedkar Te Krantikarian Da Yogdan, Punjab Da Dalit Andolan to the Organisers.

Mr. Sagar Singh Sagar President, Mool Bharti Sahit Sabha Punjab Thanks the participated by giving a Clerical Call of Dr Ambedkar-'Lost rights are never regained by begging and by appeals to the conscience of the usurpers, but by relentless struggle. Goats are used for sacrificial offerings and not lions.'



Amir Chadha (grand son of Sukhchain Singh) was offered a post doctoral fellowship from Rutgers university in industry pharmacy. Rutgers offered him a research position in South San Francisco at Genentech.



SRI GURU RAVIDASS SABHA (CA)

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MARTYRDOM DAY OF GURU GOBIND SINGH JI & 4 SAHIBZADAS

Shri Guru Ravidass Temple, Pittsburg (CA) will observe Martyrdom Day of four Sahibzadas of Guru Gobind Singh Ji on December 25th, 2022 (Sunday) with the recitation of Path, Sukhmani Sahib. The honorable Sangat is humbly requested to join in paying our tributes to the heroic deeds and sacrifices of Vadde Sahibzade Baba Ajit Singh Ji, Baba Jujhar Singh Ji, Chhote Sahibzade Baba Zorabar Singh Ji, Baba Fateh Singh Ji and Mata Gujri Ji to save their religion.



February 3-4-5, 2023 Gurupurb Sri Guru Ravidass Ji

ਸਗਲ ਭਵਨ ਕੇ ਨਾਇਕਾ
ਇਕੁ ਛਿਨੁ ਦਰਸੁ ਦਿਖਾਇ ਜੀ

Sri Guru Ravidass Sabha CA, Pittsburg is celebrating the 646th Parkash Utsav of SATGURU RAVIDASS JI on Sunday, February 5, 2023 at the temple as per program noted below:

ARAMBH SHRI AKHAND PATH

February 3, 2023 (Friday)

9:30 AM

Nishan Sahib Hoisting Ceremony

February 4, 2023

(Saturday) at 11:00 AM.

December 31, 2022

Rain Sabai New Year's celebrations

We will be celebrating New Year's Eve at Gurughar in welcoming the New Year 2023. Let us start the New Year with a prayer for love, happiness and prosperity of our Sangat. Raggi jatha of Bhai Lakhan Singh and Gurughar Jatha of Giani Balwinder Singh ji will do the Shabad Kirtan.

January 13, 2023

Lohri Celebrations

Lohri will be celebrated in Gurghar in the evening. Sukhmani Sahib path and Langar sewa will be hosted by Suman family.

BHOG SHRI AKHAND PATH

February 5, 2023 (Sunday) 9:30 AM,

KIRTAN DIWAN - After Bhog Ceremony until 2:00 PM

Sangat will perform Langer and Path Sewa for this program. Jatha of Giani Balwinder Singh ji's and other Kirtankars will enhance this Kirtan Diwan along with distinguished Speakers and community leaders well versed with life and teachings of Satguru Ravidass ji.

We need volunteers to help with this event.

For **STALLS** or any **SEWA**, please contact **President Vinod Kumar at (408) 718-2506** or **Chairperson Kulwant Banga at (925) 698-3059.**

We need your help and support.

"NANAK NAM CHARDI KALA TERE BHANE SARBAT DA BHALA"

www.srigururavidasstemple.com
Sangat Sewadars

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Vinod Kumar
(408) 718-2506

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Dharam Pal Chonkria
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