

Live Encounters is celebrating 5 years 2010-2014

Live encounters

Free online magazine from village earth
October 2015

Breaking Bread in Peace

with food from Indonesia by Putu Yudana,
Laos Mong & Houa, Turkey Ozlem Warren, Jill Gocher,
USA Ela Gori, Germany Gabrielle Borrmann
and serenaded with country music from Austin, Texas, by
Kori Jean & Kels of Mersi Stone

**Support Live Encounters.
Donate Now and keep the Magazine alive in 2015!**

Live Encounters is a not-for-profit free online magazine that was founded in 2009 in Bali, Indonesia. It showcases some of the best writing from around the world. Civil and human rights activists, animal rights activists, poets, writers, journalists, social workers and more have contributed their time and knowledge for the benefit of the readers of the magazine.

We are appealing for donations to pay for the administrative and technical aspects of the publication. Please help spread the free distribution of knowledge with any amount that you feel you want to give for this just cause.

BANK DETAILS

Sarita Kaul

A/C : 0148748640

Swift Code : BNINIDJAXXX

PT Bank Negara Indonesia (Persero) Tbk

Kantor Cabang Utama Denpasar

Jl. Gajah Mada

Denpasar, Bali, Indonesia

Om Shanti Shanti Shanti Om

markulyseas@liveencounters.net

All articles and photographs are the copyright of www.liveencounters.net and its contributors. No part of this publication may be reproduced without the explicit written permission of www.liveencounters.net. Offenders will be criminally prosecuted to the full extent of the law prevailing in their home country and/or elsewhere.

Cover Photograph Kori Jean and Kelsi of Mersi Stone, Austin, Texas, USA. Photograph © Mersi Stone.

Click on title of article to go to page



Celebration Of Vegetarian Cuisine

Putu Yudana

Yudana is Executive Chef In-Charge F&B dept. Waka Gangga, Bali. "I try hard to make my cooking authentic. I don't believe in fusion and I want my dishes to taste true to their roots. The only change I like to make to the original recipes is to make the dishes a bit lighter, whenever possible. We also offer a choice of small or regular portions and encourage guests to share food with family and friends, just like in most Balinese homes, known as "megibung eating style" on the island". www.wakahotelsandresorts.com



Delights & Street food from Turkey and How to make them at Home

Ozlem Warren

International cooking teacher and Turkish culinary expert Ozlem Warren is a native of Turkey, lived there and extensively travelled for 30 years. She has been teaching wholesome, delicious Turkish cookery in the US, Jordan, Istanbul and England. Her recipes have been published in the local media in England, Hurriyet and Sabah national daily newspapers in Turkey. Ozlem also took part at the "Turkish Chefs of the World", "Dunyanin Turk Seferi" TV program aired at TRT, National Turkish TV channel and in 37 countries. www.ozlemsturkishtable.com



The Sweet Sweet Treats of Turkey

Jill Gocher

Bali based international photographer has spent her life exploring and enjoying Asian cultures. Her work has appeared in National Geographic, Time, International Herald Tribune, Asia Spa, Discovery, Silver Kris and many more. Her books - Asia's legendary Hotels, Periplus, Bali- Island of Light -Marshall Cavendish, Indonesia - Islands of the Imagination. Periplus, Australia - the land down under - Times Editions, Singapore, Indonesia - the last paradise - Times Editions. She has held exhibitions in Singapore, Kathmandu, and Bali. www.amazon.com/author/jillgocher



Two Recipes From Minnesota, USA

Ela Gori

Based in the USA, Ela Gori is a widely traveled Senior Manager with global experience in medium and large corporations. Her expertise is in strategic planning; change management, team building and resource management. Currently she is an Advisor to several US based companies. Ela is passionate about the development of children starting with early childhood and into their early teens. She feels that in spite of the dedication of teachers and the major strides made to education there is still a gap between academic input and personal life. To this end she has created developmental courses to motivate children, stimulate/encourage change in their thinking and behavior.



Swabian Style Indian Chicken Curry

Gabrielle Borrmann

Gabrielle is from the Swabian Tribe, Germany. She lives in a small village called Sonnenbühl – Genkingen, which is part of the Swabian Alb Biosphere Reserve, in the Federal State Baden-Württemberg. She graduated in Geography from the University of Stuttgart. Gabrielle went on a study tour to South Africa and later trained in the area of multimedia. She was author for communication media (Lernsoftware) and presently is in the marketing and sales distribution sector electronic and Internet.



The Sandwich Maker from Luang Prabang, Laos

Mong & Houa

Mong (18) and Houa (17) are a young married couple with a two year old girl named, Panya. Mong (husband) was 16 when he married Houa who was then 15 years old. Since their marriage two years ago they run a small stall on the main night market street in the heritage town of Luang Prabang, Laos, selling sandwiches, Lao coffee, tea and a wide range of fresh fruit juices and shakes. They don't have much to go by but they are always smiling and happy with their life.



Kori Jean & Kels of Mersi Stone - an interview

Mark Ulyseas

Kori Jean and Kelsi Olsen are two talented sisters out of Austin, Texas. They are poised to make a big splash in the Country Music scene this year; Mersi Stone released their self written single "Start a War" in May this year. In June they released their album "Who I Am" which contains all new original songs written by Kori Jean and Kels. www.mersistone.com



Dysfunctional Echolocation

Terry McDonagh

Irish poet and dramatist, Terry McDonagh, taught creative writing at the University of Hamburg and was Drama Director at the Int. School Hamburg for 15 years. He now works freelance; has been writer in residence in Europe, Asia, Australia; published 7 poetry collections, book of letters, prose and poetry for young people translated into Indonesian and German, distributed internationally by Syracuse Uni. Press; latest poetry collection Ripple Effect/Arlen House; children's story, Michel the Merman, illustrated by Marc Barnes (NZ). He lives in Hamburg and Ireland. www.terry-mcdonagh.com



Why Hungarian Envoy Loves Israel

Natalie Wood

Born in Birmingham, England, U.K., Natalie Wood began working in journalism a month prior to outbreak of the 1973 Yom Kippur War. She remained in regional Jewish journalism for over 20 years, leaving full-time writing to help run a family business and then completed a range of general office work. Wood and her husband, Brian Fink emigrated from Manchester to Israel in March 2010 and live in Karmiel, Galilee. She features in *Smith Magazine's new Six Word Memoirs On Jewish Life* and contributes to *Technorati*, *Blogcritics* and *Live Encounters magazine*. Her stories - [Website](#) and journalism - [Website](#)



Bollywood Baddies

Tapan K Ghosh

Ghosh, is a former professor and Head of the Department of English, Rabindra Bharati University, Kolkata. His stories have been published in US and UK journals, one of them earning a place among the top-10 stories in a competitive event held in England, and published in the anthology *The Bus Stop Scheherazade and Other Stories*. His story "Border" was among the top-12 stories in Labyrinth Competition of London in February 2005. www.sagepub.in



The Teacher Archetype

Dr Candess M Campbell

Ghosh, is a former professor and Head of the Department of English, Rabindra Bharati University, Kolkata. His stories have been published in US and UK journals, one of them earning a place among the top-10 stories in a competitive event held in England, and published in the anthology *The Bus Stop Scheherazade and Other Stories*. His story "Border" was among the top-12 stories in Labyrinth Competition of London in February 2005. www.sagepub.in



Breaking Bread in Peace

Mark Ulyseas

Perhaps if we invite our adversaries to the table to share our food, to break bread in peace, we would begin to understand and respect each other's cultural peculiarities and sensibilities, and to help each other become better human beings. Who knows we may even begin to beat our guns into plow shares and become farmers, tilling the soil to feed the world regardless of religion or country; And perhaps a brave new world will dawn where everyone would go to sleep on a full stomach; And where food will not be an object to make profit from but something that bonds people together in peace and harmony.

Celebration of Vegetarian Cuisine
at
WAKA GANGGA

Photographs courtesy Kamal Kaul

Many guests find that vegetarian food is difficult to order as not too many restaurants provide a good variety of vegetarian dishes.

At Waka Restaurant we offer a dedicated menu of vegetarian food, mostly using fresh ingredients that grow around us.

We have incorporated in our vegetarian menu dishes from around the world, using different cooking styles.

I Putu Yudana

Executive Chef In-Charge F&B Department

Waka Gangga, Tabanan, Bali, Indonesia www.wakahotelsandresorts.com





Vegan Salad - Grilled zucchini, egg plant, crispy lettuce, red wine vinaigrette.



Beetroot Salad – Home made pickles beetroot, rucola, romaine, shaved carrot and cucumber, cashew nut, honey vinaigrette.



Corn Gazpacho - Japanese vinegar , capsicum, onion, yoghurt, spicy tuile, crispy herb crouton, olive oil.



Thai Red Vegetable Curry – Thai eggplant, carrot, baby corn, broccoli, coconut milk, red paste, basil leaves.



Pepes Jamur - Marinated mushroom with local basil leaves, yellow and red paste, sliced shallot, garlic, tomato in banana leaves.



Sate Tahu - Tofu skewer, marinated red chilli and soy sauce, steamed rice, peanut sauce.



Hand Rolled Gnocchi - Eggplant, zucchini, capsicum, tomato concase, basil leaves, olive oil.



Nasi Goreng Sayur - Wok fried rice, corn fritter, satay tofu, vegetables acar, corn cake, melinjo crackers, chilli sambal.



Grilled Vegetable Lasagne – Grilled red and yellow capsicum, zucchini, egg plant, broccoli, basil leaves, tomato concasse, bechamel sauce, mozzarella and parmesan cheese.



Vegetables Sandwich - Grilled zucchini, eggplant, capsicum, arugula, herb focaccia bread, crispy salad, potato wedges.



Crêpes - Caramelized brown sugar, lime, fresh mint leaves, strawberry ice cream



Warm Chocolate Moellaux - Almond sauce, vanilla ice cream.



Delights and Street food from Turkey and How to make them at Home

by Turkish Culinary Expert Ozlem Warren

We Turks love our street food; our love of food, I feel, is poured into the streets with a delicious, practical way of enjoying them through street stalls. From *Simit*, sesame encrusted bread rings to stuffed mussels, *Midye Dolma*, from flat breads with ground meat and vegetable topping, *Lahmacun* to rice pilaf with chickpeas, *Nohutlu Pilav*, nuts, roasted chestnuts and many more, we do love having a delicious bite while on the go, for centuries.

Turkey, with its long history of ancient civilizations, its fertile lands, and geographical setting between Asia and Europe, stretches a thousand miles from east to west, and covers an area equal to half the size of Mexico. It follows therefore that the cuisine of this country is diverse. The choice of the dishes is wide, but all have a wonderful delicacy and richness. Turkish street food takes its fair share from this abundance of richness and diversity; everywhere you go in Turkey, there's something delicious to eat in the streets, which can also vary from region to region.





Street Food Istanbul: Pics 1 & 2 Gozleme; Anatolian flat breads with fillings. Pic 3 Lahmacun, Turkish style thin pizza with ground meat and vegetables topping. Pics © www.ozlemturkishtable.com

Simit, sesame – encrusted bread rings

Simit, sesame – encrusted bread rings is really the quintessential Turkish street food; these sesame-encrusted bread rings must be the most popular snack at home. You can have simit for breakfast with a cup of cay (tea), sliced cucumber, tomatoes, feta cheese and olives. You can enjoy them for a mid-morning or afternoon snack with cheese or simply plain. Turks prefer savory accompaniments to simit, though I must say it is also lovely over some butter and jam. Their flavor and deeply satisfying texture are quite unlike anything else. There are mobile simit stalls everywhere, especially in Istanbul (Istanbulis pride themselves as to have the genuine article). Recently, there are also Simit Houses opened all around the country, where you can enjoy simit with various fillings; cheese, olive paste, sucuk (Turkish spicy sausages made from dried cured beef). A magnificent revival of this all-time favorite street food. You can make this utterly delicious Turkish street food, Simit, at home, here's my recipe <http://ozlemsturkishtable.com/2012/02/simit-sesame-encrusted-bread-rings/>

Gozleme, Anatolian flat breads with fillings

Gozleme, Anatolian flat breads with fillings is another personal favorite. We Turks were originated from Central Asia, then drifted towards Anatolia gradually and made our way to Anatolia, land of Turkey. We have been making these stuffed flat breads since then. Gozleme is a much loved Turkish street food and a special part of the delicious Turkish breakfast. These popular snacks are cooked quickly on a hot griddle and can be filled with various fillings. Some of my favorite fillings are mashed potatoes, cheese and parsley; spinach and cheese, and ground meat and onions. Here's my Gozleme with spinach and cheese recipe, <http://ozlemsturkishtable.com/2013/05/gozleme-anatolian-flat-breads-stuffed-with-spinach-onion-and-feta-cheese-so-delicious-and-easier-than-you-think/>, I hope you enjoy it, afiyet olsun.

Here is a visual feast of some of my favorite Turkish street food for you. I do hope they inspire you to have a go at these delights and visit Turkey to enjoy them first hand! You can find all these street food recipes at my blog, Ozlem's Turkish Table, www.ozlemsturkishtable.com

Learn how to make delicious and wholesome Turkish Cuisine with Ozlem's Turkish Table.

I am a native of Turkey and Turkish cuisine and culture is my passion. I have been teaching Turkish cookery over 8 years and delighted to see such amazing interest for Turkish cuisine and what has been cooked in Turkish homes. You can view my Turkish cookery classes at the following link <http://ozlemsturkishtable.com/cooking-classes/>, if you'd like to join us.

I also recently prepared a wonderful *Online Turkish Cookery Course* to provide a window into Turkish culture through its food. I share insight into Turkish history and hospitality, along with a demonstration of popular Turkish dishes; **Spinach & feta filo pastry pie**, Ispanakli borek; popular Stuffed **Eggplants/Aubergines with ground meat and vegetables**, Karniyarik, **Potato and Bulgur patties with pomegranate molasses**; Patatesli ve Bulgurlu Kofte, **Turkish Coffee** and history of **Turkish Delight**. Once purchased, course can be watched at your own time, unlimited times; it can also make a wonderful gift of good food for Mother's Day. Here is a free preview video of Ozlem's Turkish Table Online Turkish Cookery Course: <https://vimeo.com/123412891>

Here is a link to my Online Turkish Cookery Course:

<https://www.mer-ka-bah.com/course/cultural-cuisine-turkey/?ref=21>

Street Food Istanbul: Roasted chestnuts stall, nuts stall. Pics © www.ozlemturkishtable.com





Jill Gocher
 Photojournalist +media consultant
 Email: jillgocher@gmail.com
 Amazon Page : www.amazon.com/author/jillgocher

The Sweet Sweet Treats of Turkey by Jill Gocher

The range of Turkey's sweet treats date back to the Ottoman Empire and even before and over time they have grown and diversified until, now the choice is almost overwhelming. The other pastry based sweet delights such as Baklava come from the times of the Ottoman Empire although it is said that the origins of Baklava predate the Empire and some records show that versions of this pastry have been around in Central Asia as early as the 2nd century. Before the 19th century it was a dessert for the rich and indulged classes but now, it can be enjoyed by everyone. But this is only the tip of the sweet iceberg. Turkey's pastries are legendary and anyone with a sweet tooth could go there just to enjoy the sweet experiences. You can choose from at least a dozen different pastry styles. Sucuk, Burma, Achibadem Kurabiyesi, the fried Tulumba, Paluze and Pekmez, Pestel and Pepecura – the list seems almost endless! Rolled, or folded, fried and baked, immersed in honey or a sugary syrup, they are all tempting! They come with dates, almonds, walnuts and of course, pistachios, all ground or chopped and folded in between layers of filo pastry.

Lokma, the teeny Indian Gulab Jamin look alike, are little crispy fried balls which are then immersed in a sugar syrup. Halka Tatlisi is rather like a Mexican churro but instead of cinnamon and sugar it comes with a sugar syrup. Crispy yet soft inside they are a great street treat and can be seen late afternoon from numerous vendors around the market areas. Delicious! There are so many sweet pastries to try, that it wasn't until I had been in the country for more than a week, that I finally got to try the Baklava. It came hugely, stuffed with pistachio paste and crispy pastry and was definitely worth the wait! The sweet gelatinous Turkish Delight or Turk Lokumi is another world unto itself. Specialty shops sell their own unique versions, the supermarkets sell others. Flavoured with Bergamot, rosewater, dates, walnuts, hazelnuts or pistachios, the choice is amazing. Our friend Charlie took us to a little shop in Sirkeci. Ali Muhiddin has been purveying sweet things for around 150 years. The shop is a fantasy of sweets and people come from all around to buy their supplies here. Many of the small coffee sellers will place a tiny cube or two of the gelatinous sweet on the saucer with their cups of exquisite Turkish coffee. And that is just about the right amount. Doused in soft white icing sugar, it just slides down a treat. In Konya, the home of the great Sufi mystic poet philosopher, Rumi, they have their own delicious versions, finer and possibly even sweeter.

Try the Baklava at Istanbul's Baklavaria in Sirkeci. You can even look over the Bosphorus while you decide which delectables to imbibe. They serve coffee as well of course, and the much less sweet Turkish Chai – an acquired taste! While the coffee actually comes from Brazil, the brewing system and taste of the coffee is pure Turkey. Made in little copper pots, it is brewed to extract the maximum flavor from the coffee. Every sip is an explosion of taste. One of the pleasant ways to enjoy a coffee is to sit in a shaded byway on the miniscule Turkish chairs and sip slowly. If you are lucky, you may even get to play a game of backgammon. The Turks are champions.



The sweetest treat Turkish Delight in one of its myriad shapes and forms. Pic © Jill Gocher



Another jelly roll type of dessert. Pic © Jill Gocher
© www.liveencounters.net october 2015

Rosebuds and other fragrant flowers are dries to make exquisite teas. Pic © Jill Gocher
2015 october © www.liveencounters.net



Fruit jellies. Pic © Jill Gocher
© www.liveencounters.net october 2015

Sweet pastries and variations on the luscious baklava theme. Pic © Jill Gocher



Nuts and sugars make these pastries exceptionally appealing. Pic © Jill Gocher
© www.liveencounters.net october 2015

Time for a cup of thick fragrant Turkish coffee, redolent with flavour and history. Pic © Jill Gocher
2015 october © www.liveencounters.net



Pakoras

Indian Fritters

by Ela Gori

Photographs by Jiten Gori

This finger food is delicious with evening tea, and a great complement to cocktails. They could be made with a variety of vegetables, the most popular being: potatoes, eggplant, onion, cabbage, and jalapeno chillies. To be creative one can also make them with cooked chicken or with Indian cottage cheese.



Ingredients

1 small potato, sliced thin
 8 cauliflower florets
 1 Asian eggplant
 1½ cup chickpea flour
 ½ teaspoon baking powder
 ½ teaspoon turmeric
 1 teaspoon red chili powder
 1 teaspoon salt (to taste)
 ¾ cup of water (Use water as needed)
 Canola or Vegetable Oil for deep frying (2 cups approximately)



Method

Vegetables are cut into approximately 1 inch pieces; keeping them fairly thin as this ensures they are evenly cooked through. Sift the chickpea flour with the baking powder and salt. Gradually pour in the water until the mixture resembles pancake batter. Add the chili powder and turmeric and stir well. Add the cut vegetables in batches to the batter. Meanwhile put the oil in a small wok or Indian Karhai (round bottomed vessel) and let it heat until it is slightly smoking. Reduce the heat and put a teaspoon of batter in to the oil. If the oil is hot enough, the batter will immediately rise to the top and start turning a light brown. Keep the flame on medium heat to prevent burning. At this point add the batter coated vegetables in small batches to the hot oil. Use a slotted spoon to keep the pieces separate as they are frying. Take them out and put on a absorbent paper to drain the oil. Serve while still hot either with ketchup or mint and coriander chutney.

Upama

Savory Semolina

(A popular breakfast food from South India)

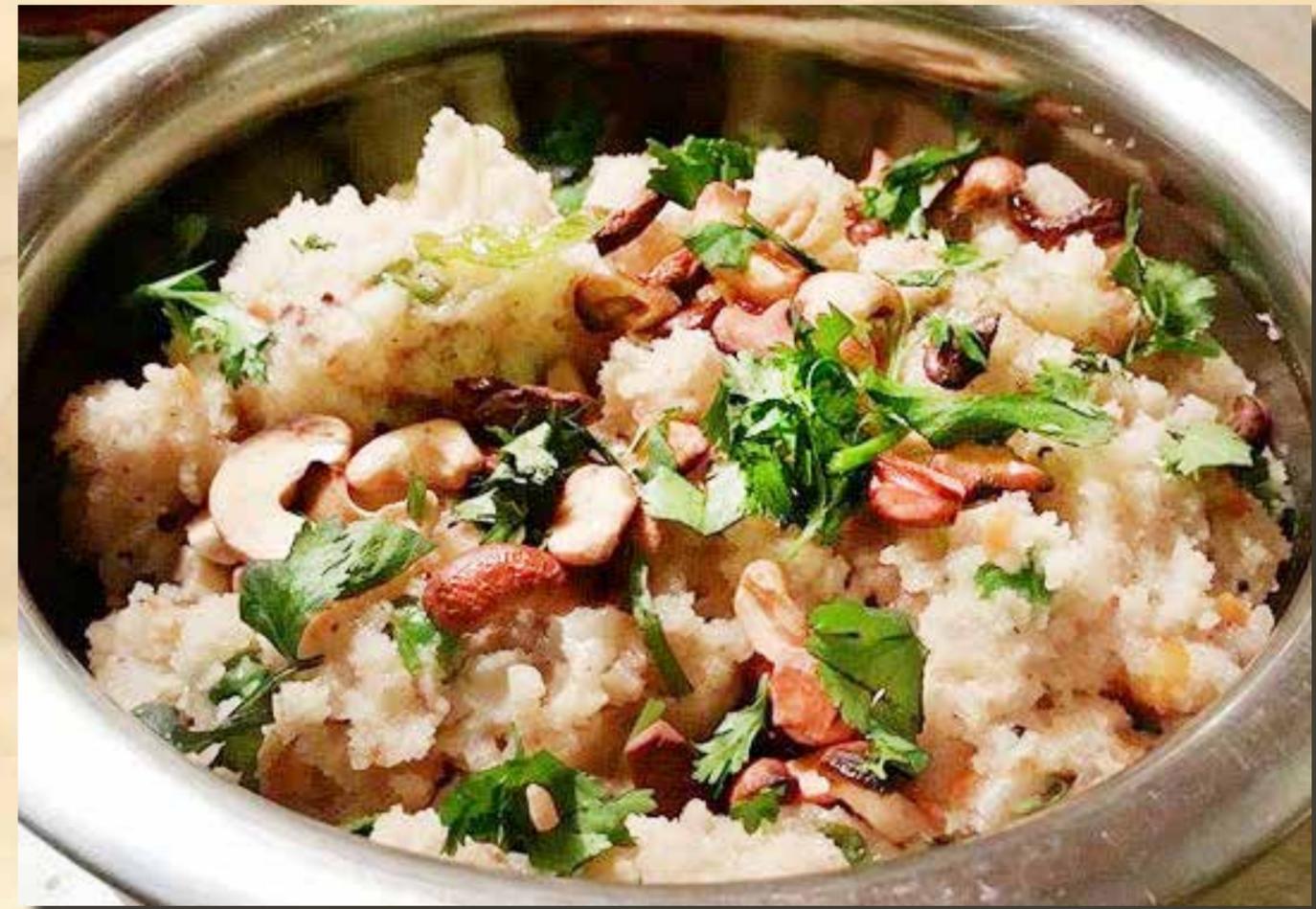
by Ela Gori

Photographs by Jiten Gori



Ingredients:

1 cup fine semolina
 2 dried whole red chillies (about 1½ inches long)
 1 teaspoon mustard seed, 1 teaspoon whole fenugreek seeds
 1½ teaspoon split chickpeas, ½ teaspoon asafoetida powder
 5-6 curry leaves, 1 small onion finely chopped
 1 inch-long piece of fresh ginger finely chopped/grated
 2 inch wide cauliflower floret finely chopped, 1 tablespoon finely carrots,
 1 tablespoon finely chopped green beans, 4 cups warm water
 Salt to taste (approximately 1 teaspoon), 2 tablespoons clarified butter;
 could use some canola or vegetable oil with the butter.
 For the Garnish: Small cup of Cilantro leaves (chopped 2 tablespoons
 of broken cashews nuts 1½ teaspoon of clarified butter.



Method

Gently dry roast Semolina over low/medium flame; stirring to prevent cooking unevenly. The semolina should have a pleasant aroma but not become too dark in color. Put clarified butter/oil in deep pan. Add asafoetida powder when it starts turning brown add the curry leaves, red chillies, mustard seeds, fenugreek seeds and the split chickpeas. When the mixture starts sputtering add the onions and ginger and fry to golden brown. Add all the vegetables, with salt. Cook 5-7 minutes on a medium flame and add water. Slowly add the roasted semolina to the water mixture, stirring quickly to prevent lumps forming. Upama is ready when the mixture turns into a soft ball.

Turn onto a serving dish and garnish with the cashews that have been shallow fried and the chopped cilantro.

Great to eat at any time of the day, not just at breakfast!

Gabrielle is from the *Swabian Tribe*, Germany. She lives in a small village called *Sonnenbühl-Genkingen*, which is part of the *Swabian Alb Biosphere Reserve*, in the Federal State Baden-Württemberg. There are 15 UNESCO biosphere reserves in Germany. According to German law, large-scale cultural landscapes with a rich natural diversity can be declared "biosphere reserves". They are model regions of great beauty and with a high quality of life that show how business, settlement and tourism can develop further in a forward-looking way in harmony with nature and the environment. [LINK](#)



Swabian Style Indian Chicken Curry

by *Gabrielle Borrmann*

Ingredients

One chicken, 2 pieces of garlic, a piece of ginger, ground pepper corns, 2 fresh chillies, 2 tsp of coriander, one tsp of Indian curry powder, one cucumber, 2 tomatoes, one tsp of turmeric powder, salt and one cup of yoghurt.

Method

- Clean and cut the chicken into 10 pieces after removing the skin and fat.
- Put the cut chicken in a bowl and mix with one cup of yoghurt.
- Peel and cut the ginger, garlic, chillies and one cucumber.
- Put a large tablespoon of sunflower oil into a pot and heat on the stove.
- Add the cut ginger, garlic, cucumber, a teaspoon of turmeric and coriander, pepper and a teaspoon of Indian curry powder.
- Add the chicken and mix well on a high flame till the chicken begins to brown.
- Add a cup of water
- Cover and let it simmer on a low flame for 15 minutes. Check if the chicken is not sticking to the bottom of the pot. If so, mix and add half cup of water.
- Cut the tomatoes and place the pieces on the surface of the cooking chicken.
- Add half cup of water, then cover and leave it to simmer.
- After ten minutes remove the lid and mix well.
- Taste the sauce for flavor and add salt accordingly.
- Check if the chicken is soft and has blended with the sauce.
- Remove and place in a bowl.
- Serve with steamed rice, fresh salad and Jever (my favourite beer).

Guten Appetit!



⇒ Avocado Sand wick ; Hot Sand wick

1: Chicken Sandwich,	10 Bacon + Avocado + cheese sandwich
2 Ham sandwich,	11 Bacon + chicken + Ham + Egg + Avocado sandwich
3 Tuna sandwich,	12 chicken + ToFu + Avocado + Egg sandwich
4 Boiled Egg sandwich	13 Nutella + Peanut butter + jam sandwich
5 Lao style sandwich,	14 Chicken + Bacon + Avocado sandwich
6 Fried egg sandwich,	15 chicken + cheese + Avocado sandwich
7 Avocado sandwich	16 Ham + cheese Avocado sandwich
8 Chicken + Avocado sandwich	17 Egg + cheese + Ham + Avocado sandwich
9 Chicken + Egg + Avocado sandwich	18 Bacon + chicken



The Sandwich Maker of Luang Prabang, Laos - Mong & Houa

Mong (18) and Houa (17) are a young married couple with a two year old daughter named, Panya. Mong (husband) was 16 when he married Houa who was then 15 years old. Since their marriage two years ago (Panya was born before their marriage) they run a small stall on the main night market street in the heritage town of Luang Prabang, Laos, selling sandwiches, Lao coffee, tea and a wide range of fresh fruit juices and shakes. They don't have much to go by but they are always smiling and happy with their life. Prices range from 10,000 to 15,000 Kip (approx. US\$ 1.25 to 1.90). Try the pineapple/lemon/Lao whisky drink with a chicken/avocado/cheese baguette sandwich. A top up with a shot of Lao whisky is advised!

we have good shake menu drink Everything Shake.

1 Mango + Banana + Pineapple	10: Mango + Avocado + Lemon Juice
2 Mango + Dragon Fruit	11: Mango + Passion + Avocado
3 Mango + Papaya	12: Lemon + Soda + Mint + Ginger
4 Pineapple + Mango + Lemon	13: Lemon + Soda + Mint + Lao Whisky.
5 Mango + Lemon + Yoghurt	14: Coffee + Oreo + Chocolate
6 Pineapple + Lemon + Lao Whisky	15: Lemon + Dragon + Mint
7 Coffee + Oreo + Banana	16: Watermelon + Mint
8: Mango + Papaya + Lemon	17: Apple + Mango + Mint
9: Lemon + Soda + Pineapple	18: Apple + Orange + Mint

EXCLUSIVE INTERVIEW WITH
KORI JEAN & KELSI
OF MERSI STONE

BY MARK ULYSEAS





Kori Jean and Kelsi. Pic © www.mersistone.com

Mersi Stone

The sisters of Mersi Stone believe that “you can’t fight what feels right.” The moment Kori Jean and Kelsi began to sing together as children, they both knew they had something special. Blending Country Pop, Rock, and Folk music, this duo not only creates magic on stage, but is forging a new path with their unique family harmony. Mersi Stone began performing together at a professional level over 7 years ago in Austin, Texas, however, music was in both of their lives long before that. Kori Jean and Kelsi began playing the piano and singing at 8 years of age, and used their local community and church events to begin performing in front of crowds and learning what it was like to entertain and have fun doing it. Kori Jean and Kelsi also had opportunities to perform in Colorado, New Mexico, and Oklahoma with a traveling youth performing group and made the best of the experience to continue learning about music and performance in their early teens.

Through their performance opportunities at such a young age, the duo immediately recognized that music was something they wanted to pursue at a higher level. To hone their craft, Mersi Stone worked tirelessly around their home town of Austin Texas and spanned out doing shows across the state of Texas. The duo also started writing their own music, which has been a huge part of their career. While performing throughout Austin, the duo was able to open for thousands across the state and open for acts such as Little Texas and Kenny Loggins, as well as perform in all of Austin’s hottest venues and festivals.

During their first trip to Nashville in 2009, they had the opportunity to attend Chris Young’s first CD release party at Sony and were personally invited back stage at the Grand Ole Opry by general manager Pete Fisher. During this trip, they also had countless meetings up and down Music Row and learned what it really was going to take to make it in the country music scene. After many trips back and forth between Austin and Nashville, Mersi Stone decided that if they truly wanted to make country music a career, they would have to move to Nashville Tennessee and go “all in” on their music career. Moving to Nashville in 2011, Mersi Stone has since spent time writing, recording and performing. The duo has had the honor of performing in venues such as the Bridgestone Arena, the famous Bluebird Cafe, 3rd and Lindsley, as well as many more. The duo also placed in the top 10 of the American Country Star competition. Shortly after American Country Star, the duo was also honored to be in the top 21 of 12th and Porters Music City Breakthrough competition. Mersi stone has also performed during Nashville’s Country Radio Seminar (CRS) as well as the famous CMA Music Festival.



A Mersi Stone performance. Pic © www.mersistone.com

It has been a long road with many challenges, but Kori Jean and Kelsi know that good things take time and that perseverance is the key to success. Kori Jean and Kelsi believe now is the time in country music for strong and powerful women to take front and center, and hope to one day be honored amongst the ranks of Dolly Parton, Carrie Underwood, Miranda Lambert and so many more. Poised to make a big splash in the Country Music scene this year, Mersi Stone released their self written single “Start a War” in May. In June they released their album “Who I Am” which contains all new original songs written by Kori Jean and Kelsi.

Stay tuned for more exciting things to come. In the words of Kori Jean and Kelsi “We are excited for this journey and can’t wait to take you on this wild ride with us.”

Kori Jean’s previous solo interview appeared in Live Encounters July 2012 issue. Since then Kori Jean has teamed up with her sister Kelsi and formed Mersi Stone. **The following is an exclusive interview with these two charming, talented and fabulous country singers.**

Kori Jean, why and when did you stop performing solo and form Mersi Stone with Kelsi?

In January of 2013 I found myself pondering how everyone went crazy at shows when Kelsi and I sang together. I started to wonder if two was better than one, and if we had something more special together then separate. I thought about this for months and for some reason just couldn’t get it off of my mind. I started figuring out the logistics to see if it was even possible, especially since Kelsi was already moving through college. After months of mulling over everything, I finally figured everything out and sat down with my management and suggested the idea, thinking they were going to freak out on me for even suggesting such a drastic change. Much to my surprise everyone fell in love with it and the rest is history. - **Kori Jean**

Do you have a back-up band or is it just the two of you?

Yes, we do have a back up band. Kori Jean and I both play keys, so when we do acoustic shows we will play keys along with a guitar player. When we play a full gig, we have a band that will play with us. I am also currently taking lessons to better myself on both acoustic and electric guitar. - **Kelsi**

The song '**Almost Real**' was actually a song that almost didn't make the cut to be on our recently released album "Who I Am", due to how personal it was to Kels and I. After friends, family and "The Team" had listened to it for months, we felt like this was a very raw and relatable song. So with some hesitation, we put it out there. Sometimes I think part of being an artist is being able to be vulnerable with your fans, it makes you real. <https://youtu.be/PgjgWf55MSU>

Who writes the lyrics and puts it to music?

So Kori Jean and Kels write/co-write all their music. They both bring a different aspect when it comes to writing. Kori Jean and Kels will sit down together and think of an idea that they would like to write about. Kori Jean is great with lyrics and Kels is great with Melodies and chord progressions. With those together, they will both help out with the lyrics and melody, but they both have their fortes when it comes to writing. - **Kori Jean & Kelsi**

What is your music about? Love? Relationships? Or, everyday life experiences?

Our music is about all kinds of stuff. Everything that we write, is about our life experiences. Our past album that was just released called "**Who I Am**" was written from experiences that were current in our life. Some of the things we have experienced we didn't experience together and a lot of the experiences have been together. It makes for a great and unique writing experience. - **Kori Jean & Kels**

Your song 'Almost Real' greets every visitor to your website in the form of a video, sensitively shot with you lying on the bed singing while Kelsi plays the piano... is there a true life incident from which this song was born? Who composed the music?

The song '**Almost Real**' was actually a song that almost didn't make the cut to be on our recently released album '**Who I Am**', due to how personal it was to Kels and I. After friends, family and "The Team" had listened to it for months, we felt like this was a very raw and relatable song. So with some hesitation, we put it out there. Sometimes I think part of being an artist is being able to be vulnerable with your fans, it makes you real.

As for the way this song was written, this one was actually written like no other song we have ever written. We actually started co-writing this song in the spring of 2014 with Cardin Lopez. After our write we left with the first verse and pieces of a chorus but just couldn't finish it and walked away from it. It wasn't until December of 2014 that Kels and I sat down together and finished it in the middle of the night. After we finished the song, we sent it to Cardin over a voice memo and she immediately called and was like "What the crap? Where did this come from?"

I guess sometimes life has to happen before a song can turn into what it is suppose to be. After the song was written, we sat down with our producer Brandon Metcalf from Destiny Nashville and he made the song more than we could have ever imagined musically. We are seriously so blessed to have him on our team, to say he is amazing would be an absolute understatement, this statement rings true for Cardin as well!

From there we made tweaks over voice texts and finished the song which is what you hear today. I guess sometimes life has to happen before a song can turn into what it is suppose to be. After the song was written, we sat down with our producer Brandon Metcalf from Destiny Nashville and he made the song more than we could have ever imagined musically. We are seriously so blessed to have him on our team, to say he is amazing would be an absolute understatement, this statement rings true for Cardin as well! - **Kori Jean**

In your (Kori Jean) previous interview you mentioned that you opened for Ken-ny Logins. Since then has Mersi Stone opened or played with any other country western stars?

Since then, Kori and I have had the opportunity to open for many musical acts such as "Little Texas" and many others. We have also recently been on a radio tour which has been very exciting. - **Kels**

Where has Mersi Stone performed in the past and what has been your experience not just with audiences but with other performing artists?

We have been able to perform in places all over the place. Most recently we played the largest show yet, playing to a sold out crowd of over 11,000 people in Nashville Tn. We have also been on a radio tour overseas, which has been amazing. It's been really fun meeting so many incredible people all over the world! - **Kori Jean**

Have any of Mersi Stone's songs featured in the charts?

Right now we are currently on several charts and have been in the top 20 for "Best Country Radios" chart. - **Kels**

What are your plans for 2016?

Kelsi and I already have so many things planned for 2016 and are actually already writing the next album. We will start getting back into the studio this fall and winter to record it! - **Kori Jean**

We would love to tell the readers to continue to stand up for who you are and for what's right. There are so many people in this world that will tell you who and what you should be. Staying true to yourself is staying true to your standards. In this world, people will try to bring you down and make you feel like you're not important. Don't even give those people an ounce of your attention. From a perspective of violence, no abuser deserves your silence, you always have a voice, and don't let anyone ever tell you different. **YOU MATTER!** In the end, no one but you knows what you are going through in your life. You owe them no explanation about who you are and what you want to do with your life. Stay strong and be who you are!

Does it pay to be a country western singer? Does it pay the bills? And does your family give your moral and other support when you are going through the rigours of developing your music career?

The music industry is definitely a tough business to be in. In the end it comes down to passion. When you are willing to give your whole heart and effort into something you truly are passionate about, it doesn't matter what the costs are. There are so many amazing people that you meet in Nashville that truly want you to succeed. The lives that you can touch through music is something that can never be taken away. Being in this industry, it has helped tremendously having the amazing emotional support of our family. Having our family back us up 100% is an incredible feeling. My parents are willing to drop anything and everything to help us succeed in our dreams. - **Kori Jean**

Who looks after you when on tour?

Right now, we have one of the best teams in place that we have ever had on our career. There is not a single person that I could point out, because they are all sooo important. - **Kels**

What is your favorite food?

Hands down our favorite food is Mexican food. There is this restaurant that started in Austin, Texas called **Chuys**. Yup. It's amazing. Everyone needs to eat here - **Kels**

What message would Mersi Stone like to give to our readers in this increasingly violent world?

We would love to tell the readers to continue to stand up for who you are and for what's right. There are so many people in this world that will tell you who and what you should be. Staying true to yourself is staying true to your standards. In this world, people will try to bring you down and make you feel like you're not important. Don't even give those people an ounce of your attention. From a perspective of violence, no abuser deserves your silence, you always have a voice, and don't let anyone ever tell you different. **YOU MATTER!** In the end, no one but you knows what you are going through in your life. You owe them no explanation about who you are and what you want to do with your life. Stay strong and be who you are!





Kori Jean and Kelsi. Pics © www.mersistone.com

Kori Jean

Let's see, where to start. I guess I'll start with my name. A lot of people ask me if my name Kori Jean, is my real name or if it's a stage name, but I'm here to tell you that is my real name. Kori is a name that my dad picked and Jean is my Grandma Olsen's middle name. Some people call me Kori Jean, others just call me Kori, and some call me KJ. If you're my dad you would call me chicken skunk. Don't ask. Haha. I was born in Utah and lived there till I was 10. After growing up in the mountains of Utah we made a short pit stop living in Seattle but ultimately ended up in the plains of good ole Texas. Austin is where I grew up starting when I was 11 with my 3 siblings and both my parents. Now I call Dallas home since my parents now reside there. Words do not even begin to explain how much I love my family! They are the reason I am who I am today.

Outside of being with my family and my obvious love for music I really love the outdoors. I basically grew up outside catching toads, skiing, camping, swimming, rock climbing you name it. I've even sky dived once. I'm basically up for anything. Music started early in my life. I took piano and voice lessons early on in Utah. Once we arrived in Texas, I participated in a church group that toured Texas, Colorado, and New Mexico singing in many church's and Halls. In my late High School year's, I started thinking about making music a career. My parents were very supportive, and helped me get a band started and playing around Texas. I realized, though, that I would need to migrate to Nashville at some point to really seriously begin a country music career. So here I am, with my sister Kelsi, and as Mersi Stone we are making a run at making it in the music business. As for my role in Mersi Stone, I am definitely the planner. My best friend says I make plans to make plans!

Yellow has been my favorite color ever since I was a child and I could eat Mexican food every day of my life (particularly **Chuys Tex Mex**). Fajitas just never get old for me! If I ever got stranded on a deserted island and could only take one item with me it would be **Chuy's**. Let's just say I love food. To sum me up, I just really love life. I've been through a lot in my life, but you learn from those experiences and become the best person you can be. I always strive to be the best at whatever I do in life and I think that's what has driven me in the country music industry. My main philosophy in life is if you're going to do something, give it your all or don't do it all. Life is a crazy ride, so enjoy it and be the best you can be.

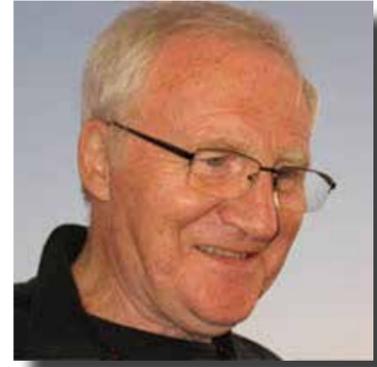
I want to be a voice not an Echo. To me, life isn't about being noticed, it's about being remembered.



Kelsi

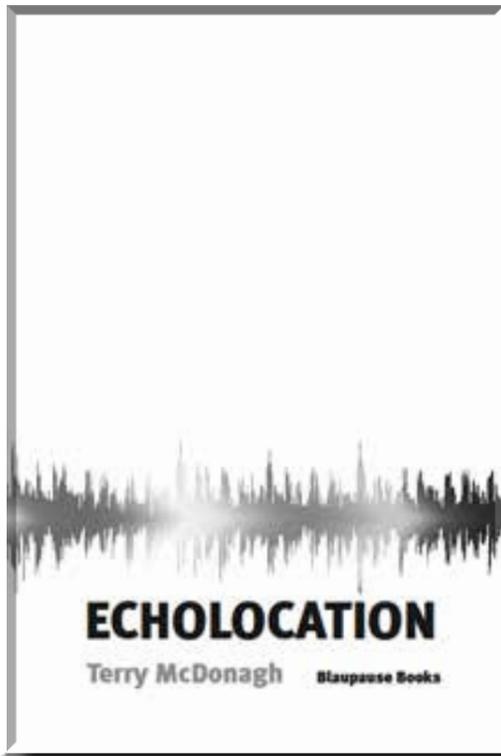
So let's take it old school. I was born in the beautiful state of Utah. The first 7 years of my life were awesome! I remember going jeepin' in Moab, camping in the mountains of Utah, boating on Lake Mead in Las Vegas, and playing in the woods of Georgia where many of my relatives live. Yeah, I thought that was the life. While living in Utah, my mom and dad started me in voice lessons at the age of 4. To this day, I remember singing "Do Re Mi" and Kori Jean singing "If They Could See Me Now", while twirling her yellow boa at our very first recital. At the age of 8, I was living in the great Lone Star State- Austin to be exact. Growing up in Austin, Texas was the perfect environment for starting out in the country music industry. In Austin, I learned that Texas has a huge music scene. Austin is has a very eclectic music scene, with many types of musical genres. With that said, I started learning piano when I was eight years old. As I got older, I started spreading my wings and trying new things. I was literally a horse freak. I did everything horse related from the age of nine to the age of fourteen.

After having done horseback riding for a good portion of my life, I made the decision to put all of my focus and effort into music. I started touring all over Texas playing keyboard and singing with my sister Kori Jean. That was definitely a time in my life I will never forget. Since most my life revolved around music, of course I wanted to try out for the huge TV show "American Idol". I was very excited to try out right when I turned sixteen. My dad knew how excited I was and how hard I had practiced for this moment, so he decided to take me to good ole Nashville, Tennessee to try out at the Bridge Stone Arena. When we got there, I literally thought it was a dream come true. Finally it had gotten to the day of my audition. I remember waiting in line at the "cattle call" I call it, to tryout with 3 other people. We got up to the judges, need I remind you these were not the actual judges. I think they were some of the cameramen. Anyways, I got up there, ripped out a little "Listen" by Beyonce, "Wasted", and "Before He Cheats", by Carrie Underwood. Before I knew it, I was into the next round. So too fast forward a little bit, I had 2 other rounds after that before I was able to sing to Randy, Steven Tyler, and J-Lo. All I can say is that it was incredible to get to sing on the Ryman Stage for my audition for the Judges. I will never forget the amazing experience. Later on down the line, I graduated high school and took that big leap to college. I was officially an adult. Well at least I thought I was. I went out to college at Brigham Young University for a year, when Kori Jean called me up and asked me to move to Nashville to be in a duo with her. Of course, I had to say yes! So I packed up all my things and made the trip to Nashville, Tennessee! Since then, Kori and I have been through so much together and I wouldn't want to be fulfilling my dream with anyone else.



This poem, *Dysfunctional Echolocation*, attempts to draw attention to unfairness of doping in sport. It also draws attention to the damage doping does to your health in the broadest sense of the word – people who cheat at sport are people who have lost their way. They are no longer in touch with what it means to be truly human.

This poem is included in my forthcoming poetry collection, **Echolocation**, to be launched on October 7th in Ireland by well-known children's author, Sarah Webb.



Dysfunctional Echolocation

for Lance Armstrong and all who cheat at sport

It all started one evening when bats were preparing for their nocturnal community games.

They'd been darting, plunging, blowing whistles and checking records – some were upset when qualifying

times were not reached. Suddenly and without warning a top sprinter wobbled over on to another bat's lane,

havocing through a fish n' chip van and ending up in a floating A&E. **Horroritus**, said Batdoctor.

*What ails thee sprinter bat on track
...easy for thee, usually – let's see.*

*Help me Batdoc, I need to see. My echolocation
has gone whacky. Give me glory from your laboratory.*

*

Terroritus, thought chip-van-man fuming and swinging his fish n' chip pan.

*I'll call dope-finder, PC Batman, I will!
to check for echolocation manipulation.
How can a bat sprinter throw wobbles
like a human child on cobbles?*

*I've a good mind to teach that bat a lesson
and thrash him with my chip pan for he's
wrecked my van, but I won't just yet –
I'll hold out awhile for PC's doping results.*

Chip-van-man rang Hot Air Insurance.
Someone has to pay, I say.

*The starting guns were going off for long jumps,
high jumps, triple jumps, sprints, swerves, races,*

steeplechases, discus, darting, fly-catching,
wrestling and weightier events for fatter bats.

Athletes started bumping into humans, crashing
into trees, missing flying insects and juicy bees.

But rich bats and frilly bats were mystified
and befuddled up in the bat-spectator stand.

*We are as corrupt as people, they screamed.
We'll be awake in daytime if this goes on.*

Some athletes protested innocence at interviews
like Olympic sprinters or cyclists at the *Tour de France*.

PC Batman sent in his report – *positive!* The games
were scrapped and Batdoc was packed off to do time.

*

Some bat-performers began to find their way home
after dark again, but experts noticed a number of baby bats

with names like Lance, Gene or Manipulation
and they wondered about the future of Echolocation.



NATALIE WOOD

WHY HUNGARIAN ENVOY LOVES ISRAEL



Dr Andor Nagy in conversation with Israel's former President Shimon Peres.

The centre piece of this year's international Karmiel Dance Festival in The Galilee, Israel was an open-air performance of *Zorba the Greek* performed by the National Ballet of Hungary.

It was an outstanding artistic success, warmly received by a large crowd but was held against a troubled political backdrop due to the anti-semitism that still pervades sections of Hungarian society.

As recently as May, a [citizen of Budapest](#) was arrested for screaming anti-Jewish invective at Israeli Consul Motti Rave while in March, Israel complained about Hungary's then proposed Eurovision Song Contest entry, [Wars for Nothing](#), whose original accompanying video clip had included reference to Israel's Operation Protective Edge in Gaza.

Although Israel was not mentioned by name in the song, Israel's Ambassador to Budapest IlanMor asked the Hungarian broadcasting authority to remove reference to the Gaza war, as it was viewed as an "inconvenient" political message against Israel. So many at the dance festival were as much surprised as charmed by the warm, self-effacing approach of Hungary's Ambassador to Israel, Dr. Andor Nagy when he addressed them before the show.

His diplomatic posting to Israel is his first and comes after a decade as a Hungarian MP when he served as Head of the Prime Minister's Chief of Staff.

Further, Dr Nagy's visit to Karmiel bore both personal and civic resonance as the Israeli city is 'twinned' with Hungary's [Kisvárda](#) where he once lived as a boy. Moreover, as he explained during an interview for [The Diplomatic Club](#) magazine, he had visited Israel several times before his appointment

"both for official visits and as a tourist, as the godfather of my second daughter lives in Haifa'.

"He was born in the Transylvania region of Romania before moving to Budapest, where we met and became very close friends. Though back then in 2003, I had never thought I would ever be sent to Israel as an ambassador, it is such a blessing now to have them here in the country, especially as they make us feel like we are part of the family".

Among those present at the festival show were Anglo immigrants, US-born Sylvia Walters and Pamela Sax, formerly from the U.K. who were so delighted by Dr Nagy's speech that they later contacted the Hungarian Embassy in Tel Aviv, requesting a fifteen minute interview with him as they wished to discuss a planned trip to Budapest.

Mrs Walters said: "He invited us to the embassy, spent an hour talking about the city, gave us a DVD about the Budapest museum, lots of tourist-valuable info and phone numbers. He also shared details and photographs of his family. It was a lovely visit with a generous man".

She added that while Dr Nagy mentioned the 400,000 Jews sent to Auschwitz during the Holocaust, "we didn't discuss present day attitudes". However, the three "also discussed the general economic situation in Europe to a small degree, as well as Hungarian and Israeli cultural values".



Declaration: The Bollywood film posters featuring in this edition have been taken from the net and are being used merely to illustrate the fantastic contribution that Bollywood has made to filmdom. It is in no way being used for any commercial purpose as Live Encounters Magazine is a not-for-profit free online magazine. No copyright infringement intended. - Publisher

TAPAN K GHOSH

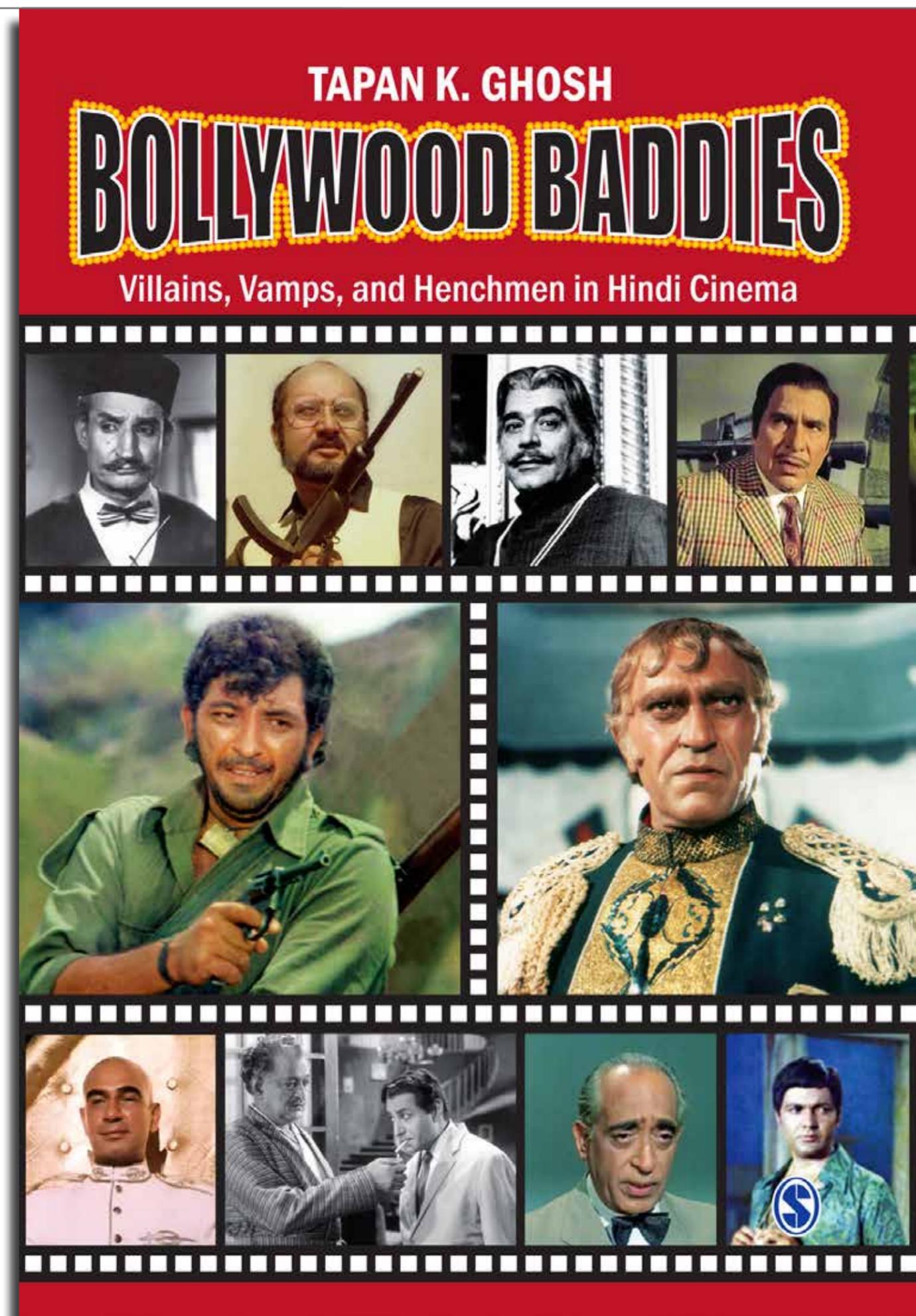
AUTHOR OF **BOLLYWOOD BADDIES** published by SAGE

in a Live Encounter with Mark Ulyseas

The acts of simulation in the mirror scene of *Mard* (1985) featuring Amitabh Bachchan and Prem Chopra, a romantic villain like Pran, shows mimicry at its best under the intoxication of bhang, made from Indian hemp. A whole range of emotions like surprise, incredulity, self-pity, and stupidity, have been enacted in this scene. It's fun on one hand, and awakening to one's world on the other. Yet, within the film reality the hero is better placed than the villain as he isn't really drunk whereas the villain has been put on a higher dose of bhang. This characterises how the baddies in Bollywood cinema have fought a lost battle, adding to the hero's charisma. Along with their trusted henchmen and vamps, these baddies have suffered most, receiving a raw deal.

The book *Bollywood Baddies: Villains, Vamps, and Henchmen in Hindi Cinema*, explores these unsung people, showing how the country's socio-political environment played a crucial role in guiding the nature and operation of villainy in Bollywood cinema. With the Bofors scandal, the coming of V.P. Singh's government to power, and the assassination of Rajiv Gandhi, the time was ripe for villains to burst on the scene with aplomb. The early hazy dawns of *Parinda*, a Vidhu Vinod Chopra film of 1989 symbolically suggests this suffocating scenario. Nights looked longer, and days shorter. It was obvious that something in the rule of nature went wrong.

To show this transition, the narrative begins with Ashok Kumar's negative role in *Kismet* as early as 1943, and ends with the *Agneepath* remake in 2012. In between, it discusses all major villains of Bollywood, even their henchmen like M.B. Shetty, Sharat Saxena and others, and vamps like Nadira, Helen, Bipasha Basu, among others. A long journey no doubt, but the baddies make it worth taking by virtue of their unique dimension and variety in playing the roles from one decade to the other.





Above: Jism-2 2003. Centre: Mother India 1957. Right: Bluff Master 1963.

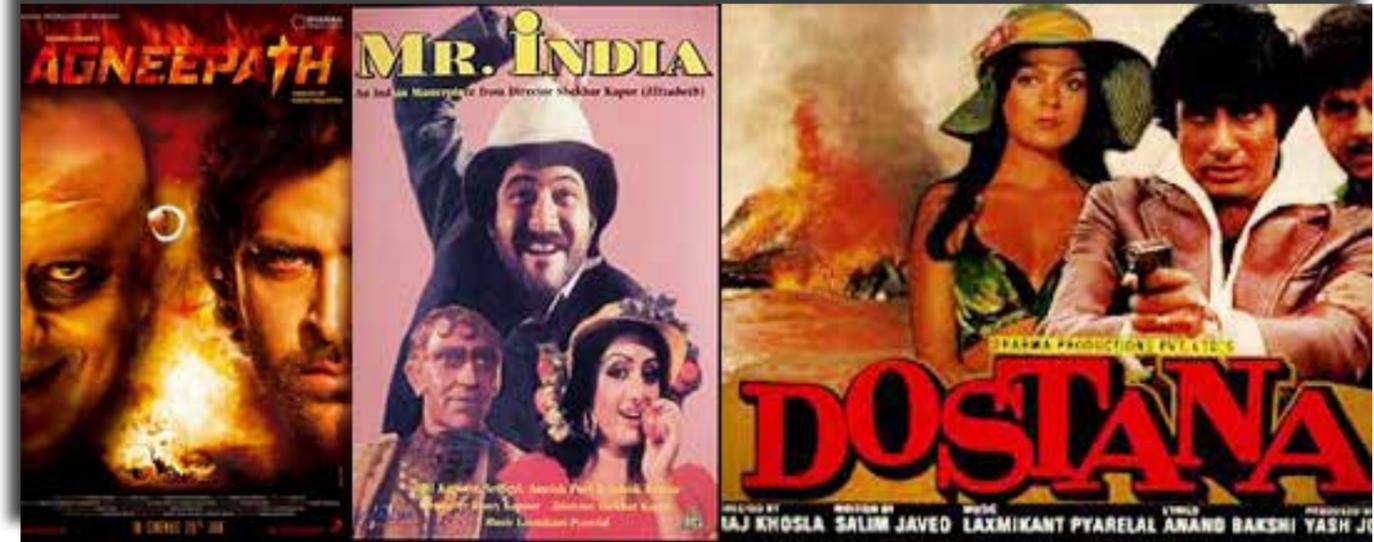
It is claimed that in the nascent years of Bollywood and even till the late '90s Bollywood drew heavily on Hollywood for 'inspiration'/storylines. Is this true? And does this also reflect on the characterisation of baddies?

I'm glad that you've raised this question. The only point is that it should form the subject of a separate study along with, for example, an inquiry into the influence of southern (Indian) films, Tamil and Telugu, on Bollywood scenario (*Bodyguard* and *Ghajini* being recent examples). I don't agree though with this contention of Bollywood drawing heavily on Hollywood for its inspiration. This was raised toward the end of the '70s, maybe, when *Kala Patthar* was made, drawing in some indirect implicit way on the Hollywood hit *Towering Inferno*. It is said that even some of the technicians involved in the making of *Kala Patthar* were brought in from Hollywood (p.87 of my book on *Baddies*). Still, the final product churned out had nothing to do with the Hollywood ambience. It couldn't, because Bollywood makers had to make money.

This issue of Hollywood's influence on Bollywood was mooted by persons who grew suspicious every now and then of the quality of Bollywood commercials in an esoteric way. And, why till the late '90s? *Sarkar*, a Ram Gopal Verma film, starred by Amitabh Bachchan, was made in 2005, drawing on *The Godfather* (note on p.203). What I mean to say is that the Hollywood inspiration didn't disturb the essentially Indian character of Bollywood cinema. As a matter of fact, the book *Bollywood Baddies* dealing with the villains, vamps, and their lackeys implicitly answers this question. More than the heroes, the baddies make us aware of the Indian political scenario.

As soon as the villains spring into action, we locate them in the Indian environment. Look at the fun-package also. In *Seeta Aur Geeta*, one of the heroes, a doctor, (Sanjeev Kumar) suddenly starts measuring the blood-pressure of a goon. The fool is staggered with disbelief but surrenders to the doctor. A moment later the wily doctor punches the goon in his face. In *Dostana* (1980), the villain fires from the hole of his coat-pocket. It has always been a characteristically Indian package. Look also at the Bollywood-craze in the market abroad. That speaks eloquently of how the foreign audience has developed a liking the Indian face of Bollywood cinema. That's the secret. The occasional influence might be there, but it has been eloquently transformed into the Indian context, making the so-called subject of influence look casual and of little consequence.

I don't think it's true and has any impact on the characterisation of villains. In the chapter on vamps, I've made it clear how these fallen women (pp137-151) retained their indigenous character, like their male counterparts, in spite of sharing some western inputs. This trend goes well with the typically Indian mood of openness, absorbing everything like a sponge.



Above: Agneepath 2012. Centre: Mr. India 1987. Right: Dostana 1980.

When did the stereotype image of the vamp morph into a lead role, which in fact challenged the 'Star' of the film?

This started happening since the '60s, right at the beginning of the decade. I'll be obliged if you see my discussion of a Kishore Sahu film *Dil Apna Aur Preet Parai* (pp.134-136) that doesn't seem to have attracted much attention so far. Yet, it's a powerful film, full of profound cinematic suggestions. Kishore Sahu is a director and storywriter of considerable merit and literary taste. The villain and the vamp have always remained marginalised people, not receiving much attention so far. Yet, in this film, the vamp not only challenges the hero (Raj Kumar) but also the heroine. One might also mention Kajol in *Gupt*, outwitting the hero. *Jism*, a recent film (2003; pp151-52) takes up the trend to a towering height.

Give us a glimpse of the role of the woman as a baddie in context to the position of women in India. Does it stereotype her as a mother, wife or whore?

This partly answers the first question. As a matter of fact, the chapter on vamps in the book throws light on this issue. Yes, the traditional Indian women are essentially wives and mothers. Bollywood mainstream cinema has always remained doggedly loyal to this national character. Women in India are still essentially mothers and wives. The success of T.V. serials in remote towns and villages of India confirms this feature. By doing so, the serial makers are actually following their godfathers of the bigger screen.

The vamps in Bollywood cinema moved far away from the devdasi dancing girls of the South (India) and the erotic lavni of Maharashtra. They were initially used by middlemen and greedy priests for entertaining the nobility, even the zamindars at a later stage. Remember Satyajit Ray's *Jalsaghar* in this context. Women even now are hired to dance and sing. But, essentially, they're mothers. If we see the films carefully, we realise how the whores, wives, and lovers have been used over the decades in Bollywood cinema according to Indian parameters, rooted in the society, just like the villains are. This has been an excellent achievement, and this book may have done a small job by recognising this feature on a larger scale.

See the vamp as the anguished lover in *Kati Patang* and in *Pagla Kahin Ka*, both films discussed in detail in this book (pp. 142-43; 146-47). *Professor*, another popular hit of the early '60s registers the unmistakable anguish of Lalita Pawar, playing the role of a strong woman. Toward the end, her womanly instinct prevails like it does in *Junglee* also. In both instances, the mother inside the vamp prevails. In *Professor*, Shammi Kapoor, the hero finds himself in a deeply embarrassing

continued



Above: Gupt 1997. Centre: An Evening in Paris 1967. Right: Dil Apna Aur Preet Parai 1960.

Give us a glimpse of the role of the woman as a baddie in context to the position of women in India. Does it stereotype her as a mother, wife or whore? (contd/-)

and awkward position when his real identity as a young man (not a codger as he feigned so long) is revealed. In all cases it's always the demon-lover wailing for her man, like it happens in Coleridge's famous poem 'Kubla Khan.'

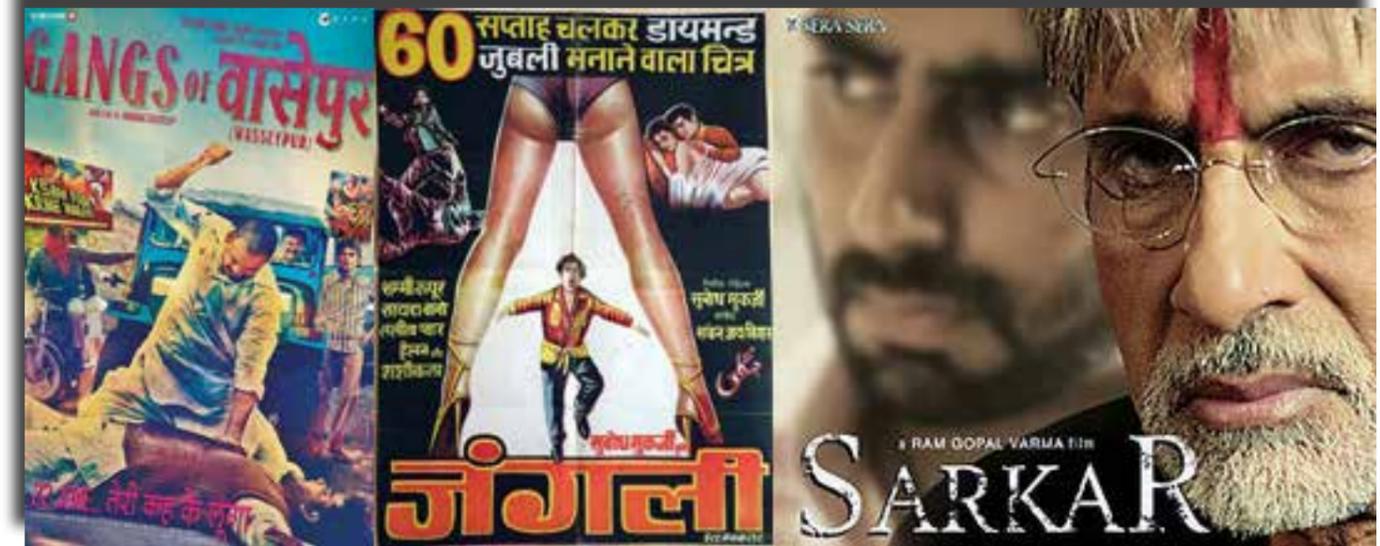
It's deeply engrossing to watch these films and many others from beginning to end (not just those frames that support a particular hypothesis that dismisses the mother as a *jalamukhi* /a volcano in *Junglee*) to realise how the woman as a baddie assumes a far more complex character in the Indian context. The fact is many of these films have so far been mentioned in passing.

Like the villain, the vamp, in spite of her being a whore and a cabaret dancer, has fallen in love, and has moved out of the frame finally, making way for the heroine. That forms a substantial part of the psyche of a woman in India. Yes, a stereotype sometimes, but not always. Even a vamp can betray her anguish as a lover. That is the point. Nadira, Helen, Bindu, Lalita Pawar have all given powerhouse performances playing strong women.

At what stage in the evolution of Bollywood did the image of the villain become immortalized?

Many would say the '70s and after, but I'd go by the '50s, especially *Kanhaiyalal*, playing the immortal moneylender beast in *Mother India*. The '50s of B. cinema couldn't be said by any stretch of imagination to be a time of total disillusionment. People still pinned their hope on Nehruvian socialism, though with a little apprehension like cloudlets threatening an autumn sky. But, see what Lala Sukhiram does even in a scenario like this. Answering a starved woman's apparent decision to surrender, Lala blurts, "Ah, crikey! I do understand, my queen, I do understand. Even if Sukhilala keeps a dog at his house, he would have a gold chain round its neck." This is outrageous villainy.

There are many such throwaway fluff lines spoken by the later villains of Bollywood cinema. But, Lala manages to cross the height of incivility. Such atrocious desire to put a gold chain round a woman's neck, and comparing her to a dog, sounds more sinister than the rants of a Gabbar Singh and others in the '70s. Still, Lala is so well-meaning apparently, inclined to help others in their distress. He appears with a lantern in the flood scene of *Mother India*, bringing in more darkness for the forlorn heroine. A deconstruction of Bollywood tropes has been attempted in this book.



Above: Gangs of Wasseypur 2012. Centre: Junglee 1961. Right: Sarkar 2005.

Anupam Kher, for example, adjusts his spectacles in and after moments of crisis, summoning a sense of dignity. He has to, playing the baddie; since he knows that he can hardly win the kudos, defeating his goody rivals.

Could you give the readers a few examples of some movies where the audience actually sympathized with the baddies? And do these instances reflect the social disparities of the day?

Yes, answering this question now seems perfectly logical. Apparently, sympathising with a baddie is difficult in the Indian context. Even the Duke of Gloucester's famous (or notorious?) wooing of Queen Anne ("Was ever woman in this humour woo'd?") hardly tips the scale in his favour, though we feel over-awed by the scene. There is usually a creepy sensation bringing in admiration for the bad guy. But, if we track back a little, dispensing with the low-angle take and moving out of the height, then there are moments when we feel sympathy (not empathy) for the baddie, like we do in *Bluff Master*, *Brahmachari*, *An Evening in Paris*, *Kashmir Ki Kali*— all films of the '60s. Pran's claim as a suave-looking villain, playing the baddie as a dapper, is frustrated on each occasion in these films.

In *An Evening in Paris*, we sympathise with him when the hero and the heroine dupe him on foreign soil. Even Mogambo in *Mr. India* gains our sympathy when, playing an uneven battle, he's confronted in his lavish den by the invisible *Mr. India*, Anil Kapoor. Bob Christo, playing a lackey in the same film, also wins our sympathy when he cringes at his invisible tormentor. In both cases, the hero, basically a nitwit, looks like Indrajit, Ravana's wicked son, fighting from behind the clouds in *The Ramayana*. Kindly mark this comparison, as it subverts the hero's so-called ethical position. Toward the end of the film *Karan Arjun*, Amrish Puri also looks utterly helpless when he loses his son. Puri's brilliant performance wins the game in his favour.

When Ajit is staggered with disbelief in *Kalicharan* by facing a look-alike hero, we sympathize with the baddie for a while. This feature may have its resonance with *The Ramayana*. If we read the epic in the original, we are taken with sympathy for the evil Ravana, who loses his sons one by one while all the lethal weapons intended to destroy the divine incarnation is frustrated by the impossible feat of Hanumana, the monkey-god (*pp.9 and 27 of the book*). Mainstream Bollywood cinema deserves special credit for using these implications to good commercial effect.

Yes, these instances do reflect the social disparities of the time when these films were made and shown in theatres.

continued



Above: Bodyguard 2011. Centre: Pagla Kahin Ka 1970. Right: Sholay 1975.

What do you hope to achieve by writing this book?

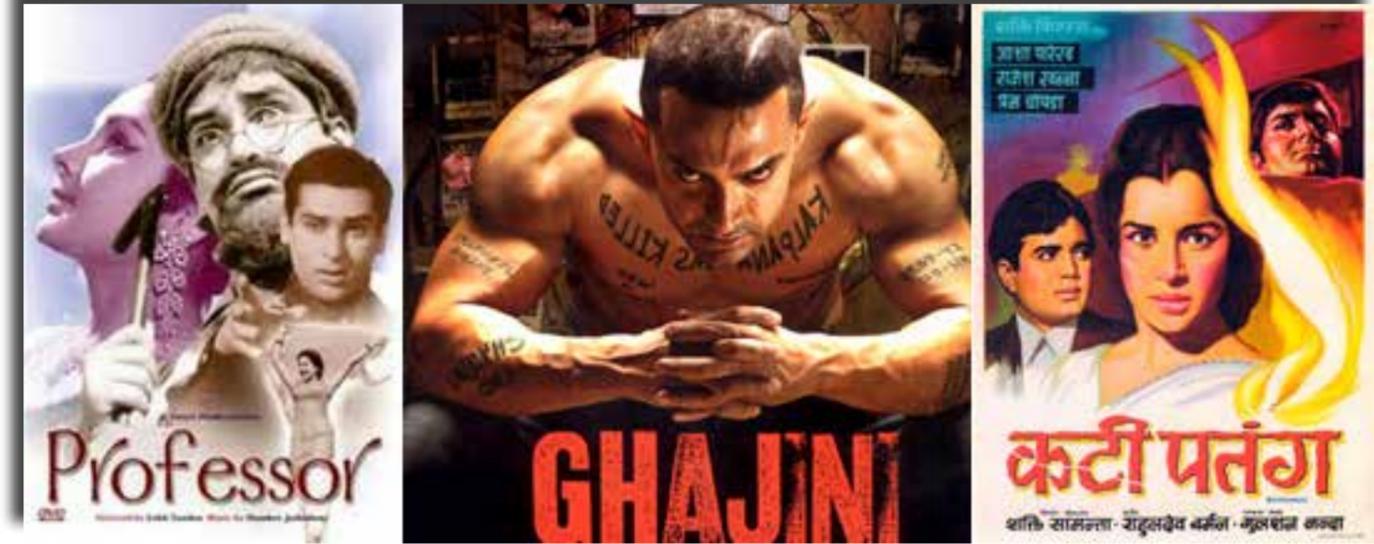
Well, the first thing is that I wanted to write a book on cinema from the perspective of viewers - those who kept the Bollywood show alive over the decades. I wanted to be one with them, become one of them, and watch the films as if I was inside a theatre hall, feeling the occasional itchy sensation as a consequence of sitting on an uncomfortable, torn cushion. Remember many theatre halls in the towns of India aren't very comfortable in spite of the occasional penny-pinching face-lifts made by the grudging theatre-owners, some of whom run other business also, like digging coal from coalmines (remember the *Gangs of Wasseypur* experience). Armed with this knowledge of the hoi polloi and the vermilion-painted image of Bajrangbali, the monkey-god (*Page 20*), who is warmly acknowledged by a visibly rattled Bob Christo in *Mr. India*, I could start from a vantage point and ignore the esoteric minds with blissful ignorance. After all, the bedlam and confusion of Teza, Daga, and Walcott (Bob Christo) in *Mr. India* quickly switched over from their forced surrender to Bajrangbali to an adulation of the dangerous Mogambo.

I didn't want to prove anything in this book; I wanted to show. The present story of villains, henchmen, and vamps, along with some minor characters—the role of the editor, for example, in *Mr. India*, had to be a straightforward account for the sake of popular readership. So, this book is as much a tribute to the villains as it is to the viewers, who lined up unflinchingly on the first day of the release of a film. I wanted to repeat a two and half hour entertainment inside a theatre hall in the form of pages in a book. The visual transformation was made, as we all know, from pages to frames. I started with the effects in order to go back to the cause, the genesis. This alone could help us appreciate the real merit of Bollywood entertainment.

I'm glad that this aim has been achieved, partly at least. Questions like what villainy is, or how life is unavoidable without the existence of evil, and how virtue and vice are spun together - have also been raised and suggested in this book. These form an integral part of human experience on earth.

In 21st century Bollywood is the baddie, vamp or henchman projected as a role model for eco-socio-political inequality? And is there an attempt to seek redressal for existing disparities?

This is an interesting question, related to our previous observation. These evil guys are certainly going to reflect the social tremor, anxiety, and inequality of the present century. They have served so long as the role-model for eco-socio-political inequality, and will continue to do so in future with



Above: Professor 1962. Centre: Ghajini 2008. Right: Kati Patang 1970.

more gusto, savvy and technological competence. I guess that sometimes the villains' operation might move beyond spatial limitations, showing fantastic schemes and possibilities. Occasionally, the form of fantasy might be used to redeem the public minds from the suffocating gloom of daily life. The 'politician' and 'terrorist' villains are also going to stomp the screen occasionally. The age of the superstar is probably gone, a feature that might become the subject of my future inquiry.

Not in sight till now. I believe in personal redressal.

The last line of the book is, "At the moment, it looks like straightening a dog's tail."

Who is your favourite baddie in Bollywood and why?

Certainly Mogambo, in spite of his clownish gait. Next comes Kancha Cheena of the new *Agneepath*.

Mogambo, to my mind, shows the trend of future villains. Some of his hysterics are shared by Prakash Raj in 2011 blockbuster *Singham*. Look how the baddie behaves toward the end of the film. The villains from now on might play up such comic prattles as hoop-la.

A sodden Kancha in black gait drags villainy up on an elemental level as he drags Vijay, the hero, up the mound. I have spelt it out in the book.

Please share with the readers a glimpse of your life and works?

So unlike the baddies, as a matter of fact. My hobby is to watch films and look beyond the window, thinking and writing on my PC. It's good to feel the changing faces of trees and seasons in spite of present day's ecological rupture with our environment, something that restores our faith in the good and the bad and our mythological inheritance.

I left my university job when I heard a call from within to take writing as profession. In appreciation of my job, the university published my book *Rabindranath Tagore and Popular Forms of Culture* that was partly inspired by my aimless wanderings through the streets of Dublin, especially the Abbey theatre, the statue of Parnell, and so on. My story 'The Border' got a special mention of the judges in an international event for its 'confident story-telling and well-measured prose.' Another story 'An Encounter' made its way into the first ten in a competitive event held in UK, and was published in an anthology called *The Bus Stop Scheherazade and other stories*.

continued



Love in Tokyo 1966.

Please share with the readers a glimpse of your life and works? (contd/-)

Two other stories have since then been published in *The Storyteller*, a magazine from US. Right now I'm working on my first novel, and planning another book on Bollywood. I have travelled a lot around my country and abroad. Years before, I ended up making a documentary on the idea of shelter for all after I failed for some reasons to make a full-length feature film. However, writing scenarios is my other hobby, especially when I'm stuck with one of those where-am-I moments. In the past I edited a film journal, was a jury member on the *Central Board of Film Certification*, and wrote film-reviews in popular journals

What is your message to those wanting to become baddies in Bollywood?

A bit embarrassing. Still, let me try. There are many actors now playing the baddie. I consider both Prakash Raj and Manoj Bajpayee outstanding. All I can say is that there's no reason now (in contrast to the time when Pran, Prem Chopra, and others were around) to feel awkward in playing a baddie. Mr. Pran Sikand has now got the National Dadasaheb Falke award. Also, a baddie, as I have said in my book, is an integral part of creation and the society around us. Given the situation, it is possible to "write good angel on the devil's horn," philosophically and aesthetically. But, this holds back more than it apparently seems.



Pic © <http://www.pransikand.com>



In my new book **Live Intuitively: Journal the Wisdom of your Soul** I teach you to intuitively read your own chakras, to journal using Soul Stems (writing prompts) to connect deeply with yourSelf and to release old pattern and to increase your vibrational energy bringing in joy and happiness.



DR CANDESS M CAMPBELL

THE TEACHER ARCHETYPE

The creativity of your subconscious mind not only shows up in dreams, but also shows up as archetypes in your life. Archetypes are overlying patterns that show up in all cultures that are seeded in the psyche. Some examples of archetypes are mother, judge, teacher and healer. When you begin to look at these patterns in your life, you can unleash your creative energy.

It is time to disclose one of my own and probably my strongest archetype, the Teacher Archetype. Whether I am counseling, coaching or psychically reading a client, I am teaching in some way.

When working with my clients in Japan, they often want to know about their life purpose. As I explore this with them I teach that their life purpose is not only related to their work, but it's also how they access the world and the imprint they leave. So it is with the *Teacher Archetype*. Most people who have this archetype don't work as teachers. They are parents, grandparents, bank executives, bus drivers, artists and marine biologists. The point is, that having the teacher archetype touches every part of your life and all your relationships.

In the 80's, I took classes to convert to Catholicism to marry Peter Campbell, a Native American spiritual leader in the Spokane community. Afterwards, I decided to teach CCD – Confraternity of Christian Doctrine – which has been the educational teaching of the Catholic Church since the mid 1500s. Since most of my experience had been working as a counselor, I put the kids in a circle and began to teach as a group. With my teacher archetype, I continued throughout my career to teach what I learned. Whether it is in a classroom, group circle, a client in my office or a Skype session, the Spiritual Teacher archetype surfaces.

You may be thinking about who it is in your life that has the Teacher archetype. It may be your neighbor who teaches the children how to grow tomatoes, an aunt who teaches how to cook the best tuna casserole or grandmothers you know who teach their grandchildren to crochet. Others with the Teacher archetype may be school coaches, helping children to dribble a ball, or church volunteers who teach kids to weave a basket. Many of my author friends have this archetype, as do others who impart valuable information such as documentary filmmakers, and YouTube bloggers.

One of the qualities of a Teacher is that they are also a Student. That is the exciting part of having this archetype. The charge of learning something in order to pass it on to someone else can be electrifying! Teachers often have a group of followers who become devotees or apprentices, which spurs them on even more. The *Shadow* side of the Teacher archetype is when the teacher doesn't teach with integrity. They may keep the student from mastering a topic, therefore keeping them dependent. Another shadow side of the Teacher archetype is when the teacher manipulates the student for their own glory, such as incidences in religious cults. The shadow side of my Teacher archetype comes out around my 8-year-old granddaughter Grace. I tend to make every moment a teaching moment. She loves it, but it is annoying to my daughter.

As a Spiritual Teacher one of my greatest joys is teaching others to use their intuition so they make positive choices in their life on a daily basis. I also love to facilitate writing groups and workshops where others can deepen their awareness of themselves and increase their energetic vibration.

In my new book **Live Intuitively: Journal the Wisdom of your Soul**; I have been able to bring all three of these together. In this book I teach you to intuitively read your own chakras, to journal using Soul Stems (writing prompts) to connect deeply with yourSelf and to release old pattern and to increase your vibrational energy bringing in joy and happiness.

Autumn is back to school time and is also the time that many of us pull in and reflect. It prepares us for the winter when we will grow our roots. As you move inward think about the qualities you have as a teacher and of those teacher's that have shaped your life.

Here I will leave you with a few Soul Stems! Enjoy the writing process I outline! [Click Here](#)

I am most open to learning when . . .

The imprint I will leave on the world is . . .

In the next five years I will take the time to . . .

Candess M. Campbell, PhD a #1 Best-selling Author, Intuitive Mentor and Coach, Speaker, and International Psychic Medium Healer. <http://energymedicinedna.com>



“There are people in the world so hungry, that God cannot appear to them except in the form of bread.” – Mahatma Gandhi

BREAKING BREAD IN PEACE

About 21,000 people die every day of hunger or hunger-related causes, according to the United Nations. One person every four seconds, and they are mostly children. www.poverty.com.

This is happening as people dump edible food worth billions of dollars on landfills etc. to keep the prices of commodities stable (translated as ‘we don’t want to give the food away as this would bring prices down and subsequently affect our profit margins’).

And while people continue to die of hunger on the hour every hour, the world is witnessing the unprecedented transmigration of people fleeing war and sectarian violence. Thousands have died on their treacherous journey to safer environs. And many more will continue to die.

Hate, indoctrination, misinformation and disinformation are continuing to feed the bloodlust that in turn results in mindless slaughter and destruction of ancient archeological sites. The footprints of history are being deliberately erased forever.

Perhaps if we invite our adversaries to the table to share our food, to break bread in peace, we would begin to understand and respect each other’s cultural peculiarities and sensibilities, and to help each other become better human beings. Who knows we may even begin to beat our guns into plow shares and become farmers, tilling the soil to feed the world regardless of religion or country; And perhaps a brave new world will dawn where everyone would go to sleep on a full stomach; And where food will not be an object to make profit from but something that bonds people together in peace and harmony.

The fruits of the earth are for all living beings. Let us use this wisely and share freely with all those less fortunate, including the animals.

Om Shanti Shanti Shanti Om

October, 2015



Live Encounters is celebrating 5 years 2010-2014

Live encounters

Free online magazine from village earth
October 2015

Photograph by Mark Ulyseas