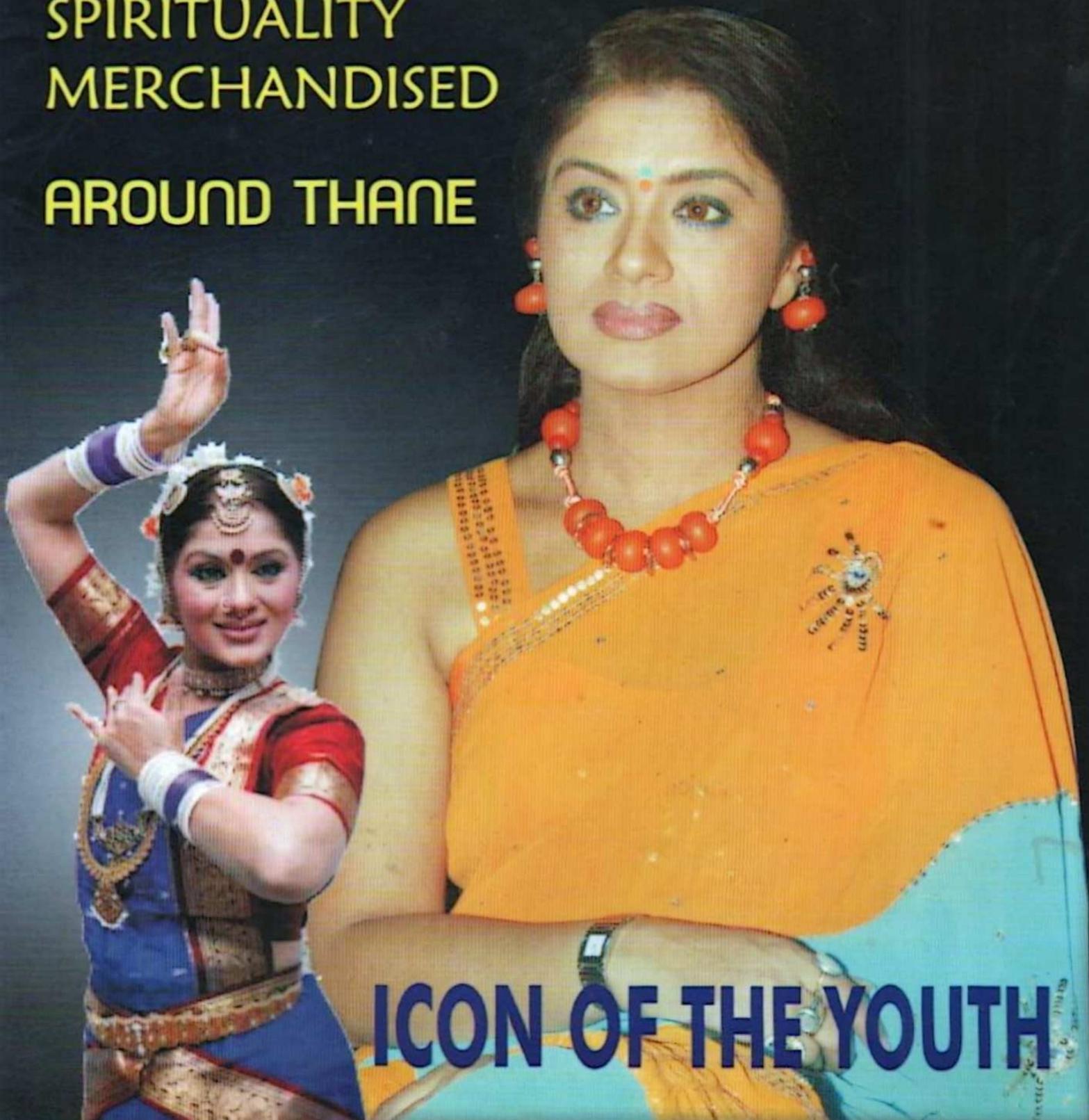


Kerala

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in Mumbai
July 2010

SPIRITUALITY
MERCHANDISED
AROUND THANE



ICON OF THE YOUTH

Kerala in Mumbai Vol 01, No.06 July 2010

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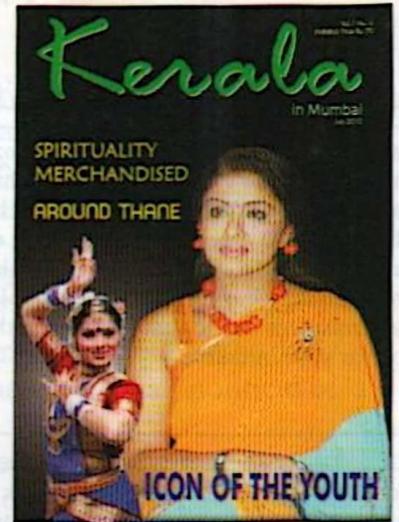
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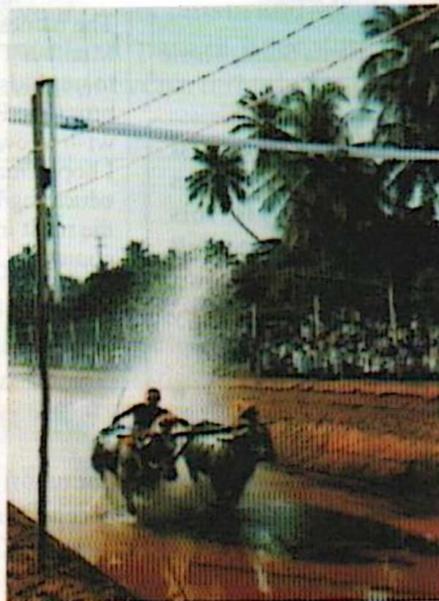
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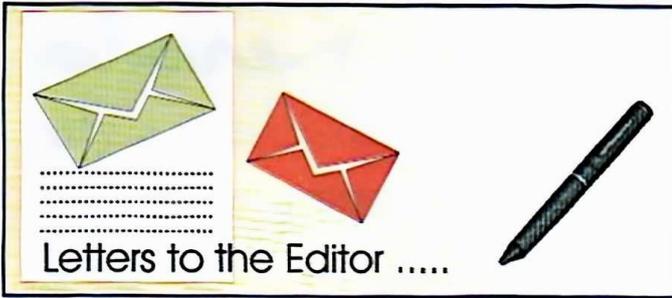
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July 2010 -Girija Vijaykumar



52 Mumbai News Digest
Mumbai Malayalee events





I am a regular subscriber to your magazine 'Kerala In Mumbai' and a resident of Poonam Nagar, Andheri (E). First of all let me congratulate you for fulfilling a long cherished dream of Mumbai Malayalees. Your free listing of matrimonials is beneficial to Malayalees. Mumbai Malayalees are leading a professionally busy life and are not able to find good alliance by themselves due to ignorance and other circumstances. Thank you for your initiative.

M P N Kutty,
Mumbai 400 093

Your magazine "Kerala in Mumbai" is worth reading. Articles, quality of paper / printing, etc. are getting better edition after edition. It is fascinating to know various Malayalee associations, institutions and cultural centers, and prominent Malayalees in Mumbai. It gives information about beautiful places of our roots in Kerala, which many of us are discovering through this publication.

Good publications always encourages reading habits rather than spending long hours in front of TV and watching certain programmes which do not add much to our knowledge. I am sure that many of the Keralites in Mumbai will be motivated to write in your publication. As someone said "What a great deal we lost when we stopped writing letters".

P.I. Jose
FLOTEK INTERNATIONAL PVT. LTD

Many thanks. I received the copy of Kerala in Mumbai. It is good. It has many novel topics too for a Mumbai Malayali... It's very Interesting.

Binu Nair
Founder, Rafi Foundation:
cell : 9833 250 701

I would like to subscribe for the magazine "Kerala In Mumbai." I would also like to have the earlier copies of the magazine. Please let me know the procedure.

Rama Sunil, Thane

We welcome responses from readers. Please forward your responses and suggestions about various happenings concerning Malayalees residing in this part of India. You may send them to via e-mail keralainmumbai@gmail.com or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Mumbai 400 059.

Connecting platform

KERALA IN MUMBAI is timely and such a wonderful platform to connect and do more creative work. I am bursting with ideas. A sample piece:

Make this magazine a harbinger to unleash greater creative endeavours. As a film maker, I have a couple of scripts of non-resident Keralites (it can be a Malayalam film shot in Mumbai, which will be modern, humourous, topical and entertaining). It can be a co-operative effort and I am sure, recover the cost.

Parvati Menon
Colaba, Mumbai 400 005

I have read Vol. 1. No. 5. of Kerala in Mumbai. At the outset a good impression has been created. The layout printing and the quality of paper is especially good. Subject covered are informative not only for the young generation but seniors especially who do not update the developments happening in Kerala. Keep it up. All best wishes.

With Warm Regards,
G.T. Varghese,
Editor - Sunny News.

The other day I had the opportunity to read your monthly. I am very much impressed with it. I would like to subscribe Please inform me the amount, address where I have to send the cheque and in whose favour. Thanking you,

V R Prabhakaran

I have gone through a copy of June 2010 issue of "Kerala in Mumbai". The magazine is excellent in look, quality, print size and contents are really impressive and informative. Pictures and details of Athirappalli Niagra water falls, Alappuzha-venice of East, St. Sebastian's church, Kathakali, Famous Ambalapuzha Srikrishna Temple, Mannarsala Sree Nagaraja Temple, Onam/Tourism Chambakkulam boat race, value of art and culture, Railway time table, matters related to health, Yoga, star forecast etc. are also very good. This will generally betterment the knowledge and value of Kerala culture among new generations reached/settled in Mumbai from God's own country. As and when space permits we can also include historical events of Guruvayoor Temple, Sabarimala, Chottanikkara, Vaikam and other communities'. In total the magazine deserves a good certificate/applause. The names and courses conducted by good colleges in Mumbai/Thane also need to be published for better education to our kids, if the space permits as the admissions are now in progress. Real estate news also can be added for those who wish to own a flat/house in Mumbai.

I hope Onam issue of the magazine will also be more educating/beautiful, highlighting the traditional value of one of the most important festival, prevailing in our Gods own country.

Wish you and your entire team all the best.
Viswanathan/Ushadevi
Email: ushanair105@gmail.com

August issue of KERALA IN MUMBAI will again focus on Thane and September issue will be on Mira Road. Organisations and personalities of these areas may forward their reports/opinions along with relevant photographs to the Editor, KERALA IN MUMBAI

EDITORIAL*Time for youth to take charge*

Far too many things seem to be going wrong with the national polity and the way things are shaping out on the socio-cultural, political and security fronts. On many of these issues which naturally agitate the minds of people, particularly the youth, who have concern for the future of the country, there seems to be very little effort by the national leadership to provide the right leadership or direction.

The latest among the most despicable acts that have caught the attention of the country and the youth, is the spate of killings of young couples in the name of caste and the "honour" of castes. The founding fathers of the nation, wisely, sought to play down the impact of caste in the daily lives of the people. The constitution barred the use of caste to promote personal, political or national interests.

Yet, two decades of the working of the constitution led to the a new phenomenon people seeking votes to get elected to offices of profit and power on the basis of caste. The government of the day provided for reservations in jobs, educational institutions and even in public life, on the basis of caste, on the plea that the lower castes need some props to catch up with centuries of suppression and deprivation.

The tragedy has been that the entire political class has been party to the spread of casteist, parochial, regional and narrow divisive tendencies among the people in order to perpetuate their own spheres of influence. They, thus, betrayed the larger interests of the nation. No political party can claim the moral authority to denounce the ridiculous happenings in seven North Indian states where the Khap panchayats rule the roost and even educated youth take it upon themselves to kill their own kith and kin for marrying outside their caste all in the name of family honour.

They lose sight of the fact that there is less honour and dignity in being branded murderers for the rest of their lives than in any manner retaining family honour, when they kill in the name of caste.

The tragedy is that not one national political leader from the entire spectrum of left to right has shown the guts to denounce these barbaric, medieval murders. On the contrary, when an educated, young Congress M P, Navin Jindal, openly supported the Khap panchayat decisions, not even the High Command of the Congress Party, with its hallowed traditions, pulled him up. The Gandhians in that party, if ever they exist, must hang their heads in shame, for the betrayal of the man who denounced caste and discrimination on the basis of birth, all his life.

Even the left political parties which swear by socialism and secularism, have yet to be heard on this issue. The feeling grows that political parties have turned into mere vote gathering machines, without ideology, commitment or even a thought for the morrow.

Quote of the month

When I am asked to speak to students about success, I tell them that in order to be successful one has to have what my convictions are, and they are not rocket science:

- Whatever happens, happens for good
- There are two sides to every coin, and
- All crises pass

Subash Menon
Founder Chairman, M D and CEO of Subex

Sudha Chandran

The Icon Continues to Inspire

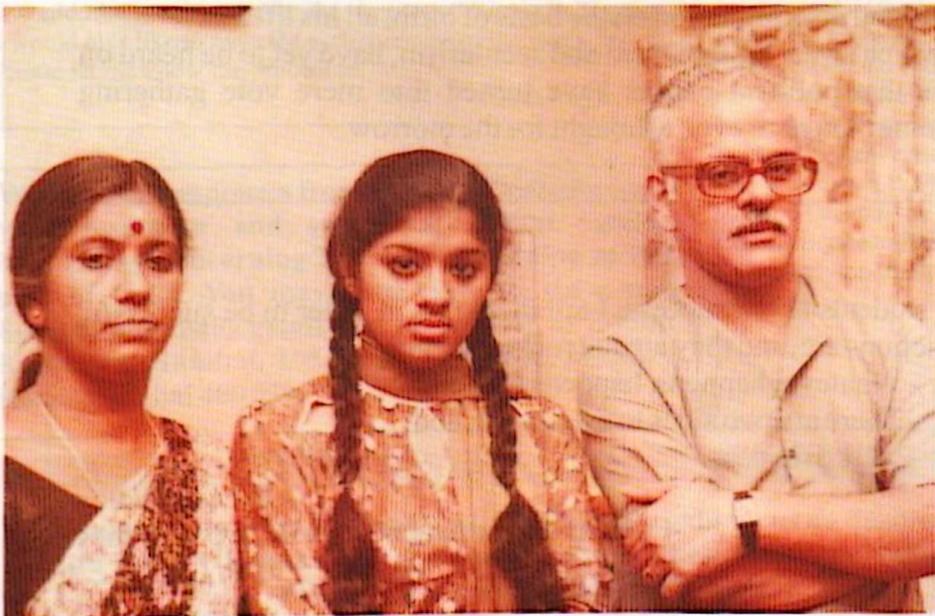
-P K Ravindranath

Three decades after she bounced back to a spectacular dancing career, after losing a leg, Sudha Chandran continues to be the same inspirational force she was in 1981. She has turned more spiritual recalling all the right people she met at the right time at the right place. She is grateful for that "human force." She recalls the support her parents, in particular her late mother, gave her during those crucial days when everything seemed to be over with the amputation of her right leg. It happened at a time when her dancing career had touched a peak and everything appeared to be going fine for the young collegian. Agonising months of practice to get used to the artificial Jaipur Foot perfected by the pioneer Dr P K Sethi enabled her to walk again without crutches. More painful months went by as her Guru, K S Ramaswamy Bhagavathar improvised Bharata Natyam steps to prepare Sudha for a re-entry into the professional dance arena.

Her spectacular re-emergence on the dance circuit brought in a spate of accolades. Overnight Sudha Chandran turned into an icon for the youth, full of determination, grit and the will to survive in a crucial world. That inspired



the media baron from Andhra Pradesh, Ramoji Rao, to make a film, "*Nache Mayuri*" with Sudha in the lead and based on her true story. Even though the break into the film industry was better than she had bargained for, nothing else came her way for the next six years. Sudha devoted all that time to dance for charitable causes, especially for the handicapped. She came to the conclusion that "the handicapped need no sympathy; they need only encouragement in whatever they do." Today when she hears of frustration among the youth, because of failures in love or education, and the consequent suicides, her only answer is: "We are all born with a purpose in life. One setback should not sidetrack us." Disappointments are acute when you



Sudha Chandran with her mother Thangam and father K D Chandran



Two faces of Sudha Chandran, the actress



are successful and your expectations are high. When you are successful, every new success matters. Even one disappointment, however slight, would depress you. There is no reason to give up. The harder the struggle the more the success matters, she propounds her own philosophy of life.

She also believes that luck played no part in the success she has attained in life.

The disappointments and the frustration she has felt at various times have been forbidding. But never for a moment did she give up the fight. Perseverance paid her rich dividends.

"The only thing is that you must have faith in yourself. Never give up hope." The only element of luck in her life has been that she was born to the right parents. "They instilled in me the real values of life. Those values are based on our ancient culture."

Parental wishes

Sudha recalls that her mother was her greatest friend. "And like all friends, we



Sudha Chandran with Mohan Lal in 'Alexander the Great'



Today when she hears of frustration among the youth, because of failures in love or education, and the consequent suicides, her only answer is: "We are all born with a purpose in life. One setback should not sidetrack us."

quarreled, fought each other, but realised that each one was right to an extent." Today, in her husband, Ravi Kumar Dang, she has found the same kind of relationship. "My mother used to complain that I never treated Ravi

like a husband. Her concept of husband-wife relationship was from another world."

"We are all rooted in the past, but not bogged down in it. Life has changed over the decades," she recalls.

As children you need guidance. Your parents provide that. They do not wish ill of you and they would never do anything that inflicts any harm on you. Sudha realised this when her parents agreed to her marriage with Ravi, an assistant film director, who had stood by her through several trying experiences and encouraged her not to give up the fight. She had first met him in 1987, when after "Mayuri" she still



Ravi Kumar Dang, Sudha's husband



faced a period of struggle and hardship. She married Ravi in 1995. Her mother died in 2004 and Sudha came to rely on her husband more.

"Parents can keep pace with you only to the extent of 80%. The rest of the 20% will have to be covered by you," she asserts.

"Ravi taught me how to survive in this world. Treat people as equals and speak to them in the language they understand," he would tell her. "He has always been the bouncing wall in my life."

Is the halo of the inspiring icon wearing out with time? No, asserts Sudha. "I still do a number of lecture

Sudha recalls that her mother was her greatest friend. "And like all friends, we quarreled, fought each other, but realised that each one was right to an extent." Today, in her husband, Ravi Kumar Dang, she has found the same kind of relationship.

demonstrations, particularly for women and students. I conduct classes on stress management, even for highly qualified professionals. I have a number of acting assignments on hand, both in movies and in television serials and I run my own Dance Academy. I am able to manage all this with the help of my husband."

Sudha has till now acted in 67 feature



films in Hindi, Telugu, Tamil, Kannada, Malayalam, Bengali, Marathi and Gujarati. She has acted in 82 serials in Hindi, Bengali, Marathi and Tamil. She has produced a Kannada film, "Kalabhimani," a biopic on the actor T N Balakrishna who had acted in 450 films over a period of four decades. She has played key roles in several TV serials that have become highly popular. She has also participated in stage plays in Bengali, Hindi, Gujarati and English. Most of her plays have had long runs, some as many as 70 shows (the Imtiaz Patel play "Kamal Kartehe Aap Bhi").

Work for Disabled

She runs the **Sudha Chandran Nache Mayuri Dance Academy** which runs classes in Andheri East, Vile Parle East, Jogeshwari East, Malad, Powai, Sakinaka and Thane West. The Maharashtra Government's Culture Department invited her to perform at the



Sudha Chandran receives one of her many awards from Prem Nazir

Kalidas Festival in Nagpur. She also participated in the Ellora Festival organised by the Tourism Department of the Maharashtra Government in Aurangabad. She performed in New York for the New York Vedic Heritage Foundation.

Sudha is also associated with several voluntary organisations working for the disabled. She is the Vice Chairperson of the National Association of Disabled Enterprises.

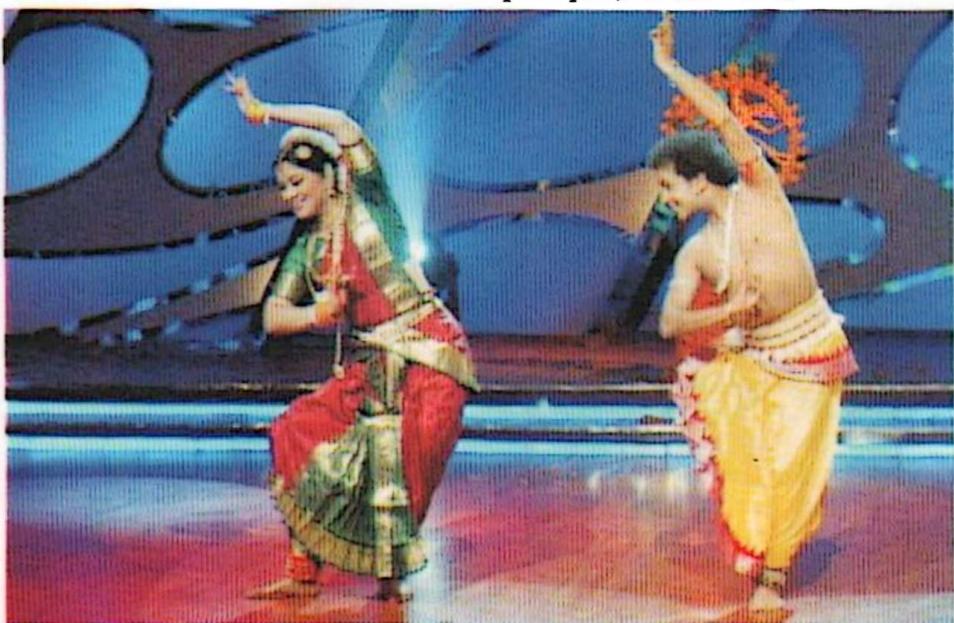
Her foray into politics was, however, brief. She had joined the Bharatiya Janata Party in the hope of utilizing its platform for betterment of the handicapped in India. She was

disillusioned. "Politics is not for me," she says with determination. Change can come about not through political parties but through your self," she discovered.

Sudha is obliged to Ekta Kapoor, who with her serials converted Sudha into a Style icon.

Veteran actress Aruna Irani is another colleague in the film industry to whom she is indebted.

Aruna advised her to keep on playing and never stop working. "Then people forget you," she had once warned her. She realises that the world is highly competitive. You need to be good and adaptive. "But never compromise your principles," Sudha warns.



Sudha Chandran performing on stage

Awards

Among hundreds of awards won by Sudha, the prestigious ones include the Lachu Maharaj Award of the U P Government, Steel of the Mind Award of Godfrey Phillips India, Suryadatta National Award, 2009, the National Awards for the Best Actress, 1985, (for "Mayuri") and two Best Actress Awards of the Government of Gujarat for her roles in the Gujarati films, "Kadla Ni Jod" and "Maa Baap Ne

Sudha's story of grit, determination and success has become chapters in school text books. Among them are Std. II English text book of Government of Maharashtra, Gujarati text book for Std. VII of Government of Maharashtra, English text book for Std IX of Government of Andhra Pradesh, English text book for Std X of Government of West Bengal, English text book for Std VI of Central Board of Secondary Education, Government of India and a chapter in Macmillan's "Knockout Challenges."



Sudha Chandran performing at Jhalak Dikhla

Highly articulate, well read and well spoken, Sudha's reading is now restricted, thanks to her innumerable commitments. "But when some one recommends that I read a particular

book, I take pains to get it and read it." Warm, humane and compassionate Sudha Chandran is an object lesson in determination, commitment and the perseverance to overcome all handicaps.



Idea Star Singer of Asianet participant Preethi R Varier paid a visit to Maharashtra Governor K Sankaranarayanan at Raj Bhavan. Looking on are A S Sukumaran and C N Kutty of Odakkuzhal of Marol, Andheri (E).

AROUND MUMBAI

THANE

Holy Trinity English High School

Holy Trinity English High School is established by Priyadarshini Welfare Trust and the man behind the trust is A Thankappan Nadar, native of Thiruvananthapuram South. The school caters to the aspirations of the students coming from the poor families. The school follows the syllabus of CBSE and imparts lessons through English medium. The school started with nursery classes seven years ago and steadily progressed.

Though the school is recognised by the government, it does not receive any aid. On the academic front, the school is headed by Sharmila Premnath, the Principal and ably assisted by a team of very competent and well qualified staff.

Malanad Education and Welfare Association

Malanad Educational and Welfare Association, established in March 1996, is a Charitable Public Trust and engaged in conducting educational activities. MEWA is a shining example of socially conscious citizens coming forward to serve the greater cause of the society. Present Governing Council is constituted by the following members.

S Balan (President), Mrs Prema Menon (Vice President), T Ravindran (General Secretary), K Ravindran Nair (Secretary), Mrs Seena Manoj (Secretary, Vanita Wing), M P George (Treasurer), M P Varghese (Jt Treasurer), T M Satishan, V Ramakrishnan Nair, K Muraleedharan and P C Rama-



Holy Trinity School



MEWA's Vidyaniketan English School

The early migration of Keralites to Mumbai started during the third decade of 20th century. First they were concentrated at Matunga and later progressively expanded or shifted to Chembur, Ghatkopar, Mulund, Thane, Dombivli in North Mumbai. Due to the unprecedented development undertaken by former Thane Municipal Commissioner T Chandrasekhar, this cosmopolitan city has acquired a face of clean and healthy look. Thane has a Malayali population of more than 3 lakhs and naturally has more than 40 Malayali organisations.

In this issue, we are attempting to cover some of the organisations and a few prominent personalities of Thane. Our next issue will again focus on some more organisations and personalities.

- Editor

chandran (Members). MEWA started Vidyaniketan English School, at Shastri Nagar, Opp. Raptakose Company, having State syllabus and obtained recognition from the government and other concerned Authorities. Presently MEWA runs classes from Nursery to standard X and has

around 900 students on their rolls. They have plans to start junior- senior colleges, Techno-Commercial classes, Professional - Management courses etc., Study centres for Open University Courses.

The present SSC batch is their fourth batch and so far they have always achieved 100% result in S.S.C examinations. Many of their students entered into the merit list scoring 90% and above.

The school organises Human Resource Counseling to guide the youngsters in various fields and conduct Seminars for youth. They conduct blood donation camps, arrange free medical check up not only for students but also for the general public. They conduct safety clinics to educate the housewives in the safe use of liquid petroleum gas and to save fuel and also consumer protection awareness programmes.

MEWA also has a Cultural Wing and Women's Wing and hold programs providing platform to the budding artists. They also have free language classes in Spoken English, Marathi, Malayalam, Tamil etc., and classical dance classes at the school premises. MEWA has already entered into an agreement to acquire a plot of land admeasuring 12,000 sq ft at Upavan, Thane, and part of the total amount is already paid. The trust is looking forward for donations from the public to complete the deal.

Nair Welfare Association

Nair Welfare Association, Thane was founded in 1996 with the objective of

interacting with the members of Nair community in the locality so that mutual help in matters of marriage, post death rituals and other related matters could be availed. The Association is registered with the relevant authorities, as a society as well as public trust. At present it also recognized by the Government of Kerala under pravasi organization enrolling under NORKEY ROOTS.

The activities of the Association include marriage bureau, help conduct marriage rituals, help to post death rituals, education counseling, Talent Development Classes, Medical Assistance and education assistance on merit. They also organise Annual Day, Kudumba Sangamam, Onam, Vidyathiraja Jayanti, Vidyarambham and Mannam Jayanti celebrations. The Association has also instituted in the year 2002 Mannath Acharya Puraskaram consisting of a Memento



V Sasidharan Nair
(President)

S G Kurup
(Secretary)

Murali
(Treasurer)

and

a citation, to honor every year a person who has done commendable work for community development. The person chosen by the Managing committee will receive the award on 26th January the day of Thane Nair Mahasangamam. They also conduct free Malayam and Marathi classes, organise Free Medical Camp, yoga, dance classes, spiritual discourses, picnics, etc.

The present office bearers are V Sasidharan Nair (President), S G Kurup (Secretary) and Murali (Treasurer).

ST THOMAS CATHOLIC CHURCH

The seed for this Church at Vartak



St. Thomas Catholic Church



MEWA's trustees T Ravindran, Prema R Menon, Ravindran Nair and M P George

Nagar, Thane(W) was sown when Diocese for the Syro Malabar Catholics settled in Maharashtra came in the year 1987. A small residential premises at Vartak Nagar, was acquired and a portion of which was converted into a chapel. This was upgraded as a full-fledged parish with effect from 1st April, 2007.

The current church premises was renovated and blessed by His Excellency Mar Thomas Elavanal, the Bishop of Kalyan Diocese on 20th March, 2010.

Presently there are 139 families in the seven units of Vartak Nagar Parish. The church is doing all the spiritual, social and beneficial service to the members and society and also conducting Little Heart Nursery for better education. Fr. Davis Tharakan is the current Vicar of St. Thomas Catholic Church.

Keraleeya Samithi Thane

'Keraleeya Samithi Thane' at Vartak Nagar junction was registered in 1983. It is affiliated to the apex body 'Keraleeya Kendra Sanghatana' and 'All Thane Malayali Association' to enable

it to interact and co-operate with other similar associations in and around Thane, Mumbai and its suburbs.

Today the Samithi's activities have expanded to a library (having more than 2000 books) and classes in Malayalam, Bharat Natyam and Carnatic music. They also conduct drawing competition for

children of all age groups. The Samithi has founded 'Education Fund' and 'Medical Aid Fund' to help the needy and deserving.

Keraleeya Samithi is always very keen to extend all possible help to the needy and distressed people who approach it. In order to encourage the children in their studies and inculcate a sense of competition, students are presented with cash awards and merit certificates, in memory of our former President, a well known Novelist late Shri Nooranad Vasavan Nair.

The present Managing Committee members are: Mrs Prema Menon (President), Santhakumar (Secretary), B Selvraj (Treasurer), M T Sivan (Vice-President), M.V Gangadharan Nair (Joint Secretary) K K Pradeep Kumar, K Viswanathan, P T Kumaran, Hari M Nair, P Viswanathan, Sreekant Nair, Devadas, K Somaraj, V V Sukumaran, K K Chandrasekharan and N Madhavan Kutty (members).

All Thane Malayali Association (ATMA)

In order to co-ordinate the activities of all Malayali organisations of Thane, ATMA was formed and now has 13 organisations affiliated to it. They are: Kairali Samajam (Kalwa), W.E.M.A., Wagle Estate, Rabody Malayalee Samajam, Azad Nagar Malayali Samajam, Kalher Malayali Samajam, Kairali Cultural Association (Brindaban), Progressive Malayalee Samajam (Majiwada), Keraleeya Samiti (Vartak Nagar), Lake City Malayalee Welfare Association., Kairali Cultural Association (Luiswadi), Navajeevan Malayali Samajam (Dhokali), Kairali Samajam (Manpada), MEWA (Vartak Nagar).

Prominent Citizens

K C Upendra Menon

Koodanchery Chenampara Upendra-nathan Menon, Upendra Menon to his friends, born at Thachampara, Palakkad district, after graduating in Chemistry, moved to Bombay in 1972, a bit against his parents, M K Unnikrishna Menon's and Sinnamalu Amma's wishes of remaining with the family's banking business. Passing B Sc from NSS College, Ottapalam in 1970, he took up various jobs in two years but none gave him satisfaction.

He did not idle away many days and soon accepted a challenging job of marketing in Skylark Insulations and after five years he left their sister concern Thermo-insul Co. as their Executive Director. Having acquired enough experience in thermal insulations, he started his own business venture, Universal Engineers, a proprietary concern. In 1990, he converted this into Upendra Thermins Private Limited. His companies are always quality conscious and had the reputed ISO ratings.

While at Kalwa, as President of Kairali Samaj Kalwa, his team bought its own office of 750 Sq.ft. It has more than 300

members in its roll. What is noteworthy is that this organisation never had any split or groupism all these years and organized excellent programmes. He was also leading Sri Ayyappa Bhakta Sangam that built an Ayyappa Temple that stands as a major achievement of South Indian Community.

As Founder-President of ATMA (All Thane Malayali Association) he organized many programmes bringing together the member samajams to display excellent teamwork and now holds the position of Chairman, Advisory Committee.

He joined Giants International, the international service organisation of India and held all positions creditably. He was President of its Kalwa group consecutively twice and received the Best President Award and received a number of other awards in 1985. He rose to the position of its Executive Vice President. As Founder President of the Federation 1B in 2006, he received awards for Outstanding Federation President. Nominated again in 2007 as Outstanding President of



K C Upendra Menon

Federation and have the rare honour of receiving cash incentive with maximum number of awards to his federation as well as the Appreciation Award from the world chairman.

He was also associated with almost all Malayali organisations without any reservations. And as Chairman of Thane Zone of Keraleeya Kendra Sanghatana he organized Games, sports, art and cultural competitions. He holds the view that love and respect given to any human being will come back with much appreciation, as in a business. Groupism in an organisation will mar its progress. Any work well done will be appreciated by all. Work without aspiring any positions and positions will come in search of you, he holds. Recognitions came to him as Special Executive Officer of Government of Maharashtra, Pride of India from Economic council of India.

He is married to Vatsala Kumari (M Sc from BHU) who took VRS from Defence accounts and the couple has two daughters Swapna and Shilpa. Elder daughter Swapna is married to Vimal - Marine inspection engineer in Merchant Navy and Shilpa, the younger daughter, a software engineer, is working with Zenith Computers, a pioneer in computers in India.



Upendra Menon with family members. (From left) Vimal, Swapna, wife Vatsala Kumari, Shilpa and grand daughter

V. Sasidharan Nair

A diploma holder in Mechanical Engineering, V Sasidharan Nair came to Mumbai in 1975 from Amballoor village in Thrissur district. Since then he is settled down at Vartak Nagar, Thane West. He started his engineering unit called Shastha Hydraulics, manufacturing hydraulic cylinders and systems, at Wagle Estate. He is associated with almost every Malayalee organization in Thane and

surroundings for the last 35 years. He has held positions of President and Secretary of Keraleeya Samiti Vartak Nagar for several years. Presently he holds the position of President, Nair Welfare Association, Thane and Internal Auditor of Vartak Nagar Ayyappa Temple Trust. Married to Sudhamani, he has two sons Sarin (an MBA and employed) and Sangeet, an engineering student.



V. Sasidharan Nair

A Thankappan

Thankappan is a self made man with a mission to serve the people of the lowest strata of the society. Hailing from the southern most part of Kerala, he worked very hard to reach to top of the society in his own way.

He ably runs Arumuga Engineering Company at Manpada. He is also Managing Director of Kanyakumari Textile Processors Pvt Ltd at Paloor, Karinkal.

He is founder and currently treasurer of Kamaraj Memorial High School, Dharavi and Founder Chairman of Holy

Trinity English High School, Manpada. He also established Glory Angel General Hospital, Christ Nagar, Manpada.

For the services rendered by him to the society, he has been awarded by various bodies: Indira Gandhi Priyadarshini Award (1997), Pride of India International Award (1997), Rashtriya Udyog Award (1997) and World Medal for Freedom USA (2006) from American Biographical Society are some of them.



A Thankappan

Shrikant Nair

Shrikant Nair is a well known social activist of Thane.

A native of Thiruvananthapuram, this 49 year old Political Science graduate is a prominent business man. He was a distributor

for 'Melam' products and later diverged into HR Services. Married to Tara Varma, well known danseuse, Shrikant Nair is associated with several social, cultural, educational organisations of Thane.

He is the Chief Convener of Shiv Sena, Kerala and is a Special Executive Officer of Govt of Maharashtra. He holds the position of Chairman of Stage India Academy, Vice Chairman of Railway Action Committee, President of *Bharateeya Kamgar Sangh*, *Sarvapaksheeya Zopadapatti Bachavo Samiti* and *Karma Pratishthan*. He is also Trustee member of Vidyaniketan English School and Malanadu Education and Welfare Association, member of Working Committee of All Thane Malayalee Association (ATMA), Mumbai Malayalee Samajam, Thane Nair Welfare Association, Keraleeya Samiti (Vartak Nagar) and Sree Narayana Bhakta Sangham (Majiwada). He is also advisor to Maharashtra Tailors Association and Tyre India Welfare Association. He is a proud father of two daughters, Sandhya now married and settled and Sarita, a TYB Com student and son Rakesh, a Journalism student.



Stage India Academy

Stage India Academy, an accomplished art and cultural organization is today ten years old. It was established with an objective of promoting and encouraging the arts upholding the rich culture and heritage of Kerala. They have presented several programmes consisting of classical, semi classical and western programmes like Kathakali, Thiruvathirakali, Kalaripayattu, Mohiniyattam etc besides musical programs in different languages like Malayalam, Tamil, Marati and Hindi. They have also brought eminent artists like Kalamandalam Gopi, Kottakkal Shivaraman, late Kalamandalam Haidrali etc to Thane stage for the first time.

They also presented Kathakali demonstration at Nair Welfare Association to create awareness of



Tara Varma

traditional art Kathakali among new generation.

Stage India is conducting classes in all classical musical instruments in and around Thane. They are now in the process of publishing a directory of all Mumbai Malayalee Artists. Shrikant Nair - the Chairman and other directors Thara Varma, Rekha Varma, Adv.Prema Menon, Vijayan Nair, Vilappil Madhu and Tilakan.



Tara Varma and disciples performing on stage

SHREE AYYAPPA TEMPLE TRUST

Shree Ayyappa Temple is located in Vartak Nagar about 4 Kms from Thane Station. This temple's construction was started in October 1988 and was completed in February 1990. The main deity is Lord Ayyappa with other deities Lord Ganesh, Lord Shiva, Lord Vishnu, Goddess Devi, Lord Subrahmanyan, Lord Hanuman, Navagraha and Naga Devas. To make this temple a Maha Kshetra, the Prathishta of Dwajasthambham (*Kodimaram*) with all rituals has been done in 1995, and from that year onwards, every year Utsavam has been celebrated from 25th December to 1st January with Utsavabali, Guruthi, Pallivetta, Aarattu, Annadaanam etc. Along with celebrations of Utsavam, annual Mandala Pooja celebration is also done. The entire poojas through out the year are being booked through computers, and booking of any pooja on any date in advance can be done over the phone.

In addition to daily poojas, special poojas on the Prathishta day are also performed for three days. Narayaneeyam is also conducted based on the offerings at least



Shree Ayyappa Temple Trust members- (from left) Ravindran Nair, P R Sadanandan, Haradas P V, Chandramohan Pillai, T. R Kutty and V Sasidharan Nair

2-3 times every month. During September every year, Shrimad Bhagavata Saptaha Yagnam is performed. As usual 41 days Mandala Poojas during November/December are also performed.

The Managing Trustees are now busy with the repair and renovation of the temple office and they expect to complete the work in another 2 months. The two storey building will be fully air

conditioned so as to conduct Narayaneeyam and other religious classes.

There is a Prathana Hall exactly behind the temple with complete facilities available for marriage and other religious/social functions. This Prarthana Hall is provided to the members of the community at nominal charges.

P.S.: Our feature on Thane will continue in our forthcoming issue.

More about New Bombay Keraleeya Samaj

By covering socio-economic, cultural news, special focus on Malayali Organisations of Mumbai and other localities, your magazine plays a very vital role in the national interest.

I greatly appreciate your continued efforts and wish you every success in your future endeavors.

Please note that in your last issue - Malyalee Ethos overrides Barriers-New Bombay Keraleeya Samaj in last paragraph "among other prominent

members of the organization are Mahthew Thomas, Mohan Kandathil, Baburaj.....etc., please be noted that our Mng. Committee Members are "K.A Kurup K.T.Nair Mathew Thomas, Mrs.Valsa Damodharan, K.G.Vijayan Nair, Jayaprakash P.D., Mrs.Leelamma Susheel, Ashok Kumar.D, N.Unnikrishnan, M.C.Thilakan, Kumaran Mavelikara, Mohandas K.K, M.Jyoti, J.Joseph, Haridas K Nair,, Sanju Thomas, C.N.Radhakrishnan,

S.Kumar, A.N.Balasubramanian, Mohandas Alappad, P.M.Raju, H..K.Nair Ravindran Nair, Unni Nair, Binoy H.Nair,, Achuthanandan M.K., Rugmani Sagar, Girjjijadevi K.V., Anitha Balakrishnan." Whatever you published in the last issue was The list of our Silver Jubilee Celebration Committee members.

This is for your information.

With Regards,
K.T.Nair

BEWARE OF TOBACCO

A 22 year old student Mr. Vishal recently underwent a complicated triple bypass for critical coronary artery disease at Platinum Heart Institute Mulund. The surgery was performed by Dr Bijoy Kutty, chief cardiac surgeon, Icon Heart Institute, utilizing the beating heart technique. What was surprising is not only the age of the patient but also the severity of the disease which necessitated this complicated surgery. Speaking about this patient Dr Anuj

Bhasin the Cardiologist who performed the angiography of the patient said "This patient suffered a heart attack 3 days ago. The major risk factor in his case is smoking; he has been a smoker for the last ten years. He also regularly chews the tobacco". There is no other reason why he should have critical life threatening disease at such a young age, he remarked. WHO has already made it clear that

India is sitting on an epidemic of Coronary Artery disease and the young seem to be most affected causing not only great morbidity and mortality but also great loss to the economy of our country. According to Dr Bijoy Kutty, the patient is now recuperating well in ICU and he would have a good recovery. He will have to undergo an extensive cardiac rehabilitation program which will bring him back to normal routine within couple of weeks.

OFF FIELD, ON AIR

SPIRITUAL MERCHANDISE

Do spiritual teachers, gurus and leaders have to advertise themselves, like quack doctors, management and advertising gurus? When some of them do it, the only conclusion one can draw is that spirituality also has been commercialized.

Mumbai city witnesses off and on, functions to honour some spiritual guru or the other, either on their birthdays on some occasion which lends itself to exploitation for capturing public attention. Some of the greatest spiritual gurus in India have been recluses: Ramana Maharshi, Sai Baba, the sage of Kanchi, Swami Chinmayananda and a host of others who never even allowed their most ardent disciples to splurge public money on full page advertisements in local newspapers at commercial rates.

Swami Chinmayananda among the list given above, was the only one who granted interviews to newspapers and magazines, when they asked for it. They never encouraged their followers however rich or influential, to raise money from their devotees to pay for newspaper publicity. In fact, interviews

by Swami Chinmayananda were educative, informative and often contained elements of wisdom. In fact, at a regular *biksha* one morning, the Swami made a comment to this writer which is worth recalling. As he sat down on a decorated divan, a huge silver tumbler of water was placed before him. Chanting Hari Om, Hari Om, the Swami took one sip from the tumbler and placed it back on the table. It was immediately taken in, poured into small glasses and distributed among the flock of devotees. Each one poured a bit of it in his or her palm and drank it. The Swami noticed the expression of aversion on my face, summoned me near him and whispered in chaste Malayalam: "What can I do if my *Uchhishtham* is teertha for them?" I nodded my head in agreement. When you have blind devotees who will dance to any whim and fancy expressed by you, plus you have at your disposal media men who can utilize any opportunity to squeeze devotees and make them cough up enough money to cover for paid up advertisements in newspapers paying respects or

obedience to the guru, day after day leading up to the final grand celebration, you have attained the pinnacle of marketing skills. Swami Chinmayananda or the Parmacharya of Kanchi would squirm in their graves at the thought of such purchased glory for themselves in the media. When media barons have no qualms about pressurising eminent public figures to grace such commercialized birthday celebrations, that is perhaps the limit to which one could go. Hallow vessels make the loudest noise. When the drum beaters are all within the media, who are willing to sell their wares for a price, what more can the gurus not do? All those lakhs of rupees collected and squandered on the garish display of loyalty of devotees could have gone to ensure a better life for a bright student, saved the life of a cancer patient, or even helped set up a rural medical centre. But then, that would not have salvaged the ego of a publicity hungry spiritual guru.

INSIDER

MAHA KERALEEYAM

Keraleeya Kendra Sanghatana (KKS) is celebrating its Golden Jubilee this year. This year is also the Golden Jubilee year of Maharashtra as a linguistic state. KKS has decided to celebrate this occasion on a grand scale, spreading over a year. KKS is a confederation of more than 100 Malayalee *Samajams* in and around Mumbai. KKS was formed with the realization of the 'mantra' "Unity is strength" and relentlessly pursued the otherwise independent Malayali or Keraleeya *Samajams* so that the Malayali voice is heard clear and loud before the authorities. Whenever the Malayali community faced problems, KKS has come forward to provide leadership and

vociferously fought for the cause. The celebrations of Golden Jubilee is planned with a positive perception of bringing the two cultures of Maharashtra and Kerala together and to create a stage so that both the communities can interact more closely for mutual gains and to create a tranquil and serene atmosphere conducive for peaceful co-existence. Over the years KKS has been encouraging and providing support in all spheres of socio-cultural activities. Throughout the year of Maha-Keraleeyam, various projects in the fields of music, drama, dances and cinema are planned. Over a lakh of people cutting across the barriers of caste, creed, religion or languages are

expected to participate. The Celebration Committee consists of a galaxy of prominent Malayalees of Mumbai and suburbs, headed by P K Ravindranath. Mathew Thomas is the Convener. Other committees with the names of Chairpersons in brackets are given below. Programme (K D Chandran), Publicity (Mohan Kandathil), Souvenir (Aziz Maniyur), Finance (Anto Puthiri), Public Relations (Devadas G Nair), Reception (Johnson Therattil), Food and Accommodation (P M Nanu), Stage and Venue (S Radhakrishnan Nair), Volunteers (K S Vatsan), Transport (Chandra Mouli) and Sports and Games (Satheesan)

A Malayali Learns Malayalam

- Lakshmi Menon

It was Bombay when I was born in the '50s. My parents came here in the late '30s and we spoke our mother tongue, Malayalam at home. We (five children) went to English-medium schools. Later, English became our preferred language of communication.

In school, we had to learn other languages too - Hindi, and Marathi, and French from standard VIII onwards. Nevertheless our parents felt we should learn to read and write Malayalam. But when could we do this? My father did not think time (or rather lack of it) was a problem. So every summer vacation, we had to get our Malayalam primer out and spend at least an hour studying the language. It was a big deal for us kids those days. For, despite the holidays, we had to work each day writing a one-page transcription each in Hindi and Marathi, work out several arithmetic sums set by my uncle, and write an essay in English. All this took up a better part of each day (in our opinion) leaving us with very little time to play. So naturally we resented the additional work of learning another language and a new script. In the late 50s and 60s it never occurred to us to object, protest or rebel against this "unfairness" not that our rebellion would have made any difference to our strict disciplinarian parents. Today, in hind sight I believe it was a very good idea to keep children engaged in useful occupations as it is so easy to forget by the end of the two months' vacation what was learnt during the past year. Moreover, the essay writing helped in creative thinking. We did not have television those days so we had more time to engage in play and creative entertainment.

Basic lessons

Thus we plodded on each day every summer vacation learning to read and write Malayalam beginning with simple words like *aana*, *amma*, *aama*, (for those not in the know, it is elephant, mother, turtle respectively) and slowly graduating to bigger words. Magically before we could get to more difficult words, our schools reopened and we were only too glad to put away our Malayalam primer. Piously we pronounced our dissatisfaction with our progress and promised ourselves that we would study during the short holidays for Diwali and Christmas. Sadly this

never happened because we had school homework as well as parents-imposed study to deal with during these shorter vacations. And Malayalam was not a priority because it did not count in our school report.

This pattern continued each year and finally we finished school and then college. Then to my utter shock, I realised I had not progressed beyond the basic vocabulary in Malayalam with not more than three-syllable words; I had no idea about grammar and I could not even read or write sentences. Even years later when I took on some international assignments I would return home after an absence of six months to a year, and I would go back to my Malayalam primer (yes the same one we studied at the age of six years) and restart the same process. However, after a few months of catching up with the vocabulary and just before I could proceed to sentences I would be called on another assignment and I would take off for a few months.

Happily, however, I am proud to say that at least I know to read and write the Malayalam alphabet. And I continue to try and pick up where I left off last. My ex-boss at UNDP a Malaysian - even tried to encourage me by gifting me with the *Learning Malayalam in 30 Days* (National Integration Language Series) which he had picked up from a bookshop in Penang. Here, I must recall an advice a friend had given me. Inspired by the Teach India programme, I had volunteered to teach English, my friend (a medical doctor in Thiruvananthapuram who had experience in adult education) advised me to focus first on reading, as adults found it more difficult to write and were likely to lose interest and give up if we made them write). I think I will follow this advice and stick to reading instead of getting frustrated about the delay in learning to write as well.

Knowledge on test

I had some odd opportunities for putting my meagre knowledge of Malayalam to test on a visit to Kerala. Until the 1970s we travelled to Kerala by car and we were driven around anywhere the family went. Except for admiring the countryside we were neither interested nor inclined to read the road signs or roadside shop names

even as we wondered in awe that nearly all the village would congregate at the roadside "*chaya kada*" (tea shop) poring over newspapers.

When we started going to Kerala by train we also needed to take buses to visit nearby relatives. We would wait for a bus at a roadside. When a bus (always very crowded) came, people would rush towards it the men to the entry at the rear of the bus and women to the front entry. I had to try and remember the letters and piece them together to figure out where the bus was headed for. By the time I could manage that the bus would be off on its way nearly knocking me down in its tearing hurry. Luckily, most of the times some helpful busybody would ensure you got on the right bus.

Later in the early 80s, my nephews fared better' they were successful in reading words like *chaarayam* (liquor) as it was frequently advertised along the roadside.

As Malayalam is my first language which I learned since birth I am also expected to speak it best. But I do not speak it well, not good enough to express my thoughts and feelings. I cannot read the Malayalam calendar and hence my mother or aunt has to inform us when to celebrate auspicious days such as *Vishu* and other festivals, including *Onam*. My sister consults my mother for the *naal* (star) birthday of her grandchildren. I prefer to celebrate my date of birth which cannot be forgotten as it is on 15th August.

We speak our mother tongue at home and keep in touch with the language by listening to old Malayalam songs by P. Leela, P. Susheela, Yesudas and others and watch some Malayalam television serials despite their never-ending stories which seem to assume that the audience is dumb and films and plays. Recently I saw a brilliant play in English at the Prithvi theatre, *Moonshine and Skytoffee*, an amalgamation of two of Vaikom Muhammad Basheer's stories, 'The Love Letter' and 'The Card-sharper's Daughter'. I try not to miss Malayalam films during film festivals in Mumbai.

Continue in Page 22

Our mother tongue - 4

History of Malayalam Alphabets

Satyanath

Role of Thunchath Ezhuthachchan

Thunchath Ezhuthachchan, a poet of the 17th century, used *Arya-ezhuttū* to write his Malayalam poems based on Classical Sanskrit literature. For a few letters missing in *Arya-ezhuttu* (la, ka, rha), he used *Vattezhuttū*. His works became unprecedentedly popular to the extent that the Malayalees eventually started



Modern Malayalam Script

Calling him the father of the Malayalam language. He also popularized *Arya-ezhuttū* as a script to write Malayalam. *Grantha* was imperfect to write a Dravidian language, not having distinctions between *e* and *ē*, and between *o* and *ō*. The Malayalam script as it is today was perfected in the middle of the 19th century when Hermann Gundert invented the new vowel signs to distinguish them.

By the 19th century, old scripts like *Kolezhuthū* had been supplanted by *Arya-ezhuttū* that is, the current Malayalam script. Nowadays, it is widely used in the Malayalam press.

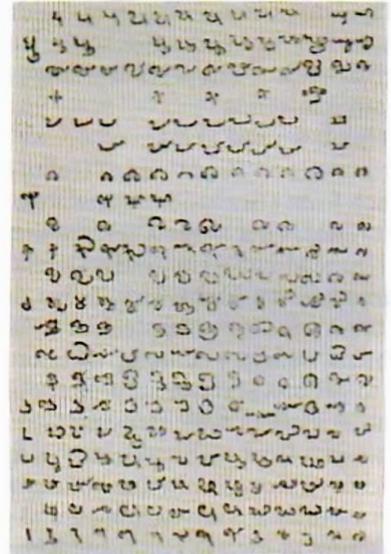
The resemblance between the Malayalam script and the Tulu script is obvious. Some authors believe that the Tulu script is older and the Malayalam script was evolved from it or was influenced by it, though the oldest written Tulu document available, *Tulu Mahabharato*, is from around 1500, relatively new compared to the history of the Malayalam writing system.

Thunjath Ezhuthachchan the greatest "Orchestrator" of Malayalam

There is no doubt about Ezhuthachchan's contribution to the literary standards of the common man. He taught the people to respect and worship the language and the alphabet, a culture that is seldom found anywhere else. Even today, stepping on a printed or written paper or leaf is considered to be disrespect to Saraswati.

Ezhuthachchan refined the Malayalam language style and wrote his works for ordinary people, incorporating whatever he felt good with a strong sense of righteousness and worship. Ezhuthachchan's style came to dominate Malayalam not only by the popularity that his works enjoyed. His contribution to the language through the *Adhyātmarāmāyanam* and *Sri Mahābhāratham* is unparalleled, and his contribution to our cultural attainments is immense. There may have been scholars and poets before or after him, but none would challenge his pre-eminence in Malayalam history.

To establish an alphabetic system equivalent to Sanskrit, instead of the 30 letter script of Malayalam (*Vattezhuthū*), Ezhuthachchan took the best from the existing sets with *Granthakshara* as the base, and modified them. Common derivations were formed. Ezhuthachchan must have thought it auspicious that the total for the alphabet to have 51 characters (See *Harināmakeerthanam*). "*Hari Sree Ganapathaye Namah*" is also 51 according to the system of counting with alphabets. This method of initiating children to the alphabets was also begun by Ezhuthachchan according to Prof. K. P. Narayana Pisharody. The new alphabet had *Rha* and *zha* as *parishishtam*. (Malayalam does not have words which begin with these characters, but these alphabets are essential in the language.) It was not sufficient to form just an alphabet, as it will not be accepted in all places easily. Most probably there were different



Vattezhuthu by hand

ക	ഖ	ഗ	ഘ	ങ
k	kh	g	gh	ṅ
ച	ഛ	ജ	ഝ	ഞ
c	ch	j	jh	ṅh
ട	ഢ	ഡ	ഢ	ണ
t	ṭ	ḍ	ḍh	ṇ
ത	ഥ	ദ	ധ	ന
t	ṭh	d	dh	n
പ	ഫ	ബ	ഭ	മ
p	ph	b	bh	m
യ	ര	ല	വ	ശ
y	r	l	v	ṣ
സ	ഘ	ങ	ഞ	
ś	ṣ	s	h	

Vattezhuthu in print

views at that time. The most practical way out was to establish the set by a *Keerthanam*, so that it will be standardized everywhere. (However *Vattezhuthū* continued to be taught in various places as the Malayalam alphabet till the British regulations relating to registration of bonds and deeds eventually led to its disappearance.) It was in Thunjan Parambu that Ezhuthachchan modified the Malayalam alphabets and wrote the

Harinamakeerthanam to popularize them. Even after centuries, people from various parts of the state come to take sand (soil) from Thunjan Parambu to initiate their children to the alphabet. Every year, hundreds of people bring their children to write their first alphabets during the *Vijayadasami* festival, to Thunjan Parambu.

"Anpathoraksharavum oronnithenmozhiyil

Anpodu cherkka Hari Narayanaya Nama"

- *Harinamakeerthanam* 14th stanza

There is no doubt that the great teacher was the strongest sponsor of the 51 letter alphabet for Malayalam instead of the 30 letter Vattezhuthu.

Brahmi

The ancient alphabet system of India, *Brahmi* is the ancestor of most of the 40 or so modern Indian alphabets, and of a number of other alphabets, such as Khymer and Tibetan. It appeared in India sometime before 500 BC. There is a belief that *Brahmi* developed from the Indus or Harappa script, that was used in the Indus valley until about 2,000 BC. The earliest known inscriptions in the *Brahmi* alphabet are those of King Asoka (c.270-232 BC), third monarch of the Maurya dynasty.

Brahmi was used to write *Sanskrit*, *Prakrit* and other languages also. Total alphabets are approximately 44. The vowels and consonants are of the same order as that of the later scripts used to write *Sanskrit*.

Devanāgarī

The Devanāgarī alphabet descended from the *Brahmi* script sometime around the 11th century AD. It was originally developed to write Sanskrit but was later adapted to write many other languages. It is only in recent times, since Sanskrit was introduced in the modern universities, that Devanāgarī was adopted as the standard. Devanagari is also used to write Marathi, Pali, Sindhi and many more, sometimes with slight variations.

Devanāgarī has about 48 alphabets, without the Dravidian characters. Hindi uses the same script and hence Devanagiri is not reproduced here. Marathi uses one more character 'U' (U) as in Malayalam.

Development of literature

The earliest written record resembling Malayalam is the *Vazhappalli* inscription (ca. 830 CE). The early literature of

Grantha	ക	ഖ	ഗ	ഘ	ങ	ച	ഛ	ജ	ഝ	ട	ഢ	ന
Malayālam	ക	ഖ	ഗ	ഘ	ങ	ച	ഛ	ജ	ഝ	ട	ഢ	ന
Sinhalese	ක	ඛ	ග	ඝ	ඞ	ච	ඡ	ජ	ඣ	ඤ	ඞ	න
Tamil	க	க	க	க	க	ச	ச	ச	ச	ட	ட	ந
Latin	ka	kha	ga	gha	nga	ca	cha	ja	jha	ṭa	ṇa	na

Grantha	ഌ	഍	ശ	ഷ	ഠ	ഡ	ഢ	ണ	ഞ	ഠ	ഡ	ഢ
Malayālam	ഌ	഍	ശ	ഷ	ഠ	ഡ	ഢ	ണ	ഞ	ഠ	ഡ	ഢ
Sinhalese	ඌ	ඍ	බ	භ	ඨ	ඪ	ණ	ඬ	ඞ	ඨ	ණ	ඬ
Tamil	ഌ	഍	ശ	ഷ	ഠ	ഡ	ഢ	ണ	ഞ	ഠ	ഡ	ഢ
Latin	ḷa	ḻa	ṡa	ṣa	ṭa	ṭa	ṭa	ṇa	ṇa	ṭa	ṭa	ṭa

Grantha	പ	ഫ	ബ	ഭ	മ	ധ	ന	വ	ശ	സ	ഹ	ള
Malayālam	പ	ഫ	ബ	ഭ	മ	ധ	ന	വ	ശ	സ	ഹ	ള
Sinhalese	ප	ඵ	භ	භ	ඹ	ඳ	ඳ	ඳ	ඳ	ඳ	ඳ	ඳ
Tamil	പ	പ	പ	പ	മ	ധ	ന	വ	ശ	സ	ഹ	ള
Latin	pa	pha	ba	bha	ma	ya	na	va	śa	śa	śa	ḷa

Grantha	ശ	ഷ	സ	ഹ	ള	ന	വ	ശ	സ	ഹ	ള	ന
Malayālam	ശ	ഷ	സ	ഹ	ള	ന	വ	ശ	സ	ഹ	ള	ന
Sinhalese	ශ	ෂ	ස	හ	ළ	න	ව	ශ	ස	හ	ළ	න
Tamil	ശ	ഷ	സ	ഹ	ള	ന	വ	ശ	സ	ഹ	ള	ന
Latin	śa	ṣa	śa	śa	ḷa	ṇa	va	śa	śa	śa	ḷa	ṇa

Malayalam Script with Scripts of Grantha, Sinhalese and Tamil

Malayalam comprised three types of composition: Malayalam Nada, Tamil Nada and Sanskrit Nada.

Classical songs were known as Naadan Paattu.

Manipravalam of the Sanskrit tradition, which permitted a generous interspersing of Sanskrit with Malayalam. *Niranam* poets *Manipravalam Madhava Panikkar*, *Sankara Panikkar* and *Rama Panikkar* wrote *Manipravālam* poetry in the 14th century. The changed political situation in the 14th century after the invasion of Malik Kafur in 1310 led to the decline of Tamil dynasties leading to the dominance of people with *Prakrit* and Sanskrit heritage, the languages of *Ahichatra* in Uttarkhand, the original home town of Aryans and *Nāgavanshi* people.

The folk song rich in native elements

Malayalam poetry to the late twelfth century betrays varying degrees of the fusion of the three different strands. The oldest examples of Pattu and Manipravalam, respectively, are *Ramacharitam* and *Vaishikatantram*, both of the twelfth century.

The earliest extant prose work in the language is a commentary in simple Malayalam, *Bhāshākautalyam* (12th century) on Chanakya's *Arthasastra*. *Adhyāthma Rāmāyanam* by Thunchaththu Ramanujan Ezhuthachchan, is of one of the most important works in Malayalam literature of this genre. Ezhuthachchan

wrote many works mostly based on religious stories and philosophy. Among them, the important works are the Malayalam condensations of *Shrimad Mahābharatam* and *Srimad Bhāgavatam* of *Vyāsa*. His works inspired Hindus of that era and united them against alien rule besides popularising Malayalam alphabets. Reading his works aloud and listening to them vividly is an experience in itself. The monsoon season of Kerala (June-August) is especially dedicated to read *Rāmāyana* loudly and as such the Malayalam month of *Karkitakam* is known as '*Rāmāyana māsam*'.

Harināma Keerthanam of this Acharya is also meant to be read aloud and this would help giving a rolling exercise to the tongue. Every stanza of this poem has one particular letter recurring many times, thus producing a special rhythm that is pleasant to the ears.

Well known author C Radhakrishnan has written a biographical novel '*Theekkanal katanju thirumadhuram*' (Divine sweet churned off burning charcoal) that gives a logical trace of Malayalam literature before and during Ezhuthachchan's period. All readers well versed in reading Malayalam alphabet, are advised to read this book. This book also gives a vivid picture of the then social set up.

[The writer is indebted to several authors for preparing this article and does not claim any originality for the points raised here]

Quotes

After neglecting our Mother tongue for a long time, now we are seeking money that may come if the union government bestows classic status to Malayalam.

- M T Vasudevan Nair

For a few crores of rupees that might come if the Union government bestowed classical status to Malayalam, no writer with an identity and self respect should have gone begging. Does a government that has no will or creativity to enforce Malayalam upto tenth standard, have any right to demand such a status?

- Dr K P Sankaran



Kasargode

Traveller

*Palli konteetunnu parswayugmathe kaathu
Kollunnu Kumariyum Gokarneswaranumamme.*

Before independence, the Malayalee dream of Kerala was a land stretching from Kanyakumari to Gokarnam, as revealed by the verse by Mahakavi Vallathol:

But when Kerala state was finally formed, both the places were detached from it and the northern most place in Kerala now is Kasargode which was a taluk when Malabar was a district.

Kasargod's importance is not lost. It has a number forts built over centuries, to protect its territories from aggression. Some of them are Bekal, Chandragiri, Hosdurg, Kumbala, Panayal, Kundamkuzhi, Bandaduka etc of varying sizes. During the 9th and 14th century, Arab travellers made it a point to land here, as it is the first port of the Kerala front for their business in timber and spices. After Vasco-da-Gama, in 1514 a Portuguese traveller Barbose visited this place and described it as an export centre of rice to Male.

Kasargod was part of the Kumbala Kingdom in which there were 64 Tulu and Malayalam villages. When Kasargod was attacked by Vijayanagar empire, it was ruled by the Kolathiri king who had Nileswaram as his headquarters. It is said that the characters appearing in *Theyyam*, the ritualistic folk dance of northern Kerala, represent those who had helped king Kolathiri to fight the Vijayanagar attack.

During the decline of that empire in the 14 century, the administration of this area was vested with the Ikkeri Naikans. They continued to be the rulers till the fall of the Vijayanagar empire in 16th century. Then Vengappa Naik declared independence for Ikkeri.

In 1645 Sivappa Naik took over the reins

and transferred the capital to Bendoor. Thus they came to be known as Bendoor Naiks. Chandragiri fort and Bekal fort are considered to be part of a chain of forts constructed by Sivappa Naik for the defence of the kingdom.

In 1763 Hyder Ali of Mysore conquered Bednoor and his intention was to capture entire Kerala. But when his attempt to conquer Thalassery Fort was foiled, Hyder Ali returned to Mysore and died there in 1782. His son, Tippu Sultan, continued the attack and conquered Malabar. As per the Sreerangapattanam treaty of 1792, Tippu surrendered Malabar except Tulunadu (Canara) to the British.

The British got Canara only after the death of Tippu Sultan in 1799. Kasargod was part of Bekal taluk in the South Canara district of Bombay presidency. Kasargod taluk came into being when Bekal taluk was included in the Madras presidency on April 16, 1882. Though Vengayil Kunhiraman Nayanar moved a resolution in 1913 on the floor of Madras Governor's Council demanding the merger of Kasargod taluk with the Malabar district, it had to be withdrawn because of the stiff opposition of the members from Karnataka. In 1927, a political convention held at Kozhikode, passed a resolution stressing the same demand.

In the same year, the *Malayalee Seva Sangham* was constituted. Thanks to the efforts made by many eminent persons like K.P.Kesava Menon, Kasargod

became part of Kerala following the re-organisation of states and formation of Kerala on November 1, 1956.

Cultural Heritage

Kasargod regions speak volumes about its rich heritage of arts. The spectacular pageant of *Theyyam* deities raises Kasargod into a land of fabulous fantasies. The symphonic melody created by *Yakshagana*, Kambala (buffallo race), Cock fight etc. of the Thulanad culture, along with *poorakkali*, *Kolkali*, *Duff Mutt*, *Oppana* etc. Enchants visitors.

Languages and Culture

Kasargod is a land of different languages. Languages without script are also used here. Tulu, Kannada, Malayalam, Konkani, Tamil and other local languages are popular. Communal harmony and religious tolerance are the noteworthy characteristics of the people. The Hindus, Muslims and the Christians, live side by side, each influencing and getting influenced by the other though they speak different languages.

String puppets and rod puppets are dressed with colourful costumes according to the character in the story. Bommayattam is controlled from a curtain chamber specially put up behind the scene for the purpose. Musical instruments are also used just as that of *Yakshagana*. Different puppets enact different characters in accordance with the story telling by way of dialogue



followed by songs.

HINDU FESTIVALS

Sarvajanika Ganeshotsavam at Kasargod Town

This festival is celebrated during September every year on *Ganesh Chaturthi*, by the local people under the banner of *Sarvajanika Ganeshotsava Samithi*, Kasaragod. A big idol of Lord Ganesha is made with clay and adorned for five or seven days conducting poojas and on the last day the idol is taken in a procession through the town to be immersed in the Temple tank. This festival attracts thousands of devotees. Ganesh Chaturthi day has been declared as public holiday in Kasargod District.

Annual Festival at Anantheswara Temple, Manjeswaram

The annual car festival of the temple is on the Marga Shira month usually between the 3rd week of November and 3rd week of December. It is also called *Shashti* festival, which attracts thousands of devotees and pilgrims.

Madhur Srimad Anantheswara Vinayaka Temple

Annual 7 days festival is held during March/April. Special festival *Moodappa seva* is conducted on rare occasions in view of the huge expenses involved. A large number of devotees attend the festival.

Mujamkavu Parthasarathi Kshetram Annual Festival

The temple is situated in Ednad village of Kasaragod taluk, 4 Kms. east of Kumbala. The annual festival lasts for seven days during February. On the day of '*Thulava Sankramam*' a large number of devotees attend the temple for *Theertha Snamam*, holy bath which is said to cure skin diseases.

Kumbala Sree Gopalakrishna Temple

Five day festival during January every year. Display of fire works at the end of the festival attracts crowds.

Adoor Mahalingeswara Temple

Annual Festival of the Temple starts with *Dhwajarohanam* on the 27th of *Kumbham* (Feb/March) and concludes with the holy dip in the waters of *Payaswini* on the 4th of *Meenam* (April). The *Makara Sankramam* is an important festival day in the temple when a *Sahasra Kumbabishekam* with feeding of a large number of people takes place.

Mallikarjuna Temple

One of the most important festivals of Kasargod town, dedicated to Lord Shiva. The annual festival in the temple falls in March and it attracts huge crowds. The festival lasts for five days. Legend says that the idol of Lord Shiva was adorned by Arjuna.

Mallam Durga Parameswari temple

The temple is situated near Bovikanam in Muliya village about 10 kms away from Kasargod. It is dedicated to *Durga Parameswari*. The only temple from where the devotees get daily *annadanam* (food). A large number of pilgrims especially women folk visit the temple. Tuesday and Friday are very important days in the temple. The annual festival lasts 7 days, during February-March.

Thalaklayi Subrahmanya Temple, Paravanadukkam

Situated about 5 kms south of Kasargod town, the temple is dedicated to Lord Subrahmanya. The *Shashti* festival during December-January every year attracts large number of devotees.

Kizhur Sri Sastha Temple, Chandragiri

It is an ancient temple situated at Chandragiri, about 6 kms from Kasargod town. This is the head quarters of *Anjooru Nayanmars* - Troupes of five hundred professional singers sing praise of the deity. This temple has close connections with Trikkannad Siva temple. The dignitaries of all the *Kazhakams* of *Saliyas* from Pattuvam to Panamboor (present Mangalore) known as *Pathinalu Nagaram* assemble here annually on the second Saturday of November.

Trikkannad Siva Temple

The temple is situated on the sea shore within one km of the Bekal bridge. The *Pandyan Kallu*, a rock rising above the sea near the temple is of historical importance. Legend says that when the

Pandya rulers tried to attack the temple through the sea, the ship was burnt by the deity and it became a rock, which is known as *Pandyan Kallu*. This temple is also known as *Dakshina Kaasi*. The

Week festival in the temple starts with the *Kodiyettam* (flag hoisting) during March-April every year.

Ashtami Vilakku and *Pallivetta* are associated with the festival. Thousands of devotees from all over the district attend the festival. This is the only one temple which faces to the west.

BUFFALO RACE

Buffalo race forms a part of Tulu Nadu culture and prevails only in Kasaragod district and in the southern parts of Dakshina Kannada districts. It usually



coincides with the starting of agricultural operations. It declares the glorious importance of sowing and harvesting. In the beginning, the race was confined to the fields prepared by ploughing. But later on, it grew to a large scale involving hundreds of bull buffaloes and thousands of men, and are conducted in extensive race fields. Strong buffaloes were bred specially for this purpose. There were people who devoted their entire life for the race.

The race course usually has a length of 500 to 1000 feet and a width of 20 to 50 feet, formed into large boroughs in the muddy fields, known as *Kanbalam*. There used to be permanent *Kanbala*s or race courses, in prominent places. Races were conducted annually in these places. When unusual races are conducted occasionally, the organisers invite renowned riders. They bring bulls and buffaloes from distant places.

This grand rural sport is very popular in the northern parts of Kasargod district especially in Kumbala and Manjeswar. The majestic and graceful animals exhibit their brutal strength and speed when aroused by the skillful riders. Though accidents do occur, by and large

**Bekel Fort**

it is not a dangerous sport and no harm is caused to the animals or the rider.

This race enthalls both spectators and participants and keeps the cultural heritage of Tuluwad alive and kicking. No spectator can deny the enchanting powers of this rural sport.

COCK-FIGHT

Cock-fight is another rural attraction in Kasargod. It has a legendary origin and it is extensively referred in the folk songs of Malabar. Till recently cock-fights formed an inseparable and unavoidable part of temple festivals, especially in the northern parts of Kasargod district.



Though it is legally forbidden, cock-fights are conducted clandestinely in many parts of the district.

In olden days a religious tint was attributed to this sport and that is why even now cock-fight is conducted in the precincts of temples. Special breeds of cocks are bred for the fight. These fighter cocks have great vigour and stamina and they exhibit formidable courage during the fight. A sharp double edged small weapon is tied to one of the legs of the bird. The fighter bird rises high and tries to kick the enemy bird. Usually one of the birds gets fatally wounded and dies. Sometimes the defeated bird runs off from the arena. The owner of the successful cock is entitled to get the defeated or killed cock. If both cocks are killed in the fight the owners exchange the dead birds. Large scale betting is also prevalent in many parts.

Bekel

Bekal, at the northern tip of Kerala is 140 kms away from Calicut International Terminal and 15 hours' train journey along the Konkan Railway Lines from Mumbai. The beaches, backwaters and hill stations of Bekal offer totally different backdrops to the holiday experience. Large number of forts, big and small like Bekal, Chandragiri, Hosdurg, Kumbala, Panayal, Kundamkuzhi, Bandaduka etc reveal the historical importance of this land. The 300 years old Bekal Fort remains the largest and best-preserved fort in Kerala. History and legend are interwoven in Bekal, particularly regarding its antiquity.

This imposing circular structure rises 130 ft above sea level and stands on a 35 acre land that runs into the Arabian Sea. Buses are available every 30 minutes from Kanhagad to Bekal. The Fort was built up from the seas since almost three fourths of its exterior is drenched and the waves do strike the citadel.

Unlike most other Indian Forts, Bekal

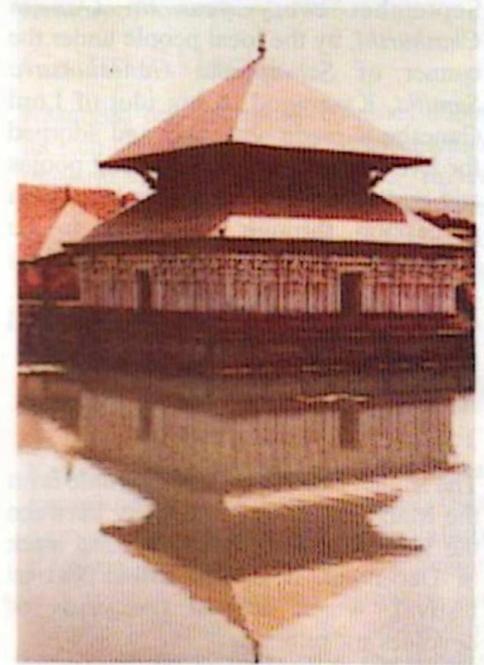


fort was not a centre of administration, for no remains of a Palace are found within the Fort. Probably the fort was built for fulfilling the defence requirements. The apertures on the outer walls of the fort are so remarkable that they are specially designed to defend the fort effectively. Those at the top are meant for aiming at the farthest points; those below are meant for hitting when the

enemy is nearer and the ones underneath facilitate attacking when the enemy is very near to the fort. This is remarkable testimony for the medieval technology of defence strategy. Apart from this, the wild and ecstatic beauty of the setting sun is a glorious view from the fort.

Ananthapura Lake Temple (30 Km from Bekal)

This 9th century temple is the only lake temple in Kerala and is the moolasthanam(original abode) of Anandapadmanabha, the deity of Sri Padmanabha Swami Temple, Thiruvananthapuram.



Pallikere Beach (1 Km from Bekal Fort)

This shallow beach offers a spectacular view of the fort and has ample facilities for recreation and relaxation.

Bekal Hole Aqua Park (1 Km from Bekal Fort)

The only one of its kind in northern Kerala, this unique Aqua Park provides water sport facilities like pedal boats and water cycles.

Malik Deenar Mosque

Kasargod acquired considerable importance as a centre of Islam. The historic Malik Deenar Juma Masjid built in the typical Kerala style is believed to have been founded by Malik Ibn Dinar. The Juma Masjid, one of the best maintained and most attractive in the districts is located at Thalankara.

Kappil Beach (6 Km from Bekal fort)

Remote and secluded, this beach is fast becoming a major attraction. The wide



beach and calm waters promise you an experience without parallel. The Kodi cliff nearby offers a panoramic view of blue skies and rolling sands, making your visit memorable.

Anandasramam (15 kms from Bekal)

This internationally renowned spiritual centre founded by Swami Ramdas in 1939, offers a quiet, peaceful ambience best suited for meditation and spiritual studies.

Valiaparamba (30 Kms from Bekal)

This perhaps is the most scenic backwater stretch in Kerala. Fed by four rivers and dotted with numerous little islands, Valiaparamba is fast turning into a favoured backwater resort that offers enchanting boat cruises.

Chandragiri Fort (10 Kms from Bekal)

Situated on the Chandragiri river, southeast of Kasargod, this town is known for its large 17th century fort built by Sivappa Naik of Bedanore. The Chandragiri fort, one of a chain of forts built by the same ruler, offers a breath-taking view of the meandering Chandragiri river and the Arabian Sea. It



is a vantage point to watch the sunset. There is a mosque nearby. The ancient Kizhur state Temple at Chandragiri has an annual festival called *Pattu Utsavam*.

Chandragiri Cruises (10 Kms from Bekal)

A cruise in a speed boat down the picturesque Chandragiri river, takes one around evergreen islands and coconut palm groves. The boarding point is

conveniently located beside the Chandragiri Bridge.

Ajanur

The temple town is located 5 Kms from Kanhangad in Hosdurg taluk. The famous Madiyam Kovilakam Temple is dedicated to Goddess Bhadrakali. The ancient temple has intricate wood carvings on *Palaazhimadhanam*, *sitaswayamvaram* and *Dakshayaagam*. The annual nine-day festival of '*pattutsavam*' is celebrated here. Various cultural and religious programmes are held during the festival. The village also has 13 mosques and one church. There is also an '*Anandaswaram*', founded in 1939 by Swami Ramdas, a great Vaishnava saint.

Madhur

A Hindu Pilgrim centre, 8 km from Kasargod, it is well known for the Srimad Anantheswara Vinayaka Temple or Mahaganapathi Temple. The sacred thirtham of the temple well is believed to cure all diseases. The imposing structure of Srimad Anantheswara Vinayaka Temple-the rich architecture and copper



plate roofing rises majestically against the beautiful landscape on the banks of Madhuvahini.

Manjeswaram

A number of temples and fifteen mosques make this cashew growing town a prominent pilgrim centre. The memorial of the late Sri Govinda Pai, the grand patriarch of Kannada literature, is situated at Manjeswaram. At Kanwatheratha beach (3 km from Manje-



swaram), a large swimming pool-like formation of the sea on the vast beach is

the main attraction.

Jain Temples

There are two old Jaina Bastis at Bengara Manjeswar on the southern bank of Manjeswar River.

Churches

About 11 Kms from Kumbala on the Kumbala-Badiadka road is the Mother Dolorus Church of Bela. The hundred year old Roman Catholic Church is built in the Gothic style. The Our Lady of Sorrows Church (1890) is the oldest in the district.

Kanhangad / Hosdurg Fort

This is renowned for its chain of forts built by Somashekara Nayak of Ikkeri Dynasty and also for the Nithyanandashram, an internationally recognized spiritual centre. Somashekara Nayak captured Manjeswar and Thaliparamba and built a fort at Kanhangad Hosdurga.

Bela

Located 15 km north of Kasargod, the little town has the oldest church in the district. The church Our Lady of Sorrows was constructed in 1890.

Tular Vanam

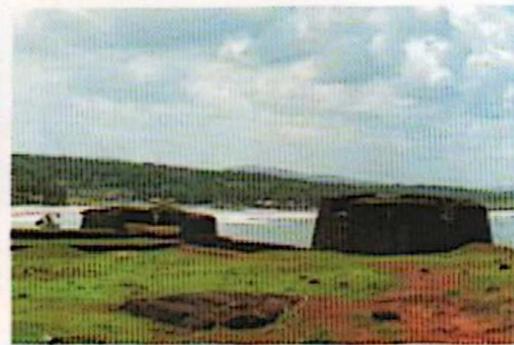
(4 km East of Panathur)

Also known as Kekulom (the eastern place), the temple here is consecrated to Kshetrapalan and Bhagavathi. The eight-day annual festival commencing from Sivarathri, attracts large crowds from all over the district as well as from Coorg.



Central Plantation Crops & Research Institute

The institute was established in 1970 by the Indian Council of Agricultural Research. It has its headquarters in Kudlu, 5 km north of Kasargod. The CPCRI serves as a national forum for improving the genetic potential of plantation crops, to produce genetically superior planting materials for coconut, arecanut, spices and cashews.



Edneer Mutt (10 km north east of Kasargod)

The Mutt of Edneer renowned as a seat of art and learning belongs to the Sankaracharya tradition.

Kanwattertha Beach (3 Km from Manjeswaram)

A large swimming pool-like formation of the sea on the vast beach is the main attraction. It's a one-of-its-kind tourism promotion venture in India, and perhaps the whole of Asia.

A Malayali Learns Malayalam

Continued from page 15

What we miss

I grew up in Mumbai imbibing the local culture as well as retaining our native culture. So what am I? I cannot say I am truly a Malayalee as I am unable to read and write my mother tongue. Nor am I proficient in the national and local languages - Hindi and Marathi - and cannot really identify with the local culture despite living half a century in this city. So where does that leave me? I am neither here (Mumbai) nor there (Kerala). Now I have stopped worrying about it as I don't think it matters very much in today's globalised world. But perhaps the problem is peculiar to

me alone. My sister's two children in Baroda (Gujarat) studied four languages in school English, Gujarati, Hindi and Sanskrit. Their mother ensured they studied Malayalam during school holidays. Then when they were sent to learn Carnatic music, their *paattu maami* (music aunty) taught it only in Tamil so they had to learn yet another language and script. They learnt Malayalam despite their many extra-curricular activities such as dancing, sewing, swimming and art. Now my nephews and niece are scattered around the world but they all speak Malayalam with their children but I wonder if they

will ensure that their children learn to read and write Malayalam I feel concerned about the fate of Malayalam among Malayalee migrants. Assimilation of the local culture and inter marriages will further erode the language outside the state and not merely the language but also culture, customs and traditions. It would be a pity because the language and culture is so rich that we stand to lose a lot.

Lakshmi Menon is a trained librarian working with NGOs on managing information. Focusing on information dissemination, she is involved in publications on development issues. Based in Mumbai, she has been active in the women's movement, consumer and health movements over the past 30 years.

Mohiniattam Arangettam

"NAVARASA" of "Nriya Shiromani Guru Smt Sushama Gopinath presented a "Mohiniattam Arangettam" on 27th June 2010 at the. The debutant dancers were Meera Nambiar, Tapasya Nair, Sanjana Nair and Sanchita Nambiar. The Arangettam performed by the Meera, Tapasya, Sanjana" and Sanchita was a visual delight. A special mention should be made about the dedication of Meera Nambiar as she was performing after getting married and having two children. The Chief Guest of the function was Guru Smt Geeta Vijayashankar, herself a Mohiniattam exponent. She is the recipient of the prestigious " Cultural Scholarship of Govt. of Kerala". The website of Navarasa academy - www.nerulnavarasa.com - was launched during the function by Shri. P.V.Vijay Kumar, the Executive Editor of Vibrant Printing and Publishing Private Ltd and President of Raagalaya Academy of Music and Arts.



Personal Accounts by Professionals Needed

-KIM News Bureau

Speaker after speaker stressed the need for eminent Malayalees in various fields to record their experiences and achievements for posterity, at the launch of veteran stage actor-director, V V Achuthan in Mumbai on June 5. Titled "ARANGILE ANUBHAVANGAL", the book is a record of the thirty odd plays he directed and the 70 plays in which he acted. It also records the contribution of several theatre groups in Mumbai during the period 1965-90, when the Malayalam theatre in Mumbai flourished.

P K Ravindranath launched the book by presenting the first copy to Vishwanathan Palloor, another veteran of the Malayalam stage in Mumbai. Cheppad Somanathan eulogized the services of Achuthan and his wife Vasantha to the theatre. Dr C N N Nair reviewed the book. Among others who spoke were Gopi Nair, Dr Harikumar, Rajendran Padiyyoor, C K K Poduval, P R Krishnan, Pavithran Kannapuram and Chandran Kaimal. It was pointed out that faithful accounts of participants in various social,

political, literary and cultural movements of Malayalis in Mumbai need to be recorded faithfully in order to prevent misrepresentation or misunderstandings for later generations. K D Chandran conducted the proceedings. Vasantha and Achuthan acknowledged the sentiments expressed at the meeting while Mundoor Rajan proposed a vote of thanks. The book has been published by December Books and is priced at Rs.70.

'Arangile Anubhavangal'

Book Review

After reading several biographical books written by renowned actors and directors of plays, the last being 'Njān' (I) of N N Pillai a few years ago, this writer was very buoyant and curious to read *Arangile Anubhavangal* By V V Achuthan who dominated the stage for more than forty years. A very long period to perfect one's art.

Written in very simple Malayalam, the author emerges as a very humble and simple person with no negative traits, totally innocent and ignorant of the world outside his arena. The author looks quite out of this world. If such a person could portray lead and divergent roles in about 70 plays very successfully, he deserves appreciation.

Though the title of the book confines us to the stage, the reader would still wish for a bit of personal life in the narrative. Except that he had a very dramatic plunge into the world of play at the age of 12, married

Vasantha and after having two children in a span two years, the wife entered the field of play in a very dramatic manner and two incidents wherein she appeared on the stage despite adverse circumstances, there is hardly any personal or family references in the whole book.

The preparations and the thoughts that went into the making of Achuthan, the actor, director and the dramatist are missing from the book. This does not in any manner benefit or interest the reader unless he, the reader, already knows him or have seen him acting.

The author does provide listing of plays, its authors or the sources, the name of director, individuals participated on and behind the stage from the day he started his acting in Mumbai.

All laudatory remarks, however small it might be, about the author and awards received, find a place in the book. Of

course, the author qualified them by saying that he valued them much more than anything.

Several photographs are given but they do not enlighten the reader as there are no captions.

Further, before sending to the press for printing, a proper proof reading should have been done, as there are many errors that irritate the reader.

"*Arangile Anubhavangal*" emerges as a record of activities on the Malayalam stage in Mumbai, for almost four decades. Achuthan is lavish in naming actors, directors and stage enthusiasts, who dominated the Malayalam theatre from 1965 till recent times.

Among the active theatre groups during the period were Keraleeya Kendra Sanghatana, Keraleeya Kala Kendram (Kurla), Prathibha Theatres, Bombay Keraleeya Samaj, Natakavedi and a host of local Malayali Samajams which had their own theatre groups. During the 60s and 70s at least one Malayalam play would mount the stage, under the banners of one or another organisation in various parts of Bombay.

From the 80s began the decline of the Malayalam stage in Bombay. Even the visits by theatre groups run by K T Mohammed, N N Pillai, Kalanilayam Krishnan Nair and other stalwarts from Kerala became a rarity.

"*Arangile Anubhavangal*" is thus a first person record of a one time flourishing theatre movement in this metropolis. Despite all its handicaps and drawbacks, the book remains a valuable document, presented by a person who was part of the movement.



Krishnan Parappally presents a *Mangala Pathram* to Achuthan and Vasantha

-K V S

Commodity Futures



Jacob Koshy

Commodity futures market has been in existence in India for centuries. But the modern form of derivative trade kicked off only during the last decade in India. World-wide commodity exchanges came into existence much before the financial exchanges. Commodity Futures are contracts to buy specific quantity of a particular commodity at a future date. A commodity future contract is similar to index futures and stock futures. The difference, however, is underlying assets i.e., commodities.

The volatility in future market is less as compared to the stock market due to the fact that commodity prices are generally market driven and free from manipulations and well regulated by the Forward Market Commission (FMC)

Who can benefit from a Commodity Future market?

Commodity Futures are beneficial to farmers, producers, business men, importer-exporters, consumers etc by virtue of its inherent hedge against price fluctuation.

The direct benefits to a producer of a commodity in futures are:

Taking a position in commodity futures can effectively save from the price fluctuation by lock-in the prices at which one wish to sell the produce. Generally a farmer does face a glut in prices during the harvest season due to excess supply.

One can be assured of demand even though there is a glut in the market due to supply side mismatch. The person deals in commodity future is ensured of increase in holding power by storing the commodity in an approved ware house and sell the Futures to realize the future value of the underlying commodities.

For a large scale consumer of a product, future market helps:

Cost controls and ensure continuous supply of commodities. The manufacturers can avoid the risk of short fall in the supply of raw materials by entering in to future contracts. One can also avoid large scale price fluctuations due to mismatch in supply and demand. This will in turn help the manufacturer achieve greater efficiency and better profitability. In India the lead exchanges are the following:

Multi-Commodity Exchange of India (MCX) is a leading commodity exchange promoted by lead FI such as SBI, HDFC Bank and such other Banks.

The National Commodity and Derivative Exchange of India (NCDEX) has been promoted by the NSE, ICICI Bank and others.

These exchanges help in carrying out trade by ensuring smooth settlements and also ensure transparency and eliminate counter party risk.

Exchanges also guarantee the settlement of trades akin to Stock Exchanges all over the world.

It is also true that physical deliveries in commodity exchanges could happen. The holder of a future trade can insist on physical delivery of the underlying commodity through the Commodity Exchange at the time of settlement. This ensures that the spot prices and future prices coincide during the settlement to avoid arbitrage opportunities.

The commodities futures are financial instruments to hedge against the volatility in prices and supply. Worldwide these instruments hardly exercise physical deliveries. However, in India, physical deliveries in Bullion and agro-based commodities are successfully completed against Futures Contract.

The exchanges prescribe various procedural requirements such as margins on contracts, expiry date of contracts and transaction charges etc. Margin facility helps greater leverage for the investors. Generally the margin requirement varies from 5 to 10% of the Contract value.

The futures in commodities are largely in Bullion, Oil & Oil Seeds, Spices, Metals, Pulses, Crude Oil, Others such as Rubber, Sugar etc. The margin requirements in Bullion are as low as 3% of the Contract value and the lot size is 1 Kg for Gold and 30 Kg for Silver.

The lot size is fixed at 10 MT for most other commodities. The delivery centers for Gold are Mumbai, Ahmedabad and Delhi as the case may be.

Worldwide commodity exchanges deal in specialized commodities: New York Mercantile Exchange (NYMEX) for Crude Oil, Commodity Exchange (COMEX) for Gold and Silver, London Metal Exchange (LME) for Aluminum, Copper etc.

Internationally the future market in commodities is 5-20 times that of the spot market. The enormity of transactions in the Futures Trade can grow into a multi-trillion trade business as the commodity exchanges expand and more and more investors accept these financial instruments as safe mechanism for doing business. Options trading in Commodities are currently not allowed in India by the Regulators. As of date derivative trades in both Futures & Options are allowed in Stock Exchanges in India.

Old is Gold

Mitumitukki മിടുമിടുക്കി (1968)

Lyrics: Sreekumaran Thampi

Music: M S Baburaj

Rāgam: Charukesi

Singers: K J Yesudas, S Janaki



K J Yesudas



S Janaki



Sreekumaran Thampi



Satyan and Sarada

Akaleyakale nīlākāsam Alaṭallum mēghaṭīrṭṭham
 Arikilente hṛdayākāsam Alaṭallum rāgaṭīrṭṭham ! (Akaleyakale..)

Pātivarum nadiyum kulirum Pārijaṭamalarum maṇavam
 Onnilonnu kalarumpōle Nammalonnayaliyukayallē...? (Akaleyakale..)

Niṭyasundara nirvṛṭiyāy nī Nilkkukayāṇennatmāvil...!
 Viśwamillā nīyillenkil Viṇṭatiyum njānī maṇṇil ! (Akaleyakale..)

Transiliteration: Ā, ā = ആ, ാ; Ê, ê = ഏ, ഐ; ī = ി; ī = ഇ; ŋ = ണ;
 Ō, ō = ഓ, ഔ; ū = ു, ũ = ൃ; f = ഹ, ff = ള; ř = ഴ; Ś, ś = ശ;
 Ṭ, ṭ = ട; ṭh = ഡ

അകലെയകലെ നീലാകാശം അലതല്ലും മേഘതീർത്ഥം
 അരികിലെൻറെ ഹൃദയോകാശം അലതല്ലും രാഗതീർത്ഥം! (അകലെയകലെ..)

പാടിവരും നദിയും കുളിരും പാരിജാതമലരും മണവും
 ഒന്നിലൊന്നു കലരുംപോലെ നമ്മളൊന്നായലിയുകയല്ലേ...? (അകലെയകലെ)

നിത്യസുന്ദര നിർവൃതിയായ് നീ നിലകൂകയാണെന്നാത്മാവിൽ !
 വിശ്വമില്ലാ നീയില്ലെങ്കിൽ വീണടിയും ഞാനീ മണ്ണിൽ! (അകലെയകലെ)

When Baburaj initially tuned this song, he was not fully satisfied. He felt that the full meaning of the word *Akaleyakale* did not reflect in the rendering of the song. So he made Yesudas render the first line loudly and long so that the indefinite distance comes through and the listener is transported through the horizon. Those who had the fortune to hear the rendition of the song by Baburaj himself, would agree that Yesudas could not do as much justice to the song as the

composer. Baburaj always gave priority to the feeling of the words over the pronunciation of the words. Other songs of the movie are *Ponnum ṭarivala*, *Daivamevite*, *painapple pōloru peṇṇū*, (all Yesudas) and *Kanakapraṭīkshaṭan* (P Suśīla) and all were well accepted by the music lovers. In this M S Mani directed movie, Satyan, Sarada and Adoor Bhasi shared the stellar roles.



Trisha Krishnan for Hindi movies

One of the most sought after stars down south is soon to make her big Bollywood debut alongside Bollywood Box Office king Akshay Kumar in the comic riot Priyadarshan's *Khatta Meetha*, based on the Malayalam movie "Vellanakalute Naadu"

Trisha Krishnan, who already has 35 odd films to her credit, is at the top of her game down south and after patiently waiting for the right Bollywood break settled on Priyadarshan's *Khatta Meetha* the story of a common man caught in an uncommon situation.

Says Trisha, "I made my debut in the south with Priyadarshan and now will be making my Bollywood-debut also with him. We were in talks for quite a while now and he thought *Khatta Meetha* would be the most apt movie for me to make my Bollywood debut."

Trisha, who with her impressive kitty of work is bound to give the other actresses in B-Town a run for their money, essays the role of an innocent, timid girl in *Khatta Meetha* much unlike what she is in real life.

Apart from working with one of the best comic directors in the industry, Trisha also stars opposite Akshay Kumar in her debut. Says a gushing Trisha, "Akshay Kumar is my producer and my hero."

The industry is already abuzz with news of this gorgeous lass who is a powerhouse of talent, proof of which are the awards she has managed to bag down south.

Says an acclaimed trade analyst, "Trisha is one of those stars



who manages to mould herself as per her roles. She is never the kind to get bogged down with a certain image. That will take her a long way in Bollywood.

Ranbir to play Kishore Kumar

Ranbir Kapoor is learning to navigate his way through the hazards of superstardom. Recently, his Blackberry crashed due to 'message overload' after his cell number got 'leaked' on Karan Johar's chat show, *Lift Kara De*.

Armed with a new number, he is getting back to business.

There is an air of quiet achievement around him. The success of *Rajneeti* after last year's *Wake Up Sid* and *Ajab Prem Ki Ghazab Kahani* has consolidated his stocks in the industry.

The industry is hailing him as the new king of the box office. He is not impressed with this new label. "Come on, it's all about the film at the end of the day. I don't take success seriously just as I don't take failure to my heart," he says. Kapoor has not been on a film set for over two months after a



marathon two-month schedule in the USA for Siddharth Anand's *Anjaana Anjaani*. He utilised this time out to promote *Rajneeti*, his first multi-starrer. Looking back, Kapoor says that it is an instinctive decision to act in the Prakash Jha film. "I liked the world of *Rajneeti*. I took the film's script as my Bible and organically crafted the character of Samar. I knew I had to do the film the moment I heard the story," he says. That's pretty much the way he approaches all his films. "I decide at the end of the narration. If the story has hooked me and if the world the story is set in, appeals to me, then I instantly say yes. If you wait, then unnecessary doubts start to cloud your thinking."

Shammi Kapoor to Act with his grand nephew

Ranbir Kapoor is in for a treat. He is all set to work with his grand uncle the legendary Shammi Kapoor in his upcoming movie "Rockstar", directed by Imtiaz Ali.

Shammi Kapoor, who is suffering from a poor health has agreed to do a small role in the film, and grand-nephew Ranbir can not thank Imtiaz enough, who achieved this feat

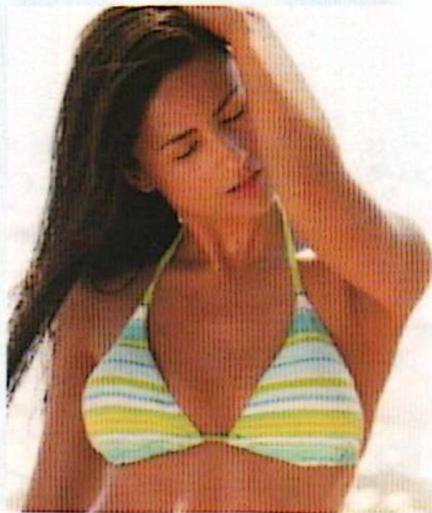
of convincing the senior Kapoor to do the role in spite of his frail health.

Shammi Kapoor presently undergoes dialysis thrice a week. But Imtiaz Ali assures that he has made all kinds of arrangements to ensure perfect comfort for the veteran actor. Ali has even decided to schedule the shoot according to Shammi Kapoor's convenience. The senior actor, though, is much excited about this movie. "I would have loved to do it if I was healthy. Ranbir is just superb, he is a great actor, a wonderful dancer, handsome and talented. I am proud to be his grand uncle," he said.

Aruna Shields bares all in Mr. Singh & Mrs. Mehta

Aruna Shields, starring in *Mr. Singh & Mrs. Mehta* movie is emerging as one of the most widely

searched personalities over the internet. The star is all set to become more popular than the movie itself and this time not without a reason. Apparently Aruna Shields has gone completely bare for a scene in *Mr. Singh & Mrs. Mehta*. What is more anti-conservative is that the movie plot required her to go bare in presence of a man who is unknown



to her. With this scene, Aruna Shields has joined the likes of Nandana Sen and Sherlyn Chopra who has gone nude before in Bollywood.

However Aruna Shields is not the first actress who has bared all in front of the camera. Nandana Sen, in her role in *Rang Rasiya* starring Randeep Hooda is said to have enacted nude for a scene on the same lines. *Rang Rasiya*, based on the life of the renowned painter Raja Ravi Varma, has Randeep Hooda playing Ravi Varma. Nandana Sen plays the Sugunabai of yesteryears who posed nude for Varma who is said to have eventually fallen in love with her. Aruna Shields scene also is based in a similar fashion.

How Censor Board would react to the nude scene in *Mr. Singh & Mrs. Mehta* is not known. The unclothed stills and posters of Aruna Shields are all over the internet but it remains to be seen if they would reach the silver screen. Indian cinema has been conservative since its inception. Though during the past decade there have been vulgar item numbers, dialogues and semi nude scenes, out and out undressed scenes have been a rarity. The present decade may see more of such trends in Bollywood movies.

The nudity of Aruna Shields in *Mr. Singh & Mrs. Mehta* is sure to rake up controversy with the Indian censor board. There would be a number of issues that the board would have to consider before giving it a go ahead. There is news that the board did not have any issues in passing Nandana Sen's scenes in *Rang Rasiya* as they fitted well with the story line.

"Everyone who has seen the film has commented to us about

how the scene complements the film, so why would the censor board think any differently?" Nandana Sen added. Debutant director Pravesh Bhardwaj decided to go bold in his first movie, "*Mr Singh & Mrs Mehta*". And no wonder he had to bear the brunt of that decision. He put in a nude scene in the film where the lead actress was supposed to pose nude for a painting. He was rejected by more or less sixty actresses whom he approached for the scene. At last it was Aruna Shields, who understood the importance of the sequence and agreed to do the role.

"The character is called Neera. She is the muse for a nude painting, and that is her turning point. For a girl who is trapped in middle class morality, to reach a point where she not only poses naked in front of a man who is not her husband but also does not care what the world will think when the painting becomes public, it is a tough journey towards self-discovery. Getting actresses to see my viewpoint was difficult. Every time I narrated the script, I met with very strong reactions. In fact, one actress threw the script at me and walked out," said the director.

Though a former VJ had agreed to do the film but Pravesh could not sign her since she hiked her price at the last moment citing the scene in question. Well, if not for Aruna, the film may never have seen the light of day, since Pravesh was very insistent on the nude scene.

Dum Maro Dum of Bipasha and Rana

In the forthcoming movie, *Dum Maro Dum*, the movie makers can't stop gushing about the steamy on-screen chemistry of Bipasha and Rana.

In Rohan Sippy's new venture, the audience would witness the on-screen romance of Bollywood's dusky dame, Bipasha Basu and the dynamic actor from Hyderabad, Rana Daggubati.



In the wake of the steamy love making scenes shot between Bipasha and Rana, the industry is abuzz with the new scorching pairing. Tabloids cannot top writing and the gossip mongers cannot stop talking about the latest sizzling pair. The unusual pairing has surprised all with their blatant physicality, which is witnessed on-screen.

Though all the limelight is hogged by Bipasha and Rana, the movie '*Dum Maro Dum*' also has some industry big shots like Abhishek Bachchan, Aditya Pancholi and Prateik Babbar, as the main leads. The sources claim that the scene with Rana and Bipasha is not only bold but is extremely passionate and intimate. Reports claim that Rana was chosen for the role as he oozes out raw sexual magnetism and has a 'stud' like quality in his personality. Further, the film makers were very conscious of the fact that since Bipasha is the sex bombshell of the film industry, she could only be paired opposite

someone who could equate the degree of sexuality on-screen.

The movie is produced by Fox Star Studios.

Dhupia to play Eva Braun

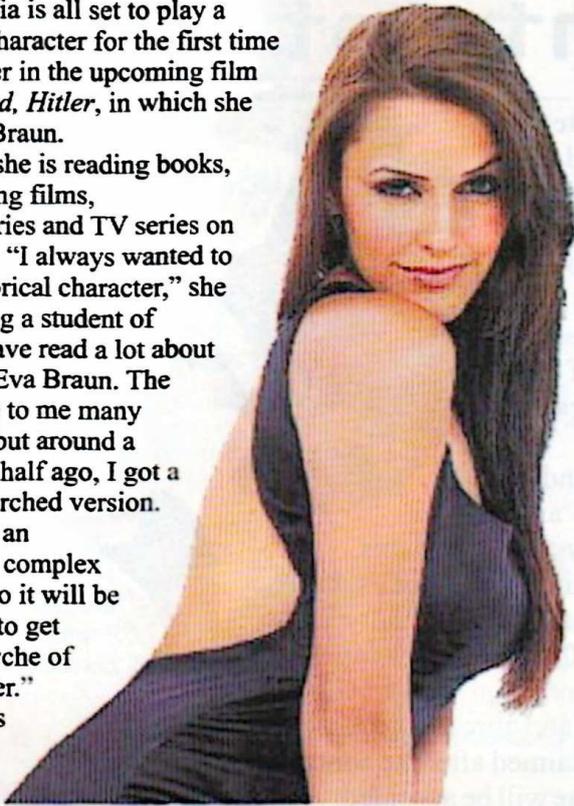
Neha Dhupia is all set to play a historical character for the first time in her career in the upcoming film *Dear Friend, Hitler*, in which she plays Eva Braun.

Neha says she is reading books, and watching films, documentaries and TV series on the subject. "I always wanted to play a historical character," she says. "Being a student of history, I have read a lot about Hitler and Eva Braun. The script came to me many years ago; but around a year-and-a-half ago, I got a better researched version.

I found her an interesting, complex character, so it will be interesting to get into the psyche of the character."

Neha points out that though the character

is slightly older than her, "that can always be worked out."



Bhupathi's wife imposes cheating charge on Lara, hubby

Tennis player Mahesh Bhupathi is moving around actress Lara Dutta and his wife Shvetha Jaishankar accused him of cheating her. She for the first time came public and spoke against her hubby. According to Shvetha, Lara is not the first person that Mahesh is distracted by. He has many relationships in the past.

She quips, "I don't know when Mahesh met Lara Dutta but all I can say is that she was the client of our celebrity and sports-management-company and their relationship did start while we were married. And she was not the first one he was distracted by. There were others and I have evidence, but who wants to get into the muddle now? I don't want to say anything more about Mahesh and Lara except that I wish he was sensitive enough to wait till our divorce came through, before being seen around with her so publicly. She further added that she has been a very supportive and loving wife but Mahesh did not respect her feelings. Her status in his life is nothing more than a new-age trophy wife. She said that if Mahesh could cheat her then he can also easily cheat Lara.



Asin gets ready for Sri Lanka

Asin has left for Sri Lanka for the shoot of her new Salman Khan film *Ready*, directed by Anees Bazmee.

The film is a remake of a Telugu film by the same name. Salman Khan and director Anees Bazmee who were originally planning to shoot the film in Mauritius, changed locations at the last minute as the Sri Lankan Government rolled out the red carpet for Salman Khan who attended the IIFA.

Please note that a raging controversy is going on in Kollywood over Bollywood stars taking part in the recent IIFA Awards held in Colombo. The South Indian Film Chamber of Commerce (SIFCC) even passed a resolution banning the films of Bollywood stars like Salman Khan, Hrithik Roshan and Vivek Oberoi who went to Sri Lanka.

Asin's imminent departure to Colombo will set the alarm bells ringing for *Ilaya thalapathy* Vijay and his *Kavalkaran*, as she is the heroine of the film. Vijay is one of the biggest supporters of Sri Lankan Tamils and had even gone on a day's fast for them during the height of the Sri Lankan crisis.

One of Vijay's major markets is the overseas box-office, mainly due to the patronage of Sri Lankan Tamils who form the bulk of the viewership. If Asin goes to Colombo, a hue and cry will be raised by pro-Tamil groups, which will have its repercussions on *Kavalkaran*.

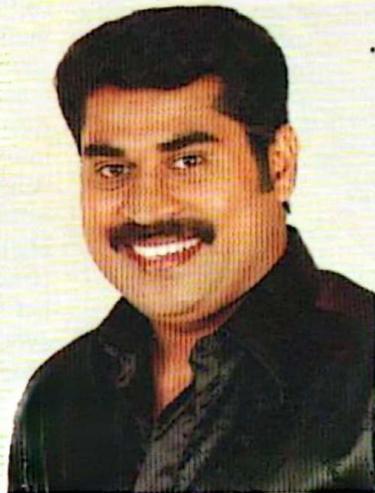
Malayalam Movie World



Suraj Venjaramoodu becomes hero again

After *Duplicate*, Suraj Venjaramoodu, is once again turning hero. His new film is titled *Female Unnikrishnan*.

The film is directed by KB Madhu who last made *Shambu* with Vijayakumar. The film also has Salim Kumar, Jagadeesh, Manianpillai Raju, and Bijukuttan. The hunt for the heroine has started, for this comedy caper.



Ring Tone causes damage

The audience at a Kottayam theatre has reacted violently to Suresh Gopi's *Ring Tone*. They not only tore the seats, but threw beer bottles on a display window of an adjoining theatre in the same compound while going out. Four youths who were arrested for causing damage to the theatre were in an inebriated condition and told the police that they "just could not sit through the terrible film"! The theatre has sued the boys for huge damage caused by them.

Mammooty becomes 'Best Actor'

Mammooty's new film 'Best Actor' is going to be directed by a new comer, Martin Prakkat, a fashion photographer who does great portfolios for the women's magazine 'Vanitha'. Mammooty met him during one of the latter's journalistic assignments and struck a friendship with him that led Martin to become a film director. The star was impressed by his script about a UP school teacher who wanted to be a film actor! So Mammooty asked his confident Anto Joseph and Naushad, to produce Martin's film. The film is said to be a highly emotional one at the same time rocking in comedy. Kannada actress Sruthi Ramakrishnan is the heroine. Along with Mammooty there is a strong supporting cast headed by Lal, Nedumudi Venu, Salim Kumar, Vinayagan and Siraj Venjaramoodu!

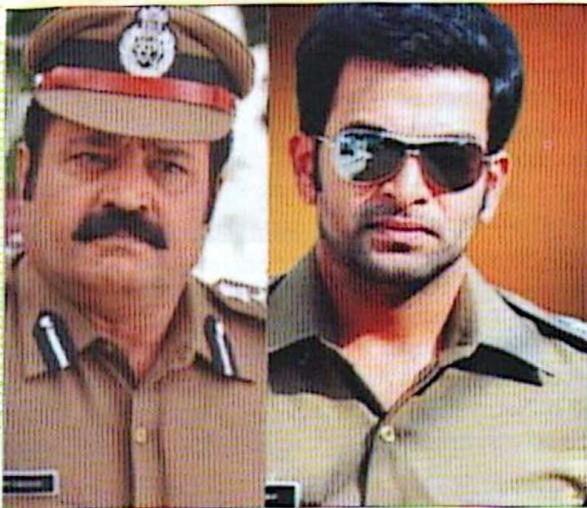


The film is produced under the banner of Big Screen that last produced the hit *Chattambinadu*. The film will be released during Ramzan.

Sandhya signs *Sahasram*

After the Mohanlal film *Mahasamudram*, Dr S Janardanan is back with an edge-of-the-seat thriller titled *Sahasram*. Suresh Gopi will play the role of an IPS officer *Vishnusahasranamam*. Sandhya who has shifted from Kollywood to Malayalam will be the heroine of the film that will also have Lakshmi Gopalaswamy and Sarayu. M Jayachandran will score the music for the film which has lyrics by Kaithapram.

Two movies after Muthoot Paul murder case



It is going to be a shootout by the veteran actor who has done the maximum number of cop roles in Malayalam cinema and the new star who wants to play cop!

The murder of high flying financier and industrialist Muthoot Paul, has been hogging the headlines in the Kerala murder. A few months after the murder, the Kerala Police is still going round in circles to find out the real killers of Paul and the motive behind it.

Now two directors B Unnikrishnan and the veteran Shaji Kailas are going to make films based on this murder. Unnikrishnan, one time writer for Shaji Kailas had announced *Thriller* with Prithviraj playing a cop who investigates the murder. Meanwhile Shaji Kailas has also announced a film with Suresh Gopi on the same subject titled *Police Commissioner*.

Mamta Mohandas will sing a song for *Thriller*, under the baton of Tamil music director Dharan. Though no leading lady has been signed for the film, Mamta may do a cameo with the song she sings to be picturised on her.

Prithviraj plays ACP Niranjan who is put in charge of the investigation. The others in the cast are Jagathy, Siddiq, Lalu Alex and Saikumar.

Sandalwood gives a warm welcome to Mammootty

Pride of Malayalam Mammootty received a grand welcome at Bengaluru, when he arrived there to act in his debut Kannada film. He was welcomed with sandalwood garland and the traditional Mysore crown. Mammootty will be acting in *Shikari*, directed by young director Abhayasimha. Veteran director Rajendra Singh Babu recalled that he had approached Mammootty on several earlier occasions to act in Kannada films, but nothing materialised. He said that he was overwhelmed as Abhaya, who is like his son, was able to bring Mammootty to Kannada. Choreographer Chinni Prakash, actress Tara, actors Adarsh and Mohan too praised Mammootty. Amidst loud cheers and applause, Mammootty said that he used to watch several Kannada films. He also said that he would learn Kannada before the film was completed. However, Mammootty will be dubbing for the film in Kannada. Mammootty also recalled his association with Dr Raj Kumar and Vishnuvardan and expressed his regret that they were not there to share his joy. He expressed his happiness to associate with young directors like Abhaya. This film *Shikari* will be made in Malayalam too.

Tamil remake of *Bodyguard*

Actor Krishnakumar is appearing in Director Siddhique after 18 years. Earlier Siddhique had promised him a role while they were in the sets of *Vietnam Colony*. Krishnakumar is acting in Siddhique's



Kaavalkaran which has Ilayathalpathy Vijay in the lead. Krishnakumar will be acting as the brother of the heroine in the Tamil remake of *Bodyguard*. It was Appa Haja who acted as the heroine's brother in the Malayalam original.

Penn Pattanam

Penn Paattanam is based on Ranjith's story of four women-



Revathy, Shwetha Menon, Vishnupriya and KPAC Lalitha

who work in Kozhikode Kudambasri unit in charge of sewage disposal. The film has got a lot of commercial elements like humour, sentiments and action. The dialogues are written by TA Razak and directed by VM Vinu.

Others in the cast are Kailas, Nedumudi Venu, Lal, Augustine, Sadiq, Abu Salim and Sivaji Guruvayoor. It has music by MG Sreekumar. The film is produced by Varnachitra Subair

Lal Jose to introduce Ann

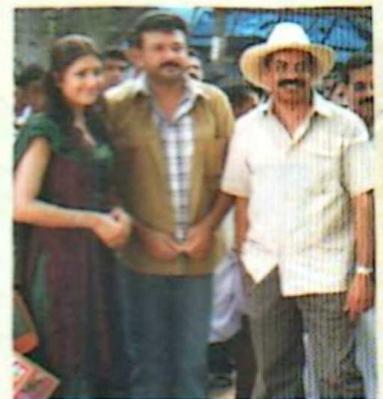
Lal Jose is not only a creative director, but is also a pathbreaker. He has introduced more heroines to Malayalam cinema in recent times than any other director. In his new film *Elsamma Enna Aankutty*, he is introducing character actor Augustine's daughter Ann. Some of his finds who made it big are Kavya Madhavan (*Chandranuddikunna Dikkil*, her first film in the lead role), Jyothirmayi (*Meesa Madhavan*), Samvrutha Sunil



(*Rasikan*), Tessa (*Pattalam*), Muktha (*Achan Urangatha Veedu*), Meera Nandan (*Mulla*) and Archana Kavi (*Neelathamara*). Ann will be the first of Lal Jose's heroines who is from the film industry itself. Indrajith and Kunchacko Boban are the male leads in the film. The film would also have Nedumudi Venu, Janardhanan, Jagathy Sreekumar, Manianpillai Raju, Sooraj Venjaranmoodu, Vijayaraghavan and KPAC Lalitha in supporting roles. Former journalist Sindhu Raj, who had earlier scripted Lal Jose's *Mulla* would be scripting the film, produced by M Ranjith. The music of the film would be composed by Rajamani.

Sathyan Anthikad accused of plagiarism

Leading writers and directors in Malayalam cinema have off late been accused of plagiarism. The latest to be hit by accusation of stealing the story written by a novelist is noted hit maker Sathyan Anthikad. Leading novelist and journalist Hamsa Alunkal has alleged that Sathyan's latest hit *Katha Thudarannu* is "a straight lift from his novel *Mazha Thorathe*. Hamsa says that his novel published more than a year ago tells the story of a Christian woman who had married a Muslim man who gets accidentally killed and how she faces life. Hamsa Alunkal's novel seems to be the basic thread of Sathyan Anthikad's *Katha Thudarannu*. Hamsa is sure to take Sathyan to court, unless there is a settlement out of court.



Super stars under pressure

The writing is clearly on the wall. Mammootty and Mohanlal are under tremendous pressure, as producers are no longer willing to shut their eyes and sign them up. Two of

Mammootty's forthcoming projects and a venture of Mohanlal have been put on the backburner.

Their recent films, *Pramani* and *Alexander the Great* bombed at the box-office and as a result the trade has lost faith in them. Says a Kottayam based

distributor: "They seem to have lost their magic opening, and cannot make a film a hit on their own. Mammookka cannot claim much credit for the success of *Pokkiri Raja*, as Prithviraj has stolen the thunder. Mohanlal is totally out of form, and needs a solo hit to bounce back.

After *Oru Naal Varum*, Mohanlal finds himself in a position where his Max Lab has to fund and release his films like *Shikar* and *Kandahar*. The shoot of Major Ravi directed *Kandahar* is getting delayed, but will now resume in Ooty by the end of the month.

Meanwhile Mammootty after coming back from US, was to start Jagadish's *Amar Akbar Antony*, but now it looks like it has been put in the cold storage.

Meanwhile Prithviraj is eating into their constituency and signing up new films left, right and center. By the end of the year, Malayalam cinema may have a new superstar!

Mohanlal to do a silent film

Mohanlal is all set to do a silent movie. In the film he will not utter a single word. It will all be through facial expressions.



The film is going to be made and directed by ad filmmaker John Mathai, with Ravi K Chandran as cameraman and Louis Banks providing background score.

The last time a similar 'silent movie' was made was by Kamal Hassan in 1988 *Pushpak* directed by Singeetham Srinivasa Rao.

The film will be another milestone in Mohanlal's career.

Prithviraj and Shaji are together again

Prithviraj and Shaji Kailas are together again in a sequel to Mohanlal's 90's super hit *Naduvazhikal*.

The Joshy directed film which had script by SN Swamy, was a landmark

film in Mohanlal's career. Prithvi, the fastest rising star in Malayalam cinema had earlier started an action film *Raghupati Raghava Rajaram* with Shaji Kailas, that was shelved due to certain reasons. So once again the actor is pairing up with the director known for his action movies. This film is produced by Zion International Film Factory and Malavika Productions of S Chandrakumar. *Naduvazhikal 2*, according to Shaji Kailas will be an action packed thriller, with romance, comedy and peppy songs. The shooting of the film will start in August in Pondicherry, Kannur and other locations.



'Raavanan' A Superhit in Kerala

Mani Ratnam's *Raavanan* featuring Vikram, Prithviraj and Aishwarya Rai is turning out to be a super hit in Kerala. The film has taken a better opening than any recent Mammootty or Mohanlal films! From 66 screens in Kerala, the film has grossed Rs 1.67 crore, with a distributor's share of Rs 62 lakhs in its opening week.

People seem to like it for Vikram, Prithvi and Aishwarya, especially the climax fight on the bridge and the stunning ending. People are also clapping for the camerawork of Santosh Sivan, which none has ever seen for any other film.

The aggressive promotions done by Vikram and Prithviraj paid off handsomely. They visited theatres screening the film in Ernakulam and mingled with the crowds who went ga-ga over them.

During the interval break Vikram and Prithvi visited Shenoy's which was houseful. They stood near the screen and Vikram spoke in Malayalam which



had the crowd in raptures. Their promotions helped the film as they were all over the Malayalam channels which helped the film to get a fantastic opening.

The collections from Hindi *Raavan* which opened in six screens in the state have been disappointing. Abhishek is not a star in Kerala where Bollywood stars like the Khans- Salman, Shah Rukh and Aamir, and Hrithik Roshan rules.

No release of new films in Kerala from June 23

At least 200 theatres in 48 release centres in Kerala will not screen any

new films - Malayalam and other languages - from June 23, following refusal of film exhibitors' federation to accept demands of the Film Producers Association and Distributors Association.

Among the demands are introduction of four shows instead of the present three and increase in publicity share.

New movies are released on Fridays. So due to non-availability of new films, some would continue with films they are showing for some more time while some others would be forced to shut down.

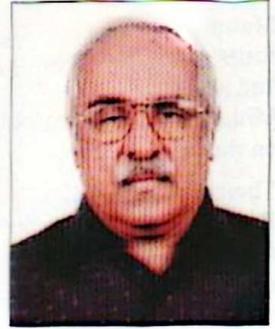
Industry sources said the decision was likely to affect the release of Mohanlal starrer *Oru Naal Varum* and Jayasoorya's *Nallavan*.

Mohanlal was depending a lot on *Oru Naal Varum*, which has been cleared by the censors with a clean 'U' certificate. The family entertainer in which Sameera Reddy is playing Mohanlal's wife is said to be a humorous film, with sentiments worked out neatly.



Dances of Kerala-5

Kathakali



Prof. Ammanath Vijayashankar

Kerala Kalamandalam

By the latter half of 19th century Kathakali had reached the pinnacle of stylization in presentation. Great 'stars' like Eachara Pilla Vicharippukar (1815-74), Arakkal Kesava Kuruppu, Ittiraricha Menon (1826-1903) of Kalluvazhi, Nalanunni (1815-61) of Kidangur, Kochu Neelakanda Pillai (1855-1931) and others adored the galaxy of Kathakali performers. There were excellent musicians, adroit accompanying artists to support the performing artists (*veshakkar*), and prominent *kalaris* named after different maestros or the locality that patronized the art. It was a glorious era of Kathakali. But, by the last decade of 19th and first decade of 20th centuries, with the decline of feudal aristocracy, the tide turned and the art was struggling for survival. Two maladies that affected *kathakali* were disappearance of sources of support and the dwindling number of aspiring artists. With unsteady and meager income even established artists were struggling to keep the wolf off the door, which discouraged youngsters from pursuing the art as a means of livelihood. It was no small wonder that the art did not become extinct altogether but managed to survive amid deprivation, poverty and negligence.

This was the situation when *Mahakavi* Vallathol Narayana Menon (1878-1958) along with Manakkulam Mukunda Raja appeared on the scene. The duo joined



hands with the slogan "Save Kathakali and groom it into a fine performing art of universal acclaim." In 1927, with the help of Valia Raja of *Nilambur Kovilakam* they resolved to constitute an organization to achieve the goal and Kerala Kalamandalam was officially inaugurated at Kunnankulam, Trichur Dist., on 9th November, 1930, on the 52nd birthday of the poet. Lack of reliable financial support compelled them to embark upon a novel mode of self-financing by creating corpus through public donation, *kathakali* performances with sale of tickets and even lottery. Though the results did not match expectations and efforts the indomitable will of Vallathol and Mukunda Raja prevailed. Within few months after inauguration Kalamandalam was temporarily shifted to Mukunda Raja's

house at *Ambalapparambu*, Vadakkanchery, Trichur Dist., and subsequently to a plot of land with building at *Cheruthuruthy Village*, near Shornur, donated by the *Maharajah* of Cochin. Kalamandalam had lots of teething troubles to overcome of which financial constraint was the main. Though everyone appreciatively nodded head extolling the efforts most were not lenient with purse. This compelled Vallathol to use his influence with Cochin royal family to get the government take over Kalamandalam despite strong opposition from *Mukunda Raja*. When World War broke out, in 1944 Cochin Government took over the premises for military purpose and *Kathakali* classes were shifted to Trichur while some other classes were suspended. When military vacated the place in 1946 the classes were



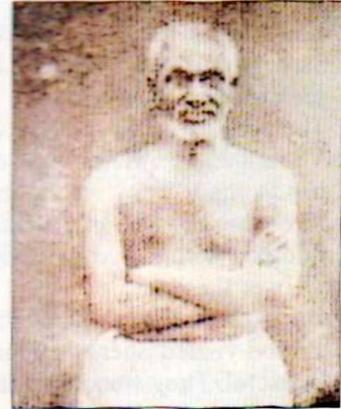
Eachara Pilla



Kesava Kuruppu



Kochu Neelakanta Pilla



Ittiraricha Menon Asan



Guru Kunju Kurup



Keezhapadam Kumaran Nair



Kalamandalam Padmanabhan Nair



Kalamandalam Krishnan Nair

resumed at Cheruthuruthy. Meanwhile, at Vallathol's insistence the administration of Kalamandalam was entrusted to a committee of experts in art, with himself as chairman. In 1955 Jawaharlal Nehru, then Prime Minister of India, visited Kalamandalam to inaugurate Silver Jubilee Celebrations of the Institution. Impressed by the performance of the institution Nehru donated a sum of rupees One Lakh, a princely amount at that time. With this money 32 acres of land was purchased and buildings constructed. Subsequently Cheruthuruthi Railway Station was named *Vallathol Nagar*. In 1957 when the first democratically elected Government of Kerala came into existence, Kalamandalam was raised into the status of State Academy of Fine Arts conducting time bound, syllabi-based Diploma Courses in various branches of Kathakali and other classical performing arts of Kerala. In 2007 Kalamandalam was elevated to the status of Deemed University for Art and Culture conducting degree courses leading to B.A. and M.A. in Kathakali.

Institutes of Kathakali

Taking cue from Kalamandalam, several Kathakali institutes came up both within and outside Kerala. Some of the prominent ones are: *Unnayi Varriar Smaraka Kala Nilayam* at Irinjalakuda, adjacent to Sree Koodalmanikkam temple on its southern side, located on a plot believed to be the one where *Akathoot Varriam* of Unnayi Varriar existed. It was inaugurated in 1955 in an old building, later replaced by a new one. Renowned Kathakali maestro Pallippuram Gopalan Nair was the first principal. *Kala Nilayam* follows the syllabi and teaching methods of Kalamandalam.

In 1908, *Vaidyaratnam* Shri P.S Varriar established *Paramasiva Vilasam Natyasangham* at Kottakkal with an aim to save Malayalam musical drama from the clutches of Tamil stage. By 1940-s, as *Kathakali* became popular, the *Sangham* turned its attention to the welfare of

Kathakali and was rechristened as PSV *Natyasangham*. Shri Pattikkam Todi Ravunni Menon (1881-1948) was the *asan* till 1944. He was succeeded by Vazhenkada Kunju Nair from 1946-60. Assisted by Kavalappara Narayanan Nair and Rama Varriar, he ushered the golden era of the *Sangham*. Shri Nelliode Vasudevan Namboodiri, noted for *kari* and *chuvanna tadi*, first joined PSV Sangham as student and then shifted to Kalamandalam.

Gandhi Seva Sadanam, Perur in Malappuram District is another institute. It had Keezhapadam Kumaran Nair as main *asan* and has produced noted artists like *Sadanam* Krishnan Kutty, Sreedharan, Divakaran and a host of others.

Udyogamandal, at FACT, Aluva, was established in 1963, by late MKK Nair, then Chairman and M D of FACT. Udyogamandal Padmanabhan, Vikraman and Jayadevan are the products of this school. Udyogamandal Vikraman is currently settled in Dombivili teaching South Indian classical dances and Kathakali. M K K Nair's contribution to Kathakali comes next only to that of Vallathol. He was a source of encouragement and support to many artists. He was instrumental in constructing the *Koothambalam* at Kalamandalam, on traditional design, beautifully conceived and executed by late D Appukuttan Nair, an engineer by profession and an ardent lover and scholar of Kathakali.

Margi Kathakali Centre at Koikkal Palace, West Fort, Thiruvananthapuram, was founded in 1969 by D Appukuttan Nair. It trains artists professionally by providing performance orientation without the constraints of syllabi and examination. This helps artists to develop *manodharma* in *abhinaya* (imaginative potential in performance). *Margi* is a grooming centre for those who have completed Kathakali courses elsewhere, through stage performances.

The goal is to attain excellence in performance to regain past glory of the art. With a repertoire of 35 old *attakkathakal* that have been refined, *Margi* functions as resource centre. The first *asan* was Mankulam Vishnu Namboodiri. Kalamandalam Krishnan Nair joined in 1980 and since then till his death in 1990 he helped and guided *Margi* to develop a style of its own using the best in existing styles.

Some of the noted Kathakali centers outside Kerala are 'International Centre for Kathakali', New Delhi (1960), *Darpana Academy* of Mrinalini Sarabhai, Ahmedabad, *Bharateeya Nritya Kala Mandir*, Patna and *Nalanda Academy of Fine Arts*, deemed University, Juhu, Mumbai, where Kalamandalam C Gopalakrishnan teaches.

The pageantry of Kalamandalam

Since inception Kalamandalam has assumed dual role of *kalari* (teaching centre) and *kaliyogam* (presentation on stage). It follows traditional *Gurukula sampradaya* in the sense that both teachers (*asan*) and students (*sisya*) stay in the same premises. But the methodology is syllabus-based and examination oriented as in modern systems of education. When Kalamandalam started at Kakkad, *Guru* Kunchu Kurup (1881-1970) and *Karyattil* Koppa Nair were teaching *attam* and Raman Muthan Bhagavathar music, with 7 students. At Ambalapparambu more students joined. Famous artists like Ananda Sivaram, *Guru* Gopinath and Kalamandalam Krishnan Nair were among them. In addition to existing teachers Vallathol added an array of stalwarts like Pattikkam Todi Ravunni Menon, Kavalappara Narayanan Nair and Kadamboor Gopalan Nair for *vesham* and Kavassery Samikutty Bhagavathar for music. Guruvayoor Kuttan Marar and Moothamana Namboodiri for *chenda*

and Thiruvilvamala Venkichan and Madhava Varriar for *maddalam*. There also was a team of experts to supervise and guide the students. Shri Kuttikrishna Marar, the great scholar, was entrusted with teaching of literary aspects of *attakkathakal* (Kathakali Encyclopedia).

Pattikam Todi Ravunni Menon

The history of Kathakali during the last 6 decades revolves around Ravunni Menon



Pattikkathodi Ramunni Menon

and his illustrious disciples. He was a teacher par excellence, also a skilled artist, disciple of Kalluvazhi Ittiraricha Menon, the architect of Kalluvazhi tradition, Ravunni Menon perfected the style and adopted it in Kalamandalam, which then came to be acclaimed as Kalamandalam style. He started teaching *kali* at the age of 19 and his first disciple, Thekkinkattil Ramunni Nair, was almost of his age. At the young age of 24 he was endowed with the title 'Menon' by Kottakkal royal family in appreciation of his accomplishment as Kathakali artist. Dedication and hard work were his forte. He never compromised on technique and always aimed at perfection, and was noted for his portrayal of *pachha* and *kathi* characters. He reduced the number of *kalasams* in *nritta* aspect as he felt that it interfered with the smooth flow of the drama and *sattvikabhinaya*, which he refined. He made deep foray into technical aspects of *natya sastra* under the guidance of Kunjunni Raja of



Vazhenkata Kunchu Nair

Kodungallur royal family to enable himself to assimilate fully the nuances of *abhinaya* and *nritta*. He used the knowledge to enhance grace of *rasabhinaya*. Late legendary masters of Kathakali like Keezhpadam Kumaran Nair, Vazhenkada Kunchu Nair, Kalamandalam Krishnan Nair and his own son Kalamandalam Padmanabhan Nair were his disciples. Octogenarian Kalamandalam Ramankutty *asan* is the only surviving one of this great lineage. These worthy disciples of the greatest *Kathakali asan* of all times, like their preceptor continued the tradition of teaching through their assignments at Kalamandalam itself, PSV *Natya Samgham*, *Gandhi Seva Sadan* etc. *Numero uno* among *asans*, Ravunni Menon left Kalamandalam in 1943.

The second phase of Kalamandalam began in 1947 with the induction of alumni into the faculty. In 1958, Shri Vazhenkada Kunju Nair was formally appointed as Principal, succeeded by Neelakantan Nambeesan, in 1972. On Nambeesan's retirement in 1980 Ramankutty Nair *asan*, noted for his portrayal of *Hanuman*, took over the reins of Kalamandalam. He was succeeded by Kalamandalam Padmanabhan Nair (1985); then by Kalamandalam Gopi (1989). In 1956 curriculum with fixed duration for training was devised for *vesham* (performance), *pattu* (music), *chutti* (make up), *chenda* and *maddalam* (percussion instruments) and *tullal* (narrative dance in kathakali). 24 *attakkathakal* were refined, choreographed and included in syllabi. The untiring efforts of Vallathol and Mukunda Raja coupled with the dedication and commitment of the artists under the stewardship of Ravunni Menon and other teachers from time to time enabled Kalamandalam to attain a status of its own never excelled by any school of Kathakali. The team of Kalamandalam artists along with its alumni working in other Kathakali school came to be designated as 'Major set.'

The contributions of doyens of the art like Chengannur Raman Pilla (1885-1980), a great performer as well as preceptor, Champakkulam Pachupilla, noted for *thadi vesham*, Kudamaloor Karunakaran Nair (hailed as the ever young and pretty Mohini of Kathakali), *Panchali* Kunjan Pilla (1900-81) can only be remembered with reverence. Kalamandalam Appu Marar (former Principal Unnai Varriar Smaraka Kala Nilayam) and Kalamandalam Chandra



Kalamandalam Raman Kutty Nair

Mannadiar were great percussionists. Kalamandalam Krishnankutty Poduval (*chenda*) and Kalamandalam Appukutty Poduval (*maddalam*) together brought about perfection in the harmonization of percussion instruments.

To popularise Kathakali, Vallathol decided to embark upon his second mission of taking Kathakali out of its traditional home. In fact the first performance of Kathakali outside Kerala was as early as 1927 at Adayar in Tamil Nadu and the first performance abroad of a troupe was in Burma, in 1935. Vallathol undertook extensive tours of his team of artists all over India and to several countries in Asia including China, USSR and Europe. The troupe received hearty welcome everywhere and was acclaimed for their fine performances. Kathakali literally conquered the heart of every art lover who saw the performances of the



Kalamandalam Gopi

touring team and was acclaimed as the finest expression of human aesthetics. This universal recognition of Kathakali would not been possible without the sacrifices and untiring efforts of Vallathol and *et al.* Thereafter many Kathakali performance trips were undertaken. Many may not be knowing that in Mumbai, during 1970-s, Western India Kathakali Club managed by Late V K Menon, Shri M Rajagopal and a group of Kathakali lovers used to provide hospitality for artists and also arrange performances of touring teams in Mumbai.

..... to be continued

Raja Ravi Varma turns housewife in to a painter

-Sriprakash Menon

Malayalees normally think of settling down in Kerala once they retire from their jobs. Here is an elderly couple who believes that happiness and peace is "within our own mind", so whether it is Palakkad, Kochi or Mumbai, it is all the same to settle down in life. The couple in their eighties and seventies find life in their Andheri abode as easy and cozy as it was in Palakkad. Many Keralites have this predicament of choosing between their roots in Kerala and their children (who are based elsewhere) to settle down after retirement but for Induchudans "home is where our children are".

Ambika Induchudan, a housewife turned painter and her husband Induchudan came to Mumbai five years ago, to be closer to their only daughter Meera. Ambika was painting when she was 25 but gave it up after marriage to Induchudan, an engineer hailing from the royal Varma family of Kochi. But the artist in her did not die, she revived her painting skills after her two children, a son and a daughter got married. What started as hobby turned into a passion. Today within her circle, she is a well known painter trying to capture the legacy of Raja Ravi Varma. In fact many times, her friends tell her to make a Ravi Varma painting for them.

"As I crossed 50, I felt it was the right time to rediscover my passion for painting. Right from school I was

fascinated by works of the great Raja Ravi Varma. His use of colours, expressions and the subjects were very exciting. I wanted to keep his style alive and started to imitate his style. I am nowhere near Ravi Varma's original paintings yet as a student of his style, I interpret his style with my own limited skills", admits Ambika candidly. Now, she has evolved an independent style that includes paintings like the famous Kerala temple murals.

"During my visits to my son in the US, I had the opportunity to see several exhibitions and paintings of Ravi Varma. I was simply in love with his style. The most exciting painting of his - 'Here comes Pappa' was so good, this was my first painting which I did. I read a lot of books on Ravi Varma's paintings and collected a few prints of his paintings to understand his style. I developed my own style but of course highly influenced by his style. He was a great artist and no one can be like him. It was my passion to be his disciple that made me copy his style. Through my paintings I have tried to some extent create a renewed interest in his original style and works", she describes.

Ambika has painted and sold over 150 paintings of hers which is styled after Raja Ravi Varma. She initially painted with water colours and then shifted to oil paintings. "It was my friend Devi Shivadas a professor in Palakkad and



Ambika at home

another family friend Pankajam who motivated me to continue painting. I was doing this as a hobby and soon through relatives and friends, I was getting several requests. I started painting to oblige the requests", she recalls.

Her paintings started travelling far and wide to the US, UK, Australia, New Zealand, Gulf Countries and within India. "I have not publicised my painting skills nor have had any major exposure within the country except for a couple of exhibitions at Palakkad and Coimbatore. I got my first order to paint from Justice Eradi's daughter settled in the US. Then Sri Chakra hotel in Palakkad picked up several paintings of mine. I started getting good response though I was not doing it as a business", Ambika explains. Except for a few paintings which adorn her and her daughter's homes, she has hardly any paintings to exhibit. "Whatever and whenever I paint, people especially my relatives and friends who have been a constant source of my inspiration, take it. Many friends want me to hold an exhibition in Mumbai for which I have to get back to my drawing board again", she muses.



Ambika Induchudan with her painting



Ambika Induchudan with her rework of 'Here comes Pappa'

"I have painted *Geetopadesham* for singer Unni Menon and Varma's 'Mother and daughter' for Kaviyoor Ponnamma's daughter in the US. Normally, I take a month to paint a subject depending upon the size of the canvas. The oil takes time to dry up and I give eight to nine coats before the painting reaches its final stage. My husband Induchudan has been a great support, so is my son in law Rajan Menon and my daughter Meera. Earlier, I never had a separate room for painting but in Mumbai I have one. I only paint when somebody wants it. Many find my paintings very affordable and at the same time want to get the feel of Ravi Varma", She elaborates. Price range of Ambika's paintings varies from Rs 2000 to Rs 50,000 depending upon the size of the painting. When we were shifting to Mumbai from Palakkad, many asked "how are you going to adjust in a big metro." Though we love to be with our son in the US yet we felt that India especially Mumbai is the best place for us after retirement. Our daughter, her family and many of our relatives are in

Mumbai so we are equally at home here, and we don't miss Palakkad. I have no relatives there except my ancestral home and family temple at Ellapulli. We are in touch with Palakkad and visit our temple and Guruvayur annually". Induchudan says "people have a wrong perception about Mumbai. I think especially for old people, it is a very organised city with good transportation, medical facilities and has so many social and cultural outlets. In fact, after doing my engineering from Banaras Hindu University (BHU), I was employed in Kerala. Though I prefer to be at my sprawling flat in solitude, we do go out for weekend dinners and movies with our son in law and grand children. Every city has its negatives like traffic congestion, crime, slums, pollution etc. No doubt, Kerala being 'God's Own Country' has its own charm and beauty. Mumbai is a vibrant city whereas Kerala is a serene natural paradise".

[The writer is a short film maker, cultural observer besides a journalist.]

Corrigendum

In what was otherwise a delightful and new attempt at profiling a worthy personality, one small deadly clause crept in that sent

shock waves all around. In the piece on Priyadarshan, while describing how his venerable father K S

Nair, would have reacted to Priyadarshan's achievements, I had used the phrase "if he were alive today". The fact is K S Nair is very much alive and probably enjoying the fact that his son is doing him proud. I only wish him he continues to live more years to see his dear son attain greater glory and fame. I sincerely regret the error.

- P K Ravindranath

We deeply regret some serious errors inadvertently occurred in our June issue.

In "Rising Stars Sherley Joseph Singh", her father's name is written as G Thomas. His name is **G Joseph**. It was he who first entered into packaging business and later started a 3 Star Hotel Samraj of which Sherley is now a director. Her sister's name is also wrongly written as Sherlyn. Her actual name is Merlin. The error is regretted. In our **History of Malayalam Alphabets** Series of last month, the first column is abruptly stopped with "Since the". This sentence is "Since the Persian language was the daughter of Arabic language the adoption went unnoticed." The omission is regretted.



Something to ponder...

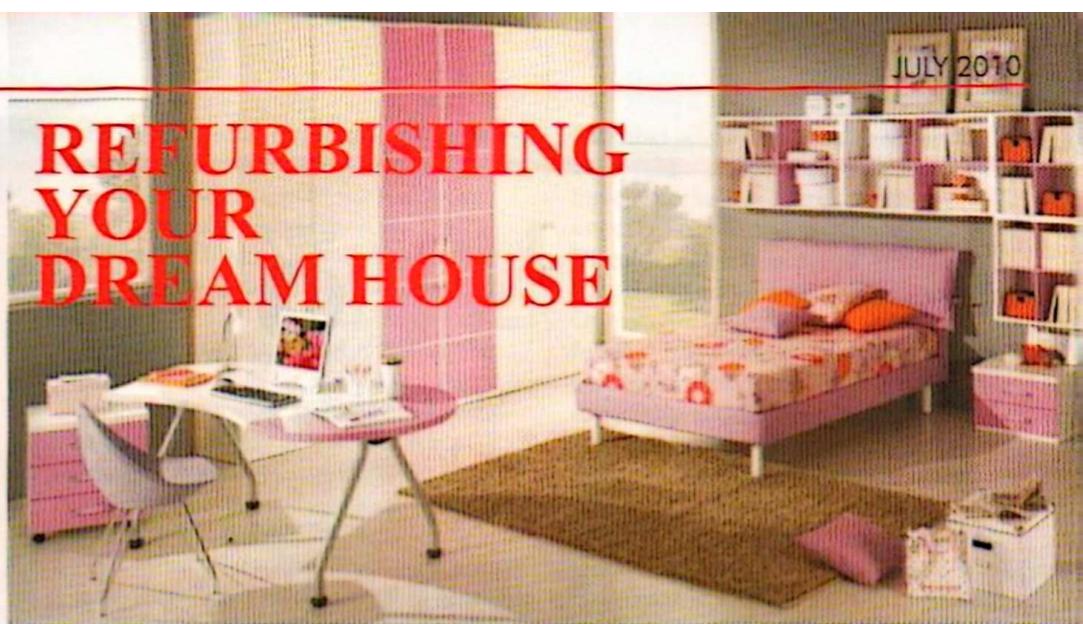
Do you know the European Calendar initially had only ten months? They named their months according to their positions. However, they inserted two months later after August but neglected to change the original names. Thus now we have the real seventh month as ninth, eighth one as tenth, ninth as eleventh and the tenth as the twelfth. From the original names we can identify those months because they still retain their Sanskrit connotations. Those months are September (Saptami), October (Ashtami), November (Navami) and December (Dasami). January, February and March are names of two princesses and a Prince while July and August are named after Julius Caesar and Augustus Caesar.

Your Home



Krishna Kumar R Nair
Consulting Interior Designer

REFURBISHING YOUR DREAM HOUSE



Picking right shades of paint isn't just difficult. It's a terrifying experience! If you won't pick colours and shades skilfully, your house will look flat and characterless. At the same time if the colours you pick are too bold, they might overwhelm the architecture... and upset the detailing and proportions. The right shades will highlight the most beautiful features of your home. Skilful use of colour can even disguise design flaws, boosting the x-factor and confidence of your home. How do you find that magic colour combination? Instead of choosing historically accurate colours, it's better to see modern colours to dramatize architectural details. Using bright colours can produce startling and exciting results. It may seem comical to paint entire house based on the pattern of a pillow case, but this approach does make sense. The colour of your furnishings will guide you in the selection of

your
guide
select
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erior paint shades, and your interior paint shades will influence the person who occupies the room. Once again, your goal is to harmonize. I would advice before you buy 10 gallons of rosy pink, it's a good idea to take an expert's opinion.

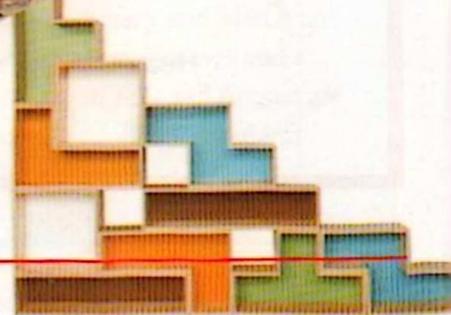
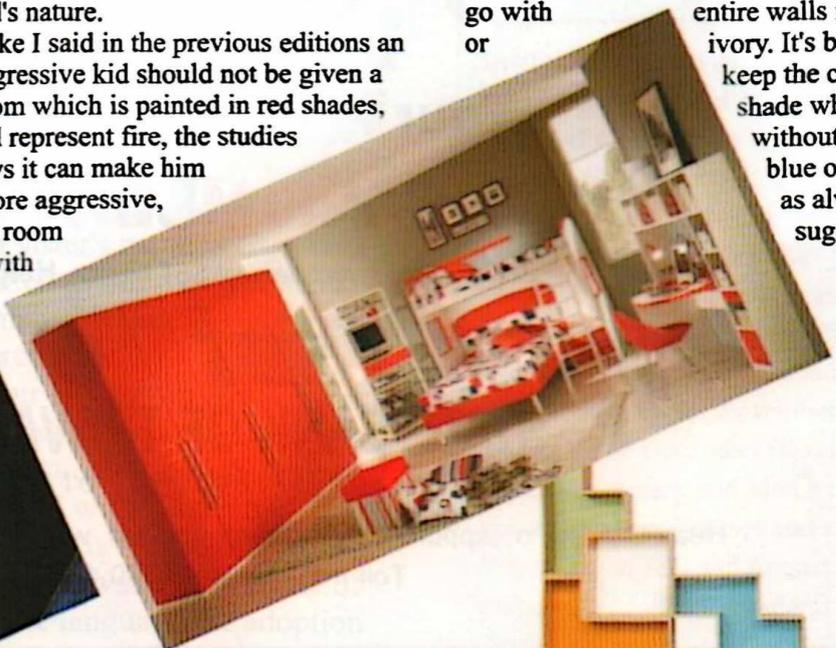
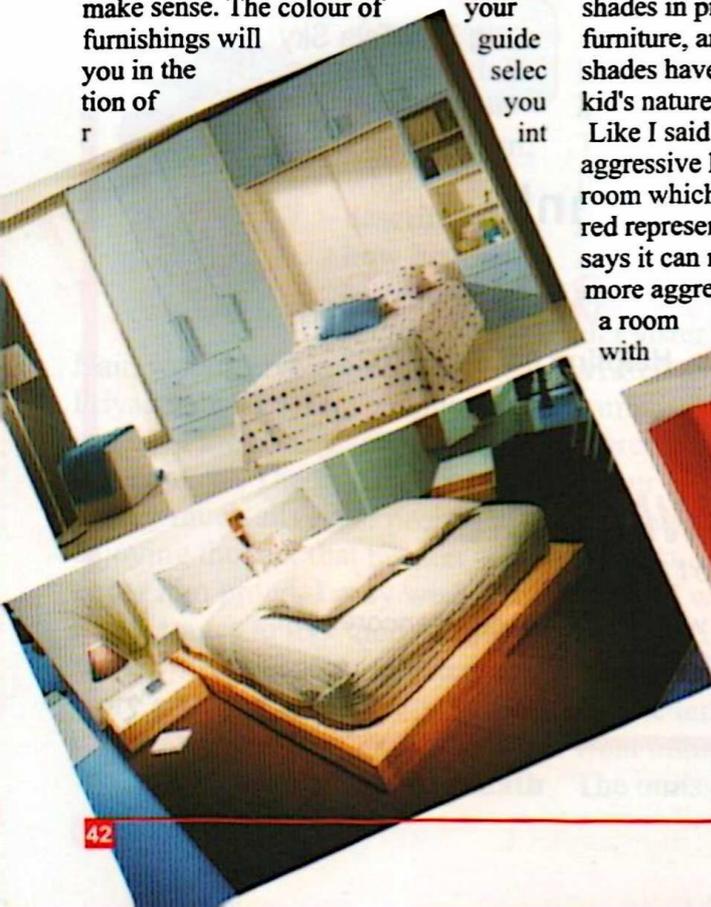
Here are a few tips to keep them hassle free, trendy and fresh for a longer time. Painting the house is not an illiterate painter's job any more, it has to be given a lot of thoughts according to the size and shape of the room, the light that comes in, the age, mood, nature etc of the one who occupies the room. Kids' rooms can be painted in a riot of colours. You can even use shades from three to six for them. Basic bigger walls can be painted in pastel colours and the cavities, niches, smaller walls with dark shades in proportions with the flooring furniture, and the curtains etc, the shades have to be selected as per the kid's nature.

Like I said in the previous editions an aggressive kid should not be given a room which is painted in red shades, red represent fire, the studies says it can make him more aggressive, a room with

a green, grey or a light blue shade can cool him down, since this colours represent water. To emphasise the detailing of the furniture, the shades can be played around keeping the symphony of the room in mind, the flooring material plays a major role to select the shades, for example if the flooring is white in colour, the shades of the walls can be restricted to grey, black, green blue etc

The ivory, beige or brown coloured flooring can be played with more earthy, natural colours, any of the natural wooden shades can be a great companion, and will give a classy effect. Ivory flooring with natural teak wood and melamine polish on the furniture with ivory or cream wall paint is a trusted classy combination for an elderly couple

If the room is smaller in size and fully occupied with furniture, it's wise to go with entire walls in white or ivory. It's better to keep the ceiling shade white without adding blue or violet as always suggested





water bound paints. For more effects and trends, one can always try other paints, with inbuilt structures, to suit one's personnel choices, trendy two-tone, three-tone etc. Self designs are also available in market. Asian Paints also came up in the market with these kinds of texture paints.

Any dull or ordinary looking interiors can be re energised and orchestrated to an excellent one by skilful, proportionate painting work by a master professional. Just look around your surroundings, the landscape around your house is blooming with colour ideas. Trees may suggest an earthy palette of greens and browns. A beach setting might suggest vivid blues, turquoises, and coral colours. Even the garden in your court yard can inspire exciting colour combinations.

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by painter. Ceiling cavities made in plaster of Paris, or gypsum board can be painted with a darker colour in proportion or contrast with furniture's or the dado shades. Colours being strictly personal, every person has his favourite colours and

look for longer period of time, after having a few washes too. But it gives bad odour for a longer time and time consuming too. Most of them contain led. Recently a few companies started making led free paints. Enamel and lustre etc comes in this category. While



while getting your room painted, your favourite colour instinct should be kept in mind. Never venture to take any sort of advice from others, they may try and force their favourite colour on you, then the room becomes comical, yesm and you can take an expert opinion of proportions, in respect to dark and light combinations. Proportions are the key to any interiors.

using oil paints, the surface should be extremely fine, otherwise one can see a lot of dents and uneven surface after the painting. The inbuilt shine makes the uneven surface more obvious than

Natural light plays a vital role in selecting the shades, the room which doesn't have any natural light coming in should not be painted in grey, or any variants of black shades, the room will look old and gloomy. White and pastel colours like ivory and cream are good options.

There are a few types of paints available in the market, water based and oil based ones. Water based colours are easy to apply as it dries faster, and almost odour free. Though it is washable, the shades can diminish after a few washes. Plastic emulsion, velvet touch etc come in this category. Oil bound paints can sustain longer, and keep the same kind of fresh



Your Health



Dr Indira Varier

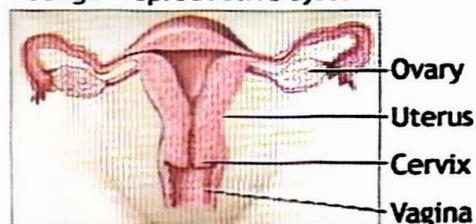
Menopause

Menopause is a phase in the life of a woman when her ovary ceases to produce the eggs and related hormones. The changes occurred in the life style and food habits, lack of exercises, removal of uterus by surgical methods etc have increased the complexities associated with menopause. The stresses and strains occurring in career women have highly influenced the female hormones that eventually affected their physical and mental problems stature. Removal of ovary, uterus or both by a surgical procedure, side effects of chemotherapy or radiation treatments in case of occurrence of cancer etc adversely affect the women and the fastens the onset of menopause. There are several problems observed in connection with the onset of menopause. Excessive menstrual bleeding, hot flushes, faster heart beatings, excessive sweating, giddiness, body weakness, vaginal dryness, head ache, obesity, lack of sleep, uneasiness, loss of temper, anxiety, depression, lack

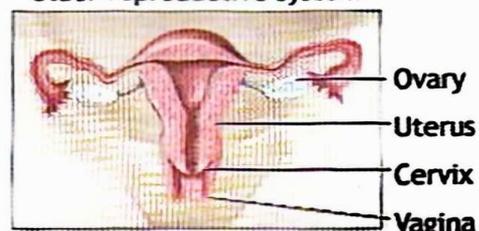
of interest in sexual activities, memory loss etc are ordinarily observed. Inconsistent secretion of hormones like estrogen, progesterone etc, increase in the quantity of follicle stimulating hormone, luteinizing hormone LH etc may cause this state. Irregular menstruation, excessive bleeding, prolonged bleeding etc also observed during the onset of menopause. During this stage, proper treatment may to some extent bring menstruation under control. It is also necessary to ensure that fibroid or cyst etc are absent, by scanning.

Menopause will cause dryness in skin and the sexual organs and would result in pain to the female partner during sexual activity. The muscles around uterus, urinary bladder and urethra may shrink during menopause and would result in the prolapse of these organs. Because of these events, control over urination becomes a problem for the women. While laughing, coughing or carrying slightly heavy things, involuntary pass of urine may result. Possibility of urinary infection also cannot be ruled out. Towards the last stage of menopause, a woman may face several problems such as sudden aging, variations in the normal functions of heart, brain and bones resulting in various diseases. Menopause may cause a deficiency of Calcium in the body and this would result in the weakening of bones and the resultant tear and wear of bones. Such cases may lead to osteoporosis. Back ache, knee pain, muscular pain

Younger reproductive system



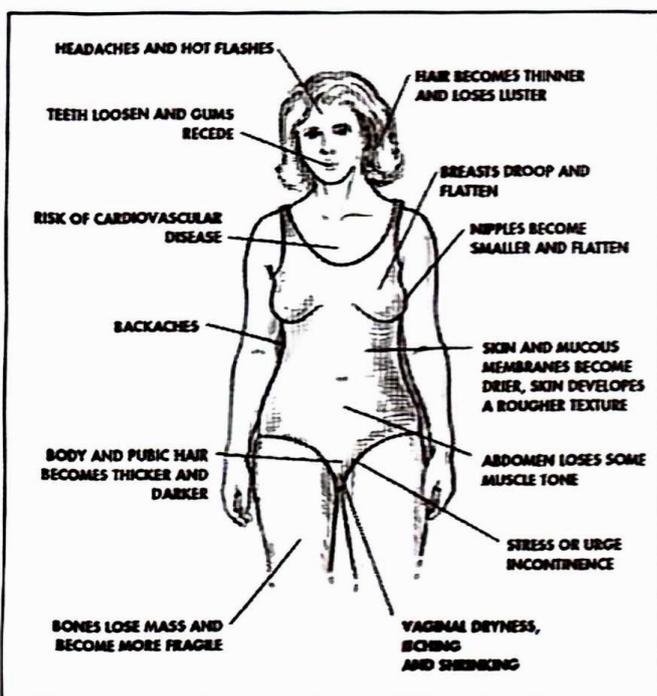
Older reproductive system



etc may also occur. Female hormones protect the blood vessels and heart before menopause and as such, the cardiac problems are much less among women compared to men but after the menopause, women are prone to catch up with men.

Dr Indira P Varier

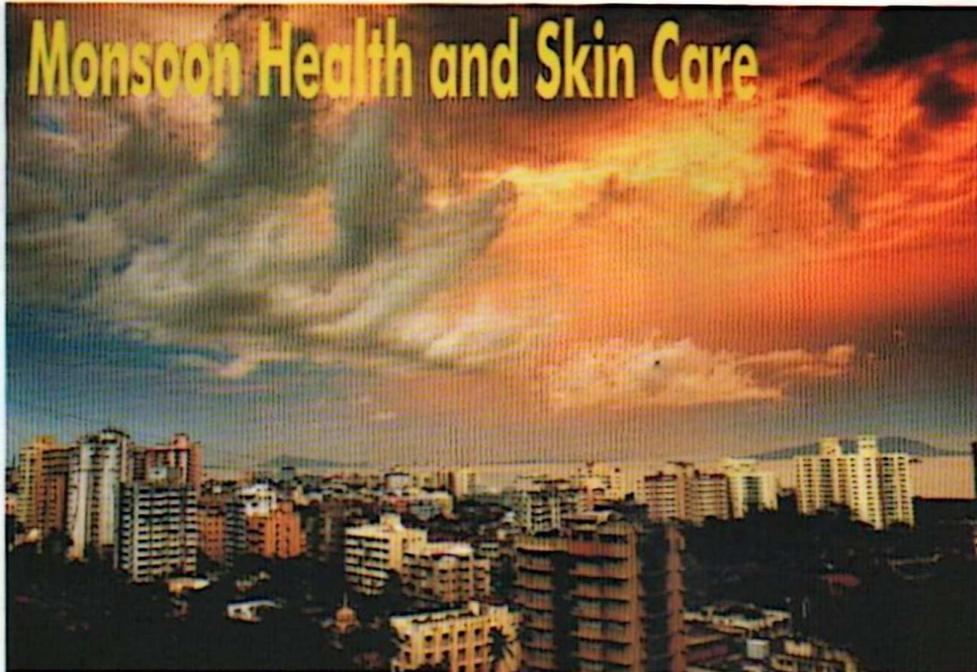
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Quotes

'Swatvam' - The Sanskrit-Malayalam Dictionary by Kanipayyoor Sankaran Namboodiripad gives the meaning of 'Swatvam' as 'ownership,' and 'Status of master'. Is there any other Malayalam meaning for this word? Amara Malayalam Dictionary gives 'Swatvam': Pretension of self sufficiency, pretension of ownership. It is to be considered that this word is not understood by anyone but everyone pretends to know the meaning of this word. The new phrases that cannot be explained with simple Malayalam words are really turning our language into a 'sexless' one.

- Sreekumaran, Alanalloor
(Mathrubhumi, 15/06/10)



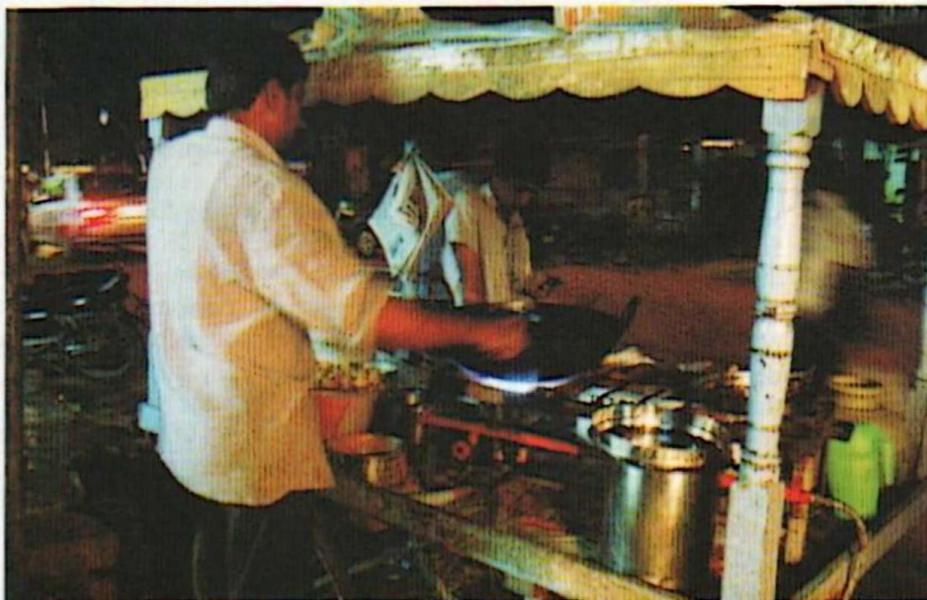
The rains come as a blessing after the scorching heat of summer. As the month of May closes, we start looking up at the skies and predict the advent of the monsoon rains. The first monsoon showers in June leaves all of us with a feeling of joy. The temperature cools and we are happy. The season of monsoon has arrived and we will be having rains in the months of June, July, August and the first half of September.

But as the heavens continue their downpour, and the roads get flooded, as the traffic jams increase and the drains overflow, as leakages from our terraces and walls seep into our dwellings, we begin to bear the burdens of the monsoons. Lines of worry crease our foreheads at the havoc caused in our lives as we face the rains day in and day out.

Coughs and colds, diarrhea and gastro-

intestinal problems, affect our health. Our skin and hair become dull and listless. Our houses and cupboards become humid. There is a damp smell in our clothes even if they are dry. Going out becomes a nightmare with our navigating the roads filled with potholes, open drains, rainwater puddles, overflowing rubbish bins, not to mention the congested traffic in metros and big cities.

But let us pause for a second. The monsoon and the rains are a necessity in the laws of nature and cycle of seasons. After the hot summer months the barren earth needs the rains to sustain life. And our farmers need the rains for a good harvest. We need the waters to avoid draught. A year without rains is a disaster since there will be water shortage that will cripple our daily



Eating outside food avoidable



Lakshmi Venkatachalam

existence.

So instead of cursing the rains, we should take steps to ensure that the rains do not ruin our lives. With a little bit of planning and preparations, we can enjoy the rains and avoid the dangers of the season.

It is true that the humidity in the wet months play havoc with our skin and hair. Our hair looks dull and limp, our skin dries up in spite of rain waters. Then there is the danger of water-borne diseases.

There are many reasons for this sorry state of things. The rains that fall are polluted waters. The high chlorine content in the public water system during this time is harmful to our hair and skin. Puddles of water on the roads through which we walk is a mixture of gutter water and garbage along with rain water. Stagnant water is the breeding ground for mosquitoes. Because of these reasons we fall sick. Our immune levels drop and monsoon time is the time for a host of illnesses.

But there is a solution for all these problems.

Some of the most common ailments during rainy season are water-borne ones like typhoid, diarrhea, jaundice. By avoiding uncooked foods like salads, and having fresh, hot food, we can prevent these diseases. We must also not drink juices, chaas and the like from unhygienic surroundings. We should be careful about the water we drink. In many places the sewage and regular water pipes run side by side. Any leakage in the pipes may lead to contamination of our regular water. So the water we drink should be either boiled, or we should drink bottled mineral or purified water. It is a good idea to drink warm water during meal times. This aids in digestion. Since the rains destroy fruits and vegetables quickly, care should be taken to use only fresh vegetables and fruits.

Another common infection that many suffer from, is fungal infection between folds of skin, either on their groins, underarms or around the breasts among women.

This is due to the wetness between the skin folds and the damp weather.



Two panoramic views during monsoon

Liberal use of talcum powder on the affected area or an anti-fungal soap can take care of this problem. Another area that is prone to fungal infection are the feet. When our feet are in contact with rain water for a long time, while negotiating the puddles, we may get this infection. The space between our toes or an open wound on our legs, may become infected. The remedy is to wash our legs and feet with soap whenever we return after walking in the rain and dry them thoroughly. We must never keep wearing wet shoes and socks for a long time. While going to office, it is a good idea to wear gum boots and keep a pair of dry socks and another pair of shoes in the office.

Mosquitoes abound in the monsoons since there are chances of water stagnating at different places. These are the breeding ground for mosquitoes. Malaria, dengue occur during this time. We have to take care to ensure that there is no stagnant water anywhere. Mosquito repellent creams, mosquito mats and

coils and the simple mosquito nets can be used to avoid mosquito bites. Special care should be taken that children are not affected by mosquito bites, since they are more vulnerable to fall sick.

Also in the case of small children, purified or boiled water only should be given to drink. They should not be allowed to play near open drains, or on the roads. A specific area should be marked for them to play. They should be taught to wash their hands with soap before eating. And advised not to eat food or drink juices from street vendors. In this way we can avoid accidents and illnesses among children.

Electrical short circuits, electric shocks, electrocutions are other risks during the monsoons. Our electrical wiring must be without any fault, as also our kitchen electrical gadgets.

Other medical problems are coughs and colds, viral infections, gas formation and gastric upsets. Stomach upsets can be controlled by good eating habits. Cough and colds can be kept at bay by

following proper hygienic standards and keeping ourselves dry and warm. As far as possible we should avoid catching contagious diseases.

Water is a good beauty enhancer. But not the water that comes with the monsoon rains. Instead, the polluted rain waters make our hair look greasy and sticky.

Also the high chlorine content in our regular water makes our skin and hair look dull. For proper hair care we can use a mild shampoo and conditioner. We can go for natural cuts during this period instead of using hair gels and oils. They damage the hair.

We can bring the glow on our face by using a mild face wash and by using water-based moisturising lotion. This is not the season for heavy cream-based foundations. The humidity in the weather makes the skin dehydrated. So we should use a good moisturizer and skin toner. This takes care of our skin.

With all these precautions, we can sit back, relax and enjoy the rains without a care in the world.



A sight outside a slum in Mumbai



A common sight in Mumbai - avoidable if possible

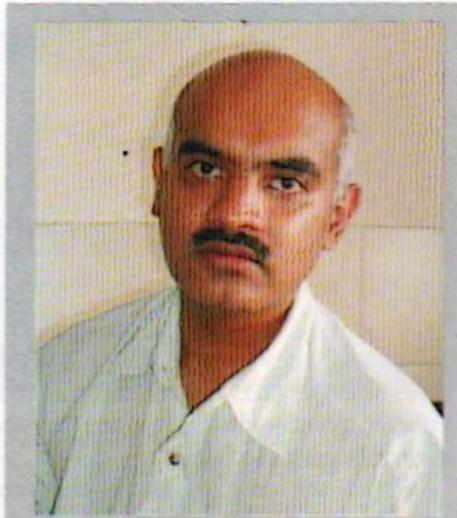
August issue of Kerala in Mumbai will be Onam Special featuring various aspects of Onam celebrations as observed in different parts of Kerala.

Rising Stars

Dr Bijoy Kutty

Dr Bijoy Kutty's family hails from Thrissur but he was educated in Orissa as his father Pandath Krishnan Kutty Varier was employed there. A brilliant student during school and junior college days, Bijoy soon discovered that his life is not meant to take the ordinary path of academics, finances, entertainment or the civil services. He dreamt of acquiring medical knowledge and seeing people around him free from ailments and diseases.

He joined the VSS Medical College at Sambalpur, Orissa and creditably passed his MBBS in first class to be followed by a master's degree in surgery (MS) in 1999. Without being satisfied with the laurels already achieved, he enrolled at Gobind Ballabh Pant Hospital and Medical College at New Delhi for his next doctoral degree MCh (Master of Chirurgie) and completed it in 2002. This degree is considered to be equivalent to Ph D in medical circles. Soon after, his searches for better and better super-speciality-hospitals landed him at Escorts Heart Institute where he served from 2002 to 2007, gaining experience in using high end technologies and instruments. He joined Wockhardt Hospital in 2008 and during this period, the idea of establishing a much better heart institute crept into his mind and in 2009 he started his ICON HEART INSTITUTE along with Dr Anuj Bhasin at Dombivli. He is an expert surgeon in Beating Heart

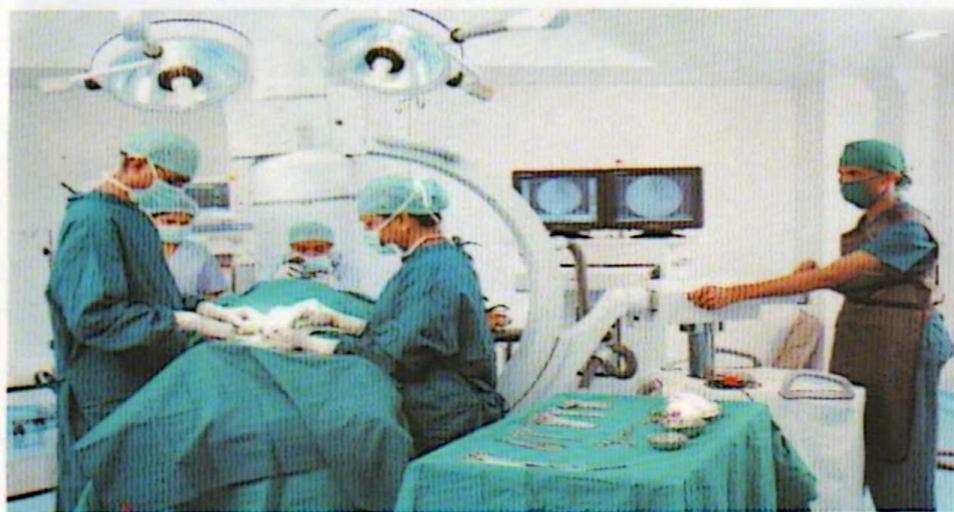


Dr Bijoy Kutty recently performed bypass surgery on a patient who is only 22. The reason why such a young patient had critical coronary artery disease was he was a smoker since ten years

CABG that enables a patient undergoing this procedure, to join his official duties within five days of undergoing his bypass surgery. It is the same procedure that helped Dr Manmohan Singh to resume his national duties on the fifth day of his bypass surgery. He also gained expertise in Minimally Invasive CABG, Mitral and Aortic Valve procedures, Robotic Cardiac Surgery, ASD closure and

vascular procedures. He has a special interest in thoracic surgery especially Video Assisted Thoracic Surgery. Dr Bijoy Kutty is an expert in Off Pump CABG and total Arterial Revascularization, Valve Sparing Surgery in Mitral Stenosis and plans to introduce, in the long run, Cardiac Transplantation at a state of art cardiac centre which he is planning at Mulund. The choice of Dombivli as the locality of his first Heart Institute is very typical of Dr Bijoy. Dombivli and Kalyan have become most crowded townships outside but very close to Mumbai, attracting middle class blue collared and industrial employees who sought better medical facilities at affordable rates. Diseases like heart problems require immediate medical attention the so called "golden hour" where every second is very precious, but there was no high end hospital to meet this emergency in Dombivli. Hospitals in Mumbai are far off to meet the emergency situation and are also hardly affordable.

It was this condition that attracted Dr Bijoy and a firm decision was made to provide high end medical facilities at affordable prices to all. Icon Heart Institute is the fruit of this decision and caters to the areas of Dombivli, Kalyan, Ulhas Nagar and beyond. Icon has all modern facilities such as Cardiac Cath Lab, ICCU, Operation



OPERATION THEATER



ICON HOSPITAL



DIALYSIS



ICCU 3

Theatres, super hygienic wards, highly experienced doctors, nurses, paramedical staff etc. This is the only hospital where angiography is treated as an OPD procedure. That is, between your breakfast and lunch at home, you can visit the hospital and undergo the

angiography procedure. In partnership with Dr Anuj Bhasin and Dr A Nagesh, Dr Bijoy has started Platinum Heart Institute at Chetna Hospital, Mulund. This institute will move to a new site soon once the infrastructure activities are completed.

Dr Bijoy Kutty's parents Krishnan Kutty and Ramani are now settled at their own place at Patturaickal, Thrissur and only brother Ajay, a Master's degree holder in business administration is working at Intellinet, a US based company.

Monsoon Musings

Kerala is most beautiful during the monsoon months. Right from the coastal beaches to the verdant Western Ghats, nature is at her splendid glory during this time. With its backwaters and swaying palms, and the mighty waves of the Arabian Sea washing continuously her shores, the place exudes an outworld charm that no one who has seen, can ever forget.

Monsoon is the time when I become nostalgic. I remember my long-lost friends and relatives those who have either passed away forever or those who have left for farther shores. As the rains descend in needle-like showers, I go down memory lane and relive some of the most enjoyable monsoon moments of my childhood in Kerala.

As the end of summer approached and dark clouds loomed above us, we, cousins waited eagerly for the first monsoon showers. We felt a feverish excitement betting on the time when the rains would burst forth. And as soon as the rains fell, with squeals of delight and glee, we jumped into the open courtyard in the centre of the house to feel the rain on our bodies and our hair. Some grown-ups joined us while some were content in looking at us from within the house. I remember a teenaged cousin sister of mine who earnestly believed that if the first rain showers fell on her face, her pimples

will disappear.

And then there was the fresh smell of the earth after the rains. After the rains, I inhaled with all my might this fragrance of the earth. And as the monsoons advanced, the steady pitter-patter of the rainfall on the window-panes was a lullaby to my ears at night a soothing sound that carried me to my fairy-land.

The harshness of the sun was gone and the earth was a carpet in different shades of green. Red, yellow and violet flowers bloomed among the green grass in the compound of our house like a multi-coloured mat. Butterflies and dragonflies shimmered in the muted sunlight. White clouds spread in huge designs over the wide blue sky. One minute the earth was a sparkling bright day. In a few minutes, dark clouds loomed and the day darkened. Thunder roared, lightning flashed. The crows cawed to their nests, the leaves on the trees rustled, like they were possessed, heavy winds blew like sirens, the leaves on the ground were scattered here and there by the strong winds. Coconut fronds swayed atop, while banana leaves bowed. If we were by the sea shore, we could see gigantic waves beating on the shores. And the rains came pouring down as though Mother Nature was crying her heart out.. During the monsoons, the water fell down in thick sheets, making holes in the mud and forming a pattern. And when the rains stopped, the ground

was swept clean and glittered green and silver in the sunshine that peeped from behind the clouds. That was the magic of the monsoon in Kerala.

It was during the rains that, as children, we made paper boats and sailed them in our courtyard. We made a pond of rain water in this place by closing the opening with a stone so as to prevent the water from flowing out. And we watched as our boats sailed straight or in circles or at a tangent according to their whims. Some boats got sucked up in the water. But we did not mind as we watched the ones sailing in gallant glory. All this joy was only till one of the elders saw that we had closed the drain. With a shout at our misdeed, and no feeling for this joy of ours, the stone was mercilessly removed and the water allowed to rush out. But our sorrow was short-lived. We ran outside to see our boats tumbling into the gutter. In our eyes they were our battleships tumbling into the sea. This is one of my cherished childhood memories.

Monsoon time is romance time. It can be called the spring season of India. Poets and writers down the ages have written on the beauty and the magic of the monsoons. The calof of the koel, the dance of the peacock are favorite monsoon metaphors. With improved infrastructure, adequate flood water management, safe roads without potholes and clear gutters, we can make our rainy season a season of joy and beauty.

-Lakshmi Venkatachalam



MUMBAI NEWS DIGEST

KIM News Bureau

Golden Jubilee celebrations of Keraleeya Kendra Sanghatana

The Navi Mumbai Zone of Keraleeya Kendra Sanghatana held a meeting to discuss the plans and programmes of the Golden Jubilee Celebrations. President of KKS, K S Menon presided. Programme Committee Convener Rajan Katannappilli, Co-ordination Committee Convener K T Nair, Chairman V N Govindan Kutty, Corporator Sabu Daniel, Rugmini Sagar and many others representing different Malayalee Samajams spoke on the occasion. South Western Zone of KKS also held a meeting at Vivek Vidyalay premises, Goregaon West on June 6. KKS President K S Menon presided. Rajan Katannappilli, A K G Nair, Mathew Thomas, K D Chandran and many leaders of KKS spoke on the occasion.

Religious vision of Guru contemporary: Satchitananda Swami

The views of Sri Narayana Guru about religions are very cotemporary even in this troubled times, said Satchitananda Swamikal, head of Chalakkudi Sree Narayana Guru Chaitanya Mathom, He was addressing a conference held on the occasion of the fourth anniversary of congregation. Religion is a personal matter and it cannot be mixed with politics, Swamikal emphasized. When the message of Guru reaches all corners of the world, all divisive activities in the name of religion would come to an end.

Captain C P Krishnan Nair receives Rajiv Gandhi Environment Award

Captain C P Krishnan Nair, Chairman of the Leela Group, received the Rajiv Gandhi Environment Protection Award, instituted by Maharashtra Pradesh Congress Committee. Chief Minister Ashok Chavan presented the award on June 5 at a function held at Tilak Bhavan. Other prominent awardees are Ratan Tata, Rajendra Singh and Anna Hazare.

Malayalam Classes at Vasai

Kerala Samajam of Vasai started Malayalam classes from June 19, in association with NORKA. Books and other study materials would be supplied free to all students. Since last four years, the Samajam was in the forefront of spreading Malayalam among children of Mumbai settled Keralites.

KCA Unit at Mira Road

Mira Road Unit of Kerala Catholic Association was inaugurated by President P J Mathew. Other office bearers P O Thomas, Abraham Lukose and Dr Sandhya Shetty (all Vice Presidents) and Jollychan Jacob (General Secretary)

spoke on the occasion.

Office bearers are: Mathew John (President), Jacob Acharu Parambil (Vice President), Anto Davis (Secretary), Jiji Joy



Pune Malayali Federation President Rajan Nair receives first edition of Whiteline Vaartha Pune from actor Mukesh

(Joint Secretary) and Dinesh George (Treasurer).

First anniversary of Whiteline Vaartha

'Whiteline Vaartha' celebrated its first anniversary on June 13 at Savitribai Phule Natya Mandir. Sangeetha Nataka Akademi Chairman and film actor Mukesh was the Chief Guest. Stage artistes Viswanathan Palloor, Pavithran Kannapuram, Jugatha Chandran, C K K Poduval and Nanappan Manjapra were felicitated. Vijaya Kumari, Sudha Chandran, K D Chandran, play back singer Sreekumar and Suresh Menon spoke on the occasion. Pune Edition of White Line Vaartha was released by Pune Malayali Federation President Rajan Nair.

This was followed by a music concert based on 'Best of Girish Puthenchery' by Prem Kumar of Saptaswara, and dances.

Love for mother tongue: An eye opener

The recent HSC examination has seen FIVE students opting for Malayalam as second language. These five students had the courage to opt for this subject. Mumbai and adjoining zones are said to have a Malayali population of 25 lakhs. This is the lowest number of students among all students who opted for their mother tongue as second language. This is a matter to be pondered over by all Malayalees who

declare their love for the mother tongue.

Robbery in Garib Rath

Jewellery worth Rs. 5 lakh, belonging to a Malayali family was robbed between Thiruvananthapuram and Thane. Native of Irinjalakuda, Gracy, wife of John, alleged that her jewellery weighing 352 grams were removed from her baggage by unknown robbers on the way. They were traveling by G-2 coach of the train. Gracy and her children Jazia (20) and Joshua (7) are residents of Shanti Nagar, Wagle Estate, Thane.

Gracy said that before reaching Panvel a small group of people were standing near the door and they were around her baggages, blocking their view. Though they were repeatedly asked to move away, they did not heed. These youngsters did not look Malayalees or long distance travelers. Of late, many cases of train robbery were reported. The family has lodged a complaint with Thane Railway Police.

Painting exhibition of Sasi Nair

A painting exhibition of noted Malayali painter Sasi Nair opened on 12th June and continued till 16, at Bajaj Art Gallery, Nariman Point. Around 25 paintings were on display. The paintings were of abstract style using water colour, acrylic, charcoal etc.

Sasi Nair is a native of Thiruvananthapuram and stays at Hyderabad Estate, Napeansea Road.

This is Nair's second exhibition. The earlier one was at Jahangir Art Gallery some time ago.

Free Book Distribution

Lok Kalyan Malayali Association distributed free note books and other study materials to poor students of the locality. The distribution was inaugurated by noted social worker Rajan V Nair on June 13 at the Association's office at Lok Dhara



Social worker Rajan V Nair distributes note books to students on behalf of LKMA

Shopping Complex. President of the Association T P Radhakrishnan presided over the function. Secretary Sunil Raj proposed a vote of thanks.

Kerala Catholic Association of Ambernath also distributed note books and study materials to poor students on June 13 at Fatima School Complex.

SNDP Managing Committee dissolved

Mumbai-Thane SNDP Union's adhoc managing committee members were removed from their responsibilities, according to information available. All powers of administration are now vested with Chairman and Convenor. K K Ramachandran and P M Nanu are the Chairman and Convenor respectively.

Most of the members are not co-operating with the administration and this led to the above action, according to Convenor Nanu. But the Chairman does not have the power to dissolve the Committee and that power is vested with the SNDP Yogam, the members stripped of the positions point

A new film body for Art Cinema



T V Chandran

Leading film directors engaged in creating movies of artistic values have given shape to a new film body recently. 'Film Makers' Forum for Better Films' aim to promote parallel cinema and to strive for better co-ordination with government which supports only commercial movies and neglect the problems faced by the parallel movie makers.

This was disclosed in a press

conference called by Lenin Rajendran, T V Chandran, Sasi Paravoor, K P Kumaran and Dr Biju.

One of their major demands is to approach state government to increase the subsidy for the art films. In other states, the subsidy is around Rs 40 lakhs while in Kerala it is only Rs. 4 lakh. Kerala government should increase the subsidy to Rs. 20 lakh and also should give tax exemption for movies that win international awards and recognition besides providing financial assistance. Theatres owned by government should



Lenin Rajendran

come forward to exhibit artistic films without any consideration of loss or profit, they demanded. Membership to the new body will be given only after evaluating the work

"Disrespect to Adoor Pankajam deplorable"

Public of Kerala, especially those from Adoor who attended the cremation of Adoor Pankajam, were shocked when they found none of the leading actors, directors or producers from Malayalam Film Industry attended the last rites of this veteran character actress. Considering the seniority and the contributions of the late actress, they

think the attitude of the leaders of the industry total disrespect and deplorable towards the departed



Adoor Pankajam

The Leela Group presented the 'WTC Award of Honour' by the World Trade Centre

The World Trade Centre, Mumbai conferred upon The Leela Group the 'WTC Award of Honour' at the World Trade Centre in Mumbai. Capt C P Krishnan Nair, Chairman of The Leela Group received the accolade for his contribution to international trade and commerce.

Post the September 11 attacks on the twin towers of the World Trade Centre, the World Trade Centres Association (WTCA) members unanimously expressed their conviction that the WTCA's mission of 'Peace and Prosperity Through Trade' had become more important than ever. Each WTC redoubled its efforts to help its local clients to expand their activities and improve their bottom lines.

On receiving the award, Capt C.P. Krishnan Nair said, "It is indeed a moment of honour for us and I dedicate



this award to all my associates at The Leela who have made this possible." The WTC Award of Honour is conferred upon an organization for its exceptional contribution in the field of

trade and commerce. The past recipients of this honour have been Essar Group, HDFC Bank, State Bank of India and Tata Motors, to name a few.

Two veterans leave the scene



Director of several popular Malayalam films, P G

Viswambharan (64) died on June 16, early morning following some liver ailments. His body was cremated at Ivar Madhom of Pampadi. Though a native of

Thiruvananthapuram, he was staying with family at Kochi for the last quarter of a century. Married to Meena, he has two children, Vimi married to Rajesh and Vinod, a student of final year MBBS.

He has directed so far 63 movies. An ardent fan of Prem Nazir, he made several movies with Nazir as hero. He gave a break to Mammooty in *Spotanam* and it turned out to be a super hit.

Gajakesariyogam, Aagneyam, First bell, Aezhupunna Tharakan, Satyavan Savithri, Seemanthini, Ivite Kaattinu sugantham, Katalkaattu, Chaakara, Saagaram saantham, Pin Nilavu, Himavaahini, Kaattukuthira, Pravaachakan, Daada, Paarvathee Parinayam, Puthooram Veetile Unniyarcha (his last movie) etc are some of his movies.

Adoor

Pankajam who was part of every cinema a few decades ago, has bid farewell on June 26. She was 75. She was under treatment for a long time for diabetes and old age related diseases.



Her last film was *Kunjikkoonan*. She acted in all 400 movies. She was younger sister of late character actress Adoor Bhavani. She entered movie world through stage. She paired with comedian S P Pillai in innumerable movies. *Visappinte Vili* was her first film, produced by Koshi and Kunchacko.

Born in 1935 to Kunhiraaman Pillai and Kunhu kunhamma, she was married to Devarajan Potti and has a son Adoor Ajayan, a serial actor. Kadukka Maria (*Karakaanaakkadal*), Rahelamma (*Bharya*), Rosi (*Pani theeratha veedu*), Nalla Pennu (*Chemmeen*) are some of her memorable roles.

Sangeetha Vidwan Shri Pudhukode N. Padmanabhan

Pudhukode N. Padmanabhan, a resident of Mumbai for the past 45 years, is an experienced Carnatic Classical singer. Living in Bangur Nagar, Goregaon, Padmanabhan, has taught Carnatic music to several boys and girls and instilled in them a love for Carnatic music.

Padmanabhan belongs to a family of musicians. His father P. A. Narayana Iyer was a Mridangam Vidwan. He started learning music from the age of eleven. Born in Palghat, he learnt Carnatic music under several teachers and later was groomed to perfection by the late Vidwan Pudhukode Krishnamoorthy.

Padmanabhan realised early in his life that music was his calling. And he learnt Carnatic music with sincerity, dedication and discipline. From the late '60s, he is an All India Radio artist. From '68 till his retirement, he was Professor of Vocal Music in the Music College of the Shanmukhananda Fine Arts and Sangeeta Sabha. Even in his 78th year he actively pursues his passion. He takes Carnatic music classes and has some students under him who have been learning music from him for more than ten years. He has more than 25 dedicated students who are well-trained to sing Thyagarja's Pancharatna kritis and Muthuswamy Dikshadar's Navagraha kritis.

Padmanabhan is engaged in composing Purandaradas' and Annammacharya's kritis in new ragas. One is struck by his large collection of music sheets where he has patiently written songs with the lyrics and its notations in a beautiful



handwriting. It reflects his genuine love for music.

Padmanabhan has given several Concerts in Mumbai for various cultural organisations, including NCPA. He has also given Carnatic vocal programmes outside Mumbai. Till three years ago, he used to go to Guruvayur and sing the Pancharatnas at the temple on Guruvayur Ekadesi. Now he continues this singing, along with his students on

Guruvayur Ekadesi day at the Ayyappa temple in Goregaon. He was actively involved in the functioning of the Thyaga Brahma Aradhana Sabha, Mumbai. He has popularized many Swati Tirunal, Thyagaraja, Shama Sastri, Muthuswamy Dikshadar kritis among his students who include them in their performances. Padmanabhan recalls his stint as a teacher with Shanmukhananda College. He had taught at the time when stalwarts in the Carnatic music field like K. S. Narayanaswamy, Ramachandran and others were also teachers there. He remembers there were many students keen on learning Carnatic music and classes used to be conducted in two or three batches a day.



Padmanabhan at a concert

He bemoans the fact that today's youngsters are busy with so many things and lead such a hectic life that even if they are interested in music they do not find time to learn it. But his advice to youngsters is that if they genuinely want to learn music, they must devote some time to the art. Also he regrets that today music has become commercialized. Sometimes a music concert is performed by the singer for the monetary benefit he gets, calculated by the hours he sings, which is deplorable.

Padmanabhan advocates the pure form of classical music. There is divinity in music, he assures us.

Padmanabhan's wife Anandambal, has been a source of strength to him and is a lover of music. He has one daughter Rajalakshmi who is married. His only son, Suresh Padmanabhan, lives in Mumbai and is a renowned violinist. He has given violin performances in



Padmanabhan and wife Anandambal



Kerala in Mumbai

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