

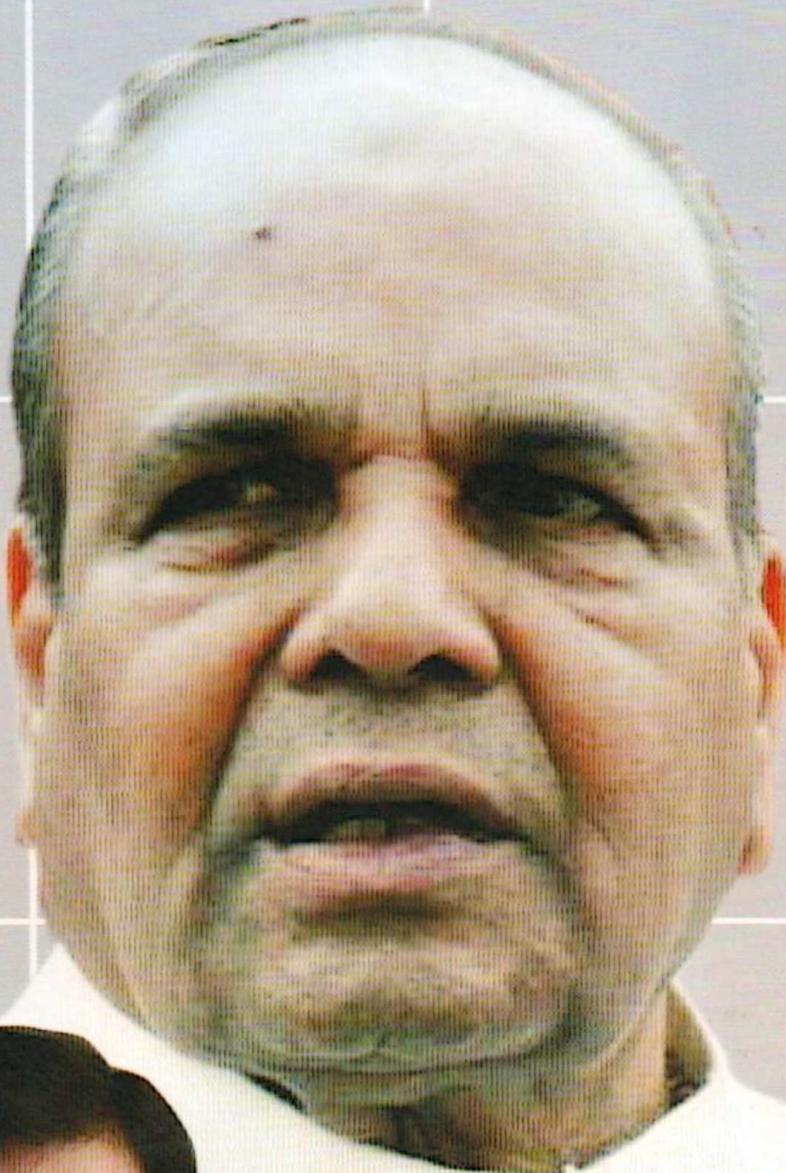
# Kerala *in* Mumbai

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**PEOPLE'S  
GOVERNOR**



**Raagalaya Music Awards 2010**

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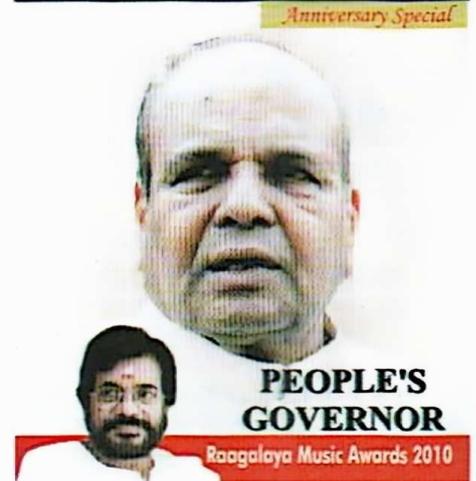
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**EDITORIAL***Tragedy Or Price Of Neglect?*

The tragic death of 102 devotees of Ayyappa at Sabarimala on January 14 raises several questions about the security of the pilgrims and authorities who should ensure it. Sixty years ago the pilgrim centre in the midst of thick forests and wild animal habitat attracted very few pilgrims, who strictly followed the 41 day penance.

Since then, the shrine attracts pilgrims from all parts of the country and has become one of the most sought-after devotional treks for an estimated 40 million devotees during the season from November till January 14. The temple collects anything upto Rs. 150 crores during this brief season. It is administered by the Travancore Devaswom Board.

The question of security of the pilgrims during the season has been tossed around between the State Government and its various agencies and the Devaswom Board for long. When the Board itself goes all out to attract more and more pilgrims and the Makar Jyoti visible through thick forests for a brief moment on January 14, it should also set apart a part of the income for the shrine to provide better facilities for its own pilgrims.

The Government had lately introduced the concept of Corporate Social Responsibility for all industrial and business houses, where ten percent of the net profits of the corporate should be set apart for social welfare. The concept has become popular and several banks, business houses and the LIC have been known to plough back some of their profits for socially relevant projects and programmes, including the spread of education, healthcare, social security and other welfare activities.

It is time that the same concept was applied to almost all religious shrines in the country which attract millions of devotees each year. Since pilgrims flock to shrines like the Ajmere Shariff, Vailankanni, Mount Mary, Palani, Guruvayoor, Tirupati or any other religious centre and pour in their offerings to the deities of the shrines, it behoves the trustees of these centres to plough back a part of such offerings for the welfare of the devotees.

In this, perhaps the one shrine that does this meticulously is Palani, where the temple trust maintains some of the finest roads in the country, all leading to the hilltop shrine.

It thus becomes a pleasure to drive to the shrine from neighbouring Kerala, Andhra Pradesh, Karnataka or even Mumbai besides all parts of Tamilnadu. The temple trust also maintains a winch service for elderly or disabled devotees or anyone who chooses to go to the hilltop from the road below.

Religion is the opiate of the people, as Karl Marx once said. In the modern age when science and technology has helped rationalize the outlook of the people, faith still holds sway. This despite the Kerala High Court questioning the very sanctity of the Makara Vilakku a flicker from a distant mountain top, which for the devotees comes as a divine blessing. The High Court has asked the Kerala Government and the police to explain whether the light has a divine or human hand behind it.

The poser is pertinent, but the more relevant question is of providing greater security and crowd management at religious festivals if only to check stampedes that cause the greatest damage and loss of life.

# K Sankaranarayanan

## GRASSROOT POLITICIAN, PEOPLE'S GOVERNOR

- P K Ravindranath

**K** Sankaranarayanan, Governor of Maharashtra, belongs to a fraternity of politicians, that has now become extinct—the honest ones, who came into politics, spending their own money to serve public causes selflessly. Except when he held elective office he survived on money from his family resources.

Unlike several others of a later generation who entered politics as a profession for self-aggrandisement, Sankaranarayanan came in with a lot of idealism and a great fervor to do something for the people and the country. This attitude brought him rich rewards in terms of public offices and the love and affection of the people. He had at no time any intention of amassing wealth or even replenishing the family funds he had used to propel himself into public life.

That breed of Congress politicians is now almost extinct. And, Sankaranarayanan has no regrets. He finds immense satisfaction in the large circle of friends and admirers he has acquired in the last half a century, since he joined politics as a member of the Students Congress in 1946 at the age of 14. Now 78, he looks back on a life well spent, with a lot of achievements in various positions he has held with distinction.

From 1957 when he became the General Secretary of the Palakkad District Congress Committee he has remained a true Congressman. So much so, that during the Emergency he was jailed, for openly expressing his opinion on the assault on democracy.

His first appointment as Minister in the Government of Kerala lasted 27 days, when the Chief Minister, K Karunakaran had to resign in the wake of the notorious Rajan Case, where the engineering student had been tortured to death while in police custody. Later, he was Minister holding eight portfolios in the cabinet headed by A K Antony. In 2001 he became Minister for Finance in A K Antony's cabinet. Here, he was able to bring in a number of important executive reforms in the administration. His most gratifying stint was as Convenor of the United Democratic Front, the ruling coalition, for a continuous period of 16 years from 1985 to 2001. The UDF is a conglomeration of several disparate political parties, whose only binding force is their opposition to the rival coalition group the Left Democratic Front. Sankaranarayanan's genial disposition, his ability to carry with him even those who disagreed with him on political issues marked him out as the ideal Convenor of an amorphous political alliance.

Sankaranarayanan has his own well-defined views on various issues, but he also has the honed instincts to accommodate other people's views. Despite all the high strung egoism that marks most politicians, Sankaranarayanan carried all of them together in the UDF.

Slowly he developed the ability to express his own strong views in a delectable fashion, without unduly ruffling the feathers of adversaries or people who held diametrically opposite views. He is one Congressman who has friends in every political party, at the personal level. On public platforms or party forums they lash out at each other, but once that is over, they sit comfortably cosily for lunch or dinner or for friendly visits to each other's homes.

As Finance Minister in Kerala he ensured that taxes were collected in time. His insistence was more on prompt collection of sales tax- for that was money collected directly from the people by traders, merchants and others.

His stints as minister and his long tenure as Convenor of the UDF helped him bring in leaders of the opposition and the ruling groups to work in tandem on development issues. "That is for the good of the common people an ideal every politician is sworn to"



*K Sankaranarayanan and family with President Prathibha Patil*

Thanks to his commendable track record in Kerala the President appointed him Governor of Nagaland in February 2007. He remained in this post till 25 July 2007. He also held charge as Governor of Arunachal Pradesh and Assam for brief periods. He assumed charge as Governor of Jharkhand on 26 July 2009, when that state was under President's Rule. As earlier in Nagaland in 2007 he supervised the general elections to the Jharkhand Assembly and ushered in a popular government there.

## ENDLESS DEVELOPMENT

He is committed to development and reacts sharply to President Obama's description of India as a "developing country." "Development has no end, no goals and no limits," he asserts. It is a continuing process, the more you develop the more the need for further development.

It is this attitude that he finds extremely rewarding in his office as Governor of Maharashtra. "There is a lot more to be done in this State in agriculture, in industry, in the field of education, healthcare, people's welfare, housing, in f



*Governor K Sankaranarayanan addressing the gathering during the Inaugural Function of Kerala in Mumbai at Nehru Centre, Worli, on 6 February 2010*

**"It is only the results that matter. What benefits the people most is what counts. Results are what convinces the people of your good intentions and your commitment to development."**

organized crime, eradication of corruption...The list is as endless as is the concept of development itself.

"The need for prioritizing items for development is acute. Once this is done, all developmental activities become more meaningful and more relevant," he points out. All such activities must be time-bound. There can be no developmental activities unless they are pushed through during a specified time-limit. All this is most relevant in villages, where crash developmental programmes are needed immediately. When people are helped to stay where their roots are, it automatically resolves issues and problems triggered off by migrations.

"It is only the results that matter. What benefits the people most is what counts," Sankaranarayanan insists. "Results are what convinces the people of your good intentions and your commitment to development."

In affairs of the State the Governor is strict, but never rigid. He puts forth his views forcefully. He has an excellent rapport with all ministers of the State Government and finds working with the Chief Minister, Prithviraj Chavan a rewarding experience. Left to himself, he is convinced Chavan could bring about much needed changes in the State to tap its full potentials. Several areas that had been neglected till now have come under the scanner and this is good for the people of the State, he points out.

## FRUGAL HABITS

Demands on his time are many and pressing. He tries to accommodate all requests for interviews or for his presence at various functions. He does accept as many functions as he could that come from Malayali organizations in Mumbai, since

it affords him an opportunity to meet more people and "also to speak out my mind." He does this with great effect, often sugar coating acid remarks with elements of telling criticism. But no one takes offence, the way he puts things across.

A voracious reader, he snatches time to devote to serious reading even in his office. This leaves him little time for exercise. In his hectic political days, even moving from place to place and delivering speeches used to provide enough physical exercises. Now a treadmill has been installed in Raj Bhavan to ensure the physical fitness of the Governor. A man of frugal habits, he eats little, preferring Conjee and vegetables for dinner and a couple of dosas or iddies for breakfast. Lunch is often snacks and tender coconuts replace tea and coffee on the Governor's menu.

Keenly interested in environmental issues, the Governor ordered the creation of a biodiversity park on the grounds of Raj Bhavan at Nagpur. His wife, Prof Radha Sankaranarayanan is planning a similar park in Raj Bhavan, Mumbai.

Sankaranarayanan has one great worry: the growth of regionalism. This is bound to hamper all developmental activities and divert people's attention to unwanted areas, which is not a healthy trend. This tendency has raised its head almost everywhere, much to the detriment of national welfare and interests. But, for a seasoned politician and now an experienced administrator, such tendencies have to be countered politically. Greater education and making the common people aware of the harm in such divisive tendencies should help, he asserts. He is pledged to do his bit to foster greater harmony in society.

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# Mahashivaratri

## Day of Atonement for Salvation



Lakshmi Venkatachalam

*Shivaratri is a major festival dedicated to Lord Shiva. Observing fasts, chanting his name - om namah shivaya - and keeping awake the whole night are part of Shivaratri worship. Shivaratri means different things to different people. For the pious and faithful it is an auspicious day to honour Lord Shiva and surrender themselves to Him with utmost devotion. For married women, it is the time to observe fasts and pray for domestic bliss and happiness. For children it is a day of celebrations. Unmarried girls observe the fast to get a good husband.*

**L**ord Shiva is the Lord of destruction in the Trinity of Hindu Gods. But His destruction is not negative but nourishing. It transforms life and energy for the welfare of the world. Besides Shiva, the Trinity of Hindu Gods, consists of Brahma, and Vishnu. Brahma is Lord of Creation, Vishnu is Lord of Preservation. Shiva is considered the Adi (first) Guru from whom the yogic tradition originates. The planetary positions on this night are such that there is a powerful natural upsurge of energy in the human system. It is said to be beneficial for one's physical and spiritual wellbeing to stay awake throughout the night.

Mahashivaratri is celebrated every year on the 13th night of *Krishna paksha*, the waning moon, in the Malayalam month of *Kumbham*, (mid February-mid March) on the day previous to the new moon night. The festival is celebrated by fasting the whole day and night, offering bel (bilva) leaves and fruits to Lord Shiva, keeping awake and chanting the Shiva panchakshari *namah shivaya* - the whole night. Wearing a rosary made of rudraksha seeds (said to have sprung from the tears of Lord Shiva) when worshipping Lord Shiva is ideal.

### Worship of Shiva on Shivaratri

The symbol of Shiva is the *shivalingam* and this is worshipped with religious fervor on Shivaratri. Devotees rise up early

morning, have a bath, apply vibhuti (sacred ash) generally in three horizontal stripes on their forehead, and go to Shiva temples. The three horizontal stripes represent spiritual knowledge, purity and penance. They are also said to represent the three-eyed Shiva. In Kerala, the devotees can not go inside the sanctum sanctorum to offer individual prayers to the lingam. In Maharashtra and some other states, the devotee can go inside and offer prayers to the Lord. He takes a pot of water



*Lord Shiva is popularly worshipped as a Lingam*

with him, goes round the lingam thrice and pours the water over the lingam. He also pours cold milk over the lingam. Then he applies kumkum on the lingam, offers bel leaves and fruits to the Lord. *Ganapathy Homam, Siva Sahasranama archana, Maha mrithyanjaya homam, Maharudrabhishekam* etc are conducted in the temples. In some temples the devotees are given individual shivalings and they can perform the puja, under the direction of the priest who sits on a raised platform and chants and performs the rituals. In Shiva temples, after bathing the lingam with holy water, *Ekadasha Rudrabhishekam* is performed. Milk, honey, ghee, sugar, curds and water are poured over the lingam. This is an important Shivaratri ritual. The puja, performed in the temple at night, is divided into four quarters or *prahars*. There are special prayers for each of the four *prahars*. After each quarter rudrabhishekam is performed. After all the *pujas, prasad* is distributed. By observing these Shivaratri rituals, devotees believe Shiva, the generous Giver of boons will grant them a prosperous life in this world and salvation after death.

### LINGAM IN SHIVA WORSHIP

Though Shiva is represented in pictures with river Ganges on his matted locks, the crescent moon on his head and a snake around His neck, He is most commonly worshipped in the form of a lingam. Lingam symbolizes the magnificent light that indicates the identity of Shiva. The light or flame is solidified and forms the *Shivalinga*. The lower base of the structure is believed to represent the lamp and the upper structure the flame. Generally all Shiva temples have the bull or Nandi facing the Lingam. It symbolises the human soul or jivatma yearning for union with the paramatma, the Universal Soul or God. The Lingam is also believed to symbolize the Holy Trinity. Brahma occupies the base that touches the ground, the central



The dance of Shiva, called *Ananda thandavam*, symbolises the cosmic cycle of creation and destruction as well as the rhythm of birth and death. According to some scholars, *thandavam* is an allegory of creation, preservation, destruction, salvation and illusion -manifestations of eternal energy.



Aluva Shivaratri

### Shivaratri In Kerala

Shivaratri is celebrated throughout the length and breadth of Kerala. There are many temples dedicated to him there: The fierce Lord of Ettumanur, the benign Lord of Vaikom, Ernakulathappan, Vadakkunathan temple, Sreekanteshwaram temple, Tali Shiva temple and many others.

The Shiva temple in Aluva is famous for its Shivaratri festival - Aluva Manalpuram. The temple is situated on the banks of the Periyar river. The lingam rises out of a sand-bank on the banks of the river. Devotees gather on the sand-banks of the river and they keep awake the night, fasting and meditating. In the small hours of the morning, accompanied by full-throated chants, they plunge into the river, and then emerge to offer prayers. A fair which grows around this festival is popular among people of all castes. The richly illuminated sand-bank with its dream-like reflections in the river waters presents an enchanting sight. The next day morning they offer (sacrificial offerings) to their ancestors by the river bank. Another temple where Shivaratri is celebrated with great and grandeur is the Thrikkuratti Mahadeva Temple, Mannar in Alappuzha District. It is celebrated for ten days with sahasrakalabhishekam, Shivaratri Nritham, Mahashivaratri procession. The procession on Mahashivaratri day includes caparisoned elephants, several decorated floats, kavadiattam, mayilattam, folk art forms, and many others proceeding in a spectacular show.

The lower portion belongs to Lord Vishnu while the upper portion represents Shiva. According to some scholars, the use of the lingam symbol for worship can be traced to the Indus Valley civilization in ancient India. Swami Vivekananda at the famous World Congress of Religions in 1900 referred to the Shivalinga and mentioned that its origin went back to the Atharva Veda which has a hymn in praise of Yupa Stambha or Skambha, a sacrificial post which is idealized as the Eternal Brahman. Some scholars consider the lingam as a phallic symbol. Together with the base, it denotes creation according to the Shiva in the form of the lingam burns with the fire of knowledge on the night of Shivaratri and so things that have a cooling effect like milk, water are poured over the lingam. This is the most common interpretation and significance of Shivaratri. A devotee decorates the lingam with bel leaves and flowers and offers fruits. He fasts the whole day and night. The next morning, he bathes, offers prayers to Shiva and then goes to the temple to Shiva bhakts and Brahmins and seeks Shiva's blessing. The Indian epics make references to worship of the Shiva. Lord Rama prayed to the Lingam in Rameswaram after he had killed Ravana to atone for the sin of killing him. Hanuman himself was a great Shiva bhakt who was granted manhood by the Lord which made him almost invincible.

The Siva temple at Sandeepany Sadhanalaya at Powai in Mumbai is run by the Chinmaya Mission. Here Shivaratri is celebrated in a grand manner. The temple is open from morning to midnight on that day. The pujas start with a Ganapthy homa. Siva Sahasranama Archanai, Mahamrithyanja homa, laghu rudrabhishekam, mahrudrabhishekam are performed on this day. In addition - the Shiva panchakshari - om namashivaya - is chanted and reverberates through the loudspeakers the entire day and night. Devotees wait in queues to have a darshan of the Lord on that day. The whole complex of the temple Complex wears a festive look on Shivaratri.

The Chembur Subramania Samaj Murugan temple also celebrates Shivaratri with pujas and prayers to the Lord. The temple is kept open the whole night.



Powai Jagadeeshwara Temple

Mahabharata, Arjuna gets the mighty *pashupathastra* after praying to the holy Shivaling.

## ORIGIN OF SHIVARATRI

Our puranas contain many stories and legends about the origin of Shivaratri.

When the devas and asuras were churning the ocean - samudra manthan - a pot of poison emerged from the ocean. This could destroy the entire Universe. Shiva drank the poison but did not swallow it and held it in His throat the entire night and prevented the destruction of the universe. Shivaratri celebrates this act of Shiva of saving the universe from destruction. He is also called Neelakantan because his throat became blue as a result of the poison He held there.

Another legend has it that Vishnu and Brahma were quarreling over who was more powerful between the two of them. Shiva intervened and assumed the form of a column of fire and asked them to find out its beginning and end. But they failed in their attempts and thus Shiva's supremacy was established.

Yet another legend suggests that on the night of Shivaratri Lord Shiva danced his Thandavam Dance of Primordial creation, preservation and destruction. Another legend says the whole world was on the verge of destruction and Parvati Devi worshipped Shiva to save the world from destruction on the night of Shivaratri. Once Parvati Devi asked Shiva his favourite time for rituals and he replied that it was the 13<sup>th</sup> night in the month of *phalguna* (*kumbham*). She repeated this to her friends

who later worshipped Shiva on this day for marital bliss.

The legend of King Chitrabhanu is held to be the main reason of the origin of fasting during Shivaratri. This is given in Mahabharata. Chitrabhanu was the king of Jambu-Dwipa (ancient name for India). He had the gift of remembering the incidents in his earlier births. Once the great sage Ashtavakra visited him and found the King observing a fast with his wife. On asking the reason for the fast, King Chitrabhanu said that in his earlier birth he had been a hunter named Suswara. His livelihood was killing and selling animals. One day after hunting and killing a deer, he found it was too dark to return home. So he climbed a tree to protect himself from wild animals. To keep himself awake, he plucked the leaves from the tree and dropped it down, all the while chanting Shiva's name for protection. The water from his drinking can also leaked and dripped down. Thus the whole night, he went without food and water and was awake, uttering Shiva's name. The next day morning he got down the tree and went home. Later he found out, on his death bed, that the tree he had climbed up was the bel tree and there had been a shivaling beneath the tree. So the leaves and the water that he had put unwittingly on the shivaling, his going hungry and keeping awake the entire night uttering the Lord's name had earned him Shiva's blessings and grace. The origin of observing fast, offering bel leaves and keeping awake on Shivaratri are traced to Chitrabhanu's story.

**YOGESH JHAWAR**

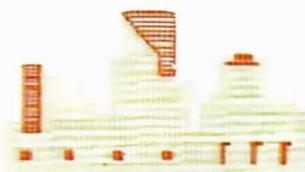
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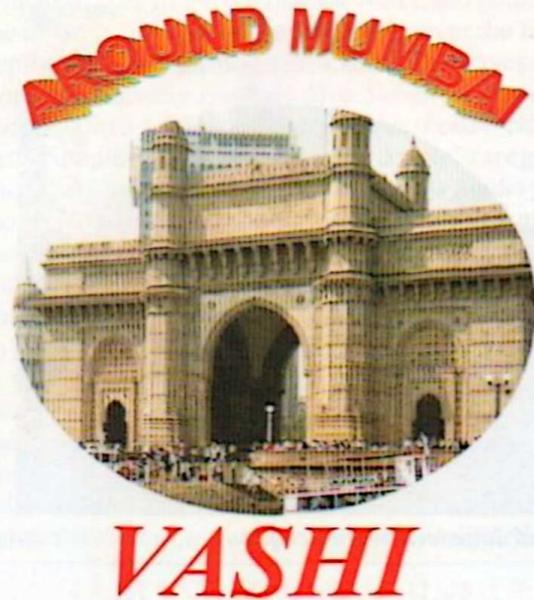


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*Vashi, as we noted in our previous Issue, is fast developing and becoming an important node of Navi Mumbai. There are educational Institutions, places of worship, and the people live together in harmony. Like every other place in Mumbai also has Kerala hotels like Hotel Ruchi, and Hotel Kairali where authentic Kerala snacks and meals are available. A well-known singer Shankar Mahadevan lives here. Carnatic singers Shivaprasad and Lakshmi Rajagopal stay in Vashi. Builders owned by M C Sunny, has its office here. Sunny has constructed many buildings complexes and bungalows in Mumbai. Here are a few of the Kerala personalities and religious and educational Institutions that are in Vashi.*

### **N K Bhupeshbabu**

N K Bhupeshbabu is an active social activist working for the interests of Keralites in Mumbai. He is also the Director of Enkay Group of Companies. Bhupeshbabu is very actively involved in the political, social and cultural activities of Navi Mumbai. He has his office in Vashi. Hailing from Talikulam in Thrissur he has been in Mumbai for the past 33 years.

Bhupeshbabu is Vice President of the Maharashtra State Nationalist Congress Party (NCP) led by Sharad Pawar, since its inception in 1999. He is also the President of the South Indian Cell established by the NCP, the first of its kind in Maharashtra. He is the Secretary General of the Indian Council of Social Welfare (ICSW), the biggest and oldest NGO, committed to development of the weaker sections of society, with branches all over the country. They have orphanages, old age homes, schools and other social welfare institutions. In fact, ICSW was appointed by the Supreme Court to scrutinise adoption cases. He is the Chairman of ICSW, Hostel Committee, Chembur. He is also the Chairman of ENKAY Foundation an NGO recognized by the Government of Kerala for the AIDS Awareness Program in Maharashtra. ENKAY Foundation recognizes and rewards eminent personalities in various fields for their achievements and helps in giving educational assistance to poor students. In addition, Bhupeshbabu is the President of Maharashtra Coconut Workers' Welfare Association, working for the welfare of the coconut sellers in Maharashtra and the founder advisor of New Bombay Hawkers' Association.

In the cultural field, Bhupeshbabu is the president of the Maharashtra Kerala Cultural Centre, that promotes tradition and culture of Kerala and Maharashtra. It also gives the Man of the Year Award to eminent citizens every year. He is also the Chairman of the Federation of Media Associates. He is the Director, founder and Publisher of Vashi Times an English



*N K Bhupeshbabu*

weekly, running successfully for the past 25 years.

In addition to his numerous social welfare activities, N K Bhupeshbabu, who has done his Diploma in Mechanical Engineering, is also the director of Enkay Group Of Companies which includes Enkay Homes that is involved in the real estate and construction business. Their latest project is Enkay Gardens, a residential township with 4000 flats at Vashi near Taloja, Panvel. He also runs the Ayurvedic Vilas Ayurvedic treatment Centre, in Panvel. It is a residential treatment centre and the various treatments are administered by trained Ayurvedic doctors.

Bhupeshbabu's wife Preetha is a civil engineer by profession and also director of Enkay Group of Companies. She also hails from Thrissur. They have two children, Nineesh Babu who is pursuing his engineering course in the third year and a daughter who is studying in Std XII in SIES College in Mumbai.

## Tilak Educational Institute

### Tilak Group of Institutions in Navi Mumbai

Tilak Education Society was established in 1984 with the aim of promoting education in Navi Mumbai. It was founded by JN Kurup who is also the Chairman of the Group. He is an MA, M Ed and holds a Diploma in Vocational Guidance. Its head office, aptly named Kurup's Education Complex, is situated in Vashi. Since inception the society is engaged in educational activities from Nursery to Post-Graduation level in Navi Mumbai. Today the Society runs 8 institutions in 3 different educational complexes in Vashi, Nerul and Ghansoli and has more than 10,000 students in its colleges.

In Vashi, the Institution runs the Tilak Junior College of Arts, Science, Commerce and Vocational Studies, Tilak College of Science and Commerce, Tilak High School (English and Marathi Medium), Tilak Pre-primary School, and Tilak Sports Academy.

The Tilak College has classes in the Graduation and post graduation level with BSc (CS), and B Com., BMS, B Sc (IT), BMM, BSc (Bio tech) and B Sc (Micro biology). It has also started Postgraduation classes in MSc (IT), Msc ((Comp. Sc), M Com and has plans to start M Sc (Bio Tech), MCA, MMS and Teacher's Training programmes like B Ed and D Ed.

The Tilak High School was started in 1985 to provide holistic education with Indian orientation. It has been giving qualitative value - based education to all students irrespective of caste, creed and colour. The School offers SSC Maharashtra Board syllabus and has classes from nursery to Std X. It has the latest infrastructure to teach and an experienced teaching staff to enable the students to excel in the academic field. They are



*Tilak College*

also given training for public speaking, debates and cultural activities like folk dances, dramatics. Coaching for sports activities like basketball, football, badminton are also given. The motto of the school is "Education For All" and "In Continuous Pursuit Of Excellence".

As Mr Kurup, founder chairman of the Tilak Education Group says, his aim is to develop world class institutions for "holistic development of individuals involving academic excellence, professional competence, human values, and societal skills and to empower the students to become leaders capable of facing future challenges and guiding the Society."

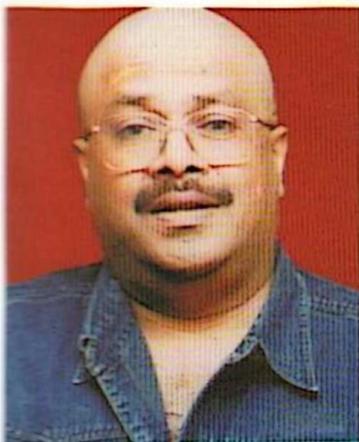
The mission of the Tilak Education Society is "Nurturing Tomorrow's minds."

Ajit J Kurup is the Vice President while Arun Janardhan is the Secretary of the Institution. Both of them are highly qualified persons.

### GT Varghese

GT Varghese has been a resident of Vashi for the past 30 years. Originally from Kollam, he came to Mumbai in 1972 after his graduation. He worked with Bhabha Atomic Research Centre (BARC), Trombay. In 1981 he started his own company SPAN Pest Control Services. In '92 he started his SPAN CONSTRUCTIONS Builders and Developers. This company has constructed many buildings and bungalows in Navi Mumbai and in and around Panvel. His current project include Olive Gardens, a group of three buildings in ready possession and under booking opposite Chowk Railway Station near

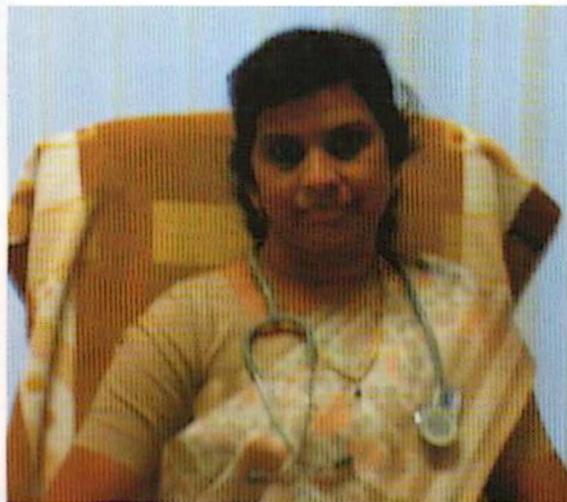
Panvel and another project Suraj Olive under construction in Chowk. SPAN has built flats for more than 360 families in Navi Mumbai. Varghese is also the editor and publisher of Sunny News, an English fortnightly. His wife Susy Varghese is a Post Graduate from Indian Institute of Human Rights, New Delhi. She writes on Human Rights Issues and works on social projects under TISS (Tata Institute of Social Sciences).



GT Varghese

### Dr Indira P Varier

Dr Indira P Varier is an eminent Ayurvedic doctor living in Vashi and a practising doctor for the past twenty years at various places in Navi Mumbai. She is presently physician and Branch Manager of the Kottakal Arya Vaidyasala in their Vashi Branch. Her husband M V Padmanabhan is General Manager, MTNL. They have one daughter Saroja studying first year in MBBS in Mumbai and one son Mahesh studying in Std XI in St Mary's School. Dr Indira P Varier regularly contributes articles on health related topics to Kerala in Mumbai.



*Dr Indira P Varier*

## Vashi Vaikuntam Guruvayurappan Temple

Shri Guruvayurappan Bhakta Samaj, Vashi has built a temple complex in Sector 29 called Vashi Vaikuntam Guruvayurappan temple. Here the main deity is Guruvayurappan and there are shrines dedicated to Ganapathy, Dharma Sastha, and Bhagavathy within the temple complex. It was consecrated on January 27, 2010 by a team of Namboodiris from Guruvayur headed by the former head priest of Guruvayur temple Sri Pottakuzhi Narayanan Nambudiri. This January the temple celebrated its *prathishta dina utsavam* from January 15 to 22. The pujas are conducted here in the same manner as in Guruvayur.

The Managing Committee has plans now to build a multi purpose kalyana mandapam on the third floor of the temple complex. This Hall can be used for celebrations like marriages, engagements, birthdays and other functions. According to the Secretary of the Bhakta Sangham, V K Narayan, during the period from January 1 to March 31, 2011, any devotee who donates Rs 10,000 towards the construction



Vashi Vaikuntam Guruvayurappan Temple

of the Kalyana mandapam can avail of the hall for free of cost for their use. However, this facility is available only for a maximum five days irrespective of the amount of contribution he has given, in multiples of Rs.10,000/-.

## MS Parameswaran

Mridangam Vidwan M S Parameswaran is a resident of Vashi. Hailing from a musical family, he was brought up in Palakkad. He learnt Carnatic music from his father late S Sreenivasa Bhagavathar and mridangam from his brother late M S Krishnan, N H Jayaram and Kalyana Krishnan. He has also gained expert guidance from mridangam maestro Guruvayur Dorai.

Parameswaran has been giving stage performance from the age of 11. He plays the mridangam for Carnatic and Bharatanatyam performances. His Instrument- music- symphony and Talavadhya kacheri are very popular.

Parameswaran teaches mridangam to many students in Navi Mumbai and Mumbai. He is a retired senior official of Mazagaon Dock Ltd, Mumbai and a mechanical engineer. Parameswaran was conferred the title *Mridanga chakravarthy* in February 2010 by Chandralekha Kalakendram, Mumbai.



M S Parameswaran

## Ambili Prasannakumar

Ambili Prasannakumar is an accomplished Bharathanatyam dancer and dance teacher. She runs the Dance School Nruathanjali. Born in Kottayam, Ambili learnt Bharathanatyam from Kalamandalam Kalyanikutty Amma and holds a Post Graduate Diploma in Bharathanatyam from RLV Music Centre, Tripunithura. She came to Mumbai in 1986 and was teacher at the Indian Dance Academy founded by Ezhikkara Ambujakshan in Mulund.

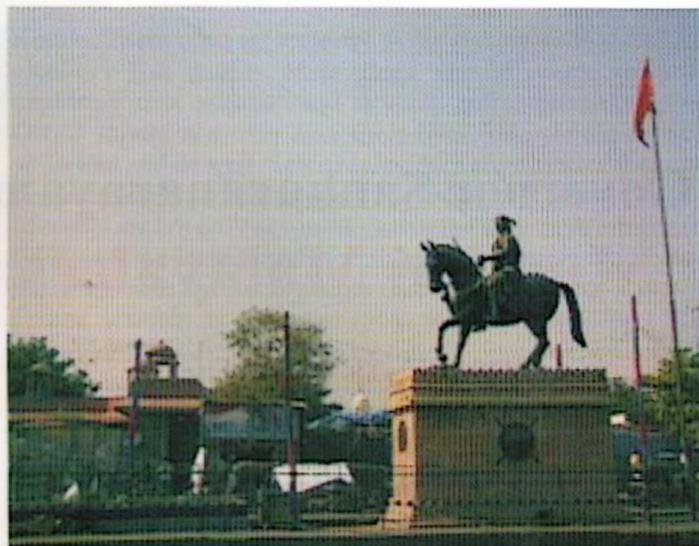
In 2000 she started her own dance School Nruathanjali and teaches Bharathanatyam and Mohini Attam. She conducts dance classes in Vashi, Sea woods, Koperkahairne and near Panvel. Ambili is also a choreographer and in her work she blends the essence of classical dances with her own genius. Ambili's husband is a businessman in Dubai and her son and daughter are in Navi Mumbai with her. Her daughter is studying in first year Engineering while her son is studying in the seventh standard. Her daughter is also a Bharathanatyam and Mohini Attam dancer.



Ambili Prasannakumar



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## Mar Thoma Centre

Mar Thoma Centre of the Mar Thoma Syrian Church Of Malabar, Mumbai Diocese is in Sector 10 in Vashi. The Mumbai Diocese was formed on 1st April 2005. It covers three states in India i.e. Maharashtra, Gujarat, Goa and the Kuwait Region.

Rt. Rev. Dr. Abraham Mar Paulos is the present Diocesan Episcopa (Bishop). He hails from Kanjirathara family, Kottayam. He had his Theological training from Mar Thoma Theological Seminary, Kottayam and Princeton University. He had his Doctorate in Christian Education from Boston University. Rev. Dr. Kurian Thomas is the Diocesan Secretary. Rev. Shibu P. V. is the Bishop's Secretary.

The Church in this western region of the country spreads over an increasingly multilingual, multicultural and the pluralistic society.



*Rev. Dr. Abraham Mar Paulos*

There are 21 Mission Centres run by the Diocese and 3 Mission Centres which are looked after by the Mar Thoma Evangelistic Association. Navjeevan Centre, Kalyan, founded by the Mar Thoma Church, is a registered NGO working with the commercially sexually exploited women and their children in Mumbai. Its motto is 'God's love in Action'. The various projects and



*Mar Thoma Centre*

programmes by Navjeevan Centre are carried out through its Day and Night Care Centres, the family counseling centre and the crèche at Kamathipura, the preparatory home at Kalyan, the Residential Home at Murbad, the extension Home at Vashi and Kalyan. The Navjeevan Centre has recently initiated Youth empowerment for Social Action under the Campaign Right to live and Die with Dignity for HIV infected and affected. The aim of the programme is to generate awareness among young adults about the underprivileged in society and to motivate them to actively participate in the process for a just society.

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Sriprakash M

## Governor Sankaranarayanan “Mumbai Malayalees well integrated”

*Maharashtra governor K Sankaranarayanan completed one year in January in the office. He speaks about Mumbai Malayalees, development of state and his role as a governor to Sriprakash Menon.*

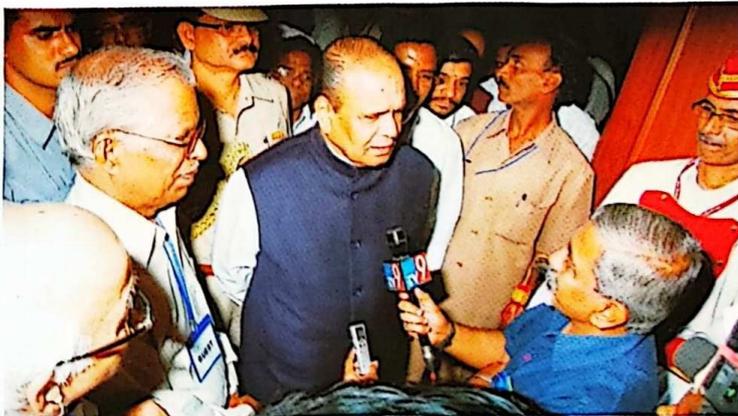
Maharashtra governor K Sankaranarayanan has been in active politics as a popular Congress minister in Kerala. His tenure as finance minister and chief coordinator of the UDF is widely remembered in Kerala. Kattēkal Sankaranarayanan is a grass root politician and believes in being with the masses. No wonder he is popular and is liked by everyone including his political foes.

His Palakkadan rustic humour has become a trade mark of his openness and warmth as a person. Many compare his tongue in cheek comment and his style of oratory to another popular Kerala leader late chief minister E K Nayanar.

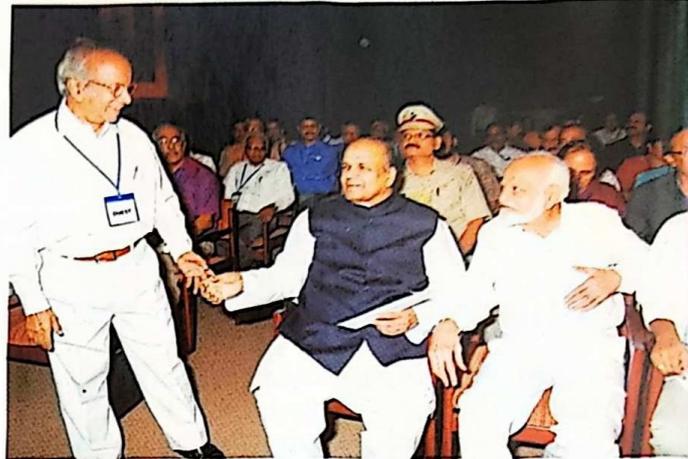
The Governor's position is not new to Sankaranarayanan. He has been governor of Nagaland and Jharkhand earlier. As Maharashtra governor "he is loving it". Meeting representatives of various organisations and having national and international guests at Raj Bhavan have now become a routine for him.

Whether it is a corporate seminar award ceremony or chief guest at a Malayalee community function, Sankaranarayanan's diary is full with engagements and appointments. Though public functions, inaugural ceremonies, launching of new initiatives may not be new to the governor's office Sankaranarayanan is ever ready to meet people, public representatives of organisations and tries to be part of the crowd unlike the stern looking not so friendly governors.

He is particular about his time management and devoted his



*The Author Sreeprakash Menon interviewing the Governor*



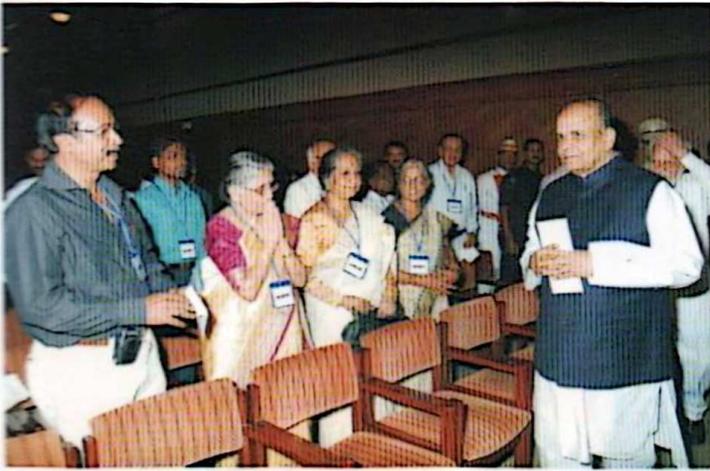
*Governor K Sankaranarayanan with P R Krishnan, P K Ravindran and Bhupeshbabu during inaugural function of Kerala in Mumbai*

time in indulging in state related developmental especially those related to education and universities. After becoming governor, he tried to bring credibility and openness in the varsity appointments by appointing committees of eminent persons to find Vice Chancellors of several universities in the state.

"As a governor I have not felt that I am sitting in a palace from the people. I feel that I am part of the crowd, he cannot stop participating in public functions especially when people invite me with so much love and respect", he observed. "If I have time I do agree to participate in public functions, don't hesitate in saying no as well to some as I have my primary duty as far as my duty is concerned. Mumbai is the economic hub and many business leaders come here besides international dignitaries so there is so much work in the meetings, lunches and dinners. People may think it is a cozy job to be a governor but the office has its own ceremonial duties and functions."

"It becomes difficult to be physically present everywhere but my message or blessings are always there. I am not trying to distance myself from the people. I am also open about my feelings even about my hosts at various functions", he says in his simple style.

Sankaranarayanan is a family man. His wife is a professional for over a decade is at home taking care of the home and children. His only daughter is married and is settled in Kerala. He is simple dressed and has simple food habits. "I have one cup of coffee for breakfast in the morning and do not like to keep long intervals. After lunch I prefer to have a light dinner like a soup or something but due to several protocol demands I do sometimes munch snacks but that's not common. What I regularly do is drink warm water during the day. For the last several years I have turned vegetarian though I used to have non vegetarian food earlier", he recalls. "What I like about Malayalees in Mumbai is that they are very hard working and independent in their thinking. They are culturally and educationally evolved hence the



The guests of Kerala in Mumbai inaugural function with Governor K Sankaranarayanan

to be egoistic no doubt but this also makes them very independent minded besides having special identity. That's the reason why Malayalees are not very united in their approach even to common issues. It is not correct to assume that Malayalees are self centred and arrogant", he points out.

Malayalees should trust each other, he suggests and adds "they should work together for the betterment of society. Their global outlook surely will help the global community in various fields. They should not get involved in petty politics instead they should channelise their energies to become self sufficient. I am proud of Malayalees especially for their organising skills. They are also adventurous as they travel anywhere in the world to establish themselves individually and as a community".

Asked about lethargy and alcoholism in Kerala, he feels "the media is giving too much publicity to liquor consumption in

Kerala. There is a vast majority in the state who do not touch alcohol. No doubt, Malayalees should work towards exploring new avenues and develop entrepreneurial skills. Greed should not over take their lives, one should be self sufficient and do well. Since Malayalees are educated they can be more accommodative and I am happy that Malayalees in Mumbai are not only accommodative but they have integrated fully with the local population. It is their friendly nature and harmony with the local people that's making them a global citizen whether in Mumbai or in Rome. I am happy that Mumbai Malayalees are getting time to renew their roots by organising social and cultural events periodically despite resource crunches".

About his rapport with the state government, he remarked "I have excellent relations with my government. The new chief minister Prithviraj Chavan is a gem of a person and has a vision to develop Mumbai and Maharashtra as a whole. Maharashtra is a dynamic state with economic vibrancy and the new government is keen to develop the state to meet the challenges facing the population. People will always be critical in a democracy but that does not mean government is not doing anything to solve various issues. We should have a positive approach for development and growth. Maharashtra has a huge potential for growth and it is one of the most significant states especially in the national context.

As a governor, he recounts "I am above politics and do not think one should interfere in the day to day functions of the government. My position is that of a constitutional head so my role is to cooperate with the government and wherever my suggestions are asked for I give my views, that's it. Moreover we have a visionary team leading the state so I am sure the state will progress with development on top of the agenda".

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## Alice Johnson Therattil

# Working for social causes

Alice Johnson Therattil is Municipal Corporator from Ward No 84, Kalina and General Secretary of the Mumbai Pradesh Mahila Congress Committee. Alice is married to Johnson G Therattil. Both of them are active members of the Congress Party. They were initiated into social service under the leadership of C D Oomachen (ex-MLA). Johnson is State Organiser and Head, Mumbai region Commerce and Industry Cell. The Johnsons hail from Thrissur but have been in Mumbai since the seventies. As a Corporator, Alice is a member in the Works Committee, Education, Vigilance Rationing Committee, Mumbai Pradesh Mahila Congress Committee, and Observer- North West District. Several projects have been completed in her ward, due to her untiring efforts. She has been working for the development of her ward Kalina for the past three and a half years. Alice played a crucial role along with her husband, in meetings with Reliance Energy, Brihanmumbai Mahanagar Palika, RTO and the Police to highlight and resolve several Issues of Ward No 84.

She has been supported in all her efforts by MLA Kripashankar Singh, MP Priya Dutt and many well-wishers and associates. She has succeeded in providing sufficient drinking water, developed a lot of sewerage lines including microtunes to flush out all the slurries of Kalina to the main sewerage line. This has prevented water logging and flooding in the low lying areas in Kalina. Recently Alice has taken up a project and got permission to develop a seven and a half acre *talao* (pond) into a playground, garden, football ground, senior citizen area and other amenities.

She is also an active member of the Lions Club. She



**Alice Johnson Therattil**

organizes fests, social activities, blood donation drives, eye medical check ups, etc for the weaker sections of the population. As life member and First Lady of the Kerala Catholic Association she co-ordinates the social and charitable activities of the Association. In March 2010, Alice won the Womens Achievement Award given by the Young Environmentalists Programme Powai.

Alice and Johnson have one son Dr Justin Johnson who is married to Sheeba. Alice and Johnson have a three year old grandchild.

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# Padma Awards for Malayalees

- KIM News



**O N V Kurup**

India's second highest civilian award Padma Vibhushan has been bestowed on noted Malayalam poet ON V Kurup. The awards were declared on the eve of Republic Day.

Padma Awards, the country's highest civilian awards, come in three categories, namely, Padma Vibhushan, Padma Bhushan and Padma Shri. The awards are given in all disciplines/ fields of activities, viz. art, social work, public affairs, science and engineering, trade and industry, medicine, literature and education, sports, civil service, etc. 'Padma Vibhushan' is awarded for exceptional and distinguished service; 'Padma Bhushan' for distinguished service of high order and 'Padma Shri' for distinguished service in any field. The awards are announced on the occasion of Republic Day every year.

The awards will be conferred by the President of India at a function to be held at Rashtrapati Bhavan sometime around

March/ April. This year the President has approved 130 awards including 13 in the category of Foreigners/ NRIs/ PIOs. These comprise 6 Padma Vibhushan, 43 Padma Bhushan and 81 Padma Shri awards. There are 17 ladies among the awardees.

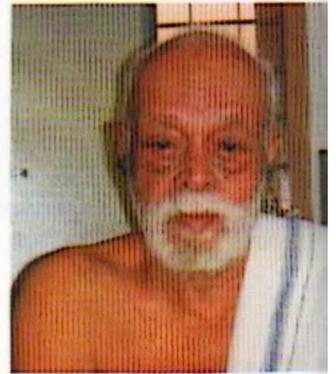
Malayalam poet O.N.V. Kurup was named for the Padma Vibhushan, while popular actor Jayaram, filmmaker Shaji N. Karun, architect G. Sankar and Mohiniattam dancer Kalamandalam Kshemavathy Pavitharan were among those from Kerala to get Padma Shri honours.



**T J S George**

Kurup, who received the Jnanpith Award (2007), said his efforts in promoting Malayalam language had been rewarded. "I am more happy when I see many are happy that I got this award," said Kurup, who had earlier won a Padma Shri (1988).

He was the fifth Malayali to have received the highest literary award in the country. ONV, as he is popularly called, is also a known lyricist and had won the National Award in 1989 for the best lyricist for the film 'Vaishali'.



**K Raghavan Thirumulpala**

While Late Ayurveda physician scholar K Raghavan Thirumulpala given the Padma Bhushan, Kathakali artist M Vasudevan Nair and author-journalist S Ngeorge were also named for highest civilian honour.

Ananthapuri Hospital's A M Pillai and cardio-thoracic surgeon Chacko Periappuram are named Padma Shri. Azad Moopen, a physician-turned-entrepreneur in United Arab Emirates and Managing Director of Malabar Institute of Sciences (MIMS), Kozhikode named for the award for his distinguished service in social work. Noted Kanayi Kunhiraman, Peruvannur Marar, known for his mastery of 'chenda' (drum), and Infosys CEO Gopalakrishnan and Mohiniattam dancer Kalamandalam Kshemavathy will also be honoured with the Padma Shri.



**Vasudevan Nair**



**Kuttan Marar**



**Kanayi Kunhiraman**



**Jose Chacko**



**Dr Azad Moopen**



**Architect G Sankar**



**Kshemavathy**



**Shaji N Karun**



**Usha Uthup**



**Jayaram**



**Dr A Marthandan**

## Book Review

## DĀSARATHAM (ദാശരഥം)

-Ashwati

*Dāsaratham* is not a new novel but a new edition of Sridevi's 2000 SPCS published work. The once well known publishing house was then on its decline and the marketing was poor and hence many book lovers could not lay their hands on this well researched work.

*Dāsaratham* tells the story of Nemi, the prince born into *Ikshwaku* dynasty. He ascended to the throne in his teens and soon travelled to the land of Indra and earned the name Dasarath due to his highly skilled manoeuvre of chariot. The reader may find traces of various versions of *Rāmāyanam* in *Dāsaratham*. Incidents from *Vātmiki Rāmāyanam*, *Adhyātma Rāmāyanam*, *Ananda Rāmāyanam*, *Kamba Rāmāyanam* etc could be found in it. The author has discretely adopted incidents from all these and carefully weaved them into the narration so that the reader would find them logical and many of the doubts that crept into their minds while going through any of the above versions, are cleared. The story of Dasarath is not unknown to the people of India particularly of Kerala and that eases the job of this writer considerably.

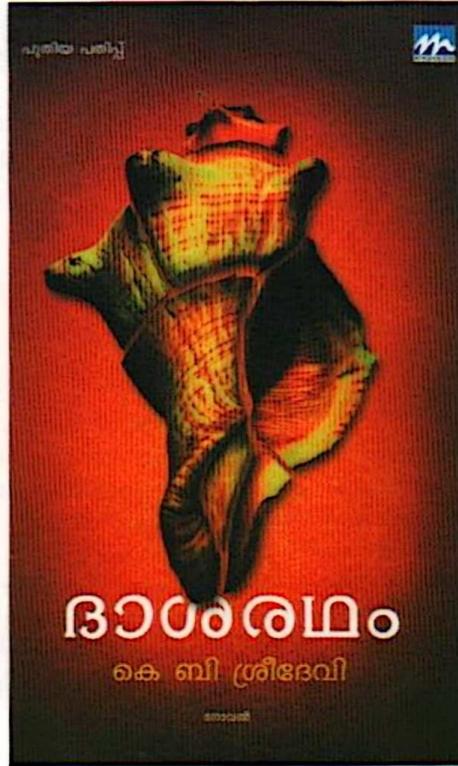
Sridevi has maintained the spiritual angle of *Rāmāyanam* throughout her narration. The rarely mentioned character of *Sāntha*, the first progeny of Dasarath from Narmada (daughter of Lomapāda) also appears in this book. *Sāntha* later married saint Rishyasruna. After the death of Narmada, Dasarath married Kausalya, Sumitra (after being persuaded by Kausalya) and much later Kaikeyi.

At this juncture, Sridevi deviates slightly and makes Dasarath offer to make the son of Kaikeyi the future king of Ayodhya. By this deviation, she makes the dilemma of Dasarath more painful. In spite of three marriages, Dasarath was still craving for a son and decided to conduct a yajnam. The author further brings another deviation from *Vatmiki Rāmāyanam* and follows *Adhyatma Rāmāyanam* to describe the division of *havis*. (Had the author followed the first version, the character of Kaikeyi would have been more positive). This resulted in Dasarath yearning for a daughter from Kaikeyi. *Vātmiki* has narrated this situation differently and makes Dasarath to reduce the possibility of Kaikeyi conceiving.

In *Dāsaratham*, the affection of Kaikeyi for Rama is attributed to the divinity of Rama and the arguments of Manthara to convince Kaikeyi to demand the coronation of Bharatha in place of Rama are made differently but effectively.

While *Vatmiki* makes Dasarath to persuade Bharath and Shatrughna to go to Kekaya to make Rama's coronation easier, Sridevi sends Yudhajit, younger brother of Kaikeyi to take them there. Further, the meeting of Dasarath with Vasishtha and Sumantar is also differently narrated. Nevertheless, Sridevi makes Manthara to put forward a hitherto unknown argument. Manthara convinces Kaikeyi to demand Bharath's coronation in the interest of Rama and Dasarath.

The novel ends with the journey of Rama, Lakshmana and Sita to the woods and the death of Dasarath.



Like M T Vasudevan Nair interpreted Mahabharat in his *Rantamoozham*, Sridevi makes her own interpretation to the story of Dasarath quite convincingly and persuades the readers to make a pilgrimage through the various versions of *Rāmāyanam*. The narration is simple, lucid and convincing. She penetrates into the minds of the characters and brings out the best in them.

Many writers all over the world have peeped into the Indian epics and brought out their own interpretations. In Malayalam itself, there is more than a dozen books, and in each, the author approaches the epic from the point of view of a particular character and brought out the latent connotations before the readers quite convincingly and effectively. That is what makes the epics classic.

G Krishnakumar has written an Introduction to *Dāsaratham* and the points raised by him are quite revealing. Readers interested in Malayalam literature may find this

book under review very interesting and educative.

[*Dasaratham* By K B Sridevi. Pages 140 Price: `75. Published by Mathrubhumi Books, K P Kesava Menon Road, Kozhikode 673 001.]

## K B Sridevi

K B Sridevi is an established writer of fictional and non-fictional books. She started writing quite early in her life. She has received several awards in recognition of her writings in various Malayalam periodicals and published books. *Kumkumam* Award, State Film Award, Rotary Award, *Nālāpātan* Award and *Janmāshtami* Award are some of them.

Her published books are *Yajnam*, *Chānakkallu*, *Bodhisatwar*, *Chiranjeevi*, *Thiriyuzhichil*, *Moonnāmmura*, *Mukhathotu Mukham*, *Commonwealth*, *Patumula*, *Pinneyum Pātunna Kili*, *Kuttihirumeni*, *Krishnānuragam*, *Agnihotram*, *Krishnakatha* and *Kurooramma*. She has also written story, screen play and dialogue for the movie *Niramāla*.

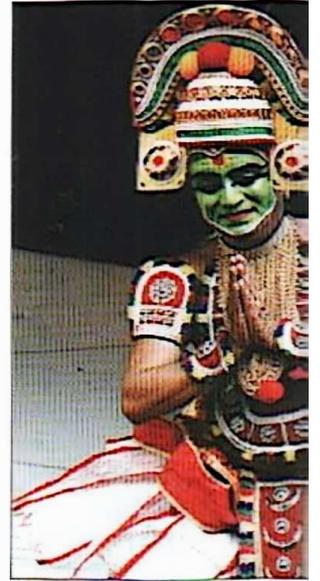


Great Poets of Malayalam-3

# Kunchan Nambiar and his poetic works

Continued from Last issue

-Satyanath



Ottan Thullal

Though Kunchan Nambiar had written a few *Kathakali* poems at the instance of Karthika Thirunal, he never enjoyed that form of dance and ridiculed it whenever he had opportunities, as evident from *Harini Swayamvaram*, *Rugmini Swayamvaram*, *Panchendropakyanam*, *Krishna Leela*, *Druva Charitham* and *Sundopasundopakyanam*. When he became old, he decided to leave Thiruvananthapuram and sought permission from the Maharaja. The Maharaja was pleased to allot him a *Matham* (മഠം) at Ambalapuzha and also granted him rice, *payasam* every day from the temple besides a monetary pension till death. Because of these allowances, he settled down at Ambalapuzha instead of his native place.

He died somewhere around 945 ME said to be due to rabies.

It is extremely difficult to translate Nambiar's work into any other language as they are intrinsically connected with the subtleties of Malayalam language. It will be a great loss to any Keralite if he fails to read his works due to lack of knowledge of the language. It is worth learning the language just to read and comprehend Kunchan Nambiar's works.

### Nambiar's poetic compositions

Kunchan Nambiar has numerous poetic compositions to his credit unlike other titans of Malayalam classic literature. He started writing poetry quite early in his life. The inexperience, ignorance of the nuances of the words used and the grammar of poems (verses) in his earlier works are evident when we scan them. But we see improvements in his style as time passes. It is purely on this basis, one estimates the order in which Nambiar created them.

In almost all compositions, Nambiar has mentioned his beloved deity of native place, Shukapuram, and this has helped researchers to identify his compositions.

Nambiar never had any hesitation to pick one particular subject for several of his compositions. Often the same ideas and concepts appear in more than one composition. For example,

കന്ദഹലമൂലജലമെന്നിവ ഭൂജിപ്പാൻ  
കന്ദരതലേ ശിലകളുണ്ടഥ ശയിപ്പാൻ  
നന്നിതുമരങ്ങളുടെ തോലുകളുടുപ്പാ-  
നൊന്നുമിഹ ദുർല്ലഭമില്ലഹരശംഭോ!

(Translation of Melpathur's *Dootavakyam*)

When we go through the poetic works of Kunchan Nambiar, we feel that heaven and hell are like the very familiar Kerala and all people and their behavioural patterns are known to us for quite a long time. This trait of Nambiar making his characters very familiar, made him popular and his works enjoyable.

ക്ഷേണത്തിനും നമുക്കുണ്ടുപായമീ-  
വൃക്ഷങ്ങളുടെ ഫലമൂലപകാദികൾ  
ശിക്ഷയിൽ വേണ്ടുന്നതൊക്കെ ഭൂജിച്ചിടാം  
കുക്ഷിയിലെത്ര കൊള്ളുന്നതെന്നാലത്ര  
വസ്ത്രങ്ങൾ വേണ്ടുന്നതിനും മരത്താലി  
ചത്രങ്ങൾ വേണ്ടുകിൽ പത്രങ്ങളുമുണ്ട്  
ശുദ്ധസ്ഥലങ്ങളായിടുന്ന പാറകൾ  
മെത്തപ്പുറത്തിനു തുല്യമായ് കാണുക നീ.

(*Patracharitam Thullal*)

The phrases one Malayali uses in his daily life are sprinkled in his poems such as ഇല്ലയോ നമ്മുടെ ചോറുതിന്നുന്നവർ എല്ലാവരുമെങ്ങു പോയാരിതുനേരം

കൈയ്യുകുമില്ലാ പടയുമില്ലാ പാർത്താൽ  
മെയ്യുകുമൂട്ടിലുണ്ണാനതി വീരന്മാർ.

### *Bhagavaddoothu Patinalu vrutham*

As the name indicates, this work deals with the *Vanavasam* and its aftermath. Nambiar has liberally borrowed from other creations in Sanskrit written by his predecessors

### *Sri Krishna Charitham Manipravalam*

The legend about the above was explained earlier mentioned because people loved to believe it. However evidence points out that it was written much earlier than Nambiar's trip to Ambalapuzha. From the words used critics point out that it was written when Nambiar was in a hurry so much as he did not bother to polish words. Examples cited are കവശുപാലസമേതൻ, അച്ഛൻ മഹാവൃദ്ധനവർകകാച്യങ്ങുവെച്ചേൻ ഇരുന്നാഴി ഭൃഗ്ഗും and so on. The Krishna has been repeated by Nambiar in *Irupu Vrutham* and *Krishna Leela*.

### *Nalacharitham Kilipattu*

This is also believed to be written when he was at his village as he paid obeisance to Shukapuram Lord. Critics point out that this Kilipattu has a lot of similarities with Varier's *Nalacharitham Aattakkatha*. The only ex

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Sree Krishna Temple Ambalapuzha

could be that both borrowed from *Naishadeeyam*.

**Seelavathi Nalu Vrutham**

This is believed to be written at the instance of Kudamaloor Anjarjanam. Some lines reproduced here might be interesting to the readers.

ആർക്കാനുംവേണ്ടിട്ടങ്ങോക്കാനിക്ക്കുംപോലെ  
 അടക്കുകൂടാതെ നീ ചോറുതന്നാൽ  
 ചെപ്പിപ്പാനാഗ്രഹമുണ്ടാമോ? നീയെന്നെ  
 ചെപ്പിപ്പാനാളല്ല ശീലാവതി  
 ചക്കുന്റുറായി വയസ്സു നമുക്കിപ്പോൾ  
 ചർന്നിക്ക്കു നല്ല ചെറുപ്പകാലം  
 അടി നരച്ച പുരുഷനെക്കൊണ്ടുവേദം  
 അടിയൊളിച്ചിടുംഗനമാർ.  
 അടിയും നമ്മുടെ മുകുമാരൊന്നിച്ചു  
 കൂടിഗ്ലൂണദോഷമെന്നേവേണ്ടു  
 അയിലൊരുപല്ലുമില്ലാത്ത വൃദ്ധനെ  
 അടിയുണ്ടാകുമോ പെണ്ണുങ്ങൾക്ക്?

This was composed as a song for *Kaikottikkali*.

**Rugmini Swayamvaram Pathu Vrutham**

This was also written for the purpose of using for *Kaikottikkali*. Some excerpts:

- 1. വിത്തമില്ലാത്തുള്ള കാന്തന്മാരിൽ നാരിമാർക്ക്  
 ചിത്തരാഗമുണ്ടാകയില്ലല്ലോ  
 പത്തുകാശിനുവകയെൻ കയ്യിൽ കാണാനില്ല  
 ജ്ഞകാശിനിമാർ മൗലിമാലികേ!
- 2. എന്നുടെ സോദരൻ ശൌരിയെങ്ങുപോയി  
 നായന്മാരേ!  
 നിങ്ങളാരുമറിയാതെ നീലവർണ്ണൻ പോകയില്ല.
- 3. കല്പവൃക്ഷത്തെ കണ്ടുകാക്ഷിക്കും  
 കല്പവല്ലിക്കു കാഞ്ഞിരത്തെ കാക്ഷയുണ്ടോ?

**Parvathi Swayamvaram Paana**

This is also an early composition. As in the earlier cases, he took care to include some general observation in the story of Parvathi's marriage too.

- 1. ഉണാനില്ലാത്തവന്നു കുമരിയെ-  
 സ്സമ്മാനിക്കുന്നതേതും ഗുണമല്ല.
- 2. വെണ്ണുനീറണിയുന്ന പുരുഷനെ  
 പ്പെണ്ണിനുണ്ടോ മനസ്സിൽ തെളിയുന്നു?

**Bhagavatham Irupathinalu Vrutham**

This is also considered as one of his earlier compositions.

**Vishnu Gita Hamsapattu**

This was written at the instance of Paliathachan. The authorship of this work is attributed to Nambiar only because of the similarities between this and Sri Krishna Charitham.

ഇല്ലങ്ങളിൽ ചെന്നിരന്നാലൊരുപിടി  
 അല്ലെങ്കിലും ലഭിക്കുന്നീല വൈവേമേ. (Vishnu Gita)  
 ഇല്ലങ്ങളിൽ ചെന്നു നടന്നിരന്നാ-  
 ലല്ലെന്നു ചൊല്ലുന്ന ജനങ്ങളേറ്റും. (Sri Krishna Charitham)  
 അന്നാപ്രധാനികൾ സേനാപതികളും

മേനോക്കിമാരുമിടപ്രഭുക്കൂട്ടവും (Vishnu Gita)  
 മേനോക്കിയച്ചനും സേനാപതികളും  
 മാതമേരിടുന്ന മന്ത്രിപ്രവരനും. (Sri Krishna Charitham)

**Panchatantram**

This is a translated adaptation of the original. This is believed to be written when Nambiar was staying at Ambalapuzha, as some lines indicate his stay there.

തക്കത്തിൽ തന്റെ ഭൃക്തി മാത്രമേ വേണ്ടുവെങ്കിൽ  
 പക്കത്തിൽ ചോറുംതിന്നു കോയിക്കൽ പാർക്കേണമോ?

Further the typical Nambiar touch cannot be ignored. കണ്ഠത്തിലരഞ്ഞാണം, കങ്കണം കർണ്ണങ്ങളിൽ കൊണ്ടുപോയ്കെട്ടിത്തൂക്കിക്കൊണ്ടങ്ങു പുറപ്പെട്ടാൽ കണ്ടവർ കരംകൊട്ടിക്കൊണ്ടുടൻ ചിരിച്ചിടും.

**Thullal Tales**

There is hardly any Malayali who has not heard of the story of the birth of Ottan Thullal. One day, the Chakyar sought the help of Kunchan Nambiar to play the *mizhavu* for the *Chakyar Koothu*. The person who was normally doing that job, could not enter the temple premises where the koothu was going to take place, as one of his close relative expired. Without any option to excuse himself, Nambiar agreed but during the koothu, he got dozed off. Chakyar using his freedom to criticize anyone, severely did so and Nambiar felt insulted. Next day, when Chakyar was about to begin his *koothu*, sound of a percussion instrument was heard from outside and the curious spectators rushed outside. Nambiar with a colourful facial make up, that looked better than that of Chakyar, was ready there to entertain them with lyrics in Malayalam that common people could easily follow. Since the lyric was written just a day ago, the accompanying '*singidi*' could not sing. So Nambiar had the difficult task of singing along with the acting. This system of Nambiar singing and the '*singidi*' repeating it and staging the show outside the temple continued thereafter.

This new form of entertainment soon became so popular that Chakyar Koothu started declining. As per the legend, this was the first instance of Ottan Thullal.

Critics say that Ottan Thullal was already had its origin but it was not very popular. Even Nambiar's several works mentioned Thullal as a then existing cultural element. But Nambiar added the privilege of the artiste to criticize anyone from king to the common man and their acts, as it was in Chakyar Koothu.

Though there are many works attributed to him, there is no clear evidence that he wrote them. However the following poetic works are undoubtedly attributed to him.

Pradosha Mahatmayam, Madanakethu Charitham Natakam, Seetha Raghavam, Vishnu Vilasam, Sri Krishna Vilasam, Vruthavarthika, Raghaveeyam, Mukundashatakam, Bhagavatha Chamбу, Ambaranadeestavam, Krishaleela, Tripuradahanam, Pulindeemoksham, Keechaka Vadham, Syamanthakam, Rugmini Swayamvaram, Sundopasundopakyanam.



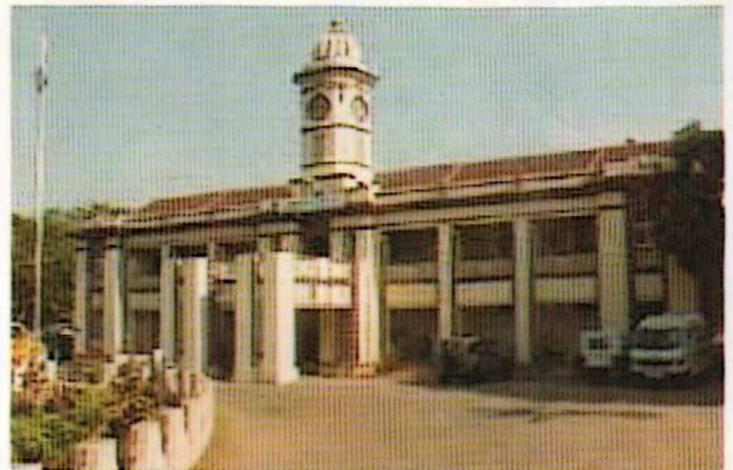
Malampuzha Gardens

# PALAKKAD

## Granary of Kerala

- Traveller

Palakkad, formerly Palghat in English, is an important city of Kerala. It is 55 kms away from Coimbatore, 130 from Kozhikode, and easily approachable from Kochi and 350 kms from Thiruvananthapuram airports. All these airports cater to international as well as domestic flights. The Palakkad railway junction, formerly known as Olavakot junction, is 4 kms from the city centre.



Collectorate



*Fantasy Park*

Palakkad has been a part of Malabar which was later split into three districts - Kozhikode, Kannur and Palakkad. It is situated at the foot of the Western Ghats. Palakkad is known for its dry winds, valleys, hillocks, rivers, forests and mountain streams. Its name was derived from its nature as the land made of a forest of Pala (*Alsteria scholaris*) trees. It is also the land of Palmyra trees and paddy fields. Palakkad is also known for its people who refuse to move forward from their old traditions. Besides Malayalam, Tamil is also popular here. There is a historical fort that stands today to record its past and there are *gramams* where the inhabitants still follow the age old custom of passing down the Vedas verbally.

This district with mountains, forest and fertile valleys, rivers and mountain streams is rich in flora and fauna. The Sahya ranges bordering the region and the 20 mile gap in the mountains exert a dominant influence on the climate of the region. Many rivers that flow into the Bharatapuzha, arise from these mountains.

A significant amount of Tamil speaking population come from the sixty *agraharams* (villages). Palakkad town has 20 of them namely: New Kalpathy, Old Kalpathy, Chatapuram, Govindarajapuram, Vaidyanathapuram, Sekharipuram, Venkateshapuram, Kumarapuram, Lakshminarayanapuram, Chokkanathapuram, Nelliserry, Vadakanthara, Pallipuram, Adityapuram, Nurani, Thondikulam, Avinji Padam, Tharekkadu, Kodunthirapully, Thirunellai and Ramanathapuram.

Communities peculiar to the Palakkad district are Tamil speaking Kongu vellala gounders, Iyers, Nedungadi, Vellodi,



Pisharody, Guptan, Moothan, Mannadiar Ezhatharakan, Irular, Vellalar, Mudugar, and Kurumbas are the adivasi communities of the Attappadi tribal areas.

### **Dhoni Waterfalls**

It is a gift of nature to the district with green forest, shallow water and beautiful water fall. Dhoni waterfall is in the Western Ghats 15 km from the Palakkad Town bus station and 20 km from the Palakkad Junction railway station.



*Dhoni Waterfalls*

### **Sree Chemittiya Bagavathy Kshetram**

Around 6 km from Palakkad town on Chittur road is the temple of the goddess. Every year during March - April the festival is celebrated. Several people come here for rituals during the festival season.

### **Kanhirapuzha dam**

This is a very beautiful dam with a beautiful view. Kanhirapuzha dam is situated in Mannarkkad taluk in Palakkad district.

### **Institutions for Higher Education in Palakkad**

There are several institutions for higher education in Palakkad subjects at Palakkad city and its surroundings. Besides these are many such institutions in the district. Names of some important institutions are given below.

Government Victoria College, Mercy College, NSS College of Engineering, Govt Polytechnic, Govt LBS Centre of Education and Technology (Nurani), School of Management Studies, Karuna Medical College, NSS College, Nemmanur College, Chittoor.



*Municipal Corporation Office*

## Vadakkanthara

Vadakkanthara is located about 2 km from Palakkad Big Bazar. The Kalpathy River flows through this village. This picturesque village on the western border of Palakkad is famous for the Vadakkanthara Bhagavathi Temple and Jain Temple, one of the few existing Jain temples in Kerala. Thirupuraikkal Bhagavati Temple (dedicated to Kannaki), Shri Krishna Temple, Thiruvekatappan (Shiva) Temple, Ayyappan Temple and Shri Krishna Bhajana Mutt are the other sacred places in Vadakkanthara.

Palakkad has a Kannaki Temple where goddess Kannaki is worshipped in her idol form. In the Kannaki temple, Kerala form of pooja practices are done by Kerala Brahmins, (Namboothiris) and in the Siva Temple in the same compound, Tamil Shaiva form of pooja practices are carried out by Tamil Brahmin Priests.

## Vadakkanthara Bhagavathy Temple

It is a temple in Vadakkanthara in the Palakkad town. Devotees believe that Kannaki is the diety here. After burning Madurai,



*The Vadakkanthara Bhagavathy Temple*

Kannaki came to Palakkad with her own people called Moothans (a Vaishya Group with a blend of Tamil and Malayalam culture) and settled at Nadupathi Mannam Place (Melamuri-Moothanthara). This Temple was demolished and ransacked by Tippu Sultan during his reign at Palakkad Fort. To avoid destruction of the idol, the devotees gathered there, took possession of Kannaki's idol. Her full idol (the only temple with Kannaki's full idol) is still worshipped at Kannaki Amman Temple, Moothanthara.

The peethom (chair) is worshipped at Vadakkanthara under a tree close to Sri Vishnu Temple and the rest of her other possessions are worshipped at other temples of Palakkad.

There are a number of festivals in Vadakkanthara but the main one is Vadakkanthara Valiya Villaku Vela.

**Vadakkanthara Valiya Villaku Vela** Vadakkanthara Valiya Villaku Vela happens only once every three years. The entire population of Vadakkanthara gather for this occasion.

## Legends

Kannaki is the heroine of the famous Tamil epic Silappadikaram. Her husband Kovilan was wrongly sentenced by the king of Madurai to death. When Kannagi came to know of this she asked for justice. The king realizing his mistake died



*Vadakkanthara Gramam*

instantly. In her fury Kannagi burnt the city of Madurai and then came and settled down as a Goddess in Kodungalloor. But on her way to Kodungalloor, she took rest under a fig tree in Vadakkanthara, Palakkad. In the place where she took rest an idol was formed. Since no roof was built over the goddess, she was called Thiru purakkal Bhagawathy. Even in rainy seasons during heavy downpour along with wind none of the oil lamps burning in front of the Goddess are disturbed or put out. In the month of Kumbam (February-March), the Vadakkanthara Vela is celebrated. This is one of the famous festivals of Palakkad.

The temples normally open at 4.30 a m in the morning and remain open up to 12 noon when the Ucha Pooja takes place. Then the temple opens at 4.30 p m and remains so up to 8.30 p m.

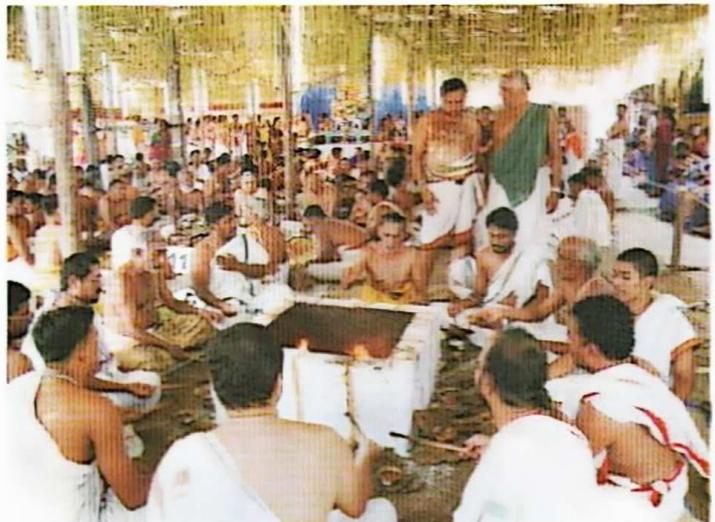
The *Koottu payasam vazhipadu* at Uchcha pooja is famous. Hundreds of devotees flock to this temple every day.

Another famous vazhipadu is *katheenaveti* - daily at 7.30 a m., 11.45 a m and 6.15 p m (Evening the number of veti is more - almost a hundred-) katheena is lighted and the sound can be heard in many parts of Palakkad town. Another *vazhipadu* is *Vivaha archana*.

## Festivals

Navarathri festival is very important. Many famous Carnatic singers come to this temple during Navarathri and sing in front of Bhagavathi. Sri Chembai Vaidyanatha Bhagavathar used to find time in his busy schedule and come to this temple every year without fail and render his *kachheri* in front of Devi.

Vijayadasami day is reserved for students of Palakkad Music Academy (Chembai Memorial Music College) and other beginners for their *arangettam*.



*Maharudrayagam at Vadakkanthara*



Nurani Village

## Nurani

Nurani gramam is located nearly 3 furlongs south of the Big Bazaar of Palakkad. Nurani is very near to Palakkad taluk office, Municipal office, court, district hospital, post office etc.,. Nearly 300 families reside in the village. Most of them were business men and had complete control over the business in items like tobacco and arecanut. Nurani grama samudayam and the devaswam committee is elected by the people of Nurani and they take care of all village requirements and activities of the temple.

About five centuries ago Brahmins mostly scholars, Pandits, vaidikas, priests and cooks from Thiruvannamalai in North Arcot district and other parts of Tamilnadu came here in search of new pastures and established their dwelling in the present Agraharam (village). They were held in high esteem for their expertise in Sastras, Puranas and Vedas. Many of them ventured into commerce, trade and agriculture and prospered. They became property owners and businessmen.

These Brahmins engaged the *Adivasi*, who were inhabitants of a nearby colony, for cultivation. Once when the *Adivasis* were working to clear bushes in a hillock, they heard the sound of bells and experienced a fragrance and strange phenomena. On hearing this, the Brahmins ordered further excavation and, to their astonishment, found three cylindrical idols, a small granite elephant and another flat idol buried under the hillock. On conducting *Ashtamangalya deva prasnam* by eminent astrologers and pandits, it was found that the cylindrical idols



Panchavadyam at Vadakkanthara

are of Hariharaputhra (Sastha), Poorna and Pushkara (consorts of Hariharaputhra) and the flat one of Nilavathy (Malikapurathamma).

On hearing this, the Brahmins rejoiced and decided that the idols should be installed in a suitable temple and the temple should be conducted as prescribed by *Agama Sastras* for the prosperity of the village. They built the temple at the Western end, facing the entrance of the village and installed three cylindrical idols with the granite elephant. The Bhoomi Sametha Sree Varadaraja Perumal (Maha Sastha) was installed on the Northern side of *Hariharaputhra* facing the entrance to the village. Slowly idols of Ganapati were installed as prescribed by the *Sastras*. A *Thulsi* idol surrounded by Naga (snakes) idols was erected to the north of the Maha Vishnu *Sannidhi*. The installation of Lord Krishna at the north west of the temple about 25 years ago was done by the present generation. A *Bhajana Matham* was erected near the temple for propitiating *bhakthi*, where regular pujas are held.

For the safety and protection of the southern part, a temple with Lord Viswanatha and Parvathy, Ganesa upasthitha and Navagrahas was constructed, facing east, at the southern end of the village. The Nurani Agraharam (village) grew in size and a new extension sprung up on the northern side of the village, to accommodate the increased population. The *Dhrishti* (sight of Siva) is said to be Ugra (harsh), to the residents of the street facing the Siva temple, a *Bala* temple was erected directly facing the Siva temple. The *Rajagopuram* constructed by the generation in the 19th century. The Ganapathy Temple is an added attraction.

Daily *thrikala poojas* are being conducted in all the temples as prescribed by *Agama sastras*.

As the idols were found by *Adivasis* during the excavation, they were also given a share by installing the *Thulsi* (Malikapurathamma) in their colony, whom they consider as their own style.

Kerala Iyers, colloquially called Pattars (derivative of the word *patra* as experts in Vedas were called), are Tamil Iyers who migrated from present day Tamil Nadu in different groups starting from the medieval period onwards. While the Iyers of Palakkad district had migrated in big groups and settled down in colonies called *agraharams* those of Travancore and Cochin migrated as individuals or as smaller bodies over the periods of time to work as cooks, musicians and assistants in Malayali temples, since they were not qualified to conduct Pooja in Kerala which follows the *Vidhi* of Namboothiri Brahmins. The Iyers of Palakkad were a land-owning class and were in a financially better position. The first wave of Iyers settled down in Palakkad district at the beginning of the medieval period. Migrations to the Travancore and Cochin regions took place mostly in the 16th and 17th centuries AD. Most of the Diwans or Prime Ministers of the princely states of Travancore and Cochin were Tamil Iyers.

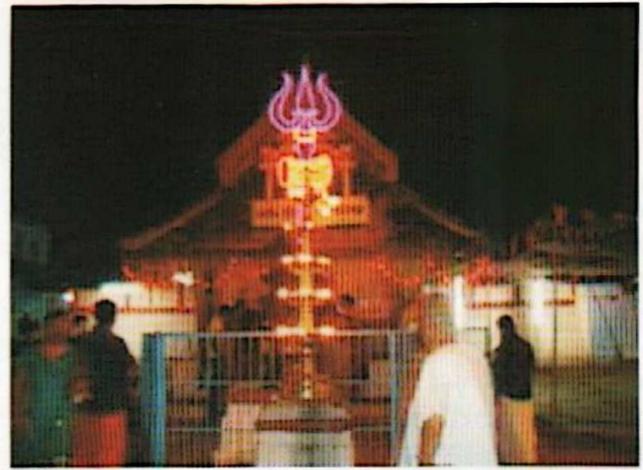
## Jain Temple of Jainimedu

The Jain temple is situated on the western border of Palakkad town and not far from the railway station. The area around the temple is known as Jainimedu. This is one of the few places in Kerala where vestiges of Jainism have survived. The temple, 32 feet long and 20 feet wide, consists of four pillars with images of Jain Thirthankaras and Yakshinis in niches. Kumaran Asan wrote his monumental poem *Vee*



*Jain Temple*

(the fallen flower) at a Jain house here during his brief stay with his master Sri Narayana Guru.

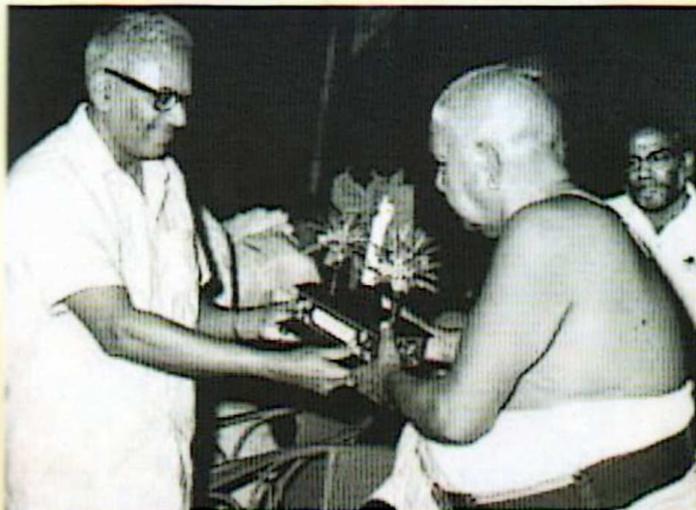


*Vadakkanthara Bhagavathi Temple*

## Chembai Vaidyanatha Bhagavathar

Chembai as he was fondly called by Carnatic music connoisseurs, was a towering personality in the world of classical music, highly respected by his cotemporaries, all over India. Chembai is actually the name of his village 14 kms away from Palakkad town. He was born in 1895 to Anantha Bhagavathar and Parvati Ammal. Chembai was noted for his powerful voice and majestic style of singing. He was a recipient of several titles and honours. He was known for his encouragement of upcoming musicians, and also for his ability to spot new talent. He was responsible for popularizing compositions like *Rakshamam*, *Pavana Guru*, among others. Some of his prominent disciples include Yesudas, T. V. Gopalakrishnan, V.V.Subramaniam, the Jaya-Vijaya twins, P Leela, among others. Many music festivals in his memory are held in his honour annually since his death in 1974, the most important being the annually celebrated Chembai Sangeetholsavam.

Those were the days before the advent of the microphone in concerts and a singer was entirely dependent on the timbre and reach of his voice for a successful concert. Chembai was uniquely blessed in this respect, for his voice which had great depth, was a special attraction to his admirers. People in Mumbai who attended the felicitation ceremony of bestowing the title 'Sangeetha Samrat' on Yesudas by Chembai, might remember the great singer cajoling Yesudas to continue singing though the micro-phon failed but the latter could not



*Chembai being felicitated by then State Minister for Law V R Krishna Iyer*

while Chembai continued to enthrall the audience.

Chembai had his debut concert at the age of nine at Ottapalam Olappamanna Illam and his last concert was also there but within hours he breathed his last, in 1974. Earlier, during a concert, he lost his voice and he went to Guruvayur to pray to God.

During his prayer, a stranger took him to Vaidyamatom Namboothiri for treatment and within months, Chembai recovered his voice. Chembai believed that the stranger was none but Guruvayurappan. The music college of Palakkad is named after him, soon after his death.

## Chembai Memorial Government Music College

This was established as a Music Academy in 1957 under the Director of Public Instruction and diploma courses in classical music were conducted. In 1977 it was named after Chembai Vaidyanatha Bhagavathar. It was elevated to the level of a college and is affiliated to University of Calicut. Now B A degrees are awarded to students in vocal, veena, violin, mridangam and so on, admitting 130 students annually.



*Chembai Memorial Govt. Music College*



*Chembai*

*Vaidyanatha Bhagavathar*

## Kalpathi

No one can think of Palakkad without remembering Kalpathi village and its famous Rathotsavam (chariot festival). It is one of the 20 agraharams in Palakkad. Kalpathi is a small village entirely inhabited by Brahmins of Tamil origin and they keep their centuries old traditions intact. This village is about one km behind Government Victoria College, on the bank of Kalpathi river, a tributary of Bharathapuzha.

The village is sparsely inhabited as most of its male members have migrated to other places in search of livelihood and settling there. One interesting aspect of Kalpathi dialect is that they talk in English very spontaneously with a self translation in Tamil instantly.

Eg.: Where are you going? Nee enge pokirai?

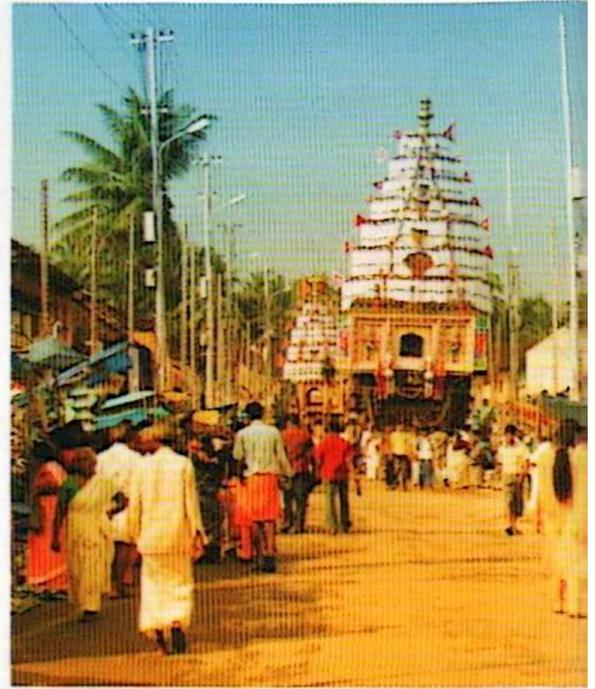
I am going to market. Naan market pokiren.

Kalpathi is intrinsically linked to its temple, Sri Visalakshi Sametha Sri Viswanatha Swamy temple where the deities are Lord Siva (Lord Viswanatha) and his consort Visalakshi, another name for Parvati. The temple dates back to 1425. It is believed to be built by Kombi Achan, the then Raja of Palakkad.

The annual ten day chariot (car) festival conducted here during the month of November is one of the most remarkable festivals of Kerala. Vedic recitals and cultural programmes are held in the temple during the first four days of the festival. On the last three days, thousands of devotees gather together to draw decorated temple chariots through the streets. . The three satellite temples in the village of new Kalpathy, old Kalpathy and Chathapuram also celebrate the festival during this period.

The similarities to the famous Varanasi Kashi Vishwanath temple on the banks of the Ganges in North India give this temple the moniker: *kasiyil pakuthi kalpathy*-- Kalpathy is half Kashi.

Legend has it that a Brahmin widow named Lakshmiammal went to Banaras and brought Lingam and installed it in the present site on the Southern bank of river Neela Bhagirathi. She brought 1320 gold coins from Kasi and gave it to Kombi Achan. She requested him to build the temple of Siva so that the devotees who visit this temple get the credit equivalent to half of a visit to Kasi and Banaras. Seeing her piety and devotion, the King Kombi Achan took all the pains and constructed the holy



*Festival market during Ratholsavam*

shrine dedicated to the devotees of Lord Shiva. The temple and steps leading to the river brings Banaras Temples on the bank of Ganges. Hence the

## Celebrations

Kalpathy Ratholsavam is generally celebrated on the 14th and 15th of November. It is one of the most remarkable festivals of Kerala. In the first four days vedic rituals are performed. On the fifth day, the deities are taken out and are installed in the chariot. The chariots that are decorated beautifully: One for the Sri Vishwanath Swamy and Goddess Visalakshi, the second for Lord Visweswara and third for Lord Subramanya Swamy. On these three days the chariots are ceremonially pulled through the streets. These magnificent, intricate chariots look beautiful. They are bedecked with flags.



*A helping push to the chariot*



*Amidst Ratholsavam*

## Palakkad Fort

Palakkad Fort or Tippu's Fort is an imposing fort situated in an area of 15 acres, on the western border of Palakkad town. A protected monument under the Archaeological Survey of India, this is one of the best preserved forts in Kerala.

When the local ruler of Palakkad declared independence from Samoothiri's rule, the latter threatened him with an invasion. The Raja then sought help of the ruler of Mysore who then sent Hyderali to help him. It was Hyderali who built the fort with the help of French engineers in 1766. In 1784, after a siege lasting eleven days, the British Colonel Fullerton stormed the Fort. Later it fell into the hands of the Samoothiri's troops but was recaptured by the British in 1790. Today there is a functioning jail in the fort grounds.

The fort is square in shape, with massive walls and strong bastions in all four corners and in the middle. The entrance



*View from outside the northern wall of Palakkad*



*Palakkad Fort*

was through a draw bridge which was later replaced by a permanent one. The spacious ground surrounding the fort, known as 'Kotta maidanam', which had once served for the elephants and horses of Tipu's Army, is now used for public meetings, local get-togethers, circus exhibitions. An open air auditorium called 'Hanuman' (the monkey god) temple which is believed to be as old as the fort, a sub-jail and a martyr's column are within the fort premises. There is also a children's park near it. Tourists on their way to Malampuzha and Nilambur find this fort an attractive place to visit.

## Malampuzha Dam and gardens

This is a large irrigation dam built on the river Bharathapuzha at the base of the hills of the Western Ghats. The gardens, the amusement park for children, and the boating facilities on the reservoir make Malampuzha a centre of interest for tourists, easily accessible from Palakkad town.

It is 13 kms from Palakkad town. Since the completion of the dam in 1955, the place has been beautified into a tourist resort. The dam is located in idyllic surroundings with a hilly background. The beautiful garden on Mughal model below the dam is the star attraction for the tourists. The small garden on Japanese style is also very attractive. The gigantic *Yakshi* sculpture situated in the garden would cause surprise and wonder to all. The fish-shaped aquarium and a swimming pool are added attractions. The snake park, the rock garden, the amusement park and the fantasy park and the thrilling rides therein and the garden and fountain are the other attractions.



*Malampuzha Gardens*



*A sculpture of Yakshi by Kanayi Kunhiraman at Malampuzha*



*Rock Garden at Malampuzha*



*Rock Garden - another view*

## Government Victoria College

The institution was started in 1866 as a Rate School, so called because it depended for its finances upon an educational 'rate' which was at the time levied by Local Government. In 1871 the year in which Local Fund Act came into force and educational rates were abolished, the school was taken over by the Local Fund Board. In 1877 the school became a Government High School and in 1884, the management of the school was handed over by the Government to Palghat Municipal Council. In January 1888 the High School was raised to the rank of a Second Grade College and was affiliated to the University of Madras.

In 1913 a hostel with furnished accommodation for 100 students was opened. The institution was taken over by the Government of Madras Presidency in 1919. The college was raised to First Grade in 1925 with provisions for teaching of History, Philosophy and Mathematics optionals in B.A classes. All classes below Fourth Form were transferred to the control of the Municipal Council, Palakkad in the same year. The High School classes were also transferred in 1933. In 1939 the college was affiliated for the teaching of Mathematics, Physics and Chemistry as main subjects for BSc Degree Examination and Zoology and Electrical Engineering as subsidiary subjects. In 1944 Economics was introduced for B.A and Hindi as part II language in all classes. In 1945 Geography was added to the optional in the Intermediate and in 1947, Group V Malayalam for the B.A.

As a result of formation of Linguistic Provinces, the college was affiliated to Kerala University in 1957. The college celebrated its centenary on a grand scale in February 1968 based on starting of rate school, again it celebrated its centenary in 1989 based on the starting of the college. The college is now affiliated to Calicut University and has been recognized as a Centre of Excellence by the Government of Kerala.

There is a club called "Victoria Vision" a body which makes campus films.



*Govt. Victoria College-Krishnan Nair Gate*

Some of the very illustrious alumni of this institution are Sir M Krishnan Nair (Diwan of Erstwhile Travancore State), K Madhavan Nair (Freedom Fighter, First President (1925) of Kerala Pradesh Congress Committee), Prof. P R Pisharoti (Founder Director of Indian Institute of Tropical Meteorology), E. M. S. Namboodiripad (First Chief Minister of Kerala), Justice V. R. Krishna Iyer (Judge of Supreme Court of India), M D Ramanathan (Carnatic Vocalist and Composer), O V Vijayan (Cartoonist and author), T N Seshan (Chief Election Commissioner), O Rajagopalan (former union minister), E Sreedharan (Architect of Konkan Railway and Chairman, Delhi Metro Rail Corporation), M T Vasudevan Nair (Jnanpeeth Award Winner and National Award Winning Film Maker), C Radhakrishnan (author).

Many well known teachers and educationists have served this college in the past and some of them are Prof C P K Tharakan (Director of Central Institute of English), Prof Mohammed Ghani (first VC of Calicut University), Prof S Guptan Nair, Dr M Leelavathy, Prof A Balakrishna Variar, Prof M Achuthan and Prof G Balakrishnan Nair.



*Some prominent Victorians: (from left) E Sridharan, M T Vasudevan Nair, Justice V R Krishna Iyer, Prof. O V Vijayan*

With Best Wishes  
to  
**Raagalaya**

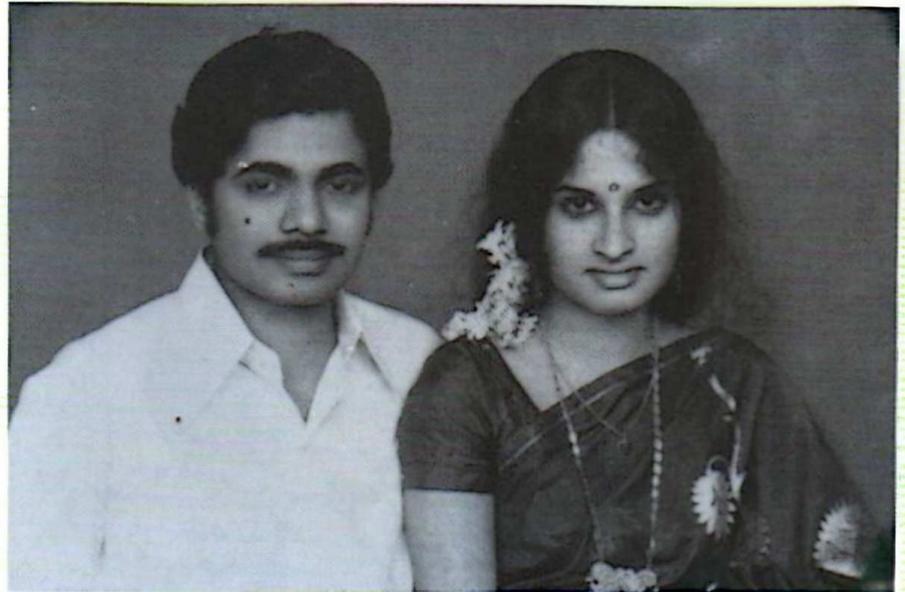
From  
**A. A. SORAP (Traders)**



**M G Radhakrishnan**

**Master Musician**

**A**mong the stalwarts of Malayalam music, M G Radhakrishnan's output has been less, but quality-wise immense. Born on August 8, 1940 at Haripad into a family that thrived with music: his father Malabar Gopalan Nair was a music composer and harmonist and mother Kamalakshi Amma, a Harikatha exponent. His sister Dr Omanakutty Amma is a professor of Music and a well known Carnatic vocalist while brother M G Sreekumar is a leading



*Newly-weds: Radhakrishnan and Padmaja*



*With mother Kamalakshi Amma*

composed music for the ascetic's lyrics. His younger sister Dr. K Omanakutty rendered her voice to the lyrics. In 1962, he joined All India Radio as music composer, conducting a 15-minute light music class. This endeared him to the music lovers. He became the senior music composer (grade 1) in Akashvani, Thiruvananthapuram.

He made his debut in cinema as a playback singer through

playback singer.

Radhakrishnan ascended the ladder of glory as a Carnatic vocalist from Kerala as well as a much appreciated film music composer.

He completed his college education from S D College, Alappuzha and acquired his music degree Ganabhushanam from Swati Tirunal Music Academy. Radhakrishnan was a disciple of Sree Vidyadhiraja Hridayanjali, an ascetic, and



*With Sashi Kapoor*

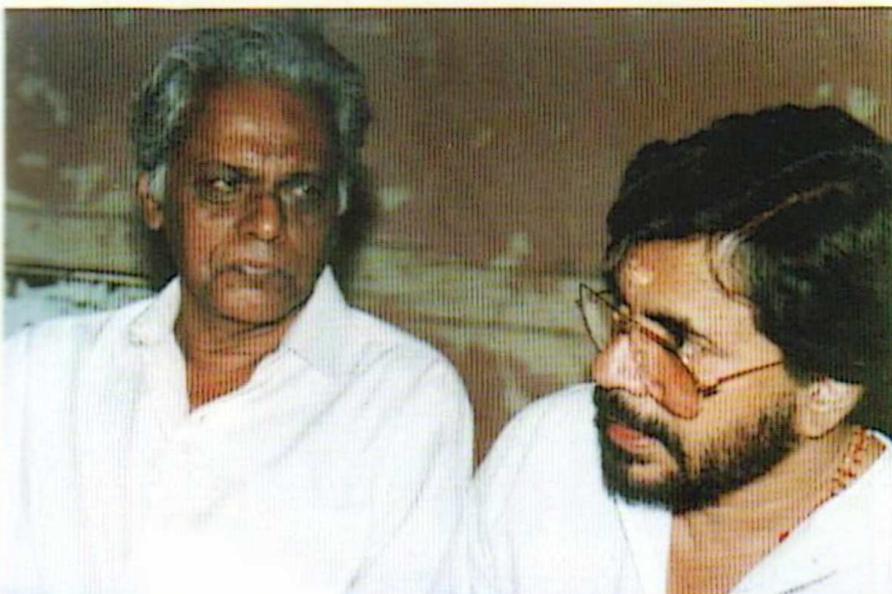


**Maiden recording of K S Chitra**

"Unnigana-pathiye..." from *Kallichellamma* (1969) that had music composed by K Raghavan. His famous songs as a vocalist include "Sharika Sharika" from *Sharashayya*, "Pallanayattin Theerathu" from *Ningalenne Communist Aakki* etc. Some of his notable concert performances were at N S S Headquarters at Changanassery and at Karrikkakom Chamundeswary Temple at Thiruvananthapuram. He then focussed on composing light music with most of them becoming big hits. Singers Sujatha,



**With Sujatha**



**Veteran musician G Devarajan and M G Radhakrishnan**

G Venugopal etc were first introduced through his non-film songs.

Radhakrishnan entered the film industry as a music composer for the first time in G Aravindan's *Thampu* (1978). The songs were noticed. However the first notable work by him was in *Thakara* (1980). Songs from this film, *Mouname Mouname* and *Mukkutti Thiruthali* won him several accolades and fame. The other major works by him include

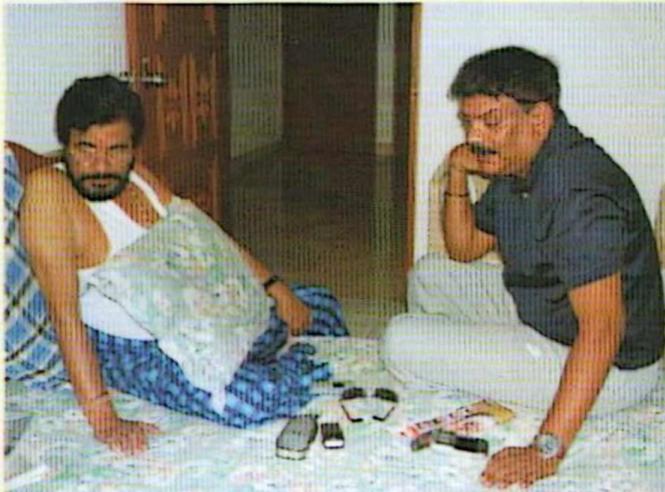
songs from *Adwaitham*, *Devasuram*, *Manichithrathazhu*, *Rakkuyilin Raja sadassil* and *Anantha-bhadram*, which was his last work.

He has also composed poems of Kamala Sourayya aka Madhavi Kutty, through the album *Surayya Patunnu*. Radhakrishnan introduced K. S. Chitra, current nightingale of Malayalam cinema, to the film and music industry by employing her in the film *Attahaasam*.

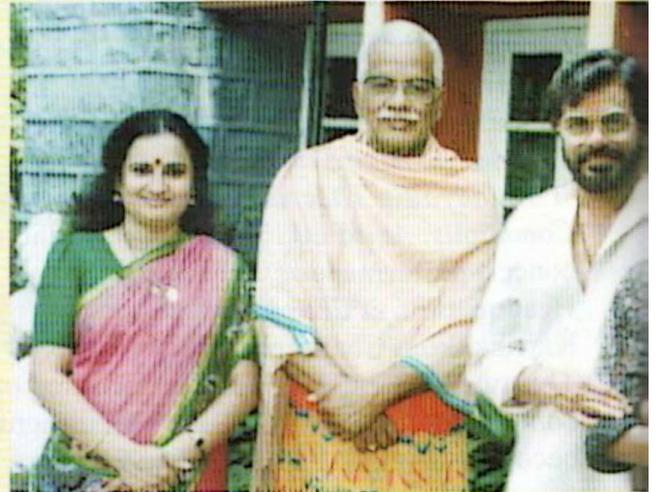
Radhakrishnan received the Kerala State Award for Best Music



*With Guru Semmangudi Srinivasa Iyer*



*Priyadarshan discusses a song situation*



*M G Radhakrishnan and family with Thikkurissi Sukumaran Nair*

Director twice: for *Achaneyaanenikkishtam* (2001) and again in 2005 for *Ananthabhadram*. In 2001, he also received Asianet Award for Best Music Director for *Kaatu Vannu Vilichappol* and *Anandabhadram* made him recipient of the same award in 2005.

Radhakrishnan died of liver ailments on 2 July 2010 at a private hospital in Thiruvananthapuram.



*M G Radhakrishnan with wife Padmaja*



## Filmography

No	Film	Film Director	Year
1	<i>Thampu</i>	G Aravindan	1978
2	<i>Thakara</i>	Bharathan	1980
3	<i>Aaravam</i>	Bharathan	1980
4	<i>Njan Ekananu</i>	P Chandrasekhar	1982
5	<i>Poochakkoru Mukkuthi</i>	Priyadarshan	1984
6	<i>Parayanum Vayya Parayathirikkanum Vayya</i>	Priyadarshan	1985
7	<i>Ayalvasi Oru Daridravasi</i>	Priyadarshan	1986
8	<i>Geetham</i>	Saajan	1986
9	<i>Sarvakalaashala</i>	Venu Nagavally	1987
10	<i>Jaalakam</i>	Harikumar	1987
11	<i>Nombarathi Poovu</i>	Padmarajan	1987
12	<i>Vellanakalude Nadu</i>	Priyadarshan	1988
13	<i>Adwaitham</i>	Priyadarshan	1991
14	<i>Manichithrathazhu</i>	Fazil	1993
15	<i>Chenkol</i>	Sibi Malayil	1993
16	<i>Ammayane Satyam</i>	Balachandra Menon	1993
17	<i>Devaasuram</i>	I. V. Sasi	1993
18	<i>Kashmeeram</i>	Rajiv Anchal	1994
19	<i>Agnidevan</i>	Venu Nagavally	1995
20	<i>Rakthasakshikal Zindabad</i>	Venu Nagavally	1998
21	<i>Stalin Sivadas</i>	T S Suresh Babu	1999
22	<i>Kannezhuthi Pottumthottu</i>	T. K. Rajeev Kumar	1999
23	<i>Pilots</i>	Rajiv Anchal	2000
24	<i>Narasimham</i>	Shaji Kailas	2000
25	<i>Praja</i>	Joshi	2001
26	<i>Meghasandesham</i>	Rajasenan	2001
27	<i>Nariman</i>	K Madhu	2001
28	<i>Kaattu Vannu Vilichappol</i>	Kamal	2001
29	<i>Achaneyanenikkishtam</i>	Suresh Krishna	2002
30	<i>Yanam</i>	Sanjay Nambiar	2004
31	<i>Ananthabhadram</i>	Santhosh Sivan	2005

# RAAGALAYA MUSIC COMPETITION

**A**s in the previous years, Raagalaya Academy of Music and Arts conducted its Light Music Competition on Sunday January 30 at the Marol Education School in Andheri ( East). The competition was held in six different age groups from the age of five to sixty and above . The response was overwhelming and there were around 100 participants.

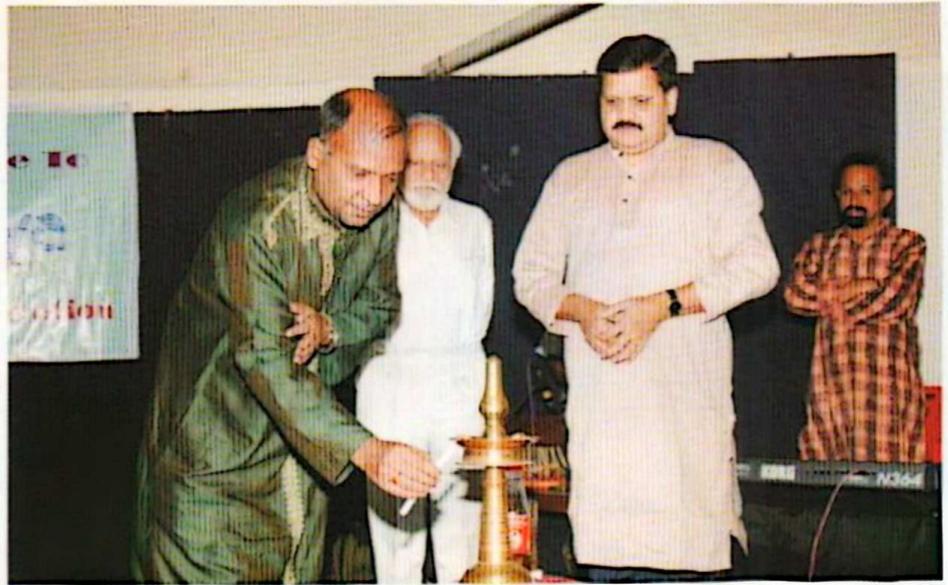
The function was inaugurated by noted flautist from Kerala Kudamaloor Janardanan. Veteran journalist P K Ravindranath also graced the occasion. In his speech, Kudamaloor Janardanan spoke about the search for true music. He advised the budding singers to listen to a lot of good music and practise singing to improve their musical talent. They should learn the nuances of ragas and talas which are very important for a singer, he said. At times, we may not understand the language of a song, but its melody stirs our hearts and we enjoy it. This is the power of music, he added.

P K Ravindranath, in his speech, admitted that he had not learnt music, he liked to listen to good music. He advised the participants to take heed of Janardanan's advice.

Kendriya Nair Sanghatana Secretary Vijay Pillai appreciated the efforts of Raagalaya for organizing such a music competition every year that searches and encourages young singers and gives them a platform for singing in Malayalam. From its side, he announced that KNS will be giving a special prize to the winners as a token of their appreciation . It will be awarded on February 27 during Raagalaya Music Award Nite at the Shanmukhananda Hall.

Suresh Nair in his speech suggested that Raagalaya should start an interactive website so that music lovers can exchange views, share ideas and keep connected.

Alkem Life Care distributed a Health kit to all participants. All the winners were given two free passes for the Raagalaya Music Nite by Raagalaya. The judges were Madhu Nambiar, Lata Deshpande and Jayasree Subramaniam. M G Radhakrishnan compered the programme.



*Kudamaloor Janardanan lights the lamp while P K Ravindranath, P V Vijaykumar and Venugopal look on*  
**Winners of Raagalaya Light Music Competition 2010**  
 Group - A



Gayathri A K 1st Prize  
 Devika Ashlesam 2nd Prize  
 Rickson George 1st Prize  
 Govind Maruthian 2nd Prize

**Group - B**



Bindu Anirudhan 1st Prize  
 Sruthi Sunil 2nd Prize  
 Anushka Menon Consolation Prize  
 Pranav Shankar 1st Prize  
 Vignesh Manoj Nair 2nd prize

**Group - C**



Janya Nair 1st Prize  
 Shruti S Nair 2nd Prize  
 Aishwarya Nair Consolation Prize  
 Ranjana Raja Consolation  
 Tejaswi Rai Consolation Prize  
 S Krishnan 1st Prize  
 Rahul M Nair 2nd prize

**Group - D**



Anu Shyam 1st Prize  
 Sandhya Ramesh 2nd Prize  
 Ragesh Ravi 1st Prize  
 Anil Kumar 2nd Prize

**Group - E**



Malika Bharatan 1st Prize  
 Usha Nair 2nd Prize  
 Muralidharan D Nair 1st Prize  
 Murali Marar 2nd Prize

**Group - F**



Ramani G Nair 1st Prize  
 Indira Jayaprasad 2nd Prize  
 Deepak Singh 1st Prize  
 A Rameshan 2nd Prize

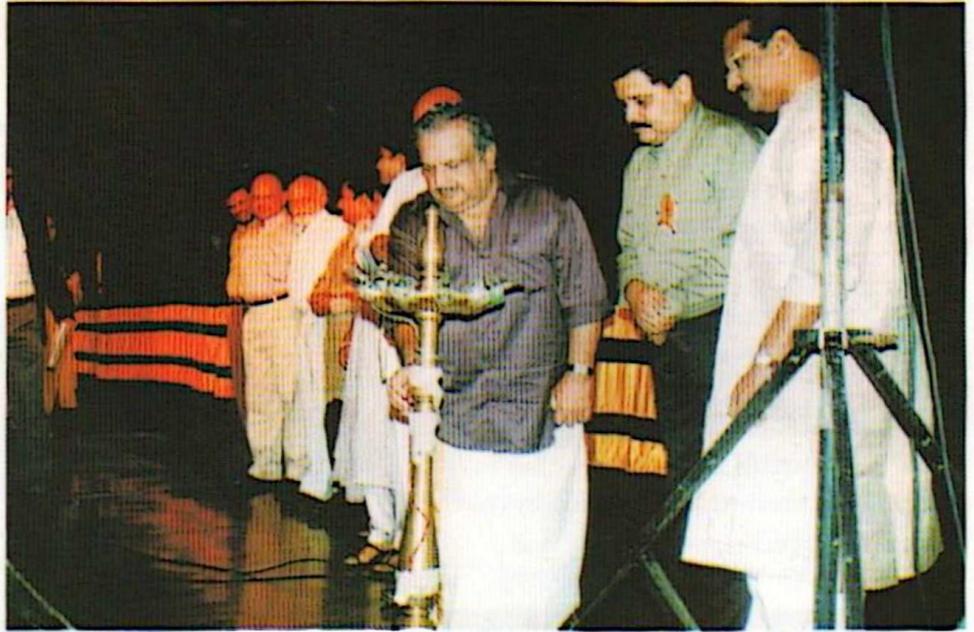
# RAAGALAYA ACADEMY OF MUSIC AND ARTS

## *A Musical Experience*

Music is everywhere in nature. There is music in the running river, there is music in the rustling of the leaves. The chirping of birds, the call of the animals, everything has a musical tone and rhythm. In fact, music is a divine gift of Nature to all living beings. From some insects and birds to some types of fishes too, music is a means to attract their mates. Man with his superior intelligence has been deprived to some extent of this aesthetic quality but a majority of them still retain the ability to appreciate if not to create music.

Music ennobles our minds. A song rendered beautifully touches our heartstrings with its melody and cadence. Recent researches have proved that music has a therapeutic effect and can cure us of many ailments and diseases.

There is no doubt that music raises our consciousness to higher levels, removes mental blocks and depression and creates a



*Inauguration of Raagalaya Academy of Music and Arts by playback singer P Jayachandran in 2004 at Shamukhananda Auditorium*



*Jayachandran performing during the first programme of Raagalaya*

was followed by a Musical Evening - Jayachandran Nite - where the popular playback singer gave a musical performance. He has sung many Malayalam, Tamil, Kannada, Telegu and Hindi film and devotional songs and won one National Award and many State Awards from Kerala Tamil Nadu etc. In September 2004, Raagalaya presented its second Musical Evening with a performance by M G Sreekumar, one of the most popular Malayalam film playback singers of today. He is also a music director and the brother of the music composer and director late M G Radhakrishnan whom Raagalaya has chosen to honour with its Music Award 2010 in February 2011.

positive feeling within and around us. Therefore propagation of music definitely leads to the overall well being of the world around us.

Raagalaya Academy of Music and Arts was established in 2004 by a group of music lovers of Mumbai Keralites. The inspiration came from P V Vijay Kumar, himself a music lover, singer and media man. He is the publisher and Managing Director of Kerala In Mumbai. Raagalaya was inaugurated by the well known playback singer P Jayachandran on February 29, 2004 at Shanmukhananda Chandrasekharendra Saraswathi Auditorium, Kings' Circle, Mumbai. It



*M G Sreekumar being felicitated by P V Vijaykumar, President of Raagalaya, Jayaraj Warriar looks on*

# Aims And Objectives

Creation, sustenance and promotion of music are the objectives of Raagalaya. It has always strived to promote music in the metropolis of Mumbai with special emphasis on South Indian and especially Malayalam light music. With this end, Raagalaya has conducted annual light music competitions in Mumbai for different age groups. Raagalaya helps them with opportunities to exhibit their talents and thereby assists them in realizing their dreams. Another objective is to honour the leading lights from the South Indian and especially Malayalam film music



*Felicitation to Music Director Johnson during Deva Sangeetam organised by Raagalaya at Chembur Fine Arts Auditorium*



*Veteran singer K P Udayabhanu performing along with Preetha at Dinanath Mangeshkar Auditorium, Vile Parle during the felicitation function organised in memory of late M S Baburaj*

fraternity by felicitating them with a purse and mementos as a mark of respect for their contribution to the field of music. In fact Raagalaya is one of the few organizations that promote Malayalam music in Mumbai. Another aim of Raagalaya is to show concern and respect for seniors in the music field and recognize their contribution to society once they have laid down or cease to perform on account of illness, old age, or any other reasons.

## Raagalaya Music Awards

Since its inception Raagalaya has been giving the Raagalaya Music Award every year to an outstanding artist in the field. This is done in association with Aiswarya Group of Publications. The awardee is either a singer, music director, lyricist, or composer who has achieved an excellent level of perfection in his field of expertise. Since 2004, eminent artists like Dr K J Yesudas, Dr S P Balasubrahmanyam, V Dakshinamurthy, S Janaki, ONV Kurup, P Leela, late S Raveen Sreekumaran Thampy, M K Arjunan, have received the Raagalaya Music Award. The Function is celebrated in a grand manner at the prestigious Shanmukhananda Hall in Kings Circle, and is always well-attended. The Award function is followed by a grand musical evening of music and dance. Raagalaya in this manner acknowledges the stalwarts in the field. It held musical events in memory of Late G Devarajan and Late M S Baburaj. Lifetime Achievement Award was given to K P Udayabhanu, popular singer of yesteryears in 2006.

## Annual Raagalaya Music Competitions

Every year Raagalaya conducts a Light Music Competition to seek, promote, and encourage new musical talents in Mumbai. There are thousands of unrecognised talented singers seeking opportunities to enhance their skills and pursue a career in the music field. Raagalaya wishes to help them realise their dreams. By conducting these competitions it provides an opportunity for these aspiring singers to showcase their talents. There are different age groups and all the winners are awarded with cash prizes and Raagalaya trophies on the stage along with the Raagalaya Music Award winner. The winners of the contest get a chance to share the stage



*S P Balasubrahmanyam being felicitated during Raagalaya Music Award 2009 event at Shanmukhananda Auditorium*

with the Music Award winner and receive the prize from the hands of the veterans of the music field. Above all

they are given an opportunity to perform in the company of eminent playback singers and music directors.

## Looking Back

In 2009, Padmasree Dr S P Balasubrahmanyam received the Raagalaya Lifetime Achievement Award as one of the best playback singers the film industry has ever produced. The winners of the competition received the prizes from him. Dr.S.P.Balasubrahmanyam was felicitated and the Lifetime Achievement

Award was given to him by the Chairman and MD of Aiswarya Group of Publications N.R.K.Pillai. This was followed by a melodious musical extravaganza by Balasubrahmanyam and his Troupe.

S P Balasubrahmanyam is a living legend and king of melody in the movie world.

He has sung more than 40,000 film songs in Tamil, Telegu, Kannada Malayalam, Hindi and many devotional songs in many languages. He has won innumerable National and state Awards. His voice continues to mesmerize his listeners even today. This year he has been conferred the Padma Bhushan.



*S P Balasubrahmanyam performing during Raagalaya Music Award 2009 event at Shanmukhananda Auditorium*

In 2008, another veteran singer with the golden voice, Ganagandharvan Padmabhushan Dr K J Yesudas was the recipient of the Raagalaya Music Award. The award function was followed by a grand musical evening presented by Yesudas, Sujatha Mohan, Vijay Yesudas and Swetha Mohan. There was also a mimicry skit by well known mimicry artist and actor "Kalabhavan Nawas" and team. Suresh Kumar of Asianet Pattupetti fame anchored the event.

Yesudas has sung more than 55,000 songs, most of them in Malayalam. His golden voice dominated the Malayalam film industry with evergreen hits and took Malayalam film songs to glorious heights. He has won many National and State Awards, and composed many Malayalam films songs. He has learnt Carnatic music and has performed many Carnatic concerts, cut Carnatic music



***N R K Pillai, CMD of Aiswarya Group of Publications handing over Lifetime Achievement Award to Dr K J Yesudas during Raagalaya Music Award 2008***



***Lifetime Achievement Award of Music Director late P Raveendran being handed over to Smt Shobha Raveendran by NRK Pillai during Raagalaya Music Award 2007***

albums and devotional songs in addition to film music.

The Music Award for 2007 was given posthumously to S Raveendran who has won all music lovers with his melodious semi-classical film songs. Smt Shobha Raveendran received the Award on his behalf. Well-known dancer and actress Lakshmi Gopaldaswamy, and mimic artiste Kottayam Nazir performed Bharatanatyam and mimicry show respectively. Biju Narayanan, Vidhu Prathap, Jyotsna, and Radhika Tilak rendered many popular compositions of Raveendran and regaled the audience.



***Playback singers Biju Narayanan, Radhika Tilak, Vidhu Prathap and Jyotsna who performed during Raagalaya Music Award 2007 being felicitated.***

S Raveendran was a Malayalam film music composer and director and has composed music for 1500 songs in more than 450 films. He has also composed music for devotional and light music albums. He is known for his soulful melodies incorporated with aspects of Carnatic music. Yesudas and Raveendran studied together at the Swati Thirunal College of Music in Thiruvananthapuram.

In 2006, Raagalaya Lifetime Achievement Awards were given to Sreekumaran Thampi, well-known poet and lyricist and film music Director M K Arjunan. This was followed by a dance performance by the well-known dancer Shobana and a musical performance by eminent and popular singers K S Chitra, Madhu Balakrishnan, Kallara Gopan and others.

Sreekumaran Thampi is poet, film lyricist, music director and composer, story and screenplay writer, and film and TV serial director and producer. He has written more than 1500 Malayalam film songs.

M K Arjunan is a Malayalam film composer and he has also composed music for professional stage shows. He has composed about 500 songs for 220 Malayalam films and 800 songs for 300 plays.

On January 1<sup>st</sup>, 2005, the Raagalaya Lifetime Achievement Award was given to ONV Kurup Malayalam poet and lyricist of many Malayalam film songs and popular playback singer S Janaki. O N V Kurup is a Jnanpith Award winner in 2007. He has written the lyrics for many films and plays. He is also a great poet who has published books of poetry and published poems in periodicals. ONV Kurup has won many National and State Awards for his film lyrics as well as for his literary works.

Smt S Janaki needs no introduction. She is the undoubted Melody Queen of the South and has been singing for the past fifty years in Malayalam, Tamil, Kannada, Telegu and Hindi songs. She has won national and State Awards. In April the



***Sreekumaran Thampi handing over Raagalaya Trophy to one of the winners of Raagalaya Music Competition during Raagalaya Music Award 2006 event M K Arjunan look on.***



***ONV Kurup addressing the audience during the Raagalaya Music Award 2005 event . S Janaki, P K Ravindranath and Jayaraj Warriar also seen in the picture***

same year a Musical Evening was performed as a tribute to Late G Devarajan, the eminent music director at the Fine Arts Auditorium in Chembur. The First Raagalaya Music Award was given to V Dakshinamurthy, music director and singer and veteran playback singer late Smt P Leela on January 1<sup>st</sup>, 2005.

Shri Dakshinamurthy is a doyen of classical and film music and music director. He has composed more than 1000 songs in over 150 Malayalam films. This ninety one year old veteran music director has worked with all lyricists, singers and film directors. He calls his profession as an offering to God.

Smt P Leela is another very popular Malayalam playback singer. She has sung more than 5000 film songs in all South Indian languages. She has also sung devotional songs. She won the Padma



***V Dakshinamurthy addressing the audience during the Raagalaya Music Award 2004 event . Late Smt P Leela, P Jayachandran and Jayaraj Warriar also seen in the picture***

Bhushan posthumously in 2006. P Leela was a trained classical singer as well. Looking back, it has been a long journey but no doubt fulfilling. In its own way, Raagalaya Academy of Music and Arts has done invaluable service to music. They have scouted and encouraged budding young talent and at the same time have also paid tributes to the stalwarts in the film music field. Raagalaya hopes to cross ever milestone and climb every mountain and bring music and joy and peace to the common man and woman as each year draws to a close and the next year dawn:

# NAMBOOTHIRIES



K. R. NARAYAN

**Kerala has a lot of people of various communities living together on her soil - Nairs, Namboothiris, Christians, Iyers, Pottis, Muslims, Jews, Ezhavas and so on. We start the series with the Namboothiri community. They are one of the oldest communities.**

**The author is a marine/fisheries scientist. He retired as Dy Director of Fisheries and took up intensive study of his favourite subject, the history of Kerala.**

- Editor

**“Namboothiries are Brahmins and are early settlers in Kerala. Their mother-tongue is Malayalam. The history of the Namboothiris is linked to the history of Kerala. Today they are an important part of Kerala culture and at the same time have their own customs and traditions”.**

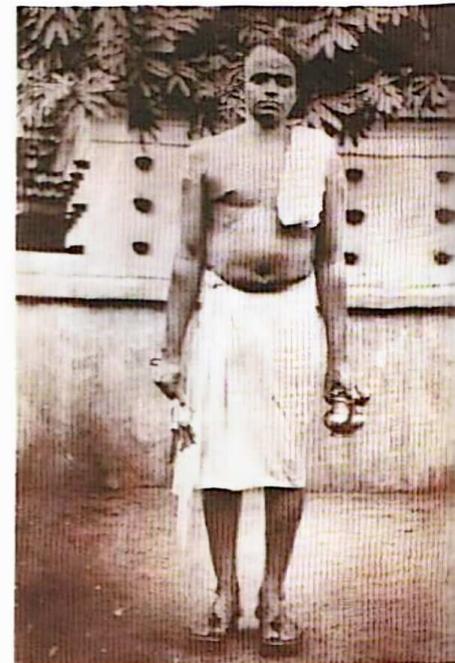
Kerala State has a sizeable Brahmin population. These Brahmins come under four major categories depending on their origin and their mother tongue. The Iyer Brahmins (Thamizh Brahmins or Pattars) migrated from Tamilnadu and hence speak Tamil. The Gauda Saraswata Brahmins (Konkani Brahmins), on the other hand, have migrated from the coastal Konkan region (Central-west Arabian Sea coast) and use Konkani as their mother tongue. The third category – comparatively small in number – is the Tulu Brahmins (Embraanthiris) hail from the Tulunad (northern part of coastal Kerala and the southern coastal Karnataka) and speak a dialect Tulu. Unlike all these, the fourth category is said to be the oldest migrants to Kerala and they have Malayalam as their

mother tongue. They are the Malayalee Brahmins or the Namboothiries. They came to Kerala, just before the end of the Sangam Age and/or before the dawn of the second Chera Empire in Mahodayapuram

The Namboothiri community appears to have had some amount of exclusive characteristics. Being of Aryan origin, they never permitted nor accepted any one from outside the community into their fold. (Some what similar to a different Aryan Race known as Zarathushtras or Parsis). Strictly speaking (like the Parsis), one will be a Namboothiri if - and only if - both the parents belong to that community. It is said that there are neither provisions, procedure nor rituals in the Sastras for such absorption. Only quite recently have there been some instances through adoptions, followed by performance of Shodasakriyas. Though traditionalist Namboothiries have not approved of it, society in general has accepted it with some indifference.

The Tulu Brahmins hailed from North Kerala (today's Kasargod and Kannur districts) during the 8<sup>th</sup> century are mostly resettled between Kottayam and Trivandrum Districts. Some of these and the later immigrants from Tulu and Chola regions constitute the Saagara, Samudra, Thonnoorkaar and Thukallasseri Bhattathiris. These people – who were *sensu stricto* Embraanthiris – were also assimilated into the original Namboothiri community, for all

practical purposes. They do practise the rituals in the Namboothiri style, considered as equals to Namboothiries and even called Namboothiries. (This was especially after the Temple-Entry Proclamation of the Maharaja of Travancore State). However, they and those who retained the Embraanthiri and Potti surnames may participate only as Rithwiks (helpers) in the Yaagam of the



Namboothiri of early 20th century

“original” Namboothiries. They might, however, perform the Yaagam themselves in their own style.

## Early Nampoothiri Settlements

The Malayalam speaking Brahmins of Kerala – the Namboothiris – came from South India. They settled down in Kerala. Whether there was an Aryan invasion of South India or they were indigenous to the land or there was a series of migrations with resultant cultural absorptions and adaptations, are to be resolved. It is clear that they constitute the links in a long chain of migration along the West Coast of India carrying with them the tradition that Parashurama created their land and donated it to them. In fact, one sees this tradition all along the West Coast from Maharashtra (Peninsular Gujarat) onwards and the Brahmanical traditions in coastal Karnataka and the present Kerala Coasts are nearly identical to one another.

According to this, Parashurama created the land between Gokarnam and Kanyakumari and settled the Brahmins there in sixty four villages (Gramams). As a result, the Brahmins of Kerala share several common features with the Brahmins of coastal Karnataka. This also distinguishes them from their counterparts in the rest of South India. The places of their origin and the identity of Parashurama may or may not be relevant. But it is more relevant to ascertain the social functions of such a tradition and examine the extent of differences between the two regions and their cultures.

It is stated that 32 –out of the 64 villages created by Parashurama for the settlement of Brahmins- were in the Tulu speaking region. (The Tulu Nadu in the south Karnataka and north Kerala coastal region). The remaining 32 were supposed to be in the Malayalam speaking region of present Kerala. Recent historical studies identified these settlements on either side of the present Kerala-Karnataka border. Those villages located in the *Keralolpathi* are :

1. Payyannur, 2. Perumchellur, 3. Alattiyur, 4. Karantola, 5. Cokiram, 6. Panniyur, 7. Karikkatu, 8. Isanamangalam, 9. Trissivaperur, 10. Peruvanam (between the rivers Pampuzha and Karumanpuzha) 11. Chemmanda, 12. Iringalakkuda (Kanjilakkuda), 13. Avattiputtur (Kattathur), 14. Paravur, 15. Airanikkalam, 16. Muzhikkalam, 17. Kuzhavur, 18. Atavur, 19. Chenganatu, 20. Ilibhayam, 21. Uliyannur, 22. Kazhuthanatu (between rivers Karumanpuzha and Churni) 23. Ettumanur,



24. Kumaranallur, 25. Vennanad or Kadamuri, 26. Aranmula, 27. Tiruvalla, 28. Kitangur, 29. Chengannur, 30. Kaviyur, 31. Venmani, and 32. Nirmanna (between river Churni and Kanyakumari).

Many of them have survived with their Brahmanical traditions and the temples known as Gramakshetram. Many find mention in the epigraphical records dating from the ninth century and a few are mentioned in Kerala history. Moreover, every Namboothiri house claims to belong to one or the other of these 32 settlements in Kerala. Historically, therefore, the Gramam-Concept of the Namboothiries cannot be doubted or over ruled. It is possible that these settlements came up between the third and ninth centuries of the Christian era – almost at the close of the early historical period of South India, known as the Sangam Age and the establishment of the Chera Kingdom of Mahodayapuram.

There is a solitary reference to the northernmost - possibly the oldest - of these settlements, namely Chellur or Perumchellur or Taliparamba, in the (Tamil) Sangam literature. These references indicate a Vedic Sacrificial background and the Parasurama tradition of these settlements. It is also clear that all these settlements were well established and prosperous by the beginning of the ninth century, when the Kulasekhara Cheras were ruling Kerala from Mahodayapuram.

More than 100 Namboothiri Illams spread over mainly in Kozhikode and

Eranad Talukas are called the "Irupathy Onnu -Desakkar" (people of families of 21-Desam). Earlier, it seems there were a few Illams - Cheruthayur, Pulaappetti and Kuzhippuram - in Wayanad Taluk also. They are non-existent now. There were 21½ Desams, divided into eight "Yogams".

Another classification insists that they were also divided into 7½ and 14 groups. Kolody-Raamallur, Chathamangalam, Kaarasseri, Naalugriham (four) and the half-desam of Sreekrishnapuram (Pannikkote) constitute the 7½ and the rest 14. Apart from a Yogakshetram for each Yogam and a Desakshetram for each Desam, several illams had their own temples. It is said that an attempt to form a new "Graamam" was incomplete and thus it remained as 21-Desams.

## The Classification

It is claimed that every Brahmin family has descended from one ancestral Saint or the other, in whose name his Gothram (Class) is known. There are different versions in the Smrithies as to the number of Gothrams. (Manusmriti quotes 8, while "Dharma Pradeepam" speaks of 48). The famous "Dasagothrams" are: Bharadwaajam, Kausikam, Vaatsam, Kaundinyam, Kaasyapam, Vaasishttham, Jaamadagnyam, Vaiswaamithram, Gauthamam and Aathreyam.

There are also sub-classes known as Pravaram, attached to each Gothram. The word literally means the renowned,

the best, the greatest, etc. Every Gothram has three or five Pravara-Purushans (great persons), whose names are attached to the Gothram thus defining the Pravaram. Therefore, every Brahmin has a Gothram and also a specific Pravaram.

The Namboothiries are probably unique to have a sub-caste of Brahmins who are excluded from the Vedas. They are called "Othillatha Namboothiris" (Namboothiris without Othu). "Othu" is the colloquial word for the Vedas. These include Chaathira Namboothiris (who were engaged only in military exercises, in the form of games like Panemkali), Adukkala Namboothiris (who specialized in large-scale cooking) etc. Some were Keezh-Shanthi Namboothiris (Temple priests). The Ashtavaidyans (the eight families of hereditary physicians) except the Vaidyamadham were Othillatha Namboothiris. However, these Namboothiries do study the Samhitha (Vedic Text) but not the remaining portions like Brahmanam, Aaranayakam and Upanishad. Also, they do not perform any Vedic Srourtha ritual, nor teach or practise Veda recitation.

Among the original 32 Namboothiri Gramams (villages), Sukapuram (Chovaram), Perumanam and Iringalakuda (Irinjalakuda) were the Vedic strongholds. Perinchelloor (Thaliparamba) Gramam has had a strong Vedic base in 9<sup>th</sup> and 10<sup>th</sup> century. Sukapuram was only added later when several Namboothiri families of Panniyoor Gramam joined Sukapuram. In Irinjalakuda, there was no Rig-Veda. – Only the Yajurvedic Namboothiris. In Perumanam, the Rigvedam was dominant.

The Namboothiries, who are entitled to recite Vedas, have evolved a rich and diversified culture of Veda recitation. Their recitation is quite different from the traditional Veda recitations in other parts of India. This is due to a variety of features like the pronunciation of Sanskrit in Kerala. An Important feature is the general Malayalee nasalization, which seems to be relatively ancient. (Anunaasika Athiprasaram) Another reason may be that a much larger percentage of Malayalam words are of Sanskrit origin than is the case with Tamil.



*Antharjanam of early 20th century*

**The Malayalam speaking Brahmins of Kerala the Namboothiris – came from North India Whether there was an Aryan Invasion of South India or they were indigenous to the land there was a series of migrations with result: cultural absorptions and adaptations, are yet to be resolved. It is clear that they constitute links in a long chain of migration along the West Coast of India - carrying with them the tradition that Parashurama created their land and donated it to them.**

It may also be connected with the isolated development of Namboothiri tradition, which was not exposed to interact with other traditions. And lastly, though there have been many Namboothiri scholars of Sanskrit, there have not been a tendency to bring the practice in line with the norms established in the past. It appears that the living tradition has been left to prevail and develop freely.

In 113 BC, the villagers of Kerala met on the sand banks of Nila River (Bharathapuzha) at Thirunaavaaya (Tavanoor). In this meeting, they enthroned the Baana Perumal as their saviour and ruler. After performing Vedic rituals, the Perur promised to rule the country as their representative, protect Brahmins, cows and others. (Go-Brahamana Hithaya:). Thereafter, after chanting "Mantras", a mixture of basil leaf paddy and rice was sprinkled on his head.

*to be continued*

**D.S. CUTPIECE  
& R.M. SHOPPING**

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# RIGHT PACKAGING, GOOD MARKETING



P. I. Joshi

Packaging has come to play a vital role in today's marketing system. It is an important link between production and consumption of various products including food and beverages. Good packaging is essential for effective marketing of consumer products or even industrial goods. Today a package is not meant for merely protecting the contents; but also used as an advertising and marketing tool.

India is a late starter in the area of innovative packaging and organized retailing. However, our packaging industry today has come of age and is comparable with the best in the world. Indian packaging industry amounts to US\$ 14 billion (Rs.63,000 crores approx) and grows at fifteen per cent per annum. The rapid growth in retail marketing of food, beverages, cosmetics, textile, readymade garments, etc. provides ample scope for specialized packaging. There is enough investment opportunities in this sector which goes through latest innovation and modernization to keep pace with frequent changes in other countries. An entrepreneur or a new entrant to business who has got innovative ideas can do very well in this field.

If packaging is given its due importance in domestic as well as export business, much higher value addition can be obtained not only for FMCG (fast moving consumer goods) category, but for industrial products and capital goods as well. People tend to pick the brand with greater consumer appeal.

## Basic functions of a package

In olden days a package was meant only for protecting its contents. As the needs and behavior of the consumer changed it became necessary to improve the package design. A good package has to perform the following basic functions:

- Protection
- Preservation
- Presentation
- Identification



It has got many attributes like: value addition, consumer appeal which results in effective marketing, enhancing life of the product, conservation of resources, optimizing use of materials and easy storage.

## Importance of packaging

The need for packaging is influenced by product requirements, customer, marketing system, transportation, distribution pattern, environmental pollution problems, etc. Packaging has to strike a balance between cost of product and packing material over-packaging increases cost, and under-packaging results in loss thereby earning bad reputation for the



organization. A package has to be accurately designed for easy opening and disposal. It should also qualify shelf display requirements of the supermarkets and departmental stores.

**At Your Service**



**Jacob Koshy**

# Corporate Governance- A paradigm change

Chairman Mr Narayana Murthy once was asked "If there is clash between profit and value system, what will you do?" He said, " Integrity is non-negotiable".

The Chairman of the first Committee on Corporate Governance Sri Kumar Mangalam Birla states that "The strong corporate governance is indispensable to resilient and vibrant market and an important instrument of Investor Protection. It is the blood that fills veins of transparent Corporate disclosures and high quality of accounting practice. It is the muscle that moves a reliable and accessible reporting system."

Mr Murthy, Chairman for Review Committee on Corporate Governance said in his report "The effectiveness of a system of Corporate Governance cannot be legalized by Law nor can any system of Government be static. In a dynamic environment system Corporate Governance need to be continually evolved. The paradigm shift in the thinking of the later Committee headed by Mr Murthy thus gives an ethical approach to Corporate Governance.

In the recent past history there were failures of big overseas corporations like Enron, Lehman Brothers and in India Satyam which prompts one to think why such events recur time and again. A deadly combination of greed and intelligence remains to be the root of all these failures.

How can we find answers to the following questions in "ETHICS":  
 Can the immoral nexus between stake holders be broken?  
 Can greed be overcome?  
 Can we prevent frauds and scams?  
 Is good Governance a myth?  
 Is there more important principle of Corporate Governance is self-governance through conscience. Then comes inspiration from environment and social obligations and so on and so forth.  
 Can knowledge-led society can actually inspire an ethically run country or Corporate.

Calm and Peace both are essence of conduct. The Dalai Lama in a recent interaction exalted the need to be calm and peaceful. A calm mind can actually help spread happiness and peace.

A bit of kindness, compassion, generosity and integrity would make Self-Governance worthy of mention and ethics lies in the centre.

Rules and Regulations can provide great value but only up to a certain level. This approach can make businesses more transparent, but they are restrictive in nature. When it comes to govern human conduct, these rules cannot establish a mechanism for good Corporate Governance. We need value based inspirational leadership for achieving greater levels of Corporate Governance.

Sarbanes-Oxley Act, enacted by the US has made most sweeping set of corporate governance. These rules did not bring about the greater responsibility on the regulators as well as the Corporate leadership. Despite a fine set of rules like the Sarbanes- Oxley Act in place, subsequent events sparked off the worst financial crisis since the Great Depression of the early thirties in the last century.

The leadership must take note of the change and Corporate Governance based on shared values and delivered through inspiration could bring in the required shift from the past.

As we enter into a new decade, lot of work needed to be done to bring in inspirational leadership and in becoming leaders who inspire principled performance in people.

The ethical approach to Corporate Governance can be the best mode for leaders to achieve greater levels of efficiency and principled performance.

*jkoshy2007@gmail.com*

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Prof K.A. Sivaramakrishnan

# Carnatic Music

*Music is the ultimate expression of the creative soul. India has a rich musical tradition. Indian Music originated in the Vedas during the ancient Sangam period. It can be widely classified to Carnatic and Hindustani style of Music. We bring to our readers an introduction to the world of music. In this Issue we bring you an introduction to the world of Carnatic classical music.*

ic music is considered one of the systems of music in the world. It is a complex system of music that requires much thought, both artistically and technically. Its basis is the system of (melodic scales) and talas (rhythmic cycles). There are seven talas and 72 fundamental ragas known as the 72 Melakarta Ragas. Other ragas are considered to have been derived from these. An elaborate system exists for identifying these scales. The word Raga, a Sanskrit word, literally means a series or sequence of five or more musical notes upon which a melody

is basically prescribed. It specifies the sequence of musical notes should be used for movements up and down (ascending & descending Arohana & Ghanapana), which notes should be used for moving up and vice versa. Raga is termed as a framework upon which a melody is created in Indian Music. In place, it is possible to build numerous ragas upon which compositions can be built. The total number of ragas will run into lakhs. Out of only a few have names assigned

es of Carnatic music is "sa-ri-gaa-pa-ni". These are abbrevia-tions of

a literally means 'mood'. It is a series or sequence of five or more musical notes upon which a melody is built. It basically prescribes a set of rules for creating a melody.

the real names of swaras which are Shadjam, Rishabham, Gandharam, Madhyamam, Panchamam, Dhaivatam and Nishaadam

Purandaradasa codified the teaching of Carnatic music by evolving several graded steps like sarali varisaigal, Jantai Varisaigal, Thattu Varisaigal, Alankaras and Geethams. Because of this, he is considered to be the SANGEETHA PITAMAHA (Pitamaha of Carnatic Music). The most important speciality of Carnatic music is its highly devotional element. The concept of the compositions are set entirely against a devotional outline.

Tyagaraja Swamigal, Muthuswamy Dikshitar and Shyama Shastri, are the three saint composers of the 18th century. They have composed thousands of songs (krithis) that remain fresh among musicians and listeners (rasikas). Even today a Carnatic singer chooses only a few of their compositions in his concert. It is significant that the three lived almost round about the same period. Each of them was a great singer in his own style of singing and collectively they are called the Trinity of Indian Carnatic music.

## THYAGARAJA SWAMY

Thyagaraja was born in Tiruvavur in 1767. He was the last of three sons of Ramabrahmam, a vedic scholar. Once when Ramabrahmam went to Tiruvaiyaru to perform bhajan, he was attracted by the village and decided to settle down there. Thyagaraja studied in the Sanskrit school in the village for four years and during

this period took a special interest in the study of Valmiki Ramayana. He learnt music from Sonti Venkataramanayya and impressed his master with his musical power. According to tradition, Thyagaraja repeated the holy name of SRI RAMA 1,25,000 times every day and before his 38<sup>th</sup> year completed 96 crores of Rama nama. On the last day he was interrupted by the sound of someone knocking at the door. He ran and was blessed by the sight of Rama and Lakshmana. In this moment of ecstasy, he sang the famous song in *Atana raga* "Balakanakamaya". Thyagaraja's preoccupation with Rama became constant and overwhelming. In his earlier years, he was exclusively devoted to the worship of Rama. Later, when he took long and arduous journeys, he sang several songs in praise of various deities like "O RANG SAYI" at Srirangam and "TERA TEEYA-GARADA" at Tirupathi. Ten months before his death, Thyagaraja told his disciples that he



would shed his mortal coil at a particular time. On BAHULA PANCHAMI day in 1847 Thyagaraja breathed his last with the name of the Lord in his lips. Thyagaraja is said to have composed 24,000 pieces. Special mention must be made of the PANCHARATNA KRITIS (Ragas: Nattai, Goulai, Arabhai, Varali and Sri ragam) and also the three operas NAUKA CHARITAM, SITA RAMA VIJAYAM and PRAHLADA BHAKTI VIJAYAM. Thyagaraja's songs cover a wide range of subjects. He is the greatest composer and musician in the Carnatic tradition.

## MUTHUSWAMY DIKSHITAR

Muthuswamy Dikshitar was born in 1776 in Tiruvarur. Even before he was sixteen, he was proficient both in vocal music and in playing veena. While he was in Manali Sri Chidambaranath Swami was greatly pleased by his devotion to him and took him to Benaras. There he was taught music as well as several mantra *japa sadhana* by the yogi. Impressed by his attainments the yogi asked him to return to Tamilnadu and worship at the shrine of Lord Muruga in Tiruttani who would bless him. But Dikshitar was unwilling to leave the Swami since he felt he did not attain mantra siddhi. The swamy then asked him to go to the Ganges and told him that while offering *argya* of the sacred water he would get whatever he thought at that time indicating that he had attained *siddhi*. Accordingly, Dikshitar went to the Ganges and thinking of the veena, tried to take the sacred water in his hands. There a veena appeared with the inscription of Sri Rama in Sanskrit. Soon the yogi passed away and after performing the rites for him, Dikshitar returned to Manali. Then he went to Tiruttani. While ascending the hill, an old man came and asked him to open his mouth. He then put piece of sugarcandy and disappeared. It was Lord Muruga who blessed him and this resulted in his first kirthana in praise of Lord Muruga in Mayamalagoula "SRINADADHI GURUGOHO JAYATHI". From there he went to Kanchipuram where he lived for four years. It was here that he composed several well-known kritis. These include



*The Trinity of Indian Carnatic music*

Thyagaraja repeated the holy name of SRI RAMA 1,25,000 times every day and before his 38<sup>th</sup> year completed 96 crores of Rama nama. Thyagaraja's preoccupation with Rama became constant and overwhelming.

While ascending the hill, an old man came and asked Muthuswamy Dikshitar to open his mouth. He then put piece of sugarcandy and disappeared. It was Lord Muruga who blessed him and this resulted in his first kirthana

Shyama Sastri through the grace of Kamakshi soon fulfilled this expectation and composed several kritis, swarajathis and Taana Varnams with the Mudra "SHYAMAKRISHNA".

EKAMBRANATHAM BAJEHAM". "NEERAJAKSHI KAMAKSHI" and "KANCHEDALAYA DHAKSHI KAMAKSHI" (Kamalamanohari ragam adi talam). His songs have the mudra GURUGUHA. He has composed many krithis in praise of several deities besides his NAVAGRAHA KIRTHANAS on the nine planets. On the Deepavali day in 1835 he passed away while hearing his brother Baluswamy Dikshitar singing the lines "MEENA LOCHANI PASHA MOCHANI" (Ragam: Poorvikalyani Adi talam) on Goddess Meenakshi.

## SHYAMASHASTRI

Shyama Shastri born in Tiruvarur in 1763. Since his star was Krithika, he was christened Venkatasubramanya Sharma. But his parents called him affectionately Shyamakrishna. Even in his early years he became proficient in Sanskrit and

Telugu. A savant from the Nardana Dangeeta Swami realized his potential and taught him completely in Sangeetha Sastra for three years and blessed him that he would be a great musician. Shyama Sastri through the grace of Kamakshi soon fulfilled this expectation and composed several kritis, swarajathis and Taana Varnams with the Mudra "SHYAMAKRISHNA". They were near 300. But only a small number became well known because there were no adequate printing facilities and Shyama Sastri also did not have many Shishyas. His compositions being rather tough can be tackled properly only by those who are proficient in music. Swara sahitya is an important ingredient in Shyama Sastri's Kritis. His NAVARATNA MALLIK sung before the Meenakshi shrine is well known as also other famous kritis SAROJADALA NETRI " (Ragam: Shankarabharanam Adi talam) and MARIVERAGATHI " (Ragam: Rithigoula Misra Chaappu talam). He has handled apurva ragas like CHINTAMANI and KALGATA. Shyama sastri died in 1827 at the age of 64. He had two sons, Panchu Sastri and Subbaraya Sastri.

*To be continued...*



## Concert review

# Chembai Music Festival in Dombivli

Chembai Smruthi Gana Sabha in Dombivli organized three-day music festival to commemorate its 10<sup>th</sup> year from Dec 17 to 19. The music festival presented three Carnatic Music singers: N J Nandini, M S Suja and Lakshmi Krishnakumar.

The festival was inaugurated by K Subhaschandran, ex-Programme Director of NCPA, followed by vocal concert by N J Nandini. Nandini is the grand daughter of Vechur Harihara Iyer and niece of Vechur C Shankar. Nandini started the concert with varnam 'Viriboni' set to *Ada Talam*. The next one was "Seethapathe" set to *Kamas Raga* followed by "Birana Brovathie" set to *Kalyani*. Very soon she showed her versatility and ease in handling the complex ragas. The classic elaboration of raga *Saveri* was the main attraction of the day. The concert ended with another master piece of Chembai 'Karuna cheyvan'

M S Suja performed on the second day of the festival. Even though it was Suja's very



M S Suja performing at the Chembai Music festival

first full length concert, it was indeed marked with good selection of kritis, raga-alapana and swara kalpana. She started her concert by singing varnam in raga *Kedaragaula* followed by "Sri

*Mahaganapathim*" set to raga *Athana* and "Pahi Nikhila Janani" set to raga *Nata*. The elaboration of raga *Kamboji* as the main and *Madhyamavathi* and *Kalyani* as sub-main need a special mention. She succeeded in bringing out the ragabhava in totality and support of Manjoor Ranjith on Violin need a special mention.

The concluding day's concert by Lakshmi Krishnakumar was very special in its selection and variety. The influence of her guru Seetha Rajan, one of the senior-most disciples of doyen Semmangudi Srinivasa Iyer in rendering of chowka kala krithis was evident. She sang "Saraseeruha" in *Nata* Raga, "Kasi Visalaakshi" in *Poorvi Kalyani*, "Manassuloni" in *Hindolam*. Elaboration of *Thodi* was remarkable and the concert was filled with many compositions of Swati Krithis.

Supporting artistes, Thrissur K Jayakrishnan and his disciple Sreejit really treated the audience with different set of Thaniyavarthanam on each day of the festival. The pure form of 'Palakkadan bani' of Mridanga playing was noteworthy. The excellent performance of Manjoor Ranjith on Violin will be remembered for perfect support to the vocalist and the melodious raga alapana on violin.

The festival was different in many ways from the routine sabha concerts happening in and around Mumbai. The performers succeeded in preserving the purity of the art and at the same time got seasoned accompanying artistes to play for them.

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## Interview

# Kudamaloor Janardanan

## Chaurasia of the South



Kudamaloor Janardanan

*Kudamaloor Janardanan was the chief Guest at the Raagalaya Music Competition. The veteran flautist is passionate about music.*

Kudamaloor Janardanan is one of the top flautists in India, fondly called 'Hariprasad Chaurasia of South India.' He has many albums of his flute recitals to his credit like Ganesha Murali, Gokula Murali, Swathi Murali, Keerthana Murali and so on.

Kudamaloor Janardanan has been a music lover since childhood, hailing as he does from a musical family. He learnt Carnatic music as a child and learnt to play the flute



Flute recital by Kudamaloor Janardanan

by himself. His flute performances are a blend of Carnatic, Hindustani and folk tunes. He has performed over India and in the Netherlands, Belgium and UAE. He is an AIR A grade artiste and his flute performances have been telecast. He was one of the judges on the Swaramanjari music reality show telecast on Surya TV some years back. Janardanan is empanelled by the Indian Council for Cultural Affairs.

Kudamaloor's father Krishna Iyer and mother Annapoorna are no more. His wife, Ramya is employed in a private bank. They have a daughter Kalyani studying in Std III. He has been staying in Thiruvananthapuram for the past 10 years with his family.

Kudamaloor advises aspiring singers to look at music with passion. It will certainly reward them. He pleads with the younger generation not to commercialise music.

"You can make a living out of music, but do not lose the essence of music," he says. "Music is my soul. I experience God in Music," says Janardanan.

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## YUVA: NSS ( Andheri ) Youth wing

The Andheri Branch of NSS was formed in 2000 by some philanthropic Nairs residing in and around Andheri. The activities of the NSS include charitable and social activities, educational assistance and teaching Malayalam and dances of Kerala to the younger generations.

Shree Vidyadhiraja Educational and Charitable Trust was set up in 2005 to help the economically weaker sections of society, irrespective of caste, creed and religion.

Under the parent organization NSS Andheri, YUVA, the NSS youth wing, Vanitha Vedi and NSS Balavedi have been set up.

It has organized career guidance and employment help to students, and also conducted blood donation drives.

Prominent members of Yuva are Vimal Unni, Vineet Nair, Manju Nair, Ratish Nair, Anitha Pillai, Sheeja Nair, Shrija Nair

YUVA is now in the early stages. But it is its aim to strengthen its base and build a strong foundation reaching out to all the young people.



*From left to right: Jyoti Nair (Co-ordinator), Aishwarya Nair, Mini Nair (President), Vijayalakshmi Nair (Coordinator), Ramya Balan (Joint Secretary), Manuja Nair, Vishnu Nair, Suma Mohandas, Sunit Mohandas. Back Row: Left to right Sivaraj Nair, Jaykrishnan Menon (Secretary), Sujith Nair (Joint Secretary), Karthika Nair*

## Wedding



Vidya daughter of Omana Vijayakumar and P. K. Vijayakumar (Commissioner of Income Tax, Mumbai) married Mahesh son of K. Meenakshi and late M. Krishnasamy, Karur, Tamilnadu.

## Artiste of the Month

## Vijay Shankar

-Lakshmi

## National Integration and Global Peace through Classical dance

**Today when the trend among the youth is to go in for fast paced numbers with western styles of dancing, Vijay Shankar, an exponent of Bharatanatyam, kuchipudi, kathakali and other dance forms seeks to draw attention to the richness of Classical dance forms. Through his classical dance lecture - demonstrations he conveys the message of National Integration and Global Peace.**

In a field where women have almost always dominated, Vijay Shankar is an exception. He is a classical dancer and an exponent of Bharata-natyam, kuchipudi and kathakali for more than two decades. Vijay Shankar learnt kathakali from Kalamandalam Krish-nankutty Warriar and kuchipudi from the well known kuchipudi duo Raja and Radha Reddy. He did his debut in 1986 in kuchipudi in Mumbai. From '88, Vijay Shankar started his lecture series on Indian classical dancing to promote national integration and global peace. In 1988, the Aurobindo Education Society in New Delhi conducted the national integration Camp for ten days in Nainital. He was invited to present a lecture demonstration on classical dance. Since then Vijay Shankar has given a number of lectures and demonstrations in schools in Delhi, Mumbai, Chennai, and many cities in India, colleges, universities and corporate companies.

He has given many lecture-demos at the Shamak Institute of Western Dances where the children learning western dances appreciate Indian classical dance and understand its basics.

"They see the child in me", he says. In his lecture-demos he describes the seven forms of Indian classical dance, namely, *Bharatanatyam, Kuchipudi, Kathakali, Mohiniattam, Odissi, Manipuri* and *Kathak* to emphasise that all Indian classical dance forms have a common base and revolve round Indian mythological stories, thus underlying the cultural unity of India.

"Classical dance is like the sun. It illuminates the universe and is a reflection of our culture," says Vijay Shankar.

### Other Activities

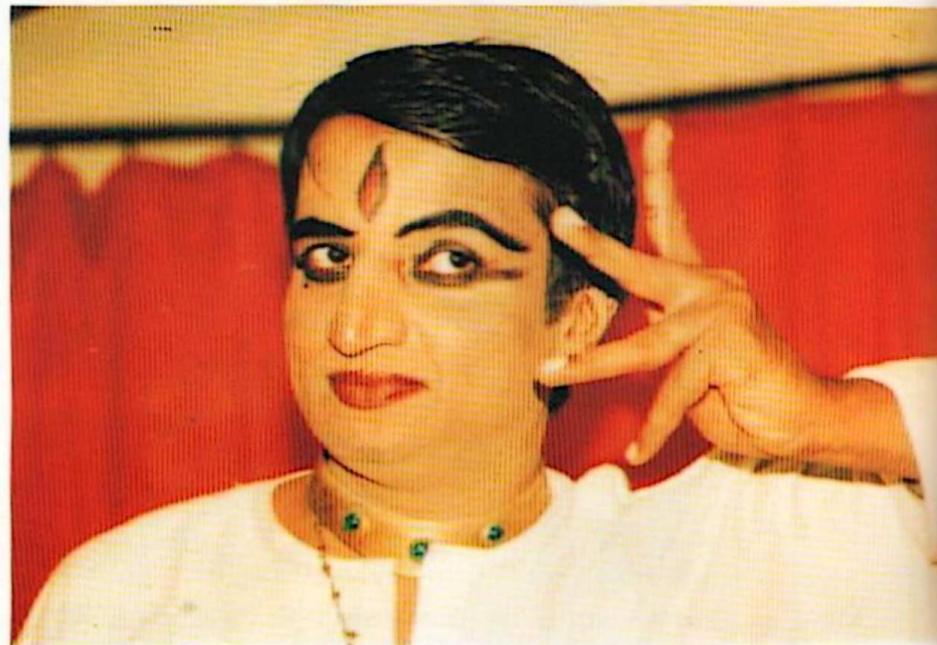
Vijay Shankar is a postgraduate in English Literature, and writer and dance critic. He has also acted in some Malayalam, Hindi, English films and serials. In 1997, he acted in the Malayalam film, 'Ramanan', a Doordarshan production directed by Kaviyur Shivaprasad. He played the hero Ramanan's role. In Hindi, he acted in 'Don't know- Na jaane kyon'. This was released in December 2010. He has acted with Farouq Shaikh in the Zee TV Serial *Chamatkar*, and *Kaamyabi* on DD. He has also acted in Films Division's documentaries. He appeared in the musical promos of V Channel and Twinkle Beauty Saloon in Zee TV as

kathakali dancer and in a music album Talat Aziz.

### Family Roots

Vijay Shankar is from Kerala, his father late Captain C S Nair was a native Kannur, while his mother, late Savitri hailed from Palakkad.

"My inspiration is my mother. She taught me the first steps of Bharatanatyam and put me on stage at the age of ten," he remembers. His mother was a classic Carnatic singer, Bharatanatyam dancer and had acted in some Malayalam plays. His wife is Lakshmi, an actress who acted in some Malayalam films and serials. They have a son, a student of S. VIII.



# Recipe for Cheera Avial



**Sunanda Sivaram  
Dadar**

*Green leafy vegetables, which are perennial, can provide for delicious, nutritious and delectable Cheera Avial.*

## Ingredients

Red cheera chopped	six cups
Drum Sticks	2
Raw Mangoes (medium)	2
Turmeric powder	1/2 tsp
Chilli powder	1 tsp
Green Chillies	4
Grated coconut	3 cups
Coriander powder	1/2tsp
Salt	to taste
Kadi patta (curry leaves)	2 strands
Coconut oil	2 tablespoons

## Preparation

Cut drumsticks into 2 inch long pieces. Cut mangoes into long pieces. Grind coconut, green chillies and coriander powder coarsely and keep a side.

Mix together chopped red cheera (Lal Maath), drumsticks and raw mangoes in a vessel and cook on a low flame adding salt for about 15 minutes or till the water evaporates.

Once this mixture is cooked, put the ground coconut mixture in it and again sauté for 5 minutes and remove from fire.

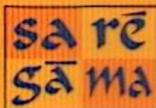
Add kadi patta and coconut oil and keep covered.

Serve cheera avial after ten minutes, hot and steaming and delicious.

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## Sad Demise



**Karthyayani Amma**

Smt Karthyayani Amma (83), wife of late K Neelakantan Pillai passed away on Friday, February 4, 2011 at her residence at Milan Park, P& T Colony, Dombivli (E).

K M Bhaskaran, K M Divakaran and K M Sudhakaran are her sons and K M Saraswathi Is her daughter.

Her daughters- in- law are Pushpaja, Baby Latha and Vijayashree and her son- in- law is O V Bhaskaran

## Rustic Charm In Your Room

*When words like ecofriendly, and natural delights become slogans in the interior designs of houses, bringing the rustic ambience into our dwellings is a good option. The latest trend seems to be bringing elements of nature in decorating our rooms.*



**T**here is no doubt that a well-planned design adds to the comfort and warmth of a room. Today the trend is to go for rustic interiors in home decorations. The term rustic does not only mean bringing nature into the room. Rustic appearance denotes the elements of nature that are included when we design the interiors of our rooms, so that a natural country style is reflected. The furniture, walls, flooring, lightings, accessories - in all these matters maximum use of earth and wood textures and colors are used in decorating the room.

## The Rustic Theme

The emphasis is on using neutral, natural and earth tones from nature to decorate our interiors. The colours that lend such a theme are shades of brown that exude warmth and different textures of wood. Moreover shades of green complemented with white or light brown give a rustic charm.

Regarding flooring, it is not just any marble or granite which we should opt for but choose tiles that have a rough textured feel and look. Another option is to go for stone floors, tiles or wood with natural polish on flooring. Stones are the best as they look very natural, and maintenance is easy. Antique wood is another choice. The colours should be warm and earthy. For walls, colours ranging from soft ivory to rich shades of green are wonderful options for rustic appeal.

Antique wooden furniture complements the rustic look. Wooden furniture and wooden flooring with carefully chosen rural showpiece items and soft lighting complete the natural look in a room.

## Decorating the Living Room

It is a good idea to have a single piece or artefact or any other showpiece item as the main focus while making up the interior of the living room. To project the rustic charm, we can choose from the rich arts and handicrafts that India has. These are mostly handmade, showing exquisite craftsmanship and bring the touch of rural



*Stone walls add to the rustic appeal*

India into our rooms. The other showpieces should complement this main item. Modern art pieces, even if displayed should not clash with the rustic ambience in the room.

A traditional painting from one of the various traditional Indian schools of painting gives an authentic feel to the room.

Careful and judicious arrangement of soft and bright lightings is also important.

## Wooden Furniture

Wood is becoming increasingly popular in flooring and decorating the houses. Wood is a natural product that exudes rustic appeal and brings the great outdoors into the confines of our homes. It is the best option for home décor and rustic charm.

A few precautions may be kept in mind when keeping wooden furniture so that they last longer and are not damaged. Constant cleaning and vacuum cleaning of wooden furniture gives them a fresh look. Mats and rugs can be used to avoid dust collection in the corners of the floor. Care should be taken to prevent the furniture from spoiling the wooden floors. To avoid scratching of floors, plastic or fabric washers can be put on the legs of sofas, tables, chairs etc. As far as possible, wood should not be exposed to too much water because humidity makes it musty. Anti-fungal and white ant/termite treatment must be done regularly to maintain wooden furniture in good condition. A proper cleaning liquid suitable for wooden surfaces must only be used so that it does not lose its sheen.



*Wooden furniture adds a touch of class to the room*

### For Astrological Consultations

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## Beauty Care



Rashma Anand

# Home Remedies for Damaged Hair

In our last Issue, we discussed some basic tips for growing healthy hair. In this Issue, we will mention some common hair problems and solutions for the same, from the ingredients we stock in our kitchens.

All of us crave long, lustrous locks. Hair complements beauty and is a perfect accessory for a well groomed look. One can have long hair or short hair. Hair may be straight, wavy or curly. The important thing is to have healthy hair. Healthy, damage free hair has a shine and bounce to it, adding to the overall self confidence and personality. Regular hair care includes oiling, shampooing and conditioning of the hair. But in cases of hair damage, extra care is required. Specific steps need to be taken to address the damage and initiate the repair and recovery process.

Hair damage can occur due to a variety of reasons. The chief reason of course is the neglect of hair for prolonged period. Exposure of hair to harsh elements like cold winds, hot sun and even pollution can affect the quality of hair. High stress levels, emotional anxieties, inadequate nutrition and lack of sleep not only take a toll on our bodies, but also adversely affect hair health.

This article attempts to look at some of the hair damage issues and how to tackle them with home remedies. Some of the most common hair problems that we face are:

1. Dandruff
2. Premature greying of hair
3. Dull and dry hair
4. Hair loss

## Dandruff

This is a common problem that can occur in child or adult. The scalp become flaky and starts shedding. Dandruff is



characterized by itchy scalp and white flakes that drop down constantly on the neck and shoulders. These flakes are nothing but excess dead cells on the scalp. As we know, the skin constantly produces new cells to replace the old ones. The skin on the scalp is no different. This cell renewal process usually takes two weeks. But sometimes, the process gets speeded up due to some reasons. As a result, there is an accumulation of dead cells on the scalp, which are shed as dandruff.

## Causes of dandruff

The exact cause of dandruff is not known. Poor diet lacking in essential minerals like calcium and zinc is one of the reasons. Dandruff can also be caused by fungal, bacterial or yeast infections of the scalp. Dandruff in extreme form can cause itching and redness of the scalp. It may also lead to other skin conditions like psoriasis.

## Types of dandruff

There are two types of dandruff - dry and oily

### Dry dandruff

It normally occurs in people with dry skin. The flakes are dry and fall off easily. The dandruff may fall in the eyes causing discomfort or on the face and forehead causing itching.

### Oily dandruff

Oily dandruff occurs normally in people with oily skin and is a little more troublesome. Here dandruff mixes with the sebum produced by the scalp and forms a greasy mixture. So the dandruff does not come off easily and there may be bleeding if you try to peel it off.

## How to tackle dandruff

The primary step in prevention of dandruff is to keep the scalp clean and free from dirt and grease to prevent

mulation of dead cells. Particularly in of oily hair, it is essential to shampoo condition the hair every other day. Shing hair vigorously also helps ove the dry flakes. Bend and let your fall forward. Brush from the nape of neck to the hair tip to dislodge the dandruff flakes. Increase water intake and ead fresh fruits and leafy vegetables in diet. Avoid oily and spicy food.

### Premature Greying of hair

birth and as we grow up, we have ant hair colour. It may be jet black in e, brownish in others. The degree of ur varies, but the colour is sharp. The pness of the hair colour is due to the s called melanocytes that are being stantly produced by hair follicles. As grow older, the melanocytes duction goes down, leading to gray . But premature greying refers to the ation where there is a fading out of the colour at a very young age, below 35 rs. It appears that the colour is draining n the hair. The actual reason for this is lack of oil production in the follicles of hair. As a result, the scalp marrow omes dry and the hair root does not iver adequate nutrition, resulting in ying of hair. Thus diet is the main or in premature greying. A diet icient in vitamin C, copper, iron and ne leads to hair colour loss.

### How to tackle premature greying

Assumption of multivitamin tablets

### Home remedies to tackle premature greying

Indian gooseberry / amla is a very good ingredient for renewal of pigmentation of hair. It also enhances the length and quality of hair. Amla is used in conjunction with coconut oil for best results. Boil amla pieces in coconut oil till it is reduced to a thick powdered residue. Massage this oil on hair. Soak dried pieces of amla in water overnight. This water may be used for topical application on hair. Mix together 1tbsp amla juice and 1tbsp almond oil. Add a few drops of lime juice. Apply this mixture every night on the scalp. Wash it off in the morning. Continue this treatment for 15-20 days to see a marked change in the intensity of the hair colour. Several amla containing hair oils are readily available in the market that may also be used.

Another colour restoration agent commonly used is henna. Henna is also a very good conditioner for the hair, thereby giving dual benefits for the hair. Boil henna leaves in coconut oil till the mixture attains a paste consistency. Apply the paste on hair and scalp for rich colour and grey coverage.

Tea extract concentrate can also be used to give dark brown / black colour to hair. Several ready made preparations are available in the market containing henna or tea leaves, which can be used directly. It is better to use such natural products than synthetic / chemical dyes, which damage the hair further by making it brittle.

Boil curry leaves in coconut oil. Discard the leaves and massage the oil in hair for good results.



### Home Remedies for dandruff Prevention and control

1. Soak 2 tbsp fenugreek (methi) seeds overnight in water. Grind the seeds to form a paste. Apply the paste on the scalp for half an hour. Rinse with cold water. The residual water can also be used as an after shower hair tonic.
2. Lime juice has very potent antidandruff properties. A pack of lime juice and fuller's earth applied on the scalp is very effective against oily dandruff. Lime breaks down the excess sebum that has accumulated in the scalp while the fuller's earth (multani mitti) cleanses the scalp of excessive dead cells. Thus the pack offers a 2-pronged attack that is required in fighting oily dandruff. It is recommended to use this pack once a week for at least 3 months for visible changes. A tsp of lime juice used to rinse the hair gives a brilliant glow to the hair and also removes the stickiness.
3. Wash hair with a mixture of green gram powder and curd to remove dandruff.
4. Massage hair with warm olive oil or sesame oil. Wrap a towel around the hair to prevent evaporation. Rinse after 20 minutes.



helps to deal with the problem to a considerable extent. It also helps to keep mental stress and emotional anxieties at bay. Following a calmer lifestyle will definitely have tangible results.

### Dull and Dry hair

Healthy hair cuticle lies flat below the scalp and reflects light. Thus healthy hair has a shine to it. Over exposure to the sun and cold winds and pollution cause hair damage. Damaged hair becomes rough, spoiling the reflective surface. As a result

hair appears dull and lifeless. Some illnesses like flu release toxins that adversely affect the hair sheen. In order to combat this problem, change your diet to include more proteins, iron and vitamin C.

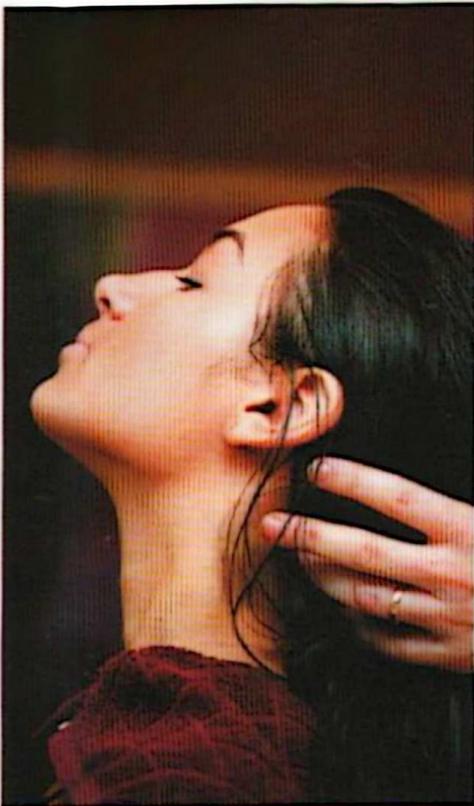
Dryness of hair is a very common problem. Dry hair is very brittle and more prone to breakage. Hair becomes very dry if constantly subjected to various chemical treatments like colouring, perming, curling etc. All these processes expose the hair to high temperatures and strip away valuable moisture from the hair. Another common cause for dull and dry hair is the remnants of styling products left behind on the hair. Make sure that your hair is rinsed clean after every process.

### How to tackle dull and dry hair

Dry hair requires adequate moisturisation. Use shampoos containing vitamin E and other natural moisturizers. Avoid products containing silicon and lanolin as they further dry the hair. As far as possible do not use hair dryers and dry the hair naturally. Include lots of water in your diet to hydrate your hair.

### Home remedies for Dull and dry hair

1. Beer is quick fix for dull hair. Lather your hair with beer. Then rinse with cold water. The protein in beer helps repair the damaged hair cuticles, restoring hair back to its former shining glory.
2. Baking soda effectively removes the



### Home remedies for hair loss

1. Apply a mixture of raw egg white and lime juice on the hair for 30 minutes. Rinse it with shampoo. The mixture strengthens the hair roots considerably.
2. Prepare a homemade shampoo by mixing 5 tbsp curds, 1 tbsp lemon juice and 3 tbsp gram powder. Apply on hair and scalp for an hour and then wash.
3. The juice of fresh coriander massaged on to the scalp will help reduce hair loss..
4. Neem also has excellent hair fall arresting properties. Boil neem leaves in water. Discard the leaves and apply the water locally on hair. Alternatively, boil neem leaves in coconut oil and use the oil for the hair.
5. Follow a nutritious diet and drink plenty of water. It is also important to have adequate sleep to ensure healthy hair growth.
6. Massaging the scalp is a simple yet effective technique in boosting hair growth. An invigorating scalp massage with or without oil reduces stress levels and stimulates the scalp promoting healthy hair growth.



remnants of hair products from the hair. Make a paste with baking soda and water. Apply this all over wet hair with a wide tooth comb. If this is too elaborate, simply apply a paste of baking soda and water along with your shampoo. Keep it on for a while and rinse it off.

3. Egg is extremely protein rich and makes the hair silky and shiny on regular use. Also egg has moisturizing properties and is particularly effective in dry hair. Whip 3 eggs with a tbsp of vinegar and olive oil. Massage it on hair. Allow to sit for half an hour before rinsing.

4. Mash 1 avocado (butterfruit/makhan phal) in coconut oil. Apply on hair and keep for 15 minutes. This treatment adds lustre and life to dull hair. The rich oil and nutrients in this mixture protect the hair from over exposure to the sun and also help repair damaged hair.

### Hair Loss

A loss of 50-100 strands of hair in a day is normal and not worrisome. This happens to most of us as we find hair on our combs. Hair is constantly growing and the hair loss is balanced out. When the hair loss is excessive, and is more than the hair growth then it is a cause for concern. As we know, hair is made of the protein keratin. A special group of cells in the body's mechanism converts certain amino acids to keratin, causing hair growth. As more keratin is produced, there is more hair growth. For any reason if this mechanism slows down or is not carried out effectively, it causes slow hair growth that reflects as thinning of hair.

### Causes of hair loss

One of the main causes of hair loss is dietary nutrition. Diet lacking in folic acid and vitamin B6 causes hair loss. In the first trimester of pregnancy, as the mother-to-be has an increased intake of vitamins and folic acid, it usually results in good hair growth. Stress and anxiety also cause hair loss. Certain illnesses like anaemia, influenza, thyroid etc are also responsible for hair loss.



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# Keep Smiling...



Dr. Rohit Vedpathak and Dr. Supriya Variyar Vedpat

**We often wonder what we need to keep in mind, in order to keep our smile gorgeous. Here are a few guidelines that can help us possess strong and sparkling white teeth.**

Since our childhood we know the rules of effective dental care. Most of us brush two times a day, floss regularly and visit their dental care specialist once every 6 months. However, we still have plenty of dental problems and must spend a lot of money for improving our dental health. What do we do wrong? Below, check out the list of the most common misconceptions and risks....

## Excessive brushing

Many people tend to believe that the more they brush, the lower chances they have to develop one or another dental disease. This is a serious misconception and it is highly recommended to brush no more than 1-2 times a day, use soft brushes and proper toothpastes.



## Brushing right after eating too sweet or too acidic foods.

This is another wrong idea, to brush your teeth right after consuming acidic drinks or desserts.

## Vinegar in salad dressings

Adding such products as vinegar or lemon juice to your salads is harmful to your teeth. Try to avoid having such type of salad dressings on a regular basis.



## Diabetes

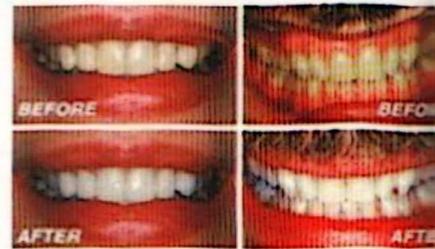
This disease is linked to increased levels of glucose in the body fluids, including saliva. This is why people with diabetes usually have poorer dental health if compared with those who do not have diabetes. Your tooth enamel becomes soft and very sensitive when under effect



of acidic or too sweet materials, and scrubbing it with tooth brush will not lead to anything good. That is why it would be better to rinse your mouth with a mouthwash and brush your teeth in not less than 30 minutes after eating.

## Tooth whitening procedures

Sometimes, whitening procedures which we do at home damage our tooth enamel to a great extent. Therefore, instead of using special home kits, choose to go to a specialist and reduce the risks of having dental problems.



## Drinking too much of herbal teas

This is a real shocker, but some fruit-flavored herbal teas can be very acidic and cause tooth damage. Choose to drink good old black or green teas which have numerous health benefits and positive effects on our dental health.



## Consuming sports drinks

These products are packed with harmful acids and sugars which can help to boost energy levels. A research has shown that sports drinks are about 30 times more corrosive than water. Try to avoid using sports drinks.



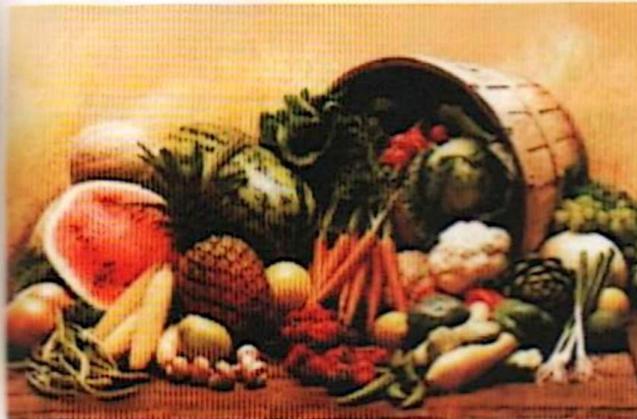
## Drinking white and red wine

Studies have shown that red wine causes stains and white wine cause tooth decay. Those who got used to benefit from high antioxidant content of wines should drink during a meal, rinse the mouth after drinking wine and possibly use a piece of cheese to neutralize negative effects of acids in wines.



## Fruits

such as apples, strawberries and kiwis contain Vitamin



C. This vitamin is considered the element that holds cells together. If this vitamin is neglected, gum cells can break down, making gums tender and susceptible to disease.

## Vegetables

Vitamin A, found in pumpkins, carrots, sweet potatoes and broccoli, is necessary for the formation of tooth enamel. Crunchy vegetables may also help clean gums.

## Swimming in public pools

It is amazing but even such habit as swimming in public pools can increase your chances to suffer from tooth erosion. If you can't refrain from swimming, try to always keep your mouth closed or wear a mouthguard while swimming.



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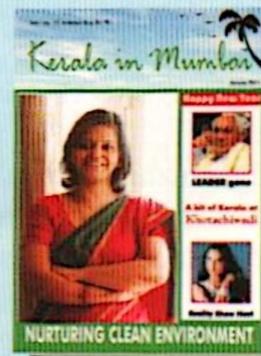
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# Malayalam Movie World

## Salt 'N' Pepper



The shooting of 'Salt 'N' Pepper' commenced on January 3. It is directed by Aashiq Abu. Film director, producer and actor Lal is in the lead in this movie. Though he has proved his acting abilities in his first film 'Kaliyattam' (1997) as an actor, it is the first time he lands in the hero's role. The movie is slated for release in April. Asif Ali, Shweta Menon, Mythili and Nedumudi Venu are also sharing the honours with Lal.

## China Town

A month long shooting of Mohanlal's next movie China Town has commenced at Ramoji Rao Film City, Hyderabad in December 2010.

Besides Mohanlal, the film has Jayaram and Dileep in the lead. Mohanlal plays a former goon named Mathukutty, who is now trying to lead a normal life away from crime. Kavya Madhavan, Roma and Dipasha are the heroines.

The film is produced by Antony Perumbavoor under the banner of Aashirwad Cinemas.



## Mammootty - Adoor Gopalakrishnan film



The National Award winning players Mammootty and Adoor Gopalakrishnan are joining hands for the third time for a new movie that goes on the floor in August 2011. Their earlier films *Mathilukal* and *Vidheyam* had bagged national awards for Mammootty as best actor.

## Sathyan Anthikkad-Mohanlal film

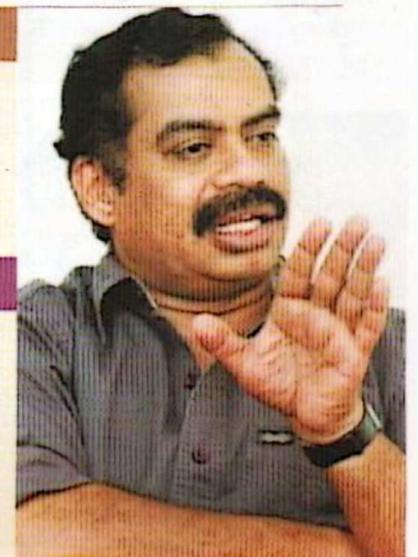
After a series of flops at the box office during 2010, Mohanlal is returning to Sathyan Anthikkad who had established a record as a successful director. Lal is the hero of Sathyan's new film that is expected to be on the floor in March.

Anthony Perumbavoor under his banner Ashirwad Films is producing the film. Anthony earlier produced 'Innathe Chinthavishayam' with Sathyan-Mohanlal team.

## The fifth in CBI series

The much tested and found successful CBI stories made by director K Madhu have prompted him to start another one as a safe bet. All the four earlier produced were megahits or profit earners. When the Malayalam film industry finds itself with many box office 'duds', a CBI story is worth attempting. So far in Indian film history, no serial has gone beyond three films.

Story and screen play writer of the previous films S N Swamy is busy in creating a new crime detection story. Besides Mammootty and his cronies Jagathy and Mukesh, other actors are not yet decided. The film will go on the floor by middle of 2011.



## Pokkhiraja is the biggest earner

When the accounts are closed on December 31, the clear winner at the box office is the Mammooty-Prithviraj starrer 'Pokkhiraja.' The movie reportedly made on a budget of ₹6.5 crores (including prints and publicity) was able to collect ₹10.7 crores from various sources including satellite rights.

Other movies that made the producers laugh heartily were 'Happy husbands' of Saji Surendran, 'Pappy Appachha' of debutant director Mamas, 'Pranchiyettan and the Saint' of Renjith, 'In Ghosthouse Inn' of Lal and 'Elsamma enna Aankutty' of Lal Jose. All these movies ran for more than 100 days in the big city centres and earned profit for their producers.

Other movies that made reasonable profit are Mohanlal's 'Shikar', 'Malarvadi Arts Club' of Vineet Srinivasan, 'Karyasthan' of Thomson, 'Apoorva Raagam' of Sibi Malayil, 'Mummy and Me' of Jithu Joseph, 'Katha Thutarunnu' of Sathyan Anthikkad, 'Marykkundoru Kunjadu' of Shafi, 'Best



Actor' of Martin Prakkat, 'Body Guard' of Siddi, 'Cocktail' of Arun Kumar and 'Sakutumbam Shyamala Radhakrishnan Mangalathu.

The expected earners but failed films were 'Four Friends' of Saji Surendran, Mohanlal's 'Alexander the Great', Mammooty's 'Vande Matharam.' Biggest number of films came from Suresh Gopi.



## S Balakrishnan returns to composing

Those who remember S Balakrishnan would have realised that he was a prolific and enchanting music composer unassuming and humble. He composed music for the first five films of the duo Siddique-Lal and soon faded out and remained invisible during the last decade though FM stations were regularly playing his 'Neerpalunkukal.... Pookkalam vannu....., Unnam marannu....., Pavanarachezhuthunnu.....' etc.

Now he makes a comeback with the movie 'Mohabbath' to be produced by East Coast Vijayan. The movie features Munna and Meera Jasmine in a romantic backdrop and has five songs composed by Balakrishnan. One of the songs, 'Padachavane, Ivalent Sundhariya' is already tipped to be the biggest hit of 2011. The movie will also feature songs in the voices of Mamtha Mohandas and Hariharan.

## 'Arappatta Kettiya Gramathil'

After their excited run at the Box Office with some quality movies like 'Pranchiyettan and the Saint' and 'Palerymanickyam- Oru paathira kolapathakathinte katha', megastar Mammooty and director Renjith are getting ready to go for a remake of a classic.

The duo will be remaking the Padmarajan classic 'Arappatta Kettiya Gramathil', which had Mammooty in the original role of Zacharia. The duo who is currently working on their new project 'Raavu Maayumbol' will start working on the remake by June.



## Nidra reappears as Suhruthu

The successful movie of the eighties *Nidra* is being remade as *Suhruthu* and Manu of 'Tournament' is doing the main role.

Manu will appear in the role that Vijayakrishnan did in the original. Young actress Reema Kallingal will do Shanthikrishna's role in the remake. The movie will be restructured to suit the new age audiences by Siddharth Bharathan, the son of the late director Bharathan and KPAC Lalitha.

'Suhruthu' will only feature seven characters including those played by KPAC Lalitha and Vijayaraghavan. Jassie Gift will provide the music while Vinoo Kiriyaath will handle the script lines.



## Mallu Singh

After Pokkiri Raja, its director Vaisakh is coming up with Mallu Singh in which Prithviraj appears in the title role. Vaisakh recently stated that Mallu Singh would be a full length comedy film. Prithviraj's Bobby Singh is actually a Malayali who disguises as a Sardarji and lives in Punjab.

In 1998 Dileep has done the role of a Punjabi in 'Punjabi House', a hit movie. Now he is planning a sequel to it, titled Lucky Singh and Rafi Mecartin is busy preparing its script. It is planned to have its release in 2011.

## Christian Brothers

Mohan Lal's Joshy directed 'Christian Brothers' is having trouble with its release. This was scheduled to be released on October 22 but was subsequently postponed to November 26, then to January 26 and now, hopefully, finally to March 10. The film has Mohanlal, Dileep, Tamil actor Sharatkumar, Lakshmi Rai and Kavya Madhavan in the lead and is said to be an action packed entertainer. It is projected as multi-starrer after *Twenty:20*, and has potential to be a hit. The producer of the film Subair has not given any official reason for the latest postponement of the film. March 10 is in the middle of the examination and Cricket World Cup seasons.



## Biju Menon gets a big break!

Biju Menon had a surprise recently as his movie 'Marykundu Kunjadu' turned out to be a box office hit. His was a character who loved eating and had less time to talk. His appearance and mannerisms brought applause from the audience. His fans hope that with this movie, he would embrace a new positive twist to his unenviable career.

## Navya Nair's son named Sai Krishnan

Actress Navya Nair's son was named Sai Krishna during the naming ceremony that was held at her house. Navya Nair who was a popular star in Malayalam and Tamil, had given birth to a son at KIMS hospital Thiruvananthapuram on 22 November 2010. She had married Mumbai-based businessman Santhosh Menon on January 21, 2010. The actress caught everyone's attention starring opposite Dileep in *Ishtam* in 2001. She did it again with him in films like *Mazhathullikilukam*, *Kunjikoonan* and *Kalyanaraman*. She is noted for her portrayal of a typical Malayali girl in various movies. She bagged the Kerala State Film Award for Best Actress Award in 2002 for the film *Nandanam* and again in 2005 for her performance in films *Kanne Madanguka* and *Saira*. Navya is a good dancer as well. She acted opposite Dileep in many successful films. There are around 50 movies to her credit.

She had also acted in many Tamil and Kannada movies.



## Comedian Machan Varghese passed away

Malayalam comedian Machan Varghese died at Baby Memorial Hospital at Kozhikode on February 3. He was 50. Varghese had suffered from prostate cancer for a long time and was taken to hospital a month ago. He was on a ventilator for the last four days.

Varghese was one of Malayalam film's best loved comic actors. A native of Elamakara in Kochi, he entertained audience with his peculiar dialect, mannerisms and body language. He came to the silver screen from a background of drama and mim cry. He is a veteran of 60 movies.

His first film was *Pravachakan* (1993). He was last seen in *Best of Luck*, and *Bombay Mittai* will be released posthumously. The nickname Machan was given to him by director Siddique because of his habit of addressing others as Machan. He is survived by wife Elsy, and sons Robichan and Rinchu. His body was taken to his village in Kochi for last rites and was cremated on 4<sup>th</sup> February.

His roles in films like *Punjabi House*, *Thilakkam*, *Hitler*, *Mannar Mathai Speaking*, *Thenkasippattanam*, *Friends*, *Meesha Madhavan*, *Ee Parakkam Thalika*, 'CID Moosa', *Friends*, *Pattalam* etc were notable.



## Kerala loses rank in immigration

The rank Kerala was holding so far is now coming down. The state used to send the maximum number of people abroad for work. Uttar Pradesh has now threatened to knock Kerala down in this front. According to sources in the Ministry of overseas Indian affairs, UP has sent 1.25 lakh people for work abroad in 2009 as against Kerala's 1.19 lakh. In 2010, UP registered 68,375 emigrants more than Kerala's 45,278, till June.

The above data is based on Emigration Clearance Required (ECR) manual labourers as 80% of emigrants from India fall under the ECR category. These people mostly work as construction workers, mechanics, masons, carpenters and drivers. But the spokesperson of the state government states that the figures do not give the absolute truth. For, many of

Keralites who go abroad and work in the above categories are graduates and as such do not require emigration clearance. Foreign remittances or cash sent by relatives working abroad make up about 25% of Kerala's economics. The state was the biggest contributor to the \$55 billion India received in remittances from abroad in 2010, the biggest by any country in the world.

Uttar Pradesh is India's most populous state with a population of 166.2 million and 31.15% of its people live below poverty line and in literacy, it is 26<sup>th</sup> among 30 states. Its rate of population growth is 25.8% against national average of 21.3%.

Kerala is home for 31.84 million and is considered the most prosperous state with only 12.72% of its population below

UPI: 25,783  
Kerala: 19,384  
Tamilnadu: 78,841  
Andhra Pradesh: 69,233  
Bihar: 50,227  
Rajasthan: 44,744  
Punjab: 27,291  
West Bengal: 21,187  
Maharashtra: 19,128  
Karnataka: 18,565

### State-wise emigrants in 2009

the poverty line. Its literacy rate is 89.8% and population growth rate is 9.4% (2001 census)

In Kerala, construction workers and masons are now coming from other states such as Uttar Pradesh, Bihar and West Bengal because Kerala does not have enough people to work on its projects. Since the population growth in other states is faster than the need of the jobs created, their people have to look elsewhere for livelihood, a spokesperson of the Kerala government said.

## Reinventing Malayalam drama

Kerala Sangeetha Nataka Akademi has started a tour across Kerala with the intention of re-inventing Malayalam drama. The tour comprises of actors and technicians moving in a bus across the state since January 23. They would visit various 'Kalasamitis', libraries, educational institutions etc to popularize plays. Local self governments, university and college unions, *Grantashala Sangham* etc are extending assistance in this venture. Chilean Fine Arts Theatre members, who arrived at Thrissur for the International Drama Festival, are accompanying the tour group to provide the initial impetus.

The question is: where are the 'Kalasamitis', libraries and the essential audience?



A scene from first Malayalam play, 'Sarada' of Chandu Menon

## A saga of "Nokku kooli"

The CPM may or may not return to power in Kerala in the impending elections but the Left government can end its current innings with the quiet satisfaction of having lived out a proletarian dream.

The managing director of a Rs 500-crore industrial group jumped on a van and started unloading cartons after CITU, the ruling CPM's labour arm, prevented employees from carrying out the job.

Work is worship but what unfolded was an unusual, albeit fleeting, act of defiance in Kerala, where unionised "head-load workers" (porters) traditionally enjoy the right to extortion for doing little except watching someone else unload goods. If the non-unionised porters do the work, an exorbitant amount must be paid.

The Malayalam word for the fee is "nokku kooli", which literally means "wage for watching". It has no legal sanction but police are not allowed to intervene in what is passed off as a "labour dispute" a mindset that was at play in Bengal during the glorious years of *gherao* sired by militant trade unionism. Since the law-enforcers look the other way, many Malayalees grin and bear the forced fee and some extol it as a symbol of their socialist

credentials.

But Chittilapilly Kochouseph, the industrialist who was in the news recently for donating his kidney to an innovative chain of do-gooders, did the unexpected.

Kochouseph is the Managing Director of the Kerala-based V-Guard group of companies, which makes products ranging



Kochouseph unloading cartons at his godown premises

from voltage stabilisers to digital UPS and runs amusement parks.

The dispute with the local CITU has been simmering for some months, forcing V-Star Creations, a garment manufacturer headed by his wife Sheila, to suspend work.

CITU porters had entered the godown in Kochi and made an offer few companies in Kerala would not have had the nerve to refuse. The CITU porters would unload the goods coming in and the workers employed by V-Star could load those going out. When the management and the factory workers resisted, the CITU supporters allegedly attacked them. CITU eventually said the factory workers could do the work but only after getting labour cards from a government authority.

The management secured the cards and brought the van with raw materials to the godown to resume work after six months.

But the CITU porters marched to the godown and asked the management to engage them or stop work till the issue was settled. Kochouseph pleaded with them to let the factory workers do the work since they had the official labour cards.

The CITU workers would have none of it. It was then that the Managing Director jumped on to the van and started unloading the parcels. His wife Sheila was standing nearby, so were some policemen.

For some reason, perhaps because of a realisation that elections are round the corner and the Left is on a sticky wicket in Kerala though not as badly off as its cousins in Bengal, the police then intervened.

The police brought in Tamil migrant workers who finish rest of the work, although V-Star had enough workers.

V-Star General Manager K Vaidyanathan said the cor would sue the CITU porters for obstructing work in a design area where the unit had the right to engage its own labour force. The "wage for watching" affects individuals as well as companies, especially when they move house or buy furniture. Unionised porters recently asked a family to pay them ₹23,000 for carrying to the fifth floor a dining table priced at ₹23,000, a task that usually can be done for ₹600-700 in Kerala.

Unnerved by the V-Star incident, industrialists in Kochi — commercial capital of Kerala that like Bengal is trying to bring down its anti-industry image and draw investments — urged the government to intervene.

Many were surprised that CITU had targeted Kochi whose companies together have an annual turnover of more than ₹500 crore in a state that has not managed to hold back too many successful entrepreneurs.

Chief minister and CPM leader V S Achuthanandan said he would investigate.

But, for the moment, CITU seems to be having the last word. CITU state general secretary M.M. Lawrence was sarcastic best: "It's good that he tries his hand at lifting heavy loads because he would then know what it's to be a worker. But heavy loads daily can affect his health."

Lawrence then promised to examine if his workers had breached the official policy.

## V-guard moves court and threatens to shift to TN

"We have approached the high court seeking its intervention in the matter," said Sheila Kochouseph, who runs the V-Star Creations, a subsidiary of V-Guard group and leading export oriented textile manufacturer of undergarments.

"This impasse has been continuing for the past six months and these militant trade union workers continuously abuse our employees and my family. We have 11 loaders who have got the labour card for unloading, but the trade union activists do not allow them to do their job. Is this fair and does it send good signals to prospective investors?" asked Sheila.

She said the company has approached the court and it has ordered protection to the personnel and company police protection. "If the trend continues, we have to take extreme steps like shifting the factories to Coimbatore where we already set up some factories," she said.

V-Star Creations has 20 units in the state where 1,500 employees work. It was set up in 1995 and in the last fiscal the



*Sheila Kochouseph inside her Textile factory*

firm's total turnover touched Rs.22 crores. This fiscal, expecting a 50 percent growth. Around 20 percent of the products are exported.

## 'Makara Jyothi' now in a judicial controversy

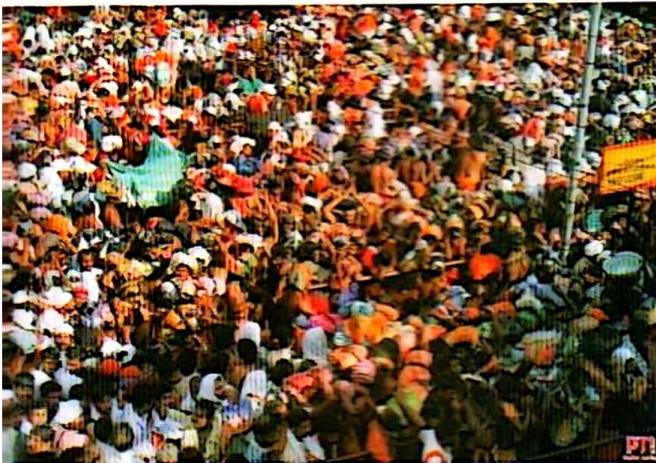
The shocking death of 102 pilgrims in a human tragedy at Ponnambalamedu near Sabarimala has evoked a controversy by a judicial remark.

A division bench of Justices P S Gopinath and Thottathil B Radhakrishnan has asked the Kerala Government to clarify whether the 'Makara Jyothi' is a divine act or created by human beings. The High Court asked the state government to clarify the significance of 'Makara Vilakku' and 'Makara Jyothi'. There is nothing wrong in continuing these two events as a part of religious faith and religious rituals but the people has a right to know the truth, the judges remarked. Advocate P G Parameshwara Panicker, representing the Devaswam Board submitted that it was claimed as a divine act and that the star

appearing on this occasion was also a part of 'Makara Jyothi'. The High Court has warned the government that the court has the right to intervene if the religious matters interfere with public life. It also expressed its apprehension that these events had turned into a lucrative source of wealth to the Devaswam Board. Following the death of 52 persons on January 14, Justice T Chandrasekhara Menon was appointed to enquire into the tragedy and it was reported that he had maintained a report which could not be enquired into as it was a matter of religious belief. Even after 11 years, the state government has not made the Commission report public. U Kaladharan on behalf of the Rationalist Society of Kerala had approached the Chief Justice to compel the government to make the report public. No



*Makara Jyothi at Ponnambalamedu*



*Devotees watching Makara Jyothi from sannidhanam*

sion bench has adopted a diametrically opposite view and ce the controversy.

ice Chandrasekharan is said have remarked in his report he deputed the Commission's own advocate to observe the ara Jyothi phenomenon and then remarked thus: "while Makaram star appears on the horizon, the light emitting n the camphor lit by men is also visible." He then continued ate that it was not the duty of the Commission to examine if event was a matter of superstition. In his defence, Justice ndrasekharan quoted Gandhiji as saying that the God was ond definition.

adharan has submitted an article written by former DGP Special Officer for Sabarimala, N Krishnan Nair wherein ad mentioned that it was the Devaswam Board that nged the lighting of camphor at Ponnambalamedu and thus eading the devotees.

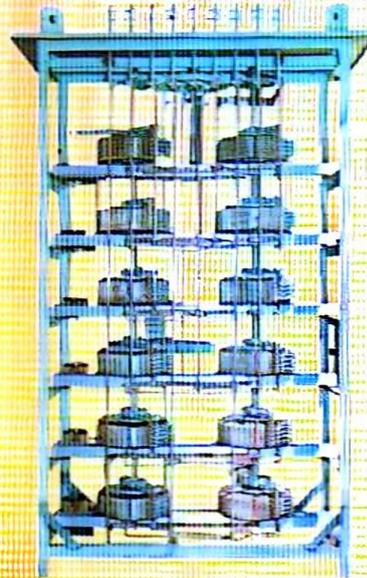
Division Bench pointed out that it was raising the stions now in public interest and that the circumstances ing the tragic death of 102 men were very painful.

sequently in a press conference held at Kochi, Tantri of arimala Kantaru Maheswaru alleged that it was a spiracy by the rationalists to defame Hindus and their faith.

Makara Jyothi is a star and Makara Vilakku is a symbolic ship, he has remarked. Earlier times, the tribal people were lved in lighting the Makara Jyothi but he has no wledge of the people who do it now. The Tantri has no t connection with the Makara Jyothi, he said. There were y offensive moves recently from various quarters to roy Hindu faith and rituals and these were to be treated as between the devotees and the non-devotees.

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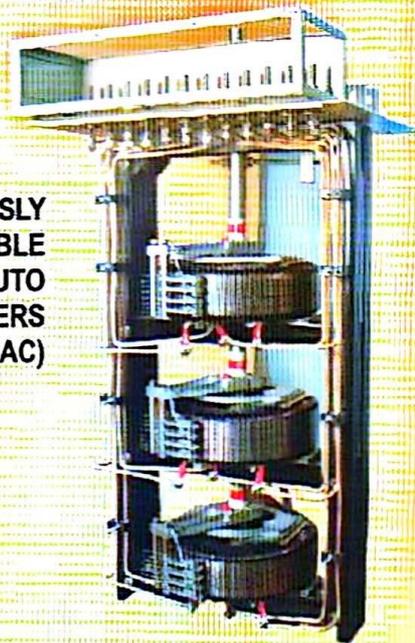
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# MUMBAI NEWS DIGES

KIM News Bureau

## KNSS Mannam Jayanti celebrations

The 134th Mannam Jayanti was celebrated by Kendriya Nair Samskarika Sangh of Maharashtra at Leva Patidar Samaj Hall, Airoli on January 9. State Minister for Excise and Non-conventional Energy Ganesh Naik was the Chief Guest. Sandeep Naik MLA, V Suresh (Principal Executive Officer, HIRCO) and Praveena, noted Malayalam cine and television artiste were guests of honour. Ganesh Naik, responding to the non-availability of land for social organisations raised by the organisers promised to assist to get land for the KNSS projects. He also lauded the initiative taken by late Mannathu Padmanabhan to bring the Nair community of Kerala to the forefront of development by uniting the Nairs under the aegis of Nair Service Society and establishing educational institutions from primary to post graduate levels, even without the financial assistance of the state government. This model was highly commendable and other communities could emulate them, he added.

Celebrity guest Praveena stated that she studied at the schools and college started by Mannam at Perunna and for whatever she could achieve till date, she was



From the dais of KNSS Mannam Jayanti celebrations

indebted to the encouragement provided by NSS. Lion Kumaran Nair also spoke on the occasion.

Chairman KGK Kurup welcomed the address. He emphasized that Maharashtra has more than seven lakhs of Nairs and it made them a formidable force when united.

Prior to the formal meeting, Tirtha p Swamikal, a disciple from the Chattar Swamikal Ashramam addressed the gathering and beseeched them to rise on the occasion. Eminent personalities from various fields were honoured for their contribution to the community.

## Purappadu (Kathakali) by Jayasree Mohandas

Jayasree Mohandas performed her *purappadu arangettam* in Kathakali in the role of Krishna on December 24, 2010 at Model English School, Dombivili.

Jayasree hails from Irinjalakuda. As a child, she has watched kathakali performances at the Koodalmanikkam temple at Irinjalakuda and has been fascinated by this dance form and wanted to learn it. Today her dream has been realized. She is learning kathakali from Kalamandalam C Gopalakrishnan of Kalakshetram in Dombivili. Jayasree is a resident of Marol and twice a week she travels to Dombivili to study kathakali, despite her age and the difficulties of travelling the distance. This is because of her passion to learn this ancient classical dance form. "Youth is not a time of life; it is a state of mind. People grow old only by deserting their ideals," says Jayasree. Her husband Mohandas, an employee of Mazagaon Dock Ltd, encourages her passion. They have a son who is an HSC student.



Jayasree Mohandas



Jayasree's Purappadu

## CA's Golden Jubilee

Kerala Catholic Association Mumbai celebrated its 51<sup>st</sup> Christmas and New Year celebrations on January 9 at St. Mary's Junior College Hall at Santa Cruz. Kripashankar Singh (MLA and President Maharashtra Regional Congress Committee), Smt. Varsha Gaikwad (Minister for Women and Child Welfare), M. O. Johnson Therattil (Greater Mumbai Municipal Corporator), George Vattamattam (Vicar, St Thomas Catholic Church), M. O. Johnson Therattil (State Organiser and MPCC) and many eminent Catholic personalities of Mumbai attended the occasion. The blessed coin of St Alphonsa was launched by the Rev Father Vattamattam and Alice Therattil received the same. A Malayalam book of poems 'Shin kizhe', by CL Anto was released. The former Bureau News Chief S. Krishnan of Times Of India. The collection of verses describes the agony of a mother Mary losing her only son Jesus at the Cross. The poet admitted that writing of this collection of poems



*From left: Joy Payyappilly, Johnson G. Therattil, Rev. Fr. George Vattamattam, Savio Puthur, Smt. Maladi Devi, Kripashankar Singh, Smt Varsha Gaikwad, M. O. Johnson, Preethi Warriar, Smt. Alice Johnson Therattil, P.O. Thomas, Xavier M. M.*

was triggered by the loss of his own daughter Indu Anto on account of a tragic accident in 1998. A Souvenir of the Kerala Catholic Association was also released on the occasion. There was a cultural programme of music and dance. Meritorious students were awarded prizes and certificates.

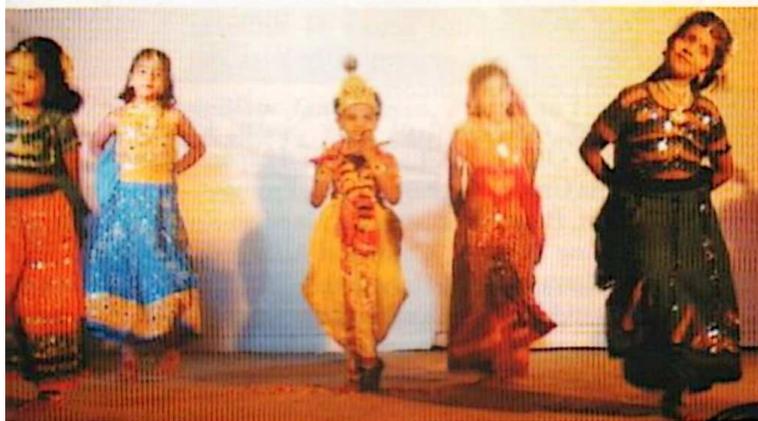
The Kerala Catholic Association consists of 41 units in Mumbai. It is the largest social organization of Kerala Catholics and organizes a lot of social activities. The president of KCA is M. O. Johnson. M. M. Xavier is the Secretary, Joy Payyappilly is the Treasurer and P. O. Thomas the General Convenor.

## Mannam Jayanti of NSS Andheri

NSS Andheri Wing celebrated its Mannam Jayanti and 11<sup>th</sup> Family Get together on January 10 at the Andheri Sports Complex. The event consisted of a Variety Entertainment programme of music and dance, a short play about the life and times of the founder of NSS, Chattampi Padmanabhan and Chattampi Thiruvithal, by the children of the NSS family members, felicitation of senior citizens above 75 years, and distribution of educational scholarships and merit awards to the deserving students. Prizes were distributed to all the participants.



*Short play by children of NSS members*



*Sharna dance during Lok Complex Ayyappa Pooja celebrations held at Lok Complex Ground Kalyan East.*

## Yuva Pratibha Award

Kendriya Nair Samskarika Sangh selected Reshma Menon for the Yuva Pratibha Award and Certificate of Merit during Mannam Jayanti Celebrations and Nair Maha Sangamam 2011. Reshma Menon is a student of Plus I at D Y Patil College Belapur. She has sung for a few Malayalam albums also.

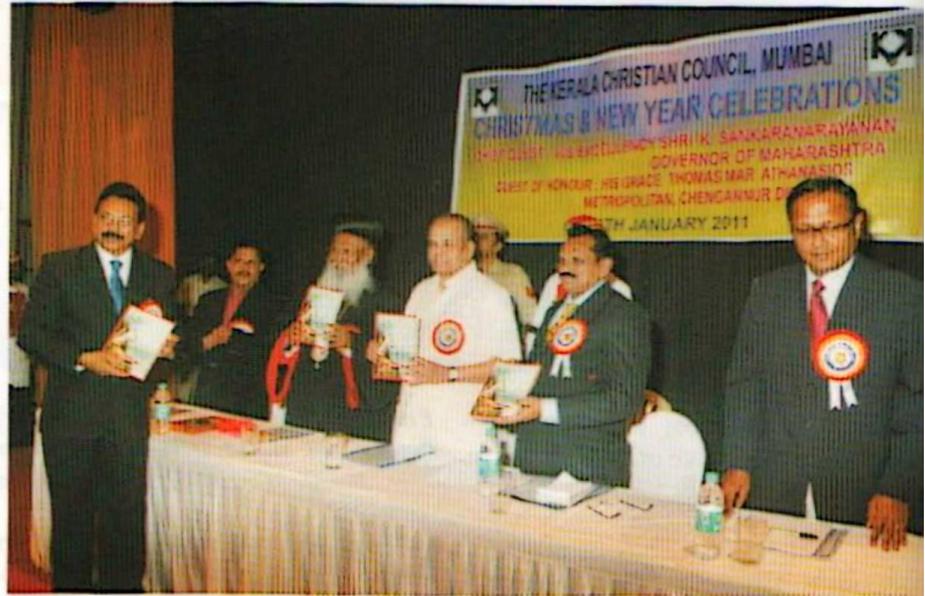


*Reshma Menon*

## Kerala Christian Council Xmas & New Year Celebrations

His Excellency Shri K Sankaranarayanan, Governor of Maharashtra conveyed his best wishes when speaking at the Kerala Christian Council (KCC) Mumbai, Annual Day cum Christmas and New Year Celebrations held at the Canossa High School auditorium, Andheri. The contribution of the Malayalees to the development of the metropolis was highlighted by the Governor when conveying the key note address. He acknowledged the efforts of the KCC in creating glimpses of Kerala at various events it has conducted and also appreciated its welfare and charity work. The Governor also handed over citations & awards to the toppers of the last SSC and HSC board exams. His Grace Thomas Mar Athanasios, Metropolitan of the Chengannur diocese graced the occasion & delivered the Christmas message. His message conveyed the fact that in today's materialistic world it is every persons duty to spread the message of peace & brotherhood. Chairman, Koshy Mickhayel delivered the welcome address, while Secretary, Shery John proposed the vote of thanks

The annual event conducted by the KCC was attended by over 700. There were carols performed by St Mary's CNI



*Governor releasing the Souvenir. Left to right: A Y Sakaria, C J Mathew, His Grace Thomas Mar Athanasios, His Excellency Governor Shri K Sankaranarayanan, Koshy Mickhayel & Shery John*

Church choir group and a music programme.

Kerala Christian Council, Mumbai was formed in 1958, as a socio-cultural, non political, philanthropic organization representing all Christian denominations of Kerala in Mumbai. KCC is actively engaged in social & welfare activities in

& around the metropolis of Mumbai. KCC provides financial assistance to underprivileged, sick, & needy society, irrespective of caste, creed gender. It contributes generously to State & Central Relief Funds in times calamities & also to various charital organizations.

## Children's Rhythm Festival

Keli, a 19 year old organization in Mumbai that promotes art forms of Kerala organized a 3 day Children's Rhythm Festival from January 10 to 12 at Horniman Circle Garden, Mumbai. About 100 children from Kerala were brought to Mumbai and they gave the performance in three sets. On the first day, 13 year old Anand Marar played solo the thayambaka, on the chanda, a traditional drum. On the next day, Panchari melam, was performed by the students of a percussion school from Peruvanam village. The programme closed on the third and final day with a panchavadyam performance by students of Kaduvallur a Panchavadhya Sangham. The Panchavadyam is performed with a set of five traditional instruments.



*Panchavadyam being performed on stage*

## FEI Cargo Limited conferred with the 'Leader of Tomorrow' Award

ET NOW, the 24-hour English business news channel and IndiaMART.com have jointly instituted the Leaders of Tomorrow Awards 2010 to honour entrepreneurial talent in the Small and Medium Enterprises (SME) space, with the object of celebrating the success stories and pioneering spirit of entrepreneurs.

Entries were invited across 11 different sectors including Company of the Year, and Woman Leader of Tomorrow.

The jury comprised of Shiv Nadar, Chairman and Chief Strategy Officer, HCL; Gautam Thapar, Chairman and CEO of Avantha Group; Kushagra Bajaj, Promoter and Joint Managing Director, Bajaj Hindustan Ltd; Jagdish Khattar, Chairman and Managing Director, Carnation Auto India Pvt. Ltd., and M. Uday Kumar Varma, Honourable Secretary, Ministry of Micro, Small and Medium Enterprises, Government of India. FEI Cargo Limited won an award under Transport and Logistics in the 'services' category. The company's young Director, Abhijeet Nair received the award from P Chidambaram, Union Minister of Home Affairs, at a ceremony in New Delhi. FEI Cargo Limited was founded by well known philanthropist Pratap Nair and the company is operated from Marol.



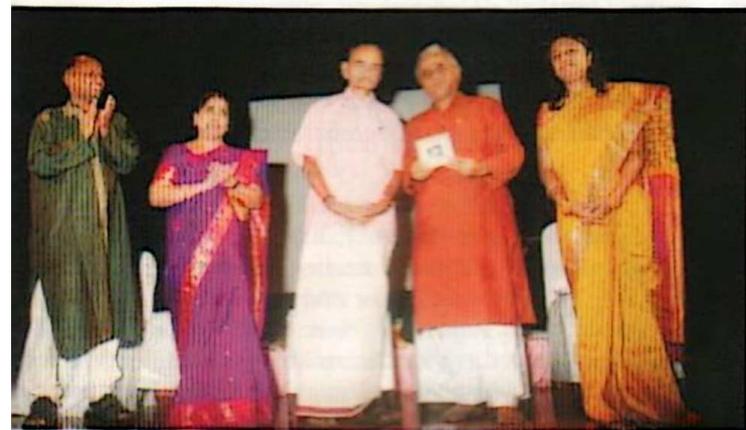
*Abhijeet Nair*

## Republic Day celebrations at Powai Kerala Samajam

The Powai Kerala Samajam celebrated its 62<sup>nd</sup> Republic Day at the Samajam premises. Gopakumar Pillai, Treasurer of the Samajam welcomed the Chief Guest Jekhose Paniker, Under Secretary of Kerala, Norka Cell and the Samajam members. On this special occasion the Samajam conducted "PRAVASI MALAYALEE MEET" to make an awareness programme to the Malayalees in Mumbai about the benefits of the various schemes implemented by Government of Kerala through the Norka Cell. The meeting was presided by Venugopal Pillai, President of Powai Kerala Samajam. Gopalakrishnan Nair, a founder member, welcomed the Chief Guest and members. The Chief Guest explained each and every aspect of the Pravasi Malayalee benefit schemes and cleared the doubts of the members present. The programme was held at the Jain Mandir Hall Powai. George Manjaly, Secretary of Samajam, proposed a vote of thanks.

## Malayalam Devotional CD released

A devotional music album 'Gokulam', Malayalam songs on Kuruvayurappan, was released on January 29 at the ISKON temple in Juhu. The CD was released by the noted flautist 'Gokula Surali' Kudamaloor Janardhanan from Kerala. He performed a classical flute Rendition and was accompanied by his disciple Vishnu Vijay and Hari Krishnamoorthy. The lyrics are written by Chowallur Krishnankutty and the music composed by Prasanna Varrier. Kudamaloor Janardhanan scored the background music. Hema Ravishankar and G Venugopal lent their voices to the lyrics. The chief Guest was Pandit Raja Kale.



From Left: Kudamaloor Janardhanan, Prasanna Varrier, Chowallur Krishnankutty, Pt. Raja Kale, Hema Ravishankar.

## Dance performance By Sneha Sunil

Sunil Sneha, disciple of Guru Hema Malini Chari of Nrityangan Thane) performed a dance recital at Vashi Jhulelal Hall.

## Annual Day celebrations

Santa Cruz Malayalee Samajam held their 58<sup>th</sup> Annual Day celebrations on January 29 in Santa Cruz. The Chief guest was Shri Kripashankar Singh MLA MRCC President.



Flag hoisting at Powai Kerala Samajam

## Arjun Mohan wins Belt Belt 1<sup>st</sup> Dan in Karate at National level

Master Arjun Mohan, son of Apna Mohan of Apna Tyres and student of St. Francis College, Borivli (W), won Black belt 1<sup>st</sup> Dan Karate at National level. Earlier he had won Gold in Kumite and Bronze medal in Kata at a State level contest held at Pune.



Master Arjun Mohan

## Thane Nair Welfare Association Mannam Jayanti

Thane Nair Welfare Association celebrated its 14th Mannam Jayanti at Mannam Bhavan Srinagar, Thane. Association President K R Harikumar lit the Chaitanya jyoti. V Sreekanth Nair, V Sasidharan Nair, S Gopalakrishna Kurup and V K Muraleedharan Nair spoke on the occasion.

M Ravindran Nair was nominated for Mannathacharya Puraskam. He is film producer, businessman and social Worker.

### Poetry Competition

Indraprastha Kavitha Samithi and Navi Mumbai Culture Centre Koperkhairne organised a Malayalam poetry Contest Kavyasandhya. The contest was divided into two groups for children below 14 years and the other above 14 years. This year's Indraprastham Kavitha Puraskaram was awarded to V Jayadevan's 'oru pumbodi kondum oru pookalam kondum'. Writer Manasi spoke about the poem and the poet Jayadevan responded.

### Powai Nair Mahotsavam 2011 And Kerala Folk Arts Inauguration

Nair Welfare Society Powai celebrated its Nair Mahotsavam 2011 on January 26 along with inauguration of Folk Arts of Kerala. The Mahotsavam was inaugurated by G K Vasu Pillai, President and Chairman of Nair Welfare Society (NWS), and Inauguration of Folk Arts was by MKS Nair President NWS. Awards presentation was by S R Pillai, President, Powai Ayyappa Seva Sangham. Digital Family Directory inauguration by Vinod Kumar MD, Shri Chakra Udyog Pvt Ltd, and inauguration of Entrepreneurship Initiative by Radhakrishnan (Chanakya) Pillai, Director, Chanakya Institute of Public Leadership took place during the event.

### KCA Co-op. Credit Society

KCA Co-operative Credit Society, sponsored by Kerala Catholic Association, Kalina is holding a special general meeting on Sunday, February 20 at 4 p m at St. Mary's School, Kalina to decide the increase the share capital and loan limit.

This credit society gives shares to KCA members and the share value is Rs.100. Share holders are eligible for loan on easy terms. The Society has been paying a dividend of 9% on shares for the last 10 years.

### Kairali Seva Samiti

Kairali Seva Samiti celebrated its eighth annual day on January 2 at Chheda Nagar Gymkhana Grounds. Actor and director Ananth Mahadevan was the Chief Guest. Local MLA Chandrakanth Handore and corporator Rajiv Sumanth were the Guests of Honour. Students who scored high marks in the last SSC and HSC examinations and social activists were honoured on the occasion. Folk dances, kaikottikali and light music concert by Vinod and Madhuri Wilson were the highlights of the celebrations.



VGN Group of companies Director V G Nair inaugurating the Nair Maha Sangamam by lighting the lamp. Association President R Harikumar, P K S Nair, K Venugopal, Karunakaran Nair look on.

### Kalwe Kairali Samajam Annual Celebrations

Kairali Samajam, Kalwe celebrates its 21<sup>st</sup> annual day on February 18 2011 at Gadkari Rangayathan Auditorium, Thane. The highlights of the celebrations are cultural meet, and honouring students who secured high ranks in SSC, HSC, Graduation and Post Graduation besides a historical play 'Swati Tirunal' by Saptaswara, Mumbai. The celebrations commence at 8.00 p m.

### PR Krishnan's book released

The Maharashtra State Secretary of CITU, PR Krishnan's latest book 'Olimangatha Ormakal' (Undimishing memoirs) was released at Thiruvananthapuram. In a function held in memory of B T Ranadive, the National President A K Padmanabhan handed over the first copy to Marxist theoretician P Govinda Pillai, who wrote an introduction to the book. Krishnan is a resident of Mumbai since decades.

### FOMA Meet

Forum Of Media Associates (FOMA), an association of the writers based in Maharashtra, held their meeting on January 9 at Vidya Niketan School, Thane. Jwala Editor and President of FOMA U N Gopi Nair presided. V Rajan V Nair, P V Vijaykumar and E Harindranath were elected as Vice Chairman, Vice President and Joint Treasurer respectively. Mannannoor Ravindran, S Harilal, Nanappar Manjapra, K Rajan, Rajan Thekkummala and K M Lorence were elected to the managing committee. Adv. Raj Kumar was appointed as Public Relations Officer.

In 'Chiriyarangu', the Humour session, K Rajan, Vijaykumar Nanappan Manjapra, Lorence, Adv Rajkumar and Harindranath presented various items.

### Mulund Kerala Samajam

Mulund Kerala Samajam organised a fund raising event with Musical Evening by playback singer Vidhu Prathap and party along with a Mimics programme by Guinness Pakru and Team on January 1 at Kalidas Hall, Mulund in aid of Building Fund.

### Award Nite by World Malayalee Council

World Malayalee Council is presenting an Award Ceremony in which professionals from the Malayalam film industry would be honoured by presenting them awards for their achievements during the last year. According to K K Nambiar, Chairman, WMC Mumbai Chapter, Mohanlal and Mammooty have agreed to be present at the awards function. Well known Malayali industrialists, businessmen and social activists who made a mark in Mumbai will also be honoured. The



Mumbai representatives of World Malayalee Council Mumbai chapter

nominations for the awards will be decided by a gallop poll. WMC Mumbai Chapter has plans to sponsor 111 open heart surgeries for the

very poor children in Mumbai and talks are on in this regard with leading heart hospitals, K K Nambiar revealed in a statement.

### Kodungalloor Family Koottayma

Kodungalloor Family Koottayma, a family gathering of the Mumbai residents hailing from the Kodungalloor Taluka of Thrissur district celebrated their first Annal Day on January 30 at Tilak Group of Institutions Hall, Vashi. Noted Film Director Kamal was the Chief Guest. C G Varier was the keynote speaker. Industrialist of Bhilai V K Mohammed, Umesh Challiyil (Ex-MLA), Bhupesh Babu, Murali Menon and N K Navaz were guests of Honour. K D Chandran distributed prizes to the students. P R Krishnan, Rajan Nair, M V Parameswaran, Anil Raghavan, Beena Thampy, Girija Vallabhan, K K Raja, E P Vasu, N J Pillai, V S Shihabuddin (Creative) and others graced the event.



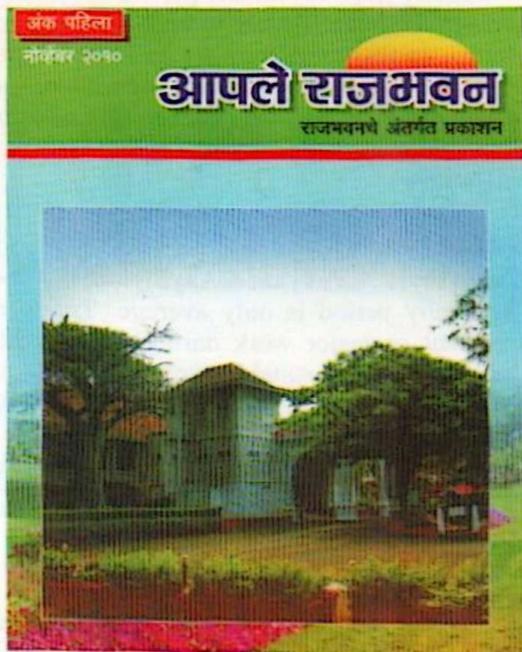
Kamal and Guinness Pakru with office bearers of KFK

### Malayalam Drama Festival of Maha Keraleeyam

The Malayalam Drama Festival organised by Maha Keraleeyam, the Golden Jubilee celebrations of Keraleeya Kendra Sanghatana, at Mysore Association Hall concluded on January 22. Seven plays were presented during the festival and the contest-results were announced the next day by N Padmanabhan, one of the judges. Another judge Muralidas Payyanoor analysed the merits and demerits of the plays presented. The plays presented were 'Kutukka' of P M Taj, 'Makarakoithu' of Xavier Pulpad, 'Chembakaraman' of Raj Thomas Adat, 'Pathom Onnu Pravasi' of Vilappil Madhu, 'Kazhukuthira' of S L Puram Sadanandan, 'Ayalkkootam' and 'Priyamanasam' of Francis T Mavelikkara. 'Makarakoithu' and 'Pathom Onnu Pravasi' were adjudged as the winner and first runnerup respectively in the play category while T S Vijaykumar of 'Priyamanasam' and Rajan of 'Makarakoithu' won the first and second positions respectively in the best director category. While T N Vijaykumar and Uma Gopalakrishnan were adjudged best actor and best actress for the same play 'Priyamanasam'.

### Raj Bhavan launches Inhouse Magazine

At the initiative of Governor of Maharashtra K Sankaranarayanan, Raj Bhavan has recently launched an In-house magazine titled 'Aaple Raj Bhavan', a bilingual. Various events occurred at Raj Bhavan during the year are extensively covered in English and Marathi. This is one of the many initiatives of the Governor and helps the people to know many important events hitherto unknown to public. The quality of contents and production is excellent. Most of the events are supported by coloured photographs.



# ഓർമ്മകൾക്കൊന്നു സുഗന്ധം!

- പത്മജ രാധാകൃഷ്ണൻ

ആകാശത്താരകൾ കണ്ണുകൾ ചിമ്മി .  
ആതിരപ്പൂനിലാവും മയക്കമായി  
പച്ചിലക്കാടുകളിൽ ഒളിച്ചുകളിച്ചൊരു  
പാതിരപ്പൂങ്കാറ്റും വീണുറങ്ങി  
ഈ പടിവാതിൽക്കൽ നിന്നെയും കാത്തിരിക്കും  
ഞാനുമെൻ സ്വപ്നങ്ങളും മാത്രമായി



ഞങ്ങളുടെ വിവാഹത്തിനുമുമ്പ് എം പി പത്മജ എന്ന ഞാൻ എം ജി രാധാകൃഷ്ണൻ എന്ന വ്യക്തിക്ക് ആകാശവാണിക്കുവേണ്ടി അയച്ചുകൊടുത്ത ലളിതഗാനത്തിന്റെ പല്ലവിയാണിത്.

ചേട്ടൻ സംഗീതം ചെയ്തിട്ടുള്ള ഓരോ ഈരടിയും ഒരോർമ്മയാണ്. ആ ഓർമ്മകൾക്ക് സുഗന്ധമുണ്ട്. നൊമ്പരങ്ങളുണ്ട്. വിരഹത്തിന്റെ വേദനയുണ്ട്.

ഇണങ്ങിയും പിണങ്ങിയും ഒന്നിച്ചു ജീവിച്ച മൂപ്പത്തഞ്ചു വർഷങ്ങൾ ഓർമ്മിക്കാനായി തന്നിട്ട് എന്നെ തനിച്ചാക്കിപ്പോയി എന്ന യാഥാർത്ഥ്യം ഞാനിപ്പോൾ മനസ്സിലാക്കിത്തുടങ്ങിയിരിക്കുന്നു.

എം ജി രാധാകൃഷ്ണൻ എന്ന വ്യക്തിയെ കുറിച്ചാണോ, ഭർത്താവിനെ കുറിച്ചാണോ, സംഗീതജ്ഞനെ കുറിച്ചാണോ ആദ്യം എഴുതിത്തുടങ്ങേണ്ടതെന്ന് എനിക്കറിയില്ല.

1975 സെപ്തമ്പർ 7-ാം തിയ്യതിയായിരുന്നു ഞങ്ങളുടെ വിവാഹം. അതിനു അഞ്ചു വർഷങ്ങൾക്കു മുമ്പ് സംഗീതജ്ഞനായ എം ജി രാധാകൃഷ്ണനെയാണ് പരിചയപ്പെട്ടത്. ആകാശവാണി യിലൂടെ 'ഹരിപ്പാട്' എം ജി രാധാകൃഷ്ണന്റെ സംഗീതകച്ചേരി കേട്ടപ്പോഴാണ് ശാസ്ത്രീയ സംഗീതം ഇങ്ങനെയും ആകർഷകമായി പാടാമെന്ന് എനിക്കു മനസ്സിലായത്. 'കള്ളിച്ചെല്ലമ'യിലെ 'ഉണ്ണിഗണപതിയെ', 'മടക്കാരി'ലെ 'വൈക്കത്തപ്പന ശിവരാത്രി', 'കുമാരസംഭവ'ത്തിലെ 'മല്ലാക്ഷീ മണിമാരിൽ', 'ഒരേനന്റെ മകനി'ലെ 'രാമായണത്തിലെ സീത', 'നിങ്ങളെന്നെ കമ്മ്യൂണിസ്റ്റാക്കി'യിലെ 'പല്ലനയാറിൻ തീരത്തിൽ', 'ശര

ശയ്യ'യിലെ 'ഉത്തിഷ്ഠത ജാഗ്രത' തുടങ്ങിയ ഗാനങ്ങൾ കേട്ടപ്പോഴാണ് ആ ശബ്ദസൗകുമാര്യം നേരിട്ടനുഭവിച്ചത്. കെ ജി സേതുനാഥ് എഴുതി ജയവിജയന്മാർ സംഗീതം നൽകി ചേട്ടൻ പാടിയ 'ഹിപ്പീ ഹിപ്പീ', 'നേരമില്ലാത്ത നേരത്തു വന്നൊരു കാര്യം പറഞ്ഞ കാറ്റേ' എന്ന ചില എൽ പി റിക്കോർഡുകൾ കേട്ടപ്പോഴാണ് ആ ശബ്ദത്തിന്റെ വശ്യത വേറിട്ടുനിൽക്കുന്ന ഒന്നാണെന്നു മനസ്സിലായത്.

കെ ജി സേതുനാഥ് എഴുതി ചേട്ടൻ ഈണം നൽകിയ 'വാതിൽക്കലൈത്തുന്ന നേരം ചിരിക്കുന്ന വാസന്തിപ്പുവാനു ഭാര്യ' എന്ന ഗാനം സ്വന്തമായി പാടിക്കേട്ടപ്പോഴാണ് ഈ ഭാര്യ ഞാനായിരുന്നെങ്കിൽ എന്ന ആഗ്രഹം മനസ്സിൽ പൊട്ടിമുളച്ചത്. വെളുത്ത 'സീത്രം' ഷർട്ടും കോടിമുണ്ടും കവിളത്തെ കറുത്ത മറുകുമുള്ള എം ജി രാധാകൃഷ്ണനെ നേരിൽ കാണുകകൂടി ചെയ്തപ്പോൾ മറ്റു പല പെൺകുട്ടികൾക്കും ഉണ്ടായതുപോലെ ഒരു ആരാധന എനിക്കും തോന്നിയിട്ടുണ്ടെങ്കിൽ അതിനാണ് വിധി എന്നു പറയേണ്ടത്. എം പി പത്മജ എന്ന പേരിൽ ഞാനും എം പി ഗിരിജ എന്ന പേരിൽ എന്റെ ഇരട്ട സഹോദരിയും ആനുകാലിക പ്രസിദ്ധീകരണങ്ങളിൽ ചെറുകഥകൾ എഴുതുന്ന കാലം. 'ഡിക്യൂപ്പിള്ളൂർ' എന്നു പറഞ്ഞ് ചേട്ടൻ തഴഞ്ഞിരുന്ന ഞങ്ങളെ അന്നു തിരിച്ചറിയാനും പ്രയാസമായിരുന്നു. ആലില ഉണക്കിയെടുത്ത് അതിൽ ചിത്രങ്ങൾ വരച്ചു കാർഡുകളുണ്ടാക്കി പേരു

വയ്ക്കാതെ അയക്കുന്ന ആൾ ഞാനാണെന്നു പിന്നീട് എങ്ങനെയോ മനസ്സിലാക്കി.

നിൻ ദിവ്യദർശനത്താൽ ധന്യത നേടുവാൻ നിൻ മന്ദഹാസത്തിലലിഞ്ഞുപേരാൻ....

സ്വപ്നമായ് നിൻ മനസ്സിൽ ലയിച്ചുറങ്ങാൻ സ്നേഹമായ് നിൻ കരളിൽ പടർന്നു കേറാൻ.... കൊതിച്ചുനിൽപ്പു.... ഞാൻ കാത്തു നിൽപ്പു! പേര് വയ്ക്കാതെ അയച്ചുകൊടുത്ത ഈ ലളിത ഗാനത്തിൽ.... എന്റെ മനസ്സ് മുഴുവനുമുണ്ടായിരുന്നു... അത് മറ്റൊരു നിമിത്തമായിരുന്നു, ആ ജീവിതത്തിന്റെ ഭാഗമാകാൻ.

ആകാശവാണിയിലെ ലളിതസംഗീതപാഠം എന്ന വാതായനത്തിലൂടെയാണ് അദ്ദേഹം ജനഹൃദയങ്ങളിലേക്ക് പ്രവേശിച്ചത്. ലളിതഗാനങ്ങളെ ജനകീയമാക്കിയ 'ലളിതഗാനചക്രവർത്തി' എന്ന് പല മാധ്യമങ്ങളും വിശേഷിപ്പിച്ചതിൽ തെല്ലും അതിശയോക്തിയില്ല. എഴുപതുകളിലും എൺപതുകളിലും സ്ഥിരമായി യുവജനോത്സവങ്ങളിൽ വിധികർത്താവായി പോയിക്കൊണ്ടിരുന്ന അദ്ദേഹം, ഒരു വർഷം ഭൂരിഭാഗം കുട്ടികളും സ്വന്തം പാട്ടുകൾ പാടി എന്ന ഒറ്റ കാരണത്താൽ വിധി കർത്താവായി പോകുന്നത് നിർത്തലാക്കുകയായിരുന്നു.

ലളിതസംഗീതവും ശാസ്ത്രീയ സംഗീതവും സിനിമാസംഗീതവും ഒരുപോലെ കൈകാര്യം ചെയ്തിരുന്നു എന്നത് വിസ്മയിപ്പിക്കുന്ന ഒരു വസ്തുതതന്നെയായിരുന്നു. പതിനെട്ടാം വയ

സ്സിൽ ആദ്യത്തെ സംഗീതകച്ചേരി ഹരിപ്പാട് അമ്പലത്തിൽ നടന്നപ്പോൾ പ്രഗത്ഭർ തന്നെയായിരുന്നു പങ്കമേളത്തിന്. വയലിന് ചാലക്കുടി നാരായണ സ്വാമിസാറും മൃദംഗത്തിന് മാവേലിക്കര കൃഷ്ണൻകുട്ടി ചേട്ടനും. പിന്നീട് അങ്ങോട്ട് നാൽപ്പതു വർഷത്തോളം കേരളത്തിലുടനീളം പാടാത്ത ക്ഷേത്രങ്ങളുണ്ടാകുകയില്ല. മാസത്തിൽ ഇരുപത്തഞ്ചുദിവസവും പരിപാടിയുമായി തിരക്കു പിടിച്ച ദിവസങ്ങൾ!

ഏറ്റവുമധികം അഭിമാനത്തോടെ പറയാറുള്ള ഒരു കച്ചേരിയുണ്ട്. ദേവരാജൻ മാസ്റ്ററുടെ മകളുടെ കല്യാണത്തിന് "നീ തന്നെ പാടണം" എന്നു പറഞ്ഞ് പാടിച്ചത്. മാസ്റ്ററുടെ ഉള്ളിൽ പ്രത്യേകതരം സ്നേഹവും വാത്സല്യവും സൂക്ഷിച്ചിരുന്നു എന്നതിന് തെളിവായിരുന്നു അത്. "അവൻ അപാര ജ്ഞാനസ്ഥനാ. അത്വനറിയില്ല". മാസ്റ്റർ പലപ്പോഴും പറയാറുണ്ടായിരുന്നു.

1978-ൽ പുറത്തിറങ്ങിയ അരവിന്ദന്റെ 'ത്വനി'ലൂടെയായിരുന്നു സിനിമാരംഗത്തെ പ്രവേശനം. ഉടൻതന്നെയിറങ്ങിയ 'കുമാട്ടി'യുടെ സംവിധായകനും അരവിന്ദനായിരുന്നു. മാത്രമല്ല, ജനറൽ പിക്ച്ചേഴ്സ് രവിച്ചേട്ടനായിരുന്നു രണ്ടു ചിത്രങ്ങളുടേയും നിർമ്മാതാവ്.

'ത്വനി'ലെ 'കാനകപ്പണ്ണി' ചെമ്മരത്തി' എന്ന ഗാനത്തിലൂടെയായിരുന്നു ഉഷാരവി എന്ന

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അതുപോലെത്തന്നെ അടുപ്പിച്ച് ഭരതന്റെ മൂന്നു ചിത്രങ്ങൾ ആരവം, തകര, ചാമരം... ഇവയുടെയെല്ലാം റെക്കോർഡിങ്ങ് മദ്രാസിൽ വച്ചായിരുന്നു.

ആയിടക്കാണ് മലയാളസിനിമ കേരളത്തിലേക്ക് പരിചുനടാനുള്ള ശ്രമത്തിന്റെ ഭാഗമായി തിരുവനന്തപുരത്ത് ചിത്രാഞ്ജലി, തരംഗിണി എന്നീ രണ്ടു സ്റ്റുഡിയോകൾ പ്രവർത്തനമാരംഭിക്കുന്നത്. ചേട്ടനാണ് അതിൽ ഏറ്റവും കൂടുതൽ സന്തോഷിച്ചത്. ആകാശവാണിയിലെ ജോലി, സംഗീതകച്ചേരി .. ഇതൊക്കെ കാരണമാകാം മദ്രാസിൽ പോകുന്നതിനോട് ഒരു വിമുഖത ഉണ്ടായിരുന്നു.

'അട്ടഹാസം' എന്ന ചിത്രത്തിനുവേണ്ടി പൂവച്ചൽ ഖാദർ എഴുതി ചേട്ടൻ സംഗീതം നൽകി ദാസേട്ടൻ പാടിയ "വനമാലി നിൻമാറിൽ ചേർന്നു" എന്ന ഗാനമായിരുന്നു ചിത്രാഞ്ജലിയിലെ ആദ്യ റെക്കോർഡിങ്ങ് എന്നാണെന്റെ ഓർമ്മ.

പിന്നീട് സുരേഷ്-പ്രിയദർശൻ കൂട്ടുകെട്ടിൽ പത്തോളം ചിത്രങ്ങൾ .. 'പൂച്ചയ്ക്ക് ക്ഷാരമുക്കുത്തി' മുതൽ 'രാക്കുയിലിൻ രാഗ സദസ്സിൽ'വരെ.

അതിൽ രസകരമായ ഒരു സംഭവമുണ്ട്. പ്രിയന്റെ 'ഓടരുത്തമാവാ ആളറിയാ' എന്ന സിനിമയുടെ റീറെക്കോർഡിങ്ങ് ചിത്രാഞ്ജലിയിൽ നടക്കുന്നു. അതിനിടയിൽ വന്നു കയറിയ ഏതോ

ഒരു സംവിധായകൻ ചോദിച്ചു, "എന്താ രാധാ കൃഷ്ണാ ഇവിടെ നടക്കുന്നത്?"

"റീറെക്കോർഡിങ്ങ്"

"അതിന് സ്ക്രീനിൽ പടമെവിടെ?"

"അത് ഷൂട്ടിങ്ങ് നടക്കുന്നതേയുള്ളൂ."

'രാധാകൃഷ്ണൻ മാമനി'ൽ പ്രിയനുള്ള വിശ്വാസം അത്ര വലുതായിരുന്നു. പടം സ്ക്രീനിൽ കാണാതെയുള്ള റീറെക്കോർഡിങ്ങ് ഒരു ചരിത്ര സംഭവം തന്നെയായിരിക്കും.

വേണു നാഗവള്ളിയുടെ നിർബന്ധത്തിനു വഴങ്ങി 'അയിത്തം', 'സർവ്വകലാശാല' എന്നീ സിനിമകൾക്കും, പിന്നീട് ഐ വി ശശിയുടെ 'ദേവാസുരം', ഫാസിലിന്റെ 'മണിച്ചിത്രത്താഴ്' എന്നിവയ്ക്കുവേണ്ടി മദ്രാസിൽ പോയിരുന്നുവെങ്കിലും കൂടുതൽ ചിത്രങ്ങളും ഇവിടെ ചെയ്യുന്നതിനോടായിരുന്നു താല്പര്യം.

തിരുവനന്തപുരത്തുവച്ച് ഗിരീഷ് പുത്തച്ചേരിയുമൊത്ത് ചെയ്ത അവസാന ചിത്രങ്ങളായിരുന്നു 'അനന്തഭദ്രവും' 'പകലും'.

ഗിരീഷിന്റെ മരണശേഷം ചേട്ടനെഴുതിയ ഡയറിക്കുറിപ്പ് ഞാനീയിടെ വായിച്ചു, "എന്നെക്കാൾ പ്രായംകുറഞ്ഞ പലരും പല കലാകാരന്മാരും മരിച്ചുകൊണ്ടിരിക്കുന്നു. എന്റെ കാലാവധി തീരാനായില്ലേ?"

കുറച്ചു നാളുകളായി മരണം മുന്നിൽക്കൊന്നുതുപോലെയായിരുന്നു സംസാരം. 'എന്തും

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*from:*

**GLOBAL EXIM**

314, J.KChambers, Sector-17, Vashi, Navi Mumbai  
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E-mail: info@globaleximhr.com, globaleximhr@gmail.com

വരട്ടെ എന്നൊരു ഭാവം കണ്ണുകളിൽ മിന്നിമറ യുമെങ്കിലും ചിലപ്പോൾ വല്ലാതെ സങ്കടപ്പെട്ടി രുന്നു. “നീ എങ്ങനെ സഹിക്കും? നിന്റെ കാര്യം ആലോചിക്കുമ്പോഴാണ് എനിക്ക് വിഷമം” എന്ന് ഇടയ്ക്കിടെ പറയുമായിരുന്നു.

കിട്ടേണ്ടിയിരുന്ന പല അംഗീകാരങ്ങളും കിട്ടാതെ പോകുന്നതിനേക്കാൾ വിഷമമായിരുന്നു വളരെ ബുദ്ധിമുട്ടി ചെയ്തത് വെളിച്ചം കാണാതെ പോയത്. വർഷങ്ങൾക്കുമുമ്പ് പ്രശസ്ത കലാകാരന്മാരെ പങ്കെടുപ്പിച്ചുകൊണ്ട് റെക്കോർഡ് ചെയ്ത രാമായണം, ബൈബിൾ, കമലസുരയ്യ യുടെ 'സുരയ്യ പാടുന്നു' എന്നീ ഗദ്യകവിതകൾ. ഇതൊക്കെ ഉള്ളിലൊതുക്കിയിരുന്ന നൊമ്പരങ്ങളിൽ ചിലതു മാത്രം.

പുറത്തിറങ്ങേണ്ട മറ്റു രണ്ടു പാട്ടുകൾ കൂടിയുണ്ട്, ഓസ്ട്രേൽ പാടിയതാണ്. സുനീർ ഹംസ എഴുതിയ 'അഭൈതമേ' ഇടയ്ക്കിടെ കേൾക്കാൻ ഇഷ്ടമായിരുന്നു. പിന്നൊന്ന് ശ്രീവല്ലഭൻ സംവിധാനം ചെയ്യുന്ന ഒരു ചിത്രം. ബിച്ചു തിരുമല എഴുതി ഇവിടെ റെക്കോർഡ് ചെയ്ത് സി ഡി മദ്രാസിലേക്ക് അയച്ചുകൊടുക്കുകയായിരുന്നു. പാടിക്കഴിഞ്ഞ് വളരെ സന്തോഷത്തോടുകൂടി ഫോണിൽക്കൂടി കേൾപ്പിക്കാനായി ഓസ്ട്രേൽ വിളിച്ചപ്പോൾ ചേട്ടൻ അഭിപ്രായപ്പെട്ടതോർക്കുന്നു, “മൂന്ന് സപ്തതിക്കാരുടെ കൂട്ടായ്മയാണ് ഈ

പാട്ട്.” ഈ രണ്ടു പാട്ടുകൾക്കൊപ്പം വെളിച്ചം കാണാൻ കാത്തിരിക്കുന്ന മറ്റൊന്നു കൂടിയുണ്ട് അവശതയിലിരിക്കുമ്പോൾ എനിക്കുവേണ്ട പാടിത്തന്ന ഞാനെഴുതിയ പാട്ട്.

എന്തിനായോമലേയരികിൽ നീ വന്നു അകലുവാൻമാത്രമായിരുന്നോ?

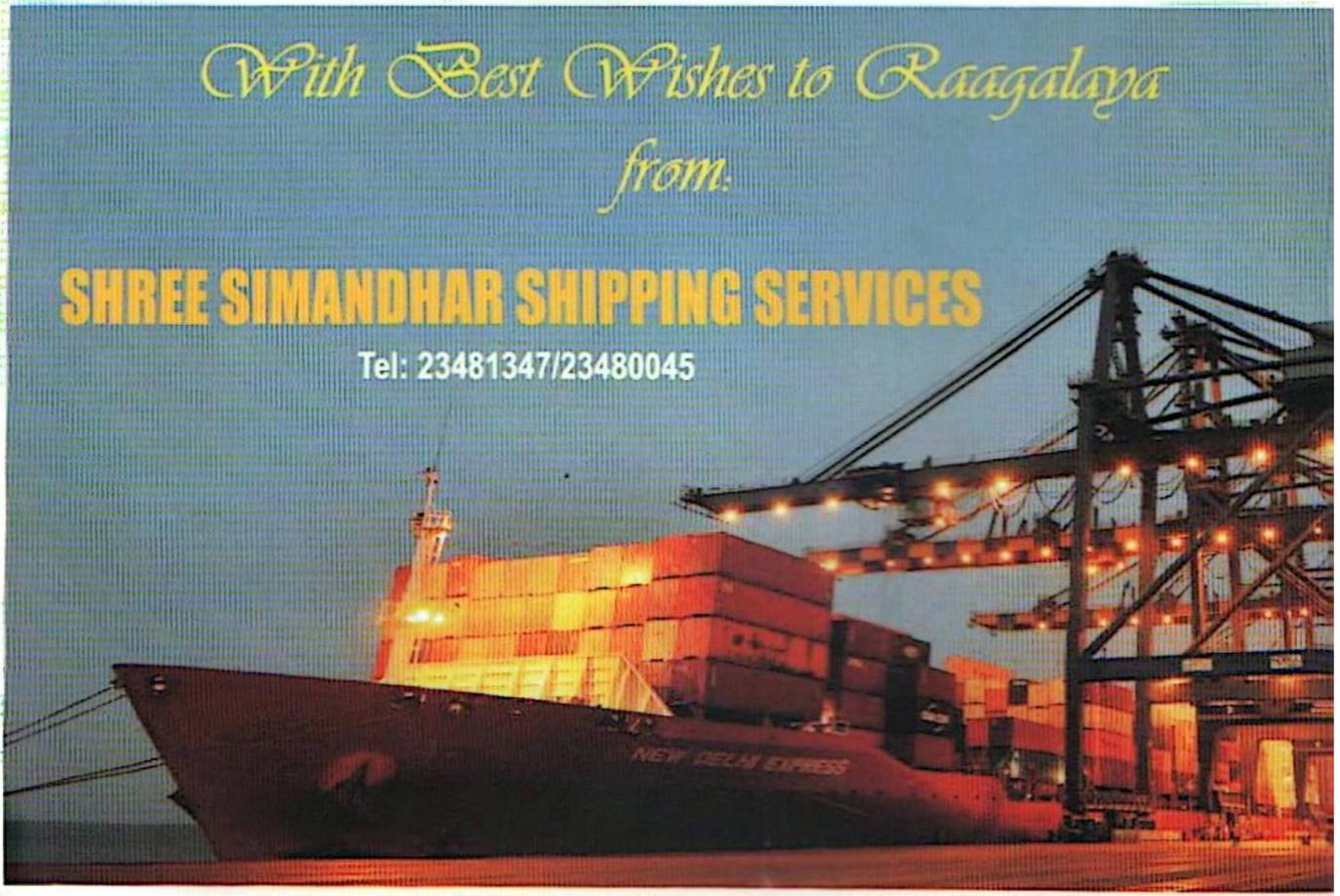
എന്തിനായ് നീയെന്നിക്കോർമ്മകൾ തന്നു

മറക്കുവാൻ പറയുവാനായിരുന്നോ?

നാലു വർഷങ്ങൾക്കുമുമ്പ് എഴുതിയ ഈ ഗാനം എനിക്ക് കൈമോശം വന്നതും അവസാനകാലഘട്ടത്തിന്റെ കൈവശം വന്നു ചേർന്നതും മറ്റൊന്നിമിത്തമാകാം.

ഞങ്ങളുടെ ജീവിതത്തിന്റെ അവസാനവകളായിരുന്നു അവ.

കിട്ടിയ ജീവിതത്തിൽ അങ്ങേയറ്റം സന്തോഷം പ്പടിച്ചിരുന്നു. കിട്ടുന്നതിൽ അഹങ്കാരം കൂടെ, കിട്ടാത്തതിൽ വേദനിക്കുകയേ ചെയ്തില്ല. ലളിതമായ ജീവിതം നയിച്ചിരുന്ന അദ്ദേഹം ആർഭാടങ്ങളുടെ പുറകെ പോയില്ല. പലർക്കും കയറിപ്പോകാനുള്ള ഏണിപ്പടിയാലിന്നപ്പോഴും ഉയരങ്ങളെ വെട്ടിപ്പിടിക്കാശ്രമിച്ചില്ല. മറ്റുള്ളവരുടെ കഴിവുകളെ ആദരിക്കുകയും പ്രശംസിക്കുകയും ചെയ്യുമ്പോഴും സ്വന്തം വലുപ്പമെന്തെന്നു മനസ്സിലാക്കിയില്ല. ഔദ്യോഗിക ജീവിതത്തിലും സ്വകാര്യ ജീവിതത്തിലും ഒക്കലും മത്സരബുദ്ധി കാണിച്ചില്ല. ജീവിതത്തെ



മരണത്തെപ്പോലും വളരെ സാസന്മാരും ലാഘവ ബുദ്ധിയോടും കണ്ടിരുന്ന അദ്ദേഹം എന്തും വരുന്നിടത്തുവെച്ചുകാണാം എന്നൊരു നിലപാട് അവസാനശ്വാസംവരെയും പാലിച്ചിരുന്നു. സംഗീതത്തെയും രാഗതാളഭാവലയങ്ങളേയും സ്നേഹിക്കുന്നതോടൊപ്പം സാഹിത്യത്തിനും തുല്യപ്രാധാന്യം നൽകി സ്നേഹിച്ചിരുന്നു.

ഒരു കൂട്ടുകൂട്ടുംബത്തിൽ വന്നു ചേർന്നതുകൊണ്ട് ഞങ്ങളുടെ ജീവിതത്തിൽ അതിന്റെ ഗുണവും ദോഷവുമുണ്ടായിരുന്നു. ഏതു ചുറ്റും പാടുകളേയും നേരിടാനും മണം ചെയ്യുവാനും മുള്ള മനശ്ശക്തി എനിക്കു ചിട്ടിയത് അങ്ങനെയാണ്. ഈ മൂപ്പത്തമ്മയു വർഷങ്ങൾകൊണ്ട് ഞങ്ങൾ സമ്പാദിച്ചതും നല്ല സുഹൃദ്ബന്ധങ്ങളും നല്ല കൂട്ടുംബബന്ധങ്ങളുമാണ്. ആതിഥ്യമര്യക്കേട് മറ്റേ ന്തിനേക്കാളും മുൻതൂക്കം കൊടുത്തിരുന്നു.

നമ്മളെ സ്നേഹിക്കുന്ന മരുമക്കളെ കിട്ടുക എന്നത് നല്ല മക്കളുണ്ടാകുന്നതിനേക്കാൾ ഭാഗ്യമാണെന്ന് എപ്പോഴും പറയുമായിരുന്നു. ആ ഭാഗ്യം അനുഭവിക്കാനും കൊച്ചുക്കുളുമൊത്ത് കളിക്കാനും അവരുടെ കൂമ്പുതീ കണ്ട് സന്തോഷിക്കാനും സാധിച്ചത് പുണ്യമാണെന്നും വിശ്വസിച്ചിരുന്നു.

ഈശ്വരാധിനംകൊണ്ടുമാത്രം പല അപകട ഘട്ടങ്ങളും തരണം ചെയ്തിട്ടുണ്ട്. പക്ഷെ ഇത്തവണമാത്രമേ ആ കണ്ണുകളിൽ ഭീതിയും ദൈന്യ

തയും കണ്ടിട്ടുള്ളൂ. അതുകൊണ്ടായിരിക്കുമോ ഐ സി യുവിൽവെച്ച് എന്നോട് “എന്നെ തനിച്ചാക്കി നീ പോവല്ലേ” എന്നു പറഞ്ഞത്?

“എന്നെ തനിച്ചാക്കി പോയിക്കൊണ്ടിരിക്കുകയല്ലേ?” എന്നു ഞാൻ അങ്ങോട്ട് ചോദിച്ചത് മനസ്സിലായി കാണുമോ?

ധന്യമായിരുന്നു ആ ജീവിതം. ശിഷ്യരുടെ കണ്ണീർപ്രണാമങ്ങൾ സ്വീകരിച്ചുകൊണ്ട് പഠിച്ച സ്ഥാപനത്തിൽ കിടന്നപ്പോഴും, മൂപ്പത്തമ്മുവർഷം ജോലിചെയ്ത ആകാശവാണിയുടെ അങ്കണത്തിൽ സ്വന്തമായി ചൊല്ലിയ രാമായണത്തിലെ ഈരടികൾ കേട്ടുകൊണ്ട് കിടന്നപ്പോഴും എന്റെ മനസ്സ് എന്നോട് മന്ത്രിച്ചു “ഇതിൽക്കൂടുതൽ ഒരു കലാകാരന് എന്തു അംഗീകാരം കിട്ടാനാണ്?”

ഇപ്പോൾ ഞാൻ മനസ്സിലാക്കുന്നു, ഞാൻ ഒറ്റയ്ക്കല്ല.

ഈ ഓർമ്മകളെല്ലാം എന്റെ കൂട്ടിനാണ്. കേട്ടാലും കേട്ടാലും മതിവരാത്ത ഈണങ്ങളാണ്.

വരവാനാരുമില്ലെന്നറിയാം. എന്നാലും ആ കാലൊച്ച കേൾക്കുവാൻ ഞാൻ കാതോർത്തിരിക്കുന്നു. നിലവിന്റെ നീലസ്മേക്കുറിയണിഞ്ഞ് പാതി ചാരിയ പുമുഖവാതിൽക്കൽ സൂര്യകിരീടങ്ങൾ വീണുടയുന്നു. വിരഹഗാനം വിതുമ്പിനിൽക്കും വീണയിലെൻ മൗനം നിറഞ്ഞു തുള്ളമ്പുന്നു.



*With Best Wishes to  
Raagalaya  
from:*

**Sunshine Technologies**

ഉത്തിഷ്ഠത.. ജാഗ്രത.. പ്രാപ്യവരാനിബോധത  
 എന്നെന്നെ പാടിയുണർത്തുന്നു  
 മാറ്റുവിൻ പാട്ടങ്ങളെ മാറ്റുവിൻ പാട്ടങ്ങളെ  
 എന്നു പാടിയെന്നിക്കു വഴി കാട്ടുന്നു  
 ഈ ഘനശ്യാമസന്ധ്യയിൽ  
 ഓടക്കുഴൽവിളികളും ജയദേവകവിയുടെ  
 ശീതികളും കേട്ടു ഞാനുറങ്ങുന്നു

ഒരു ജന്മനാളിൽ ഞാൻ കൊടുത്ത കാർഡിലെ  
 എന്റെ മനസ്സ് ഞാനൊരിക്കൽക്കൂടി ഒന്നോർ  
 തെടുത്തോട്ടെ!

I hate you, I love you, or just tolerate U  
 Many were the problems  
 We created and shared.....  
 In this journey called life..  
 If I were given a second chance..  
 I will still elect to be your wife...

ഓർമ്മകൾക്കെന്തു സുഗന്ധം എൻ  
 ആത്മാവിൻ നഷ്ടസുഗന്ധം ..



Saaibaba Telefilms was incorporated in Nov 2006. Mr. Gajendra Singh, is the founder and MD of the Company and it is his vision which has catapulted Saaibaba Telefilms to where it is today. Guided by the relentless focus of Mr. Singh, Saaibaba Telefilms constantly strives to implement the creative initiative required to achieve its vision. In doing this Saaibaba Telefilms always deliver excellence in every sphere meets or exceeds its commitments to the audience and stakeholders. Building on the initial momentum company started with the Music reality shows with the expertise of Mr. Singh in this segment. Antakshya the first show to be produced by Saibaba Telefilms on Star One. The ladder of achievement and viewership kept moving up with grand shows like: Voice of India I & II and Chotte Ustaad I & II on Star Plus

- Music ka Maha Muqabala on star plus.
- Mirchi Music Award on Sony
- Waar Parivaar on Sony,
- Junoon on NDTV Imagine
- Sur Sangram on Mahua
- Gaurav Maharashtra Cha on ETV Marathi
- Bharat Ki Shaan on Doordarshan
- Sangeetha Mahayuddham on Sun Network



AS THE WINGS WERE SPREADING THE COMPANY ENGAGED ITSELF IN OTHER REALITY SHOWS ALSO  
 Laughter Express, Grih Iaxmi and Dance Sangram on Mahua Laugha laughi on ETV Bangla  
 Saaibaba Telefilms created market leadership and dominant presence in the field of reality shows. To diversify Saaibaba Telefilms ventured into fiction- Badki Maikain on Mahua Luka Chori on ETV Bangla. Kajori on Mahua Today Saaibaba Telefilms stands on a threshold of a new era of growth strategically positioned to create value for all our stakeholders by leveraging our creative strength, domain expertise and best of the talent. Saaibaba Telefilms enjoys the reputation of pioneers and innovators and excel in imparting cutting edge creative solutions. One of the most prestigious projects of Saaibaba Telefilms is the academy, Sa Re Ga Ma Pa Dha Ni Sa. It was established on 21 August, 2007. The academy was a dream of Mr. Singh and he feels this unique academy gives a platform to the aspirants of music and shapes their budding talent into a blooming flower. The academy has prepared and will continue preparing gifted raw talent for their career in the music industry by providing unparalleled training in all the aspects.

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 Raagalaya  
 from:*

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**LINKING MUMBAI MALAYALEES**

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